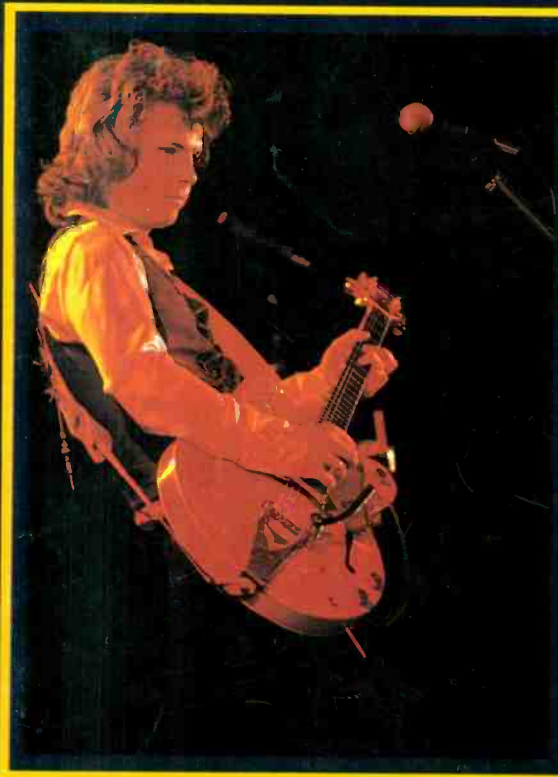


# RECORD WORLD

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90046



## Who In The World: America

### HITS OF THE WEEK

#### SINGLES

**WINGS, "LET 'EM IN"** (prod. by Paul McCartney) (ATV, BMI). One of the group's more dazzling stage numbers on its recent tour, this "At the Speed of Sound" track makes an impressive follow-up to "Silly Love Songs." With a loping beat and a brisk military drum sound, this should be another chapter in McCartney's success story. Capitol P 4293.

**EARTH, WIND & FIRE, "GETAWAY"** (prod. by Maurice White & Charles Stepney) (Kalimba, ASCAP). The group prefaces the release of its new lp with what is quite simply its strongest single since "Shining Star." A tapestry of electronics and syncopated vocals provides an inertia that should send the song skyrocketing to the top. Columbia 3 10373.

**KC & THE SUNSHINE BAND, "(SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY"** (prod. by Casey-Finch) (Sheryl, BMI). The first new recording by this group in some time will undoubtedly pick up where they left off several months ago. A hypnotic invitation to get on the dance floor and shake, shake, shake, shake your booty is one that you just can't pass up! TK 1019.

**HEART, "MAGIC MAN"** (prod. by Mike Flicker) (Andorra, ASCAP). "Crazy On You" brought this Seattle group to national prominence and established a base for which this follow-up should take-off. The beguiling vocal sound of their recent hit is duplicated here and accompanied by sumptuous guitar work that should steer it to the top. Mushroom M 7011.

**ELTON JOHN & KIKI DEE, "DON'T GO BREAKING MY HEART"** (prod. by Gus Dudgeon) (Big Pig/Leeds, ASCAP). Elton's lethal pop instincts have been reinforced here on a duet of rare simplicity and charm with James Newton-Howard's strings practically dancing out of the grooves. The flip is a very beautiful "Snow Queen." Rocket 40585 (MCA).

**WAR, "SUMMER"** (prod. by Jerry Goldstein) (Far Out, ASCAP). This record was released appropriately enough on June 21, and though the group sings of the joys of summer, it's a song that would sound good at any time of year. A lazy beat sets the pulse with War sounding like a soulful Beach Boys. A record too good to summer-ize! UA XW834 Y.

**LED ZEPPELIN, "CANDY STORE ROCK"** (prod. by Jimmy Page) (Flames Of Albion, ASCAP). One of the keys to the group's success is its ability to grow. Here they deviate from the rigid demands of top 40, but the sound is coordinated to stand up to repeated listenings. With an appeal that spans age groups, they can't miss! Swan Song 70110 (Atlantic).

**LADY FLASH, "STREET SINGIN'"** (prod. by Barry Manilow & Ron Dante) (Kamakazi/Angel Dust, BMI). At once evoking the golden age of the '60s girls groups, this outfit makes an impressive bow. Barry Manilow's back-up trio should soon be riding high on the charts in its own right with this finger snappin', hand clappin' song. RSO 852 (Polydor).

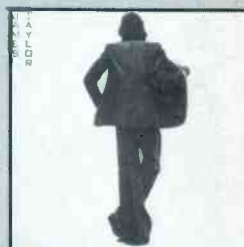
#### ALBUMS

**JEFFERSON STARSHIP, "SPITFIRE."** The release of "Red Octopus" a year ago signaled a wave of commercial success for many "progressive" groups, and this seems certain to expand the Starship's popularity. If anything, this set is even stronger than their last, with "Dance With The Dragon" and "St. Charles" standing out. Grunt BFL1-1557 (RCA) (6.98).

**JAMES TAYLOR, "IN THE POCKET."** Taylor has assembled another stellar supporting cast for an especially poetic set. Musically, Taylor's dabbling in reggae and Motown influences, and Waronker-Titelman production fits his ideas perfectly. "Shower the People" and "Don't Be Sad 'Cause Your Sun Is Down" (with Stevie Wonder) shine. Warner Brothers BS 2912 (6.98).

**GRATEFUL DEAD, "STEAL YOUR FACE."** The Dead's live efforts are proven commercial favorites, and this Winterland compilation should continue the tradition. Included are well-known songs from several past lps, along with a number of previously unrecorded live mainstays. "Sugaree" and "Casey Jones" are certain to please. Grateful Dead GD-LA 620-J2 GD 104 (UA) (9.98).

**CHEECH & CHONG, "SLEEPING BEAUTY."** The characters are all familiar by now—Ralph and Herbie, Red and Roy, Pedro—but the routines are ever new, satirizing the latter day teenager's social hang-ups. Their unique version of "Sleeping Beauty" takes up most of the second side, and fairy tales will never be the same again. Ode OD-40 (A&M) (6.98).



CROSBY NASH

OUT OF THE DARKNESS

B/W BROKEN BIRD

ABC - 12199

SINGLE RELEASE FROM THE FORTHCOMING CROSBY/NASH ALBUM  
"WHISTLING DOWN THE WIRE"



ABCD 956

Produced by Crosby/Nash

abc Records

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# RECORD WORLD

## WEA's Summer Gold Rush 1st Multi-Label Promotion

By ELIOT SEKULER

■ LOS ANGELES — WEA has claimed substantial success for its first national multi-label promotion, dubbed "Summer Gold Rush." The program, encompassing 74 albums by 43 artists on the Warner/Reprise, Elektra/Asylum and Atlantic labels (as well as custom label affiliates, included new releases and catalogues with the emphasis on the latter. A five percent discount was offered on catalogue merchandise, with each account allowed a single order that

had to be placed between May 24 and June 25. The program was supported by an extensive merchandising and advertising campaign devised by WEA's marketing staff with the assistance of creative services personnel from all three manufacturers. The campaign will run through July 11.

In a *Record World* interview, five WEA executives—VP and director of marketing Vic Faraci, executive VP and director of sales Henry Droz, national director of merchandising Bob Moerling, national director of advertising and public relations Skid Weiss and national manager of marketing (Continued on page 49)

## EMI Set To Acquire Screen Gems-Col Music

■ NEW YORK — EMI, Limited has agreed in principle to acquire the music publishing division of Columbia Pictures Industries, Inc., including the operating assets of Screen Gems-Columbia Music, Inc. and Colgems Music Corp., for \$23.5 million, payable in cash. The joint announcement was made this week by Sir John Read, chairman of the board and chief executive officer of EMI, Ltd., and Alan J. Hirschfeld, president and chief executive officer of Colum- (Continued on page 55)

## House Revising Copyright Tribunal

By MICHAEL SHAIN

■ WASHINGTON, D.C. — The House Copyright Subcommittee was expected late last week to revise the make-up of the Copyright Tribunal, the unit created by the copyright revision bill to oversee such Congressionally set royalties as the mechanical and juke box fees. The members of the subcommittee are known to have

## Beatles LPs Explode Behind Capitol Push; Wings Takes Singles Lead a Third Time

By LENNY BEER

■ This week's Singles Chart is highlighted by an unprecedented achievement as "Silly Love Songs" by Wings (Capitol) has jumped into the #1 position for the third time. On May 29

### Chart Analysis

the record garnered the top slot for the first time and held that position for the week of June 5. On the 12th, Wings was replaced by Diana Ross (Motown) but as sales on "Love Hangover" peaked the sales on Wings continued, and on June 19 Wings regained the #1 position. Again the pattern repeated as Silver (Continued on page 6)

By DAVID MCGEE

■ NEW YORK — After a somewhat sluggish start two weeks ago—its Chartmaker of the Week status at that time notwithstanding — The Beatles' "Rock 'N' Roll Music" repackaged broke wide open at retail outlets across the country this week, in advance of an intensive media campaign that Don Zimmermann, executive vice president for Capitol Records, predicts will accelerate the "tremendous success" the company has enjoyed with the product thus far.



Paul McCartney

grave doubts about the constitutionality of the Copyright Tribunal because appointments would be made from within the legislature. A similar situation has arisen with the Federal Elections Commission — the post-Watergate watchdog on political spending—which the Supreme Court recently said was unconstitutional because some commissioners were appointed by Congress, violating the separation of powers between Congress and the Executive.

According to the bill draft—which in effect is the version of copyright revision passed by the Senate earlier this year—the Tribunal will be created as an adjunct of the U.S. Copyright Office, itself an arm of Congress under the Library of Congress. The Register of Copyrights is directed by the draft-version of the bill to ask the American Arbitration Association to provide three of its members to serve on the Tribunal. The Register is to appoint the chairperson.

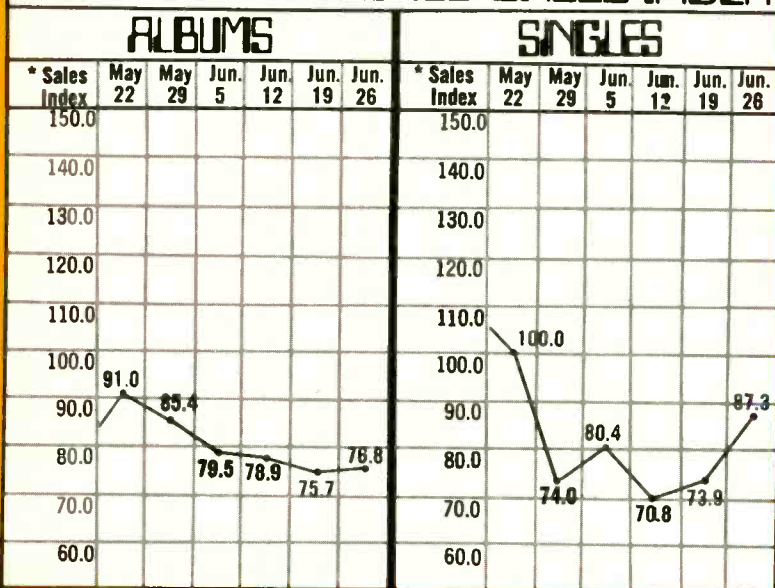
According to the subcommittee staff, most members feel that such a system of appointments is in clear violation of the separation of powers section of the Constitution in light of the recent Supreme Court ruling. Instead, the subcommittee plans to substitute its own membership section to the bill providing for appointments made by the President with (Continued on page 55)

"Rock 'N' Roll Music" easily outdistanced its competition for Salesmaker of the Week on this week's Retail Report, and moved up to a bulleted 25 on The Album Chart. At the same time, a single from the album, "Got To Get You Into My Life" (originally on the 1966 "Revolver" album), moved from a bulleted 47 to a bulleted 37 on the (Continued on page 49)

## Hartz To Purchase Pickwick Stock

■ WOODBURY, N.Y.—Cy Leslie, chairman of the board of Pickwick International, Inc., and Leonard N. Stern, president and chief executive officer of The Hartz Mountain Corporation (American Stock Exchange), jointly announced last week that Hartz has agreed to purchase the approximately 287,000 share block of Pickwick stock held by Daniel Gittelman, vice chairman of the Pickwick Board, and members of his (Continued on page 49)

## 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.

## RCA Custom Label:

# Tattoo Reflects BNB's Diversification

By ELIOT SEKULER

■ LOS ANGELES — Roughly twenty-five years after founding what has become the largest personal management company in the entertainment business, BNB Associates—two of whose principals first partnered in 1950—has abandoned its "low profile" approach with a full-faced leap into multi-media production. Almost simultaneously, the firm has launched the Tattoo Records label—to be manufactured and distributed by RCA—has seen its first motion picture project—"The Omen"—released by 20th Century and is in the midst of producing two network television series.

The firm's principals—Sherwin Bash, Mace Newfeld and Alan Bernard—have loosely divided the three media among them with Bernard seeing to TV interests, Newfeld attending to film production and Bash serving as president of the new Tattoo label. All three will continue their involvement in personal management. In entering the production area, BNB can draw on the talents of an enviable artists roster that presently includes such disparate personalities as The Captain and Tennille, John Davidson, the Miracles, Phyllis Diller, Bill Withers, Don Knotts, Henry Gross,

## Stax Petitions For Chapter XI

■ MEMPHIS — Stax Records of Memphis has announced that it has made an informed, legal and business decision by necessarily filing with the Federal Bankruptcy Court a Chapter XI petition in the continued interest of its conducting business.

The principals indicate that this position was taken in the best  
(Continued on page 42)



Mace Newfeld, Becky Hobbs, Sherwin Bash.

Phil Cody, Lou Rawls, Kansas, Brenda and Brian Russell, The Hagers, Becky Hobbs, Gino Vanelli, writer Buck Henry, director Michael Campus and producer Brooks Arthur. The list could continue at length.

Tattoo Records will be an RCA custom label and the first release, shipping next week, will consist of an album by Becky Hobbs and the soundtrack from "The Omen." According to Sherwin Bash, Tattoo is currently negotiating for the services of a vice president and general manager who will assemble the company's own promotion staff and handle liaison between the label and RCA.

In a *Record World* interview,

Bash discussed the reasons for the formation of Tattoo and the overall direction that the label will take. "We felt that the time has come for us to change our parameters and move into some other areas. As a management company, we've always kept a low profile, diverting all publicity and promotion to our clients. Whether or not that was the correct approach, it did help us to build a solid reputation in the business over the last twenty-five years. The projects we're now entering into will not interfere with the work we do for our management clients; we just feel that it's time we moved into some of the areas that we've always turned over to other people if only because we think we can do a better job."

Tattoo Records, according to Bash, will be a "career-oriented" label with an emphasis on developing promising new talent. "The arrangement that we have with RCA is such that they are looking to us to develop artists and to build lasting careers," said Bash. To that end, RCA has given BNB tremendous flexibility, according to Bash, in the signing and promotion of artists. BNB has gen-  
(Continued on page 55)

## England Details ABC Returns Policy

By MARC KIRKEBY

■ NEW YORK — ABC Records' new returns policy should both improve the company's accounts receivable and lengthen the shelf life of ABC product, Don England, ABC VP for sales and distribution, told *Record World* last week.

According to the terms of the program (called RAPP—Returns Award Performance Program), which will grant discounts of from one to three percent to retailers and rack jobbers who keep their returns within prescribed levels during any six month

period, accounts must be up-to-date in their payments to qualify for any discount, and England feels that the incentive provided by savings of up to 10¢ per album will help accounts keep those payments current.

The returns concept was developed by England in conjunction with ABC Records president Jerry Rubinstein. "We both felt that returns have been an ongoing problem, not the kind of problem you can walk away from," England said, "and just because they get better one month or even in a given quarter, it doesn't mean that returns overall aren't a very tough industry problem. I don't consider this to be the 'alpha and omega' or the ultimate in any kind of returns program, but the comments we've had from accounts have been very favorable, both rack and retail; I'd say if we've received 10 phone calls, nine have been favorable."

Under the discount incentive program, accounts will be allowed to make only one return—and that includes all types of returns—per month, which will be ABC's first enforced limit of that sort.

"There was no limit before," England said. "We tried to hold the returns down—we made an  
(Continued on page 48)

## Powerhouse Picks

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

**Beatles** (Capitol). "Got To Get You Into My Life."

Already top 10 in Chicago, the adds and the incredible chart moves indicate top 5 strength, and more important, longevity.

**Lou Rawls** (Phila. Intl.) "You'll Never Find Another Love Like Mine."

#1 record in Detroit this week, this huge crossover, which is #2 r&b in the country, has shown tremendous pop potential in Philly, Baltimore, Boston and Memphis. Don't miss this one.



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VOL. 32, No. 1515



June 28, 1976

Bhaskar Menon, President and Chief Executive Officer

Dear Paul, Linda, Denny, Jimmy, Joe and Brian:

On behalf of all the Capitol people -- thank you for a sensational "Wings Over America" tour, a sensational Platinum album "Wings at the Speed of Sound" and the sensational Gold single "Silly Love Songs".

We anxiously await your return.

Warmest good wishes,

*Bhaskar*

BM:cb



Capitol

# McCartney, Beatles Dominate Chart Activity

## Catalogue LPs Moving

By LENNY BEER

■ Paul McCartney and The Beatles (Capitol) remain the headline story even more so this week on the album side. For the third consecutive week, "Wings At the Speed of Sound" tops The Album Chart, and this week sales on the album far exceeded those for Peter Frampton (A&M) in the second spot and Fleetwood Mac (Reprise) in the #3 position.

However, the story goes a lot further than the newest Wings album. "Venus and Mars," the last release by Wings, which was also a #1 record on The Album Chart, has returned and is bulleting at 133 from 158. Also, to close the Wings part of the discussion, "The Band On the Run" album has also returned to the chart and is perched at 156, up from 172, and also appears ready to make a move towards the upper parts of the chart. On The Beatles side of the coin, the new "Rock 'n Roll Music" album package is bulleting at 28 from 75 in its second week of sales.

Other Beatles albums are also making moves. The two packages of oldies that were previously released are picking up in sales, with "1962-1966" at 170 from 185 and "1967-1970" debuting this week at 180. Also, the "White" album is charted at 167, which raises the question of how many more albums by The Beatles separately or together will be charted soon due to the tour excitement and marketing push.

Other hot new product is starting to appear on the chart that may soon make a dent in the sales strength of the chart veterans who have been dominating the upper chart reaches for as much as the last six months: The new Neil Diamond and Chicago (Col); David Bowie (RCA) continues his charge now scoring at 18 bullet; the Ohio Players (Mercury) grabbed the last spot

## Gross Garners Gold

■ NEW YORK — "Shannon" by Henry Gross has been certified as a million selling single by the RIAA. It marks both the first gold record for Gross and the first for Lifesong Records.

## Arista Signs Kinks

■ NEW YORK — Clive Davis, president of Arista Records, has announced the signing of the Kinks to a worldwide recording contract with Arista. Davis flew into London from New York this week to make the announcement.

in the top 20 this week; Carly Simon (Elektra) is flying at 65 bullet; Aretha Franklin (Atlantic) is scoring nationwide reaction to the "Sparkle" soundtrack at 46 bullet; Gordon Lightfoot (Reprise) has moved to 45 bullet; Marshall Tucker (Capricorn) to 71 bullet, and Jeff Beck (Epic) to 48 bullet.

Three other notable albums also debuted in the top 100 this week. The Electric Light Orchestra (UA) with a greatest hits package jumped on at 85, James Taylor (WB) took off at 87 bullet and close behind was the Carpenters' new album on A&M at 98 bullet.

What this all means is that the marketplace is being almost flooded with major artist product at a time when these artists are usually being held back for the major fall and winter sales. Can we expect then that the overall sales volume in the album marketplace will surge back to previous levels or will some of this product be stymied in early stages of life in the marketplace? Will the consumer be able to handle significant purchases of albums that would normally be natural buys because of a shortage of money, or will middle level product be absolutely stymied due to the superstar packages? The answer to these and other pertinent questions will become evident as the summer season moves into full swing.

## Wings/Beatles Surge Prods Singles Sales Index

(Continued from page 3)

Convention (Midland Intl.) bumped the Wings record on June back to #2, then this week Wings blasted back to the top for the third time, beating back its competition by the largest sales margin of any of the four weeks that it has been #1.

Now, to take this achievement even a step further, "Let Em In," the new single by Wings has now been released and it debuts at #66 with immediate airplay in most markets and "Got To Get You Into My Life" by the Beatles (Capitol), on which McCartney sings lead, is bulleting at 37 as the Paul McCartney / Wings / Beatles explosion is beginning to take hold in America as it did in the U.K. (See separate story.)

All of this Beatles surge plus new singles by Chicago (Columbia), Neil Diamond (Columbia), Carpenters (A&M), Elton John/Kiki Dee (Rocket) and the Bee Gees (RSO) have also had an effect on *The Record World Sales Index*, which has jumped up 14 points and is approaching the March base level for the first time since late May. The new Chicago has climbed from last week's Chartmaker at 68 to 51 bullet this week, Diamond is moving well at 43 bullet, and Carpenters, with Los Angeles leading the way, is beginning to show some hit signs and holds down the 48 position. The Elton and Kiki came on as this week's Chartmaker thanks to

immediate radio adds everywhere and closely following with similar airplay is the Bee Gees (RSO) at 69 bullet for the label's first release under Al Coury's presidency.

The r&b crossovers that we talked about last week are continuing to show strong hit signs at each level of the chart. The Manhattans (Columbia) at 4 bullet is very strong where it is receiving both r&b and pop airplay although it still lacks top 40 strength in many markets. In the teens, Brothers Johnson (A&M) and Parliament (Casablanca) had another strong week filling in top 40 airplay holes and continuing to rack up strong sales. Lou Rawls (Phila. Intl.) and Aretha Franklin (Atlantic) continue to dominate where they are receiving play and are resting comfortably with bullets in the 30s with top ten signs for both records. Aretha is currently #1 r&b with Rawls right behind in the #2 position.

In the middle of the charts and still showing definite hit signs are Natalie Cole (Capitol), George Benson (WB) and Tavares (Capitol). Of the three, the Benson is currently the strongest and has already been made a Powerhouse Pick from its explosive r&b reaction combined with early pop sales in Detroit, St. Louis, Cleveland, Atlanta and even Minneapolis (which is usually last on crossovers). Also beginning to show hit crossover signs are Wild Cherry (Epic) with top sales in Cleveland and Columbus, and the Supremes, which is crossing in Cincinnati and Atlanta.

## REGIONAL BREAKOUTS

### Singles

**East:**  
Aretha Franklin (Atlantic)  
Keith Carradine (ABC)

**South:**  
George Benson (WB)  
Vicki Sue Robinson (RCA)  
Aretha Franklin (Atlantic)

**Midwest:**  
Lou Rawls (Phila. Intl.)  
Cheech & Chong (Ode)  
Wild Cherry (Epic)  
Aretha Franklin (Atlantic)  
Red Sovine (Starday)

**West:**  
Sons of Champlin (Ariola)  
Vicki Sue Robinson (RCA)  
Carpenters (A&M)  
George Benson (WB)

### Albums

**East:**  
Grateful Dead (Grateful Dead)  
James Taylor (WB)  
Carpenters (A&M)  
ELO (UA)  
Aretha Franklin (Atlantic)

**South:**  
Commodores (Motown)  
Aretha Franklin (Atlantic)  
Marshall Tucker Band (Capricorn)

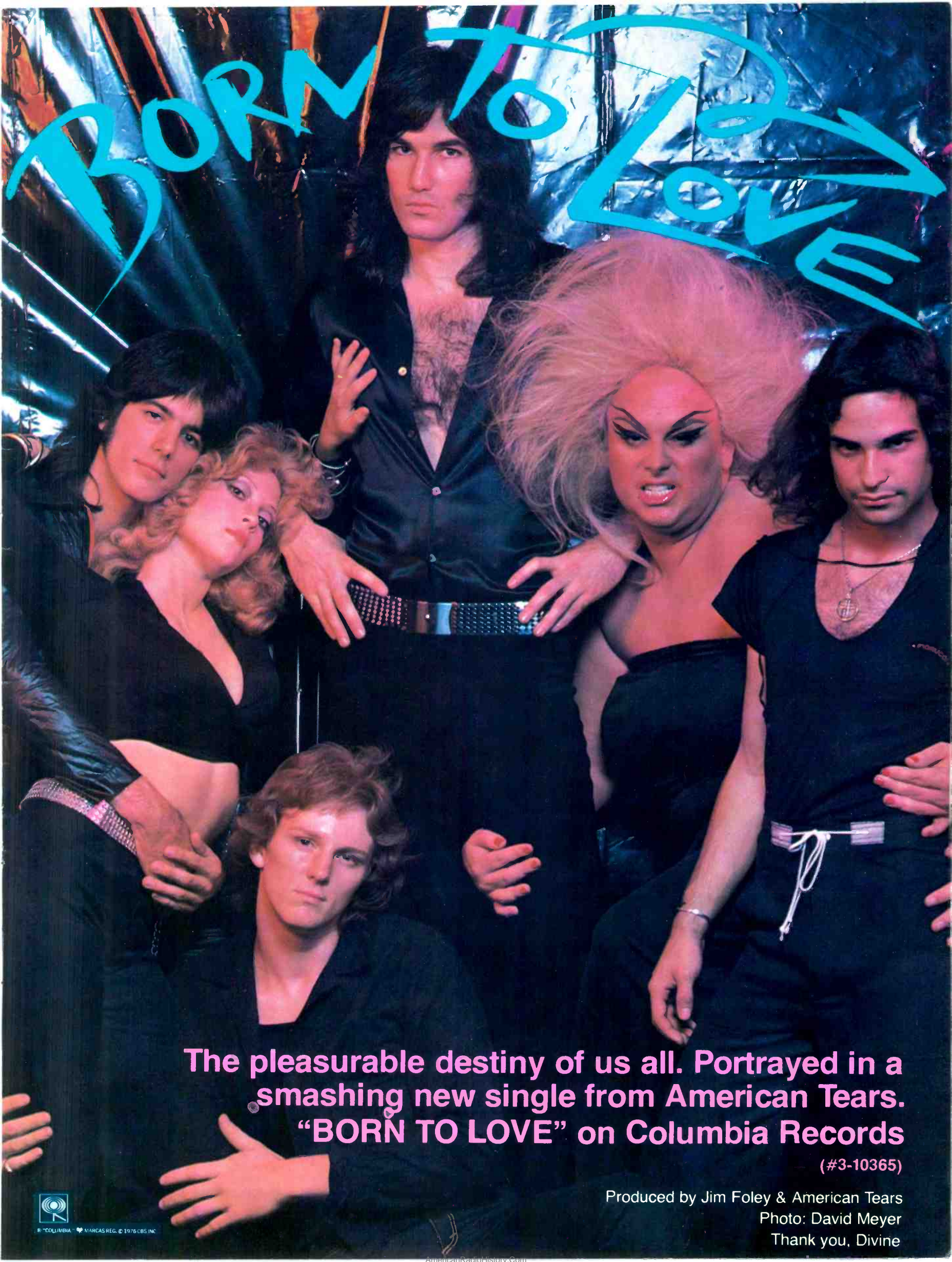
**Midwest:**  
Cheech & Chong (Ode)  
Aretha Franklin (Atlantic)  
Gordon Lightfoot (Reprise)  
Jerry Jeff Walker (MCA)

**West:**  
ELO (UA)  
Jerry Jeff Walker (MCA)  
George Benson (CTI)

## Tape Prices Lowered By Phonodisc, Inc.

■ NEW YORK—Phonodisc Incorporated, the sales and distribution arm for the two operating companies, Phonogram, Inc. and Polydor, Inc., has taken a step to encourage more aggressive merchandising of tape.

