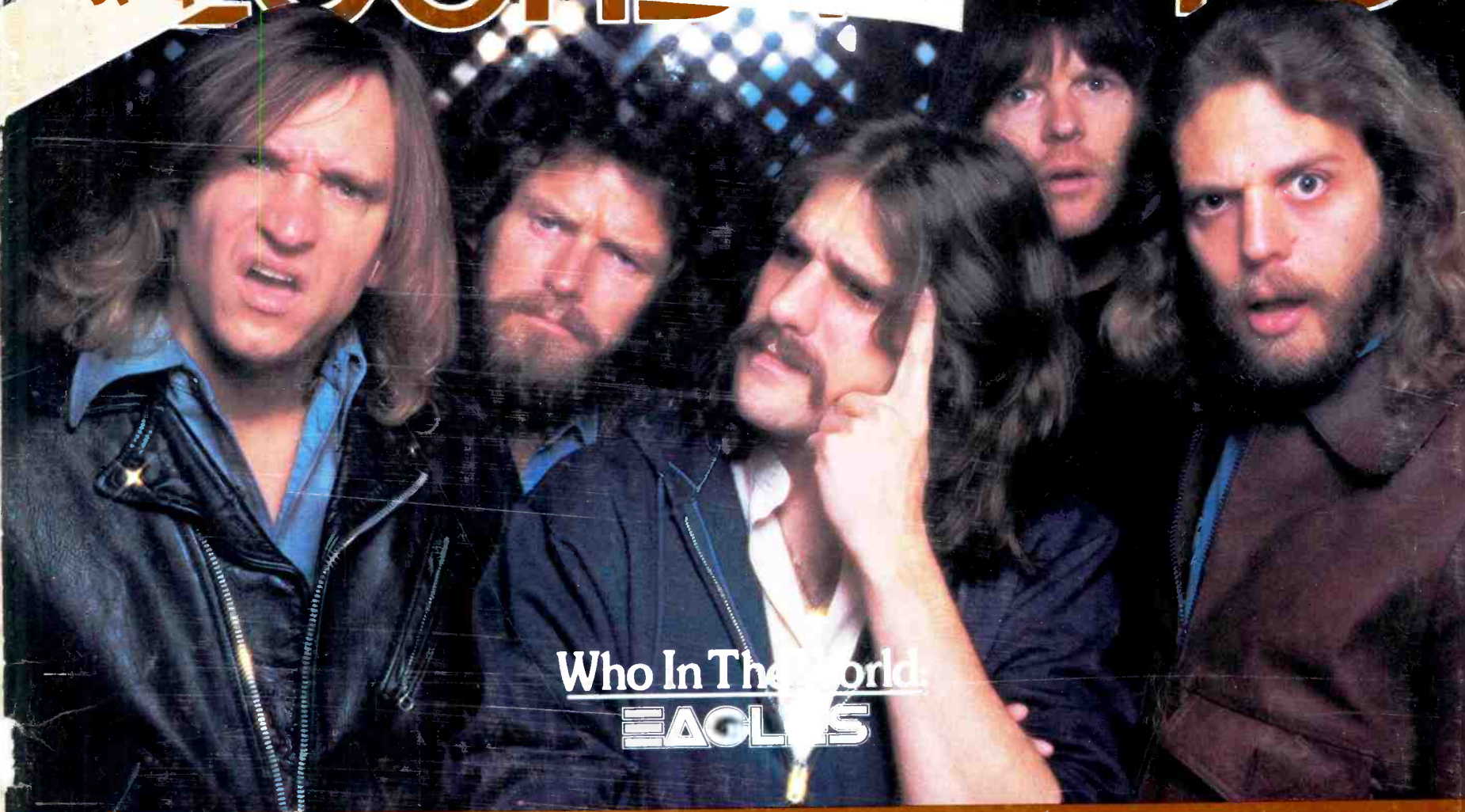


# RECORD WORLD

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## Who In The World EAGLES

### HITS OF THE WEEK

#### SINGLES

**ELTON JOHN, "LOVE SONG"** (prod. by Gus Dudgeon) (Blue Seas/Jac, ASCAP). An oddity in that this song was not written by Elton and Bernie, but by Leslie Duncan who contributes back-up vocals. Elton has always shown an affinity for this type of ballad, and this song, from his forthcoming live lp, will undoubtedly be a big smash! MCA 1938.

**THE ISLEY BROTHERS, "WHO LOVES YOU BETTER"** (prod. by The Isley Brothers) (Bovina, ASCAP). The Isleys scored heavily last year with a string of hits that sparked a resurgence in their career. Here they return once again with an aggressive, full sound along the lines of "Fight The Power" which should put them back on top. T Neck ZS\* 2260 (CBS).

**ABBA, "MAMMA MIA"** (prod. by Bjorn Ulvaeus & Benny Andersson) (Countless, BMI). This song has already been a world-wide smash in many major music markets. The reason should be self-explanatory after just one listen. Following "SOS" and "I Do, I Do, I Do, I Do," this Swedish foursome is building quite a track record! Atlantic 31038.

**BOBBY GOLDSBORO, "A BUTTERFLY FOR BUCKY"** (prod. by Denny Diante & Bobby Goldsboro) (Unart/Pen In Hand, BMI). It's been quite a while for this singer, but he's back with a sparkling tune that could be another "Honey." A touching story about a dad and his blind son who makes a startling recovery. Watch it wing up the charts. UA XW793 Y.

#### SLEEPERS

**OUTLAWS, "BREAKER-BREAKER"** (prod. by Paul A. Rothchild) (Hustlers, BMI). The Outlaws are a composite of the Doobies, Poco and the Eagles and all of it comes into play on this superb selection from the "Lady In Waiting" lp. A great radio song, it should be heating up the airwaves by the time summer comes rolling along. Arista AS 0188.

**IMPACT, "HAPPY MAN"** (prod. by Bobby Eli) (WMOT/Friday's Child, BMI). This new group, led by Damon Harris, former lead singer with the Temptations, has employed the busy Sigma Sound rhythm section and Tower of Power horns, and the impact of this combination will be felt for some time to come. Destined to become a classic. Atco 7049 (Atlantic).

**WET WILLIE, "EVERYTHING THAT 'CHA DO (WILL COME BACK TO YOU)"** (prod. by Paul Hornsby) (No Exit, BMI). This band should be the next to follow the hit ways of Marshall Tucker with this summering chunner. "Keep On Smiling" showed off the group's AM potential, and here they demonstrate they can deliver the goods. Capricorn 0254 (WB).

**RONNIE & THE DIRT RIDERS, "YELLOW VAN"** (prod. by Barry Manilow & Ron Dante) (Don Kirshner, BMI). Ronnie is Ron Dante, Barry Manilow's producer, who takes this Beach Boys sounding song about the joys of driving in a van through lots of harmonies and melodic hooks. A brisk, up-tempo record that should ride up the charts. RCA JH 10651.

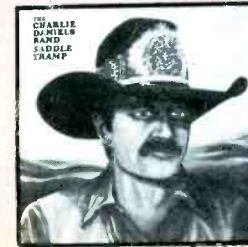
#### ALBUMS

**STEPHEN STILLS, "ILLEGAL STILLS."** Neil Young's "The Loner" is already an FM favorite, but both the softer ("Different Tongues," "Stateline Blues") and tougher ("Circlin'," "Buying Time," "Midnight In Paris") sides of Stills' music are in ready evidence. Howard Kaylan and Mark Volman take their back-up roles seriously as does a generally top flight crew. Columbia PC 34148 (6.98).

**JOE COCKER, "STINGRAY."** Cocker may have his problems on the road, but he still knows how to put together a hell of an album. Rob Fraboni's production is not as lush as Jim Price's, but the material is a little rougher, too. Dylan's "The Man In Me" is done reggae, and both the Matthew Moore and Bobby Charles songs are excellently interpreted. A&M SP-4574 (6.98).

**JOHN SEBASTIAN, "WELCOME BACK."** The significance of the title is more than a hit single drawn from a hit TV show—Sebastian himself is back in all his former glory. While the voice and arrangements bear close resemblance to his older work, Sebastian is not caught in a nostalgia trip at all. It's fresh and a veritable spoonful of fun. Reprise MS 2249 (WB) (6.98).

**CHARLIE DANIELS BAND, "SADDLE TRAMP."** Here's a set that's destined to carry the Daniels Band to a position of supremacy over the flood of southern bands which have long looked to Charlie for inspiration and assistance. The band is hotter than it's ever been with singles, FM and country wares. Saddle up and ride along before they gallop by. Epic PE 34150 (CBS) (6.98).



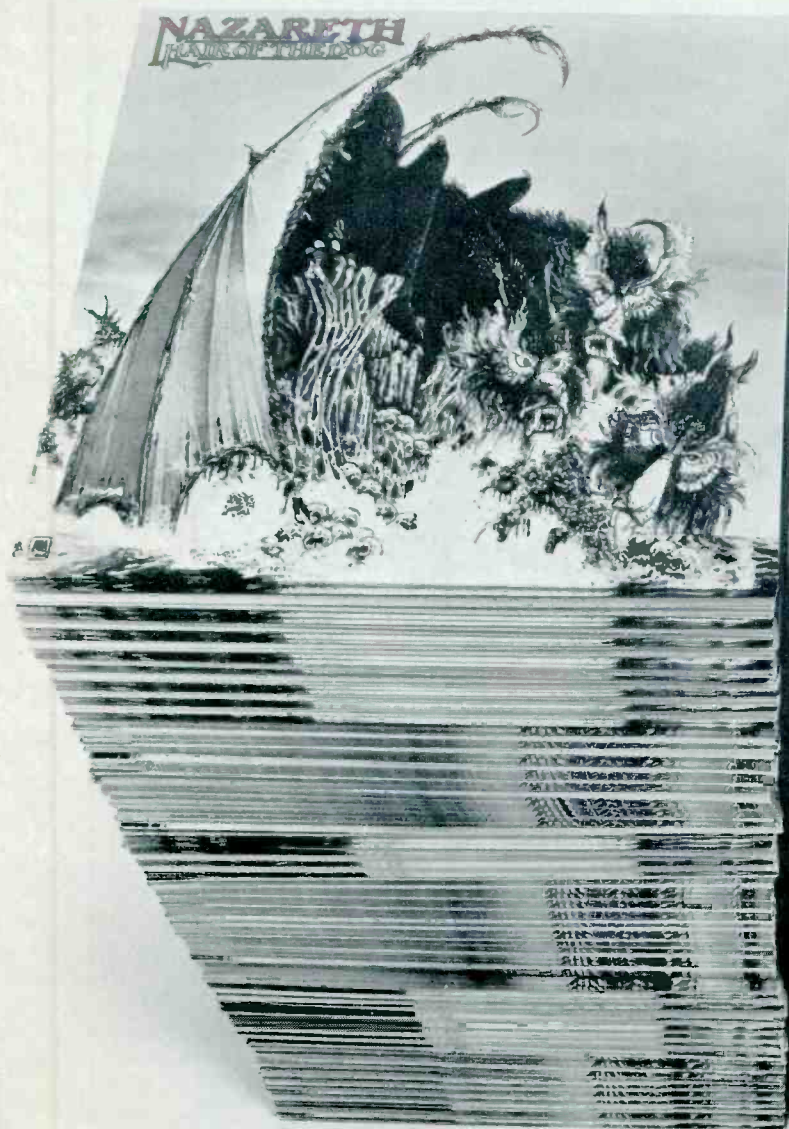
# NAZARETH

“Hair Of  
The Dog”  
SP 4511

**NEW.**

“Close Enough  
For Rock’N’Roll”  
SP 4562

**NEWEST.**



With Nazareth's "Hair Of The Dog" album (released March 1975) still selling like a new album with its smash single "Love Hurts," we announce the release of Nazareth's newest, "Close Enough For Rock'N'Roll." Two great albums that place Nazareth among the world's most fiery and flamboyant rock attractions.

**ON A&M RECORDS & TAPES**



Produced by Manny Charlton

# RECORD WORLD

## Economic Recovery Is Continuing, But Caution Is Industry Watchword

By DAVID MCGEE

NEW YORK — Newspapers, financial publications and executive newsletters are proclaiming the fact that the economy is up; first quarter profits, in most industries, boomed.

In the record industry, manufacturers and dealers (see *Record World*, April 24) reported increased earnings for the first

### Singles Sales Up; Sebastian No. One

By LENNY BEER

Singles sales moved back up to a respectable level this past week spearheaded by the enormous sales on John Sebastian (Warner-Reprise) which captured the top slot easily. The Sylvers (Capitol) finished second ahead of Maxine Nightingale's (UA) third but far behind Sebastian.

Elvin Bishop (Capricorn) continues to climb, grabbing the number 5 slot with a bullet. Interestingly enough, the Elvin Bishop is beginning to reverse crossover to r&b that is helping the sales reports on the record. Diana Ross (Motown) had another outstanding week and moved from 16 to 9, and the Wings (Capitol) single

(Continued on page 10)

quarter. In fact, the brisk sales activity carried beyond the first quarter into the first two weeks of the second quarter. Only in the last two weeks have we seen a levelling off of record sales.

#### Reasons For Optimism

There are several reasons for the industry to be optimistic about the prospects for continued healthy gains in earnings this year: consumers' disposable income is at an all-time high—and entertainment products will claim a significant portion of this income; inflation, compared to what it has been, is down considerably; the real Gross National Product is showing strong upward movement.

Yet, in the midst of all these hopeful signs, caution remains the industry's watchword. The second

(Continued on page 32)

## Lundvall Succeeds Segelstein at CBS Post; New Records Division Pres. Stresses Growth

NEW YORK—Walter Yetnikoff, president, CBS Records/Group has announced that Bruce Lundvall has been named president of the CBS Records Division. Lundvall succeeds Irwin Segelstein, who resigned as president of CBS Records Division last Monday (26) to accept a position with NBC Television as executive vice president, programming. Lundvall assumes his new position after having served as vice president & general manager of the Columbia Records label during the past two years.

In commenting on the appointment, Yetnikoff stated that, "Bruce is one of the most respected and admired executives in the record industry. His extraordinary experience in every area of our business and the outstanding leadership he has demon-

(Continued on page 21)

NEW YORK—In an interview with *RW*, new CBS records division president Bruce Lundvall stressed continuity, internal growth and the importance of the marketing and a&r departments working closely together as the keys to maintaining the Records Group's position within the industry.

(Continued on page 21)



Bruce Lundvall

## MCA Plans 'Phase II' In Price Restructure

By ELIOT SEKULER

LOS ANGELES — MCA Records' recent restructuring of its account and price structure (*Record World*, March 27) was only part one of a program designed to ensure that discounts granted by the company reflect actual

cost-savings to the label, according to Rick Frio, vice president, marketing MCA Records. Part two of the program hinges upon the results of the changes already instituted in terms of actual cost savings accrued to MCA and further refinements of cost justification data. MCA will be taking into consideration cost savings resulting from certain returns policies, cash payment and content of cop advertising. Also being discussed is a widening of the price spread between the seven categories of accounts established by the company in March.

#### Industry Reaction

Frio told *Record World* that industry reaction to MCA's previous move has been, by and large, favorable with the only serious complaint coming from rack jobber accounts who feel that the spread is not sufficient to enable them to compete with retail chains. Frio emphasized that any revision in the price spread would have to be based on revised estimates of cost-savings to MCA. "The plan was utilized in order to more clearly establish categories of accounts and to give a discount where it applied in terms of cost justification," said Frio. "We never intended to pick sides with our accounts, to favor the rack jobber over the retailer or

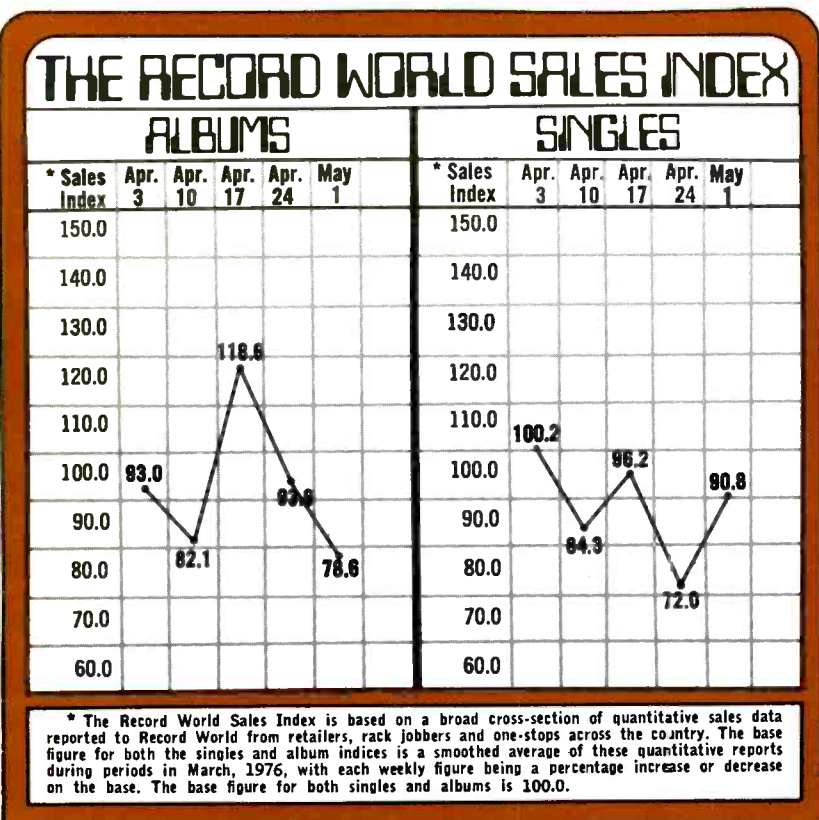
the super-retailer. I think that our discussions at the NARM convention proved that our plan was viable. The adverse reactions to the plan stemmed from misunderstandings."

#### Retailers Reclassify

In some instances, according to Frio, centrally-warehoused retail accounts (classified as account type 04 in MCA's pricing scheme and paying \$3.38 per record) have elected to re-classify themselves as account type 03, pay an extra penny per disc and have MCA ship each store individually. "It will probably cost us more money that way," Frio said, "but we accept that." Other objections to the program concerned difficulties that many observers believe MCA will have in enforcing the new price structure in the instance of hybrid sub-distributor/retail accounts. "The hybrid accounts are, of course, the most difficult in that respect," said Frio. "But they will have to file proprietary interest forms. True, those accounts might lie, but we're counting on some order and there's also their competition to contend with. The competition would probably let us know if an account is getting an unfair rate. Anyway all we're talking about is a difference of a penny."

Several "serious" inquiries re-

(Continued on page 85)



# Country Artists Zeroing in on Gospel Market

By DON CUSIC

■ NASHVILLE — Although leading industry spokesman still consider them "risky" ventures, gospel albums by major country acts have found a large and growing audience. However, consistent gospel sales are now obtained only by labels specializing in gospel. The recent success of gospel albums by country artists Charley Pride, Charlie Rich, Connie Smith and Jerry Jordan could lead to a heightened awareness, among major labels, of the size and needs of this market.

The latest gospel album to come to the fore is Charley Pride's "Sunday Morning With Charley Pride," which debuts on the Country Album Chart this week at a bulleted 50. Pride's previous religious album, "Did You Think To Pray," earned him

## 20th Taps Hakim

■ LOS ANGELES—Harvey Cooper, senior vice president, marketing, 20th Century Records, has named Jack Hakim as vice president, promotion and artist relations. Hakim comes to 20th from Playboy Records where he served as national promotion director the past two years and was involved with the promotion and development of that firm's roster. Prior to Playboy, Hakim was national promotion director of Blue Thumb Records and United Artists.



Jack Hakim, Harvey Cooper

Besides functioning as national promotion chief, Hakim will be involved with the entire marketing picture including advertising and artist relations and will participate in all marketing concepts for future product at the label, according to Cooper.

a gold record. Jerry Bradley, vice president of the Nashville division of RCA and producer of the "Sunday Morning With Charley Pride" album, noted that the album was scheduled as a "bonus" release with a straight country album ready and waiting if the sales on the gospel album weren't strong.

Bradley admits to being "surprised" that the album and single, "I Don't Deserve A Mansion," are doing so well. "We've not only had very impressive sales," he stated, "but I've gotten more calls and comments on this album than any other recent Pride album."

Another gospel album on RW's country chart is Charlie Rich's "Silver Linings" on Epic, although producer Billy Sherrill prefers to call it a "spiritual blues" album. Sherrill notes that gospel albums "go to the extremes." "A Tennessee Ernie Ford gospel album was a best seller for five years while another gospel album by a major act might not sell 10,000 copies," he said.

## Capitol Income Up

■ LOS ANGELES—Capitol Industries-EMI, Inc. has reported net income of \$2,585,000 or \$.78 per share, on sales of \$38,648,000 for its third quarter ended March 31, 1976. This compares to a net loss of \$577,000 or \$.18 per share on sales of \$23,572,000 during the same quarter last year.

For the first nine months of fiscal 1976, Capitol's net income was \$5,911,000 or \$1.78 per share on sales of \$116,331,000 compared to net income of \$3,374,000 or \$1.01 per share on sales of \$94,510,000 for the same period last year. This represents an improvement of 23 percent on sales and 75 percent on net income. The company is estimating a lower effective tax rate for the current nine months, due to the application of investment tax credits, the earnings of Domestic International Sales Corporations and other factors.

There were 3,314,237 average shares outstanding this year versus 3,328,908 last year.

Sherrill stated that he believed gospel albums are "good for the image of the acts. A lot of country music appeals to the southern, gospel type audience," he said, "and these people would like to hear their favorite artists sing gospel songs."

Frank Jones, vice president of the Nashville division of Capitol Records, noted the success his company has had with gospel albums by Tennessee Ernie Ford, including the "Hymns" album which stayed on the charts for five years. Jones stated that his company has just signed The Blackwood Brothers, a well known gospel group, but also noted that "major record companies really haven't gotten into gospel."

Billy Sherrill is more emphatic. "No major record company is geared to sell gospel," he said. "There's a gospel market but the majors aren't educated to it. It's labels like Word and Heartwarming that specialize in gospel that sell the albums." Sherrill stated this was apparent with The Oak Ridge Boys, a major gospel group Columbia signed several years ago whose sales have not reached the expectations when they signed.

Larry Baunach, vice president of sales and promotion at ABC/Dot, stated: "We won't cut a gospel album unless a major artist specifically requests it," noting that only "Magnificent Sanctuary Band" by Roy Clark is in their catalogue. "It's a corporate policy that all gospel albums are with our sister company, Word," said Baunach. The prime example here is the Ray Price album, "Say You Do," a

(Continued on page 111)

## RSO Names Edson VP

■ NEW YORK — Al Coury has announced his first major staff appointment since assuming the presidency of RSO Records earlier this month, naming Bob Edson vice president in charge of eastern operations.

Edson, whose appointment is effective immediately, joins the company after six years with Capitol Records, including the past two years as director of east coast promotion. He will headquarter at the RSO offices here, at 135 Central Park West.

With RSO, Edson will have full responsibility for promotion, distribution and sales. In the latter areas, he will work closely with the Phonodisc organization.

Edson's move to Coury and RSO Records follows six years of advancement within Capitol. He joined the latter label in 1970 from WINX Radio, Washington, where he was program director.



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VOL. 31, No. 1507

## Powerhouse Picks

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

**Captain & Tennille (A&M)** "Shop Around."

Breakout sales all over the country, combined with a strong growth of airplay, bring this disc up for note as a potential home run. Some remaining sales on "Lonely Night" in select areas.

# Home is where the Heart is.

The U.S. has only been home to Mushroom Records for about two months now. But the young Canadian-based label has already given the entire American music industry reasons aplenty to take **Heart**.

Heart is: Ann Wilson (lead vocals/flute), Nancy Wilson (vocals/guitar), Steve Fossen (bass), Roger Fisher (guitar), Howard Leese (keyboards/guitar/vocals) and Mike

Derosier (drums). And Heart is really pumping, with a throbbing first album – “**Dreamboat Annie**” MRS-5005 – and a red-blooded single – “**Crazy On You**” M-7021.

Heart first began to beat hot and heavy in the Pacific Northwest. The surge of Heart airplay activity soon began to flow from FM to AM arteries in Seattle-Portland, and on to Cleveland, St. Louis and Detroit, where the band’s pulsating live appearances saw crowds really take Heart to heart!

Thanks to a quick response to so positive an emergency situation, Heart is now striking with a well-coordinated national attack via independent distribution.

For a shot of pure musical adrenalin, consult your local Heart specialist. He’s the promotion man or distributor near you WHO STILL makes house calls.



**Heart**

**“Dreamboat Annie”** MRS-5005  
**Featuring the single “Crazy On You”** M-7021  
**On Mushroom Records and Tapes.**

Management: Ken Kinnear (206) 246-9400

Public Relations: Levinson & Associates



There’s magic under our umbrella... MUSHROOM RECORDS INC.  
8749 Sunset Blvd., Los Angeles, Calif. 90069 (313) 659-9255

## Arista Reports Strong Earnings and Growth

■ NEW YORK — Elliot Goldman, executive vice president of Arista Records, has announced that for the first nine months of the fiscal year (the period ending March 31) Arista's operating profits were up more than 200 percent based on a sales increase of 108 percent. In analyzing the figures, Goldman attributed the growth to consistently strong sales on product by Barry Manilow, Eric Carmen, Patti Smith and The Bay City Rollers, the success of new releases from The Rollers, The Outlaws, Melissa Manchester and The Brecker Brothers and the immediate impact of product from new artists Fools Gold and General Johnson.

Manilow's most recent album "Tryin' To Get The Feeling" has

## Chelsea, Vee-Jay In Joint Venture

■ LOS ANGELES—Chelsea Records and Vee-Jay International, a leading gospel label, including more than 50 gospel artists, have entered into an exclusive long-term joint venture agreement for distribution of the Vee-Jay gospel and spiritual line, it was announced by Wes Farrell, president of the Wes Farrell Organization and Betty Chiappetta, president of Vee-Jay. The agreement starts immediately.

The joint venture follows Chelsea's acquisition of the Bee-Gee Records gospel line, last February. All records on the Vee-Jay Gospel label, a totally black gospel label, will now be distributed exclusively by Chelsea.

### History

Vee-Jay was created in 1955 in Chicago by Vivian Carter, a Chicago-based disc-jockey in the gospel field. Miss Carter was responsible for Vee-Jay's slogan, "The Greatest Gospel and Spiritual Talent on Record," and the acquisition of the acts on the label.

### Roster

Among the acts who have recorded for Vee-Jay are the Staple Singers, the Caravans, the Swan Silvertones, Maceo Woods, the Highway QC's, the Pilgrim Travelers, Alex Bradford, Andrae Crouch, and the Disciples. Miss Chiappetta pointed out that the entire Vee-Jay catalogue is now available for the first time in ten years.

"Vee-Jay will continue to acquire and record gospel artists," said Miss Chiappetta, "and in this regard, I have asked Vivian Carter to re-join the company."

Chelsea records will be participating fully in all gospel conventions and gospel-related industry activities in the future.

just gone over one million units and combined sales of his three albums for the last 15 months are well in excess of two million units, according to the company. He also continued his string of chart-topping singles with "Tryin' To Get The Feeling."

### Bay City Rollers

The Bay City Rollers continued their invasion of the U.S. market with consistently heavy sales of their first album, the already gold "Bay City Rollers," and the immediate acceptance of their new album, "Rock And Roll Love Letter." During the January-March quarter alone, the company indicated that the two lps accounted for sales of over 500,000 units. In addition, singles sales by the Rollers have been unceasing with one million units sold during the quarter.

### Eric Carmen

Eric Carmen's first single release, "All By Myself" (released in November '75), reached the number 1 position on the charts with sales of over 700,000 units during the quarter and has been certified gold. Boosted by that success, his debut album "Eric Carmen," on top of its strong initial sales, sold in excess of 200,000 units during the quarter. His new single release from that lp is "Never Gonna Fall In Love Again."

## Osmonds Re-Sign with Polydor

■ NEW YORK — The Osmonds have re-signed a long-term recording contract with Polydor Incorporated. The joint announcement was made by Irwin Steinberg, president of the Polygram Record Group and of Polydor Incorporated, and Ray Katz of Katz-Gallin, manager of the Osmonds.

Following Polydor Incorporated's recent policy of concentrating all artists under the Polydor label, all Osmond product will be released on the Polydor label with the Osmonds' Kolob record trademark. The Osmonds formerly

## Bass To Rocket

■ LOS ANGELES — Billy Bass has been appointed national promotion director of Rocket Records, it was announced by John Reid, president, and Tony King, executive vice president of the label.



Billy Bass, Tony King

Prior to joining Rocket, Bass was vice president of promotion of Bewlay Bros., management firm for David Bowie. In addition to his association with Bewlay, Bass has worked with UA Records, RCA Records and RSO Records.

In his new position, Bass will oversee promotion of all Rocket albums and singles and act as liaison with MCA, which distributes Rocket product. Bass' initial efforts will concentrate on current Rocket product, including Neil Sedaka, Cliff Richard, Brian and Brenda Russell, Howard Werth, and a forthcoming lp by Dutch group Solution. Other artists on the Rocket roster include the Hudson Brothers, Nigel Olson and Kiki Dee.

recorded on the MGM label with the Kolob identification.

The provisions of the new pact call for one Donny Osmond solo album, one Donny & Marie album, a Marie Osmond solo lp, one album by the Osmonds as a group and one release to be determined, making a total product release of five albums annually with single releases as agreed to.

The first album under the new agreement was the March 15 release, "Donny and Marie," which features their single "Deep Purple" and other songs from their national television show.



Pictured from left (standing): Alan Osmond; Donny Osmond; Wayne Osmond; Merrill Osmond; Jimmy Osmond; Marie Osmond; Jay Osmond; (seated): Irwin Steinberg, president of Polygram Record Group and Polydor, Inc.; Ekke Schnabel, VP, business affairs for Polydor Incorporated.

## Frio Reveals Promo For New Elton LP

■ LOS ANGELES — An elaborate array of merchandising tools has been readied by MCA Records in support of the Elton John "Here and There" album, released this week by the label.

According to Rick Frio, MCA vice president of marketing, MCA has prepared 60 second and 30 second TV spots which will be aired nationally. Two radio spots, plugging both the catalogue and new album, along with a vast assortment of point of purchase tools, such as stickers, streamers, mobiles, divider cards, buttons and posters, will figure into the MCA campaign, as well as print buys in trade and consumer publications.

### MCA/Bally Contest

An additional facet of the MCA promotion will involve a concept jointly sponsored by the label and the Bally Manufacturing Company, which is just beginning to mass produce the "Captain Fantastic" line of pinball machines. Contestants will fill out a questionnaire asking the number of Elton John lps in each entrants' record collection. The winner, who will receive one of the new machines, will be selected in a random drawing.

Elton will not be on tour until this summer. Details on upcoming live appearances are expected to be announced next week. The next Elton studio lp, probably a double album, will be released in September.

## Jimmy Dean's 'IOU' Fills the Bill

■ NASHVILLE—Jimmy Dean's release of "I.O.U." on the Casino label has proven itself to be a very unusual record in a number of ways.

The record was released several days after the label, Casino, pacted a distribution agreement with GRT. The first station to play the record was WCCO, an MOR station in Minneapolis, followed by WGN, an MOR station in Chicago, and KNUZ, a country station in Houston. KIKK and KENR in Houston followed and the Minneapolis, Chicago and Houston markets began reporting phenomenal requests.

The record, a song Dean wrote for his mother several years ago, was originally planned as a release just for Mother's Day airplay. However, the phenomenal response has shown it to have an almost universal appeal that extends far beyond that holiday.

Another unusual fact about the record is that it is six minutes (Continued on page 111)

# MARTHA VELEZ

..ESCAPE FROM BABYLON..

PRODUCED BY BOB MARLEY

"I went down there to make a record and I experienced a lifestyle."



Perhaps the oddest recording project of the year, this album couples Martha Velez, an American pop singer . . . with Bob Marley, the great guitarist, writer and singer who leads Jamaica's greatest reggae group, the Wailers. Marley produces, the Wailers are the back-up band and the I-Three contribute backing vocals.

Unlike the Wailers' albums, which are hard-edged, closer to Anglo-American rock & roll than most other reggae, Velez' album is a languid, relaxed impression of the music. Yet it loses little in authenticity. The vocals lack the spit-fire drive of the best Jamaican recordings, but the backing tracks are the light but propulsive real thing. "Escape from Babylon" is

one of the commercially palatable reggae records yet released in this country.

A good deal of this is simply because the material is excellent. Bob Marley contributes a pair of his best songs, "Bend Down Low" and "Get Up, Stand Up." The latter is particularly impressive; while it lacks the roughness of the original, it is, if anything, even more ominous. Rita Marley, the producer's sister, also contributes a couple of good songs, including the marvelous "There You Are," in which Velez intertwines perfectly with the I-Three. Velez' original "Money Man" manages to contribute an American perspective on the sort of politics which infuse almost all of the best Jamaican reggae.

Yet strangely, it is an overt attempt at commercialism, "Disco Night" written by Velez and Rita Marley, which is the most affecting song on the album. It incorporates a horn line which echoes some of the great Stax records of the '60s and, while it never really strays from the reggae rhythm, it has a sense of the American dance floor about it. This probably proves nothing much more than that Velez is still essentially an American R&B-oriented performer; it's unlikely she'll sing reggae forever. But it would be extremely ironic if Bob Marley, the most charismatic foreign performer to appear in America since Rod Stewart, should make his initial mark on the American market as a producer rather than performer.

DAVE MARSH  
New York Post



SASD-7515



SIRE Mkt'd. by ABC

WINGS  
OVER A

Paul McCartney

Linda McCartney

Denny Laine

Jimmy McCulloch

Joe English

WINGS  
AT THE  
SPEED OF  
SOUND

The Smash Album! SW-11525



SW-1



# HITS AMERICA

## TOUR DATES

MAY 3	FORT WORTH, TEXAS
MAY 4	HOUSTON, TEXAS
MAY 7 & 8	DETROIT, MICHIGAN
MAY 9	TORONTO, CANADA
MAY 10	CLEVELAND, OHIO
MAY 12 & 14	PHILADELPHIA, PENNSYLVANIA
MAY 15 & 16	WASHINGTON, D. C.
MAY 18 & 19	ATLANTA, GEORGIA
MAY 21	LONG ISLAND, NEW YORK
MAY 22	BOSTON, MASSACHUSETTS
MAY 24 & 25	NEW YORK, NEW YORK
MAY 27	CINCINNATI, OHIO
MAY 29	KANSAS CITY, MISSOURI
JUNE 1 & 2	CHICAGO, ILLINOIS
JUNE 4	ST. PAUL, MINNESOTA
JUNE 7	DENVER, COLORADO
JUNE 13 & 14	SAN FRANCISCO, CALIFORNIA
JUNE 16	SAN DIEGO, CALIFORNIA
JUNE 18	TUCSON, ARIZONA
JUNE 21 & 22	LOS ANGELES, CALIFORNIA



The Smash Single, (4256)  
"Silly Love Songs"  
From The Album!

## Col Promotes Babcock

■ LOS ANGELES — Sam Hood, director of artist development, Columbia Records, has announced the appointment of John Babcock to the newly created position of west coast director of artist development.



John Babcock

With his new appointment, Babcock will have close interaction with all other departments on the west coast, as well as access to all available resources in New York. The west coast artist development department will also have a strong affiliation with the west coast merchandising department, headed by Ron Oberman. Babcock, who recently headed the west coast department of artist relations, will be involved with the coordination between artists and managers, major promoters, club owners and key agency representatives. He will also continue to be heavily involved in obtaining national television exposure for the various artists within the CBS Records Group.

## Showcase Rooms:

# Public Support For Developing Talent

By IRA MAYER

■ NEW YORK—The notion that "without record company support a music club cannot survive" is being refuted by an ever-growing number of rooms around the city. Some are supper clubs—albeit far more informal than the Empire Room at the Waldorf or the Persian Room at the Plaza—and most are bars with minimal food service. All feature unsigned talent most if not all of the time and those contacted reported good to excellent business and young audiences.

The Ballroom, Brothers and Sisters, the Grand Finale, Reno Sweeney, CBGB, Max's, Trude Heller's, Tramps, the Other End and Folk City (one could include the Improvisation and Catch A Rising Star—see RW 5/1/76—but comedy is the mainstay at both) are the most visible of these rooms, each showcasing talent and/or allowing different kinds of acts to be worked out and tested before their (usually) faithful audiences.

Within this group, it should also be noted that sub-groups can be seen as small intra-city circuits, with the same acts playing two or three of the clubs in succession—i.e. Jane Olivor first appeared at Gypsy's a year ago and has since played the Ballroom,

Reno Sweeney, and the Grand Finale. (Now with a Columbia record contract one can probably project a Bottom Line appearance upon release of her first album.) Or groups such as Television and the Ramones (the latter now signed to Sire) moving between CBGB and Max's.

The Ballroom's is perhaps the most noteworthy success story because it is an operation that defies all the standard "rules" of the game: Located in the largely industrial area known as Soho (its lofts have become an artists' haven, but even most New Yorkers would be hard-pressed to tell you how to get there), the Ballroom opened in May, 1973 as a

restaurant/art gallery. Shows were added in January, 1975 to boost a reputation that was growing almost exclusively by word-of-mouth. On top of this, owner Gregory Dawson's discriminating taste insists that "there aren't enough quality acts around for me to put on someone new every week or two." Thus, Dawson books performers for two months at a time. Most settle into an act that seems to work for the room within the first few weeks, he says a little sadly, but the extended stays allow for a performer to gain confidence, poise and consistency even while the show itself frequently remains the same.

(Continued on page 96)

## Franks & Friends



Warner Bros. executives turned out in great profusion to see and hear Michael Franks' recent performance at the Troubadour in Los Angeles. The line-up includes Bob Regehr, Warner Bros. vice president and director of artist development; Tommy LiPuma who produced Franks' current Reprise album, "The Art of Tea"; Michael Franks and Warner Bros. board chairman and president Mo Ostin.

## Singles Sales Bounce Back

(Continued from page 3)

catapulted into the tenth slot on a jump of 20 points.

Henry Gross continued his methodical climb to the top at 13 bulletted followed closely by Silver Convention (Midland International), which appears to be headed for its second consecutive gold single. Fleetwood Mac (Warner-Reprise) and Pratt & McClain (Warner-Reprise) both look like sure top tenners with this week's momentum buildup. Dorothy Moore is also headed towards that magic top ten with pop sales now pouring in almost as fast as her #1 r&b action.

Large jumps were scored this week by the Captain & Tennille (A&M), Eric Carmen (Arista) and the Doobie Brothers (WB), all of which are receiving strong initial sales response in many major markets. This week's Chartmaker is yet another television theme, this time Cyndi Grecco (Private Stock) sings "Making Our Dreams Come True" from ABC Television's "Laverne & Shirley." Private Stock also has busted wide open with Starbuck, currently a smash in the South which is now spreading nationally.

Other strong new entries this week were Paul Simon (Columbia) already selling in the east and midwest, Parliament (Casablanca) an r&b monster now crossing over, Starland Vocal Band (Wind-song) breaking from a Baltimore-Washington stronghold and John Travolta (Midland International) one of the stars of ABC television's "Welcome Back Kotter."

### Regional Breakout Singles

#### EAST:

Captain & Tennille (A&M)  
Bro Smith (Big Tree)  
John Travolta (Midland Intl.)  
Brothers Johnson (A&M)

#### SOUTH:

Manhattans (Columbia)  
Starbuck (Private Stock)  
Rhythm Heritage (ABC)

#### MIDWEST:

Eric Carmen (Arista)  
Captain & Tennille (A&M)  
Bill Cosby (Capitol)

#### WEST:

Eric Carmen (Arista)  
Starbuck (Private Stock)

## Album Sales Picture Remains Soft

■ Overall album sales this week continued to drop, especially for those records in the middle and lower portions of the chart. At the top, furious competition continues with Led Zeppelin (Swan Song) recording its third consecutive week at #1 followed by the Eagles (Asylum). Peter Frampton (A&M) surged again and barely squeaked by Wings (Capitol) into the #3 slot. Fleetwood Mac (Warner-Reprise)

moved up again to round out the top five. Fleetwood has now been on the chart for ten months with no sign of faltering.

### Holding Bullets

Marvin Gaye (Tamla) and the Doobie Brothers (WB) held their bullets at 7 and 10 respectively, but the big news in the top ten is the appearance of the new Rolling Stones (Rolling Stones) album at 9 with a bullet and the Chartmaker of the Week. The initial sales response to the Stones album combined with the slow sales week enabled it to make the highest debut of the year. Number 1 reports on the album were received from Sam Goody, Licorice Pizza, Record Revolution, Tape City, Odyssey, Music Plus and many others. Other strong major account top 5's came from Korvettes, Independent, 1812, Tosh's, Peaches in Atlanta and Everybody's.

Other interesting developments on this week's album charts include the new America (WB) jumping from 62 to 26 and showing signs of being one of their all-time strongest, Donny & Marie Osmond (Polydor) which

(Continued on page 86)

### Regional Breakout Albums

#### EAST:

Vicki Sue Robinson (RCA)  
Bob Marley & the Wailers (Island)  
John Travolta (Midland Intl.)

#### SOUTH:

J. D. Souther (Asylum)  
George Benson (WB)  
Manhattans (Columbia)

#### MIDWEST:

Harry Chapin (Elektra)  
Bob Seger (Capitol)  
Neil Sedaka (Rocket)  
Firefall (Atlantic)

#### WEST:

Bob Marley & the Wailers (Island)  
Tubes (A&M)  
J. D. Souther (Asylum)

**Whether You Call It  
Being On The Street,  
In The Field  
Or Working The Market,  
We Hear You.....**

**Because We're There!**

# **ACTION...**

**Cleveland/March 15, 1975**  
**San Francisco/April 26, 1975**  
**Boston/August 8, 1975**  
**Atlanta/November 15, 1975**  
**Denver/January 17, 1976**  
**St. Louis/April 3, 1976**

Early last year Record World initiated a series of trade/radio seminars in major markets. The goal was to create a vehicle that would offer an opportunity for an exchange of ideas and information between the magazine's staff and the radio/retail community on a more personal level. The response has been overwhelming from all areas of the industry. The experience has been both gratifying and informative...and as we all know when you have a hit tour you keep it going, and that's exactly what our plans are.

# AND REACTION

The dialogue that resulted from these meetings clearly established the industry's desire for more information based on our research. There were numerous requests for Record World to distill the data it has been receiving from various sources in new ways that would help provide further marketing tools for both the manufacturer and merchandiser.

Our reaction was action...action that created these new services, establishing Record World as The Marketing Source among the industry's trade publications:

## **The Record World Sales Index**

A weekly barometer of sales activity for albums and singles on a national basis.

## **Albums/Singles Regional Breakout**

Geography, a key factor in marketing product, is covered weekly by identifying activity in the East/South/Midwest/West regions.

## **Albums/Singles Chart Analysis**

A weekly feature that goes beyond the "Business of Bullets." This will be an in-depth analysis of the factors that impact on chart action for specific releases.

These features, along with others we will be introducing in the coming weeks and months, are primarily conceived to be informative. We also hope they will be a catalyst for ongoing dialogue and probing that will assist us in expanding our research activities even further. It is this type of involvement that gives us the opportunity to participate and listen.

**We Hear You!**

 **Record World**

moving/turning/spinning/changing and growing with the industry.

# THE COAST

By MIKE HARRIS



■ GREETINGS: As you can plainly see by the accompanying photo's amazing lack of resemblance to **Ben Edmonds**, there is a new Coast person at your service, ready to fill you in on what you want to know.

SO WHERE'S BEN?: Funny you should ask. My illustrious predecessor has left the magazine and has gone on to be among the great stacks of wax in the sky. Alive and kicking, as always, only now kicking around as a a&r staffer for Capitol Records, based in Hollywood's Capitol Tower. An official proclamation is forthcoming in these pages, of course. All we can say, Ben, is CONGRATULATIONS!

HUMOR MISSING, PRESUMED DEAD: Rock writers, who often run in packs (like wild dogs and **Bad Company**), constantly commiserate at their favorite watering holes about the state of rock 'n' roll. This reflects, on the whole, a healthy attitude. Only when we pine after pipedreams like "a new **Beatles**" or "a return to the halcyon days (whatever they were)," are our mental conditions in serious doubt. One of the long-standing, generally well-founded complaints is the all too serious tone of much of today's rock. Why is it, for example, that only **Elton John**, **Neil Sedaka** and **John Denver** smile on their album covers? It could be argued, of course, that the reason the three grin so much is because they get so much practice while driving to the bank. Which is a good argument. Aside from the smile-inducing aspects of making lots of money, though, what has there been, lately, to raise the Mona Lisa in us all? Not a lot, perhaps, until a recent hearing of "Don't Touch Me There," from the new **Tubes** lp, "Young and Rich." Arranged by **Jack Nietzsche**, this authentic-sounding, early-'60s "period piece" imitates the resplendent Phil Spector wall-of-sound chorus that made the **Ronettes** the top girl-group of their era (are the **Runaways** their '70s equivalent?). The song features some devilishly perverse lyrics to contrast with the overall innocence of the melody, and the effect is hilarious—especially if you remember the great stuff it's patterned after. Also, according to the liner notes, this is the vocal debut of **Re Styles**, the Tubes' token female, who "taunts" **Fee Waybill** with her attestations of love. Doesn't that sound appealing? "Don't Touch" is, you understand, a bit kinky—so don't wait to hear it on your local AM station . . . And as long as we're mentioning the Runaways, another local band under the vinyl wing of **Kim Fowley**, the **Quick**, should—by the time you read this—be better known. That's if Kim has anything to say about it. Apparently, the band bills itself as "elegant punks into Nordic rock," and plans to make the Starwood's invited guests see what Catholic schoolgirls and fans of import albums have seen in it for the past few months. Lead singer **Danny Wild**, we're told, is, by day, a file boy for Warner Bros. . . . So **Rodney Bingenheimer** recently escorted the President's son, **Steve Ford**, around town. This crass elbow-rubbing with the influential has got to stop! Shame on you, Steve . . . **Natalie Cole's** manager, **Kevin Hunter**, reports that during Natalie's current Las Vegas Hilton stint, they've been receiving a lot of friendly suggestions for medleys that the Grammy-winning lady could perform; some feeling that she should include some more of her father's songs. Natalie, though, is determined to steer her own course, as she should be . . . **Status Quo**, which played the Santa Monica Civic last week with **Ted Nugent**, just celebrated its 14th birthday under the same moniker . . . This year, we suppose, July is approaching even faster than Armageddon, so it only makes sense that UA Records president **Artie Mogull** has come up with an April contest—open to all UA employees—to come up with a slogan for "Blue Note Month," which is, of course, July. Best sloganeer wins a trip to Hawaii! . . . What's this we hear about **Elizabeth Taylor** requesting a copy of "Simon Stokes and the Black Whip Thrill Band" lp? . . . **Irving Azoff** tells us "You can quote me on anything you want, because nobody believes what I say, anyway" . . . Former **Christopher Milk** vocalist, the **Dreaded Mister Twister**, debuted as an actor in **Roger and Norman Yonemoto's** film, "Garage Sale," starring former **Cockette**, **Goldie Glitters**. Twister and group perform two songs, and reportedly sound like a garage band . . . **Roger McGuinn** will have some heavyweight material on his new lp, "Cardiff Rose." One song, "Dreamland," is by **Joni Mitchell**, and another is by **Dylan**—"Up To Me" . . . In a break from rehearsals in Dallas, **Wings** payed homage to **Freddie King** at **Willie Nelson's** Place. No reports of any jam sessions, though . . . the **Led Zeppelin** billboard on Sunset Blvd. is tweaking the public's curiosity by adding only one letter a day to its

(Continued on page 96)

## Colorado Signs Anti-Piracy Law



The Colorado State sound recordings anti-piracy bill was passed by the Colorado State Legislature. Surrounding Colorado State Governor Richard Lamm at the signing of the legislation into law are (from left): Ed Hardy, general manager, KERE Radio, Denver; Hub Safran, lobby representative; Bob Sherwood, national promotion director, Columbia Records; Mel Nimon, general manager, Danjay Music; James William Guercio, president, Caribou Records; Senator Marty Hatcher; Bill Sponsor; Larry Reymann, local promotion manager, Columbia Records, Denver; Peter Cetera, member of Columbia recording artists Chicago; Randy Brown, branch manager, CBS Records, Denver; State Representative Nancy Dick, bill sponsor; State Representative Richard Castro, Denver; Jack Roth, president, KERE Radio, Denver.

## Details of ATV-Calla Pact Announced

■ NEW YORK—Marvin Schlachter, president of ATV/Pye Records, has signed a distribution deal with Nate McCalla, president of Calla Records, for the distribution of the Calla label in the United States and Canada (**RW**, May 1). Under the agreement, Pye will handle the distribution, promotion, merchandising and advertising for all Calla product. This marks the first deal made by Pye Records since Schlachter became president of the label late last month.

### Reactivated

Calla Records, which has recently been reactivated, has negotiated with producers to produce or supervise production of the artists on the Calla roster. Singles recently released by the

label include "Let My Love Bring Out The Woman In You," by Lonnie Youngblood, produced by TK Productions; "Breaking Up Is Hard To Do," by Jimmy Bee; and "Spirit of '76" by the Booty People, produced by Far Out Productions. Currently in production are albums by the Persuaders, produced by Norman Harris; The Family Circle, with Gamble and Huff as product consultants; Rudy Love and the Love Family; and the reissue of an album by poet Nikki Giovanni, whose previously released material on Right On Records has been unavailable. Gamble and Huff are also involved as product consultants in several other projects on the Calla label.

## Adams President ASCAP Re-elects

■ NEW YORK — The board of directors of the American Society of Composers, Authors and Publishers has re-elected lyricist Stanley Adams as president. Adams has been a member of the ASCAP board of directors since 1944, and served as president from 1953 to 1956 and from 1959 to the present.

### Other Re-elections

The ASCAP Board also re-elected Salvatore Chiantia (president of MCA Music) and TV and film scorer George Duning as vice presidents. Composer Morton Gould was re-elected to the position of secretary; Ernest R. Farmer (President of Shawnee Press, Inc.), treasurer; composer Arthur Schwartz, assistant secretary; and Leon J. Brettler (executive vice president of Shapiro, Bernstein & Co., Inc.), assistant treasurer.



Nate McCalla, Marvin Schlachter

McCalla stated that "the reason we concluded this deal for distribution with Pye Records is the leadership and keen interest Marvin Schlachter has shown in the past and the knowledge of Schlachter's aggressive plans in the U.S. and Canada."

### Major Force

Schlachter added, "It is a pleasure to be working with Nate McCalla again and we are excited about the artists and producers that Calla Records has signed. We anticipate that Calla Records will be a major force in black music in a very short time."

# BILL WRAY

**Mr. Excitement! After years of creating havoc in Louisiana, Legend & MCA Records proudly present Bill to the world. And believe us you're in for a good, good time. Put it on. Bill Wray, a new way.**



S. Miller

MCA RECORDS  
MCA-2188



Produced by: Cy Seaberry Frost & Bill Wray  
Executive Producer: Randy Bachman

## Report Strong Interest in Oskar LP

■ LOS ANGELES—United Artists Records and Far Out Productions report that United Artists received orders in excess of 124,000 units in five days for the United Artists debut album by Lee Oskar, the first solo album by any member of pop-soul group War. The units shipped, which included lps, 8-track tapes and cassettes, put the Oskar album over a quarter of a million units sold. This figure represents sales without a single pulled from the album; a single is being rush-released by UA. Spearheading the demand, according to the label, were orders from such markets as Dallas, Philadelphia, Boston, and Baltimore-Washington.

When contacted by **Record World**, Artie Mogull, president of United Artists, commented that "What we see here is the result of an integrated marketing and promotion campaign. Our series

## Bill Darnell Dies

■ NEW YORK—Bill Darnell, 55, who worked on special projects for TK and All-Platinum Records, drowned April 27 in a swimming accident in Acapulco, Mexico. He is survived by his wife Ginie. Funeral plans will be announced.

of pre-release listening parties generated great interest—in fact, the first one was held in Dallas, which is now the hottest city for Lee. We have subsequently supported the album with many point-of-sale implements—mobiles, easel backs, posters, and a concerted effort to achieve in-store play. Reports confirm that the latter is highly effective.

Add to this a massive nationwide radio spot campaign, an extensive newspaper print campaign and that Lee Oskar is a member of War to begin with, and you come up with a winner."

## Bond Joins Farr

■ LOS ANGELES—Johnny Bond has been named executive vice president of Farr Records. Bond, who has been in the record business over 26 years, formerly worked with Jerry Blaine, Cameo Parkway, Jubilee, Koppelman & Rubin and George Goldner.

After three months of operations Farr Records will be moving to larger offices. Gavin Murrell, president of Farr, has announced that the new offices will be located at 9220 Sunset Blvd., Los Angeles, Cal. 90069. Phone 213-550-8007.

## ABC Taps Cohn

■ LOS ANGELES — Roy Halee, ABC Records vice president in charge of a&r, has announced the appointment of Larry Cohn as assistant to the vice president in charge of a&r. The appointment is effective immediately.

### Varied Career

Cohn comes to ABC Records with a long and varied career in the music business. He has held posts as executive vice president of Playboy Records and Music, and was director of a&r for Epic Records for three years. Cohn also has a law degree and has established a career as a writer, both as the music critic for *Saturday Review* and as the author of a new book, to be published in September, on the old Fox Movietone Newsreels.

## L.A. Jets Tour

■ NEW YORK — RCA recording artist L.A. Jets will embark on their first major concert tour this week when they play The Bacchanal in San Diego on May 4-6.

### Two Month Tour

Current plans call for the group to be touring two months, working their way east.

## B'nai B'rith To Fete Hamlich and Wonder

■ NEW YORK — Marvin Hamlich and Stevie Wonder will be honored by the Music and Performing Arts Lodge of B'nai B'rith at its 12th Annual Awards Dinner Dance to be held on Saturday evening, June 12, in the New York Hilton's Grand Ballroom. The announcement was made by Lodge president Toby Pieniek (RCA).

Hamlich, the award winning composer associated with "Chorus Line," "The Sting" and "The Way We Were," among others, will receive the Creative Achievement award.

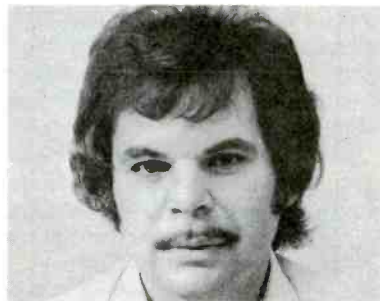
Wonder, who for many years has received international acclaim for his creative abilities, will be honored this time for his outstanding contributions to his fellow man and will receive the Humanitarian award.

Both awards will be presented amidst the backgrounds of a dais featuring today's top industry leaders. Co-chairmen for the dinner are Ken Rosenblum (Shorewood) and George Levy (Sam Goody).

Tickets (at \$100 per person) and special ad journal information is available through Richard Aquilina at (212) 937-7200 or Marty Olinick at (212) 598-8455.

## UA Names Levinson VP

■ LOS ANGELES — Artie Mogull, president, United Artists Records, has announced the appointment of Mark Levinson to the post of vice president, business affairs, United Artists Records. Levinson's new post is a divisional vice presidency and indicates new responsibilities in addition to Levinson's other duties as corporate vice president and general counsel for UA.



Mark Levinson

Levinson's responsibilities will include the negotiations and signing of new acts; he will work closely with Mogull in the operation of UA.

Levinson has been with United Artists for six years, having started as secretary and general counsel in 1972. He later became vice president of the United Artists Music and Record Group.

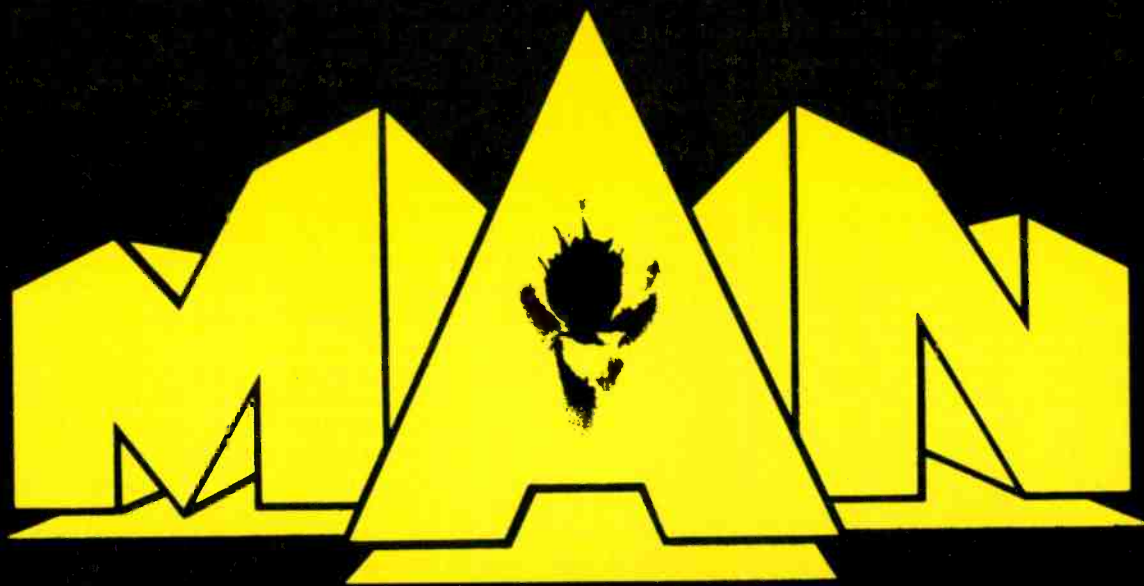
Prior to joining UA, Levinson had been general counsel for Avco Embassy Records.





# BACK IN ACTION

Terry Williams, Phil Ryan, John McKenzie, Deke Leonard, Micky Jones



## WELSH CONNECTION

FOR MCA RECORDS, A NEW ALBUM



Recorded In England. Produced By The Manband. MCA-2190

MCA RECORDS

# DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

## Irwin Steinberg: Guiding An Intl. Conglomerate

By IRA MAYER and DAVID McGEE

■ Irwin Steinberg took on the presidency of the Mercury Record Corporation in 1969, a company which a few years later became known as Phonogram, and which he led to great success through both marketing and a&r strategies. In 1975, Phonogram and Polydor were joined in this country, uniting two internationally based conglomerates. With Phonodisc as its distributing arm, Steinberg now guides the entire operation from his Chicago and New York offices. The following is the first of a two part Dialogue.



Irwin Steinberg

**Record World:** Maybe we should open this up with some sort of definition of the Polygram group.

**Irwin Steinberg:** The Polygram Record group is made up of three companies. Phonogram, which is where the Mercury and the Philips labels reside; Polydor, which is where Polydor, MGM and Deutsche Gramophon reside; and Phonodisc, Inc., the distributing arm for the group of labels held in the two operating companies. There are Phonogram and Polydor companies throughout the world; the Phonogram company in the United States cross-licenses with the Phonogram companies throughout the world and the Polydor companies throughout the world cross-license with Polydor in the United States. The Polydor origin is along the Siemens line of companies and the Phonogram origin is through the Philips Lamp Company of The Netherlands. The international company, Polygram (International), is essentially a company that was organized to absorb the two record companies flowing from both Siemens and Philips Lamp. So essentially Polygram at the international level, which has alternate headquarters in Holland and Germany, is 50 percent owned by the Philips Lamp stockholders and 50 percent by Siemens stockholders.

**RW:** What was intended with the Polydor/MGM restructuring?

**Steinberg:** Let me backtrack for a moment. The Phonogram and Polydor companies, looked at from a world standpoint, are incredibly successful. However, in terms of the United States what we have is basically a very successful Phonogram predecessor company having been Mercury, and Polydor, which was a troubled company. Phonodisc is a company which had its roots in the acquisition of UDC by the group, was renamed Phonodisc, and is a developing distribution company. So to go back to your question, the *raison d'être* for the group was to assist in developing Polydor into a functioning, profitable, credible company. Also, we feel that the structure is a good idea because while each of the companies has its own personality and its own structure in a very distinct way, by operating as a group, we have an opportunity to move talented people who might be blocked in a specific company. There might be an opening at one place for a man or woman of talent that doesn't exist in the specific company which he or she serves. As a matter of fact, to a great extent, our restructuring has created such an opportunity to move people about.

**RW:** You mean staff as opposed to artists?

**Steinberg:** Yes, staff. The artists are uniquely acquired by the individual companies. Each company has its own executive vice president, although I'm serving as president of Polydor and president of Phonogram as well as of the group. Lou Simon is a good example of a man who moved from Phonogram to Polydor. Charlie Fach moved from a New York location to Chicago as executive vice president. O'Connell, who was president of Phonodisc, was vice president and treasurer of Phonogram. There are many many other examples of movement within the company. However, each company has its own marketing director, its own national sales manager, its own local promotion staff. There's no intermingling at the local promotion level and each company has its own a&r staff.

**RW:** So you are interested in maintaining both companies?

**Steinberg:** Oh absolutely, no question about it. Other advantages that flow to us are centered in opportunities to expand sophistication administratively that might have occurred in one company and not another. The exchange of information for example on a computer problem where we may have a great deal of expertise or discovery in one place and not another about the utilization of information or equipment.

