

# RECORD WORLD

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## Who In The World: Carpenters

### HITS OF THE WEEK

#### SINGLES

**NEIL SEDAKA, "STEPPIN' OUT"** (prod. by Neil Sedaka & Robert Appere) (Don Kirshner, BMI; Kirshner Songs, ASCAP). This title track from Sedaka's recent album has already met with the kind of reaction that could only mean yet another hit on the way. This rollicking track features a vocal from the "Rocket Man" himself. Rocket PIG 40582 (MCA).

**SPINNERS, "WAKE UP SUSAN"** (prod. by Thom Bell) (Mighty Three, BMI). Look for the seasoned soulful outfit to pick up right where the smash "Games People Play" left off with this invigorating track from the group's forthcoming album. A totally irresistible song that gets better with each listening. The Spinners have done it again. Atlantic 3341.

**THE O'JAYS, "FAMILY REUNION"** (prod. by Kenneth Gamble & Leon Huff) (Mighty Three, BMI). The title track from the O'Jays' latest album should by now be familiar to everyone. The group's following seems to increase with each successive release and this classy, soulful ballad should be no exception. Phila. International ZS8 3596 (CBS).

**BAD COMPANY, "HONEY CHILD"** (prod. by Bad Company) (Badco, ASCAP). The combination of these four stellar musical talents has given rock a much needed shot in the arm. This "Run With the Pack" tune was an audience favorite on the group's last tour which should provide the momentum to boost the song to the top. Swan Song 70109 (Atlantic).

#### SLEEPERS

**BOZ SCAGGS, "LOWDOWN"** (prod. by Joe Wissert) (Boz Scaggs / Hudmar, ASCAP). Scaggs laid the groundwork for his (re)emergence with "It's Over" but with this "Silk Degrees" track, he is finally headed for the top. A feverishly soulful vocal and some fine rhythm work fit hand in glove for Boz on one of his strongest efforts yet. Columbia 3 10367.

**HARVEST, "YOU'RE THE ONLY LIGHT ON MY HORIZON NOW"** (prod. by Skip Prokop) (C.A.M. U.S.A., BMI). Veteran songwriter Tony Macaulay ("There's A Kind Of Hush," "Falling Apart At The Seams") has scored again with an elegant ballad which is lit up with a sonorous reading by the new group. Great things are on the horizon. Private Stock PS 089.

**FOREST, "DO YA, DO YA WANT MY LOVE"** (prod. by Ed O'Loughlin) (Chapin/United Artists, ASCAP). FM radio made this Jeff Lynne song a hit in its original version by The Move. This faithful cover of the re-titled classic brings in hints of Sweet's "Fox On The Run," and will give the AMs their opportunity. Midland International JH 10696 (RCA).

**JAMES GADSON, "GO BY WHAT'S IN YOUR HEART"** (prod. by Sy Mitchell, Sonny Burke & J.J. Jackson) (Almo/Artie Wayne, ASCAP). Gadson, a name that should be familiar from his extensive session work, is out on his own, backed by a throbbing disco-styled beat. The tune's great, singalong melody should send it all the way to the top. UA XW815 Y.

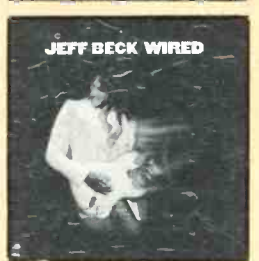
#### ALBUMS

**THE BEATLES, "ROCK 'N' ROLL MUSIC."** A superb job in terms of material, overall design and packaging, already the subject of Capitol's most extensive publicity and promotion campaign ever. The music traces the legendary band's roots right through its most self-assertive period. A virtually perfect offering for what is shaping up as a monster summer. Capitol SKBO-11537 (10.98).

**JEFF BECK, "WIRED."** The subtlety of "Blow By Blow" has given way to a more direct approach, Beck's guitar work flowing along as always but making its statements in a more forceful manner. "Come Dancing" is a disco tune, "Goodbye Pork Pie Hat" as close to "Blow By Blow" as Beck gets. The second side is standard jazz/rock. Epic PE 33849 (CBS) (6.98).

**ARETHA FRANKLIN, "SPARKLE."** The queen of soul sings the music from the film of the same name. Composed and produced by another master—Curtis Mayfield—it's an inspired coupling, making for one of Aretha's most convincing sets in several years. If you have to choose: "Sparkle," "Jump" and "Rock With Me," but better to play it through. Atlantic SD18176 (6.98).

**CLIFF RICHARD, "I'M NEARLY FAMOUS."** A key figure in the British pop explosion (how appropriate to be featured here with The Beatles and Jeff Beck) known in the United States only to true Anglophiles. "I'm Nearly Famous" is a statement soon to be re-phrased, thanks to "Devil Woman," "It's Alright Now" and "Lovers." Rocket PIG-2210 (MCA) (6.98).



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Fabulous  
Beatles  
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**BEATLES**

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# ROCK 'N' ROLL Music



*Includes the single,*

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I SAW HER STANDING THERE  
YOU CAN'T DO THAT  
I WANNA BE YOUR MAN  
I CALL YOUR NAME  
BOYS  
LONG TALL SALLY  
DIZZY MISS LIZZIE  
ANY TIME AT ALL  
DRIVE MY CAR

ROCK AND ROLL MUSIC  
SLOW DOWN  
KANSAS CITY  
MONEY (That's What I Want)  
BAD BOY  
MATCHBOX  
ROLL OVER BEETHOVEN



Capitol  
(SKBO-11537)

Produced by GEORGE MARTIN

EVERYBODY'S TRYING TO  
BE MY BABY  
THE NIGHT BEFORE  
I'M DOWN  
REVOLUTION  
BACK IN THE U.S.S.R.  
HELTER SKELTER  
TAXMAN  
HEY BULLDOG  
BIRTHDAY  
GET BACK

# RECORD WORLD

## Wings Grabs Top Spot On The Album Chart

By LENNY BEER

■ After what has probably seemed like quite a long time for an album to spend in the top three without grabbing the #1 spot, Wings (Capitol) had that extra burst this week probably thanks to a combination of their tour, the supporting publicity and the tremendous airplay on the single, which pushed the album to the top this week over Peter Frampton (A&M) and Fleetwood Mac (Warner-Reprise).

Gary Wright (WB), which is now in its 20th week on the Album Chart, returned to the top ten for the second time with a

strong sales surge at both retail and rack accounts. It is beginning to build

some good momentum thanks to the second hit single and may be a top five contender in the next few weeks. Also moving strongly in the top twenty this week is George Benson (WB), whose album had a much easier time being reported this week than last as people are finally believing it to be a major pop item. Natalie Cole (Capitol) had another strong sales week entering the top twenty at 16 with a bullet, and the Isley

(Continued on page 6)

## Platinum Pleads Guilty In Tax Evasion Case

■ NEWARK — Platinum Record Company, Inc. and Joseph Robinson, president of the company (both of Englewood, New Jersey), entered pleas of guilty to charges of willfully filing false United States corporate income tax returns for the fiscal years ending September 30, 1972 and 1973. The guilty pleas were made in response to an information filed by Jonathan L. Goldstein, United States Attorney for the District of New Jersey, as part of an ongoing investigation of the record industry by a federal grand jury in Newark.

Goldstein stated the defendants had admitted to filing false corporate tax returns for fiscal 72 (Continued on page 61)

## Bickering Continues on Copyright Bill; Federal Anti-Piracy Bill Is Amended

By MICHAEL SHAIN

■ WASHINGTON — In another Copyright Subcommittee markup development, the unit, headed by Rep. Robert Kastenmeier (D-Wis.), last week amended the so-called federal anti-piracy section of the revision bill. The amendment approved last week will put a 75-year limit on the amount of time states can protect records and tapes released before February 15, 1972 from unauthorized duplication. The copyright revision bill, which is designed to wipe out the dual copyright system of common (or state) law protection for works before they are "published" and the federal (Continued on page 61)

■ LOS ANGELES—In the wake of two setbacks for record manufacturers and recording artists before the House subcommittee marking up the copyright revision bill, industry representatives and the staffs of the subcommittee members are beginning to blame one another for the failure of the performers royalty to get into the bill and the 40 percent proposed rise in mechanical royalties.

Several subcommittee staffers said in interviews last week that the Recording Industry Association of America may have short-changed their lobbying efforts for the performers fee in favor of a stronger effort at keeping mechanicals down to between the present 2 cents level and the Senate-proposed 2½ cents. An aide to Rep. George Danielson (D-Calif.), who sponsored the controversial performers royalty, said: "Whenever the RIAA came to talk to members of the committee, and it was often, they spent 90 percent of their time talking about mechanicals."

"The record companies' real concern was the mechanicals," another staffer said, "and they put their effort there accordingly." The performers fee was estimated to bring in about \$15 million annually to be split equally between recording musicians and the (Continued on page 61)

## Salsoul 12" Disco Mix a Retail Smash

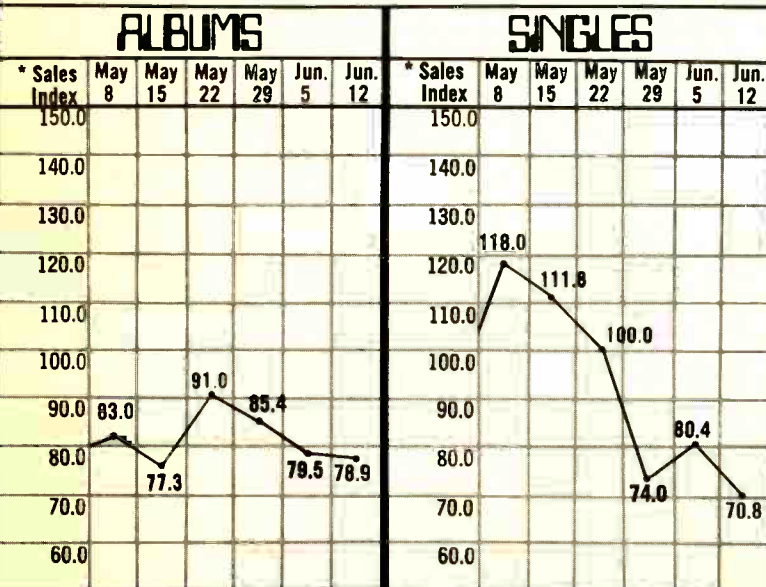
By DAVID MCGEE

■ NEW YORK—Salsoul Records' recently-released 12-inch "disco mix" 45, "Ten Per Cent" by Double Exposure, is a success. Those retailers who came in for heavy initial orders—The Record Museum in Philadelphia, Gramophone Records in San Francisco, Gary's in Washington, Korvettes and Downstairs in New York

City—have all reported strong sales. And, according to Chuck Gregory, Salsoul Records executive, other retailers are "slowly coming into the fold."

Joe Cayre, president, Cayre Industries, told **Record World** that the extended play single sold 110,000 copies last week "all over the country." Cayre was particularly elated by the success Korvettes enjoyed with "Ten Per Cent": "Korvettes called me up and said that they sold 200 copies (Continued on page 48)

## THE RECORD WORLD SALES INDEX



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

## Introducing The Record World Marketing Review

In the center section of this week's issue, Record World presents the first edition of a new, bi-monthly marketing supplement, The Record World Marketing Review. Created and designed to provide up-to-date, in-depth coverage and analysis of the latest marketing developments and trends, this self-contained section will provide an overview of the preceding two months' activities and will highlight marketing strategies and innovations on the part of manufacturers, distributors, rack jobbers and retailers around the country.

In the current supplement, major interviews with Jack Craig, vice president and general manager, marketing, CBS Records, and Amos Heilicher, president of Heilicher Brothers and Pickwick International, are featured, along with an analysis and wrap-up of marketing activity during the last two months, and a breakdown of sales developments as revealed by The Record World Sales Index.

Given the impact of marketing on virtually every facet of the record business, we intend these supplements to provide information and analysis that will be helpful to the industry as a whole, and to marketing and merchandising executives in particular.

# BMI Honors 134 Writers, 92 Publishers; ATV, Sedaka, Kirshner Top Honorees

■ NEW YORK — The 134 writers and 92 publishers of 101 songs licensed for public performance by BMI (Broadcast Music, Inc.) received Citations of Achievement for the most performed songs in the BMI repertoire for the calendar year 1975. In addition, special engraved glass plaques were presented to Neil Sedaka and Howard Greenfield, writers, and Don Kirshner Music, Inc., publisher, of "Love Will Keep Us Together," the most performed BMI song during 1975. The awards were presented at the Americana Hotel, New York City, on June 8, by BMI president Edward M. Cramer, with the assistance of members of the firm's writer and publisher administration division, of which Mrs. Theodora Zavin is senior vice president.

The top 1975 writer-award winner is Neil Sedaka with six awards, followed by Brian Holland, John Lennon and Paul McCartney, each with four. The leading publisher, with 11 awards, is the ATV-Maclen Music Group, followed by Don Kirshner Music, Inc. and the Stone Diamond Music Group, each with six awards.

Triple writer-award winners are Paul Anka, Bob Crewe, Lamont Dozier, Eddie Holland, Dennis Lambert, Linda McCartney, Brian Potter and Billy Sherrill.

Writers with two awards are John Farrar, Michael Murphey,

## Rhode Island Enacts Anti-Piracy Statute

■ PROVIDENCE, R. I. — Rhode Island became the forty-fourth state with an anti-piracy law when Governor Philip W. Noel signed S.248 into law.

The new statute, effective immediately, makes the manufacture, distribution and sale of pirated recordings a felony punishable by imprisonment of from one to six years and/or a fine of up to \$5,000 for the first offense, and imprisonment of from one to ten years and/or a fine of up to \$5,000 for subsequent offenses.

Kenny Nolan, Paul Simon and Barry White.

Winners include writers whose works are represented here by BMI through reciprocal agreements with performing rights societies in such countries as England, Australia, Sweden, Germany, Canada and Brazil.

Multiple publisher-award recipients are ABC/Dunhill Music, Inc., Irving Music, Inc., John Lennon Music, MPL Communications, Inc., Spanka Music Corp., Tree Publishing Co., Inc. and Unichappell Music, Inc., each with three awards; and Algee Music Corp., Al Gallico Music Corp., January Music Corp., The New York Times Music Corp., One Of A Kind Music, Sherlyn Publishing Co., Paul

Simon Music, Screen Gems-Columbia Music, Inc., Sa-Vette Music, Tannyboy Music Co., Warner-Tamerlane Publishing Corp. and the Quintet-Bienstock Group, all with two awards each.

Seventeen of the songs honored with BMI awards were presented with citations marking previous awards. Honored for the third time were "Killing Me Softly With His Song," written by Norman Gimbel, Charles Fox, published by Fox-Gimbel Productions, Inc., "The Most Beautiful Girl," by Norro Wilson, Billy Sherrill, Rory Bourke, published by Al Gallico Music Corp., Algee Music Corp., and "Tie A Yellow Ribbon Round the Ole Oak Tree," by Irwin Levine, L. Russell Brown, published by Levine & Brown Music, Inc.

Second-year awards were presented to Ary Barroso, Sidney K. Russell and Peer International Corp. for "Brazil;" Eddie Holland, Brian Holland, Lamont Dozier and

(Continued on page 62)

## RCA Opens Hawaiian Branch Sales Office

■ NEW YORK—RCA Records has announced opening of its own branch sales office in Hawaii. The announcement was made by Jack Kiernan, division vice president, marketing, who said: "The tremendous growth of our 50th state and its increasing potential as a market for recorded product makes it desirable at this time for us to be represented there directly."

Coincidentally, Kiernan an-

(Continued on page 24)

## Chrysalis Becoming An Independent?

■ LOS ANGELES — Reliable sources last week stated that Chrysalis Records would not be renewing its distribution pact with Warner Bros. The Warner - Chrysalis affiliation, which went into effect on Sept. 1, 1972, is scheduled to expire on August 31.

Although at least one other major branch-distributed label has reportedly been negotiating distribution rights for Chrysalis product, rumors had it that the label would be setting up a network of independent distributors.

At press-time no comment could be obtained from Chrysalis.

## Appellate Court Upholds State Jurisdiction Over Two ABKCO/Beatles Cases of '73 and '74

By JONATHAN SKIBA and BARRY TAYLOR

■ NEW YORK—Judge Emilio Nunez, N.Y. State Appellate Division, First Department, in a decision last week (8) upheld state court jurisdiction of the continuing suit between plaintiff ABKCO Industries and the defendants which include The Beatles, Yoko Ono, and affiliated companies including Apple Records,

Apple Music and Bag Prod. The claims against Paul McCartney and an English solicitor, Michael Boreham, however, have been dismissed for failure to state a claim upon which relief can be granted.

The opinion governs appeals from trial court rulings issued in two separate suits instituted by ABKCO in 1973 and 1974.

The 1973 action includes a claim for "commissions owing and to accrue in the future, for repayment of loans and for compensation quantum meruit" (fair compensation for services rendered). This claim, for almost \$19 million was brought against all of the Beatles except Paul McCartney, who was excluded with Boreham. McCartney was, however, included in another count in the 1973 action which alleged conspiracy involving fraud and in-

(Continued on page 61)

## Powerhouse Picks

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

**Beach Boys** (Brother/Reprise) "Rock and Roll Music."

Record broke wide open this week with additions at several major stations. Excellent national sales are being reported along with strong upward chart movement at outlets where record is already being played.



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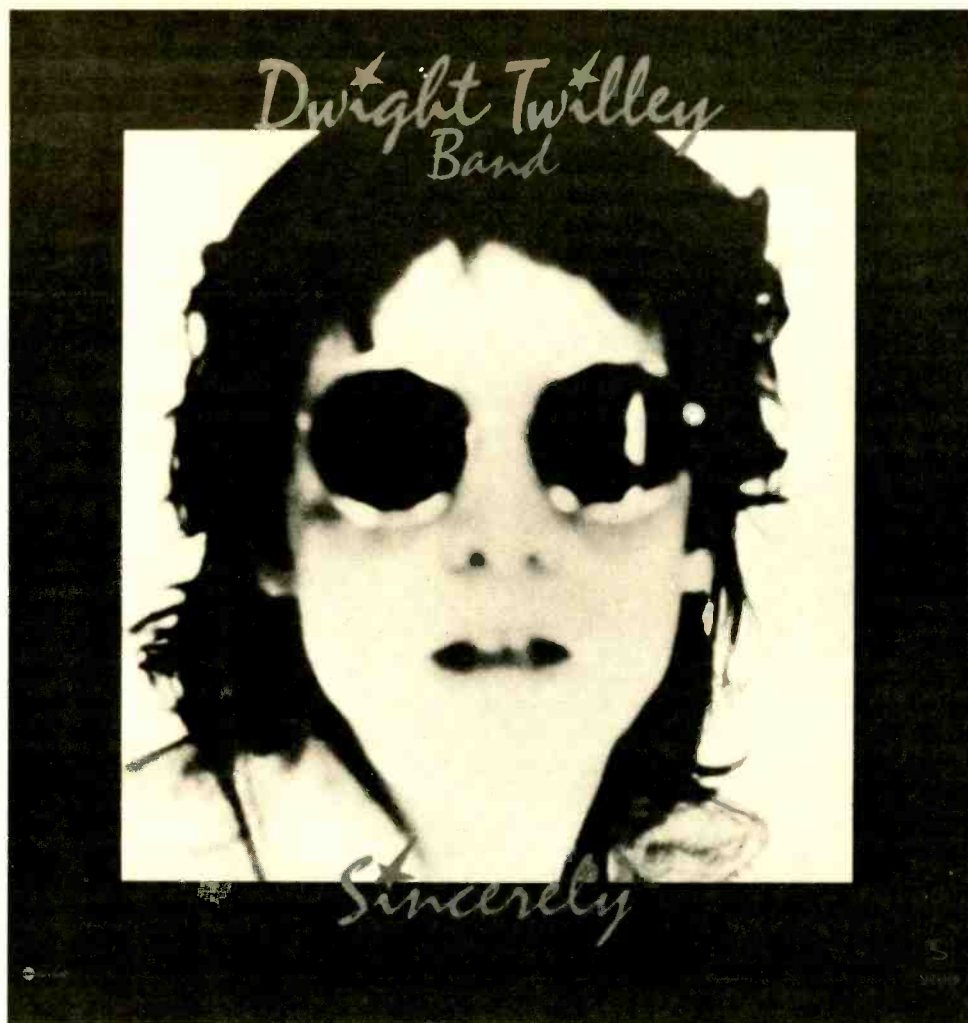
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RECORD WORLD JUNE 19, 1976



## OUR WEDDING ALBUM

ABC and Shelter Records proudly announce their new association with the release of the debut album by

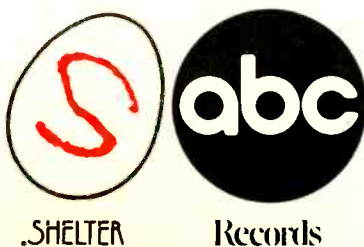
The Dwight Twilley Band

*Sincerely*

SRL-52001

The album features their hit single, *I'm On Fire*, which was hailed by the San Francisco Chronicle as "possibly the most exciting debut single by an American rock band ever..."

The Dwight Twilley Band  
And that's just for openers.



# Wings Leads The Way in Singles and Albums

## R&B Crossovers in Chart Surge

By Lenny Beer

Overall volume singles sales as reflected in *The Record World Sales Index* continued to fall this week, but this was not really the case with Wings (Capitol), which has surged back into the top spot on The Singles Chart thanks to strong rack sales and continued heavy airplay from almost every form of radio in the country. Silver Convention (Midland International) slipped by Diana Ross (Motown) into the #2 position.

### R&B Crossovers

Special interest news on this week's chart is the surge of hot r&b-based crossover records which are making moves for the top of the chart with strong sales that are passing pop records in a period of depressed sales. Topping the 10 crossover biggies is the *Manhattans* (Columbia), which is probably the hottest moving new sales item around the country. The record burst out of the south to a #1 position at WQXI in Atlanta and now is scoring almost everywhere in big numbers. The record gained major airplay in New York and Los Angeles this week and is a potential #1 record in the next few weeks.

### Brothers Johnson

Next in line is the Brothers Johnson (A&M) with their first pop hit from their debut gold album, "I'll Be Good To You." The record is showing strong major market sales on the pop side although the r&b sales base, which began the record, is now slowing. Parliament (Casablanca) is also moments away from breaking strongly at the pop level with radio additions coming in every week and enormous black sales leading the way. Candi Staton (WB), another top five black record, is scoring strongly in Detroit and St. Louis and beginning in other markets on the pop side.

### Pop Potential

Also showing pop potential is Law Rawls (Phila Intl.), which broke pop first in Philadelphia, then Detroit and now is striving to gain the entire pop side. Aretha Franklin (Atlantic) is on her way to her biggest since "Angel" with "Something He Can Feel" from the "Sparkle" soundtrack, another which crossed first in Detroit. Natalie Cole (Capitol) is scoring big crossover sales already on her latest, although top 40 airplay is lagging considerably behind the sales at this point. If the airplay comes through, this one could go all the way.

### Bullets

Gaining crossover bullets for the first time this week were

Tavares (Capitol), George Benson (WB) and the new Johnnie Taylor (Columbia). Benson is selling very well and should break solidly in the next two weeks. Tavares is receiving good initial pop airplay to go with early r&b sales, and Taylor is selling through pop accounts without top 40 play, similar to the beginnings of "Disco Lady"

There are also other major hits either currently happening like Andrea True (Buddah), which is now #5, and Vicki Sue Robinson (RCA). Both are white artists but broke first on the r&b side.

Other interesting notes on this week's chart include the Beatles which is picking up strong initial sales, The Beach Boys (Brother-Reprise) with sales also running ahead of airplay, Neil Diamond (Columbia) with tremendous initial airplay but too early for much sales, and the new Neil Sedaka (Rocket), which is this week's Chartmaker due to amazing early major market airplay.

### Keith Carradine

Finally, worth mention this week is the Keith Carradine single (ABC), which has gone to #1 in sales in the Buffalo area and now is beginning to spread to Columbus and Nashville, of major importance. Not very many records have popped out of the Buffalo area for some strange reason, so the ultimate result of this record could begin a new trend in the industry.

## Prime Album Movers Surveyed

(Continued from page 3)

Brothers (T-Neck) moved to 19 bullet on another strong sales week also.

### Regional Strength

Other strong movers on this week's Album Chart include Steve Miller (Capitol) with his "Take the Money and Run" single leading the way; Jethro Tull, strong at both retail and racks with west coast sales leading; Ohio Players (Mercury) with across-the-country breakout sales moving the album from 72 to 50 in its second week of charting; David Bowie (RCA), which is exceptionally strong on the west coast and only slightly less strong in the midwest; and the Crusaders (ABC) building strongly each week in contrast to their last album which exploded out of the box then stopped moving a few weeks later.

New in the top 100 this week are Elvis Presley (RCA), the winner of the Chartmaker of the Week honors thanks to incredible sales in the midwest and South, and Renaissance, which is expanding the group's New York-Philadelphia base into Cleveland, Detroit, St. Louis and other markets now. This group could very well be on the verge of breaking with a live album in the same manner as Kiss (Casablanca) and Peter Frampton (A&M).

Special mention must go to a group of albums which were slow until this week when they exploded with significant enough

sales to generate their first bullets: Blue Oyster Cult (Columbia) a 162 to 115 jumper; Chris Hillman (Asylum), which catapulted 166 to 119; David Ruffin (Motown), a 164 to 129 gainer; McCoy Tyner (Milestone), following in the footsteps of Stanley Turrentine at 130 from 156; Andrea True (Buddah), which moved 175 to 131; NRPS, with their first for MCA grabbing the 137 slot from 174; and Maxine Nightingale (UA), a 138 finisher from 158.

## Carr Named Atlantic Publicity Director

NEW YORK—Barbara Carr has been appointed director of press and publicity for Atlantic/Atco Records, it was announced by Dave Glew, senior vice president of marketing for the label.



Barbara Carr

In this post, Ms. Carr will be planning, supervising and coordinating all activities carried out by the label's publicity department in New York, Los Angeles and London. She will oversee all national, tour, and trade publicity, and will be involved in the creation of press campaigns for artists on the label's roster.

### Background

Prior to this appointment, Ms. Carr was director of East coast publicity for ABC Records. Before that, she was a publicist for Atlantic/Atco, having started with the company on a part-time basis in 1972.

In her capacity as publicity director, Ms. Carr will report directly to Dave Glew.

## UA Signs Newley

LOS ANGELES—United Artists Records president Artie Mogull has announced the signing of Anthony Newley to the label. The first record under the pact will be a single of the Newley-penned "Teach The Children." An album, already recorded, will be released in the next few months.

## REGIONAL BREAKOUTS

### Singles

#### East:

Beatles (Capitol)  
Beach Boys (Brother-Reprise)  
Keith Carradine (ABC)  
Queen (Elektra)  
Johnnie Taylor (Columbia)

#### South:

Candi Staton (WB)  
Aretha Franklin (Atlantic)  
Johnnie Taylor (Columbia)  
Natalie Cole (Capitol)

#### Midwest:

Beatles (Capitol)  
Beach Boys (Brother-Reprise)  
Queen (Elektra)  
George Benson (WB)

#### West:

Vicki Sue Robinson (RCA)  
Beatles (Capitol)

### Albums

#### East:

Renaissance (Sire)  
Aretha Franklin (Atlantic)  
Lou Rawls (Phila. Intl.)  
Andrea True (Buddah)

#### South:

Chris Hillman (Asylum)  
Blue Oyster Cult (Columbia)

#### Midwest:

Renaissance (Sire)  
Hall & Oates (RCA)  
Chris Hillman (Asylum)  
Elvis Presley (RCA)

#### West:

David Bowie (RCA)  
Blue Oyster Cult (Columbia)  
Stanley Turrentine (Fantasy)

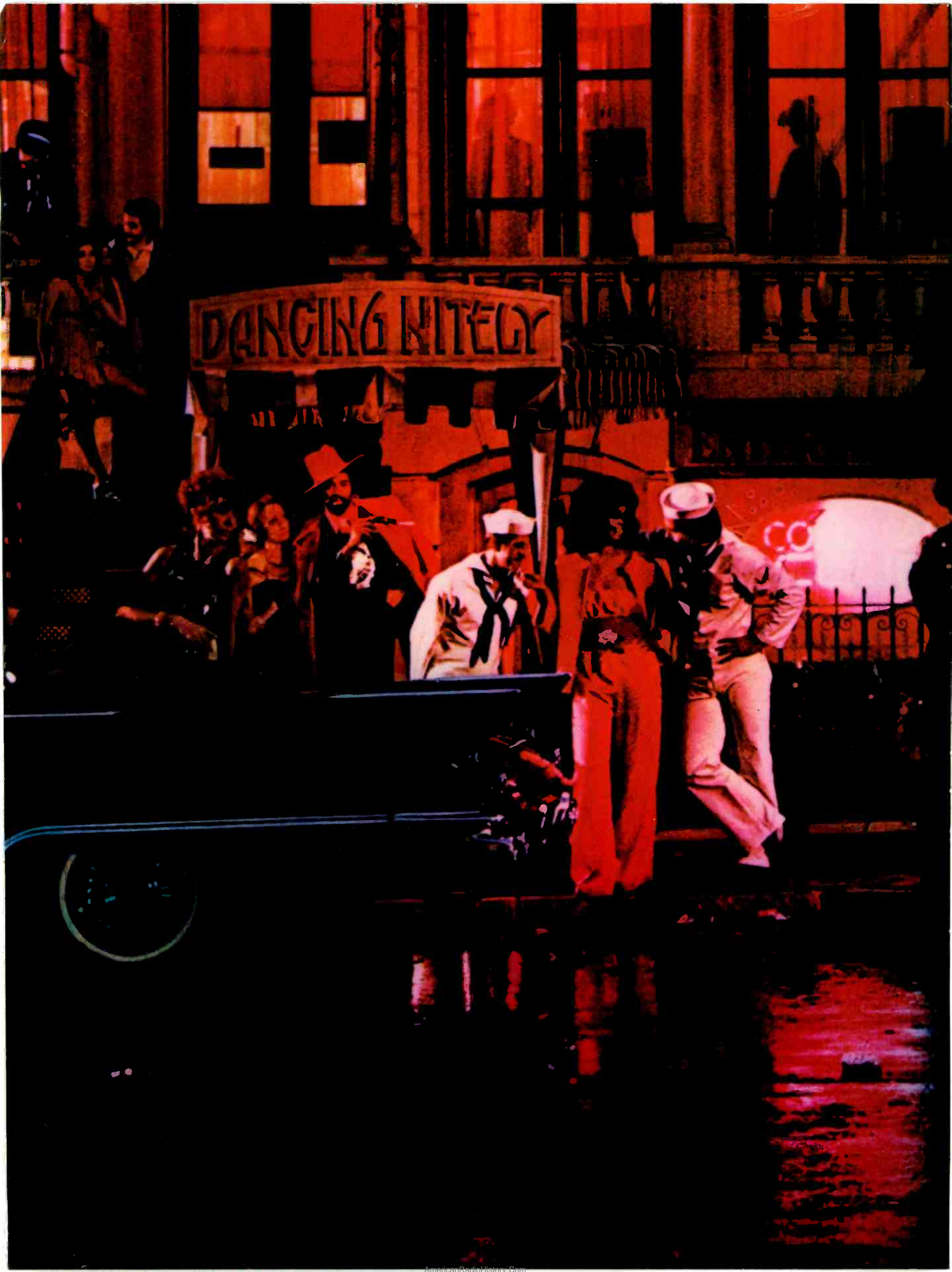
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**NEIL DIAMOND**

*Beautiful  
Noise*

*Produced by  
Robbie Robertson*

Neil Diamond and Robbie Robertson,  
together for the first time.





W.S. CONELY



The new Neil Diamond album is complete. And it's a music lover's dream come true. It overflows with the quality we've come to expect from Neil Diamond... plus a totally new dimension added by the collaboration with Robbie Robertson. "Beautiful Noise" is an album to enjoy in its totality. And it's an album to enjoy song by song. Includes the new single "If You Know What I Mean."

**Neil Diamond, produced by Robbie Robertson. On Columbia Records and Tapes.**

## Robert Cole:

# CBS and the 'Mellow Sound' of FM Radio

By MARC KIRKBY

■ NEW YORK — Record companies are just beginning to recognize the potential of soft rock or "mellow sound" stations for breaking records, Robert Cole, CBS Radio Division VP for owned FM stations, told Record World last week. His four "mellow sound" stations, led by KNX-FM in Los Angeles, have collected three gold records so far for their efforts in exposing new releases, and with ratings at all four on the increase, more widespread imitation of the adult-targeted format seems inevitable.

Cole, a jazz musician himself, has been responsible for the administration of the seven CBS owned FM stations and for CBS/FM Spot Sales since the group was formed in 1969. Of those stations, WCBS-FM (New York) has an oldies format; WCAU-FM (Philadelphia) is five months into a disco format; and WEI-FM (Boston) is more traditionally MOR; while the other four—KNX, WBBM-FM (Chicago), KMOX-FM (St. Louis) and KCBS-FM (San Francisco)—have made the "mellow sound" one of the country's most talked about formats.

"The record promoters still think that the only place you can have success is on a progressive rock station, and KNX-FM is a taste-maker in that market," Cole said. "And the record people are just beginning to figure that out. They still think they have to have a lot of play, a lot of frequency of play, to break a record. And yet, Janis Ian loves the station because they were playing her records when no one else was. You name it, if it fits, they'll play it."

The open secret about his soft-rock stations, according to Cole, is the degree to which they are free-

form, in a time when progressive rock formats, which they most closely resemble, are being increasingly tightened. The CBS mellow-sound stations have only one major criterion for addition to their playlists—"mellowness"—and beyond that are relatively unconcerned about hit potential or proved sales track records. His programmers do not do store surveys or other standard types of sales research, Cole said, but rather rely on the ear of a program director and music director in each market.

"Each one of my stations is programmed independently, by the people at that station," Cole said. "They know what's right for that station, because each market is different. Every city that you go to has a sound, its music, and when you get a group of people that are happy, that can put together a particular sound, then people are going to like it."

The format was tried first in Los Angeles, where KNX has just moved into the top spot among adults 18-34 overall, according to Arbitron. The idea behind it was, Cole said, "an alternative between rock and sweet music. It's a foreground-background station—it's the kind of station that you can listen to as background music because it's very smooth and it flows nicely, and all of a sudden if you hear something you like, you can stop and pay attention to it."

## Mottola Exits Chappell

■ NEW YORK—Tommy Mottola has left Chappell Music, Inc. effective Monday, June 7. He served as director of the firm's contemporary music division for several years and will announce future plans shortly.

"In past years, station managers had a program director, and they'd have a commercial section," Cole continued. "So when the program director was finished with the program segment of the logging, he'd throw it over to the copy people, and they'd just paste the commercials in. But here, every element of the radio station is considered. If a commercial doesn't seem to fit a particular group of selections, they don't put it there. They go into that much detail, to give it this solid, smooth sound."

What is perhaps most distinctive about the mellow-sound stations is variety of music that they play. Most of the divisions between various types of music are broken down in the mellow sound, where one might hear the Captain and Tennille (who gave KNX a gold record for "Love Will Keep Us Together") and Helen Reddy followed by George Duke and Ayers Rock, two particular Cole favorites. No record or artist is excluded because of a reputation for un-mellowness, because, as Cole pointed out, even the loudest of albums may have one or two cuts suitable for a soft rock audience.

The mellow-sound targets adults 25-34, the fastest growing segment of the population and, because it has the most money to spend, a highly popular one with advertisers. The degree to which these young adults have taken to the mellow sound reflects, Cole said, "the mood of the people. Everybody's cool, everybody's laying back today. At least in my lifestyle, because I consider my lifestyle the KNX lifestyle—it isn't how old you are chronologically, it's how you think." The mellow sound's ability to be at the same

(Continued on page 32)

## RCA Intl. Organizes Council of Presidents

■ NEW YORK—RCA Records International has announced the formation of a managerial coordinating unit in Europe to be known as the Council of Presidents. Ralph Mace was named director of the new organization.

### Managing Directors

The announcement was made by Robert Summer, division vice president, RCA Records, International, who noted that the council will be comprised of the managing directors of all RCA European operations.

"The principal aim of the council," Summer stated, "is to foster the growth of RCA's European companies."

### New Council

As director of the Council of Presidents, Europe, Ralph Mace assumes full time operating responsibility for the newly created council. Mace, formerly manager, European planning, RCA Records, International, will be assisted by Richard Madigan, who leaves his post as manager, operations and planning for RCA's United Kingdom record division.

## Peter K. Siegel Forms Own Pubbery



Peter K. Siegel

■ NEW YORK — Peter K. Siegel has announced the formation of P. K. S. Publishing, Incorporated, a music publishing company dedicated to serving the needs of contemporary artists and songwriters. The company is commencing operations at 358 West 20th Street (212-242-0811), including, RW has learned, Lavada and comedian/actor Marshall Efron.

P. K. S. Publishing is the first in a planned group of companies which will operate in the entertainment business. Siegel will act as president of the new company.

### Background

Siegel's prior affiliations have included executive jobs at Elektra Records, Polydor Incorporated, and A.T.V. Records, Incorporated, of which he was first president.

## Johnnie Taylor Night



Columbia recording artist Johnnie Taylor was in New York recently as part of his current tour of the States. During his stay a party was held to celebrate the presentation of three RIAA awards. His debut single, "Disco Lady," received a gold record award and the first platinum record certified by the RIAA. Taylor was also given a gold record award for his album, "Eargasm." His current single, "Everybody's Gettin' It," is also from that album. Pictured at left is Taylor receiving the three awards from CBS Record Division president Bruce Lundvall. Pictured at right with Taylor are (from left): Stan Monteiro, vice president, national promotion, Columbia Records; Mike Bernardo, local promotion manager, New York, special markets, CBS Records; Don Davis, Taylor's producer; and LeBaron Taylor, vice president, special markets, CBS Records.

The Bottom Line, Inc.

The Artie Wayne Organisation

Love On Love Enterprises, Inc.

JUNE 14, 1976

An open letter to those companies who have offered to distribute our product on a worldwide basis:

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Produced by JACK CONRAD
2. "LOVE ON LOVE"  
Produced by Munson and Wayne, Jim Helms and Joe Klein
3. "PEGASUS"  
Produced by JACK CONRAD
4. "CHAMPION"  
Produced by JERRY MARCELLINO and MEL LARSON
5. "LOVEQUAKE"  
Produced by MUNSON and WAYNE, DRAKE MCGILBERY, SHERIDAN ELDRIDGE, JOE RUSSELL and TONY CAMILLO

Hope we can do some business...our way!!!

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*Artie*  
Artie Wayne  
President

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The Artie Wayne Organisation, 8611 Sherwood Drive, Los Angeles, California 90069 (213)657-3577

# THE COAST

By MIKE HARRIS



■ **ELTON GOES FOR BROKE:** A new **Elton John** single, "Don't Go Breakin' My Heart," will be released at the end of this month by Rocket Records. The song features Elton in a vocal duet with the girl who's got the music in her, **Kiki Dee**. While the track may or may not be included in Elton's next four-sided album—still months away from release—the single, with its colorfully collectible sleeve, should help keep EJ's insatiable fans happy in the interim . . . Meanwhile, ol' pink eyes' producer,

**Gus Dudgeon**, will soon be busy at the **Beach Boys'** Brother Studios in Santa Monica, recording some backing vocals for Elton's forthcoming double-dipper.

**SUE ME, SUE YOU BLOOZE:** Commenting on the flurry of lawsuits that arose last week between himself and American Music Productions' **Richard Romanello**, Front Line's **Irving Azoff** told us, "I'm tired of seeing my name in print. If you want any further comment, call my manager, **Jeff Wald**."

**IF THEY DO IT RIGHT, ONE DAY SHOULD BE ENOUGH:** The Gonzales, Texas "**Willie Nelson Pick-Nick**" is going to happen after all! It'll be a "one day only" affair, set for Independence Day, July 4. As of press time, no details were available as to how this reversal came about, but we're glad that it did, what with each ten dollar ticket buying an entertainment package featuring the likes of **Willie, Waylon Jennings & Jessi Colter, Kris Kristofferson & Rita Coolidge, Leon & Mary Russell, Jerry Jeff Walker, David Allen Coe, Jody Payne, Rusty Weir** (newly with Columbia?) and, of course, the proverbial "**Manny Moore**" . . . Another get-together—but on a slightly smaller scale—occurred last week, when ABC Records held a Bel Air Hotel brunch to welcome their newly-acquired Shelter Records to the "ABC family." The event came complete with an egg-shaped "wedding cake" that was cut simultaneously by ABC's **Jerry Rubinstein** and Shelter's **Denny Cordell** in a vaguely-disguised symbolic gesture. Also in keeping with Shelter's egg logo, all invited guests were served omelettes before they were introduced to the **Dwight Twilley Band's Dwight Twilley and Phil Seymore**, and other Shelter artists, including **Larry Hosford, Debbie Lyons & Pam Clark and Tom Petty**, along with **Michael Campbell**, from his **Heartbreakers** band . . . Later that night, during **Nils Lofgren's** appearance at the Roxy, we thought we spied a whole slew of celebrities for you celebrity fans, namely **Chris Jagger, Lon & Derrek, Al Kooper and Julie Christie**—but THE COAST was really too excited by the show to be completely sure that we've given you a comprehensive list . . . The party for **Thin Lizzy**, after their Santa Monica Civic concert, was held at the Old Venice Noodle Company restaurant, where seemingly thousands packed the place in order to rub elbows with the band, which had played a very hot set on a bill with **Journey**. In attendance were the **Runaways** and their always talkative mentor, **Kim Fowley**, who we hear has arranged for his newest find—the **Quick**—a soon-to-be-consummated pact with Mercury Records . . . The morning after the party, Mercury publicist **Susanella Rogers** announced that **Phil Lynott**, of Thin Lizzy, had had his Fender Precision bass ripped off from the Civic's tuning room after the show. A reward of two thousand dollars was announced immediately for the return of the instrument—the high reward being a reflection of the bass' sentimental value to Lynott. We're glad to say that the mirror-faced bass was recovered a few days later, in good condition, but no details of its return were immediately available.

**CONFIDENCE PLUS:** Last week, RSO's **Al Coury** was talking to several program directors about the **Bee Gees'** new single, which is—as we told you a couple of weeks ago—"You Should Be Dancing." Coury reportedly told the PDs "Their album will not be released until the single goes #1!"

**OTHER AREAS:** The **Band** can be heard on the next **Eric Clapton** album and they are now recording material for their own next lp at the mysterious Shangri-la Studios, somewhere off Pacific Coast Highway . . . Is **Tommy Bolin** going to Columbia? . . . Is **Bob Ellis** managing Eric Clapton? . . . United Artists' **Nancy Sain** won an award as the "National Promotion Executive of the Year, 1975," at the **Bobby Poe** Pop Music Survey Convention in Nashville. Nancy, who tied with **Mel Phillips** of CBS, is the first woman ever so awarded . . . **Bob Seger** is now recording his next studio lp, set for a probable August release . . . Rumor has it that **Al Ross** may just possibly take the **Sylvers** to China (mainland) for a future playdate . . . Guitarist **Ron Wood** was referred to, in the current Paris Match, as the **Rolling Stones'** "new

(Continued on page 61)

## Col Promotes Shargo

■ **LOS ANGELES**—Don DeVito, national director of merchandising, Columbia Records, has announced the appointment of Frank Shargo to director, product management, Columbia Records west coast. He will report directly to Ron Oberman, director of merchandising, Columbia Records, west coast.



Frank Shargo

Shargo will oversee the expanded west coast product management staff's duties and will coordinate his activities closely with key Columbia Records personnel on both coasts. Shargo started with Columbia in early 1970 as a college representative. In June, 1971, he began as an inventory clerk in the Los Angeles sales office and in November was named supervisor for the national college promotion department in New York.

In September, 1972, he joined the product management department and in January, 1975, was promoted to associate director, product management, on the west coast.

## Isleys Go Gold

■ **NEW YORK**—T-Neck recording group The Isley Brothers' latest album, entitled "Harvest For The World," has been certified gold by the RIAA.

## Givin' 'Em Shelter



ABC Records recently hosted a special brunch at the Bel Air Hotel to welcome Shelter Records to the ABC music family. Pictured above from left are: (standing) Herb Belkin, ABC vice president, marketing and creative services; Ron Henry, Shelter general manager; Phil Seymour and Dwight Twilley of The Dwight Twilley Band; Denny Cordell, president of Shelter Records; Shelter recording artists Tom Petty and Larry Hosford; Michael Campbell of Tom Petty's band, The Heartbreakers; and Jerry Rubinstein, chairman of ABC Records; (seated) Shelter recording artists Debbie Lyons and Pam Clark.

## Atlantic Ups Harris

■ **NEW YORK**—Barbara Harris has been appointed director of press information for special markets, it was announced by Dave Glew, senior vice president of marketing for Atlantic / Atco Records.

In her new position, Ms. Harris will be working directly with Barbara Carr, newly appointed director of press and publicity for Atlantic, in the coordination of publicity activities for specially designated r&b and jazz artists on the label.



Barbara Harris

Ms. Harris will become particularly involved in the relationships between Atlantic and its r&b and jazz artists. Typical of this, most recently, was her four-city press/promotion tour with WMOT's Impact, exposing the new group to the media and retailers in Chicago, Detroit, New York, and Philadelphia. On a broader range, she will continue coordinating all such activities for specific artists.

She first came to Atlantic in 1968 as a secretary in the promotion department, after four years with Ruth Bowen's Queen Booking Agency. She became executive secretary to Jerry Greenberg in 1969, and was appointed coordinator of distributor-promotion relations a year later. In 1971, she became assistant director of the new artist relations department, and was appointed director within two years.

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# DISCO FILE TOP 20

- SOUL SEARCHIN' TIME/CAN WE COME TOGETHER/DISCO PARTY**  
TRAMPS—Atlantic (lp cuts)
- TEN PERCENT**  
DOUBLE EXPOSURE—Salsoul (disco version)
- NICE & SLOW**  
JESSE GREEN—Scepter (disco version)
- HEAVEN MUST BE MISSING AN ANGEL**  
TAVARES—Capitol (disco version)
- LIPSTICK**  
MICHEL POLNAREFF—Atlantic (disco version)
- TROUBLE-MAKER**  
ROBERTA KELLY—Oasis (lp cut)
- CATHEDRALS**  
D. C. LaRUE—Pyramid (lp cut)
- THAT'S WHERE THE HAPPY PEOPLE GO**  
TRAMMPS—Atlantic (lp cut)
- DESPERATELY**  
BARRABAS—Atco (lp cut)
- I'M GONNA LET MY HEART DO THE WALKING**  
SUPREMES—Motown (lp cut)
- TAKE A LITTLE**  
LIQUID PLEASURE—Midland Intl. (disco version)
- NINETY-NINE AND A HALF**  
TRAMMPS—Atlantic (lp cut)
- LOWDOWN**  
BOZ SCAGGS—Columbia (lp cut)
- GIVE A BROKEN HEART A BREAK**  
IMPACT—Atco (lp cut)
- TRY ME I KNOW WE CAN MAKE IT**  
DONNA SUMMER—Oasis (lp cut)
- BROADWAY STAR/SEXY LADY**  
BARRABAS—Atco (lp cuts)
- DANCE YOUR ASS OFF**  
BARRABAS—Dakar (lp cut)
- YOUNG HEARTS RUN FREE**  
CANDI STATON—Warner Bros.
- ONE MORE TRY**  
ASHFORD & SIMPSON—Warner Bros. (disco version)
- PARTY**  
VAN MCCOY—H&L

## Springboard Acquires Chart Records Masters

■ RAHWAY, N. J. — Springboard Records vice president George Port has announced the signing of an agreement that brings all Chart Records' masters into the Springboard family of labels.

Albums by Chart country artists Junior Samples and Del Wood, among others, will now be released on the Buckboard label.

Initiated by Springboard president Danny Pugliese, the deal was negotiated in Nashville by Dick Broderick, a&r director of Springboard, and Troy Martin, representing Chart.

## Tokyo Music Fest Names Finalists

■ TOKYO — The fifth annual Tokyo Music Festival, sponsored by the Tokyo Broadcasting System, will be held on June 27. Of the final entries in the competition, five are from the U.S. These are: Natalie Cole, Tanya Tucker, The Pointer Sisters, Rufus and the Bellamy Brothers.

Other finalists include: Daniel Boone and Su Shifrin (England), Kim Sang-Hee (Korea), Isabelle Aubret and Veronique Sanson (France), Lara Saint Paul and Valentina Greco (Italy) and Dave (Netherlands).

# DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ I thought there was supposed to be a summer slump in around here sometime, but the new releases keep arriving in surprising quantity. These are the best of the lot:

**Candi Staton's** new album, "Young Hearts Run Free" (Warner Brothers), is full of the sort of expansive high spirits that sent the title cut soaring (and kept it on the DISCO FILE Top 20 for nine weeks now). **Dave Crawford** produced and wrote nearly all the tracks and if the most danceable ones—"Run to Me," "Destiny" and "I Know," which was on the single's B side—follow closely in the formula established for "Young Hearts," it's just more of a very good thing. Also included: a wonderfully intense version of **Al Green's** "Living for You" and a perfect slow summer love song called "Summer Time with You."