Richard G. Lionetti, Phonodisc, Inc. vice president of sales and distribution, has announced that effective June 25, the company will institute a 10 cent reduction to all Phonodisc customers for all pop, jazz, r&b and country 8-track and cassette tapes with a suggested manufacturer's list price of \$7.98 and \$8.98. The Phonodisc price reduction will include all 8-track and cassette product released by the Polydor Incorporated labels and the Phonogram Incorporated labels.



# BORN TO LOVE

The pleasurable destiny of us all. Portrayed in a smashing new single from American Tears. "BORN TO LOVE" on Columbia Records

(#3-10365)

Produced by Jim Foley & American Tears

Photo: David Meyer

Thank you, Divine



© COLUMBIA MARCAS REG. © 1976 CBS INC.

# Atlantic Hosts 'Promotion '76' Meet

■ NEW YORK—The "total professional lifestyle" of the Atlantic Records promotion man and woman was the theme of "Promotion '76," two days of intensive group meetings and discussions held in New York City last week. The conference was hosted by Dick Kline, vice president of promotion for Atlantic Records, and brought together the label's entire local promotion staff, consisting of 31 men and women from over two dozen cities around the U.S., as well as the entire N.Y. home office staff.

## Purposes

Kline outlined the purposes of the conference: to probe, in an informal series of problem-solving open panel discussions, every phase of promotion activity, and the inter-dependencies with other music industry fields that each man must be familiar with in order to function efficiently.

The first morning's panel discussion took up the multifaceted area of marketing, its relationship to the daily business operation of Atlantic and how it relates to the local promotion

man. The group was introduced to the directors and staffs of 20 separate departments of Atlantic's N.Y. home office, from packaging/production, art and the Atlantic Studios, to a&r, artist development and international operations.

## First Panel

Senior vice president of marketing Dave Glew (also representing the advertising department for Mark Schulman) then convened the first panel, including national pop promotion director Vince Faraci, national sales managers Sal Uterano (lps) and Larry Yasgar (singles), merchandising manager Micki Cochran, artist relations director Daniel Markus, press and publicity director Barbara Carr, and press information/special markets director Barbara Harris.

Some four hours of discussions took up the afternoon as attention was focused on the important areas of singles promotion and album promotion. Kline presided over an initial panel that included Vince Faraci and his assistant Margo Knesz (secondary radio promotion), FM/special

projects coordinator Tunc Erim and his assistant Beth Rosengard, national r&b promotion director Bill Staton, r&b album promotion director Primus Robinson, and the college/MOR promotion department headed by Gunter Hauer with his assistant Judy Libow.

## Ideas Exchanged

Joining Faraci, Knesz and Staton for the singles promotion session were Larry Yasgar and west coast general manager Bob Greenberg. Through a detailed index of topics, ideas were exchanged and strategies were proposed: maintaining credibility with program directors and music directors via awareness of their particular barometers; mutual influence between radio and retailer; importance of store reports and utilization of WEA personnel to coordinate sales impact with radio play; spreading regional hits; national programmers; cross-over; disco effectiveness, etc.

## Album Promotion

Discussions overlapped into the area of album promotion next with a panel comprised of Vince Faraci, Sal Uterano, Tunc Erim, Bill Staton, Primus Robinson, Gunter Hauer and Micki Cochran. Topics covered in depth included: analysis of FM airplay in relation to market sales; strong r&b cross-over markets; tie-in of merchandising with lp promotion; responsibility of plugging-in to store reports for trade chart action and airplay; responsibility of coordinating advertising tour support locally and nationally; the capture of initial lp impact on a

(Continued on page 36)

# Davis To New Post At CBS International

■ NEW YORK—Allen Davis has been appointed to the newly created position of vice president, creative operations, CBS Records International, effective immediately. The announcement was made by M. Richard Asher, president, CRI.



Allen Davis

In his new role, Davis will be responsible for supporting and coordinating CRI's worldwide a&r, marketing, artist development and music publishing activities. Reporting to him will be Bunny Freidus, vice president, marketing services; Vincent Romeo, vice president, international artist development; Christie Barter, director, press & public information; Lou Ragusa, director, music publishing; and Earl Price, manager, classical a&r and importing/licensing.

## Based in N.Y.

Davis, who will be based in CRI's New York headquarters, returns to the U.S. after having served most recently as vice president, European marketing operations, in Paris. He joined CBS Records International in 1974 as VP and senior director of marketing and sales for CBS Records/U.K.

# 1975 NARM Study Shows Industry Dollar Volume Up

By DAVID MCGEE

■ NEW YORK—The 1975 NARM study of the phonograph record and tape business shows that the total industry gross dollar volume rose in 1975 to \$2.36 billion from 1974's \$2,200,300,000 figure, although the percentage of NARM members doing under \$1 million gross business jumped from 3.6 percent in 1974 to 11.3 percent in 1975, slightly above the 1972 high of 11 percent. The percentage of high grossing businesses also dropped in 1975, to 2.1 percent grossing over \$50 million from 3.6 percent grossing over 40 million in 1974.

## Few Changes

Although the study shows few changes in the type of recorded product sold (contemporary—61.4 percent, country—11.7 percent, MOR—11.1 percent), among tape product sold pre-recorded cassettes showed a significant jump from 11.4 percent in 1974 to 13.1 percent in 1975. 8-track sales dropped .7 percent from the 1974 figure of 83 percent. Pre-recorded cassette sales were at their peak in 1972, when they accounted for 16.5 percent of dollar volume, before dropping to 11.6 percent in 1973.

## Type of Product Sold

NARM figures reveal only minute changes in type of product sold. Phonograph record sales dropped .4 percent in 1975, but far exceeded tape sales—66.4 percent to 26.9 percent (.1 drop

in tape sales in 1975). Accessories, music books, posters, etc. accounted for 3.9 percent of 1975 sales (up .4 percent), equipment 2.2 percent (up .2 percent) and instruments .6 percent. Among recorded product only, phonograph record sales showed a .3 increase from 1975 (up .3 percent to 71.3), while tape sales dropped

(Continued on page 36)

# At The Chappell Music Luncheon



Chappell Music executives and guests gathered in New York recently for a professional meeting and luncheon. Shown at the gathering are (top left) Chappell VP/creative Frank Military, VP finance Dick Anderson, Chappell Ltd. (U.K.) creative director Roland Rennie, Chappell Ltd. vice-chairman Steve Gottlieb, Chappell president Norman Weiser, opening the first day, Polygram publishing division chief Heinz Voigt and Polygram president Dr. Werner Vogelsang; (right) RW publisher Bob Austin and writers Betty Comden and Richard Rogers; (bottom left) Weiser and ASCAP president Stanley Adams; (center) Chappell S.A. (France) president Gerard Davoust, Military, and lyricist Carolyn Leigh; (right) lyricist Yip Harburg, composer Burton Lane and Chappell's Buddy Robbins.



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Their staggering new L.P. "Do You Wanna Do A Thing?"...  
produced by Grammy Award winner Bert deCoteaux  
and Tony Silvester.

# THE COAST

By MIKE HARRIS



■ I WANNA SING, I WANNA DANCE, I WANNA HA-CHA-CHA: Revealing more facets than a stone from Tiffany's, multi-talented **Toni Basil** really showed her stuff in her Roxy showcase last week. The dancer/singer/actress (managed by **Jerry Weintraub** and recently signed by Warner Bros. Records) is the same lady who formed, choreographed and danced with the seemingly double-jointed **Lockers** dance troupe, as well as choreographing shows for both **Bette Midler** and **David**

**Bowie**. Her solo act—a mixture of art deco flash, left-of-center one-liners, splashy dance routines and Betty Boop-ish frivolity—is a fitting vehicle for her diverse talents, first exhibited in their present incarnation on a "Saturday Night Live" segment a couple of months ago. We hear that New Yorkers and London-ites will be discovering her for themselves in the near, but as yet unspecified, future. One Roxy evening was recorded for a possible live debut lp, but a studio release has not been ruled out. Yep, she can sing, dance, tell anecdotes and probably even type. . . . Also dancing (for joy) is **Bette Midler**, who has entered into a long-range agreement with Columbia Pictures, as announced by **Stanley R. Jaffe**, Columbia's executive vice president in charge of worldwide production, and Divine Pictures' **Aaron Russo**. Starring roles are planned for **Miss M**, the first of which will be announced sometime soon, or so we hear.

EXECUTIVE SWEETS: Phonogram's national album promotion director **Mike Bone** was in London recently to see two of his label's acts, when he was surprised with a gold record of **Thin Lizzy's** "Jailbreak." Bone, who was instrumental in breaking the record in the States, was presented his trophy by Phonogram of England's marketing manager, **Ken Maliphant**, and the diskery's international manager, **Russ Curry**.

WINGS OVER INGLEWOOD: **Wings** made its long-awaited L.A. Forum debut last week, and as reported by **Record World** and just about everybody else, the show was well worth waiting for. **McCartney** and company are a real band and not just a superstar support unit, as most of the premiere's ecstatic fans and slightly more restrained celebs would undoubtedly agree. Garnering thunderous applause upon their arena entrance were both **Ringo Starr** and **Elton John**. Afterwards, at the Forum Club, were the famous and "nearly famous" alike, including (try holding your breath): **Boz Scaggs**, **Jeff Porcaro**, **Harry Nilsson**, **Jack Nicholson**, **Angelica Huston**, **Julie Christie**, **Mickey Dolenz**, **Cher**, **Gus Dudgeon**, **Natalie Cole**, **Helen Reddy**, **Al Wilson**, **Leslie Uggams**, **Ronnie Blakely**, **Jay Gruska**, **Leo Sayer**, **Adam Faith**, **Lou Adler**, **the Beach Boys**, **Chicago**, **Sally Struthers**, **Irving Azoff**, **George Martin**, **Michael Lippman**, **Joe Smith**, **Mo Ostin**, **Alan Carr**, **Paul and Ann Drew**, and the aforementioned **Elton** and **Ringo**.

IT'S "THE REAL THING": United Artists Records has picked up the current number one British single, "You To Me Are Everything," and is giving the record a big Stateside push in anticipation of a big cover battle. The disc is by **The Real Thing**, a "black reggae soul group" that backed **David Essex** on his last tour of the U.K.

STONES SIGN ANTI-LIB?: A **Rolling Stones** billboard on Sunset Boulevard was picketed and defaced by a women's lib coalition last  
(Continued on page 53)

**in•for•ma•tion** \in-fər-mā-shən\ n 1: the communication or reception of knowledge or intelligence 2 a: knowledge obtained from investigation, study, or instruction b: INTELLIGENCE, NEWS c: FACTS, DATA.

## RCA Promotes Wright

■ NEW YORK—Don Wright has been appointed national album promotion manager, RCA Records. The announcement was made by **Worthy Patterson**, director, promotion, to whom he will report.



Don Wright

In Wright's new position, he will be responsible for airplay of all RCA album product. In addition to overseeing national album airplay, Wright will be directing RCA's field force on specific album projects.

Wright joined RCA in January, 1975 as the company's midwest regional promotion manager. Before that he was national director of pop promotion for **Stax Records**.

Previous to that he was northeast regional promotion manager for **Epic/Custom** labels of **CBS Records**.

## CBS Continues Minority Programs

■ NEW YORK—For the second summer in a row, **CBS Records** has employed a number of Hispanic and black college students as part of its Summer Minority Internship Program.

The purpose of the program is to provide work opportunity in the business world for minority college students so that they may gain experience in job training and career guidance.

During the ten week internship, the students will be assigned to specific departments of the record division including a&r administration, merchandising, marketing, and press & public information.

Student selection was made on the basis of financial need and academic achievement.

In addition to **CBS Records'** own Minority Summer Internship Program, it is also supporting and participating in the **National Urban League's** Summer Internship Program.

In April, **CBS Records** hired two black high school students on a part time basis after school hours. They will continue to work through the summer. These students were hired as part of **CBS Records** working with the local **New York City** organization, **Young Activists Now (YAN)**.

## E/A Returns To WEA in U.K.

■ LOS ANGELES—Elektra/Asylum staffers recently journeyed to London to celebrate the labels' return to **WEA/UK** after a three year administration by **EMI**. **MC** for the presentation was **Nesuhi Ertegun**, president of **WEA Intl.** and managing director of the **UK** company, who re-introduced **E/A** chairman **Joe Smith**, president **Mel Posner**, VP Intl. **Jerry Sharell**, exec VP **Steve Wax** and intl. manager **Robin Loggie** to the **WEA** execs and sales force.

The ceremonies included a one hour history and production presentation prepared by **E/A** art director **Glen Christensen**, which culminated in a disco party hosted by **WEA** and **London's Rosko**. In attendance were deputy managing directors **Richard Robinson** and **Derek Taylor**, press director **Moira Bellas**, promotion director **Bill Fowler** and **E/A** label manager **Ian Gurney**, who devised the bicentennial / presidential election theme of the party and presented **Joe Smith** with a gold record enumerating his industry achievements.

The move to **WEA/UK** signifies complete unification of the **Warner - Elektra - Atlantic** labels throughout **WEA** offices in **Europe**, **South Africa**, **Australia**, **Canada**, **Brazil**, **New Zealand** and **Japan**.

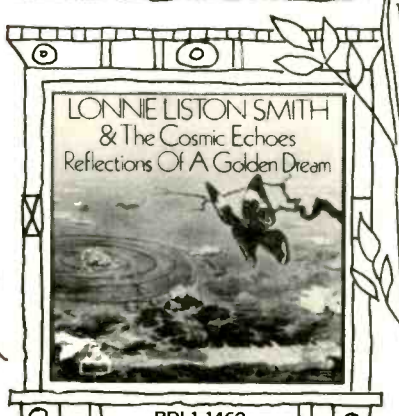
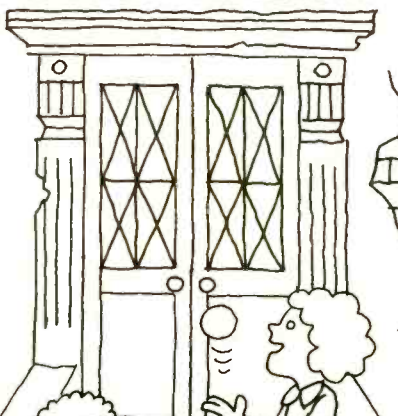
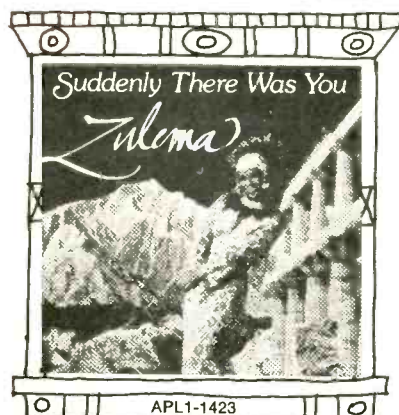
Following the meeting, **Posner**, **Loggie** and **Sharell** went on to visit **WEA** offices in **Paris**, **Amsterdam** and **Hamburg**, concluding with a presentation to **Scandinavian** licensees at **Metronome** in **Stockholm**.

## Motown Expanding Prodigal Roster

■ LOS ANGELES — **Motown Record Corporation** is now making a crossover into the pop/rock market with the revitalization of their **Prodigal Records** label.

The first step taken in the **Prodigal** expansion has been the signing of three new artists. The first of these signings was **Michael Quatro**, whose debut album for the label, "Dancers, Romancers, Dreamers & Schemers," was released in **June**. In **July**, **Prodigal** is launching debut product from new artists **Fantasy Hill** and **Dunn & Rubini**.

The bulk of the expansion will be supported by extensive promotional and advertising campaigns to supplement **Prodigal's** **July** releases. The campaign is expected to include radio time buys, dealer ad mats, in-store displays, and extensive trade and retail advertising in all major break-out areas.



RCA Records

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# '60s Artists, Songs Lead Singles Chart

By BARRY TAYLOR

■ NEW YORK—Who was it that said, "Everything old is new again"? One look at The Singles Chart this week proves that the rock sage who uttered that sentiment was right on target.

## End Of An Era?

With records by The Beatles, The Rolling Stones, The Beach Boys, The Supremes, The Temptations, Marvin Gaye, the Four Seasons, and songs like "Solitary Man," "Good Vibrations," "C'mon Marianne" and "Shop Around" among others charted in the top 100, those who bid the 1960s a fond farewell six years ago now seem to have been a bit premature. A look at the calendar confirms that it still is 1976 and not 1966, yet over one third of the records on The Singles Chart are either groups or songs that made their mark in the 1960s.

It is, of course unfortunate that a new group finds itself in the position of having to compete for spots held down by The Beatles, The Rolling Stones or The Beach Boys, yet on the other hand it's refreshing to note that songs made a decade ago have stood the test of time and several of those groups are still making music that is refreshing to audiences today.

## Timeless '60s

"The '60s was a time of naivete and high spirits in the music which manifested itself in the great number of timeless, classic recordings," one record executive offered in explanation of the phenomenon. "There's a new generation of record buyers and the sound and the songs are just as appealing to them as they were to the generation before," another commented.

With groups like Southside Johnny and the Asbury Jukes, Dr. Feelgood, Henry Gross, Graham Parker and the Rumor and even Bruce Springsteen drawing inspiration from the '60s for their music, and re-makes of tunes like "Rock and Roll Music," "Tell Me," "Desiree," "Do Ya," "Groovin'" and "Good Vibrations" all popping up within the past month, a reactionary trend seems to be in the air.

## The Beatles

Leading the chart surge as they did throughout the '60s, The Beatles (Capitol) are represented by "Got To Get You Into My Life" at a bulleted #37. Wings' (Capitol) "Silly Love Songs" has recaptured the number one position this week for an unprecedented third time, while the McCartney follow-up, "Let 'Em In," bows at a bulleted #66 (see separate story).

Also represented by two singles on The Singles Chart are the Four

Seasons (Warner/Curb) with their former #1, "December, 1963 (Oh What A Night)" and the follow-up, "Silver Star," at #95, and Johnnie Taylor (Columbia) with his former #1, "Disco Lady," and the follow-up, "Somebody's Gettin' It" at 76. Both artists have recently made comebacks after first coming into prominence during the 1960s.

## The Comeback Road

Some of the other artists currently on the RW singles chart who are on the comeback road after initially enjoying success in the '60s are: Cliff Richard (Rocket), John Sebastian (Reprise), Fleetwood Mac (Reprise), Lou Rawls (Phil. Intl.), Neil Diamond (Columbia), Neil Sedaka (Rocket) and the Supremes (Motown).

And looking ahead? Bobby Goldsboro (UA), is at #105, Bobbi Gentry's "Ode To Billy Joe" is listed at both #120 (WB) and #138 (Capitol), Jan and Dean's (UA) re-release of "Sidewalk Surfin'" is at #123, the Impressions (Curton) at #133, Wayne Newton (Chelsea) at #140 and Bobby Vinton (ABC) at #141.

## Meyerson To Head ABC Eastern Operation

■ NEW YORK — Mark Meyerson will become director of eastern operations for ABC Records, based here, effective next month. Meyerson, who most recently has managed and produced Billy Cobham, will oversee a&r as well as all other east coast functions of ABC Records and its distributed labels. Meyerson has also served as a&r director at Atlantic Records, and as an ASCAP attorney. Details of Meyerson's responsibilities were expected to accompany the official announcement of his appointment from ABC, due this week.

## Arista Forms Artist Development Dept.

■ NEW YORK — Clive Davis, president of Arista Records, has announced the formation of the artist development department, naming Rick Dobbis as director, artist development, and Marilyn Lipsius coordinator, artist development. This newly-formed department will encompass planning and execution in the areas of product management, advertising and publicity. The consolidation of these areas will serve to focus company attention on specific projects and continue to bring personal attention to individual artists on Arista's growing roster.

## Dobbis

Heading the artist development department will be Dobbis. Dobbis joined Arista as director, product management for the label. He came to Arista from Blue Sky Records where the

## MCA Names Featherstone UK Managing Director

■ LOS ANGELES—Roy Featherstone has been appointed managing director of MCA Records (U.K.) Ltd., it was announced by J.K. Maitland, president of MCA Records, Inc. The appointment is effective July 1 and coincides with Featherstone's resignation as deputy managing director of EMI Records Ltd.

Featherstone will be responsible for operating MCA's new London offices, which will deal with a&r and the marketing and promotion of MCA repertoire in the United Kingdom. The office will also be responsible for international operations, as part of an MCA expansion program planned for the coming years.

It is expected that the London office will be fully operational from October 1, 1976.

## Spirit Secures Gold

■ NEW YORK — Spirit's Epic album "12 Dreams Of Dr. Sardonicus," has been certified gold by the RIAA.

## Starship Re-Signs with RCA



RCA Records and Grunt recording artists Jefferson Starship have announced the group's renewing their long association with the label. In signing ceremonies held last week in San Francisco, the Starship inked an exclusive recording contract with RCA. The group's 10 year history has been spent exclusively with RCA. Shown above at the signing are, from left: Johnny Barbata; Mel Ilberman, RCA Records' division vice president, commercial operations; Mike Abramson, RCA director, marketing projects; Peter Sears; Grace Slick; Bill Thompson, the Starship's manager; Craig Chaquico; Paul Kantner; and David Freiberg.



Rick Dobbis



Marilyn Lipsius

# LOGGINS & MESSINA

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Their new single,

# "Pretty Princess"

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## THE 1976 NATIVE SONS SUMMER TOUR, FEATURING LOGGINS & MESSINA:

July 2	Jai Alai Fronton	Miami, Florida	July 28	Mississippi Festival	Edwardsville, Illinois
July 3	Coliseum	Jacksonville, Florida	July 29	Soldiers & Sailors Memorial Hall	Kansas City, Kansas
July 4	Stadium	Tampa, Florida	July 30	Washington Park	Homewood, Illinois (raindate Aug. 2)
July 5	Municipal Auditorium	Mobile, Alabama	August 1	River Front Coliseum	Cincinnati, Ohio
July 7	Coliseum	New Haven, Connecticut	August 16	Pine Knob	Bloomfield Hills, Michigan
July 8 & 9	Casino	Asbury Park, New Jersey	August 17	Blossom Music Center	Cuyahoga Falls, Ohio
July 10	Cape Cod Coliseum	South Yarmouth, Mass.	August 18	Maple Leaf Gardens	Toronto, Ontario (Canada)
July 11	Civic Center	Baltimore, Maryland	August 20	Civic Center	Providence, Rhode Island
July 12	Westchester Premier Theatre	Tarrytown, New York	August 21	Nassau Coliseum	Uniondale, New York
July 22	T-Car Speedway	Carson City, Nevada	August 22	Forum	Montreal, Canada
July 23 thru	Aladdin Theatre for Performing Arts	Las Vegas, Nevada	August 23	Saratoga Performing Arts Center	Saratoga Springs, New York
July 25	Red Rocks Theatre	Denver, Colorado	August 24	Tanglewood	Lenox, Massachusetts
July 26			Sept. 14 thru		
			Sept. 17	Universal Amphitheatre	Universal City, California

# DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

## John Hartman: The Role of the Personal Manager

By ELIOT SEKULER

■ *Hartman and Goodman Management opened its doors in October of 1973 with only one act on its roster. Since that time, Harlan Goodman and John Hartman have been closely associated with the successful careers of America and Poco and are now also representing Asylum recording artist Steve Ferguson and newly signed Arista band, Silver. In this Record World Dialogue, Hartman discusses his firm's intensely personal approach to artist management.*



John Hartman

**Record World:** Record companies frequently complain about the scarcity of good personal managers. Does that scarcity exist, and if so, why?

**John Hartman:** I'd say that 90 percent of the personal managers in the music business have no training. They didn't start at some place such as William Morris and work there for five years or they never worked with another good personal manager or managed a band up from the street. Most managers who walk into their role from outside the business are in it because their kid is in the band or they're the artist's barber or some other bad reason. That type of manager can actually hurt an artist's career because they have to learn their business and make their mistakes at his expense. A manager with training, someone who's done it before, can anticipate what will happen and focus his energies to deal with problems that he knows will arise. One of my pet peeves has always been the "non-manager manager." And when artists call—and they call frequently—to ask that we sign them, and we have to say no, they'll usually ask me to recommend some other manager. It's hard to think of who to send them to, because the real managers in this business can almost be counted on your fingers.

**RW:** What makes a strong personal manager?

**Hartman:** A manager is as strong as his ability to say no. If the artist says, "You can say yes or no for me," then the manager can go to the parties he's dealing with with the necessary decision-making power. If he has to go back to his artist for approval, then he has less power. If he has to go back to other people within the management force, then his power is really dissipated. I use the term "management force" because I think that that's what management has to consist of. I don't think of myself as The Manager. I think that all of the people who work in this office are The Manager, as well as the artists' wives, family and anybody who listens to career problems and is giving input. The personal manager is the focal point for all of those energies. He's the one who listens to all the opinions, who considers them all and arrives at the position that should be taken on a given issue. That's where the job can often become complicated, because while you try to have everybody participate, in the end, you're responsible for the outcome and you can't afford to make a mistake, not even if it's the artist's own wishes that you're acting on. Because all those elements go into day-to-day management decisions we can't work with too many artists; we prefer to take on fewer and do a better job. Artists require personal attention and that's what the "personal" in personal management is all about. We keep a kind of open house here at the office, as you can see, and everybody feels free to drop in any time they want.

**RW:** You've said that you're now in the process of going from being a small management company to a medium-sized firm. What does that transition entail?