We have a management committee made up of the prime management of the three companies that sits together to talk about problems which are mutual to them. And again, this in no way disturbs the thrust into the marketplace. The artist rosters are very much different between the two companies. One of the positive aspects about Polydor is that it does have a viable artist roster to which we are going to make some very important additions very shortly. As you know, RSO has come to Polydor, which brings the Bee Gees and Eric Clapton here.

**RW:** Obviously there have been a lot of rumors re the RSO deal. Who will be producing The Bee Gees, for example?

**Steinberg:** Robert Stigwood, who is at the head of RSG, is solving the problem of producers for each of the acts, including Barbara Dixon who is also one of the artists on the RSO roster. Arif Mardin and Tom Dowd are extremely highly regarded. They may or may not be available under the new arrangement and if they aren't, Stigwood feels that there are other ways to solve the recording of the two acts.

**RW:** You mentioned building credibility for Polydor. How do you do that?

**Steinberg:** We're well along the way of credibility. The new management has already had its first #1 single here in several years in the C. W. McCall record which was just beginning to surface in the market when the new management came in. We've really only been here—I arrived in September and Lou Simon came in about October 15. We have a theory of running a company via thin rather than luxurious staffing. We like for management to be basically on line rather than to be staff. We reduced the management here but it has a great deal more excellence and is much more involved in the company. That's one of the ways of gaining credibility: when somebody calls in here and talks to management, the management is well informed—informed about our budgets, informed about our programs, informed about our management decisions. When calling in here and talking to management, one finds a complete difference as to the past. Our people know the company in the present, its plans, and are aware of policy. The other obvious aspect is one that you're very familiar with—the extent to which we show up on your charts gives the company credibility.

**We like for management to be basically on line rather than to be staff. We reduced the management but it has a great deal more excellence.**

**RW:** How are you integrating ECM into the Polydor marketing set up?

**Steinberg:** The tendency was to regard ECM as something rather esoteric. We don't consider ECM in that way at all. We consider that the ECM artists have a great deal of potential in this marketplace. We don't aim for essentially an esoteric market. We may use that market as a place to initiate the action, but we are looking for the bigger market for ECM.

**RW:** One particularly notable thing about Polydor is its success internationally. That's never carried over in this country, though. To what can that be attributed?

**Steinberg:** Polydor in the United States is a strange amalgm in that it has had the potential to be a successful company having developed an artist roster including Gloria Gaynor, Roy Ayers, the Osmonds, Ritchie Blackmore, etc. These are really artists of not only existing accomplishment, but great potential. I can only attribute your

(Continued on page 103)



**RAMSEY  
LEWIS**

**SĀLONGO.  
RAMSEY'S  
URBAN  
RITUALS.**

They're sophisticated city-slick sounds and the throbbing heartbeat of Ramsey's keyboard wizardry in his new album, "Sālongo." And not since "Sun Goddess," his gold album, has a new Ramsey Lewis album caused such a stir. "Sālongo." Exciting new native rhythms from Ramsey Lewis.

**ON COLUMBIA  
RECORDS  
AND TAPES.**

Produced by Maurice White and Charles Stepney  
for Kalimba Productions.  
PC 34173 "Sālongo" KC 33194 "Sun Goddess"

# Why Does This Man Read Record World?



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## License Agreements Announced by Coco

■ NEW YORK—Coco Records' Harvey Averne and Sam Goff, of the New York based record company, report that following their one week stopover at MIDEM in Cannes, they have concluded license agreements in several territories. These include Holland, the U.K., Mexico and Italy. They've also maintained license agreements throughout most of South America.

Coco's licensees are RCA in the U.K., Dureco in Holland, Polydor in Mexico, Ri-Fi in Italy, Soul Posters in France, Discophon in Spain, IEMPSA in Peru, Distributor de Discos Karen in the Dominican Republic, Velvet de Venezuela in Venezuela and Nippon Phonograph Co. Ltd. in Japan.

## Lundvall Promoted

(Continued from page 3)

strated in the various positions he has held at CBS Records makes him ideally qualified for the responsibilities he will now undertake in his new role of directing the CBS Records Division."

During the two years Lundvall headed Columbia Records, the label experienced an enormous period of growth. Both 1974 and 1975 were peak sales years for the label. In 1975 Columbia Records received 17 gold albums, which is the largest number of gold lps ever earned by a label in a single year. Some of the artists signed while Lundvall was heading the Columbia label are: Johnnie Taylor, Willie Nelson, Phoebe Snow, Return to Forever, Bill Withers, Hubert Laws, Al DiMeola, B.T. Express, Stephen Stills, Jon Lucien.

Lundvall, who is 40, joined the CBS Records Division in 1960 as a management trainee, and occupied field communication and product management positions. In 1965, he became merchandising manager, popular albums for the Columbia label, a post he held for two years. In 1967, he became director of merchandising and, subsequently, vice president of merchandising in 1969. He was appointed vice president, marketing in 1971, and served in that capacity until his promotion to vice president & general manager, Columbia label in 1974.

Lundvall graduated from Bucknell University in 1957 where he majored in Marketing and Finance.

## Wright Gold

■ LOS ANGELES—Gary Wright's Warner Bros. single "Dream Weaver" has qualified for a gold record award from the RIAA.

## NARM Manufacturers Advisory Group Announces New Committee Members

■ CHERRY HILL, N.J. — Daniel Heilicher, chairman of the board of directors of the National Association of Recording Merchandisers, Inc. (NARM), has announced the appointment of the manufacturers advisory committee for the 1976-77 Association year. The manufacturers advisory committee meets several times annually, to work with the NARM board of directors and the membership on various NARM projects and industry activities.

### Atlanta Meeting

The first meeting of the manufacturers advisory committee with the NARM board of directors will be held June 2-3 at the Peachtree Plaza Hotel in Atlanta, Georgia. The purpose of the meeting will be a complete review and evaluation of the recent NARM Convention. Other industry problems and future projects and opportunities will also be presented.

Heilicher's appointments to the manufacturers advisory committee include Jules Abramson of Mercury/Phonogram; Gordon Bossin of Arista Records; Jack Craigo of CBS Records; Robert Fead of A&M Records; Joel Friedman of WEA Corporation; Rick Frio of MCA Records; David Glew of Atlantic Records; Herb Goldfarb of London Records; Herb Hershfield of GRT Corporation; Jack Kiernan of RCA Records; Richard Lionetti of Phonodisc, Inc.; Mike Lushka of Motown Record Corp; Jim Mazza of Capitol Records; Lewis Merenstein of Buddah Records; Tom Rodden of 20th Century Records; Ed Rosenblatt of Warner Bros. Records; Richard Sherman of Casablanca Records; Lou Simon of Polydor, Inc.; Paul Smith of Columbia Records; George Steele of Elektra/Asylum Records; and James Tyrrell of Epic Records.

## Lundvall Stresses Continued Growth for CBS

(Continued from page 3)

"It's a bit premature for me to make any comments about further restructuring," said Lundvall in reference to an **RW** interview last week (5/1). "Basically we have really built from within very effectively. If you look at all the key executives at the moment you'll see that we've had a lot of room to grow internally. I feel that we have the strongest executive in each area in which we operate. And that's the way it's going to continue to be—wherever possible we will promote from within. Over the past couple of years everybody in middle management and key management over here has been raided by other companies and nobody has left. Which just tells me that this is the best place to be if you're going to be in the record business."

Lundvall further spoke of his own plans to continue active participation in the signing of new artists despite the obvious broadening of his responsibilities.

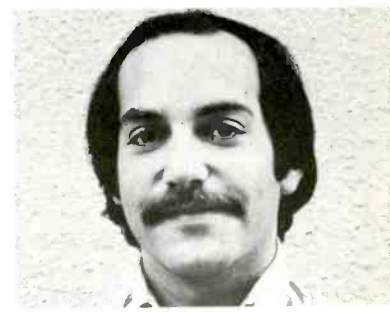
"As a primary function I'll have to be concerned with the overall running of the Columbia, Epic and Custom Labels because those are the biggest sales and profit areas in the company," he said, adding that he would now also be charged with responsibility for "manufacturing, publishing and all those other areas."

Speaking of Irwin Segelstein, Lundvall credited his predecessor with "great human understanding. He got a lot of people to grow within this company, which is the most important thing. It sounds corny, but there's very little in the way of politics here. People do like each other and they work very strongly as a team. The individual efforts put all together make this whole thing work."

The new CBS Records Group president then went on to address himself to "the philosophy that there's got to be a strong understanding between marketing and a&r. Those two depart-

## UA Promotes Sank

■ LOS ANGELES—Ray Anderson, vice president, promotion, United Artists Records, has announced the appointment of Stewart Sank to the post of manager, national album promotion.



Stewart Sank

Sank had previously been United Artists' east coast album promotion representative, after joining United Artists in 1975 as local New York promotion representative.

Prior to joining United Artists, Sank had been RCA southwest regional promotion representative, based out of Dallas.

ments have got to work very strongly together so that marketing has an understanding of the a&r problems and needs . . . so that a&r has a full understanding of what marketing does and so that ultimately the artists have a complete understanding of what the marketing function is and how it can benefit them. Marketing and a&r have got to work together; there has to almost be an integration of functions."

Lundvall's closing comments pledged "continued high standards of excellence in all areas. Since we're involved in every area of music, the philosophy is that we be the best in each from a marketing point of view and from an a&r point of view. That means signing the right artists and establishing long-term careers for them. But that can only happen when you have the best marketing and creative people."

Ira Mayer

## ABC Music Pub. Names Yoergler VP

■ LOS ANGELES—Jay Morgenstern, president of ABC Records' Music Publishing Division, has announced that Hal Yoergler has been appointed to the post of vice president of the music publishing division and begins work immediately. Yoergler reports directly to Morgenstern.

Formerly ABC's director of creative activities, Yoergler first came to ABC as the professional manager, west coast.

## Segelstein Comments on CBS

■ Irwin Segelstein, who resigned as President of CBS Records Division last week to accept a position with NBC Television as executive vice president, programming, made the following statement: "I am leaving with mixed emotions. These have been rewarding years for me. I have learned a great deal, met many new faces, and have made many friends. I will look back with

great fondness and affection for my colleagues at CBS Records and will always consider them to be the most professional record people in the world." In announcing the resignation, Walter Yetnikoff, president of CBS Records/Group cited the many contributions made by Segelstein during the past three years, the most successful period in the division's history.

**BOBBY VINTON**—ABC 12186

**SAVE YOUR KISSES FOR ME** (prod. by Bob Morgan)  
(Eazy Listening, ASCAP)

Brotherhood Of Man's recent U.K. chart-topper is brought to these shores again. The tune is a natural for Vinton's vocal style and should be getting a tremendous immediate response.

**LOU RAWLS**—Phila. Intl. ZS8 3592 (CBS)

**YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE**  
(prod. by Gamble & Huff) (Mighty Three, BMI)

Lou Rawls is on the verge of a major comeback with this first collaboration with Gamble and Huff and the Sigma Sound musicians. This is an attractive recording that should go pop and r&b.

**GRAHAM CENTRAL STATION**—

WB 8205

**LOVE** (prod. by Larry Graham) (Nineteen Eighty Foe, BMI)

A new song from this group ushers in a new, invigorating sound. The electric rhythms are still present, but to that, Graham adds a strong gospel influence. "Love" is all he needs for a solid hit.

**WING AND A PRAYER FIFE AND DRUM**

**CORPS**—Wing & A Prayer 104  
(Atlantic)

**ELEANOR RIGBY** (prod. not listed) (Maclen, BMI)

This ensemble had one of the year's left field smashes with its parade-like version of "Baby Face." Now it's the Beatles' oldie that gets the treatment.

**MADLINE BELL**—Pye 71061

**I ALWAYS SEEM TO WIND UP LOVING YOU** (prod. by B. Morgan & A. Parker) (Al Gallico, BMI)

If the name isn't at first familiar, then the voice will be. A top English session singer who's been on numerous lps, she's on her own now with this light ballad.

**DEE DEE SHARP**—TSOP ZS8 4778 (CBS)

**I'M NOT IN LOVE** (prod. by Bobby Martin)  
(Man-Ken, BMI)

Dee Dee's Sigma Sound interpretation of 10cc's recent monster could breathe a new chart life into the song. The r&b slant could make it happen all over again.

**JORGE CALDERON**—Warner Bros. 8197

**CITY MUSIC** (prod. by R. Titelman & K. Olsen)  
(Jorge's Music, ASCAP)

This ode to the rhythms of the city was penned by this newcomer who displays considerable talent and promise. It's got a great hook—give it a listen.

**BENNY TROY**—De-Lite 1580

**STRANGER IN PARADISE** (prod. by Billy Terrell)  
(Frank, ASCAP)

The latest in the trend of disco interpretations is this Wright-Forrest standard that is hardly recognizable from the Tony Bennet hit.

**GENESIS**—Atco 7050 (Atlantic)

**ENTANGLED** (prod. by David Hentschel & Genesis)  
(pub. not listed)

Don't let the group's progressive tag discourage you. A sublime sense of melody and harmony employed on this ballad gives it a new perspective. Could be a two sided hit with "Ripples."

**OLYMPIC RUNNERS**—London 5N 233

**PARTY TIME IS HERE TO STAY** (prod. by Mike Vernon)  
(Burlington/Ackee, ASCAP)

The theme song of this group is a tour-de-force of funk and soul. Coming from England, the Runners show an amazing empathy for disco rhythms. This could keep the party goin' all night.

**ROY WOOD**—

Jet XW792 Y (UA)

**ANY OLD TIME WILL DO** (prod. by Roy Wood)  
(Jet, BMI)

A "solo" artist in the truest sense (he does everything including the album covers), Wood scores with his most commercial outing since the days of The Move. His time is most definitely now!

**JACKIE MOORE**—

Kayvette 5125 (TK)

**IT'S HARDER TO LEAVE** (prod. by Brad Shapiro)  
(Sherlyn, BMI)

This Clarence Reid tune is a bluesy, hot tempoed number that works well for the songstress. The song should be an instant add to every r&b playlist.

**THE BUMPERS**—Roulette 7184

**DANCE THE BUMP** (prod. not listed) (Planetary, ASCAP)

"The Bump" may very well be last year's dance craze, but this group should bring it back into style with its jabbing rhythms and chanting chorus line. Bump on!

**PENNY McLEAN**—Atco 7048 (Atlantic)

**SMOKE GETS IN YOUR EYES** (prod. by Michael Kunze)  
(T.B. Harms, ASCAP)

Ms. "Lady Bump" of Silver Convention fame updates this Jerome Kern standard with a thoroughly modern arrangement. This could go across-the-board.

**CRYSTAL GRASS**—Private Stock 082

**TAJ MAHAL** (prod. by Lee Hallyday) (C.A.M., U.S.A., BMI)

One of the hottest disco imports of the last few months, this French instrumental is a devastating up-tempo workout. It should continue to be a big one.

**JOY FLEMING**—Private Stock 076

**ARE YOU READY FOR LOVE** (prod. by Peter Kirsten)  
(Evilot, ASCAP)

If Donna Summer harkened the return of the sensuous female sound, Ms. Fleming's future is bright indeed! Her voice is warm and unmistakable—a real joy!

**ARTFUL DODGER**—Columbia 3 10339

**THINK THINK** (prod. by Jack Douglas) (Seldak, ASCAP)

These midwestern rockers show a lot of spunk and style for a new band. The singer has a "Get Off My Cloud"-Jagger sound and the support is very strong. Should move solidly into AM territory.

**ZELL BLACK**—Curb WBS 8202 (WB)

**RIDE ON RIDER** (prod. by Bob Gaudio)  
(Gavadima, ASCAP)

Bob Gaudio has been experiencing a resurgence of success which should be enhanced by this number he co-wrote and produced. A pure Four Seasons sound, delivered by this talented songstress.

**HOWARD WERTH & THE MOONBEAMS**—

Rocket PIG 40555 (MCA)

**MIDNIGHT FLYER** (prod. by Gus Dudgeon)  
(Hudson Bay, BMI)

A pop singer who's been around for some time, Werth delivers the promise of his old affiliation, Audience, with this very Elton John-ish tune. The song is infectious enough to be a big hit!

**LEROY HUTSON**—

Curtom 0117 (WB)

**LOVER'S HOLIDAY** (prod. by Leroy Hutson)  
(Silent Giant/Aoppa, ASCAP)

Leroy has honed his big band to perfection. This exquisite sounding track possesses all the qualities to make it a hit in either pop or r&b markets.

**PATRICE RUSHEN**—Prestige 764 (Fantasy)

**KICKIN' BACK** (prod. by Reggie Andrews)  
(Mumbi, BMI)

This young lady is a talented keyboards player who embellishes the funk rhythms of this lucid instrumental tune with an unmistakably deft touch.

**CALHOON**—Warner-Spector SPS 0407

**SOUL MAN** (prod. by Walt Kahn)  
(East Memphis/Pronto, BMI)

This Long Island outfit has been playing discos for years. In the process, they've learned what it takes to get people dancing. This '67 Sam & Dave hit is it!

**SONNY JAMES**—Columbia 3 10335

**WHEN SOMETHING IS WRONG WITH MY BABY**  
(prod. by George Richey) (pub. pending)

The old Isaac Hayes/David Porter tune is put into a new perspective, given James' countrified reading. Both pop and country stations should give it a listen.

**KATHY COLLIER**—Greedy 102

**NASTY** (prod. by Henry Grumpo Marx & Robbie Buchanan)  
(Joyfully Sad/Jack-Jimmy, BMI)

Indie label that is scoring with Donny Gerrard comes through with another excellent master. This time it's a songstress whose style recalls Stevie Wonder.



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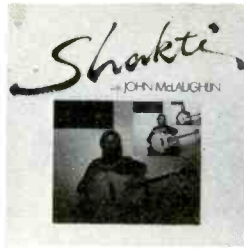
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**SHAKTI with JOHN McLAUGHLIN**

Columbia PC 34162 (6.98)

McLaughlin disappointed last time around, going through the paces rather than making a serious effort. Shakti's music may require greater discernment on the part of older fans because of its more direct Indian sources, but it has that hypnotic quality that is endemic to any serious music expertly performed.



**BILLY SWAN**

Monument PZ 34183 (CBS) (6.98)

Immediate radio reaction to "Number One" herein is reportedly similar to that for Swan's ace-in-the-hole of not so long ago—"I Can Help." "Vanessa," "Blue Suede Shoes" (of course) and "Ms. Misery" rock with just as much country feeling, and Billy and band sound poised for a full thrust push for a repeat of their own no. 1.

**CLOSE ENOUGH FOR ROCK 'N' ROLL**

NAZARETH—A&M SP-4562 (6.98)

"Love Hurts" was the slow, steady riser that Nazareth needed to propel it to star billing. The follow-up to that single is an album that mixes tough rock ("Telegram," "Loretta") with softer ballad-like material ("Homesick Again," "Born Under the Wrong Sign") with an acoustic guitar interlude in the middle of side one.



**ALL-AMERICAN ALIEN BOY**

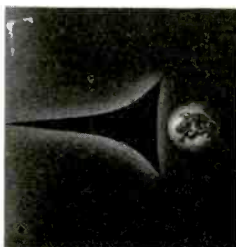
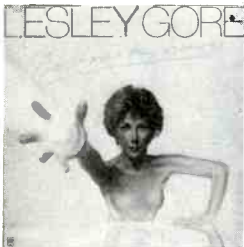
IAN HUNTER—Columbia PC 34142 (6.98)

Hunter has indeed adopted a new land, but he hasn't given up all the Britishisms of his Mott days. The title track is full of jazz, soul and Dixieland and really tears right through the grooves. The more English side is heard on "Restless Youth." A number of ballads give the lp its well-calculated pace.

**LOVE ME BY NAME**

LESLEY GORE—A&M SP-4564 (6.98)

The "It's My Party" lady is recognizable on "Immortality," but superb Quincy Jones production surrounds Ms. Gore with strong, full arrangements and contemporary rhythms—disco and otherwise. The writing (along with Ellen Weston) has matured and the title track, "Along the Way" and "Paranoia" offer a new woman.



i

**PATRICK MORAZ—Atlantic SD 18175 (6.98)**

The current Yes keyboardist has constructed his own wall of sound built primarily from a variety of piano and synthesizer overlays. The formula has been well tested and the product is a logical extension of the group, with even a few surprises in Latin rhythms and humor. Intense but endearing.

**LIVE AND IN LIVING COLOR**

TOWER OF POWER—WB BS 2924 (6.98)

Tower of Power is just that, its live performances a mark tough to be matched. Jazzy soul with horns has been its calling all along, and "Live and In Living Color" catches the band in top form whether on the 23 minute "Knock Yourself Out" (they do) or the shorter cuts of the first side. All the energy is there.



**MISTY BLUE**

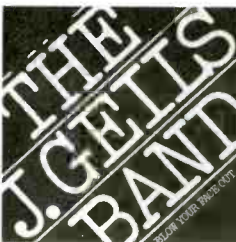
DOROTHY MOORE—Malaco 6351 (TK) (6.98)

The title track continues to top The R&B Singles Chart while bulleting its way up The Singles Chart as well. The album has more of the same, "The Only Time You Ever Say You Love Me" getting things off to a moving start, Willie Nelson's "Funny How Time Slips Away" insuring soul's position in the country.

**A CIRCLE FILLED WITH LOVE**

SONS OF CHAMPLIN—Ariola-America ST-50007 (Capitol) (6.98)

The west coast is this band's homeground, but believers are spread pretty evenly around the country. The horns are taking a firmer stance now, and the songs are taking on more well-defined characters. "Hold On," the title track and "You" show the band's sound at its best.



**BLOW YOUR FACE OUT**

J. GEILS BAND—Atlantic SD 2-507 (7.98)

The J. Geils Band finally blossomed with a live album, "Full House," a few years ago. The medium in which it works best is re-explored here, as recorded in November, 1975. "Southside Shuffle," "Love-it-is," "Detroit Breakdown," "Houseparty"—fans will know it all and join in the endless cheering.

**YOUNG AND RICH**

THE TUBES—A&M SP-4580 (6.98)

This week's Flashmaker (how appropriate!) "Young and Rich" moves the Tubes into the world of parody—a subtler form of humor more suited to vinyl than the group's usual antics. "Proud to Be An American" and "Don't Touch Me There" work lyrically and musically, copping sounds and licks from all over.



**MOONMADNESS**

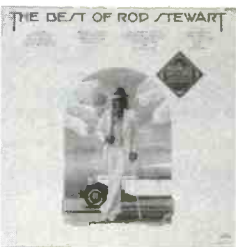
CAMEL—Janus JXS-7024 (6.98)

"The Snow Goose" helped give Camel a significant FM following here, an endeavor continued with the current effort. "Chord Change" and "Air Born" are the programming centerpieces, though the album should be taken in its totality if possible. "Lunar Sea" would make Jules Verne proud. And the man in the moon.

**NO WAY BACK**

THE DELLS—Mercury SRM-1-1084 (6.98)

Why even look for a way back when you've got The Dells' kind of track record? The hotter the song, the more worked up the group, the finer the result. "West Virginia Symphony," "Ain't No Black and White In Music" and "No Way Back" are superb examples though the slower "Too Late For Love" has its charms, too.



**THE BEST OF ROD STEWART**

Mercury SRM-2-7507 (7.98)

Stewart's name is a staple of British rock and even those not particularly atuned to his accomplishments will recognize "Every Picture Tells A Story," "Gasoline Alley" or his interpretations of John/Taupin, Bobby and Shirley Womack and Jagger/Richards.

(Continued on page 98)



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### FINAL NOMINEES FOR RADIO INDUSTRY '75

**RADIO EXECUTIVE OF THE YEAR '75:** Dwight Case (RKO)—Rochelle Staab (Bartell)—Dan Clayton (Lin)—Bill Cunningham (Hefelt)—Gary Stevens (Doubleday)—Mardi Nerhass (RKO)—John Bayliss (Combina)—Dave McNamee (Fairchild)—Jerry Blum (Jefferson Pilot)—Jim Hillard (Fairbanks)—Tim Sullivan (RKO)

**NATIONAL PROGRAMMER OF THE YEAR '75:** George Johns (Fairbanks)—Bill Tanner (Hefelt)—George Williams (Southern)—Rick Sklar (ABC)—Bo Donovan (SRO)—Jerry Clifton (Bartell)—Allen Shaw (ABC/FM)—Craig Scott (Plough)—Bob Baron (Smith)—Mike Scott (GCC)

**RADIO CONSULTANT OF THE YEAR '75:** Kent Burkhardt—John Rook—Jack McCoy—Jerry Boulding—George Burns—Dick Starr—Bill Drake—Todd Wallace—Bud Connell—Lee Abrams

**MAJOR MARKET RADIO STATION OF THE YEAR '75:** WABC (New York City)—KHJ (Los Angeles)—WRKO (Boston)—WLS (Chicago)—CKLW (Detroit)—KCBQ (San Diego)—WPGC (Washington)—13Q (Pittsburgh)—WOXI (Atlanta)—KRBE (Houston)

**MAJOR MARKET PROGRAM DIRECTOR OF THE YEAR '75:** J.J. Jordan (WRKO)—Ron Riley (WCAO)—Chuck Roberts (KCBQ)—John Gerhon (WLS)—Charlie Van Dyke (KHJ)—Jim Collins (WPGC)—Dan Mason (Z93)—John Sebastian (KDWB)—Eric Stevens (M-105)—Bobby Rich (B100)—Bill Young (KILT)

**MAJOR MARKET MUSIC DIRECTOR OF THE YEAR '75:** Joel Denver (WFIL)—Christy Wright (WRKO)—Dave Sholin (KFRC)—Charlie Lake (WPEZ)—Ted Ferguson (WDRQ)—Jim Elliot (WPGC)—Don Benson (WOXI)—Bob Hall (U100)—Sandy Mirzoeff (WIBG)—Charlie Tuna (WGCL)—Joni King (KSLQ)

**MAJOR MARKET AIR PERSONALITY OF THE YEAR '75:** John Leader (KHJ)—George Michael (WABC)—Don Rose (KFRC)—Randy Robbins (WIXY)—Chuck Knapp (KSTP)—Herry Nelson (WRKO)—Jimi Fox (B100)—Don Berns (KLIJ)—Jerry St. James (U100)—J.J. Jackson (WOXI)—Banana Joe (WFL)

**LARGE MARKET RADIO STATION OF THE YEAR '75:** WCOL (Columbus)—WOKY (Milwaukee)—KTLK (Denver)—WKBW (Buffalo)—KJR (Seattle)—WSAI (Cincinnati)—KIMN (Denver)—KRIZ (Phoenix)—WQAM (Miami)—WIFE (Indianapolis)

**LARGE MARKET PROGRAM DIRECTOR OF THE YEAR '75:** Bill Hennes (WNDE)—Byran McIntyre (WCOL)—E. Alvin Davis (WNDE)—Robert W. Walker (Y100)—Bob Harper (WKBW)—Jim Brown (WOKY)—Robin Mitchell (WSAI)—Alan Mason (KING)

**LARGE MARKET MUSIC DIRECTOR OF THE YEAR '75:** Quincy McCoy (Y100)—Dave Bishop (WCOL)—Linda Hauth (KIMN)—Dean Mitchell (WMJX)—Bob Laurence (KEBQ)—Steve West (KJRI)—Tom Birch (WNDE)—John Bettencourt (KLIV)—Bob Walker (WTKX)—Chuck Morgan (WNDE)

**LARGE MARKET AIR PERSONALITY OF THE YEAR '75:** Danny Neverath (WKBW)—Bob Barry (WOKY)—Harv Moore (WYSL)—Dan Alexander (KTLK)—Scotty Brink (KJRI)—Steve Casey (KRIZ)—Don Wright (WFUN)—Scott Keynon (KIMN)—Tim Kelly (KTLK)—Rebel Porter (WIFE)

**MEDIUM MARKET RADIO STATION OF THE YEAR '75:** WMAK (Nashville)—WAKY (Louisville)—WLAC (Nashville)—WHBQ (Memphis)—WERC (Birmingham)—WMPS (Memphis)—WLEE (Richmond)—WAPE (Jacksonville)—WKLO (Louisville)—WING (Dayton)—KROY (Sacramento)

**MEDIUM MARKET PROGRAM DIRECTOR OF THE YEAR '75:** Mark Oriscol (WBBF)—Dick Kent (WLAC)—Johnny Randolph (WAKY)—Bob Paiva (WLEE)—John Long (WAPE)—Bob Hamilton (WLAJ)—Roy Mack (WMPS)—Jan Jeffries (WSGN)—Lee Gray (WKLO)—Carl Strandell (WYND)

**MEDIUM MARKET MUSIC DIRECTOR OF THE YEAR '75:** Beau Matthews (WAYS)—Nancy Solinski (WMAK)—Bobby Dark (WAMS)—Bob Savage (WBBF)—Jim Stewart (WGH)—Bill Thomas (WSGN)—Jim English (WDRG)—Johnny Williams (WPTR)—Dave Allison (WYND)—Ken Chford (KLEO)

**MEDIUM MARKET AIR PERSONALITY OF THE YEAR '75:** George Klein (WHBQ)—Mike St. John (WERC)—Gary Major (WKLO)—Rick Deas (WMPS)—Mike Driscoll (WTRY)—Tom Nast (WBBF)—Jeff Gerber (WHFM)—Waylon Walker (WAYS)—Mason Dixon (WHBQ)—Coyote Calhoun (WAKY)

**SECONDARY MARKET RADIO STATION OF THE YEAR '75:** WKIX (Raleigh)—WHHY (Montgomery)—WFLI (Chattanooga)—WAVZ (New Haven)—KRKE (Albuquerque)—KIOA (Des Moines)—WRIE (Erie)—WBGH (Bowling Green)—KTAC (Takoma)—WNOX (Knoxville)—WGNQ (Providence)—WORC (Worcester)

**SECONDARY MARKET PROGRAM DIRECTOR OF THE YEAR '75:** Lee Garland (WAVZ)—Paul Sebastian (WFOM)—Tim Byrd (WAIR)—Tax Meyer (WGOW)—George McGovern (WQPD)—Charlie Walker (WFLB)—Larry Stevens (WHHY)—Sandy Nash (WCRO)—Chris Hampton (WBSR)—Jerry Rogers (WSGA)—Jack Fitzgerald (KSTT)—Dain Eric (WVFI)

**SECONDARY MARKET MUSIC DIRECTOR OF THE YEAR '75:** Lanny West (WHHY)—Ron McKay (WKIX)—Mike Steele (KEEL)—Jay McDaniels (WTOB)—Dan Ingram (WBSR)—Jack Michaels (WCRO)—Peter Price (WFOM)—Jason O'Brien (WALG)—Bob Peyton (XROK)—Mike West (WAVZ)—John Jenkins (WBBQ)

**SECONDARY MARKET AIR PERSONALITY OF THE YEAR '75:** Bob Doris (WKWK)—Russ Spooner (WAIR)—David Carroll (WFLI)—Ken Curtis (99Q)—Bill Gamble (Z98)—Jim Buchanan (WKBO)—Bruce Stevens (WBBQ)—Steve McKee (KSTT)—Tom Key (WJON)—Bob Finot (KEWI)—Ron White (WGRD)

### FINAL NOMINEES FOR RECORD INDUSTRY '75

**RECORD COMPANY OF THE YEAR '75:** Arista—Epic—Capitol—Warner Brothers—Columbia—Polydor—A&M—RCA—Motown—Elektra/Asylum—United Artists—MCA

**RECORD COMPANY PRESIDENT OF THE YEAR '75:** Jerry Greenberg (Atlantic)—Ken Glancy (RCA)—Joe Smith (Warner Brothers)—Henry Stone (TK)—Al Teller (UA)—Jerry Moas (A&M)—Irwin Segelstein (Columbia)—Jerry Rubinstein (ABC)—Larry Urtal (Private Stock)—Neil Bogart (Casablanca)

**RECORD COMPANY EXECUTIVE OF THE YEAR '75:** Dick Kline (Atlantic)—Ray Anderson (U.A.)—Harold Childs (A&M)—Dave Carrico (Arista)—Stan Bly (Mercury)—Buck Reingold (Casablanca)—Paul Johnson (Motown)—Steve Wax (Elektra)—Noel Love (Private Stock)—Ed Rosenblatt (Warner Brothers)—John Rosica (RCA)

**VICE PRESIDENT PROMOTION OF THE YEAR '75:** Dick Kline (Atlantic)—Ray Anderson (U.A.)—Harold Childs (A&M)—Dave Carrico (Arista)—Stan Bly (Mercury)—Buck Reingold (Casablanca)—Paul Johnson (Motown)—Steve Wax (Elektra)—Noel Love (Private Stock)—Ed Rosenblatt (Warner Brothers)—John Rosica (RCA)

**NATIONAL PROMOTION DIRECTOR OF THE YEAR '75:** Bruce Wendell (Capitol)—David Ezzel (A&M)—Vince Faraci (AtI)—Jack Hakim (Playboy)—Ron Saul (Motown)—Sammy Alfano (ABC)—Ken Buttice (Elektra)—Gary Davis (WB)—Steve Rudolph (Avco)—Pete Gideon (MCA)—Mike Klenner (Arista)

**NATIONAL PROMOTION EXECUTIVE OF THE YEAR '75:** Bob Edson (Capitol)—Harvey Cooper (Haven)—Mel Phillips (Epic)—Margo Kneaz (Atlantic)—Howard Smiley (T.K.)—Pat McCoy (ABC)—David Uroo (Warner Bros)—Nancy Sain (U.A.)—Fred Ruppert (Buddah)—Don McGregor (Warner Brothers)—Freddie DeMarr (Elektra)

**REGIONAL PROMOTION DIRECTOR OF THE YEAR '75:** Jerry Goodman (ABC)—Bill Heard (Epic)—Larry Cohen (U.A.)—Don Miller (Epic)—Bob Spendlove (RCA)—Bud O'Shea (Epic)—John Parker (U.A.)—Bill Lemmons (Arista)—Larry King (Atlantic)—Wade Conklin (Buddah)

**LOCAL MARKET PROMOTION DIRECTOR OF THE YEAR '75:** Chris Morgan (Playboy)—J.B. Brenner (A&M)—Bob Brady (ABC)—Danny Davenport (Warner Bros)—Danny Davis (Mercury)—Paul Black (Columbia)—Mike Manocchio (ABC)—Ira Leslie (Polydor)—Stan Byrd (Columbia)—Wynn Jackson (Casablanca)—Len Kanofsky (MCA)

**INDEPENDENT PROMOTION DIRECTOR OF THE YEAR '75:** Lu Fields—Jerry Meyers—Ernie Phillips—Perry Stevens—Jim Davenport—Chuck Chelman—Anti/Muscolo—Ben Scott—Dennis Ganim—Barry Reanick—Don Whittemore—Frank Sierra—Fred Disipio

**MUSIC PUBLISHER OF THE YEAR '75:** Acuff/Rose—Jobette—Tree—United Artists—Irving/Almo—Combine—House Of Bryant—Lowery—Gallico—Mighty Three—MCA—Sheryn

**PRODUCER OF THE YEAR '75:** Bob Crewe—Gus Dudgeon—Rick Hall—Billy Sherill—Mike Curb—Lambert/Potter—Jimmy Ienner—Steve Barri—Arif Mardin—Chips Moman—Richard Perry—Joe Wissert

**MALE ARTIST OF THE YEAR '75:** John Denver—Paul Simon—Neil Sedaka—Paul Anka—Glen Campbell—Barry Manilow—Frankie Valli—David Bowie—Freddie Fender—Michael Murphy

**FEMALE ARTIST OF THE YEAR '75:** Janis Ian—Linda Ronstadt—Oiana Ross—Natalie Cole—Melissa Manchester—Carole King—Carly Simon—Minnie Riperton—Maria Muldeur—Jessi Colter

**GROUP OF THE YEAR '75:** Eagles—Bee Gees—Hamilton/Joe Frank/Reynolds—Rufus—Foghat—Bay City Rollers—Tony Orlando & Dawn—Four Seasons—Sweet—Ozark Mountain Daredevils—Blackbyrds

**DUO OF THE YEAR '75:** Captain & Tennille—Righteous Brothers—Loggins & Messina—Seals & Crofts—Donny & Marie—Cashman & West—Kris & Rita—Simon & Snow—Ike & Tina—Cheech & Chong

**INSTRUMENTALIST OF THE YEAR '75:** KC/Sunshine Band—Earth/Wind/Fire—Van McCoy—Mike Post—Kool & Gang—Rhythm Heritage—Ohio Players—Average White Band—Silver Convention—Hot Chocolate—B.T. Express

**RECORD OF THE YEAR '75:** "Hustle"—Van McCoy—"Lady Marmalade"—LaBelle—"Fire"—Ohio Players—"Get Down Tonight"—KC/Sunshine Band—"Mandy"—Barry Manilow—"Lyn' Eyes"—Eagles—"Fame"—David Bowie—"When Will I Be Loved"—Linda Ronstadt—"Jive Talkin'"—Bee Gees—"Why Can't We Be Friends"—War

**SONG OF THE YEAR '75:** "Love Will Keep Us Together"—Bee Gees—"Rhinestone Cowboy"—Wales—"At Seventeen"—Janis—"Thank God I'm A Country Boy"—Sommers—"Feelings"—Albert—"Send In The Clowns"—Sondheim—"Somebody Done Wrong"—Morgan/Burton—"My Eyes Adored You"—Crewe/Nolan—"Before The Next Teardrop Falls"—Peters/Keith—"Have You Never Been Mellow"—Farrar

**ALBUM OF THE YEAR '75:** "That's The Way Of The World"—Earth/Wind/Fire—"Back Home Again"—John Denver—"Have You Never Been Mellow"—Oklav Newton/John—"Between The Lines"—Janis Ian—"SM Crazy After All These Years"—Paul Simon—"Venus & Mars"—Paul McCartney & Wings—"Born To Run"—Bruce Springsteen—"Welcome To My Nightmare"—Alice Cooper—"One Of These Nights"—Eagles—"War Child"—Jethro Tull

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MAYOR/Nashville  
Kent Burkhardt

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Jerry Clifton  
Harv Moore  
Bill Tanner  
Bryan McIntyre  
Les Garland  
Ron Riley  
Dennis Waters  
Jerry Boulding (Soul)  
Mike O'Harro (Disco)  
Bob Pittman (Country)  
Bill Sherrard (MOR)

#### RECORD PANELISTS:

Bob Sherwood  
Jim Jeffries  
Larry Douglas  
Tom Cossie  
Mel Phillips  
Scott Shannon  
Larry Baunach  
Eddie DeJoy  
Joe Cash  
Don Anti  
Harvey Cooper  
Bob Edson

#### RADIO PRESENTATIONS

Wesley Rose  
Jerry Greenberg  
Russ Regan  
Neil Bogart  
Wes Farrell  
Shelby Singleton  
Boudleaux Bryant  
Jimmy Bowen  
Harold Childs  
Bruce Wendell  
John Sturdivant  
Ron Moseley  
Bob Skaff  
Stan Monteiro  
Lucky Carle  
Ron Granger  
Fred Fioto  
Mort Weiner  
Jim Davenport  
Eddie Biscoe

#### RECORD PRESENTATIONS

George Wilson  
Kent Burkhardt  
George Williams  
Jay Cook  
Ted Ferguson  
Rochelle Staab  
Stu Bowers  
Dick Kent  
Bill Hennes  
Jim Collins  
Jim Elliot  
Charlie Lake  
Joel Denver  
Gary Major  
Larry Ryan  
Johnny Randolph  
Mike St. John  
Bob Paiva  
Mark Driscoll

# ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE


ACTION Sweet (Sweet Ltd./WB, ASCAP)	29	LOVE HURTS Manny Charlton (House of Bryant, BMI)	66
AFTERNOON DELITE Milton Okun (Cherry Lane, ASCAP)	84	LOVE IN THE SHADOWS Neil Sedaka (Don Kirshner/Kirshner Songs, BMI/ASCAP)	40
ALL BY MYSELF Jimmy Lenner (C.A.M./U.S.A., BMI)	25	LOVE IS ALIVE Gary Wright (Warner Brothers, ASCAP)	70
ANYTIME (I'LL BE THERE) Denny Dante (Spanka, BMI)	58	LOVE REALLY HURTS WITHOUT YOU Ben Findon (Black Sheep/Common Good/Pocket Full of Tunes, BMI)	30
ARMS OF MARY Howard & Ron Albert (Island, BMI)	76	LOVE TO LOVE YOU BABY Pete Bellotte (Sunday & Cafe Americana, ASCAP)	98
BABY FACE Stephen Schaefer & Harold Wheeler (Warner Bros., ASCAP)	68	LOVE MACHINE PART I Freddie Perren (Jobete/Gilmore, ASCAP)	44
BARETTA'S THEME: KEEP YOUR EYE ON THE SPARROW Steve Bari & Michael Omartian (Leads/Dutches, ASCAP)	60	MAKING OUR DREAMS COME TRUE Janna Merilyn Feliciano & Charles Fox (Merlin, BMI)	79
BIG FOOT J.C.P.I. (Cascargo, BMI)	75	MISTY BLUE Tom Couch & James Stroud (Taimonte, BMI)	22
BOHEMIAN RHAPSODY Roy Thomas Baker (Trident, ASCAP)	8	MONEY HONEY Phil Wainman (Hudson Bay, BMI)	26
BOOGIE FEVER Freddie Perren (Perren Vibes/Bullpen, ASCAP/BMI)	2	MOONLIGHT FEELS RIGHT Bruce Blackman & Mike Clark (Brother Bill's, ASCAP)	64
CAN'T HIDE LOVE Maurice White & Charles Stepney (Alexcar/Unichappell, BMI)	93	MORE, MORE MORE Gregg Diamond (Buddah/Gee Diamond, ASCAP)	36
COME ON OVER John Farrar (Casserole/Flamm, BMI)	32	MOVIN' Jeff Lane (Desert Moon Ltd./Jeff-Mar, BMI)	41
CRAZY ON YOU Mike Flicker (How About Music, CAPAC)	56	NEVER GONNA FALL IN LOVE AGAIN Jimmy Lenner (C.A.M./U.S.A., BMI)	62
DANCE WIT ME Rufus (MoCrisp, ASCAP)	61	ONE PIECE AT A TIME Charlie Bragg & Don Davis (Tree, BMI)	45
DEEP PURPLE Mike Curb (Robbins, ASCAP)	49	ONLY 16 Ron Haffkine (Kags, BMI)	12
DECEMBER 1963 (OH, WHAT A NIGHT) Bob Gaudio (Seasons/Jobete, ASCAP)	11	RHIANNON (WILL YOU EVER WIN) Fleetwood Mac & Keith Olsen (Rockhopper, BMI)	20
DISCO LADY Don Davis (Groovesville, BMI, Conquistador, ASCAP)	7	RIGHT BACK WHERE WE STARTED FROM Pierre Tubbs & Vince Edwards (Unart/ATV, BMI)	3
DON'T PULL YOUR LOVE/THEN YOU CAN TELL ME GOODNIGHT Dennis Lambert & Brian Potter (ABC Dunhill/AcuFF-Rose, BMI)	48	ROCK AND ROLL LOVE LETTER Colin Frechter (Ackee/Andustin, ASCAP)	69
DON'T STOP IT NOW Mickie Most (Finchley, ASCAP)	53	SARA SMILE Christopher Bond, Daryl Hall & John Oates (Unichappell, BMI)	17
DREAM ON Adrian Barber (Daksel, BMI)	21	SAVE YOUR KISSES FOR ME Tony Hiller (Tony Hiller, ASCAP)	94
DREAM WEAVER Gary Wright (Warner Bros., ASCAP)	18	SHANNON Cashman and West (Blending-well, ASCAP)	13
FALLEN ANGEL Bob Gaudio (Big Secret) Ltd./Almo, ASCAP)	55	SHOUT IT OUT LOUD Bob Ezrin (Cafe Americana/Rock Steady, ASCAP; All By Myself/Fram Bee Music Ltd., ASCAP)	38
FALLING APART AT THE SEAMS Tony Macaulay (Almo/Macaulay Music Ltd., ASCAP)	73	SHOP AROUND THE Captain and Toni Tennille (Jobete, ASCAP)	50
FOOLED AROUND AND FELL IN LOVE Alan Blazek & Bill Szymczyk (Crabshaw, ASCAP)	5	SHOW ME THE WAY Peter Frampton (Almo/Fram-Bee Music Ltd., ASCAP)	6
FOOL TO CRY THE Glimmer Twins (Promopub B.V., ASCAP)	54	SILLY LOVE SONGS Paul McCartney (MPL Communications Inc. by Arr with ATV, BMI)	10
GET CLOSER Louie Shelton (Dawnbreaker, BMI)	95	SIXTEEN TONS Don Harrison Band (Unichappell/Elvis Presley, BMI)	100
GET UP AND BOOGIE Michael Kunze/Midson, ASCAP)	14	SPANISH HUSTLE Fatback Band (Clita/Sambo, BMI)	91
GOLDEN YEARS David Bowie & Harry Maslin (Beverly Bros., BMI; Chrysalis/Main Man, ASCAP)	51	STRANGE MAGIC Jeff Lynne (Unart/Jet, BMI)	24
GOOD HEARTED WOMAN Ray Pennington & Waylon Jennings (Baron/Willie Nelson, BMI)	67	STILL CRAZY AFTER ALL THESE YEARS Paul Simon & P. Ramone (Paul Simon, BMI)	80
HAPPY DAYS Steve Barri & Michael Omartian (Bruin, BMI)	19	SWEET LOVE James Carmichael & The Commodores (Jobete/Commodores, ASCAP)	23
HAPPY MUSIC Donald Byrd (Elgy, BMI)	34	SWEET THING Rufus (American Broadcasting, ASCAP)	27
HIS A FRIEND Norman Harris (Stone Diamond/Mighty Three, BMI)	59	TAKE IT TO THE LIMIT Bill Szymczyk (Benchmark/Kicking Bear, ASCAP)	33
HIT THE ROAD JACK Mel Shaw (Tangerine, BMI)	83	TAKIN' IT TO THE STREETS Ted Templeton (Tauripin Tunes, BMI)	52
HURT (Miller, ASCAP)	42	TEAR THE ROOF OFF THE SUCKER George Clinton (Malbiz & Ricks, BMI)	81
I DO, I DO, I DO, I DO B. Ulvaeus & B. Anderson (Countless, BMI)	28	THAT'S WHERE THE HAPPY PEOPLE GO Baker, Harris & Young (Burma East, BMI)	96
IT'S COOL Billy Jackson (Chappell, ASCAP)	87	THE FONZ SONG Jackie Mills (Adamo, ASCAP)	74
IT'S OVER Joe Wissert (Boz Scaggs Music)	65	THEME FROM S.W.A.T. Steve Barri & Michael Omartian (Spellgood, BMI)	47
I'VE GOT THE FEELING (WE'LL BE SEEING EACH OTHER AGAIN) Marc Gordin (Irving, BMI)	37	THERE'S A KIND OF HUSH (ALL OVER THE WORLD) Richard Carpenter (Glenwood, ASCAP)	31
I WANT YOU Leon Ware & T-Boy Ross (Almo/Jobete, ASCAP)	57	THINKING OF YOU Paul Davis (Web IV, BMI)	86
I'LL BE GOOD TO YOU Quincy Jones (Kidada/Gouldris, BMI)	78	'TIL I CAN MAKE IT ON MY OWN Billy Sherrill (Algee/Altam, BMI)	72
JASPER Phil Gernhard (Famous/Antique/Leeds, ASCAP)	92	TRYIN' TO GET THE FEELING AGAIN R. Dante & B. Manilow (Warner-Tamerlane/Upward Spiral, BMI)	15
JEALOUSY Ron "Have Mercy" Kersey & Major Harris (WIMOT, Sacred Pen, BMI)	99	UNION MAN Steve Cropper (Flat River, BMI)	35
KISS AND SAY GOODBYE Bobby Martin (Nattahm/Blackwood, BMI)	77	WELCOME BACK Steve Barri & John Sebastian (John Sebastian, BMI)	1
LET HER IN Bob Reno (Midson, ASCAP)	89	WHEN LOVE HAS GONE AWAY Catherine Arnou (Sunbury, ASCAP)	54
LET YOUR LOVE FLOW Phil Gernhard & Tony Scotti (Loaves & Fishes, BMI)	4	WHERE DID OUR LOVE GO Ahmet Ertegun (Jobete, ASCAP)	85
LIVIN' FOR THE WEEKEND K. Gamble & L. Buff (Mighty Three, BMI)	46	YES, YES, YES Stu Gardner (Turtle Head, BMI)	82
LONELY NIGHT (ANGEL FACE) Daryl Dragon & Toni Tennille (Don Kirshner, BMI)	16	YOUNG BLOOD Bad Company (Quintet/Unichappell/Freddy Bienstock, BMI)	39
LONELY TEARDROPS Johnny Morris (Merrimac, BMI)	97	YOUNG HEARTS RUN FREE Dave Crawford (DaAnn, ASCAP)	90
LOOKING FOR SPACE Milton Okun (Cherry Lane, ASCAP)	63		
LORELEI Styx (Almo/Stygian, ASCAP)	91		
LOVE AND UNDERSTANDING (COME TOGETHER) Kool & The Gang (Delightful/Gang/BMI)	88		
LOVE HANGOVER Hal Davis (Jobete, ASCAP)	9		

# 101 THE SINGLES CHART 150

MAY 8, 1976

MAY	MAY		
8	1		
101	102	FOREVER AND FOREVER SLIK—Arista 0179 (Famous, ASCAP)	
102	101	I HOPE WE GET TO LOVE IN TIME MARILYN MCCOO & BILLY DAVIS JR.—ABC 12170 (Groovesville, BMI)	
103	124	TURN THE BEAT AROUND VICKI SUE ROBINSON—RCA PB 10562 (Dunbar, BMI)	
104	104	YOU GOT THE MAGIC JOHN FOGERTY—Asylum 45309 (Greasy King, ASCAP)	
105	119	THIS IS IT MELBA MOORE—Buddah BDA 519 (Warner-Tamerlane, Van McCoy, BMI)	
106	107	EVERY DAY WITHOUT YOU HAMILTON, JOE FRANK & REYNOLDS—Playboy P 6068 (Spitfire, BMI)	
107	117	NORMA JEAN WANTS TO BE A MOVIE STAR SUNDOWN—Polydor PD 14312 (Natural Songs, ASCAP)	
108	109	FOREVER LOVERS MAC DAVIS—Columbia 3 10304 (Tree, BMI)	
109	106	I WANT TO STAY WITH YOU GALLAGHER AND LYLE—A&M 1778 (Irving, BMI)	
110	—	TAKE THE MONEY AND RUN STEVE MILLER BAND—Capitol P 4260 (Sailor, ASCAP)	
111	127	A FIFTH OF BETHOVEN WALTER MURPHEY & THE BIG APPLE BAND—Private Stock 073 (RFT, BMI)	
112	110	SUNSHINE DAY OSIBISA—Island IS 053 (Warner Bros., ASCAP)	
113	—	I GET LIFTED SWEET MUSIC—Wand WDS 11295 (Scepter) (Sherlyn, BMI)	
114	116	BORN TO GET DOWN (BORN TO MESS AROUND) MUSCLE SHOALS HORNS—Bang B 721 (Muscle Shoals Sounds, BMI)	
115	113	DOUBLE TROUBLE LYNRYD SKYNYRD—MCA 40532 (Duchess/Get Loose, BMI)	
116	118	HUSTLE ON UP (DO THE BUMP) HIDDEN STRENGTH—United Artists XW 733 Y (Dandelion, BMI)	
117	—	LET IT SHINE AL GREEN—Hi 5N 2306 (London) (Jec/Al Green, BMI)	
118	145	AMERICA THE BEAUTIFUL RAY CHARLES—Crossover 985 (Tangerine, BMI)	
119	120	ALL IN THE FAMILY GENERAL JOHNSON—Arista 0177 (Music in General, BMI)	
120	121	I'M MANDY, FLY ME 10cc—Mercury 73779 (Man-Ken Music, Ltd., BMI)	
121	122	(WHAT A) WONDERFUL WORLD JOHNNY NASH—Epic 8 50219 (Kags, BMI)	
122	123	GET OFF YOUR AHH! AND DANCE (PART I) FOXY—Dash 5022 (TK) (Sherlyn, BMI)	
123	—	THE LONELY ONE SPECIAL DELIVERY—Mainstream MRL 5581 (Brent, BMI)	
124	114	IT SHOULD HAVE BEEN ME YVONNE FAIR—Motown M 1384F (Stone Agate, BMI)	
125	115	LOOKIN' OUT FOR #1 BACHMAN-TURNER OVERDRIVE—Mercury 73784 (Ranbach/Top Soil, BMI)	
126	125	ONCE A FOOL KIKI DEE—Rocket PIG 40506 (MCA) (ABC Dunhill/One Of A Kind, BMI)	
127	135	MARRIED BUT NOT TO EACH OTHER DENISE LaSALLE—Westbound WT 5019 (20th Century) (Ordena/Bridgeport, BMI)	
128	130	PARTY DOWN WILLIE HUTCH—Motown M 1371F (Getra, BMI)	
129	132	TUBULAR BELLS CHAMPS BOYS ORCHESTRA—Janus 259 (Almo, ASCAP)	
130	126	SPIRIT IN THE NIGHT MANFRED MANN—Warner Bros. WBS 8176 (Laurel Canyon Music, ASCAP)	
131	—	YOU'RE MY EVERYTHING LEE GARRETT—Chrysalis CRS 2112 (WB) (Island, BMI)	
132	136	LADY OF THE LAKE STARCASTLE—Epic 8 50226 (Sun Singer, ASCAP)	
133	—	KENTUCKY MOON RUNNER CLEDUS MAGGARD—Mercury 73789 (Unichappell, BMI)	
134	138	AMERICA THE BEAUTIFUL CHARLIE RICH—Epic 8 50222 (Julep, BMI)	
135	131	OUTSIDE HELP JOHNNY RIVERS—Epic 8 50208 (Rivers, ASCAP)	
136	—	DO YOU WANT TO DO A THING? BLOODSTONE—London 5N 1064 (Stone Diamond, BMI)	
137	133	MORE CAROL WILLIAMS—Salsoul SZ 2006 (E.B. Marks, BMI)	
138	—	NIGHT WALK VAN MCCOY—HL 4667 (Van McCoy/Warner-Tamerlane, BMI)	
139	—	FRIEND OF MINE LITTLE MILTON—Glades 1734 (TK) (Malaco, BMI)	
140	134	WORDS (ARE IMPOSSIBLE) DONNY GERRARD—Greedy G 101 (ATV, BMI)	
141	—	THE BOYS ARE BACK IN TOWN THIN LIZZY—Mercury 73786 (RSO, ASCAP)	
142	137	CARA MIA PAUL DELICATO—Artists of America III (Leo Feist, ASCAP)	
143	148	TOWN CRYER SCOTT KEY—Pyramid 8002 (Roulette) (Planetary/Karolann, ASCAP)	
144	139	MOONLIGHT SERENADE BOBBY VINTON—ABC 12178 (Robbins, ASCAP)	
145	140	SUGAR (PART I) FREDDIE CANNON—Claridge 416 (Claridge/Jimca, ASCAP)	
146	141	WHEN I'M WRONG B.B. KING—(ABC/Dunhill/King's Guitar, BMI)	
147	142	PEACEMAKER LOGGINS & MESSINA—Columbia 3 10311 (Gnassos & Portofino, ASCAP/Unichappell/Muhon/Salmon, BMI)	
148	143	ALL NIGHT RAIN BILLY JOE ROYAL—Scepter SCE 12419 (Low-Sal/Low Thom, BMI)	
149	128	THERE WON'T BE NO COUNTRY MUSIC (THERE WON'T BE NO ROCK 'N' ROLL) C. W. McCall—Polydor PD 14310 (American Gramophone, SESAC)	
150	129	CONCRETE AND CLAY RANDY EDELMAN—20th Century TC 2274 (Saturday, BMI)	

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" D	<input type="checkbox"/>	25' x 10' . . . . .	\$3,400
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MAY 8, 1976



# THE SINGLES CHART

TITLE	ARTIST	Label, Number, (Distributing Label)	WKS. ON CHART
1	2	<b>WELCOME BACK</b> JOHN SEBASTIAN Warner-Reprise RPS 1349	7
2	3	<b>BOOGIE FEVER</b> SYLVERS/Capitol P 4179	16
3	1	<b>RIGHT BACK WHERE WE STARTED FROM</b> MAXINE NIGHTINGALE/United Artists XW752 Y	11
4	5	<b>LET YOUR LOVE FLOW</b> BELLAMY BROS./Warner Bros. WBS 8169	13
5	9	<b>FOOLED AROUND AND FELL IN LOVE</b> ELVIN BISHOP/Capricorn CPS 0252 (WB)	10
6	7	<b>SHOW ME THE WAY</b> PETER FRAMPTON/A&M 1795	12
7	6	<b>DISCO LADY</b> JOHNNIE TAYLOR/Columbia 3 10281	12
8	4	<b>BOHEMIAN RHAPSODY</b> QUEEN/Elektra 45297	19
9	16	<b>LOVE HANGOVER</b> DIANA ROSS/Motown M 45002	12
10	30	<b>SILLY LOVE SONGS</b> WINGS/Capitol P 4256	5
11	8	<b>DECEMBER, 1963 (OH WHAT A NIGHT)</b> THE FOUR SEASONS/Warner Bros. Curb WBS 8168	19
12	11	<b>ONLY 16 DR.</b> HOOK/Capitol 4171	18
13	17	<b>SHANNON HENRY</b> GROSS/Lifesong LS 45002	12
14	23	<b>GET UP AND BOOGIE</b> SILVER CONVENTION/Midland Intl. MB 10571 (RCA)	7
15	18	<b>TRYIN' TO GET THE FEELING AGAIN</b> BARRY MANILOW/Arista 0172	8
16	10	<b>LONELY NIGHT (ANGEL FACE)</b> CAPTAIN & TENNILLE/A&M 1782	16
17	19	<b>SARA SMILE</b> DARYL HALL & JOHN OATES/RCA PB 10530	13
18	13	<b>DREAM WEAVER</b> GARY WRIGHT/Warner Bros. WBS 8167	18
19	25	<b>HAPPY DAYS</b> PRATT & McCLAIN/Warner-Reprise RPS 1351	6
20	24	<b>RHIANNON (WILL YOU EVER WIN)</b> FLEETWOOD MAC/Reprise RPS 1345	10
21	14	<b>DREAM ON</b> AEROSMITH/Columbia 3 10278	19
22	29	<b>MISTY BLUE</b> DOROTHY MOORE/Malaco M 1029 (TK)	10
23	12	<b>SWEET LOVE</b> COMMODORES/Motown M 1381F	21
24	28	<b>STRANGE MAGIC</b> ELECTRIC LIGHT ORCHESTRA/United Artists XW770 Y	10
25	22	<b>ALL BY MYSELF</b> ERIC CARMEN/Arista 0165	21
26	20	<b>MONEY HONEY</b> BAY CITY ROLLERS/Arista 0170	14
27	15	<b>SWEET THING</b> RUFUS FEATURING CHAKA KHAN/ABC 12149	18
28	21	<b>I DO, I DO, I DO, I DO</b> ABBA/Atlantic 3310	12
29	27	<b>ACTION SWEET</b> /Capitol P 4220	12
30	35	<b>LOVE REALLY HURTS WITHOUT YOU</b> BILLY OCEAN/Ariola America P 7621 (Capitol)	6
31	26	<b>THERE'S A KIND OF HUSH (ALL OVER THE WORLD)</b> CARPENTERS/A&M 1800	11
32	36	<b>COME ON OVER</b> OLIVIA NEWTON-JOHN/MCA 40525	9
33	31	<b>TAKE IT TO THE LIMIT</b> EAGLES/Asylum 45293	20
34	37	<b>HAPPY MUSIC</b> THE BLACKBYRDS/Fantasy F 762	10
35	41	<b>UNION MAN</b> THE CATE BROTHERS/Elektra 45294	12
36	43	<b>MORE, MORE, MORE</b> ANDREA TRUE CONNECTION/Buddah BDA 515	9
37	39	<b>I'VE GOT A FEELING (WE'LL BE SEEING EACH OTHER AGAIN)</b> AL WILSON/Playboy P 6062	8
38	40	<b>SHOUT IT OUT LOUD</b> KISS/Casablanca NB 854	8
39	44	<b>YOUNG BLOOD</b> BAD COMPANY/Swan Song SS 70108 (Atlantic)	9
40	48	<b>LOVE IN THE SHADOWS</b> NEIL SEDAKA/Rocket PIG 40543 (MCA)	4
41	46	<b>MOVIN' BRASS</b> CONSTRUCTION/United Artists XW775 Y	7
42	42	<b>HURT</b> ELVIS PRESLEY/RCA PB 10601	7
43	49	<b>FOOL TO CRY</b> ROLLING STONES/Rolling Stones RS 19304 (Atlantic)	3
44	32	<b>LOVE MACHINE—PART I</b> MIRACLES/Tamla T 54262F	26
45	54	<b>ONE PIECE AT A TIME</b> JOHNNY CASH/Columbia 3 10321	5
46	34	<b>LIVIN' FOR THE WEEKEND</b> O'JAYS/Phila. Intl. ZS8 3587 (CBS)	10
47	33	<b>THEME FROM S.W.A.T.</b> RHYTHM HERITAGE/ABC 12135	25
48	51	<b>DON'T PULL YOUR LOVE/THEN YOU CAN TELL ME GOODBYE</b> GLEN CAMPBELL/Capitol P 4245	7
49	38	<b>DEEP PURPLE</b> DONNY & MARIE OSMOND/MGM M 14840	21
50	65	<b>SHOP AROUND</b> CAPTAIN & TENNILLE/A&M 1817	2
51	45	<b>GOLDEN YEARS</b> DAVID BOWIE/RCA PB 10441	21



52	72	<b>TAKIN' IT TO THE STREETS</b> THE DOOBIE BROTHERS/Warner Bros. WBS 8196	3
53	63	<b>DON'T STOP IT NOW</b> HOT CHOCOLATE/Big Tree BT 16060 (Atlantic)	5
54	56	<b>WHEN LOVE HAS GONE AWAY</b> RICHARD COCCIANTE/20th Century TC 2275	6
55	57	<b>FALLEN ANGEL</b> FRANKIE VALLI/Private Stock PS 074	5
56	61	<b>CRAZY ON YOU</b> HEART/Mushroom 7021	5
57	66	<b>I WANT YOU</b> MARVIN GAYE/Tamla T 54264F (Motown)	3
58	60	<b>ANYTIME (I'LL BE THERE)</b> PAUL ANKA/United Artists XW789 Y	5
59	58	<b>HE'S A FRIEND</b> EDDIE KENDRICKS/Tamla T 54266F (Motown)	10
60	70	<b>BARETTA'S THEME: KEEP YOUR EYE ON THE SPARROW</b> RHYTHM HERITAGE ABC 12177	4
61	71	<b>DANCE WIT ME</b> RUFUS FEATURING CHAKA KHAN/ABC 12179	3
62	81	<b>NEVER GONNA FALL IN LOVE AGAIN</b> ERIC CARMEN/Arista 0184	2
63	50	<b>LOOKING FOR SPACE</b> JOHN DENVER/RCA PB 10586	11
64	80	<b>MOONLIGHT FEELS RIGHT</b> STARBUCK/Private Stock 039	3
65	69	<b>IT'S OVER</b> BOZ SCAGGS/Columbia 3 10319	20
66	47	<b>LOVE HURTS</b> NAZARETH/A&M 1671	26
67	55	<b>GOOD HEARTED WOMAN</b> WAYLON & WILLIE/RCA PB 10529	16
68	53	<b>BABY FACE</b> WING & A PRAYER FIFE & DRUM CORPS/Wing & A Prayer HS 103 (Atlantic)	22
69	77	<b>ROCK AND ROLL LOVE LETTER</b> BAY CITY ROLLERS/Arista 0185	3
70	78	<b>LOVE IS ALIVE</b> GARY WRIGHT/Warner Bros. WBS 8143	3
71	52	<b>LORELEI</b> STYX/A&M 1786	13
72	73	<b>'TIL I CAN MAKE IT ON MY OWN</b> TAMMY WYNETTE/Epic 8 50196	5
73	76	<b>FALLING APART AT THE SEAMS</b> MARMALADE/Ariola America P 7619 (Capitol)	4
74	75	<b>THE FONZ SONG</b> THE HEYETTES/London 5N 232	5
75	84	<b>BIGFOOT BRO</b> SMITH/Big Tree 10681 (Atlantic)	3
76	74	<b>ARMS OF MARY</b> SUTHERLAND BROTHERS & QUIVER/Columbia 3 10284	6
77	87	<b>KISS AND SAY GOODBYE</b> MANHATTANS/Columbia 3 10310	2
78	88	<b>I'LL BE GOOD TO YOU</b> BROTHERS JOHNSON/A&M 1806	2

### CHARTMAKER OF THE WEEK

79	—	<b>MAKING OUR DREAMS COME TRUE</b> CYNDI GRECCO Private Stock 086	1
80	—	<b>STILL CRAZY AFTER ALL THESE YEARS</b> PAUL SIMON/Columbia 3 10332	1
81	—	<b>TEAR THE ROOF OFF THE SUCKER</b> PARLIAMENTS/Casablanca NB 856	1
82	92	<b>YES, YES, YES</b> BILL COSBY/Capitol P 4258	2
83	59	<b>HIT THE ROAD</b> JACK STAMPEDERS/Quality QU 501 (Private Stock)	13
84	—	<b>AFTERNOON DELITE</b> STARLAND VOCAL BAND/Windsong CB 10588 (RCA)	1
85	89	<b>WHERE DID OUR LOVE GO</b> J. GEILS BAND/Atlantic 3320	4
86	93	<b>THINKING OF YOU</b> PAUL DAVIS/Bang B 724	3
87	83	<b>IT'S COOL</b> THE TYMES/RCA PB 10561	6
88	90	<b>LOVE AND UNDERSTANDING</b> KOOL & THE GANG/De-Lite DEP 1579	5
89	—	<b>LET HER IN</b> JOHN TRAVOLTA/Midland Intl. (RCA) MB 10623	1
90	98	<b>YOUNG HEARTS RUN FREE</b> CANDI STATON/Warner Bros. WBS 8181	2
91	91	<b>SPANISH HUSTLE</b> FATBACK BAND/Event EV 229 (Polydor)	4
92	94	<b>JASPER</b> JIM STAFFORD/Polydor PD 14309	5
93	97	<b>CAN'T HIDE LOVE</b> EARTH, WIND & FIRE/Columbia 3 10309	3
94	—	<b>SAVE YOUR KISSES FOR ME</b> BROTHERHOOD OF MAN/Pye 71066	1
95	—	<b>GET CLOSER</b> SEALS & CROFTS/Warner Bros. WBS 8190	1
96	99	<b>THAT'S WHERE THE HAPPY PEOPLE GO</b> TRAMMPS/Atlantic 3306	2
97	—	<b>LONELY TEARDROPS</b> NARVEL FELTS/ABC Dot DOA 17620	1
98	64	<b>LOVE TO LOVE YOU BABY</b> DONNA SUMMER/Oasis OC 401 (Casablanca)	22
99	82	<b>JEALOUSY</b> MAJOR HARRIS/Atlantic 3321	1
100	—	<b>SIXTEEN TONS</b> DON HARRISON BAND/Atlantic 3323	1





# THE FM AIRPLAY REPORT

All listings from key progressive stations around the country are in alphabetical order by title, except where otherwise noted.