**Lalo Schifrin's** "Black Widow" is due out this week and it again confirms CTI's position as the label with the most consistent, highest quality output of jazz-based disco music. Schifrin's fascinating version of "Jaws," the disco re-make of the moment, is here in a 5:47 edit with a note that **Hubert Laws** contributed the flute solo. There are so many other good tracks that it's hard to choose a favorite, but these stand out immediately: a long (5:36) blend of the standards "Moonglow" and "Theme from Picnic," a cool "Flamingo," and the three Schifrin originals, "Black Widow," "Dragonfly" and "Turning Point," though this last may be a little too zippy for dancing.

One of the nicest new male group albums comes from a Chicago trio called the **Individuals** whose debut lp, "Together (We Can Make

(Continued on page 64)

## Discotheque Hit Parade

(Listings are in alphabetical order, by title)

### CIRCUS MAXIMUS/LOS ANGELES

DJ: Mitch Schatsky

CATHEDRALS—D.C. LaRue—Pyramid

(lp cut)

DESPERATELY/BROADWAY STAR—

Barrabas—Atco (lp cuts)

GIVE A BROKEN HEART A BREAK/HAPPY

MAN—Impact—Atco (lp cuts)

HEAVEN MUST BE MISSING AN ANGEL—

Tavares—Capitol (disco version)

I'M GONNA LET MY HEART DO THE

WALKING/HIGH ENERGY—Supremes

—Motown (lp cuts)

LIPSTICK—Michel Polnareff—Atlantic—

(disco version)

LOWDOWN—Boz Scaggs—Columbia

(lp cut)

NICE & SLOW—Jesse Green—Scepter

(disco version)

RAINFOREST/LAURA/ROCK ME WITH

YOUR LOVE—Biddu Orchestra—Epic

(lp cuts)

TROUBLE-MAKER/THE FAMILY—Roberta

Kelly—Oasis (lp cuts)

### BAREFOOT BOY/NEW YORK

DJ: Tony Smith

BROADWAY STAR/DESPERATELY/SEXY

LADY—Barrabas—Atco (lp cuts)

CAN WE COME TOGETHER/SOUL

SEARCHIN' TIME/DISCO PARTY—

Trammps—Atlantic (lp cuts)

FOR THE LOVE OF MONEY—Disco Dubs

—Movers (import)

HERE WE GO AGAIN/JAM, JAM, JAM—

People's Choice—TSOP (lp cuts)

MADISON '76—Venus—Columbia

(disco version)

ONE MORE TRY—Ashford & Simpson—

Warner Bros. (disco version)

SONG FROM "M.A.S.H."—New Markets

—Seminole

SUGAR BOOGIE—Bobby Thomas & the

Hotline—MCA

TAKE A LITTLE—Liquid Pleasure—Midland

Intl. (disco version)

TROUBLE-MAKER/LOVE POWER—Roberta

Kelly—Oasis (lp cuts)

### ON STAGE/FREEMONT

NEW YORK

DJ: Dewane Dixon

BROADWAY STAR/IT/DESPERATELY—

Barrabas—Atco (lp cuts)

CAN WE COME TOGETHER/DISCO

PARTY/SOUL SEARCHIN' TIME/

NINETY-NINE AND A HALF—Trammps

—Atlantic (lp cuts)

HERE WE GO AGAIN—People's Choice—

TSOP (lp cut)

LIPSTICK—Michel Polnareff—Atlantic

MEAN MACHINE—Jimmy McGriff—

Groove Merchant (lp cut)

NICE & SLOW—Jesse Green—Scepter

(disco version)

ONE FOR THE MONEY—Whispers—Soul

Train (disco version)

RUNNING TO MEET THE MAN—ZBW

Explosion—Dried Grape

TAKE A LITTLE—Liquid Pleasure—

Midland Intl. (disco version)

TROUBLE-MAKER—Roberta Kelly—

Oasis (lp cut)

### RHINOCEROS/BOSTON

DJ: John Luongo

CATHEDRALS—D.C. LaRue—Pyramid

(lp cut)

DESPERATELY/HIGH LIGHT/IT/SEXY

LADY—Barrabas—Atco (lp cuts)

DISCO PARTY/SOUL SEARCHIN' TIME/

CAN WE COME TOGETHER/THAT'S

WHERE THE HAPPY PEOPLE GO—

Trammps—Atlantic (lp cuts)

HEAVEN MUST BE MISSING AN ANGEL/

DON'T TAKE AWAY THE MUSIC—

Tavares—Capitol (lp cuts)

I'M GONNA LET MY HEART DO THE

WALKING—Supremes—Motown

(lp cut)

NICE & SLOW—Jesse Green—Scepter—

(disco version)

TAKE A LITTLE—Liquid Pleasure—

Midland Intl. (disco version)

TEN PERCENT—Double Exposure—Salsoul

(disco version)

TROUBLE-MAKER—Roberta Kelly—Oasis

(lp cut)

YOUNG HEARTS RUN FREE/I KNOW/RUN

TO ME—Candi Staton—Warner Bros.

(lp cuts)

## NARM Names Cohen Research Consultant

■ CHERRY HILL, N.J.—The NARM board of directors, following its meeting in Atlanta last week, has announced the appointment of Joseph Cohen as special research consultant to the association. Cohen was responsible for compiling the data for the NARM consumer research project on the growing adult market. He also made the presentation of the material at the 1976 NARM Convention.

Cohen recently graduated with an MBA degree in marketing from the Baruch College of the City University of New York. He received the Walter Heller Award as the outstanding graduate student in his class. Formerly an assistant comptroller with Polydor, Inc., he has a broad knowledge not only of the recording industry but of marketing research procedures, as well.

In his capacity with NARM, he will prepare a series of monthly bulletins, primarily relative to the growing adult market, which will be sent to the NARM members. The bulletins will be accompanied by brochures containing statistical data relative to the subject area discussed.

In addition to his responsibility as editor of the research bulletins, he will be responsible for a presentation at the NARM Mid-Year Conference which will be held September 21-23 at the Continental Plaza Hotel, Chicago, Illinois, as well as working directly with the NARM convention committee, manufacturers advisory committee and the NARM board of directors on projects for the 1977 NARM Convention, which will be held at the Century Plaza Hotel in Los Angeles, March 4-March 9, 1977. Cohen will be working under the direction of Jules Malamud, NARM president, in all his research projects and meeting presentations.

## Screen-Gems Taps Carey

■ LOS ANGELES — Kathie Carey has joined the Los Angeles office of Screen Gems-Columbia Music as a professional manager, it was announced by Lester Sill, president of the music publishing division of Columbia Pictures Industries, Inc.

In her new capacity, Ms. Carey will work primarily with west coast writers under exclusive contract to Screen Gems-Columbia as well as developing new talent. She is assuming the duties previously handled by Ira Jaffe, who was recently promoted to the newly-created position of director of talent acquisition and development for the division.

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# DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

## Mike Stewart on the Fine Points of Music Publishing

■ Mike Stewart, chairman and president of United Artists Music Publishing Group, has had a long career in the record and music publishing industries, and, having decided that he prefers the latter, has helped build the LA publishing arm, for publishing rights for both film and recorded music, into one of the largest in the world. He has been involved over a long period with artist development, record and music promotion, and with the copyright controversies that are still an industry concern. He spoke recently with *Record World* in Los Angeles about these and other topics.



Mike Stewart

**Record World:** You are the vice president of UA Corp. in charge of film music, the chairman and president of United Artists Music Publishing Group, and have been closely associated with United Artists Records. What do you prefer about this job over that? What is the difference between publishing and records, and which do you prefer?

**Mike Stewart:** Well, I like both. I like all of the aspects. I like records, I like publishing. I'm a music man.

**RW:** But they must offer various benefits, and each one must have its own particular merits.

**Stewart:** Let's put it very simply. The basic difference between the music publishing business and the record business is, one, you are dealing in rights, developing rights—that's publishing. The other is you're manufacturing a piece of plastic and selling it. And putting it in the most simple form—that's what it's all about. Now, if I had to make a preference, I would say publishing. I prefer publishing because record artists and their hits have a short life time, whereas the songs I develop this year will live long after I'm gone. Also, it's kind of a kick when I go all over the world and hear songs that I was involved with, created one way or the other, or helped to create. It's just that it's a nice feeling to know that you've had some influence on the emotions of other people of the world.

**RW:** You get that from records, don't you?

**Stewart:** To a much lesser degree. A publisher picks a song and develops that song—it's a much more creative thing.

**RW:** You were talking about developing copyrights and the satisfaction you get in developing an international copyright. How does that work? How do you promote a copyright, how do you promote a song?

**Stewart:** You promote a song in the same way you promote a record—deejays, in-stores, etc., but in addition, there's live performances of the song, television and radio performances of the song, and sheet music.

**RW:** Is United Artists handling its own sheet music?

**Stewart:** Yes, United Artists has a subsidiary, The Big 3, which is one of the top companies in the development of sheet music and folios.

**RW:** What is the difference?

**Stewart:** A sheet is generally a piano copy, with lyrics, of one song. A folio is a collection of songs. Folios can be pop, educational or personality books of artists. For example, some of the personality books we have right now are Janis Ian, Bruce Springsteen, John Lennon and Freddy Fender.

**RW:** And these songs that you print are only United Artists Music copyrights?

**Stewart:** No, we also handle the print for many publishers—CBS, Tree, etc.

**RW:** How does that work?

**Stewart:** We manufacture and distribute the printed matter, and pay them a royalty.

**RW:** What is the difference between royalties you get from printed music and mechanical royalties?

**Stewart:** Mechanical royalties refers to the royalties received from

the sale of records.

**RW:** Getting back to developing a song and promoting . . .

**Stewart:** Well, there are many stages of it. My method of operation over the years has been a very simple one. I believe in the writer more than the song. I like to develop writers. What I do is I myself, or one of my staff, will find young writers who we think are very talented and we will support them, work with them, and develop their craft.

**RW:** Is it a different situation overseas than in the United States?

**Stewart:** Every country is different. Except in the case of the English speaking countries, you have a different kind of problem too. You have the question of a foreign language. We are not just a domestic company. We have companies overseas too. So we are involved in who does our material, who writes the lyrics and so forth.

**RW:** How do you determine what a foreign lyric writer gets?

**Stewart:** The societies, both performance and mechanical, have pretty standard rules on what a local lyric writer gets.

**RW:** What is your position on the current copyright question in Congress?

**Stewart:** My stand is that there is no question about the fact that there has to be a raise in copyright royalty. The writers today are making the same two cents they made in 1909. There's obviously an inequity there. My attitude about this—I've been on both sides of the fence because of the various hats I've worn—is that I believe that the publishers and the record companies should be going in hand to the Congress, not as opponents. And I think that a more realistic royalty should be agreed upon and we should do it as joint members of the community, not as combatants. We have mutual enemies on this question of copyright legislation.

**RW:** Who are these enemies?

**Stewart:** One obvious one is the broadcasters who are concerned about their own interests and not anxious to pay performance royalties to either record companies or publishers or artists.

I prefer publishing because record artists and their hits have a short life time, whereas the songs I develop this year will live long after I'm gone.

**RW:** What about the situation with juke boxes?

**Stewart:** Unfortunately, under the current copyright laws the juke boxes do not have to pay any royalties to the writer, publisher or the artist for the music used for profit on the juke boxes.

**RW:** Why?

**Stewart:** I guess simply because of the fact that there were no juke boxes when the 1909 law was written and the situation has never been corrected.

**RW:** Have the publishers fought to get this law changed since 1909?

**Stewart:** Yes! Unfortunately, though, they did not have the lobby that the juke box industry has.

**RW:** When do you foresee a change?

**Stewart:** The juke boxes are covered in the new copyright legislation in the bills that have been before both the House and the Senate. Although in my opinion the royalties are not high enough in the bills so far presented, it obviously is better than the current situation.

**RW:** Do you look for songwriters from overseas?

**Stewart:** Yes, we look for songwriters all over the world. We have people in our publishing companies and working for us in the film area who look for new composers.

**RW:** How closely do you work with performance rights societies? Are you at odds with them at all?

**Stewart:** No, we work closely with both ASCAP and BMI. As a matter of fact, I serve on the board of ASCAP.

**RW:** How do the functions of a publisher and a performance rights

(Continued on page 41)



# “AFTERNOON DELIGHT”

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<b>This week</b>	<b>9*</b>	<b>8*</b>	<b>18*</b>
6/12	<b>25*</b>	<b>13*</b>	<b>24*</b>
6/5	<b>33*</b>	<b>24*</b>	<b>31*</b>
5/29	<b>44*</b>	<b>41*</b>	<b>40*</b>

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From the album



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## New RSO Product Introduced At Polydor Regional Meeting

■ NEW YORK — Polydor Incorporated held the last of five regional meetings June 3 at the New York Sheraton Hotel. The meetings brought executive personnel from Polydor Incorporated together with key executives from Phonodisc, the label's distribution arm, and the national executives from the RSO Records label.

In addition to New York, regional sales meetings were also held in Los Angeles, Atlanta, Dallas and Chicago. All Phonodisc regional marketing managers were flown in to the meeting closest to their area of operation to insure that all regional Phonodisc executives attended.

The New York meeting, opened up by Phonodisc vice president of sales Rich Lionetti and national sales director Dick Carter, explored plans to be put into action to effectively market and distribute the newly acquired

RSO Records label within the Polydor and Phonodisc framework.

Lou Simon, Polydor, Inc. executive vice president and general manager, introduced background and played cuts from the company's new releases.

Al Coury, president of RSO Records, introduced his staff to the Polydor/Phonodisc personnel and presented his industry background. RSO's initial releases were played: "Reggae Like It Used To Be" by Paul Nicolas, "Street Singing" by Barry Manilow's back-up group signed to RSO, Lady Flash, and the Bee Gees' "You Should Be Dancing" single.

## Atlantic Re-Inks WMOT's Blue Magic

■ NEW YORK — Blue Magic, WMOT recording group for Atlantic Records, has been resigned to a long-term exclusive worldwide recording contract with the label, it was announced jointly by Jerry Greenberg, president of Atlantic/Atco Records, and Alan Rubens, president of WMOT Records.

Blue Magic is also managed by WMOT. The five members—Vernon Sawyer, Wendell Sawyer, Richard Pratt, Ted "Wizard" Mills and Keith Beaton—have been together since first signing with the label in November, 1973.

## RSO Signs Lady Flash



RSO Records president Al Coury has announced his first signing since assuming leadership of the label two months ago. The group is Lady Flash, a trio best known for its back-up performances with Barry Manilow. The group will be produced for RSO by Manilow and Ron Dante, with a release planned for late June. The group will be featured as guest stars on Manilow's 60 city concert tour. Seen here at the signing are Coury (right) and Manilow (seated); standing from left are: Monica Burrus; Miles Lourie, Lady Flash's attorney; Reparata; Debra Byrd; and Ron Dante.

## Capitol Realigns Promo Dept.

■ LOS ANGELES — Capitol Records' promotion department has been restructured on the national level with Steve Meyer made national promotion manager, according to Bruce Wendell, Capitol vice president, promotion.

### Ray Tusken

Ray Tusken, formerly national promotion coordinator, will serve as national AOR (Album Oriented Rock) promotion manager.

Both Meyer, formerly a district promotion man in the Miami area, and Tusken will report directly to Wendell.

### AOR

Four Capitol promotion men will now work under Tusken as specialists in AOR promotion for various areas of the country.

Ken Benson will work as western AOR promotion coordinator out of Los Angeles. Bruce Ravid will work as midwest AOR promotion coordinator out of Chicago. Mike Seibert will work as southwest AOR promotion coordinator out of Dallas. Irwin Sirotta will work as eastern AOR promotion coordinator out of New York.

### Sandra Hill

Sandra Hill, formerly national smaller markets promotion coordinator, is now national smaller markets promotion manager. Working with her will be Susan Scharf, formerly Wendell's executive secretary, who is now national record promotion coordinator, smaller markets. Gertie Katsman will continue to serve as national adult contemporary promotion coordinator out of New York.

## Morris Promotes Fox

■ NEW YORK — Dick Fox has been appointed head of the New York record department of the William Morris Agency, Inc., it was announced by vice president Lee Stevens. In addition to Fox's activities in the record area, he will continue to be active in connection with talent acquisitions and career guidance in all fields.

### Background

Fox has been actively involved in the careers of many artists, including Neil Sedaka, Barry Manilow, Melissa Manchester, Manhattan Transfer and Robert Klein.

Fox, who has been with the Morris Office for 10 years, has also worked in the television, TV commercial and variety fields. His position becomes effective immediately.

## Sailor in Gotham



Epic recording artists Sailor flew into New York City recently to begin their first American tour at the Bottom Line. The tour also includes an appearance at the Schaefer Music Festival on June 14. Sailor's latest U.S.-released album is Trouble. To celebrate the band's success a party was held in their honor, just prior to opening night at the Bottom Line. Pictured (from left) are: (standing) Robert Wace, Sailor's manager; Steve O'Rourke, Sailor's manager; M. Richard Asher, president, CBS Records, International; Sailor's Henry Marsh; Ron Alexenburg, senior vice president, Epic Records & Associated Labels; Sailor's Phil Pickett, Georg Kajanus and Grant Serpell.

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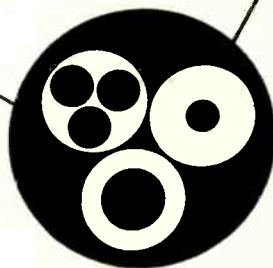
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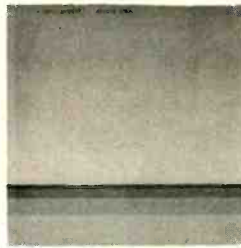
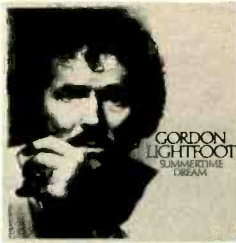
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**SUMMERTIME DREAM**

**GORDON LIGHTFOOT**—Reprise MS 2246 (WB) (6.98)  
It's amazing how little the basic Lightfoot style has changed over the last decade, yet the music is invariably fresh and comforting. The lyrics are universally appealing, the melodies airy. "Race Among the Ruins," "I'm Not Supposed to Care," "Never Too Close" and "Summertime Dream" maintain the image.



**ARBOUR ZENA**

**KEITH JARRETT**—ECM-1-1070 (Polydor) (6.98)  
Jarrett is straddling the classical/avant garde jazz line forging a new road that is breath-taking in its sensitivity, overwhelming in the finesse of its structures and performance. The three compositions are played by Jarrett, Jan Garbarek and Charlie Haden, augmented by string orchestra.

**GIVE, GET, TAKE AND HAVE**

**CURTIS MAYFIELD**—Curtom CU 5007 (WB) (6.98)  
Curtis has been busy these last months, what with the music for the movie "Sparkle," production of Aretha Franklin's album of that music and writing, performance and production of his own latest effort. There's no sign of stress, though, and the music herein has the trademark Mayfield sound healthily in tact throughout.



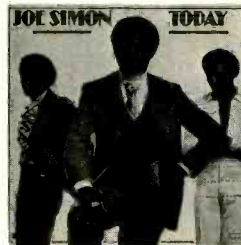
**THE BECKIES**

**SIRE SASD 7519 (ABC) (6.98)**  
From the bio: "Much in the style of Brian Wilson of the Beach Boys, Michael Brown will be the guiding spirit/writer/producer of The Beckies, but he will not be a part of the band when they tour." Tis the Brown of Left Banke and Stories fame, but he's not caught up with past accomplishments. An excellent pop/rock lp!

**MY FAIR LADY**

**20TH ANNIVERSARY ORIGINAL CAST**—  
Columbia PS 34197 (7.98)

Returning to the scene of the crime, Goddard Lieberson produces the new Broadway cast of the musical that more than any other epitomizes the form. Ian Richardson, Christine Andreas, George Rose and Robert Coote star singing this most memorable of scores brilliantly.



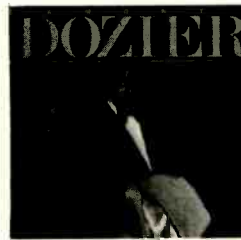
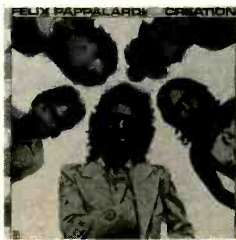
**TODAY**

**JOE SIMON**—Spring SP 1 6710 (Polydor) (6.98)  
Simon offers some new interpretations of songs such as "Let's Spend the Night Together," "I Just Want to Make Love To You," "Let The Good Times Roll" and "What A Wonderful World." The disco rhythms are prominent and the punchy horn charts build the intensity. Simon's grown considerably.

**FELIX PAPPALARDI & CREATION**

**FELIX PAPPALARDI & CREATION**—A&M SP 4586 (6.98)

Creation is a four-man band hailing from Japan, who've incorporated Felix's songs production and playing into their own sound. The result is an interesting, international melange that's rock 'n' roll of a fresh order. "Ballad of A Sad Cafe," "She's Got Me," "Listen to the Music" are best.



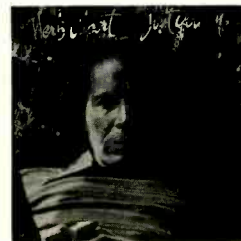
**RIGHT THERE**

**LAMONT DOZIER**—Warner Bros. BS 2929 (6.98)  
"It's the Same Old Song" brings back memories of a different time in Dozier's life; but progress is evident even in the arrangement of that now-standard. "Right There," "Groovin' On a Natural High" and "With A Little Bit of Mending" are powerful songs sure to make some history of their own.

**GOOD KING BAD**

**GEORGE BENSON**—CTI 6062 (6.98)

All new material recorded in July and December of last year, with Benson's guitar spotlighted alongside Eric Gale's in typical Creed Taylor production. Also, the David Matthews arrangements are as strong as usual. "Em," "Cast Your Fate to the Wind" and "Siberian Workout" are the most lyrical contributions.



**JUST YOU AND ME**

**HERB ALPERT**—A&M SP-4591 (6.98)  
Alpert's horn is right in tune as an easy listening focal point for his original compositions (with the exception of "Yankee Doodle"—one of the more popular items this year). "Spanish Nights" and "Promenade" evoke memories of Alpert's most impressive sessions. That talent is still there.

**SUMMERTIME**

**MFSB**—Phila. Intl. PZ 34238 (CBS) (6.98)

MFSB has taken the George Gershwin title tune and discified it to the backing of strong, full arrangements and a driving rhythm section. "Picnic In the Park," "I'm On Your Side" and "Hot Summer Nights" are full of the same swirling sounds, just right for summer dancing through the night.



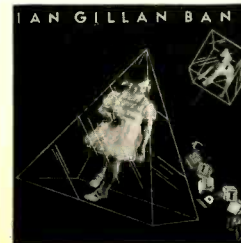
**IT'S A GOOD NIGHT FOR SINGIN'**

**JERRY JEFF WALKER**—MCA 2202 (6.98)  
Jerry Jeff's done this one in Nashville with Norbert Putnam, Weldon Myrick, Ken Buttrey, David Briggs and Johnny Gimble among those supplementing the Lost Gonzo Band. Probably as slick as he'll ever get, "Couldn't Do Nothin' Right," "Very Short Time" and the title song just about sing themselves.

**RIGHT TIME**

**MIGHTY DIAMONDS**—Virgin PZ 34235 (CBS) (6.98)

A talented reggae trio that captures, in its simplest form, the heart of the reggae inspiration. Not quite as raw as some of the recent Island groups (Third World, Burning Spear), it's also not as smooth as some of the groups trying to popularize (and sweeten) the effect. "Right Time" and "Have Mercy" do it.



**CHILD IN TIME**

**IAN GILLAN**—Oyster OY-1-1602 (Polydor) (6.98)  
Ex-Deep Purpler Gillan brings "Child In Time" up to date with his own interpretation, as produced by Roger Glover. "Let It Slide" and "Lay Me Down" exhibit the same heavy characteristics as Gillan's own band chugs along. This child's in time for a hard-hitting summer.



## Beach Ballet?



The Joffrey Ballet recently debuted its rendition of The Beach Boys "Deuce Coupe II" at a performance in San Francisco as part of a day with the press for the Warner Bros. recording artists. As well as attending the ballet, the press met the five members of The Beach Boys for a round of interviews and concluded the day with a gala midnight supper. Pictured are members of the Joffrey troupe with The Beach Boys (from left): Brian Wilson, Carl Wilson, Mike Love, Alan Jardine and Dennis Wilson. At far right is Robert Joffrey.

## Band Sets Tour

■ LOS ANGELES — The Band will tour North America for a month beginning in late June. The tour marks the first concert appearances by The Band as a group in two years. The tour will begin in Palo Alto, Calif. on June 26 and conclude in Lenox, Mass. on July 18.

## RCA Hawaii Branch

(Continued from page 4)

nounced that Robert Haas has been named to head up the operation. Haas will report directly to William Graham, western region sales director for RCA Records in Hollywood.

Haas, with 14 years experience in the recording industry, has spent the past five years in Hawaii, four as general manager and buyer for Rack Service Hawaii and a year as buyer for Muntz Stereo-Pac. Prior to going to Hawaii, Haas had spent nine years in the sales department of Discount Record center in Los Angeles.

The new sales office will be located in the Ala Moana district of Oahu and will serve RCA Records throughout the islands. RCA's recorded product previously had been distributed in Hawaii by South Seas Distributors.



Robert Haas

## U. S. Court Rejects Piracy Case Plea

■ GRAND RAPIDS, MICH. — A suit seeking to enjoin the U. S. Attorney General from prosecuting pirates of pre-1972 recordings on the basis of their having infringed on musical copyrights has been dismissed by Judge Wendell A. Miles of the U. S. District Court for the Western District of Michigan.

The suit, asking for a preliminary and permanent injunction as well as the convening of a three-judge court, was brought by Stereo Tape Associates, Inc., doing business as Malibu Records, a Nevada corporation, which admitted it was in the business of duplicating musical tape recordings.

In his decision, Judge Miles agreed with prior decisions by the U. S. Court of Appeals for the Third, Fifth, Ninth and Tenth Circuits holding that the compulsory license provision of the Federal Copyright Law, permitting anyone to record a composition after the first recording has been made, did not extend to duplicating existing recordings. Judge Miles furthermore held that, "The decision whether or not to prosecute is one vested in the Attorney General. His discretion is wide and not to be tampered with . . ."

## Aucoin Names Staff

■ NEW YORK — Bill Aucoin, president of Aucoin Management, Inc. and Rock Steady Productions, has announced the following executive staff line-up for the companies: Alan Miller, director of promotion; Ken Anderson, newly appointed to the position of director of production; Sean DeLaney, vice president of artist development and Alan Cohen and Jeffrey Little, financial administration.

# New York, N. Y.

By IRA MAYER & BARRY TAYLOR

■ It could have been a high school dance except that the boys and girls weren't on opposite sides of the hall. But the *Crawdaddy* banner over the bandstand could have read "Broncos," and nothing would have changed.

It was a rock and roll party as a rock and roll party ought to be in the year of '76—fresh cauliflower, tomatoes, cucumbers and mushrooms in baskets; chili, bass and salad served buffet style; and individual sized pecan pies and coffee for dessert. Basically that informal elegance that's been bred of the realization in otherwise staid quarters that rock and roll doesn't just make money. Look at all the first class French and Italian restaurants around the city where T-shirts and jeans are now acceptable attire and record company credit cards the mainstay of existence. Well, in this case maybe elegance isn't the word, but . . .

*Southside Johnny and the Asbury Jukes* played two hour-long sets, and the dance floor filled from the first notes. The celebrants of *Crawdaddy* magazine's tenth anniversary feared not to cut a rug, even if the floor was sticky from spilled liquor. *Eugene McCarthy* stood talking with *Gerald Taylor*, *Phoebe Snow*, *Andy Pratt*, *Eric Andersen*, *William Burroughs*, *Link Wray*, *Ian Hunter* and *Mick Ronson* mingled about—an assortment of literati, publishing, media and rock types that would make *Bobby Zarem* do a double take.

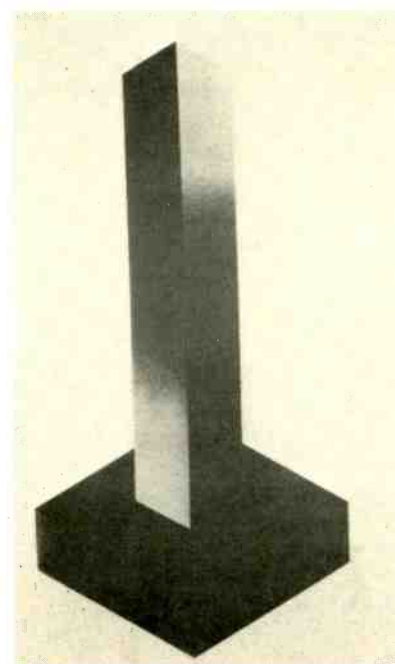
Though the *Paul Williams*-founded magazine is a year older than *Rolling Stone*, it has never had the acceptance its younger rival achieved almost immediately; the party was current editor *Peter Knobler's* way of saying, "Hey, we're still here." That whole issue was intelligently analyzed by the *Times' John Rockwell* in a lengthy piece Wednesday (9).

To close the evening, *Bruce Springsteen* and most of the *E Street Band* (sans *Clarence Clemmons*) played a 1 a.m. set for those few who had lasted to that hour. The *Crawdaddy* staff is probably still sleeping off the after-effects, so if next month's issue is a few days late . . .

(Down home note: *Southside Johnny* personally escorted *David and Nikki McGee* into the party, dedicating, "I Don't Want To Go Home" to them on their seventh anniversary.)

ANGLICANISMS: The new *Elton John* single will be a recently recorded duet between he and *Kiki Dee*, a song titled "Don't Go Breaking My Heart." It's been described as having a "Peaches and Herb sound" . . . Not to be outdone by the *Rolling Stones' black*

and blue vinyl or *ELO's* yellow vinyl, the English pressing of the *Streetwalkers* album has been pressed on red vinyl . . . If you're wondering what the strange looking object pictured here is, it's part of an ambitious advertising campaign in England launched by satirical rock group, *Alberto Y Lost Trios Paranoias*. The ad reads, "Alberto Y Lost Trios Paranoias Give It To You Straight." The group's recent single, "Dread Jaws" is described as, what else? "Dreadful." A major U.K. chain of stores has reportedly banned the album and will not stock it . . . Yes has dipped back into its early albums for material on the group's current tour. Among the songs they've chosen are "Sweetness" and "Sweet Dreams." The group is also doing its version of *The Beatles' "I'm Down"* when so inclined . . .



LIVE AND ON TAPE: Keyboardist/producer/arranger *Leon Pendarvis* is playing with tenor player *Denny Morous* (once with *Stevie Wonder*), guitarist *David Spinozza*, bassist *Francisco Centeno* and drummer *Rick Marotta* at Mikell's this week (14-16) . . . National Public Radio broadcast a three hour edited version of the *Phil Ochs* tribute/benefit June 12, with a mini NET television series slated for later this summer

FLASHMAKERS RETURN: The *RW Flashmakers* opened their (Continued on page 59)

Most artists  
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# 101 THE SINGLES CHART 150

JUNE 19, 1976

JUNE 19

JUNE 12

101	101	<b>YOU'RE MY EVERYTHING</b> LEE GARRETT—Chrysalis CRS 2112 (WB) (Island, BMI)
102	109	<b>RAINBOW IN YOUR EYES</b> LEON & MARY RUSSELL—Paradise 8208 (WB) (Teddy Jack, BMI)
103	105	<b>MUSIC JOHN MILES</b> —London 5N 20086 (Velvet/RA/PUB)
104	108	<b>IT KEEPS YOU RUNNIN'</b> CARLY SIMON—Elektra 45323 (Tauripin Tunes, ASCAP)
105	111	<b>JUKIN' ATLANTA RHYTHM SECTION</b> —Polydor 14323 (Low-Sal, BMI)
106	107	<b>FLAMING YOUTH KISS</b> —Casablanca NB 858 (Cafe Americana/Rock Steady, ASCAP; All By Myself, BMI)
107	104	<b>NORMA JEAN WANTS TO BE A MOVIE STAR</b> SUNDOWN COMPANY—Polydor PD 14312 (Natural Songs, ASCAP)
108	115	<b>BUTTERFLY FOR BUCKY BOBBY GOLDSBORO</b> —United Artists XW793 Y (Unart/Pan in Hand, BMI)
109	—	<b>VAYA CON DIOS</b> FREDDIE FENDER—ABC Dot 17627 (Morley, ASCAP)
110	110	<b>FOXY LADY CROWN HEIGHTS AFFAIR</b> —De-Lite DEP 1581 (Delightful, BMI)
111	112	<b>IT AIN'T THE REAL THING</b> BOBBY BLAND—ABC 12189 (Meadow Ridge, ASCAP)
112	113	<b>HUNGRY YEARS</b> WAYNE NEWTON—Chelsea CH 3041 (Don Kirshner, BMI)
113	114	<b>EASY LOVIN' /WE GOT THE RECIPE</b> BO KIRKLAND & RUTH DAVIS—Claridge 414 (Blue Book, BMI)
114	—	<b>DEVIL WOMAN</b> CLIFF RICHARD—Rocket PIG 40574 (Chappell, ASCAP)
115	118	<b>ROCKY MOUNTAIN MUSIC</b> EDDIE RABBITT—Elektra 45315 (Briar Patch, BMI)
116	—	<b>SILVER STAR</b> THE FOUR SEASONS—Warner-Curb WBS 8202 (WB) (Season/Jobete, ASCAP)
117	116	<b>EVERYTHING THAT 'CHA DO (WILL COME BACK TO YOU)</b> WET WILLIE—Capricorn CPS 0254 (WB) (No Exit, BMI)
118	122	<b>THE FLAG</b> CHARLIE VAN DYKE—United Artists XW810 Y (UA/Hollywood Blvd., ASCAP)
119	121	<b>SHARING THE NIGHT TOGETHER</b> LENNY LeBLANC—Big Tree BT 16062 (Atlantic) (Alan Carter, BMI, Music Hall, ASCAP)
120	117	<b>SAVE YOUR KISSES FOR ME</b> BOBBY VINTON—ABC 12186 (Easy Listening, ASCAP)
121	—	<b>I'VE BEEN LOVIN' YOU</b> EASY STREET—Capricorn CPS 0255 (WB) (Carrots)
122	124	<b>HEAR THE WORDS, FEEL THE FEELING</b> MARGIE JOSEPH—Cotillion 44201 (Atlantic) (Dozier, BMI)
123	129	<b>SHARING THE NIGHT TOGETHER</b> ARTHUR ALEXANDER—Buddah BDA 522 (Music Mill, ASCAP; Alcartee, BMI)
124	133	<b>LIE TO ME</b> BILL LA BOUNTY—20th Century TC 2290 (Captain Crystal, BMI)
125	—	<b>WICHITA JAIL</b> CHARLIE DANIELS BAND—Epic 8 50243 (Night Time, BMI)
126	134	<b>WILL YOU LOVE ME TOMORROW</b> DANA VALLERY—Phantom JB 10566 (RCA) (Screen Gems, Columbia, BMI)
127	—	<b>BLT</b> LEE OSKAR—United Artists XW807 Y (Far Out/1kke-Bad, ASCAP)
128	135	<b>OOO SWEET LOVE</b> MARILYN GRIMES—Abraxas 1702 (Denture Whistle/JBE, BMI)
129	—	<b>NUMBER ONE</b> BILLY SWAN—Monument ZS 8697 (CBS) (Combine, BMI)
130	136	<b>TVC 15 DAVID BOWIE</b> —RCA PB 10664 (Bewlay Bros./Moth/Fleur, BMI)
131	127	<b>BREAKER-BREAKER</b> OUTLAWS—Arista 0188 (Hustlers, BMI)
132	128	<b>TOWN CRYER</b> SCOTT KEY—Pyramid 8002 (Roulette) (Planetary/Karolman, ASCAP)
133	130	<b>LET IT SHINE</b> AL GREEN—Hi 5N 2306 (London) (Jec/Al Green, BMI)
134	—	<b>LOVE</b> GRAHAM CENTRAL STATION—Warner Bros. WBS 8205 (Nineteen Eighty-Foe, BMI)
135	149	<b>WHAM BAM SHANG-A-LANG</b> SILVER—Arista 0189 (Colgems, ASCAP)
136	125	<b>BETTER DAYS</b> MELISSA MANCHESTER—Arista 0183 (Rumanian Pickle Works/Columbia/N.Y. Times, BMI)
137	—	<b>LIFE IS TOO SHORT</b> GIRL SHEER ELEGANCE—ABC 12194 (N.Y. Times, BMI)
138	—	<b>SPIRIT OF '76</b> THE BOOTY PEOPLE—Call CAS 110 (Sirom Merchant & Far Out, ASCAP)
139	—	<b>SUNSHINE IMPRESSIONS</b> —Curtom CMS 0116 (WB) (Blackwood, BMI)
140	143	<b>FROM MY HEART TO YOURS</b> CHARLES EARLAND—Mercury 73793 (Beth Earland, BMI)
141	137	<b>YOU GOT THE MAGIC</b> JOHN FOGERTY—Asylum 45309 (Greasy King, ASCAP)
142	138	<b>MIDNIGHT LOVE AFFAIR</b> TONY ORLANDO & DAWN—Elektra 45319 (Midsong, ASCAP)
143	139	<b>COULD IT BE MAGIC</b> DONNA SUMMER—Oasis 405 (Casablanca) (Kamikozi/Angel Dust, BMI)
144	131	<b>DAYDREAMER</b> GINO CUNICO—Arista 0181 (Warner Bros., ASCAP)
145	140	<b>ROCK ME EASY, BABY</b> ISAAC HAYES—ABC 12176 (Incense, BMI)
146	141	<b>CAUGHT IN THE ACT (OF GETTING IT ON)</b> FACTS OF LIFE—Kayvette 5126 (TK) (Irving, BMI)
147	123	<b>LIGHT UP STYX</b> —A&M 1818 (Stygian, ASCAP)
148	132	<b>I GET LIFTED</b> SWEET MUSIC—Wand WDS 11295 (Scepter) (Sherlyn, BMI)
149	126	<b>IT'S GOOD FOR THE SOUL</b> LUTHER—Cotillion 44200 (Atlantic) (Elvee-Deekay, ASCAP)
150	120	<b>AMERICA THE BEAUTIFUL</b> RAY CHARLES—Crossover 985 (Tangerine, BMI)

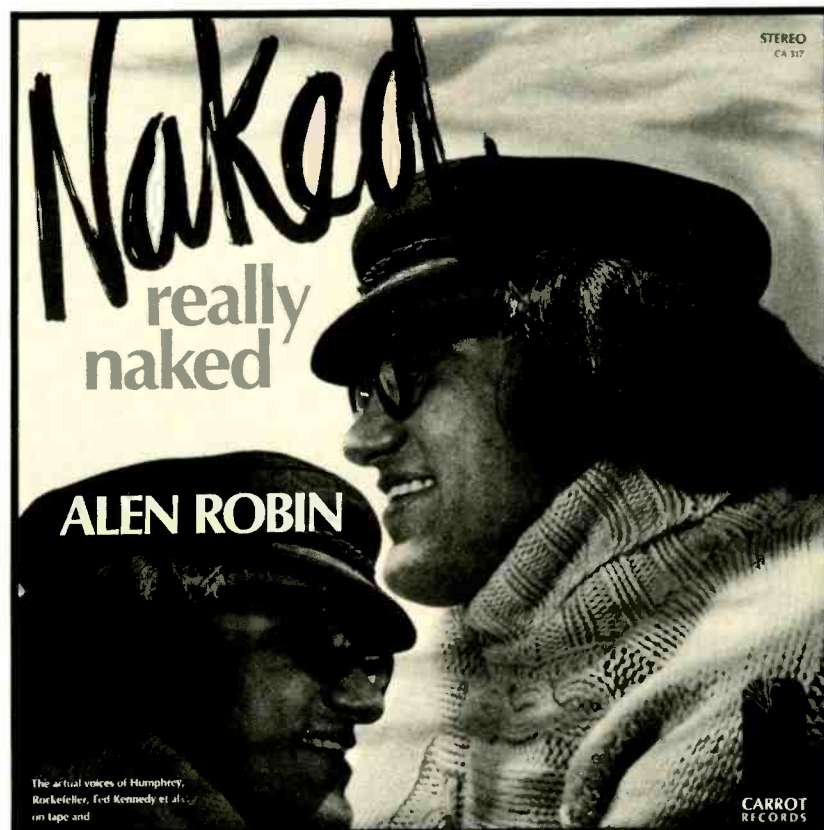
## ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

A BETTER PLACE TO BE	Fred Kewley (Story Songs, ASCAP)	80	LOVE REALLY HURTS WITHOUT YOU	Ben Findon (Black Sheep/Common Good/Pocket Full of Tunes, BMI)	96
A FIFTH OF BEETHOVEN	RFT Music Pub. Corp. (RFT, BMI)	81	MAKING YOUR DREAMS COME TRUE	Janna Merlyn Feliciano & Charles Fox (Burin, BMI)	31
AFTERNOON DELIGHT	Milton Okun (Cherry Lane, ASCAP)	18	MAMMA MIA	Bjorn Ulvaeus & Benny Anderson (Countess, BMI)	48
BABY, I LOVE YOUR WAYS	Peter Frampton (Almo/Free-Dee, ASCAP)	88	MISTY BLUE	Tom Couch & James Stroud (Talmonte, BMI)	6
BARETTA'S THEME: KEEP YOUR EYE ON THE SPARROW	Steve Bari & Michael Omartian (Leeds/Dutchess, ASCAP)	21	MOONLIGHT FEELS RIGHT	Bruce Blackman & Mike Clark (Brother Bill's, ASCAP)	17
BIG FOOT	J.C.P.I. (Casargo, BMI)	75	MORE, MORE, MORE	Gregg Diamond (Buddah/Gee Diamond, ASCAP)	5
BOHEMIAN RHAPSODY	Roy Thomas Baker (Trident, ASCAP)	34	MOVIN' Jeff Lane (Desert Moon Ltd./Jeff-Mar, BMI)	16	
BOOGIE FEVER	Freddie Perren (Perren Vibes/Bullpen, ASCAP/BMI)	7	NEVER GONNA FALL IN LOVE AGAIN	Jemmy Jenner (C.A.M./U.S.A., BMI)	10
C'MON MARIANNE	Mike Curb (Saturday/Season's Four, BMI)	66	NUTBUSH CITY LIMITS	Bob Seger & Punch Andrews (Unart/Hug, ASCAP)	83
CRAZY ON YOU	Mike Flicker (How About Music, CAPAC)	76	ONLY 16	Ron Haffkine (Kags, BMI)	52
DANCE WIT ME	Rufus (MoCrisp, ASCAP)	64	OPEN SMOKEY	Robinson (Jobete/Bertram, ASCAP)	99
DECEMBER 1963 (OH WHAT A NIGHT)	Bob Gaudio (Seasons/Jobete, ASCAP)	38	PLAY THAT FUNKY MUSIC	Robert Parissi (Bema/Blaze, ASCAP)	97
DISCO LADY	Don Davis (Groovesville, BMI, Conquistador, ASCAP)	43	RAIN, OH RAIN	Glen Frey (Frank Share/Big Shorty, ASCAP)	90
DON'T STOP IT NOW	Micki Most (Finchley, ASCAP)	71	RHIANNON (WILL YOU EVER WIN)	Fleetwood Mac & Keith Olsen (Rockhopper, BMI)	14
DREAM ON	Adrian Barber (Daskel, BMI)	59	RIGHT BACK WHERE WE STARTED FROM	Pierre Tubbs & Vince Edwards (Unart/ATV, BMI)	25
DREAM WEAVER	Gary Wright (Warner Bros., ASCAP)	54	ROCK AND ROLL LOVE LETTER	Colin Frechter (Ackee/Andustin, ASCAP)	32
EVERYTHING'S COMING UP LOVE	Van McCoy/McCoy-Kippis (Warner-Tamerlane/Van McCoy/Ocean Blue, BMI)	84	ROCK AND ROLL MUSIC	Brian Wilson (Arc, BMI)	45
FOOLED AROUND AND FELL IN LOVE	Alan Blazek & Bill Szymczyk (Crabshaw, ASCAP)	15	SARA SMILE	Christopher Bond, Daryl Hall & John Oates (Unichappell, BMI)	12
FOOL FOR THE CITY	Nick Jameson (Knee Trembler, ASCAP)	58	SAVE YOUR KISSES FOR ME	Tony Hiller (Tony Hiller, ASCAP)	49
FOOL TO CRY	The Glimmer Twins (Promopub B.V., ASCAP)	37	SHANNON	Cashman and West (Blending-well, ACAP)	4
FRAMED	Lou Adler (Quintet/Freddy Biensstock, BMI)	57	SHOP AROUND	The Captain and Toni Tennille (Jobete, ASCAP)	9
FRIEND OF MINE	M. Campbell & L. Graham (Malaco, BMI)	91	SHOW ME THE WAY	Peter Frampton (Almo/Fram-Bee Music Ltd., ASCAP)	33
GET CLOSER	Louis Shelton (Dawnbreaker, BMI)	35	SILLY LOVE SONGS	Paul McCartney (MPL Communications Inc. By Arr with ATV, BMI)	1
GET UP AND BOOGIE	Michael Kunze (Midsong, ASCAP)	2	SOMEBODY'S GETTIN' IT	Don Davis/Groovesville (Groovesville, BMI; Conquistador, ASCAP)	89
GOOD VIBRATIONS	Todd Rundgren (Irving, BMI)	67	SOMETHING HE CAN FEEL	Curtis Mayfield (Warner-Tamerlane, BMI)	47
GOT TO GET YOU INTO MY LIFE	producer not listed (MacLen, BMI)	68	SOPHISTICATED LADY	Jackson, Yancy, Barge & Evans (Jay's Enterprises/Chappell, ASCAP)	65
HAPPY DAYS	Steve Bari & Michael Omartian (Bruin, BMI)	13	STRANGE MAGIC	Jeff Lynn (Unart-Jet, BMI)	51
HEAVEN MUST BE MISSING AN ANGEL	F. Perren (Bull Pen, BMI; Perren-Vibes, ASCAP)	82	STEPPIN' OUT	Neil Sedaka & R. Appere (Don Kirshner/Kirshner Songs, BMI/ASCAP)	78
I NEED TO BE IN LOVE	Richard Carpenter (Almo/Sweet Harmony/Hammer and Nail/Landes-Roberts, ASCAP)	63	SWEET LOVE	James Carmichael & The Commodores (Jobete/Commodores, ASCAP)	56
I'D HAVE TO BE CRAZY	Willie Nelson (Prophecy, ASCAP)	93	SWEET THING	Rufus (American Broadcasting, ASCAP)	74
I'D REALLY LOVE TO SEE YOU TONIGHT	K. Lehning (Dawnbreaker, BMI)	87	TAKIN' IT TO THE STREETS	Ted Templeman (Tauripin Tunes, BMI)	24
IF YOU KNOW WHAT I MEAN	Robbie Robertson (Stonebridge, ASCAP)	61	TAKE THE MONEY AND RUN	Steve Miller (Sailor, ASCAP)	30
I HOPE WE GET TO LOVE IN TIME	Don Davis (Groovesville, BMI)	92	TEAR THE ROOF OFF THE SUCKER (GIVE UP THE FUNK)	George Clinton (Malbiz & Ricks, BMI)	27
I'M EASY	Richard Baskin (Lion's Gate/Easy, ASCAP)	85	THAT'S WHERE THE HAPPY PEOPLE GO	Baker, Harris & Young (Burma East, BMI)	41
I'M GONNA LET MY HEART DO THE WALKING	Brian Holland (Holland-Dozier-Holland)	98	THE BOYS ARE BACK IN TOWN	John Alcock (RSO, ASCAP)	26
I.O.U.	Widenmann & Herron (Plainview, BMI)	55	THE LONELY ONE	Prod. not listed (Brent, BMI)	70
IT'S OVER	Joe Wissert (Boz Scaggs, Music)	62	THIS MASQUERADE	Tommy LiPuma (Skyhill, BMI)	86
IT MAKES ME GIGGLE	Milton Okun (Cherry Lane, ASCAP)	73	TODAY'S THE DAY	George Martin (Warner Bros., ASCAP)	36
I WANT TO STAY WITH YOU	David Kershbaum (Irving, BMI)	77	TRYIN' TO GET THE FEELING AGAIN	R. Dante & B. Manilow (Warner-Tamerlane/Upward Spiral, BMI)	20
I WANT YOU	Leon Ware & T-Boy Ross (Almo-Jobete, ASCAP)	29	TURN THE BEAT AROUND	Warren Schatz (Dunbar, BMI)	40
I'LL BE GOOD TO YOU	Quincy Jones (Kidad/Gouldris, BMI)	23	UNION MAN	Steve Cropper (Flat River, BMI)	60
I'LL GET OVER YOU	Allen Reynolds (Pulleystone, ASCAP)	100	WELCOME BACK	Steve Bari & John Sebastian (John Sebastian, BMI)	8
JOHNNY COOL	Ken Laguna (Towser Tunes/Naimad Laine, BMI)	95	WHO LOVES YOU BETTER THAN I DO	Isley Bros. (Bovina, ASCAP)	69
KISS AND SAY GOODBYE	Bobby Martin (Nattahnam/Blackwood, BMI)	11	YES, YES, YES	Stu Gardner (Turtle Head, BMI)	53
LAST CHILD	Jack Douglas & Aerosmith (Daksel/Song and Dance/Vindaloo, BMI)	72	YOUNG BLOOD	Bad Company (Quintet/Unichappell/Freddy Biensstock, BMI)	94
LET HER IN	Bob Reno (Midsong, ASCAP)	28	YOUNG HEARTS RUN FREE	Dave Crawford (Dee-Ann, ASCAP)	44
LET YOUR LOVE FLOW	Phil Gernhard & Tony Scotti (Loves & Fishes, BMI)	22	YOU'RE MY BEST FRIEND	Roy Thomas Baker (Trident, ASCAP)	46
LIVIN' AIN'T LIVIN'	Jim Mason (Stephen Stills, BMI)	79	YOU'LL NEVER FIND ANOTHER LOVE	LIKE MINE Gamble & Huff (Mighty Three, BMI)	46
LONELY NIGHT (ANGEL FACE)	Daryl Dragon & Tony Tennille (Don Kirshner, BMI)	50			
LOVE HANGOVER	Hal Davis (Jobete, ASCAP)	3			
LOVE IN THE SHADOWS	Neil Sedaka (Don Kirshner/Kirshner Songs, BMI/ASCAP)	39			
LOVE IS ALIVE	Gary Wright (Warner Brothers, ASCAP)	19			



**ALEN ROBIN**  
**FAMOUS FOR THE NO.1 CHART ALBUM,**  
**"WELCOME TO THE LBJ RANCH"**  
**IS BACK AGAIN WITH**  
**"NAKED REALLY NAKED"**

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**POLITICAL COMEDY ALBUM**  
**EVER PRODUCED**  
**AND CERTAIN TO BECOME**  
**ANOTHER NO.1 ALBUM FOR**  
**THE MULTI-TALENTED ROBIN.**



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# THE HERD THAT HAS TO BE HEARD.