**Hartman:** In the past, whenever the prospect of adding another act to our roster was presented to me—as it was at least weekly—I would freak. I'd think "Oh my God, five more people who will be calling me all hours of every day" and I immediately rejected the idea. Now, we

just have our team more together. Again, the concept of a team, a management force, is very significant. The girls who work here are very bright and very aware of our management philosophy. We also have devised a system of working very closely with road managers and utilizing their energies more fully than is usually done. Larry Penny, for example, is America's road manager and his office is right next door. He comes in here every day and works on various aspects of their career; he doesn't remain idle when they're not out on the road. So gradually we built an organization and we've decided that we're able to assume more responsibility. After weeding through literally hundreds of artists, we've picked a few who we thought we could do something for and who we could work with on a long-term basis—people who we think we'll still enjoy working with maybe five or ten years from now.

**RW:** At this point you're managing four artists on as many different labels. Do you find that to be an advantage or a disadvantage?

**Hartman:** That situation is completely coincidental, and in fact it might be more advantageous to us to have fewer companies to deal with. The reason is simply that you establish a relationship with people you're working with—whether they're record company people, agency people or promoters—and that takes time. To get Warner Brothers to believe that America would be successful, for example, was an enormous effort, a sugar-and-honey effort that required us to establish friendships with everybody there. The first America album we worked on was "Holiday." When it was about to be released, we booked a sound stage over at The Burbank Studios, right next door to Warner Bros.' offices. We packed it full of good sound and lighting equipment, rehearsed the band for two weeks over at S.I.R. and then, on Columbus Day, we invited everybody at Warner Bros.—secretaries, janitors, the branch-level staff, top executives, everybody down the line—to a party. There was a speech about the "re-discovery of America," tying in, of course, with Columbus Day, and by the time everybody walked out of that studio, there was a whole new attitude about America at Warner Bros. They were all involved. That's really important, because if a secretary is involved, she'll see that you get to her boss when you call and she'll work for your act, maybe, before she works for another. We wanted to involve everyone, and we did. Everybody pulled together in an enormous team effort; we brought America back to number one and they've stayed there. So that kind of relationship with a record company is very important. On the other hand, our relationships with the other three companies we work with—ABC, Arista and Elektra/Asylum—have all been excellent, although with E/A and Arista, we've really just begun. ABC has done a great job so far with Poco.

**A manager with training, someone who's done it before, can anticipate what will happen and focus his energies to deal with problems that he knows will arise.**

**RW:** If you were to take on additional artists, would it be advantageous to form your own label?

**Hartman:** We've talked about that a lot and it offers a certain amount of excitement. I don't feel as if I have a lot more to prove as a manager; I know how to do it, I've done it for 10 years for some of the biggest acts and for some of the smallest. It's easy for me to do. I think I would eventually like to attack something that has a bit more of a challenge in it for me, and forming a record company seems like a natural course of evolution for managers. The job you do as a manager and as a record company president is in many ways quite the same. Terry Ellis, for example, puts the same kind of energy into running Chrysalis that he used to put into running his management company. It's the same process of developing relationships with people you're working with and making those relationships work for you and your artists. I've become convinced that if we had our own label, we could be a lot more effective in doing the same work. We would have a

(Continued on page 30)



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# RADIO WORLD

## RW Holds Trade/Radio Seminar in N. Orleans

By MIKE VALLONE

■ New Orleans was the site of the seventh **Record World** trade/radio seminar. These seminars were instituted by the magazine as a way of getting out and learning about the various markets around the country along with meeting the people who work in them. The latest in a continuing series of seminars met with excellent response. Representatives from Hot Line One Stop and Barbarian Records (Memphis), KOLE, (Port Arthur, Texas), KILT-FM (Houston,

Texas), WTAM (Gulfport, Miss.), WKSJ-AM&FM (Mobile) and WBOP (Pensacola), joined with WNOE, WBOK, WYLD, WRNO all of (New Orleans), KNIR (New Iberia) and WIBR (Baton Rouge) of the surrounding market area to listen to the **RW** market research department give a presentation of its chart methodology.

### Jazz, R&B Activity

Throughout the presentation an assortment of ideas was put forth and **RW** was able to discover a good amount of information about its host city. New Orleans

was found to be a bed of solid jazz and r&b activity. The current breakout of the John Handy (ABC Impulse) album together with New Orleans being one of the original cities to start George Benson's (WB) "Breezin'" lp on its way to the top of the jazz and r&b charts served to bear this fact out. Both albums exhibited early sales activity in the market. On the pop side, New Orleans broke the sales on the last album by Gino Vannelli (A&M), an artist whom New Orleans has taken to very well.

A city that is 55 percent black normally has a strong r&b radio base and New Orleans is no exception. The black population has numerous r&b stations to choose from. It was found that this choice has developed into an r&b market that is highly segmented by area, demographics and musical preference. According to WYLD program director, Tyrone Bell, pockets of loyalty to a particular station exist. One area might be WBOK loyalists, another area fa-

(Continued on page 48)



Record World's seventh trade seminar was held June 12 at New Orleans' Marriott Hotel, with radio and retail personnel from the New Orleans area gathering for a day of discussions. Pictured at the event are (top left) RW's Mike Vallone, Toni Profera and Lenny Beer; (center) Beer handing out research samples during the presentation; (right) Profera and Beer with Don Anthony of Tape City; (bottom left) Randy Romano

of Hot Line of Memphis; (center) Kim Stevens of WIBR, WYLD program director Tyrone Bell and Travis Smith of WYLD; (right) WNOE-FM music director Bryan Nichols and Mrs. Nichols, Profera, WNOE PD E. Alvin Davis, John Volpe of KILT-FM and Carry Pall of WNOE.

## AM ACTION

(Compiled by the Record World research department)

■ **The Beatles** (Capitol). Included in the explosion of Beatles catalogue of re-releases and re-issues, this single is taking strong chart jumps and gaining new ground every week. New on WQXI and WQAM and moves 19-9 WLS, numbers at WFIL at 24, 26-18 WCOL, 20-16 WOKY, 22-15 WPGC, 27-24 KSTP, 26-21 WMAK, 36-27 KTLK, 34-23 KILT, 19-16 KXOK and extra CKLW. Sales preceding airplay in many areas. (Note: One of this week's Powerhouse Picks.)

**Beach Boys** (Brother-Reprise). A recent Chicago breakout continues to grow in all areas where on and garners new territory as well. Adds KHJ, KXOK and

(Continued on page 54)

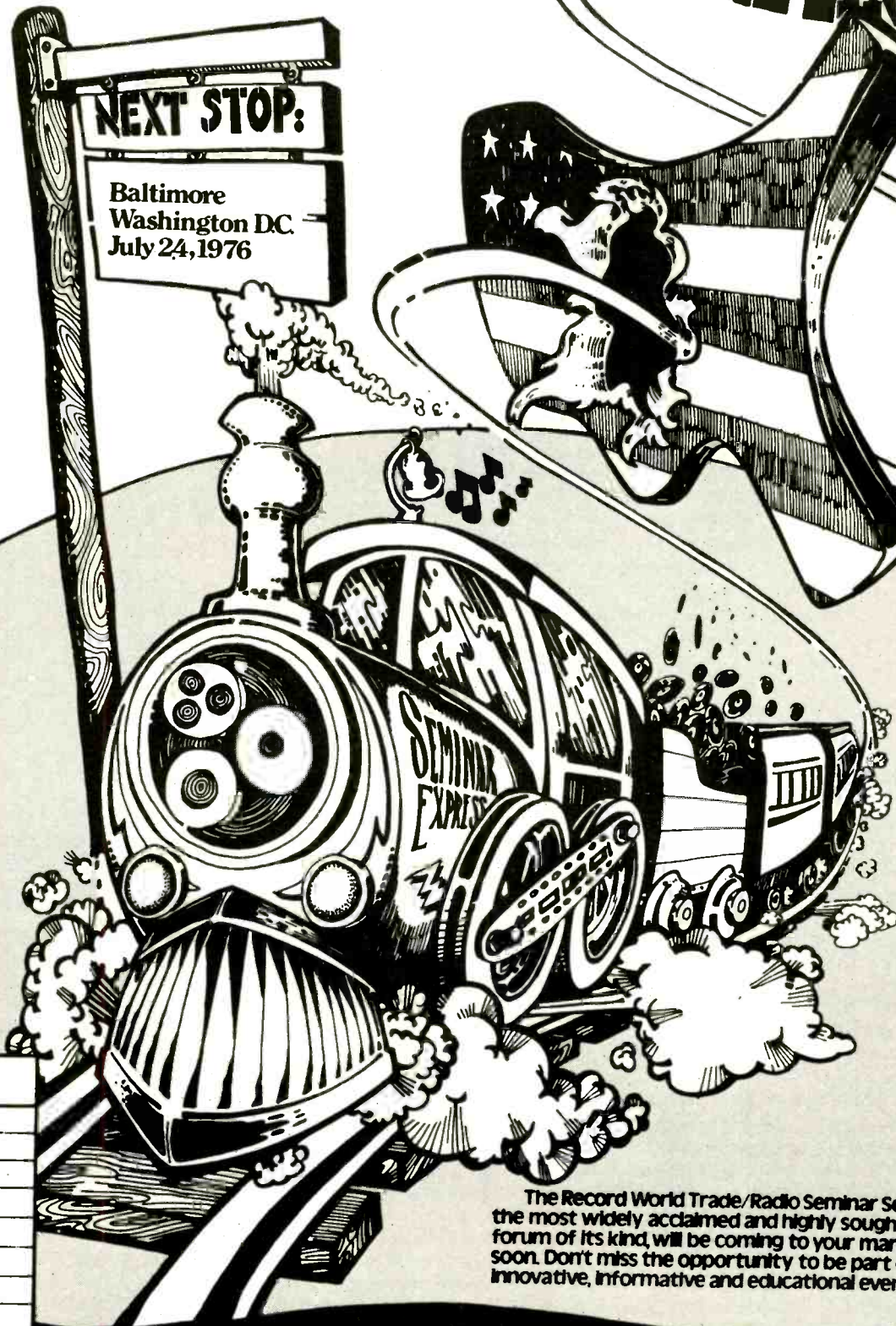
**in•for•ma•tion** \in-fər-mā-shən\ n 1 : the communication or reception of knowledge or intelligence 2 a : knowledge obtained from investigation, study, or instruction b : INTELLIGENCE, NEWS c : FACTS, DATA.



# RECORD WORLD SEMINARS KEEP MOVING DOWN THE LINE...

**NEXT STOP:**

Baltimore  
Washington DC  
July 24, 1976



## SEMINAR TIMETABLE

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

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

Bismarck & J. J. K. 7/76

**I DON'T WANT TO GO HOME**

**SOUTHSIDE JOHNNY & THE ASBURY JUKES—**  
Epic PE 34180 (6.98)

An impressive debut effort, Southside's album boasts production and songwriting from Miami Steve Van Zandt and Bruce Springsteen, but its greatest strength is Southside's own impeccable taste in r&b and rock 'n' roll. Ronnie Spector helps out on "You Mean So Much to Me;" the title cut also stands out.



**MORE THAN EVER**

**BLOOD, SWEAT & TEARS—**Col PC 34233 (6.98)

Bob James' production and arrangements have moved BS&T's style even further into jazz, although David Clayton Thomas demonstrates he can still handle a ballad with style. "Saved By the Grace of Your Love," with its gospel feeling, is the high-point, with the very Jamaican "They" shining in a more upbeat style.



**LOVE'S ON THE MENU**

**JERRY BUTLER—**Motown M6-85051 (6.98)

Butler's a veteran master of a variety of soul styles, and this collection allows him to explore many of them, from smooth ballads to thumping disco numbers. Butler's own "Don't Let This Smile Fool You" sounds strongest, along with Stevie Wonder's "I'm Goin' Left." Hits are on the menu.



**FARTHER ALONG**

**SPIRIT—**Mercury SRM-1-1094 (6.98)

Four-fifths of the original Spirit (minus soloing Jay Ferguson) are reunited here, with guitarist Randy California remaining the chief composing influence. The group's interest in offbeat arrangements is still in evidence, as is California's unflinching way with a melody. "Stoney Night" and the title cut are best.



**LIVE & ON THE MOVE**

**JAMES COTTON BAND—**Buddah BDS-5661-2 (6.98)

A two record set of Cotton's best material recorded live by Fedco at Connecticut's Shaboo Inn. The style, as always, is hard, electric blues, dominated by Cotton's distinctive harp. Al Dotoli's production brings out the best in all the band members.



**TIME IS ON MY SIDE**

**TRACY NELSON—**MCA 2203 (6.98)

Her second for the label is produced by Jimmy Bowen and represents an extension of her taste in writers that's right in line with her previous work. Gary Nunn/Karen Brooks' "Couldn't Do Nothin' Right," Roger Troy's "Sudden Changes" and Jerry Ragovoy's title song find Tracy's range and power as impressive as ever.



**SAX APPEAL**

**JR. WALKER—**Soul 56-74751 (Motown) (6.98)

A bracing set of vocals and instrumentals capped by Walker's familiar saxophone brush-strokes, this album relies chiefly on songs pulled from the Motown vaults. Walker drills home his musical points with sax playing with a perfect bite to it, making this an admirable amalgam of incisive styles and motifs. It's a gas!



**REGGAE GOT SOUL**

**TOOTS & THE MAYTALS—**Island ILPS 9374 (6.98)

The next best hope for commercial success for reggae in this country, Toots & Co. draw equally on Jamaican and American soul influences. The title cut is an infectious, instant classic; also check the group's interpretation of Van Morrison's "I Shall Sing." Solid, smoldering reggae.



**BLACK WIDOW**

**LALO SCHIFRIN—**CTI 5000 (6.98)

Known primarily as a television theme song writer, Schifrin is also a topnotch keyboardist who divides his time here between originals ("Turning Point," "Black Widow," "Dragonfly") and other titles ("Moonglow," "Jaws"). There's something suitable for progressive black and FM outlets as well as jazz stations.



**THE JACKSON FIVE ANTHOLOGY**

**JACKSON FIVE—**Motown M7-868R3 (7.98)

Like its Motown predecessors, this set serves to underscore its artist's importance in the development of soul. Here, the J5 emerge as consistent innovators and masters of the studio, and their many hits, collected here on three records, have further commercial success written all over them.



**BOBBY BLAND AND B.B. KING  
TOGETHER AGAIN**

**ABC Impulse ASD-9317 (6.98)**

The reunion of two of the pioneers in electric blues makes this album a major recording event. Both headliners are in fine form, as are their sidemen, including an all-star horn section. "Feel So Bad" and "Let The Good Times Roll" sum up the breadth of feeling in the selections.



**THE MEAN MACHINE**

**JIMMY McGRIFF—**Groove Merchant GM 3311

McGriff plays Fender Rhodes, clavinet and synthesizer heading up a funky ensemble rounded out by such notables as Joe Thomas (reeds), Pat Rebillot (keyboards) and Cornell Dupree (guitar), among others. Lennon/McCartney's "Get Back" is particularly engaging, along with "It Feels So Nice (Do It Again)."



**THE MAIN FORCE**

**ELVIN JONES—**Vanguard VSD 79372 (6.98)

Jazz drummer Jones is supported on these sessions by Pat LaBarbera (reeds), Ryo Kawasaki (guitar) and Dave Williams (bass). The outstanding cut is a 15 minute work adapted by Jones from the Ba-Benzele Pygmies, "Song of Rejoicing After Returning from a Hunt." "Salty Iron" is also impressive.



**STARTIN' ALL OVER AGAIN**

**DAVID LISKA—**Pharoah AL 101 (6.98)

Light, folk-oriented compositions are the order on this album, with all the songs written by Liska, a Connecticut musician. The picking is smooth and precise, with country and bluegrass touches here and there. The honky-tonk "Studebaker," complete with Dixieland horns, stands out.



# INTERNATIONAL MUSEXPO '76

The 2nd Annual International Record and Music Industry Market in the USA.

## THE NAME:

## THE DATE:

# SEPTEMBER 8-11

## THE PLACE:

## Fairmont Hotel New Orleans

Entire market all under one roof

First 1200 participants accommodated at same hotel

PARTIAL LIST OF \* PARTICIPATING COMPANIES FROM AROUND THE WORLD:

- |  |                                  |  |  |
|--|----------------------------------|--|--|
| ASCAP (USA)                                    | DISC AZ DISCODIS (FRANCE)        | MUSIC FARM (UK)                          | TOP TAPE MUSICA LTDA (BRAZIL)                      |
| ATV MUSIC GROUP (UK & USA)                     | DUART MUSIC (UK)                 | ORANGE RECORDS (UK)                      | TROVA INDUSTRIAS MUSICALES (ARGENTINA)             |
| AWA RADIO NETWORK (AUSTRALIA)                  | DURECO (HOLLAND)                 | OWEPAR PUBLISHING (USA)                  | UNITED ARTISTS MUSIC PUBLISHING GROUP (USA & INTL) |
| ACUFF-ROSE PUBLICATIONS INC (USA)              | EDEN RECORDS (UK)                | P.C. MUSIC (UK)                          | UNITED ARTISTS MUSIC & RECORDS GROUP INC (UK)      |
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| ASSOCIATED MUSIC (AUSTRALIA)                   | HARRISON MUSIC (GERMANY)         | QUEBEC HOUSE (USA)                       | SWEDEN MUSIC AB POLAR MUSIC AB (SWEDEN)            |
| AUSTRALIAN PERFORMING RIGHTS ASSOC (AUSTRALIA) | HEATH LEVY MUSIC (UK)            | RCA RECORDS (USA & CANADA)               | WORLD MUSIC (BELGIUM)                              |
| BMI (USA)                                      | HOMEMADE MUSIC (UK)              | RED BUS RECORDS (UK)                     | VALENTINE MUSIC (UK)                               |
| BELSIZE MUSIC (UK)                             | HUSH MUSIC (UK)                  | RONDOR MUSIC (USA)                       | WATANABE MUSIC PUBLISHING CORP (JAPAN)             |
| BLUEY TUNES (UK)                               | IMAGE RECORDS (AUSTRALIA)        | SESAC INC (USA)                          | WILSON EDITIONS EUROBEAT (UK)                      |
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| BRASCH'S MUSIC HOUSE (AUSTRALIA)               | JET RECORDS (UK)                 | SHINKO MUSIC (JAPAN)                     | YAMAHA MUSIC FOUNDATION (JAPAN)                    |
| BROUGHAM HALL MUSIC (USA)                      | JUPITER RECORDS (GERMANY)        | G. SHIRMER INC (USA)                     |  |
| CASTLE MUSIC (AUSTRALIA)                       | KEBEC SPEC (CANADA)              | SIDET EDIZIONI (ITALY)                   |  |
| CHARLTON PUBLICATIONS (USA)                    | KENMAR MUSIC (UK)                | SIEGEL MUSIC (GERMANY)                   |  |
| CHARLEY RECORDS (UK & FRANCE)                  | K-TEL INTERNATIONAL (USA)        | SUMMIT MUSIC (UK)                        |  |
| COUNTRY INTERNATIONAL RECORDS (USA)            | LAUREL CANYON RECORDS (USA)      | SURPLUS RECORDS & TAPE (USA)             |  |
| CUCKOO MUSIC (UK)                              | MARILLA GRAMMOFON (SWEDEN)       | SUTTON DISTRIBUTORS (USA)                |  |
| CYRIL SPENCER LTD (UK)                         | M-7 RECORDS (AUSTRALIA)          | SUNBURY-DUNBAR PUBLISHING (USA)          |  |
| CARABINE MUSIC (FRANCE)                        | MET-RICHMOND SEECO RECORDS (USA) |  |  |

THE ABOVE COMPANIES ARE FOR THE MOST PART PARTICIPATING WITH OFFICE BOOTHS THIS YEAR AT MUSEXPO

We wish to participate in International Muxexpo '76 and have indicated our requirements below.

### OFFICE / BOOTHS RENTAL

Specially converted guest rooms into "closed booths" of varying sizes, all fully furnished, carpeted and air-conditioned, containing record and or tape playback equipment as well as telephones for in-house and outside calls. All office booths are located on specifically designated exhibit floors and cannot be used as sleeping rooms. Office booth rental cost includes Registration Fee of \$500 and permits unlimited free Registration for all members of the company.

**Sizes, Rates and Priority:** Varying in size from 130 sq. ft. (13 ft. x 10 ft.) to 350 sq. ft. (25 ft. x 14 ft.), office booths are made available at one standard rate regardless of size and are allocated on a first come first served basis. Rates for additional office booths vary in accordance with number of office booths reserved and not according to size.

Number 1	<input type="checkbox"/>	One office/booth	..... \$2,000
" 2	<input type="checkbox"/>	Two adjoining Office/Booths	..... \$3,500
" 3	<input type="checkbox"/>	Three Office/Booths	..... \$4,900
" 4	<input type="checkbox"/>	Four Office/Booths	..... \$6,200
" 5	<input type="checkbox"/>	Five Office/Booths	..... \$7,500
Number	<input type="checkbox"/>	Each additional Office/Booth	..... \$1,200

### PARTICIPATING WITHOUT AN OFFICE OR BOOTH

Registration Fee per Company ..... \$500 Permits unlimited free registration for all members of the company. (or \$250 in the case of only one executive attending from your company)

Full payment enclosed with application. Enclosed is our check for \$..... in full payment.

Name ..... Title .....

Company .....

Address .....

City .....

State or Country ..... Zip .....

★★ IMPORTANT: 10% INCREASE IN PARTICIPATION COST AFTER JUNE 30, 1976 ★★

### OPEN BOOTHS RENTAL

Located in the plush carpeted and air-conditioned ballroom area. Each booth includes a 8' high drape backwall, 3' high drape side-rails, name sign (name of exhibitor, city and country) and is fully furnished.

Size A	<input type="checkbox"/>	10' x 10'	..... \$1,500
" B	<input type="checkbox"/>	15' x 10'	..... \$2,200
" C	<input type="checkbox"/>	20' x 10'	..... \$2,800
" D	<input type="checkbox"/>	25' x 10'	..... \$3,400
" E	<input type="checkbox"/>	30' x 10'	..... \$4,000
" G	<input type="checkbox"/>	40' x 10'	..... \$5,200
" I	<input type="checkbox"/>	50' x 10'	..... \$6,400
Number		Each additional 5' x 10' module	..... \$ 600

### FOR OPEN AND CLOSED BOOTHS

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# 101 THE SINGLES CHART 150

JULY 3, 1976

JULY 3	JUNE 26		
101	102	RAINBOW IN YOUR EYES	LEON & MARY RUSSELL—Paradise 8208 (WB) (Teddy Jack, BMI)
102	104	JUKIN' ATLANTA RHYTHM SECTION	—Polydor 14323 (Low-Sal, BMI)
103	103	VAYA CON DIOS	FREDDY FENDER—ABC Dot 17627 (Morley, ASCAP)
104	110	I'VE BEEN LOVIN' YOU	EASY STREET—Capricorn CPS 0255 (WB) (Carrots)
105	105	BUTTERFLY FOR BUCKY	BOBBY GOLDSBORO—United Artists XW793 Y (Unart/Pen In Hand, BMI)
106	122	SHE'S GONE	DARYL HALL & JOHN OATES—Atlantic 3332 (Unichappell, BMI)
107	108	LOVE	GRAHAM CENTRAL STATION—Warner Bros. WBS 8205 (Nineteen Eighty Toe, BMI)
108	121	SHARING THE NIGHT TOGETHER	ARTHUR ALEXANDER—Buddah BDA 522 (Music Mill, ASCAP; Alcartee, BMI)
109	109	EASY LOVIN'/WE GOT THE RECIPE	BO KIRKLAND & RUTH DAVIS—Claridge 414 (Blue Book, BMI)
110	137	DON'T TOUCH ME THERE	TUBES—A&M 1826 (Lucky Pork, ASCAP)
111	117	IT AIN'T THE REAL THING	BOBBY BLAND—ABC 12189 (Meadow Ridge, ASCAP)
112	113	ROOTS, ROCK, REGGAE	BOB MARLEY & THE WAILERS—Island 060 (Tuff Gang, ASCAP)
113	114	LIE TO ME	BILL LA BOUNTY—20th Century TC 2290 (Captain Crystal, BMI)
114	—	MARY HARTMAN, MARY HARTMAN	THE DEADLY NIGHTSHADE—Phantom PB 10709 (RCA) (Southern, ASCAP)
115	136	STRANGER	JOHNNY DUNCAN—Columbia 3 10302 (Resaca, BMI)
116	112	FLAMING YOUTH KISS	—Casablanca NB 858 (Cafe Americana/Rock Steady, ASCAP; All By Myself, BMI)
117	—	TEDDY BEAR	RED SOVINE—Starday SD 142 (Cedarwood, BMI)
118	120	WICHITA JAIL	CHARLIE DANIELS BAND—Epic 8 50243 (Night Time, BMI)
119	119	WILL YOU LOVE ME TOMORROW	DANA VALERY—Phantom JB 10566 (RCA) (Screen Gems, Columbia, BMI)
120	—	ODE TO BILLY JOE	BOBBI GENTRY—Warner Bros. WBS 8210 (Larry Shayne, ASCAP)
121	123	CAN'T STOP GROOVIN' NOW, WANNA DO IT SOME MORE	B.T. EXPRESS—Columbia 3 10346 (Blackwood, BMI)
122	128	STRETCHIN' OUT (IN A RUBBER BAND)	BOOTSYS'S RUBBER BAND—Warner Bros. WBS 8215 (Backstage, BMI)
123	126	SIDEWALK SURFIN'	JAN AND DEAN—United Artists XW670 Y (Irving, BMI)
124	—	LIGHT UP THE WORLD WITH SUNSHINE	HAMILTON, JOE FRANK & DENNISON—Playboy P6077 (Blacksheep, American Dream, ASCAP)
125	115	TOWN CRYER	SCOTT KEY—Pyramid 8002 (Roulette) (Planetary/Karolman, ASCAP)
126	—	LISTEN TO THE BUDDAH	OZO—D.J.M. 1012 (Amherst) (April, ASCAP)
127	142	ONE FOR THE MONEY	WHISPERS—Soul Train SB 10700 (RCA) (Golden Fleece/Hip Trip/Writers, BMI)
128	—	GET IT WHILE IT'S HOT	EDDIE KENDRICKS—Tamlam T 54270F (Jobete, BMI)
129	116	THE FLAG	CHARLIE VAN DYKE—United Artists XW810 Y (UA/Hollywood Blvd., ASCAP)
130	132	LIFE IS TOO SHORT	GIRL SHEER ELEGANCE—ABC 12194 (N.Y. Times, BMI)
131	131	NORMA JEAN WANTS TO BE A MOVIE STAR	SUNDOWN COMPANY—Polydor PD 14312 (Natural Songs, ASCAP)
132	135	SPIRIT OF '76	THE BOOTY PEOPLE—Calla CAS 110 (Sirom Merchant & Far Out, ASCAP)
133	134	SUNSHINE	IMPRESSIONS—Curton CMS 0116 (WB) (Blackwood, BMI)
134	125	MUSIC	JOHN MILES—London 5N 20086 (Velvet/RA/PUB)
135	138	HEY SHIRLEY (THIS IS SQUIRRELY)	SHIRLEY & SQUIRRELY—GRT 054 (LaDebra, BMI)
136	—	DIANE	BILLY KIRKLAND—Lifesong LS 45006 (Blendingwell, ASCAP)
137	130	SHARING THE NIGHT TOGETHER	LENNY LeBLANC—Big Tree BT 16062 (Atlantic) (Alan Carter, BMI, Music Hall, ASCAP)
138	—	ODE TO BILLY JOE	BOBBY GENTRY—Capitol P 4294 (Larry Shayne, ASCAP)
139	—	DANCIN' KID	DISCO TEX & THE SEX-O-LITES—Chelsea CH 3045 (Dawson's Cove/Kenny Nolan/Coral Rock, ASCAP)
140	—	HUNGRY YEARS	WAYNE NEWTON—Chelsea CH 3041 (Don Kirshner, BMI)
141	139	SAVE YOUR KISSES FOR ME	BOBBY VINTON—ABC 12186 (Easy Listening, ASCAP)
142	—	DON'T LET ME BE WRONG	DODGERS—Island 058 (Island, BMI)
143	140	BREAKER-BREAKER	OUTLAWS—Arista 0188 (Hustlers, BMI)
144	141	OOO SWEET LOVE	MARILYN GRIMES—Abraxas 1702 (Denture Whistle/JBE, BMI)
145	143	LET IT SHINE	AL GREEN—Hi 5N 2306 (London) (Jec/Al Green, BMI)
146	144	BETTER DAYS	MELISSA MANCHESTER—Arista 0183 (Rumanian Pickle Works/Columbia/N.Y. Times, BMI)
147	145	YOU GOT THE MAGIC	JOHN FOGERTY—Asylum 45309 (Greasy King, ASCAP)
148	127	NUMBER ONE	BILLY SWAN—Monument ZS8 8697 (CBS) (Combine, BMI)
149	147	COULD IT BE MAGIC	DONNA SUMMER—Oasis 405 (Casablanca) (Kamikazi/Angel Dust, BMI)
150	129	TVC 15	DAVID BOWIE—RCA PB 10664 (Bewlay Bros./Moth Fleur, BMI)

## ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

A BETTER PLACE TO BE	Fred Kewley (Story Songs, ASCAP)	77	MAKING OUR DREAMS COME TRUE	Janna Marilyn Feliciano & Charles Fox (Bruin, BMI)	26
A FIFTH OF BEETHOVEN	RFT Music Pub. Corp. (RFT, BMI)	64	MAMMA MIA	Bjorn Ulvaeus & Benny Andersson (Countess, BMI)	41
A LITTLE BIT MORE	Ron Haffkine (Bygosh, ASCAP)	78	MISTY BLUE	Tom Couch & James Stroud (Talmonte, BMI)	8
AFTERNOON DELIGHT	Milton Okun (Cherry Lane, ASCAP)	5	MOONLIGHT FEELS RIGHT	Bruce Blackman & Mike Clark (Brother Bill's, ASCAP)	10
ANOTHER RAINY DAY IN NEW YORK CITY	James William Guercio (Big Elk/Laminations, ASCAP)	51	MORE, MORE, MORE	Gregg Diamond (Buddah/Gee Diamond, ASCAP)	3
BABY, I LOVE YOUR WAYS	Peter Frampton (Almo/Fram-Dee, ASCAP)	58	MOVIN'	Jeff Lane (Desert Moon Ltd./Jeff-Mar, BMI)	18
BARETTA'S THEME: KEEP YOUR EYE ON THE SPAAROW	Steve Bari & Michael Omartian (Leeds/Dutchess, ASCAP)	38	NEVER GONNA FALL IN LOVE AGAIN	Jimmy Ienner (C.A.M./U.S.A., BMI)	12
BLT	Greg Errico and Jerry Goldstein (Far Out/Ikke-Bad, ASCAP)	93	PLAY THAT FUNKY MUSIC	Robert Parissi (Bema/Blaze, ASCAP)	79
BOHEMIAN RHAPSODY	Roy Thomas Baker (Trident, ASCAP)	70	RAIN, OH RAIN	Glen Frey (Frank Share/Big Story, ASCAP)	84
BOOGIE FEVER	Freddie Perren (Perren Vibes/Bull Pen, ASCAP/BMI)	13	RHIANNON (WILL YOU EVER WIN)	Fleetwood Mac & Keith Olsen (Rockhopper, BMI)	30
C'MON MARIANNE	Mike Curb (Saturday/Season's Four, BMI)	61	RIGHT BACK WHERE WE STARTED FROM	Pierre Tubbs & Vince Edwards (Unart/ATV, BMI)	56
CRAZY ON YOU	Mike Flicker (How About Music, CAPAC)	75	ROCK AND ROLL LOVE LETTER	Colin Frechter (Ackee/Andustin, ASCAP)	59
DECEMBER 1963 (OH WHAT A NIGHT)	Bob Gaudio (Season's/Jobete, ASCAP)	68	ROCK AND ROLL MUSIC	Brian Wilson (Arc, BMI)	24
DEVIL WOMAN	B. Welch (Chappell, ASCAP)	86	ROCKY MOUNTAIN MUSIC	David Malloy (Briar Patch, BMI)	89
DISCO LADY	Don Davis (Groovesville, BMI, Conquistador, ASCAP)	72	SARA SMILE	Christopher Bond, Daryl Hall & John Oates (Unichappell, BMI)	17
DON'T GO BREAKING MY HEART	Gus Dudgeon (Big Pig/Leeds, ASCAP)	55	SAVE YOUR KISSES FOR ME	Tony Hiller (Tony Hiller, ASCAP)	49
EVERYTHING'S COMING UP LOVE	Van McCoy/McCoy-Kippis (Warner-Tamerlane/Van McCoy/Ocean Blue, BMI)	80	(SHAKE, SHAKE, SHAKE)	SHAKE YOUR BOOTY Casey-Finch (Sherlyn, BMI)	87
FOOLED AROUND AND FELL IN LOVE	Alan Blazek & Bill Szczyzyk (Crabshaw, ASCAP)	27	SHANNON	Cashman and West (Blending-well, ASCAP)	11
FOOL FOR THE CITY	(Nick Jameson (Knee Trembler, ASCAP)	46	SHOP AROUND THE CAPTAIN	and Toni Tennille (Jobete, ASCAP)	6
FOOL TO CRY	The Glimmer Twins (Promopub, B.V., ASCAP)	39	SHOW ME THE WAY	Peter Frampton (Almo/Fram-Dee Music Ltd., ASCAP)	63
FOXY LADY	Nerangis/Britton (Delightful, BMI)	90	SILLY LOVE SONGS	Paul McCartney (MPL Communications Inc. By Arr with ATV, BMI)	1
FRAMED	Lou Adler (Quintet/Freddy Brienstock, BMI)	45	SILVER STAR	Bob Gaudio (Seasons/Jobete, ASCAP)	95
GET CLOSER	Louis Shelton (Dawnbreaker, BMI)	23	SOLITARY MAN	Jack Gilmer & Bill Browder (Tallyrand, BMI)	100
GET UP AND BOOGIE	Michael Kunze (Midsong, ASCAP)	2	SOMEBODY'S GETTIN' IT	Don Davis/Groovesville (Groovesville, BMI; Conquistador, ASCAP)	76
GOOD VIBRATIONS	Todd Rundgren (Irving, BMI)	47	SOMETHING HE CAN FEEL	Curtis Mayfield (Warner-Tamerlane, BMI)	35
GOT TO GET YOU INTO MY LIFE	producer not listed (Maclen, BMI)	37	SOPHISTICATED LADY	Jackson, Yancy, Barge & Evans (Jay's Enterprises/Chappell, ASCAP)	50
HAPPY DAYS	Steve Bari & Michael Omartian (Bruin, BMI)	22	STRANGE MAGIC	Jeff Lynne (Unart-Jet, BMI)	71
HARD WORK	Esmond Edwards (Hard Work, BMI)	85	STROKIN' (PT. II)	Leon Haywood (Jim-Edd, BMI)	98
HEAR THE WORDS, FEEL THE FEELING	Lamont Dozier (Dozier, BMI)	96	STEPPIN' OUT	Neil Eedaka & R. Appere (Don Kirshner/Kirshner Songs, BMI/ASCAP)	52
HEAVEN MUST BE MISSING AN ANGEL	F. Perren (Bull Pen, BMI; Perren-Vibes, ASCAP)	60	TAKIN' IT TO THE STREETS	Ted Templeman (Taurpin Tunes, BMI)	32
HOLD ON	Keith Olsen (JSH, ASCAP)	82	TAKE THE MONEY AND RUN	Steve Miller (Sailor, ASCAP)	21
HOT STUFF	Glimmer Twins (Promopub, B.V., ASCAP)	39	TEAR THE ROOF OFF THE SUCKER (GIVE UP THE FUNK)	George Clinton (Malbiz & Ricks, BMI)	15
IN MY FATHER'S FOOTSTEPS	Terry Jacks (Dorchester/Red Apple, N.Y. Times, BMI)	99	THAT'S WHERE THE HAPPY PEOPLE GO	Baker, Harris & Young (Burma East, BMI)	40
I NEED TO BE IN LOVE	Richard Carpenter (Almo/Sweet Harmony/Hammer and Nail/Landes-Roberts, ASCAP)	48	THE BOYS ARE BACK IN TOWN	John Alcock (RSC, ASCAP)	19
I'D REALLY LOVE TO SEE YOU TONIGHT	K. Lehning (Dawnbreaker, BMI)	53	THE LONELY ONE	Prod. not listed (Brent, BMI)	67
IF YOU KNOW WHAT I MEAN	Robbie Robertson (Stonebridge, ASCAP)	43	THIS MASQUERADE	Tommy LiPuma (Skyhill, BMI)	54
I HOPE WE GET TO LOVE IN TIME	Don Davis (Groovesville, BMI)	83	TODAY'S THE DAY	George Martin (Warner Bros., BMI)	33
I'M EASY	Richard Baskin (Lion's Gate/Easy, ASCAP)	44	TRYIN' TO GET THE FEELING AGAIN	R. Dante & B. Manilow (Warner-Tamerlane/Upward Spiral, BMI)	31
I'M GONNA LET MY HEART DO THE WALKING	Brian Holland (Holland-Dozier-Holland)	81	TURN THE BEAT AROUND	Warren SCHATZ (Dunbar, BMI)	28
IT KEEPS YOU RUNNIN'	Ted Templeman (Taurpin Tunes, ASCAP)	88	UP THE CREEK WITHOUT A PADDLE	Jeffrey Bowen & Berry Gordy (Stone Diamond, BMI)	92
I WANT TO STAY WITH YOU	David Kershbaum (Irving, BMI)	74	WHAM BAM SHANG-A-LANG	Tom Sellers & Clive Davis (Colgems, ASCAP)	91
I WANT YOU	Leon Ware & T-Boy Ross (Almo-Jobete, ASCAP)	25	WHO LOVES YOU BETTER THAN I DO	Isley Bros. (Bovina, ASCAP)	65
I'LL BE GOOD TO YOU	Quincy Jones (Kidada/Gouldris, BMI)	14	YES, YES, YES	Stu Gardner (Turtle Head, BMI)	73
KISS AND SAY GOODBYE	Bobby Martin (Nattahnam/Blackwood, BMI)	4	WELCOME BACK	Steve Bari & John Sebastian (John Sebastian, BMI)	16
LAST CHILD	Jack Douglas & Aerosmith (Daksel/Song and Dance/Vindaloo, BMI)	51	YOUNG HEARTS RUN FREE	Dave Crawford (Dee-Ann, ASCAP)	36
LET 'EM IN	Paul McCartney (MPL Communications by Arrangement with ATV, BMI)	66	YOU'RE MY BEST FRIEND	Roy Thomas Baker (Trident, ASCAP)	29
LET HER IN	Bob Reno (Midsong, ASCAP)	20	YOU'RE MY EVERYTHING	E. Malamud & T. Sellers (Island, BMI)	94
LET YOUR LOVE FLOW	Phil Gernhard & Tony Scotti (Loaves & Fishes, BMI)	42	YOU'LL NEVER FIND ANOTHER LOVE	LIKE MINE Gamble & Huff (Mighty Three, BMI)	34
LIVIN' AIN'T LIVIN'	Jim Mason (Stephen Stills, BMI)	62	YOU SHOULD BE DANCING	Bee Gees (Casserole/Unichappell, BMI)	69
LOVE HANGOVER	Hal Davis (Jobete, ASCAP)	7			
LOVE IS ALIVE	Gary Wright (Warner Brothers, ASCAP)	9			
LOWDOWN	Joe Wissert (Boz Scaggs/Hudmar, ASCAP)	97			

## At B'nai B'rith Awards Dinner



Pictured at the recent B'nai B'rith Awards Dinner in the photo at left (from l-r) are: David King, lodge VP (American Album & Tape); George Levy, dinner co-chairman & lodge VP (Sam Goody); Ken Rosenblum, lodge executive VP & dinner co-chairman (Shorewood); Don Kirshner, 1975 Creative Achievement award recipient; Stevie Wonder, 1976 Humanitarian Award recipient; Bob Austin, publisher Record World; Marvin Hamlisch, 1976 Creative Achievement award recipient and Toby Pieniek, lodge

president (RCA). In the photo at center are (from l-r): Herb Linsky (Herb Linsky Associates) who received this year's first "Good Guy" award presented in the name of the late Jack Welfeld; Herb Goldfarb, VP and general manager of London Records and Jack's daughter, Arlene, who made the surprise presentation. At right, Cy Leslie, the lodge's first president congratulates Hamlisch as Toby Pieniek prepares to present the award.

## E/A Plans 'Summer Hurricane' Campaign

■ LOS ANGELES—Elektra/Asylum sales and marketing executives are implementing a national sales and merchandising campaign in support of current Elektra and Asylum releases by Keith Carradine, Harry Chapin, Chris Hillman and John David Souther; designated "Summer Hurricane," the promotion begins June 28, encompassing multi-media advertising, extensive in-store merchandising support and discount pricing to maximize exposure at both rack and retail levels.

### WEA Gold Rush

Set to continue through July 9, the "Summer Hurricane" campaign immediately follows WEA's national "Summer Gold Rush" sales program. A variety of in-store display items, including posters and streamers for the individual artists included in the promotion are being supplied to Elektra/Asylum and WEA regional and local sales personnel for distribution to participating stores. In-store display contests are also being conducted to generate added merchandising exposure.

Advertising support for the program will include both print and radio buys with all advertising tools to be tailored to the

individual artists. George Steele, vice president, marketing, stressed that the "Summer Hurricane" campaign has been designed to afford flexibility in meeting the varied demands of the four releases. "We're going after 100 percent retail acceptance on all four," Steele commented, "while Chapin and Carradine are additionally slated for heavy rack emphasis nationally."

## Sal Peruggi Named BASF Sales Mgr.

■ NEW YORK — As part of an overall expansion program, Bill Gallagher, president of Audiofidelity Enterprises, has announced the appointment of Sal Peruggi, Jr. to the position of national sales manager for BASF Records.

Audiofidelity is the distributor of all BASF Records product for the United States and Canada. In this realignment of the company sales department, Bill Singer, national sales manager, will exclusively handle sales for Audio Fidelity Records and associated labels (including Chiaroscuro, Black Lion, Enja and Thimble).

## Spring/Event In Worldwide Expansion

■ NEW YORK — Spring/Event Records principals Roy and Julie Rifkind and Bill Spitalsky have jointly announced that Spring/Event is spinning off Event Records as a new worldwide label with its own identification. The principals also made known that Spring/Event Records has formed a BMI/ASCAP publishing firm.

### Total Company

"These two decisions mark a big step for us," said Roy Rifkind. "During our seven years as an independent, our business philosophy has been to concentrate in developing acts with staying power in the black/soul area. Our sole motivation has been to build Spring/Event as a total company very much in context with the '70s."

The Event label, which has been jointly distributed with Spring Records by Polydor, Inc. for the last six years, has always been closely associated with sister label Spring. Now it has been set up as a separate and distinct operation in both domestic and worldwide situations.

Rifkind explained that the

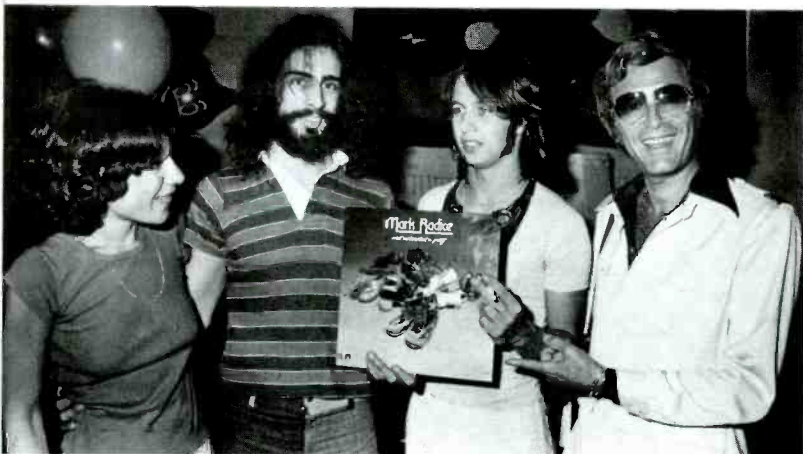
company's new publishing arms will be management owned and operated.

"Total involvement with your artists and your product is the most vital element in creating and insuring success and this will be the prime rule we will follow in the new set-up for Event Records," said Spitalsky. "We are not afraid to work closely with our acts or to try new areas of promotion and exploitation, such as discos. We do have a tight roster and create a small number of releases, but these have been commercially viable and that is really what counts in the end."

## London Signs L.D. Pearl

■ NEW YORK — Walt Maguire, vice president of artist and repertoire for London Records, has announced that the label has signed L.D. Pearl to a long-term, worldwide, exclusive recording contract. L.D. Pearl's initial single, "Flying High With You" b/w "Kinda Love" is slated for release June 25.

## Radice Feted



Visiting the New York disco Record Pool is United Artists' Mark Radice, whose new album, "Ain't Nothin' But a Party," was just released by UA. Radice's album was produced by disco-master Jeff Lane. Shown (from left) are UA's Anita Wexler; David Mancusa, director of the New York Record Pool; Radice; and Sid Maurer of Moondock Productions, Radice's manager.

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# Ben Sidran Is Getting Everything He Deserves!

Recognized as an outstandingly versatile musician, composer, vocalist and producer through his associations with many of today's major artists including Steve Miller and Boz Scaggs, Ben Sidran has now arrived as a brilliant album artist.

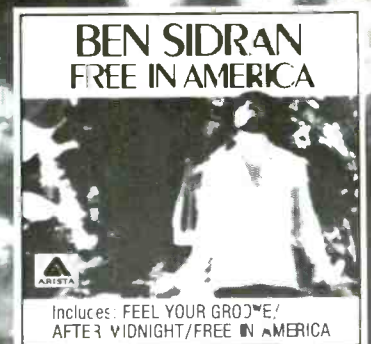
With the release of the infectious single, "FEEL YOUR GROOVE," Top 40 listeners are also about to feel the Ben Sidran excitement.

He's getting exactly what he deserves!

Ben Sidran's  
Explosive Single -  
"FEEL  
YOUR GROOVE"

AS 0195

-Breaking From His  
Smash Album!



On Arista Records

JULY 3, 1976



# THE SINGLES CHART

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

JULY 3	JUNE 26		WKS. ON CHART
1	2	<b>SILLY LOVE SONGS</b> WINGS Capitol P 4256	13
2	1	<b>GET UP AND BOOGIE</b> SILVER CONVENTION/Midland Intl. MB 10571	15
3	4	<b>MORE, MORE, MORE</b> ANDREA TRUE CONNECTION/ Buddah BDA 515	17
4	5	<b>KISS AND SAY GOODBYE</b> THE MANHATTANS/Columbia 3 10310	10
5	10	<b>AFTERNOON DELIGHT</b> STARLAND VOCAL BAND/Windsong CB 10588 (RCA)	9
6	7	<b>SHOP AROUND</b> CAPTAIN & TENNILLE/A&M 1817	10
7	3	<b>LOVE HANGOVER</b> DIANA ROSS/Motown M 1392F	20
8	6	<b>MISTY BLUE</b> DOROTHY MOORE/Malaco M 1029 (TK)	18
9	14	<b>LOVE IS ALIVE</b> GARY WRIGHT/Warner Bros. WBS 8143	11
10	13	<b>MOONLIGHT FEELS RIGHT</b> STARBUCK/Private Stock 039	11
11	8	<b>SHANNON HENRY GROSS</b> /Lifesong LS 45002	20
12	9	<b>NEVER GONNA FALL IN LOVE AGAIN</b> ERIC CARMEN/ Arista 0184	10
13	11	<b>BOOGIE FEVER</b> SYLVERS/Capitol P 4179	24
14	19	<b>I'LL BE GOOD TO YOU</b> BROTHERS JOHNSON/A&M 1806	10
15	18	<b>TEAR THE ROOF OFF THE SUCKER (GIVE UP THE FUNK)</b> PARLIAMENT/Casablanca NB 856	9
16	12	<b>WELCOME BACK</b> JOHN SEBASTIAN/Warner-Reprise RPS 1349	15
17	15	<b>SARA SMILE</b> DARYL HALL & JOHN OATES/RCA PB 10530	21
18	16	<b>MOVIN'</b> BRASS CONSTRUCTION/United Artists XW775 Y	16
19	22	<b>THE BOYS ARE BACK IN TOWN</b> THIN LIZZY/Mercury 73786	8
20	23	<b>LET HER IN</b> JOHN TRAVOLTA/Midland Intl. MB 10623 (RCA)	9
21	25	<b>TAKE THE MONEY AND RUN</b> STEVE MILLER BAND/ Capitol P 4260	8
22	17	<b>HAPPY DAYS</b> PRATT & McLAIN/Warner-Reprise RPS 1351	15
23	29	<b>GET CLOSER</b> SEALS & CROFTS/Warner Bros. WBS 8190	9
24	30	<b>ROCK AND ROLL MUSIC</b> BEACH BOYS/Brother-Reprise RPS 1354	5
25	26	<b>I WANT YOU</b> MARVIN GAYE/Tamla T 54264F (Motown)	11
26	27	<b>MAKING OUR DREAMS COME TRUE</b> CYNDI GRECCO/ Private Stock 086	9
27	20	<b>FOOLED AROUND AND FELL IN LOVE</b> ELVIN BISHOP/ Capricorn CPS 0252 (WB)	18
28	32	<b>TURN THE BEAT AROUND</b> VICKI SUE ROBINSON/ RCA PB 10562	8
29	33	<b>YOU'RE MY BEST FRIEND</b> QUEEN/Elektra 45318	7
30	21	<b>RHIANNON (WILL YOU EVER WIN)</b> FLEETWOOD MAC/ Warner-Reprise RPS 1345	18
31	24	<b>TRYIN' TO GET THE FEELING AGAIN</b> BARRY MANILOW/ Arista 0172	16
32	28	<b>TAKIN' IT TO THE STREETS</b> THE DOOBIE BROTHERS/ Warner Bros. WBS 8196	11
33	34	<b>TODAY'S THE DAY</b> AMERICA/Warner Bros. WBS 8212	8
34	39	<b>YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE</b> LOU RAWLS/Phila. Intl. ZS8 3592 (CBS)	8
35	40	<b>SOMETHING HE CAN FEEL</b> ARETHA FRANKLIN/Atlantic 3326	6
36	38	<b>YOUNG HEARTS RUN FREE</b> CANDI STATON/Warner Bros. WBS 8181	10
37	47	<b>GOT TO GET YOU INTO MY LIFE</b> BEATLES/Capitol P 4274	4
38	31	<b>BARETTA'S THEME: KEEP YOUR EYE ON THE SPARROW</b> RHYTHM HERITAGE/ABC 12177	12
39	36	<b>FOOL TO CRY/HOT STUFF</b> ROLLING STONES/Rolling Stones RS 19304 (Atlantic)	11
40	41	<b>THAT'S WHERE THE HAPPY PEOPLE GO</b> THE TRAMMPS/ Atlantic 3306	10
41	43	<b>MAMMA MIA</b> ABBA/Atlantic 3315	18
42	35	<b>LET YOUR LOVE FLOW</b> BELLAMY BROS./Warner Bros. WBS 8169	21
43	49	<b>IF YOU KNOW WHAT I MEAN</b> NEIL DIAMOND/ Columbia 3 10366	4
44	66	<b>I'M EASY</b> KEITH CARRADINE/ABC 12117	4
45	50	<b>FRAMED</b> CHEECH & CHONG/Ode 66124 (A&M)	5
46	51	<b>FOOL FOR THE CITY</b> FOGHAT/Bearsville BSS 0307 (WB)	6
47	52	<b>GOOD VIBRATIONS</b> TODD RUNDGREN/Bearsville BSS 0309	5
48	55	<b>I NEED TO BE IN LOVE</b> CARPENTERS/A&M 1828	5
49	48	<b>SAVE YOUR KISSES FOR ME</b> BROTHERHOOD OF MAN/Pye 71066	9

50	56	<b>SOPHISTICATED LADY</b> NATALIE COLE/Capitol P 4259	5
51	67	<b>ANOTHER RAINY DAY IN NEW YORK CITY</b> CHICAGO/ Columbia 3 10360	2
52	60	<b>STEPPIN' OUT</b> NEIL SEDAKA/Rocket PIG 40582 (MCA)	3
53	71	<b>I'D REALLY LOVE TO SEE YOU TONIGHT</b> ENGLAND DAN AND JOHN FORD COLEY/Big Tree BT 16069 (Atlantic)	4
54	74	<b>THIS MASQUERADE</b> GEORGE BENSON/Warner Bros. WBS 8209	4