## FLASHMAKER



**YOUNG AND RICH TUBES**  
A&M

### MOST ACTIVE

**BLACK AND BLUE**—Rolling Stones—Rolling Stones  
**PRESENCE**—Led Zeppelin—Swan Song  
**FRAMPTON COMES ALIVE**—Peter Frampton—A&M  
**TAKIN' IT TO THE STREETS**—Doobie Bros.—WB  
**AT THE SPEED OF SOUND**—Wings—Capitol  
**CRY TOUGH**—Nils Lofgren—A&M

### WBCN-FM/BOSTON

**ADDS:**  
**BLOW YOUR FACE OUT**—J. Geils Band—Atlantic  
**FAITHFUL**—Todd Rundgren—Bearsville  
**ILLEGAL STILLS**—Stephen Stills—Col  
**LITTLE RIVER BAND**—Harvest  
**JACO PASTORIUS**—Epic  
**RETURN OF THE 5000 LB. MAN**—Rahsaan Roland Kirk—WB  
**STREET CALLED STRAIGHT**—Roy Buchanan—Atlantic  
**WHEN SCOPES COLLIDE**—Kaleidoscope—Pacific Arts  
**HEAVY ACTION (airplay):**  
**AT THE SPEED OF SOUND**—Wings—Capitol  
**BLACK AND BLUE**—Rolling Stones—Rolling Stones  
**CRY TOUGH**—Nils Lofgren—A&M  
**POUSETTE-DART BAND**—Capitol  
**RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island  
**SATISFIED 'N' TICKLED TOO**—Taj Mahal—Col  
**TAKIN' IT TO THE STREETS**—Doobie Bros.—WB  
**YOUNG AND RICH**—Tubes—A&M

### WLIR-FM/LONG ISLAND

**ADDS:**  
**FAITHFUL**—Todd Rundgren—Bearsville  
**ILLEGAL STILLS**—Stephen Stills—Col  
**INFINITY MACHINE**—Passport—Atlantic  
**L.A. JETS**—RCA  
**ROYAL SCAM**—Steely Dan—ABC  
**SATISFIED 'N' TICKLED TOO**—Taj Mahal—Col  
**STINGRAY**—Joe Cocker—A&M  
**YOUNG AND RICH**—Tubes—A&M  
**HEAVY ACTION (airplay, in descending order):**  
**ROYAL SCAM**—Steely Dan—ABC  
**BLACK AND BLUE**—Rolling Stones—Rolling Stones  
**POUSETTE-DART BAND**—Capitol  
**WEDDING ALBUM**—Leon & Mary Russell—Paradise  
**ART OF TEA**—Michael Franks—Reprise  
**INFINITY MACHINE**—Passport—Atlantic  
**TAKIN' IT TO THE STREETS**—Doobie Bros.—WB  
**LES DUDEK**—Col

### WHCN-FM/HARTFORD

**ADDS:**  
**BLOW YOUR FACE OUT**—J. Geils Band—Atlantic  
**FAITHFUL**—Todd Rundgren—Bearsville  
**LIVE AND IN LIVING COLOR**—Tower of Power—WB  
**ROYAL SCAM**—Steely Dan—ABC  
**RUMPLESTILTSKIN'S RESOLVE**—Shawn Phillips—A&M  
**SADDLE TRAMP**—Charlie Daniels Band—Epic  
**SLEEPLESS NIGHTS**—Gram Parsons & the Flying Burrito Bros.—A&M  
**YOUNG AND RICH**—Tubes—A&M

### HEAVY ACTION (airplay, phones):

**HIDEAWAY**—America—WB  
**I WANT YOU**—Marvin Gaye—Tamla  
**PRESENCE**—Led Zeppelin—Swan Song  
**RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island  
**SPANISH TRAIN**—Chris DeBurgh—A&M  
**TAKIN' IT TO THE STREETS**—Doobie Bros.—WB  
**WELCOME HOME**—Osibisa—Island  
**YOU CAN'T ARGUE WITH A SICK MIND**—Joe Walsh—ABC

### WCMF-FM/ROCHESTER

**ADDS:**  
**GET YOURSELF UP**—Head East—A&M  
**ILLEGAL STILLS**—Stephen Stills—Col  
**L.A. JETS**—RCA  
**RAMSHACKLED**—Alan White—Atlantic  
**RUMPLESTILTSKIN'S RESOLVE**—Shawn Phillips—A&M  
**TALES OF MYSTERY**—Alan Parsons Project—20th Century  
**URNS YOU ON**—Fancy—RCA  
**YOUNG AND RICH**—Tubes—A&M  
**HEAVY ACTION (airplay, sales, phones, in descending order):**  
**FIREFALL**—Atlantic  
**TAKIN' IT TO THE STREETS**—Doobie Bros.—WB  
**DREAMBOAT ANNIE**—Heart—Mushroom  
**JAILBREAK**—Thin Lizzy—Mercury  
**SADDLE TRAMP**—Charlie Daniels Band—Epic  
**OUR PLEASURE TO SERVE YOU**—Stanky Brown Group—Sire  
**BLACK AND BLUE**—Rolling Stones—Rolling Stones  
**JUST BE YOU (single)**—Rob Galbraith—RCA

### WIOQ-FM/PHILADELPHIA

**ADDS:**  
**FAITHFUL**—Todd Rundgren—Bearsville  
**MOONMADNESS**—Camel—Janus  
**NO EARTHLY CONNECTION**—Rick Wakeman—A&M  
**RDM**—Cosmos  
**ROYAL SCAM**—Steely Dan—ABC  
**SADDLE TRAMP**—Charlie Daniels Band—Epic  
**STINGRAY**—Joe Cocker—A&M  
**YOUNG AND RICH**—Tubes—A&M  
**HEAVY ACTION (airplay, phones):**  
**BLACK AND BLUE**—Rolling Stones—Rolling Stones  
**BLOW YOUR FACE OUT**—J. Geils Band—Atlantic  
**LIVE BULLET**—Bob Seger & the Silver Bullet Band—Capitol  
**POUSETTE-DART BAND**—Capitol  
**PRESENCE**—Led Zeppelin—Swan Song  
**REBEL**—John Miles—London  
**RUMPLESTILTSKIN'S RESOLVE**—Shawn Phillips—A&M  
**SKIN AND BONE**—Savoy Brown—London

### WHFS-FM/WASHINGTON

**ADDS:**  
**BLACK AND BLUE**—Rolling Stones—Rolling Stones  
**DADDY'S GIRL**—Charlie & the Pep Boys—A&M  
**ILLEGAL STILLS**—Stephen Stills—Col  
**RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island  
**ROYAL SCAM**—Steely Dan—ABC  
**RUMOR IN MY OWN TIME**—Steven Fromholz—Capitol  
**SADDLE TRAMP**—Charlie Daniels Band—Epic  
**YOUNG AND RICH**—Tubes—A&M  
**HEAVY ACTION (airplay, phones, in descending order):**  
**WEDDING ALBUM**—Leon & Mary Russell—Paradise  
**BLACK ROSE**—J.D. Souther—Asylum  
**CRY TOUGH**—Nils Lofgren—A&M  
**AMIGOS**—Santana—Col  
**STREET CALLED STRAIGHT**—Roy Buchanan—Atlantic  
**I WANT YOU**—Marvin Gaye—Tamla  
**LES DUDEK**—Col  
**SLEEPLESS NIGHTS**—Gram Parsons & the Flying Burrito Bros.—A&M

### WMMS-FM/CLEVELAND

**ADDS:**  
**ALL AMERICAN ALIEN BOY**—Ian Hunter—Col  
**BLOW YOUR FACE OUT**—J. Geils Band—Atlantic  
**FAITHFUL**—Todd Rundgren—Bearsville  
**ILLEGAL STILLS**—Stephen Stills—Col  
**LADY'S CHOICE**—Michael Stanley Band—Epic  
**MOONMADNESS**—Camel—Janus  
**RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island  
**YOUNG AND RICH**—Tubes—A&M  
**HEAVY ACTION (sales, airplay):**  
**AT THE SPEED OF SOUND**—Wings—Capitol  
**BLACK AND BLUE**—Rolling Stones—Rolling Stones  
**CRY TOUGH**—Nils Lofgren—A&M  
**DREAMBOAT ANNIE**—Heart—Mushroom  
**PRESENCE**—Led Zeppelin—Swan Song  
**SILK DEGREES**—Boz Scaggs—Col  
**TAKIN' IT TO THE STREETS**—Doobie Bros.—WB  
**TRICK OF THE TAIL**—Genesis—Atco

### WQSR-FM/TAMPA

**ADDS:**  
**FAITHFUL**—Todd Rundgren—Bearsville  
**HAPPY TO BE ALIVE**—T. Talton, B. Stewart, J. Sandlin—Capricorn  
**I**—Patrick Moraz—Atlantic  
**ILLEGAL STILLS**—Stephen Stills—Col  
**RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island  
**SATISFIED 'N' TICKLED TOO**—Taj Mahal—Col  
**WELSH CONNECTION**—Man—MCA  
**YANKEE REGGAE**—Shakers—Asylum  
**HEAVY ACTION (airplay, phones, in descending order):**  
**BLACK AND BLUE**—Rolling Stones—Rolling Stones  
**PRESENCE**—Led Zeppelin—Swan Song  
**LADY IN WAITING**—Outlaws—Arista  
**SILK DEGREES**—Boz Scaggs—Col  
**FRAMPTON COMES ALIVE**—Peter Frampton—A&M  
**KINGFISH**—Round  
**ART OF TEA**—Michael Franks—Reprise  
**LIVE BULLET**—Bob Seger & the Silver Bullet Band—Capitol

### W-4-FM/DETROIT

**ADDS:**  
**BELOW THE BELT**—Boxer—Virgin  
**CASINO**—State  
**FAITHFUL**—Todd Rundgren—Bearsville  
**LIVE AND IN COLOR**—Tower of Power—WB  
**RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island  
**RUMPLESTILTSKIN'S RESOLVE**—Shawn Phillips—A&M  
**SOUTHERN TRACKS AND FANTASIES**—Paul Davis—Bang  
**STINGRAY**—Joe Cocker—A&M  
**HEAVY ACTION (airplay, sales):**  
**BLACK AND BLUE**—Rolling Stones—Rolling Stones  
**BLOW YOUR FACE OUT**—J. Geils Band—Atlantic  
**CLOSE ENOUGH FOR ROCK 'N' ROLL**—Nazareth—A&M  
**LIVE BULLET**—Bob Seger & the Silver Bullet Band—Capitol  
**PRESENCE**—Led Zeppelin—Swan Song  
**ROYAL SCAM**—Steely Dan—ABC  
**STREET CALLED STRAIGHT**—Roy Buchanan—Atlantic  
**YOUNG AND RICH**—Tubes—A&M  
**WXRT-FM/CHICAGO**  
**ADDS:**  
**BLACK AND BLUE**—Rolling Stones—Rolling Stones  
**FIREFALL**—Atlantic  
**GET YOURSELF UP**—Head East—A&M  
**i**—Patrick Moraz—Atlantic  
**POUSETTE-DART BAND**—Capitol  
**RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island  
**SATISFIED 'N' TICKLED TOO**—Taj Mahal—Col

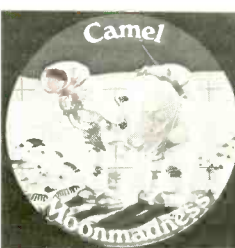
**SOMETIME OTHER THAN NOW**—Steve Marcus—Flying Dutchman  
**HEAVY ACTION (sales, phones, airplay):**  
**AMIGOS**—Santana—Col  
**FRAMPTON COMES ALIVE**—Peter Frampton—A&M  
**NIGHT AT THE OPERA**—Queen—Elektra  
**PRESENCE**—Led Zeppelin—Swan Song  
**ROMANTIC WARRIOR**—Return to Forever—Col  
**TOUCH**—John Klemmer—ABC  
**TRICK OF THE TAIL**—Genesis—Atco  
**YOU CAN'T ARGUE WITH A SICK MIND**—Joe Walsh—ABC

**ADDS:**  
**BLOW YOUR FACE OUT**—J. Geils Band—Atlantic  
**FAITHFUL**—Todd Rundgren—Bearsville  
**GET YOURSELF UP**—Head East—A&M  
**ILLEGAL STILLS**—Stephen Stills—Col  
**RAMSHACKLED**—Alan White—Atlantic  
**ROYAL SCAM**—Steely Dan—ABC  
**STINGRAY**—Joe Cocker—A&M  
**YOUNG AND RICH**—Tubes—A&M  
**HEAVY ACTION (approximate airplay, phones):**  
**AMIGOS**—Santana—Col  
**BLACK AND BLUE**—Rolling Stones—Rolling Stones  
**DREAMBOAT ANNIE**—Heart—Mushroom  
**FRAMPTON COMES ALIVE**—Peter Frampton—A&M  
**JAILBREAK**—Thin Lizzy—Mercury  
**LIVE BULLET**—Bob Seger & the Silver Bullet Band—Capitol  
**ROBIN THROWER LIVE**—Chrysalis 2112—Rush—Mercury

### KPFT-FM/HOUSTON

**ADDS:**  
**FREE AND IN LOVE**—Millie Jackson—Polydor  
**LITTLE BIT MORE**—Dr. Hook—Capitol  
**ROSE OF CIMARRON**—Poco—ABC  
**RUMOR IN MY LITTLE TIME**—Steven Fromholz—Capitol  
**SOUTHERN TRACKS AND FANTASIES**—Paul Davis—Bang  
**SURPRISES**—Herbie Mann—Atlantic  
**TALES OF MYSTERY**—Alan Parsons Project—20th Century  
**WATERCOURSE WAY**—Shadowfax—Passport  
**HEAVY ACTION (airplay, in descending order):**  
**YOUNG AND RICH**—Tubes—A&M  
**RAMSHACKLED**—Alan White—Atlantic  
**ANOTHER KIND OF SPACE**—Flying Island—Vanguard  
**RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island  
**TOO STUFFED TO JUMP**—Amazing Rhythm Aces—ABC  
**ROYAL SCAM**—Steely Dan—ABC  
**ALRIGHT**—Roger Cook—WB  
**SATISFIED 'N' TICKLED TOO**—Taj Mahal—Col

### SLEEPER



### MOONMADNESS

**CAMEL**  
Janus  
**KDKB-FM/PHOENIX**  
**ADDS:**  
**BELLAMY BROTHERS**—WB  
**FAITHFUL**—Todd Rundgren—Bearsville  
**FREE AND IN LOVE**—Millie Jackson—Polydor  
**MOONMADNESS**—Camel—Janus  
**RED CARD**—Streetwalkers—Mercury

**RUMPLESTILTSKIN'S RESOLVE**—Shawn Phillips—A&M  
**YOU KNOW ALL I AM**—Holly Near—Redwood  
**YOUNG AND RICH**—Tubes—A&M  
**HEAVY ACTION (airplay, phones, sales, in descending order):**  
**WEDDING ALBUM**—Leon & Mary Russell—Paradise  
**PRESENCE**—Led Zeppelin—Swan Song  
**BLACK AND BLUE**—Rolling Stones—Rolling Stones  
**FRAMPTON COMES ALIVE**—Peter Frampton—A&M  
**JAILBREAK**—Thin Lizzy—Mercury  
**LADY IN WAITING**—Outlaws—Arista  
**CRY TOUGH**—Nils Lofgren—A&M  
**ROMANTIC WARRIOR**—Return to Forever—Col

### KMET-FM/LOS ANGELES

**ADDS:**  
**BLACK AND BLUE**—Rolling Stones—Rolling Stones  
**LES DUDEK**—Col  
**FREE AND IN LOVE**—Millie Jackson—Polydor  
**ILLEGAL STILLS**—Stephen Stills—Col  
**RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island  
**ROYAL SCAM**—Steely Dan—ABC  
**YOUNG AND RICH**—Tubes—A&M  
**HEAVY ACTION (airplay, sales):**  
**AMIGOS**—Santana—Col  
**AT THE SPEED OF SOUND**—Wings—Capitol  
**FRAMPTON COMES ALIVE**—Peter Frampton—A&M  
**JAILBREAK**—Thin Lizzy—Mercury  
**PRESENCE**—Led Zeppelin—Swan Song  
**SILK DEGREES**—Boz Scaggs—Col  
**TAKIN' IT TO THE STREETS**—Doobie Bros.—WB  
**TRICK OF THE TAIL**—Genesis—Atco

### KSAN-FM/SAN FRANCISCO

**ADDS:**  
**FIREFALL**—Atlantic  
**ILLEGAL STILLS**—Stephen Stills—Col  
**IN TRANCE**—Scorpions—RCA  
**L.A. JETS**—RCA  
**LITTLE RIVER BAND**—Harvest  
**MOONMADNESS**—Camel—Janus  
**ROYAL SCAM**—Steely Dan—ABC  
**TALES OF MYSTERY**—Alan Parsons Project—20th Century  
**HEAVY ACTION (airplay, in descending order):**  
**BLACK AND BLUE**—Rolling Stones—Rolling Stones  
**YOUNG AND RICH**—Tubes—A&M  
**PRESENCE**—Led Zeppelin—Swan Song  
**RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island  
**DADDY'S GIRL**—Charlie & the Pep Boys—A&M  
**AT THE SPEED OF SOUND**—Wings—Capitol  
**WELSH CONNECTION**—Man—MCA

### KZEL-FM/EUGENE

**ADDS:**  
**FIVE LEAVES LEFT**—Nick Drake—Antilles  
**HAPPY TO BE ALIVE**—T. Talton, B. Stewart, J. Sandlin—Capricorn  
**ILLEGAL STILLS**—Stephen Stills—Col  
**MOONMADNESS**—Camel—Janus  
**RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island  
**TALES OF MYSTERY**—Alan Parsons Project—20th Century  
**THANKS FOR THE MUSIC**—Giants—Casablanca  
**YOUNG AND RICH**—Tubes—A&M  
**HEAVY ACTION (airplay, phones):**  
**AT THE SPEED OF SOUND**—Wings—Capitol  
**BLACK AND BLUE**—Rolling Stones—Rolling Stones  
**BREEZIN'**—George Benson—WB  
**CRY TOUGH**—Nils Lofgren—A&M  
**FIREFALL**—Atlantic  
**FRAMPTON COMES ALIVE**—Peter Frampton—A&M  
**SATISFIED 'N' TICKLED TOO**—Taj Mahal—Col  
**WEDDING ALBUM**—Leon & Mary Russell—Paradise

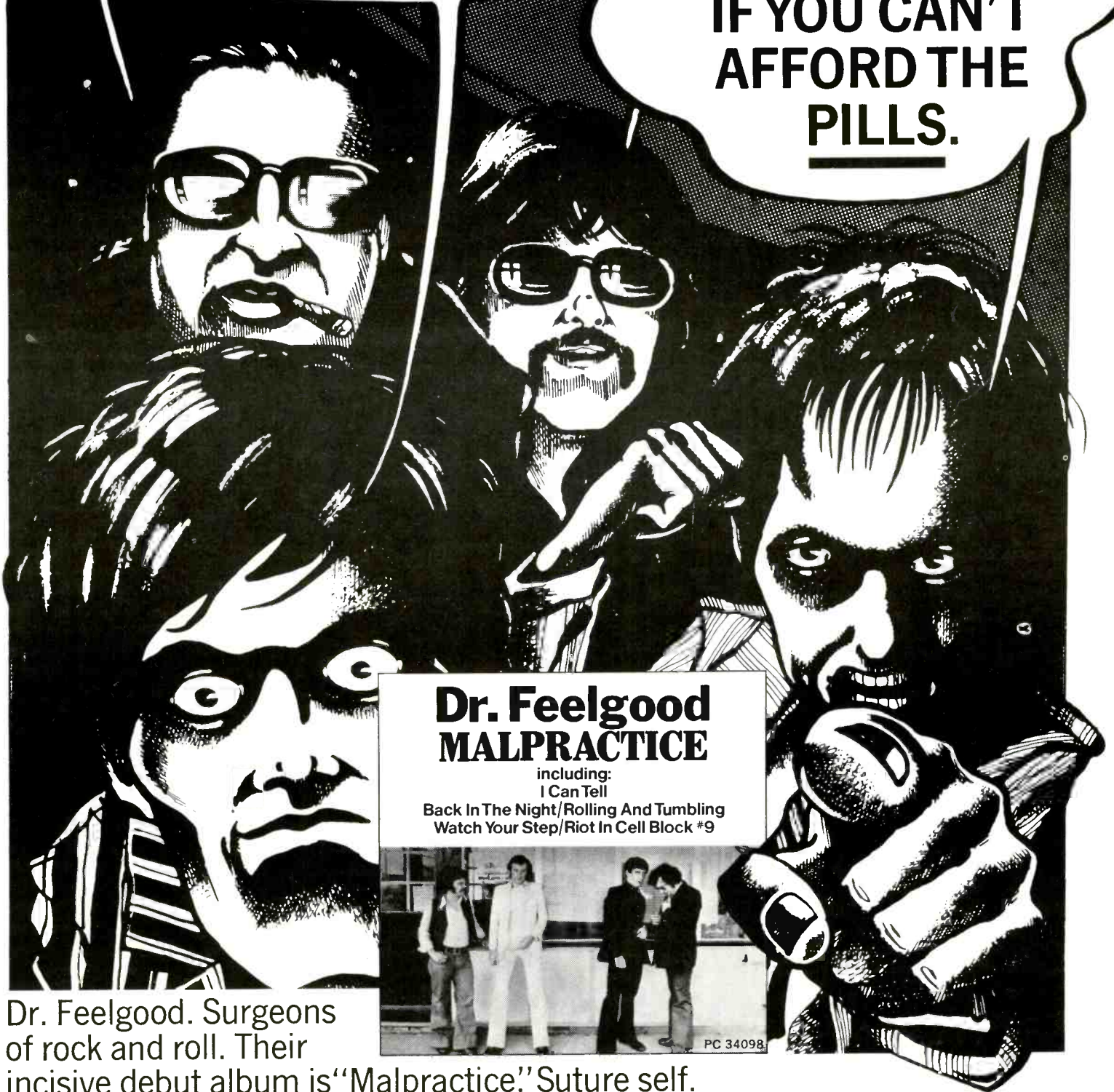
XXX

GIRLS, IF YOUR HEART IS FEELING SORE, CALL THE DR. AND I'LL FIX IT FOR SURE.

THEN I'LL TAKE YOU GENTLY BY THE HAND AND ASK YOU WHEN THE TROUBLE FIRST BEGAN.

I'LL CUDDLE UP BESIDE YOU FOR A START, AND LISTEN TO YOUR BEATING HEART.

BUT YOU SHOULDN'T CALL THE DOCTOR IF YOU CAN'T AFFORD THE PILLS.



## Dr. Feelgood MALPRACTICE

including:  
I Can Tell

Back In The Night/Rolling And Tumbling  
Watch Your Step/Riot In Cell Block #9

Dr. Feelgood. Surgeons of rock and roll. Their incisive debut album is "Malpractice." Suture self. On Columbia Records and Tapes.

DR. FEELGOOD ON TOUR. May 3 Cleveland, Ohio/May 7 Passaic, New Jersey/May 9 Columbus, Ohio/May 10-11 New York City, New York/May 13 Fresno, California/May 14-15 San Francisco, California/May 21-22 Los Angeles, California/May 26 St. Louis, Missouri.

# DISCO FILE

## TOP 20

MAY 8, 1976

1. **TRY ME I KNOW WE CAN MAKE IT**  
DONNA SUMMER—Oasis (lp cut)
2. **TURN THE BEAT AROUND**  
VICKI SUE ROBINSON—RCA (lp cut)
3. **LOVE HANGOVER**  
DIANA ROSS—Motown (lp cut)
4. **THAT'S WHERE THE HAPPY PEOPLE GO**  
TRAMMPS—Atlantic (lp cut)
5. **TEN PERCENT**  
DOUBLE EXPOSURE—Salsoul (disco version)
6. **COULD IT BE MAGIC**  
DONNA SUMMER—Oasis (lp cut)
7. **SOUL SEARCHIN' TIME/CAN WE COME TOGETHER/DISCO PARTY**  
TRAMMPS—Atlantic (lp cuts)
8. **TOUCH AND GO**  
ECSTASY, PASSION & PAIN—Roulette (disco version)
9. **WASTED/COME WITH ME**  
DONNA SUMMER—Oasis (lp cuts)
10. **MOVIN' LIKE A SUPERSTAR**  
JACKIE ROBINSON—Ariola America
11. **COMMON THIEF**  
VICKI SUE ROBINSON—RCA (lp cut)
12. **NICE AND SLOW**  
JESSE GREEN—Scepter
13. **I'LL GO WHERE YOUR MUSIC TAKES ME**  
JIMMY JAMES & THE VAGABONDS—Pye
14. **BROTHERS THEME/UNDER THE SKIN**  
BROTHERS—RCA (lp cuts)
15. **FIRST CHOICE THEME/AIN'T HE BAD/GOTTA GET AWAY**  
FIRST CHOICE—Warner Bros. (lp cuts)
16. **YOUNG HEARTS RUN FREE**  
CANDI STATION—Warner Bros.
17. **GET UP AND BOOGIE**  
SILVER CONVENTION—Midland Intl.
18. **RAINFOREST**  
BIDDU ORCHESTRA—Epic
19. **USE YOUR IMAGINATION**  
KOKOMO—Columbia (lp cut)
20. **NINETY-NINE AND A HALF**  
TRAMMPS—Atlantic (lp cut)

## Abrahams Joins RCA

NEW YORK—Alan Abrahams has been named executive producer, west coast a&r, RCA Records. The appointment was made by Mike Berniker, division vice president, popular a&r, to whom Abrahams will report.

Abrahams will be based in RCA's west coast office. Reporting to him will be Billy James, manager of talent acquisition.

British born Abrahams, who came to the U.S. in 1963, was a member of the professional staff of MCA Music, placing songs with the Osmonds, Matthew's Southern Comfort, Grass Roots and other groups, as well as making production deals with Epic, Warner Bros. and Vanguard.

Leaving MCA, he formed his own management, production and publishing company and also became involved in producing music for commercials for national firms. Abrahams also had a co-publishing arrangement with Chappell Music for writers and artists he personally had under contract.

## Pfordresher Exits 20th

LOS ANGELES—Bill Pfordresher has resigned his position as national promotion manager of 20th Century Records. He joined 20th two years ago following a tenure at Record Merchandising in L.A.

# DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

Two new albums from old favorites this week, both covering familiar ground but stylishly. Bohannon's is called "Dance Your Ass Off" (Dakar) and includes the note on its liner that, should anyone be offended, the title "is not used in the sense of profanity." How reassuring. The title cut, which opens up side one for nearly eight minutes, is my favorite, mainly because of its bold, sweeping use of strings which adds a new texture to the usual Bohannon instrumental mix; cut two, "Spread the Groove Around," continues "Dance Your Ass Off" after only a second's break and takes it 5:39 longer—almost a part two. "Bohannon's Theme," which closes side one, is yet another continuation, taking the instrumental portion of "Dance Your Ass Off" and letting it stand on its own, which it does quite well at just under four minutes. Aside from this major theme, there are four other cuts, all Bohannon upbeat, all long; the best: "The Groove I Feel." Missing and very much missed are Bo's delicious slow and moody instrumentals—the side two material on his last two albums that became everyone's favorite early morning and late night music.

Van McCoy's latest is "The Real McCoy" (H&L) and contains eight cuts, all over four minutes, most instrumentals, the rest instrumentals with vocal touches. Included is a new version of "African Symphony," an instrumental version of "To Each His Own" retitled "That's My Philosophy" and a sparky, agile interpretation of "Theme from Star Trek." Of the new material, "Party"—which is just that—"Jet Setting"

(Continued on page 94)

## Discotheque Hit Parade

(Listings are in alphabetical order, by title)

### FLAMINGO/NEW YORK

DJ: Roy Thode

**DON'T FIGHT THE FEELIN'**—Wil Collins & Willpower—Mercury

**I'LL GO WHERE YOUR MUSIC TAKES ME**—Jimmy James & the Vagabonds—Pye

**MOVIN' LIKE A SUPERSTAR**—Jackie Robinson—Ariola America (disco version)

**NICE & SLOW**—Jesse Green—Scepter

**SOUL SEARCHIN' TIME/CAN WE COME TOGETHER/DISCO PARTY/THAT'S WHERE THE HAPPY PEOPLE GO**—Trammps—Atlantic (lp cuts)

**TEN PERCENT**—Double Exposure—Salsoul (disco version)

**TOUCH AND GO**—Ecstasy, Passion & Pain—Roulette (disco version)

**TRY ME I KNOW WE CAN MAKE IT/COULD IT BE MAGIC/WASTED/COME WITH ME**—Donna Summer—Oasis (lp cuts)

**TURN THE BEAT AROUND/Common Thief**—Vicki Sue Robinson—RCA (lp cuts)

**YOUNG HEARTS RUN FREE/I KNOW**—Candi Station—Warner Bros.

### RHINOCEROS/BOSTON

DJ: John Luongo

**DANCE YOUR ASS OFF/SPREAD THE GROOVE AROUND/THE GROOVE I FEEL/BOHANNON'S THEME**—Bohannon—Dakar (lp cuts)

**DANCING FREE**—Hot Ice—Rage (disco version)

**DISCO PARTY/NINETY-NINE AND A HALF/THAT'S WHERE THE HAPPY PEOPLE GO**—Trammps—Atlantic (lp cuts)

**HOW'S YOUR LOVE LIFE (PART 2)**—Lee Eldred—Mercury

**LOVE HANGOVER**—Diana Ross—Motown (lp cut)

**NICE & SLOW**—Jesse Green—Scepter

**SOUL MAN**—Calhoon—Warner Spector (disco version)

**TEN PERCENT**—Double Exposure—Salsoul (disco version)

**TRY ME I KNOW WE CAN MAKE IT/COULD IT BE MAGIC/WASTED/COME WITH ME**—Donna Summer—Oasis (lp cuts)

**TURN THE BEAT AROUND**—Vicki Sue Robinson—RCA (lp cut)

### UP/LOS ANGELES

DJ: Mitch Schatsky

**I'LL GO WHERE YOUR MUSIC TAKES ME**—Jimmy James & the Vagabonds—Pye

**IT SHOULD HAVE BEEN ME**—Yvonne Fair—Motown

**LA LA LA**—El Chiclé—(unreleased master, no label)

**MOVIN' LIKE A SUPERSTAR**—Jackie Robinson—Ariola America (disco version)

**MUSIC, MUSIC, MUSIC**—Teresa Brewer—Signature (disco version)

**NICE & SLOW**—Jesse Green—Scepter

**PRETTY MAID/HEY, HEY, BIG JOHN**—Pretty Maid Company—Ariola (import)

**RAINFOREST**—Biddu Orchestra—Epic

**TEN PERCENT**—Double Exposure—Salsoul (disco version)

**THAT'S WHERE THE HAPPY PEOPLE GO/DISCO PARTY/CAN WE COME TOGETHER/SOUL SEARCHIN' TIME**—Trammps—Atlantic (lp cuts)

### THE PALACE/NEW ROCHELLE, NEW YORK

DJ: Basil Nias

**DISCO PARTY/CAN WE COME TOGETHER/SOUL SEARCHIN' TIME**—Trammps—Atlantic (lp cuts)

**FIRST CHOICE THEME/AIN'T HE BAD**—First Choice—Warner Bros. (lp cuts)

**I FOUND MY DANCING GIRL**—Imaginations—20th Century (lp cut)

**I'LL BE GOOD TO YOU/GET THE FUNK OUT MA FACE**—Brothers Johnson—A&M (lp cuts)

**LOVE HANGOVER**—Diana Ross/Fifth Dimension—Motown/ABC (lp cut / disco version)

**MOVIN'/CHANGIN'/LOVE/DANCE**—Brass Construction—UA (lp cuts)

**PARTY/JET SETTING/NIGHT WALK**—Van McCoy—H&L (lp cuts)

**TURN THE BEAT AROUND**—Vicki Sue Robinson—RCA (lp cut)

**UNDER THE SKIN/LAST CHANCE TO DANCE**—Brothers—RCA (lp cuts)

**USE YOUR IMAGINATION/THAT'S ENOUGH**—Kokomo—Columbia (lp cuts)

## Economic Analysis

(Continued from page 3)

quarter should indicate whether or not the good business enjoyed thus far is here to stay. And, in case anyone is taking a high-handed attitude in regards to his first quarter earnings, a look at the *Record World Sales Index* shows clearly that album and singles sales, one month into the second quarter, are down.

Why should the industry be cautious? For one, although personal disposable income is increasing, consumers are still buying heavily on credit. Any long-term increase in debt-financed purchases will take its toll on the economy.

Also, the strength of the economy is tied to consumer demand — it is estimated that personal consumption alone accounts for nearly 65 percent of the GNP. What this means for the music industry is that it should be even more concerned with strong merchandising of products by new or relatively unknown artists. This week's Retail Report indicates that albums by the Rolling Stones, Wings, Led Zeppelin, America and Marvin Gaye are dominating retail sales. These albums sell regardless of the state of the economy! And though there is no dearth of good albums by new artists, such albums are hardly holding their own at this point. The market, apparently, has been conceded to superstars. Remember — the lifeblood of this country, as its pundits are wont to say, is new artists.

Recent drops in consumer prices have not been across the board in all products, but have been in inconsistent gas and food prices. Any raise in prices of these two products decreases disposable personal income and affects the entertainment industry.

What are financial experts' recommendations to businessmen at this time?: (1) hold off on inventory buildup — an inventory-to-sales ratio of 1:6 is recommended by the Research Institute of America (RIA); (2) place a premium on productivity, keep as low as possible — the RIA suggests hiring "the best, most skilled and productive help" first; that is, "hire from the top down;" (3) don't increase your prices yet — the marketplace is still "price-sensitive."

## Blocker Exits Garrett

LOS ANGELES — Snuff Garrett, president, Garrett Music Enterprises and Don Blocker, firm's executive vice president, have announced Blocker's forthcoming departure from the company. According to Blocker, G.M.E. will purchase all stock in the company presently owned by him. Blocker will announce his future plans shortly.

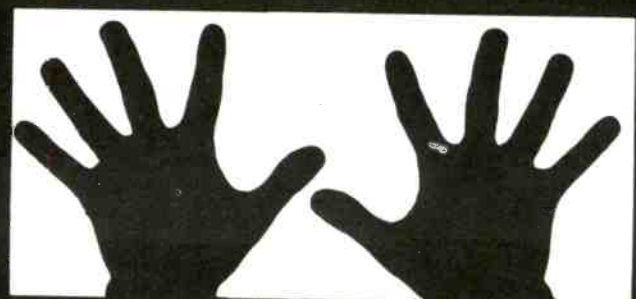
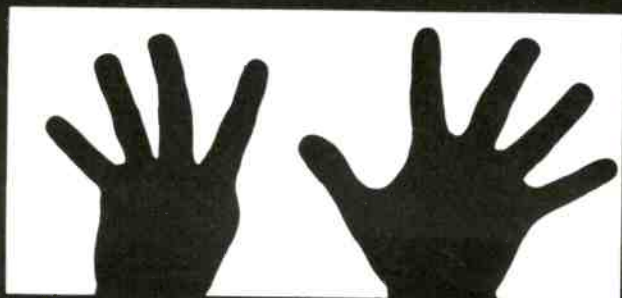
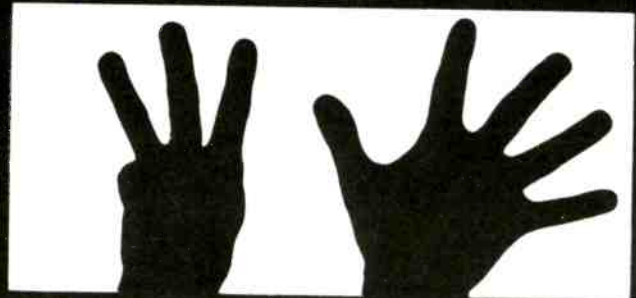
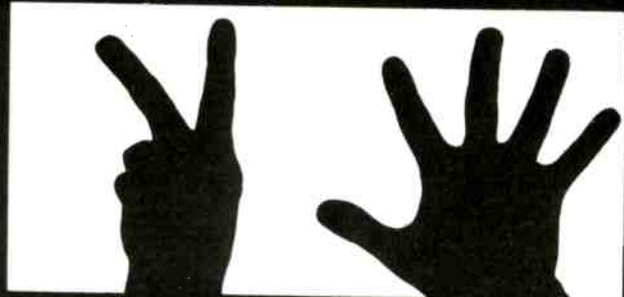
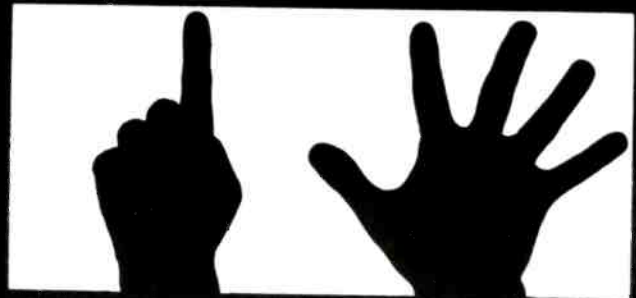


**Record World Presents  
A Tribute to**

93 KHJ  
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**10 Years of Rock 'n' Roll**

# Ten Years of Rock n' Roll on KHJ



Congratulations  
and a big hand from all at Rocket Records





# Record World Salutes KHJ

In the little more than a decade since KHJ took a chance on Bill Drake's contemporary programming concepts, popular music and the radio formats that feature it have gone through enough twists and changes to befuddle all but the most intelligent programmers. Many stations, including several of KHJ's contemporary competitors in Los Angeles, have dropped pop formats as such styles and phenomena as The Beatles, Motown, Bubblegum, and the seventies influx of country, album rock and MOR pulled and tugged at the listening audience.

That KHJ has survived all these convulsions is in itself a testament to the abilities of the station's management and staff. That it has done so while remaining an innovator and trend-setter in programming, research and promotion is what makes KHJ's achievements especially significant.

A leading light of the RKO General broadcasting chain, KHJ reaches over a million and a half listeners weekly, and in Southern California, the fact of the station's playing a given record is enough to certify it a hit. The responsibility that entails is great, yet when the station takes a chance on an artist or a record, the rest of the country has often borne out the validity of KHJ's choices, the Captain & Tennille being only the most recent example.

From the initial programming innovations of Drake and Gene Chenault to the present-day leadership of general manager Tim Sullivan, RKO programming VP Paul Drew and program director Charlie Van Dyke, KHJ's success has been the product of an aggregate of talents of management, staff and air personalities, many of whom are profiled in the following pages. *Record World* is proud to salute a station that has been as influential as any in the development of contemporary radio in the past decade, and if there is any certainty in the uncertain music industry, it is that, wherever developments may take popular music, KHJ will be there.



## 10 Years of Rock 'n' Roll



CITY HALL  
LOS ANGELES, CALIFORNIA 90012  
(213) 485-3311

OFFICE OF THE MAYOR

TOM BRADLEY  
MAYOR

April 23, 1976

RECORD WORLD  
6290 Sunset Boulevard  
Hollywood, California 90028

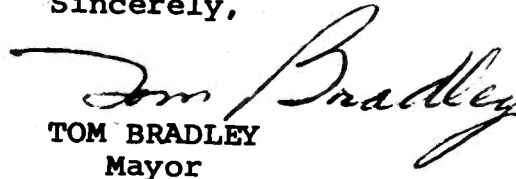
I would like to add my salute to all the others offered to KHJ radio on the occasion of its tenth year anniversary in the field of Top Forty programming.

KHJ has been broadcasting in the Los Angeles area for longer than many of its current listeners can even remember, and its entertaining format has always earned it high ratings among its broadly based listenership in this city.

But KHJ has meant more than entertainment to Los Angeles. A subsidiary of RKO General Radio, the station maintained an active commitment to the community it serves. Two of its most recent public services include sponsorship of a "Walk-A-Thon" on behalf of the March of Dimes in January, and a Christmas "Cavalcade of Stars" concert which produced funding for several charitable organizations.

So I salute KHJ and I extend to its talented staff my best wishes for the station's continued success.

Sincerely,

  
TOM BRADLEY  
Mayor

TB:gw

# KHJ 10TH ANNIVERSARY OF ROCK 'N' ROLL Congratulations!



“KHJ and I started rockin' and rollin' at the same time. There have been a lot of tears...some of joy, some of sadness, but I wouldn't change a minute of it.”

**JAN BASHA&M**

*A&M Promotion Man of the Year 1975*



## Tim Sullivan: KHJ and the L.A. Audience

By ELIOT SEKULER

*Tim Sullivan, vice president and general manager of KHJ, first came to the station in 1973 as station manager and was promoted to his present position less than one year later. His prior background in broadcasting was extensive and included a vice president's post at Metromedia, where he was responsible for sales at KLAC, KMET, KSAN and KNEW and a general sales manager post at KLAC. Sullivan's non-broadcasting experience includes his tenure as football coach at Cal State Los Angeles.*



Tim Sullivan

**Record World:** What goes into making a number one station in a market as large as Los Angeles?

**Sullivan:** KHJ is number one in several different ways. It's been proven to be the number one station by various rating services during the last seven or eight years and reaches more different people in the course of a week than any other Los Angeles radio station. The figure is approximately 1,500,000 people listening each week.

We think we're also number one in terms of our involvement with the community; that is, we do more things for the community, about the community and with the community than any other radio station. In the past six months, we raised over \$200 thousand through a concert in Anaheim hosted by Tony Orlando, followed by a "walk-a-thon" for the March of Dimes in the San Fernando Valley. The California State Assembly, in recognition of those activities and others, recently presented that station with a plaque, honoring KHJ for service to the community.

All of those things, in addition to our audience promotions, contests, etc. have helped make us number one in the minds and hearts of Los Angeles.

**RW:** As the general manager of KHJ, how do you perceive the relationship between the top 40 format and the station's success?

**Sullivan:** Top 40 radio is certainly the life and breath of KHJ. We're trying to reach as many people as we possibly can between the ages of 12 and 50 and for the most part we're doing that by playing, each day, the top 30 to 40 tunes in Southern California. The top 40 format appeals, of course, more to the younger audience than to the old. However, we do have a great many listeners in the 18 to 34 year old group and in the 34 to 49 year old group in addition to the teens. Obviously we have more people in the 12 to 34 year old category but we are reaching an older audience as well.

**RW:** To what extent do you feel that radio interacts with the record business?

**Sullivan:** The interaction is very close; they go hand in hand. We're dependent on the record industry and the record industry is dependent upon KHJ and other contemporary stations in the country for the exposure they derive from our programming. Without a KHJ or a station like KHJ, it would be difficult for a record to become a hit because not enough people would get a chance to hear it. On the other hand, if there weren't new hit records to play, KHJ obviously would have to have a different format.

**RW:** To what extent does the sound of KHJ differ from that of other RKO top 40 stations?

**Sullivan:** To a certain degree, they sound alike in that each of them—KFRC, WHBQ, WRKO and 99X—are all playing the hits and

presenting them in a fashion that seeks to involve the audience via contests, phone-ins and other promotions. On the other hand, what we try to do here at KHJ and what each of the RKO stations does is to be of local interest. We try to be involved locally because people that live in Los Angeles are concerned with local problems. If there is a single thing that makes each of the RKO stations different in their respective markets, it's that involvement with the community.

**RW:** Do you think that top 40 radio is particularly viable in the Los Angeles market?

**Sullivan:** Yes, and I think that you'd just have to look at the number of stations that are playing top 40 or contemporary music here in some way, shape or form. If you looked really closely, you could come up with in excess of 20 radio stations that are playing some form of hit rock music, all of which are appealing primarily to an audience between the ages of 12 and 35.

**RW:** Is that proportionate to the size of this market?

**Sullivan:** I don't know of any other market like this in the country. New York has a lot of stations, but Los Angeles, to my knowledge has more stations competing for the young adult listeners than any other market in America. It appears that the market can handle it. KHJ certainly has been successful. KLOS is very successful; KIIS-AM & FM appears to be reasonably successful; KMET is reasonably successful; KRTH-FM is doing well and KNX-FM is a tremendous success story. An interesting part of KHJ's success is that, fortunately or unfortunately, the FM band is so crowded with young adult formats all competing for the same audience and dollars. On the AM band, there's only KIIS that's directly competing with us. There are two sides to that situation for us, because we feel that were we to have more AM competition, it could possibly be healthy in that it would bring more listeners from FM back to AM.

**“We're dependent on the record industry and the record industry is dependent upon KHJ and other contemporary stations . . . for the exposure they derive from our programming.”**

**RW:** Why do you think that KHJ was the only original AM top 40 station in this market to survive?

**Sullivan:** I think it's simply a matter of economics. In order for a station to come into the L.A. market with a format, promote itself and survive, it has to make money. It costs quite a lot to run a radio station, and particularly a top 40 station, which involves seven or eight deejays and constant promotion; it's an expensive undertaking. What has happened is that stations have come in and have tried to compete on a shoe-string budget and have found it economically unfeasible to carry through. KROQ, for example, started out to make a big splash in the market and then after a period of time, found out that they couldn't make it financially and fell on bad times. The successful stations to emerge in the past five years have not been on the AM band, but have been FM. The growth of the FM stations in the past five years has proven that Los Angeles is an excellent FM market.

**RW:** Do you foresee a revival of AM radio?

**Sullivan:** Yes, I think so. In every major market there is an audience that wants to hear the hits. We're not trying to be all things to all people. Obviously there are people who are not interested in listening to contemporary music; they may be interested in classical or country or no music at all. But certainly in a country where the most popular TV shows are such things as Olivia Newton-John, Tony

(Continued on page 8)

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Something new is happening at AM radio.

New involvement in what's happening in music. New flexibility toward unknown artists and untried records.

New excitement.

KHJ is part of that excitement. As a result, KHJ is sounding better than ever.

To its listening audience. To other radio stations. To the entire music community.

Warner Bros. Records salutes **KHJ**—not just for being successful, but for being successful by getting further into music, by being excited about records and by taking chances on them.

All of which makes KHJ a good station to work with.

And a great one to listen to.

---

Warner Bros./Reprise Records



## Dwight Case: President of RKO Radio

■ Dwight Case, president of RKO Radio, is constantly concerned about expanding the already high level of community service and community involvement that RKO stations such as KHJ have achieved over the years.

"RKO," says Case, "is very dedicated to community activation. It's a design—that we hope we're able to portray through the sound of the station—that would cause people to do something.

"If you were dealing, let's say, in the political area, you would ask the station to provide impetus for their listeners to register or to vote, for example. Not just to pass on the information, but to cause them to do it.

"In a contemporary station like a KHJ, it's slightly different from an all-talk or an all-news format, in the respect that you have a lot of listeners and you don't want to lose them by pontificating. But you certainly want them to do



A plaque was presented to Dwight Case, president of RKO Radio (left), and Tim Sullivan, vice president, general manager, 93/KHJ (right), by California State Assemblyman Richard Alatorre for KHJ's outstanding civic, philanthropic and youth contribution.

something in their community to make it better.

"Radio is far more than selling

commercials and running music. It's very important to us at RKO that when something really sig-

nificant happens—like the March of Dimes Walk, for instance—we cause the people to become involved in their own areas."

In regard to the recent upsurge in KHJ's ratings, Case pointed out that the station's resurgence "isn't a result of anything dramatic that has happened, but is a result of the steadiness of purpose" that KHJ has maintained.

"I think the ARB rating book is an indication of the success of KHJ's constant promotion. Hats off to Charlie Van Dyke. And the successful ratings are also a result of the tenure of the jocks—Machine Gun's been there for a while; Charlie's been there for a while; we got Mark Elliott back; Bobby Ocean's an RKO guy from a long way back.

"The consistency of the station in its programming, its personalities and in its steady involvement with its listeners has made KHJ the successful entity it is today."

## Tim Sullivan *(Continued from page 6)*

Orlando and Dawn and Cher, the impact of top 40 music is clear. We reflect the listening taste of our audience, and our audience is a broad cross-section of the community.

**RW:** Do you find that Los Angeles is a more youth-oriented market than most others? Perhaps, for example, a 40-year old listener here might be more inclined to listen to top 40 music whereas his counterpart in other parts of the country would be more conservative in his tastes.

**Sullivan:** That's possible. The life-style here is young because of our climate and because of all the things that are available to us in the way of entertainment and outdoor activities. I don't know if the actual break-down of age groups is proportionately different from other parts of the country, but people here live longer because they're constantly on the go.

**RW:** Getting back to community involvement, to what extent is KHJ committed to public service activities?

**Sullivan:** We feel a tremendous responsibility in that regard and that comes from the leadership of RKO General Radio, from Frank Shakespeare, who is the president of RKO General, from Dwight Case, who is the president of RKO Radio and from myself as general manager of the station, all the way down through the ranks. We feel, as most concerned broadcasters feel, that our license is granted with the understanding that we will serve and help the community. With that in mind, we involve ourselves in projects such as the March of Dimes benefit concert and walk-a-thon and the Christmas charity concert that we previously discussed, a college scholarship program and a 24 hour job hotline that offers employment information to people in need of jobs. In addition, we have our people involved with various community projects. Our goal is to serve the community.

**RW:** What changes has KHJ undergone since you came to the station?

**Sullivan:** When I came to the station, Bill Drake and Gene Chenault were still aboard as consultants and within two months of my arrival, the decision to dissolve their consultancy was made. Prior to that,

Drake and Chenault had called all of the shots, from programming down to and including sales judgements, which is not a healthy situation for a radio station. A station needs to be run by its own personnel, not by an outside consultant. Paul Drew came in at that point to program KHJ and later became national program director for RKO.

The two biggest changes to occur soon after my arrival were the departures of Robert W. Morgan, who was our very good morning man, and of Don Steele, who was the afternoon guy and a very good top 40 deejay. Steele left about 60 days before Morgan and when that happened, all the authorities on the business predicted the imminent doom and failure of KHJ. It didn't happen, largely because Charlie Van Dyke came in and replaced R. W. Morgan in the morning slot; we think he's one of the better deejays and program directors in America. We had a lot of changes of deejays for a while and one of the things that we were able to do in the last year or so has been to stabilize them.

For the past 10 years, KHJ has been able to withstand everything from the FM explosion, with the emergence of new formats, the departure of key personalities, the dissolution of a consultancy and attacks from our competitors. KHJ today is every bit as strong as it was five years ago, even stronger.

**RW:** Why do you think the station has thrived so well?

**Sullivan:** There are a great many listeners who have followed KHJ for the past 10 years and who genuinely like the station. Drake and Chenault did a great job in putting the station on the map and we've been able to carry through. Through all of the station's regimes, KHJ has constantly involved the listener, whether it be through contests or public service activities and community involvements, and that, together with the lure of contemporary hit music, has helped maintain KHJ's strength in the market.

KHJ has become an institution to many Los Angeles listeners over the past 10 years. Our consistency and stability in providing entertainment for our audience has paid off in loyal listeners and with the unique market position we enjoy today.



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MOTEL

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## Charlie Van Dyke: KHJ's Program Director

By LENNY BEER

■ *Charlie Van Dyke, KHJ's dedicated program director and morning drive disc jockey, is one of the most liked and respected young talents in radio today. Thanks to an almost free hand in running the operation, for which Van Dyke thanks general manager Tim Sullivan, he has been able to strengthen that station's stand in Los Angeles. Van Dyke and Sullivan respect each other's talents and this mutual belief lies behind the words spoken here by Van Dyke.*

**Record World:** When did you start with KHJ?

**Charlie Van Dyke:** About three years ago. I had worked for the station once before, had a long association with the Drake-Chenault people beginning in December of '68 at CKLW, did a morning show there for awhile, and then went to KGB in San Diego as a program director, and then came to KHJ to do nine to noon. That was when Robert W. Morgan was still doing mornings, (Don) Steele was in the afternoon, Mark Elliott was noon to 3—a very stable staff. Not really too much chance of a morning shift. I went to do mornings at WLS, did that for awhile and then when Morgan quit, I was hired back to do the morning show here. Then when Gerry Peterson resigned as program director, I was approached for the position. I decided that it was probably the hardest way to do a job—deejay is a full time job. Program director is a full time job, but I felt I could handle it because doing the morning show makes it possible. Except that it means it's all I can do. Nothing else—a little sleeping, a little eating, other than that it's KHJ and KHJ only.

**RW:** How is the station set up?

**Van Dyke:** The station is set up so that the overall final vote technically is the general manager. He is the ultimate boss that I report to, though he has as little as possible to do with any of the stuff downstairs. His stuff is upstairs. He is concerned with sales and all that. So, I have a full-time music director who does all of the local research for us and we get the services of RKO, the national music coordinator Mardi Nehrbass and Paul Drew's input from his travels and his contacts. The program director now with RKO Radio and with KHJ has a different function than they used to have years ago in the history of the station back in the early '60s. All during the '60s and the '70s, Drake pretty much ran everything and the program director reported primarily to Drake or to Watson. Now the program director reports to the general manager, and has the counsel of Paul Drew. So he is a lot more of an entity than he was before. He has some space to do something. He is technically in charge of or associated with anything that happens on the radio. That includes disc jockey contests, music, news, public affairs, production, FCC commitments, anything that has to do with that. The direct line of people that I control are the disc jockeys, the music people and my own secretarial crew.

**RW:** How do you see the current position of KHJ?

**Van Dyke:** The position of KHJ is probably better than it has been in a long time. Of course I wasn't living here in '64 when it first happened; it was just kind of a phenomenon at that and I think "boss radio" was quite the deal. It was revolutionary. It changed the whole industry nationwide. It had a lot of the same guys in the same time period for a number of years, and that helps. It was a very aggressive, energetic radio station and had a lot of creative contests. And then for one reason or another there were format changes, personnel changes and all that. It became less aware of the particular area that it lived in, and it was pretty much possible for a number of years on KHJ to not really know what city it belonged to unless you heard somebody accidentally say Los Angeles in a commercial. It had no feeling about where it was. I came up through the ranks of Gordon McLendon who with Todd Storz created top 40 in the first place. His whole thrust was much more than play more music. It was being a part of the city that you live in. I remember working at KLIF and one of



Charlie Van Dyke

the big print things was "KLIF loves Dallas loves KLIF" and you couldn't go out on the street too much. You couldn't go to enough basketball games, you couldn't be seen at enough events, you couldn't talk about White Rock Lake enough. And the whole thing was that, if the punch line of a joke you had was understood by everybody across the country, then it wasn't a good joke. It should be a local joke. It should be things you get off on here.