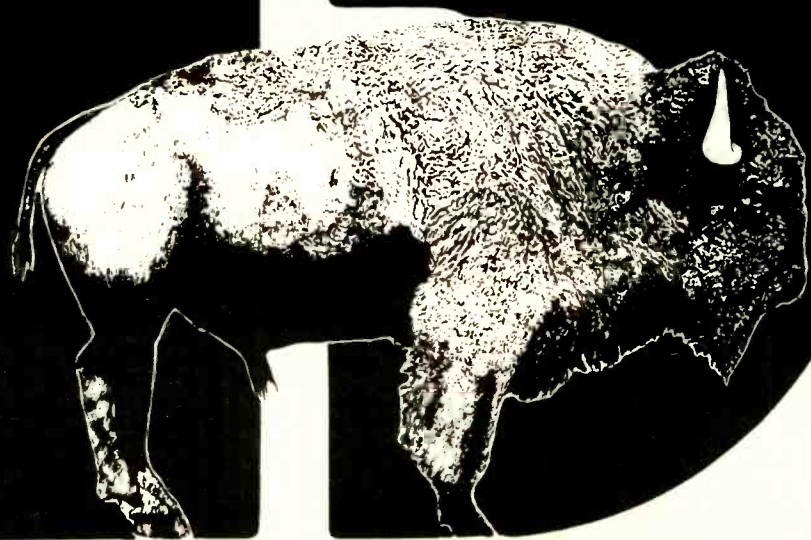
This is the beginning of a whole new breed of funk.  
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rough. It's rugged. It's relentless. It's black rock. And  
it's blazin' your way like a thousand thundering hooves,  
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Buffalo Smoke. The herd you gotta hear. No b.s.

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PB-10644

# BUFFALO SMOKE



# THE SINGLES CHART

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

TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
<b>1</b> 2 <b>SILLY LOVE SONGS</b> WINGS Capitol P 4256	11
2 3 <b>GET UP AND BOOGIE</b> SILVER CONVENTION/Midland Intl. MB 10571 (RCA)	13
3 1 <b>LOVE HANGOVER</b> DIANA ROSS/Motown M 1392F	18
4 5 <b>SHANNON HENRY GROSS</b> /Lifesong LS 45002	18
<b>5</b> 8 <b>MORE, MORE, MORE</b> ANDREA TRUE CONNECTION/ Buddah BDA 515	15
6 6 <b>MISTY BLUE</b> DOROTHY MOORE/Malaco M 1029 (TK)	16
7 4 <b>BOOGIE FEVER</b> SYLVERS/Capitol P 4179	22
8 9 <b>WELCOME BACK</b> JOHN SEBASTIAN/Warner-Reprise RPS 1349	13
<b>9</b> 11 <b>SHOP AROUND</b> CAPTAIN & TENNILLE/A&M 1817	8
<b>10</b> 15 <b>NEVER GONNA FALL IN LOVE AGAIN</b> ERIC CARMEN/ Arista 0184	8
<b>11</b> 17 <b>KISS AND SAY GOODBYE</b> THE MANHATTANS/Columbia 3 10310	8
12 10 <b>SARA SMILE</b> DARYL HALL & JOHN OATES/RCA PB 10530	19
13 7 <b>HAPPY DAYS PRATT &amp; McLAIN</b> /Warner-Reprise RPS 1351	13
14 12 <b>RHIANNON (WILL YOU EVER WIN)</b> FLEETWOOD MAC/ Warner-Reprise RPS 1345	16
15 13 <b>FOOLED AROUND AND FELL IN LOVE</b> ELVIN BISHOP/ Capricorn CPS 0252 (WB)	16
16 18 <b>MOVIN' BRASS CONSTRUCTION</b> /United Artists XW775 Y	13
<b>17</b> 21 <b>MOONLIGHT FEELS RIGHT</b> STARBUCK/Private Stock 039	9
<b>18</b> 24 <b>AFTERNOON DELIGHT</b> STARLAND VOCAL BAND/ Windsong CB 10588 (RCA)	7
<b>19</b> 25 <b>LOVE IS ALIVE</b> GARY WRIGHT/Warner Bros. WBS 8143	9
20 14 <b>TRYIN' TO GET THE FEELING AGAIN</b> BARRY MANILOW/ Arista 0172	14
21 22 <b>BARETTA'S THEME: KEEP YOUR EYE ON THE SPARROW</b> RHYTHM HERITAGE/ABC 12177	10
22 19 <b>LET YOUR LOVE FLOW</b> BELLAMY BROS./Warner Bros. WBS 8169	19
<b>23</b> 28 <b>I'LL BE GOOD TO YOU</b> BROTHERS JOHNSON/A&M 1806	8
24 26 <b>TAKIN' IT TO THE STREETS</b> THE DOOBIE BROTHERS/ Warner Bros. WBS 8196	9
25 16 <b>RIGHT BACK WHERE WE STARTED FROM</b> MAXINE NIGHTINGALE/United Artists XW752 Y	17
<b>26</b> 34 <b>THE BOYS ARE BACK IN TOWN</b> THIN LIZZY/Mercury 73786	6
<b>27</b> 32 <b>TEAR THE ROOF OFF THE SUCKER (GIVE UP THE FUNK)</b> PARLIAMENT/Casablanca NB 856	7
<b>28</b> 35 <b>LET HER IN</b> JOHN TRAVOLTA/Midland Intl. MB 10623 (RCA)	7
<b>29</b> 33 <b>I WANT YOU</b> MARVIN GAYE/Tamla T 54264F (Motown)	9
<b>30</b> 36 <b>TAKE THE MONEY AND RUN</b> STEVE MILLER/Capitol P 4260	6
<b>31</b> 38 <b>MAKING OUR DREAMS COME TRUE</b> CYNDI GRECCO/ Private Stock 086	7
32 31 <b>ROCK AND ROLL LOVE LETTER</b> BAY CITY ROLLERS/ Arista 0185	9
33 20 <b>SHOW ME THE WAY</b> PETER FRAMPTON/A&M 1795	18
34 29 <b>BOHEMIAN RHAPSODY</b> QUEEN/Elektra 45297	25
<b>35</b> 44 <b>GET CLOSER</b> SEALS & CROFTS/Warner Bros. WBS 8190	7
<b>36</b> 41 <b>TODAY'S THE DAY</b> AMERICA/Warner Bros. WBS 8212	6
37 23 <b>FOOL TO CRY</b> ROLLING STONES/Rolling Stones RS 19304 (Atlantic)	9
38 30 <b>DECEMBER, 1963 (OH WHAT A NIGHT)</b> THE FOUR SEASONS/ Warner Bros.-Curb WBS 8168	25
39 37 <b>LOVE IN THE SHADOWS</b> NEIL SEDAKA/Rocket PIG 40543 (MCA)	10
<b>40</b> 49 <b>TURN THE BEAT AROUND</b> VICKI SUE ROBINSON/ RCA PB 10562	6
41 45 <b>THAT'S WHERE THE HAPPY PEOPLE GO</b> THE TRAMMPS/ Atlantic 3306	8
<b>42</b> 52 <b>YOU'RE MY BEST FRIEND</b> QUEEN/Elektra 45318	5
<b>43</b> 27 <b>DISCO LADY</b> JOHNNIE TAYLOR/Columbia 3 10281	18
<b>44</b> 50 <b>YOUNG HEARTS RUN FREE</b> CANDI STATON/Warner Bros. WBS 8181	8
<b>45</b> 58 <b>ROCK AND ROLL MUSIC</b> BEACH BOYS/Brother/Reprise RPS 1354	3
<b>46</b> 51 <b>YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE</b> LOU RAWLS/Phila. Intl. ZS8 3592 (CBS)	6

<b>47</b> 65 <b>SOMETHING HE CAN FEEL</b> ARETHA FRANKLIN/Atlantic 3326	4
<b>48</b> 54 <b>MAMMA MIA</b> ABBA/Atlantic 3315	16
<b>49</b> 55 <b>SAVE YOUR KISSES FOR ME</b> BROTHERHOOD OF MAN/ Pye 71066	7
50 40 <b>LONELY NIGHT (ANGEL FACE)</b> CAPTAIN & TENNILLE/ A&M 1782	22
51 39 <b>STRANGE MAGIC</b> ELECTRIC LIGHT ORCHESTRA/ United Artists XW770 Y	16
52 42 <b>ONLY 16</b> DR. HOOK/Capitol P 4171	24
53 53 <b>YES, YES, YES</b> BILL COSBY/Capitol P 4258	8
54 43 <b>DREAM WEAVER</b> GARY WRIGHT/Warner Bros. WBS 8167	24
55 46 <b>I.O.U.</b> JIMMY DEAN/Casino 052 (GRT)	6
56 48 <b>SWEET LOVE</b> COMMODORES/Motown M 1381F	27
<b>57</b> 73 <b>FRAMED</b> CHEECH & CHONG/Ode 66124 (A&M)	3
<b>58</b> 68 <b>FOOL FOR THE CITY</b> FOGHAT/Bearsville BSS 0307 (WB)	4
59 57 <b>DREAM ON</b> AEROSMITH/Columbia 3 10278	25
60 47 <b>UNION MAN</b> THE CATE BROTHERS/Elektra 45294	17
<b>61</b> 75 <b>IF YOU KNOW WHAT I MEAN</b> NEIL DIAMOND/Columbia 3 10366	2
62 56 <b>IT'S OVER</b> BOZ SCAGGS/Columbia 3 10319	13
<b>63</b> 71 <b>I NEED TO BE IN LOVE</b> CARPENTERS/A&M 1828	3
64 59 <b>DANCE WIT ME</b> RUFUS FEATURING CHAKA KHAN/ ABC 12179	9
<b>65</b> 77 <b>SOPHISTICATED LADY</b> NATALIE COLE/Capitol P 4259	3
<b>66</b> 74 <b>C'MON MARIANNE</b> DONNY OSMOND/Polydor PD 14320	3
<b>67</b> 76 <b>GOOD VIBRATIONS</b> TODD RUNDGREN/Bearsville BSS 0309	3
<b>68</b> 85 <b>GOT TO GET YOU INTO MY LIFE</b> BEATLES/Capitol 4274	2
69 70 <b>WHO LOVES YOU BETTER THAN I DO</b> ISLEY BROTHERS/ T-Neck ZS8 2260 (CBS)	4
70 72 <b>THE LONELY ONE</b> SPECIAL DELIVERY/Mainstream MRL 5581	5
71 62 <b>DON'T STOP IT NOW</b> HOT CHOCOLATE/Big Tree BT 16060 (Atlantic)	11
<b>72</b> 81 <b>LAST CHILD</b> AEROSMITH/Columbia 3 10359	2
73 64 <b>IT MAKES ME GIGGLE</b> JOHN DENVER/RCA PB 10687	6
74 66 <b>SWEET THING</b> RUFUS FEATURING CHAKA KHAN/ABC 12179	9
75 63 <b>BIGFOOT BRO</b> SMITH/Big Tree BT 16061 (Atlantic)	9
76 60 <b>CRAZY ON YOU</b> HEART/Mushroom 7021	11
77 80 <b>I WANT TO STAY WITH YOU</b> GALLAGHER & LYLE/A&M 1778	6

### CHARTMAKER OF THE WEEK

<b>78</b> — <b>STEPPIN' OUT</b> NEIL SEDAKA Rocket PIG 40582 (MCA)	1
<b>79</b> 88 <b>LIVIN' AIN'T LIVIN'</b> FIREFALL/Atlantic 3333	2
<b>80</b> 89 <b>A BETTER PLACE TO BE</b> HARRY CHAPIN/Elektra 45327	2
81 87 <b>A FIFTH OF BEETHOVEN</b> WALTER MURPHY & THE BIG APPLE BAND/Private Stock 073	3
<b>82</b> 99 <b>HEAVEN MUST BE MISSING AN ANGEL</b> TAVARES/Capitol P 4270	2
83 86 <b>NUTBUSH CITY LIMITS</b> BOB SEGER/Capitol P 4269	3
84 90 <b>EVERYTHING'S COMING UP LOVE</b> DAVID RUFFIN/ Motown M 1393F	2
<b>85</b> 96 <b>I'M EASY</b> KEITH CARRADINE/ABC 12117	2
<b>86</b> 97 <b>THIS MASQUERADE</b> GEORGE BENSON/Warner Bros. WBS 8209	2
<b>87</b> 98 <b>I'D REALLY LOVE TO SEE YOU TONIGHT</b> ENGLAND DAN AND JOHN FORD COLEY/Big Tree BT 16069 (Atlantic)	2
<b>88</b> — <b>BABY, I LOVE YOUR WAYS</b> PETER FRAMPTON/A&M 1832	11
<b>89</b> — <b>SOMEBODY'S GETTIN' IT</b> JOHNNIE TAYLOR/Columbia 3 10334	1
90 94 <b>RAIN, OH RAIN</b> FOOLS GOLD/Morning Sky MS 700 (Arista)	3
91 91 <b>FRIEND OF MINE</b> LITTLE MILTON/Glades 1734 (TK)	5
92 92 <b>I HOPE WE GET TO LOVE IN TIME</b> MARILYN McCOO & BILLY DAVIS, JR./ABC 12170	4
93 95 <b>I'D HAVE TO BE CRAZY</b> WILLIE NELSON/Columbia 3 10327	3
94 61 <b>YOUNG BLOOD</b> BAD COMPANY/Swan Song SS 70108	15
95 — <b>JOHNNIE COOL</b> STEVE GIBBONS BAND/MCA 40551	1
96 69 <b>LOVE REALLY HURTS WITHOUT YOU</b> BILLY OCEAN/ Ariola America P 7621 (Capitol)	12
97 — <b>PLAY THAT FUNKY MUSIC</b> WILD CHERRY/Epic 8 50225	1
98 — <b>I'M GONNA LET MY HEART DO THE WALKING</b> THE SUPREMES/Motown M 1391F	1
99 100 <b>OPEN SMOKEY</b> ROBINSON/Tamla T 54267F	2
100 — <b>I'LL GET OVER YOU</b> CRYSTAL GAYLE/United Artists XW781 Y	1

## FLASHMAKER



**LONG HARD RIDE**  
MARSHALL TUCKER BAND  
Capricorn

### MOST ACTIVE

- FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
- AGENTS OF FORTUNE**—Blue Oyster Cult—Col
- ROYAL SCAM**—Steely Dan—ABC
- BLACK & BLUE**—Rolling Stones—Rolling Stones

## WNEW-FM/NEW YORK

- EVERYBODY COME ON OUT**—Stanley Turrentine—Fantasy
- FREE IN AMERICA**—Ben Sidran—Arista
- I DON'T WANT TO GO HOME**—Southside Johnny—Epic
- FELIX PAPPALARDI & CREATION**—A&M
- RESOLUTION**—Andy Pratt—Nemperor
- SHAMAL**—Gong—Virgin
- SUMMERTIME DREAM**—Gordon Lightfoot—Reprise
- TAUGHT BY EXPERTS**—Peter Allen—A&M

- HEAVY ACTION (approximate airplay):**
- BLACK & BLUE**—Rolling Stones—Rolling Stones
- CARDIFF ROSE**—Roger McGuinn—Col
- FREE IN AMERICA**—Ben Sidran—Arista
- I DON'T WANT TO GO HOME**—Southside Johnny—Epic
- SILK DEGREES**—Boz Scaggs—Col
- SUMMERTIME DREAM**—Gordon Lightfoot—Reprise
- TOO STUFFED TO JUMP**—Amazing Rhythm Aces—ABC
- TURNSTILES**—Billy Joel—Col

## WBCN-FM/BOSTON

- ADDS:**
- HELLUVA BAND**—Angel—Casablanca
- RESOLUTION**—Andy Pratt—Nemperor
- ROSE**—Rose Banks—Motown
- SPARKLE**—Aretha Franklin—Atlantic
- TOGETHER**—Johnny & Edgar Winter—Blue Sky
- TOO STUFFED TO JUMP**—Amazing Rhythm Aces—ABC
- WILD TCHOUPITOULAS**—Island
- WARREN ZEVON**—Asylum
- HEAVY ACTION (airplay):**
- BLOW YOUR FACE OUT**—J. Geils Band—Atlantic
- CRY TOUGH**—Nils Lofgren—A&M
- FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
- HARVEST FOR THE WORLD**—Isley Brothers—T-Neck
- RED CARD**—Streetwalkers—Mercury
- ROCKS**—Aerosmith—Col
- ROYAL SCAM**—Steely Dan—ABC
- TAKIN' IT TO THE STREETS**—Doobie Brothers—WB

## WLIR-FM/LONG ISLAND

- ADDS:**
- ANOTHER PASSENGER**—Carly Simon—Elektra
- CURTIS BROS.**—Polydor
- HEARTS ON FIRE**—Baker Gurvitz Army—Atco
- LONG HARD RIDE**—Marshall Tucker Band—Capricorn
- OH YEAH**—Jan Hammer Group—Nemperor
- FELIX PAPPALARDI & CREATION**—A&M
- SEQUENCE**—Synergy—Passport
- SUMMERTIME DREAM**—Gordon Lightfoot—Reprise

- HEAVY ACTION (airplay, in descending order):**
- RESOLUTION**—Andy Pratt—Nemperor
- TAKIN' IT TO THE STREETS**—Doobie Brothers—WB
- ROYAL SCAM**—Steely Dan—ABC
- FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
- FREE IN AMERICA**—Ben Sidran—Arista
- TURNSTILES**—Billy Joel—Col
- FIREFALL**—Atlantic
- CARDIFF ROSE**—Roger McGuinn—Col

## WHCN-FM/HARTFORD

- ADDS:**
- ALL ALONE IN THE END ZONE**—Jay Ferguson—Asylum
- GOOD NIGHT FOR SINGING**—Jerry Jeff Walker—MCA
- I DON'T WANT TO GO HOME**—Southside Johnny—Epic
- I'VE BEEN LOVIN' YOU (single)**—Easy Street—Capricorn
- SIDE OF THE ROAD GANG**—Capitol
- SUMMERTIME DREAM**—Gordon Lightfoot—Reprise
- TOGETHER**—Johnny & Edgar Winter—Blue Sky
- WILD TCHOUPITOULAS**—Island
- HEAVY ACTION (airplay, phones):**
- AGENTS OF FORTUNE**—Blue Oyster Cult—Col
- BREEZIN'**—George Benson—WB
- CHANGES ONE**—David Bowie—RCA
- CIRCLE FILLED WITH LOVE**—Sons of Champlin—Ariola America
- FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
- GO FOR BROKE**—Ian Matthews—Col
- POUSETTE-DART BAND**—Capitol
- RESOLUTION**—Andy Pratt—Nemperor

## WMMR-FM/PHILADELPHIA

- ADDS:**
- CIRCLE FILLED WITH LOVE**—Sons of Champlin—Ariola America
- GONE TOO LONG**—Don Nix—Cream
- LEYLA**—Ramses—Annuet-Coeptis
- LONG HARD RIDE**—Marshall Tucker Band—Capricorn
- RESOLUTION**—Andy Pratt—Nemperor
- TALES OF MYSTERY**—Alan Parsons Project—20th Century
- WILD TCHOUPITOULAS**—Island
- WARREN ZEVON**—Asylum
- HEAVY ACTION (sales, phones, airplay):**
- CARDIFF ROSE**—Roger McGuinn—Col
- FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
- INTERVIEW**—Gentle Giant—Capitol
- PATRICK MORAZ**—Atlantic
- SADDLE TRAMP**—Charlie Daniels Band—Epic
- SILK DEGREES**—Boz Scaggs—Col
- SLIPPIN' AWAY**—Chris Hillman—Asylum
- TURNSTILES**—Billy Joel—Col

## WHFS-FM/WASHINGTON

- ADDS:**
- GOOD NIGHT FOR SINGING**—Jerry Jeff Walker—MCA
- I DON'T WANT TO GO HOME**—Southside Johnny—Epic
- LONG HARD RIDE**—Marshall Tucker Band—Capricorn
- RESOLUTION**—Andy Pratt—Nemperor
- SPARKLE**—Aretha Franklin—Atlantic
- TIME IS ON MY SIDE**—Tracy Nelson—MCA
- WHEN I GET MY WINGS**—Billy Joe Shaver—Capricorn
- WIRE**—Jeff Beck—Epic
- HEAVY ACTION (airplay, phones):**
- CARDIFF ROSE**—Roger McGuinn—Col
- DIGA**—Diga Rhythm Band—Round
- FREE IN AMERICA**—Ben Sidran—Arista
- POUSETTE-DART BAND**—Capitol
- ROYAL SCAM**—Steely Dan—ABC
- SLIPPIN' AWAY**—Chris Hillman—Asylum
- T SHIRT**—Loudon Wainwright III—Arista

- TOO STUFFED TO JUMP**—Amazing Rhythm Aces—ABC

## WAIW-FM/JACKSONVILLE

- ADDS:**
- GO FOR BROKE**—Ian Matthews—Col
- LONG HARD RIDE**—Marshall Tucker Band—Capricorn
- MAHOGANY RUSH IV**—Col
- SEQUENCE**—Synergy—Passport
- SLIPPIN' AWAY**—Chris Hillman—Asylum
- TOO OLD TO ROCK 'N' ROLL**—Jethro Tull—Chrysalis
- TURNSTILES**—Billy Joel—Col
- WAY THEY WERE**—Guess Who—RCA
- HEAVY ACTION (sales, phones, airplay, in descending order):**
- FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
- DREAMBOAT ANNIE**—Heart—Mushroom
- FRAMPTON COMES ALIVE**—Peter Frampton—A&M
- AT THE SPEED OF SOUND**—Wings—Capitol
- LITTLE RIVER BAND**—Harvest
- GREATEST STORIES LIVE**—Harry Chapin—Elektra
- TAKIN' IT TO THE STREETS**—Doobie Brothers—WB
- BLACK & BLUE**—Rolling Stones—Rolling Stones

## WMMS-FM/CLEVELAND

- ADDS:**
- ALL ALONE IN THE END ZONE**—Jay Ferguson—Asylum
- ANOTHER PASSENGER**—Carly Simon—Elektra
- FEVER**—Ronnie Laws—Blue Note
- HOWLIN' WIND**—Graham Parker & the Rumor—Mercury
- I DON'T WANT TO GO HOME**—Southside Johnny—Epic
- SEED OF MEMORY**—Terry Reid—ABC
- TOGETHER**—Johnny & Edgar Winter—Blue Sky
- WELSH CONNECTION**—Man—MCA
- HEAVY ACTION (sales, airplay):**
- AGENTS OF FORTUNE**—Blue Oyster Cult—Col
- DREAMBOAT ANNIE**—Heart—Mushroom
- FAITHFUL**—Todd Rundgren—Bearsville
- FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
- LADIES' CHOICE**—Michael Stanley Band—MCA
- PRESENCE**—Led Zeppelin—Swan Song
- ROCKS**—Aerosmith—Col
- TOO OLD TO ROCK 'N' ROLL**—Jethro Tull—Chrysalis

## W-4-FM/DETROIT

- ADDS:**
- ALL ALONE IN THE END ZONE**—Jay Ferguson—Asylum
- GONE TOO LONG**—Don Nix—Cream
- HIGH AND MIGHTY**—Uriah Heep—WB
- LITTLE RIVER BAND**—Harvest
- NATURAL GAS**—Private Stock
- NO HEAVY PETTING**—UFO—Chrysalis
- FELIX PAPPALARDI & CREATION**—A&M
- TURNSTILES**—Billy Joel—Col
- HEAVY ACTION (airplay, sales):**
- AGENTS OF FORTUNE**—Blue Oyster Cult—Col
- FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
- LIVE BULLET**—Bob Seger & the Silver Bullet Band—Capitol
- LONG HARD RIDE**—Marshall Tucker Band—Capricorn
- RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island
- RED TAPE**—Atlanta Rhythm Section—Polydor
- ROCKS**—Aerosmith—Col
- SADDLE TRAMP**—Charlie Daniels Band—Epic

## WXRT-FM/CHICAGO

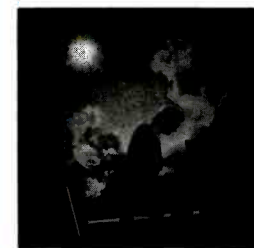
- ADDS:**
- BEDTIME STORIES**—John Payne Band—Arista/Freedom
- FREE IN AMERICA**—Ben Sidran—Arista
- HOWLIN' WIND**—Graham Parker & the Rumor—Mercury

- LONG HARD RIDE**—Marshall Tucker Band—Capricorn
- RUNAWAYS**—Mercury
- SUMMERTIME DREAM**—Gordon Lightfoot—Reprise
- TEAR AND A SMILE**—Catalyst—Muse
- WARREN ZEVON**—Asylum
- HEAVY ACTION (sales, phones, airplay):**
- BLACK & BLUE**—Rolling Stones—Rolling Stones
- DREAMBOAT ANNIE**—Heart—Mushroom
- FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
- JAILBREAK**—Thin Lizzy—Mercury
- RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island
- ROYAL SCAM**—Steely Dan—ABC
- SILK DEGREES**—Boz Scaggs—Col
- TOO OLD TO ROCK 'N' ROLL**—Jethro Tull—Chrysalis

## KSHE-FM/ST. LOUIS

- ADDS:**
- CHILD OF LOVE**—Ian Gillan—Oyster
- HEARTS ON FIRE**—Baker Gurvitz Army—Atco
- HIGH AND MIGHTY**—Uriah Heep—Bronze
- LADIES' CHOICE**—Michael Stanley Band—Epic
- LONG HARD RIDE**—Marshall Tucker Band—Capricorn
- RUMOR IN HIS OWN TIME**—Jeffrey Comanor—Epic
- SHINER**—Tremeloes—DJM
- TOGETHER**—Johnny & Edgar Winter—Blue Sky
- HEAVY ACTION (approximate airplay, phones):**
- AGENTS OF FORTUNE**—Blue Oyster Cult—Col
- LIVE BULLET**—Bob Seger & the Silver Bullet Band—Capitol
- NO HEAVY PETTING**—UFO—Chrysalis
- RUNAWAYS**—Mercury
- SADDLE TRAMP**—Charlie Daniels Band—Epic
- SLIPPIN' AWAY**—Chris Hillman—Asylum
- TOO OLD TO ROCK 'N' ROLL**—Jethro Tull—Chrysalis
- WARREN ZEVON**—Asylum

## SLEEPER



**RESOLUTION**  
ANDY PRATT  
Nemperor

## KPFT-FM/HOUSTON

- ADDS:**
- CEYLON**—Karlheinz Stockhausen—Chrysalis
- FREE IN AMERICA**—Ben Sidran—Arista
- I WANT YOU**—Marvin Gaye—Tamla
- LONG HARD RIDE**—Marshall Tucker Band—Capricorn
- RUSSELL MORRIS TWO**—RCA
- NIARA**—Doug Lucas—Shady Brook
- READ ON**—John Dawson Read—Chrysalis
- TURNSTILES**—Billy Joel—Col
- HEAVY ACTION (airplay):**
- CORDON BLEU**—Solution—Rocket
- LOCAL LADS MAKE GOOD**—Supercharge—Virgin (Import)
- MARK TWANG**—John Hartford—Flying Fish
- NEW RIDERS**—MCA
- T SHIRT**—Loudon Wainwright III—Arista
- KMYR-FM/ALBUQUERQUE**
- ADDS:**
- CIRCLE FILLED WITH LOVE**—Sons of Champlin—Ariola America
- FREE IN AMERICA**—Ben Sidran—Arista

- LONG HARD RIDE**—Marshall Tucker Band—Capricorn
- FELIX PAPPALARDI & CREATION**—A&M
- RESOLUTION**—Andy Pratt—Nemperor
- SEED OF MEMORY**—Terry Reid—ABC
- SLIPPIN' AWAY**—Chris Hillman—Asylum
- TOO STUFFED TO JUMP**—Amazing Rhythm Aces—ABC
- HEAVY ACTION (airplay, sales, phones, in descending order):**
- FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
- BLACK & BLUE**—Rolling Stones—Rolling Stones
- PRESENCE**—Led Zeppelin—Swan Song
- RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island
- FIREFALL**—Atlantic
- FLEETWOOD MAC**—Reprise
- ROYAL SCAM**—Steely Dan—ABC
- TAKIN' IT TO THE STREETS**—Doobie Bros.—WB

## KMET-FM/LOS ANGELES

- ADDS:**
- ANOTHER RAINY DAY IN NEW YORK CITY (single)**—Chicago—Col
- FLAT OUT**—Stoneground—Flat Out
- WIRED**—Jeff Beck—Epic
- HEAVY ACTION (airplay, sales):**
- AT THE SPEED OF SOUND**—Wings—Capitol
- BLACK & BLUE**—Rolling Stones—Rolling Stones
- FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
- JAILBREAK**—Thin Lizzy—Mercury
- SILK DEGREES**—Boz Scaggs—Col

## KSAN-FM/SAN FRANCISCO

- ADDS:**
- ANOTHER PASSENGER**—Carly Simon—Elektra
- CHILD IN TIME**—Ian Gillan—Oyster
- FIRST FLIGHT**—Chanter Sisters—Polydor
- GIVE GET TAKE AND HAVE**—Curtis Mayfield—Curton
- GOOD NIGHT FOR SINGING**—Jerry Jeff Walker—MCA
- LONG HARD RIDE**—Marshall Tucker Band—Capricorn
- FELIX PAPPALARDI & CREATION**—A&M
- WILD TCHOUPITOULAS**—Island
- HEAVY ACTION (airplay):**
- AGENTS OF FORTUNE**—Blue Oyster Cult—Col
- ALL THAT YOU DREAM (single)**—Little Feat—WB
- ASPECTS**—Eleventh House—Featuring Larry Coryell—Arista
- GO**—Various Artists—Island (Import)
- HEARTS ON FIRE**—Baker Gurvitz Army—Atco
- HOWLIN' WIND**—Graham Parker & the Rumor—Mercury
- ROYAL SCAM**—Steely Dan—ABC
- SEED OF MEMORY**—Terry Reid—ABC

- HEAVY ACTION (airplay):**
- SEED OF MEMORY**—Terry Reid—ABC
- SLEEPING BEAUTY**—Cheech & Chong—Ode
- SPARKLE**—Aretha Franklin—Atlantic
- SUMMERTIME DREAM**—Gordon Lightfoot—Reprise
- HEAVY ACTION (airplay, phones):**
- AGENTS OF FORTUNE**—Blue Oyster Cult—Col
- ANOTHER PASSENGER**—Carly Simon—Elektra
- CORDON BLEU**—Solution—Rocket
- FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
- LONG HARD RIDE**—Marshall Tucker Band—Capricorn
- SADDLE TRAMP**—Charlie Daniels Band—Epic
- TOO STUFFED TO JUMP**—Amazing Rhythm Aces—ABC

## KZEL-FM/EUGENE

- ADDS:**
- DOC & THE BOYS**—Doc Watson—UA
- EVERYBODY COME ON OUT**—Stanley Turrentine—Fantasy
- GIVE GET TAKE AND HAVE**—Curtis Mayfield—Curton
- HOWLIN' WIND**—Graham Parker—Mercury
- SEED OF MEMORY**—Terry Reid—ABC
- SLEEPING BEAUTY**—Cheech & Chong—Ode
- SPARKLE**—Aretha Franklin—Atlantic
- SUMMERTIME DREAM**—Gordon Lightfoot—Reprise
- HEAVY ACTION (airplay, phones):**
- AGENTS OF FORTUNE**—Blue Oyster Cult—Col
- ANOTHER PASSENGER**—Carly Simon—Elektra
- CORDON BLEU**—Solution—Rocket
- FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
- LONG HARD RIDE**—Marshall Tucker Band—Capricorn
- SADDLE TRAMP**—Charlie Daniels Band—Epic
- TOO STUFFED TO JUMP**—Amazing Rhythm Aces—ABC

**"Cardiff Rose" is blowing up a storm.**



If you live in one of these cities (Atlanta, Austin, Baltimore, Chicago, Cleveland, Columbus, Denver, Detroit, Hartford, Kansas City, Los Angeles, Miami, New Haven, New York, Philadelphia, Providence, Richmond, St. Louis or San Francisco), you already know that Roger McGuinn's new album is receiving

furious FM airplay.

If you don't live in one of these cities, perhaps you should know that "Cardiff Rose" is the strongest starting and most widely programmed album of Roger's solo career.

**Roger McGuinn's "Cardiff Rose"  
On Columbia Records and Tapes.**

## Third World in Boston



Island recording group Third World recently performed for four nights at Pall's Mall in Boston. Helping to make the appearances a special event were a host of local radio and print personalities. Pictured from left are: Al Perry, general manager, WBCN-FM; Maxanne Sartori, disc jockey, WBCN-FM; Ken Greenblatt, WBCN-FM; Danny Schecter, the "news dissector" from WBCN-FM; Lynn Staley of The Real Paper; Joe McEwen of WBCN-FM and The Boston Phoenix; William Stewart, Third World drummer; a roadie; Milton "Prilly" Hamilton, Third World vocalist; Richard Daley, Third World bassist; Roger Lifeset, Island Records' regional promotion manager; Richard Scott, Third World manager; Stephen "Cat" Coore, Third World guitarist; (kneeling) Irvin "Carrott" Jarrett, Third World percussionist; Michael "Ibo" Cooper, Third World keyboards; and Vin Peruzzi, program director, WBZ-FM.

## Robert Cole (Continued from page 10)

time contemporary and background music has made it a favorite with boutiques and shops, which play the stations in-store.

The four CBS mellow-sound stations are limited to eight commercial minutes an hour, clustered in three breaks. That limit is part of a striving for a consistency of sound which Cole has learned is the key to a successful station. Another element in that consistency is hiring and keeping talented people, and most of Cole's programmers, including KNX's Steve Marshall, have been with him for years.

Any format as successful as the mellow sound is bound to be copied, and the format's appeal is attested to by the success some of its imitators have had, most notably WKTU-FM in New York, which has overcome a poor dial position and a lack of visibility in its previous format to reach a position of increasing importance in

the nation's largest market. And there are reports of a Los Angeles group planning to syndicate a mellow-sound format to stations nationwide, always an indication that a format has caught on.

With the mellow sound spreading to markets across the country, the impact such stations have on breaking (and selling) is bound to increase. WKTU was the first in New York to break hits by Melissa Manchester, Janis Ian and Phoebe Snow, and others are picking up new, mellow releases similarly early. Such stations' impact beyond that can only be guessed at, as a Bob Cole anecdote indicates: "I was in San Francisco one night, watching the Tonight show, and Johnny Carson's first guest was Glen Campbell. And Carson said, 'You've got a brand new hit on your hands, called "Rhinstone Cowboy." Where'd you find that song?' And Glen Campbell said, 'I heard it on KNX-FM.'"

## Winnin' with Walker



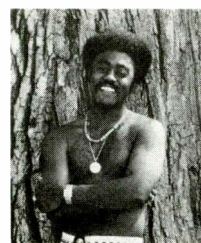
"It's A Good Night For Singin'" was the air that filled the Palomino Club when MCA Records artist Jerry Jeff Walker performed for two sold out nights, playing along with the Lost Gonzo Band. Jerry Jeff and the Lost Gonzo Band are currently on tour covering such cities as Memphis, Cleveland, Columbus and New York City. Pictured backstage greeting Jerry Jeff following the first show are, from left: J. K. Maitland, president, MCA Records; Michael Brovsky, Jerry Jeff's manager; Jerry Jeff; and John Brown, MCA national country promotion director.

## AM ACTION

(Compiled by the Record World research department)

■ Queen (Elektra). Garners WIXY, KSLQ and KILT this week and continues to be a gainer in all markets where on. Numbers include HB-24 Y100, 29-24 WOKY, 32-28 WCOL, 27-21 WPGC, 20-18 CKLW, extra-29 WMAK, 29-25 KSTP, 26-23 KTLK and 24-19 KJR. Sales are especially prominent in the east and midwest.

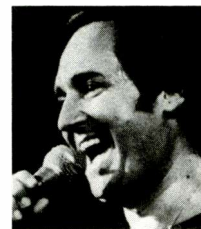
Starland Vocal Band (Windsong). #1 for the third consecutive week in Baltimore and moves 3-1 WCOL. Only missing a few markets at this point, and reports indicate that they are quite close to those. Outstanding jumps include 18-9 KILT, 11-7 KJR, 11-8 WQXI, 25-20 CKLW, 18-9 KLIF, 23-18 13Q, 18-14 WOKY, 22-19 WFIL, 26-20 WMAK, 39-32 KTLK, 9-7 KDWB and 17-13 WKRQ. New on KXOK, Y100, WIXY and KSLQ.



Johnnie Taylor

The Manhattans (Columbia). The best week of action yet both in sales reports and radio chart jumps. 12-5 WABC, 13-8 WFIL, 16-9 WCOL, 14-9 WPGC, 26-15 CKLW, 15-7 KILT, 14-10 13Q, 18-11 Y100, 1-2 WQXI, extra-25 WMAK, 32-28 KTLK, 39-30 WIXY, 25-22 KSLQ and 26-21 WQAM. Picked on KHJ, WHBQ and KSTP (23). Looks like this is going all the way. (Note: The single returns to the #1 r&b position in the nation.)

Vicki Sue Robinson (RCA). Added this week to WABC #10 and WCOL. Moves include 24-21 WQXI, 26-20 WFIL, 3-1 WRKO and 20-18 KFRC. Continues to sell on an r&b



Neil Sedaka

level as well as pop in select markets. The Beach Boys (Brother/Reprise). Exploded in airplay and sales this week (see regional breakouts) as it garners a myriad of heavy call letters and takes sensational jumps in those areas on it early. 31-16 WLS and 39-28 KILT; new on WPGC, KJR, KTLK, WOKY and WKRQ. (This week's Powerhouse Pick.)

### CROSSOVERS

Johnnie Taylor (Columbia). Coming off one of the biggest records of the year, this follow-up first found a solid foothold on the r&b track. This week it was picked up in top 40 sales through several pop accounts. KTLK is the first major pop station to go with it.

Tavares (Capitol). This disc, which has firmly established itself as a black record, is making some substantial pop inroads on good to excellent secondary stations. Picked this week at WCOL and already on WIFI, WIBG, KYA, WFOM and WHY.

### NEW ACTION

Neil Sedaka (Rocket) "Steppin' Out." This title, an obvious favorite cut from the current lp, picked at several stations weeks before actual release and now available as a 45, is in full swing at WOKY, WQXI, KSTP and WRKO, among others. Also on KTLK (lp) and KJR (lp). (Note: This week's Chartmaker of the Week.)

# Record World MARKETING REVIEW

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MAY/JUNE

With this issue Record World is proud to introduce a new, bi-monthly marketing supplement. This section will be devoted to in-depth coverage of important marketing developments of the previous two-month period. In addition there will be two major comprehensive interviews in each section, one with a manufacturer's key marketing executive and one with a leading merchandiser.

We urge that you retain your copy—this section will contain meaningful research, statistical data and observations by our staff and industry leaders. Each new marketing review section will make reference to its previous counterparts. Plan on building your own "Record World Marketing Review Library." We feel confident the industry will find this information an invaluable aid in analyzing the future. We urge you to contact the Record World Research Department should you have questions or require additional information.

## CONSIDER RECORD WORLD THE MARKETING SOURCE

**Jack Craigo:**

### The CBS Marketing Viewpoint

By DAVID MCGEE and TONI PROFERA



Jack Craigo

*As the newly-promoted vice president and general manager, marketing, CBS Records, Jack Craigo is responsible for developing overall marketing direction for the product on Columbia, Epic and the labels distributed by CBS Records. Beginning on page 3 of this section, Craigo, in the first interview he has granted following his promotion, discusses CBS' May and June marketing programs. He also addresses himself to some of the issues facing the industry at this time.*

(Continued on page 3)

**Amos Heilicher:**

### Bullish Outlook Into 1977

By MARC KIRKEBY



Amos Heilicher

■ NEW YORK — Retail record sales should remain strong well into 1977, Amos Heilicher, president of Heilicher Brothers and Pickwick International told **Record World** last week. All indicators available to Heilicher indicate solid growth throughout the industry, he said, with the only serious threat to that growth being the "irresponsible pricing" of product resulting from the intense competitive situations now existing on both coasts.

Heilicher, who heads the multi-  
(Continued on page 6)

# Retailers Assess May Sales Decline, Voice Optimism for Summer Months

By DAVID MCGEE

■ May retail sales were predictably slower than April's, but up slightly from those of May 1975. Key retailers contacted by **Record World** were almost unanimous in the opinion that not even the most imaginative of promotions at this time of year can boost business to an acceptable level. Warm days, final examinations and kids short of money as they look for summer employment are the reasons cited by most retailers for the inevitable May sales decline.

"Who buys records in May?" was the rhetorical question put forth by Peter Schliewen of Cleveland's Record Revolution. "I know the pattern; I know the reasons why people don't buy records," he continued, "and I just try and live with it. I do a few give-aways, but I really don't go all out because the kids are just not there. I'd rather wait and then get them in June, July and August. I think May's always going to be a bad month, unless you want to give your product away cheap enough. I don't think it makes any difference how strong the releases are in the month; it's always going to be a bad one."

However, the economic forecast for the summer months bodes well for retailers. The New York Times of June 5 reported unemployment at its lowest level since December 1974; also, financial experts note at this time that while consumer price-sensitivity is sharper, consumer personal income is rising steadily. It follows that as consumer personal income rises, so does consumer spending.

Indeed, June sales thus far indicate a strong month for the industry. For example, Barrie Bergman of Record Bar reported not only a banner month in May, but an equally impressive first week in June. "In May, we were up over 25 percent over last year," said Bergman. "I believe that's the highest monthly jump in the history of the store. We were ecstatic. We were up 20 percent in April, and June is continuing the same trend. The first week of June was spectacular. We're selling everything; really, it's been across-the-board."

Although Bergman was virtually alone in reporting a large percentage increase over May, 1975, his peers share his enthusiasm for June. As in May, promotions will be low-keyed. One product in particular, however,

has retailers excited — Capitol's upcoming Beatles package. If retailers have their way, the summer of '76 will belong to the Beatles as much as—or more than—the summer of '75 belonged to the Beach Boys.

"I just ordered every Beatles single from JEM Imports," said Bruce Bayer of Independent Records in Lakewood, Colorado. "I want to do a big, big push on this new Beatle album. I figure I can create a lot of excitement if I can get the ad money behind me. I've got a display for the singles, and I'm going to build myself a Beatles window. Then I want to merchandise my walls and my ceilings with Beatles product."

(And whether one is in it for the money or for the music, this rekindling of interest in the Beatles promises to be one of the most interesting and agreeable phenomena to hit the industry in some time.)

Other retailer comments on May and June sales and promotions:

*Joe Bressi, Stark Records:* "In comparison to past Mays, our sales were up slightly. But it was still a typical slow month. There really haven't been that many hits out, so we've been selling more catalogue than anything else. At this time of year, we don't do much in the way of in-store merchandising. There's not much traffic, and we figure it's not going to be worth it. You spin your wheels when you try to get something going now, so we kind of cool it and wait for a better opportunity, like when the kids are out of school. Even then though, we don't do anything on a giant scale. We have some ads scheduled, and those will be chain-wide. And we'll be putting out the new releases a little heavier than usual. We're dealing in a northern part of the country, and when the weather gets nice, people go outside. It takes awhile to get them back into the stores."

*Charlie Shaw, Tower Records:* "May was a great month for us, because it was WEA month. We always show an increase every year, but this year WEA really put us over. We had all WEA product on sale for \$3.88, and we sold a lot of catalogue. We don't run any other promotions during the month, other than our usual weekend advertising. Our weekend specials run Friday through Monday midnight, and we have six or eight titles on sales for

\$3.88. Our big promotion in June will be for Motown product, with all of it priced at \$3.88 for the entire month."

*Ben Karol, King Karol:* "The month of May showed an improvement over the preceding three months on a comparable basis. In our case, catalogue was selling better than the hits. We had our new store open and we did very well with international records, classical records, nostalgia records and general catalogue merchandise. I would say that chart records—the top 100—are still lagging behind what they normally should be doing, based on prior years. The one thing we can attribute the increased sales to is the fact that we have this big beautiful new store, which in itself is the greatest merchandising tool you can have. Also, we did a lot of advertising, a lot of radio spots, a lot of print ads. I think we did remarkably well considering that we did not lower our prices and we did not offer the goods at sale prices. As a matter of fact, we ran less promotions this year than we did last. My theory is if you can't beat 'em, ignore 'em. Don't join 'em. I'm

Memorial Day that was very effective. We did a promotion on three hit black albums, putting them on sale for \$3.99, and then I put all singles on sale for \$.69 for six hours that day. I didn't do any advertising before, but I ran six or eight separate spots Monday morning on black radio. It was gangbusters. I've had bad luck before on Memorial Day, so I thought, well, what the hell—I'll try it and see what happens. We were open for six hours and did the kind of business we usually do on a Saturday in December. I doubt that I will do chain-wide promotions this summer, because each of my stores is in a different location and requires a different approach. I have a store in Annapolis, which is kind of a summer town, so I'm doing a specific kind of Annapolis-oriented advertising. I have a store in a shopping center, so I'll probably coordinate some suburban promotion."

*Ken Dobin, Waxie Maxie:* "May was probably our best month of the year. We're keeping ahead of last year, and we're moving a great number of hits. Catalogue wasn't as big during May as it has

**"The economic forecast for the summer bodes well for retailers. The New York Times of June 5 reported unemployment at its lowest level since December, 1974; also, financial experts note at this time that while consumer price-sensitivity is sharper, consumer personal income is rising steadily."**

not going to sell records for \$3.64 or for \$2.99. We don't have any promotions planned. The more promotions you have the less money you make. We're not in this business to sell a lot of records. We're in this business to make a lot of dollars. Now, if your primary consideration is to make a lot of dollars, you don't run promotions."

*Kim Milliken, For The Record:* "Last May was not as good as this May. We had a big overprojection then that was very hard for business. Actually, this May was on-again, off-again. Our percentage of sales between catalogue and hits remained fairly steady. Frankly, if business goes down, so do both categories. The percentage remains constant. In the five years I've been in business, May has been an average month except for '75. I did run a promotion on

been in other months. Otherwise, there wasn't anything special about May—we didn't change our in-store merchandising to any great degree, and we didn't run any special promotions. We might have some special promotions this summer, but nothing's been finalized yet."

*Don Anthony, Tape City:* "May represented the culmination of a lot of work for us. There was a ton of albums out, and our business was up slightly. I think as a result of our own initiative we helped prevent what may have been a subnormal month. We advertise quite a bit, and as a result we vary the store merchandising a lot. We go after it from different angles. We had a graduation sale in the latter part of May that made a big difference. We offered catalogue at reduced prices; we of-

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# Jack Craigo: The CBS Marketing Viewpoint

(Continued from page 1)

**Record World:** What is the CBS restructuring from your point of view? How is it going to affect CBS Records?

**Jack Craigo:** Our marketing direction is a result of extensive planning for each artist release, or a broad program designed to reach the consumer with an artist catalogue. The planning process is molded to reject and discard unsuccessful tasks and to focus upon an approach, which is correct for the artist market position today. History is an important criteria to be meshed with the artist market situation today.