**CHARTMAKER OF THE WEEK**

55	—	<b>DON'T GO BREAKING MY HEART</b> ELTON JOHN & KIKI DEE Rocket PIG 40585 (MCA)	1
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44	44	<b>RIGHT BACK WHERE WE STARTED FROM</b> MAXINE NIGHTINGALE/United Artists XW752 Y	19
57	64	<b>LAST CHILD</b> AEROSMITH/Columbia 3 10359	4
58	73	<b>BABY, I LOVE YOUR WAYS</b> PETER FRAMPTON/A&M 1832	3
59	37	<b>ROCK AND ROLL LOVE LETTER</b> BAY CITY ROLLERS/ Arista 0185	11
60	69	<b>HEAVEN MUST BE MISSING AN ANGEL</b> TAVARES/ Capitol P 4270	4
61	63	<b>C'MON MARIANNE</b> DONNY OSMOND/Polydor PD 14320	5
62	70	<b>LIVIN' AIN'T LIVIN'</b> FIREFALL/Atlantic 3333	4
63	42	<b>SHOW ME THE WAY</b> PETER FRAMPTON/A&M 1795	20
64	72	<b>A FIFTH OF BEETHOVEN</b> WALTER MURPHY & THE BIG APPLE BAND/Private Stock 073	5
65	65	<b>WHO LOVES YOU BETTER THAN I DO</b> ISLEY BROTHERS/ T-Neck ZS8 2260 (CBS)	6
66	—	<b>LET 'EM IN</b> WINGS/Capitol P 4293	1
67	68	<b>THE LONELY ONE</b> SPECIAL DELIVERY/Mainstream MRL 5581	7
68	46	<b>DECEMBER, 1963 (OH WHAT A NIGHT)</b> THE FOUR SEASONS/ Warner Bros./Curb WBS 8168	27
69	—	<b>YOU SHOULD BE DANCING</b> BEE GEES/RSO 853 (Polydor)	1
70	45	<b>BOHEMIAN RHAPSODY</b> QUEEN/Elektra 45297	27
71	57	<b>STRANGE MAGIC</b> ELECTRIC LIGHT ORCHESTRA/ United Artists XW770 Y	18
72	54	<b>DISCO LADY</b> JOHNNIE TAYLOR/Columbia 3 10281	20
73	61	<b>YES, YES, YES</b> BILL COSBY/Capitol P 4258	10
74	77	<b>I WANT TO STAY WITH YOU</b> GALLAGHER & LYLE/ A&M 1778	8
75	76	<b>CRAZY ON YOU HEART</b> /Mushroom 7021	29
76	82	<b>SOMEBODY'S GETTIN' IT</b> JOHNNIE TAYLOR/Columbia 3 10334	3
77	79	<b>A BETTER PLACE TO BE</b> HARRY CHAPIN/Elektra 45327	4
78	86	<b>A LITTLE BIT MORE</b> DR. HOOK/Capitol P 4280	2
79	89	<b>PLAY THAT FUNKY MUSIC</b> WILD CHERRY/Epic/Sweet City 8 50225	3
80	81	<b>EVERYTHING'S COMING UP LOVE</b> DAVID RUFFIN/ Motown M 1393F	4
81	91	<b>I'M GONNA LET MY HEART DO THE WALKING</b> THE SUPREMES/Motown M 1391F	3
82	94	<b>HOLD ON</b> SONS OF CHAMPLIN/Ariola America P 7627	2
83	88	<b>I HOPE WE GET TO LOVE IN TIME</b> MARILYN MCCOO & BILLY DAVIS, JR./ABC 12170	6
84	87	<b>RAIN, OH RAIN</b> FOOLS GOLD/Morning Sky MS 700 (Arista)	5
85	90	<b>HARD WORK</b> JOHN HANDY/ABC Impulse IMP 310005	2
86	—	<b>DEVIL WOMAN</b> CLIFF RICHARD/Rocket PIG 40574 (MCA)	24
87	—	<b>(SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY</b> KC AND THE SUNSHINE BAND/TK 1019	1
88	96	<b>IT KEEPS YOU RUNNIN'</b> CARLY SIMON/Elektra 45323	2
89	92	<b>ROCKY MOUNTAIN MUSIC</b> EDDIE RABBITT/Elektra 45315	2
90	—	<b>FOXY LADY</b> CROWN HEIGHTS AFFAIR/De-Lite DEP 1581	1
91	—	<b>WHAM BAM SHANG-A-LANG</b> SILVER/Arista 0189	1
92	—	<b>UP THE CREEK WITHOUT A PADDLE</b> TEMPTATIONS/ Gordy G 7150F (Motown)	1
93	—	<b>BLT LEE</b> OSKAR/United Artists XW807 Y	1
94	95	<b>YOU'RE MY EVERYTHING</b> LEE GARRETT/Chrysalis CRS 2112 (WB)	2
95	97	<b>SILVER STAR</b> THE FOUR SEASONS/Warner Bros./Curb WBS 8203	2
96	—	<b>HEAR THE WORDS, FEEL THE FEELING</b> MARGIE JOSEPH/ Cotillion 44201 (Atlantic)	1
97	—	<b>LOW DOWN</b> BOZ SCAGGS/Columbia 3 10367	1
98	99	<b>STROKIN' (PT. II)</b> LEON HAYWOOD/20th Century TC 2285	2
99	100	<b>IN MY FATHER'S FOOTSTEPS</b> TERRY JACKS/Private Stock PS 094	2
100	—	<b>SOLITARY MAN</b> T. G. SHEPPARD/Hitsville H 6032F (Motown)	1

PRODUCERS AND PUBLISHERS ON PAGE 24

**FLASHMAKER**



**STEAL YOUR FACE**  
GRATEFUL DEAD  
Grateful Dead

**MOST ACTIVE**

- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- WIRED—Jeff Beck—Epic
- ROYAL SCAM—Steely Dan—ABC
- LONG HARD RIDE—Marshall Tucker Band—Capricorn
- AGENTS OF FORTUNE—Blue Oyster Cult—Col
- RESOLUTION—Andy Pratt—Nemperor

**WBCN-FM/BOSTON**

- ADDS:**
- CONTRADICTION—Ohio Players—Mercury
  - HARD WORK—John Handy—ABC Impulse
  - FELIX PAPPALARDI & CREATION—A&M
  - SKY HIGH—Tavares—Capitol
  - STEAL YOUR FACE—Grateful Dead—Grateful Dead
  - SUMMERTIME DREAM—Gordon Lightfoot—Reprise
- HEAVY ACTION (airplay):**
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
  - GO FOR BROKE—Ian Matthews—Col
  - IN THE POCKET—James Taylor—WB
  - RESOLUTION—Andy Pratt—Nemperor
  - ROYAL SCAM—Steely Dan—ABC
  - SPARKLE—Aretha Franklin—Atlantic
  - TAKIN' IT TO THE STREETS—Doobie Bros.—WB
  - WIRED—Jeff Beck—Epic

**WLIR-FM/LONG ISLAND**

- ADDS:**
- CITY BOY—Mercury
  - DERRINGER—Rick Derringer—Blue Sky
  - FARTHER ALONG—Spirit—Mercury
  - GONE TOO LONG—Don Nix—Cream
  - I'M NEARLY FAMOUS—Cliff Richard—Rocket
  - LIVE ON THE MOVE—James Cotton Band—Buddah
  - STARZ—Capitol
  - THAT'S THE WAY IT IS—Nilsson—RCA

- HEAVY ACTION (airplay, in descending order):**
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
  - ROYAL SCAM—Steely Dan—ABC
  - STEAL YOUR FACE—Grateful Dead—Grateful Dead
  - FREE IN AMERICA—Ben Sidran—Arista
  - CHICAGO X—Col
  - IN THE POCKET—James Taylor—WB
  - TURNSTILES—Billy Joel—Col
  - AGENTS OF FORTUNE—Blue Oyster Cult—Col

**WHCN-FM/HARTFORD**

- ADDS:**
- BEAUTIFUL NOISE—Neil Diamond—Col
  - CHICAGO X—Col
  - CITY BOY—Mercury
  - FARTHER ALONG—Spirit—Mercury
  - GONE TOO LONG—Don Nix—Cream
  - HIGHWAY ROBBERY—Free Beer—RCA
  - NIGHT FOOD—Heptones—Island
  - YOU/GENERAL GUNTHER (single)—Jasper Wrath—Future Music

- HEAVY ACTION (airplay, phones):**
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
  - IN THE POCKET—James Taylor—WB
  - MOONMADNESS—Camel—Janus
  - RESOLUTION—Andy Pratt—Nemperor
  - ROYAL SCAM—Steely Dan—ABC
  - SCRAPS/WORKSHOP—NRBQ—Annuitt Coeptis
  - TALES OF MYSTERY—Alan Parsons Project—20th Century
  - WIRED—Jeff Beck—Epic

**WCMF-FM/ROCHESTER**

- ADDS:**
- AIN'T THAT A BITCH—Johnny Guitar Watson—DJM
  - CURTIS BROS.—Polydor
  - OH YEAH—Jan Hammer Group—Nemperor
  - SEED OF MEMORY—Terry Reid—ABC
  - STARZ—Capitol
  - STEAL YOUR FACE—Grateful Dead—Grateful Dead
  - WIDOWMAKER—UA
  - WIRED—Jeff Beck—Epic
- HEAVY ACTION (airplay, sales, phones, in descending order):**
- LONG HARD RIDE—Marshall Tucker Band—Capricorn
  - RAINBOW RISING—Blackmore's Rainbow—Oyster
  - CARDIFF ROSE—Roger McGuinn—Col
  - HELLUVA BAND—Angel—Casablanca
  - SLOW DOWN WORLD—Donovan—Epic
  - AGENTS OF FORTUNE—Blue Oyster Cult—Col
  - RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
  - FLY LIKE AN EAGLE—Steve Miller Band—Capitol

**WMMR-FM/PHILADELPHIA**

- ADDS:**
- CHICAGO X—Col
  - GO TO HELL (single)—Alice Cooper—WB
  - NIGHT FOOD—Heptones—Island
  - REGGAE GOT SOUL—Toots & the Maytals—Island
  - RIGHT TIME—Mighty Diamonds—Virgin
  - STEAL YOUR FACE—Grateful Dead—Grateful Dead
  - WIRED—Jeff Beck—Epic
- HEAVY ACTION (sales, phones, airplay):**
- FIREFALL—Atlantic
  - DARYL HALL & JOHN OATES—RCA
  - I DON'T WANT TO GO HOME—Southside Johnny—Epic
  - LIVE AT CARNEGIE HALL—Renaissance—Sire
  - RESOLUTION—Andy Pratt—Nemperor
  - YOUNG AND RICH—Tubes—A&M

**WHFS-FM/WASHINGTON**

- ADDS:**
- ALL ALONE IN THE END ZONE—Jay Ferguson—Asylum
  - ARBOUR ZENA—Keith Jarrett—ECM
  - CITY BOY—Mercury
  - DERRINGER—Rick Derringer—Blue Sky
  - LEGALIZE IT—Peter Tosh—Col
  - REGGAE GOT SOUL—Toots & the Maytals—Island
  - STEAL YOUR FACE—Grateful Dead—Grateful Dead
- HEAVY ACTION (airplay, phones):**
- FREE IN AMERICA—Ben Sidran—Arista
  - I DON'T WANT TO GO HOME—Southside Johnny—Epic
  - IT'S A GOOD NIGHT FOR SINGIN'—Jerry Jeff Walker—MCA
  - LONG HARD RIDE—Marshall Tucker Band—Capricorn
  - RESOLUTION—Andy Pratt—Nemperor
  - SPARKLE—Aretha Franklin—Atlantic
  - WILD TCHOUPITOULAS—Island
  - WIRED—Jeff Beck—Epic

**WYDD-FM/PITTSBURGH**

- ADDS:**
- AIRBORNE—Flying Burrito Bros.—Col
  - ALL ALONE IN THE END ZONE—Jay Ferguson—Asylum
  - FREE IN AMERICA—Ben Sidran—Arista
  - IN THE POCKET—James Taylor—WB
  - LOOK OUT FOR #1—Brothers Johnson—A&M
  - S.S. FOOLS—Col
  - SEED OF MEMORY—Terry Reid—ABC
  - WIRED—Jeff Beck—Epic
- HEAVY ACTION (airplay, sales):**
- FLEETWOOD MAC—Reprise
  - FLY LIKE AN EAGLE—Steve Miller Band—Capitol
  - NO HEAVY PETTING—UFO—Chrysalis
  - RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
  - ROYAL SCAM—Steely Dan—ABC
  - TAKIN' IT TO THE STREETS—Doobie Bros.—WB
  - TOO STUFFED TO JUMP—Amazing Rhythm Aces—ABC
  - TRICK OF THE TAIL—Genesis—Atco

**WMMS-FM/CLEVELAND**

- ADDS:**
- CHICAGO X—Col
  - CURTIS BROS.—Polydor
  - IN THE POCKET—James Taylor—WB
  - LEGALIZE IT—Peter Tosh—Col
  - REGGAE GOT SOUL—Toots & the Maytals—Island
  - STARZ—Capitol
  - STEAL YOUR FACE—Grateful Dead—Grateful Dead
  - WILD CHERRY—Sweet City
- 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—Epic
  - ROCKS—Aerosmith—Col
  - ROYAL SCAM—Steely Dan—ABC
  - TOO OLD TO ROCK 'N' ROLL—Jethro Tull—Chrysalis

**W-4-FM/DETROIT**

- ADDS:**
- ANGELO—Fantasy
  - CHICAGO X—Col
  - CHILD OF TIME—Ian Gillan—Oyster
  - CURTIS BROS.—Polydor
  - HEARTS ON FIRE—Baker Gurvitz Army—Atco
  - HOWLIN' WIND—Graham Parker & the Rumor—Mercury
  - STARZ—Capitol
  - WARREN ZEVON—Asylum
- HEAVY ACTION (airplay, sales):**
- AGENTS OF FORTUNE—Blue Oyster Cult—Col
  - ALL ALONE IN THE END ZONE—Jay Ferguson—Asylum
  - FIREFALL—Atlantic
  - FLY LIKE AN EAGLE—Steve Miller Band—Capitol
  - LIVE BULLET—Bob Seger & the Silver Bullet Band—Capitol
  - LONG HARD RIDE—Marshall Tucker Band—Capricorn
  - ROYAL SCAM—Steely Dan—ABC
  - WIRED—Jeff Beck—Epic

**WXRT-FM/CHICAGO**

- ADDS:**
- ALL ALONE IN THE END ZONE—Jay Ferguson—Asylum
  - BUZZARD BAIT—Back Pocket—Joyce
  - IN THE POCKET—James Taylor—WB
  - SPARKLE—Aretha Franklin—Atlantic
  - SPIN—Ariola America

- STEAL YOUR FACE—Grateful Dead—Grateful Dead
  - THAT'S THE WAY IT IS—Nilsson—RCA
  - WIRED—Jeff Beck—Epic
- HEAVY ACTION (sales, phones, airplay):**
- DREAMBOAT ANNIE—Heart—Mushroom
  - FLY LIKE AN EAGLE—Steve Miller Band—Capitol
  - JAILBREAK—Thin Lizzy—Mercury
  - LONG HARD RIDE—Marshall Tucker Band—Capricorn
  - RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
  - SILK DEGREES—Boz Scaggs—Col
  - SUMMERTIME DREAM—Gordon Lightfoot—Reprise

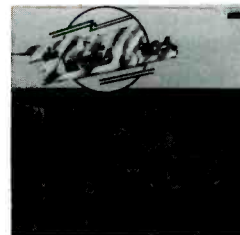
**KSHE-FM/ST. LOUIS**

- ADDS:**
- CITY BOY—Mercury
  - CURTIS BROS.—Polydor
  - FARTHER ALONG—Spirit—Mercury
  - STARZ—Capitol
  - STEAL YOUR FACE—Grateful Dead—Grateful Dead
- HEAVY ACTION (approximate airplay, phones):**
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
  - LONG HARD RIDE—Marshall Tucker Band—Capricorn
  - NATURAL GAS—Private Stock
  - ROCKS—Aerosmith—Col
  - ROSE OF CIMARRON—Poco—ABC
  - ROYAL SCAM—Steely Dan—ABC
  - SADDLE TRAMP—Charlie Daniels Band—Epic
  - WIRED—Jeff Beck—Epic

**KPFT-FM/HOUSTON**

- ADDS:**
- AIRBORNE—Flying Burrito Bros.—Col
  - BEDTIME STORIES—John Payne Band—Arista/Freedom
  - HOWLIN' WIND—Graham Parker & the Rumor—Mercury
  - IN THE POCKET—James Taylor—WB
  - NEED TO BE—Esther Satterfield—A&M
  - THAT'S THE WAY IT IS—Nilsson—RCA
  - TURNSTILES—Billy Joel—Col
  - WILD TCHOUPITOULAS—Island
- HEAVY ACTION (sales, airplay):**
- ASPECTS—Eleventh House—Featuring Larry Coryell—Arista
  - COLLAGE—Luis Gasca—Fantasy
  - FEVER—Ronnie Laws—Blue Note
  - FLY LIKE AN EAGLE—Steve Miller Band—Capitol
  - FLY LIKE THE WIND—McCoy Tyner—Fantasy
  - LOCAL LADS MAKE GOOD—Supercharge—Virgin (Import)
  - WIRED—Jeff Beck—Epic
  - YOUNG AND RICH—Tubes—A&M

**SLEEPER**



**CURTIS BROTHERS**  
Polydor

**KDKB-FM/PHOENIX**

- ADDS:**
- ALL ALONE IN THE END ZONE—Jay Ferguson—Asylum
  - BUZZARD BAIT—Back Pocket—Joyce

- CHICAGO X—Col
  - CURTIS BROS.—Polydor
  - FARTHER ALONG—Spirit—Mercury
  - IN THE POCKET—James Taylor—WB
  - FELIX PAPPALARDI & CREATION—A&M
  - TIME IS ON MY SIDE—Tracy Nelson—MCA
- HEAVY ACTION (airplay, sales, phones, in descending order):**
- IT'S A GOOD NIGHT FOR SINGIN'—Jerry Jeff Walker—MCA
  - WIRED—Jeff Beck—Epic
  - SADDLE TRAMP—Charlie Daniels Band—Epic
  - FLY LIKE AN EAGLE—Steve Miller Band—Capitol
  - LONG HARD RIDE—Marshall Tucker Band—Capricorn
  - SEED OF MEMORY—Terry Reid—ABC
  - SEQUENCER—Synergy—Passport
  - ROYAL SCAM—Steely Dan—ABC

**KMET-FM/LOS ANGELES**

- HEAVY ACTION (airplay, sales):**
- BLACK & BLUE—Rolling Stones—Rolling Stones
  - FIREFALL—Atlantic
  - FLEETWOOD MAC—Reprise
  - FLY LIKE AN EAGLE—Steve Miller Band—Capitol
  - FRAMPTON COMES ALIVE—Peter Frampton—A&M
  - JAILBREAK—Thin Lizzy—Mercury
  - SILK DEGREES—Boz Scaggs—Col
  - TAKIN' IT TO THE STREETS—Doobie Bros.—WB

**KSAN-FM/SAN FRANCISCO**

- ADDS:**
- AIN'T THAT A BITCH—Johnny Guitar Watson—DJM
  - BUFFALO SMOKE—Lou Courtney—RCA
  - DERRINGER—Rick Derringer—Blue Sky
  - FARTHER ALONG—Spirit—Mercury
  - THAT'S THE WAY IT IS—Nilsson—RCA
  - THIS WAY UPP—Upp—Epic
  - THREE—Bob James—CTI
  - WIDOWMAKER—UA
- HEAVY ACTION (airplay):**
- ALL ALONE IN THE END ZONE—Jay Ferguson—Asylum
  - ANOTHER PASSENGER—Carly Simon—Elektra
  - CHILD OF TIME—Ian Gillan—Oyster
  - HOWLIN' WIND—Graham Parker & Rumor—Mercury
  - RESOLUTION—Andy Pratt—Nemperor
  - SPIN—Ariola America
  - WIRED—Jeff Beck—Epic
  - YOU SHOULD BE DANCING (single)—Bee Gees—RSO

**KZEL-FM/EUGENE**

- ADDS:**
- B.W. GOES C&W—Bobby Womack—UA
  - CITY BOY—Mercury
  - DREAD IN A BABYLON—U-Roy—Virgin
  - NEED TO BE—Esther Satterfield—A&M
  - RIGHT TIME—Mighty Diamonds—Virgin
  - THAT'S THE WAY IT IS—Nilsson—RCA
  - WIDOWMAKER—UA
  - WILD TCHOUPITOULAS—Island
- HEAVY ACTION (airplay, phones):**
- AGENTS OF FORTUNE—Blue Oyster Cult—Col
  - BREEZIN'—George Benson—WB
  - CAN YOU FEEL IT—Bill Amesbury—Capitol
  - FLEETWOOD MAC—Reprise
  - FLY LIKE AN EAGLE—Steve Miller Band—Capitol
  - IT'S A GOOD NIGHT FOR SINGIN'—Jerry Jeff Walker—MCA
  - STEAL YOUR FACE—Grateful Dead—Grateful Dead
  - WIRED—Jeff Beck—Epic



# ORIGINAL WAILER, NOW JUST ORIGINAL.

Peter Tosh, one of the founding members of The Wailers, is one of the most revered musicians playing in Jamaica today. His songs are pure Jamaican ("Stop That Train" and "Get Up, Stand Up" among others). And his first album, "Legalize It," was the most eagerly-awaited album of the year in Jamaica.

Now "Legalize It" is available in America...for everybody who enjoys reggae...and everybody ready for the next step.

**PETER TOSH,  
"LEGALIZE IT."** ©C 34253

**ON COLUMBIA RECORDS  
AND TAPES.**

## Dialogue (Continued from page 14)

little bit more of an edge in concentrating on our artists.

**RW:** Do you think there would be any conflict of interest between Hartman and Goodman the managers and Hartman and Goodman the record company moguls?

**Hartman:** It all depends on your attitude towards the business. It has to be worked out in advance and everybody involved has to be aware of what's going on. If my lawyer, for example, were to represent my artist as well, then there is some misrepresentation. On the other hand, if we have different attorneys, then at least everybody has his position clarified for him before any commitment is made.

If I were to form a record company, I would technically have to leave the management business. I would be label president and just keep an eye on the management business while somebody else kept it going. Of course, it's not like we would have a big label that would be taking up all of my time. It would be a very small label and its purpose would be to allow us to better service our artists.

**RW:** Didn't David Geffen say something like that once upon a time?

**Hartman:** Yes, Geffen said that, but his ambitions are way beyond mine.

**RW:** We've talked about your relationships with record companies; what about your relationships with your artists? How candid can you be with an artist you represent? If a tour is going badly or a record is a stiff, how do you discuss those things?

**Hartman:** If you deal with them from the beginning on an honest basis, you can continue to discuss things frankly even if things aren't going the way you'd like to see them go. If you start holding back things that you think will frighten the artist, then you're always going to have to hold back those things. I would rather get the artist accustomed to hearing two sides of a situation so that he knows that it's all not wonderful; there are struggles, there are conflicts and there are failures. If you start off by being honest in that kind of a relationship and maintain it as you go, the trauma is minimized. I have no problems with any of the artists we represent. I don't have to worry that the phone is going to ring and it's going to be so-and-so. When they call, I'm glad, because I know what's going on in each individual's career, I know how I feel about it and I want them to share all of my information. We have regular band meetings where everybody comes into our conference room and because it's small, they have to sit really close to each other. They have to relate to their partners and to Harlan and I, to our employees and whoever else is participating. In addition, we send them minutes of each meeting, so if they were day-dreaming, they still get to read exactly what was discussed. That kind of honesty makes for a terrific relationship, where the personal rapport is as deep as the business side of what you're doing for them. It's the only way I could deal with them, with the company and with myself. I couldn't be happy if I had to lie to my artists. Abraham Lincoln said it best; he said: "No man has a good enough memory to be a successful liar."

The only instance when I might exercise caution would be if I thought it would have a bad effect on an artist at a gig, something

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## Epic Signs Lou Christie



Singer/songwriter Lou Christie has signed an exclusive recording pact with Epic Records. The announcement was made by Ron Alexenburg, senior vice president, Epic Records & Associated Labels. The first Christie single under the agreement with Epic has already been shipped. Titled "Riding In My Van," the song was co-written by Christie and his long-time composing partner, Twyla, who collaborated with the singer on his previous singles, including "Lightning Strikes," "Two Faces Have I" and "The Gypsy Cried." Christie, who has been performing on the Continent and living in England for the past several years, is about to go into the studio to work on his debut Epic album due for release in the fall. Pictured are from left: Bruce Lundvall, president, CBS Records Division; Lou Christie; Lenny Petze, director, east coast a&r, Epic Records; Ron Alexenburg, senior vice president, Epic Records & Associated labels.

like that. It might not necessarily be the best thing to tell one of them that something is terribly wrong just before he goes on stage, especially if it's not something relevant to that particular gig. But eventually we fill them in on everything and they thrive on it.

**RW:** How do you deal with conflicts that might arise within the bands themselves?

**Hartman:** Our artists are all evolving; they're not standing still. They're all growing and becoming stronger every day. America is a stronger unit today than they've ever been, even though they've been together for five years in this business and for seven years before that in school. They've loved each other for all this time. After the last tour, they walked out and looked at each other and said, "All right; we've really got it going now. If we stick together, there'll be nothing that can stop us." It's important that the band's members know why they're doing what they're doing. They have to be motivated and really want to work. Management is the focal point for all the energies that are coming from without the band and, getting back to the question of honesty, if the manager keeps everybody informed, then there's nothing from within to start the original cancer that can kill the act.

**RW:** Do you sign your artists to contracts?

**Hartman:** Yes, I didn't at first, and I wasn't going to. Then we got into publishing arrangements which require paper and at the same time I found that the new artists we were working with wanted contracts. They wanted to know that it was real and that we were committed to their careers. Initially, I didn't have papers on Poco or America; the relationships were what held it together and a handshake can be more powerful and more binding than any contract. Contracts can be broken, especially since under present California law, a manager is really precluded from doing his job which puts him in breach of his contract from the moment he signs the papers.

As far as contracts go, we personally don't really need them for our own security. Most of our artists can walk away any time that they choose to do so, and all of them know that. I would give them back their papers, their publishing and let them go. For one thing, you can't represent someone who doesn't want you to represent them, and for another, I didn't have to take on any new artists, I did it because I wanted to. We became involved because of the people themselves and because they inspired me as people and as musicians. I have to believe in what they're doing, in their music.