So I kind of tried to put some of that into KHJ to make us a little bit more of a lifestyle radio station, a little more responsive. The first couple of things we did like the March of Dimes Walk-a-Thon and the Christmas Cavalcade of Stars were in that direction. What it even comes down to is the simplest operation within the hour. The kinds of meetings that we have with the guys and the things we try to do are geared to bring the air people into market awareness. And I really encourage the guys to go out. Each guy has a very different lifestyle. We have those guys that are the Sunset Strip type, we have those who are the Marina Del Rey type, and we have those guys who are more a stay-at-home type, and so we can have them watch all the TV shows and they know all of "Mary Hartman" and those kinds of things. And so you swap information. A lot of times in the jock lounge and up in the studio you'll see notes tacked up of some particular episode of Mary Hartman that was a hit, or if Dylan made a surprise appearance at the Troubadour. It's also a little more interesting for us because I don't think there really is a Los Angeles. Each community has its own pride and its own civic endeavors, and its own mayors, in some cases, or honorary mayors. Their own feeling. The San Fernando Valley, it's not just a valley, it's Canoga Park and Northridge, North Hollywood and Studio City and each of these people feel their community is different. Anaheim certainly. Orange County has a different feeling and different pride about it. So we have tried to, while playing hits and while having exciting promotions on the air, reach out and feel some of the dirt around us. And sound like we know what's here.

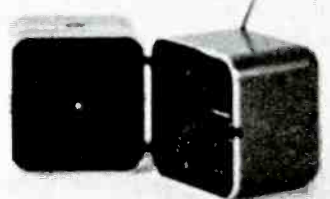
**RW:** How about the deejays? Many are new. How do you see their understanding of it right now?

**Van Dyke:** Mark Elliott, of course, has worked in the market for years. He knows it. Bobby Ocean was brought in from San Francisco; he spent several years there and several years in San Diego and several years in Fresno, so California, in general, is well known to

(Continued on page 22)



# Rock On.



PLAYBOY RECORDS

PHOTO RICHARD SEREENI/MARY OYSTER

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## KHJ Disc Jockeys Speak Out

By Lenny Beer and Eliot Sekuler

■ Mark Elliott (9 to 12), Bobby Ocean (12 to 3), Machine Gun Kelly (3 to 6), Dr. John Leader (6 to 10), J. B. Stone (10 to 2), Dave Sebastian (2 to 6) and Beau Weaver (weekends) comprise PD and morning man Charlie Van Dyke's line-up of DJs at KHJ. Gathered for a roundtable discussion recently, the jocks discussed their role in top 40 radio and at KHJ in particular.

*How can a disc jockey be creative in top 40 radio? How do you interact with the format?*

**J.B. Stone:** I think the format is basically a guide line for a jock to follow, and I think the format really helps you.

**Dave Sebastian:** The difference, I think, between this size market and maybe Salt Lake City is that the fellows there are fighting the format constantly and when you start fighting the format, that's when the jock starts to lose. We don't fight the format here; we sort of mold whatever we do on the air vocally, personally around the format. So the format is what carries the station and then we add to that. And that's why we have a different dimension each time period of the day: because the disc jockey adds to a basic structure that is a foundation for it.

**Bobby Ocean:** I agree with J.B. and Dave that you can use the format. As tight as it is, it's not any way nearly as tight as the music we play. The format is also tight for the singers. For instance, the Four Seasons have got to sing "Oh What A Night" and sing it to the key of G. There's no ad lib room for them whatsoever. So having that all handled in their mind, they can go right through and put their being out there, and make it a hit. The same thing applies for anybody in radio. If they have their format handled, they don't have to worry about that; it's already scripted for them so they can go ahead and concentrate on really energizing the product—which is the radio station. So the creativity comes from a purer source than a guy who's going to get there and ad lib and be crazy. It comes directly from the individual so he can really be creative. When you say the same thing over again—like if you read the same tag to a commercial over and over again—the real creativity comes from making it sound brand new and giving it life each time.

**John Leader:** I think the format is only as good as the guys who are working it. I don't think that the format is being restrictive in any way, shape or form. I think of the format as the records I'm going to play and how they will appear and in what sequence to insure the proper number of right "records" that are being aired every quarter hour, every hour. I don't feel like the format hinders me at all; it allows me to work within the framework of those records. What Ocean said is true: there are a lot of things that will be said over and over—tags, one liners, maintenance items. And I think the personality has to create the excitement around those things even though you may be doing them for the 939th time. It still has to be presented to the audience as something that's really special. I think it's a nice framework within which to work. And, you know, the more creativity you can bring to it, the better the format becomes.

**Mark Elliott:** I think it's kind of obvious because if you listen to the way each of the jocks over here handles his program, we're all working with the same basic ingredients, but there's absolutely no way that you can confuse a Charlie Van Dyke with a Mark Elliott or a J.B. Stone with a Dr. John or whatever. When I first got into format radio it kind of scared me for that very reason. I thought, well, the restrictions are so many, and the opportunities to project through the format are so few, it would be awfully easy to lose whatever personality, whatever you had developed up until that point. First time I joined RKO was '68, at CKLW in Detroit, and I listened to

guys there like Tom Shannon and Scotty Reagan and some of the other guys, and even Charlie when he was working there. And I realized that it could be done, and it could be done in such a subtle way that it was really a challenge. And it was really beautiful when it worked because it's not as restrictive I think, as I expected it to be, nor is it as restrictive as most people think it to be. It's merely a set of guidelines which are flexible to the point that you can, if you feel it necessary, bend them and twist them to your own desires. If it doesn't work you damn well better have a good answer for why you did it, but more often than not, I think, the format today is more a set of guidelines as opposed to a set of hard-and-fast rules.

**Machine Gun Kelly:** You have the guidelines you go by and everything. You're kind of limited. If you have any kind of creativity at all, that proves it—if you can be creative in a tight format. Like the people with a real loose format and the whole number, they have all the room in the world to do what they want to do. But with a tight format you just gotta be creative in small ways, like less words. It can be done. Sometimes.

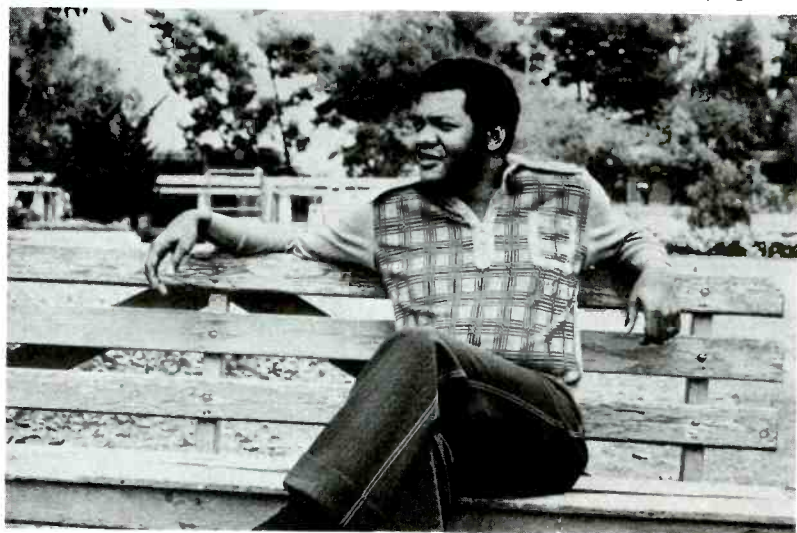
*Do you comment about the music you're playing while you're on the air?*

**Sebastian:** The only thing—personal comments—no downers. Why throw a downer on it, you know. It may be somebody's favorite song. Don't put a downer on him, because you're only putting down your audience when you put down a song. Someone out there likes it or it wouldn't be on the radio.

**Ocean:** If you go into a restaurant and ask the guy what's good, he'll tell you what he thinks is particularly good; if you go into a restaurant and say "Pepperoni pizza, please" and the guy goes, "Ecch I can't stand pepperoni pizza," he's not going to sell many pepperoni pizzas. The people obviously tune in that kind of radio station because they have a good idea of what they like in the menu so you compliment them on it rather than put them down for it. It's just good business, good salesmanship.

**Leader:** You can't come on and be super-hyperpositive about everything you plug; that would come off as phony, which in fact it would be. There are certain songs that go on the air that you're

*(Continued on page 18)*



J. B. Stone: "I think the format is basically a guide line for a jock to follow, and I think the format really helps you."

Sylvia's Mother; Cover of the Rolling Stone—Dr. Hook and The Medicine Show ■ Sunshine Superman; Mellow Yellow; Epistle to Dippy; There Is a Mountain; Hurdy Gurdy Man; Atlantis—Donovan ■ Rainy Day Women #12 & 35; I Want You; Lay Lady Lay—Bob Dylan ■ (If You Let Me Make Love to You Then) Why Can't I Touch You?—Ronnie Dyson ■ Rubber Duckie—Ernie ■ The Ballad of Bonnie and Clyde—Georgie Fame ■ It Never Rains in Southern California—Albert Hammond ■ Carrie-Anne; He Ain't Heavy, He's My Brother; Long Cool Woman (In a Black Dress) —The Hollies ■ Almost Persuaded —David Houston ■ Arizona—Mark Lindsay ■ Your Mama Don't Dance—Loggins & Messina ■ Brandy (You're a Fine Girl)—Looking Glass ■ To Sir With Love—Lulu ■ If You Don't Know Me By Now; Bad Luck; Wake Up Everybody—Harold Melvin & The Blue Notes ■ Theme from "Summer of '42"—Peter Nero ■ Are You Ready?—Pacific Gas & Electric ■ Me and Mrs. Jones; Thanks For Saving My Life—Billy Paul ■ For the Good Times—Ray Price ■ Woman, Woman; Young Girl; Lady Willpower; Over You; Don't Give in to Him; This Girl Is a Woman Now —Gary Puckett and The Union Gap ■ The Witch Queen of New Orleans —Redbone ■ Kicks; Hungry; Good Things; Him or Me—What's It Gonna Be?; I Had a Dream; Too Much Talk; Mr. Sun, Mr. Moon; Let Me—Paul Revere and The Raiders ■ Everyday People; Thank You Falettinme Be Mice Elf Agin—Sly & The Family Stone ■ Everything Is Beautiful—Ray Stevens ■ Me and Bobby McGee—Janis Joplin ■ Indian Reservation—Raiders ■ Rose Garden—Lynn Anderson ■ Hold Your Head Up—Argent ■ Piece of My Heart—Big Brother and The Holding Company ■ You've Made Me So Very Happy; Spinning Wheel; And When I Die; Hi-De-Ho—Blood, Sweat & Tears ■ Hang 'Em High; Time Is Tight—Booker T. & The M.G.'s ■ Mercy, Mercy, Mercy; Don't You Care; Hey Baby (They're Playing Our Song); Susan—The Buckingham ■ Eight Miles High—The Byrds ■ A Boy Named Sue; What Is Truth—Johnny Cash ■ Time Has Come Today—The Chambers Brothers ■ Make Me Smile; 25 or 6 to 4; Does Anybody Really Know What Time It Is?; Free Beginnings; Colour My World; Saturday in the Park—Chicago ■ At the Scene; Try Too Hard; You Got What It Takes—The Dave Clark Five ■ Thunder and Lightning—Chi Coltrane ■ Somewhere, My Love—Ray Conniff ■ Red Rubber Ball; Turn-Down Day—The Cyrkle ■ Baby Don't Get Hooked on Me—Mac Davis ■ May the Bird of Paradise Fly Up Your Nose—"Little" Jimmy Dickens ■ The Most Beautiful Girl; Behind Closed Doors—Charlie Rich ■ Cherry Hill Park—Billy Joe Royal ■ Evil Ways; Black Magic Woman; Oye Como Va; Everybody's Everything—Santana ■ Mother and Child Reunion; Me and Julio Down by the Schoolyard; Kodachrome; 50 Ways To Leave Your Lover—Paul Simon ■ Homeward Bound; I Am a Rock; A Hazy Shade of Winter; At the Zoo; The Sounds of Silence; Mrs. Robinson; Scarborough Fair; The Boxer; Bridge Over Troubled Water; Cecilia; My Little Town—Simon & Garfunkel ■ Little Green Apples—O. C. Smith ■ More Today Than Yesterday—Spiral Starecase ■ Respect Yourself; I'll Take You There—The Staple Singers ■ Here Comes My Baby; Silence Is Golden—The Tremeloes ■ Coming Home Soldier; Please Love Me Forever; I Love How You Love Me—Bobby Vinton ■ Polk Salad Annie—Tony Joe White ■ (Where Do I Begin) Love Story—Andy Williams ■ Shapes of Things; Over Under Sideways Down—The Yardbirds ■ Shining Star; Mighty Mighty; That's the Way of the World; Singasong—Earth, Wind & Fire ■ At Seventeen—Janis Ian ■ Fight the Power —The Isley Brothers ■ Wildfire—Michael Murphey ■ Blue Eyes Crying in the Rain—Willie Nelson ■ I Only Have Eyes for You—Art Garfunkel ■ Do It Any Way You Wanna—People's Choice ■ Rock On—David Essex ■ The Way We Were; Stony End—Barbra Streisand ■ Lady Marmalade—Labelle ■ I Can Help—Billy Swan ■ When Will I See You Again—The Three Degrees ■ I Love Music—The O'Jays ■ Please Come to Boston—Dave Loggins ■ Longfellow Serenade—Neil Diamond ■ Gone at Last—Paul Simon & Phoebe Snow ■ TSOP—MFSB ■ Born to Run—Bruce Springsteen ■ Choo Choo Mama—Ten Years After ■ Dead Skunk—Loudon Wainwright III ■ Dream On—Aerosmith ■ Stir It Up—Johnny Nash ■ Franken—stein—Edgar Winter ■ Playground in My Mind—Clint Holmes ■ Why Me—Kris Kristofferson ■ Disco Lady—Johnnie Taylor ■ What's the Name of This Funk (Spider Man)—Ramsey Lewis.

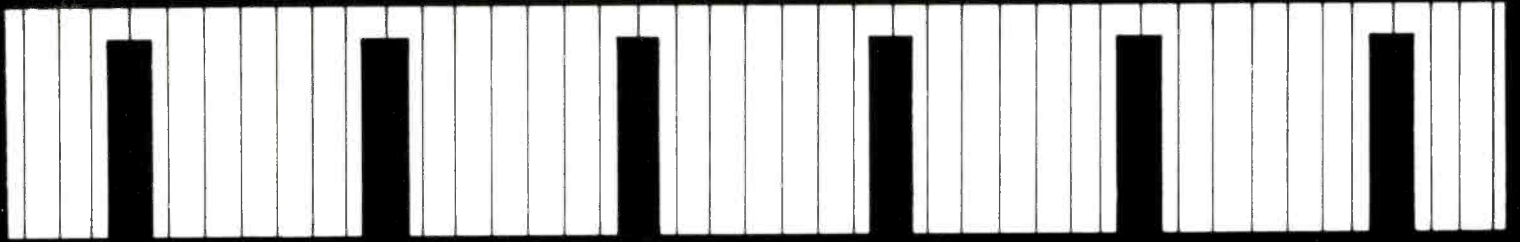
**It's been a great decade. Thanks, KHJ, from all of us.  
The CBS Records Group**

# KHO's All-Time Top 100

- 1 LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE
- 2 ONE TIN SOLDIER COVEN
- 3 SEASONS IN THE SUN TERRY JACKS
- 4 BENNIE AND THE JETS ELTON JOHN
- 5 WHEN WILL I SEE YOU AGAIN THREE DEGREES
- 6 LOVE ROLLERCOASTER OHIO PLAYERS
- 7 LET'S GET IT ON MARVIN GAYE
- 8 PHILADELPHIA FREEDOM ELTON JOHN
- 9 GET DOWN TONIGHT KC & THE SUNSHINE BAND
- 10 I CAN SEE CLEARLY NOW JOHNNY NASH
- 11 COME AND GET YOUR LOVE REDBONE
- 12 KUNG FU FIGHTING CARL DOUGLAS
- 13 KILLING ME SOFTLY WITH HIS SONG ROBERTA FLACK
- 14 FLY ROBIN FLY SILVER CONVENTION
- 15 YOU'RE SO VAIN CARLY SIMON
- 16 HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN
- 17 THAT'S THE WAY I LIKE IT KC & THE SUNSHINE BAND
- 18 ROCK THE BOAT HUES CORPORATION
- 19 BEST OF MY LOVE EAGLES
- 20 HALF BREED CHER
- 21 THE HUSTLE VAN McCOY
- 22 THE LOCOMOTION GRAND FUNK RAILROAD
- 23 ALONE AGAIN (NATURALLY) GILBERT O'SULLIVAN
- 24 DELTA DAWN HELEN REDDY
- 25 MY EYES ADORED YOU FRANKIE VALLI
- 26 ME & MRS. JONES BILLY PAUL
- 27 TIE A YELLOW RIBBON DAWN FEATURING TONY ORLANDO
- 28 WHO'S THAT LADY ISLEY BROTHERS
- 29 SHAMBALA THREE DOG NIGHT
- 30 CROCODILE ROCK ELTON JOHN
- 31 TELL ME SOMETHING GOOD RUFUS
- 32 THE WAY WE WERE BARBRA STREISAND
- 33 SMOKIN' IN THE BOYS ROOM BROWNSVILLE STATION
- 34 BAND ON THE RUN WINGS
- 35 HEARTBEAT IT'S A LOVE BEAT DEFRANCO FAMILY
- 36 BROTHER LOUIE STORIES
- 37 GOODBYE YELLOW BRICK ROAD ELTON JOHN
- 38 HOOKED ON A FEELING BLUE SWEDE
- 39 I'M A BELIEVER MONKEES
- 40 WITHOUT YOU NILSSON
- 41 I HONESTLY LOVE YOU OLIVIA NEWTON-JOHN
- 42 JOY TO THE WORLD THREE DOG NIGHT
- 43 CAN'T GET ENOUGH OF YOUR LOVE, BABE BARRY WHITE
- 44 I'LL TAKE YOU THERE STAPLE SINGERS
- 45 ANGIE ROLLING STONES
- 46 (YOU'RE) HAVING MY BABY PAUL ANKA
- 47 RAINDROPS KEEP FALLIN' B. J. THOMAS
- 48 PICK UP THE PIECES AWB
- 49 IT'S TOO LATE CAROLE KING
- 50 SUNDOWN GORDON LIGHTFOOT
- 51 THE NO NO SONG RINGO STARR
- 52 ROCK YOUR BABY GEORGE McCRAE
- 53 LOW RIDER WAR
- 54 BLACK & WHITE THREE DOG NIGHT
- 55 SOMEDAY WE'LL BE TOGETHER SUPREMES
- 56 LET'S HANG ON FOUR SEASONS
- 57 LOVE'S THEME LOVE UNLIMITED ORCHESTRA
- 58 THE WAY I WANT TO TOUCH YOU CAPTAIN & TENNILLE
- 59 THE NIGHT CHICAGO DIED PAPER LACE
- 60 YOU MAKE ME FEEL BRAND NEW STYLISTICS
- 61 MIDNIGHT TRAIN TO GEORGIA GLADYS KNIGHT & THE PIPS
- 62 I CAN HELP BILLY SWAN
- 63 ISLAND GIRL ELTON JOHN
- 64 FALLIN' IN LOVE HAMILTON, JOE FRANK & REYNOLDS
- 65 BILLY DON'T BE A HERO BO DONALDSON & THE HEYWOODS
- 66 HELP! BEATLES
- 67 I GOT YOU BABE SONNY & CHER
- 68 THE FIRST TIME EVER I SAW YOUR FACE ROBERTA FLACK
- 69 JIVE TALKIN' BEE GEES
- 70 LOVE MACHINE MIRACLES
- 71 ERES TU MOCEDADES
- 72 JUST MY IMAGINATION TEMPTATIONS
- 73 TOUCH ME IN THE MORNING DIANA ROSS
- 74 THE JOKER STEVE MILLER
- 75 THEME FROM MAHOGANY DIANA ROSS
- 76 THE MOST BEAUTIFUL GIRL CHARLIE RICH
- 77 FOX ON THE RUN SWEET
- 78 BRIDGE OVER TROUBLED WATERS SIMON & GARFUNKEL
- 79 I'LL BE THERE JACKSON FIVE
- 80 FEELINGS MORRIS ALBERT
- 81 BRANDY LOOKING GLASS
- 82 LOVIN' YOU MINNIE RIPERTON
- 83 THEME FROM SHAFT ISAAC HAYES
- 84 DARK LADY CHER
- 85 SOUL AND INSPIRATION RIGHTEOUS BROTHERS
- 86 TOP OF THE WORLD CARPENTERS
- 87 FIRE OHIO PLAYERS
- 88 SHOW AND TELL AL WILSON
- 89 SATURDAY NIGHT BAY CITY ROLLERS
- 90 LET'S STAY TOGETHER AL GREEN
- 91 I AM WOMAN HELEN REDDY
- 92 THESE BOOTS ARE MADE FOR WALKIN' NANCY SINATRA
- 93 LIVE AND LET DIE WINGS
- 94 GAMES PEOPLE PLAY SPINNERS
- 95 LIGHT MY FIRE DOORS
- 96 WE CAN WORK IT OUT BEATLES
- 97 SMOKE ON THE WATER DEEP PURPLE
- 98 TSOP MFSB
- 99 BREAKING UP IS HARD TO DO NEIL SEDAKA
- 100 YOU SEXY THING HOT CHOCOLATE



# SEDAKA



**Congratulations KHJ  
On Ten Fabulous Years  
Of Contemporary Music**

**Neil**

## Bill Drake:

# The Man Who Knows 'Boss Radio' Best

By ROBERT ADELS

■ Programming consultant Bill Drake is proud of being the man who oversaw KHJ's transformation from block-programmed sleeper to rockin'-rollin' giant. The fact that Bill Drake happened to coin the phrase "Boss Radio" in the process seems, at least to him, quite secondary. For he is a man who knows that the sum total of his years with KHJ add up to a lot more than a two-word catchphrase.

For a crucial period for radio—beginning in 1965 and extending well into the mid-'70s—Drake, together with partner Gene Chenault, consulted KHJ to the top. En route, industry respect for his talents grew by leaps and bounds. In market after market, Drake-Chenault-consulted stations became the ones to beat, thanks in large part to the initial success of the KHJ experiment—called "Boss Radio" more for convenience than for any reason.

As far as Bill Drake is concerned, the concept behind "Boss Radio" and not any inherent magic in the name, sold it. (Today over 200 stations across the country are buying Drake-Chenault's programming expertise — under several different format names.)

While the name "Boss Radio" was coined at KHJ for KHJ—and did prove successful representing what some had preferred to call first Drake's Folly—the elements responsible for its overall sound were actually worked out by Drake-Chenault prior to their consulting the L.A. powerhouse. The ideas which later also became known as "the Drake station" philosophy actually had their start in the first joint venture of programmer Drake and KYNO-owner Chenault. "What everybody wound up copying was really out of Fresno," Bill explains, "but try convincing them of that!"

When Drake's philosophy became connected with KHJ's rise to power, no one bothered to compare KYNO and the new Los Angeles top 40 leader. What

everyone was paying attention to centered on the clear-cut lines Drake had drawn between pre- and post-'65 KHJ.

"KHJ was a mishmash before we came in," Drake recalls. The "talk jockeys" seemed like they were playing music as a sideline. And no wonder, after five formats had collectively failed to last as many years. KHJ headliners like Steve Allen & Jayne Meadows were left with little more than their "acts" as drawing cards.

Drake's plans for an overhaul were complete, and called for replacing the old line-up with relatively unknown names. "No superstars" seemed a strange approach at the time. So too did no 40-second jingles, no running off at the mouth and no way for sales to increase the commercial load above set time limits. All of that was self-defeating in Drake's mind, and he set out to zero in on radio excitement from a totally different starting point: a clean sound, uncluttered and totally unconnected with so much of what had come to be taken for granted as "standard practice."

KHJ set out to create its own excitement. It even resisted "Englishing its audience to death" during a year when Beatlemania was at its peak. KHJ played all the hits, and could thank itself for being around long after The British Invasion was long gone. Drake's ability to come up with

a format that came off as the most exciting thing was underscored when KHJ jumped into the top ranking in Pulse for the same period in which KRLA, one of his two prime competitors, had brought the Beatles into the Hollywood Bowl for two shows.

Much of the key to Drake's success was an "economy of expression" applied to air-time. From jingles to jock patter, "Everything was to be said in as few words as possible." That left a lot of time for the music around which KHJ was able to say a lot with the art of the unspoken—ideas like pacing which are bigger than words and bigger than life to a Bill Drake. Drake gave an audience "More music" by giving them less of everything else they didn't want from radio anyway.

But what Drake left for the ear to enjoy was often totally misunderstood by the competition. Stations that tried to duplicate a KHJ without a Bill Drake began to lose themselves in the one-liners that seemed on the surface to be the sole answer to Pulse prayers and ARB rating desires.

Just how completely the competition could misread the concepts behind "Boss Radio's" outer shell became clear even before KHJ was officially set to crack open the new format. KFVB, one of the two rockers in L.A. that KHJ was out to knock off, thought it had been mighty clever, lifting

several of Drake's secret weapons for their own arsenal prior to the KHJ switch. But KFVB was in for a surprise as Drake completely turned the tables on them. KFVB originally thought that hitting the air with the KHJ one-liners "Boss Radio" and "20-20 News" would ruin the excitement for the new competition. Instead, Bill Drake placed KFVB on the defensive.

"We invite all other Los Angeles radio stations to try their brand of 'Boss Radio.' And we invite the listener to KHJ to hear how it really sounds." That was the general thrust of the Drake retaliation and it worked just as well as if it had all been planned months ahead of time. "They had made the mistake of calling attention to us," Drake analyzes. "We turned it around to our benefit."

Within six months, KHJ was the leader in L.A. "That's just L.A. radio," Drake remembers hearing the industry saying. With Drake at the helm, "Boss Radio" moved into other RKO markets, one by one. And "That's just west coast radio!" quickly became "This is it!" as doubt rapidly gave way to the desire to emulate.

What great amounts of research had Drake-Chenault applied at KHJ to come up with a format that could snuff out rivals and quell critics so decisively? Drake reveals: "Of course, we looked at the market carefully beforehand, but 'logic' better describes the way we operated, and still do, better than 'research.'"

In setting out to show why "programming by the sales people" just had to lose out in a battle with "programming by the professional," in seeking to demonstrate how the radio audience would favorably respond to more music and less "crap," Drake claims his in-the-field experiences and some highly-developed "radio common sense"—not any purely facts-and-figures approach—led the way to the top: "What we did was to take the bullshit out and put that logic back where it always belonged."



From left: Dave Sebastian, Dr. John Leader, Helen Reddy, Mac Davis, Bobby Ocean and Charlie Van Dyke.

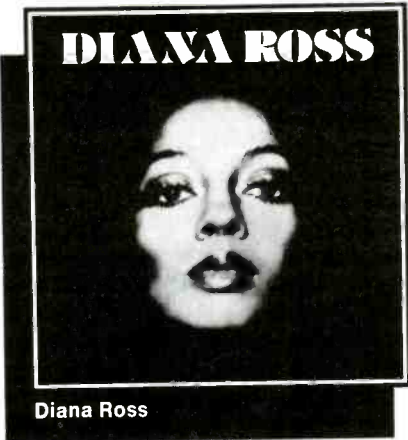


A Salute to

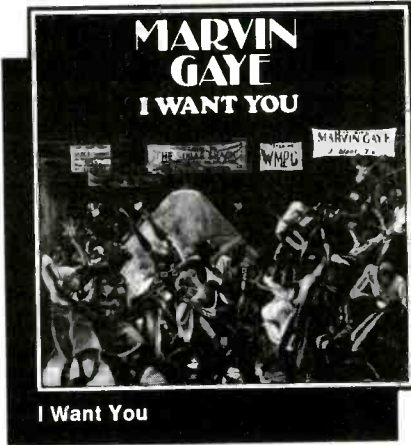
# KHJ

*"One of the most revolutionary forces in radio today."  
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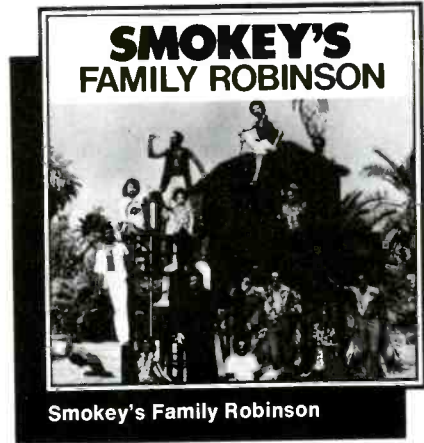
**Diana Ross**



**Marvin Gaye**



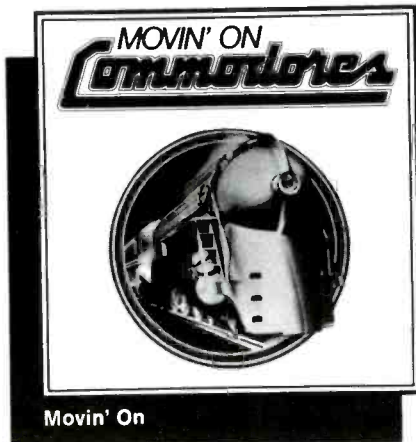
**Smokey Robinson**



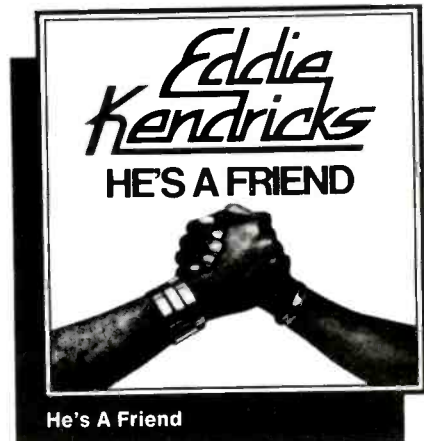
**The Temptations**



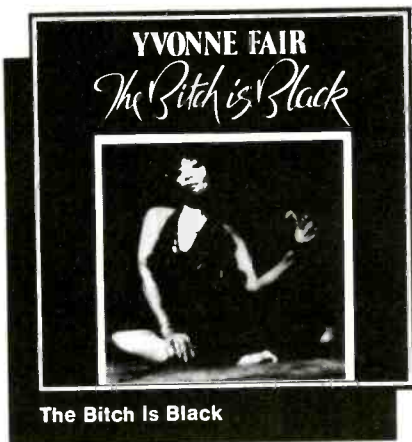
**The Commodores**



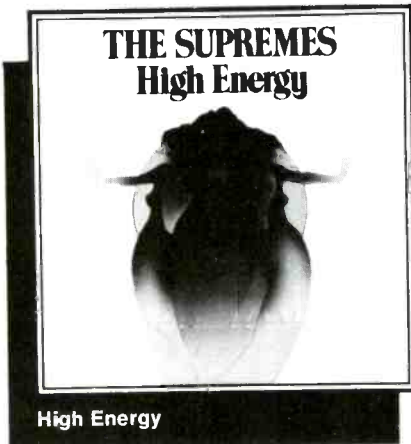
**Eddie Kendricks**



**Yvonne Fair**



**The Supremes**



**Rare Earth**



and the entire

# MOTOWN RECORDS 1976 MUSIC REVOLUTION



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## Charlie Van Dyke: KHJ's Program Director

(Continued from page 10)

him. And in his work in those three markets he was in L.A. quite a lot. So it was an easy adaptation for him. Gunner (Machine Gun Kelly) has been here quite awhile now. So, he's pretty well indoctrinated. Dr. John Leader, coming from WQXI in Atlanta, had not spent any time here before, so he immediately began doing the high school "Team of the Week." He was out at loads of high schools every week. As part of the March Of Dimes Walk-a-thon, he spoke at nearly a hundred high schools over the course of the build-up and the promotion. He put more miles on his car in the first month and a half he was here than I probably have since I've lived here. So he instantly got a head full of what the city was all about. J. B. Stone, who does our night show, was a transplant from WHBQ in Memphis. But again, he's been on a lot of our promotions, and gets out in the community a lot. He's in school, he's taken some courses on the outside, so he's got himself into a lifestyle with local people. He did that immediately to get indoctrinated. David Sebastian has been in the market; he worked at Anaheim before he worked here, so he's into that. Beau Weaver is a transplant from Dallas. However, he worked for KFRC for quite some time and worked in San Diego for quite some time. He has also spent a lot of time with Gordon McLendon, so he is aware of what you do when you get to this market, which is you immediately get lost, and then find your way home, look around and see things. So the two newest guys were Beau Weaver and Dr. John (Leader) who have not lived here in Los Angeles, actually. But they share the philosophy of what you have to do. So they, on their own, in their own time went out and found things. They're very relatable.

**RW:** Do you see a continuity developing here at KHJ? Will there now be stability?

**Van Dyke:** Yes. I use a phrase called "lifestyle radio station" and that's what I would like us to become. We're getting closer. A lifestyle radio station to me is one that can go into another generation

Each city has its own pulse and tells you how fast the station has to move . . . So we're trying to consistently read the pulse of what the south land is, and be that tempo.

of listeners with predominantly the same staff and can consistently, over a period of time, be the most relatable radio station with the most creative contests and the best music. It's almost like each city has its own pulse and tells you how fast the station has to move. And so if you hear a station in a city and you think it's too dull or it's too hype, it's difficult to tell unless you know the pulse of that city. So we're trying to consistently read the pulse of what the south land is, and be that tempo. Relate to that. Keep these guys together long enough to see that goal happen.

**RW:** Do you follow population figures? How do you view the movement of people into the area?

**Van Dyke:** Well, it's not changing that fast, but it's also a very transient area. Most people that you meet weren't born here. They came here for some other reason or from some other place. So that's another reason to sound more and more like what we are. Because people come here with a desire to be involved; you know, when you come out of Cleveland, or Chicago, or someplace, you want to be part of the sun and the sand, and the view on a non-smoggy day, and all that. So we want to have that feeling. For example, I remember when I worked in San Francisco, it was so easy because the entire town lives in unity. Everybody was into the same places and events. Los Angeles is different. Los Angeles is just a giant bunch of streets where a bunch of people happen to live. There is no Nob Hill, but there is a movieland and the people in Burbank really think they're living in the movie capital of the world. All those little things.

**RW:** Are you trying to relate to sports teams in the area?

**Van Dyke:** We do that without covering live games, because I don't really feel this is consistent with what we do. But certainly, awareness and following. As a matter of fact, we did a promotion during the World Series before the last one, when Oakland played Los Angeles. And we had a bet between our sister station, KFRC, and us. Whichever team won, the loser had to go to that guy's city and push him through a prominent place in a wheelbarrow. So I ended up pushing Dr. Don Rose around Union Square in San Francisco in a wheelbarrow. Of course we had listeners on the air saying "Hey, let's go—Los Angeles let's go." Los Angeles doesn't display sports fever the way Chicago does for example. You're a fan of one team or another, and there's no middle ground. Here it's a little more low key, but the enthusiasm is there, the feeling is there, so we do reach out to be a part of that.

There's another thing we're trying to do. We're involved with community involvement, community relations. We're doing a number of things I think a lot of good radio stations are trying to do. We're trying to break up the public affairs shows and take them out of block programming area and put them into actual packaged elements that can be entertaining as well as effective. Additionally, we're working with the sound of the radio station. We've spent a whole lot of money in making it sound good. We have a brand new transmitter and audio processing. We've also built two brand new studios. Our coverage is really very nice. You can get KHJ in your car after a bull fight in Tijuana.

**RW:** You never lose the KHJ signal in certain areas, whereas your competitors have many problems.

(Continued on page 48)

### KHJ CONCERTS!



The Stones! Los Angeles Sports Arena, December 5, 1965

British Boss Radio Correspondent Tommy Vance, backstage at the Sports Arena with Bill, Keith, Brian, Mick and Charlie.

Congratulations

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On Our Second Anniversary Together

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September 28

Anaheim Stadium  
Anaheim, Calif.

KHJ presents

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Inglewood, Calif.

KHJ presents

**EAGLES**

*Gene Frey*      *Don Felder*  
*Randy Meisner*      *Joe Walsh*  
*Don Henley*      *AW Goff*

## Inside KHJ

### Dick McGeary: Local Sales Savvy

■ Dick McGeary is KHJ's affable Irishman who handles the local sales manager position in stride. McGeary, a Los Angeles veteran, is very proud to be associated with the city's leader and speaks highly of his associates and KHJ's community involvements. "I think that KHJ's role in the community has expanded, and we are making an effort to continue that with involvement with community activities," McGeary stated in a recent conversation with **Record World**. "We have regular assignment reports that we put in about three times a month. We go into the community and talk to the chiefs of police, etc., report on the things that we've discussed, and stay continuously involved in our relations with the people of Los Angeles."

McGeary also talks about KHJ's position as number 1 in the market. "I am very, very proud of KHJ in its top position in the marketplace because it's maintained that position of leadership for the last ten years in spite of all the

### Ed Dela Pena:

### Audio Wizard

■ Ed Dela Pena has been KHJ's chief engineer for the past 15 yrs. Among his major responsibilities is audio processing—the electronic wizardry that gives a station's transmitted sound a distinct, unique character. We always try "to keep improving on the sound," says Ed. "When we went to rock, back in '65, we devised some special equalizers to play the records, which gave us the unique sound that got to be known as 'The KHJ Sound.'"

"But over the years, of course, things change and you've got to keep on top of the technical developments. The latest thing is discreet audio processing, which is a definite improvement over the straight limited that we have been using for years. Now we can split the audio band into different segments, so that we have a transmitted sound that is both bright and

*(Continued on page 46)*



Dick McGeary

changes in radio in that time period. We don't just say we're number 1, we work very hard at it. We're great technically, our programming department and manager Charlie Van Dyke are very good at what they do. Charlie really has his hand on the pulse of what is going on in Los Angeles, and if he continues to give the people what they want we will continue to have a tremendous amount of listeners. The last ratings book was one of the best we've ever had." Obviously these good ratings make McGeary's job that much easier, but he has suc-

*(Continued on page 46)*

### Lyle Kilgore: A Nose for News

■ Having been at KHJ for the full decade chronicled by this **RW** special, news operations director Lyle Kilgore has seen the station undergo some fundamental, and consequently crucial, changes. Kilgore is responsible for the public affairs programming as well as the news coverage.

"I think the station has become more people-oriented than it perhaps was in the past," Kilgore stated. "When I first came here it was personality oriented; Morgan and Steele and Riddle and Humble Harv and the rest. These were personalities who were personalities not only to their audience but also to a lot of people here in the building who were not associated with them on an operational level.

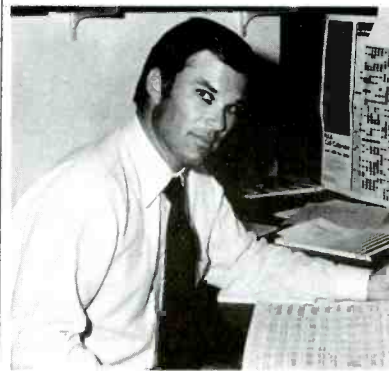
### Hokom's Expertise Aids Advertising

■ LOS ANGELES — John Hokom has over fifteen years of experience in the broadcasting field, having worked for KNX, ABC-TV and others before taking over the top sales slot at KHJ. As general sales manager for KHJ Radio, he is responsible for overseeing all of KHJ's time sales, including local and national accounts.

According to Hokom, the changing composition of the top 40 radio audience as typified by KHJ's listeners has dissolved resistance by most major advertisers to the top 40 format. "We're getting airlines business now that we never would have gotten ten years ago," said Hokom. "We have banks and even savings and loans, who are generally looking for an audience 35 years and over."

Hokom explained that one third of KHJ's audience is now in the 25-49 year old age bracket, an additional third is between 12 and 17 and that KHJ was, in the most recent ARB survey, ranked #2 in the L.A. market for female listeners between 35 and 49. "We have every major supermarket in this market as a 52 week advertiser," he said. "Ten years ago, KHJ might have had one if any."

"The appeal of top 40 radio is very broad today versus ten years



John Hokom

ago," said Hokom, pointing out that the station's total estimated weekly listeners — 1,500,000 — makes he station number 1 in the L.A. market. "A lot of people have grown up with top 40. And a lot of those who left have now come back to it."

### Ruth Kerns:

### 24 Years with KHJ

■ This September, Ruth Kerns will celebrate 24 years with the KHJ organization. Her role as administrative assistant to the controller means that she deals with the financial requirements of all three outlets (K-Earth and KHJ-TV as well as KHJ-AM) and has seen the needs of the radio station rise dramatically in the course of those 24 years.



Ruth Kerns

"Of course," she says, "the radio station became very big in 1965 when we went to rock & roll; the format previous to that had been easy listening and news. Rock & roll has made the biggest difference. It brought the station

*(Continued on page 46)*

A lot of those people looked on them with as much awe as any listener might. That attitude has gone by the wayside; KHJ is no longer a personality organization. Therefore, I think it is more oriented and responsive to the people who're listening to the radio station. We deal with the news now on a more person-to-person basis than we did before.

"What we do is to try and keep our people giving their news delivery with roughly the same kind of momentum that has been built up by the rest of the radio station. In other words we wouldn't want anybody to deliver a laid-back newscast when we're playing the kind of music we are. If you look

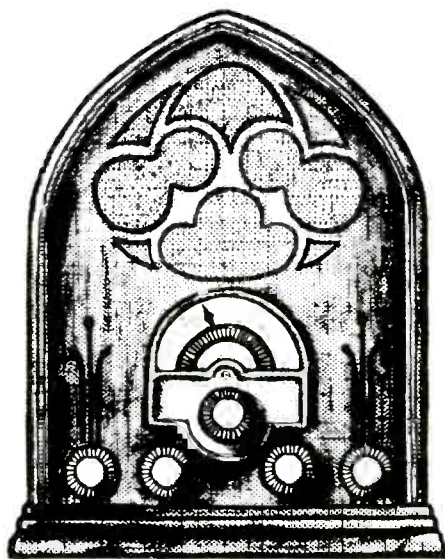
*(Continued on page 46)*



LOVE  
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BERNIE  
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JOHN & CONNIE  
AND ALL AT JOHN REID ENTERPRISES



## KHJ Disc Jockeys Speak Out

(Continued from page 18)

that does relate to and serve the community, and therefore, specifically the mid-day guys, perhaps a little bit more than anybody else. We do research from Los Angeles magazine, the calendar section of the Times and the Free Press, Rolling Stone and the Kaliedoscope service and just about anything else that we can lay our hands on to make our particular program, in the case of Bobby Ocean and myself, really relate to the community and let people know that we are here and we are happy to be here and we are involved. And I think that in the evening Dr. John would handle it in an entirely different way, of course, than we would during the middle of the day. I do quite a bit of research and there are days that I do a lot more of that kind of content than others. Today I kind of limped through and I didn't really include a lot of that sort of rap. But I think when it's done, and done well—not to excess, which, again, is one of the keys, I think in the format, in working the format—nothing to excess, it's a very effective way of making this radio station sound very community-oriented.

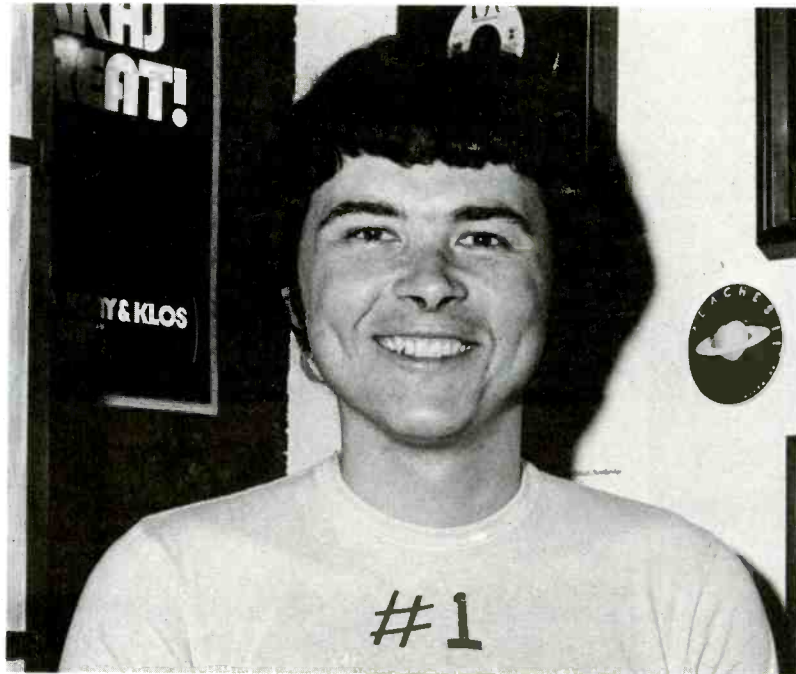
**Kelly:** You have to tie in the cities around Los Angeles because L.A.'s made up of Woodlawn Hills, Hollywood, Northridge and places like that and I think you can take the music and you can relate to those different people in those different cities and just tie it all together. Or get to be very local. Like me—on afternoon drive I have to relate to the people coming home on the freeways so most of my one-liners, most of my tie-ins with the records are something that they can relate to going home.

*How does Los Angeles affect the sound of KHJ?*

**Leader:** You have to be aware of what your audience does, where they go, what affects them, like the weather's 99 percent great out here, and having worked a lot of markets in different places, it's interesting to come to a place like Los Angeles and try and get to know the market as quickly as possible, which is what I did when I moved out here last fall. I spent a lot of time driving around and trying to get into people's heads, going to a lot of schools, finding out what kids are thinking. The only way you can customize what you do to your market is to know what goes on in the market. That's not just reading the L.A. Times every day, but that's hanging out with people. I don't mean radio people or record people, I mean folks, your neighbors, kids that go to high school, kids that go to college; and what do they do? You know that on a sunny day a lot of people are going to head for the beach. In Atlanta, that's non-existent, so that's something you would never talk about in Atlanta, because there is no beach. So, here you've got that and you've got just a myriad of things to do. People are very aware of movies and stars, because we are in Hollywood. You have to play off what's available and you customize everything you say to where you are. And the people listening to you go, "That guy's really aware of what's going on." It's not necessarily a conscious thing, they don't sit around going "Boy, is he aware." They can relate to you because you're relating to them. Not in a false way, either; you really have to be genuinely interested.

**Sebastian:** They feel more comfortable with you, too, because it's as though they're with one of their peers. If you're talking about something that they're aware of, immediately they feel comfortable with you. If you're talking about an in-house joke or a disc jockey patter joke, or something of that nature, that is not interesting to them.

**Elliott:** I don't know of anybody who's working at this radio station who is a native Angelino. I've been here since October of '70, and it is still a trip for me to drive into Los Angeles every day and look around and see the palm trees. I'm from Iowa originally, and it's just such a trip for me just to be here that it can't help but affect the



*John Leader: "You have to play off what's available and you customize everything you say to where you are."*

way I feel about being on the radio in his particular market. And I think it's probably true of the rest of the guys too. I don't think any of us here are blasé or jaded about being a Los Angeles disc jockey. It's probably something that all of us have wanted for all our entire careers and I think it's the kind of thing that never wears off—just being here, leaving here at noon and going up to have lunch at the Old World Restaurant on Sunset or driving out to Malibu to eat at Alice's Restaurant or even just walking down the street here to a little Rumanian restaurant or something. Everything is so indigenous to this community and this town. I was out of work for a year, I just couldn't bring myself to accept a job offer from Minneapolis or Indianapolis or Phoenix or Detroit or some place because I wanted to stay here. That pretty much answers your question. It's a pride thing. We've all worked to get here and we're all happy to be here and so therefore just driving around, seeing, feeling, experiencing the city affects how each of us feels about being on the air in the city and what we do about it.

**Kelly:** Well, of course you get access to the stars, with Hollywood and the whole number, as far as putting heavyweights on the radio. You take a market like Minneapolis or something, where I worked before, and you don't have access to those people; therefore you can't really have them on the show to jazz it up. It's just the Hollywood glitter image out here. That's what helps KHJ along, I think.

*How about late at night? What's happening in L.A. at night?*

**Stone:** I think that the teens have a tendency to drop off a little after 10 o'clock during school. It's a different thing in summer. But I'm going more for the young adults 18-34, maybe 18-49, and I try to get the tempo up because I think the people who are doing things at night basically want some life. After midnight, I try to decelerate—not drastically, but I try to back off around 12:30. I wouldn't want to yell at a guy around one o'clock in the morning.

**Leader:** Charlie has set that up for us. I'm sure he's done it with everybody. Charlie knows the market probably better or as well as

(Continued on page 32)

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## Bill Watson and The Legacy of KHJ

By ROBERT ADELS



Bill Watson

After actively participating in the growth of KHJ as a contemporary radio force, Bill Watson now can be found at KMPC as that station's associate program director. He defines his new role in adult contemporary radio in terms of "busily applying what could be considered top 40 radio theories and philosophies but which in reality are good radio theories originally developed while we at KHJ were developing an exciting top 40 concept." And in discussing his own contributions to that development, he describes the way in which KHJ became the place from which "good radio" grew, prospered and begat healthier competition in the total marketplace.

**Record World:** When and how did you become program director at KHJ?

**Bill Watson:** In 1972 I went into KHJ as the program director, while maintaining my overall title of national program director for RKO General. That's when Drake-Chenault moved from a consultancy picture to part of the RKO organization. I reported directly to Bill Drake, VP of programming. It was my job to create and conceive promotions, coordinate contests around the RKO chain, keep in touch with every program director in the chain on a daily basis in regard to personnel changes, format and music alterations and policies . . . in general, the job of a program director on a national basis.

**RW:** But you were involved in KHJ programming before that as well?

**Watson:** I got into radio in 1954 out of town, although I was born and raised in Los Angeles. In 1962, I met Don Jacobs, then PD of KPOI in Honolulu, part of Colgreen Broadcasting, who had sent him back to the mainland to develop medium market stations in Fresno and San Bernardino. Ron looked me up in Sacramento where I was an afternoon drive disc jockey and TV personality, and selected me as his San Bernardino PD. There we created KMEN from the ground up—a very exciting radio station for that period of time.

Ron moved up to Fresno to build the sister station, KMAK. It was up against KYNO, owned by Gene Chenault. Bill Drake was programming KYA in San Francisco, and Chenault called him in for programming help. Ron eventually left Colgreen to set up the first top 40 radio station in China, and Bill Drake programmed KYNO back to number one. By this time KMAK disc jockeys such as Robert W. Morgan had departed for San Francisco. Ron came back to San Ber-

nardino unemployed after the Hong Kong venture failed. While staying at my house, he started thinking about the possibilities of a rock network. Robert W. Morgan, now at KEWB, flew in for a party to celebrate Ron's return, having already been contacted by Drake who was then beginning to consult KHJ. Both Robert W. and I urged Ron to call Bill Drake about the program director's job.

Ron had been Bill's bitter enemy from the battle in Fresno, and looked incredulously at the suggestion. But we insisted he at least call Drake whose response was something like "I always thought you guys were the toughest competition I ever had and I'd like to talk to you."

Ron left his cat from Hong Kong at my house and returned four days later with the job. Ron became the first program director of KHJ's new contemporary format, working through Drake. He started telling Bill Drake about me, and eventually Drake hired me as his programming right-hand guy, knowing that the chain and he would be growing together. I became national program director; we traveled the country changing the RKO stations over to our type of programming one-by-one. I worked with each program director, flying around the chain, to improve each of their stations to the point where they could come close to the excellence of KHJ: the dynamic program leadership of a Ron Jacobs, outstanding talents of some heavy performers like Robert W. Morgan, Sam Riddle, The Real Don Steele, Humble Harv, the late Bobby Tripp.

**RW:** What was your own concept of your contributions to KHJ over the years in which you played a role in the station's programming?

**Watson:** KHJ succeeded because of Ron's dynamically creative approach combined with Bill Drake's overall philosophy of cleanliness and a disciplined sound.

When I joined the organization, it was a job of fine-tuning and fine-motoring. Here we're talking about the excitement of new promotion and new ideas, production refinements to smooth out the overall flow and rhythm of the radio station. But by that point, this was just the kind of thing that had already become the state of the art.

I have three manila folders at home full of promotions like The Great Kahuna which were copied all over the country, The Seven Car Sweepstakes and such. It was a continuous flow of contest ideas. Most were phoners, involving a listener on the air surrounded by production. Phoners got listeners really involved and participating in the promotion itself.

**KHJ tried to keep its musical appeal as broad-based as possible, by being more concerned about being right about what records it was playing as opposed to being concerned about . . . being first.**

**RW:** Did "fine-tuning" involve many changes while you were involved with KHJ?

**Watson:** Changes? There weren't many in the line-up, but in 1971 Robert W. Morgan decided to pursue an opportunity in Chicago at WIND, but we welcomed him back after one year.

A year later in 1972, KHJ had gotten into a little ratings trouble. It was then that Bill Drake asked me to personally go into the station as the in-house program director. It was a great challenge to see how fast I could put it back where it belonged, in the number one position. I asked the disc jockeys to get behind a full-bore onslaught as far as effort, mental attitude and energy was concerned. I appealed to their pride telling them "I know we can do it, so let's do it!" I was

(Continued on page 40)



# 10 FOR 93

The Atlantic/Atco family congratulates KTHJ  
on its 10th anniversary.



## Robert W. Morgan - The Morning Man

By ROBERT ADELS

■ Robert W. Morgan was the man who rocked the mornings for KHJ for some nine years, beginning with day one of the "Boss Radio" format in 1965. Today he is on the staff of Los Angeles' KMPC, and also has two syndicated radio shows of his own. During his KHJ years, he served as the voice of "The History of Rock & Roll," and set the tone for specials and promos which in turn set the standard of top 40 excellence for everyone else. Here he talks about what made the station move, and some of the people essential to that early KHJ momentum.

**Record World:** How did Robert W. Morgan come to be the morning man at KHJ for almost nine years?

**Robert W. Morgan:** When you're working your way up in radio and you're normal and typical, you start out in small town California and work your way up to L.A. When I broke into radio, the home of all the creativity was right here in L.A. It was the epitome of the major market. I was in San Francisco when Drake-Chenault hijacked KHJ. Drake phoned and asked if I'd like to do mornings. I said, "Can you wait twenty or thirty minutes until I get there?"

**RW:** What kind of professional responsibility came along with the KHJ morning slot?

**Morgan:** The responsibility was to be number one. When we came here, KRLA was dominant, and almost no one gave us a chance. Their morning man, I recall, had a 28 Pulse share . . . their afternoon man a 36. KFNB had been knocked off, although it was the second big rocker. They heard us come on the radio, a bunch of guys they never heard of, hollering "Boss radio!"—they listened for a couple of days and said "Ha, Ha! Forget it! Go away!" But before they knew it, we were number one.

**RW:** How did you first look at the task from a more personal perspective?

**Morgan:** When I dropped out of law school to become a disc jockey, I burned a lot of bridges. Having decided to spend all my time on the air instead of in a courtroom, I set a goal for myself: to be number one in L.A. Well, now I was down here, and if I blew that major chance, I wouldn't get another one. It was the whole ball game at age 26. Despite my confidence, being on that kind of hot seat so quickly was frightening.

**RW:** How did the whole team get the sound to work? Was there any pre-airdate drilling or did Bill Drake rely on what you already knew?

**Morgan:** I maybe spent an hour in the production room getting used to the logos before my first KHJ show. None of us had worked with logos preceding a record—that was revolutionary then. Now everyone is doing it. But so much of what it was was Ron Jacobs, the program director. I worked with him for three years in Fresno where he really taught me radio, the basic concepts of what we were trying to do—applying the principals of a Col. Parker to a record intro.

The whole time I was there at KHJ, almost nine years, Bill Drake never once called me on the hotline at the station. The only time he might call anyone was to make a request late at night. Which he always got. The day-to-day operation—that came from Ron Jacobs. Jacobs and Drake were a team that functioned very well. Ron would come up with all these ideas and Drake would narrow them down.

Ron Jacobs didn't want to wait for the next Hooper period for the next promotion. He wanted contest after contest. And he got it. Some ideas were spin-offs of what Chuck Blore and "Color Radio" had done previously on KFNB, which in large part made the market what it had become. But so many were original and revolutionary. That's a strong word—"revolutionary"—but we took the on-air mechanics—"It's time now to become a finalist in the Boss Mustang sweepstakes. I'll take the tenth call from whatever at, and then give the phone number"—and moved it from between commercials to over a record



Robert W. Morgan

intro. Things were moving, and as simple as that seems it had never been done before . . . doing all promotions either with a produced promo or over a record.

We were constantly selling ourselves but there was always music going. That hadn't happened before. There was all that clutter: Chuck Blore stations being among the most cluttered of all time. Although there was a tremendous amount of show business there. But we had a hell of a lot of personality coming through without the clutter, more than a lot of stations today. Don Steele, Sam Riddle, Humble Harv—all true personalities in the truest sense of the word.

**RW:** At the beginning at least, your competition would not accept what KHJ jocks did as any form of "personality radio." How did you see it from the start?

**Morgan:** The intent was to cut away the extraneous b.s. from what jocks said, but they were still very much encouraged to be personalities. If Drake stations weren't loaded with personalities, it was only because they weren't around. Bill Watson spent most of his time trying to find disc jockeys for Drake that could come in and do something besides his name and record intros. We were tighter, and could be personalities in a lot less time. But it took a KRLA a while to really hear that. Johnny Carson's monologue doesn't have to be done in one lump. It can be spread out in a three-hour show over record intros. You don't have to stop everything to get it in. The Real Don Steele could say more with one well-placed "Uh!" than most guys could in a week.

We had no limiting time prescriptions. There were those times when I only played three records an hour because I was doing a phone thing, and I was never told not to. The revolution was really an evolution—we were all learning.

KHJ's "More music" jingle for example was originally played only out of newscasts. Now people would laugh you out of town. But since that was the first jingle of that kind, it took time to find out what best to do with it—putting it between two records.

(Continued on page 34)

10 YEARS AGO  
KHJ WAS PLAYING  
"CALIFORNIA DREAMIN'"  
BY THE MAMAS & THE PAPAS  
FOR THE JUST-BORN DUNHILL LABEL.

TODAY  
KHJ IS PLAYING  
"LOVE REALLY HURTS WITHOUT YOU"  
BY BILLY OCEAN  
FOR THE JUST-BORN ARIOLA AMERICA LABEL.

IN BETWEEN THERE HAVE BEEN  
A LOT OF OTHER WONDERFUL RELATIONSHIPS  
FOR WHICH I THANK YOU.

JAY LASKER



## KHJ Disc Jockeys Speak Out

(Continued from page 26)

any of us. That's his responsibility to take care of. He says to me, "It's 6 to 10 at night. Here's the available audience. Here's the way I would like you to sound. Here's the kind of music you should shy away from. Here's the kind of music you should look for and play often." You obviously must play to the available audience. You don't want to play a lot of mid-day house wife type tunes on my show. And Ocean doesn't want to play a lot of Rolling Stones stuff when the kids are in school. Well, you have the scenario from the program director of who's available, and what kind of things you should be doing on your show. If you follow that, I think you can capture more of the audience that's there. You go after what there is and you don't waste your time trying to create more audience out of non-available audience. There are ways to do that but it's far more important to capture everyone who could possibly be listening rather than trying to get people who don't usually listen to radio at that time of day to turn it on.

*How involved in the selection of music are you?*

**Leader:** The week-to-week selection of music? About one percent.

**Ocean:** That's the same story as an actor having someone write the script, and having the director, and having the make-up man and so on. The jock has people who are handling that, so he doesn't have to sit there and worry about it.

**Elliott:** Limited involvement. Charlie will occasionally play a new record that he has discovered for me, or something like that. But I actually do very little of that.

**Kelly:** You mean like putting the records on? We have opinion polls. When I was doing the disco things a lot, I'd pick up a lot of disco stuff that he wasn't relating to because he wasn't out in that scene. But I was out there, around it and if any particular record was going big in the discos, I would take it to him and say, "Now look, this is a killer." And he would consider that. But as far as someone saying, "Here's my record. Can you play it?"—those days are over.

*Does the involvement of the jocks in the selection of the music vary from time slot to time slot? For example, would you have more*



Mark Elliott: "I don't think any of us here are blasé or jaded about being a Los Angeles disc jockey. It's probably something that all of us have wanted for all our entire careers and I think it's the kind of thing that never wears off."



Machine Gun Kelly: "Fifty percent of the people think all disc jockeys sound alike. The other 50 are the ones you play your name to."

*freedom to choose music as the late night man?*

**Stone:** Basically we go by our musical plot that Charlie has devised for us. By working with that framework it takes a lot off my mind to do other things.

**Sebastian:** You never run free form. You play songs from categories. After you finish one category you go to the next. Every song is in a category and they're in those categories for specific reasons.

**Leader:** There's more free choice in certain categories than in others. But I think the question you were getting at is do we actively participate in the weekly selection of new records on the station. I'd say, generally, no, although I stick my nasty nose in there every week because I still read the trades, and being a music director for the last nine years I really try to remain involved in it.

I tell Charlie things I've heard that I like and things that are being played on the air and what kind of reaction I'm personally getting, because I talk to a lot of kids on the phone every night. So I think some of the guys do, some of the guys don't. No one is ever beyond walking into Charlie's office with a record—one of the jocks—and saying, "Hey, I've been hearing this all over the street and I really think it's great." Charlie requests that you do that. But in terms of sitting in on the music meeting and thumbs up and thumbs down to this, that and the other, no.

**Ocean:** And yet there's very rarely a week that goes by when you don't walk into Charlie's office and he'll ask you, "Wait a minute. Let me play this record for you." Constantly. Everybody does it. So you see that although each jock doesn't have a final say, he is influential.

**Sebastian:** We do have that input. We have just another small percentage of the input which is available to Charlie. Charlie can relate that to everything else that he's getting, that he's honing down on a record. If he starts to hone down on a record, and starts to look very closely then maybe our response can play a part in getting that song on.