The restructuring provides additional planning time and cross company management discussion in order to set up the critical four months within the marketplace life of a new release. We will realize a more effective market flow of new releases through the company because of increased inter-relations with the marketing men who manage this work. Don Dempsey, VP marketing, Columbia label; Tony Martell, VP marketing Nashville, CBS Records; Paul Smith, VP marketing branch distribution, CBS Records; LeBaron Taylor, VP special markets, CBS Records; Jim Tyrrell, VP Epic and Associated Labels. The Columbia promotion VP, Stan Monteiro, and director of promotion Epic Associated Labels, Jim Jeffries, work daily with the marketing VP's. My responsibility is to keep it all moving in the direction of growth and expansion.

**RW:** Will this marketing restructuring focus new attention upon special categories of music?

**Craigo:** A primary objective of this management structure is "total artist development and new artist development." Our artist development work is to deliver positive results in expanding the artist popularity levels; the first successful measurement is the gold album level; second, consumer confirmation en route to gold is a net sales level of 350,000 album units.

The marketing components, a mixture of departments and productivity, which becomes the total artist development process, is comprised of artist appearances, press, radio programming, consumer advertising, point-of-purchase display; all of these elements become an alloy which, in turn, is an artist development campaign, directed to a specific marketplace or consumer trading area. We work to bring about these artist campaigns with the most efficiency, seeking a string of success by market.

Artist development work for new artists requires intrinsic planning and precise timing. We will do it better through more organized senior marketing department management.

Both artist development processes, total artist development and new artist development, must be part of the marketing of every music category. Our primary thrust is in the area of rock and black music. Again, the marketing management specialization, which becomes a total team involvement, is applied to country music, pop music and both traditional and progressive jazz. Marvin Saines, who has a full classical A&R responsibility, is deeply involved in the marketing of classical music with Paul Smith and myself. Product marketing specialization, as a part of a total marketing management team, is a very successful formula.

**RW:** Do you feel that artists and managers know enough about marketing their products? Do you work with artists and managers and encourage them to learn how you get their things out on the street and how this helps their careers?

**Craigo:** Daily, we all increase our knowledge of marketing records and tapes. The artist manager has been intimately involved in our planning period, has been intimately involved in the identification of artist direction and marketing planning. The management of the artists' personal appearances tour provides us a series of performance events to trigger additional new promotion, press and sales campaign emphasis.

**RW:** Do you tell them exactly how much of their product is shipped out to the streets realistically?

**Craigo:** Yes.

**RW:** A lot of managers that I run into are completely in the dark about what actually happens with their product.

**Craigo:** Well, they should come and be with us because there is nothing to hide. One has to be very direct here because a sleight of hand, deception, the inflated and implied sales figures deliver only loss of artist momentum, industry suspicion, and ultimately a serious

Unless we intelligently apprise the artist manager as to where records and tapes are selling, how else can he try to structure effective personal appearance dates?

loss of profit to everyone involved in the artist career development; finally, a loss of career direction for an artist who could have visited the top of the charts. Artist managers have strong communications. They talk with each other. They know what's going on and what's selling in the marketplace.

Our product managers are trained to be an account executive for the artist manager. An account executive, who is there to talk to the manager about promotion results, sales units, where they are being sold, the results of tour performances and every area of impact, which takes place after the album has shipped. It's the same product manager who is the account executive cradling the release in the a&r department to the day of initial shipment.

Unless we intelligently apprise the artist manager as to where records and tapes are selling, how else can he try to structure effective personal appearance dates?

The artist development department, headed by Sam Hood, has the responsibility of assisting the artist manager and the act to secure performance dates. We target those areas where radio has responded to the album with meaningful airplay.

**RW:** How do you feel about television as an advertising medium for records?

**Craigo:** We have studied television advertising extensively over the last two years. We have run extensive tests, factual marketing tests, measuring sell off at retail as a result of spots; we have used focus groups to determine the artists' appeal to the consumer; we are deeply into pre-testing with our storyboards; we will use television at any time during the year when the timing is proper for the insertion of television into the marketing plan for a particular artist, because we believe that television, when the artist reaches a certain sales level, becomes an important component of the overall media mix.

**RW:** When is that time in the scope of the sales level? Could you give us an example by using an artist?

**Craigo:** We employed television in important Paul Simon markets as "50 Ways To Leave Your Lover" exploded, and as the album reached super-sales levels, we continued to campaign.

**RW:** So it's basically on a higher level?

**Craigo:** Not necessarily. We do use television in a single market if the artist has an unusually high popularity penetration.

**RW:** Like Aerosmith in Boston?

**Craigo:** That's correct. In Cleveland, we've used television with certain rock acts because of the extensive touring, which has taken place in the market. We've also used television with Johnnie Taylor; we've used television with Earth, Wind & Fire and with other black acts very successfully.

**RW:** Do you think print advertising is very effective any more?

**Craigo:** Absolutely. Print advertising and radio advertising are the most effective media, without question. Print and radio together are great, very successful.

**RW:** How would you evaluate and rate the advertising and merchandising follow-through of rack jobbers as opposed to the full-line dealers?

**Craigo:** That's too general a question, because they are all so different. I don't think I can take retailers and rack jobbers as a separate category and say that one is better than the other. It depends on, first of all, the size of the rack jobber's location. If it's an expanded department, often times the rack jobber is dealing with a different traffic flow. The methods they use through media advertising for the

(Continued on page 4)

# Consumer Buying Habits Surveyed

By **BARRY TAYLOR**

■ **NEW YORK** — Interviews recently conducted in several of New York City's leading retail outlets currently involved in the much publicized price war indicate that the buying habits of consumers are being tempered by more than competitive pricing. Of equal or greater concern to the record buyers, **Record World** learned, is (a) the availability of product including a full line of current releases and key catalogue titles; (b) the opportunity to hear new or unfamiliar artists via the radio or in-store play; (c) ambitious in-store merchandising campaigns on the part of the labels.

## Price Wars

More than half of those consumers polled (about 65%) in the area during the last two weeks claimed that the price war has had little or no affect on their buying habits. Of those who claimed they are now shopping for the best price, most were the so-called "occasional buyers" (1 or 2 lps a month). Among those who could be considered "serious buyers" (10 or more lps a month), the general mood was summed up by one customer who was optimistic about the stores lowering their prices, but pointed out, "if you're looking for more than just those albums on top of the charts, it's usually a waste of time trying to find them in those big department stores and chains trying to cut each other's throats. The only stores that I've been to that are carrying a full line of new releases are those that are not engaged in cut-rate pricing. It's worth it to go to those stores that are charging a little more — at least you know they have the records you want."

## Distorted Logic

Another record buyer moaned that some of the "usually reliable" stores have seemed to cut back their inventory of lesser known artists to make room for more top 40 stock. "These store owners are not motivating the customer anymore. They're just interested in being able to claim that they have the cheapest prices in town." Still another record buyer commented, "The logic of these store owners is really distorted. Of course they're going to be able to sell the Led Zeppelin, Wings, Frampton, Rolling Stones, Eagles albums. Why are they so concerned with discounting those records? Why not try to stimulate the sales of albums by newer groups or artists by discounting those records? I

never claimed to understand the record business and I guess I never will."

Stuart Marcus, a 25 year old college graduate from Long Island claims that he buys about two albums a month now as opposed to the "dozen or so" per month he would inevitably purchase five years ago. He says that the lower sale prices have made some things more attractive to him, but he won't buy an album today unless he is sure of what he is getting. He claims that the lower sale prices have not provided the incentive to experiment. "I used to buy things that friends with similar tastes would recommend, but now it's not worth experimenting anymore, especially with rock groups." Stuart admits that his musical tastes have probably matured, "There are records I bought five or six years ago that I wouldn't listen to today . . . Humble Pie or Ten Years After for instance. Musically, there's no comparing them to the more sophisticated music I'm listening to now, y'know groups like Genesis and Weather Report for instance. I think that there are a lot of

people my age realizing that now."

## Department Stores

Contrasting Stuart's conservative buying habits is 20 year old Susan Sinclair from Brooklyn who will buy as many as 15 albums a month. Susan had a "shopping list" of 11 titles, but was only able to locate five (all current top 30 albums) in the department store in which she was interviewed. "I'm not really surprised they didn't have all the records I wanted to buy," she shrugged. "What did surprise me is that the salesman never heard of several of the groups. I guess some of them are pretty obscure, but I know that they're all out because I heard them on the radio." Susan was unaware that the store she was in was involved in a price war, but she has noticed that records are "getting cheaper."

"I guess that it's great for the people who are here to buy the Paul McCartney album after they've heard it a couple of times and decided they like it. I think that there are a lot of people buying it here because it's a quarter cheaper than the guy

down the block, but for me, in the future I'll stick to the stores that have a wider variety because there I know I'll be able to get everything I want."

## In-Store Displays

Two albums that Susan did purchase were not on her list. "No one likes to admit that they just bought something because of an ad they saw, but I did. The Fire-fall display over there reminded me that I meant to get into the group. I heard one song from the album on the radio and I kinda liked it." The other album, by Vicki Sue Robinson, was purchased after hearing it in the store. "I have to admit that I never heard of her before, but they just played a whole side of her album. It was real lively and it sounded good. I bet that there's a lot of good music I'm unaware of that I'll never get to hear. It used to be that you got to hear a lot of new stuff on the radio, but today you hear all the same things, AM—FM, it doesn't matter."

Susan's admission of persuasive powers of aggressive in-store merchandising and in-store play was echoed by many of the consumers approached. Most remarked that in-store merchandising and in-store play can and has accounted for sales of albums they did not intend to buy.

## In-Store Play

"I came here to buy the Led Zeppelin album, but as you can see, I'm buying the Aerosmith record as well," Steven Murphy, a fifteen year old student from Queens offered. "My friends have been telling me about Aerosmith for some time, and when they just played it here, I decided it was worth it. It's on sale for \$3.99." Steven says that he has bought several other albums after hearing them in stores. "Aerosmith is one of those groups you never hear on the radio unless they have a hit single," he said. "Sometimes I ask the guy behind the counter if I can hear a record by a group like Aerosmith, but they hardly ever put it on for me."

Steven claims that he buys about five or six albums a month and doesn't see the pattern changing through the price war. "The places I go to buy my records have changed, but the number of records I buy probably won't. There isn't that much more that I want. So far this month I bought four albums. They were on sale at \$3.99 each. With the money I saved this month, I bought a single."

## Jack Craigo

(Continued from page 3)

rack jobber are different than the full-line retailer. The full-line retailer is really catering to a record buyer who in most cases has gone to that store to make a purchase to buy a record. In the large rack jobber locations a great portion of their traffic is impulse traffic. Their methods of merchandising really differ. When a consumer has come in to shop in a K-Mart or a J. C. Penney store, they may be in there to shop for soft wear or housewares and they are attracted to the record department because of signs or because of in-store announcements or in-store play. That's the hardest sale—to get that consumer to move from one department in a 90,000 square foot retail store and go over and make a purchase. We will continue our efforts in trying to find more effective methods to get the consumer into the rack jobber department within the large discount store.

**RW:** One of the big topics at NARM after one of the early meetings was Joseph Cohen's study on the adult market . . .

**Craigo:** We have an extensive market research department, directed by Joan Griewank and Jerry Shulman and they worked with Joe Cohen in developing that survey. It's a concern that we have had for a long period of time. I think the first thing that we are doing here as a company is that we are not going to use the term MOR any more. We are talking about popular music. We've started to condition ourselves to speak in terms of pop records. MOR was middle of the road. I don't think that that has any bearing on today's music. It's pop records. We have a lot of pop acts on the label and we're signing more. The real challenge to the record industry is to hold the 25-and 28-year-old record consumer. How do you continue to hold that consumer's attention to the record industry to music in the next ten years? And that consumer who is 35—can we continue to sell him records and tapes for the next ten years at the same rate that we've been selling them in the past? We think radio programming has a lot to do with this influence, as well as selling the concept or continue to remind the consumer that music is an important entertainment part of his life. In signing acts, I think we're really trying to sign acts that cover all areas of the adult market.

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# Record World Sales Index for May-June Reveals Overall Industry Sales Patterns

By **LENNY BEER**

■ In April of this year **Record World** introduced the industry's first and only weekly gauge of the total sales picture, *The Record World Sales Index*. Response to the index has been overwhelming, and as a result in these marketing wrapup issues we will take a look at exactly what the respective indices reveal about the industry as a whole and the sales trends of the market place.

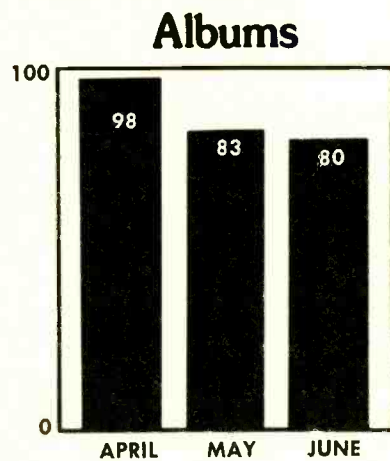
### Cycles

The respective indices are based on an increase or decrease from an average of sales reports during March of 1976. So what we are now seeing and have seen for two and one half months is a decrease in overall sales since March. The decrease has been more pronounced in albums than in singles, but the decrease is an expected one. The record business is cyclical, peaking around Christmas time, decreasing slowly to a low point in the summer months, beginning its climb in the fall. However, no one has ever documented the percentage of the summer decline, how it occurs monthly and exactly how it rebounds. *The Sales Index* will be able to do this as the months proceed.

So far on the album side we have seen a steady decline in smoothed monthly average sales. During April the average album index reads at 98, a two percent drop in sales. Then for May, the average dropped again, this time

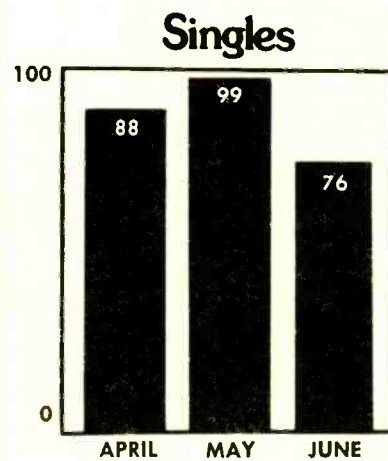
more significantly to 83. So far for the first two weeks in June, the average is again down to 80. It is further interesting to note that during the last two months there has been very little change in the top 20 albums on the chart, with such chart veterans as Peter Frampton (A&M), Fleetwood Mac (Warner-Reprise), Eagles (Asylum), Queen (Elektra), Gary Wright (WB), America (WB), Kiss (Casablanca) and Barry Manilow (Arista) holding strongly in the top 20 and joined significantly only by Wings (Capitol), Led Zeppelin (Swan Song), Rolling Stones (Rolling Stones) and most recently by Elton John (MCA) and Aerosmith (Columbia).

Pictured graphically the album averages look like this:



On the singles side, the decline in sales was halted during May by the enormous sales surge and in store traffic generated by Johnnie Taylor's "Disco Lady" (Columbia). Sales began to drop slowly in April to an average level 12 percent below the base period, then moved back up almost exactly to the base with a high point of 118 on May 8. However, since this middle May high of 118 followed by 112 the next week, sales have fallen considerably to a low point of 71 on this week's graph. This has caused the June two week average to drop to a low of 76.

The singles average indices appear as follows:



### Consistent Sellers

The most consistent singles sellers which have had the maximum impact on the index besides "Disco Lady" are Diana Ross (Motown), which topped the chart last week after two previous charttop-jumped back to number 1 this week after two previous charthopping weeks. The Sylvers (Capitol), which spent all of May and the beginning of June in the top 5, and John Sebastian, whose "Welcome Back" produced explosive sales and store traffic in April and May.

### Summary

In summary, it is important to capsule what has been learned already from the *Record World Sales Index*.

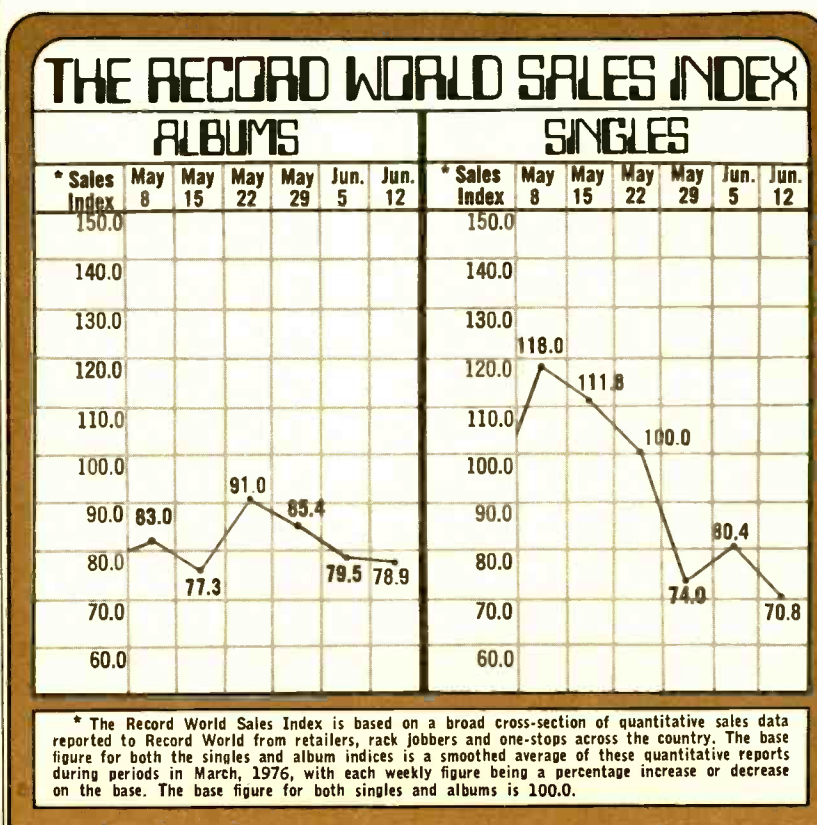
1. The index can be affected significantly by one or two hot pieces of product in the marketplace. (This point, however, is definitely reflective of the realities of the situations in stores. Hot new product generates traffic which also generates secondary consumer purchases.)

2. Both the singles and albums index are dropping as the summer begins. (This point was also anticipated.)

3. Both indices reflect an approximate 20 percent decline in volume from sales averages during March of 1976.



Chartoppers Diana Ross (Motown) and Wings (Capitol) showed during May and the first part of June that their careers are stronger than ever.



Peter Frampton (A&M) (top) and Johnnie Taylor (Columbia) made spectacular sales inroads during the past two months.

## Jack Craigo

(Continued from page 4)

**RW:** Ira Heilicher once remarked that there are 250,000,000 playback machines in the country. Yet, when you sell a million records, everybody jumps up and down.

**Craigo:** This is true, we're just not touching the available marketplace.

**RW:** One of the most dramatic points of that study was the 60 percent of the people surveyed didn't buy one record at all last year. That must be of concern to you.

**Craigo:** Well, it's a concern of course. I think you have to take a look at the age groupings and I'm afraid that we've lost the consumer who presently owns playback equipment and is over 50. I don't think that the record industry is going to motivate people who are in their late 40's and early 50's to really get into the record buying habit if they are not there now. The broadcast television package proved that there was a tremendous market for nostalgia, but that market is beginning to diminish because they don't have the source. They've gone back and revisited about every artist who ever set foot in a studio.

**RW:** Do you agree with the survey's prediction that the younger generation will not set the styles for the rest of the population a few years hence, as it has in the past?

**Craigo:** Every generation is going to have its musical taste, and is going to have a major influence. I think that the audience beginning at age 12 going up to 16 that gathers to hear Aerosmith concerts—80,000 people in Detroit and 24,000 people in the Garden—is a heavy record buying audience. If their median age is 14 or 15, they are going to be into music. They are going to be into their music all the way up. We just have to be part of their transition when they leave a certain style of music and they move forward and broaden their tastes. We have to be there in the record business with the act, and we will be. They are not going to abandon us and we're not going to abandon them.

**RW:** How do you coordinate marketing projects with special markets division for Johnnie Taylor, The Isley Bros., B. T. Express and other volume r&b acts that are breaking? Is there anything special being done?

**Craigo:** Whether it be a black act, or whether it be a rock and roll act or whether it be a progressive jazz act or a pop act, for every album released there is a very well developed and a seriously thought-out marketing plan which covers the initial 90 to 120 days of the album release and then on for the next three or four months with contingencies depending upon what happens from an airplay standpoint and from a consumer acceptance standpoint. This is very definitely part of the development for a black artist as well. The special markets department has a product management team which coordinates with the Columbia and Epic label product management personnel in devising that initial marketing plan. LeBaron Taylor heads up a special markets department with promotion reporting to him and with merchandising, a unit which blends very closely to the Epic and Columbia personnel.

**RW:** What is your role there? Do you step in at some point and see what's going on, or do they just bring a finished idea to you for your approval or rejection? When do you come in?

**Craigo:** All the way along in our various meetings. The marketing plan is improved by the various VP's of marketing and then I review  
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## Retail Picture (Continued from page 2)

ferred several little packages that a graduate could buy. One interesting promotion that was very effective was our tying in catalogue albums with slower selling new albums, the idea being that if the customer bought one of the new albums, he'd get a shot at buying something from that artist's catalogue at a much reduced price. We're expecting June to be a record-breaking month."

Tom Keenan, *Everybody's Records*: "It looks like April was our third best month ever, and May

was just below that. It was about 28 percent over last year. There was a slight drop in hits, with a slight pick-up in catalogue; but the catalogue didn't offset the drop in hits. We look at May as a fairly slack time because we have stores in college towns, and there's a fairly big transition. Plus, here in the northwest, people always head outside with the first sunshine of the year. So we don't do quite as much radio advertising, and we're not as consistent with our advertising overall. We

## Amos Heilicher

(Continued from page 1)

faceted Minneapolis operation that owns J. L. Marsh, a rack-jobbing outlet that services a number of major department store chains, and the chain of Musicland retail stores, has just seen the completion of his fiscal year, which ended April 30, and is optimistic about fiscal '77.

"We always expect big things here," he said, "and we can only relate to our retail record business, but based on the two weeks [of May] that are in, we're ahead on both, well ahead of '75, and we're predicting an even stronger year ahead.

"There's no reason why the record business should not prosper in the near future."

Heilicher expressed concern over the East and West Coast price wars that seem to be most intense in the New York area, with Jimmy's, Disc-O-Mat and other outlets selling the most popular albums at substantial discounts, and some of the major chains (Korvettes among them) cutting their own prices in response (**RW**, May 22). Heilicher called the practice "an everyday event," one that follows no predictable pattern but never quite goes away.

"The biggest problem that exists is the irresponsible pricing of hit product that seems to continue with the blessing of the manufacturers. We operate in Mid-America, and aren't involved with what's happening on either coast to any great degree, but we think what's happening is very bad, and we think it will lead to the demise of a lot of outlets."

In Heilicher's view, the problem lies in competing for a record buyer with a limited amount of money to spend. "If he walks into a store with seven or eight dollars and he can buy two lp's for the price of one [at list], it's got to hurt. It makes it very difficult for a mass merchant to compete at those levels. And because we're industry people, we hate

to see the industry get hurt.

"When a book comes out in hardcover, 'The Final Days' or whatever, you never sell it at discount, you charge the full price and remainder it much later. That's the logic. Here, the hotter the product, the cheaper they sell it. A new record goes on sale for \$3.99, and two years later finally makes it in as catalogue at \$5.98."

Possible solutions to this recurring problem? Heilicher suggested, "The trade journals just have to keep talking about it. These people are taking advantage of a creative business. How long will we put our genius and talent into a record to give it away?"

The discounted hit product that brings record buyers into stores can obviously sell itself, but, according to Heilicher, its ability to help sell catalogue product in those stores once the buyer is there is unpredictable.

"A good release by a well-known artist brings people in. Sometimes people buy other albums, but sometimes they don't."

Questioned about another growing industry concern, the need to lure more adult buyers into record stores, Heilicher agreed that the solution is both one of image and one of service.

"We run MOR ads, we attempt to appeal to that kind of buyer," he said. "Of course, we retail primarily in malls and in large chains. We're not head shops. We cater to the sophisticated buyer with a full line of product, and now with the discount line we've purchased from CBS, we're appealing even more to the classical buyer."

In sum, Amos Heilicher's view is that the strong, professionally-run outlets, rack and retail (his own included), will successfully weather current and future price struggles, and will likely see sales and profits grow at least well into next year.

just concentrate it more around paydays when people have a tendency to be in the stores. We did a very big promotion for Peter Frampton where winners at each one of our stores got a pair of concert tickets, a dinner, a limo ride to the concert and a personal introduction to Frampton after the concert. Then we ran a Charlie Daniels promotion where two people won complete western outfits of their choice. We also ran a Nils Lofgren promotion, which was more of an in-store

thing, with big window displays in the stores, and a simple drawing for the complete catalogue, including A&M's live bootleg album. We ran that at all the stores and got somewhere in the neighborhood of 10,000 people between the six stores in two weeks. The other big promotion was for Thin Lizzy (see box). In June, we're running an A-Z sale. For each day, a different letter is on sale, and any album under that letter is on sale — \$3.66 for albums, \$4.66 for tapes."

# Jack Craigo: The CBS Marketing Viewpoint

(Continued from page 6)

it, we plug it in and give it to the sales and promotion personnel and move from there. But we all live with the individual development, approvals, and appraisals, as the plan is being developed.

**RW:** Where along the line would you decide to take an act that has been accepted by the black audience and start to work it pop or jazz? When do you go for the cross-over, or do you look for that from the beginning?

**Craigo:** The target is there initially. The consideration as to when it should happen has a great deal to do with either radio's acceptance or what happens in concerts and what happens with record sales. If we find in retail stores that an act is being purchased by both black and white consumers, it is a quick tipoff that there's word of mouth developing in both areas.

**RW:** You'd cross it over when it's ready. When you pick up some feedback that it is crossing over.

**Craigo:** A lot of timing involved here, and our response to that timing means that every day you have to read the indicators and you have to have the feedback coming in from your street people.

**RW:** Was "Disco Lady" a surprise?

**Craigo:** It surprised us in its quickness, yes. We knew that it was a smash hit record. It would be pretty hard not to tell that. And the entire company was just keyed to it.

**RW:** How do you view the increased strength of the 45 department at CBS Records? How does it effect your overall marketing plans?

**Craigo:** For some period of time we've been working hard to develop our single record business, and we've been talking to our customers about merchandising singles, about having more singles available, about developing an expanded single record department. We have spent some money in researching single records and we had a special presentation which we have given to radio and to our customers.

**RW:** Is that a profile on the singles buyer?

**Craigo:** Yes. We fear that one of the biggest problems is that the lack of singles, the lack of singles selectivity, is walking customers who want to spend money on single records. We've had good results. The customers are cooperative, they seem to be expanding their single record department, singles business has been good and we've had some hits. We're selling our million units and more—rock and roll records, black records—but we're just asking the retailers and the rack jobbers to look at the single record department, because it's a healthy, healthy business if they have the singles available and if they work at it.

One of the things that we have extracted from these consumers we've talked to is that if they go into a rack service location shopping for a single, and they find that the rack or the retailer is carrying just a limited number of singles from a top 40 station, 30 or 35 records, and not paying attention to an inventory of the top black singles, perhaps an FM top 40 listing, country, the image in the mind of that consumer is that this record department really doesn't have very many singles and they don't shop there again. That's a tragedy. It takes six months to build up a good healthy singles business. We share totally in that building. We guarantee every single that goes out the door to make it easier for customers to make an investment, we have continued free goods programs for all customers to help expand their profit on singles. There is very little liability. It becomes really handling and attention on the part of the retailer and the rack jobber, but there is certainly a business here.

**RW:** Which recent releases have accounted for the bulk of your sales, and what special campaigns have been effective?

**Craigo:** I think the most exciting campaign we have going is the Santana album which is another direction for Santana. There's been a very successful tour, the album is selling exceedingly well and this is an act that has had great success in the past and continues and is on its way to the top ten. Boz Scaggs is exceedingly rewarding because of a long building process for an artist that has tremendous potential. The demographics are there and the record buyers, and Boz is very successful. From an Epic and associated label standpoint, we are getting ready to release the Jeff Beck album, which has to be a gold album immediately. The Isley Brothers have quickly achieved gold with their latest LP, "Harvest For The World."

There are several other albums that we're focusing campaigns on now: "Illegal Stills" by Stephen Stills, "Eargasm" by Johnnie Taylor,

"The Manhattans," "Agents of Fortune" by Blue Oyster Cult, "Strawberry Cake" by Johnny Cash—all of these are on Columbia. Epic and associated label albums that we're concentrating on include "R.E.O.," Dan Fogelberg's "Souvenirs," Charlie Daniels Band's "Saddle Tramp," "Together" by Johnny and Edgar Winter, "Charlie Rich's Greatest Hits," and Harold Melvin and the Bluenotes' "Collector's Item."

**RW:** What about the Aerosmith? What kind of campaign do you have on that? Are you going to do anything about the catalogue?

**Craigo:** Yes. For the Aerosmith, we've really alerted the marketplace. Aerosmith is so big at this point as a group that our thrust was to just tell the marketplace that there is a new Aerosmith album. We used radio spots, newspaper, and radio and we will use television within a matter of three weeks.

The group itself has been a tremendous word of mouth development. That's where it has really come from, and we've been into a heavier schedule in the national magazines so the media has been very well covered. We've got large in-store displays because the kids are coming in, and they wanted to see the new Aerosmith album. And around the new Aerosmith album is the catalogue.



Aerosmith

We are very pleased to see what is happening with acts that have played with Aerosmith. This is a development process as well on our label. We have an act on Epic, Ted Nugent, who appeared at the Garden with Aerosmith, and we felt the impact here in New York. I think the thing that was so delightful is that Ted Nugent blended into and was so quickly accepted by an Aerosmith audience. That's the beginning of an act which we feel is going to go gold very shortly.

I think this is very indicative too. The teenager has got money to buy albums and I think this has a lot of impact on top 40 programming: not only will that teen consumer go out and buy a single record, but he will go out and buy albums. The top 40 airplay may not necessarily always be measured in the sell of the single, but in the number of albums that have been sold in the market prior to the single being added and the number of albums that are sold in the market after the single is added, as well as the single sale.

**RW:** Therefore, album research on the top 40 level will be included in the success of a single in a market?

**Craigo:** Very definitely. You know we talk about this marketing thing in the record industry and it's becoming more and more sophisticated and we keep examining closely the trends that take place with each artist. I think that what we try to do here is to examine the history of every artist, where the album was sold, the type of airplay that it had received and draw some conclusions from that so that we can develop a broader, better plan for the next album.

**RW:** The next Ted Nugent album has to be huge all at once.

**Craigo:** I think so. They need to work just a little bit more, but then it should hit. I'll tell you the trick to that marketplace is really not advertising. It's performance, and the word of mouth and in-store display. If Ted Nugent will come into a market and work a couple of times and the word of mouth starts like Aerosmith, then you must be sure that it's out at retail. If it's out at retail and those kids are going in every couple of days and they start seeing it, they are reminded of the concert. They tell their friends, their friends visit the store, they see the album and it becomes a thing to own.

**RW:** How do you feel about the price wars going on in New York and in other cities?

(Continued on page 8)

*Promotions of the Month*

# Everybody's, Mushroom Promos Stand Out

■ NEW YORK—Although promotions were understated in May, two in particular were noteworthy.

At Everybody's Records, a six-store chain with locations in Washington and Oregon, vice-president Michael Reff, working with Bob Anchetta (program director for a local progressive AM radio station, KVAN, in Portland), devised a unique promotion for Thin Lizzy's "Jailbreak" album. First, Everybody's printed its own "Jailbreak" t-shirts, which were subsequently distributed to prisoners at the Multnomah County Correctional Institute. Prisoners were then invited to submit essays on the subject "Why I'd Like To Break Out of Jail To See A Thin Lizzy Concert." Two entries—those of William Honey and Robert Amano—were picked as winners, and the prisoners were "broken" out of jail for the night. Honey and Amano and their dates for the evening were limousined from the prison, taken to dinner at Trader Vic's, then to the concert and back to the prison.

In New Orleans, Mushroom Records' big May promotion was a street party held outside the store, with Island recording group Third World being featured.

All Mushroom street parties are free to the public (Mushroom supplies stage and sound equipment for guest artists, record companies chip in with advertising support and either the store or the record company pays for the group), and a bar, located downstairs from the store, supplies beer.

Did these promotions stimulate sales? Yes. Obviously, the Thin Lizzy promotion was primarily a gesture of goodwill, but Every-



In the photo at left, taken after a recent Portland appearance by Mercury recording group Thin Lizzy, two prisoners, who had "broken out" of the Multnomah County Correctional Institute for the evening as a result of their winning an essay contest sponsored by Everybody's Records (in conjunction with local progressive AM radio station KVAN), meet the members of the group. Standing, from left, are: Thin Lizzy's Brian Robertson, contest winner Robert Amano, KVAN's Glorio Batton, KVAN's Bob Anchetta (who played a major role in coordinating the promotion), Thin Lizzy's Phil Lynott, contest winner William Honey, Thin Lizzy's Brian Downey and Everybody's vice president Michael Reff. Seated are Thin Lizzy's Scott Gorham, and KVAN staffers Michael Waggoner and Howard Slobodin. In the photo at right, members of Island recording group Third World perform in New Orleans at Mushroom Records' May street party.

body's also had radio spots keyed | displays in all stores. Following to the group's concert date, plus | the concert, Reff reported that

## Jack Craigo

(Continued from page 7)

**Craigo:** We're looking into this very deeply, and other record manufacturers are. It's something that the industry has to be very much aware of because it will injure our customers and it will injure the image of the business. We know that there's a great deal of stolen merchandise being reoffered for sale; we know that there's counterfeit goods mixed in with stolen merchandise.

**RW:** Counterfeit goods are becoming more of a problem.

**Craigo:** It started again. There's a heavy mixture here, and I think that the retailers are going to have to be alerted to this so that they can watch for it and try to stop this unfair competition because it is setting off price wars.

**RW:** Retailers know when they are buying counterfeit goods don't they?

**Craigo:** Yes, they do.

**RW:** There's no way that they can do it accidentally?

**Craigo:** I think that if you're buying a record considerably below the wholesale market, that it is either boosted merchandise or it is counterfeit merchandise, because there hasn't been any new magic in the record business in the last year to allow somebody to sell a record at \$1.50 or \$2.00 below the wholesale price legitimately. ☺

Everybody's sold "a lot" of "Jailbreak" albums.

At Mushroom, street parties have become almost a sine qua non for boosting sales. "When we're having a party," said assistant manager and head buyer John Guarnieri, "the store's empty. But when the party's over, people come in and buy albums.

"We've found street parties to be the best promotion we can devise. If there's any big promotion to be done, we'll always center it around a street party."

Mushroom's street parties are also beneficial in building a market for an unknown group. Guarnieri explained: "If we can't get local people, we'll try for a group that needs some exposure here. In June, for instance, we're having the Sons of Champlin play here. They're really not popular in New Orleans at all, but this will give people a chance to hear them live, and could sell some albums for the group."

# Record World THE MARKETING SOURCE

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Nashville

(615) 329-1111



# Dialogue (Continued from page 16)

society compare? Do you determine which performance rights society has control of the song?

**Stewart:** The writer determines to which society the publication goes. In other words, if it's a BMI writer, it'll go to a BMI firm. If it's an ASCAP writer, it will go to an ASCAP firm.

**RW:** Do the societies serve needs of the publisher at all?

**Stewart:** Yes, they also collect the performances for the publisher. It's not a writers' organization, it's a writers' and publishers' organization.

**RW:** What do you look for in bringing a song to a particular artist? How actively do you review what's in your catalogue or in your repertoire and say this would be great for so-and-so?

**Stewart:** We are tremendously active. That works by having the proper professional people who are inventive and creative enough to know a good song and know who's good for it and to take it to the right people so you don't waste the producer's time, the a&r man's time, etc. You bring them something that makes sense.

**RW:** Do you have a large staff?

**Stewart:** Yes, in the States the main offices in Los Angeles and we have offices in New York and Nashville. In addition, of course, we have offices throughout the world.

**RW:** I've heard that certain songs are European songs and they just won't go over in the States.

**Stewart:** That's true. There are songs that are successful in one country and not another.

**RW:** How do you determine when you hear something that's number one in France that it's going to catch on in the United States?

**Stewart:** Well that's being a music man; you have an instinct, but even then you may have a problem with the lyric. You can have a great tune that has great possibilities and not get the right lyric.

**RW:** You mean the translation?

**Stewart:** It's not necessarily the translation. We don't translate lyrics, we write new lyrics. What you do is try to take the meaning of that song, what is the author saying and you take the theme of the song and you have a lyric written creatively so the artist can relate to it. That's not translation—that's creative writing. You can't say that Paul Anka wrote a translation to "My Way." He wrote "My Way."

**RW:** But you try to keep the feel of the message?

**Stewart:** The idea of the song, yes. I once published—when Mitch Miller had a very successful TV show—his theme, called "Sing Along." This was before I was with UA. It became a big hit in Germany, but in Germany I think it was called "Johnny From Hawaii" because at the time there was a big thing with Hawaiian songs with lyrics about Hawaii. Translations don't work. It works the same way in reverse. If I had an important American song and I took it to France, I wouldn't pay somebody for making a translation. I want the best God-damned lyric writer in France to write that lyric.

**RW:** On a two cents royalty do you split that down the middle with the writer?

**Stewart:** Theoretically you have the 50-50 split, the writer gets a penny and the publisher gets a penny. That means on one million records the writer gets \$10,000.

**RW:** Is it possible for a writer to get better than a 50-50 split?

**Stewart:** It's a matter of negotiations. Certain people have joint firms with publishers. If there's a joint firm, in effect what is happening is the writer is getting three quarters and the publisher one quarter.

**RW:** What is the best potential source of income for the writer?

**Stewart:** The two main sources I would assume would be performances and mechanicals, unless you're a show writer. Then you get a percentage of the box office.

**RW:** What is the most successful show you publish?

**Stewart:** Without question, "Hair." "Hair" probably is the most successful Broadway score of all time.

**RW:** Why was it so successful?

**Stewart:** Well, aside from the fact that the material itself hit a responsive chord, there were so many theatrical companies throughout the world, its success was not limited to the United States. It was equally successful in every country of the world. Also, there were five number one records from this score plus literally hundreds of covers!

**RW:** Does a publisher make money every time a company puts on the show?

**Stewart:** No, usually a publisher doesn't get a percentage of the box office receipts as the writer would. He gets peripheral benefits though—the more companies, the more people see the show, the more response to the music.

**RW:** Could you explain the relationship between UA Music Publishing and UA Records?

**Stewart:** By relationship you mean . . . ?

**RW:** Do you work closely together on every project?

**Stewart:** Oh no, they're totally autonomous companies. UA Music Publishing Group is certainly one of the world's largest publishers and works completely autonomously from UA Records. In other words UA Records does not have to satisfy UA Music's publishing needs before they sign an artist. Or vice versa. UA Music has a division called Proud Productions, headed by Bob Skaff, which does independent production.

**RW:** That's new isn't it?

**Stewart:** We've had it for more than 10 years. We have had it all over the world. It's new in that I was able to get Bob Skaff to head it recently which will certainly activate it greatly. For example, when Proud makes a record, they don't have to give it to UA.

**RW:** What determines whether or not you give something to UA?

**Stewart:** When our staff feels it's right for UA. There are many factors that go into the determination to which company to submit a record—factors such as the label's roster, what product the company is currently working, etc. Obviously, we do not want people to think that Proud Productions was only submitting records that were UA rejections.

**RW:** In addition to soundtracks that you have already mentioned that both the publishing and record division worked together, are there any other current projects where there is a tandem association?

**Stewart:** Yes, a very important album, "Ballad For Americans." Artie is working very closely with us on that. It was created because of the Bicentennial year. "Ballad For Americans" has been around since 1938, and it's a work that UA acquired when they acquired Robbins Music from MGM. That happened in 1973 and it's a work that I've been crazy about since my school days. From a publishing standpoint there was a great need to have a good modern record of it. I think we have achieved that with this record. Artie also thinks we have achieved it and he is very anxious and confident that it will be successful.

## RECORD WORLD 1976 ANNUAL DIRECTORY & AWARDS ISSUE

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## L.A. Express, Sailor Soar at the Troub

■ LOS ANGELES — The marquee over the Troubadour should have read "Rated R" when the sophisticated stylings of the L.A. Express and the bawdy tales of Sailor filled the house. A perfect blend of the Mr. Clean (Express) and Mr. Bad Habits (Sailor) approaches resulted in many of the packed club patrons leaving the experience feeling a bit randy and yet already satisfied.

Having undergone several personnel changes since their inception, the L.A. Express (Caribou) is a no-nonsense unit in which only the most qualified professionals can stand easy. Basically led by drummer John Guerin, the quintet is a perfect example of the jazz identity where the music, and not particularly the musicians, have evolved as the group's personality. L.A.'s own Silver Fox, Max Bennett, on bass, complements Guerin's rhythmic intentions as Pete Manue on guitar, David Lewell on horns and Victor Feldman on keyboards fill the open spaces with the accomplished grace of Flying Tigers. The mood of the band rings back to a scene in some early '60s Miami mystery where the clues unravel in a purist jazz club as the smoke and sounds add atmosphere to the dialogue. Yet the Express' sound is one of those timeless entities that would seem current 10 years in either direction — forward or backwards.

Energetic and convincing, the band's thrust is delivered with the gusto that made jazz famous.

Die-hard Sailor (Epic) fans dotted the audience. Sailor's music almost defies categorization, but it is as English as the

Chieftains' music is Scottish—and is as loyal to its true roots. Tales of ladies of the night docking their arses in sailors hearts and of seas separating lovers were delivered with cocked-eyebrows and an animated perversity that tickled the soft-core interests of the audience towards a highly pleasurable session of action and reaction.

Within the atmosphere of some sawdust-strewn pub located a block away from the city's hottest brothel, the band spun stories of rallying up to join "The Pimp's Brigade" while retaining a self-image of "An Old Fashioned Dreamer." With the unusual lineup of double keyboards, guitar and drums, Sailor's music doesn't fit into any mainstream of consciousness other than that dubbed esoteric. "Rolling Stone said we'd never make a career out of this," says one member as they slam into another busy lyric. "We're not just little foreigners with diarrhea," claims another as the self-constructed keyboards harken us back to the era of bowlers and canes, hooped-skirts and parasols.

Sticking close within the repertoire of their first album, as if to downplay their second, Sailor presented their current American single, "Girls, Girls, Girls" (not to be confused with Sparks' similar theme), while ignoring their British smash, "Glass of Champagne." Not just a novelty act vying for a comfortable position on the cabaret circuit, Sailor took a few tunes to exhibit their instrumental facilities in some sizzling jig-ish rounds that only lacked some fancy footwork.

Tim Hogan

## Alice Cooper LP Planned by WB

■ LOS ANGELES — Alice Cooper has returned to Warner Bros. Records. The label will release (on a worldwide basis) the latest album by Cooper, "Alice Cooper Goes to Hell." The album release is keyed to Cooper's upcoming North American tour and the Bicentennial.

"Alice Cooper Goes To Hell" was produced in Toronto, New York, and Los Angeles by Bob Ezrin with backing provided by the Hollywood Vampire Orchestra. The story line of the album places Alice (the character) in a subterranean discotheque called "Hell" where the forces of good and evil clash once more. Warner Bros. has rush-released a single, "I Never Cry," in advance of the album's late June release. Major promotional sales and publicity campaigns have already started for the lp and single.

## L.A. Honors Chicago



Columbia recording artists Chicago have been honored by the Los Angeles City Bicentennial Committee for their "enormous contribution to American music" and for being goodwill ambassadors for America throughout the world. Pictured (from left) are Chicago members Ladir de Oliveira, James Pankow and Lee Loughnane; committee representative Larry Johnson; and Chicago's Peter Cetera and Walter Parazaid.

## Polygram Names Fischer Special Projects VP

■ NEW YORK — Gene Fischer, VP taxes, polygram Corporation, has assumed the additional function of vice president, special projects, Polygram Corporation.

Fischer's duties will include coordinating certain activities for the members of the U.S. Polygram companies, as well as participation in negotiations with other companies and persons in the music industry.

## BBP Signs Group

■ NEW YORK—BBP Productions, Inc. has just signed Life U.S.A. to an exclusive long term recording contract. The group's first single for BBP will be "Foxy Trot" on Buddah Decords.

## ABC Taps Selover

■ LOS ANGELES — Jane Alsobrook, ABC Records national director of press and public relations, has announced the appointment of Shelley Selover as publicist for the ABC public relations department, effective immediately.



Shelley Selover

Before joining ABC, Ms. Selover worked for four years as a publicist / PR coordinator / writer for several entertainment companies. Most recently she was at Public Relations Associates based at Goldwyn Studios in Hollywood.

Ms. Selover's responsibilities will include primarily west coast and tour publicity and she will report directly to Ms. Alsobrook. She will be based in ABC Records' Los Angeles headquarters.

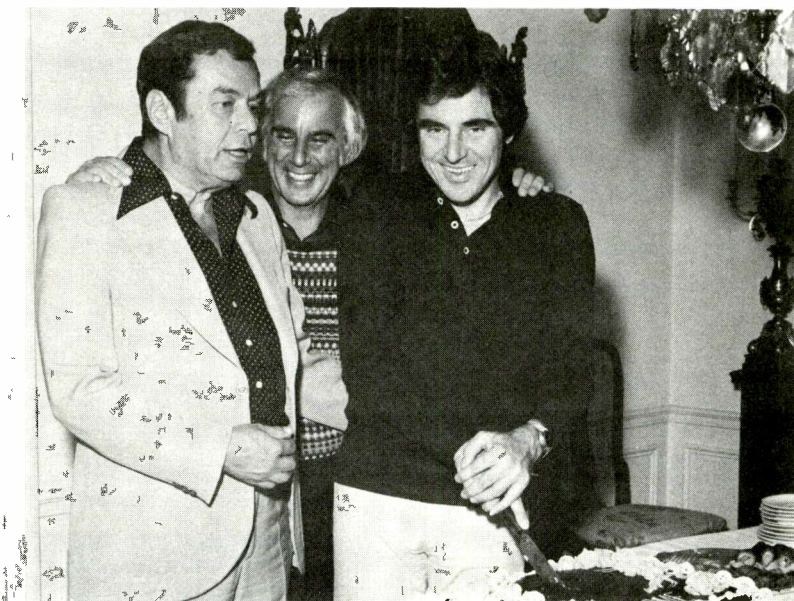
## Kay Inks Bridgewater

■ LOS ANGELES — Dee Dee Bridgewater has been signed to a management contract with Monte Kay Mngement. The singer-/performer is best known for her work in "The Wiz."

## Benson Goes Gold

■ LOS ANGELES — George Benson's debut album for Warner Bros., "Breezin'," has been certified gold by the RIAA.

## Who Can He Turn To?



Artie Mogull, president of United Artists Records, recently announced the signing of composer/artist Anthony Newley to a recording contract with the label. Pictured at the celebration following the signing, Newley cuts cake while his manager, Ray Katz of Katz-Gallin Enterprises, and Mogull, look on.