That goes back to my old agency days. I established those kinds of criteria then for becoming involved with artists. When I saw Chad and Jeremy, Sonny and Cher and the Buffalo Springfield perform, I immediately pursued them and eventually signed them. Of course it's a lot easier for an agent to sign an act than it is for a manager. The credibility that a manager has to have in the mind of the artist when he commits his entire life and his art to him is quite significant. That's why it's very hard for somebody who doesn't have a proven track record to acquire an act as a manager.

**RW:** To what extent do you depend on personal relationships that you've developed with promoters and agencies?

**Hartman:** Once again, those personal relationships are very important in building acts. With America I can dictate pretty much what I want on their behalf. But for Silver, I need favors. So instead of being a dictator in the first place, I try to be a friend. So when it comes time for me to book Silver, I can call various promoters around the country

*(Continued on page 46)*

**in•for•ma•tion** \,in-fər-'mā-shən\ **n 1** :the communication or reception of knowledge or intelligence **2 a** : knowledge obtained from investigation, study, or instruction **b** : INTELLIGENCE, NEWS **c** : FACTS, DATA.

**THE DEFINITION OF OUR PUBLISHING PHILOSOPHY...**

**RECORD  
WORLD  
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SOURCE**

## CHART SUPERIORITY

Quantitative, accurate and dependable are the words most often used by members of the industry in describing the Record World chart system. In the past six months alone several hundred full line retailers have switched to the exclusive use of our charts.

## TRADE/RADIO SEMINARS

Created to provide a forum for the exchange of ideas and information between the Record World staff and members of the radio/retail community on a market-by-market basis, this unique series has fast become the industry's most sought after session of its kind.

## ALBUM/SINGLES CHART ANALYSIS

A weekly feature that goes beyond the "business of bullets," these analyses offer vital information as to the factors affecting chart action on specific, individual releases.

## THE RECORD WORLD SALES INDEX

The industry's only weekly barometer of sales activity for albums and singles on a national basis.

## ALBUMS/SINGLES REGIONAL BREAKOUTS

A key factor in marketing product, weekly geographical activity on specific releases is presented in an east/south/midwest/west breakdown.

## MARKETING REVIEW SECTION

A new, bi-monthly supplement, created and designed to provide in-depth coverage and analysis of the latest marketing developments and trends. Designed as a self-contained, pull-out section, it provides an overview of the preceding two months' activities and highlights marketing strategies and innovations on the part of manufacturers, rack jobbers and retailers around the country.

## FM/RETAIL/MOR REPORTS

Both the FM Airplay and Retail Reports have long been industry bywords for accurate, readable synopses of weekly activity in their areas. The recently introduced MOR Report, designed to provide the same kind of up-to-date information on MOR activity, is but the latest indication of the constantly increasing scope of Record World research activity.

**in•for•ma•tion** \,in-fər-mā-shən\ n 1 : the communication or reception of knowledge or intelligence 2 a : knowledge obtained from investigation, study, or instruction b : INTELLIGENCE, NEWS c : FACTS, DATA.

## INFORMATION AND INVOLVEMENT

These are the keys to the publishing philosophy of Record World, the trade publication that is truly dedicated to the needs of the music/record industry.

## RECORD WORLD

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

## Duncan at the Roxy



MCA recording artist Lesley Duncan was visited by friends and MCA personnel after her opening at the Roxy last week. Currently on tour across America in support of her first MCA album, "Moonbathing," the British songwriter/singer is pictured backstage with (from left) J. K. Maitland, president of MCA Records; Jimmy Horowitz, her producer; Lesley; Don McGregor, MCA promotion-Los Angeles; and her manager, Billy Gaff.

## RCA Signs Buster

■ NEW YORK — Buster, a British group from Liverpool, signed by RCA Ltd. in England, will have its first single, "Sunday" released by RCA Records. Plans call for a U.S. album release in August.

The quartet has already been the subject of an hour-long feature on Radio Luxembourg, and will be spotlighted on an upcoming U.K. prime time music special.

## Kenton Exits Island

■ NEW YORK—Gary Kenton has left his position as associate director of east coast press & information at Island Records effective immediately. He will announce future plans shortly and is reachable at (212) 877-4281.

### David Liska's STARTIN' ALL OVER AGAIN

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## Adamo to CBS France

■ PARIS—French singer Adamo has signed a long-term contract with CBS Disques after more than a decade with Pathe Marconi (EMI), according to an announcement by Jacques Souplet, president and director general, CBS Disques.

Adamo's first single for CBS under the new agreement is an original titled "J'ai trouve un ete" ("I've Found a Summer"), to be followed by an lp in September coinciding with his appearance at the Olympia on the 28th.

Also signed to CBS Disques is a young singer Alain Chamfort, formerly with Claude Francois's Disques Fleche label. Chamfort's first CBS album release is also scheduled for September.

## WB Promotes Sculatti

■ LOS ANGELES — Gene Sculatti has been named director of editorial services for Warner Bros. Records, it was announced by Stan Cornyn, executive vice president and director of creative services.



Gene Sculatti

In his new capacity, Sculatti will be responsible for writing the bulk of Warner's advertising copy, editing the company's promotional magazine, "Waxpaper," as well as album liner copy and special editorial projects. Sculatti has been a member of Warner's editorial staff for the past year.

# The MOR Report

(Listings are in alphabetical order, by title)

### Most Adds

**GOTTA BE THE ONE**—UA  
Maxine Nightingale—UA  
**ANOTHER RAINY DAY IN NEW YORK CITY**—Chicago—Col  
**C'MON MARIANNE**—  
Danny Osmond—Polydor

### Most Active

**MOONLIGHT FEELS RIGHT**—  
Starbuck—Private Stock  
**I'D REALLY LOVE TO SEE YOU TONIGHT**—England Dan & J.F. Coley—Big Tree  
**GOT TO GET YOU INTO MY LIFE**—  
Beatles—Capitol  
**SHOP AROUND**—Captain & Tennille—A&M

### WBZ/BOSTON

#### Adds

**C'MON MARIANNE**—  
Danny Osmond—Polydor  
**GOT TO GET YOU INTO MY LIFE**—  
Beatles—Capitol  
**THAT'S WHERE THE HAPPY PEOPLE GO**—Trammps—Atlantic  
**TODAY'S THE DAY**—America—WB

#### Active

**AFTERNOON DELIGHT**—Starland Vocal Band—Windsong  
**MAMMA MIA**—ABBA—Atlantic  
**MOONLIGHT FEELS RIGHT**—  
Starbuck—Private Stock  
**LET HER IN**—John Travolta—  
Midland Intl.

### WMAL/WASHINGTON

#### Adds

**ANOTHER RAINY DAY IN NEW YORK CITY**—Chicago—Col  
**GOTTA BE THE ONE**—  
Maxine Nightingale—UA  
**IT KEEPS YOU RUNNIN'**—  
Carly Simon—Elektra  
**LOW DOWN**—Boz Scaggs—Col  
 **SAY YOU LOVE ME**—Fleetwood  
Mac—Warner-Reprise  
**SHOWER THE PEOPLE**—  
James Taylor—WB

#### Active

**I'D REALLY LOVE TO SEE YOU TONIGHT**—England Dan & J.F. Coley—Big Tree  
**IF YOU KNOW WHAT I MEAN**—  
Neil Diamond—Col  
**MOONLIGHT FEELS RIGHT**—  
Starbuck—Private Stock  
**THIS MASQUERADE**—  
George Benson—WB  
**YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE**—Lou Rawls—  
Phila. Intl.

### WGN/CHICAGO

#### Adds

**BABY WE'D BETTER TRY TO GET IT TOGETHER**—Barry White—  
20th Century  
**BAD GIRL**—Manhattan Express—  
Friends & Co.  
**BLOODLINE**—Glen Campbell—  
Capitol  
**INTO MY THING**—Gene Page—  
Atlantic  
**SAY YOU LOVE ME**—  
Fleetwood Mac—Reprise  
**SHE COMES HOME TO ME**—  
Don Robertson—Monument  
**SILVER BIRD**—Guess Who—RCA  
**TEDDY BEAR**—Red Sovine—  
Starday  
**YOU'RE NOT THE ONLY GIRL IN MY LIFE**—Bobby Rydell—PIP  
**YOU SHOULD BE DANCING**—  
Bee Gees—RSO

#### Active

**WHAT IS AMERICA**—  
Shad O'Shea—GRT (phones)

### WGAR/CLEVELAND

#### Adds

**BABY I LOVE YOUR WAYS**—  
Peter Frampton—A&M  
(extra-night)  
**C'MON MARIANNE**—  
Danny Osmond—Polydor  
**HEAVEN MUST BE MISSING AN ANGEL**—Tavares—Capitol  
(extra-night)  
**HOLD ON**—Sons of Champlin—  
Ariola America (extra-night)  
**I'D REALLY LOVE TO SEE YOU TONIGHT**—England Dan & J.F. Coley—Big Tree  
**STEPPIN' OUT**—Neil Sedaka—  
Rocket  
**YOU'RE MY BEST FRIEND**—  
Queen—Elektra

### Active

**GET CLOSER**—Seals & Crofts—WB  
**GOT TO GET YOU INTO MY LIFE**—  
Beatles—Capitol  
**I'M EASY**—Keith Carradine—ABC

### WCCO/MINNEAPOLIS

#### Adds

**BRAND NEW LOVE AFFAIR**—  
Jigsaw—Chelsea  
**EVERYTIME I SING A LOVE SONG**—John Davidson—  
20th Century  
**GOTTA BE THE ONE**—  
Maxine Nightingale—UA  
**LIGHT UP THE WORLD WITH SUNSHINE**—Hamilton,  
Joe Frank & Dennison—Playboy  
**LOW DOWN**—Boz Scaggs—Col  
**PEAS IN A POD**—Sammi Johns—  
WB

### Active

**I'D REALLY LOVE TO SEE YOU TONIGHT**—England Dan & J.F. Coley—Big Tree  
**LIVIN' ON LOVE STREET**—  
Shylo—Col

### WTMJ/MILWAUKEE

#### Adds

**ANOTHER RAINY DAY IN NEW YORK CITY**—Chicago—Col  
 **CREEPIN'**—Kenny Rankin—  
Little David  
**EVERYBODY IS A MASTERPIECE**—  
Three Dog Night—ABC  
**IF YOU LOVE ME**—Mary Hopkin—  
RCA  
**I NEED TO BE IN LOVE**—  
Carpenters—A&M  
**LADY OF SPAIN**—Ray Stevens—  
Barnaby

### Active

**FROG KISSIN'**—Chet Atkins

### KMBZ/KANSAS CITY

#### Adds

**ANOTHER RAINY DAY IN NEW YORK CITY**—Chicago—Col  
**GOOD VIBRATIONS**—  
Todd Rundgren—Bearsville  
**GOTTA BE THE ONE**—  
Maxine Nightingale—UA  
**IF YOU LOVE ME**—  
Mary Hopkin—RCA  
**SEE YOU ON SUNDAY/ BLOODLINE**—Glen Campbell—  
Capitol  
**SUMMERTIME**—MFSB—  
Phila. Intl. (lp cut)  
**WARM & TENDER**—Larry Gatlin—  
Monument

### Active

**BUTTERFLY FOR BUCKY**—  
Bobby Goldsboro—UA  
**EL PASO CITY**—Marty Robbins—  
Col  
**MORE, MORE, MORE (Part 1)**—  
Andrea True Connection—  
Buddah  
**NEVER GONNA FALL IN LOVE AGAIN**—Eric Carmen—Arista  
**SHOP AROUND**—  
Captain & Tennille—A&M

### KOY/PHOENIX

#### Adds

**FROG KISSIN'**—Chet Atkins—RCA  
**I WANNA STAY WITH YOU**—  
Gallagher & Lyle—A&M  
**LET HER IN**—John Travolta—  
Midland Intl.  
**LITTLE BIT MORE**—Dr. Hook—  
Capitol

### KFI/LOS ANGELES

#### Adds

**DON'T GO BREAKING MY HEART**—  
Elton John & Kiki Dee—MCA  
**EVERYBODY IS A MASTERPIECE**—  
Three Dog Night—ABC  
**GOTTA BE THE ONE**—  
Maxine Nightingale—UA

#### IN MY FATHER'S FOOTSTEPS

Terry Jacks—Private Stock

**LET 'EM IN**—Wings—Capitol

**NO LOVE TODAY**—  
Michelle Phillips—A&M

**STEPPIN' OUT**—Neil Sedaka  
Rocket

**TEACH THE CHILDREN**—  
Anthony Newley—UA

### Active

**AFTERNOON DELIGHT**—Starland Vocal Band—Windsong  
**LOVE HANGOVER**—Diana Ross—  
Motown  
**MOONLIGHT FEELS RIGHT**—  
Starbuck—Private Stock  
**SAVE YOUR KISSES FOR ME**—  
Brotherhood of Man—Pye  
**SHOP AROUND**—  
Captain & Tennille—A&M

## CLASSICAL RETAIL REPORT

JULY 3, 1976

### CLASSIC OF THE WEEK



**VERDI  
IL CORSARO**  
CABALLE, NORMAN, CARRERAS,  
GARDELLI  
Philips

### BEST SELLERS OF THE WEEK

**VERDI: IL CORSARO**—Caballe, Norman, Carreras, Gardelli—Philips  
**MESSIAEN: QUARTET FOR THE END OF TIME**—Tashi—RCA

### PEACHES/U.S.

**BEETHOVEN: SYMPHONY NO. 5**—Kleiber—DG  
**DONIZETTI: MARIA STUARDA**—Sutherland, Pavarotti, Bonyngé—London  
**GERSHWIN: PORGY AND BESS**—White, Mitchell, Maazel—London  
**KORNGOLD: VIOLIN CONCERTO**—Angel  
**BEVERLY SILLS SINGS PLAISIR D'AMOUR**—Columbia  
**STRAUSS: ALSO SPRACH ZARATHUSTRA**—Solti—London  
**TCHAIKOVSKY: SYMPHONY NO. 5**—Solti—London  
**TOMITA: FIREBIRD**—RCA  
**VERDI: IL CORSARO**—Caballe, Norman, Carreras, Gardelli—Philips

### RECORD WORLD/TSS/ LONG ISLAND

**BEETHOVEN: COMPLETE SYMPHONIES**—Kempe—Seraphim  
**BRUCKNER: MASS NO. 2**—Barenboim—Angel  
**BRUCKNER: SYMPHONY NO. 9**—Barenboim—DG  
**FALLA: THREE-CORNERED HAT**—Boulez—Columbia  
**VIRTUOSO FLUTE**—Rampal—RCA  
**MAHLER: SYMPHONY NO. 2**—Mehta—London  
**MESSIAEN: QUARTET FOR THE END OF TIME**—Tashi—RCA  
**RAVEL: BOLERO**—Martinon—Angel  
**STRAVINSKY: OEDIPUS REX**—Bernstein—Columbia  
**TCHAIKOVSKY: SYMPHONY NO. 5**—Haitink—Philips  
**KING KAROL/N.Y.**  
**PLACIDO DOMINGO SINGS BE MY LOVE**—DG  
**GILBERT & SULLIVAN: TRIAL BY JURY**—D'Oyly Carte—London  
**GILBERT & SULLIVAN: UTOPIA UNLIMITED**—D'Oyly Carte—London

**HINDEMITH: MUSIC FOR BRASS AND PIANO**—Gould—Columbia  
**MESSIAEN: QUARTET FOR THE END OF TIME**—Tashi—RCA  
**SHOSTAKOVICH: AGE OF GOLD**—Bernstein—Columbia  
**STRAUSS: FOUR LAST SONGS, OPERA SCENES**—Della Casa—London  
**TCHAIKOVSKY: SERENADE FOR STRINGS**—Bernstein—Columbia  
**VERDI: IL CORSARO**—Caballe, Norman, Carreras, Gardelli—Philips  
**VERDI: LUISA MILLER**—Caballe, Pavarotti, Milnes, Maag—London

### VOGUE RECORDS & BOOKS/ LOS ANGELES

**FRANK: PSYCHE**—Connoisseur Society  
**GERSHWIN: PORGY AND BESS**—White, Mitchell, Maazel—London  
**GO FOR BAROQUE**—Victrola  
**IBERT: ESCHLES**—Martinon—Angel  
**LUCIANO PAVAROTTI SINGS FAVORITE TENOR ARIAS**—London  
**PETTERSSON: SYMPHONY NO. 10**—Dorati—Odeon (Import)  
**PLANQUETTE: THE CHIMES OF NORMANDY**—Connoisseur Society  
**SAINT-SAENS: SYMPHONY NO. 3**—Barenboim—DG  
**CLASSICAL BARBRA**—Streisand—Columbia  
**VERDI: IL CORSARO**—Caballe, Norman, Carreras, Gardelli—Philips

### TOWER RECORDS/ SAN FRANCISCO

**BACH: CANTATAS VOL. XIV**—Harnoncourt—Telefunken  
**BARTOK: PIANO CONCERTOS NOS. 1, 3**—Bishop, Davis—Philips  
**HAYDN: SYMPHONIES NOS. 99, 100**—Bernstein—Columbia  
**HINDEMITH: MUSIC FOR BRASS AND PIANO**—Gould—Columbia  
**MESSIAEN: QUARTET FOR THE END OF TIME**—Tashi—RCA  
**PROKOFIEV: COMPLETE PIANO CONCERTOS**—Ashkenazy, Previn—London  
**RACHMANINOFF: COMPLETE PRELUDES**—Ashkenazy—London  
**SAINT-SAENS: SYMPHONY NO. 3**—Barenboim—DG  
**VERDI: IL CORSARO**—Caballe, Norman, Carreras, Gardelli—Philips  
**WAGNER: WESENDONCK LIEDER, LIEBESTOD**—Norman, Davis—Philips

### MUSIC STREET/SEATTLE

**BACH: COMPLETE VIOLIN CONCERTOS**—Menuhin—Seraphim  
**BACH: "EIN FESTE BERG"**—Ameling, Baker—Seraphim  
**BEETHOVEN: COMPLETE SYMPHONIES**—Solti—London  
**BOLLING: SUITE FOR FLUTE AND JAZZ PIANO**—Rampal, Bolling—Columbia  
**ART OF COURTLY LOVE**—Munrow—Seraphim  
**LISZT: SONATA IN B MINOR, OTHER PIECES**—Berman—Columbia  
**ORFF: CARMINA BURANA**—Thomas—Columbia  
**THE PARKENING ALBUM**—Angel  
**CLASSICAL BARBRA**—Streisand—Columbia  
**VIVALDI: FOUR SEASONS**—I Musici—Philips

## The Violin Bows Across The Generations

By SPEIGHT JENKINS

NEW YORK—Those who heard Fritz Kreisler in person never forgot it. It was not just the sweetness of the tone but the courtly air of refinement and the magic of the age of elegance that touched everything he played. Having heard him in person only once, and that as a pre-teenager, I find it surprising how the memory of the night and the playing sticks in the mind's ear. But even more is the gracious sense of just the right approach to the audience and the music.

It is extremely interesting then to hear a new record from Angel called "Itzhak Perlman Plays Fritz Kreisler." Israeli-born, and now a New York resident, Perlman has given this city some of the best violin playing it has heard in the last decade—his solo recital this last season was virtually ideal—and his individual nature makes the pieces of Kreisler stand out as something more than pleasurable exercises. Even though the nature of the pieces is light and often

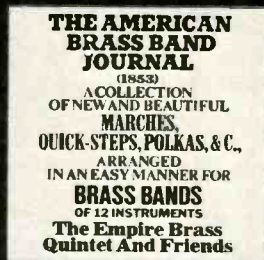
sentimental, they are not without musical interest, and Perlman plays each with phrasing and class. His tone is rich, his bow control, as usual, amazing, and his musicianship at the highest level. But even more important, Perlman really throws himself into the spirit of these pieces; never does he turn an academic shoulder or give a musicological shrug. He plays them with intensity and vitality, and they come alive in his hands.

Last week's piece on the album of Irish tenor music by Robert White contained praise of his accompanist Samuel Sanders. And here Sanders is again, now working with the same high level of professionalism and in partnership with Perlman. It has often been said—and not only by accompanists—that no one appreciates their work. It is a pity, because in almost every case they can raise a high level recital to greatness or can doom even a good talent

(Continued on page 55)

## CLASSICAL PICKS FROM COLUMBIA:

### New This Month The Happy Sounds of Summer



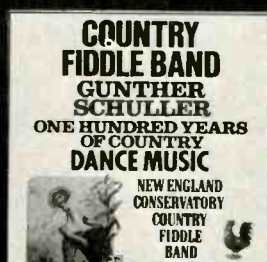
M34192



M34221



M34129



M33981

\*Compatible Stereo/Quadraphonic



# Atlantic 'Promotion '76' Highlights



The entire Atlantic Records promotion staff gathered in New York's Park Lane Hotel recently for a series of meetings collectively titled "Promotion '76," at which local representatives discussed all phases of promotion with label executives. Pictured are (top left and center) Atlantic chairman Ahmet Ertegun and president Jerry Greenberg at the closing night's awards banquet; (right) Atlantic's 31 local promotion reps with gold record award plaques; (bottom left) "Promotion Today" panelists Greenberg, national pop promotion director Vince Faraci and his assistant Margo Knesz (secondary radio promotion), r&b album promotion director Primus Robinson, national r&b promo-

tion director Bill Staton, FM/special projects coordinator Tunc Erim and his assistant Beth Rosengard, college/MOR promotion director Gunter Hauer and his assistant Judy Libow, and (moderator) VP-promotion Dick Kline; (center) singles promotion panelists Faraci, Knesz, national singles sales manager Larry Yasgar, Staton, Kline, and west coast general manager Bob Greenberg; (right) marketing panelists merchandising manager Micki Cochnar, artist relations director Daniel Markus, press and publicity director Barbara Carr, director of press information/special markets Barbara Harris, Kline, and Jerry Greenberg.

## Atlantic Promo Meetings (Cont. from page 8)

national basis; motivation for special project promotion campaigns, etc.

A dinner party that evening at the Park Lane Hotel brought all promotion and home office staff together for the first time. The party was capped by a special performance from the Jimmy Castor Bunch.

"Promotion '76" reconvened in Atlantic Recording Studio A at 1841 Broadway, where everyone heard and saw three hours of product presentations, music being worked currently or to be worked in the near future. Leading off was "A Commitment To Music: Atlantic/Atco In The '70s," a new half-hour film that capsulizes the label's 28-year growth from the perspective of artist development, first shown during Atlantic's closing night presentation at the WEA marketing conference in Scottsdale, Arizona, last May.

A separate presentation from president Henry Allen and vice president Eddie Holland of the newly-reactivated Cotillion Records label reviewed new sounds from Lou Donaldson, Margie Joseph, Luther, Sister Sledge, Willis Jackson, John Edwards, Opus, Mass Production, and the original cast recording of "Selma," a musical based on the life of Martin Luther King, Jr.

Atlantic's own a&r future product presentation was in three parts. The new pop materials were introduced by a&r director Jim Delehant, comprised of selections from upcoming albums

by Ringo Starr (produced by Arif Mardin), Manhattan Transfer (produced by Richard Perry), Bryan Ferry (solo lp produced by Chris Thomas), Australia's AC/DC (produced by Vanda & Young), the James Gang (produced by the Albert Brothers at Criteria) and songwriter Richard Billay (produced by Artie Ripp).

New r&b materials were presented by the a&r department's r&b product manager Bill Cureton, with selections from upcoming albums by producer/arranger/composer Johnny Bristol, Atco/WMOT's Blue Magic and Fat Larry's Band, Ben E. King (produced by Lamont Dozier), Anglo Saxon Brown (produced by Jefferson-Hawes-Simmons), and Ace Spectrum (produced by Ed Zant). Jazz product manager Ramon Silva closed the presentation with music from salsa band-leader Ray Barretto with flutist Arthur Webb, Mose Allison (produced by Ilhan Mimaroglu), the Billy Cobham/George Duke Band, and former Mahavishnu Orchestra drummer/composer Narada Michael Walden (to be produced by Tom Dowd).

"Promotion '76" reached its peak with the closing night's award banquet in the Grand Ballroom of the Park Lane Hotel. Following the conference's concluding speech by Atlantic Records chairman Ahmet Ertegun, gold record appreciation award plaques were individually presented to 27 people "... For helping make 1975 our most successful year."

## NARM Study (Continued from page 8)

to 28.7 percent.

Department and discount stores (a category which now includes "super-variety" stores such as Woolco and K-Mart) continue to account for more yearly dollar volume for rack jobbers than any other type of rack-serviced account. In 1975, department and discount stores showed a 1 percent increase in dollar volume over 1974, from 70.6 percent to 71.6 percent (in 1972, this category accounted for 60.9 percent of dollar volume). Dollar volume at retail record stores continued to fluctuate, showing a 1975 drop to 15.6 percent from the 1974 figure of 18.4 percent. The 1973 figure for retail record stores was 16.6 percent, which was up from 1972's 12.5 percent. Drug stores were the next largest account, although their percentage of dollar volume was only 4.5.

### Singles Up At Retail

Only at the retail level did singles sales show an increase, and album sales a drop, in 1975. Rack jobbers and one-stops showed a 3.9 percent increase over 1974 dollar volume from album sales (87.6 percent from 83.7 percent) as singles sales dropped from 16.3 percent in 1974 to 12.4 percent in 1975.

(Even though retailers showed an increase in dollar volume from singles sales, dollar volume from album sales remained notably higher than from other outlets—92 percent as opposed to the rack/one-stop figure of 87.6 percent.)

For all NARM members, percentage of dollar volume from albums was up 1.3 percent, to 88.6 percent, and singles were down to 11.4 percent.

## Epic Ups Feineigle

■ NEW YORK — Bob Feineigle has been appointed to the position of regional promotion and marketing manager, Epic Records & Associated Labels, midwest region. The announcement was made by Jim Jeffries, director, national promotion, Epic Records & Associated Labels.

In his new capacity, Feineigle will be responsible for the supervision and direction of all regional promotion efforts for Epic & Associated Labels product. He will coordinate the activities of and detail product priorities for branch promotion managers in his markets. He will continue to maintain liaisons with radio stations of all formats, dealing directly with program directors and music directors. Feineigle will also coordinate key Epic & Associated Labels artist tour plans for the midwest market.

Feineigle joined CBS Records in 1970 as an inventory control clerk in Pittsburgh. He was soon promoted to resident salesman, moving to the CBS Cincinnati branch. A year later, he moved into promotion as local promotion manager for Columbia Records for three years, until this new move.