*How about your competition? Are you aware of the people that are against you in your time slot and what they're playing and what*  
(Continued on page 36)

**"Low Rider"**

**4 Weeks at the Top**

**KHJ**

**10 Years at the Top**



FAR OUT PRODUCTIONS INC.  
7417 Sunset Boulevard  
Hollywood, California 90046  
(213) 874-1300

**WAR**



UNITED ARTISTS RECORDS

## Robert W. Morgan

(Continued from page 30)

**RW:** How did promotion help KHJ establish itself? Did it have the effect of making the jocks more at home?

**Morgan:** It all got better with time. The boss jocks were promoted heavily, more than the station at the beginning. Press conferences when a new jock would come in, Humble Harv's Hello Happening at the Palladium. We were literally The Beatles for years here. When I did TV, I couldn't walk down an aisle at a supermarket!

The music was changing. The Beatles as more than four mop-tops, The Byrds, folk-rock, Sonny & Cher. It almost sounded as though KHJ was responsible for all of this new music. What did they know? Anyone listening wouldn't know any better. We were equipped to capitalize on it with talent, but also with luck. With our crewcuts and argyle socks, we did it up against men who had been our idols for years.

**RW:** What about your direct experience with promotions and specials?

**Morgan:** I was the voice of productions at KHJ, except for a few. I had a neutral sounding voice that wasn't too stylized . . . and I was available at 9:00 in the morning. Bill Mouzis was the engineer responsible for everything including "The History of Rock & Roll" as almost a co-producer with Jacobs.

Before "The History," you played "rock & roll" but never said it . . . a holdover from the fifties when it was a dirty word to adults. You couldn't say you were playing it, even though everyone was listening to it, and then go out and hope to sell it to people who bought time. You called it "contemporary," "the modern sound," but never "rock & roll" until Drake called Jacobs up with the idea for the special.

My first thought was, "The History of Rock & Roll? A dynamite idea!" But then my second thought was, "How do you do it?" So we set out to find out with Ron Jacobs producing and Ellen & Pete Johnson writing, and me announcing and Bill engineering. No one else. Specials using actualities now are old-hat but it was the first



Robert W. Morgan at an earlier time.

**“The active listener who called in gave you an immediate reaction that didn't need to wait until the next rating book came in.”**

of its kind. And the fact that it was a 48-hour special still makes it unique. I remember the weekend it ran on KHJ: we had finished it at 4:00 a.m. and it was set to start at noon the same day. That's how close it came. It took us working 18 hours a day, 7 days a week, for two months. The scripts were being finished as we were into putting it together. But we knew what we were doing. And that weekend it got a 26 share: one out of every four people was listening to it. You couldn't go anywhere without hearing it echoing throughout this town. There was never anything like it. And the closest thing I can imagine ever coming to it would be a "Superbowl" game on television. It had taken the market completely by storm, and deservedly so. A tremendous influence on production.

**RW:** Are morning men made or born?

**Morgan:** I always wanted an afternoon drive job because I didn't think I was funny enough to be on in the morning, and listening to guys like Gary Owens and Don McKinnon I wasn't. But Ron Jacobs put me on in the mornings in Fresno, and after one show I realized that this was the slot I wanted. As far as heredity is concerned, I remember Drake once saying: "When Morgan and Steele retire, I'm going to put them into a motel room in San Diego with two black chicks and breed traffic jocks." That's a direct quote!

**RW:** How did you keep in touch with your audience? Which segment did you concentrate on?

**Morgan:** Our target audience, make no mistake about it, was 18-34—and that's what we sold. I was right in the middle of that. Radio was simpler then and you went after the teens because their tastes were easier to spot. And it was easier to keep in touch with them as a result. It was something Ron Jacobs always preached—and I found myself keeping in touch more through the Real Don Steele who made it his business to know what the kids were saying. He'd call me up and say "This week they're saying 'The Stones.'" Then the next week, he would tell me "Now they're calling them 'The Rolling Stones' again." He was always on top of that. Now the audiences are fragmented over 70 signals in this market, but then the audience was pretty much listening to two or three stations and the telephone was here for everyone to use. The active listener who called in gave you an immediate reaction that didn't need to wait until the next rating book came in.

Don Steele and I would regularly spend a whole Sunday driving through L.A. listening. And we'd see and hear for ourselves what was happening in South Gate and in Van Nuys. People would even wear different things in different parts of town.

The most valuable information from the telephone was also what you could get off-the-air, when you could ask the caller things that would be boring on-the-air. This is all taken as a matter of course today, the whole telephone research thing; but before KHJ, it hadn't been done before. No rock 'n roll station ever put a phone -on-the-air either in '65. It just wasn't done.

We used the phone for contests, and in general it was very much part of the morning show. And 99.9 percent of it was live. And never caused me to get burned once. You could learn to anticipate to a degree when someone is going to cause you trouble and avoid it. I learned that from Ron Jacobs.

(Continued on page 46)

**RSO RECORDS, INC.**  
**CONGRATULATES**

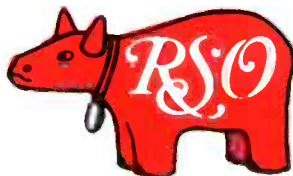
**KHJ**  
**RADIO**  
**LOS ANGELES**

**— ON ITS —**  
**ANNIVERSARY**

**AND WISHES THEM**  
**CONTINUED ROCKIN' SUCCESS**

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*Al Couvy*



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## KHJ Disc Jockeys Speak Out

(Continued from page 32)

kind of reaction they're getting?

**Sebastian:** It's not like there's another AM contemporary rocker packaged the way we package our air sound. There's not another one in this market; everyone is playing the same music, but they're packaged differently.

**Ocean:** I wasn't aware that there were any other radio stations in the market. There's really no direct competition to us.

**Leader:** The most amazing thing about Los Angeles is the fact that there are probably only one or two stations that really live up to the standards of the second largest radio market in the country, in my opinion. I'm not tooting our horn, per se. When I first moved out here I was amazed at the quality of radio in this market, or the lack thereof. There are so few well thought-out and well presented formats in this market, it just constantly amazes me. I don't think any one is successfully beaming what they're doing at a target demographic and sticking to it. I still find lots of wavering. You listen to such-and-such FM and you can see that their target audience is pre-teen to 34 women and yet you'll hear features or certain records that don't fit into that demographic framework. So that amazes me. I would think that with the amount of money that's available there'd be more sharp programmers here. We manage to rise to the top every time, and I just think it's because we're doing a better job than anyone else. We're sticking to our guns. We typed up our outline and we made the scenario and we're doing it. We're sticking with it because it's successful and everyone else is vacillating.

**Elliott:** Moderately. Not really, because I think that for our specific product, for all practical purposes, we are probably the only game in town. With KMPC and KFI now playing "contemporary" music, and you've got KIIS, you've got K100 and KLOS playing rock and roll, but again, they all treat it differently than we do and I think if somebody

just wants to have a good, clean big-sounding radio station coming out of their radio, we would be the logical choice and I would feel that whether I was working here or not. As a matter of fact, I would be a little depressed if I were working any place else in town right now.

**Kelly:** No, in fact, I never listen; it's really weird. When I get off the air I wonder what they've done today, but while I'm on, I don't even realize they're there. It's really strange. I used to think, "Oh my god, I wonder if they're playing better shit or doing a better show than I am." But I don't think about it anymore.

*Has the character of this station changed in the last five years at all?*

**Sebastian:** About five years ago, the character of this station changed because of FM penetration in the market. A lot of stations probably made the mistake of broadening their format, because they alienated a lot of folks, doing that—when they went album-cuts, when they went Donny-Donny-Donny for a while. Whenever you start to zero in on a particular, for some reason you start to lose and we found that what we call our broad base or whatever it is seems to win for us.

**Elliott:** I came to work here in October of '70. I was here until June of '73 and I just came back last June. So I was gone for a couple of years but I have been in the market and aware of KHJ. And, yes, the station has changed considerably I think, internally more than anything else. I was listening, just for nostalgic purposes, to some tapes of the radio station the night before last, in '71 and '72. And of course there was some of the old regime and the format was considerably different, only in terms of the mechanics. The station sounds much cleaner, much tighter to me right now than it did then. I think that the station sounds very professional to me on the air. Internally there have been a lot of changes and, you know this is going to sound like a shuck-and-jive, but it is true, as someone who was here

(Continued on page 49)

### 1965 Survey

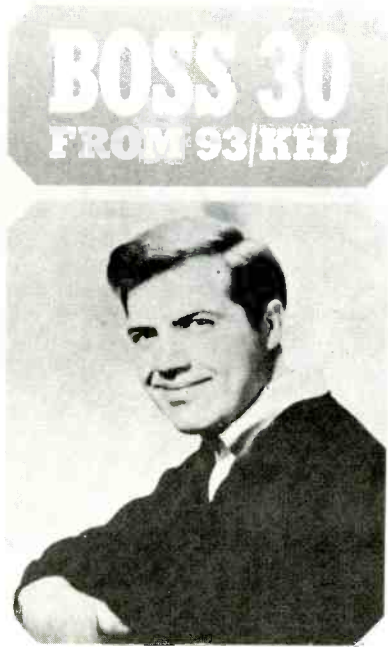
#### HIT BOUNDS

(ON THE WAY UP)

LET THE WATER RUN DOWN	P. J. Proby	Liberty
IT AIN'T ME BABE	The Turtles	White Whale
TO KNOW YOU IS TO LOVE YOU	Peter and Gordon	Capitol
YOU WERE ON MY MIND	We Five	A & M
WHO'LL BE THE NEXT IN LINE	The Kinks	Reprise
A LITTLE YOU	Freddie & The Dreamers	Mercury
SUMMERTIME GIRL	The Trade Winds	Red Bird
COLOURS	Donovan	Hickory
CALIFORNIA GIRLS	Beach Boys	Capitol
LITTLE FANNIE	ANNIE Kingsmen	Wand

WIN . . . WIN . . . WIN . . . EVERY HOUR  
ON KHJ! THE MISSING WORD CONTEST . . .  
PHONE TO WIN HONDA MOTORCYCLES . . .  
HOBIE SURFBOARDS . . . TRANSISTOR RA-  
DIOS . . . BOSS T-SHIRTS . . . KHJ CASH!  
SPOT THE MISSING WORD IN A RECORD  
AND WIN WITH KHJ!

93 KHJ  
RADIO  
IN LOS ANGELES



93/KHJ's SAM RIDDLE

#### THE BOSS 30 RECORDS IN SOUTHERN CALIFORNIA!

ISSUE #1 - EFFECTIVE JULY 9, 1965

Last Week	This Week	TITLE	ARTIST	LABEL	Weeks on survey
(1)	1.	SATISFACTION	The Rolling Stones	London	5
(2)	2.	HOLD ME, THRILL ME, KISS ME	Mel Carter	Imperial	5
(3)	3.	ALL I REALLY WANT TO DO	Cher	Imperial	3
(2)	4.	I CAN'T HELP MYSELF	Four Tops	Motown	9
(5)	5.	I GOT YOU BABE	Sonny & Cher	Atco	3
(6)	6.	YES, I'M READY	Barbara Mason	Arctic	5
(7)	6.	I'M HENRY VIII, I AM	Herman's Hermits	MGM	3
(8)	7.	WHAT'S NEW PUSSYCAT?	Tom Jones	Parrot	4
(7)	8.	WHAT THE WORLD NEEDS NOW IS LOVE	Jackie deShannon	Imperial	9
(16)	9.	I'M A FOOL	Dino, Desi & Billy	Reprise	4
(10)	10.	THIS LITTLE BIRD	Marianne Faithfull	London	6
(9)	11.	LAURIE	Dickey Lee	TCF	6
(11)	12.	OO WEE BABY, I LOVE YOU	Fred Hughes	VJ	4
(12)	13.	CRYING IN THE CHAPEL	Elvis Presley	RCA Victor	9
(13)	14.	WHITTIER BLVD.	Thee Midnights	Chattahoochee	5
(19)	15.	SEVENTH SON	Johnny Rivers	Imperial	7
(14)	16.	CARA MIA	Jay & The Americans	United Artists	4
(23)	17.	SAVE YOUR HEART FOR ME	Gary Lewis	Liberty	2
(15)	18.	WONDERFUL WORLD	Herman's Hermits	MGM	7
(22)	19.	SUNSHINE, LOLLIPOPS AND RAINBOWS	Leslie Gore	Mercury	2
(20)	20.	YOU'D BETTER COME HOME	Petula Clark	Warner Bros.	1
(17)	21.	MR. TAMBOURINE MAN	The Byrds	Columbia	10
(25)	22.	I'LL FEEL A WHOLE LOT BETTER	The Byrds	Columbia	2
(21)	23.	WOOLY BULLY	Sam The Sham & Pharoahs	MGM	10
(26)	24.	HUNG ON YOU/UNCHAINED MELODY	The Righteous Brothers	Phillys	1
(30)	25.	PAPA'S GOT A BRAND NEW BAG	James Brown	King	1
(27)	26.	LET HER DANCE	Bobby Fuller Four	Mustang	2
(HB)	27.	BABY, I'M YOURS	Barbara Lewis	Atlantic	—
(28)	28.	EASY QUESTION	Elvis Presley	RCA Victor	1
(HB)	29.	ONE D'YIN' AND A BURYIN'	Roger Miller	Smash	—
(29)	30.	THEME FROM "A SUMMER PLACE"	The Lettermen	Capitol	1

A 1965 KHJ survey, now a collector's item.



**Look For Our SALUTE  
TO  
KHJ's 10TH ANNIVERSARY  
in  
Next Week's RECORD World**

**Elektra/Asylum/Nonesuch Records**

## The Early Years of KHJ

By C. J. MARSHALL

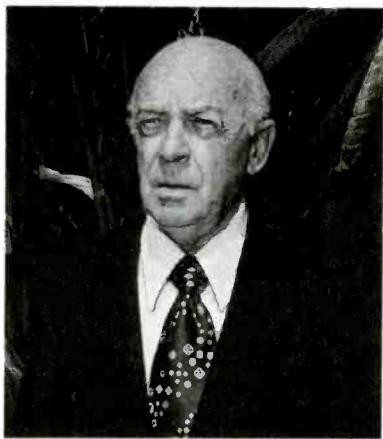
C. J. Marshall, assistant secretary treasurer of RKO General, Inc., has been associated with KHJ for 47 years. The following story has been excerpted from an oral history compiled by Marshall and traces the development of the station from the beginning and through its early transitions, leaving off just prior to the rock & roll years.

■ LOS ANGELES — The birth of KHJ occurred on April 13, 1922, in a 10x12 room, which was built on the roof of the old—not the present — Los Angeles Times Building that once stood at First and Broadway in downtown Los Angeles. The Los Angeles Times used this radio device with the belief that it would stimulate their newspaper circulation.

The dedicatory program on April 13, 1922, opened with the playing of the national anthem, followed by a brief address by the late Harry Chandler, then publisher of the Los Angeles Times. The opening program consisted of singing and news. Louise D'Or, a soprano, sang, and Al Scalli, then a headliner at the Orpheum Theatre, offered ten minutes of fun. Edith Mason, a vocalist with the Chicago Grand Opera Company, sang a solo, and then the latest news bulletins from world centers were flashed to set owners who, in anticipation, undoubtedly had spent hours adjusting their cat whisker crystal receiving sets. This news broadcast was the first such program material ever broadcast in the West and receiving set owners sat glued to their chairs as this program crackled through their headphones.

There was more singing by Joseph Schwartz, a baritone from the Chicago Grand Opera Company, and then the program closed with a bedtime children's story by Uncle John. This Uncle John thing continued for a number of years. Actually he was John Daggett, the first KHJ general manager. So with this, radio station KHJ had been launched.

In that ten by twelve room



C. J. Marshall

where this first broadcast originated, there were several cages of canaries which twittered all during the programs. The management believed this effect lent a simple if not a pastoral charm to the various programs. It might be interesting to note that the Times did at one time conduct a contest to give meaning to the call letters KHJ. The runner-up suggested kick, hop and jump. The latter might be more apropos to the present-day programming.

During the initial period of KHJ broadcasting, the station came on the air at 12:30 p.m. daily. From 12:30 to 1:15 p.m., it carried news of the day, and the same again, from 3:30 p.m. to 4:00 p.m. Then from 6:45 p.m. to 7:30 p.m., there was the evening concert always featuring some well known opera singer. The broadcast usually concluded with more news and Uncle John's Bedtime Story for the children. New Year's Day, 12 midnight, 1923, was heralded in by the Times siren. But this time, and for the first time, the sound of the siren was broadcast on KHJ. The New Year's program actually began at 7:00 p.m. on December 31, 1922. It began with the juvenile hour for thirty minutes, featuring Uncle John. Following there were various vocalists and musicians. On January 8, 1923, a world renowned Russian violin virtuoso performed.

On November 25, 1923, KHJ broadcast an army-navy football game from the Polo Grounds located near the Los Angeles har-

bor. By 1925 programming had expanded considerably, and to a twelve hour day, from 7:00 a.m. to 7:00 p.m. A sample day's programming looked like this: 7 to 7:30 a.m.: setting up exercises; 12 to 12:30 p.m.: The Arcade Cafeteria Orchestra; 12:30 to 1:30 p.m.: The Majestic Six Orchestra; 1:30 to 2:00 p.m.: The Rendezvous Ballroom Orchestra; 2 to 2:30 p.m.: Garden Talk; 2:30 to 3:00 p.m.: News; 5:30 to 6:00 p.m.: The Arcade Cafeteria Orchestra; 6:30 to 7:00 p.m.: The Children's Hour; and sign-off. The Children's Hour participants included names who, in later years, went on to fame and fortune, such as Muriel McCormack, Eileen Walsh, Louise Hart, Jackie Serl, Carl Brandenburg—to name only a few.

KHJ in 1925 initiated a Saturday morning audition class which was the first of its kind in the country, its purpose being to acquaint radioland with the kind of talent useful for broadcast purposes. It was estimated that more than 3,000 singers alone passed through the KHJ classes in the first 5 years. KHJ proved to be a stepping stone for instrumentalists, singers, announcers, actors, directors, speakers, etc. It might be said that KHJ became the clearing house of Southern Cali-

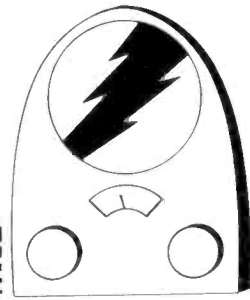
fornia for all radio aspirants and an open forum for expression of opinion by prominent personalities of that day and age.

On November 10, 1927, Don Lee, with 50 one thousand dollar bills and an eye to the future, approached Harry Chandler with an offer to purchase KHJ. The deal was consummated forthwith and Don Lee took over lock, stock and barrel. Before proceeding, I believe it to be appropriate at this point to give you a thumbnail description of this man Don Lee. Had it not been for him, and his purchase of KHJ, I feel very sure that some of our business destinies would have been drastically different. Don Lee migrated from Lansing, Michigan, to Los Angeles, in the year 1908. He was in his twenties then, and opened up a bicycle shop in downtown Los Angeles at about Figuero and Pico. The bicycle shop was successful. Later he did, somehow, and in addition to his bicycle venture, begin to sell Cadillac automobiles. This venture added to his success, and apparently he impressed General Motors so much that in 1922 they proffered him a California Cadillac distributorship. Now a distributorship, not to be confused with a franchise, meant that any Cadillac or Cadillac part

(Continued on page 42)



The KHJ building.



**A  
FANTASTIC  
DECADE  
OF  
ROCK**

**CONGRATULATIONS**



A SUBSIDIARY OF  
20TH CENTURY-FOX FILM  
CORPORATION



## Bill Watson (Continued from page 28)

asking for more motivation, for people to give me 110 percent. They did. We made a few refinements in the flow of the second and a few music rotation alterations after having been bogged down a little bit in the exposure of some album product—a syndrome of what was happening in the industry.

I felt that the best thing to do was return to the big, bright, happy hit music, the cookin' entertaining personality sound. The guys were determined to be the best again, and set out to do it. The station turned on again like an electric light bulb.

**RW:** KHJ becoming a model for the whole RKO chain was certainly an expected move. What about its becoming a model for radio as a whole?

**Watson:** Anything that KHJ ever did was pretty much emulated throughout the country as the standard of contemporary top 40 radio. The time lag was always very small. Within a couple of weeks an idea like the "KHJ Supersash" became a national contest.

**RW:** Would KHJ have been influential if it was doing everything it was doing but had instead done it with another kind of music?

**Watson:** Top 40 radio is both the kind of music it plays and the general sound it has. I was instrumental in that general sound, the smoothly produced station. But that aspect doesn't belong solely to top 40 radio. Sloppy production, poor levels and outdated jingles means poor radio anywhere. All of the elements that go into a good

top 40 radio successful sound are certainly applicable to an adult contemporary station like a KMPC because dead air is just dead air and good radio is good radio. The momentum and flow of a station is all-important.

It took the success of top 40 to show that to everybody listening to and watching radio. Properly done, top 40 played itself mass appeal with an ability to accumulate mass rating results.

**RW:** In general how did KHJ determine what would sound good on the air when it didn't rely on anyone else coming up with it first?

**Watson:** We used our own ears. If it sounded good to Bill Drake, Ron Jacobs and myself, chances are it would be successful. It was a constant meeting of the minds.

**RW:** What became the most important axiom in KHJ's music philosophy?

**Watson:** KHJ tried to keep its musical appeal as broad-based as possible, by being more concerned about being right about what records it was playing as opposed to being concerned about necessarily being first. And we pretty much proved that you can do without throwing every record on the air immediately just to be first. Of course there were exceptions to waiting and making sure we were right. If we all felt in our gut that a record was going to be a smash hit sales-wise and was going to help the radio station, we wouldn't wait. But we weren't into flooding the air with new product.

## Still "Boss" After 10 Years



# Congratulations



**TK Productions, Inc.**

**You're the  
Bonus Word  
around here:**

**United Artists Records.**  
Congratulations to our friends at 93/KHJ.

## The Early Years of KHJ

(Continued from page 38)

purchased in the state of California, had to be purchased from Don Lee. This distributorship lasted until Don Lee's death in 1934, at which time it was canceled, and a dealer franchise granted in its stead. During the twelve years of distributorship, Don Lee opened branches in San Francisco, Burlingame, Oakland, Fresno, Long Beach, San Diego, and several others. Needless to say, all of them prospered.

Don Lee, the man, was slight in stature, always immaculately tailored, wore a derby hat, and smoked imported cigarettes. He was a man with far reaching vision, a vivid imagination, gregarious; he loved life, travel, fine food, high living, pretty girls and his yacht. Especially, he loved the 65 foot beauty named "The Invader." One of my many chores during this era was the yacht accounting. Seeing and paying all of the bills having to do with this boat staggered my young imagination. Of course, I was aware that some people lived in this fashion. However, I never knew until then, how much it cost. The payroll, the maintenance, continuous painting, for example, refurbishing, the furnishings and the equipment—fantastic and luxurious to the nth degree. Satin sheets, linen imported from Ireland, crystal imported from Belgium, silver plated hardware, including the toilet tissue holders. Silver table service from England. Unbelievable chinaware and everything else that was expensive and that could possibly be used on a yacht. After Don Lee's death this yacht was leased to Irving Thalberg, the MGM mogul, for his three month honeymoon with Norma Shearer. It was I who was delegated to deliver the lease to Thalberg for his signature. There he was, sitting on his throne, surrounded by three secretaries, three attorneys, an acre of desk space, and seven telephones. I wondered then, and I have since tried to figure out, why any one man would require seven telephones.

As before mentioned, Don Lee

purchased KHJ in 1927. On November 1st, 1926, he purchased KFRC in San Francisco for \$10,000. On May 1st, 1931, he purchased KGB in San Diego for \$56,000. On August 28, 1931, he purchased KDV in Santa Barbara for \$10,000. These four stations formed the nucleus of what was to become later the Don Lee network, the world's largest regional network, comprised of 46 stations covering the states of Washington, Oregon, and California, from Bellingham, Washington, to San Diego, California. This network actually began on December 13, 1928, when the first inter-change of programs was made between KHJ in Los Angeles, and KFRC in San Francisco. Don Lee became affiliated with the Columbia Broadcasting System on September 1st, 1929. This affiliation was terminated December 29th, 1936, and at this time, the Don Lee network became affiliated with the Mutual Broadcasting System, and this lasted until August 1959. After Don Lee purchased KHJ in 1927, broadcasting continued from the Times Building by a remote con-

trol line up until the latter part of 1928. At that time, the operation was moved to the Don Lee building located at Seventh and Bixell in downtown Los Angeles. This building consisted of 8 floors, 7 of which were devoted to automobile sales and service, and one floor was given over to radio. A radio transmitting tower was installed on the roof of the building, two studios constructed on the second floor, and the antiquated Times equipment was up-dated, and a \$10,000 Estee Pipe Organ was installed. So we were on our own, and on our way.

### Music Minded

Don Lee was music minded. The musical staff grew to great proportions. A full time concert orchestra of 40 pieces was maintained along with a full staff of musical arrangers, as well as music copiers and a music librarian. An orchestra varying from 26 to 40 members, was employed on a year round basis, from 1928 through 1949. In addition to the orchestra, there was an eight voice ensemble permanently staffed, four male and four female. Don

Lee would employ only top notchers in the musical field, and was willing to pay top dollar in order to get them. In this musical talent array were many names who in later years, went on to attain various degrees of fame and fortune. I realize that important names of this era have long since been forgotten. But nevertheless, I shall name a few for posterity. To name some of the orchestra conductors who attained importance, there were Raymond Page, David Bruckman, Lee Harlene, Frederick Stark, Meredith Wilson, Alvino Ray, Arthur Kaye, David Rose, Lenny Haydon, Carmen Dragon, Harry Zimmerman and Frank Devaule. Then in the vocalist field there were names like Nadine Connor, who went on to the Metropolitan Grand Opera; Pearl Hunter, Eloise Kilpatrick, Claire von Nostrand, Pearl Huntsinger, Martin Provinsen, Dr. Carl Omeron, all of these were the very best of that day. Then, there were the arrangers like Roy Ringwald, who later, and for a number of years, arranged for Fred Waring; Lee Harlene, who went on to Disney and composed for "Snow White," "When You Wish Upon A Star," and there was Felix Mills, who made quite a name for himself in motion pictures.

As I previously mentioned, we were affiliated with the Columbia Broadcasting System for seven or eight years. Under this arrangement we originated some programs for them, and they originated some other shows from our studios. To name some of the shows: The Paul Whiteman Old Gold Hour, Eddie Cantor Texaco Star Theatre, Louella Parsons Hollywood Hotel, Lux Theatre Playhouse, and many others. One of our originations, "California Melodies" under the direction of Raymond Page, gained national recognition and acclaim for its excellent music and production. Obviously these shows brought into our studios many names of entertainment prominence. To name only a few: Bing Crosby,

(Continued on page 44)

(Keep it on KHJ for the word on the 1966 Stones Concert!)



Boss Jocks Johnny Williams, The Real Don Steele, and Robert W. Morgan backstage on the big night.

# Congratulations KHJ On your 10th Anniversary



*We  
Thank you  
Tony Orlando  
Joyce Pelma*

# The Early Years of KHJ

(Continued from page 42)

The Boswell Sisters, The Andrew Sisters, The King Sisters, (I mean the originals), the King Sisters still exist, however, they must be the grandchildren of the originals. Some of the other shows originating from our premises will perhaps be remembered. Show like "Calling All Cars," "Shandu, The Magician," "Black And Blue Detectives," "Peter The Great," "English Coronets," "The Merry-makers," "Tapestries Of Life," "Happy Go Lucky Hour," "Gangbusters," "Crime Doesn't Pay," "Straight Arrow," "Count Of Monte Cristo," "Family Theatre," "Easy Aces," "Lone Ranger," "True Story," "Time Marches On," "The Martians Are Coming," "Burns and Allen" and many, many, others that I cannot even begin to remember.

Actors and actresses on the shows were employed on a per show basis. Many went on to reach fame and fortune in the movies, and later, in television. People like Howard Duff, Jeannette Nolan, Lois January, Elvia Aubon, Morey Amsterdam, Lurene Tuttle, and perhaps three or four thousand others. Lest I forget, I remember a quartet of western singers who called themselves "Sons Of The Pioneers." The leader and the founder of this group was named Roy Rogers. We got the four of them at that time for one hundred bucks per week.

During the period of 1928 through June of 1932, KHJ operated as a division of Don Lee, incorporated; that is, in conjunction with the automobile business. On June 16, 1932, the Don Lee Broadcasting System was incorporated. This corporation acquired the assets and liabilities of the Don Lee-owned stations, namely KHJ, KFRC, KGB and KDB. The corporation's stock was wholly owned by Don Lee. Upon his death in August of 1934, the stock became an asset of the Don Lee estate. Thomas S. Lee, Don Lee's only offspring, and the sole beneficiary of the estate, became the sole stockholder of the Don Lee Broadcasting System. The

Don Lee Broadcasting System moved its operation from the Seven and Bixel location, to 5515 Melrose Avenue, on December 14, 1940. Inasmuch as the KHJ transmitter and towers were at the downtown location, it was decided that a new transmitter location would be desirable. A suitable site was found to be for sale in the neighborhood of Venice Boulevard and Fairfax Avenue.

At this time, that entire area was uninhabited. It was way out in the sticks and nothing more than twelve acres of weeds. The asking price was \$3500 per acre, considered rather high at the time. But nevertheless, the deal was consummated for \$40,000.

The KHJ operation remained at 5515 Melrose during the period of December 14, 1940 until May, 1948. At that time it was decided that the quarters were too small for an efficient operation. It is interesting to note that while at Melrose, we were renting space across the street, more space down the street behind the flower shop, and also, we occupied a building in the rear, what is now our parking area, which disappeared when RKO was sold to Desilu. The 5515 Melrose premises at that time housed only the radio operation. The TV operation was from Mount Lee. On May 17, 1948, the organization moved from the Melrose location to its new building at 1313 North Ryan Street. This building was built by the Thomas S. Lee Enterprises, designed by Walter Caruthers, who was then our chief engineer, in collaboration with Willard Baum, who was then our president. The new plant covered three acres and contained 11 studios, which were appropriate for every type of radio and television production. There were four large 350 seat auditorium type studios, one in each corner of the building. One hundred seventy thousand cubic feet in volume. There were four large dramatic studios, ranging from 24,000 to 51,000 cubic feet, three smaller studios for discussion

groups, commentary, or disc jockey programs. All of these studios were equipped with technical broadcasting equipment. The master control was considered to be one of the most ingenious pre-cept systems in the nation. It required two years to build at a cost of half a million. Much time and a lot of money went into the building and studio acoustics, which were quite elaborate in every sense of the word. The radio and television operation remained in this building until 1962.

The Don Lee Broadcasting System changed to the corporate name of Thomas S. Lee Enterprises in 1947, which endured until January 13, 1950. On that date, Tommy Lee committed suicide. We had in our office safe an envelope which all of us considered to contain Tommy Lee's will. Upon his death envelope was opened. It did not contain any will, only a few lines to the effect that his uncle, a Mr. L. D. Mearo, was to dispose of his entire estate as he saw fit. Obviously for tax and inheritance reasons the corporation had to be dissolved, the assets sold and the residue distributed according to Mr. Mearo's wishes. Needless to say, there were a number of people interested in acquiring this valuable property. As a result, we were deluged with representatives acting for different individuals, companies and corporations. We had auditors, attorneys, accountants by the dozens. We had them for weeks, for months, day and night seven days per week pouring over our records in minute detail. For those of us who had to do the work it was rather nightmarish. I alone must have compiled at least a hundred reports on facts and figures and just barely missed a nervous breakdown.

To make a long long story very

*Record World would like to thank Guy Zapolean and Sherman Cohen for providing much of the KHJ memorabilia used in this special section.*

short, Tom O'Neill emerged the victor and took over the operation about December 31st, 1950. He continued the operation as Thomas S. Lee Enterprises under the direction of Willard Brown. Inasmuch as KTSL Channel 2 was a part of the Tommy Lee estate, it, of course, had to be sold. It was sold to CBS. This meant that the new organization was without a television channel. As it so happened Earl C. Anthony, owner of KFI and TV Channel 9, was having serious strike trouble with the union and declared he would sell Channel 9 before he would bow to the union demands. Tom O'Neill purchased Channel 9 on September the 6th, 1951 and that is how we got back into the television business.

On June 17th, 1952, the corporate name was changed to General Teleradio, Inc. General Teleradio was merged into RKO Radio Pictures, Inc. on November the 18th, 1955. The surviving corporation was known as RKO Teleradio Pictures, Inc. The corporate name was changed again on October the 26th, 1959. This time it was changed to RKO General, Inc., which still stands. During the latter part of 1961, the Vine Street building was sold. We had to move and were told that our new address would become our old address at 5515 Melrose and here we are today.

In conclusion, I feel that I must mention two men who, other than Don Lee himself, actually built the organization, Willet Brown and Lewis Allen Weiss. Mr. Weiss took over the KHJ general manager's job in June of 1930. He resigned the position in July of 1932 and went with WJR in Detroit as general manager. Following the death of Don Lee in 1934 he was induced to return to KHJ by Brown and Tommy Lee. Willet Brown, son of Joel E. Brown, the automobile general manager for Don Lee, joined the Don Lee broadcasting system in 1932 as assistant general manager and remained with the organization until the late '50s.



Casablanca®



**HAPPY ANNIVERSARY**  
**FROM THE GANG AT CASABLANCA**

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## Robert W. Morgan

(Continued from page 34)

**RW:** How and why did the style of KHJ spread throughout the industry?

**Morgan:** KHJ without a doubt definitely changed the face of radio. And not to blow anyone's horn, anyone else in radio will tell you the same thing. People expect things to happen first in radio in L.A., first because of Chuck Blore and then because of KHJ in the sixties. Even the first talk show came out of L.A.: Joe Pine. When something dramatic happened, especially then, it got noticed in L.A. We were all new but—whamo!—within the first six months, the hotels filled up with program directors every weekend, here taping and then going back home to break it down on paper. But they never understood what we were doing and never captured the essence of it. Steele and I would violate the format on weekends just to fuck up the people taping from out of town. We'd make up a line for coming out of the weather and then get feedback that it was being used in Boston.

Even then I never got a call from Bill Drake on the hotline of KHJ. In fact, I don't think he had the number! When he wanted something done, he'd call Ron Jacobs. Unless he were to hear somebody OD'ing on the air, then maybe he'd call.

**RW:** What were the basic elements that really made KHJ work and why?

**Morgan:** It was a combination of things including a more music image, nothing new except that we were up against two lazy stations: KFWB, no longer having Blore, was muddling along and KRLA was the fat cat who thought because they had knocked off KFWB nothing could touch them.

People didn't laugh at the name "Boss Radio," it was only the industry at first who laughed. They were the only ones who thought it was old-hat. But they were out of touch in a narrow Hollywood area and they weren't in South Gate. And in South Gate it was hip to say "The Boss Jocks" and "Boss Angeles."

Our contests gave away good prizes without boring, without tying-in with sponsors. We were tight—our playlist, our logos in front of the records, our personalities that didn't take a whole day to get themselves across. We did things efficiently. And once we started, we pounded and pounded. KFWB was all-news in a year and a half. And what you hear sitting out there on KRLA is a result of what we did. It took a long time to kill them, but they stayed that way. In spite of the full-time AM competition, we pulled the greatest shares.

So the original programming concepts, the incessant creative promotions and highly promotable jocks caught on. Given all the other things necessary—a good station with a good signal and a good place on the dial.

**RW:** What went on during the first day KHJ became "Boss Radio?"

**Morgan:** We were informed we were going to go live at 3 o'clock the same day. We were in a studio next to KHJ in which Bing Crosby had recorded "White Christmas." We were recording a promo to the bed of "Little Deuce Coupe" by The Beachboys, the track with the original vocals pulled off to and our vocal group singing "We're the new KHJ and look what we've got!" while we had the guys each go "Hi! I'm Robert W. Morgan. I'll be starting your day . . ." The opening promo. But at 11:00 that morning, KFWB started blowing "Boss Radio!" all over the radio, tongue-in-cheek. But it was going to take away some of our momentum, there was no doubt about that. So we went on that day at 3:00, way ahead of schedule, as our faces went from white to red, from red to white. But our attitude was "Let's go!" and when Steele hit the air, he sounded like he'd been doing it all of his life. We heard Steele and we knew we'd all sound good. But things were hectic.

Johnny Mann did a sensational job with the original logo, composing the "93KHJ" tune. That was his melody. Done on short notice. And to this day people still sing my KHJ "Robert W. Morgan" jingle.

## Lyle Kilgore

(Continued from page 24)

at the music as a straight line, we'd like to see the news fall somewhere close so that line, and for that line not to take any kind of substantial dip when the news is on. We don't scream and yell like you did at the beginning of rock radio, with sirens and horns and the like. We don't do that now because we feel the people listening are sophisticated and knowledgeable enough that we don't have to. Also, the people who are delivering the news are more sophisticated and knowledgeable now."

One of Kilgore's proudest accomplishments on the public affairs side is the Job Line, a service which places people who need jobs in touch with those who are offering them. "It started out as

## Dick McGeary

(Continued from page 24)

ceeded with sales success even in down periods.

One of the most important changes KHJ is making from a sales point of view is the move towards upper demographics. McGeary comments, "Demographically we are starting to reach an older audience more consistently. This has cost the station a great deal of money in promotions, but we have to upgrade our product and promote the heck out of it. It makes it much easier for me when I am selling a well-liked station."

## Ruth Kerns

(Continued from page 24)

up from wherever it was at that time to first place, and we've maintained it for quite a few years. But we've been very fortunate in that we've had very good management through those years."

The onslaught of rock & roll at KHJ has had an effect on all departments, and Ms. Kerns' is no exception. "In our billing area, for instance, we've increased tremendously. It's increased our sales of course; the station is always nearly 100 percent sold out. All of our financial work has increased; the flow of money coming in and going out has accelerated. We've also put considerable money into the radio station."



Lyle Kilgore

a summer job thing last year; we geared up for the young people for summertime. It went off so very well that we simply continued it. We run close to 1500 calls a week these days."

## Ed Dela Pena

(Continued from page 24)

loud—which is desirable for an AM radio format.

"Of KHJ's audience, I'd say about 90 percent listen on a little 3" transistor radio speaker, so we try to come up with a single that sounds better on that type of an instrument. It's common practice to keep what we call a 'junk' speaker around the shop, to check out some tapes against it. Then you have an idea of what the end of the type line is going to sound like—when it goes through a transmitter, gets processed and finally winds up on a \$4 transistor set or a slightly more sophisticated radio speaker."

Equipment breakdowns, Ed is proud to say, are very rare. "We try to keep the equipment upgraded so that we don't have breakdown situations. Our 'down time' off the air, I think, is excellent. Of course, RKO helps us along by providing the funds to give us redundancy—like having a back-up transmitter if one fails, or having extra studios to go to, if one flunks out on us. But we try to keep the station maintained to the point where problems don't happen."



Ed Dela Pena



**Stan Bly**  
**Jim Taylor Mike Bone**  
**Bill Haywood Frank Leffel**  
**And the promotion gang**  
**in the field**

Phonogram/Mercury joins the chorus in wishing  
KHJ a happy 10<sup>TH</sup> anniversary.



products of phonogram, inc., one IBM plaza, chicago, ill.  
a polygram company

## Charlie Van Dyke *(Continued from page 22)*

**Van Dyke:** I do think that you've got to have a good signal to be the kind of station we're trying to be. It's going to be very difficult for anybody to do this kind of project if you can't be heard everywhere that you want to be heard. We're also trying to take more time to do entertaining things. That means, for example, that a little while back we did a special tribute to The Beatles over a particular weekend. We did more than play Beatle records and give away a few albums. We actually did research, we went back and found the Beatle voice tracks and we wrote little mini bios. So every hour you could hear a mini documentary that was highly produced and covered a phase of Beatle history. So in addition to hearing those tunes, there was something good. The special of the month has evolved into a very well-produced finished product.

**RW:** How do you view the competition—do you program against certain stations?

**Van Dyke:** The only way for KHJ to continue what it is, and get bigger, is to be the best KHJ can be. And while we're aware of all the other radio stations, I would think they're trying to do their act as best they can. So we're aware of them, but the thrust is really not to outdo somebody else at their act, but to be the best KHJ we can be. When you're as fortunate as KHJ has been to be so big for so long, if you maintain that, then you have a little momentum that other people have to catch up to before they can make any progress.

It's a little fun, it's also a hell of a lot of obligation. Because you can tend to feel too big and that's that. But you don't stay big thinking like that. I have a tremendous respect for some particular stations in town. But they're all doing things formatically enough different from us, that it has its own edge. It may indeed be appealing to a large group of people. But it's still different enough from us that I don't think we should be pulled off purpose in order to react to something a competitor has done.

**RW:** You are playing more current records than the leaders in Chicago and New York—why?

**Van Dyke:** That's true. I would have to say that's what they think is right for Chicago. And that's what Rick Sklar thinks is right for New York. In our case, judging by what we can tell—talking to listeners and asking them questions and seeing what they have chosen in the form of radio habits—they were tired of hearing the same records over and over again. So if we are indeed listening to them, they're telling us "I want to hear a little variety." They very definitely like hearing hits. But they want something else to go with that. I don't mean stiffs, I just mean something else; they want some variety. That's why we have the rotation the way it is. That seems to be what they want us to do. And if ratings are an indication, the last book indicates that we did listen right.

**RW:** It seems to me that you're also not afraid to take a shot on a new record.

**Van Dyke:** No, we're not. I don't think a radio station should create community tastes; it should reflect the taste of the community. That's where some of the spontaneity comes in too, when we do take that shot out of the box, so to speak, on a new record. Sometimes we like to treat the people to a new experience on a record we like very much.

**RW:** You have also taken early shots on records that were hits in England.

**Van Dyke:** There seems to be some similarity between records that make it there and songs that we can count on making it in L.A. When "That's The Way I Like It" by KC & The Sunshine Band was added, we actually made the tape transfer off an English record. In some cases we have changed the minds of the record companies as to what the singles should be because we have added records that weren't even 45s yet, or might have been off an English album or an American album. But there seems to be some kind of pattern that we can see between the real cream of the crop records in England

and what the Southern California market wants. And if that works . . .

**RW:** Okay, let's go back to basics and finish with your feelings about the air personalities on KHJ.

**Van Dyke:** Again, to me, what you need is a sound appealing to your radio station. That can be accomplished in many ways, including playing a lot of records, playing what the people want to hear and having fun promotions—we don't really have promotions for our internal things. We don't call them contests, we call them audience involvement features. We try to do things to get them to want to play along with us, have a little fun. But then you need to have a guy who weaves all this together. While he may just take advantage of an intro of a song or do a brief back-sell, he's capable of expanding that content when necessary and can still make really good use of words to get a feeling, and to know how to handle the songs. Every intro on every song gives a guy an opportunity to transmit a different feeling.

Finding those guys is one of the major secrets of a station that will make it, and I think our guys are phenomenal. I really do. Mark Elliott is just historic to me. He was at CKLW and KFRC, KHJ, WKYC in Cleveland—a lot of big places. He is very knowledgeable of radio and format as a business and as a career, so when he goes in the room it's not just a deejay—to me it's like a PhD. The guy just simply knows what to do, likes to do it, knows that it works and enjoys winning. Mark's other talent by the way, is writing. He writes a lot of our creative things and does a lot of our biographies. Bobby Ocean, on the other hand, of course has years of experience. He's been with the RKO chain for quite some time. He's a kind of a mid-day specialist. He had noon to three killer ratings in San Francisco and the same thing has happened here. His other side-line is production. So he will assemble and create shows and promos and contests, features and things—sounds. He loves it so that's what he gets to do.

Gunner is that rare kind of explosive, unpredictable guy who is consistent with what happens in the afternoon at KHJ for years. With relatively high energy, he is not a blatantly screaming jock who can never relate. Give Gunner the front of Joe Cocker's "You Are So Beautiful" and he will sound different. He is also very much into outside gigs, likes to do appearances, run discotheques, introduce bands and do all that kind of thing. That gives us a high visibility, which is good. That's what he likes to do and that's what he does. He's kind of an ambassador. Doctor John handles a lot of our public community involvement features. He's very experienced in music; he was a music director at WQXI in Atlanta. Probably one of the most career-oriented guys I have ever met. He does have a very good overview.

**RW:** Is Leader involved with the music at KHJ?

**Van Dyke:** Not by title, but by input, yes. He has a good ability to read stats and a good feeling internally. He's involved. He was totally responsible for planning and executing our top 500, and does a lot of our speaking engagements outside for community groups. J. B. Stone is a night-time phenomenon. He has done almost frightening things with his ratings, has, again, been an RKO guy for a long time, and simply puts out, goes on the radio, does it. Dave Sebastian is a guy who is valuable because he's been in the Southern California area so long, he knows the lifestyle. He's kind of a mother hen. He's a systems freak. He sees any kind of a breakdown in the system, or any little thing that's gone out of line or any "i" that isn't dotted or "t" that isn't crossed, or any set of headphones cables that's moved—and he spots all that stuff. Bean is a very, very versatile guy. He can work any shift with equal ability. He also can write, can do production, can talk.

The bottom line summary: the total is that we've got a balanced staff of super talents with the freedom to go out and do it for KHJ and for themselves. ☺

## KHJ Disc Jockeys Speak Out

(Continued from page 36)

before under the "old regime," it is a lot better now. It is a much better radio station to work for than it was before. And I think Charlie and I would be the only ones who would really know that because Charlie was here also for a brief time before. And having come back here, and having in the interim worked for a radio station which was not together internally at all, to watch this radio station work on a day-to-day basis and to implement the procedures and the concepts that Charlie comes up with, and Paul, and the other people who are involved, it's just much nicer now. It flows much more easily now, as far as being on the air is concerned.

*Do you do anything special in introducing a new record to the audience?*

**Sebastian:** No, I don't physically introduce it or vocally introduce it jockwise. That means very little. It's the elements around it. We would never go into it with a song that's two weeks old—never play a song that's just a week and a half or two weeks old going into a brand new song. Right now I think that's common sense, but a lot of stations aren't doing that. You listen to a station, they'll play four new songs in a half hour. That's a tune-out to a listener.

*So you might play "Love Will Keep Us Together" before and then announce that you are going to play the number one record after.*

**Ocean:** First of all, being in a context of KHJ the record would get a great deal of endorsement just by being played on the station. But there's really no more emphasis than making sure while it's new on this station to mention its title and the name of the artist.

**Leader:** It's just like Campbell puts out a new soup and they pre-promote it and say we've got this new thing coming and everybody's crazy about it and you'll love it too. It's a little bit of psychology—getting the audience's tastes whetted for something new, make them want to listen to it and then when they hear it, they can make their own decisions as to whether or not they like it.

I think when you're picking music you use collective research and a lot of trained ears. Supposedly, anybody who's been in the business long enough to get a job here should know what he's doing. You bounce a new record with no credentials off enough ears and everybody comes out humming it and you know you've got something that's really interesting. If it's really interesting, maybe that's enough to warrant exposing it to the audience. This station has such tremendous power. We're talking to 1,650,000 people a week so you're going to know in two weeks whether or not that record is going to be a hit. If it's not, you pull back and go on to the next thing. The trick is not to have 10 of those records on the air in one week.

**Ocean:** To de-emphasize the tight list in a sense, to take a shot at something, you have to pay attention to it. You can take a shot at a new piece of product like John said, but it's a big mistake to throw 20 new pieces out there. The charm stands out in the fact that there's one. I knew a really groovy looking little chick once upon a time; she was gorgeous from head to toe: a great figure, beautiful little face. She had one little chipped tooth in the front and that became charming because there was that one little flaw.

*To what extent does KHJ either encourage or require you to get involved in community affairs?*

**Sebastian:** I think it behooves all of us to personally get involved in whatever else is going on in our city because we live here too. Anything that we can get involved in relates to what we do on the air, because what we do on the air is for people.

**Elliott:** I think it works to the radio station's advantage in a number of ways. In the first place it makes for a super image; and in the second place I think that also enables us to get out there and realize that these are people listening to us. And of course, there are times that



*Beau Weaver: "The radio station is programmed by just getting tons of input. Some people would call that research. Around here it's just called information gathering."*

you kind of lose track of that fact when you're on the radio you just come in and you sit down and you play the music and you do your thing, and you go home. But this way you open yourself up to feedback, negative and positive, and if somebody did like what you did on your show a couple of days ago—and I went out to Valley Junior College on Monday and I had played "Blue Moon" by the Marselles that morning and I had kind of mixed feelings about playing it because I wasn't really too sure that it was a good piece of music to play at the time that I played it and in the proper rotation and all that sort of thing. And a kid out there, a young kid, he couldn't have been around when "Blue Moon" was a hit the first time, and he came up to me and said, "I heard you play that 'Be Be Be Be Be Be.' It knocked me out, man it just leveled me." So you get that feedback by being involved, by going out and doing things and you achieve a visibility which I think is really desirable.

**Kelly:** A lot of the outside things I've done have been on my own. I get a lot of time off—I only work 3 to 6. I've got all nights and I've got the early part of the day. I did the numbers like a Knotts Berry Farm, the boat thing at 200 miles an hour, and crazy things like that. I just finished this movie, and I'm doing all this stuff on the outside to help promote myself which can't hurt the ratings. Things like that. But once in a while, the station'll come up with a few things, like station promotion stuff; we go out with the van and give away T-shirts and things like that. And most of the heavy stuff that I try to get on the side is just hustling myself. KHJ is a great vehicle, because your name is constantly thrown out there; it wouldn't be if you were kind of taking back, getting things on the side once in a while.

*Is there a good deal of recognition factor? Do people know who each individual jock is?*

**Beau Weaver:** If any disc jockey is in any market for three years or more, he is an institution. It takes a while. There is probably more recognition of people here than any radio station I've worked for.

**Ocean:** Great recognition. And it's because KHJ is everywhere—that involvement thing, and that's kinda like the thing that RKO itself is doing lately: taking this energy that we've accumulated so far and investing it right back into the community.

**Leader:** We are encouraged to get involved in outside things if for no other reason than to make us more complete residents of the

(Continued on page 50)

# KHJ Disc Jockeys Speak Out

(Continued from page 49)

area in which we are trying to serve. And we do. I think most of the guys have been involved in at least one or two other outside things recently. It's good for you. You rub elbows with folks, you meet new people and you get new insights into what you're doing. It has a tendency to put you back on the right track if you tend to waver, because if you don't keep contact with listeners you lose touch.

**Sebastian:** I think that one little thing that I've learned in talking to some of the folks out there—they'll say, "boy, I sure do like that new song." And they'll mention a title of a song that is eight or nine months old. But that's a new song to them. So immediately, if that really turns them on, then you know what you have to do on the air. That record becomes a category on the air. We start categorizing things to what the people want. That's something I learned a long time ago.

**Weaver:** What Dave has said is, I think, very important. In the last three years or so, it has become very fashionable for radio stations to say, "Yeah, man, we're into real heavy research." At KHJ, we don't have little men walking around in little clinical white coats, with little calculators and little computer print-outs, nor does this radio station program on what you would call "gut feel." The radio station is programmed by just getting tons of input. Some people would call that research. Around here it's just called information gathering. And a lot of the information is gathered through contact with the people of the community. And that's largely what this radio station's been doing.

**Stone:** I found that they don't really just tell us to go out and do this. They recommend it. I think all the guys have been around radio enough and are professional enough to do things on their own.

**Sebastian:** That's just a part of the gig, and that's part of staying where you are. Trying to get involved in outside activities that can enhance you as a person and the station as a whole.

**Weaver:** KHJ kind of makes a space for us to do that if you want to. And in the words of Jimmy, the talking dummy: This is an opportunity, isn't it?

**Elliott:** I think so. And again, I think, speaking from the vantage point of having worked here before, I think there was a time when this radio station was dominated by the images and personalities of Robert W. Morgan and the Real Don Steele and that's no longer true. I feel that when I am introduced to someone or in a situation, there is a recognition that happens there and it happens to me on a regular basis.

**Kelly:** I don't know. Fifty percent of the people think all disc jockeys sound alike. The other 50 are the ones you play your name to, I guess. I don't know, I guess disc jockeys used to be a lot bigger than they are now. It kinda hurts. We hardly ever admit that to ourselves, 'cause it's kind of a downer to think that you're not thought of as a star.

*How did each of you happen to find yourself here at KHJ?*

**Leader:** I think the way you get here is the way you get anywhere. I think luck and timing are two of the most important factors in getting any job in radio. You can be the most talented guy that ever walked the face of the earth, but if there's not an opening at the particular time you need a job, tough tuna. But I think the way you get here generally is to be aware of all the things we've been talking about. Just generally being aware of what it takes to become an involved air personality; you can't just come in and introduce records for three or four hours a day and expect to become an above average disc jockey. There's more to it than that. There's the community involvement, there's the ability to know your market and relate to the people who listen to you and the flexibility to work for different people because things do change above you, things do change below you—things are consistently changing. You have to be somewhat of a

chameleon, and you have to adapt to different people that you might work for. And I think the ability to learn and assimilate a lot of different ideas, a lot of different formats, and things like that are all valuable. It's just a compendium of knowledge.

**Ocean:** I was going to be a cartoonist and to that degree, I consider myself a failure. But in trying to be a cartoonist I got into radio inadvertently and loved it as much; it's like audio-cartoons, so it's just what I want to do. And I think when you do anything consistently the arena that you do it in keeps getting bigger, and I chose to be in California. In fact, I've been in California throughout the entire radio trip. So it just kept on evolving for me. And how it happened is pure luck. I would bump into somebody and that would be a who-you-know, or I'd get a heavy urge to apply at that time and there would be an opening.

**Sebastian:** Starting way back when, out of high school I didn't know what I was going to do. I happened to be on a little summer vacation and I was driving my car around Southern California, I passed a radio school and went in and laid down fifty bucks. I came back a month later and went through an engineering course and thought I was ready for Los Angeles. So I was ready for the major market and I went to my home town, San Jose. I put a tape together after and the tape was pretty good—better than some of the work two years down the road, on the air. So I beat that tape out to a bunch of stations, was hired, fired within a month because I couldn't live up to the product that I got hired on and went down and worked for an old guy who'd been in radio. I think he put it together way back then and he taught me a lot of the ropes and I was still growing up at the time; I'm still growing up and every day is a new experience.

**Stone:** My main background was a lot of r&b radio. I worked a lot of major market r&b stations. It got to the point where I had to make a transition for myself and accept the challenge. And I left a big r&b station in St. Louis, and I decided to go down to smaller market top 40 station to learn the basics of top 40 in the smaller market. So I went to a station in Shreveport, KEEL, and I'd like to mention this guy's name—Larry Ryan—and he's the PD there. He worked with me and I owe a lot to the guy because he really showed me a lot about radio. I recommend that every guy should at least try to start at smaller stations. And the key is getting a program director who will work with you at smaller radio stations. And, I think that every jock has got his act together due to good PDs at smaller stations working with the jock. And I left KEEL and made a move to RKO Memphis and the next guy's name is George Klein. He just took what Ryan had done and kind of put more of the RKO quality to it, more discipline to it. And these guys really worked with me and they really helped me put my top 40 act together. When I went to Memphis, Paul Drew told me if I went to Memphis and got the act together and took care of business he would move me to another RKO station. And that turned out to be KHJ.

**Elliott:** Well, as I indicated, I joined RKO at CKLW in '68. And in '70 I was transferred to KFRC and later on in '70 I was transferred down here so it was a series of moves and I think Ted Atkins, who was the program director here at that time and who was a very good friend of mine, probably had a lot to do with it.

**Kelly:** I was working in Minneapolis and Paul Drew, the big cheese, was evidently flying through or something or other and heard me; he was taping different jocks around the country and he taped me and gave it to the program director at that time and it was done through a tape. It was really a lucky shot. I just lucked out, because when I came to KHJ, I wasn't ready at all. I mean, I was not good enough but they had enough faith in me to see a little raw talent so I kind of put it together, try to build up to their expectations and the whole number, but it was rough. It really was.

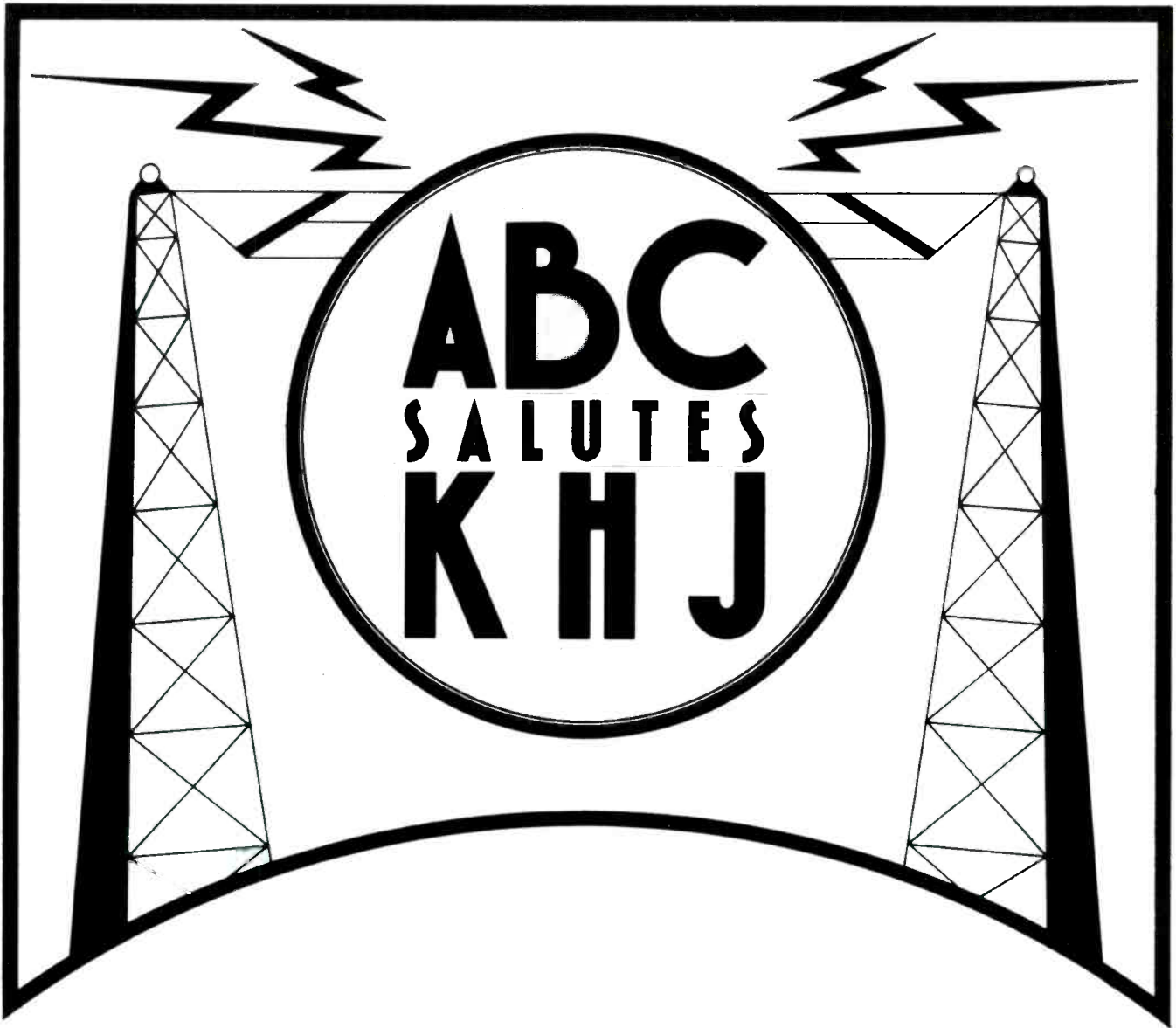
# AND THE HITS JUST KEEP ON COMIN'...



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## Elsas, Scelsa Move To New WNEW-FM Slots

■ NEW YORK—Effective May 3, Dennis Elsas will host WNEW-FM's Monday-Saturday, 6:00-10:00 p.m. slot. Elsas succeeds Jonathan Schwartz, who leaves the program as of May 1 to pursue a writing career.

### Karmazin

Mel Karmazin, vice president and general manager of the Metromedia station, announced the schedule change. "This is WNEW-FM's first major lineup change since 1972. I'm very pleased that we can move someone from within our staff to this key shift. Our 6-10 p.m. listeners already know Dennis, since he's handled that show on Jonathan's vacations and days off."

Elsas first joined WNEW-FM in 1971. In addition to his regular shifts, he has also worked as the station's music director.

Raised in Queens, Elsas graduated from Queens College, where he helped start the campus radio station. After graduation, he taught both elementary and high school, and also landed a part-time deejay job at a suburban station before moving to WNEW-FM.

Also effective May 3, Vin Scelsa will assume music director duties at WNEW-FM in addition to his regular air shifts.

## GRT Canada, ABC Meet in Toronto

■ TORONTO—GRT Records of Canada recently played host to the executives of ABC Records (U.S.) to cap a recent licensing agreement between the two companies.

The two-day conference included a presentation of all new ABC product on artists such as Jimmy Buffett, Poco, Rufus, Three Dog Night, Joe Walsh, Isaac Hayes and others. Freddy Fender's performance at a dinner/reception capped the meeting.