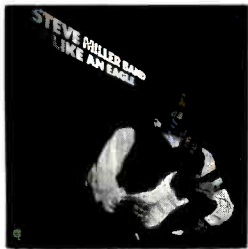




# THE RETAIL REPORT

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

## SALESMAKER OF THE WEEK



**FLY LIKE AN EAGLE**  
STEVE MILLER BAND  
Capitol

### TOP SALES

- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- CHANGESONEBOWIE—David Bowie—RCA
- CONTRADICTION—Ohio Players—Mercury
- HARVEST FOR THE WORLD—Isley Brothers—T-Neck
- ROCKS—Aerosmith—Col

### ABC/NATIONAL

- ENERGY TO BURN—B.T. Express—Col
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE—Elvis Presley—RCA
- HARVEST FOR THE WORLD—Isley Brothers—T-Neck
- NATALIE—Natalie Cole—Capitol
- RIGHT BACK WHERE WE STARTED FROM—Maxine Nightingale—UA
- ROCKS—Aerosmith—Col
- ROYAL SCAM—Steely Dan—ABC
- STARLAND VOCAL BAND—Windsong
- STRAWBERRY CAKE—Johnny Cash—Col

### CAMELOT/NATIONAL

- CHANGESONEBOWIE—David Bowie—RCA
- DREAMBOAT ANNIE—Heart—Mushroom
- FAITHFUL—Todd Rundgren—Bearsville
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE—Elvis Presley—RCA
- HARVEST FOR THE WORLD—Isley Brothers—T-Neck
- HERE & THERE—Elton John—MCA
- ROCKS—Aerosmith—Col
- TALES OF MYSTERY & IMAGINATION—Alan Parsons Project—20th Century
- TOO OLD TO ROCK 'N' ROLL: TOO YOUNG TO DIE—Jethro Tull—Chrysalis

### HANDLEMAN/NATIONAL

- BILL COSBY ISN'T HIMSELF THESE DAYS—Bill Cosby—Capitol
- ENERGY TO BURN—B.T. Express—Col
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE—Elvis Presley—RCA
- HARVEST FOR THE WORLD—Isley Brothers—T-Neck
- LEE OSKAR—UA
- NATALIE—Natalie Cole—Capitol
- ROCKS—Aerosmith—Col
- STARLAND VOCAL BAND—Windsong
- TOO OLD TO ROCK 'N' ROLL: TOO YOUNG TO DIE—Jethro Tull—Chrysalis

### KORVETTES/NATIONAL

- ALL THINGS IN TIME—Lou Rawls—Phila. Intl.
- BUBBLING BROWN SUGAR—Original Cast—H&L
- CHANGESONEBOWIE—David Bowie—RCA
- CONTRADICTION—Ohio Players—Mercury
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- JAILBREAK—Thin Lizzy—Mercury
- LIVE AT CARNEGIE HALL—Renaissance—Sire

- ROCKS—Aerosmith—Col
- SPARKLE—Aretha Franklin—Col
- STRUTTIN' MY STUFF—Elvin Bishop—Capricorn

### MUSICLAND/NATIONAL

- CHANGESONEBOWIE—David Bowie—RCA
- DREAMBOAT ANNIE—Heart—Mushroom
- ENERGY TO BURN—B.T. Express—Col
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE—Elvis Presley—RCA
- GET YOURSELF UP—Head East—A&M
- RAINBOW RISING—Blackmore's Rainbow—Oyster
- RIGHT BACK WHERE WE STARTED FROM—Maxine Nightingale—UA
- TALES OF MYSTERY & IMAGINATION—Alan Parsons Project—20th Century
- YOUNG & RICH—Tubes—A&M
- KING KAROL/NEW YORK
- BUBBLING BROWN SUGAR—Original Cast—H&L
- CHANGESONEBOWIE—David Bowie—RCA
- FREE & IN LOVE—Millie Jackson—Spring
- HERE & THERE—Elton John—MCA
- NATALIE—Natalie Cole—Capitol
- NATURAL GAS—Private Stock
- RAMONES—Sire
- SADDLE TRAMP—Charlie Daniels Band—Epic
- TOGETHER—Johnny & Edgar Winter—Blue Sky
- WARREN ZEVON—Asylum
- TWO GUYS/EAST COAST
- AT THE SPEED OF SOUND—Wings—Capitol
- BREEZIN'—George Benson—WB
- CHANGESONEBOWIE—David Bowie—RCA
- DIANA ROSS—Motown
- DREAMBOAT ANNIE—Heart—Mushroom
- FLEETWOOD MAC—Reprise
- LIVE AT CARNEGIE HALL—Renaissance—Sire
- MORE, MORE, MORE—Andrea True Connection—Buddah
- ROCKS—Aerosmith—Col
- STARLAND VOCAL BAND—Windsong

### FOR THE RECORD/ BALTIMORE

- ALL THINGS IN TIME—Lou Rawls—Phila. Intl.
- CONTRADICTION—Ohio Players—Mercury
- FEVER—Ronnie Laws—Blue Note
- NATALIE—Natalie Cole—Capitol
- SPARKLE—Aretha Franklin—Atlantic
- THOSE SOUTHERN KNIGHTS—Crusaders—ABC Blue Thumb
- WATCH OUT—Barrabas—Atco
- WHERE THE HAPPY PEOPLE GO—Trammps—Atlantic
- YOU ARE MY STARSHIP—Norman Connors—Buddah

### WAXIE MAXIE/WASH. D.C.

- CHANGESONEBOWIE—David Bowie—RCA
- CONTRADICTION—Ohio Players—Mercury
- EVERYTHING'S COMING UP LOVE—David Ruffin—Motown
- I ONLY HAVE EYES FOR YOU—Johnny Mathis—Col
- IMPACT—Atco
- NATALIE—Natalie Cole—Capitol
- NEW RIDERS—New Riders of the Purple Sage—MCA
- SPARKLE—Aretha Franklin—Atlantic
- STINGRAY—Joe Cocker—A&M
- THOSE SOUTHERN KNIGHTS—Crusaders—ABC Blue Thumb
- GARY'S/RICHMOND
- BREEZIN'—George Benson—WB
- CHANGESONEBOWIE—David Bowie—RCA
- DREAM WEAVER—Gary Wright—WB
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- HERE & THERE—Elton John—MCA
- LOOK OUT FOR #1—Brothers Johnson—A&M

- ROCKS—Aerosmith—Col
- SILK DEGREES—Boyz Scaggs—Col
- TOO OLD TO ROCK 'N' ROLL: TOO YOUNG TO DIE—Jethro Tull—Chrysalis

### NATL. RECORD MART/ MIDWEST

- AT THE SPEED OF SOUND—Wings—Capitol
- CHANGESONEBOWIE—David Bowie—RCA
- CONTRADICTION—Ohio Players—Mercury
- GREATEST STORIES LIVE—Harry Chapin—Elektra
- HARVEST FOR THE WORLD—Isley Brothers—T-Neck
- HERE & THERE—Elton John—MCA
- ILLEGAL STILLS—Stephen Stills—Col
- RAINBOW RISING—Blackmore's Rainbow—Oyster
- ROCKS—Aerosmith—Col
- TOO OLD TO ROCK 'N' ROLL: TOO YOUNG TO DIE—Jethro Tull—Chrysalis

### RECORD REVOLUTION/ CLEVELAND

- AGENTS OF FORTUNE—Blue Oyster Cult—Col
- COME ON OUT—Stanley Turrentine—Fantasy
- CONTRADICTION—Ohio Players—Mercury
- FEVER—Ronnie Laws—Blue Note
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- FLY WITH THE WIND—McCoy Tyner—Milestone
- HARVEST FOR THE WORLD—Isley Brothers—T-Neck
- RAINBOW RISING—Blackmore's Rainbow—Oyster
- RESOLUTION—Andy Pratt—Nemperor
- SLIPPIN' AWAY—Chris Hillman—Asylum

### LIEBERMAN/ MINNEAPOLIS

- A CIRCLE FILLED WITH LOVE—Sons of Champlin—Ariola America
- AGENTS OF FORTUNE—Blue Oyster Cult—Col
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- FREE IN AMERICA—Ben Sidran—Arista
- ILLEGAL STILLS—Stephen Stills—Col
- NEW RIDERS—New Riders of the Purple Sage—MCA
- RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
- RED TAPE—Atlanta Rhythm Section—Polydor
- SADDLE TRAMP—Charlie Daniels Band—Epic
- TOO OLD TO ROCK 'N' ROLL: TOO YOUNG TO DIE—Jethro Tull—Chrysalis

### ROSE DISCOUNT/ CHICAGO

- AT THE SPEED OF SOUND—Wings—Capitol
- BLACK & BLUE—Rolling Stones—Rolling Stones
- BREEZIN'—George Benson—WB
- HARVEST FOR THE WORLD—Isley Brothers—T-Neck
- HERE & THERE—Elton John—MCA
- JAILBREAK—Thin Lizzy—Mercury
- NATALIE—Natalie Cole—Capitol
- RAINBOW RISING—Blackmore's Rainbow—Oyster
- ROCKS—Aerosmith—Col
- STARLAND VOCAL BAND—Windsong

### SPEC'S MUSIC/FLORIDA

- ALL THINGS IN TIME—Lou Rawls—Phila. Intl.
- AT THE SPEED OF SOUND—Wings—Capitol
- BORN TO GET DOWN—Muscle Shoals Horns—Bang
- CONTRADICTION—Ohio Players—Mercury
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- LOOK OUT FOR #1—Brothers Johnson—A&M
- MORE, MORE, MORE—Andrea True Connection—Buddah
- RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
- WEDDING ALBUM—Leon & Mary Russell—Paradise
- YOUNG & RICH—Tubes—A&M

### POPLAR TUNES/MEMPHIS

- AGENTS OF FORTUNE—Blue Oyster Cult—Col
- CONTRADICTION—Ohio Players—Mercury
- DREAMBOAT ANNIE—Heart—Mushroom
- FIREFALL—Atlantic
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- HARVEST FOR THE WORLD—Isley Brothers—T-Neck
- IT'S A GOOD NIGHT FOR SINGIN'—Jerry Jeff Walker—MCA
- RAINBOW RISING—Blackmore's Rainbow—Oyster
- THOSE SOUTHERN KNIGHTS—Crusaders—ABC Blue Thumb
- WARREN ZEVON—Asylum

### MUSHROOM/ NEW ORLEANS

- ALL THINGS IN TIME—Lou Rawls—Phila. Intl.
- CHANGESONEBOWIE—David Bowie—RCA
- CONTRADICTION—Ohio Players—Mercury
- FAITHFUL—Todd Rundgren—Bearsville
- HARVEST FOR THE WORLD—Isley Brothers—T-Neck
- NATALIE—Natalie Cole—Capitol
- RAINBOW RISING—Blackmore's Rainbow—Oyster
- STRETCHIN' OUT—Bootsy's Rubber Band—WB
- THOSE SOUTHERN KNIGHTS—Crusaders—ABC Blue Thumb
- WEDDING ALBUM—Leon & Mary Russell—Paradise

### TAPE CITY/NEW ORLEANS

- FEVER—Ronnie Laws—Blue Note
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- HARVEST FOR THE WORLD—Isley Brothers—T-Neck
- NATALIE—Natalie Cole—Capitol
- RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
- ROYAL SCAM—Steely Dan—ABC
- STINGRAY—Joe Cocker—A&M
- THOSE SOUTHERN KNIGHTS—Crusaders—ABC Blue Thumb
- TOO OLD TO ROCK 'N' ROLL: TOO YOUNG TO DIE—Jethro Tull—Chrysalis
- YOUNG & RICH—Tubes—A&M

### INDEPENDENT/DENVER

- AGENTS OF FORTUNE—Blue Oyster Cult—Col
- CELLULOID HEROES—Kinks—RCA
- CHANGESONEBOWIE—David Bowie—RCA
- DIGA RHYTHM BAND—UA
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- LIVE AT CARNEGIE HALL—Renaissance—Sire
- NEW RIDERS—New Riders of the Purple Sage—MCA
- SLIPPIN' AWAY—Chris Hillman—Asylum
- TOGETHER—Johnny & Edgar Winter—Blue Sky
- TOO OLD TO ROCK 'N' ROLL: TOO YOUNG TO DIE—Jethro Tull—Chrysalis

### PEACHES/DENVER

- A CIRCLE FILLED WITH LOVE—Sons of Champlin—Ariola America
- CHANGESONEBOWIE—David Bowie—RCA
- CONTRADICTION—Ohio Players—Mercury
- FEVER—Ronnie Laws—Blue Note
- FIREFALL—Atlantic
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- HARVEST FOR THE WORLD—Isley Brothers—T-Neck
- NATALIE—Natalie Cole—Capitol
- STARLAND VOCAL BAND—Windsong
- THOSE SOUTHERN KNIGHTS—Crusaders—ABC Blue Thumb

### CIRCLES/ARIZONA

- CHANGESONEBOWIE—David Bowie—RCA
- COME ON OUT—Stanley Turrentine—Fantasy
- CONTRADICTION—Ohio Players—Mercury
- EVERYTHING'S COMING UP LOVE—David Ruffin—Motown
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol

- FLY WITH THE WIND—McCoy Tyner—Milestone
- HARVEST FOR THE WORLD—Isley Brothers—T-Neck
- NEW RIDERS—New Riders of the Purple Sage—MCA
- ROCKS—Aerosmith—Col
- TOO OLD TO ROCK 'N' ROLL: TOO YOUNG TO DIE—Jethro Tull—Chrysalis

### ODYSSEY/SOUTHWEST & WEST

- A CHORUS LINE—Original Cast—Col
- COME ON OUT—Stanley Turrentine—Fantasy
- LIVE AT CARNEGIE HALL—Renaissance—Sire
- MISTY BLUE—Dorothy Moore—Malaco
- MOTHERSHIP CONNECTION—Parliament—Casablanca
- SKY HIGH—Tavarez—Capitol
- TALES OF MYSTERY & IMAGINATION—Alan Parsons Project—20th Century
- TURNSTILES—Billy Joel—Col
- WARREN ZEVON—Asylum
- YOU CAN'T ARGUE WITH A SICK MIND—Joe Walsh—ABC

### LICORICE PIZZA/ LOS ANGELES

- CHANGESONEBOWIE—David Bowie—RCA
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- HELL OF A BAND—Angel—Casablanca
- JAILBREAK—Thin Lizzy—Mercury
- NATALIE—Natalie Cole—Capitol
- RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
- ROCKS—Aerosmith—Col
- ROYAL SCAM—Steely Dan—ABC
- TALES OF MYSTERY & IMAGINATION—Alan Parsons Project—20th Century
- TOO OLD TO ROCK 'N' ROLL: TOO YOUNG TO DIE—Jethro Tull—Chrysalis

### MUSIC PLUS/LOS ANGELES

- CHANGESONEBOWIE—David Bowie—RCA
- CRY TOUGH—Nils Lofgren—A&M
- FIREFALL—Atlantic
- ILLEGAL STILLS—Stephen Stills—Col
- LIVE: BLOW YOUR FACE OUT—J. Geils Band—Atlantic
- MOONMADNESS—Camel—Janus
- MORE, MORE, MORE—Andrea True Connection—Buddah
- SADDLE TRAMP—Charlie Daniels Band—Epic
- STARLAND VOCAL BAND—Windsong
- TOGETHER—Johnny & Edgar Winter—Blue Sky

### TOWER/LOS ANGELES

- ALL THINGS IN TIME—Lou Rawls—Phila. Intl.
- ARBOUR ZENA—Keith Jarrett—ECM
- ASPECTS—Larry Coryell & the Eleventh House—Arista
- CELLULOID HEROES—Kinks—RCA
- COME ON OUT—Stanley Turrentine—Fantasy
- COMMUNIQUE—Originals—Soul
- CONTRADICTION—Ohio Players—Mercury
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- LOVE & UNDERSTANDING—Kool & the Gang—De-Lite
- RED CARD—Streetwalkers—Mercury

### EVERYBODY'S RECORDS/ NORTHWEST

- AGENTS OF FORTUNE—Blue Oyster Cult—Col
- CHANGESONEBOWIE—David Bowie—RCA
- CONTRADICTION—Ohio Players—Mercury
- FLY WITH THE WIND—McCoy Tyner—Milestone
- MOONMADNESS—Camel—Janus
- RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
- SLIPPIN' AWAY—Chris Hillman—Asylum
- THOSE SOUTHERN KNIGHTS—Crusaders—ABC Blue Thumb
- TOGETHER—Johnny & Edgar Winter—Blue Sky
- TOO STUFFED TO JUMP—Amazing Rhythm Aces—ABC



# 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)

JUNE 19  
 JUNE 12

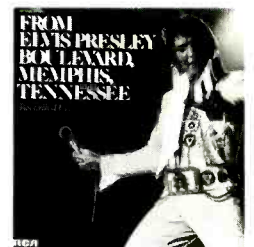
JUNE 19	JUNE 12	TITLE, ARTIST, Label, Number (Distributing Label)	WKS. ON CHART	
1	2	<b>AT THE SPEED OF SOUND</b> WINGS Capitol SW 11525	11	F
2	1	<b>FRAMPTON COMES ALIVE</b> PETER FRAMPTON/A&M SP 3703	21	G
3	3	<b>FLEETWOOD MAC</b> /Warner-Reprise MS 2225	47	F
4	4	<b>ROCKS</b> AEROSMITH/Columbia PC 34165	4	F
5	5	<b>HERE AND THERE</b> ELTON JOHN/MCA 2197	5	F
6	7	<b>THEIR GREATEST HITS: 1971-1975</b> EAGLES/Asylum 7E 1052	16	F
7	6	<b>PRESENCE</b> LED ZEPPELIN/Swan Song SS 8416 (Atlantic)	10	F
8	8	<b>BLACK AND BLUE</b> ROLLING STONES/Rolling Stones COC 79104 (Atlantic)	7	F
9	9	<b>TAKIN' IT TO THE STREETS</b> DOOBIE BROTHERS/ Warner Bros. BS 2899	11	F
10	13	<b>THE DREAM WEAVER</b> GARY WRIGHT/Warner Bros. BS 2868	20	F
11	12	<b>DIANA ROSS</b> /Motown M6 861S1	16	F
12	10	<b>A NIGHT AT THE OPERA</b> QUEEN/Elektra 7E 1053	26	F
13	14	<b>HISTORY/AMERICA'S GREATEST HITS</b> /Warner Bros. BS 2894	31	F
14	18	<b>BREEZIN'</b> GEORGE BENSON/Warner Bros. BS 2919	8	F
15	11	<b>HIDEAWAY</b> AMERICA/Warner Bros. BS 2932	8	F
16	21	<b>NATALIE</b> NATALIE COLE/Capitol ST 11517	4	F
17	15	<b>KISS ALIVE</b> KISS/Casablanca NBLP 7020	37	G
18	16	<b>I WANT YOU</b> MARVIN GAYE/Tamla T6 342S1 (Motown)	12	F
19	27	<b>HARVEST FOR THE WORLD</b> ISLEY BROTHERS/ T-Neck PZ 33809 (CBS)	4	F
20	19	<b>AMIGOS</b> SANTANA/Columbia PC 33576	11	F
21	25	<b>RASTAMAN VIBRATION</b> BOB MARLEY & THE WAILERS/ Island ILPS 9383	7	F
22	23	<b>SILK DEGREES</b> BOZ SCAGGS/Columbia PC 33920	14	F
23	24	<b>MOTHERSHIP CONNECTION</b> PARLIAMENT/Casablanca NBLP 7022	18	F
24	36	<b>TOO OLD TO ROCK 'N' ROLL: TOO YOUNG TO DIE</b> JETHRO TULL/Chrysalis CHR 1111 (WB)	3	F
25	32	<b>FLY LIKE AN EAGLE</b> THE STEVE MILLER BAND/ Capitol ST 11497	4	F
26	28	<b>LOOK OUT FOR #1</b> BROTHERS JOHNSON/A&M SP 4567	14	F
27	17	<b>TRYIN' TO GET THE FEELING</b> BARRY MANILOW/Arista 4060	33	F
28	20	<b>SONG OF JOY</b> CAPTAIN & TENNILLE/A&M SP 4570	14	F
29	22	<b>DESTROYER</b> KISS/Casablanca NBLP 7025	12	F
30	26	<b>EARGASM</b> JOHNNIE TAYLOR/Columbia PC 33951	15	F
31	29	<b>BRASS CONSTRUCTION</b> /United Artists LA545 G	20	F
32	30	<b>COME ON OVER</b> OLIVIA NEWTON-JOHN/MCA 2186	13	F
33	35	<b>AEROSMITH</b> /Columbia PC 32005	19	F
34	37	<b>THE ROYAL SCAM</b> STEELY DAN/ABC ABCD 931	6	F
35	38	<b>SADDLE TRAMP</b> CHARLIE DANIELS BAND/Epic PE 34150	6	F
36	33	<b>DONNY &amp; MARIE—FEATURING SONGS FROM THEIR TELEVISION SHOW</b> /Polydor PD 6068	10	F
37	34	<b>STEPPIN' OUT</b> NEIL SEDAKA/Rocket PIG 2195 (MCA)	7	F
38	31	<b>OUTLAWS</b> VARIOUS ARTISTS/RCA APL1 1321	19	F
39	39	<b>STRUTTIN' MY STUFF</b> ELVIN BISHOP/Capricorn CP 0165 (WB)	21	F
40	40	<b>MAIN COURSE</b> BEE GEES/RSO SO 4807 (Atlantic)	44	F
41	42	<b>SILVER CONVENTION</b> /Midland Intl. BKL1 1369 (RCA)	12	F
42	44	<b>RUN WITH THE PACK</b> BAD COMPANY/Swan Song 8415 (Atlantic)	19	F
43	45	<b>ILLEGAL STILLS</b> STEPHEN STILLS/Columbia PC 34148	6	F
44	47	<b>ERIC CARMEN</b> /Arista 4057	24	F
45	46	<b>GREATEST HITS</b> ELTON JOHN/MCA 2128	83	F
46	48	<b>GET CLOSER</b> SEALS & CROFTS/Warner Bros. BS 2907	7	F
47	51	<b>THE MANHATTANS</b> /Columbia PC 33820	7	F
48	53	<b>DREAMBOAT ANNIE</b> HEART/Mushroom MRS 5005	6	F
49	50	<b>LIVE BULLET</b> BOB SEGER & THE SILVER BULLET BAND/ Capitol SKBB 11523	8	F
50	72	<b>CONTRADICTION</b> OHIO PLAYERS/Mercury SRM 1 1088	2	F
51	54	<b>FOOL FOR THE CITY</b> FOGHAT/Bearsville BR 6959 (WB)	22	F
52	58	<b>FIREFALL</b> /Atlantic SD 18174	8	F
53	41	<b>LOVE TRILOGY</b> DONNA SUMMER/Oasis OCLP 5004 (Casablanca)	13	F
54	55	<b>LEE OSKAR</b> /United Artists LA594 G	6	F



55	56	<b>WEDDING ALBUM</b> LEON & MARY RUSSELL/Paradise PA 2943 (WB)	8	F
56	63	<b>JOHN TRAVOLTA</b> /Midland Intl. BKL1 1563 (RCA)	4	F
57	66	<b>JAILBREAK</b> THIN LIZZY/Mercury SRM 1 1081	6	F
58	98	<b>CHANGES</b> ONEBOWIE DAVID BOWIE/RCA APL1 1732	2	F
59	52	<b>HELEN REDDY'S GREATEST HITS</b> /Capitol ST 11467	29	F
60	43	<b>ROCK 'N' ROLL LOVE LETTER</b> BAY CITY ROLLERS/Arista 4071	13	F
61	57	<b>LOVE WILL KEEP US TOGETHER</b> CAPTAIN & TENNILLE/ SP 4552	63	F
62	67	<b>FAITHFUL</b> TODD RUNDGREN/Bearsville BR 6963 (WB)	5	F
63	49	<b>STILL CRAZY AFTER ALL THESE YEARS</b> PAUL SIMON/ Columbia PC 33540	35	F
64	73	<b>TALES OF MYSTERY AND IMAGINATION: EDGAR ALLEN POE</b> THE ALAN PARSONS PROJECT/20th Century T 508	5	F
65	75	<b>DARYL HALL &amp; JOHN OATES</b> /RCA APL1 1144	6	F
66	71	<b>RELEASE</b> HENRY GROSS/Lifesong LS 6002	17	F
67	76	<b>RAINBOW RISING</b> BLACKMORE'S RAINBOW/Oyster OY 1 1601 (Polydor)	3	F
68	89	<b>THOSE SOUTHERN KNIGHTS</b> CRUSADERS/ABC Blue Thumb BTSD 6024	3	F
69	70	<b>NEVER GONNA LET YOU GO</b> VICKI SUE ROBINSON/ RCA APL1 1256	10	F
70	68	<b>GRATITUDE</b> EARTH, WIND & FIRE/Columbia PG 33694	29	G
71	59	<b>CHICAGO'S GREATEST HITS</b> CHICAGO/Columbia PC 33900	30	F
72	80	<b>YOUNG AND RICH</b> THE TUBES/A&M SP 4580	4	F
73	82	<b>ENERGY TO BURN</b> B.T. EXPRESS/Columbia PC 34178	3	F
74	84	<b>STARLAND VOCAL BAND</b> WINDSONG/BHL1 1351 (RCA)	3	F
75	77	<b>STRETCHIN' OUT IN BOOTSY'S RUBBER BAND</b> BOOTSY'S RUBBER BAND/Warner Bros. BS 2920	4	F
76	61	<b>FACE THE MUSIC</b> ELECTRIC LIGHT ORCHESTRA/ United Artists LA546 G	35	F
77	60	<b>CRY TOUGH</b> NILS LOFGREN/A&M SP 4573	9	F
78	79	<b>SALONGO</b> RAMSEY LEWIS/Columbia PC 34173	4	F
79	74	<b>2112</b> RUSH/Mercury SRM 1 1079	8	F
80	65	<b>RUFUS FEATURING CHAKA KHAN</b> /ABC ABCD 909	30	F
81	69	<b>ONE OF THESE NIGHTS</b> EAGLES/Asylum 7E 1039	52	F
82	86	<b>TED NUGENT</b> /Epic PE 33692	25	F
83	64	<b>ROBIN TROWER LIVE</b> /Chrysalis CHR 1089 (WB)	13	F

CHARTMAKER OF THE WEEK

84 114 **FROM ELVIS PRESLEY BOULEVARD,  
MEMPHIS, TENNESSEE**  
ELVIS PRESLEY  
RCA APL1 1506



85	62	<b>GREATEST STORIES LIVE</b> HARRY CHAPIN/Elektra 7E 2009	6	G
86	112	<b>RENAISSANCE LIVE AT CARNEGIE HALL</b> RENAISSANCE/ Sire SAS 4 3902 2 (ABC)	1	G
87	87	<b>LADY IN WAITING</b> OUTLAWS/Arista 4070	11	F
88	83	<b>WILDERNESS</b> C.W. McCALL/Polydor PD 1 6069	6	F
89	85	<b>SEDAKA'S BACK</b> NEIL SEDAKA/Rocket 463 (MCA)	48	F
90	90	<b>LIVE: BLOW YOUR FACE OUT</b> J. GEILS BAND/ Atlantic SD 2 507	3	G
91	92	<b>CLOSE ENOUGH FOR ROCK 'N' ROLL</b> NAZARETH A&M SP 4562	4	F
92	88	<b>YOU CAN'T ARGUE WITH A SICK MIND</b> JOE WALSH/ ABC ABCD 932	11	F
93	91	<b>THE SOUND IN YOUR MIND</b> WILLIE NELSON/ Columbia KC 34092	12	E
94	81	<b>DESIRE</b> BOB DYLAN/Columbia PC 33893	22	F
95	93	<b>TOYS IN THE ATTIC</b> AEROSMITH/Columbia PC 33479	60	F
96	94	<b>WINGS OF LOVE</b> TEMPTATIONS/Gordy G6971S1 (Motown)	13	F
97	98	<b>BLACK ROSE</b> JOHN DAVID SOUTHER/Asylum 7E 1059	5	F
98	96	<b>LOVE &amp; UNDERSTANDING</b> KOOL & THE GANG/De-Lite DEP 2018	2	F
99	101	<b>WHERE THE HAPPY PEOPLE GO</b> THE TRAMMPS/ Atlantic SD 18172	28	F
100	100	<b>GREATEST HITS</b> SEALS & CROFTS/Warner Bros. BS 2886	32	F



SUMMERTIME  
DREAM<sup>MS2946</sup>

A new album of  
original material  
by  
Gordon Lightfoot.

Produced by Lenny Waronker and Gordon Lightfoot  
on Warner/Reprise records and tapes

# 101 THE ALBUM CHART 150

JUNE 19, 1976

JUNE 19	JUNE 12	
101	111	MOONMADNESS CAMEL/Janus JXS 7024
102	97	CITY LIFE THE BLACKBYRDS/Fantasy F 9490
103	102	FOOLS GOLD/Morning Sky 5500 (Arista)
104	106	FREE AND IN LOVE MILLIE JACKSON/Spring SP 1 6709 (Polydor)
105	110	GET YOURSELF UP HEAD EAST/A&M SP 4579
106	105	ENDLESS SUMMER BEACH BOYS/Capitol SVBB 11307
107	132	SPARKLE ARETHA FRANKLIN/Atlantic SD 18176
108	133	EVERYBODY COME ON OUT STANLEY TURRENTINE/ Fantasy F 9508
109	—	ALL THINGS IN TIME LOU RAWLS/Phil. Intl. PZ 33957 (CBS)
110	122	RED TAPE ATLANTA RHYTHM SECTION/Polydor PD 1 6060
111	104	LIVE AND IN LIVING COLOR TOWER OF POWER/ Warner Bros. BS 2924
112	123	A CIRCLE FILLED WITH LOVE SONS OF CHAMPLIN/ Ariola America 50007 (Capitol)
113	119	SHOWCASE SYLVERS/Capitol ST 11465
114	109	NO EARTHLY CONNECTION RICK WAKEMAN/A&M SP 4583
115	—	AGENTS OF FORTUNE BLUE OYSTER CULT/Columbia PC 34164
116	107	HARD WORK JOHN HANDY/ABC Impulse ASD 9314
117	129	FEVER RONNIE LAWS/Blue Note BN LA628 G (UA)
118	124	LED ZEPPELIN IV/Atlantic SD 7208
119	—	SLIPPIN' AWAY CHRIS HILLMAN/Asylum 7E 1062
120	95	WELCOME BACK JOHN SEBASTIAN/Warner-Reprise MS 2249
121	131	MISTY BLUE DOROTHY MOORE/Malaco 6351 (TK)
122	135	TURNSTILES BILLY JOEL/Columbia PC 33848
123	126	BILL COSBY IS NOT HIMSELF THESE DAYS—RAT OWN, RAT OWN/Capitol ST 11530
124	118	HAIR OF THE DOG NAZARETH/A&M SP 4511
125	103	DISCO-FIED RHYTHM HERITAGE/ABC ABCD 934
126	108	THE PROMISE MICHAEL PINDER/Threshold THS 18 (London)
127	99	ROMANTIC WARRIOR RETURN TO FOREVER/Columbia PC 34076
128	—	TOGETHER JOHNNY & EDGAR WINTER/ Blue Sky PZ 34033 (CBS)
129	—	EVERYTHING'S COMING UP LOVE DAVID RUFFIN/ Motown M6 86651
130	—	ABANDONED LUNCHEONETTE DARYL HALL AND JOHN OATES/ Atlantic SD 7269
131	—	MORE, MORE, MORE ANDREA TRUE CONNECTION/ Buddah BDS 5670
132	120	BLOODLINE GLEN CAMPBELL/Capitol SW 11516
133	—	FLY WITH THE WIND McCOY TYNER/Milestone M 9067
134	115	WINDSONG JOHN DENVER/RCA APL1 1183
135	125	STARCASTLE/Epic PE 33914
136	113	GIMME BACK MY BULLETS LYNRYD SKYNYRD/MCA 2170
137	—	NEW RIDERS NEW RIDERS OF THE PURPLE SAGE/MCA 2196
138	—	RIGHT BACK WHERE WE STARTED FROM MAXINE NIGHTINGALE/United Artists LA626 G
139	142	STINGRAY JOE COCKER/A&M SP 4574
140	127	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482
141	128	SMOKEY'S FAMILY ROBINSON SMOKEY ROBINSON/ Tamla T6 341S1 (Motown)
142	130	THE LEPRECHAUN CHICK COREA/Polydor PD 6062
143	146	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ ABC Dot DOSD 2020
144	117	KC AND THE SUNSHINE BAND/TK 603
145	150	HIGH ENERGY THE SUPREMES/Motown M6 863S1
146	116	A TRICK OF THE TAIL GENESIS/Atco SD 36 129
147	137	"I" PATRICK MORAZ/Atlantic SD 18175
148	138	POUSETTE-DART BAND/Capitol ST 11507
149	121	THIS MOTHER'S DAUGHTER NANCY WILSON/Capitol ST 11518
150	140	M.U.—THE BEST OF JETHRO TULL/Chrysalis CHR 1078 (WB)

# 151-200 ALBUM CHART

151	BELLAMY BROTHERS FEATURING "LET YOUR LOVE FLOW"/ Warner Bros. BS 2941	177	JOHN DENVER'S GREATEST HITS/ RCA CPL1 0374
152	REO/Epic PE 34143	178	FABULOUS STYLISTICS/H&L HL 69013
153	MYSTIC VOYAGE ROY AYERS UBIQUITY/Polydor PD 6057	179	COMIN' AT YA COKE ESCOVEDO/ Mercury SRM 1 1085
154	ODYSSEY CHARLES EARLAND/ Mercury SRM 1 1049	180	LIFE & TIMES BILLY COBHAM/ Atlantic SD 18166
155	ROSE OF CIMARRON POCO/ABC ABCD 946	181	T SHIRT LOUDON WAINWRIGHT III/ Arista 4063
156	REBEL JOHN MILES/London PS 669	182	THE FOUR SEASONS STORY/ Private Stock PS 7000
157	YOU ARE MY STARSHIP NORMAN CONNORS/Buddah BDS 5655	183	DRESSED TO KILL KISS/Casablanca NBLP 7016
158	MONTY PYTHON LIVE! AT CITY CENTER/Arista 4073	184	MAHOGANY RUSH IV/Columbia PC 34190
159	HOTTER THAN HELL KISS/ Casablanca NBLP 7006	185	THE RUNAWAYS/Mercury SRM 1 1090
160	HELLUVA BAND ANGEL/ Casablanca NBLP 7028	186	RAMONES/Sire SASD 7520 (ABC)
161	THE BEST OF ROD STEWART/ Mercury SRM 2 7507	187	THE WHITE ALBUM THE BEATLES/ Apple SWBO 101
162	SKY HIGH TAVARES/Capitol ST 11533	188	BALLS OF FIRE BLACK OAK ARKANSAS/MCA 2199
163	THE KINK GREATEST—CELLULOID HEROES/RCA APL1 1743	189	THE DON HARRISON BAND/ Atlantic SD 18171
164	DANCE YOUR ASS OFF BOHANNON/ Dakar DK 76919 (Brunswick)	190	NIGHT JOURNEY DOC SEVERINSEN/ Epic PE 34078
165	WARREN ZEVON/Asylum 7E 1060	191	RUMPLESTILTSKIN'S RESOLVE SHAWN PHILLIPS/A&M SP 4582
166	WE GOT RHYTHM PEOPLES CHOICE/ TSOP PZ 34124	192	YANKEE REGGAE THE SHAKERS/ Asylum 7E 1057
167	BARRY MANILOW/Arista 4016	193	BAND ON THE RUN PAUL McCARTNEY/Capitol SO 3415
168	COME AS YOU ARE ASHFORD & SIMPSON/Warner Bros. BS 2858	194	NATURAL GAS/Private Stock PS 2011
169	A STREET CALLED STRAIGHT ROY BUCHANAN/Atlantic SD 18170	195	KISS/Casablanca NBLP 7001
170	TOUCH JOHN KLEMMER/ABC ABCD 922	196	ALL-AMERICAN ALIEN BOY IAN HUNTER/Columbia PC 34142
171	BLACKSMOKE/Chocolate City 2001 (Casablanca)	197	TOO STUFFED TO JUMP AMAZING RHYTHM ACES/ABC ABCD 940
172	BORN TO GET DOWN MUSCLE SHOALS HORNS/Bang BLP 403	198	LADIES CHOICE MICHAEL STANLEY BAND/Epic PE 33917
173	CATE BROS./Asylum 7E 1050	199	EARL KLUGH/Blue Note BN LA 596G (UA)
174	NO HEAVY PETTING UFO/ Chrysalis CHR 1103 (WB)	200	BUBBLING BROWN SUGAR ORIGINAL CAST/H&L HL 69011
175	VENUS AND MARS WINGS/Capitol SMAS 11419		
176	TAPESTRY CAROLE KING/Ode SP 77009 (A&M)		

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# THE RECORD WORLD ENVIRONMENT

DEDICATED TO THE NEEDS OF THE MUSIC RECORD INDUSTRY

AUGUST 30, 1975 \$1.50

## THE SINGLES CHART

4 FALLIN' IN LOVE HAMILTON, JOE FRANK & REYNOLDS Playboy 6074

3 GET DOWN TONIGHT KC & THE SUNSHINE BAND

2 JIVE TALKIN' BY GEDDIE CRAYTON

1 AT SEVENTEEN

## THE ALBUM CHART

10 YOUNG AMERICANS DAVID SCHWARZ APRIL 0095

78 BARBARA BLACK SABATH/Phonogram Nov. 65 2002

57 NO WAY TO TREAT A LADY HELEN REDDY Capitol ST 17418 012

## THE FM AIRPLAY REPORT

## THE RETAIL REPORT

## RECORD WORLD COUNTRY

NSA Sets 'Manny' Lavender, Blake Merge Epic Inks Daves

## DISCO FILE

A weekly report on current and upcoming discotheque breakouts

By VINCE ALETTI

"Arabian Nights," the new album from the Ritchie Family and their pre-release lead to a select few. It's due out within the coming week but its some of high excitement. Produced by Jacques Mervill and Ritchie the "Arabian Nights" theme, including disco inspired interpretations of three standards with a Persian flavor. The last cut, subtitled "Love Me How You Dance" and running just over six minutes brings the medley to an exhilarating peak with the clipped punctuation of shouts—"hey hey hey!"—that succeed in spite of an unfortunate echoing of Hillelittan attractive as well as a Barretfoot boy and "Pop McCule's" list in his top hits week. "The Best Disco In Town" (8-39), a celebration of some of the finest music that has ever been recorded, including "Bad Luck," "Fly, Robin, Fly," "Love to Love You Baby," "Express," "Arabian Nights" and disco music that is the mood of the summer and should be one of the hottest records of the past few years.

In quite a different vein, there's the ominous undertow of Lalo Schifrin's vibrant jazz interpretation of the theme from "Lawd," just released by CTI on a 12-inch disco disk of exceptional quality. Creed Taylor produced, Schifrin arranged, and together they take the theme to a length of 8:5 and a depth that original movie score never dreamed of. Fresh like the whole dance floor is suddenly underwater, fathoms

## DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

### Larry Butler and Jack Messler on The UA Country Story

By DON CLINE

Have long understood and seen the state of a record for the business. I was very happy as an independent and did some 80 releases. There's nothing like local freedom about radio hours but it's a pretty strong competition record company and will back you 100 percent anything you want and will back you 100 percent. I have any problems, show local personnel who would and the country side!

As a result of last, it's much easier to get a country than a rock or pop record. The party in the field can start a label. When asked about a pop record, he suggested that a label should be a real here with

## SOUL TRUTH

By DREW LINDSEY

THE GREAT "SOUL TRUTH" EPISODE

THE GREAT "SOUL TRUTH" EPISODE

THE GREAT "SOUL TRUTH" EPISODE

## REGIONAL BREAKOUTS

### Singles

EAST: Danny Osmond (A&M) Parliament (Cosibi) John Travolta (Atlantic Int.)

SOUTH: Parliament (Cosibi) Low Bawls (Philly Int.) John Travolta (Atlantic Int.) Artha Franklin (Atlantic)

MIDWEST: The Lissy (Mercury) Owens (Elektra) Brokers Johnson (A&M) America (WB)

WEST: Brothers Johnson (A&M) America (WB) This Lissy (Mercury)

### Albums

EAST: Steely Dan (ABC) BT Express (Columbia) Crusaders (ABC) Renaissance (Sire)

SOUTH: Steely Dan (ABC) Atlantic Rhythm Section Blindern's Rainbow Botley's Rubber Band (WB)

MIDWEST: Steely Dan (ABC) Atlantic Rhythm Section Blindern's Rainbow Botley's Rubber Band (WB)

WEST: Steely Dan (ABC) Atlantic Rhythm Section Blindern's Rainbow Botley's Rubber Band (WB)

## POWERHOUSE PICKS

THE RECORD WORLD SALES INDEX

ALBUMS					SINGLES				
Sales Index	May	May	May	May	Sales Index	May	May	May	May
150.0	150.0	150.0	150.0	150.0	100.0	100.0	100.0	100.0	100.0
140.0	140.0	140.0	140.0	140.0	110.0	110.0	110.0	110.0	110.0
130.0	130.0	130.0	130.0	130.0	120.0	120.0	120.0	120.0	120.0
120.0	120.0	120.0	120.0	120.0	130.0	130.0	130.0	130.0	130.0
110.0	110.0	110.0	110.0	110.0	140.0	140.0	140.0	140.0	140.0
100.0	100.0	100.0	100.0	100.0	150.0	150.0	150.0	150.0	150.0
90.0	90.0	90.0	90.0	90.0	160.0	160.0	160.0	160.0	160.0
80.0	80.0	80.0	80.0	80.0	170.0	170.0	170.0	170.0	170.0
70.0	70.0	70.0	70.0	70.0	180.0	180.0	180.0	180.0	180.0
60.0	60.0	60.0	60.0	60.0	190.0	190.0	190.0	190.0	190.0

The Record World Sales Index is based on a broad cross-section of quantitative sales data reported to Record World from retailers, and is published weekly. It is a composite index of the sales of all records during the week ending 29th of each month. The index is based on a base of 100.0 for both singles and albums in 1970.

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

## RECORD WORLD INVOLVES YOU

# SOUL TRUTH

By DEDE DABNEY



■ **HOLLYWOOD: Personal Pick: "Party" — Van McCoy** (H&L). An artist who has been on the recording scene for quite awhile has put together a dynamite track with an explosive introduction. A definite for the discos.

**DEDE'S DITTIES TO WATCH:** "One For The Money" — **The Whispers** (Soul Train); "Wake Up Susan" — **Spinners** (Atlantic); "Pity For The Children" — **Zulema** (RCA).  
**UP & COMING:** "Bring Your Body" — **Carol Townes And Fifth Ave.** (Sixth Avenue).

Moving on is **Maye James**, who is known throughout the industry as a promotion woman who knows her field. She has moved from Scepter Records to Desert Moon Records. Here she will be vice president in charge of national promotion.

**Richard Steele** of WJPC-AM (Chicago) is looking for a female air personality. For those females looking to relocate, please send all tapes and resumes to Richard Steele, 221 N. LaSalle, Chicago, Illinois 60601.

**Harry Booker's** new recording, "Bicentennial," on Warner Brothers is making the grade. Booker's future is red hot, so jump on the bandwagon.

Creative Funk Music, Inc. has expanded to encompass independent promotion. Deek Deberry, who originated the label, decided to move on by forming this independent promotion firm. Staffers are: **April Elliot** will be handling New York; **Howie Perkins**, disco promotion; and Deberry in all remaining markets. If you would like their services you may phone them at (212) 525-9487. (Continued on page 53)

## RCA's Got Rhythm



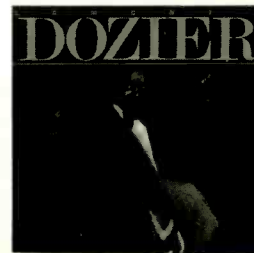
RCA Records r&b roster added more talent with the announcement by Ron Moseley, division vice president, r&b a&r, that he had signed to the label a new six-piece group called Rhythm. The group is shown here being welcomed to the company by Moseley, Bob Harrington, director of merchandising, and Oscar Fields, manager, product merchandising. Standing (from left) are Kevin Parham; Stu Weiner and Mike Lewis, Rhythm's producer-managers; Harrington; Moseley; Kingsley Swan; Fields and Jerry Pritchette. Seated (center, from left) are Troy Robinson, Suzanne Swan and Grayling Wallace, of Rhythm.

## R&B PICKS OF THE WEEK

**SINGLE** **BILL WITHERS, "HELLO LIKE BEFORE"** (Golden Withers Music, BMI). Withers has the knack of handling the English language with much grace and finesse. Smooth is the delivery, tender are the words, superb is the track—this disc has all the ingredients to garner much chart action. Extracted from his recent lp—it's pure gold. Columbia 3-10357.

**SLEEPER** **FLOWERS, "FOR REAL"** (Good Tar/Bull Tandem, BMI). Emerging with delicate delight is this new entity known as Flowers. The track is bursting with bright colors and full of slow yet melodic melodies. The lead singer's handling of the lyrics complements the music. Destined to be a sizeable hit for this new label. LA xpressio LAX 101.

**ALBUM** **"LAMONT DOZIER."** Producer/writer Dozier has come up with diversified cuts that make for a very interesting lp. "In A Wild Frame Of Mind" and "Ain't Never Loved Nobody (Like I Love You)" are filled with strings and the latter is complete with a piano solo. The Same Old Song" takes a new face. Dozier is here with a smash lp. Warner Brothers 2929.



## Salsoul 12" Disco Mix a Hit

(Continued from page 3)

of the single in one day in one store. Their previous one-day single sales record was on a Beatles single, which sold 120 copies, and on an Elton John single which sold 97 copies. They said they've never had anything like it." (Attempts to reach Korvettes' Dave Rothfeld for comment were unsuccessful.)

Asked if he anticipated this sort of reaction to "The Giant 45" (as the 12-inch single will be dubbed in future radio spots), Gregory said the company was certain there was a big, untapped market ready for a label to offer this product. "We knew that the people who went to discos didn't dance to three-minute records," said Gregory. "He dances to seven- and nine-minute records. So if they go into stores and have a choice between a seven-inch disco single and a 12-inch disco single, they'll go with the longer version. Radio plus discos has really created a market; the 12-inch is outselling the other size by two-to-one.

Gregory's two-to-one ratio may be conservative. Barry Terry, a buyer for Downstairs, reported

that the ratio of 12-inch sales to seven-inch is five-to-one. In San Francisco, Dean Stamatopoulos, buyer for Gramophone Records, said the 12-inch singles was out-selling the seven-inch in such great numbers that to compare the two would be folly.

"There's no comparison," said Stamatopoulos. "We just ordered another 75 copies, which would bring us to about 400 total in two weeks. I've sold this many singles before, but over a month or so—never in such a short time as two weeks."

"Not every version of a disc single will move this way," Terry answered when asked if the larger-sized product had staying power. "This one happens to be a quality product. We order 100 at a time, and we've sold 600 or 700 at least. Maybe more."

Stamatopoulos confirmed Gregory's hunch that there was an eager market for the 12-inch singles: "The people in this town are very aware of it, because of the discos. Everybody's been wanting these things for such a long time. It's caught on; it's a phenomenon. I'm getting response on this from kids who aren't even old enough to get into a discotheque."

How are the retailers merchandising this new product? Simple (Continued on page 50)

## CBS Names Two In Special Mkts.

■ **NEW YORK**—Win Wilford has been promoted to the position of associate director, press information and artist affairs, CBS special markets, and Paris Eley has been appointed to the position of associate director, product planning, CBS special markets, it was announced last week.

Wilford will be responsible for all press information and artist affairs as well as the coordination of artist tours and artist relations for black artists on the Columbia, Epic and Associated Labels.

Eley will be responsible for the planning and development of marketing strategies for black album product for Columbia, Epic and Associated Labels.

Both Wilford and Eley will report directly to LeBaron Taylor, vice president, CBS special markets.

## Polydor Names Two To R&B Positions

■ **NEW YORK**—Chip Donelson, national director of r&b promotion, Polydor Records, has announced the appointments of Lamont Simpkins as southeast regional r&b promotion manager and Earl Sellers as mid-Atlantic regional r&b promotion manager. Both appointments are effective immediately.

Simpkins comes to Polydor from London Records where he handled r&b promotion responsibilities in the same area. Prior to his London Records experience Simpkins was southeast regional r&b promotion manager for Warner Brothers Records.

# Introducing the album of the season!

"Summertime," MFSB's new album, is thematic, seasonal and *hot!*

"Summertime." It's a collection of music written and produced for and about the very best time of the year.

"Summertime," with an exciting

new arrangement of that classic Gershwin standard.

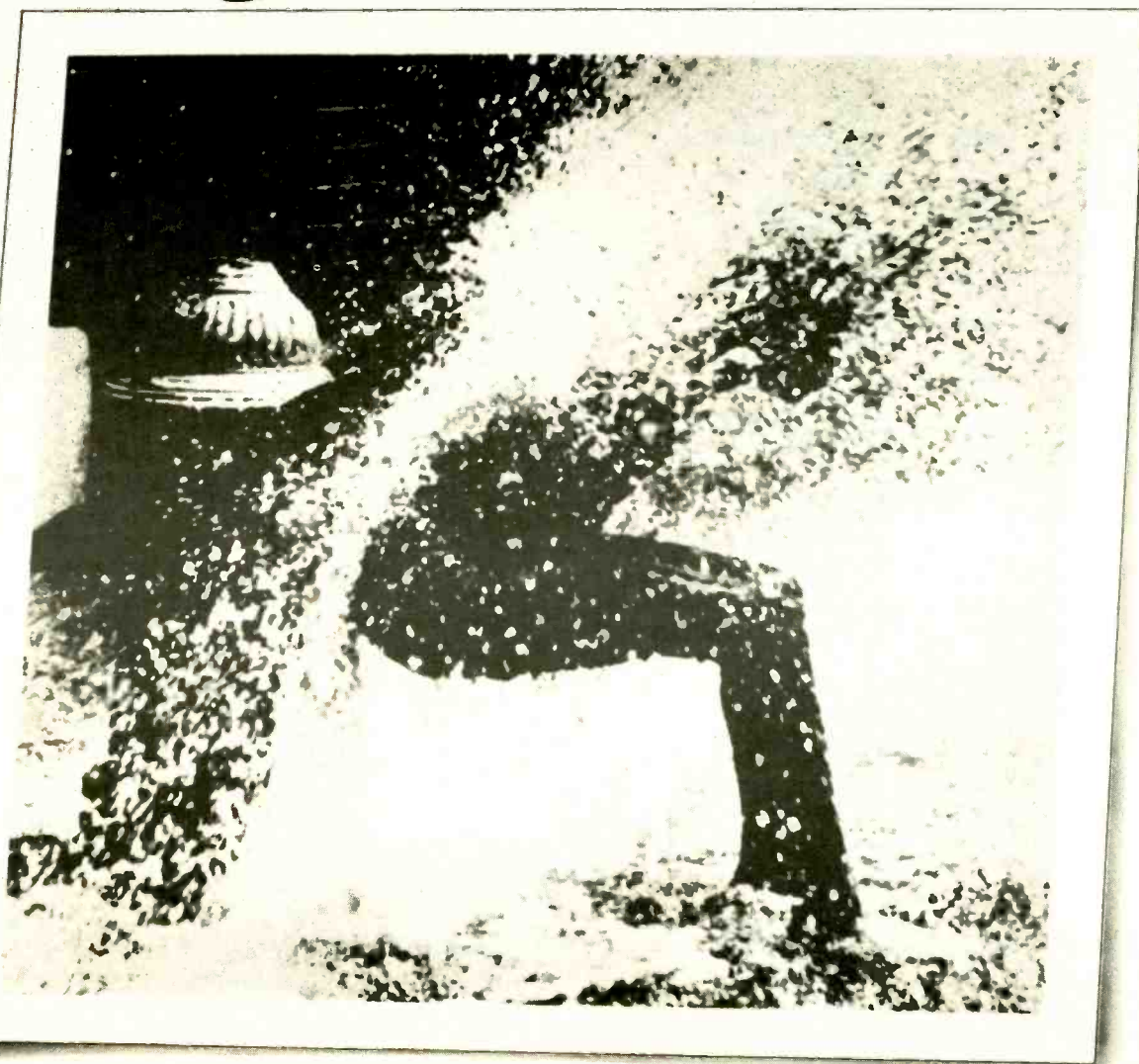
"Summertime" by MFSB. For the best time you've ever heard!