## SALESMAKER OF THE WEEK



**ROCK 'N' ROLL MUSIC BEATLES**  
Capitol

### TOP SALES

**ROCK 'N' ROLL MUSIC**—Beatles—Capitol  
**CHICAGO X**—Col  
**BEAUTIFUL NOISE**—Neil Diamond—Col  
**WIRED**—Jeff Beck—Epic

### ABC/NATIONAL

**AGENTS OF FORTUNE**—Blue Oyster Cult—Col  
**CHANGESONEBOWIE**—David Bowie—RCA  
**CONTRADICTION**—Ohio Players—Mercury  
**FLY LIKE THE WIND**—McCoy Tyner—Milestone  
**JAILBREAK**—Thin Lizzy—Mercury  
**MORE, MORE, MORE**—Andrea True Connection—Buddah  
**ROCK 'N' ROLL MUSIC**—Beatles—Capitol  
**STARLAND VOCAL BAND**—Windsong  
**TOGETHER**—Johnny & Edgar Winter—Blue Sky  
**TOO OLD TO ROCK 'N' ROLL: TOO YOUNG TO DIE**—Jethro Tull—Chrysalis

### CAMELOT/NATIONAL

**BEAUTIFUL NOISE**—Neil Diamond—Col  
**CHANGESONEBOWIE**—David Bowie—RCA  
**CHICAGO X**—Col  
**FLY LIKE AN EAGLE**—Steve Miller Band—Capitol  
**HARVEST FOR THE WORLD**—Isley Brothers—T-Neck  
**LONG HARD RIDE**—Marshall Tucker Band—Capricorn  
**OLE**—Electric Light Orchestra—UA  
**ROCK 'N' ROLL MUSIC**—Beatles—Capitol  
**ROCKS**—Aerosmith—Col  
**SLEEPING BEAUTY**—Cheech & Chong—Ode

### HANDLEMAN/NATIONAL

**AGENTS OF FORTUNE**—Blue Oyster Cult—Col  
**CHANGESONEBOWIE**—David Bowie—RCA  
**CONTRADICTION**—Ohio Players—Mercury  
**DREAMBOAT ANNIE**—Heart—Mushroom  
**EVERYTHING'S COMING UP LOVE**—David Ruffin—Motown  
**MORE, MORE, MORE**—Andrea True Connection—Buddah  
**OLE**—Electric Light Orchestra—UA  
**ROCK 'N' ROLL MUSIC**—Beatles—Capitol  
**SPARKLE**—Aretha Franklin—Atlantic  
**STARLAND VOCAL BAND**—Windsong

### KORVETTES/NATIONAL

**ANOTHER PASSENGER**—Carly Simon—Elektra  
**BEAUTIFUL NOISE**—Neil Diamond—Col  
**CHANGESONEBOWIE**—David Bowie—RCA  
**CHICAGO X**—Col  
**DIANA ROSS**—Motown  
**IN THE POCKET**—James Taylor—WB  
**OLE**—Electric Light Orchestra—UA  
**ROCK 'N' ROLL MUSIC**—Beatles—Capitol  
**STEAL YOUR FACE**—Grateful Dead—UA  
**WIRED**—Jeff Beck—Epic

### MUSICLAND/NATIONAL

**AGENTS OF FORTUNE**—Blue Oyster Cult—Col  
**ANOTHER PASSENGER**—Carly Simon—Elektra  
**CHANGESONEBOWIE**—David Bowie—RCA  
**COME ON OUT**—Stanley Turrentine—Fantasy  
**CONTRADICTION**—Ohio Players—Mercury  
**ERIC CARMEN**—Arista  
**HELLUVA BAND**—Angel—Casablanca  
**MORE, MORE, MORE**—Andrea True Connection—Buddah  
**ROCK 'N' ROLL MUSIC**—Beatles—Capitol  
**SLEEPING BEAUTY**—Cheech & Chong—Ode

### RECORD BAR/NATIONAL

**BREEZIN'**—George Benson—WB  
**CONTRADICTION**—Ohio Players—Mercury  
**ENERGY TO BURN**—B.T. Express—Col  
**LONG HARD RIDE**—Marshall Tucker Band—Capricorn  
**MIRROR**—Graham Central Station—WB  
**ROCK 'N' ROLL MUSIC**—Beatles—Capitol  
**SALONGO**—Ramsey Lewis—Col  
**STARLAND VOCAL BAND**—Windsong  
**SUMMERTIME DREAM**—Gordon Lightfoot—Reprise  
**WIRED**—Jeff Beck—Epic

### KING KAROL/NEW YORK

**ANOTHER PASSENGER**—Carly Simon—Elektra  
**BEAUTIFUL NOISE**—Neil Diamond—Col  
**CHANGESONEBOWIE**—David Bowie—RCA  
**HARD WORK**—John Handy—ABC Impulse  
**JAILBREAK**—Thin Lizzy—Mercury  
**NATALIE**—Natalie Cole—Capitol  
**OLE**—Electric Light Orchestra—UA  
**RAINBOW RISING**—Blackmore's Rainbow—Oyster  
**SLIPPIN' AWAY**—Chris Hillman—Asylum  
**WIRED**—Jeff Beck—Epic

### RECORD WORLD—TSS STORES/LONG ISLAND

**A KIND OF HUSH**—Carpenters—A&M  
**BEAUTIFUL NOISE**—Neil Diamond—Col  
**CHANGESONEBOWIE**—David Bowie—RCA  
**CHICAGO X**—Col  
**DREAMBOAT ANNIE**—Heart—Mushroom  
**FREE IN AMERICA**—Ben Sidran—Arista  
**I ONLY HAVE EYES FOR YOU**—Johnny Mathis—Col  
**IN THE POCKET**—James Taylor—WB  
**NEW RIDERS**—New Riders of the Purple Sage—MCA  
**ROCK 'N' ROLL MUSIC**—Beatles—Capitol

### SAM GOODY/EAST COAST

**ANOTHER PASSENGER**—Carly Simon—Elektra  
**BEAUTIFUL NOISE**—Neil Diamond—Col  
**BREEZIN'**—George Benson—WB  
**CHANGESONEBOWIE**—David Bowie—RCA  
**CHICAGO X**—Col  
**FLY WITH THE WIND**—McCoy Tyner—Milestone  
**JOHN TRAVOLTA**—Midland International  
**NEVER GONNA LET YOU GO**—Vicki Sue Robinson—RCA  
**ROCK 'N' ROLL MUSIC**—Beatles—Capitol  
**STEAL YOUR FACE**—Grateful Dead—UA

### TWO GUYS/EAST COAST

**A KIND OF HUSH**—Carpenters—A&M  
**CHANGESONEBOWIE**—David Bowie—RCA  
**CONTRADICTION**—Ohio Players—Mercury  
**FLEETWOOD MAC**—Reprise  
**FLY LIKE AN EAGLE**—Steve Miller Band—Capitol

**I DON'T WANT TO GO HOME**—Southside Johnny & the Asbury Jukes—Epic  
**JAILBREAK**—Thin Lizzy—Mercury  
**ROCK 'N' ROLL MUSIC**—Beatles—Capitol  
**ROSE OF CIMARRON**—Poco—Epic  
**STARLAND VOCAL BAND**—Windsong

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

**ARBOUR ZENA**—Keith Jarrett—ECM  
**BILL COSBY IS NOT HIMSELF THESE DAYS**—Bill Cosby—Capitol  
**CHICAGO X**—Col  
**CONTRADICTION**—Ohio Players—Mercury  
**EVERYTHING'S COMING UP LOVE**—David Ruffin—Motown  
**HOT ON THE TRACKS**—Commodores—Motown  
**IT'S GOOD TO BE ALIVE**—D.J. Rogers—RCA  
**NEW RIDERS**—New Riders of the Purple Sage—MCA  
**SPARKLE**—Aretha Franklin—Atlantic  
**WATCH OUT**—Barrabas—Atco

### GARY'S/RICHMOND

**DARYL HALL & JOHN OATES**—RCA  
**FIREFALL**—Atlantic  
**FLY LIKE AN EAGLE**—Steve Miller Band—Capitol  
**HERE & THERE**—Elton John—MCA  
**ILLEGAL STILLS**—Stephen Stills—Col  
**LOOK OUT FOR #1**—Brothers Johnson—A&M  
**ROCK 'N' ROLL MUSIC**—Beatles—Capitol  
**ROCKS**—Aerosmith—Col  
**THOSE SOUTHERN KNIGHTS**—Crusaders—ABC Blue Thumb  
**WIRED**—Jeff Beck—Epic

### NATL. RECORD MART/MIDWEST

**A KIND OF HUSH**—Carpenters—A&M  
**ANOTHER PASSENGER**—Carly Simon—Elektra  
**BEAUTIFUL NOISE**—Neil Diamond—Col  
**BILL COSBY IS NOT HIMSELF THESE DAYS**—Bill Cosby—Capitol  
**CHANGESONEBOWIE**—David Bowie—RCA  
**CHICAGO X**—Col  
**CONTRADICTION**—Ohio Players—Mercury  
**RAINBOW RISING**—Blackmore's Rainbow—Oyster  
**ROCK 'N' ROLL MUSIC**—Beatles—Capitol  
**TOGETHER**—Johnny & Edgar Winter—Blue Sky

### RECORD REVOLUTION/CLEVELAND

**ALL ALONE IN THE END ZONE**—Jay Ferguson—Asylum  
**FEVER**—Ronnie Laws—Blue Note  
**FREE IN AMERICA**—Ben Sidran—Arista  
**HOWLIN' WIND**—Graham Parker—Mercury  
**I DON'T WANT TO GO HOME**—Southside Johnny & the Asbury Jukes—Epic  
**IN THE POCKET**—James Taylor—WB  
**ROCK 'N' ROLL MUSIC**—Beatles—Capitol  
**OH YEAH**—Jan Hammer Group—Nemperor  
**STEAL YOUR FACE**—Grateful Dead—UA  
**WIRED**—Jeff Beck—Epic

### ONE OCTAVE HIGHER/CHICAGO

**AT THE SPEED OF SOUND**—Wings—Capitol  
**BLACK & BLUE**—Rolling Stones—Rolling Stones  
**DREAMBOAT ANNIE**—Heart—Mushroom  
**FLEETWOOD MAC**—Reprise  
**FRAMPTON COMES ALIVE**—Peter Frampton—A&M  
**PRESENCE**—Led Zeppelin—Swan Song  
**ROCK 'N' ROLL MUSIC**—Beatles—Capitol  
**ROCKS**—Aerosmith—Col

**TAKIN' IT TO THE STREETS**—Doobie Brothers—WB  
**THEIR GREATEST HITS: 1971-1975**—Eagles—Asylum

### ROSE DISCOUNT/CHICAGO

**A KIND OF HUSH**—Carpenters—A&M  
**ANOTHER PASSENGER**—Carly Simon—Elektra  
**BEAUTIFUL NOISE**—Neil Diamond—Col  
**BREEZIN'**—George Benson—WB  
**CHICAGO X**—Col  
**FLY LIKE AN EAGLE**—Steve Miller Band—Capitol  
**FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE**—Elvis Presley—RCA  
**ROCK 'N' ROLL MUSIC**—Beatles—Capitol  
**SPARKLE**—Aretha Franklin—Atlantic  
**STARLAND VOCAL BAND**—Windsong

### PEACHES/ST. LOUIS

**A CIRCLE FILLED WITH LOVE**—Sons of Champlin—Ariola America  
**A KIND OF HUSH**—Carpenters—A&M  
**ANOTHER PASSENGER**—Carly Simon—Elektra  
**BEAUTIFUL NOISE**—Neil Diamond—Col  
**CHICAGO X**—Col  
**FIREFALL**—Atlantic  
**IT'S GOOD TO BE ALIVE**—D.J. Rogers—RCA  
**SLEEPING BEAUTY**—Cheech & Chong—Ode  
**WATCH OUT**—Barrabas—Atco  
**WIRED**—Jeff Beck—Epic

### SPEC'S MUSIC/FLORIDA

**CHICAGO X**—Col  
**FLY WITH THE WIND**—McCoy Tyner—Milestone  
**IN THE POCKET**—James Taylor—WB  
**LOOK OUT FOR #1**—Brothers Johnson—A&M  
**MORE, MORE, MORE**—Andrea True Connection—Buddah  
**ROYAL SCAM**—Steely Dan—ABC  
**SKY HIGH**—Tavares—Capitol  
**THE NEED TO BE**—Esther Satterfield—A&M  
**WIRED**—Jeff Beck—Epic  
**YOUNG HEARTS FUN FREE**—Candi Staton—WB

### POPLAR TUNES/MEMPHIS

**CHICAGO X**—Col  
**FLY LIKE AN EAGLE**—Steve Miller Band—Capitol  
**HOT ON THE TRACKS**—Commodores—Motown  
**IT'S A GOOD NIGHT FOR SINGIN'**—Jerry Jeff Walker—MCA  
**LIVE BULLET**—Bob Seger & the Silver Bullet Band—Capitol  
**OLE**—Electric Light Orchestra—UA  
**RED TAPE**—Atlanta Rhythm Section—Polydor  
**ROCK 'N' ROLL MUSIC**—Beatles—Capitol  
**SPARKLE**—Aretha Franklin—Atlantic  
**WIRED**—Jeff Beck—Epic

### MUSHROOM/NEW ORLEANS

**A CIRCLE FILLED WITH LOVE**—Sons of Champlin—Ariola America  
**ALL THINGS IN TIME**—Lou Rawls—Phila. Intl.  
**CONTRADICTIONS**—Ohio Players—Mercury  
**IT'S A GOOD NIGHT FOR SINGIN'**—Jerry Jeff Walker—MCA  
**RESOLUTION**—Andy Pratt—Nemperor  
**ROCK 'N' ROLL MUSIC**—Beatles—Capitol  
**SPARKLE**—Aretha Franklin—Atlantic  
**STRETCHIN' OUT**—Bootsy's Rubber Band—WB  
**TALES OF MYSTERY & IMAGINATION**—Alan Parsons Project—20th Century  
**WIRED**—Jeff Beck—Epic

### INDEPENDENT RECORDS/DENVER

**BEAUTIFUL NOISE**—Neil Diamond—Col

**CELLULOID HEROES**—Kinks—RCA  
**CHICAGO X**—Col  
**GO FOR BROKE**—Ian Mathews—Col  
**IN THE POCKET**—James Taylor—WB  
**LONG HARD RIDE**—Marshall Tucker Band—Capricorn  
**RED TAPE**—Atlanta Rhythm Section—Polydor  
**ROCK 'N' ROLL MUSIC**—Beatles—Capitol  
**SUMMERTIME DREAM**—Gordon Lightfoot—Reprise  
**WIRED**—Jeff Beck—Epic

### CIRCLES/ARIZONA

**BEAUTIFUL NOISE**—Neil Diamond—Col  
**CHICAGO X**—Col  
**GOOD KING BAD**—George Benson—CTI  
**HOT ON THE TRACKS**—Commodores—Motown  
**IT'S A GOOD NIGHT FOR SINGIN'**—Jerry Jeff Walker—MCA  
**LONG HARD RIDE**—Marshall Tucker Band—Capricorn  
**ROCK 'N' ROLL MUSIC**—Beatles—Capitol  
**SPARKLE**—Aretha Franklin—Atlantic  
**SUMMERTIME DREAM**—Gordon Lightfoot—Reprise  
**WIRED**—Jeff Beck—Epic

### ODYSSEY/SOUTHWEST & WEST

**ANOTHER PASSENGER**—Carly Simon—Elektra  
**BEAUTIFUL NOISE**—Neil Diamond—Col  
**CHICAGO X**—Col  
**GOOD KING BAD**—George Benson—CTI  
**IT'S A GOOD NIGHT FOR SINGIN'**—Jerry Jeff Walker—MCA  
**LONG HARD RIDE**—Marshall Tucker Band—Capricorn  
**MIRROR**—Graham Central Station—WB  
**OLE**—Electric Light Orchestra—UA  
**SPARKLE**—Aretha Franklin—Atlantic  
**SUMMERTIME DREAM**—Gordon Lightfoot—Reprise

### MUSIC PLUS/LOS ANGELES

**A KIND OF HUSH**—Carpenters—A&M  
**BEAUTIFUL NOISE**—Neil Diamond—Col  
**BOB JAMES THREE**—CTI  
**CHICAGO X**—Col  
**DARYL HALL & JOHN OATES**—RCA  
**OH YEAH**—Jan Hammer Group—Nemperor  
**OLE**—Electric Light Orchestra—UA  
**ROCK 'N' ROLL MUSIC**—Beatles—Capitol  
**STARLAND VOCAL BAND**—Windsong

### TOWER/LOS ANGELES

**BEAUTIFUL NOISE**—Neil Diamond—Col  
**CHANGESONEBOWIE**—David Bowie—RCA  
**CHICAGO X**—Col  
**IN THE POCKET**—James Taylor—WB  
**MANHATTANS**—Col  
**MIRROR**—Graham Central Station—WB  
**OLE**—Electric Light Orchestra—UA  
**SPARKLE**—Aretha Franklin—Atlantic  
**SUMMERTIME DREAM**—Gordon Lightfoot—Reprise  
**WIRED**—Jeff Beck—Epic

### EVERYBODY'S RECORDS/NORTHWEST

**ANOTHER PASSENGER**—Carly Simon—Elektra  
**ARBOUR ZENA**—Keith Jarrett—ECM  
**BEAUTIFUL NOISE**—Neil Diamond—Col  
**CHICAGO X**—Col  
**IN THE POCKET**—James Taylor—WB  
**IT'S A GOOD NIGHT FOR SINGIN'**—Jerry Jeff Walker—MCA  
**LONG HARD RIDE**—Marshall Tucker Band—Capricorn  
**ROCK 'N' ROLL MUSIC**—Beatles—Capitol  
**SUMMERTIME DREAM**—Gordon Lightfoot—Reprise  
**WIRED**—Jeff Beck—Epic

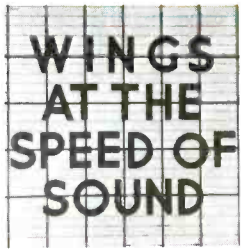


# THE ALBUM CHART

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

TITLE, ARTIST, Label, Number (Distributing Label)

JULY 3	JUNE 26		WKS. ON CHART
1	1	<b>AT THE SPEED OF SOUND</b> WINGS Capitol SW 11525 (3rd Week)	13 F
2	3	<b>FRAMPTON COMES ALIVE</b> PETER FRAMPTON/A&M SP 3703	23 G
3	2	<b>FLEETWOOD MAC</b> /Warner-Reprise MS 2225	49 F
4	4	<b>ROCKS</b> AEROSMITH/Columbia PC 34165	6 F
5	5	<b>THEIR GREATEST HITS: 1971-1975</b> EAGLES/Asylum 7E 1052	18 F
6	6	<b>HERE AND THERE</b> ELTON JOHN/MCA 2197	7 F
7	9	<b>THE DREAM WEAVER</b> GARY WRIGHT/Warner Bros. BS 2868	22 F
8	8	<b>BLACK AND BLUE</b> ROLLING STONES/Rolling Stones COC 79104 (Atlantic)	9 F
9	11	<b>BREEZIN'</b> GEORGE BENSON/Warner Bros. BS 2919	10 F
10	12	<b>HARVEST FOR THE WORLD</b> ISLEY BROTHERS/T-Neck PZ 33809 (CBS)	6 F
11	10	<b>TAKIN' IT TO THE STREETS</b> DOOBIE BROTHERS/ Warner Bros. BS 2899	13 F
12	7	<b>PRESENCE</b> LED ZEPPELIN/Swan Song SS 8416 (Atlantic)	12 F
13	13	<b>NATALIE</b> NATALIE COLE/Capitol ST 11517	6 F
14	15	<b>DIANA ROSS</b> /Motown M6 861S1	18 F
15	16	<b>LOOK OUT FOR #1</b> BROTHERS JOHNSON/A&M SP 4567	16 F
16	21	<b>FLY LIKE AN EAGLE</b> THE STEVE MILLER BAND/Capitol ST 11497	6 F
17	18	<b>I WANT YOU</b> MARVIN GAYE/Tamla T6 342S1 (Motown)	14 F
18	24	<b>CHANGES</b> ONEBOWIE DAVID BOWIE/RCA APL1 1732	4 F
19	20	<b>TOO OLD TO ROCK 'N' ROLL: TOO YOUNG TO DIE</b> JETHRO TULL/Chrysalis CHR 1111 (WB)	5 F
20	28	<b>CONTRADICTION</b> OHIO PLAYERS/Mercury SRM 1 1088	4 F
21	17	<b>A NIGHT AT THE OPERA</b> QUEEN/Elektra 7E 1053	28 F
22	22	<b>MOTHERSHIP CONNECTION</b> PARLIAMENT/Casablanca NBLP 7022	20 F
23	19	<b>RASTAMAN VIBRATION</b> BOB MARLEY & THE WAILERS/ Island ILPS 9383	9 F
24	14	<b>HISTORY/AMERICA'S GREATEST HITS</b> /Warner Bros. BS 2894	33 F
25	78	<b>ROCK 'N' ROLL MUSIC</b> THE BEATLES/Capitol SKBO 11537	2 X
26	27	<b>TRYIN' TO GET THE FEELING</b> BARRY MANILOW/Arista 4060	35 F
27	23	<b>HIDEAWAY</b> AMERICA/Warner Bros. BS 2932	10 F
28	26	<b>SONG OF JOY</b> CAPTAIN & TENNILLE/A&M SP 4570	16 F
29	29	<b>SILK DEGREES</b> BOZ SCAGGS/Columbia PC 33920	16 F
30	25	<b>KISS ALIVE</b> KISS/Casablanca NBLP 7020	39 G
31	31	<b>EARGASM</b> JOHNNIE TAYLOR/Columbia PC 33951	17 F
32	32	<b>BRASS CONSTRUCTION</b> /United Artists LA545 G	22 F
33	33	<b>SADDLE TRAMP</b> CHARLIE DANIELS BAND/Epic PE 34150	8 F
34	35	<b>DONNY &amp; MARIE—FEATURING SONGS FROM THEIR TELEVISION SHOW</b> /Polydor PD 6068	12 F
35	40	<b>GET CLOSER</b> SEALS & CROFTS/Warner Bros. BS 2907	9 F
36	30	<b>AMIGOS</b> SANTANA/Columbia PC 33576	13 F
37	34	<b>THE ROYAL SCAM</b> STEELY DAN/ABC ABCD 931	8 F



CHARTMAKER OF THE WEEK

38 — **CHICAGO X**  
Columbia PC 34200



39	41	<b>ERIC CARMEN</b> /Arista 4057	26 F
40	43	<b>GREATEST HITS</b> ELTON JOHN/MCA 2128	85 F
41	44	<b>DREAMBOAT</b> ANNIE HEART/Mushroom MRS 5005	8 F
42	39	<b>AEROSMITH</b> /Columbia PC 32005	21 F
43	46	<b>FOOL FOR THE CITY</b> FOGHAT/Bearsville BR 6959 (WB)	24 F
44	45	<b>THE MANHATTANS</b> /Columbia PC 33820	9 F
45	51	<b>JAILBREAK</b> THIN LIZZY/Mercury SRM 1 1081	8 F
46	85	<b>SPARKLE</b> ARETHA FRANKLIN/Atlantic SD 18176	2 F
47	50	<b>FIREFALL</b> /Atlantic SD 18174	10 F

48	98	<b>JEFF BECK/WIRED</b> /Epic PE 33849	2 F
49	—	<b>BEAUTIFUL NOISE</b> NEIL DIAMOND/Columbia PC 33965	1 F
50	52	<b>LEE OSKAR</b> /United Artists LA594 G	8 F
51	58	<b>DARYL HALL &amp; JOHN OATES</b> /RCA APL1 1144	8 F
52	36	<b>DESTROYER</b> KISS/Casablanca NBLP 7025	14 F
53	54	<b>JOHN TRAVOLTA</b> /Midland Intl. BKL1 1563 (RCA)	6 F
54	60	<b>THOSE SOUTHERN KNIGHTS</b> CRUSADERS/ABC Blue Thumb BTSD 6024	5 F
55	57	<b>RAINBOW RISING</b> BLACKMORE'S RAINBOW/Oyster OY 1 1601 (Polydor)	5 F
56	65	<b>STARLAND VOCAL BAND</b> WINDSONG/BHL1 1351 (RCA)	5 F
57	59	<b>FAITHFUL</b> TODD RUNDGREN/Bearsville BR 6963 (WB)	7 F
58	37	<b>COME ON OVER</b> OLIVIA NEWTON-JOHN/MCA 2186	15 F
59	62	<b>TALES OF MYSTERY AND IMAGINATION: EDGAR ALLEN POE</b> THE ALAN PARSONS PROJECT/20th Century T 508	7 F
60	49	<b>LIVE BULLET</b> BOB SEGER & THE SILVER BULLET BAND/ Capitol SKBB 11523	10 F
61	68	<b>FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE</b> ELVIS PRESLEY/RCA APL1 1506	3 F
62	64	<b>RELEASE</b> HENRY GROSS/Lifesong LS 6002	19 F
63	53	<b>WEDDING ALBUM</b> LEON & MARY RUSSELL/Paradise PA 2943 (WB)	10 F
64	42	<b>RUN WITH THE PACK</b> BAD COMPANY/Swan Song 8415 (Atlantic)	21 F
65	84	<b>ANOTHER PASSENGER</b> CARLY SIMON/Elektra 7E 1064	2 F
66	38	<b>STRUTTIN' MY STUFF</b> ELVIN BISHOP/Capricorn CP 0165 (WB)	23 F
67	76	<b>RENAISSANCE LIVE AT CARNEGIE HALL</b> RENAISSANCE/ Sire SAS 3902 2 (ABC)	3 G
68	70	<b>YOUNG AND RICH</b> THE TUBES/A&M SP 4580	6 F
69	69	<b>STRETCHIN' OUT IN BOOTSY'S RUBBER BAND</b> BOOTSY'S RUBBER BAND/Warner Bros. BS 2920	6 F
70	71	<b>ENERGY TO BURN</b> B.T. EXPRESS/Columbia PC 34178	5 F
71	90	<b>LONG HARD RIDE</b> MARSHALL TUCKER BAND/ Capricorn CP 0170 (WB)	2 F
72	72	<b>LOVE WILL KEEP US TOGETHER</b> CAPTAIN & TENNILLE/ SP 4552	65 F
73	87	<b>SUMMERTIME DREAM</b> GORDON LIGHTFOOT/ Warner-Reprise MS 2246	2 F
74	47	<b>STEPPIN' OUT</b> NEIL SEDAKA/Rocket PIG 2195 (MCA)	9 F
75	75	<b>GRATITUDE</b> EARTH, WIND & FIRE/Columbia PG 33694	31 G
76	61	<b>HELEN REDDY'S GREATEST HITS</b> /Capitol ST 11467	31 F
77	79	<b>ONE OF THESE NIGHTS</b> EAGLES/Asylum 7E 1039	54 F
78	88	<b>ALL THINGS IN TIME</b> LOU RAWLS/Phila. Intl. PZ 33957 (CBS)	2 F
79	80	<b>TED NUGENT</b> /Epic PE 33692	27 F
80	48	<b>MAIN COURSE</b> BEE GEES/RSO SO 4807 (Atlantic)	46 F
81	91	<b>EVERYBODY COME ON OUT</b> STANLEY TURRENTINE/ Fantasy F 9508	2 F
82	55	<b>SILVER CONVENTION</b> /Midland Intl. BKL1 1369 (RCA)	14 F
83	56	<b>OUTLAWS</b> VARIOUS ARTISTS/RCA APL1 1321	21 F
84	66	<b>LOVE TRILOGY</b> DONNA SUMMER/Oasis OCLP 5004 (Casablanca)	15 F
85	—	<b>OLE ELO</b> ELECTRIC LIGHT ORCHESTRA/United Artists LA630 G	1 F
86	77	<b>CHICAGO'S GREATEST HITS</b> CHICAGO/Columbia PC 33900	32 F
87	—	<b>IN THE POCKET</b> JAMES TAYLOR/Warner Bros. BS 2912	1 F
88	99	<b>AGENTS OF FORTUNE</b> BLUE OYSTER CULT/Columbia PC 34164	2 F
89	63	<b>ILLEGAL STILLS</b> STEPHEN STILLS/Columbia PC 34148	8 F
90	107	<b>FEVER</b> RONNIE LAWS/Blue Note BN LA628 G (UA)	1 F
91	102	<b>A CIRCLE FILLED WITH LOVE</b> SONS OF CHAMPLIN/ Ariola America 50007 (Capitol)	1 F
92	101	<b>RED TAPE</b> ATLANTA RHYTHM SECTION/Polydor PD 1 6060	1 F
93	74	<b>STILL CRAZY AFTER ALL THESE YEARS</b> PAUL SIMON/ Columbia PC 33540	37 F
94	82	<b>FACE THE MUSIC</b> ELECTRIC LIGHT ORCHESTRA/ United Artists LA546 G	37 F
95	104	<b>SLIPPIN' AWAY</b> CHRIS HILLMAN/Asylum 7E 1062	1 F
96	81	<b>SALONGO</b> RAMSEY LEWIS/Columbia PC 34173	6 F
97	97	<b>MOONMADNESS</b> CAMEL/Janus JXS 7024	2 F
98	—	<b>A KIND OF HUSH</b> CARPENTERS/A&M SP 4581	1 F
99	73	<b>ROCK 'N' ROLL LOVE LETTER</b> BAY CITY ROLLERS/Arista 4071	15 F
100	67	<b>NEVER GONNA LET YOU GO</b> VICKI SUE ROBINSON/ RCA APL1 1256	12 F