Hosting the conference were Ross Reynolds, president of GRT; Larry Dennis, comptroller; Jim Corbett, national sales manager; and Jeff Burns, national promotion and a&r manager. Attending from ABC were Steve Diener, president of ABC International; Elaine Corlett, artist relations; Helen Pine, product coordinator; and Phil Alexander, assistant to Diener.

## Stones Score Gold

■ NEW YORK — "Black and Blue," the sixth album from the Rolling Stones on Rolling Stones Records (distributed by Atlantic), has been certified gold by the RIAA.

# MCA Plans 'Phase II' in Price Restructure

(Continued from page 3)

garding MCA's new policy have been received from other manufacturers and have been referred to the label's legal counsel. Frio expressed the company's hope that other majors might adopt a similar policy. Such a move would make implementation of the program's second part easier, Frio conceded, although MCA will not necessarily wait for other manufacturers to do so. "Right now it depends on how fast the industry learns to accept this policy for what it is. When that happens—whether or not the rest of the industry follows suit—we'll come in with part two," Frio said. "Right now the novelty of seven categories is still fresh in people's mind. And when we adjusted our price structure by a penny or two, everybody acted as if the world were coming to an end. You can imagine what would have ensued had we come out with a new

program completely. But dealers can provide us with many other cost saving factors that can be assessed and that can serve as the basis for cost-justified discounts."

### Co-op Advertising

Discounts might be granted by MCA to accounts that emphasize product in co-op ads, as opposed to store location, prices and other promotions. "We send out ad layouts and minis to our sales offices and rarely do they come back as we would like to see them. We're out there to sell product and they're out there to sell store locations and price. It is not a thrill for us to see an Elton John lp advertised at \$3.69 the day before it is even released," said Frio, adding that this aspect of the program still requires close legal scrutiny. "The product would have to be the main thing in the ad to enable a dealer

to receive a further cost-savings discount. It would amount to fractions and percentage points; maybe we're only talking about another penny but then our whole business is pennies."

Another factor that could serve as the basis for a discount in MCA's scheme would be percentage of returns from each account. "I think that people are legitimately entitled to a discount if they're turning over product" Frio said. In the proposed MCA plan, a certain returns percentage, conceivably 15%, would be established as a standard and accounts returning less than that would qualify for a further discount.

The new MCA price structure has, at least initially, cost the label some money, as would the implementation of other cost-justified discount criteria. Conceded Frio, who pointed out that the MCA price structure was shifted down one penny in the recent move, the low-ball price dropping from \$3.36 to \$3.35 for pure rack jobbers and the high end dropping from \$3.57 to \$3.56. And although prices to hybrid accounts and large retailers were raised a few cents, the increased cost of shipping to those centrally warehoused retail chains who now are asking MCA to ship to their individual stores would probably offset that increase in revenue. "It may cost us money, but not a substantial sum," said Frio of the MCA plan. "And in all the years that I've spent in the industry, I don't think I've ever seen a company's sales policy written out as in-depth as this policy has been."

## Bowie Bash



David Bowie's recent North American tour wound up in New York, where RCA Records celebrated Bowie's success with a party following his sold-out Madison Square Garden engagement. Bowie (left) is greeted by Ken Glancy, president, RCA Records (right) and Mike Everett, director, foreign a&r.

## Mercury Ups Lawrence

■ CHICAGO — Stan Bly, vice president/national promotion of Phonogram, Inc./Mercury Records, has announced the appointment of Joanie Lawrence as local promotion manager for a portion of the South. Ms. Lawrence will cover the Tennessee, Arkansas, Mississippi, Louisiana, and Alabama area, basing herself in Nashville.

Since November of 1974 she has been working in Phonogram/Mercury's Nashville office, helping with both promotion and publicity activities relating to Mercury's country artists. Before joining Mercury she was with WLAC in Nashville, working in the general manager's office.

## Olivia Goes Gold

■ LOS ANGELES — "Come On Over," Olivia Newton-John's latest MCA album, has been certified gold by the RIAA.

## Hamilton To Publish Radio Quarterly Report

■ LOS ANGELES—Former Radio Report publisher Bob Hamilton has announced the beginning of a new periodical called Radio Quarterly Report. The full color, 400 page book will first be released July 1, 1976, and then will be published every three months. The book will be an overview of the radio and record industry as it has to do with programming. An up-to-date list of personnel and programming policies of stations in the top 300 markets will be a continuing part of the book along with record company information and various other listings and features as it pertains to current trends in the radio and record industries. Hamilton also formerly wrote and published the Operating Manual Starship Radio '73 and indicated the Radio Quarterly Report would be similar.

## Knopf To Publish Taupin Book

■ NEW YORK—Alfred A. Knopf will publish Bernie Taupin's first book, "The One Who Writes The Words For Elton John," on May 5.

To promote the book Stateside, Taupin has been set for an eight city tour starting May 3 in Boston and winding up May 19-21 in Los Angeles. Other cities set include New York (5-9), Philadelphia (10), Washington, D.C. (11), Atlanta (12), Chicago (13-15) and San Francisco (17-18).

In addition to college seminars, Taupin has been set for a complete schedule of newspaper, radio and TV interviews including guest appearances with Dinah and Mike Douglas.

Following the tour, Taupin will remain in Los Angeles for a few days prior to returning to England for the final dates of Elton John's current U.K. tour.

# Who In The World:

## The Eagles: Takin' It to the Limit

■ In the four years since the release of their debut album and single, the Eagles have evolved from one of America's most promising bands into one of the world's most popular: "Take It Easy," that first preview of their music, was an auspicious debut, achieving rapid FM and AM acceptance and generating critical acclaim as one of the year's most refreshing singles. Today, even casual observers must admit that the Eagles have more than fulfilled that early promise.

### Catalogue Strength

During the past 18 months, the Eagles have sustained a remarkably broad musical presence on international sales and airplay charts. Here in the U.S., their three most recent albums have all proved long-range chart items, while their first two releases have repeatedly re-entered the album charts to underline the band's catalogue strength. With the extensive crossover appeal of "Best of My Love" carrying the band into the heart of pop, country and MOR audiences, the Eagles have since extended their appeal through subsequent single releases—"One of These Nights," "Lyn' Eyes" and, most recently, "Take It to The Limit"—to reach virtually every sector of the popular musical spectrum.

### Dramatic Achievement

Underscoring these successes has been the most dramatic achievement to date, the release of their fifth Asylum album, "Eagles: Their Greatest Hits 1971-1975," which shipped in excess of one million units upon release to earn the first platinum record awarded under new RIAA certification requirements; the album was the third record in industry history to pass the million mark upon release. During the second week of release, **Record World** reported the album's arrival at the number one position on the **RW** charts, noting that the record was listed by 24 of the 26 reporting accounts, a feat matched by only two other albums in recent history.

Significantly, **RW** also reported that "Eagles: Their Greatest Hits 1971-1975" was outselling the number two album by as much as three to one at key accounts, a performance verified by other independent market surveys. Among the album's top 10 competition was the band's own "One of These Nights" album, which has continued to maintain strong sales profile despite the inclusion of three songs from the set on the hit anthology.

With the recent arrival of Joe Walsh, a respected solo performer whose singing, writing and guitar work have earned him his own major audience, the Eagles' songwriting depth is assured. Walsh joined the band late in 1975, following original member Bernie Leadon's decision to retire from touring and leave the band; making his debut with the Eagles during their recent tour of the Far East, Joe Walsh made his American performing debut as an Eagle this past Saturday (1) at Sacramento's Hughes Stadium, where the Eagles headlined a benefit concert supporting California's Proposition 15, which seeks to promote new and more comprehensive safeguards in the production of nuclear power.

Paralleling the Eagles' emergence as front-rank recording stars has been the band's impact as a live group. Steady touring activity both here and abroad has earned the Eagles a vast interna-

tional concert audience. Last year's U. S. tour drew an audience of approximately 850,000 to the 59 concert sites; those fans attested to the band's live power by paying over \$5 million for Eagles tickets.

This response has followed the Eagles' onstage evolution into a bracing rock band with the arrival of Don Felder early in 1974. Added as slide guitarist during sessions for "On The Border," Felder brought the Eagles' complement of guitarists and string instrumentalists up to three, while freeing Glenn Frey to handle more keyboard duties.

### Line-Up

The current Eagles line-up—Glenn Frey (guitars, vocals), Don Felder (guitars), Don Henley (drums, vocals), Randy Meisner (bass, vocals) and Joe Walsh (guitars, vocals)—will return to the stage this summer on a major tour, following completion of their next Asylum album.

## Chrysalis Signs Kottke



Guitarist/writer Leo Kottke has been signed to an exclusive, worldwide contract with Chrysalis Records. Welcoming Kottke to the label are (from left) Chrysalis co-chairman Terry Ellis, Kottke, Chrysalis co-chairman Chris Wright, and Kottke's long-time manager Denny Bruce.

## Album Sales

(Continued from page 10)

continues to be a major rack seller while picking up more and more retail sales every week, George Benson (WB) which is now adding rack sales to those from the pop, r&b and jazz retail sectors and Neil Sedaka's newest Rocket release making across the board inroads and a 32 point jump from 111 to 79 bullet.

New debuts in the top 100 this week are Seals & Crofts (WB) at 88 bullet, Bob Marley & the Wailers (Island) at a very impressive 96 bullet (the highest debuting reggae album ever) and the Manhattans, which jumped from 159 to 98 bullet.

## WFO Taps Thacker

■ LOS ANGELES—Tom Thacker has been named national album promotion director of the Wes Farrell Organization, it was announced by Buck Reingold, executive vice president and general manager of WFO and the Chelsea Records Group. Thacker reports directly to Ed Walker, vice president and director of marketing & sales for Chelsea.

### Production Credits

Thacker recently was involved in album production for various labels and artists including Gloria Jones for Motown, Gail McCormick for MCA, Jerry LaCroix for Epic and the first album for Glen Frey, lead singer of The Eagles.

## John Travolta: Bound For Stardom

■ NEW YORK — John Travolta, who stars as Vinnie Barbarino on ABC-TV's "Welcome Back, Kotter," is indeed a multi-talented individual. Though his TV image is one of a rough-hewn albeit soft-hearted exponent of high school "cool," his musical talents show him to be a sensitive vocalist with the ability to handle a wide variety of contemporary sounds.



John Travolta

On a recent visit to **Record World**, Travolta spoke about the musical background that led up to the release of his current Midland International album, "John Travolta," and explained that his talents in that area, relegated to the background due to the enormous success of his TV career, extend back to roles in Broadway productions of both "Grease" and "Over Here."

The Midland lp ("John Travolta") showcases Travolta's voice in a variety of settings, ranging from the sweetness "Let Her In" (bulleted at 89 on this week's Singles Chart) and an innocent-voiced rendition of "Never Gonna Fall in Love Again" to the hard rocking "Razzamatazz" and almost Elvis-like vocalizing on "Big Trouble."

Strange as it may seem to some, John Travolta the person is much more akin to Travolta the singer than he is to the character of Vinnie Barbarino. Almost shy in his demeanor, he reveals the same kind of sensitivity in conversation that is evident in his singing. The talent that is so obvious in both his acting and musical efforts combined with his readily apparent charm and appeal assure that Travolta is most definitely bound for long-term stardom.

## WEA Names Two

■ PHILADELPHIA—Peter Stocke, Warner/Elektra/Atlantic's Philadelphia branch manager has announced two new appointments: the promotion of Ron Le Gault to operations manager and controller, and Robert Shaw as new accounting manager for the branch.

## SALESMAKER OF THE WEEK



**BLACK & BLUE**  
ROLLING STONES  
Rolling Stones

### TOP RETAIL SALES

**BLACK & BLUE**—Rolling Stones—Rolling Stones  
**HIDEAWAY**—America—WB  
**PRESENCE**—Led Zeppelin—Swan Song  
**AT THE SPEED OF SOUND**—Wings—Capitol

### CAMELOT/NATIONAL

**AT THE SPEED OF SOUND**—Wings—Capitol  
**BLACK & BLUE**—Rolling Stones—Rolling Stones  
**DESTROYER**—Kiss—Casablanca  
**GREATEST STORIES LIVE**—Harry Chapin—Elektra  
**HIDEAWAY**—America—WB  
**JAILBREAK**—Thin Lizzy—Mercury  
**LIVE BULLET**—Bob Seger & the Silver Bullet Band—Capitol  
**PRESENCE**—Led Zeppelin—Swan Song  
**STEPPIN' OUT**—Neil Sedaka—Rocket  
**TAKIN' IT TO THE STREETS**—Doobie Brothers—WB

### KORVETTES/NATIONAL

**A CHORUS LINE**—Col (Original Cast)  
**AMIGOS**—Santana—Col  
**BLACK & BLUE**—Rolling Stones—Rolling Stones  
**HIDEAWAY**—America—WB  
**LES DUDEK**—Col  
**RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island  
**RECYCLED**—Nektar—Passport  
**REFLECTIONS OF A GOLDEN DREAM**—Lonnie Liston Smith—Flying Dutchman  
**SILK DEGREES**—Boz Scaggs—Col  
**YOU CAN'T ARGUE WITH A SICK MIND**—Joe Walsh—ABC  
**I'VE GOT TIME**—Allan Clarke—Asylum

### RECORD BAR/NATIONAL

**AT THE SPEED OF SOUND**—Wings—Capitol  
**BLACK & BLUE**—Rolling Stones—Rolling Stones  
**BLACK ROSE**—J.D. Souther—Asylum  
**GET CLOSER**—Seals & Crofts—WB  
**HIDEAWAY**—America—WB  
**I WANT YOU**—Marvin Gaye—Tamla  
**PRESENCE**—Led Zeppelin—Swan Song  
**RELEASE**—Henry Gross—Lifesong  
**STRUTTIN' MY STUFF**—Elvin Bishop—Capricorn  
**THE MANHATTANS**—Col

### KING KAROL/NEW YORK

**AMIGOS**—Santana—Col  
**BLACK & BLUE**—Rolling Stones—Rolling Stones  
**DONNY & MARIE**—Donny & Marie Osmond—Polydor  
**FRANKIE AVALON**—De-Lite  
**I WANT YOU**—Marvin Gaye—Tamla  
**JOHN TRAVOLTA**—Midland International  
**PRESENCE**—Led Zeppelin—Swan Song  
**RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island  
**SILVER CONVENTION**—Midland International  
**WHERE THE HAPPY PEOPLE GO**—Trammps—Atlantic

## RECORD WORLD/TSS STORES/LONG ISLAND

**AT THE SPEED OF SOUND**—Wings—Capitol  
**GET CLOSER**—Seals & Crofts—WB  
**GREATEST STORIES LIVE**—Harry Chapin—Elektra  
**HIDEAWAY**—America—WB  
**JOHN TRAVOLTA**—Midland International  
**NEVER GONNA LET YOU GO**—Vickie Sue Robinson—RCA  
**PRESENCE**—Led Zeppelin—Swan Song  
**SILVER CONVENTION**—Midland International  
**STEPPIN' OUT**—Neil Sedaka—Rocket  
**WEDDING ALBUM**—Leon & Mary Russell—Paradise

## SAM GOODY/EAST COAST

**A NIGHT AT THE OPERA**—Queen—Elektra  
**AMIGOS**—Santana—Col  
**AT THE SPEED OF SOUND**—Wings—Capitol  
**BLACK & BLUE**—Rolling Stones—Rolling Stones  
**BLACK ROSE**—J.D. Souther—Asylum  
**FOOLS GOLD**—Morning Star  
**GREATEST STORIES LIVE**—Harry Chapin—Elektra  
**PRESENCE**—Led Zeppelin—Swan Song  
**ROMANTIC WARRIOR**—Return To Forever—Col  
**SILVER CONVENTION**—Midland International

## TWO GUYS/EAST COAST

**A NIGHT AT THE OPERA**—Queen—Elektra  
**AEROSMITH**—Col  
**AT THE SPEED OF SOUND**—Wing—Capitol  
**BRASS CONSTRUCTION**—UA  
**FRAMPTON COMES ALIVE**—Peter Frampton—A&M  
**HIDEAWAY**—America—WB  
**PRESENCE**—Led Zeppelin—Swan Song  
**RUFUS FEATURING CHAKA KHAN**—ABC  
**SILVER CONVENTION**—Midland International  
**YOU CAN'T ARGUE WITH A SICK MIND**—Joe Walsh—ABC

## CUTLER'S/NEW HAVEN

**AT THE SPEED OF SOUND**—Wings—Capitol  
**BACK TO BACK**—Breckler Brothers—A&M  
**BLACK & BLUE**—Rolling Stones—Rolling Stones  
**FRAMPTON COMES ALIVE**—Peter Frampton—A&M  
**LOVE TRILOGY**—Donna Summer—Oasis  
**LOVE & UNDERSTANDING**—Kool & the Gang—De-Lite  
**NEVER GONNA LET YOU GO**—Vickie Sue Robinson—RCA  
**POUSSETTE-DART BAND**—Capitol  
**THE REAL McCOY**—Van McCoy—H&L  
**YOUNG & RICH**—The Tubes—A&M

## FOR THE RECORD/BALTIMORE

**BLACK & BLUE**—Rolling Stones—Rolling Stones  
**BREEZIN'**—George Benson—WB  
**DREAMBOAT ANNIE**—Heart—Mushroom  
**HIDDEN STRENGTH**—UA  
**HIGH ENERGY**—Supremes—Motown  
**I WANT YOU**—Marvin Gaye—Tamla  
**PRESENCE**—Led Zeppelin—Swan Song  
**RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island  
**THE MANHATTANS**—Col  
**THIS MOTHER'S DAUGHTER**—Nancy Wilson—Capitol

## WAXIE MAXIE/WASH., D.C.

**BLACK & BLUE**—Rolling Stones—Rolling Stones  
**BREEZIN'**—George Benson—WB  
**CLOSE ENOUGH FOR ROCK 'N' ROLL**—Nazareth—A&M  
**HIGH ENERGY**—Supremes—Motown  
**ON TOP OF CLEAR**—Choice Four—RCA  
**REBEL**—John Miles—London  
**STEPPIN' OUT**—Neil Sedaka—Rocket  
**THE MANHATTANS**—Col  
**THIS MOTHER'S DAUGHTER**—Nancy Wilson—Capitol  
**WHERE THE HAPPY PEOPLE GO**—Trammps—Atlantic

## GARY'S/RICHMOND

**AT THE SPEED OF SOUND**—Wings—Capitol  
**BLACK & BLUE**—Rolling Stones—Rolling Stones  
**COME ON OVER**—Olivia Newton-John—MCA  
**DIANA ROSS**—Motown  
**HIDEAWAY**—America—WB  
**PRESENCE**—Led Zeppelin—Swan Song  
**SILVER CONVENTION**—Midland International  
**STRETCHIN' OUT**—Bootsy's Rubber Band—WB  
**TAKIN' IT TO THE STREETS**—Doobie Brothers—WB

## NATL. RECORD MART/MIDWEST

**AMIGOS**—Santana—Col  
**AT THE SPEED OF SOUND**—Wings—Capitol  
**BLACK & BLUE**—Rolling Stones—Rolling Stones  
**DESTROYER**—Kiss—Casablanca  
**HIDEAWAY**—America—WB  
**LIVE BULLET**—Bob Seger & the Silver Bullet Band—Capitol  
**PRESENCE**—Led Zeppelin—Swan Song  
**ROMANTIC WARRIOR**—Return To Forever—Col  
**TAKIN' IT TO THE STREETS**—Doobie Brothers—WB  
**YOU CAN'T ARGUE WITH A SICK MIND**—Joe Walsh—ABC

## HANDLEMAN/DETROIT

**AT THE SPEED OF SOUND**—Wings—Capitol  
**CRY TOUGH**—Nils Lofgren—A&M  
**DONNY & MARIE**—Donny & Marie Osmond—Polydor  
**HIDEAWAY**—America—WB  
**I WANT YOU**—Marvin Gaye—Tamla  
**LADY IN WAITING**—Outlaws—Arista  
**LIVE BULLET**—Bob Seger & the Silver Bullet Band—Capitol  
**PRESENCE**—Led Zeppelin—Swan Song  
**TAKIN' IT TO THE STREETS**—Doobie Brothers—WB

## RECORD REVOLUTION/CLEVELAND

**AMIGOS**—Santana—Col  
**BLACK & BLUE**—Rolling Stones—Rolling Stones  
**BLACK ROSE**—J.D. Souther—Asylum  
**FIREFALL**—Atlantic  
**LIVE BULLET**—Bob Seger & the Silver Bullet Band—Capitol  
**PATRICK MORAZ**—Atlantic  
**PRESENCE**—Led Zeppelin—Swan Song  
**ROMANTIC WARRIOR**—Return To Forever—Col  
**SILK DEGREES**—Boz Scaggs—Col

## 1812 OVERTURE/MILWAUKEE

**BLACK & BLUE**—Rolling Stones—Rolling Stones  
**BREEZIN'**—George Benson—WB  
**DREAMBOAT ANNIE**—Heart—Mushroom

**FOOLS GOLD**—Morning Star  
**GET CLOSER**—Seals & Crofts—WB  
**GREATEST STORIES LIVE**—Harry Chapin—Elektra  
**HIDEAWAY**—America—WB  
**OBSERVER**—Sun Blind Lion—Home Grown  
**STRUTTIN' MY STUFF**—Elvin Bishop—Capricorn  
**THE LEPRECHAUN**—Chick Corea—Polydor

## PEACHES/ST. LOUIS

**BLACK ROSE**—J.D. Souther—Asylum  
**GET YOURSELF UP**—Head East—A&M  
**GREATEST STORIES LIVE**—Harry Chapin—Elektra  
**HIDEAWAY**—America—WB  
**JAILBREAK**—Thin Lizzy—Mercury  
**LEE OSKAR**—UA  
**LIVE BULLET**—Bob Seger & the Silver Bullet Band—Capitol  
**LOCKED IN**—Wishbone Ash—Atlantic  
**PATRICK MORAZ**—Atlantic  
**WEDDING ALBUM**—Leon & Mary Russell—Paradise

## MUSHROOM/NEW ORLEANS

**AMIGOS**—Santana—Col  
**AT THE SPEED OF SOUND**—Wings—Capitol  
**BLACK & BLUE**—Rolling Stones—Rolling Stones  
**BREEZIN'**—George Benson—WB  
**CRY TOUGH**—Nils Lofgren—A&M  
**HIDEAWAY**—America—WB  
**LEE OSKAR**—UA  
**PRESENCE**—Led Zeppelin—Swan Song  
**RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island  
**SILK DEGREES**—Boz Scaggs—Col

## PEACHES/DENVER

**BLACK & BLUE**—Rolling Stones—Rolling Stones  
**BLACK ROSE**—J.D. Souther—Asylum  
**CONSIDER THE SOURCE**—Creative Source—Polydor  
**DARYL HALL & JOHN OATES**—RCA  
**FIREFALL**—Atlantic  
**GERRARD**—Caribou  
**HIDEAWAY**—America—WB  
**POUSSETTE-DART BAND**—Capitol  
**TALES OF MYSTERY & IMAGINATION**—Alan Parsons Project—20th Century  
**WORDS WE CAN DANCE TO**—Steve Goodman—Asylum

## POPLAR TUNES/MEMPHIS

**BLACK & BLUE**—Rolling Stones—Rolling Stones  
**ENTRANCE**—Scorpions—RCA  
**FIREFALL**—Atlantic  
**FOOLS GOLD**—Morning Star  
**GET CLOSER**—Seals & Crofts—WB  
**HIDEAWAY**—America—WB  
**TALES OF MYSTERY & IMAGINATION**—Alan Parsons Project—20th Century  
**THE MANHATTANS**—Col  
**WEDDING ALBUM**—Leon & Mary Russell—Paradise  
**WILLIE NELSON LIVE**—RCA

## TAPE CITY/NEW ORLEANS

**AMIGOS**—Santana—Col  
**AT THE SPEED OF SOUND**—Wings—Capitol  
**BLACK & BLUE**—Rolling Stones—Rolling Stones  
**BREEZIN'**—George Benson—WB  
**HIDEAWAY**—America—WB  
**I WANT YOU**—Marvin Gaye—Tamla  
**LOOK OUT FOR #1**—Brothers Johnson—A&M  
**PRESENCE**—Led Zeppelin—Swan Song  
**SILK DEGREES**—Boz Scaggs—Col  
**THE WETTER THE BETTER**—Wet Willie—Capricorn

## INDEPENDENT RECORDS/DENVER

**AT THE SPEED OF SOUND**—Wings—Capitol  
**BELOW THE BELT**—Boxer—Virgin

**BLACK & BLUE**—Rolling Stones—Rolling Stones  
**FIREFALL**—Atlantic  
**GERRARD**—Caribou  
**GET CLOSER**—Seals & Crofts—WB  
**HIDEAWAY**—America—WB  
**PRESENCE**—Led Zeppelin—Swan Song  
**TAKIN' IT TO THE STREETS**—Doobie Brothers—WB  
**WEDDING ALBUM**—Leon & Mary Russell—Paradise

## CIRCLES/ARIZONA

**BLACK & BLUE**—Rolling Stones—Rolling Stones  
**CLOSE ENOUGH FOR ROCK 'N' ROLL**—Nazareth—A&M  
**DESTROYER**—Kiss—Casablanca  
**FOOLS GOLD**—Morning Star  
**GET CLOSER**—Seals & Crofts—WB  
**HIDEAWAY**—America—WB  
**I WANT YOU**—Marvin Gaye—Tamla  
**PRESENCE**—Led Zeppelin—Swan Song  
**STEPPIN' OUT**—Neil Sedaka—Rocket  
**THE MANHATTANS**—Col

## ODYSSEY/SOUTHWEST & WEST

**AURORA**—Jean-Luc Ponty—Atlantic  
**BLACK & BLUE**—Rolling Stones—Rolling Stones  
**FEARLESS**—Hoyt Axton—A&M  
**FREE & IN LOVE**—Millie Jackson—Spring  
**GET CLOSER**—Seals & Crofts—WB  
**HIDEAWAY**—America—WB  
**LADY IN WAITING**—Outlaws—Arista  
**RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island  
**TAXI DRIVER**—Arista (Soundtrack)  
**YOUNG & RICH**—The Tubes—A&M

## LICORICE PIZZA/LOS ANGELES

**AMIGOS**—Santana—Col  
**AT THE SPEED OF SOUND**—Wings—Capitol  
**BLACK & BLUE**—Rolling Stones—Rolling Stones  
**BREEZIN'**—George Benson—WB  
**HIDEAWAY**—America—WB  
**I WANT YOU**—Marvin Gaye—Tamla  
**MOONMADNESS**—Camel—Janus  
**ROMANTIC WARRIOR**—Return To Forever—Col  
**SILK DEGREES**—Boz Scaggs—Col  
**TAKIN' IT TO THE STREETS**—Doobie Brothers—WB

## MUSIC PLUS/LOS ANGELES

**BEST OF ROD STEWART**—Mercury  
**HIDEAWAY**—America—WB  
**MOONMADNESS**—Camel—Janus  
**NO EARTHLY CONNECTION**—Rick Wakeman—A&M  
**PATRICK MORAZ**—Atlantic  
**RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island  
**ROMANTIC WARRIOR**—Return To Forever—Col  
**SILK DEGREES**—Boz Scaggs—Col  
**TRICK OF THE TAIL**—Genesis—Atco  
**YOUNG & RICH**—The Tubes—A&M

## EVERYBODY'S RECORDS/NORTHWEST


**BLACK & BLUE**—Rolling Stones—Rolling Stones  
**BLACK ROSE**—J.D. Souther—Asylum  
**GET CLOSER**—Seals & Crofts—WB  
**HIDEAWAY**—America—WB  
**RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island  
**SATISFIED 'N TICKLED TOO**—Taj Mahal—Col  
**SILK DEGREES**—Boz Scaggs—Col  
**THE PROMISE**—Michael Pinder—Threshold  
**WEDDING ALBUM**—Leon & Mary Russell—Paradise  
**WORDS WE CAN DANCE TO**—Steve Goodman—Asylum




# THE ALBUM CHART

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

TITLE, ARTIST, Label, Number (Distributing Label)

MAY 8	MAY 1				WKS. ON CHART
1	1	<b>PRESENCE</b> LED ZEPPELIN Swan Song SS 8416 (Atlantic) (3rd Week)			4 F
2	2	<b>THEIR GREATEST HITS: 1971-1975</b> EAGLES/Asylum 7E 1052		10	F
3	4	<b>FRAMPTON COMES ALIVE</b> PETER FRAMPTON/A&M SP 3703		15	G
4	3	<b>AT THE SPEED OF SOUND</b> WINGS/Capitol SW 11525		5	F
5	6	<b>FLEETWOOD MAC</b> /Warner-Reprise MS 2225		41	F
6	5	<b>DESTROYER</b> KISS/Casablanca NBLP 7025		6	F
7	10	<b>I WANT YOU</b> MARVIN GAYE/Tamla T6 342S1 (Motown)		6	F
8	9	<b>A NIGHT AT THE OPERA</b> QUEEN/Elektra 7E 1053		20	F

CHARTMAKER OF THE WEEK

9	—	<b>BLACK AND BLUE</b> ROLLING STONES Rolling Stones COC 79104 (Atlantic)			1 F
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10	12	<b>TAKIN' IT TO THE STREETS</b> DOOBIE BROTHERS/ Warner Bros. BS 2899		5	F
11	7	<b>EARGASM</b> JOHNNIE TAYLOR/Columbia PC 33951		9	F
12	11	<b>SONG OF JOY</b> CAPTAIN & TENNILLE/A&M SP 4570		8	F
13	8	<b>COME ON OVER</b> OLIVIA NEWTON-JOHN/MCA 1186		7	F
14	13	<b>THE DREAM WEAVER</b> GARY WRIGHT/Warner Bros. BS 2868		15	F
15	15	<b>LOVE WILL KEEP US TOGETHER</b> CAPTAIN & TENNILLE/ A&M SP 4552		57	F
16	16	<b>ONE OF THESE NIGHTS</b> EAGLES/Asylum 7E 1039		46	F
17	17	<b>OUTLAWS</b> VARIOUS ARTISTS/RCA APL1 1321		13	F
18	14	<b>DESIRE</b> BOB DYLAN/Columbia PC 33893		16	F
19	19	<b>BRASS CONSTRUCTION</b> /United Artists LA545 G		14	F
20	20	<b>KISS ALIVE</b> KISS/Casablanca NBLP 7020		31	G
21	21	<b>HISTORY/AMERICA'S GREATEST HITS</b> /Warner Bros. BS 2894		25	F
22	22	<b>ROBIN TROWER LIVE</b> /Chrysalis CHR 1089 (WB)		7	F
23	18	<b>STILL CRAZY AFTER ALL THESE YEARS</b> PAUL SIMON/ Columbia PC 33540		29	F
24	23	<b>RUFUS FEATURING CHAKA KHAN</b> /ABC ABCD 909		24	F
25	25	<b>DIANA ROSS</b> /Motown M6 861S1		10	F
26	62	<b>HIDEAWAY</b> AMERICA/Warner Bros. BS 2932		2	F
27	30	<b>LOOK OUT FOR #1</b> BROTHERS JOHNSON/A&M SP 4567		8	F
28	29	<b>TRYIN' TO GET THE FEELING</b> BARRY MANILOW/Arista 4060		27	F
29	27	<b>AEROSMITH</b> /Columbia PC 32005		13	F
30	35	<b>AMIGOS</b> SANTANA/Columbia PC 33576		5	F
31	31	<b>ROCK 'N ROLL LOVE LETTER</b> BAY CITY ROLLERS/ Arista 4071		7	F
32	24	<b>RUN WITH THE PACK</b> BAD COMPANY/Swan Song 8415 (Atlantic)		13	F
33	37	<b>MOTHERSHIP CONNECTION</b> PARLIAMENT/Casablanca NBLP 7022		12	F
34	39	<b>SILK DEGREES</b> BOZ SCAGGS/Columbia PC 33920		8	F
35	38	<b>YOU CAN'T ARGUE WITH A SICK MIND</b> JOE WALSH/ ABC ABCD 932		5	F
36	41	<b>LADY IN WAITING</b> OUTLAWS/Arista 4070		5	F
37	26	<b>CHICAGO'S GREATEST HITS</b> CHICAGO/Columbia PC 33900		24	F
38	34	<b>MAIN COURSE</b> BEE GEES/RSO SO 4807 (Atlantic)		38	F
39	40	<b>LOVE TRILOGY</b> DONNA SUMMER/Oasis OCLP 5004 (Casablanca)		7	F
40	42	<b>STRUTTIN' MY STUFF</b> ELVIN BISHOP/Capricorn CP 0165 (WB)		15	F
41	46	<b>SILVER CONVENTION</b> /Midland Intl. BKL1 1369 (RCA)		6	F
42	32	<b>GRATITUDE</b> EARTH, WIND & FIRE/Columbia PG 33694		23	G
43	36	<b>A TRICK OF THE TAIL</b> GENESIS/Atco SD 36 129		7	F
44	54	<b>DONNY &amp; MARIE—FEATURING SONGS FROM THEIR TELEVISION SHOW</b> /Polydor PD 6068		4	F

45	50	<b>ROMANTIC WARRIOR</b> RETURN TO FOREVER/Columbia PC 34076		6	F
46	33	<b>GIMME BACK MY BULLETS</b> LYNRYD SKYNYRD/MCA 2170		12	F
47	49	<b>WINGS OF LOVE</b> TEMPTATIONS/Gordy G6 971S1 (Motown)		7	F
48	28	<b>STATION TO STATION</b> DAVID BOWIE/RCA APL1 1327		14	F
49	43	<b>TOYS IN THE ATTIC</b> AEROSMITH/Columbia PC 33479		54	F
50	51	<b>CITY LIFE</b> THE BLACKBYRDS/Fantasy F 9490		22	F
51	45	<b>TED NUGENT</b> /Epic PE 33692		19	F
52	53	<b>KINGFISH</b> /Round RX LA564 G (UA)		7	F
53	56	<b>THE SOUND IN YOUR MIND</b> WILLIE NELSON/Columbia KC 34092		6	F
54	52	<b>GREATEST HITS</b> ELTON JOHN/MCA 2128		77	F
55	44	<b>FOOL FOR THE CITY</b> FOGHAT/Bearsville BR 6959 (WB)		16	F
56	47	<b>HELEN REDDY'S GREATEST HITS</b> /Capitol ST 11467		23	F
57	57	<b>ERIC CARMEN</b> /Arista 4057		18	F
58	48	<b>WINDSONG</b> JOHN DENVER/RCA APL1 1183		32	F
59	61	<b>LOVE &amp; UNDERSTANDING</b> KOOL & THE GANG/De-Lite DEP 2018		12	F
60	58	<b>GREATEST HITS</b> SEALS & CROFTS/Warner Bros. BS 2886		26	F
61	65	<b>ON THE ROAD</b> JESSE COLIN YOUNG/Warner Bros. BS 2913		6	F
62	60	<b>KC AND THE SUNSHINE BAND</b> /TK 603		51	F
63	55	<b>GIVE US A WINK</b> SWEET/Capitol ST 11496		10	F
64	59	<b>HAIR OF THE DOG</b> NAZARETH/A&M SP 4511		14	F
65	64	<b>THE LEPRECHAUN</b> CHICK COREA/Polydor PD 6062		10	F
66	63	<b>BLACK BEAR ROAD</b> C.W. McCALL/MGM M3G 5008		22	F
67	66	<b>M.U.—THE BEST OF JETHRO TULL</b> /Chrysalis CHR 1078 (WB)		16	F
68	67	<b>LET THE MUSIC PLAY</b> BARRY WHITE/20th Century T 502		12	F
69	68	<b>SECOND CHILDHOOD</b> PHOEBE SNOW/Columbia PC 33952		13	F
70	72	<b>FACE THE MUSIC</b> ELECTRIC LIGHT ORCHESTRA/ United Artists LA546 G		29	F
71	87	<b>BREEZIN'</b> GEORGE BENSON/Warner Bros. BS 2919		2	F
72	71	<b>THOROUGHbred</b> CAROLE KING/Ode SP 77034 (A&M)		14	F
73	69	<b>GROOVE-A-THON</b> ISAAC HAYES/ABC ABCD 925		12	F
74	82	<b>CRY TOUGH</b> NILS LOFGREN/A&M SP 4573		3	F
75	83	<b>NEVER GONNA LET YOU GO</b> VICKI SUE ROBINSON/ RCA APL1 1256		4	F
76	77	<b>STARCASTLE</b> /Epic PE 33914		7	F
77	78	<b>SMOKEY'S FAMILY</b> ROBINSON SMOKEY ROBINSON/ Tamla T6 341S1 (Motown)		9	F
78	79	<b>DISCO-FIED</b> RHYTHM HERITAGE/ABC ABCD 934		9	F
79	111	<b>STEPPIN' OUT</b> NEIL SEDAKA/Rocket PIG 2195 (MCA)		1	F
80	84	<b>RELEASE</b> HENRY GROSS/Lifesong LS 6002		11	F
81	70	<b>SOUND OF MUSIC (ORIGINAL SOUNDTRACK)</b> /RCA LSOD 2005		8	F
82	75	<b>LOOK INTO THE FUTURE</b> JOURNEY/Columbia PC 33904		9	F
83	98	<b>WEDDING ALBUM</b> LEON & MARY RUSSELL/Paradise PA 2943 (WB)		2	F
84	93	<b>2112</b> RUSH/Mercury SRM 1 1079		2	F
85	94	<b>BLACK MARKET</b> WEATHER REPORT/Columbia PC 34099		2	F
86	85	<b>SEDAKA'S BACK</b> NEIL SEDAKA/Rocket 463 (MCA)		42	F
87	97	<b>LIVE BULLET</b> BOB SEGER & THE SILVER BULLET BAND/ Capitol SKBB 11523		2	F
88	—	<b>GET CLOSER</b> SEALS & CROFTS/Warner Bros. BS 2907		1	F
89	91	<b>REFLECTIONS OF A GOLDEN DREAM</b> LONNIE LISTON SMITH & THE COSMIC ECHOES/Flying Dutchman BDL1 1460 (RCA)		3	F
90	76	<b>RED OCTOPUS</b> JEFFERSON STARSHIP/Grunt BFL1 0999 (RCA)		43	F
91	80	<b>BETWEEN THE LINES</b> JANIS IAN/Columbia PC 33394		36	F
92	81	<b>FROM EVERY STAGE</b> JOAN BAEZ/A&M SP 3704		13	G
93	74	<b>SWEET HARMONY</b> MARIA MULDAUR/Warner-Reprise MS 2235		9	F
94	96	<b>LAND OF THE MIDNIGHT SUN</b> AL DiMEOLA/Columbia PC 34074		2	F
95	88	<b>THE WHITE KNIGHT</b> CLEDUS MAGGARD & THE CITIZENS BAND/Mercury SRM 1 1072		6	F
96	—	<b>RASTAMAN VIBRATION</b> BOB MARLEY & THE WAILERS/ Island ILPS 9383		1	F
97	89	<b>ELITE HOTEL</b> EMMYLOU HARRIS/Warner-Reprise MS 2236		16	F
98	—	<b>THE MANHATTANS</b> /Columbia PC 33800		1	F
99	99	<b>HE'S A FRIEND</b> EDDIE KENDRICKS/Tamla T6 343S1 (Motown)		13	F
100	86	<b>BABY FACE</b> WING & A PRAYER FIFE & DRUM CORPS/ Wing & A Prayer HS 3025 (Atlantic)		9	F

# About Lee Oskar. (Part 1)

In the late 60's, Lee Oskar left his home in Denmark to knock on the door of American Rock 'N' Roll.

Seeking his fame and fortune on the Harmonica,

in 1969 he joined a new band called WAR.

Now, 7 years and 7 million albums later,

Lee Oskar, the first solo artist from WAR, sets his travels to music. And his journey is a symphony: From start to finish.

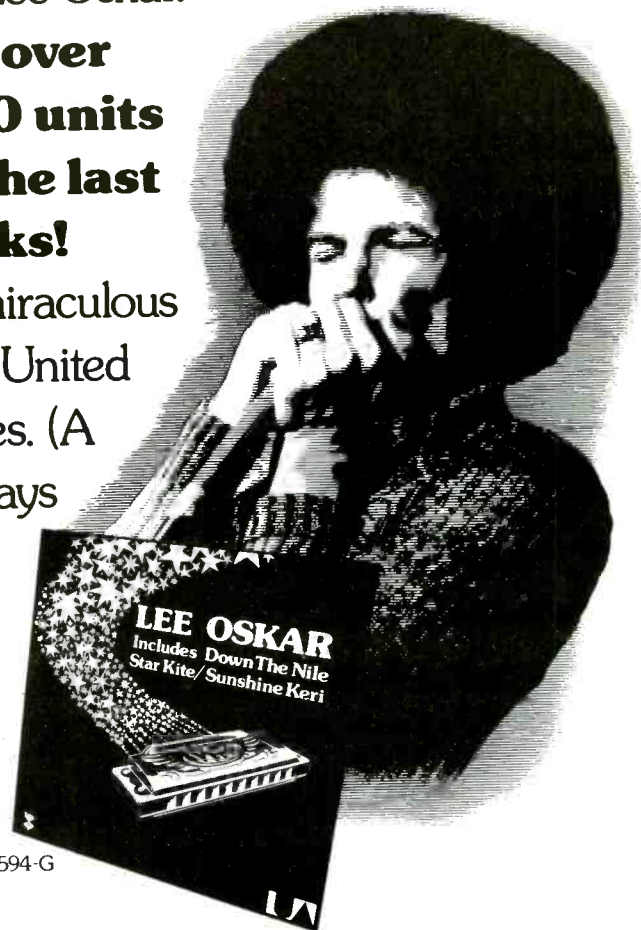
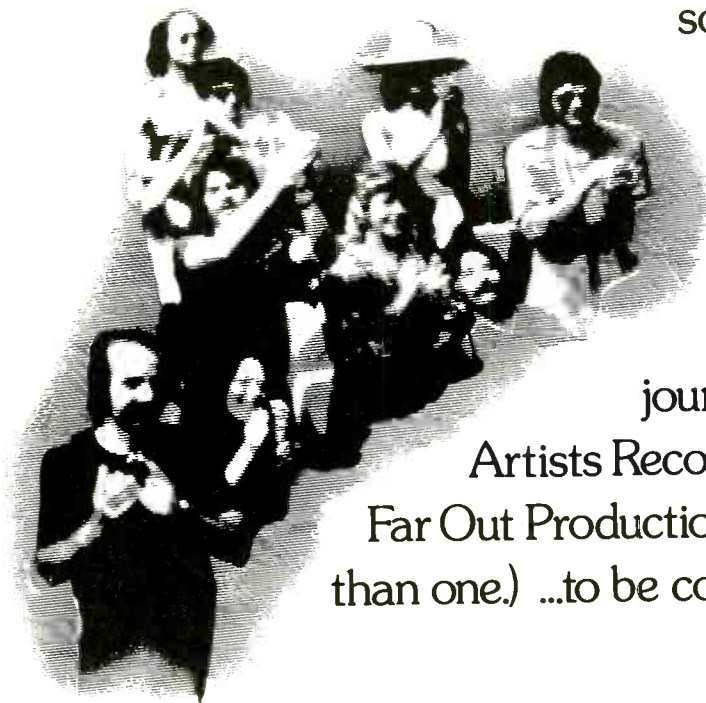
"Lee Oskar." His words...his music...his trip: From Denmark to America. Into WAR. Into standing ovations. Now into his debut solo album, "Lee Oskar."

**Already over  
\*250,000 units  
sold in the last  
four weeks!**

Follow his miraculous journey now on United Artists Records and Tapes. (A Far Out Production in more ways than one.) ...to be continued.

**\*Congratulations to the 110 albums that sold MORE than \*250,000 units in the last 4 weeks!**

UALA-594-G



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# 101 THE ALBUM CHART 150

MAY 8, 1976

MAY 8 MAY 1

101	104	DARYL HALL & JOHN OATES/RCA APL1 1144
102	102	IT'S GOOD TO BE ALIVE D.J. ROGERS/RCA APL1 1099
<b>103</b>	112	DREAMBOAT ANNIE HEART/Mushroom MRS 5005
104	101	LED ZEPPELIN IV/Atlantic SD 7208
105	105	BACK TO BACK BRECKER BROTHERS BAND/Arista 4061
106	106	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482
107	107	FOREVER LOVERS MAC DAVIS/Columbia PC 34105
108	95	WAKE UP EVERYBODY HAROLD MELVIN & THE BLUENOTES/ Phila. Intl. PZ 33808 (CBS)
<b>109</b>	119	JAILBREAK THIN LIZZIE/Mercury SRM 1 1081
<b>110</b>	—	BLACK ROSE JOHN DAVID SOUTHER/Asylum 7E 1059
<b>111</b>	126	LEE OSKAR/United Artists LA594 G
112	114	EQUINOX STYX/A&M SP 4559
<b>113</b>	—	GREATEST STORIES LIVE HARRY CHAPIN/Elektra 7E 2009
114	90	SMILE LAURA NYRO/Columbia PC 33912
115	116	THE WETTER THE BETTER WET WILLIE/Capricorn CP 0166 (WB)
116	117	PRIMAL SCREAM MAYNARD FERGUSON/Columbia PC 33953
117	73	CLASSICAL BARBRA BARBRA STREISAND/Columbia M 33452
<b>118</b>	—	FIREFALL/Atlantic SD 18174
<b>119</b>	129	FOOLS GOLD/Morning Sky 5500 (Arista)
120	120	DESOLATION BOULEVARD SWEET/Capitol ST 11395
121	109	MOVIN' ON COMMODORES/Motown M6 848S1
<b>122</b>	134	STRETCHIN' OUT IN BOOTSY'S RUBBER BAND BOOTSY'S RUBBER BAND/Warner Bros. BS 2920
123	110	BAY CITY ROLLERS/Arista 4049
<b>124</b>	136	THIS IS IT MELBA MOORE/Buddah BD 5657
125	108	CAPTURED LIVE JOHNNY WINTER/Blue Sky PZ 33944 (CBS)
126	103	MASQUE KANSAS/Kirshner PZ 33806 (CBS)
127	113	PRISONER IN DISGUISE LINDA RONSTADT/Asylum 7E 1045
128	115	KGB/MCA 2166
129	118	IF THE SHOE FITS PURE PRAIRIE LEAGUE/RCA APL1 1247
130	121	INSEPARABLE NATALIE COLE/Capitol ST 11429
131	123	CLEARLY LOVE OLIVIA NEWTON-JOHN/MCA 2148
132	124	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ ABC Dot DOSD 2020
133	92	BETTER DAYS & HAPPY ENDINGS MELISSA MANCHESTER/ Arista 4067
134	130	JOHN DENVER'S GREATEST HITS/RCA CPL1 0374
135	132	THE HUNGRY YEARS NEIL SEDAKA/Rocket PIG 2157 (MCA)
136	131	GET YOUR WINGS AEROSMITH/Columbia PC 32847
<b>137</b>	147	POUSETTE-DART BAND/Capitol ST 11507
138	100	WE SOLD OUR SOUL FOR ROCK 'N ROLL BLACK SABBATH/ Warner Bros. 2BS 2923
139	122	TIMES OF YOUR LIFE PAUL ANKA/United Artists LA569 G
140	143	RECYCLED NEKTAR/Passport PPS 9911 (ABC)
141	127	SUNBURST BE-BOP DELUXE/Harvest ST 11478 (Capitol)
142	128	FAMILY REUNION THE O'JAYS/Phila. Intl. PZ 33807 (CBS)
143	125	HOW DARE YOU 10cc/Mercury SRM 1 1061
144	—	THE REAL McCOY VAN McCOY/H&L 69012
145	133	LOVE TO LOVE YOU BABY DONNA SUMMER/Oasis OCLP 5003 (Casablanca)
146	135	THE BEST OF GLADYS KNIGHT & THE PIPS/Buddah BDS 5653
147	137	THE SALSOUL ORCHESTRA/Salsoul SZS 5501
148	—	WHO LOVES YOU 4 SEASONS/Warner Bros. BS 2900
149	140	DISCO CONNECTION ISAAC HAYES MOVEMENT/ABC ABCD 923
150	141	WHEN LOVE IS NEW BILLY PAUL/Phila. Intl. PZ 33843 (CBS)

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RECORD WORLD MAY 8, 1976

# 151-200 ALBUM CHART

151	THE SUN SESSIONS ELVIS PRESLEY/ RCA APM1 1675
152	ODYSSEY CHARLES EARLAND/ Mercury BRM 1 1049
153	VOLUME II EARL SCRUGGS REVUE/ Columbia JPC 34090
154	REACH FOR THE SKY SUTHERLAND BROTHERS & QUIVER/Columbia PC 33982
155	THE PROMISE MICHAEL PINDER/ Threshold THS 18 (London)
156	CONCERT IN BLUES WILLIE HUTCH/ Motown M6 854S1
157	THE EARL SLICK BAND Capitol ST 11493
158	YANKEE REGGAE THE SHAKERS/ Asylum 7E 1057
159	MYSTIC VOYAGE ROY AYERS UBIQUITY/Polydor PD 6057
160	CLOSE ENOUGH FOR ROCK 'N' ROLL NAZARETH/A&M SP 4562
161	SHOWCASE SYLVERS/Capitol ST 11465
162	"i" PATRICK MORAZ/Atlantic SD 18175
163	THE WHITE ALBUM THE BEATLES/ Apple 101
164	LET US ENTERTAIN YOU FIRST CHOICE/Warner Bros. BS 2934
165	WHERE THE HAPPY PEOPLE GO THE TRAMMPS/Atlantic SD 18172
166	CATE BROS. Asylum 7E 1050
167	FEARLESS HOYT AXTON/A&M SP 4571
168	AURORA JEAN-LUC PONTY/ Atlantic SD 18163
169	YOUNG AND RICH THE TUBES/ A&M SP 4580
170	JOHN TRAVOLTA Midland Intl. BKL 1563 (RCA)
171	COKE COKE ESCOVEDO/Mercury SRM 1 1041
172	JACO PASTORIUS Epic PE 33949
173	RISE AND SHINE KOKOMO/ Columbia PC 34031
174	FREE AND IN LOVE MILLIE JACKSON/Spring SP 16709 (Polydor)
175	TAPESTRY CAROLE KING/Ode SP 77009 (A&M)
176	FEEL THE SPIRIT LEROY HUTSON/ Curton CU 5010 (WB)
177	COME AS YOU ARE ASHFORD & SIMPSON/Warner Bros. BS 2858
178	CRIME OF THE CENTURY SUPERTRAMP/A&M SP 3647
179	TOUCH JOHN KLEMMER/ABC ABCD 922
180	FRAMPTON PETER FRAMPTON/A&M SP 4512
181	GERARD/Caribou PZ 34038 (CBS) PZ 34038 (CBS)
182	A CHORUS LINE ORIGINAL CAST/ Columbia PS 33581
183	AMERICAN PASTIME 3 DOG NIGHT/ ABC ABCD 928
184	THIS MOTHERS DAUGHTER NANCY WILSON/Capitol ST 11518
185	ONE FLEW OVER THE CUCKOO'S NEST (ORIGINAL SOUNDTRACK) Fantasy F 9500
186	WORDS WE CAN DANCE TO STEVE GOODMAN/Asylum 7E 1061
187	REBEL JOHN MILES/London PS 669
188	HIGH ENERGY SUPREMES/ Motown 863
189	STARLAND VOCAL BAND/Windsong BHL1 1351 (RCA)
190	HIDDEN STRENGTH/UA LA 555G
191	MOONMADNESS CAMEL/Janus JXS 7024
192	FALLIN' IN LOVE HAMILTON, JOE FRANK & REYNOLDS/Playboy PB 407
193	LIFE & TIMES BILLY COBHAM/ Atlantic SD 18166
194	OUR PLEASURE TO SERVE YOU STANKY BROWN GROUP/Sire SASD 7516 (ABC)
195	TALES OF MYSTERY AND IMAGINATION, EDGAR ALLEN POE THE ALAN PARSONS PROJECT/ 20th Century T 508
196	LOVIN' POWER IMPRESSIONS/ Curton CU 5009 (WB)
197	WELCOME BACK OSIBISA/Island ILPS 9355
198	LADY BUMP PENNY McLEAN/Atco 36 130 (Atlantic)
199	BARRY LYNDON (SOUNDTRACK) Warner Bros. WBS 2903
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# New York, N. Y.

By IRA MAYER & BARRY TAYLOR

■ IN SUBWAYS AND BUS STATIONS AND THE LOBBY OF 210 WEST 70TH STREET/TALK OF SITUATIONS!: Approximately midway through **Jane Olivor's** late show at the Grand Finale Saturday night, her manager, **Phyllis Teitler**, strolled into the lobby of the adjoining apartment building and found our own **David McGee** and his wife **Nikki** lurking near the club door, listening to the music. Aware that our erstwhile reporter was the first to review Ms. Olivor in concert last summer, Ms. Teitler insisted that the McGees join her in the club for the remainder of the show. McGee reports: "Not only is Jane Olivor singing better than ever, she looks better than ever onstage. Formerly accompanied only by pianist **Jeremy Stone**, she has added a cellist and a guitarist, and the resulting ensemble is proficient enough to allow her the freedom to sing her songs with more passion and to dramatize them without resorting to bathos, which should silence most of her major critics. The point is, though, that every time I've seen Jane perform she has improved in both her conception of the material she uses and in her presentation of that material. She seems to be one of the few New York cabaret performers making the adjustments necessary to reach a larger audience." New York, N.Y. agrees, based on a visit earlier in the week when Ms. Olivor put forth a full strength set for a less than capacity crowd which made up in cheers what it lacked in numbers. McGee, by the way, also hails the current issue of *Punk*, particularly the interview with **David Johansson**, as one of the great documents of our time.

SO CLOSE . . . AND YET SO FAR: **Jake Holmes**, a name you might remember (two Tower, two Polydor and one Columbia album, the singles "So Close" and "How Much Time") but a voice and style you probably will recognize. "Commercials have given me the confidence," he told us early one morning last week, "to know what a hit is, to go about making a record the way I want to and not to care if it is a hit so long as it represents me." Holmes takes his songwriting seriously and has learned much about vocalizing singing those commercials he's been writing (Firestone, Sunoco, et. al.). What's it like trying to return to the concert stage after a three year absence? "Starting again is almost more difficult. Not only are you trying to find new listeners, but you have to overcome all those people who feel, 'Oh him again, I thought that was over.'" Currently label shopping, Holmes showcased at Reno Sweeney recently (sharing the bill with **Kelly Garrett**) and is trying to find a producer with whom he feels he can work comfortably and on equal footing. That's another positive for the commercials—in addition to the confidence, they provide an independence to be able to wait and do things the way you want.

SOME OF THESE EVEN WE DON'T UNDERSTAND: What was that we heard some months ago of the **Stones** using black and blue vinyl on "Black and Blue"? . . . **Steve Hillage**, formerly of **Gong**, is recording at Bearsville with faithful **Todd Rundgren** producing. The album's for Virgin . . . And speaking of Todd, "Faithful" does prove that he can do it all. Weird . . . **Lonesome Dave of Foghat** writing an article on '50s rock for *Circus* . . . New Arista artist **David Foreman** was visited by mystery writer **Ross McDonald** while in the studio with **Joel Dorn** . . . **Geoff Whitehorn** (ex- of **Maggie Bell's** band) is the new lead guitarist in **Back Street Crawler**, replacing the late **Paul Kossoff** . . . Among award presenters scheduled for the second Latin N.Y. Music Awards: **Airto**, **Felipe Luciano**, **Cheo Feliciano** and **Jose Torres**. **Rita Moreno** will co-host with Latin N.Y. publisher **Izzy Sanabria** . . . With the **Bay City Rollers** looking for an American producer, we might note that both the Rollers and **Jimmy Ienner** were in Miami last week . . . Mailgram of the week dept.: "There will be no party for **Paul Simon** following the concert at Madison Square Garden on May 3."

WE TRY HARDER: On Broadway, that is. "Rex" and "So Long 174th Street" arrived in town last week to mostly negative notices though "Rex" attempted a last-ditch saving effort with a full page ad in the Times pulling quotes from various places. (Some appeared to be from articles and columns that were written before the show opened, not from reviews.) One could at least laugh at "So Long" for how bad it was, but all that talent between the two shows . . . Nonetheless, Broadway's box office in general is setting new records virtually every week with about six shows doing SRO steadily. There's even traffic in Times Square just before curtain. Wait'll the Democratic Convention comes to town.

BORN, APRIL 30: The new Friday entertainment section of the New York Times debuted looking pretty much like the Sunday Arts & Leisure section in its listings, ads and writers. So long as **John Canaday's** restaurant reviews remain on Fridays, there's still hope.

## 'Return' to L.A.



Columbia recording artists Return to Forever were in L.A. recently for two performances at the Dorothy Chandler Pavilion. Pictured backstage, from left, standing: Don Ellis—national vice president of Columbia a&r, Stanley Clarke, Lenny White, Al Dimeola, and Chick Corea (seated).

## ABC Names Two To Promo Posts

■ LOS ANGELES — Pat McCoy, ABC Records' national promotion director, has announced the appointments of Jack Ashton and John Bettencourt to the promotion department. The appointments are effective immediately and that Lee Oskar is a member and Ashton and Bettencourt report directly to McCoy as promotion representatives for the northern and southern California Districts.

Jack Ashton returns to ABC, where he worked in the promotion department between 1974-75, from United Artists Records where he was promotion representative for the southern region. Ashton also worked in promotion for Mercury Records from 1971-73. He will work out of the Burbank office.

John Bettencourt comes to ABC from KLIV-AM in San Jose, California. He was with the radio station for eight years and served as program director for three years. He will work from ABC's San Francisco office.

McCoy also announced that Donna Williams has been appointed executive assistant to the national promotion director effective immediately.

## May LP Release Set by Capitol

■ LOS ANGELES—Jim Mazza, vice president of marketing for Capitol Records, Inc., has announced the release of a dozen records by Capitol in May. Heading the list is the long-awaited Steve Miller lp, "Fly Like An Eagle."

### Cole and Cosby

Also scheduled for May 10 release are: "Natalie," Natalie Cole; "Bill Cosby Is Not Himself These Days, Rat Own, Rat Own, Rat Own," Bill Cosby; "Raspberries' Best Featuring Eric Carmen;" "Timeless Flight," Cockney Rebel; "Interview," Gentle Giant; "Love's The Only Game In Town," Suzanne Stevens; "Can You Feel It," Bill Amesbury; "Kid's Stuff," Babe Ruth; and a self-titled lp by Dolenz, Jones, Boyce & Hart.

Country music will be represented with Gene Watson's "Because You Believe In Me" lp and an as yet untitled album by Side Of The Road Gang from Dallas, Texas.

## Travers with Morris

■ NEW YORK—Mary Travers has been signed to an exclusive writing contract by the Edwin H. Morris music company.



# SOUL TRUTH

By DEDE DABNEY



■ **HOLLYWOOD:** Personal Pick: "Bicentennial (4th Day of July)" — Harry T. Booker (Warner Brothers). A new star on the horizon, whose singing talents are enhanced with this Johnny Bristol production.

**DEDE'S DITTIES TO WATCH:** "So Good (To Be Home With You)" — Tyrone Davis (Dakar); "Boogie Woogie Jones" —

Curtis Womac (Playboy).

## EXCLUSIVE

Philadelphia's own original Delfonics have emerged with the epitome of creative consciousness.



Producers William and Wilbur Hart assisted by Randy Cain, have put together a package of beauty. In this editor's opinion, having heard the entire lp, there are 10 singles under a cover of true artistic quality (shown at left). "The Way Things Are" and "I've Got Everything I've Ever Wanted," tells a story of love and life. "The Phony"

is superb, as is "Clean Song." It has everything the public is asking for, from disco to smooth easy beauties. "The Delfonics — The Professionals"

## Westbound Signs King Errison



20th/Westbound execs welcome King Errison to the label following the artist's recent signing. The percussionist will debut on Westbound distributed by 20th this week via an initial single, "Everyday's A Holiday," with an album titled "The Magic Man" set for June release. Pictured from left: Tom Rodden, vice president/general manager, 20th; Mike Theodore, Errison's co-producer; Harvey Cooper, senior VP, marketing, 20th; westbound president Armen Boladian and James Brooks, Westbound promotion manager.

will be released on Warner Brothers next month. Be looking for it — you will be extremely pleased.

When you go first class you are supposed to go all the way. That's exactly what Teddy Pendergrass and his "Bluenotes" did, Sunday, April 11th at the Academy of Music in Philadelphia. Programs were handed out to all those curiosity seekers with a listing of his staff within Teddybear Productions. They are as follows: Theodore Pendergrass, president; Taaz Lang, vice president; Buddy Nolan, business consultant; Roy Webb, director of public relations. According to the Philadelphia Evening Bulletin, the courts will decide on who will receive the rights to the name Bluenotes, Harold Melvin or Teddy Pendergrass.

Johnny Bristol is currently in the studio completing an album for Atlantic Records.

On June 18 and 19 the second annual San Diego Jazz Festival will be held. The line-up is excellent, with entertainment for all. On the 18th Marvin Gaye, Smokey Robinson, Nancy Wilson, Harold Melvin and Dizzy Gillespie will appear. On the 19th Al Green, The Temptations, The Staple Singers, B. B. King and Archie Bell and the Drells are scheduled. For all those who desire a visual experience, you may contact the San Diego Convention Visitor's Bureau, 1200 3rd Ave., San Diego, Cal. 92101; phone: (714) 232-3101 for assistance in securing hotel accommodations for the festival dates.