**Brought to you with Tender Lovin' Care  
by Gamble and Huff for Philadelphia  
International Records and Tapes.**

PZ 34238

# MFSB

*Summertime*



Distributed by CBS Records.

# THE R&B SINGLES CHART

JUNE 19, 1976

JUNE 19	JUNE 12	ARTIST	RECORD
1	2	KISS AND SAY GOODBYE THE MANHATTANS—	Columbia 3 10310
2	3	YOUNG HEARTS RUN FREE CANDI STATON—	Warner Bros. WBS B181
3	5	SOPHISTICATED LADY NATALIE COLE—	Capitol P 4259
4	1	TEAR THE ROOF OFF THE SUCKER (GIVE UP THE FUNK)	PARLIAMENT—Casablanca NB 856
5	7	BARETTA'S THEME: KEEP YOUR EYE ON THE SPARROW	RHYTHM HERITAGE—ABC 12177
6	6	I WANT YOU MARVIN GAYE—	Tamla T 54264F (Motown)
7	4	LOVE HANGOVER DIANA ROSS—	Motown M 1392F
8	8	OPEN SMOKEY ROBINSON—	Tamla T 54267F (Motown)
9	10	THAT'S WHERE THE HAPPY PEOPLE GO THE TRAMMPS—	Atlantic 3306
10	14	THE LONELY ONE SPECIAL DELIVERY—	Mainstream MRL 5581

11	17	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE	LOU RAWLS—Phila. Intl. ZS8 3582 (CBS)
12	18	SOMETHING HE CAN FEEL	ARETHA FRANKLIN—Atlantic 3326
13	12	FRIEND OF MINE	LITTLE MILTON—Glades 1743 (TK)
14	11	MARRIED BUT NOT TO EACH OTHER	DENISE LaSALLE—Westbound WT 5019 (20th Century)
15	9	GET UP AND BOOGIE	SILVER CONVENTION—Midland Intl. PB 10571 (RCA)
16	15	I'LL BE GOOD TO YOU	BROTHERS JOHNSON—A&M 1806
17	16	MOVIN'	BRASS CONSTRUCTION—United Artists XW775 Y
18	20	COULD IT BE MAGIC	DONNA SUMMER—Oasis 405 (Casablanca)
19	22	WHO LOVES YOU BETTER THAN I DO	ISLEY BROTHERS—T-Neck ZS8 2260 (CBS)
20	13	DANCE WIT ME	RUFUS FEATURING CHAKA KHAN—ABC 12179
21	19	MISTY BLUE	DOROTHY MOORE—Malaco M 1029 (TK)
22	25	STROKIN' (PART I)	LEON HAYWOOD—20th Century TC 2285
23	32	HEAR THE WORDS, FEEL THE FEELING	MARGIE JOSEPH—Corillion 44201 (Atlantic)
24	28	YES, YES, YES	BILL COSBY—Capitol P 4258
25	23	LET IT SHINE	AL GREEN—Hi 5N 2306
26	39	UP THE CREEK WITHOUT A PADDLE	TEMPTATIONS—Gordy G 7150F (Motown)
27	34	FOXY LADY	CROWN HEIGHTS AFFAIR—De-Lite DEP 1581
28	21	DISCO LADY	JOHNNIE TAYLOR—Columbia 3 10281
29	26	I GET LIFTED	SWEET MUSIC—Wand WDS 11295 (Scepter)
30	42	SOMEBODY'S GETTIN' IT	JOHNNIE TAYLOR—Columbia 3 10334
31	36	CAUGHT IN THE ACT (OF GETTING IT ON)	FACTS OF LIFE—Kayvette 5126 (TK)
32	37	IT'S GOOD FOR THE SOUL	LUTHER—Corillion 44200 (Atlantic)
33	46	CAN'T STOP GROOVIN'	B. T. EXPRESS—Columbia 3 10346
34	49	HEAVEN MUST BE MISSING AN ANGEL	TAVARES—Capitol P 4270
35	35	GET OFF YOUR AHHH! AND DANCE (PART I)	FOXY—Dash 5022 (TK)
36	41	LOVE	GRAHAM CENTRAL STATION—Warner Bros. WBS 8205
37	50	THIS MASQUERADE	GEORGE BENSON—Warner Bros. WBS 8209
38	40	SARA SMILE	DARYL HALL & JOHN OATES—RCA PB 10530
39	27	BORN TO GET DOWN (BORN TO MESS AROUND)	MUSCLE SHOALS HORNS—Bang B 721
40	45	SUNSHINE	IMPRESSIONS—Curtom CMS 0116 (WB)
41	47	I HOPE WE GET TO LOVE IN TIME	MARILYN McCOO & BILLY DAVIS JR.—ABC 12170
42	29	LIVIN' FOR THE WEEKEND	O'JAYS—Phila. Intl. ZS8 3587 (CBS)
43	24	THIS IS IT	MELBA MOORE—Buddah BDA 519
44	44	EASY LOVE/WE GOT THE RECIPE	BO KIRKLAND & RUTH DAVIS—Clarige 414
45	33	MORE, MORE, MORE	ANDREA TRUE CONNECTION—Buddah BDA 515
46	30	IT'S COOL	THE TYMES—RCA PB 10561
47	38	LOVE AND UNDERSTANDING	KOOL & THE GANG—De-Lite DEP 1579
48	60	IT AIN'T THE REAL THING	BOBBY BLAND—ABC 12189
49	51	SPIRIT OF '76	BOOTY PEOPLE—Calla CAS 110
50	59	SO GOOD TO BE HOME WITH YOU	TYRONE DAVIS—Dakar DK 4553 (Brunswick)
51	52	HAPPY MAN	IMPACT—Aico 7049
52	55	WANNA MAKE LOVE	SUN—Capitol P 4254
53	56	NINE TIMES	MOMENTS—Stang 5066 (All Platinum)
54	69	EVERYTHING'S COMING UP LOVE	DAVID RUFFIN—Motown M 1393F
55	61	I'M GONNA LET MY HEART DO THE WALKING	THE SUPREMES—Motown M 1391F
56	58	WHOLE NEW THING	ROSE BANKS—Motown M 1383F
57	63	L.A. SUNSHINE	SYLVIA—Vibration VI 567 (All Platinum)
58	65	GET OFFA THAT THING	JAMES BROWN—Polydor PD 14326
59	62	FROM MY HEART TO YOURS	CHARLES EARLAND—Mercury 73793
60	66	BLT	LEE OSKAR—United Artists XW807 Y
61	64	LOVER'S HOLIDAY	LeROY HUTSON—Curtom 0117 (WB)
62	68	YOU DON'T HAVE TO GO	CHI-LITES—Brunswick B 55528
63	—	PARTY	VAN McCOY—H&L HL 4670
64	71	HARD WORK	JOHN HANDY—ABC Impulse IMP 310005
65	—	NEVER GONNA LEAVE YOU	EDDIE KENDRICKS—Tamla T 54270 F (Motown)
66	—	ROOTS, ROCK, REGGAE	BOB MARLEY & THE WAILERS—Island 060
67	—	SAY YOU LOVE ME	D. J. ROGERS—RCA PB 10568
68	70	IF HE HADN'T SLIPPED AND GOT CAUGHT	BOBBY PATTERSON—Granite 536
69	73	THERE YOU ARE	MILLIE JACKSON—Spring SP 164 (Polydor)
70	74	CAN'T HELP FALLING IN LOVE	STYLISTICS—H&L HL 4669
71	75	KEEP THAT SAME OLD FEELING	THE CRUSADERS—ABC Blue Thumb BTA 269
72	72	ALWAYS THERE	SIDE EFFECT—Fantasy 769
73	—	LOVE CHANT	ELI'S SECOND COMING—Silver Blue 7302 (TK)
74	31	HAPPY MUSIC	THE BLACKBYRDS—Fantasy F 762
75	—	WHEREVER YOU GO	SKIP MAHONEY & THE CASUALS—Abet 9465 (Nashboro)

## Salsoul 12" Disco Mix

(Continued from page 48)  
window displays, featuring dummy covers and 12 x 12 signs ("Disco Soul—Disco Soul—New 12" 45 RPM") are the most common and most effective tools. However, this product seems to generate word-of-mouth advertising of unprecedented magnitude.

"People just know about it," said Terry. "They've been waiting for it."

"We've got window displays and we've got some in-store displays, but it's mainly word-of-mouth here," said Stamatopoulos. "We're in a heavy traffic area, with customers ranging in age from 14 to 30. It's a very 'going' type of neighborhood, like Greenwich Village—very progressive. As long as the product's good, this thing won't fade."

### Home Disco

Gregory revealed that the company is preparing radio spots to push "The Giant 45." The spots, he said, will also play up the idea of the home discotheque—"Play the music in your home that you hear in a discotheque on a 12-inch 45."

Does airplay figure into the Salsoul game plan? Maybe, maybe not. Gregory has witnessed the company having success without airplay, and he doesn't expect that a 12-inch single will change the trend. "We've found that you can release and have success with a disco single that sells strictly to disco buyers. We had a record called 'Rattlesnake' by Carol Williams; we sold a lot of it and never got any airplay. Then we had a thing by Floyd Smith that was released and sold a lot of records on disco play only. It never made it to radio anywhere, and we weren't equipped to get any radio at that particular time. But that buyer has always been sitting there. We proved that."

"We don't have any records," Cayre laughed. "CBS is pressing night and day. We can't meet the demand on it. Our branches can't keep them in stock: New York's out, San Francisco's out, Chicago's out, Detroit's out, Miami's out, Boston's out."

Future releases, all coming in the next two weeks, will include singles by Carol Williams, Moment of Truth, Loleata Holloway and the Salsoul Orchestra.

## Garner To Be Honored On 25th Anniversary

■ Erroll Garner will receive a salute on the floor of the House of Representatives in Washington on Tuesday (15), his birthday, by Congressman William Moorhead of Pittsburgh, Pennsylvania, Garner's birthplace.

# THE R&B LP CHART

JUNE 19, 1976

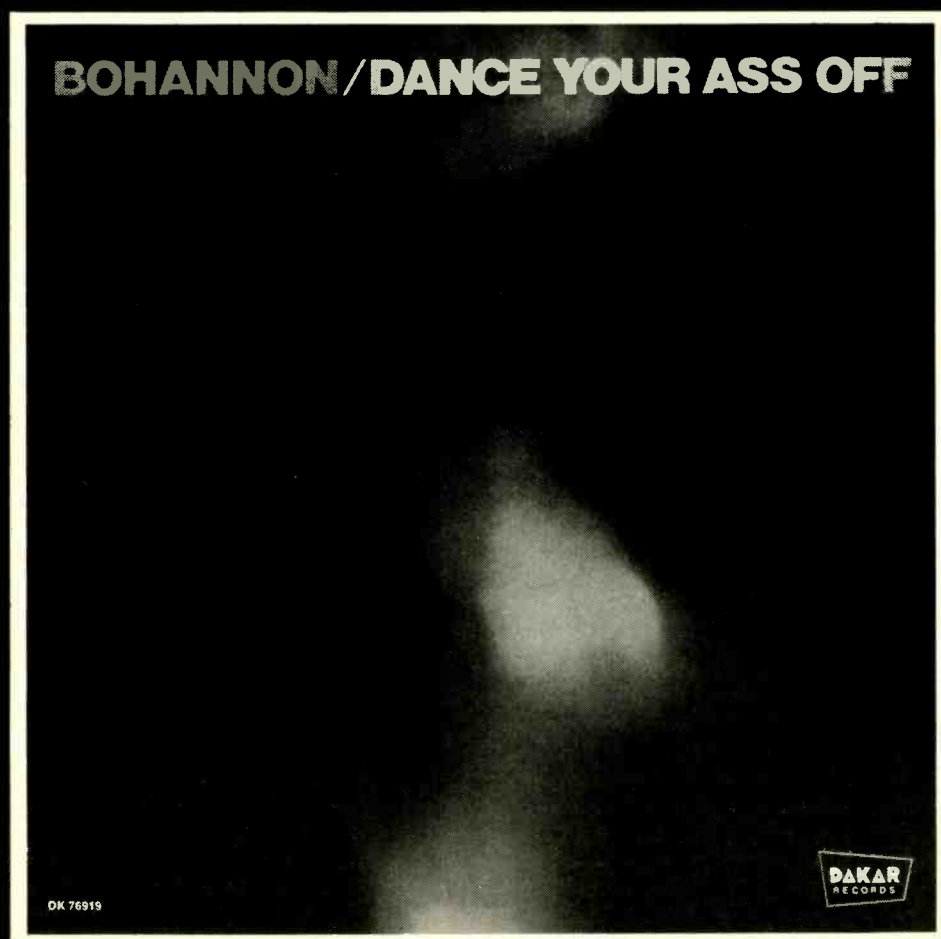
1. LOOK OUT FOR #1  
BROTHERS JOHNSON—A&M SP 4567
2. BREEZIN'  
GEORGE BENSON—Warner Bros. BS 2919
3. I WANT YOU  
MARVIN GAYE—Tamla T6 34251
4. NATALIE  
NATALIE COLE—Capitol ST 11517
5. MOTHERSHIP CONNECTION  
PARLIAMENT—Casablanca NBLP 7022
6. THE MANHATTANS  
Columbia PC 33820
7. HARVEST FOR THE WORLD  
ISLEY BROTHERS—T-Neck PZ 33809 (CBS)
8. DIANA ROSS  
Motown M6 861S1
9. STRETCHIN' OUT IN BOOTSY'S RUBBER BAND  
BOOTSY'S RUBBER BAND—Warner Bros. BS 2920
10. WHERE THE HAPPY PEOPLE GO  
THE TRAMMPS—Atlantic SD 18172
11. EARGASM  
JOHNNY TAYLOR—Columbia PC 33951
12. RASTAMAN VIBRATION  
BOB MARLEY & THE WAILERS—Island ILPS 9383
13. THOSE SOUTHERN NIGHTS  
THE CRUSADERS—ABC Blue Thumb BTSD 6024
14. ENERGY TO BURN  
B. T. EXPRESS—Columbia PC 34178
15. LEE OSKAR  
United Artists LA594 G
16. BRASS CONSTRUCTION  
United Artists LA545 G
17. MISTY BLUE  
DOROTHY MOORE—Malaco 6351 (TK)
18. FREE AND IN LOVE  
MILLIE JACKSON—Spring SP-1 6709 (Polydor)
19. AMIGOS  
SANTANA—Columbia PC 33576
20. ALL THINGS IN TIME  
LOU RAWLS—Phila. Intl. PZ 33957 (CBS)
21. CONTRADICTION  
OHIO PLAYERS—Mercury SRM 1 1088
22. WINGS OF LOVE  
TEMPTATIONS—Gordy G6 971S1 (Motown)
23. SILVER CONVENTION  
Midland Intl. BK11 1369 (RCA)
24. THIS IS IT  
MELBA MOORE—Buddah BDS 5657
25. COME AS YOU ARE  
ASHFORD & SIMPSON—Warner Bros. BS 2858
26. SMOKEY'S FAMILY ROBINSON  
SMOKEY ROBINSON—Tamla T6 341S1 (Motown)
27. DANCE YOUR ASS OFF  
BOHANNON—Dakar DK 76919
28. YOU ARE MY STARSHIP  
NORMAN CONNORS—Buddah BDS 5655
29. FEVER  
RONNIE LAWS—Blue Note BN LA628 G (UA)
30. BILL COSBY IS NOT HIMSELF THESE DAYS—RAT ON, RAT ON  
Capitol ST 11530
31. HIGH ENERGY  
THE SUPREMES—Motown M6 863S1
32. SPARKLE  
ARETHA FRANKLIN—Atlantic SD 18176
33. CITY LIFE  
THE BLACKBYRDS—Fantasy F 9490
34. THE LONELY ONE  
TERRY HUFF AND SPECIAL DELIVERY—Mainstream 420
35. HARD WORK  
JOHN HANDY—ABC Impulse ASD 9314
36. SKY HIGH  
TAVARES—Capitol ST 11533
37. EVERYTHING'S COMING UP LOVE  
DAVID RUFFIN—Motown M6 866S1
38. SALONGO  
RAMSEY LEWIS—Columbia PC 34173
39. ACCEPT NO SUBSTITUTES  
PLEASURE—Fantasy F 9506
40. BORN TO GET DOWN  
Muscle Shoals Horns



**DANCE YOUR  
ASS OFF TO  
BOHANNON'S  
SINGLE**

DK 4554

**AND HIS HIT L.P.**



**BRUNSWICK**

**DAKAR**

## Alan Parsons:

# Putting Poe's Imagery To Music

■ LOS ANGELES—To Eric Woolfson, it seemed a promising idea—one with unique possibilities. Take Edgar Allan Poe's quintessential tales of horror and incorporate them into the form of a rock album. Immediately, Woolfson thought of Alan Parsons, a record producer he managed, as the perfect collaborator for what came to be known as "The Alan Parsons Project."

Parsons, an engineer and producer of some repute — having worked with The Beatles on "Abbey Road," Wings on "Wildlife," and, most integrally, on Pink Floyd's "Dark Side of The Moon" — was easily persuaded and he soon came up with his own fresh approach to the proposed work.

"Originally, Eric's idea was to do a totally instrumental and electronic album featuring Poe's stories," said Parsons. "But when we got together, the format changed and we decided to do the whole concept thing, including lyrics, by adapting the stories to songs."

The partners described their plan to 20th Century Records' president Russ Regan, who soon shared his solicitors' enthusiasm, and Regan commissioned the album at once—even though none of the music had yet been written.

"Tales Of Mystery And Imagination — Edgar Allan Poe" soon took shape, as Parsons and Woolfson began to commit their concept to paper, turning out the basic charts that their musicians would work from.

"It had to be brought across as a rock album," Parsons asserted. "What we didn't want was for it to sound like a book with musical accompaniment — to be

filed away under 'spoken word.'"

At London's Abbey Road studios, an impressive cast of players was assembled, which included the group Ambrosia, Arthur Brown, John Miles, the Hollies' Terry Sylvester, and Leonard Whiting, of the film "Romeo And Juliet." In all, approximately 200 musicians would play their parts in the next few months.

### Secret

Perhaps the most unusual aspect of "The Project" was that none of the participants — aside from Parsons, Woolfson and arranger-composer Andrew Powell — were told that the recording was an interpretation of Poe's stories. That way, Parsons reasoned, not only wouldn't the idea be ripped off before they

## MCA Music Pacts With Heath Levy

■ LOS ANGELES — In a joint statement, Sal Chiantia, president of MCA Music, Geoffrey Heath and Eddie Levy, have announced the formation of Heath Levy Music, Inc. The company will run within the framework of MCA Music in New York, Los Angeles and Nashville.

Heath Levy Music, Inc. will represent in the U.S. the catalogues of the British company, including GTO's publishing as well as acquiring other British catalogues for the U.S. and the development of local talent. With the formation of Heath Levy, Inc., Heath and Levy plan to spend more time in the U.S. and Eddie Levy will be in the States during June and July to open the operation.

could complete the album, but—more importantly—the musicians wouldn't have any preconceived notions about how to play their charts. "It was interesting," said Parsons, "to see how the musicians coped with the music. All they were told was that it was a concept album. There really wasn't anything for the players to interpret, so we just tried to project the kind of feeling that we wanted to come across, rather than say, 'This is what it is. Go and do it.'"

### "Dream Come True"

After a year's devotion to the task, the album was completed in February of this year. Ambrosia has called the finished product "epic rock," and it's easy to understand why. Some of Poe's most famous stories are hauntingly transformed, including Poe's most famous poem, "The Raven."

For Parsons and Woolfson, "The Project" has been an authentic "dream come true," and Parsons is presently considering other untapped sources for future development.

## Connoisseur Releases

■ NEW YORK — Connoisseur Society Records (as part of an agreement with Pathe Marconi) has announced its latest album releases. Included are two operettas, "Johann Strauss: Vienna Waltzes," sung by Mady Mesple; and "Planquette: The Chimes of Normandy" with Mady Mesple, Bernard Sinclair and Christiane Stutzmann. Also to be released are Dvorak's Symphony No. 9 "New World" with the Orchestre de Paris/Georges Pretre, conductor; "Granados: The 12 Spanish Dances Op. 37" (complete) with pianist Gonzalo Soriano; an album featuring pianist Gyorgy Cziffra playing Chopin's "The Four Impromptus," "Barcarolle," "Bolero," "Tantelle" and "Chopin-Liszt: The Maiden's Wish and My Joys;" and the Parenin Quartet playing string quartets by Debussy and Ravel.

## Fleetwood Mac Tour Planned for Summer

■ LOS ANGELES—The Fleetwood Mac summer concert tour, the group's first major concert swing of the year, will open June 18 at Kansas City Royals Stadium. The tour, booked by International Creative Management in Los Angeles, will continue with concerts through August, culminating with a four-day engagement at the Universal Amphitheatre in Hollywood, August 27-30.

## Atlantic Names Markus Artist Relations Dir.

■ NEW YORK — Daniel Markus has been appointed director of artist relations for Atlantic Atco Records, it was announced jointly by Dave Glew, senior vice president of marketing, and Dick Kline, vice president of promotion. In this capacity, Markus will report directly to Kline.

### Function

In his new post, Markus' primary function will be the coordination and direction of all touring and live appearance information on label artists to Atlantic's regional staffs and all WEA promotion personnel. He will also be working closely with the press, promotion and merchandising departments of Atlantic in New York, Los Angeles and London.

In addition, Markus will spend considerable time traveling on the road with the artists, establishing and maintaining the relationship closest contact with Atlantic on a day-to-day basis. This entails up to date itineraries governing the acts' whereabouts, so that all publicity and promotion scheduling can be completed efficiently in advance of appearances.

### Background

Prior to this appointment, Markus was midwestern regional promotion director for Atlantic, out of Chicago, following his position as Atlantic's local promotion representative in Chicago. He first came to Atlantic in 1974 after four and a half years as a promotion rep with Bedno-Wright Associates. Markus first started in music as program director for WJOB in Hammond, Ind.

## Beach Boys Set For NBC Special

■ LOS ANGELES — The Beach Boys, Warner Bros. recording group, will headline an hour special on NBC-TV, Thursday, Aug. 5, it was announced by William F. Storke, vice president, special programs, NBC-TV.

### Michaels To Produce

Four-time Emmy Award winner Lorne Michaels will produce the special, which is to be directed by Gary Weis. The Beach Boys program will be produced by Above Average Productions in association with The Beach Boys.

## Cole to Japan

■ LOS ANGELES — Capitol Records songstress Natalie Cole has been set for a major concert tour of Japan, June 23-July 6.

Prior to departing for Japan, Ms. Cole, whose newest album is titled "Natalie," continues her American concert tour with dates in Fresno, June 18 and Bakersfield, June 19.

## Fools Rush In



Columbia Records recently signed contracts with debut artists S.S. Fools who were in L.A. for a concert at the Santa Monica Civic. Columbia has just released a debut album entitled "S.S. Fools." The group is currently touring the country to promote their new album and their current single, "Why Can't You Be Mine." Pictured (from left): Mike Dilbeck, Columbia a&r coordinator for S.S. Fools; Don Ellis, national vice president of Columbia a&r; Stan Seymore; Burt Jacobs, manager; Bobby Kimball; Floyd Sneed, S.S. Fools; Mike Allsup, S.S. Fools; Wayne DeVillier; Joe Schermie, S.S. Fools.

JUNE 19, 1976

1. **BREEZIN'**  
GEORGE BENSON—Warner Bros. BS 2919
2. **THOSE SOUTHERN KNIGHTS**  
THE CRUSADERS—ABC Blue Thumb BTS D 6024
3. **LOOK OUT FOR #1**  
BROTHERS JOHNSON—A&M SP 4567
4. **SALONGO**  
RAMSEY LEWIS—Columbia PC 34173
5. **BLACK MARKET**  
WEATHER REPORT—Columbia PC 34099
6. **ROMANTIC WARRIOR**  
RETURN TO FOREVER—Columbia PC 34076
7. **THE LEPRECHAUN**  
CHICK COREA—Polydor PD 6062
8. **REFLECTIONS OF A GOLDEN DREAM**  
LONNIE LISTON SMITH & THE COSMIC ECHOES—BDLT 1460 (RCA)
9. **TOUCH**  
JOHN KLEMMER—ABC ABCD 922
10. **CITY LIFE**  
THE BLACKBYRDS—Fantasy F 9490
11. **ODYSSEY**  
CHARLES EARLAND—Mercury SRM 1 1049
12. **PRIMAL SCREAM**  
MAYNARD FERGUSON—Columbia PC 33953
13. **LAND OF THE MIDNIGHT SUN**  
AL DiMEOLA—Columbia PC 34074
14. **FLY WITH THE WIND**  
McCOY TYNER—Milestone M 9067
15. **MYSTIC VOYAGE**  
ROY AYERS UBIQUITY—Polydor PD 6057
16. **FEVER**  
RONNIE LAWS—Blue Note BN LA628 G (UA)
17. **AURORA**  
JEAN-LUC PONTY—Atlantic SD 18163
18. **OPEN YOUR EYES, YOU CAN FLY**  
FLORA PURIM—Milestone M 9065
19. **SURPRISES**  
HERBIE MANN—Atlantic SD 1682
20. **FEELS SO GOOD**  
GROVER WASHINGTON, JR.—Kudu KU 2451
21. **JACO PASTORIUS**  
Epic PE 33949
22. **EVERYBODY COME ON OUT**  
STANLEY TURRENTINE—Fantasy F 9508
23. **MOONSHADOWS**  
ALPHONSO JOHNSON—Epic PE 34118
24. **MYSTERIES**  
KEITH JARRETT—ABC Impulse ASD 9315
25. **PLACES AND SPACES**  
DONALD BYRD—Blue Note BN LA549 G (UA)
26. **LEE OSKAR**  
United Artists LA594 G
27. **HARD WORK**  
JOHN HANDY—ABC/Impulse ASD 9314
28. **AMIGOS**  
SANTANA—Columbia PC 33576
29. **ASPECTS**  
THE ELEVENTH HOUSE FEATURING LARRY CORYELL—Arista 4077
30. **BRASS CONSTRUCTION**  
United Artists LA545 G
31. **YOU ARE MY STARSHIP**  
NORMAN CONNORS—Buddah BDS 5655
32. **BACK TO BACK**  
BRECKER BROTHERS BAND—Arista 4061
33. **SHAKTI WITH JOHN McLAUGHLIN**  
Columbia PC 34162
34. **THAT IS WHY YOU'RE OVERWEIGHT**  
EDDIE HARRIS—Atlantic SD 1683
35. **LIFE AND TIMES**  
BILLY COBHAM—Atlantic SD 18166
36. **THE MEAN MACHINE**  
JIMMY McGRUFF—Groove Merchant 3311
37. **ALL THINGS IN TIME**  
LOU RAWLS—Phila. Intl. PZ 33957 (CBS)
38. **NIGHTFLIGHT**  
GABOR SZABO—Mercury SRM 1 1099
39. **GOOD KING BAD**  
GEORGE BENSON—CTI 6062
40. **BOB JAMES THREE**  
CTI 6063

By MICHAEL CUSCUNA



■ IPS Records (Box 329, Lincoln Station, New York, N.Y. 10037) has released two records thus far. The first was a challenging and vital percussion duet disc by **Andrew Cyrille** and **Milford Graves**. The second is "Celebration" by Andrew Cyrille and his group, **Maono**, which for this fine recording included **Jeanne Lee**, **David Ware**, **Ted Daniel** and **Donald Smith**. Also expected on IPS is the re-release of the two Milford Graves-**Don Pullen** duet albums that Graves had issued in the late sixties.

The Creative Music Studio in Woodstock has begun its June two week program, which includes weekend concerts by participating teachers such as **Karl Berger**, **Ed Blackwell**, **Don Cherry**, **Dave Holland**, **Oliver Lake**, **Jumma Santos** and **Sam Rivers**.

The **Jazz Composer's Orchestra** is beginning another large program with 12 days during the latter part of June at The Kitchen, 484 Broom Street in New York, with composers **Dave Burrell**, **Garrett List**, **Leo Smith**, **Hannibal**, **Ron McClure** and **Mike Gibbs** leading the orchestra with new pieces.

**Oliver Lake** has published the score and the parts for his three pieces for three violins from his "Heavy Spirits" album. The score is \$10 and the individual parts are \$7 total. The address is Africa Publishing, Box 673, Cooper Station, New York, N.Y. 10003. Also available from that address is Lake's solo saxophone album, "Passin' Thru," on his own Passin' Thru Records.

Collective Black Artists presented **Randy Western** in solo, trio, sextet and orchestra formats at New York's Town Hall on May 14 . . . Guitarist **Rodney Jones** is leaving **Chico Hamilton** and joining **Dizzy Gillespie's** band . . . Tenor saxophonist **Zoot Finster** is composing the music for a pilot television series, "Tin Tin Tin: The Bionic Dog" . . . Manhattan Cable television's channel J is presenting live jazz from Boomer's every Monday night at midnight . . . **Charlie Rouse** has signed with Douglas Records . . . **Marion Brown** has left Impulse . . . Recipients of recent National Endowment of the Arts grants include **Charles Tyler** and **Oliver Lake**.

**Return To Forever** is calling it quits as a working group for at least nine months to allow the members more rest and to work on individual projects. In fact, **Stanley Clarke** is at work on his third album, which is to include drummer **Gerry Brown** . . . Owl Records of Paris has issued its third album, a duet disc by French pianist **J. P. Mas** and Brazilian bassist **Cesarius Alvin**. The results are really breathtaking, a superb effort . . . Cellist **David Eyges** has been working around New York with a quartet that includes bassist **Ronnie Boykins** and saxophonist **Monty Waters**.

Trumpeter **Hannibal Marvin Peterson** is currently represented by a fine new album on BASF with a small group that includes drummer **Michael Carvin**, and by his stunning symphony, "Children Under Fire," on his own Sunrise label . . . A new jazz and blues festival is in the works to take place near Marseilles, France at the end of July . . . **Teo Macero** is at work on a nine album project of unissued **Miles Davis** music from the sixties to 1975. It will include the last session of the **Shorter-Hancock-Carter-Williams** quintet with a performance of Wayne's "Water Babies" and the 24 minute "Guinevere" from the "In A Silent Way" period. Davis has accumulated many gems in the can over the last decade . . . "The Hapless Child" by **Michael Mantler** with the words of **Edward Gorey** has been issued on Watt Records. It is an incredibly appealing and strong album that should cross into many areas of music fans.

## Soul Truth *(Continued from page 48)*

This week we highlight **Lou Rawls** of Philadelphia International. Rawls' roots are basically jazz oriented; however, with the talented aid of **Kenny Gamble** and **Leon Huff** he has changed his entire concept of musical experience. Yet the dynamite duo maintained Rawls in the bag he is better known for by featuring certain cuts in the album, entitled "All Things In Time." "You'll Never Find Another Love Like Mine" is the single which was pulled from the album and is doing quite well in all radio formats.

**The Jan Hammer Group has a new album!**  
**OH, YEAH?**  
**Yeah.**



Jan Hammer, master of the keyboards and synthesizer has just recorded his first album with his band: Steven Kindler (violin and rhythm guitar), Fernando Saunders bass, piccolo bass and vocals) and Tony Smith (drums and lead vocals). Is their music innovative? Exciting? In short, terrific? Oh, Yeah.

**The Jan Hammer Group "Oh, Yeah?" On Nemperor Records and Tapes**



**Jan Hammer Group Currently On Tour With Jeff Beck**

**NE 437**  
Distributed by Atlantic Records  
Produced and engineered by Jan Hammer  
© 1976 Atlantic Recording Corp. • A Warner Communications Co.

## Joan Sutherland & a New Mary Stuart

By SPEIGHT JENKINS

■ NEW YORK—On hearing London Records' new recording of Gaetano Donizetti's *Maria Stuarda*, this listener thought of RW's classical award ceremony last February. Each of the record companies received the awards presented by this magazine's critics panel and some artists were present to receive the award for their company. One of these was Joan Sutherland, the *Elvira* on London's *I Puritani*, which was chosen Best Standard Opera for 1975.

After she received her award and a bouquet of white roses (which later decorated Ming Cho Lee's set in the first staging rehearsal of the new production of *I Puritani*) this listener praised her art and called her, if memory serves, "the greatest singer in the world" or the "greatest singer I have ever heard." Several people present commented afterwards on the hyperbole of the statement and this may be as good a time as any—particularly in the light of the new *Maria Stuarda*—to explain the remark.

No doubt about it, Miss Sutherland is the greatest singer this listener has heard in 32 years of operagoing. This does not say that she is the greatest singing actress, or acting singer, or stylist, or all-around opera singer or any of a thousand other differentiations. But as a singer, pure and not very simple, her technique and production are virtually flawless. And it has been ever thus. When she first sang in America in a staged opera (Handel's *Alcina* in Dallas in 1959), or when she came to New York in a concert version of Bellini's *Beatrice di Tenda* (1960), the incredible size and beauty of her voice and her ability to sing at all points in her amazing range with equal open, free and easy production was flabbergasting.

With the Australian soprano size is a big part of her uniqueness. She easily could have sung Wagner if she (or her husband and career-adviser, conductor Richard Bonyngé) had kept her in (Continued on page 64)

## CLASSICAL RETAIL REPORT

JUNE 19, 1976

### CLASSIC OF THE WEEK



**DONIZETTI**  
**MARIA STUARDA**  
SUTHERLAND, PAVAROTTI,  
BONYNGE  
London

### BEST SELLERS OF THE WEEK

**DONIZETTI: MARIA STUARDA**—Sutherland, Pavarotti, Bonyngé—London  
**BOLLING: SUITE FOR FLUTE AND JAZZ PIANO**—Rampal, Bolling—Columbia  
**GERSHWIN: PORGY AND BESS**—White, Mitchell, Maazel—London  
**MOZART: LATE PIANO CONCERTOS**—Barenboim—Angel  
**VERDI: IL CORSARO**—Caballe, Norman, Carreras, Gardelli—Philips

### PEACHES/U.S.

**BACH: BRANDENBURG CONCERTOS**—Faillard—RCA  
**BEETHOVEN: COMPLETE SYMPHONIES**—Solti—London  
**BEETHOVEN: SYMPHONY NO. 5**—Kleiber—DG  
**BOLLING: SUITE FOR FLUTE AND JAZZ PIANO**—Rampal, Bolling—Columbia  
**DONIZETTI: MARIA STUARDA**—Sutherland, Pavarotti, Bonyngé—London  
**GERSHWIN: PORGY AND BESS**—White, Mitchell, Maazel—London  
**HAPPY BIRTHDAY USA**—IOC  
**LUCIANO PAVAROTTI SINGS FAVORITE TENOR ARIAS**—London  
**STRAUSS: ALSO SPRACH ZARATHUSTRA**—Solti—London  
**TOMITA: FIREBIRD**—RCA

### STRAWBERRIES/BOSTON

**BARTOK: COMPLETE PIANO CONCERTOS**—Bishop, Davis—Philips  
**DONIZETTI: MARIA STUARDA**—Sutherland, Pavarotti, Bonyngé—London  
**MOZART: LAST QUARTETS**—Juilliard Quartet—Columbia  
**PAGANINI: VIOLIN CONCERTO**—Fodor, Maag—RCA  
**RAVEL: COMPLETE ORCHESTRAL MUSIC, VOL. V**—Ciccolini, Martinon—Angel  
**SAINT-SAENS: SYMPHONY NO. 3**—Barenboim—DG  
**13TH-CENTURY SONGS**—Binkley—Telefunken  
**STRAUSS, J.: BLUE DANUBE, OTHER WALTZES**—Fiedler—London  
**STRAUSS, R.: DON QUIXOTE**—Rostropovich, Karajan—Angel  
**VERDI: IL CORSARO**—Caballe, Norman, Carreras, Gardelli—Philips

### RECORD WORLD/TSS/ LONG ISLAND

**BACH: SONATAS AND PARTITAS**—Menuhin—Angel  
**BEETHOVEN: COMPLETE PIANO CONCERTOS**—Rubinstein, Barenboim—RCA  
**BERLIOZ: HAROLD IN ITALY**—Davis—Philips  
**BRUCKNER: SYMPHONY NO. 9**—Barenboim—DG  
**VIRTUOSO FLUTE**—Rampal—RCA  
**HOW THE MISTRESS MET IVAN**—Westminster Gold  
**MOZART: LATE PIANO CONCERTOS**—Barenboim—Angel  
**PAGANINI: VIOLIN CONCERTO**—Fodor, Maag—RCA  
**STRAVINSKY: OEDIPUS REX**—Bernstein—Columbia  
**TCHAIKOVSKY: SYMPHONY NO. 4**—Bernstein—Columbia

### KING KAROL/N.Y.

**BELLINI: I CAPULETI E I MONTECCHI**—Sills, Baker, Gedda, Patane—Angel  
**BOLLING: SUITE FOR FLUTE AND JAZZ PIANO**—Rampal, Bolling—Columbia  
**PLACIDO DOMINGO SINGS BE MY LOVE**—DG  
**DONIZETTI: MARIA STUARDA**—Sutherland, Pavarotti, Bonyngé—London  
**GERSHWIN: PORGY AND BESS**—White, Mitchell, Maazel—London  
**JOPLIN: TREEMONISHA**—Schuller—DG  
**MOZART: LATE PIANO CONCERTOS**—Barenboim—Angel  
**RASKIN: LAURA**—RCA  
**STOKOWSKI SPECTACULAR**—Pye  
**VERDI: IL CORSARO**—Caballe, Norman, Carreras, Gardelli—Philips

### ROSE DISCOUNT/CHICAGO

**BEETHOVEN: COMPLETE SYMPHONIES**—Solti—London  
**DONIZETTI: MARIA STUARDA**—Sutherland, Pavarotti, Bonyngé—London  
**ELGAR: THE APOSTLES**—Boult—Connoisseur Society  
**PUCCINI: MASS**—Corboz—RCA  
**SAINT-SAENS: SYMPHONY NO. 3**—Barenboim—DG  
**BEVERLY SILLS SINGS PLAISIR D'AMOUR**—Columbia  
**SPIRIT OF '76**—Mercury  
**TCHAIKOVSKY: SYMPHONY NO. 5**—Solti—London  
**VERDI: IL CORSARO**—Caballe, Norman, Carreras, Gardelli—Philips  
**WAGNER: PRELUDES**—Haitink—Philips

### RADIO DOCTORS/MILWAUKEE

**BELLINI: I CAPULETI E I MONTECCHI**—Sills, Baker, Gedda, Patane—Angel  
**BOLLING: SUITE FOR FLUTE AND JAZZ PIANO**—Rampal, Bolling—Columbia  
**PLACIDO DOMINGO SINGS BE MY LOVE**—DG  
**DONIZETTI: MARIA STUARDA**—Sutherland, Pavarotti, Bonyngé—London  
**VIRTUOSO FLUTE**—Rampal—RCA  
**GERSHWIN: PORGY AND BESS**—White, Mitchell, Maazel—London  
**JOPLIN: TREEMONISHA**—Schuller—DG  
**MOZART: DIE ZAUBERFLOETE**—Boehm—DG  
**STRAUSS: ALSO SPRACH ZARATHUSTRA**—Solti—London  
**TCHAIKOVSKY: SYMPHONY NO. 4**—Bernstein—Columbia

## CLASSICAL PICKS FROM COLUMBIA:

### "June Is Busting Out All Over"

**THE AMERICAN BRASS BAND JOURNAL**  
(1965)  
A COLLECTION OF NEW AND BEAUTIFUL MARCHES, QUICK-STEPS, POLKAS, & C., ARRANGED IN AN EASY MANNER FOR BRASS BANDS OF 12 INSTRUMENTS  
The Empire Brass Quintet And Friends

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# Who In The World:

## A New Era for the Carpenters

■ With more than 30 million singles and albums sold, three Grammy Awards, 17 gold records and packed concert halls around the world, the Carpenters are about to celebrate their seventh year in the music business with the release of their eighth A&M album, "A Kind of Hush."

According to Richard Carpenter, the new album and stage show: "express our change of attitude. We have a new outlook; there's a new feeling of happiness and enjoyment. We've begun a new Carpenters' era."

### Connecticut-born

Karen (26) and Richard (29) were born in New Haven, Conn., where Richard began playing piano at age 12; four years later he was studying the instrument at Yale. In 1963, the Carpenter family moved to Downey, California, and Richard continued his studies at U.S.C. and Cal State University at Long Beach. Not to be outdone, high-schooler Karen developed an interest in the drums and joined her brother and bass playing friend Wes Jacobs in a jazz instrumental trio that placed first in the Hollywood Bowl "Battle of the Bands."

After several years of experimentation with various group sizes and styles, Karen and Richard alone recorded a demonstration tape in a friend's garage that used overdubbing to achieve the full group sound. After another year the tape made its way to Herb Alpert, co-founder of A&M Records, who immediately signed them to his label. The group soon scored with "Close To You" and the hits have been consistent ever since. The last single release, "A Kind Of Hush," reached the top 20 on the RW singles chart and the new single, "I Need to Be in Love," is bulletted this week at #63.

The new album was produced by Richard with Karen serving as associate producer. As on all previous albums, Richard also did all the orchestrations and arrangements. He also wrote three tunes with his long-time writing partner, John Bettis.

## CBS International Promotes Roger Romano

■ NEW YORK — Roger Romano has been appointed to the position of assistant controller, asset management, CBS Records International, by John Dolan, CRI vice president and controller, finance. Romano succeeds Marty Visconti, who has become vice president and controller of the CBS International publishing division.

While Richard is the dominant behind-the-scenes force in the Carpenters' success, it is Karen's unique voice that is most identifiable to the audience. A spiritual if not stylistic descendent of the swing era's big band vocalists, Rolling Stone recently described her on-stage sound thus: "Out comes that unique and wonderful voice, exactly as on record, expressing fascinating contrasts: chilling perfection with much warmth; youth with wisdom."

The Carpenters, one of the most consistent hit making groups in contemporary music, seem destined to go on forever. Their fans couldn't be happier.

## RCA To Release 'Captain Jinks'

■ NEW YORK — A new opera, "Captain Jinks of the Horse Marines," by composer Jack Beeson and lyricist Sheldon Harnick, commissioned for the American bicentennial by the Kansas City Lyric Opera, is being released in June by RCA Red Seal. The announcement was made by Thomas Z. Shepard, division vice president, Red Seal artists and repertoire.

### Cast

By the composer of "Lizzie Borden" and "Hello Out There," and the lyricist for such musicals as "Fiddler on the Roof," "Fiorello," "She Loves Me" and "Rex," the new opera is described as a "romantic comedy in music," and is set at the turn of the century. It was given its world premiere by the Kansas City Lyric Theater last fall, and was recorded immediately following its initial performances.

## GRT Pacts Victor



GRT vice president Tom Bonetti (left) is pictured with Toshio Yagisawa, president of Victor Musical Industries, Inc., of Japan, during a recent visit to the Orient. Bonetti concluded a distribution agreement with Yagisawa covering distribution of the Janus, GRT, Barnaby, Cadence, Candid, Casino and Shock labels in Japan for the next three years.

## Friendly Persuasion



Phonogram/Mercury recently hosted an Italian dinner for the Scot-Irish-American recording group Thin Lizzy to celebrate their performance at the Santa Monica Civic. Pictured from left are: Brian Downey, drums; Scott Gorham, lead guitar; Scott's father; manager Chris O'Donnell being attacked by lead singer and bassist Phil Lynott; and Barbara Wyatt, Phonogram/Mercury.

## Lifesong, Harmony Hut Plan Gross Promotion

■ NEW YORK — Lifesong Records and the Harmony Hut chain of record stores have combined their efforts in a massive merchandising campaign for Henry Gross' debut lp on Lifesong, "Release," it was announced by George Brown, vice president, creative services, Lifesong.

### M'chandising Tools

Th promotion for Gross, who is currently represented by the single, "Shannon," drawn from his album, involves the use of in-store mobiles, posters, in-store play of the album and extensive window displays.

The program was coordinated individually with each of the 14 Harmony Hut store managers by the merchandising staff of Lifesong.

## Haywood Bows Firm

■ LOS ANGELES — Leon Haywood's fourth lp for 20th Century Records will be rush released next month. Haywood, who produced the new lp as well as his recent single, "I Wanna Do Something Freaky To You," is planning to expand his production activities. He will be looking for new acts to produce and has just opened a production firm located at 6363 Sunset Blvd., Suite 714, Hollywood, Calif. 90028; phone: (213) 461-8553. He is being managed by Pete Peterson and has just signed for exclusive public relations representation with David Gest & Associates Public Relations.

## Stuarts Have Boy

■ CHICAGO — Marv Stuart co-president of Curtis Mayfield's Custom Records, has announced the birth of his third child, Adam Michael.

The recording features Robert Owen Jones, tenor, in the title role and Carol Wilcox as the visiting soprano he sets out to seduce to win a wager. Also featured in the cast are Eugene Green, Carolyn James and Karen Yarmat. The production was conducted by Russell Patterson, Musical Director of the Kansas City Lyric Theater.

### NEA Grant

The composition of the opera was aided by a grant from the National Endowment of the Arts and the recording was made with assistance from The Ford Foundation Public Recording-Publication Program.

The two-record album was produced by Jay David Saks with Paul Goodman as recording engineer.

## Columbia Ups Schnur

■ NEW YORK — Larry Schnur has been appointed to the position of associate director, marketing finance, Columbia Records, it was announced by Gary Mankoff, director, marketing finance, CBS Records.

### Responsibilities

In his new capacity, Schnur will be involved with sales/expense forecasting and analysis and supervision of special studies of pricing, product line profitability, artist contracts and proposed changes in Columbia Records operating strategies. He will assist Mankoff in performing the liaison function between Columbia Records marketing and the controller's office. In addition, Schnur will have direct responsibility for the preparation of the label sales budget and coordination of the operating and capitol budgets.

Schnur joined CBS Records in 1974 and was most recently manager, marketing finance analysis, Columbia Records.

## Record World en Argentina

By JORGE MONTES

■ El desequilibrio mental de los terraqueos suele ser tan amplio, que se necesitarían millones de chalecos de fuerza para ordenar tan vasto desajuste. Hace unos días, un periodista que suele escribir letras de canciones cuya difusión no supera los mil "simples" (es decir es oído sólo por su family) volvió a su oficio pergeñando una nota titulada: "El disco: un negocio tan redondo como negro." Pero el ingenio no pasó del hallazgo de la remanida frase, porque en torno a ella el susodicho acumulaba una serie de descabelladas ideas a través de las cuales la industria discográfica resultaba una especie de super monstruo devorador de almas, conciencias y seres humanos.

Era, lisa y llanamente, un atentado a la cultura del país. La serie de incongruencias absurdas en que asentaba esta premisa (la cultura de un país no puede ser manejada por las grabadoras sino por el Estado) venía rematada por la cita de un párrafo del libro

"La Música Pop," de Rolf-Ulrich Kaiser (otro despistado), en el cual describe las desventuras del cantante que osa emprender una feroz (y fructífera) carrera hasta el estrellato. Citaba la obdisea del "sudar o pelarse de frío en la furgoneta" que lo lleva en gira; de la molestia de andar con los instrumentos de aquí para allá, atravesando la carga de cientos de jovencitas ansiosas de obtener uno de sus autógrafos; del apuro en que se efectúa la actuación, la escasez de tiempo para engullir algún que otro bocadillo entre presentaciones, y las dificultades para obtener una botella de cerveza.