For those wondering what the status is with radio station WVON-AM (Chicago) and E. Rodney Jones' position, wonder no more: the station, contrary to rumor, is remaining r&b oriented. Jones' position is, as always, program director. This is according to Ms. Bernadine Washington of the station. E. Rodney Jones is still head of the programming at the station.

## NATRA To Meet In Antigua

■ **ROOSEVELT, N.Y.**—The annual convention of the National Association of Television and Radio announcers (NATRA) will convene on August 1 on the Caribbean Island of Antigua and will run through August 5. All delegates are required to arrive on or about July 31.

The cost of the convention to NATRA will be \$295, which includes round trip air fare and hotel accommodations (all meals except breakfast will be sponsored). Three adjoining hotels on the beach—the Halcyon Cove,

the Anchorage and the Blue Waters—have already been reserved. The \$295 package is based on double occupancy, and delegates are required to send a 50 percent deposit (\$147.50) of the total package before May 15. Registration fees will be collected on the plane or at the convention headquarters in Antigua.

### Departure Points

Six points of departure have been established: Houston, Texas; Los Angeles, Calif.; Chicago, Ill.; Washington-Baltimore; Miami, Fla.; New York.

## R&B PICKS OF THE WEEK

SINGLE

**NATALIE COLE, "SOPHISTICATED LADY"** (Jay's Enterprises/Chappell & Co., Inc./Cole-arama Music, ASCAP/BMI). Princess Soul has beautified that down-home groove with slick sounding vocals. Yancy and Jackson have done it again with writing talent. Ms. Cole plays with her vocals by emphasizing the lyric content with heavy rhythm. Capitol P-4259.

SLEEPER

**RARE PLEASURE, "LET ME DOWN EASY"** (Diversified Music, ASCAP). A definite hit fashioned for disco-goers, but if you are not in tune with the disco set you have the option of listening to just plain good music. This group of young ladies hails from the New York area. An unusual pleasure to the ear; "Let Me Down Easy" is hard to let go. Cheri C-505 B.

ALBUM

**THE SONS OF CHAMPLIN, "A CIRCLE FILLED WITH LOVE."** An album tastefully done, it encompasses everyone's favorites—pop or r&b. Full orchestration enhances such cuts as "Here Is Where Your Love Belongs" and "Imagination's Sake." Lyrical qualities are superb, with an extra touch of class. This package should place this group among those in winners circle. Ariola America ST-50007 (Capitol).





**SAY IT...**

# **MA-MO-AH**

**TONY VALOR SOUNDS ORCHESTRA**

55527

**Produced by**

**TONY VALOR**

**"A Tom Moulton Mix"**

**BRUNSWICK**

**DAKAR**

MAY 8, 1976

1. **I WANT YOU**  
MARVIN GAYE—Tamla T6 342S1  
(Motown)
2. **EARGASM**  
JOHNNY TAYLOR—Columbia PC 33951
3. **LOOK OUT FOR #1**  
BROTHERS JOHNSON—A&M SP 4567
4. **MOTHERSHIP CONNECTION**  
PARLIAMENT—Casablanca NBLP 7022
5. **BRASS CONSTRUCTION**  
United Artists LA545 G
6. **DIANA ROSS**  
Motown M6 861S1
7. **RUFUS FEATURING CHAKA KHAN**  
ABC ABCD 909
8. **CITY LIFE**  
THE BLACKBYRDS—Fantasy F 9490
9. **BREEZIN'**  
GEORGE BENSON—Warner Bros. BS 2919
10. **AMIGOS**  
SANTANA—Columbia PC 33576
11. **LOVE AND UNDERSTANDING**  
KOOL & THE GANG—De-Lite DEP 2018
12. **WINGS OF LOVE**  
TEMPTATIONS—Gordy G6 971S1  
(Motown)
13. **SILVER CONVENTION**  
MIDLAND INTL. BKLT 1369 (RCA)
14. **LOVE TRILOGY**  
DONNA SUMMER—Oasis OCLP 5004  
(Casablanca)
15. **FAMILY REUNION**  
O'JAYS—Phila. Intl. PZ 33807 (CBS)
16. **FULL OF FIRE**  
AL GREEN—Hi SHL 32097 (London)
17. **SMOKEY'S FAMILY ROBINSON**  
SMOKEY ROBINSON—Tamla T6 341S1  
(Motown)
18. **MANHATTANS**  
Columbia PC 33820
19. **LEE OSKAR**  
United Artists LA594 G
20. **STRETCHIN' OUT IN BOOTSY'S  
RUBBER BAND**  
BOOTSY'S RUBBER BAND—Warner Bros.  
BS 2920
21. **HE'S A FRIEND**  
EDDIE KENDRICKS—Tamla T6 343S1  
(Motown)
22. **GRATITUDE**  
EARTH, WIND & FIRE—Columbia  
PG 33694
23. **ODYSSEY**  
CHARLES EARLAND—Mercury SRM  
1 1049
24. **WAKE UP EVERYBODY**  
HAROLD MELVIN & THE BLUENOTES—  
Phila. Intl. PZ 33808 (CBS)
25. **MYSTIC VOYAGER**  
ROY AYERS UBIQUITY—Polydor PD 6057
26. **INSEPARABLE**  
NATALIE COLE—Capitol ST 11429
29. **MOVIN' ON**  
COMMODORES—Motown M6 848S1
28. **FREE AND IN LOVE**  
MILLIE JACKSON—Spring SP1 6709  
(Polydor)
29. **ROMANTIC WARRIOR**  
RETURN TO FOREVER—Columbia PC  
34076
30. **REFLECTIONS OF A GOLDEN DREAM**  
LONNIE LISTON SMITH & THE COSMIC  
ECHOES—Flying Dutchman BDL1 1460  
(RCA)
31. **DISCO-FIED**  
RHYTHM HERITAGE—ABC ABCD 934
32. **BLACK MARKET**  
WEATHER REPORT—Columbia PC 34099
33. **WHEN LOVE IS NEW**  
BILLY PAUL—Phila. Intl. PZ 33843 (CBS)
34. **YOU ARE MY STARSHIP**  
NORMAN CONNORS—Buddah BDS 5655
35. **THE REAL McCOY**  
VAN McCOY—H&L 69012
36. **TURNING POINT**  
TYRONE DAVIS—Dakar DK 76918
37. **THIS IS IT**  
MELBA MOORE—Buddah BDS 5657
38. **WHERE THE HAPPY PEOPLE GO**  
THE TRAMMPS—Atlantic SD 18172
39. **DANCE YOUR ASS OFF**  
BOHANNON—Dakar DK 76919
40. **PLACES AND SPACES**  
DONALD BYRD—Blue Note BN LA549 G  
(UA)

## Showcase Rooms (Continued from page 10)

Dawson claims, rightly in all probability, that the Ballroom is the only showcase of its kind in the country and although none of the acts to have started there—Judith Cohen, Ms. Olivior, Chad Mitchell, Bobbi Baird, Madelaine Brown, Marilyn Sokol — have broken nationally as yet, each has gained a considerable local following and has generated varying degree of record company interest. Dawson's occasional newsletter, mailed free to some 1700 people who have visited the restaurant/cabaret since its inception, helps spread that word-of-mouth, and among regular patrons there appears to be a trust in Dawson's booking taste that keeps them coming back. The room's success has prompted Dawson to schedule the opening of a new Ballroom in the Hamptons for the summer and to investigate the possibility of Ballrooms in other cities.

The acts to be seen at the Ballroom, Reno Sweeney, the Grand Finale and Brothers and Sisters are basically in the cabaret and theater traditions, with Tramps and Trude Heller's varying their fare a little more toward rock and camp. The Other End and Folk City rely on folk and jazz, with the Other End using mostly recorded talent as headliners in the main room and showcasing newcomers in its bar and restaurant area. CBGB and Max's cater to the hard rock underground.

At Reno Sweeney, the most popular night of the week has become the Monday night showcase, an evening with a threefold purpose according to the club's Eliot Hubbard: for established artists to work out material (as when Diane Keaton broke in her night club act); as a showcase for record companies and/or agents; and as an audition for those Hubbard and club owner Lewis Friedman want to see performing in front of a live audience prior to a possible booking. Its regular bookings "must have a proven following" if there is no record support, especially, as has been the case for Joan Hackett, Novella Nelson and Diane Keaton. As for the showcases, Hubbard says, "We encourage people to

do what they like to do, not what they think they have to do to break into show business." (Reno Sweeney has been up for sale for about a year now, but with business on the upswing, Friedman has not been pushing too hard.)

### Healthy Local Scene

In addition to those mentioned above, a number of other acts are receiving considerable attention—most are unsigned, and of those who do have record contracts, it is too early in their careers for record company support to be very meaningful at the showcase level. Cathy Chamberlain's Rag 'N Roll Revue mixes jazz of the '30s and '40s with a rock sensibility, for example. There are Ellen Greene, Marc Allen Trujillo, Wayland Flowers (a ventriloquist with a "dirty dummy," to put it indelicately—but one of the funniest, most original acts around), Morgana King and several others who keep the cabaret circuit hopping. And a single CBGB ad in the Village Voice or Soho Weekly News will bring anyone up to date on the underground rock circuit.

There are numerous others—both showcase rooms ranging from local bars to more formal establishments, and entertainers grooming themselves in these clubs. And much of the healthy feeling about the music scene in New York can be attributed directly to them for the new talent that is emerging and for the fact that the public is supporting the development of that talent.

## Murray Tour Set

■ LOS ANGELES — Anne Murray (Capitol) will embark on an extensive Canadian concert tour during the month of May.

The tour, commencing in Lethbridge, Alberta, on May 4 and ending in Pembroke, Ontario on the 28, will consist of eighteen concert dates covering western Canada and the province of Ontario.

One exception to this will be a reunion concert in Fredericton, New Brunswick on May 14 for the University of New Brunswick in connection with the tenth anniversary of her graduating class.

## The Coast (Continued from page 14)

developing message. At first, we thought they might be adding the letters at three day intervals, in deference to Jimmy Page's fondness for mysticism . . . As of press time, plans were underway for "a choreographed dance" to be performed by Michael Quatro's lady-friend, Lynn Kishk, when Michael plays "The Stripper" at the Starwood . . . The Doobie Bros., in an effort to get close to Mae West, have extended the actress an invitation to introduce them at three of their Calif. dates—including May 7, at the Forum. Member Keith Knudsen, a West fanatic, is reportedly writing a tribute in song to the screen goddess . . . The Rolling Thunder Review got a new member,

*(Continued on page 103)*

MAY 8, 1976

1. **BREEZIN'**  
GEORGE BENSON—Warner Bros. WB 2919
2. **THE LEPRECHAUN**  
CHICK COREA—Polydor PD 6062
3. **ROMANTIC WARRIOR**  
RETURN TO FOREVER—Columbia PC  
34076
4. **CITY LIFE**  
BLACKBYRDS—Fantasy F 9490
5. **BLACK MARKET**  
WEATHER REPORT—Columbia PC 34099
6. **MYSTIC VOYAGE**  
ROY AYERS UBIQUITY—Polydor PD 6057
7. **REFLECTIONS OF A GOLDEN DREAM**  
LONNIE LISTON SMITH & THE COSMIC  
ECHOES—Flying Dutchman BDL1 1460  
(RCA)
8. **TOUCH**  
JOHN KLEMMER—ABC ABCD 922
9. **LOOK OUT FOR #1**  
BROTHERS JOHNSON—A&M SP 4567
10. **BRASS CONSTRUCTION**  
United Artists LA545 G
11. **BACK TO BACK**  
BRECKER BROTHERS BAND—Arista 4061
12. **LAND OF THE MIDNIGHT SUN**  
AL DIMEOLA—Columbia PC 34074
13. **ODYSSEY**  
CHARLES EARLAND—Mercury SRM 1 1049
14. **OPEN YOUR EYES, YOU CAN FLY**  
FLORA PURIM—Milestone M 9065
15. **TROPEA**  
JOHN TROPEA—Marlin 220 (TK)
16. **PRIMAL SCREAM**  
MAYNARD FERGUSON—Columbia PC  
33953
17. **PLACES AND SPACES**  
DONALD BYRD—Blue Note BN LA549 G  
(UA)
18. **LIFE AND TIMES**  
BILLY COBHAM—Atlantic SD 18166
19. **I HEAR A SYMPHONY**  
HANK CRAWFORD—Kudu KU 26S1
20. **AURORA**  
JEAN-LUC PONTY—Atlantic D 18163
21. **FEELS SO GOOD**  
GROVER WASHINGTON, JR.—Kudu KU  
24S1
22. **PRESSURE SENSITIVE**  
RONNIE LAWS—Blue Note BN LA452 G  
(UA)
23. **NEW YORK CONNECTION**  
TOM SCOTT—Ode 77033 (A&M)
24. **THAT IS WHY YOU'RE OVERWEIGHT**  
EDDIE HARRIS—Atlantic SD 1683
25. **JOURNEY TO LOVE**  
STANLEY CLARKE—Nemperor NE 433  
(Atlantic)
26. **MAN-CHILD**  
HERBIE HANCOCK—Columbia PC 33812
27. **IN THE LIGHT**  
KEITH JARRETT—ECM 1033/34 (Polydor)
28. **JACO PASTORIUS**  
Epic PE 33949
29. **DON'T IT FEEL GOOD**  
RAMSEY LEWIS—Columbia PC 33800
30. **LIVE OBLIVION, VOL. II**  
BRIAN AUGER'S OBLIVION EXPRESS—  
RCA CPL2 1230
31. **HAVE YOU EVER SEEN THE RAIN**  
STANLEY TURRENTINE—Fantasy F 9493
32. **ANYTHING GOES**  
RON CARTER—Kudu KU 25S1
33. **KOLN**  
KEITH JARRETT—ECM 1064/65 (Polydor)
34. **MAGICAL SHEPHERD**  
MIROSLAV VITOUS—Warner Bros.  
BS 2925
35. **LEE OSKAR**  
United Artists LA594 G
36. **VISIONS OF A NEW WORLD**  
LONNIE LISTON SMITH & THE COSMIC  
ECHOES—Flying Dutchman BDL1 1196
37. **L.A. EXPRESS**  
Caribou PZ 33940 (CBS)
38. **MOONSHADOWS**  
ALPHONSO JOHNSON—Epic PE 34118
39. **FOR ALL WE KNOW**  
ESTHER PHILLIPS—Kudu KU 28
40. **AGHARTA**  
MILES DAVIS—Columbia PG 33967

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Cyndi Grecco

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A real good rock 'n' roll band, which is quite a compliment, really. The writing is mature, the playing expert, the arrangements varied—and that's what it's all about. "Greatcoat Guru," "First Class Traveler" and "Don't Let Me Down" stand out, but each cut just kind of lives on its own. Could they be this good live?



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An Oregon-like group without the sitar and with more direct rock influences shining through. The sextet is strongest when improvising and spotlighting a particular member—guitarist Ryo Kawasaki on "Sunshower," saxophonist Marvin Blackman on "Blue Neptune" or when reworking "Out of this World."



## YOUNG AND IN LOVE

RALPH CARTER—Mercury SRM-1-1080 (6.98)

Mostly young—15 years old in fact, and one of the mainstays of television's "Good Times" situation comedy. There are some well known songs here, and some written for Carter by producer Reid Whitelaw and arranger/conductor Norman Bergen. The aim is disco, but there are pop strains for AMers, too.



## THE NEW PHIL WOODS ALBUM

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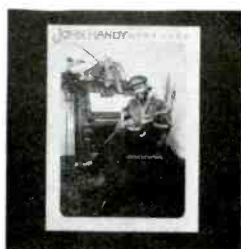
Woods' quartet is augmented by string and horn sections that play with tremendous lyricism. The opening "Sun Suite," an 11 minute excerpt from Woods' "Sun Sweet," written under a National Endowment for the Arts grant, and "Chelsea Bridge/Johnny Hodges" are soaring big band pieces of great depth.



## SURPRISES

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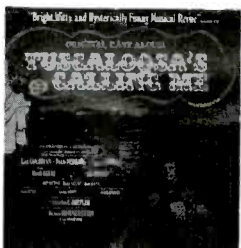
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## HARD WORK

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One of Impulse's sturdier, mainstream works with good signs of bringing Handy closer to r&b and FM fans as well as his long-standing jazz followers. You could even dance to the title track, yet it doesn't lose its imagination or its hold on where the saxman is coming from. "Love For Brother Jack" has the same impact.



## TUSCALOOSA'S CALLING ME (BUT I'M NOT GOING)

ORIGINAL CAST—Vanguard VSD 79376 (6.98)

Recorded live at Vanguard's studio, the Hank Beebe/Bill Heyer musical revue is still running and garnering raves. The songs hold up extremely well and there's much radio material for New York lovers and cynics from anywhere. "Everything You Hate Is Right Here" sums it all up.



## JOE AND BING

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Brewer & Shipley, Seals & Crofts and Nilsson—Joe and Bing sound so familiar from the opening strains of "Catchin' Hearts" you'll swear you've heard them before. And you probably have, their having sung and played and written their share of radio and television commercials. Instant hooks and a soft sound.



## TIMELESS AURA

JAMES MOODY—VSD 79366 (6.98)

Timeless, indeed, and Moody has a mellow tone that's virtually unmatched these days. Two originals stand out—"A Statement" and "A Funky Aura," and four Ed Bland compositions more than hold their own with Joe Newman, Roland Prince, Kenny Barron, Bob Cranshaw, Eddie Gladden and Emanuel Rahim. Produced by Bland.



## THE FINEST OF KAI WINDING & J.J. JOHNSON

Bethlehem BCP-6001 (6.98)

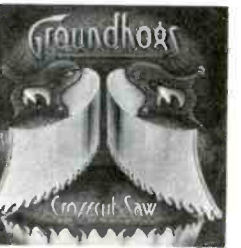
Trombonists Winding and Johnson headed up a first-rate sextet including Dick Katz, Al Harewood, Milt Hinton and Wendell Marshall. Both Johnson and Winding are represented as composers here, as well, in addition to playing the standards of the circa 1954 day.



## BICENTENNIAL GOLD

DCA EXPERIENCE—Private Stock PS 2009 (6.98)

It was inevitable—a disco version of "America My Country Tis of Thee." The "gold" is for performances of the individual songs—"Strike Up the Band," "Deep In the Heart Of Texas," "Battle Hymn of the Republic," "Anchors Aweigh," "California Here I Come," "Happy Days Are Here Again," etc.



## CROSSCUT SAW

GROUNDHOGS—United Artists UA-LA603-G (6.98)

Standard rock fare from a two guitar quartet that sounds as though it has a good time spewing forth loud hard music. "Mean Mistreater" is quite an exception, a traditional-style blues to the backing of a single acoustic guitar. The title track, "Boogie Withus" and "Live A Little Lady" cut right through.

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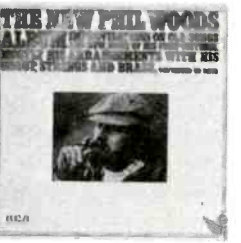
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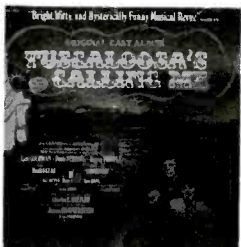
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## TIMELESS AURA

JAMES MOODY—VSD 79366 (6.98)

Timeless, indeed, and Moody has a mellow tone that's virtually unmatched these days. Two originals stand out—"A Statement" and "A Funky Aura," and four Ed Bland compositions more than hold their own with Joe Newman, Roland Prince, Kenny Barron, Bob Cranshaw, Eddie Gladden and Emanuel Rahim. Produced by Bland.



## THE FINEST OF KAI WINDING & J.J. JOHNSON

Bethlehem BCP-6001 (6.98)

Trombonists Winding and Johnson headed up a first-rate sextet including Dick Katz, Al Harewood, Milt Hinton and Wendell Marshall. Both Johnson and Winding are represented as composers here, as well, in addition to playing the standards of the circa 1954 day.



## BICENTENNIAL GOLD

DCA EXPERIENCE—Private Stock PS 2009 (6.98)

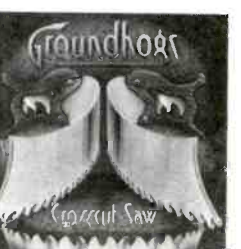
It was inevitable—a disco version of "America My Country Tis of Thee." The "gold" is for performances of the individual songs—"Strike Up the Band," "Deep In the Heart Of Texas," "Battle Hymn of the Republic," "Anchors Aweigh," "California Here I Come," "Happy Days Are Here Again," etc.



## CROSSCUT SAW

GROUNDHOGS—United Artists UA-LA603-G (6.98)

Standard rock fare from a two guitar quartet that sounds as though it has a good time spewing forth loud hard music. "Mean Mistreater" is quite an exception, a traditional-style blues to the backing of a single acoustic guitar. The title track, "Boogie Withus" and "Live A Little Lady" cut right through.



# Bill Wyman: 'Stone Alone' (Part II)

By DAVID MCGEE

■ Prior to the release of his second solo album, "Stone Alone," Rolling Stones bassist Bill Wyman visited New York, where he completed the mixing of "Apache Woman" a disco track from the album. While here, he also talked to the press. Thus it was that Record World encountered him on Saturday afternoon in his suite at the Plaza Hotel. In the following interview, Wyman, hardly the quiet Stone one is accustomed to seeing onstage, discusses "Stone Alone" and his career apart from the group. This is the conclusion of a two-part interview.



Bill Wyman

**Record World:** You sound more sure of yourself on this album.

**Bill Wyman:** Yes. Vocally especially, I really got confidence. But I could never have done this album without doing that first one. That first one was like "Stick your toe in the icy water," and this one is "Jump in with both feet."

**RW:** Have all the songs on the new album been written since the last album was released?

**Wyman:** I had about 40 songs when I did that first album. I'm not saying they were particularly great or bad, but there were 40 things there, you know, complete songs with different ideas. And since then I probably wrote 40 more, but they're not 40 complete songs. They're ideas of songs and lyrics. And then they kind of come together. Sometimes a song comes out in 15 minutes, sometimes in an hour, sometimes it takes six months of looking back on it and changing it. Sometimes you have a chorus, this fantastic chorus, and you can't get anything else together on it at all. That often happens to me.

**RW:** Do your songs change very much in the studio?

**Wyman:** A song can change a bit in lyrics and the melody lines, change a bit in the arrangements—basically stick to that original rhythm and the original rough arrangement. And turn around things. I usually stick things on a little cassette player at home, and then when I go to the studio I play the cassette to people, and kind of work out what song would be appropriate for this bunch of musicians that are in there tonight. If Dr. John is there and I got the percussionist and things like that, then I would do something that has a bit of a Cajun feel, or bluesy, New Orleans, you know. If Joe Walsh and Ronnie Wood and Al Kooper are there, we do a much more "today" thing. Something that's right for that moment, with those musicians.

**RW:** Is it hard for you to be objective about your songs? Do you need a lot of other opinions on it, or can you actually remove yourself from all that you've done and say, "Yeah, this is it?"

**Wyman:** I bounce off other people. It's very often the case that we'll play the single when it's done, come back the next night and I'll say, "I don't need any more horns," and they'll say, "That was a really nice thing we did last night, we really liked it." That's where I'll get the bounce back. And also doing it in sections, in between working with the Stones, I can take the tapes home, put them in the corner underneath the pile of records, and forget about them for two weeks. Then someone would come by and say, "Oh, I'd like to hear the things you've been doing," so you get them out, after not hearing them for at least two weeks. You put them on and they're fresh again. I don't constantly play them. Some people will do that. It seems they record something, they put it on the cassette and they'll play it from now to Christmas time. You can't get away and look at it in a different light. They're not going to listen and say, "The horns are out of tune on that number," or "they're not doing the right thing." You can go back three months later when you're doing horns on two other tracks and you can clean them up. Or rewrite words.

**RW:** What is the point really of your solo albums? Are they just to get the songs out that you've written, or do you really want to establish an identity for yourself as a good songwriter and a good all-around musician, apart from your role in the Stones?

**Wyman:** First it's my only way of having any songs I think are nice recorded. Second, it's my way of playing other instruments I'd like. The only way I can produce, and then maybe at a later date do some productions for other people, and I have had a few nice offers to produce albums which I had to turn down because of my total involvement with the Stones and myself. Arrangements, everything. Meeting

other musicians, playing with other musicians. It's all part of another thing that gets me off music that I can't achieve with the Stones. That satisfies so many needs with me.

But there's other things I have to get out, otherwise I get very . . . strange. I'm a very calm, normal, ordinary person. I can't just jump in the air and scream and throw something through the window to get my energy and frustrations out, like some people. I can't throw TVs out through hotel windows, you know, or smash rooms up. So it's all inside and it has to get out. After this album, I've been really busy doing interviews, and mixing and all that. I feel terribly calm and satisfied and relaxed and good. And confident, which I didn't feel in the first one. I was kind of excited in a way, because I never heard my own things on record. But this is totally different. I feel very, very, happy and satisfied with this.

**RW:** How would you assess yourself as a solo artist? When you listen to your records what do you hear that is very strong, and what do you hear that's weak?

**Wyman:** I hear that very strong influence of the early rock and roll, country blues coming through a lot. I think I'm strong on nice melody or catchy lines. I think I'm not so strong on lyrics, although some come very easy and I think they're nice lyrics. But I'm not so strong on lyrics. I can still sing better, I think, as I progress. Engineering I would like to get into as well. Not the production, but actually the mechanics of recording something. Because there still comes a time now where I can go in the studio and say to a drummer, "I want you to play 'boom, chicka boom boom, chicka boom, boom'" or something, what was going on, I'd offer suggestions and have them accepted or rejected, as we all have. Being involved to that extent, but never having the final say, as nobody has. I suppose Mick and Keith have now because it's their songs. So it's really down to that. When you come to a point where there's a decision to be made of whether to use a piano or an organ, finally, Mick and Keith will decide which one you're going to use. Although you could suggest, "That would be nice with an organ on it" and they'd say, "Yeah," and we would get an organ on it. But you know, it's really down to them in the end. To be down to me in the end, I didn't know about it.

I've got some friends who have a band, and I've been with them and tried to help them out, make records and things like that. And I've been around studios to observe what was going on, but when I do my own things, it's not in a heavy way. I don't go in and say, "I want you to play this, and you to play that, and do this, that . . ." I say, "This is the plan of the song and I really like this kind of rhythm for it in that middle section. You get the drums and the bass together, and guitars . . ." And then when we kind of got it structurally, the right rhythm, the right key and everybody playing basically what they should play, then I would say, "Alright let's cut one." And we would cut one and then, "Let's listen to it and criticize it." "What's wrong with it, what don't you like about it?" "Have you got any ideas?" And someone would say, "Well how about doing the middle eight again, and then I could play this way?" And I'd say, "Great." And you know we'll bounce back and forward to each other, because I've got nobody to do that with at home. I'm totally alone, I don't write with people. So sometimes I think an idea I have might be very corny, and someone would say, "Well, it sounds a bit weird, but we'll try it." So we try it, it works and that's great. It's great to bounce off people.

**RW:** Do you find it hard to be a musician and a producer at the same time?

**Wyman:** Well, I think singers or solo artists need producers, but as a musician I don't think it's as important. I can get what I want to get in the studio if I've got someone in the control room that I can rely on to be getting a pretty decent sound. But as I said before, what I usually do is just get a complete one recorded and then we go in and we listen and we criticize the arrangement, the tempo, the key, and the sound. Then he'll go out and I'll stay in there while the sound gets together. We'll listen again, and I'll say, "That's better, but that guitar's a bit . . ." So you can do it in sections like that while you're working on it. The only time a producer might be useful is to help with the vocals, or something. But then by the time you're there, you know the engineer very well and he'll tell you whether it's making it or isn't.

Producers are very good for new bands that have never been in studios. They're very good for setting up session men for arrangements. They do all that stuff that musicians don't really want to do. It doesn't apply so much with rock music, unless people don't know where they're going. I know where I'm going on this stuff, and if I had a producer I would just have to tell him what I wanted, and it's just a copy. It's just explaining to him what I wanted and he'd still probably veer off on another tangent. I don't really need him. ☺

## Record World en Chile

By RICARDO GARCIA

■ Más de un año de exhibiciones continuadas de la película "Jesucristo Superestrella" en uno de los principales cines de Santiago han provocado el curioso fenómeno de convertir esta ópera rock en una obra de tanta popularidad que en esta Semana Santa, en muchas localidades, cercanas a la capital, se vió a la juventud cantando en la procesión del Domingo de Ramos el "hossanna" de la ópera rock. A la excelente venta obtenida con la banda de sonido de la cinta (MCA) el sello **Alba** agrega ahora la edición del álbum con la versión española protagonizada por **Camilo Sesto**. El disco fué presentado a la prensa en un cocktail-conferencia y ha comenzado a venderse en apreciable cantidad.

"Patty Chavez canta a Tito Fernandez" se titula el LP que lanza **Alba** con esta nueva y excelente cantante nacional. Entretanto el sello **Alerce** prepara la edición de "Con amor de hombre," un LP de **Tito Fernandez** que reúne val-

ses y boleros compuestos por el cantante mas popular del momento en Chile.

El compositor chileno **Juan Carlos Gil** entablará demanda por plagio en contra de **Miguel Gallardo** de España. Según Gil, la canción "Hoy tengo ganas de tí," que ha sido publicada con autoría de Gallardo no es sino un plagio de la canción de Gil y Arancibia "Maleza."

El sello **Banglad** distribuirá la producción del sello **Caracol**, compañía independiente que graba los primeros grandes éxitos de **El Sonido de Los Galos**, **José Alfredo Fuentes**, **Carmen Maureira** y otros. **Caracol** tiene en su elenco también al trío **Los Muleros**, de gran impacto en estos días. Anteriormente el sello era distribuido por **IRT-Alba**.

El DJ español **Maito** organiza una presentación de "los superbooms" en Santiago de Chile. Unido a una campaña con **Radio Cooperativa** y **Canal Nacional** de

(Continued on page 103)

## DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Las listas con las estaciones de radio, sus direcciones y personal radial es motivo de gran preocupación de cualquier empresa discográfica en Estados Unidos. Algunas gastan miles de dólares manteniendo ejecutivos que van Estado por Estado de la Unión Americana, entrevistando y haciendo relaciones públicas y reportando a sus empresas los nombres, direcciones cambios en el personal y nuevos planes de las emisoras. Otras, más cómodas, se buscan la manera del localizar estas listas de modo menos digno, ya sea lograndolas a través de empleados poco fieles que se las suministran a las rivales como compensación económica o promesas de trabajo en el futuro. Otras se llenan de pena y lástima y las suplican a las más poderosas. Otras, simplemente se las roban en un abrir y cerrar de ojos. Es elemento vital para las empresas discográficas esta lista. Ahora bien, para las asociaciones cobradores de derechos de ejecución, por la uisto esta lista no tenía ningún valor específico. Según parece esperaban que cada emisora les reportara por obra y gracia de un milagro celestial, sus direcciones, sus "logs" y toda la información, conjuntamente con el chequecito de derechos de ejecución. Eso se llama apatía, vagancia, dejadez y otro epíteto que casi escribo, pero que no sonaría bien. No han cobrado hasta ahora



Roberto Valdes

los derechos de ejecución las asociaciones existentes en su totalidad, porque a nadie le ha importado un bledo, porque nadie ha protestado y porque los compositores ya se han adaptado a la idea de que se les explote y se les despoje de sus derechos. Ahora, suplico a las empresa discográficas en Estados Unidos les suministren dicha lista a las Asociaciones de Derechos De Ejecución aun cuando ellos no se las hayan pedido a nadie o al menos, se las proporcionen si alguien se acuerda de pedirselas. Una asociación encargada de cobrar debe cobrar, sino no tiene porque existir o al menos debe ser denunciada publicamente como incumplidora de sus obligaciones para con los que pretende representar. Ahora bien, en todo esto de los Derechos de Autor, hay una corriente de círculo vicioso, en que casi todo el mundo parece proteger a un espíritu maligno. Algunos editores reconocen que hay otras con un historial impresionante en incumplimiento, otras son más amplias y detallan hasta casos en que sus propias obras han sido cobradas por otra editora del modo más descaro posible. Las empresas discográficas entran también en el círculo vicioso y exclaman: "Cómo vamos a pagar si al fin de cuentas los dineros no van a manos de los compositores?" Y con el cuentecito de las sub-ediciones, en las cuales cada vez que se cede una obra se cede un 50% de sus derechos al sub-editor, cuando llega su derecho al compositor, o es muy pequeño o solo una mera información. Bueno, seguiremos reportando y sobre todo, deseo hacer mención a una frase dicha a este redactor por un editor de los más serios en Estados Unidos: "Estás removiendo materia que ha comenzado a apestar . . . sigue removiendo . . . nos conviene a todos!"



Ximena

"Salsa," la segunda película presentando a los **Fania All Stars** continua al tope de las noticias. En su primera semana de "release" ha sido colocada por "Variety" entre las primeras cincuenta películas en recaudación bruta. "Salsa" será estrenada en Puerto Rico en Mayo 27 en tres teatros simultaneamente y el álbum conteniendo la música de la película ha comenzado a despertar



Alejandra Bravo

(Continued on page 102)

## SALSA GOES DISCO!



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### SALSA SINGLES!

- "GUAGUANCO PA'L QUE SABE," PACHECO, FANIA 755
- "NO VUELVO MAS," CHEO FELICIANO, VAYA V-5102
- "LO QUE ESTOY VIVIENDO," ISMAEL QUINTANA, VAYA V-5098
- "SONAREMOS EL TAMBO," TIPICA '73, INCA 6095
- "MALDADES," TITO ALLEN ALEGRE 4079
- "JULIA LEE," WILLIE COLON & MON RIVERA, VAYA V-5101
- "BONITA," LA CONSPIRACION, VAYA V-5103
- "SALSA," LOUIE RAMIREZ, COTIQUE C-275





# LATIN AMERICAN HIT PARADE

## Albums

### Chile

By RICARDO GARCIA

1. **AMOR LIBRE**  
CAMILO SESTO—Alba
2. **EL AMOR**  
JULIO IGLESIAS—Banglad
3. **LEO DAN VOL. IV**  
LEO DAN—CBS
4. **JULIO IGLESIAS EN VINA DEL MAR**  
JULIO IGLESIAS—Banglad
5. **DAVID GATES**  
SUITE NUBES Y LLUVIA—Asfona
6. **SOMOS**  
PATTY CHAVEZ Y TITO FERNANDEZ—Alba
7. **SUPERVENTAS**  
VARIOS—Banglad
8. **ME GUSTA EL VINO**  
TITO FERNANDEZ—Alba
9. **SONORA PALACIOS VOL. VI**  
SONORA PALACIOS
10. **CON USTEDES**  
JUAN BAU—Alba

### Mexico

By VILO ARIAS SILVA

1. **MORENA DE 15 AÑOS**  
LOS FELINOS—Musart
2. **PALOMA BLANCA**  
LOS 12 MAS—Cisne RAFF
3. **COMO UN DUENDE**  
LOS BABY'S—Peerless
4. **CUATRO LAGRIMAS**  
LOS POLIFACETICOS—EMI Capitol
5. **MELINA**  
CAMILO SESTO—Musart
6. **GUIERO**  
JULIO IGLESIAS—Polydor
7. **COMO TE EXTRAÑO**  
REVOLUCION DE EMILIANO ZAPATA—Melody
8. **COMO ME DUELE**  
SILVIA Y GILBERTO—Cisne RAFF
9. **NUESTRO AMOR ES LO MAS BELLO**  
JOSE JOSE—RCA
10. **LAS PIERNAS DE MALENA**  
EL CONJUNTO AFRICA—Peerless

## Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO — Superando ampliamente la calidad de sus grabaciones a las cuales nos tiene acostumbrados, **Camilo Sesto** logra con su más reciente élepe, la producción más completa que haya realizado hasta el momento.

En el mercado mexicano, ha sido "Melina" el primer tema de este lp de oro que en forma arrolladora invadió toda la República; pero, me anticipo a vislumbrar otros hitazos más de esta brillante producción musical, que se completa con "Amor libre," "Jamás," "Alma de nadie," "Que difícil es ser feliz," "Hablame de amor," "Adiós," "Olvidalo," "Carnaval" y "Piel de Angel."

En estas nuevas grabaciones, **Camilo Sesto** no solo logra el triunfo como intérprete, sino que ratifica su exquisito talento como compositor y demuestra la forma tan notable, que van superandose las producciones españolas, de lo cual deben estar orgullosos todos los involucrados y el sello Ariola-Eurodisc de España que tiene los derechos. En México, la exclusividad está en poder de Discos Musart, una compañía en la cual se respira una seriedad absoluta y garantizada; y un profesionalismo ejemplar, por lo que, en lo que resta del año, Camilo debe mantenerse como uno de los grandes ídolos latinos que estarán en el favoritismo de las multitudes... Muy buenas las novedades que acaba de lanzar Peerless. Se trata de "Mi última carta" de **Los Solitarios**, "El muchacho alegre" con **Los Potros**, "Que más puedo pedir" interpretado por **Los Freddy's** y "Te vas" con el grupo **La Niebla**.

**La Revolución de Emiliano Zapata**, pasó a ocupar el primer lugar de popularidad con el tema "Como te extraño." En este resultado, es justo destacar la incansable y efectiva labor promo-

cional que el sello Melody está realizando con todo su elenco, entre los que se cuentan **Diego Verdaguier** ("Volveré") y **Paul Gerard** ("Que dió te ayude"), ambos con enormes posibilidades para llegar a los primeros lugares... En breve, **Cacho Castaña** hará su debut en México con un sencillo que lanzará el sello Polydor... Ubicados como el dueto revelación de la temporada, **Silvia y Gilberto** (Cisne RAFF) continúan triunfando con el tema "Como me duele"... El "Piper de Oro," trofeo que RCA le otorga a sus intérpretes que han logrado gigantescas ventas; le correspondió esta vez a **Yolanda del Rio**, que lo recibió en una amena comida-agazajo, que estuvo presidida por **Louis Couttolenc** y **Guillermo Infante**, Presidente y Director de Mercadotecnia de RCA respectivamente... **Chamin Correa** reemplazó a **Chucho Rincón** en la Dirección General del Dpto. artístico de EMI Capitol.

### Perlita Leduc

Listo el debut internacional de **Perlita Leduc** (Melody), que será en el Teatro Monumental de Madrid. Perlita acaba de ser una de las grandes triunfadoras, del concurso buscando nuevos valores de la interpretación ranchera. Esperamos que en España, ésta juvenil figura de México, se sienta como en casa... Muchos y buenos son los proyectos que tiene en mente la nueva junta directiva de AMPROFON (Asociación Mexicana de Productores Fonográficos) que preside **Luis Bastón Talamantes**; ojalá y estos se cristalicen, para bien de la industria y el noble negocio de los discos. Nuestro apoyo, por estas causas será incondicional y en su debido momento, lo haré público para que el mundo lo conozca.

## Singles

### Chile

By RICARDO GARCIA

1. **BRINDO POR TU CUMPLEAÑOS**  
ALDO MONGES—Quatro
2. **TE NECESITO TANTO AMOR**  
ELIO ROCA—Polydor
3. **AMOR LIBRE**  
CAMILO SESTO—Alba
4. **LOS SABANALES**  
LUCEROS DEL VALLE—Sol de America
5. **LOS HOMBRES NO DEBEN LLORAR**  
KING CLAVE—Alba
6. **TU ILEGASTE CUANDO MENOS TE ESPERABA**  
LEO DAN—CBS
7. **SI ME VAS A ABANDONAR**  
BUDDY RICHARD—Asfona
8. **EL HUAMAQUENO**  
ROBERTO CARLOS—CBS
9. **UNA VIEJA CANION DE AMOR**  
RAUL ABRAMSON—CBS
10. **LO QUE QUIERO DE TI**  
SILVANA DI LORENZO—RCA

### Los Angeles

By KWKW (Pepe Rolon)

1. **CUANDO UN AMOR SE VA**  
LEO DAN—Caytronics
2. **DEJO**  
LOS MUECAS—CBS
3. **CUATRO LAGRIMAS**  
LOS POLIFACETICOS—Capitol
4. **EL GONDOLERO**  
RAPHAEL—Pronto
5. **UNCA MAS PODRE OLVIDARTE**  
LOS 4 SOLES—Odeon
6. **NO MAS CONTIGO**  
CONJUNTO ALPHA—Musimex
7. **INOLVIDABLE**  
ROBERTO CARLOS—Caytronics
8. **ME AGARRO LA INMIGRACION**  
PAISANOS DEL NORTE—Anahuac
9. **ME ESTA GUSTANDO**  
EDNITA NAZARIO—Borinquen
10. **MARIA LUISA**  
ISMAEL MIRANDA—Fania

### Mexico

By VILO ARIAS SILVA

1. **COMO TE EXTRAÑO**  
REVOLUCION DE EMILIANO ZAPATA—Melody
2. **INTERROGACION**  
LA FRESA SALVAJE—EMI Capitol
3. **COMO UN DUENDE**  
LOS BABY'S—Peerless
4. **COMO ME DUELE**  
SILVIA Y GILBERTO—Cisne RAFF
5. **MORENA DE 15 AÑOS**  
LOS FELINOS—Musart
6. **CUERPO SIN ALMA**  
LAS COLOMBIANITAS—Peerless
7. **VOLVERE**  
DIEGO VERDAGUER—Melody
8. **QUIERO**  
JULIO IGLESIAS—Polydor
9. **AMOR CON AMOR SE PAGA**  
ALAN PAULINO—Musart
10. **SIN QUERERLO ME ANAMORE**  
ALEJANDRA—Musart

### New York

By EMILIO GARCIA

1. **AMOR LIBRE**  
CAMILO SESTO—Pronto
2. **DEJARA**  
JULIO IGLESIAS—Alhambra
3. **CIERRA LOS OJOS**  
YOLANDITA MONGE—Coco
4. **POR CULPA TUYA**  
KING CLAVE—Orfeon
5. **LA MUÑECA**  
ELADEO ROMERO SANTOS
6. **TE NECESITO TANTO AMOR**  
ELIO ROCA—Miami
7. **CARNO MIO**  
ROBERTO LEDESMA—Musart
8. **UNA CARTA**  
LOS TERRICOLAS—Lamar
9. **EN SILENCIO**  
TANIA—Pop Hits
10. **LA PICAZON**  
LOS MELODICOS—Discolando



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### CHICANISIMO

LOS FELINOS—Musart 10570

Los Felinos de Mexico están vendiendo fuerte su "Morena de 15 años (Vicente Maldonado) incluida en este larga duración. Corte típico norteño! Otros temas son "Buscando Novia" (Vicente Maldonado), "Voy a empezar Llorando" (T. Paiz) y "Un Gran amor" (Adolfo Maldonado).

■ Los Felinos from Mexico are selling this package well on the west coast. Their "Morena de 25 años" is moving this lp. Typical chicano music! "Nuestra canción" (V. Maldonado), "Señora Paloma" (Adolfo Maldonado) and "Patiré" (A. Maldonado).

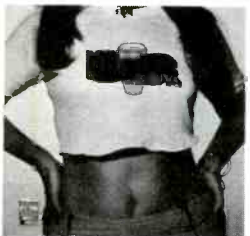


### UNO . . .

ESTELA NUNEZ—Arcano DKL1 3328

Con arreglos de E. Magallanes, Estela Nuñez de Mexico luce sus dotes interpretativas en "Uno" (Marianito Mores), "Cuando te Duela el Corazón" (S. Esquivel), "Tan lejos, Tan lejos" (S. Esquivel) y "Si tu supieras Amor Mio" (Franco y Mino Reitano-Maiao-Rochis).

■ With arrangements by E. Magallanes, Estela Nuñez from Mexico proves her talents when performing "Uno," "Cuando te Duela el Corazón," "Niño Grande de Cabello Corto" and "Amor sin mañana," included in this package.



### HEAVY

LOS MELODICOS—Discolando OLP 8235

Renato Capriles y su Orquesta de Venezuela están alcanzando importantes cifras de venta en las áreas. Aquí se lucen en "Mujeres sin Conciencia" (D.R.), "Dímelo al Reves" (A. de Alemán), "Yo no creo en los Hombres" (N. Saquito) y "Tú, Tú y tú" (A. de Alemán).

■ Renato Capriles and his Orchestra from Venezuela are moving their salsa recordings well. This one is quite good! "Dame tu Mujer" (D.R.), "Rompi tu Puerta" (Luis Kalaff-D. Quesada) and "El Arca de Noe" (A. de Aleman).



### SIEMPRE SANTITOS

SANTOS COLON—Fania XSLP 00482

El siempre vendedor bolerista puertorriqueño en un muy balaceado y comercial repertorio en el cual se destacan "Mi llanto y la Lluvia" (P. Quiros), "Usted" (G. Ruiz-J. A. Zorrilla), "Loco por tí" (J. Fuller) y "Mil Congojas" (J. C. Miranda).

■ Top selling Puerto Rican bolero singer in a very sentimental and saleable package. "Fiel" (C. Alonso), "La Iglesia y tú" (R. Calzado), "Horas y Minutos" (P. Quiros), more.

un interés amplio . . . Ray Barretto está trabajando en la formación de una nueva orquesta que se presentará en el Beacon Theater en Mayo 28. Entre los elementos que formarán parte de ella se cuentan "El Negro" Vivar, Orestes Vilato, Adalberto Santiago, Roberto Rodríguez, Ruben Blades, Tito Gomez y Art Webb. Entre paréntesis, este concierto en el Beacon por la nueva orquesta será grabado por Fania . . . Lanzó Columbia en España la voz de Alfonso Pahino interpretando "Un Amor en tu Vida" y "Vuelve, Amor" . . . Me informa Juan Castro G. desde Chile que Roberto Valdés, cantante que ganó el primer premio en el reciente Festival de la Canción de Viña del Mar, viajará a Buenos Aires para grabar un "elepé" después que termine su actual gira por Chile. Después viajará a Venezuela, donde ya tiene contratos de actuación y planea seguir viaje a España . . . CBS de Colombia está promocionando fuertemente a Ximena a través del tema "Tuya de la Cabeza a los Pies." Un nuevo long playing de esta cantante está ya a la venta y promoción . . . John Storm Roberts estará escribiendo mensualmente una columna relacionada con música de salsa en "Melody Maker," publicación especializada de Inglaterra.

Firmó Microfón de Argentina a Hugo del Carril. Proximamente lanzarán su primer long playing en el sello. En este mes, Hugo se presentará en Mexico, después Nueva York, Colombia, Ecuador, Venezuela, Perú y Brasil . . . Fogata Internacional lanzó a Alejandra Bravo, hija de la compositora cubana Julia Betancourt en "Seamos Sinceros," "Solo y Triste" (Juan Enciso) y "Palomita Mensajera" (J. Betancourt). Le acompaña el Mariachi Los Galleros de Pedro Rey . . . Comienza RCA a recibir altos resultados en Brasil con "Shadows" contenida en un extended play lanzado en Inglés en interpretación del brasileño Danny Rush. Otros números son "You Broke my Heart," "Special Song" y "Anabella" . . . Anuncia Sonolux en Colombia la firma del cantante argentino Silvestre, así como la representación del catalogo Marfer de España en Colombia . . . Velvet lanzó su larga duración de Sophy en el cual se han incluido entre otras "Qué vas a hacer sin Mi" (Lolita de la Colina) "Solamente una Vez," "La Cuarta parte" (L. de la Colina) y "Qué he de hacer para Olvidarte." (M. Otero) . . . Musart lanzó en Estados Unidos un larga duración de Alejandra con arreglos de Jean Poll, Chucho Ferrer y Lazaro Muñiz en producción de Okamura. ¡Muy bueno! . . . Caytronics Corp. ha tomado el catalogo RCA para distribución en Puerto Rico. Estará en vigencia el nuevo acuerdo a partir de Agosto próximo . . . Rico Records lanzó en Nueva York el long playing "Salsa Universal" por Gus Colon y la Orquesta Colon. ¡Muy bueno! . . . Y ahora . . . ¡Hasta la próxima!

Radio Stations mailing lists for record companies are a must! Some Latin companies are constantly spending thousands of dollars covering salaries and expenses of executives who are visiting radio stations in every state of the Union and reporting back to their main offices every single change in addresses or radio personnel. That's the only way to keep those mailing lists up to date. Others are improving their mailing lists as frequently as possible through information received from untrustworthy employees that supply them with all changes by obtaining either promises to get a new job or financial help. Others drive themselves crazy and just steal the list from other companies at a glance. But anyway, a list of radio stations is as important as the record itself. I do not know how any association that is supposed to collect royalties on performance rights could really go ahead without such a current list. If they have simply been waiting for the radio stations to get in contact with them, supply them with their logs and extend their checks in payment of the performance rights, that could be called either negligence or laziness. When you are supposed to collect something you have to go after it. So it is not an excuse. I will appreciate it very much if any recording company (Latin) will supply the existing performance rights association with their listing, even though I know it costs money to have them completed. Perhaps some of the associations will contact you for such a favor. Do not hesitate to help them. I hope they will contact some of you; if not, everything will keep going down the drain. Now, the whole thing regarding composers' royalties is running a vicious circle. Either everybody is helping some malignant spirit in order not to clarify the whole matter or everybody is going nuts. There are publishing companies that even mention others regarding honesty. Some of them even complain about others getting paid for songs that were not their copyright. A great majority of recording companies are asking: "Why should we keep paying royalties when they are not going to the writer?" In that way, everybody accusing almost everybody of irregularities will not force a solution to this very dangerous matter. One of the publishers in the States, as a matter of fact, a very serious and honest one, phoned the other day and told me: "You know, the more you are

(Continued on page 103)

**RR**  
RICO RECORDS

presents



## "SALSA UNIVERSAL"

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Rie  
No Temas  
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Tiempo Cura toda Herida  
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Jurame  
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## En Chile *(Continued from page 100)*

TV, el discjockey español presentará un espectáculo con populares figuras de su país, más algunos artistas chilenos de gran popularidad, como **Jose Alfredo Fuentes**, **Paolo Salvatore** y **Antonio Zabaleta**.

La cantante italiana **Ana Rita Spinacci**, ganadora de premios en dos festivales de Viña del Mar, grabó un single para el sello Sol de America, conteniendo la canción "Imagina," triunfadora en el torneo en temporada anterior, y la reciente canción presentada por ella al concurso de este verano.

**Roberto Valdés**, ganador en Viña este año con "Una noche de amor," de **Carlos Baeza**, fué contratado por una importante empresa publicitaria "Eventos Especiales," la cual promocionará al juvenil intérprete, a través de todo el país. La empresa piensa dar a **Roberto Valdés** un lanzamiento internacional con sus próximos discos.

"Aire libre," el éxito de **Lucien**

**Belmond** en Argentina, fué publicado en Chile por Alerce. A la grabación original del sello TK, se agregaron versos que son recitados por "Renaro," seudónimo de un popular locutor chileno.

La música andina, con instrumentos típicos como charango, queñas, zampoñas, etc., es la nueva tendencia de éxito en el difícil campo de la música folclórica.

El sello Emi Odeon publicó recientemente un álbum LP con la gran orquesta del músico chileno **Juan Azúa**. Azúa, uno de nuestros mejores orquestadores, logró, con la cooperación del equipo técnico de Odeon, un álbum de excelente sonido y una selección de temas de grandes orquestas internacionales.

Otro orquestador que tiene gran prestigio en Chile es **Horacio Saavedra**, cuyos lps con música orquestada han significado buena experiencia de ventas para el sello Arena.

## Nuestro Rincon *(Continued from page 102)*

moving the stick on this, the more it stinks. Keep stirring it, at the end it will be better for everyone involved." Well, that's what I am doing and I do not like the smell either!

"Salsa," the second film to feature the **Fania All Stars**, continues to top the news. In its first week of release, "Salsa" has placed among Variety's top 50 films in gross. Immediately, Fania offices were swamped with calls from eager distributors around the country, all bidding for a crack at what could be the sleeper of summer cinema. "Salsa" will be simultaneously premiered in three theaters in Puerto Rico . . . **Ray Barretto** continues working towards carrying listeners still further into new musical dimensions. A new band is shaping up, loaded with talent, for unveiling at the Beacon Theater on May 28. The Beacon concert will also feature a review of the Barretto experience thus far, with elements of past Barretto bands coming together. Names include "El Negro" **Vivar**, **Orestes Vilato**, **Adalberto Santiago**, **Roberto Rodriguez**, **Ruben Blades**, **Tito Gomez** and **Art Webb**. This concert will be recorded live by Fania . . . Columbia released in Spain their new voice, **Alfonso Pahino**, performing "Un Amor en tu Vida" b/w "Vuelve, amor" . . . **Juan Castro G.** informed me from Chile that **Roberto Valdes**, winner of the Festival of Viña del Mar, will be recording an album in Buenos Aires after touring Chile this month. Then he will fly to Venezuela for performances in Caracas and then to Spain . . . CBS is heavily promoting in Colombia singer **Ximena**. An album was released this week containing her hit "Tuya de la Cabeza a los Pies" . . . **John Storm Roberts** will be writing a monthly column on "Salsa" for Melody Maker, trade publication in England.

## The Coast *(Continued from page 96)*

last week, in **Donna Weiss**, who now fills the spot previously held by "Nashville" girl, **Ronee Blakely** . . . Just who is **Roderic Falconer?**, some people are asking.

WELCOME TO HOLLYWOOD: In their yearly visit to the coast, Capricorn publicists **Mike Hyland** and **Mark Pucci** were given the unofficial Hollywood welcome, when their car was towed away from its slightly over-metered parking space on Sunset. Could this have happened in friendly little Macon, Georgia? . . . And before we forget, there was a reception held for Ted Nugent at the Hyatt House, after his nighter with Quo. Seems a couple of hundred guests were asked to leave by the Sheriff's Department, after somebody complained to the house security guard. Several who were in attendance report that they had rarely seen a more well-behaved crowd, and can't understand what all the commotion was about . . . Lucky **Little Feat**. Frederick's of Hollywood, on April 23, awarded the group "a large gold plaque" in appreciation for the band's use of the lingerie store's likeness on their "Last Record Album." Across the Atlantic, the record was named best album of 1975 by the German Record Academy.

## Dialogue

*(Continued from page 18)*

puzzlement to the fact that even the most successful of enterprises occasionally has a situation that isn't as favorable as the over-all image might be. Perhaps it has taken a little bit of time here to give the company its strong beginnings, but on the other hand I wouldn't regard the past four years as being totally without value in terms of Polydor's establishment in the United States. Some very good things have happened here. We're capitalizing on them. This management is. The difference may be in a style of management which hasn't existed effectively in Polydor in the United States which has existed in Phonogram in the United States. That style encompasses many areas. This management believes in the unique artist. It doesn't believe in a large artist roster. We have a very high standard of excellence as to people we employ and the kind of demands that we make on them. We have a very high sense of regard and concern about our talent from every standpoint. Now to some extent those concepts have been at Polydor, Inc. and to some extent they have not. We have made much progress toward bringing the company to a high level of regard and this is being confirmed from the outside. The current chart positions of Polydor, Inc., the re-signings of, for example, Roy Ayers or Chick Corea are very good signs. I believe that, by the end of the year, Polydor, Inc. will be a rather high impact company.

The other aspect that I believe is of importance is that Phonodisc is rapidly developing into as good a company in distribution as there is in the country. It has extraordinarily good management right now. We have just added Rich Leonetti of Pickwick International as VP of sales, we have a new finance officer, Hans Hoogeven, who has come to us from Europe, and Phonodisc will very shortly announce the hiring of a new vice president in charge of operations. The company has extraordinarily good tools with which to operate—probably one of the best developing electronic data processing systems in the United States. There will be a great flow of marketing information to the operating companies out of this system. We're a company with a great deal of upward thrust potential because as a group we sit in about the seventh or eighth position in the industry with much penetration, yet to experience good financial resources, and with excellent personnel. All of this contributes to an atmosphere very attractive to presently successful as well as artists in the need of discovery.

**RW:** How do you guide a particular artist to one of the labels?

**Steinberg:** A&R staff is peculiar to each of the companies and this initiates a great deal of the a&r activity for each of the companies. Basically my assistance is in creating the decision-making environment as well as in the resultant contract negotiations. But the origin of the talent is with the a&r men who are operating distinctly for the two companies. Talent in a specific company is bringing us other talent, too.

**RW:** It seems as though your major contribution at Mercury (which then became Phonogram) was organizational. Is that, and the role of negotiator, still your major concern?

**Steinberg:** Yes, plus the fact that (I don't know quite how to put this) over the years in the industry I find that I have a very high regard for talent. I enjoy the whole ambience in which we find ourselves in the selection of the artists, in the development of the artists and the eventual success of the artist. There is nothing more exciting in this business than being at the beginning, for example, of the signing of BTO with little else than the gut feeling that they had great potential and then finding that our feelings were accurate. We had this massive traditional question mark: going to the marketplace to find out whether the consumers agreed with us; the excitement that goes with finding that, yes, these are commercially talented people and that we've made a good decision; that we've played our role in their development is probably one of the most exciting areas that can be found in any industry. The organizational side of the foregoing connotes the existence of a staff that can contribute to making the artist decision. Once that decision is taken, a staff that can, at least, guarantee that we can find out whether we have or haven't made a good decision. Basically that means making certain that the consumers of our industry have an opportunity to hear the talent and make a judgement. I'd say that in the artists area right now my concentration is in the whole process of selection, in development of talent, in relating myself to the executive vice presidents of the two operating companies, the president of Phonodisc, and in relating myself to the financial officer of each of the companies which then leaves to the executive vice presidents of the two operating companies the massive area of marketing, promotion, public relations and the coordinating of that whole cycle of both people and events. ☺

## CANADA

By LARRY LeBLANC



■ TORONTO—PR firm Charles-Dunne and Owens has firmed a representation deal with the Music Shoppe International booking company . . . **April Wine** begins its massive cross-Canada tour at the end of the month . . . **Paul Horn** has been hired to compose the musical score for "Shadow Of The Hawk," to be filmed on Vancouver Island this spring. The film is being produced by **George Kemeny** and directed by **Darryl Duke** and stars **Jan-Michael Vincent, Marilyn Hassett** and **Chief**

**Dan George** . . . Producer **Jack Douglas** will produce the second **Moxy** lp for Mercury. The band's first lp, released 2½ months ago in Canada, has been released in the U.S. and is scheduled for release in Australia, Singapore, Sweden and France. Phonogram, Milano in Italy has picked up the band's current single, "Sail On, Sail Away."

The Pittson Corp., manned by producer **Manny Pittson**, has completed specials for TV syndication for **Roger Whittaker, Nana Mouskouri** and **Los Indios Tabajaras**. The Roger Whittaker special will be first shown on CBC-TV in July. Pittson is also working on the development of new shows for **Allan Nicholls, Marg Osburne** and **Michael T. Wall** . . . S.R.O. management firm has presented three gold records in conjunction with **Rush's "Fly By Night"** lp. **Duff Roman** and **Benji Karsh** received gold on behalf of CHUM-FM for presenting the world premiere of the album. **Don Shafer** of CHUM-FM received a gold album for being the first announcer in the world to air the lp. The third gold lp was presented to **Nevin Grant** (CKOC-Hamilton) for being the first AM station to program the lp. Both the single, "Fly By Night," and the lp went top 5 in Hamilton.

**Carroll Baker**, the c&w songstress who almost stole the attention away from the award winners at the Juno Awards, was signed to an RCA recording contract during an unusual ceremony at the top of the CNR Tower here . . . A flu-ridden **Freddy Fender** turned in a incredible 40 minute set at the Zodiac Room, The Ramada Inn at a GRT party in honor of their newly-acquired association with ABC Records . . . Newly-signed to Quality Records is **Opus 5** with an lp released on the Celebration label. Quality hosted a press reception at Montreal's Le Gobelet to debut the lp "Contre-Courant."

Opening act on the late-April **Kiss** tour of Canada, comprised of 10 dates, was **Hammersmith**. Producers of the package were **Donald K. Donald** and Concert Productions International . . . New appointments at London Records include: **Adrian Bilodeau** as western regional marketing manager, a newly-created post; and **John Dufour** as eastern regional marketing manager, also a newly-created post. Ms. **Luckie Hahn** has been appointed a promo rep for London and will be responsible for promotion of English product in Quebec, the Maritimes and Eastern Ontario (Ottawa Valley).

New **Joey Miller** single for London is "How Could We Let It Happen," produced by **Harry Hinde** at RCA Studios here . . . Toronto municipal officials will soon be making an announcement of their decision for the site of the new Massey Hall. Four sites are under study.

### CBS International Promotes Reg Maton

■ NEW YORK—Reg Maton has been appointed to the newly-created position of director of personnel, CBS Records International, by Paul Russell, CRI vice president and assistant to the president.

In his new post Maton will be responsible for initiating and implementing an organizational structure and management development program for CRI, its regional offices and subsidiary companies overseas, and for directing and coordinating the

division's compensation plans and human resource policies. He will report directly to Russell.

Maton joined CBS in 1972 in the office of corporate planning, serving first as associate director then as director, working with the CBS Publishing Group and the CBS Communications and Technology Group; he was made director, planning, CBS Records International in 1974. Previously he held staff positions at AT&T and the Southern New England Bell Telephone Company.