A esta altura, uno que está en la cosa desde hace largo rato y ha visto el incesante y ansioso desfile de los aspirantes a instalarse en la vidriera como ídolos, se pregunta: ¿Hablarán en serio? . . . Pero el affaire no termina aquí. Por descabellado que parezca, continúa. Los productores (ante los cuales cualquier

(Continued on page 58)

## DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ En momentos en que la Casa de Representantes de los Estados Unidos de América se encuentra considerando una revisión del Acta de Copyright del 1909, Stanley Adams, president de ASCAP, Edward Cramer, presidente de BMI y Albert F. Ciancimino, vicepresidente y consejero de SESAC, se encuentran totalmente de acuerdo en relación con lo arcaicas de estas leyes y que se deben de efectuar cambios en las leyes para poderlas acomodar a la actual tecnología moderna. Durante la

semana pasada la "House Subcommittee on Courts, Civil Liberties of Justices," votó a favor de elevar los royalties mecánicos a 2 y 3/4 centavos o a .6 centavos por minuto (entre los dos el de mayor cuantía). No obstante ello se sigue trabajando entre las editoras y las sociedades recaudadoras para que el aumento llegue a cuatro centavos. En relación con la duración de la vida del "copyright," Cramer considera que: "el cambio hará que el término del "copyright" en los Estados Unidos sea equivalente al del usado en la mayoría de Europa. En lugar de dos términos de 28 años, será por la vida del autor más 50 años después de su muerte. Todos los presentes "copyrights" serán extendidos por un total de 75 años. Ahora bien, todo esto está muy bien, pero mientras tanto, yo les pregunto a los mencionados



Jose Fajardo

señores, a las Asociaciones de Compositores de Latinomérica, Europa y Estados Unidos, a las Editoras de Música de las mismas regiones y a los compositores latinos en el mundo: ¿Están siendo cobrados y pagados los derechos de los compositores latinos, tanto por ejecución como por fonomecánicos, de un modo correcto, honesto y en paz con las conciencias de cada uno de los involucrados y legalmente responsables de hacerlo? ¿Se está haciendo justicia con los compositores latinos y sus pobres dineros a través de Latinoamérica y Estados Unidos? . . . Mientras tanto,

dentro de una muy copiosa correspondencia, extraigo la siguiente, firmada por María del Carmen B. de Hajdenwurcel, de Música Argentina e Internacional S.A., Editorial de Argentina:

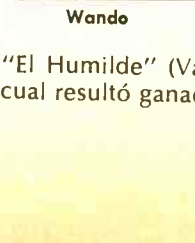


Sonia Maya

"Le felicitamos sinceramente por su campaña esclarecedora sobre derechos de ejecución y fonomecánicos de repertorios latinos en E.E.U.U. Estamos transmitiendo estos comentarios a nuestros colegas editores y los presentaremos también con la importancia de sus sugerencias, en el seno de la Comisión Mixta de Autores y Editores de Sadaic, de la que formamos parte." Gracias, muchas gracias María del Carmen. Y ahora, una pregunta a SADAIC: "Están Uds. señores satisfechos del modo en que han estado realizando sus funciones en el plano internacional?"

Ralph Mercado y Ray Aviles presentará "A Night in Latin Jazzland (Part 2)" en el Beacon Theater de Nueva York, el sábado 19 de Junio. Se presentarán en dos funciones Eddie Palmieri, Cal Tjader y Airtio de Brasil . . . José A. Fajardo ha estado funcionando activamente en el área neoyorkina, a donde llegó hace más de un mes. Ha sido visto por sus seguidores en lugares toques tales como el Hipocampo, el Chez Sensual, el Boombamacao y el Ipanema. Coco Records anuncia la próxima salida de su nuevo long playing titulado "La Raíz de la Charanga, producido por Harvey Averde . . . Excelente la interpretación de Sonia Maya de Brasil del tema

"El Humilde" (Vamos a Caminar Juntos) de Claudio Fontana, con el cual resultó ganadora en el XI Festival de Costa de Piriapolis, Uruguay.



Wando

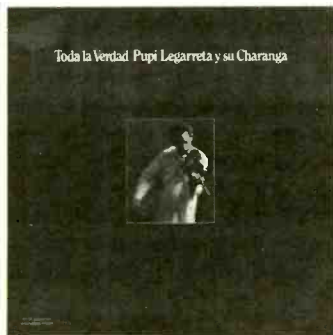
(Continued on page 57)



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(THE WHOLE TRUTH)

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AND HIS CHARANGA



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- "LAURA", LOUIE RAMIREZ, COTIQUE C-280
- "RITMO DE AZUCAR", ANDY HARLOW, VAYA V-5106
- "BUENAVISTA GUAGUANCO", LARRY HARLOW, FANIA 760
- "LOS SANTOS", BRONCO, INCA 6096
- "SONAREMOS EL TAMBO", TIPICA '73, INCA 6095
- "SENTIMIENTO", PETE 'CONDE' RODRIGUEZ, FANIA 759
- "MI DESENGANO", ROBERTO ROENA, INT'L 8021

# LATIN AMERICAN HIT PARADE

## Albums

### Texas

1. **LA BANDA DEL CORRO ROJO**  
TIGRES DEL NORTE—Fama
2. **LE NEGRA CUMBIANBERA**  
RENACIMIENTO 74—Ramex
3. **EN MEXICO**  
LOS TERRICOLAS—Discolando
4. **MI ULTIMA PARRANDA**  
TONY DE LA ROSA—Freddy
5. **LOS CONTRABANDISTAS**  
ALEGRES DE TERAN—Caliente
6. **EL TACO KID EN C.B.**  
WALLY GONZALEZ—Bego
7. **LOS DOS AMIGOS**  
LOS CADETES DE LINARES—Ramex
8. **EL HIJO DEL PUEBLO**  
VICENTE FERNANDEZ—Caytronics
9. **CONTRABANDO Y TRACION**  
TIGRES DEL NORTE—Fama
10. **LA GORME**  
EYDIE GORME—Gala

### Brazil

- By **OLAVO A. BIANCO**
1. **O GRITO INTERNACIONAL/ TRILHA SONORA**  
DIVERSOS—Som Livre
  2. **MARAVILHA DE CENARIO**  
MARTINHO DA VILA—RCA
  3. **VIAGEM/TRILHA SONORA**  
DIVERSOS—Continental
  4. **VAI FICAR NA SAUDADE**  
BENITO DE PAULA—Copacabana
  5. **FALSO BRILHANTE**  
ELIS REGINA—Phonogram
  6. **PECADO CAPITAL/TRILHA SONORA**  
DIVERSOS—Som Livre
  7. **CLARIDADE**  
CLARA NUNES—Odeon
  8. **LA NOVIA**  
AGNALDO TIMOTE—EMI
  9. **MOCÁ**  
WANDO—Beverly
  10. **ALEM DO HORIZONTE**  
ROBERTO CARLOS—CBS

## Nuestro Rincon (Continued from page 56)

Sonia es esposa de una gran personalidad de la televisión brasileña, **Humberto Garin**, productor del popular programa de Silvio Santos. ¡Felicidades! . . . Sigue **Wando** logrando impacto en Brasil y proyectándose ahora internacionalmente con "Moca," gran vendedor durante meses en su país de origen.

**William P. Wallin** de Royal Productions de Kansas City, Montana, recibió sentencias (dos) por 18 meses cada una, de encarcelamiento por tres cargos de violación de la Ley de Copyright, al encontrarse culpable en la duplicación no autorizada de grabaciones de terceros . . . CBS se ha caracterizado en los últimos años por una gran agresividad en el plano internacional en relación con su producto latino. Bueno!, y ahora . . . ¿qué pasa? . . . **Ilianna** de Argentina está logrando impacto en varios mercados consu interpretación de "¿Qué tiene la otra?", una balada de **Victor Daniel** y **E. Ricke**, editada por Microfón de América . . . **Discomoda** lanzó en Colombia un larga duración titulado "Soñando Contigo" en interpretación del duo **Uno y Dos**. ¡Muy bueno! . . . CBS de Argentina ha lanzado al mercado dos excelentes producciones: **Mathias** con "Las Canciones que mereces Tener" y "El Alma de Flash" por el popular due **Flash** . . . RCA lanzó en Mexico un larga duración por el eterno **Marco Antonio Muñiz** titulado "Voy a cambiar mi Corazón . . . (por uno malo)." Bella realización de **Ruben Fuentes** con arreglos de **Ali Aguero**, **Willy Perez**, **Magallanes**, **Vicente Torrealva**, **Ruben Fuentes** y **E. Orozco** . . . Y ahora . . . ¡Hasta la próxima!

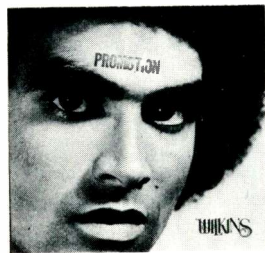
When the first copyright revision since the Copyright Act of 1909 was signed, **Stanley Adams**, president of ASCAP, **Edward Cramer**, president of BMI and **Albert F. Ciancimino**, vice president and counsel of SESAC, expressed agreement that the archaic and somewhat paternal laws must be changed to accommodate the modern technological age. The revision will directly affect the term of copyright, which will go from two 28-year terms to a term "for the life of the author plus 50 years after his or her death" and it seems that royalties already

*(Continued on page 59)*

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## Singles

### Tampa, Fla.

- By **WSOL (WOODY GARCIA)**
1. **QUE HE DE HACER PARA OLVIDARTE**  
SOPHY
  2. **CIERRE LOS OJOS**  
YOLANDITA MONGE
  3. **ESTA MUJER DONDE ESTARA**  
SANDRO
  4. **DISTANCIA DE MIS AMORES**  
CHELO
  5. **ES ASI LA VIDA**  
JOSE VELEZ
  6. **QUE LO SEPA QUIEN LO SEPA**  
RAUL MARRERO
  7. **VUELVE CONMIGO AMOR**  
LOS SOBRINOS DEL JUEZ
  8. **LA AVISPA**  
UN, DOS, TRES Y FUERA
  9. **ESPERA MI AMOR**  
RAPHAEL
  10. **DAME TU MUJER**  
LOS MELODICOS

### Argentina

- By **CENTRO CULTURAL**
1. **DAMA DE AZUL**  
JOE DOLAN—MH
  2. **DILE**  
THE WALLIS SISTERS—MH
  3. **A VECES ME PARECE**  
LUCIANA—EMI
  4. **BAILEMOS OTRA VEZ TWIST**  
CHUBBY CHECKER—London
  5. **HOY TENGO GANAS DE TI**  
MIGUEL GALLARDO—EMI
  6. **JAMAS**  
CAMILO SESTO—RCA
  7. **LA LUNA Y EL TORO**  
INDUSTRIA NACIONAL—CBS
  8. **LA ULTIMA NIEVE DE PRIMAVERA**  
F. MICALIZZI & ORQ.—RCA
  9. **SIN TU AMOR SOY UN CONARDE**  
LOS LINCES—RCA
  10. **COMO PRETENDES QUE TE QUIERA**  
LOS IRACUNDOS—RCA

### Chicago (Salsa)

- By **WOJO (JUAN MONTENEGRO)**
1. **CARMEZON**  
BOBBY VALENTIN—Bronco
  2. **MI DESENGANO**  
ROBERTO ROENA—International
  3. **SONAREMOS EL TAMBO**  
TIPICA 73—Inca
  4. **ASPIRA**  
ORQUESTA COLON—Rico
  5. **QUIEREME MUCHO/YOURS**  
EYDIE GORME—Gala
  6. **MARIA LUISA**  
ISMAEL MIRANDA—Fania
  7. **NENA PREFERIDA**  
KUBAVANA—Discolando
  8. **GITANO**  
SANTANA—Colombia
  9. **DIME SI LLEGUE A TIEMPO**  
CELIA & JOHNNY—Vaya
  10. **CARMEN LA RONCA**  
GRUPO FOLKLORICO—Salsoul

### New York

- By **EMILIO GARCIA**
1. **AMOR LIBRE**  
CAMILO SESTO—Pronto
  2. **DEJARA**  
JULIO IGLESIAS—Alhambra
  3. **CIERRA LOS OJOS**  
YOLANDITA MONGE—Coco
  4. **TE NECESITO TANTO AMOR**  
ELIO ROCA—Miami
  5. **CARINO MIO**  
ROBERTO LEDESMA—Musart
  6. **POR CULPA TUYA**  
KING CLAVE—Orefeon
  7. **LA MUNECA**  
ELADEO ROMERO SANTOS
  8. **UNA CARTA**  
LOB TERRICOLAS—Lamar
  9. **EN SILENCIO**  
TANIA—Pop Hits
  10. **LA PICAZON**  
LOS MELODICOS—Discolando

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# Record World en Miami

By OMAR MARCHANT

■ Durante los últimos días han desfilado por esta "capital del sol" nombres y figuras que colmarían salas y auditorios en las cinco continentes: **Raphael, Julio Iglesias, Camilo Sesto, Luisa Maria Guell, Rolando La Serte, Los Graduados y Chico Navarro.** Sobre esta última personalidad me gustaría escribir esta columna. Por su trayectoria, inspiraciones y éxitos sin salir de Argentina, bien merece nuestra mención en esta revista de carácter universal. Y como título nos gustaría el más sencillo de todos: ¡Record World da la Bienvenida a Estados Unidos A Chico Navarro!

Andar seguro. Ojos que observan con curiosidad casi infantil. Sonrisa con destellos de "las Pampas" y pelo entrecano que enmarca una cara agradable y varonil. Cualquiera puede confundirlo con uno de los "privilegiados" del "Jet Set" internacional. Un Play Boy que ha arribado al Aeropuerto de esta cosmopolita y turística, ciudad de Miami.

Un apretón de manos, abrazos de amistades que a la salida de Auaa lo esperan, rompen el "enclaustramiento" de uno de los mas grandes de la música contemporánea argentina: **Chico**

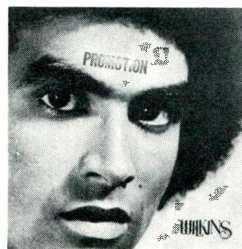
**Navarro**, quien por vez primera deja las influencias del "Cono Sur" para asegurar la conquista del "norte." "Sus ejércitos de bellas melodías han sido comandados por generales de sentidas letras." Ha conquistado hace años la tierra que pisa por vez primera. Pero él no llega con aires de "grandeza." Viene con una aureola de modestia.

Reyes y Reinas de esta latitudes han interpretado y triunfado con sus canciones: Olga Guillot, Lissette, Sophy, Mirtha, Sonia, Imelda Miller, Roberta, Yolandita Monge, Blanca Rosa Gil, Estela Rabal, Chucho Avellanet, Marco Antonio Muniz, Tito Rodriguez, Cheo Feliciano, Jose Jose, Roberto Yanes, Lucho Gatica, Jose Feliciano, Los Angeles Negros, Carlos Lico, Johnny Albino, Enrique Guzman, Oscar de Lugo, Polo Marquez, Vicentico Valdes, Rolando Laserie, Fausto Rey, Manolo Muñoz y otros muchos reales nombres.

Las cortes del buen gusto de todos los países de habla hispana han aplaudido las canciones de este "Marco Polo" del Siglo XX: "Debut Y Despedida," "Cuidado," "El Ultimo Acto," "Un Sabado Mas," "Tengo El Vicio," "Nuestro" (Continued on page 59)



# LATIN AMERICAN ALBUM PICKS



## WILKINS

Velvet LPV 1507

Con orquesta y dirección de Eduardo Cabrera, Wilkins de Puerto Rico logra excelentes interpretaciones de un repertorio muy comercial. Entre otros números se destacan "No Pidas mas Perdón" (D.R.), "Molino Rojo," "Hasta Tí Llegará" (A. Jaen) y "Y te vas" (José L. Perales).

■ With arrangements and direction by Eduardo Cabrera, Wilkins from Puerto Rico offers outstanding renditions. Very commercial package. "Ella es como" (Wilkins), "Dime porque" (Wilkins), "Pensamiento y Palabra" (L. Batisti-Wilkins) and "No Pidas mas Perdón."

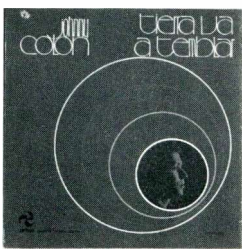


## ORQUESTA LA FUERZA LATINA

Discolando OLP 8262

Con arreglos de Tony Rosado, la nueva orquesta neoyorkina Fuerza Latina se luce en esta grabación salsosa producida por Orlando Bru. "Desprecio" (H. Rosado), "Mama" (H. Rosado), "Conciencia" (J. Hernandez-J. Rosado) y "El Toro" (J. Hernandez). Johnny Hernandez y Johnny Rosado se lucen en las partes vocales.

■ With arrangements by Tony Rosado, new Orchestra La Fuerza Latina from New York is starting to move this salsa package, produced by Orlando Bru. "Yo te Daré" (T. Rosado), "Dudas" (H.T. Rivera-T. Garcia), "Conciencia" (Hernandez-Rosado) and "Felicidad" (Tivera-F. Burgos). Johnny Hernandez and Johnny Rosado take good care of the vocals.



## TIERRA VA A TEMPLAR

JOHNNY COLON—Cotique XCS 1082

Con arreglos de Johnny Colon, que le dan especialísimo toque a esta producción salsera, se lucen los integrantes de esta grabación en "Cuero Estirao" (J. Colon), "Echala pa Ca" (H. Colon), "Entre compai y Comai" (H. Colon) y "Looking in Your Eyes" (William Millan-J. Colon).

■ With arrangements by Johnny Colon, which give this salsa production a different touch, musicians in this package prove their worth. "Si te fuiste y que" (J. Colon), "Son Montuno" (J. Colon) and "Retorno del Mambo" (J. Colon).



## EDDIE'S CONCERTO

EDDIE PALMIERI—Tico TSLP 1409

Grandes temas vendedores de Eddie Palmieri a través de varios años, con las interpretaciones como vocalista de Ismael Quintana. "Pa' la Ocha Tambó" (E. Palmieri), "Melao para el Sapo" (E. Palmieri), "Pa' Huele" (A. Rodriguez) y "Lo que traigo es Sabroso" (E. Palmieri).

■ Great winners throughout the years by Eddie Palmieri, with Ismael Quintana lending vocals. "Tema la Perfecta" (E. Palmieri), "Revolt/La Libertad" (E. Palmieri) and "Tu tu Ta ta" (E. Palmieri).

## En Argentina (Continued from page 56)

desesperado por ser artista se arrodilla a la espera de alcanzar la fama, para después pasarle por encima con la contundencia de un tanque Panzer) aparecen como siniestras sirenas que entonan subyugantes canciones de próspero futuro al tímido e inocente candidato. El enfoque finalizaba expresando que "gran cantidad

de cantantes sufren de úlceras gástricas, presión arterial, enfermedades del corazón" y galopantes neurosis suicidas. Tendrían que hacerle el mismo chequeo a los ejecutivos de las grabadoras, luego de una reunión de directorio por ventas bajas, y veríamos que resulta.

**"We Made Love" —  
"Regresa A Mi" 8-50213  
Any way you say it,  
Nino has a smash!**

Nino's new single is doing some remarkable things. After breaking onto the Latin radio charts, "Regresa A Mi" / "We Made Love" is breaking on the MOR stations as well. And big—WNEW in New York and WGN in Chicago and growing every day. Nino. He's made it in more ways than one.

On Epic Records.



## A Ford in Her Future?



Capitol artist Anne Murray headlined her most prestigious engagement of 1976 at the recent Azalia Festival held in Norfolk, Virginia where NATO saluted the United States with a special Queen's Command performance with the President's daughter, Susan Ford, being honored. Pictured are Anne Murray (seated) and Susan Ford (standing, wearing banner).

## Nuestro Rincon (Continued from page 57)

raised to 2¾ per cent or .6 cents per minute, whichever is greater, will finally increase to 4 cents. All these happenings are great, but I would like to ask the above-mentioned personalities, the several composers associations of Latin America, publishers all over the world and composers: Had all royalties of Latin composers and authors been properly collected and payed by the ones that are supposed to legally collect and pay them? Is justice really taken into consideration when it comes to our Latin composers all over the world and the States, either for performances or mechanicals? Are all the ones involved in these affairs enjoying peace of mind? On the other hand, among all the correspondence I have been receiving regarding these matters, there is one I wish to mention today. **Maria del Carmen B. de Hajdenwurcel** from Musica Argentina and Internacional S.A., Editorial de Argentina, wrote me this week: "We deeply congratulate you for your campaign in **Record World** in order to clarify all the matters related to the mechanical and performances royalties of Latin repertoires in the United States. We are transmitting these comments to our colleagues in the publishing field and we will also present the matter with the importance of your suggestions to the Mixed Commission of Authors and Publishers of SADAIC (Argentinean Composers Association)." Thanks Maria del Carmen, from the bottom of my heart! I would also like to ask SADAIC a simple question: Are you gentlemen satisfied with the way your association has been conducting your affairs in the international market? And I would like to receive plain answers—if possible!

**Ralph Mercado** and **Ray Aviles** will present "A Night in Latin Jazzland (Part 2)" at the Beacon Theater, New York, on Saturday, June 19th. Two performances will star **Eddie Palmieri**, **Cal Tjader** and **Airto** from Brazil. . . . **José A. Fajardo** has been spreading his music around New York. Fajardo arrived this month and has been seen by his loyal followers at the top Latin clubs in the area, such as the Hipocampo, Chez Sensual, Boombamacao and Ipanema. **Harvey Averde** promises Fajardo's new lp, "La Raiz de la Charanga (Charanga Roots)," which he produced, will be on the market within the next two weeks. . . . **Sonia Maya** from Brazil beautifully performs the "El Humilde" (Claudio Fontana) theme with which he was a winner at Festival of Piriapolis, Uruguay, several weeks ago. Sonia is married to **Humberto Garin**, producer of the "Silvio Santos TV Show" and a TV personality in Brazil. . . . **Wando** keeps moving his smash hit "Moca," which has been on the charts in Brazil for several months.

**Ilianna** from Argentina is starting to get air coverage in the States via "Qué tiene la otra" released by Microfon de America. . . . CBS has been very aggressive in the Latin world and their productions has usually been enjoying top positions in Latin charts in most of Latin America. What is happening now? . . . **Discomoda** released in Colombia an lp by duet **Uno y Dos**. Very good! . . . CBS from Argentina released an excellent lp by their new voice **Mathias** titled "Las Canciones que mereces Tener" and "El Alma de Flash"—an outstanding package by the very popular Argentinean modern duet **Flash**. They deserve the best of luck! . . . RCA released in Mexico a new album by **Marco Antonio Muñoz** with arrangements by **Ali Aguero**, **Willy Perez**, **Magallanes**, **Vicente Torrealva**, **Ruben Fuentes** and **E. Orozco**. The album was produced by talented **Ruben Fuentes**. . . . And that's it for the time being!

## Gordon & Hilton Bow PR Firm

■ LOS ANGELES — Arlene Gordon, former vice president of the Garrett Company, and Pat Hilton, who has resigned her position as president of Calliope Incorporated, have formed their own press agency, Gordon/Hilton Public Relations.

## En Miami

*(Continued from page 58)*  
Balance," "Adultos," "Que Esperas Tu De Mi," "Como?," "El Inventario," "Despeinada," "Hasta Manana" y otras 887 inspiraciones.

**Chico Novarro**, que ha iluminado el firmamento artístico argentino y del continente por mas de dos décadas a través del cine (ha filmado infinidad de películas con verdaderos mensajes), la televisión (12 años como estrella disputada por los principales canales de Buenos Aires), en teatro (donde ha sido autor y actor con hondo sentido popular y crítico), compositor y cantante (con temas que llegan al corazón de dos generaciones).

Pero para todos los que hemos tenido la dicha de conversar profundamente con él, olvidamos su triunfadora trayectoria a nivel mundial y solo nos queda el mas preciado legado que irradia **Chico Novarro**: ¡Sincera modestia!

## New York, N.Y. (Continued from page 24)

season this week with a heartbreaking 10-8 loss to Roulette. After falling behind 7-2, the Flashmakers stormed back in the fourth on the strength of player-coach David McGee's tape-measure grand slam. But Roulette's three-run outburst in the sixth sealed the Flashmakers doom. Southpaw Ira Mayer made his first mound appearance in a decade, pitching 1/3 inning, giving up 5 runs but later played a sterling game behind the plate.

WARNING: ROCK REVIVALS MAY BE HAZARDOUS TO YOUR HEALTH: **Jackie Wilson** has been awarded a \$119 weekly disability allowance and complete payment of medical bills accrued as a result of his heart attack suffered while performing at a **Dick Clark Rock 'n' Roll Revival** at the Latin Casino last year. Wilson is "showing signs of progress" from his heart attack and brain injury which left him in a coma for several months.

## Relaxing with Russell



Following Leon and Mary Russell's concert at the Forum in Los Angeles recently, Warner Bros. board chairman and president Mo Ostin feted the performing couple with a dinner party at the Forum Club. Pictured from left: Evelyn and Mo Ostin, Leon and Mary Russell.

## CTI Names Distrib.

■ NEW YORK — Jerry Wagner, vice president/marketing, CTI Records, has announced that the following independent distributors have been appointed to handle the CTI/Kudu line:

### Distributors

All South (New Orleans), ABC Record & Tape Sales (Seattle), Associated Distributors (Phoenix), Alpha Distributing Corp. (New York), BIB Distributing (Charlotte), Eric Mainland, (Emeryville), Eric Mainland (Los Angeles), Heilicher Bros. (Minneapolis), Heilicher of Atlanta, Heilicher of Dallas, Heilicher of Miami, Hot Line (Memphis), Merit (Detroit), M.S. Distributors (Morton Grove), Progress (Highland Heights), Record Sales of Colorado (Denver), Schwartz Bros. (Washington, D.C.), and Schwartz Bros. (Philadelphia).

## Alexander Inks Three

■ LOS ANGELES—Lou Alexander, known primarily as an independent lounge booker on the west coast, has added a new concert division to his west coast based agency and has signed three acts. They are Pratt and McClain ("Happy Days"), Rhythm Heritage ("Baretta's Theme"), and The Trammps ("That's Where the Happy People Go").

## CANADA

By LARRY LeBLANC



■ TORONTO—It's not a secret here that the **Bay City Rollers** are busy recording their next lp at **Jack Richardson's Studio City** (not Thunder Sound as reported last week) with producer **Jimmy Ienner**. The Rollers' management has not been secretive over the whereabouts of the group in the past few days and major interviews with the band have appeared in the *Toronto Star* and the *Toronto Sun* . . . **April Wine** is close to finalizing an American record deal . . . **Cliff Edwards** producing

**Robbie and Cheryl Rae** for A&M at RCA Studio . . . New **Pagliari** English lp due shortly and Pag's label, Columbia, is insisting that the Quebec star begin to tour outside that province. It's likely that Pagliari will headline at Ontario Place on Labor Day weekend.

**Moxy** has completed work on its second Mercury lp at the Record Plant, with production handled by **Jack Douglas**, **Eddie Leonetti** and **Lee De Carlo**. The band has pacted with World Wide Artists for U.S. agency representation . . . **Ron Nigrini's** "I'm Easy" has been picked up in the U.S. by RCA. It's from his upcoming Attic Records lp, "Rich Things" . . . **Harvey Glatt's** Treble Clef Distribution in Ottawa has picked up distribution rights for Unicorn Records for Canada . . . Boot Records has announced that **Jack Clements** has been working on an upcoming single by **Bud Roberts** to be released in Canada on Boot and in the U.S. on JMI.

Paul Levesque Management in Montreal has signed **Fantasia**, which features guitarist **Jacques Blais** . . . **Domenic Troiano** in the studio recording some demos for his new band . . . First RCA lp for the **Good Brothers** has been released with a wine and cheese party at the RCA studios and a CHUM-FM broadcast from the El Mocambo. The album was produced separately by **John Capek** and **Adam Mitchell**.

**Peter Foldy** has signed a personal management agreement with Music Marketing International, Inc. in Hollywood, headed by **Buz Wilburn** . . . **Suzanne Stevens** was recently recording at the Hollywood's Producers' Workshop studios with producer/arranger **Spencer Proffer**. Her new single is "Knowing How Knowing When," while her lp, "Love The Only Game In Town," has been issued recently in the U.S. . . . **Alan Waters**, president of CHUM, has been re-elected as chairman of the Canadian Association of Broadcasters . . . GRT Records of Canada and Polaroid of Canada have tied in an interesting promo concept for **Shooter** and Polaroid's new Super Shooter camera. GRT's **Jeff Burns** and **Allan Verch** of Polaroid worked together on a massive radio station promo on cities on Shooter's upcoming national tour. Shooter lps and Polaroid cameras were prizes in the give-away contests. New Shooter single is "Hard Times."

## E/A Sets Materick Single



Elektra/Asylum Records has released "Northbound Plane," the debut single (in the U.S.) by Canadian singer/songwriter **Ray Materick**. Materick is the company's first acquisition through the WEA-Canada distributed Asylum label. The single is being released simultaneously in the U.S. and Canada with an overseas release to follow. Seen during planning sessions for the release of Ray Materick's single are, from left: **Jim Holt**, Rainfall Productions; **David Franco**, director, WEA International; **Mel Posner**, president, Elektra/Asylum Records; **Steve Wax**, executive vice president, Elektra/Asylum Records; and **Robin Loggie**, manager, international division.

## ENGLAND

By RON McCREIGHT

■ LONDON—As predicted here three weeks ago, **The Real Thing's** single, "You To Me Are Everything" (Pye), has become a smash and looks set for top 5 success. Now watch **Don Williams' "I Recall A Gypsy Woman"** (ABC), which is getting massive airplay and early sales. More American country hits making their mark here are **Crystal Gayle's "I'll Get Over You," Billy Jo Spears' "What I've Got In Mind,"** both on United Artists, and **Tammy Wynette's "I Don't Wanna Play House"** (Epic). **Ed Welch** should have a hit second time around with his brilliant "Clowns," formerly on United Artists, now on Arista, but **The Surprise Sisters**, who had a small hit with **Andy Fairweather-Low's "La Booga Rooga,"** run the risk of strong competition with their version of "Got To Get You Into My Life" (RCA/Good Earth), the Lennon/McCartney classic which **Cliff Bennett** hit with seven years ago. Also fighting it out are **Garfunkel** (CBS) and **Terry Sylvester** (Polydor) with **Stevie Wonder's "I Believe (When I Fall In Love),"** and **Eric Carmen** (Arista) and **John Travolta** (RCA) with Carmen's own "Never Gonna Fall In Love Again"—no contest, but the writer could suffer through Capitol's re-issue of the highly acclaimed **Raspberries "Over Night Sensation."** Albums with a bright future are **Mott's "Shouting and Pointing"** (CBS), **Judas Priest's "Sad Windows of Destiny"** (Gull), **The Fivepenny Piece's "King Cotton"** (EMI) and **Slik's** debut lp on Bell. Expect big sales too for the **Ritchie Blackmore** album, which marks the first release on Oyster since switching distribution from EMI to Polydor.

NEW BANDS-A-BUZZING: Island Records' confidence in **Automatic Man** is underlined by a campaign which involves extensive radio and press advertising as well as SOR on their first album, which is trailed by a single taken from it, titled "Miss Pearl." CBS offers two exciting new groups in **Moon**, whose **Stuart Levine**-produced album is scheduled for July release and follows a 12 date college tour; and **Loan Star**, whose first outing will be under the expert guidance of **Roy Thomas Baker**. Phonogram's **Streetwalkers** have already broken through with their "Red Card" album and they conclude an immensely successful British tour with a New Victoria concert on June 18th. Beginning to gain recognition are **Billy Kinsley's** (ex-Merseybeats) **Liverpool Express**, who were introduced to media executives by Warner Brothers at a special presentation backing up an already good reaction to their "You Are My Love" single.

Following its Stateside reactivation, the Cotillion label is to be launched by Atlantic here with **Luther's "It's Good for the Soul."** Other artists involved in Cotillion's initial releases are **Margie Joseph**, **Sister Sledge** and **Lou Donaldson**.

**The Outlaws** tour has sold out, and to celebrate their success **Bill Curbishley** has been appointed as their European manager. **Leonard Cohen** also scored heavily on his recent visit and will return for two dates at The New Victoria on July 6-7. Following their first British hit ("Low Rider"), **War** is set for an extensive U.K. tour which takes in two Hammersmith Odeon shows on June 19th & 20th, and to coincide Island is re-marketing the groups five albums by arrangement with United Artists. **Frankie Miller** plays his first ever major London concert on June 27th at the Victoria Palace with his band **Full House**.

Graphic artist **Roger Dean's** unique book, "Views," recently entered the list of best sellers at no. 1. Dean's distinctive illustrations are already well known through the exposure received on album covers by several artists, including **Yes**, **Osibisa**, **Uriah Heep** and **Budgie**, most of which are featured in "Views." This *Dragons Dream/Big O*. Publication is an excellent value at \$8 (U.S. price). The book is now also available in the U.S.

Pye Records chairman **Louis Benjamin** predicts that **Brotherhood of Man's** Eurovision single, "Save Your Kisses For Me," will eventually sell between 7 & 10 million copies worldwide. Same team of writers have produced the follow-up, titled "My Sweet Rosalie," which already looks a certain top tenner.

## Copyright Markup

manufacturers. On the other hand, the proposed ¼ cent rise in mechanicals would cost, according to RIAA, the record manufacturers more than \$42 million extra each year in royalties to writers and publishers.

The Professional Unions Section of the AFL-CIO, which was working in cooperation with the RIAA for the performers royalty had no interest in the mechanicals issue, said the charges were groundless. "They (RIAA) were carrying water on two shoulders," said Jack Golodner of the Professional Unions. "But they always did what they said they

## ABKO Suit

(Continued from page 4)

ducing breach of contract, this claim being for \$34 million.

In the 1974 action, ABKCO sued the Beatles' English companies for \$4.5 million, obtaining jurisdiction by attachment.

Counsel for Ringo Starr sought dismissal of the claims against their client on the grounds that the state courts had not obtained personal jurisdiction over him. This contention was rejected (one judge dissenting) by Judge Nunez on the grounds that Ringo's composing activities met the "doing business" standard under N.Y. State law, sustaining an action even for claims arising from activities outside the state.

All defendants, which included Harrison, Lennon, Yoko Ono and the Beatles' companies, had moved for dismissal on the grounds of "forum non conveniens" (asserting New York was not a suitable site to bring suit). This argument was also rejected by the court which found sufficient reasons for keeping the suit in N.Y. state court—the records needed to prove ABKCO's claims are to be found in New York, ABKCO would incur large expenses if forced to pursue the action in England, and there had already been substantial judicial effort expended in New York.

A motion to disqualify ABKCO's attorneys on the grounds they had represented the Beatles in the past was dismissed because the court found the present interests of the Beatles would not be adversely affected as no confidential information had changed hands during the period of prior representation.

The claims against McCartney and Boreham were dismissed because the allegations of conspiracy and fraud were made in conclusory terms, lacking in detail and particularity. However, the possibility exists that the language of this claim could be amended to overcome the objections of the court.

(Continued from page 3)

would do. We weren't disappointed."

RIAA president Stanley Gortikov commented that, on the performers issue, "both we and the unions had an equal determination" to see it passed.

"I think you're seeing a lot of excuses," said Golodner. "If the members and their staff had wanted to see this amendment pass, it would have passed."

The professional unions have yet to make a determination as to whether it will now support the entire revision package, without the performers royalty. Golodner had said in hearings earlier this year that his section would move to kill a revision bill if it did not include the new royalty. The professional unions represent the Screen Actors Guild as well as the American Federation of Musicians and the American Federation of Television and Radio Artists (the studio singers union). And the Actors Guild has an interest in other sections of the bill which might force Golodner to retract his earlier statement and support the bill. "We're having discussions now," Golodner said last week, "and I can't say anything categorically now. I can say though that we will pursue this (the performers royalty) in the full committee." The revision bill goes before the parent Judiciary Committee later this year.

In addition, RIAA president Gortikov underlined the association's determination to try and beat the proposed 2¾ cents mechanical fee back down to 2½ cents when the bill goes before the Judiciary Committee, chaired by Peter Rodino (D-NJ).

## Platinum Pleads Guilty

(Continued from page 3)

and 73, in that gross sales of phonograph records by the corporation were understated. Records were sold to various merchandisers throughout the country for cash during the years 1971-1974, but the sales were not disclosed on the corporate books and records of account. The information specifically charged that the corporation's 1972 tax return reflected gross sales of \$863,399 and the 1973 return showed sales of \$842,402, while in reality the actual figures known to the defendants were higher, \$875,000 and \$860,000, respectively.

Robinson is faced with a maximum penalty of six years imprisonment and a \$10,000 fine, while Platinum Records faces a maximum fine of \$10,000. Sentencing will take place before the Hon. Vincent Biunno, U.S. District Judge for New Jersey.

## 'Live Motown Spots'



On the set following taping of a television spot for new Motown album product is singer and Motown Record Corp. vice president Smokey Robinson. With him are Herb Wood (left), producer, and Michael Mannes (right), director, both of Tapestry Video Productions. Recording of the spot marked the first use by Motown's in-house ad agency of videotape for "live" commercial production—resulting in a saving by the agency of 40 percent of its normal production budget, and making copies of the spot available for shipment to stations two days after the taping. Produced under the aegis of Motown VP, sales, Mike Lushka, and director of advertising Derek Church, the spot featured new album product by Smokey, Diana Ross, Marvin Gaye and the Temptations.

## Piracy Bill Amended (Continued from page 3)

law protection after publication, will create a single, national copyright system with the passage of the bill's most basic section extending the copyright term to life of the creator plus 50 years. Publication will no longer play a part in copyright protection. A work comes under federal protection from the moment it is created under the new system.

### Exemption

With the creation of a single, federal system, the bill would have repealed all state copyright laws with the exception of the anti-piracy section. The exemption would have left in the hands

of state legislators the right to prohibit unauthorized duplication in pre-Feb. 15, 1972 recordings.

### Wording Broad

Register of Copyrights Barbara Ringer, however, told the Kastenmeier subcommittee that the wording of the piracy law exemption was too broad and could have allowed the state to protect recording in perpetuity. Last week's perfecting amendment does not change the spirit of the anti-piracy exemption, but does put a limit of 75 years from the date a record is released on the protection states can give.

## The Coast (Continued from page 12)

drummer" . . . And, as long as we're talking about drummers, we hear that Ringo Starr, now recording his first album for Atlantic, has been collaborating in the studio with his former cohort, John Lennon. Dr. John has also been seen around the Cherokee Studios, during a week when rumors flew that Paul McCartney might even show up, to appear on a couple of tracks. Pipe dreams, anyone? . . . Last Saturday, Glen Campbell played golf with President Ford at the Burning Tree Golf Course in Maryland. For Campbell, it was just the toning up he needed for his benefit performance, that night, for the National Kidney Fund . . . Dr. John Leader, KHJ's 6-10pm air personality, has been named Major Market Air Personality of the Year by the annual Pop Music Survey. It's his second win.

CAPITOL SMELLS A RAT: Last Tuesday, 50 to 100 (depending on who's telling the story) fresh and presumably hot rats were set loose on the twelfth floor of Hollywood's Capitol Tower, in a publicity stunt engineered by a disgruntled recording group, the Ratz. The band, recently turned down as a label prospect after lengthy consideration by a&r man Rupert Perry, sent a messenger with a cardboard box with the rodents, all of which were released from out of an elevator. Needless to say, the stunt didn't go over very well with the many secretaries who chose to spend the next few minutes shrieking from atop their desks. The following day, the Ratz claimed responsibility for their deed, saying that the act was "a symbolic blow against the industry's ivory tower executives and their increasing insensitivity to new artists." A Capitol spokesman termed the charge "sour grapes" and said that the perpetrators were "lucky that they weren't arrested."

# BMI Honors 134 Writers, 92 Publishers

(Continued from page 4)

Stone Agate Music Corp. for "Heat Wave," and "How Sweet It Is (To Be Loved By You);" Brian Wilson and Irving Music, Inc. for "Help Me Rhonda;" Billy Swan and Combine Music Corp. for "I Can Help," and to Jeff Barry, Peter Allen, Irving Music, Inc., Woolnough Music, Inc., Broadside Music, Inc. for "I Honestly Love You."

Also, Neil Sedaka and Don Kirshner Music, Inc. for "Laughter In the Rain;" Curly Putman, Billy Sherrill and Tree Publishing Co., Inc. for "My Elusive Dreams;" Portable Music, Inc. for "Never Can Say Goodbye," written by Clifton Davis, and to Buck Ram, Ande Rand, Hollis Music, Inc., Robert Mellin Music Publishing Co. for "Only You;" Brian Holland, Robert Bateman and Stone Agate Music Corp. for "Please Mr. Postman;" Unichappell Music, Inc., Quintet Music, Inc., Freddy Bienstock Music Co. for "Ruby Baby," by Jerry Leiber and Mike Stoller; to Phil Everly and Acuff-Rose Publications, Inc. for "When Will I Be Loved," and to Kenneth Gamble, Leon Huff and Mighty Three Music for "When Will I See You Again."

A complete list of the 1975 BMI award winners follows:

AMIE—Dunbar Music, Inc. (Craig Fuller); BAD BLOOD—Don Kirshner Music, Inc. (Neil Sedaka); BAD TIME—Cram-Renraff Co. (Mark Farmer); BEFORE THE NEXT TEARDROP FALLS—Shelby Singleton Music, Inc. (Ben Peters, Vivian Keith); BRAZIL (Second Award)—Peer International Corp. (Ary Barroso [SBACEM], Sidney K. Russell).

## Big Three Exhibit Set for NAMM

NEW YORK—The Big 3 Music Corporation, the music print division of United Artists Music Publishing Group, will introduce a special book music production display at the forthcoming National Association of Music Merchants (NAMM) Show, June 25-29 in Chicago.

Big 3's portable exhibit is a step by step demonstration which will take convention viewers through the entire music book production process from record and lead sheet to final printed music books. The display will cover the details of creating music book cover art, type styles, engraving, quality control, copy-right notifications and their meaning, printing and distribution.

Coordinators of Big 3's "The Making Of Music Books" display are Terry Stevens, director of marketing; Ben Hoagland, director of administration; and Herman Steiger, executive vice president of The Big 3 Music Corporation. The show will take place this year at Chicago's McCormick Place convention site.

CAROLINA IN THE PINES—Mystery Music, Inc. (Michael Murphey); CHEVY VAN—Captain Crystal Music, Legibus Music, Chattahoochee Music (Sammy Johns); COULD IT BE MAGIC; COUNTRY BOY YOU GOT YOUR FEET IN L.A.—ABC/Dunhill Music, Inc., One Of A Kind Music (Dennis Lambert, Brian Potter); DANCE WITH ME—Hall Music, Mojohanna Music (John J. Hall, Johanna Hall); EVERY TIME YOU TOUCH ME I GET HIGH—Algee Music Corp. (Billy Sherrill).

EXPRESS—Triple O Songs Music, Jeff-Mar Music (Louis Risbrook, Barbara Lomas, William Risbrook, Orlando Woods, Richard Thompson, Carlos Ward); FAIRYTALE—Polo Grounds Music, Para Thumb Music Corp. (Anita Pointer, Bonnie Pointer); FALLIN' IN LOVE (AGAIN)—Spitfire Music, Inc. (Dan Hamilton, Ann Hamilton); FAME—ATV Music Corp., John Lennon Music, Bewlay Brothers Music (John Lennon [PRS], David Bowie [PRS]).

FIRE—Unichappell Music, Inc. (Clarence Satchell, Ralph Middlebrooks, Marvin Pierce, Marshall Jones, Leroy Bonner, James Williams, William Beck); GET DOWN TONIGHT—Sherlyn Publishing Co. (Harry Casey, Richard Finch); GONE AT LAST—Paul Simon Music (Paul Simon); HAVE YOU NEVER BEEN MELLOW—ATV Music Corp. (John Farrar [PRS]); HE CALLED ME BABY—Central Songs, Inc. (Harlan Howard); HE DON'T LOVE YOU LIKE I LOVE YOU (Second Award)—Conrad Music (Curtis Mayfield, Calvin Carter).

HEAT WAVE (Second Award)—Stone Agate Music Corp. (Eddie Holland, Brian Holland, Lamont Dozier); HELP ME RHONDA (Second Award)—Irving Music, Inc. (Brian Wilson); (HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG—Tree Publishing Co., Inc., Screen Gems-Columbia Music, Inc. (Larry Butler, Chips Moman); HOW SWEET IT IS (TO BE LOVED BY YOU) (Second Award)—Stone Agate Music Corp. (Eddie Holland, Brian Holland, Lamont Dozier); THE HUSTLE—Van McCoy Music, Warner-Tamerlane Publishing Corp. (Van McCoy).

I BELIEVE THERE'S NOTHING STRONGER THAN OUR LOVE—Spanka Music Corp. (Paul Anka); I CAN HELP (Second Award)—Combine Music Corp. (Billy Swan); I DON'T LIKE TO SLEEP ALONE—Spanka Music Corp. (Paul Anka); I HONESTLY LOVE YOU (Second Award)—Irving Music, Inc., Woolnough Music, Inc., Broadside Music, Inc. (Jeff Barry, Peter Allen); I'LL PLAY FOR YOU—Dawn-

breaker Music (Jimmy Seals, Dash Crofts); I'M NOT IN LOVE—Man-Ken Music Ltd. (Graham Gouldman [PRS], Eric Stewart [PRS]).

I'M NOT LISA—Baron Music Publishing Co. (Jessi Colter); THE IMMIGRANT—Don Kirshner Music, Inc. (Neil Sedaka); IT ONLY TAKES A MINUTE—ABC/Dunhill Music, Inc., One Of A Kind Music (Dennis Lambert, Brian Potter); IT'S A MIRACLE—Kamakazi Music Corp. (Barry Manilow, Marty Panzer); JACKIE BLUE—Lost Cabin Music (Larry Lee, Steve Cash); JIVE TAKIN'—Flamm Music, Inc., Casserole Music Corp. (Barry Gibb [PRS], Robin Gibb [PRS], Maurice Gibb [PRS]).

JUNIOR'S FARM—MPL Communications, Inc., ATV Music Corp. (Paul McCartney [PRS], Linda McCartney [PRS]); KILLING ME SOFTLY WITH HIS SONG (Third Award)—Fox-Gimble Productions, Inc. (Norman Gimbel, Charles Fox); LADY BLUE—Skyhill Publishing Co., Inc. (Leon Russell); LADY MARMALADE—Stone Diamond Music Corp., Tannyboy Music Co. (Bob Crewe, Kenny Nolan); LAUGHTER IN THE RAIN (Second Award)—Don Kirshner Music, Inc. (Neil Sedaka).

LIFE IS A ROCK (BUT THE RADIO ROLLED ME)—Crazy Chords Music (Norman Dolph, Paul DiFranco); LISTEN TO WHAT THE MAN SAID—MPL Communications, Inc., ATV Music Corp. (Paul McCartney [PRS], Linda McCartney [PRS]); LIZZIE AND THE RAIN MAN—House of Gold Music, Inc. (Kenny O'Dell, Larry Henley); LOOK IN MY EYES PRETTY WOMAN—ABC/Dunhill Music, Inc. (Dennis Lambert, Brian Potter); LOVE WILL KEEP US TOGETHER—Don Kirshner Music, Inc. (Neil Sedaka, Howard Greenfield).

LOVE WON'T LET ME WAIT—Mighty Three Music, Friday's Child Music, Wimot Music Publishing (Vinnie Barrett, Bobby Eli); LOVIN' YOU—Dickiebird Music (Richard Rudolph, Minnie Riperton); LUCY IN THE SKY WITH DIAMONDS—MacIen Music, Inc. (John Lennon [PRS], Paul McCartney [PRS]); MAGIC—Al Gallico Music Corp. (David Payton, William Lyall); MANDY—Wren Music Co., Inc., Screen Gems-Columbia Music, Inc. (Scott English, Richard Kerr [PRS]).

MIDNIGHT BLUE—The New York Times Music Corp., Rumanian Pickle Works Music Co. (Melissa Manchester, Carole Bayer Sager); MIRACLES—Diamondback Music (Marty Balin); MORNIN' BEAUTIFUL—The New York Times Music Corp., Little Max Music Corp. (Sandy Linzer); THE MOST BEAUTIFUL GIRL (Third Award)—Al Gallico

Music Corp., Algee Music Corp. (Norro Wilson, Billy Sherrill, Rory Bourke); MOVIN' ON—Shade Tree Music, Kipeth Music Publishing Co. (Merle Haggard).

MY ELUSIVE DREAMS (Second Award)—Tree Publishing Co., Inc. (Curly Putman, Billy Sherrill); MY EYES ADORED YOU—Stone Diamond Music Corp., Tannyboy Music Co. (Bob Crewe, Kenny Nolan); MY LITTLE TOWN—Paul Simon Music (Paul Simon); MY MELODY OF LOVE—Pedro Music Corp., Galahad Music, Inc. (Bobby Vinton, Henry Mayer [GEMA], George Buschor [GEMA]); NEVER CAN SAY GOODBYE (Second Award)—Portable Music Co., Inc. (Clifton Davis); NO NO SONG—Lady Jane Music (Hoyt Axton, David Jackson, Jr.).

#9 DREAM—John Lennon Music, ATV Music Corp. (John Lennon [PRS]); ONE MAN WOMAN, ONE WOMAN MAN—Spanka Music Corp. (Paul Anka); ONLY WOMEN BLEED—Ezra Music Corp., Early Frost Music Corp. (Alice Cooper, Dick Wagner); ONLY YOU (Second Award)—Hollis Music, Inc., Robert Mellin Music Publishing Co. (Ande Rand, Buck Ram); PINBALL WIZARD—Track Music, Inc. (Peter Townshend [PRS]); PLEASE MR. POSTMAN (Second Award)—Stone Agate Music Corp. (Brian Holland, Robert Bateman).

PROMISE LAND—Arc Music Corp. (Chuck Berry); RIDE 'EM COWBOY—Web IV Music, Inc. (Paul Davis); ROCK 'N' ROLL (I GAVE YOU THE BEST YEARS OF MY LIFE)—Tree Publishing Co., Inc. (Kevin Johnson [APRA]); ROCKIN' CHAIR—Sherlyn Publishing Co., Inc. (Willie Clarke, Clarence Reid); RUBY BABY (Second Award)—Unichappell Music, Inc., Quintet Music, Inc., Freddy Bienstock Music Co. (Jerry Leiber, Mike Stoller).