## ENGLAND

By RON McCREIGHT

■ LONDON—**Leo Sayer** again demonstrated his outstandingly original talents at the Fairfield Hall last Sunday (18), one of several successful appearances on his current British tour. Sayer's unique brand of showmanship never gets the upper hand on his unquestioned musical ingenuity. An immaculate set consisting of Sayer's self-composed string of hits as well as several imaginative album titles was enhanced by an accomplished and well rehearsed back-up unit.

Decca artist **John Miles** returns from America, where he has made several promotional radio and TV appearances, to complete his first nationwide British tour including a Hammersmith Odeon show on June 6. Other recent major breakthrough act, **Slik**, follows up "Forever & Ever" with another **Bill Martin/Phil Coulter** song and production, "Requiem." Slik's first album will be released by Bell on May 21, backed up by their debut tour, which commences on June 1 and culminates with two shows at the New Victoria on June 30 and July 1.

Pye hosted a reception at the Inn On The Park hotel for **Gladys Knight & the Pips**, who will be the subject of Radio One's "Insight" program on May 9, presented by Paul Gambaccini, and will also undertake promotional radio and TV dates. **Neil Sedaka** arrives shortly to commence his 12-date British tour coinciding with the release of his "Steppin Out" album (Polydor), and the much-acclaimed **Patti Smith** will reveal her talents to London audiences at the Round House on May 16-17 after appearing in BBC-TV's "Old Grey Whistle Test" on May 11.

Decca Ltd. has been honored with the Queen's Award To Industry in recognition of a consistent high level of exports. The record division was credited with exports exceeding £6 million for the year ending March 31, 1976. The EMI group has also achieved this honor with Queen's Awards going to EMI Medical Ltd. and EMI Central Research Laboratories, giving the group a total of seven awards to their credit.

Deals just concluded by Chrysalis, which has signed **Cajun Moon** for worldwide recording; Magnet, which is now pacted with Carrere Records for French distribution on a joint Magnet/Corea label; Rondor Music, where **Phil Dennis** (writer of several hits, including one for **Colin Blunstone**) joins the company's already impressive list of writers; and April Music, which has just concluded a long-term publishing deal with **Lone Star**, the six piece band being tipped for Stardom by CBS.

**Hudson-Ford's** "Waterfall" single is a good start to their relationship with CBS, with other strong singles this week coming from **Cliff Richard** ("Devil Woman"—EMI), **David Bowie** ("TVC-15"—RCA) and **The Baker Gurvitz Army** ("Tracks Of My Life"—Mountain).

### RCA Fetes Los Indios Tabajaras



RCA Records recently hosted a reception honoring recording artists Los Indios Tabajaras on the occasion of their 14th anniversary with RCA. Shown here at the reception are (from left) Jose Vias, director, international planning & administration, RCA Records; Joao Araujo of TV Globo, Rio de Janeiro; Ethel Gabriel, who produces Los Indios; Los Indios; Lauro Soutello Alvis, Consul General from Brazil to New York; Mike Berniker, division vice president, pop a&r, RCA; and Adolfo Pino, managing director of RCA's Brazilian recording subsidiary, who had flown to New York for the event.

## Red Seal Sets May LP Release

■ NEW YORK — RCA's May Red Seal release will focus on new albums by a number of new artists in the classical field.

Tashi, the chamber group led by pianist Peter Serkin, has recorded Messiaen's Quartet for the End of Time; violinist Eugene Fodor and the New Philharmonia Orchestra conducted by Peter Maag are featured on Mendelssohn's Concerto in E. Minor; the Cleveland Quartet is featured on a special Bicentennial LP which includes works by Barber and Ives; pianist Tedd Joselson has recorded Prokofieff's Sonatas No. 2 and 8; cellist Lynn Harrell and pianist James Levine perform sonatas by Schubert and Mendelssohn; pianist Emanuel Ax plays Chopin's Andante Spianato and Grande Polonaise Brillante, Nocturne in B, Scherzo in E and Polonaise Fantasie; soprano Judith Blegen sings Songs by Wolf and Strauss; and flautist James Galway performs on "The Man With the Golden Flute," accompanied by the National Philharmonic Orchestra conducted by Charles Gerhardt.

## Mushroom Taps Beery

■ LOS ANGELES — Lana Beery has joined the staff of Mushroom Records, Inc., as assistant to label general manager Shelly Siegel, effective immediately, Siegel has announced. She will headquarter out of the label's Los Angeles office and will be involved in all facets of Mushroom operations.

Beery comes to Mushroom following one and a half years at Chelsea Records and five and a half at London Records.

## Palmer Power



Island recording artist Robert Palmer recently closed out his national tour with a two-night appearance at The Bottom Line in New York. Palmer, performing with his all-new band, presented material from both of his Island LPs, "Pressure Drop" and "Sneakin' Sally Through The Alley," in addition to new songs. A new album and a follow-up tour are being planned for later this year. Among those to turn out for the four sold-out shows at The Bottom Line was Ms. Vanessa Redgrave, who is currently appearing off-Broadway in "The Lady From The Sea." Ms. Redgrave is shown above with Robert Palmer following the last of his performances.

## 'The Ritz' at Roseland



The Salsoul Orchestra's appearance at Roseland's "Puttin' On the Ritz" discotillion last week made the 43-piece band the largest ever to play Roseland. Shown at the gala are (top left) CBS Records Group president Walter Yetnikoff and Cayre Industries president Joe Cayre with their wives, Trina and June; (top right) Salsoul artist Carol Williams joining the Orchestra onstage to sing her current release, "More;" (bottom left) one of the many exotic couples at the event; (bottom right) some of the reported 3,000 dancers attending the Discotillion.

## Private Stock Builds Campaign Around 'Bicentennial' Gold' LP

■ NEW YORK — Private Stock Records has utilized radio, television, print and a troupe of live dancers to launch "Bicentennial Gold" by the DCA Experience.

"Bicentennial Gold," which includes such "standards" as "Yankee Doodle Dandy," "My Country 'Tis Of Thee" and "The Battle Hymn of the Republic" interpreted in an uptempo style, is being brought to life in clubs throughout New York City via

special appearances by a dance group featuring "Uncle Sam" in full regalia flanked by four girls in abbreviated "stars and stripes" outfits dancing to cuts from the album.

At the same time, the album is being supported by 100 radio spots in the New York metropolitan area; by record store window displays at Sam Goody's, Korvettes, Colony, Nappy's, Record Haven, Harmony Hut, King Karol and Downstairs Records; by print advertising; and by in-store album play.

Additional merchandising tools include easel back displays, posters and shopping bags. Each item features the album's James Grashow cover depicting Uncle Sam, the American Eagle, the Statue of Liberty, George Washington, Abe Lincoln and Ben Franklin playing in a rock band for the pleasure of powdered-wig dancers.

## NBC Pacts Davis For Four Specials

■ LOS ANGELES—Mac Davis has been signed by NBC-TV to star in two specials a year for the next two years, it was announced jointly by Mike Weinblatt, NBC-TV executive vice president, and Sandy Gallin of Katz-Gallin Enterprises, Davis' personal managers.

## Kennedy Joins Private Stock

■ NEW YORK — Private Stock Records vice president of promotion Noel Love has announced the appointment of Lois Kennedy as the label's field promotion representative in the Greater Boston area.

Prior to joining Private Stock, Ms. Kennedy handled midwest regional promotion for Chelsea Records. In addition to independent promotion on the west coast and local promotion for United Artists in the Cincinnati area, Ms. Kennedy's background includes stints at WNHC in New Haven and WBZ-TV in Boston where she originally broke into the business. She will report to national promotion director Howard Rosen.

## A&M Promotes Primary

■ NEW YORK — The college department of A&M records, headed by Bob Wunderlich, joined forces with a non-profit organization called Student Vote '76 last week to sponsor a series of public service announcements for radio urging students to register for the June California primary.

Deadline for registration was yesterday (9). In a packet sent to college radio music directors, Wunderlich included literature from Student Vote '76, as well as several 30 and 60-second PSA's he wrote himself.

To tie the campaign in with A&M, Wunderlich suggested the use of "Stand For Your Rights" from the recently-released Gary Wright & Spooky Tooth package as a music bed for the announcements.

## ATV-UK To Remain With United European

■ United European Publishers has announced that ATV UK will remain the company's British partner despite the departure of managing director Geoffrey Heath to set up his own company. Heath will be succeeded by Peter Phillips.

Trudy Meisel of the Meisel Group-Berlin, the German partner of UEP, presented the firm's first gold record last month to the German version of "Rocky," by Frank Farian on Hansa Records.

## MacLaine's Kicks Are Higher

■ NEW YORK—Shirley MacLaine took her just desserts for a bad taste ad lib opening night, apologizing publicly and excising the remark from her Palace show. But other jokes and comments were reported as well—Earl Wilson seemed bent on printing each quip verbatim—and some of the edge was cut from under her act. Too, much is drawn from her CBS-TV special. A clever person and an excellent dancer and singer, however, even familiarity could not diminish her impact overall.

### Singing And Dancing

The songs are Cy Coleman's, the act bound together by Fred Ebb, and while the show evidences signs of a wearied world traveler, it all comes back to the singing and dancing. Shirley MacLaine's kicks are higher than those of her gypsies, and as out of breath as she seems between songs, the next is put forth with as much energy as the last. And her enthusiasm appears to be 100 percent sincere. When she says early in the evening that this is the kind of show she's wanted to do since the start of her career—when, as an understudy, she went

on for Carol Haney in "Pajama Game"—"but there were a lot of things I guess I had to do first," they are words that are heartfelt.

### High Energy

If one could rate a show such as this exclusively on personality or energy or love exuded from the stage, "Shirley MacLaine Live At the Palace" would rack up the accolades to keep it at the Palace for years on end. As it is, two weeks will probably not satisfy the demand for tickets. Perhaps that is for the best, though. Given Ms. MacLaine's varied interests and her tendency to keep on working within the media she explores (film, television, writing, etc.), maybe we can expect another more spontaneous and free flowing Broadway visit at a future point in time.

Ira Mayer

## ABC Rec. & Tape Names Pockrandt

■ NEW YORK — The appointment of Ray Pockrandt as vice president and general manager of the newly-created Electronics Distribution Division of ABC Record and Tapes Sales Corp. has been announced by Herbert J. Mendelsohn, president of ABC Record and Tape Sales.

## Honey and Nightman Sign with Haven

■ LOS ANGELES—Haven Records has signed Honey White And The Nightman to a recording pact, according to Haven VP and general manager Eddie Lambert. First release will be "All Night's All Right" single by the duo, who are really back-up singer and producer Carol Carmichael and session guitarist Dean Parks.

## Mercury Honors BTO



Phonogram, Inc./Mercury recently honored Bachman-Turner Overdrive with a luncheon at Yamashiro in Hollywood. Shown from left: Randy Bachman; Fred Turner; Blair Thornton; Robbie Bachman; Emiel N. Petrone, branch manager of Phonodisc; Denny Rosencrantz, west coast a&r Mercury Records.

## Lion Eyes



Atlantic recording artists the Don Harrison Band dropped by the L.A. Record World office with their friend Neal, the record promoting lion. Neal is featured on the cover of the group's debut album, and he is the subject of a verse in the "Sixteen Tons" single culled from the same album. Pictured from left (standing) are band member Russell Da Shiell; Tony Mandich, Atlantic west coast artist relations; band member Doug "Cosmo" Clifford; Record World VP Lenny Beer; and band member Stu Cook; (kneeling) Record World's Eliot Sekuler; Don Harrison; Neal; and Atlantic's west coast director of publicity Bob Emmer.

## RCA Launches Flying Dutchman Promo

■ NEW YORK—RCA Records is mounting a month-long merchandising campaign to support the entire Flying Dutchman catalogue and spotlight five specific albums, it was announced by Mort Weiner, director, custom labels, marketing.

According to Weiner, May has

## UA Names New Distribs

■ LOS ANGELES — Dan Alvino, national sales manager, United Artists Records has announced the addition of two new distributors for United Artists and Blue Note produce. The new distributors are South Seas Distributors in Honolulu, Hawaii, and Heilicher Bros. in Memphis. These replace Eric of Hawaii, and Record Sales/Handelman in Memphis.

been designated "Flying Dutchman Month" at RCA and a comprehensive marketing plan has been created around the theme "The Contemporary Sounds Are On Flying Dutchman."

The five Dutchman albums to be featured in the May push are: "A Dream Deferred" by Oliver Nelson; Groove Holmes' "I'm In The Mood For Love," "Sometime Other Than Now" by Steve Marcus Count's Rock Band; Lonnie Liston Smith and The Cosmic Echoes' "Reflections Of A Golden Dream," and Mike Wofford's "Scott Joplin: Interpretations '76." The Lonnie Liston Smith and Mike Wofford packages are already in release.

The Contemporary Sounds program has been designed to hit hard on the dealer level and also to re-acquaint reviewers throughout the country with the artist and product depth of Bob Thiele's Flying Dutchman line. For this purpose, a special pocket-sized Dutchman catalogue will be forwarded in quantity to all accounts for use as counter customer giveaways. The catalogue will also be included in a comprehensive press kit prepared for complete circulation to promotion and sales departments at RCA, as well as to the nation's reviewers. A Flying Dutchman poster for in-store placement will feature many of Thiele's catalogue artists.

Adding to the May-long program will be sales aids created especially for Lonnie Liston Smith that include two wall posters and a full-color stand-up poster of that artist.

## WB 'Billy Joe' LP

■ LOS ANGELES — Later this month, Warner Bros. Records will release the original soundtrack album to the forthcoming Warner Bros. motion picture, "Ode to Billy Joe." Based on Bobbie Gentry's 1967 hit record, the film, directed by Max Baer ("Macon County Line") and starring Robbie Benson and Gynnis O'Connor, premieres in early June at selected theatres throughout the South and will open around the country later.

Bobby Gentry — who wrote and recorded the original "Ode to Billy Joe" in 1967—has rerecorded the title piece for inclusion in the soundtrack album. Additional scoring for the film and album was supplied by composer Michel Legrand; whose credits include the "Summer of '42" theme.

Warner Records and the film studio are coordinating merchandising and promotional efforts on behalf of "Ode to Billy Joe."

## Renaissance To Tour

■ LOS ANGELES — Renaissance embarks upon a concert mini-tour this week, in conjunction with release by Sire Records of a new lp, "Renaissance Live at Carnegie Hall," the group's first live set on record.

## Anderson Joins WB

■ NASHVILLE — Frank Anderson has been appointed southwest regional director of country promotion and sales for Warner Bros. Records. The announcement came from Warners director of country music Andy Wickham.

Based in Dallas, Anderson will cover markets in Texas, Oklahoma, Mississippi, south Alabama and west Florida, reporting directly to Stan Byrd, newly appointed director of national country sales and promotion.

### Background

A 32 year veteran of the record business, Anderson comes to Warner Bros. from the Dallas WEA branch where he has done sales and promotion since 1971. Previous posts include stints with B&K Distributors and Big State Distributing; he earlier served as sales manager for Capitol Records' Dallas branch.

## Polydor Names Pride Country Promo Dir.

■ NEW YORK — Arnie Geller, Polydor Incorporated's national promotion director, has announced the appointment of Jack Pride to the position of national director of country promotion. Pride will be headquartered at the Polydor/MGM office in Nashville.

Pride has held the positions of local country promotion manager in Atlanta and Nashville and then national country promotion director for Mercury records during his four years with that label. Prior to his work at Mercury, Pride had eight years of disc jockey experience at such stations as WAYS in Charlotte and WAPE in Jacksonville.

Pride will report directly to national promotion director Arnie Geller.

## '76 Fan Fair Schedule Announced

■ NASHVILLE — With registrations to the Fifth Annual Country Music Fan Fair already near the 10,000 mark, Fan Fair '76, scheduled for June 9-13, will provide fans with the biggest line-up of talent and activities offered in the event's history.

The \$25 registration fee includes a bluegrass concert, ole time fiddling contest, picture taking and autograph sessions with country artists, 25 hours of live entertainment, three lunches, a ticket to Opryland USA and the Country Music Hall of Fame, and admission to the large exhibition area.

The following agenda lists all Fan Fair happenings:

Monday and Tuesday, June 7-8: slow-pitch softball tournament, Two Rivers Park; Wednesday, June 9: Noon—to be announced: bluegrass concert; 6:00 p.m.: IFCO Banquet and Show (Plaza Deck and Auditorium; not included in registration).

Thursday, June 10: 10:00 a.m., exhibits open (lower level); 10:00 a.m.-12:00 noon, Capitol Records Show; Noon-3:00 p.m., lunch (Plaza Deck); 3:00 p.m.-5:00 p.m.,

ABC/Dot Records Show; 7:00 p.m.-9:00 p.m., MCA/Records Show; 9:30 p.m.-11:00 p.m., Mercury Records Show.

Friday, June 11: 10:00 a.m., exhibits open; 10:00 a.m.-12:00 noon, RCA Records Show; Noon-3:00 p.m., lunch (Plaza Deck); 3:00 p.m.-5:00 p.m., Hickory Records Show; 9:30 p.m.-10:30 p.m., Columbia/Epic/Monument Records Show; 9:30 p.m.-10:30 p.m., Elektra Records Show; 10:30 p.m.-12:00 Midnight, Nashville Songwriters Show.

Saturday, June 12: 10:00 a.m., exhibits open (close at 2:00 p.m.); 10:00 a.m.-11:00 a.m., 4-Star Records Show; Noon-2:00 p.m., lunch (Plaza Deck); 2:00 p.m.-4:30 p.m., Reunion Show.

Sunday, June 13: Noon-6:00 p.m., Grand Masters Fiddlin' Contest (Opryland).

## GRT Pacts Casino; Casino Signs Dean

■ NASHVILLE — GRT Records of Nashville has disclosed the completion of a distribution pact with Casino Records. Simultaneously, Casino Records president Carl Friend has announced the signing of a long term recording agreement with Jimmy Dean.

Dean, who has been absent from the music scene for the past several years while he devoted himself full-time to the building of a breakfast sausage empire, has already completed his first sessions for Casino. From that session the label has rush-released a special six-minute Mother's Day tribute, in the nature of a public service message, which is already in the hands of radio stations throughout the country. (See separate story.)

According to Sam Cammarata, chairman of the board of Casino, the label will maintain its present offices in Memphis and Houston and will open an additional office in Nashville in the immediate future.

# NASHVILLE REPORT

By RED O'DONNELL



■ What They Are Saying: Playboy Records' local (country) **Eddie Kilroy**: "I mentioned to **Mickey Gillely** that an album of him and his first cousin **Jerry Lee Lewis** might be just what the public wanted. Mickey and Jerry Lee immediately agreed. I suggested it be on the Playboy label, naturally. And if that wasn't satisfactory two separate albums—one on Playboy and one on Mercury (Jerry Lee's label) be released. We could have two popular pianists and singers going for us. The people at

Mercury insisted it be released on their label. And that's where that stands (still) at this time.

"By the way," added Kilroy, "Jerry Lee and Mickey have a first cousin named **Jimmy Lee Swaggart**, an evangelist in Baton Rouge, La., who also sings and plays the piano. Jimmy Lee has a religious program on TV that is widely syndicated—and his gospel music albums really sell. Jimmy Lee is a one-man conglomerate."

Singer **Barbara Mandrell**: "I have more than 50 plants growing in our home—you know, just house plants. I have so many that my husband (**Ken Dudley**) says he needs a machete to get through the house.

"No, I do not talk to the plants. However, I believe the plants known when my mother-in-law (**Beth Kurtz**), who lives with us, and I are away from home on a tour and Ken is not with us. I say this because it seems that when we return they (the plants) are sort of

(Continued on page 110)

## WB Signs Owens

■ NASHVILLE — Buck Owens has signed a long term exclusive Warner Bros. Records contract, it was announced by Andy Wickham, Warners' director of country music. Owens has already begun preliminary work on his first album for Warners with Norro Wilson, country a&r director, producing the initial sessions in Nashville.

Owens continues as regular host of the nationally syndicated "Hee Haw" TV series while maintaining a full schedule of personal appearances. His headquarters remain in Bakersfield, California where his principal offices and staff are located.

## COUNTRY PICKS OF THE WEEK

**SINGLE** **JONI LEE**, "ANGEL ON MY SHOULDER" (S. Flint; Warner-Tamerlane, BMI). All the elements of a monster record are here—extremely tasteful production, cute song with ear catching lyrics and Joni singing in a little girl whisper. The timing is perfect with spring here and love in the air, on the ground and on the radio. She's carrying a hit! MCA MCA-40553.

**SLEEPER** **JOE STAMPLEY**, "WAS IT WORTH IT" (B. Wayne-M. Moore; Al Gallico, BMI). Joltin' Joe pours out a ballad that has him wondering if lovin' a lady was worth the price. The song is spiced with Joe's distinctive vocals and some soft strings that carry the tender ballad's melody all the way through to the end. It's worth it. Epic 8-50224.

**ALBUM** **SAMMI SMITH**, "AS LONG AS THERE'S A SUNDAY." The album, packaged in a classy cover, is Sammi's debut on the new label, and she's certainly starting off on the right foot. "Got To Have That Man," "A Reason To Go Home," "Good Mornin' Sunshine, Goodbye" and "Virginia's Real" are the best of a fine album. As long as there's a Sammi, there'll be a great album. Elektra 7E-1058.



# COUNTRY HOT LINE

By MARIE RATLIFF



■ **FEARLESS FORECAST:** Incredible harmony marks a monster for Porter Wagoner & Dolly Parton! The stylish duo comes off in superb fashion on "Is Forever Longer Than Always" — there's no stopping it!

Jimmy Dean has an all-market monster in his tribute to mother called "I.O.U." Instant phone response wherever played — watch out!

Charley Pride enters the gospel singles market with "I Don't Deserve A Mansion" and its commercial sounds are already making inroads on country charts. Adding it this week are KCKC, KSOP, WJQS and WENO.

Instrumentally speaking, Maury Finney's "Rolling In My Sweet Baby's Arms" is being aired consistently in Akron, Peoria and Indianapolis.

Reviving the Waylon Jennings classic "Ladies Love Outlaws," Jimmy Rabbitt is hopping on playlists at WIRE and KCKN.

Larry Steele is seeing flip action on his new single; "Remember When" is beginning to show well in the southwest.

Album Action: Heavy interest in the Don Williams cut, "Time," from his new "Harmony" lp at WHOO, KBOX and WHK; "I Don't Want the Money" is the choice at WSLR. "Crispy Critters" is frequently mentioned from the C. W. McCall "Wilderness" album.

The new Bobby Goldsboro tearjerker has a happy ending for a change! "A Butterfly For Bucky" is on the move at WWOK and WCMS.

Barbara Mandrell has a strong entry in "That's What Friends Are For," being added all across the country; Tom T. Hall's "Negatory Romance" starting in the southeast.

Monster Movers: Carmol Taylor, Ray Stevens, Rex Allen, Jr., Tom Bresh.

## SURE SHOTS

Jimmy Dean — "I.O.U."  
Joni Lee — "Angel On My Shoulder"  
Sonny James — "When Something is Wrong With My Baby"

## LEFT FIELDERS

LaCosta — "Lovin' Somebody on a Rainy Night"  
Randy Cornor — "Heart Don't Fail Me Now"

## AREA ACTION

Carl Smith — "If You Don't, Somebody Else Will" (KKYX, KPIK)  
Big Ben Atkins — "Them Old Love Songs" (WSDS)  
Merrill Lane — "Running Back To You" (KIKK, KENR)  
Red Sovine — "Giddy Up Go" (WINN)

## HOTLINE CHECKLIST

KAYO, Seattle	KSOP, Salt Lake City	WJJD, Chicago
KBOX, Dallas	KVOO, Tulsa	WJQS, Jackson
KBUL, Wichita	WBAM, Montgomery	WMC, Memphis
KCKC, San Bernardino	WBAP, Ft. Worth	WMOP, Ocala
KCKN, Kansas City	WCMS, Norfolk	WPLO, Atlanta
KENR, Houston	WENO, Nashville	WPNX, Columbus
KIKK, Houston	WGBG, Greensboro	WSDS, Ypsilanti
KJJJ, Phoenix	WHK, Cleveland	WSLR, Akron
KKYX, San Antonio	WHOO, Orlando	WSUN, St. Petersburg
KLAK, Denver	WIL, St. Louis	WWOK, Miami
KPIK, Colorado Springs	WINN, Louisville	WXCL, Peoria
KRMD, Shreveport	WIRE, Indianapolis	

## Playboy Tops Chart

■ This week Playboy Records holds down the number one position on the **Record World** country singles chart with "Don't The Girls All Get Prettier At Closing Time" by Mickey Gilley, marking the second time in the past year they have received a number one record and only the third time during the past year that an independently distributed label has received the coveted number one position. In addition to the two Playboy number ones, Melodyland Records had a number one with T. G. Sheppard's "Devil In A Bottle."

## MCA Re-Signs Smith

■ LOS ANGELES—Cal Smith has re-signed his recording contract with MCA Records. Smith first joined the label in 1965, and has had success with the label with such records as "Country Bumpkin."

## Cochran Relocates

■ NASHVILLE — Wally Cochran and Associates have announced their move to the Faron Young Executive Building. The firm, which specializes in independent record promotion and public relations, was previously in the Music City Recorders building.

## Nashville Report (Continued from page 109)

wilted—but soon perk up. I suppose Beth and I have the 'magic touch,' the green thumb or something—and Ken does not.

"No I have never tried singing to the plants."

The pretty blonde changed the subject from plants to children: "Our two-month old daughter is named **Jaime**. No, not Jamie. We named her for TV's 'Bionic Woman.' I had never heard of the name until I saw it on the TV screen. Jaime is two hands full. She is sometimes as difficult to keep up with as the 'Bionic Woman.'"

Dolly Parton, whose "Dolly" syndicated TV series is now being taped here (she is the first female country music artist to host a series): "Nervous? A bit, but not as much as I thought I would. And doing the series is more thrilling and exciting than I thought it would be. It, thus far, has been no strain or pain. I am comfortable with what I'm doing thanks to the guests. Last week, when Linda Ronstadt and Emmylou Harris were on, they did most of the work."

LaVerne Layne, who is featured on the Junior Samples and Randy Boone road shows: "I am about recovered from injuries received when a horse I was riding reared up and threw me to the ground. Would you believe the accident happened in Gallup, N. M." (And that's not a Gallup Poll-ish joke.)

William S. Smith, Fresno (Calif.) county district attorney: "We had a fund-raising barbecue (buffalo meat) and show here. Teddy and Doyle Wilburn were the main performers and did an excellent job. Doyle arrived a few days before the event and was actively involved in promoting it. We raised more than \$10,000 (net) for the Fresno chapter of United Cerebral Palsy Association—and I, speaking for the sponsors, want to go on record (with a bullet) as saying we couldn't have done it without the Wilburn Brothers. God bless them."

## Radio Seminar Selects New Board



Pictured from left are the board of directors for the Country Radio Seminar: Jerry Seabolt, Tom McEntee, Barbara Starling, Charlie Monk and Biff Collie. The committee has announced that Mac Allen of KIKK has been named agenda chairman and Terry Wood of WONE vice chairman for the coming seminar, while Lynn Shults of RCA has been named industry chairman and Nick Hunter of Playboy vice chairman for the 1977 Country Radio Seminar. Last year the Seminar named its first scholarship recipient with "three or four more" planned for this coming fall. The committee also announced that the 1976 Seminar netted \$10,000.



# COUNTRY SINGLE PICKS

## COUNTRY SONG OF THE WEEK

**SONNY JAMES**—Columbia 3-10335

**WHEN SOMETHING IS WRONG WITH MY BABY** (D. Porter-I. Hayes; Pub. Pending)

Sonny comes up with a soulful, bluesy selection that has a hook big enough to catch a whale of a hit. Gentlemanly funk will make this a charttopper.

**JOHNNY RUSSELL**—RCA PB-10667

**THIS MAN AND WOMAN THING** (J. Strickland-J. Russell; Rogan, BMI)

Big John hooks a winner here singing about the sweetness of sin. Both men and women will be developing a "thing" about this—it's got all the ingredients.

**PORTER WAGONER AND DOLLY PARTON**—RCA PB-10652

**IS FOREVER LONGER THAN ALWAYS** (P. Wagoner-F. Dycus; Oweoar, BMI)

Perennially popular duet ponders the musical question of "is forever longer than always?" The answer is "it's a hit" and "it'll play forever."

**ARCHIE CAMPBELL**—Elektra E-45316-A

**MORE OR LESS** (G. Barnhill-B. Innes-D. Statler-J. Wilson; Chappell, BMI/Unichappell, ASCAP)

Look out, ol' Arch has quite a problem on his hand that he delivers as only the King of Hee Haw could. It'll tickle your bones and light the phones!

**JOEL SONNIER**—Mercury 73796

**HE'S STILL ALL OVER YOU** (B. McDill-W. Holyfield; Hall-Clement/Maplehill/Vogue, BMI)

Joel delivers some stone country here and the Cajun is ragin' with a hit. Soulful sound will have no trouble catching on quickly.

**KATY MOFFATT**—Columbia 3-10328

**CAN'T HELP LOVIN' THAT MAN** (O. Hammerstein II-J. Kern; T.B. Harms, ASCAP)

Katy's got a great road ahead—she just needs a big first step to start with. This number is slow and bluesy and will be a welcome addition to any playlist.

**DON GIBSON**—Hickory H 372

**DOING MY TIME** (J. Skinner; Fred Rose, BMI)

Don brings back an old country number sure to grab memories and requests. A bluegrass number that's got the Nashville sound, it'll do a lot of time.

**BILLY PARKER**—SCR SC-129

**THESE HARD TIMES (WILL BE THE CLOSEST)** (R. Stegall; Palo Duro, BMI)

Billy makes the step from deejay spinner to the record that's spinning with a number telling his lady that the rough times are really smooth.

**RANDY CORNOR**—ABC/Dot DOA-17625

**HEART DON'T FAIL ME NOW** (L. Jones; Publicare, ASCAP)

A talented Texan, Randy delivers this number well about lovin', losin' and leavin'. It's a success.

**PRICE MITCHELL**—GRT GRT 050

**TRA-LA-LA-LA SUZY** (B. Jones-W. Young; Just Music, BMI)

A pop hit in the '60s comes back country style with this fine rendition by Price. Skippity doo da, it's a smash!

**CANDY NOE**—SCR SC-123

**BEFORE CHARLIE GETS HOME** (B. Anderson; Stallion, BMI)

A good, honky tonkin' song that's right down the juke box pike. Candy yes!

**THE COUNTRY CAVALEERS**—Country Showcase America CSA 169

**IF I LOVE YOU** (R. Mareno-J. Gillespie; Ricci Mareno, SESAC)

A peppy, bouncy, up-tempo number that'll fit well into the drive time slots. There's no "ifs" here—it's an ear catcher!

**BRUCE NELSON**—Soundwaves SW-4530

**ROSIE'S HOUSE OF ILL REPUTE** (J. Foster-B. Dice; Jack & Bill, ASCAP)

You can't refute that ill repute is kinda cute and this one's right down the chute. Lay Rosie on your turntable—you'll get results!

## Gospel Albums (Continued from page 4)

gospel album which is on Word while his other current releases are on ABC.

Baunach noted that "you have to have a super big name for sales before a gospel album can be successful," a sentiment echoed by other label spokesmen. Jerry Bradley stated that "only four or five of our acts could cut a gospel album that would sell," and Billy Sherrill noted that he had recorded a gospel album several years ago on a big name act that "didn't do anything." All agree that timing is of the utmost importance.

One of the major country albums to emerge last year was "Phone Call From God" by Jerry Jordan on MCA. The album was comedy-gospel, certainly a rarity, but Rick Frio, vice president of marketing for MCA, stated that they "encourage artists to cut gospel once they have established themselves and their catalogue," saying that it gave the catalogue some diversity, which the buying public wanted.

Frio compared gospel albums to Christmas albums, a comparison brought up by almost all the other label spokesmen as he opined that these type albums helped the artists image as well as broadening their catalogue.

One of the real breakthroughs in recording gospel material was made by MCA (then Decca) when Red Foley recorded "Peace In The Valley" and it promptly became a number one song on the charts in 1951. Another giant step was made when Elvis Presley, at the height of his rock 'n' roll popularity, recorded "His Hand In Mine," a gospel album, and it went gold.

A major gospel song, released in the contemporary market first, was "Why Me, Lord," written and recorded by Kris Kristofferson on Monument. That single went to number one country and pop and was a gold single, as was the album "Jesus Was A Capricorn."

However, the album was not a "gospel" album. "Amazing Grace" also was a major pop hit for Joan Baez in the late '60s.

All of the major labels that **Record World** spoke with agreed that there is a strong demand for gospel albums, especially when recorded by an established country singer whose sales and popularity are already high. They also agreed that timing is important and that "a steady diet" of gospel would cause sales to drop.

Finally, all agreed that gospel music is an area that's not been explored and hence not very well known by the major labels—and that consistent gospel sales are now obtained only by labels specializing in gospel. The recent success of gospel albums by country artists Charley Pride, Charlie Rich, Connie Smith and Jerry Jordan could shed some new light and awareness in the direction of the record buying market in the future.

## Jimmy Dean

(Continued from page 6)

long—although the label copy does not list that. The label copy says "Time: Not Enough."

This record marks a comeback for Dean, who has spent the past few years developing his sausage business. In the 1960s, he had his own television show as well as hits such as "Big Bad John" and "P.T. 109." This is his first release on Casino, headed by Carl Friend, president, and Jack Wiedenmann, executive vice president.

Tom McEntee head sales and promotion at GRT, stated that "about 90 percent of our country tracking stations are already on the record and we hope to make it 100 percent in a week. After we wrap up the country stations, we will concentrate heavily on the pop stations."

Don Cusic

## THE LATE MURPHY BENNETT

Sings

## "Now You're Telling Me Goodbye"

JB-1252

J.B. RECORDS, INT.

Wally Cochran Promotions

Distributed by NSD



# THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

MAY 8	MAY 1		WKS. ON CHART
1	2	<b>DON'T THE GIRLS ALL GET PRETTIER AT CLOSING TIME</b> MICKEY GILLEY Playboy 6063	12
2	4	<b>I COULDN'T BE ME WITHOUT YOU</b> JOHNNY RODRIGUEZ/ Mercury 73769	11
3	6	<b>MY EYES CAN ONLY SEE AS FAR AS YOU</b> CHARLEY PRIDE/ RCA PB 10592	9
4	5	<b>WHAT I'VE GOT IN MIND</b> BILLIE JO SPEARS/ United Artists XW764 Y	11
5	1	<b>TOGETHER AGAIN</b> EMMYLOU HARRIS/Reprise RPS 1346	10
6	8	<b>WHAT GOES ON WHEN THE SUN GOES DOWN</b> RONNIE MILSAP/RCA PB 10593	8
7	9	<b>COME ON OVER</b> OLIVIA NEWTON-JOHN/MCA 40525	9
8	11	<b>AFTER ALL THE GOOD IS GONE</b> CONWAY TWITTY/ MCA 40534	6
9	3	<b>TIL I CAN MAKE IT ON MY OWN</b> TAMMY WYNETTE/ Epic 8 50196	13
10	10	<b>LONE STAR BEER AND BOB WILLS MUSIC</b> RED STEAGALL/ ABC Dot DOA 17610	11
11	14	<b>THAT'S WHAT MADE ME LOVE YOU</b> BILL ANDERSON & MARY LOU TURNER/MCA 40533	7
12	15	<b>I'LL GET OVER YOU</b> CRYSTAL GAYLE/United Artists XW781 Y	6
13	20	<b>ONE PIECE AT A TIME</b> JOHNNY CASH/Columbia 3 10321	5
14	18	<b>LET YOUR LOVE FLOW</b> BELLAMY BROTHERS/ Warner Brothers WBS 8169	8
15	17	<b>MENTAL REVENGE</b> MEL TILLIS/MGM 14846	8
16	16	<b>THERE WON'T BE NO COUNTRY MUSIC (THERE WON'T BE NO ROCK 'N ROLL)</b> C. W. McCALL/Polydor PD 14310	7
17	21	<b>HURT/FOR THE HEART</b> ELVIS PRESLEY/RCA PB 10601	6
18	19	<b>THE WINNER</b> BOBBY BARE/RCA PB 10556	9
19	22	<b>WALK SOFTLY</b> BILLY CRASH CRADDOCK/ABC Dot DOA 17619	6
20	24	<b>DON'T PULL YOUR LOVE/THEN YOU CAN TELL ME GOODBYE</b> GLEN CAMPBELL/Capitol 4245	6
21	13	<b>SUN COMIN' UP</b> NAT STUCKEY/MCA 40519	11
22	25	<b>FOREVER LOVERS</b> MAC DAVIS/Columbia 3 10304	8
23	7	<b>YOU COULD KNOW AS MUCH ABOUT A STRANGER</b> GENE WATSON/Capitol 4214	13
24	29	<b>LONELY TEARDROPS</b> NARVEL FELTS/ABC Dot DOA 17620	6
25	13	<b>DRINKIN' MY BABY (OFF MY MIND)</b> EDDIE RABBITT/ Elektra 45301	14
26	37	<b>YOU'VE GOT ME TO HOLD ON TO</b> TANYA TUCKER/ MCA 40540	4
27	30	<b>ROCKING IN ROSALEE'S BOAT</b> NICK NIXON/Mercury 73772	10
28	36	<b>RED, WHITE AND BLUE</b> LORETTA LYNN/MCA 40541	5
29	34	<b>SHE'LL THROW STONES AT YOU</b> FREDDIE HART/Capitol 4251	5
30	35	<b>MR. DOODLES</b> DONNA FARGO/Warner Bros. WBS 8186	6
31	27	<b>WITHOUT YOUR LOVE (MR. JORDAN)</b> CHARLIE ROSS/ Big Tree BT 16056	11
32	44	<b>STRANGER</b> JOHNNY DUNCAN/Columbia 3 10302	8
33	33	<b>THE LITTLEST COWBOY RIDES AGAIN</b> ED BRUCE/ United Artists XW774 Y	8
34	50	<b>EL PASO CITY</b> MARTY ROBBINS/Columbia 3 10305	5
35	26	<b>TONIGHT I FACE THE MAN (WHO MADE IT HAPPEN)</b> KENNY STARR/MCA 40524	9
36	31	<b>LOOKING FOR SPACE</b> JOHN DENVER/RCA PB 10586	9
37	23	<b>PLAY THE SADDEST SONG ON THE JUKEBOX</b> CARMOL TAYLOR/Elektra 45299	13
38	38	<b>LET ME BE YOUR FRIEND</b> MACK WHITE/Commercial 1317	11
39	53	<b>THE DOOR IS ALWAYS OPEN</b> DAVE & SUGAR/RCA PB 10625	4
40	58	<b>AMERICA THE BEAUTIFUL</b> CHARLIE RICH/Epic 8 50222	3
41	52	<b>YOUR PICTURE IN THE PAPER</b> STATLER BROTHERS/ Mercury 73785	4
42	51	<b>I'D JUST BE FOOL ENOUGH</b> FARON YOUNG/Mercury 73782	5
43	49	<b>THAT'S ALL SHE WROTE</b> RAY PRICE/ABC Dot DOA 17616	7
44	55	<b>KENTUCKY MOONRUNNER</b> CLEDUS MAGGARD/ Mercury 73789	4
45	45	<b>PINS AND NEEDLES (IN MY HEART)</b> DARRELL McCALL/ Columbia/Lone Star 3 10296	9
46	60	<b>ALL THESE THINGS</b> JOE STAMPLEY/ABC Dot DOA 17624	3
47	47	<b>ASK ANY OLD CHEATER WHO KNOWS</b> FREDDY WELLER/ Columbia 3 10300	7
48	48	<b>ASHES OF LOVE</b> JODY MILLER/Epic 8 50203	9
49	54	<b>LIVING PROOF</b> HANK WILLIAMS, JR./MGM 14845	6



50	56	<b>THE BIGGEST AIRPORT IN THE WORLD</b> MOE BANDY/ Columbia 3 10313	4
51	71	<b>SUSPICIOUS MINDS</b> WAYLON JENNINGS & JESSI COLTER/ RCA PB 10653	2
52	66	<b>NOTHING TAKES THE PLACE OF YOU</b> ASLEEP AT THE WHEEL/Capitol 4238	6
53	57	<b>MERCY</b> JEAN SHEPARD/United Artists XW776 Y	5
54	63	<b>YESTERDAY JUST PASSED MY WAY AGAIN</b> DON EVERLY/ Hickory 368	6
55	65	<b>I'D HAVE TO BE CRAZY</b> WILLIE NELSON/Columbia 3 10327	3
56	40	<b>JUST WANT TO TASTE YOUR WINE</b> BILLY SWAN/ Monument ZS8 8682	8
57	64	<b>(HERE I AM) ALONE AGAIN</b> BILLY WALKER/RCA PB 10613	4
58	61	<b>I GOTTA GET DRUNK</b> WILLIE NELSON/RCA PB 10591	5
59	28	<b>YOU'LL LOSE A GOOD THING</b> FREDDY FENDER/ ABC Dot DOA 17607	14
60	41	<b>THE LAST LETTER</b> WILLIE NELSON/United Artists XW771 Y	7
61	32	<b>TIL THE RIVERS ALL RUN DRY</b> DON WILLIAMS/ABC Dot DOA 17604	15
62	76	<b>WITHOUT YOU</b> JESSI COLTER/Capitol 4252	4
63	39	<b>ALL THE KING'S HORSES</b> LYNN ANDERSON/Columbia 3 10280	13
64	78	<b>YOU ARE SO BEAUTIFUL</b> RAY STEVENS/Warner Bros. WBS 8198	2
65	79	<b>T FOR TEXAS</b> TOMPALL GLASER & HIS OUTLAW BAND/ Polydor PD 19314	3
66	46	<b>SHEIK OF CHICAGO</b> JOE STAMPLEY/Epic 8 50199	8
67	42	<b>ANGELS, ROSES AND RAIN</b> DICKEY LEE/RCA PB 10543	14
68	91	<b>HOME MADE LOVE</b> TOM BRESH/Farr 004	2
69	74	<b>UNDER YOUR SPELL AGAIN</b> BARBARA FAIRCHILD/ Columbia 3 10314	5
70	70	<b>HERE COME THE FLOWERS</b> DOTTIE WEST/RCA PB 10553	7
71	88	<b>ON THE REBOUND</b> DEL REEVES & BILLIE JO SPEARS/ United Artists XW797 Y	2
72	43	<b>SOMEONE'S WITH YOUR WIFE TONIGHT, MISTER</b> BOBBY BORCHERS/Playboy 6065	10

CHARTMAKER OF THE WEEK

73	—	<b>I REALLY HAD A BALL LAST NIGHT</b> CARMOL TAYLOR Elektra 45312	1
74	80	<b>LET ME LOVE YOU WHERE IT HURTS</b> JIM ED BROWN/ RCA PB 10619	4
75	85	<b>PLEASE TELL HIM THAT I SAID HELLO</b> SUE RICHARDS/ ABC Dot DOA 17622	2
76	75	<b>I'M KNEE DEEP IN LOVING YOU</b> JIM MUNDY/ABC Dot DOA 17617	5
77	—	<b>THAT'S WHAT FRIENDS ARE FOR</b> BARBARA MANDRELL/ ABC Dot DOA 17623	1
78	89	<b>CAN YOU HEAR THOSE PIONEERS</b> REX ALLEN, JR./ Warner Bros. WBS 8204	2
79	86	<b>IT'S ENOUGH</b> RONNIE PROPHET/RCA PB 50205	2
80	87	<b>WHEN SHE'S GOT ME (WHERE SHE WANTS ME)</b> DAVID ALLAN COE/Columbia/Lone Star 3 10323	3
81	59	<b>HEY LUCKY LADY</b> DOLLY PARTON/RCA PB 10564	11
82	72	<b>HIGH AND WILD</b> EARL CONLEY/GRT 041	7
83	97	<b>LOVE STILL MAKES THE WORLD GO ROUND</b> STONEY EDWARDS/Capitol 4246	2
84	90	<b>SHE'LL THROW STONES AT YOU</b> JACKY WARD/Mercury 73783	4
85	94	<b>GONE AT LAST</b> JOHNNY PAYCHECK & CHARNISSA/ Epic 8 50215	2
86	93	<b>I FEEL A HITCH HIKE COMIN' ON</b> LARRY JON WILSON/ Monument ZS8 8692	2
87	96	<b>GOD LOVES US (WHEN WE ALL SING TOGETHER)</b> SAMI JO & FRIENDS/Polydor 14315	2
88	—	<b>HAVE A DREAM ON ME</b> MEL McDANIELS/Capitol 4249	1
89	98	<b>I WANNA LIVE</b> EDDY RAVEN/ABC Dot DOA 17618	3
90	99	<b>AIN'T NO HEARTBREAK</b> DORSEY BURNETTE/Melodyland 6031	2
91	—	<b>SINCE I MET YOU BOY</b> JEANNIE SEELY/MCA 40528	1
92	—	<b>TWILIGHT TIME</b> CARL MANN/ABC Dot DOA 17621	1
93	—	<b>HOME MADE LOVE</b> KENNY ROGERS/United Artists XW798 Y	1
94	—	<b>I DON'T DESERVE A MANSION</b> CHARLEY PRIDE/RCA PB 10643	1
95	—	<b>50 WAYS TO LEAVE YOUR LOVER</b> BOB YARBROUGH/ Music Mill 186	1
96	—	<b>TRYIN' LIKE THE DEVIL</b> JAMES TALLEY/Capitol 4218	1
97	100	<b>WELCOME BACK</b> JOHN SEBASTIAN/Reprise RPS 1349	2
98	—	<b>THE LEAVING WAS EASY</b> MIKE BOYD/Claridge 417	1
99	—	<b>IT TAKES ALL DAY TO GET OVER NIGHT</b> DOUG KERSHAW/ Warner Bros. WBS 8195	1
100	—	<b>YOU WILL SHERMAN</b> /Del-Mar 1270	1

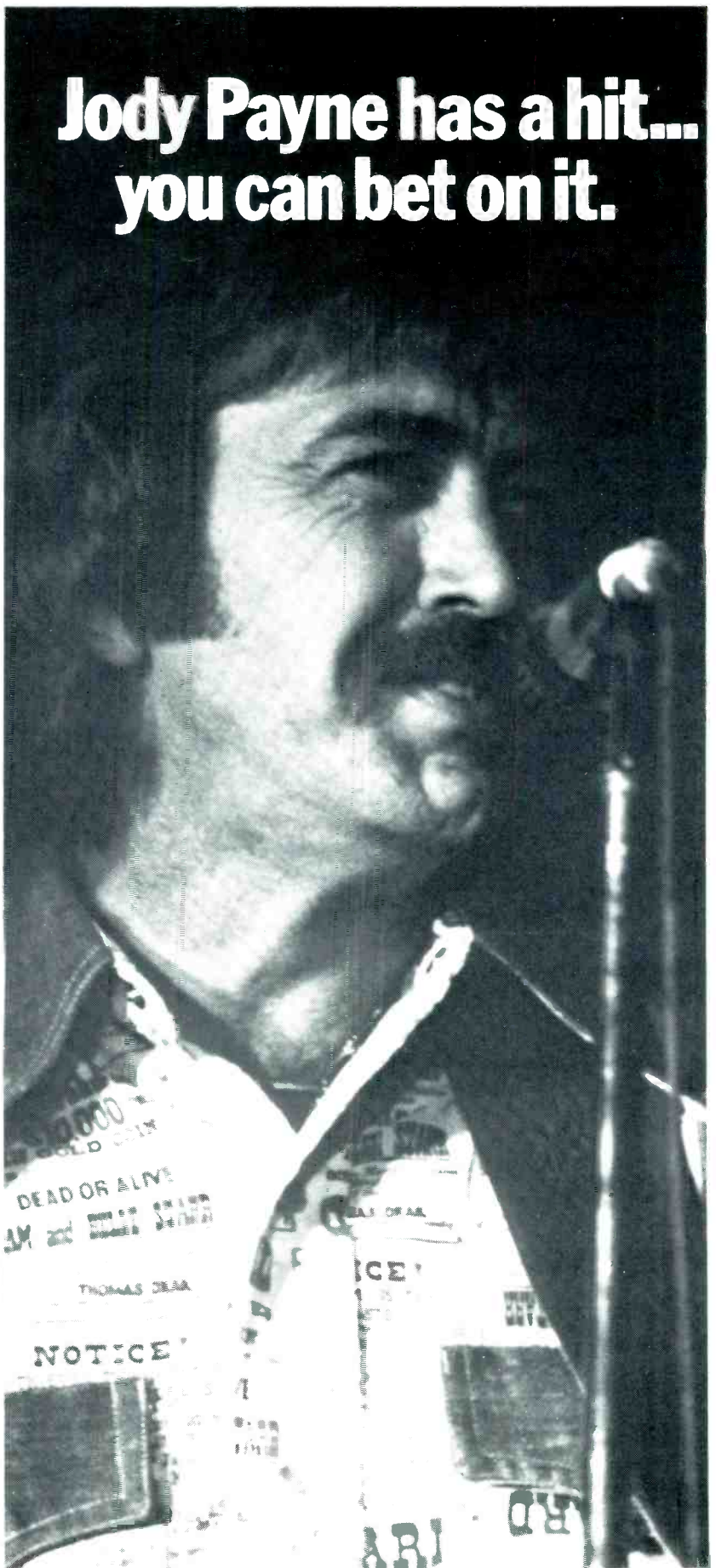




# THE COUNTRY ALBUM CHART

MAY 8, 1976

MAY 8	MAY 1		WKS. ON CHART
1	1	THE SOUND IN YOUR MIND WILLIE NELSON— Columbia/Lone Star KC 34092	7
2	2	IT'S ALL IN THE MOVIES MERLE HAGGARD—Capitol ST 11483	10
3	4	COME ON OVER OLIVIA NEWTON-JOHN—MCA 2186	3
4	3	THE WHITE KNIGHT CLEDUS MAGGARD & THE CITIZENS BAND— Mercury SRM 1 1072	9
5	5	THE OUTLAWS WAYLON, WILLIE, JESSI & TOMPALL—RCA APL1 1321	14
6	7	'TIL I CAN MAKE IT ON MY OWN TAMMY WYNETTE—Epic KE 34075	7
7	6	ELITE HOTEL EMMYLOU HARRIS—Reprise MS 2236	15
8	17	GREATEST HITS OF JOHNNY RODRIGUEZ—Mercury SRM 1 1076	4
9	14	FASTER HORSES TOM T. HALL—Mercury SRM 1 1076	4
10	10	LONGHAIRD REDNECK DAVID ALLAN COE—Columbia KC 33916	6
11	13	MACKINTOSH & T.J. SOUNDTRACK—RCA APL1 1520	4
12	12	HANK WILLIAMS YOU WROTE MY LIFE MOE BANDY— Columbia KC 34091	6
13	16	GILLEY'S GREATEST HITS, VOL. 1 MICKEY GILLEY—Playboy PB 409	5
14	15	PEOPLE PUT TO MUSIC FREDDIE HART—Capitol ST 11504	5
15	11	CHESTER & LESTER CHET ATKINS & LES PAUL—RCA APL1 1167	8
16	20	THE SUN SESSIONS ELVIS PRESLEY—RCA APM1 1675	4
17	8	SOMETIMES BILL ANDERSON & MARY LOU TURNER—MCA 2182	12
18	9	EASY AS PIE BILLY CRASH CRADDOCK—ABC Dot DOSD 2040	11
19	27	FOREVER LOVERS MAC DAVIS—Columbia PC 34105	3
20	18	ROCKIN' COUNTRY FREDDY FENDER—ABC Dot DOSD 2050	11
21	19	THE GREAT TOMPALL TOMPALL GLASER—MGM M3G 5014	10
22	34	HAROLD, LEW, PHIL & DON STATLER BROTHERS—Mercury SRM 1 1077	4
23	23	TWITTY CONWAY TWITTY—MCA 2176	16
24	26	MOTELS AND MEMORIES T. G. SHEPPARD—Melodyland ME 6 40351	4
25	25	LARRY GATLIN WITH FAMILY & FRIENDS—Monument KZ 34042	6
26	31	SILVER LININGS CHARLIE RICH—Epic KE 33545	3
27	35	BLOODLINE GLEN CAMPBELL—Capitol SW 11516	3
28	22	WHEN THE TINGLE BECOMES A CHILL LORETTA LYNN—MCA 2179	12
29	21	NARVEL THE MARVEL NARVEL FELTS—ABC Dot DOSD 2033	10
30	48	HARMONY DON WILLIAMS—ABC Dot DOSD 2049	2
31	30	DON'T CALL ME—I'LL CALL YOU JERRY JORDAN—MCA 2174	4
32	29	THE SONG WE FELL IN LOVE TO CONNIE SMITH—Columbia KC 33918	6
33	24	JESSI JESSI COLTER—Capitol ST 11477	14
34	55	FEARLESS HOYT AXTON—A&M SP 4571	2
35	42	THE EARL SCRUGGS REVUE, VOL. II—Columbia PC 34090	2
36	37	ON THE MOVE DONNA FARGO—Warner Bros. BS 2926	5
37	36	STRAWBERRY CAKE JOHNNY CASH—Columbia KC 34088	5
38	—	WILDERNESS C. W. McCALL—Polydor 1 6069	1
39	32	LOVIN' AND LEARNIN' TANYA TUCKER—MCA 2167	15
40	45	I'D JUST BE FOOL ENOUGH FARON YOUNG—Mercury SRM 1 1075	3
41	51	WILLIE NELSON LIVE—RCA APL1 1487	2
42	28	200 YEARS OF COUNTRY SONNY JAMES—Columbia KC 33918	14
43	33	ALL THE KING'S HORSES LYNN ANDERSON—Columbia KC 34089	8
44	38	BLACK BEAR ROAD C. W. McCALL—MGM M3G 5008	28
45	52	FLOYD CRAMER COUNTRY—RCA APL1 1541	3
46	41	SOMEBODY LOVES YOU CRYSTAL GAYLE—United Artists LA543 G	23
47	43	INDEPENDENCE NAT STUCKEY—MCA 2184	6
48	46	THE BATTLE GEORGE JONES—Epic KE 34034	5
49	47	PRISONER IN DISGUISE LINDA RONSTADT—Asylum 7E 1045	40
50	—	SUNDAY MORNING WITH CHARLEY PRIDE—RCA APL1 1359	1
51	67	ALONE AGAIN BILLY WALKER—RCA APL1 1489	2
52	—	JUST FOR THE RECORD RAY STEVENS—Warner Bros. BS 2914	1
53	53	LOVE PUT A SONG IN MY HEART JOHNNY RODRIGUEZ— Mercury SRM 1 1057	17
54	58	THE SHEIK OF CHICAGO JOE STAMPLEY—Epic KE 34036	5
55	40	THE SWEETEST THING DOTTSY—RCA APL1 1358	8
56	44	TEXAS COUNTRY VARIOUS ARTISTS—United Artists LA574 H2	9
57	57	THE HAPPINESS OF HAVING YOU CHARLEY PRIDE—RCA APL1 1241	22
58	49	HAVANA DAYDREAMING JIMMY BUFFETT—ABC ABCD 914	8
59	39	JASON'S FARM CAL SMITH—MCA 2172	11
60	50	OVERNIGHT SENSATION MICKEY GILLEY—Playboy PB 408	22
61	56	BLACKBIRD STONEY EDWARDS—Capitol ST 11499	10
62	54	STEPPIN' OUT GARY STEWART—RCA APL1 1225	14
63	59	REDHEADED STRANGER WILLIE NELSON—Columbia KC 33482	46
64	—	TRYIN' LIKE THE DEVIL JAMES TALLEY—Capitol ST 11494	1
65	61	COUNTRY WILLIE WILLIE NELSON—United Artists LA410 G	25
66	60	NIGHT THINGS RONNIE MILSAP—RCA APL1 1223	26
67	64	TOM T. HALL'S GREATEST HITS—Mercury SRM 1 1044	31
68	63	BEST OF THE STATLER BROTHERS—Mercury SRM 1 1037	41
69	65	BEFORE THE NEXT TEARDROP FALLS—FREDDY FENDER— ABC Dot DOSD 2020	56
70	68	DON WILLIAMS GREATEST HITS—ABC Dot DOSD 2035	27
71	62	BLIND MAN IN THE BLEACHERS KENNY STARR—MCA 2177	16
72	66	PARTY BOOTS BOOTS RANDOLPH—Monument P2G 34082	7
73	70	ARE YOU READY FOR FREDDY FREDDY FENDER—ABC Dot DOSD 2044	28
74	69	WHAT CAN YOU DO TO ME NOW WILLIE NELSON—RCA APL1 1234	41
75	72	HANK WILLIAMS, JR. & FRIENDS—MGM M3G 5009	17



Jody Payne has a hit...  
you can bet on it.

**"Two Dollar Bill."**  
A song of our times.

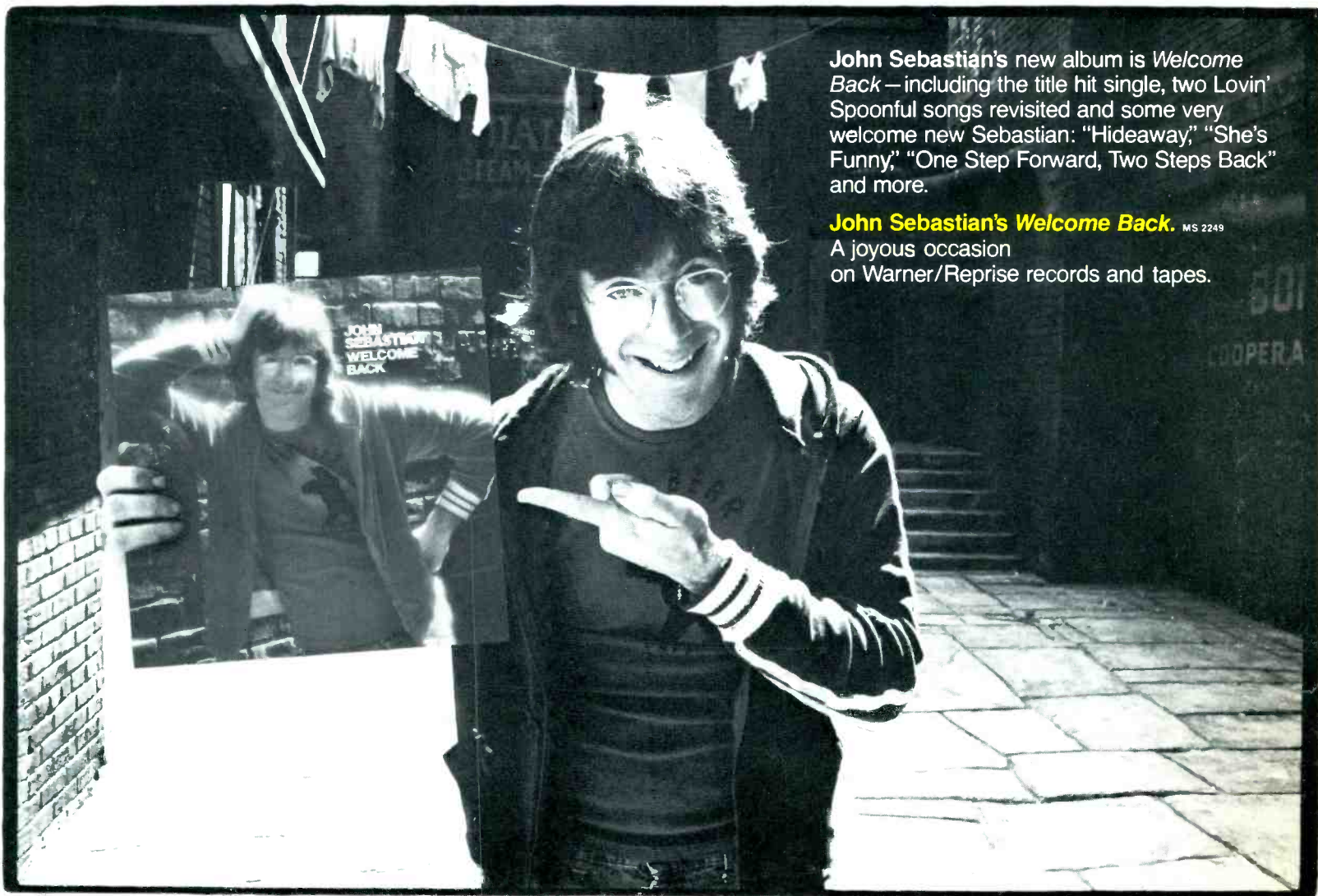
On Columbia/Lone Star Records.

Representation: Neil C. Reshen, New York, New York

RECORD WORLD MAY 8, 1976

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“Well, the names have all  
changed since you hung  
around,  
But those dreams have  
remained and they’ve turned  
around.  
And who’d have thought they’d  
lead ya  
Back here where we need ya?”\*



John Sebastian's new album is *Welcome Back* – including the title hit single, two Lovin' Spoonful songs revisited and some very welcome new Sebastian: "Hideaway," "She's Funny," "One Step Forward, Two Steps Back" and more.

**John Sebastian's *Welcome Back*.** MS 2249  
A joyous occasion  
on Warner/Reprise records and tapes.

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