SALLY G—MPL Communications, Inc., ATV Music Corp. (Paul McCartney [PRS], Linda McCartney [PRS]); SAN ANTONIO STROLL—Unichappell Music, Inc. (Peter Noah); SHA-LA-LA (MAKE ME HAPPY)—Jec Publishing Corp. (Al Green); SHINING STAR—Sagfire Music (Maurice White, Philip Bailey, Larry Dunn); SKY HIGH—Duchess Music Corp. (Des Dyer [PRS], Clive Scott [PRS]).

SOLITAIRE—Don Kirshner Music, Inc., ATV Music Corp. (Neil Sedaka). SOMETHING BETTER TO DO—ATV Music Corp. (John Farrar [PRS]); SOS—Countless Songs Ltd. (Stig Anderson [STIM], Benny Anderson [STIM], Bjorn Ulvaeus [STIM]); SWEARIN' TO GOD (Bob Crewe, Denny Randell); TAKE ME IN YOUR ARMS (ROCK ME A LITTLE WHILE)—Stone Agate Music Corp. (Eddie Holland, Brian Holland, Lamont Dozier).

THAT'S WHEN THE MUSIC TAKES ME—Don Kirshner Music, Inc., ATV Music Corp. (Neil Sedaka); THEY JUST CAN'T STOP IT (THE GAMES PEOPLE PLAY)—Mighty Three Music (Joseph Jefferson, Bruce Hawes, Charles Simmons); TIE A YELLOW RIBBON ROUND THE OLE OAK TREE (Third Award)—Levine & Brown Music, Inc. (Irwin Levine, L. Russell Brown); T-R-O-U-B-L-E (TROUBLE)—Jerry Chestnut Music, Inc. (Jerry Chestnut); WALKING IN RHYTHM (Barney Perry); WASTED DAYS WASTED NIGHTS—Travis Music Co. (Freddy Fender, Wayne Duncan).

THE WAY I WANT TO TOUCH YOU—I Love Music, Moonlight and Magnolia Publishing Co., Temanja Music (Toni Tennille); WHAT AM I GONNA DO WITH YOU—Sa-Vette Music, January Music Corp. (Barry White); WHATEVER GETS YOU THRU THE NIGHT—John Lennon Music, ATV Music Corp. (John Lennon [PRS]); WHEN WILL I BE LOVED (Second Award)—Acuff-Rose Publications, Inc. (Phil Everly); WHEN WILL I SEE YOU AGAIN (Second Award)—Mighty Three Music (Kenneth Gamble, Leon Huff).

WILDFIRE—Warner-Tamerlane Publishing Corp. (Michael Murphey, Larry Cansler); YOU AIN'T SEEN NOTHING YET—Top Soil Music (Randy Bachman [BMIC]); YOU ARE SO BEAUTIFUL—Irving Music, Inc., WEP Music, Inc. (Billy Preston); YOU MAKE ME FEEL BRAND NEW—Mighty Three Music (Thomas Bell, Linda Creed); YOU'RE THE FIRST, THE LAST, MY EVERYTHING—Sa-Vette Music, January Music Corp. (Barry White).

## Salsoul Signs Conjunto Libre



Joe Cayre, president of Cayre Industries, Incorporated, has announced the signing of the nine piece Conjunto Libre band to a long-term international recording contract, with Manny Oquendo and Andy Gonzalez serving as co-leaders and co-producers for an album to be released this fall on Cayre's Salsoul label. The Cuban rooted and influenced group is currently in the studio completing their album to meet production schedules. Their forthcoming album will represent the group's personal interpretations of Cuban sounds, and will be backed with an extensive publicity, promotional and advertising campaign to mark the band's recording debut. Present at the signing were (from left): Manny Oquendo, Andy Gonzalez; Joe Cayre, president of Cayre Industries; Ken Cayre, vice president of Cayre Industries; and Jon Waxman, lawyer for Conjunto Libre.

## Rick Derringer:

# Capturing the Rock & Roll Spirit

By KRIS NICHOLSON

■ NEW YORK — Rick Derringer (Blue Sky) is excited and he has good reason to be. For the first time in his musical career he's made a conscious decision to form his own group and record an album that he can support with a tour. A rock 'n' roll veteran, his recording career began in 1965 with the McCoys, continued with Johnny and Edgar Winter and extended to two solo albums. His decision to form his own band preceded the last Edgar Winter album and tour. Rick explains, "We wanted that group to work, but Edgar hadn't made up his mind about rock 'n' roll. Now he's recording with Gamble and Huff and he'll probably come up with 10 hits on one record."

Joining Rick in the Derringer group are drummer Vinny Appice (brother of Carmine), bassist Kenny Aaronson (formerly of Leslie West and Stories) and guitarist Danny Johnson, a newcomer to the scene, plays devil's advocate to Rick's style. They've just completed their first album and are presently playing small east coast clubs to tighten up their act for a concert tour which officially commences in early July.

Because Derringer will be an opening act, Rick is being a perfectionist about the bands live presentation. "We'll be doing big shows with groups like Aerosmith," Rick explains, "so we're going to put all our energy into the 35 minutes we'll have. Once we can do a longer show the people will get to hear the band's soft side. Till then, we're going to be the sledgehammer." Punctuating this description with his facial expression, he continues, "The nature of this kind of animal is in part very physical. A rock band has a nasty musical disposition."

Like the tour, the Derringer album was well rehearsed. The band formed in February and by early March they were playing material that would survive the test of time. In mid-April the band went into the Hit Factory and no more than 21 days later their record was completely mixed and mastered. Entitled "Derringer," the album consists of eight songs: two rock ballads, a pop tune, a funky rocker and four tenacious rock numbers.

Derringer can't seem to emphasize enough that the keys to this band are its steadfast rock 'n' roll direction and its unity. "The whole point was to form a group where everyone could do what they wanted and where everyone had an equal role." He stresses the latter point. In the future

Rick foresees a bigger songwriting contribution for the rest of the band. "We've been lucky that the group has jelled so quickly, but we have to give it a chance to grow. This is only our first album.

"We have nothing to live up to except what people expect. I hope we'll be as good as they want us to be," he says. The tremendous response and interest in the group has made Rick feel a bit apprehensive. "I keep thinking it's too easy," he confides. "The timing seems right and people are anticipating it but we're not expecting anything in particular. If we had the attitude that now is the time, we'd lose the very enthusiasm that's going to keep us motivated."

Derringer expresses the importance of avoiding hype, "Because people can get turned off. If people build a group up too much they can foil the group's attitude. If all the ifs are correct, if the music is as good as we believe it is, then we'll be more successful than we ever dreamed we'd be."

## Hetherington Exits Peer-Southern Org.

■ NEW YORK — H. Lee (Herk) Hetherington has resigned his position as house council for the Peer-Southern Organization in New York to enter private law practice in Jackson, Mississippi. He will continue to represent Peer Southern as well as other entertainment clients.

## Buddah Signs The Ebonys



Alan Lott, vice president and director of r&b operations for The Buddah Group, has announced the signing of The Ebonys to the Buddah label. The four members of the group are from Camden, New Jersey, and have been performing together since 1967. Their first release for Buddah, "Makin' Love Ain't No Fun," is from their forthcoming album produced by Norman Harris. The single is slated for June release. Pictured from left (standing) Alan Lott; Kathy Dennis (manager); Don Forman (attorney for the group); and Mort Drosnes (administrative vice president for Buddah); (seated) The Ebonys—Clarence Vaughn, James Tuten, Jennifer Homes and David Beasley.

## Levitt Resigns From Pickwick

■ WOODBURY, N.Y. — Seymour Leslie, chairman of the board of Pickwick International, Inc., has announced that Prof. Theodore Levitt, one of Pickwick's four outside directors, who had served since 1974, has resigned as a director of Pickwick. He stated that Levitt's resignation, which was motivated by personal considerations, was accepted with regret.

Leslie further stated that Levitt has advised Pickwick that he has also recently resigned as a director of another public company. He indicated that he expected Prof. Levitt would, from time to time, act as a consultant to officers of Pickwick in his area of expertise.

A rather hyper-energetic Rick Derringer has been standing for more than half of the interview. In drawing conclusions about what makes a successful rock band Rick challenges a statement made by Led Zeppelin's Jimmy Page, that English bands have more conviction than do Americans. "This music requires a certain amount of intelligence and I think that's what Page meant." Rick analyzes the thought. "It isn't just jam, bang, bash music though it includes those elements. We want to capture the rock 'n' roll spirit — all the things that made the great British bands. We want to be the American band that breaks the rule."

## The Green-ing of Broadway



Al Green (right) accepts congratulations from actor, dancer and model Stirling S. Jacques (left) and the model Yman (center) backstage at the Uris Theater following his opening night performance on Broadway. Green headlined at the black tie affair that kicked off a four night, seven show stand at the Uris—his premiere appearance on the "Great White Way."

## Benjamin to Gemini

■ NEW YORK—Jacquie Benjamin has been named assistant to Mike Martineau, executive vice president and chief operating officer of Gemini Artists Management, it was announced by Martineau. Ms. Benjamin will function in all areas of the rapidly growing talent agency, working with promoters, managers and artists.

## ATV Taps Sisto

■ LOS ANGELES — Sam Trust, president, ATV Music Group, has named Bob Sisto as the firm's repertoire manager. Sisto previously served as west coast rep for Bourne Music and Peer-Southern and represented publishing arms of Stan Kenton, Louis Prima and Kent Records.

## Silver Goes Gold

■ NEW YORK — "Get Up And Boogie," the single by Silver Convention, on Midland International Records, has been certified gold by the RIAA.

# COUNTRY HOT LINE

By MARIE RATLIFF



■ **FEARLESS FORECAST:** In one short week, "Teddy Bear" has re-surfaced into another C.B. smash!! It's not the same song that Barbara Fairchild made a standard; this one is a Red Sovine tear jerker done in his classic style that's already tearing up request lines wherever it's being played! Instant adds at KFDI, WPLO, WINN, WIRE, KBUL, WWVA, WENO, KCKN, KCKC, WBAP, KSOP, WJJD, WSLR and WDEE.

After a sputtering start, Randy Barlow is bursting into flame as a bona fide national item! New interest building on "Good-night My Love" at WIRE, WHK, WPLO, WAME, KGFX, and KWMT.

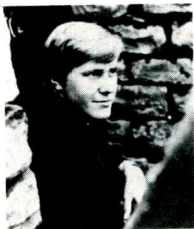
John Wesley Ryles is getting early raves on "When A Man Loves A Woman" at WBAM, KCKC, WHK and KGFX.

"Wichita Jail," pulled from the Charlie Daniels "Saddle Tramp" lp, is enjoying early adds at WHOO, KCKN, WENO and KKYX.



Red Sovine

Faced with two new releases, Billie Jo Spears is drawing a lot of airtime! Far in the lead is "Misty Blue" on United Artists with a raft of adds, including WDEE, WWOK, KFDI, WBAP, KSOP, WIRE, KKYX, KCKN, WHOO, KSMN, WENO and WBAM. Capitol's entry of "Faded Love" is seeing action at KCKN and KKYX.



John Wesley Ryles

Lois Johnson has a strong start on her first Polydor release, "Weep No More My Baby," in Shreveport, Kansas City, Nashville and Salt Lake City.

Shylo is starting to emerge in winning style with "Livin' On Love Street;" movement strong at WHOO, KVET, WINN, KCKN and WWOK. Dottie West looks good with her fine treatment of the oldie "If I'm A Fool For Lovin' You" in Cleveland, San Antonio, Austin, Greensboro and Jackson.

An unbelievable percentage of adds the first week on Conway & Loretta's recitation of "The Letter" makes it a sure bet for a rapid charttopper.

Red Steagall follows "Lone Star Beer" in hit fashion with "Truck Drivin' Man," another top 10 item!

## SURE SHOTS

Mickey Gilley — "Bring It On Home To Me"

Red Steagall — "Truck Drivin' Man"

## LEFT FIELDERS

Buck Owens — "Hollywood Waltz"

Mundo Earwood — "Lonesome Is A Cowboy"

Little David Wilkins — "Disco Tex"

## AREA ACTION

Harry Blanton — "Money Honey" (WJQS)

Ruby Falls — "Beware the Woman" (WENO)

Frenchie Burke — "Good Deal Lucille" (KENR)

## HOTLINE CHECKLIST

KBUX, Dallas  
KBUL, Wichita  
KCKC, San Bernardino  
KCKN, Kansas City  
KENR, Houston  
KFDI, Wichita  
KGFX, Pierre  
KJJJ, Phoenix  
KKYX, San Antonio  
KLAC, Los Angeles  
KRAC, Sacramento  
KRMD, Shreveport  
KSMN, Mason City

KSOP, Salt Lake City  
KVET, Austin  
KVOO, Tulsa  
KWMT, Ft. Dodge  
WAME, Charlotte  
WBAM, Montgomery  
WBAP, Ft. Worth  
WDEE, Detroit  
WENO, Nashville  
WGGB, Greensboro  
WHK, Cleveland  
WHOO, Orlando  
WIL, St. Louis

WINN, Louisville  
WIRE, Indianapolis  
WJJD, Chicago  
WJQS, Jackson  
WMC, Memphis  
WPLO, Atlanta  
WSDS, Ypsilanti  
WSLR, Akron  
WSUN, St. Petersburg  
WUBE, Cincinnati  
WWVA, Wheeling  
WXCL, Peoria

## Country International Plans Sales Campaign

■ NEW YORK—Country International Records is planning a heavy national sales campaign this year, according to Jake Payne, director of promotion. The company will be filming television commercials for this summer and fall with Van Trevor, Joy Ford, Johnny Swendel and Tommy Wills.

In July, Johnny Swendel and Joy Ford will appear at the National Assn. of Truck Stop Owners in Hollywood, Fla., then will have a booth at the National Music and Sound Show in New York City in August.

In September Country will have a booth at Musexpo '76 in New Orleans and will be represented at the CMA Convention in Nashville the following month.

The label will have a booth at the MOA in Chicago in November where Tommy Wills will be one of the featured performers.

Meanwhile, Wills will be recording in Nashville and Johnny Swendel, Van Trevor and Joy Ford will all be on the road promoting new single releases.

In between conventions national sales manager Dom Melillo will be visiting distributors with new albums to be released this month by Joy Ford and Johnny Swendel and in August by Tommy Wills and Van Trevor.

## Nelson Picnic On

■ NEW YORK—Willie Nelson and his manager, Neil Reshen, have announced that they have been granted a Texas Mass Gathering Permit and the annual Willie Nelson Fourth of July Picnic will take place in Gonzales, Texas.

The one day concert, which will start at noon on Sunday, July 4, will feature Willie Nelson, Waylon Jennings, Jessi Colter, Kris Kristofferson, Rita Coolidge, David Allen Coe, Roger Miller, Jerry Jeff Walker, Leon and Mary Russell, Jody Payne, Rusty Weir and Floyd Tillman.

## Keener To Exit Phonogram/Mercury

■ NASHVILLE — Glenn Keener will be leaving Phonogram/Mercury effective July 15, 1976. Keener produced Nick Nixon, Joel Sonnier and Reba McEntire for Mercury Records. Before joining Mercury, Keener played guitar for Charley Pride for three years.

Keener had also been active in publishing for the past four years and owns Antique Music. He co-published such tunes as "Please Come to Boston" by Dave Loggins, "Pieces of April" by Three Dog Night, "Till the World Ends" by Three Dog Night and "Jasper" by Jim Stafford, among others.

# COUNTRY RADIO

By CHARLIE DOUGLAS

■ Billy Cole of WHO (Des Moines) has been hospitalized for exhaustion—as far as they can tell. They're still running tests as of this writing. Hope to see him back soon . . . The Jimmie Rodgers Memorial Festival completed its fifth annual show in Meridian, Miss. this past week and as usual the stars gave of themselves most unselfishly. Stella Parton, Ernest Tubb, Dick Curless, Charlie Louvin, Tony Douglas, Ray Griff, Charlie McCoy, Don Williams, Ray Hawthorne, Webb Pierce, Bill Phillips (I've probably forgotten somebody else and for that I apologize) all gave of their time in helping continue the funding of the Jimmie Rodgers museum and hopefully future scholarships.

Dave Charles and Dave Johnson, the PD and MD at CFGM, pulled off the coup of the year in Toronto and cranked up the Opry North at Minkler Auditorium at Seneca College. They starred an all Canadian show including Carroll Baker, Tim Daniels, Roy McCaul and what they describe as a super showband—Eastwind. They came up with a sold out house—even though there was a final Stanley Cup playoff game going on across town. The second edition aired (live broadcast of the show) on May 30 and it looks as if they're off and running north of the border.

June will be a busy month at KTTS (Springfield, Mo.), with shows by Hank Thompson, Crystal Gayle, and Crash Craddock booked for the month . . . Jay Hoffer has been tapped as the Public Relations Professional of the Year by the Sacramento (Cal.) PR Roundtable. Hoffer is involved with more community civic efforts than anybody and is also a professional lecturer at four colleges and universities in the area . . . WUNI (Mobile) is now under new ownership and they're not looking for any changes . . . Bill Coffey moves into WIL (St. Louis), formerly WMAQ . . . KIKN (Corpus Christi) has added a five hour block (7-midnight) of progressive country.

School is out in some parts of the country and the annual exodus to new and exciting places is beginning to get underway. Better than 40 "I'm sick of this place . . . what's open" type calls within the week past. If there's a hole at your station you might want to fill, drop me a line and there's a list as long as your arm.

## Myrrh Sets Release

■ WACO, TEXAS — Word, Inc. has announced album releases on the Myrrh, Good News, Solid Rock and Newpax labels from their Waco, Texas office.

The first album, on the Myrrh label, is the Michael Omartion lp, "White Horses," which has been purchased from ABC Dunhill. Chuck Girard's second solo album, "Glow In The Dark," on Good News, a division of Myrrh Records, is scheduled for release, according to Frank Edmondson, assistant director of a&r for Myrrh.

"In Another Land" is Larry Norman's new release on his own Solid Rock label. Norman completes, with this album, a trilogy initiated by "Only Visiting This Planet," followed by "So Long Ago The Garden." Solid Rock is distributed by Myrrh's Jubilation group.

"The Different World of Gary S. Paxton" is the debut solo album for Paxton on his own Newpax label.

## Miss. Names Pride 'Man of Year'

■ NASHVILLE — Charley Pride (RCA), rising from the cotton fields of the Mississippi Delta to one of the biggest country and western stars, became the recipient of two more awards to add to his already long list.

Kenneth Bailey, president of the Mississippi Broadcasters Association, presented Charley Pride with the "Mississippian of the Year" award at the 35th annual convention at the Sheraton Hotel in Biloxi. In addition, Mississippi's governor, Cliff Finch, principal speaker at the luncheon, presented Pride with The "Mississippi Entertainer Hall of Fame" award. About 500 broadcasters were expected for the three-day convention, which opened Thursday, June 10.

## MCA Campaign

(Continued from page 65)

ent" album that features their new single, "The Letter;" Jerry Jeff Walker's "It's A Good Night For Singin';" Mel Tillis' "Love Revival," containing the single by the same name; and comedian Jerry Clower's newest, "The Ambassador Of Goodwill."

Tying in with the bicentennial, "Music Country America" promotional items, including point-of-purchase material, posters, stickers, counter cards, T shirts, iron-ons and banners, have been specially designed in red, white and blue featuring tributes to our national monuments. Radio spots advertising the campaign will also directly relate to the bicentennial.

## Little Miss Moffatt?



Columbia Records recently hosted a private in-concert showcase to introduce performer/songwriter Katy Moffatt at the Exit/In. Guests of Columbia, included representatives of local, regional and national press, radio personalities and major accounts personnel. Pictured above, Katy is joined prior to her performance by Stan Monteiro (left), vice president, national promotion, Columbia Records, and Doug Ackerman of Leibermans Enterprises. The showcase was held in conjunction with the release of Moffatt's kick-off lp for Columbia, entitled "Katy."

## Nashville Report (Continued from page 65)

Q. I have heard **Grandpa Jones** use the expression "eating high on the hog." What does it mean?

A. Grandpa says to him it means "eating pig ears" cause you can't get any higher on a porcine animal than that. However, Grandpa is a registered gourmet—and he could be kidding.

Q. Are **Waylon Jennings** and his good looking wife **Jessi Colter** as much in love as they appear to be in public?

A. Apparently. Jessi thinks Waylon hung the moon. "Well, at least he helped hang it," she says. Must be something to the legend that "outlaws" make good lovers.

Q. I heard recently that **June Carter Cash** left about \$200 thousand worth of jewelry in a British Columbia (Canada) motel room and a maid found it and turned it over to the police who returned it. What happened?

A. My information is that when June finally got the jewelry back, Johnny sent the finder a note of thanks, an autographed copy of his "The Man in Black" book—and a check for \$500. Since that incident June has decided to keep her gems in a bank lock box while she is on the road. "I think I'll just wear my wedding band while we're on tour," she reportedly said.

Q. What is **Dolly Parton** doing during her doctor-ordered four-to-six months layoff from personal appearances?

A. I understand she is going to spend quite a bit of time at her old home place in Sevierville, Tenn. And if I know Dolly—and I don't—she'll be busy doing something pertaining to her career. Like writing some songs.

Q. What does guitarist **Chet Atkins** think about singing on his recording of "Frog Kissin' "?

A. Chet, ever the positive thinker, says it has opened a new career for him.

Q. I hear that **Rex Allen, Jr.** and his younger brother **Curt Allen** (sons of the well known cowboy actor-singer Rex Allen) have recorded a duet for the Warner Brothers label. Is this the first time they have sung together professionally and publicly?

A. Yes. Rex Jr. says: "We used to sing together around the house, but in recent years Curt has been working as a sound engineer at **Ray Stevens'** studio."

Q. Do country music stars get special privileges and recognition?

A. Strange that this query should come up. Recently, **Archie Campbell** had finished a benefit show for Lexington, Ky. police dept. and was headed south on I-75 to his farm in Knoxville, when he was flagged down for exceeding the 55 m.p.h. speed limit. Archie explained that he was a Kentucky Colonel, appeared on "Hee Haw" and loved lawmen. The state trooper smiled and wrote out a citation for speeding. He then advised Archie to write a letter to the judge in Richmond, Ky. (Madison County) and tell him his sad story. Archie did!

Q. Is that pretty Florida orange juice drinker **Anita Bryant** recording these days?

A. Yes. She has just cut an album on the Waco label titled "This Is My Story." Among the hymns in the package are "How Great Thou Art" and "Amazing Grace." Try it, you'll like it.

## CLUB REVIEW

### Steagall and Williams Countrify the Coast

■ LOS ANGELES—It was a salute to Texas country music as two ABC Dot artists, Red Steagall and Don Williams, performed at the Troubadour in L.A., giving the club an atmosphere of a honky-tonk in West Texas.

Red Steagall and the Coleman County Cowboys are a tight, smooth country dance band in the tradition of Bob Wills and the Texas Playboys. There are six members, including two fiddle players, one of whom is the Texas State Fiddle Champion. Together they turn out a performance full of rich vocals and lively music.

Steagall has a great love for the southwest which comes across in his songs. He writes of rodeos, beer and Texas, and his voice is as open as the country he sings about. One of the highlights of the show was a number called "The Ballad of Freckles Brown," the story of an old rodeo hero. He sang several tunes from his new ABC Dot lp, "Lone Star Beer and Bob Wills' Music," including the single of the same name, and "Truck Drivin' Man," both from the album.

Steagall shared the bill with fellow Texan Don Williams. The change in pace between the two performers took a little adjusting to, but Williams soon had the audience slowed down to his speed and crying in their pitchers of Coors. He is a laid back performer who sings quiet ballads of lonesome drifters and lost love.

Accompanied by David Williamson on the bass guitar and Danny Flowers on lead, he sang songs from past albums, all of which seemed to be favorites with the crowd. He did such selections as "Atta Way To Go," "You're My Best Friend" and "Turn Out The Light And Love Me Tonight." He included new material from his latest lp for ABC Dot, "Harmony," and the single release, "Say It Again."

Williams seemed beset by guitar problems, but the audience didn't mind a bit. At one point, when he was explaining the trouble, someone yelled, "That's alright, you've got us tonight."

Adrienne Johnson

### Columbia Studios Taps Ken Laxton

■ NASHVILLE — Norm Anderson, manager of Columbia Recording Studios in Nashville, has announced the appointment of Ken Laxton to the CBS engineering staff.

Laxton comes to Columbia from the Sea-Saint Studios in New Orleans, where he worked with Allen Toussaint on all of his productions.

# COUNTRY SINGLE PICKS

## COUNTRY SONG OF THE WEEK

**CHARLIE DANIELS BAND**—Epic 8-50234

**WICHITA JAIL** (C. Daniels; Night Time, BMI)

Charlie is a country boy who likes to boogie—and he lays down some hot tracks about the Wichita jail. He's locked up a hit here!

**FREDDY WELLER**—Columbia 3-10352

**LIQUOR, LOVE AND LIFE** (F. Weller-S. Oldham; Young World, BMI)

Freddy comes out with a super up-tempo number that lets the world know that liquor, love and life keep him going. What a way to go!

**C. W. McCALL**—Polydor PD 14331

**CRISPY CRITTERS** (C. W. McCall-B. Fries-C. Davis; American Gramophone, SESAC)

C.W. proves himself to be a masterful, humorous storyteller and this episode will once again brighten the airwaves. A hit critter!

**LARRY BARNES**—Republic IRDA R-232-A

**YOU AND ME ALONE** (D. Pfrimmer-R. Klang; Singletree, BMI)

A dynamite ballad that'll have the request lines lit brighter than the national Christmas tree. Very moving song.

**BEN REECE**—Polydor PD 14329

**EVEN IF IT'S WRONG** (R. Mainegra-M. Blackford; Unart, BMI/United Artists, ASCAP)

Ben belts out a ballad that has him telling his lady they gotta do something—even if it's wrong. Strong sound here—could go all the way.

**KENNY STARR**—MCA-40580

**THE CALICO CAT** (S. Whipple; Tree, BMI)

Kenny sings another story song from the same pen that "The Blind Man In The Bleachers" came from. A hit colored calico.

**SARAH JOHNS**—RCA PB-10710

**HAVE I WASTED MY TIME LOVING YOU** (S. M. Theoret; Shada, ASCAP)

Sarah delivers a sensitive ballad in winning form that has a strong line. Definitely not a waste of time.

**JIM ED BROWN AND HELEN CORNELIUS**—RCA PB-10711

**I DON'T WANT TO HAVE TO MARRY YOU** (F. Imus-P. Sweet; Blackwood/Imusic, BMI)

A new duet that has a strong lyric they deliver well. Love makes the world go round and marriage sometimes stops it—and they don't want that to happen.

**MICKEY NEWBURY**—Elektra E-45329-A

**AN AMERICAN TRILOGY** (Arr. by Mickey Newbury; Acuff-Rose, BMI)

An appropriate time to release the original version of this classic. A standard already—the impact will spread even further.

**HEROLD WHITE**—Inferno IN 100

**LOVE CAN** (J. White-J. Norburg; Tackhammer, BMI)

Love can do anything—including get a hit here. You'll love it!

**JERRY JAYE**—Hi 5N-2310

**HONKY TONK WOMEN LOVE RED NECK MEN** (R. Scaife-D.Hogan-B. Tucker; Partner/Julip, BMI/Bill Black, ASCAP)

Funky tracks with the message in the title. Perfect for any honky tonk.

**JACKIE DeSHANNON**—Columbia 3-10340

**ALL NIGHT DESIRE** (J. DeShannon-J. Bettis; Plain and Simple/Music of The Times/Almo, ASCAP)

Jackie has already made her mark in pop music, and now she has a strong country offering that'll gain her fans in that market. Good all night and all day.

# TEDDY BEAR

OVER 100,000  
SOLD FIRST  
WEEK!!!

SD-142

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EXCLUSIVELY ON STAR DAY RECORDS & TAPES

## IF YOU'VE GOT A HEART- YOU'LL HEAR THIS RECORD!!



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# THE COUNTRY ALBUM CHART

JUNE 19, 1976

JUNE 19	JUNE 12		WKS ON CHART
1	1	THE SUN SESSIONS ELVIS PRESLEY—RCA APL1 1675	10
2	4	BLOODLINE GLEN CAMPBELL—Capitol SW 11516	9
3	5	HARMONY DON WILLIAMS—ABC Dot DOSD 2049	8
4	3	THE SOUND IN YOUR MIND WILLIE NELSON—Columbia/ Lone Star KC 34092	13
5	2	GREATEST HITS OF JOHNNY RODRIGUEZ—Mercury SRM 1 1076	10
6	9	WILLIE NELSON LIVE—RCA APL1 1487	8
7	7	FASTER HORSES TOM T. HALL—Mercury SRM 1 1076	10
8	6	GILLEY'S GREATEST HITS, VOL. 1 MICKEY GILLEY—Playboy PB 409	11
9	10	HAROLD, LEW, PHIL & DON STATLER BROTHERS—Mercury SRM 1 1077	10
10	14	SUNDAY MORNING WITH CHARLEY PRIDE—RCA APL1 1359	7
11	11	COME ON OVER OLIVIA NEWTON-JOHN—MCA 2186	14
12	8	'TIL I CAN MAKE IT ON MY OWN TAMMY WYNETTE— Epic KE 34075	13
13	15	THE OUTLAWS WAYLON, WILLIE, JESSI & TOMPALL—RCA APL1 1321	20
14	13	WILDERNESS C. W. McCALL—Polydor 1 6069	7
15	23	ONE PIECE AT A TIME JOHNNY CASH—Columbia KC 34193	3
16	12	IT'S ALL IN THE MOVIES MERLE HAGGARD—Capitol ST 11483	16
17	17	ELITE HOTEL EMMYLOU HARRIS—Reprise MS 2239	21
18	30	20-20 VISION RONNIE MILSAP—RCA APL1 1666	4
19	19	FOREVER LOVERS MAC DAVIS—Columbia PC 34105	9
20	33	NOW AND THEN CONWAY TWITTY—MCA 2206	3
21	18	TWITTY CONWAY TWITTY—MCA 2176	22
22	21	FEARLESS HOYT AXTON—A&M SP 4571	8
23	32	SOMEBODY LOVES YOU CRYSTAL GAYLE—United Artists LA543 G	29
24	16	CHESTER & LESTER CHET ATKINS & LES PAUL—RCA APL1 1167	14
25	39	SADDLE TRAMP CHARLIE DANIELS BAND—Epic PE 34150	4
26	37	FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENN. ELVIS PRESLEY—RCA APL 1 1506	3
27	24	JUST FOR THE RECORD RAY STEVENS—Warner Bros. BS 2914	7
28	22	THE EARL SCRUGGS REVUE, VOL. II—Columbia PC 34090	8
29	20	LARRY GATLIN WITH FAMILY & FRIENDS—Monument KZ 34042	12
30	26	MACKINTOSH & T. J. SOUNDTRACK—RCA APL1 1520	10
31	38	MEL STREET'S GREATEST HITS—GRT 8010	4
32	25	BILLY SWAN—Monument PZ 34183	5
33	27	THE WHITE KNIGHT CLEDUS MAGGARD & THE CITIZENS BAND— SRM 1 1072	15
34	41	THIS IS BARBARA MANDRELL—ABC Dot DOSD 2045	3
35	35	TEXAS DANNY DAVIS & THE NASHVILLE BRASS—RCA APL1 1578	6
36	28	HANK WILLIAMS, YOU WROTE MY LIFE MOE BANDY— Columbia KC 34091	12
37	31	MOTELS AND MEMORIES T. G. SHEPPARD—Melodyland ME 6 40351	10
38	40	AS LONG AS THERE'S A SUNDAY SAMMI SMITH—Elektra 7E 1058	6
39	—	TOO STUFFED TO JUMP AMAZING RHYTHM ACES— ABC ABCD 940	1
40	29	SILVER LININGS CHARLIE RICH—Epic KE 33545	9
41	—	A LITTLE BIT MORE DR. HOOK—Capitol ST 11562	1
42	36	SOMETIMES BILL ANDERSON & MARY LOU TURNER—MCA 2182	18
43	53	JONI LEE—MCA 2194	2
44	43	WILLIE NELSON & FRIENDS—Plantation PLP 24	5
45	—	ROCKY MOUNTAIN MUSIC EDDIE RABBIT—Elektra 7E 1065	1
46	—	ANGELS, ROSES AND RAIN DICKEY LEE—RCA APL1 1725	1
47	46	200 YEARS OF COUNTRY SONNY JAMES—Columbia KC 33918	20
48	48	HEAD FIRST ROY HEAD—ABC Dot DOSD 2051	5
49	—	BECAUSE YOU BELIEVED IN ME GENE WATSON—Capitol ST 11529	1
50	34	ON THE MOVE DONNA FARGO—Warner Bros. BS 2926	11
51	45	THE GREAT TOMPALL TOMPALL GLASER—MGM M3G 5014	16
52	42	LONGHAIRD REDNECK DAVID ALLAN COE—Columbia KC 33916	12
53	47	ROCK 'N' COUNTRY FREDDY FENDER—ABC Dot DOSD 2050	17
54	50	THE SHEIK OF CHICAGO JOE STAMPLEY—Epic KE 34036	11
55	—	INSTANT RICE, THE BEST OF BOBBY G—GRT 8011	1
56	52	WHEN THE TINGLE BECOMES A CHILL LORETTA LYNN—MCA 2179	18
57	55	EASY AS PIE BILLY CRASH CRADDOCK—ABC Dot DOSD 2040	17
58	57	REDHEADED STRANGER WILLIE NELSON—Columbia KC 33482	52
59	—	SNUFF GARRETT'S TEXAS OPERA COMPANY—Ranwood 8156	1
60	44	PEOPLE PUT TO MUSIC FREDDIE HART—Capitol ST 11504	11
61	56	LOVIN' AND LEARNIN' TANYA TUCKER—MCA 2167	21
62	60	NARVEL THE MARVEL NARVEL FELTS—ABC Dot DOSD 2033	16
63	51	ALONE AGAIN BILLY WALKER—RCA APL1 1489	8
64	49	FLOYD CRAMER COUNTRY—RCA APL1 1541	9
65	62	PRISONER IN DISGUISE LINDA RONSTADT—Asylum 7E 1045	46
66	54	I'D JUST BE FOOL ENOUGH FARON YOUNG—Mercury SRM 1 1075	9
67	—	REMEMBERING THE GREATEST HITS OF BOB WILLS— Columbia KC 34108	1
68	58	BLACK BEAR ROAD C. W. McCALL—MGM M3G 5008	34
69	67	LOVE PUT A SONG IN MY HEART JOHNNY RODRIGUEZ— Mercury SRM 1 1057	23
70	—	THE HAPPINESS OF HAVING YOU CHARLEY PRIDE—RCA APL1 1241	28
71	74	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER— ABC Dot DOSD 2020	62
72	71	BEST OF THE STATLER BROTHERS—Mercury SRM 1 1037	47
73	66	TEXAS COUNTRY VARIOUS ARTISTS—United Artists LA574 H2	15
74	70	OVERNIGHT SENSATION MICKEY GILLEY—Playboy PB 408	28
75	63	JESSI JESSI COLTER—Capitol ST 11477	20



## “That’s What Friends Are For”

by DOA 17623

# BARBARA MANDRELL

A very special single from a very special artist.



abc Dot Records

On ABC-Dot Records and GRT tapes

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From her debut ABC-Dot album: THIS IS BARBARA MANDRELL

DOSD 2045



# THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

JUNE 19	JUNE 12		WKS. ON CHART
1	2	<b>I'LL GET OVER YOU</b> CRYSTAL GAYLE United Artists XW781 Y	12
2	3	<b>EL PASO CITY</b> MARTY ROBBINS/Columbia 3 10305	11
3	1	<b>ONE PIECE AT A TIME</b> JOHNNY CASH/Columbia 3 10321	11
4	11	<b>ALL THESE THINGS</b> JOE STAMPLEY/ABC Dot DOA 17624	9
5	10	<b>STRANGER</b> JOHNNY DUNCAN/Columbia 3 10302	14
6	6	<b>WALK SOFTLY</b> BILLY CRASH CRADDOCK/ABC Dot DOA 17619	12
7	9	<b>THE DOOR IS ALWAYS OPEN</b> DAVE & SUGAR/RCA PB 10625	10
8	8	<b>LONELY TEARDROPS</b> NARVEL FELTS/ABC Dot DOA 17620	12
9	7	<b>YOU'VE GOT ME TO HOLD ON TO</b> TANYA TUCKER/ MCA 40540	10
10	12	<b>SHE'LL THROW STONES AT YOU</b> FREDDIE HART/Capitol 4251	11
11	14	<b>SUSPICIOUS MINDS</b> WAYLON JENNINGS & JESSI COLTER/ RCA PB 10653	8
12	20	<b>HERE COMES THE FREEDOM TRAIN</b> MERLE HAGGARD/ Capitol 4267	5
13	15	<b>YOUR PICTURE IN THE PAPER</b> STATLER BROTHERS/ Mercury 73785	10
14	4	<b>AFTER ALL THE GOOD IS GONE</b> CONWAY TWITTY/ MCA 40534	12
15	17	<b>I'D HAVE TO BE CRAZY</b> WILLIE NELSON/Columbia 3 10327	9
16	18	<b>CAN YOU HEAR THOSE PIONEERS</b> REX ALLEN, JR./ Warner Bros. WBS 8204	8
17	19	<b>HOMEMADE LOVE</b> TOM BRESH/Farr 004	8
18	23	<b>IS FOREVER LONGER THAN ALWAYS</b> PORTER WAGONER & DOLLY PARTON/RCA PB 10652	6
19	28	<b>VAYA CON DIOS</b> FREDDY FENDER/ABC Dot 17627	5
20	24	<b>WHEN SOMETHING'S WRONG WITH MY BABY</b> SONNY JAMES/Columbia 3 10335	6
21	21	<b>YOU ARE SO BEAUTIFUL</b> RAY STEVENS/Warner Bros. WBS 8198	8
22	25	<b>THAT'S WHAT FRIENDS ARE FOR</b> BARBARA MANDRELL/ ABC Dot DOA 17623	7
23	26	<b>I REALLY HAD A BALL LAST NIGHT</b> CARMOL TAYLOR/ Elektra 45312	7
24	5	<b>HURT/FOR THE HEART</b> ELVIS PRESLEY/RCA PB 10601	12
25	30	<b>NEGATORY ROMANCE</b> TOM T. HALL/Mercury 73795	5
26	27	<b>ON THE REBOUND</b> DEL REEVES & BILLIE JO SPEARS/ United Artists XW797 Y	8
27	32	<b>LOVIN' SOMEBODY ON A RAINY NIGHT</b> LaCOSTA/Capitol 4264	5
28	40	<b>A BUTTERFLY FOR BUCKY</b> BOBBY GOLDSBORO/ United Artists XW793 Y	6
29	13	<b>DON'T PULL YOUR LOVE/THEN YOU CAN TELL ME</b> GOODBYE GLEN CAMPBELL/Capitol 4245	12
30	39	<b>IN SOME ROOM ABOVE THE STREET</b> GARY STEWART/ RCA PB 10680	5
31	37	<b>HEART DON'T FAIL ME NOW</b> RANDY CORNOR/ABC Dot DOA 17625	6
32	36	<b>ANGEL ON MY SHOULDER</b> JONI LEE/MCA 40553	6
33	41	<b>LOVE REVIVAL</b> MEL TILLIS/MCA 40559	4
34	42	<b>SAVE YOUR KISSES FOR ME</b> MARGO SMITH/Warner Bros. WBS 8213	4
35	47	<b>SOLITARY MAN</b> T. G. SHEPPARD/Hitsville 6032	4
36	29	<b>T FOR TEXAS</b> TOMPALL GLASER & HIS OUTLAW BAND/ Polydor PD 19314	9
37	22	<b>AMERICA THE BEAUTIFUL</b> CHARLIE RICH/Epic 8 50222	9
38	16	<b>WHAT GOES ON WHEN THE SUN GOES DOWN</b> RONNIE MILSAP/RCA PB 10593	14
39	45	<b>YOU ALWAYS LOOK YOUR BEST (HERE IN MY ARMS)</b> GEORGE JONES/Epic 8 50227	6
40	52	<b>ROCKY MOUNTAIN MUSIC</b> EDDIE RABBITT/Elektra 45315	3
41	56	<b>GOLDEN RING</b> GEORGE JONES & TAMMY WYNETTE/ Epic 8 50235	3
42	44	<b>GONE AT LAST</b> JOHNNY PAYCHECK & CHARNISSA/ Epic 8 50215	8
43	53	<b>GOLDEN OLDIE</b> ANNE MURRAY/Capitol 4265	5
44	46	<b>PLEASE TELL HIM THAT I SAID HELLO</b> SUE RICHARDS/ ABC Dot DOA 17622	8
45	48	<b>FLASH OF FIRE</b> HOYT AXTON/A&M 1811	6



46	54	<b>THIS MAN AND WOMAN THING</b> JOHNNY RUSSELL/ RCA PB 10667	5
47	57	<b>I LOVE THE WAY THAT YOU LOVE ME</b> RAY GRIFF/ Capitol 4266	4
48	64	<b>SAY IT AGAIN</b> DON WILLIAMS/ABC Dot DOA 17631	2
49	35	<b>THAT'S WHAT MADE ME LOVE YOU</b> BILL ANDERSON & MARY LOU TURNER/MCA 40533	13
50	43	<b>THE WINNER</b> BOBBY BARE/RCA PB 10556	15
51	59	<b>DOING MY TIME</b> DON GIBSON/Hickory 372	4
52	65	<b>THINK SUMMER</b> ROY CLARK/ABC Dot DOA 17626	3
53	62	<b>WAS IT WORTH IT</b> JOE STAMPLEY/Epic 8 50224	5
54	58	<b>HAVE A DREAM ON ME</b> MEL McDANIELS/Capitol 4249	7
55	63	<b>SO SAD (TO WATCH GOOD LOVE GO BAD)</b> CONNIE SMITH/ Columbia 3 10345	3
56	68	<b>ONE OF THESE DAYS</b> EMMYLOU HARRIS/Reprise RPS 1353	3
57	73	<b>HEY SHIRLEY (THIS IS SQUIRRELY)</b> SHIRLEY & SQUIRRELY/ GRT 054	3
58	67	<b>MAKIN' LOVE DON'T ALWAYS MAKE LOVE GROW</b> DICKEY LEE/RCA PB 10684	4
59	61	<b>INDIAN NATION</b> BILLY THUNDERKLOUD/Polydor PD 14321	5
60	33	<b>WHAT I'VE GOT IN MIND</b> BILLIE JO SPEARS/ United Artists XW764 Y	17
61	72	<b>RODEO COWBOY/DIXIELAND YOU WILL NEVER DIE</b> LYNN ANDERSON/Columbia 3 10337	2
62	31	<b>I.O.U.</b> JIMMY DEAN/Casino GRT 052	6
63	69	<b>WOMAN</b> DAVID WILLS/Epic 8 50228	6
64	75	<b>I MET A FRIEND OF YOURS TODAY</b> MEL STREET/GRT 057	2
65	71	<b>BRIDGE FOR CRAWLING BACK</b> ROY HEAD/ABC Dot DOA 17629	3
66	76	<b>REDNECK</b> VERNON OXFORD/RCA PB 10693	2
67	81	<b>IT'S DIFFERENT WITH YOU</b> MARY LOU TURNER/MCA 40566	3

**CHARTMAKER OF THE WEEK**

68	—	<b>COWBOY</b> EDDY ARNOLD RCA PB 10701	1
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69	84	<b>GOODNIGHT MY LOVE</b> RANDY BARLOW/Gazelle IRDA 217	3
70	—	<b>THE LETTER</b> CONWAY & LORETTA/MCA 40572	1
71	85	<b>HERE COMES THAT GIRL AGAIN</b> TOMMY OVERSTREET/ ABC Dot DOA 17630	2
72	86	<b>I DON'T WANT IT</b> CHUCK PRICE/Playboy 6072	2
73	89	<b>#1 WITH A HEARTACHE</b> BILLY LARKIN/Casino 185 043	2
74	90	<b>MacARTHUR'S HAND</b> CAL SMITH/MCA 40563	2
75	80	<b>I'LL GET BETTER</b> SAMMI SMITH/Elektra 45320	4
76	74	<b>IT MAKES ME GIGGLE</b> JOHN DENVER/RCA PB 10687	4
77	77	<b>TRA-LA-LA-LA</b> SUZY PRICE MITCHELL/GRT 050	5
78	83	<b>BECAUSE YOU BELIEVED IN ME</b> GENE WATSON/Capitol 4279	3
79	79	<b>SLEEPING WITH A MEMORY</b> KATHY BARNES/Republic IRDA 223	5
80	—	<b>THE WAY HE'S TREATED YOU</b> NAT STUCKEY/MCA 40568	1
81	82	<b>THE SWEETEST THING (I'VE EVER KNOWN)</b> DOTTSY/ RCA PB 10666	4
82	87	<b>A COUPLE MORE YEARS</b> DR. HOOK/Capitol 4280	2
83	91	<b>WARM AND TENDER</b> LARRY GATLIN/Monument ZS8 8696	2
84	—	<b>MISTY BLUE</b> BILLIE JO SPEARS/United Artists XW813 Y	1
85	—	<b>TEDDY BEAR</b> RED SOVINE/Starday SD 142	1
86	78	<b>GETTING OVER YOU AGAIN</b> DALE McBRIDE/Con Brio 109	4
87	55	<b>IT'S ENOUGH</b> RONNIE PROPHET/RCA PB 50205	8
88	88	<b>WHO'S BEEN HERE SINCE I'VE BEEN GONE</b> HANK SNOW/ RCA PB 10681	4
89	93	<b>WAITING FOR THE TABLES TO TURN</b> WAYNE KEMP/ United Artists XW805 Y	2
90	38	<b>THE BIGGEST AIRPORT IN THE WORLD</b> MOE BANDY/ Columbia 3 10313	10
91	—	<b>CRYING</b> RONNIE MILSAP/Warner Bros. WBS 8218	1
92	—	<b>LIVIN' ON LOVE STREET</b> SHYLO/Columbia 3 10343	1
93	—	<b>FROG KISSING</b> CHET ATKINS/RCA PB 10614	1
94	98	<b>THAT'LL BE THE DAY</b> PURE PRAIRIE LEAGUE/RCA PB 10679	2
95	95	<b>HE'S STILL ALL OVER YOU</b> JOEL SONNIER/Mercury 73796	3
96	—	<b>TRUCK DRIVIN' MAN</b> RED STEAGALL/ABC Dot DOA 17634	1
97	—	<b>THE FOOL I'VE BEEN TODAY</b> JERRY WALLACE/Polydor PD 14322	1
98	34	<b>MY EYES CAN ONLY SEE AS FAR AS YOU</b> CHARLEY PRIDE/ RCA PB 10592	15
99	—	<b>C. B. WIDOW</b> LINDA CASSADY/Cin-Kay 107	1
100	—	<b>FAMILY REUNION</b> OAK RIDGE BOYS/Columbia 3 10349	1

# SOMETHING EVEN BIGGER THAN BIG IS HERE!

**“Wichita Jail”<sup>8-50243</sup>**  
**the smash single from**  
**“Saddle Tramp,”**  
**The Charlie Daniels Band**  
**monster album.**

“Saddle Tramp” blasted out of the South and spread all over the country to every major market. It’s bulleting up the charts, fueled by country, progressive country and FM airplay. It’s getting more and more play on Top-40 stations and is fast approaching Gold as Charlie Daniels has been making them faint in the aisles at sold-out concert after sold-out concert on his national tour.

“Saddle Tramp” is a phenomenon that just keeps growing bigger. And now the first single, forced out by tremendous airplay, is here.



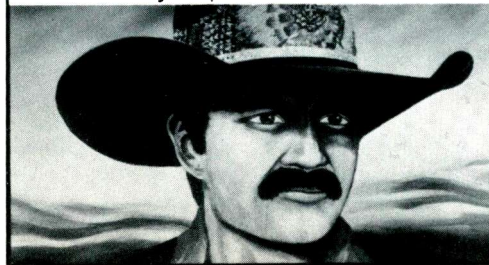
*Record World* 6/12/76.

“Single Pick: ‘Wichita Jail’...has already garnered tremendous FM response and has already begun to break on through to the AM side. Boasting a thoroughly infectious beat, this one can’t miss.”

PE 34150

**The**  
**Charlie Daniels Band**  
**Saddle Tramp**

including:  
Dixie On My Mind/Sweet Louisiana  
Wichita Jail/Cumberland Mountain Number Nine  
It's My Life/Sweetwater Texas



*Cash Box* 6/12/76.

“Pick of the Week:  
‘Wichita Jail’...moves right along...great instrumentation—piano and guitar solos are terrific. The tune really swings.”

Believe what everyone in the business and your ears are telling you about The Charlie Daniels Band.

“Wichita Jail”—*the* smash single from Charlie Daniels blistering blockbuster, “Saddle Tramp.”

**On Epic Records**  
**on Tapes.**

THE NEW CARPENTERS ALBUM IS HERE.

NOW.



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*Produced by Richard Carpenter Associate producer: Karen Carpenter*