# POINT BLANK

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PRODUCED BY BILL HAM



AL 4087

On Arista Records

# 101 THE ALBUM CHART 150

JULY 3, 1976

JULY 3	JUNE 26		
101	111	MISTY BLUE DOROTHY MOORE/Malaco 6351 (TK)	
102	114	ABANDONED LUNCHEONETTE DARYL HALL AND JOHN OATES/ Atlantic SD 7269	
103	105	GET YOURSELF UP HEAD EAST/A&M SP 4579	
104	110	HARD WORK JOHN HANDY/ABC Impulse ASD 9314	
105	89	LADY IN WAITING OUTLAWS/Arista 4070	
106	116	TOGETHER JOHNNY & EDGAR WINTER/Blue Sky PZ 34033 (CBS)	
107	106	GREATEST HITS SEALS & CROFTS/Warner Bros. BS 2886	
108	112	TURNSTILES BILLY JOEL/Columbia PC 33848	
109	119	EVERYTHING'S COMING UP LOVE DAVID RUFFIN/ Motown M6 86651	
110	—	SLEEPING BEAUTY CHEECH & CHONG/Ode SP 77040 (A&M)	
111	121	MORE, MORE, MORE ANDREA TRUE CONNECTION/ Buddah BDS 5670	
112	—	HOT ON THE TRACKS COMMODORES/Motown M6 86751	
113	92	GREATEST STORIES LIVE HARRY CHAPIN/Elektra 7E 2009	
114	115	LED ZEPPELIN IV/Atlantic SD 7208	
115	125	FLY WITH THE WIND McCOY TYNER/Milestone M 9067	
116	127	NEW RIDERS NEW RIDERS OF THE PURPLE SAGE/MCA 2196	
117	83	RUFUS FEATURING CHAKA KHAN/ABC ABCD 909	
118	94	SEDAKA'S BACK NEIL SEDAKA/Rocket 463 (MCA)	
119	—	STEAL YOUR FACE GRATEFUL DEAD/Grateful Dead GD LA620 J2/GD104 (UA)	
120	95	WILDERNESS C.W. McCALL/Polydor PD 1 6069	
121	135	SKY HIGH TAVARES/Capitol ST 11533	
122	103	FREE AND IN LOVE MILLIE JACKSON/Spring SP 1 6709 (Polydor)	
123	96	WHERE THE HAPPY PEOPLE GO THE TRAMMPS/ Atlantic SD 18172	
124	126	RIGHT BACK WHERE WE STARTED FROM MAXINE NIGHTINGALE/United Artists LA626 G	
125	93	WINGS OF LOVE TEMPTATIONS/Gordy G6 97151 (Motown)	
126	86	ROBIN TROWER LIVE/Chrysalis CHR 1089 (WB)	
127	113	SHOWCASE SYLVERS/Capitol ST 11465	
128	—	MIRROR GRAHAM CENTRAL STATION/Warner Bros. BS 2937	
129	123	TOYS IN THE ATTIC AEROSMITH/Columbia PC 33479	
130	100	2112 RUSH/Mercury SRM 1 1079	
131	133	BILL COSBY IS NOT HIMSELF THESE DAYS—RAT OWN, RAT OWN/Capitol ST 11530	
132	—	IT'S A GOOD NIGHT FOR SINGIN' JERRY JEFF WALKER/ MCA 2202	
133	—	VENUS AND MARS WINGS/Capitol SMAS 11419	
134	141	BLOODLINE GLEN CAMPBELL/Capitol SW 11516	
135	117	ENDLESS SUMMER BEACH BOYS/Capitol SVBB 11307	
136	139	STINGRAY JOE COCKER/A&M SP 4574	
137	109	YOU CAN'T ARGUE WITH A SICK MIND JOE WALSH/ ABC ABCD 932	
138	—	GOOD KING BAD GEORGE BENSON/CTI 6062	
139	140	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ ABC Dot DOSD 2020	
140	124	HAIR OF THE DOG NAZARETH/A&M SP 4511	
141	147	YOU ARE MY STARSHIP NORMAN CONNORS/Buddah BDS 5655	
142	144	HIGH ENERGY THE SUPREMES/Motown M6 86351	
143	118	LIVE: BLOW YOUR FACE OUT J. GEILS BAND/Atlantic SD 2 507	
144	129	THE SOUND IN YOUR MIND WILLIE NELSON/Columbia KC 34092	
145	—	HELLUVA BAND ANGEL/Casablanca NBLP 7028	
146	130	LOVE & UNDERSTANDING KOOL & THE GANG/ De-Lite DEP 2018	
147	108	CRY TOUGH NILS LOFGREN/A&M SP 4573	
148	120	CLOSE ENOUGH FOR ROCK 'N' ROLL NAZARETH/ A&M SP 4562	
149	137	LIVE AND IN LIVING COLOR TOWER OF POWER/ Warner Bros. BS 2924	
150	142	WINDSONG JOHN DENVER/RCA APL1 1183	

# 151-200 ALBUM CHART

151	ODYSSEY CHARLES EARLAND/ Mercury SRM 1 1049	176	THE FOUR SEASONS STORY/ Private Stock PS 7000
152	ROSE OF CIMARRON POCO/ABC ABCD 946	177	I ONLY HAVE EYES FOR YOU JOHNNY MATHIS/Columbia PC 34117
153	THE BEST OF ROD STEWART/ Mercury SRM 2 7507	178	FREE IN AMERICA BEN SIDRAN/ Arista 4081
154	REO/Epic PE 34143	179	MAHOGANY RUSH IV/Columbia PC 34190
155	THE KINKS GREATEST—CELLULOID HEROES/RCA APL1 1743	180	THE BEATLES 67-70/Apple SKBO 3404
156	BAND ON THE RUN PAUL McCARTNEY/Capitol SO 3415	181	THE RUNAWAYS/Mercury SRM 1 1090
157	WARREN ZEVON/Asylum 7E 1060	182	NATURAL GAS/Private Stock PS 2011
158	MYSTIC VOYAGE ROY AYERS UBIQUITY/Polydor PD 6057	183	TOO STUFFED TO JUMP AMAZING RHYTHM ACES/ABC ABCD 940
159	COLLECTORS' ITEM HAROLD MELVIN & THE BLUE NOTES/Phila. Intl. PZ 34232 (CBS)	184	MYSTERIES KEITH JARRETT/ABC Impulse ASD 9315
160	DANCE YOUR ASS OFF BOHANNON/ Dakar DK 76919 (Brunswick)	185	A STREET CALLED STRAIGHT ROY BUCHANAN/Atlantic SD 18170
161	THE WHITE ALBUM THE BEATLES/ Apple SWBO 101	186	COMIN' AT YA COKE ESCOVEDO/ Mercury SRM 1 1085
162	BORN TO GET DOWN MUSCLE SHOALS HORNS/Bang BLP 403	187	WATCH OUT BARBARAS/Atlantic SD 36 136
163	BARRY MANILOW/Arista 4016	188	THE NEED TO BE ESTHER SATTERFIELD/A&M SP 3411
164	I DON'T WANT TO GO HOME SOUTH SIDE JOHNNY & THE ASBURY JUKES/Epic PE 34180	189	EARL KLUGH/Blue Note BN LA596 G (UA)
165	YOUNG HEARTS RUN FREE CANDI STATON/Warner Bros. BS 2948	190	ARBOUR ZENA KEITH JARRETT/ ECM 1 1070 (Polydor)
166	RESOLUTION ANDY PRATT/ Nemperor NE 438 (Atlantic)	191	WE GOT RHYTHM PEOPLES CHOICE/ TSOP PZ 34124 (CBS)
167	BLACKSMOKE/Chocolate City 2001 (Casablanca)	192	OH YEAH? JAN HAMMER/ Nemperor 437 (Atlantic)
168	TOUCH JOHN KLEMMER/ ABC ABCD 922	193	I'VE GOT A FEELING AL WILSON/ Playboy PB 410
169	BELLAMY BROTHERS FEATURING "LET YOUR LOVE FLOW"/ Warner Bros. BS 2941	194	REBEL JOHN MILES/London PS 669
170	THE BEATLES 62-66/Apple SKBO 3403	195	BUBBLING BROWN SUGAR ORIGINAL CAST/H&L HL 69011
171	NO HEAVY PETTING UFO/ Chrysalis CHR 1103 (WB)	196	TAPESTRY CAROLE KING/Ode SP 77009 (A&M)
172	THREE BOB JAMES/CTI 6063	197	ITS GOOD TO BE ALIVE D. J. ROGERS/RCA APL1 1099
173	JOHN DENVER'S GREATEST HITS/ RCA CPL1 0374	198	IMPACT/Atco/WAMOT SD 36 135
174	FABULOUS STYLISTICS/H&L HL 69013	199	RAMONES/Sire SASD 7520 (ABC)
175	MONTY PYTHON LIVE/AT CITY CENTER/Arista 4073	200	BALLS OF FIRE BLACK OAK ARKANSAS/MCA 2199

# ALBUM CROSS REFERENCE

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## A Bone To Pick



Mike Bone, national promotion/albums for Phonogram Inc./Mercury Records recently visited the English Phonogram offices in regards to artists Graham Parker and City Boy. While there he was presented with a gold album for his efforts in the U.S. on breaking Thin Lizzy. Bone was responsible for initially pushing the album on the FM level with the results being a top 20 (so far) single, "The Boys Are Back In Town," and a successful album, "Jailbreak." The presentation was made at Phonogram's London offices. Pictured from left at the presentation are Thin Lizzy's co-manager Chris Morrison, Phonogram England's marketing manager Ken Maliphant, Mike Bone and international manager Russ Curry.

### CLUB REVIEW

## Warren Zevon—Enormous Potential

■ NEW YORK — It seems California holds a special atmosphere for attracting or breeding singer songwriters. People like Joni Mitchell, Jackson Browne and Neil Young have all produced some of their best work from that state's sunny, casual environment. Now, with some encouragement and the production assistance of Jackson Browne, Warren Zevon (Asylum) has surfaced with an album and a tour of his own. His close association with Browne leaves many a skeptic with the impression that Zevon is just an extension of his mentor, but seeing him quickly establishes him as a personality unique unto himself.

Zevon is an unusual breed of singer/songwriter whose stage presence is anxious and sometimes nervous, but always immediate and authentic. He relies heavily on his momentary state of mind to predict the content of his lyrics and raps between songs. A prime example of this spontaneity was "Werewolves of London," a humorous ad lib-audience participation number complete with howls during its chorus. The rest of the evening's material included songs from his album. Opening with the solid rock and blatant message of "I'll Sleep When I'm Dead," Zevon accompanied himself on piano and was backed by Jerry Donohue on guitar, Mickey McGee on drums and Doug Haywood on bass.

"Hasten Down The Wind" reversed the mood of his introduction. Perhaps the best song of the evening as well as one of the most memorable he's written, "Hasten" captured the essence of Zevon's voice, lyrics and melodic appeal. The set was filled with contrast

between ballads and rockers. After performing several tunes behind the piano Zevon anxiously switched to electric guitar and noted that his enthusiasm for the instrument has led him to be tagged "the excitable boy."

Though he's obviously got a knack for rock sagas like "Frank and Jesse James" and the autobiographical "Mama Couldn't be Persuaded," his strengths lie in the softer rock tunes like "Mohammed's Radio" and the closing "Desperados Under The Eaves."

Zevon's unpredictable character may never see him evolve into the ultimate performer but that doesn't seem a crucial point. His energies are better spent developing his singing and writing. That's where his strength and potential matter.

Kris Nicholson

## Richard Promo Tour Planned



Pictured from left are Rocket Records artist Cliff Richard, Rocket executive vice president Tony King and Bruce Welch, who produced Cliff's single, "Devil Woman" and "I'm Nearly Famous" album, getting together in London to map out Richard's July promotional visit to America.

## Ellis Taps Hodosh

■ LOS ANGELES — Robert Ellis, president of Robert Ellis and Associates, has announced the appointment of Mark Hodosh as manager and assistant to Ellis.

Hodosh will be working on behalf of Rufus Featuring Chaka Khan, Billy Preston, Ronnie Wood, The Faragher Brothers and Stephen Bishop. Among his responsibilities will be the coordination of all personal appearances and the internal coordination of the various divisions within the Company.

Prior to joining the Ellis organization, Hodosh was an assistant agent at CMA for a year and then an agent at ICM.

## Tentmakers Restructure

■ LOS ANGELES — The Tentmakers Management Corporation, a west coast based packaging, production and management firm, has announced its full executive staff, according to Tentmaker president Ron Nadel.

Newly structured, early this year, Tentmakers execs include exec. VP Roger Hart, management personality, well known from his days with Paul Revere and The Raiders, and recently returned from residing in Europe. On as senior vice president is jazz-contemporary music figure Benny Golson, and former A&M legal counsel and publishing executive Richard Stewart, as vice president, legal affairs and publishing.

Bob Golden has just been appointed as head of The Tentmakers New York office, and national director of artist relations for the firm.

## Manhattans Make Gold

■ NEW YORK — Columbia recording artists The Manhattans' latest single, "Kiss And Say Goodbye," has been certified gold by the RIAA.

### CLUB REVIEW

## Allen, Sokol: Polished, Versatile

■ NEW YORK — Considering the consistently bad press given to N.Y. of late, some cultural council or other should send Peter Allen (A&M) and Marilyn Sokol out to the rest of the country as ambassadors of good music and examples of the best of the city's club entertainers.

The two, who are usually confined to the "cabaret" theaters, appeared recently at The Bottom Line and proved that the intimacy established between performer and audience has little or nothing to do with the size of the room.

The big-voiced, sometimes Garland-esque Sokol opened the evening with several blues/ballads, including an outstanding version of "I've Got A Right to Sing the Blues." She then changed the mood of the show entirely when she launched into her often hilarious comedy monologues and bits. A semi-serious rendition of "Volare" was turned into high comedy with the arrival on stage of a pizza delivery man. Turning again to serious singing, she did a splendid version of "Tryin' to Get the Feeling Again" and closed with a rousing "Toot, Toot, Tootsy."

Sokol already established her comedic acting abilities as a regular on the Lola Falana television show. This latest display of musical and stand-up comedy talent shows that the lady is ready for whatever avenue she now wishes to take.

Peter Allen may be a native Australian but he is so accustomed to playing before New York audiences, his performance was more like a quiet evening in the composer's living room.

Opening with "Love Crazy," Allen played song after song with such ease he often sat sideways on the piano stool and played the instrument with one hand. Outstanding in the set were "I Honestly Love You," "Just Ask Me I've Been There," "She Loves to Hear the Music" and the spine-chilling "Quiet Please, There's a Lady on Stage," written for Judy Garland. Aside from his singing and songwriting talents, Allen showed during "The Continental American," that he can disco dance nearly as well as the Soul Train kids.

Both Allen and Sokol are highly polished and versatile performers. They are professionals who make everything they do look easy. Above all, they are able to make the audience feel as though they have established contact as individuals; as though everyone had just stopped over for coffee. It was a nice visit.

Pat Baird

# SOUL TRUTH

By DEDE DABNEY



■ **HOLLYWOOD:** Personal Pick: "Cloudy" — Tamiko Jones (Atlantis). Recording on her own label, Ms. Jones exhibits pure professionalism with her vocal abilities. Her public is awaiting her return.

**DEDE'S DITTIES TO WATCH:** "Just Let Me Hold You For A Night" — The Choice Four (RCA); "Gotta Be The One" —

Maxine Nightingale (United Artists); "Rock Creek Park" — Blackbyrds (Fantasy).

**UP A COMING:** "Let Me Be Your Pacifier" — Willard Burton (Money).

Mike Frisby of WDIA-AM (Memphis) is searching for an announcer with a third phone; time slot has not been determined as of yet. Please send tapes and resumes to Frisby at P.O. Box 12045, Memphis, Tenn. 38112.

September 4th at the Rose Bowl in Pasadena, California, top promoter Lewis Gray will bring in Earth, Wind and Fire. This particular stadium holds approximately 115,000 persons and the show will prove to be very interesting. Gray is the same promoter who staged the recent successful tour of The O'Jays.

Eugene Record, one time lead singer of the Chilites, has just signed a three year contract with Warner Brothers as a solo artist. Record is responsible for such hits as "Have You Seen Her" and much of the group's solid gold material. His signing is an added plus to Warner's r&b department.

The continuing saga of Teddy Pendergrass and his current situation is as follows: After contacting Taaz Lang, Pendergrass' new manager, she enlightened this editor as to what occurred when the lead singer of The Bluenotes did not show for a concert held in Los Angeles two weeks ago. It seems as though Buddy Nolan, one-time manager of the group who was dismissed of his responsibilities prior to the engagement, did not inform Pendergrass as to the show. However, he did inform the remainder of the group, therefore having them show up for this engagement. At the time Pendergrass was notified he then in turn called a Los Angeles radio station, making a tape apologizing to the Los Angeles public. His legal adviser, according to Ms. Lang, has informed the group (The Bluenotes) that they may no longer use Teddy Pendergrass' name. It was also stated that he will be going into the studio in the near future.

## RCA Begins 'Soul Sizzlers' Campaign

■ NEW YORK—RCA Records has launched an intensive merchandising campaign to support its new and catalogue rhythm and blues product as well as the soul product of its custom labels throughout the entire summer.

Called "Summer Soul Sizzlers," the campaign will begin with a mid-June and July thrust that spotlights current RCA albums by Vicki Sue Robinson, Lou Courtney and Buffalo Smoke, Zulema, The Tymes, Choice Four, Chocolate Milk, The Brothers and Blue Mitchell. Also highlighted will be Midland International Records' Silver Convention, Soul Train's The Whispers, Utopia Records' Albert King, Flying Dutchman Records' Groove Holmes and Lonnie Liston Smith, and Carol Townes & Fifth Avenue on Sixth Avenue Records. At the same time, the RCA Records r&b catalogue will be featured. The announcement was made by Robert Harrington, director of product merchandising.

The major focus of the "Sum-

mer Soul Sizzlers" campaign will be on window displays and other in-store, point-of-sale penetrations, for which a host of specially prepared marketing tools will be utilized. Included are "Summer Soul Sizzlers" banners, posters and streamers, headline sheets, mini sheets, special dealer order forms, print advertising, easel back lp covers, an in-store air-play sampler, postage meter slugs, radio spot announcements, a consumer bag stuffer, separate artist posters and a sales program that will feature contests for both RCA sales personnel and dealer personnel.

According to Doree Berg, product manager, who formulated much of the "Summer Soul Sizzlers" campaign, there will be five different radio spot announcements, each showcasing various artists. Along with Bob Rifici, manager, field marketing, custom labels, Ms. Berg will coordinate the distribution of the spots to RCA branch offices throughout the country.

## Stax Files Chapter XI

(Continued from page 4)

interest of the company, creditors, industry and the community. Stax intends to utilize its corporate rights under the U.S. Constitution.

The petition provides the opportunity to reorganize, operate business and work out a plan to pay its debts under the supervision and control of the courts.

Stax Records has maintained throughout its business plagues that it is solvent and has protested in the courts that its assets exceed its liabilities.

Stax Records board chairman Al Bell stated that "throughout all the alleged faults, attacks and accusations, the reasonable and proper operations of the company were hampered and complicated by the conclusions established in the mysterious involuntary bankruptcy petition filed by three minor creditors." He also stated that "the national and local interest in the salvation of a ma-

yor institution of black American music has been revealed through the favorable responses both financial and otherwise that continue to come forth. I am even more dedicated and eternally grateful to those who stand ready to support our business in this time of need and even more as we move ahead toward continuous prudent business objectives."

## Shaw Group Organized

■ MEMPHIS — Larry Shaw, former VP, advertising and creative services of The Stax Organization and Stax Films, Memphis, has announced the establishment of The Shaw Group, an advertising, marketing and public relations firms specializing in ethnic and youth kiting and public relations firm concentrating on leisure industry accounts with special emphasis on the film and record industries, according to Shaw.

## R&B PICKS OF THE WEEK

**SINGLE** LUTHER INGRAM, "AIN'T GOOD FOR NOTHING" (Klondike Music Inc., BMI). Pulsating beat creates a number destined for top billing on the charts. Ingram has not been heard from for quite some time, but he returns in grand style. This particular tune is a tasty member, hot 'n spicy. Let Luther Ingram entertain you with his strong vocal qualities. KoKo KODJ-721.

KoKo

**SLEEPER** SONS OF CHAMPLIN, "HOLD ON" (JSH Music, ASCAP). Extracted from their first lp, they come through with two-fisted power. Harmony is superb, and enhances the potential of the group. Disco orientation will certainly have the dance floors poppin'. You can feel the vibrations of their explosive future. Ariola America 7627 (Capitol).

ariola america

**ALBUM** JERRY BUTLER, "LOVE'S ON THE MENU." This album is long overdue, but "the Iceman" has come through loud and strong. He has defrosted somewhat to allow himself the freedom of up-tempo action. Compelling, driving rhythm, flavored with the sweetness of Butler's vocal qualities makes for superb package. Title track is what Jerry Butler is all about—love. Its lyrical beauty makes it a stand-out! Motown M6-850S1.

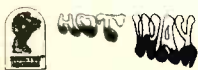




## **EVERYBODY'S TALKIN' ABOUT GETTIN' DOWN!**

While everybody's talkin' about it, you could be doin' it. All you have to do is get the new Chairmen of the Board and 100 Proof (Aged In Soul) singles. And start doin' it!

The Chairmen of the Board—"You've Got Extra Added Power in Your Love" on Invictus Records. ZS8 1278  
100 Proof (Aged In Soul)—"My Piece of the Rock." On Hot Wax Records. ZS8 9254



# ABC Signs Denise LaSalle



Denise LaSalle recently signed a new contract with ABC Records and immediately set about making plans for her ABC debut lp. Pictured above (from left) at the contract signing ceremonies are: (standing) Larry Cohn, assistant to ABC's vice president in charge of a&r; and Otis Smith, ABC's vice president; (sitting) Denise LaSalle; Jerry Rubinstein, chairman of ABC Records; and Rick Taylor, Denise's manager/producer.

## Musexpo Welcomed By New Orleans

NEW ORLEANS—On June 11, when Musexpo president and founder Roddy S. Shashoua received the key and became an honorary citizen of New Orleans, the doors to the City of New Orleans were officially opened both to Musexpo's president and to the international music business and guests who will come to New Orleans in September for Musexpo's second annual world music marketplace.

### Key To The City

Following Mayor Moon Landrieu's official announcement earlier this year designating September 7-12 in New Orleans as "Musexpo Week," James H. "Jim" Pfister, Mayor Landrieu's personal assistant, was on hand to formally present the certificate and "Key to the City of New Orleans" to Roddy Shashoua in City Hall in New Orleans on June 11.

## Diamond Gets Gold

NEW YORK—Columbia recording artist Neil Diamond's "Beautiful Noise," has been certified gold by the RIAA.

## Jaffe Joins Polydor

NEW YORK—Jerry Jaffe has been appointed to the newly created position of special projects promotion manager for Polydor Incorporated. The announcement was made by Polydor Inc. executive vice president and general manager Lou Simon.

Jaffe will work jointly with Simon and Arnie Geller, Polydor Inc. director of national promotion. Jaffe's work with Simon will involve various research projects while his activities with Arnie Geller will span special promotion projects for Polydor Inc. artists. Jaffe, who will also work closely with national promotion managers Fred Ruppert, Niles Siegel and Chip Donelson, will report directly to Simon and Geller.

## Concord Names MS As Chicago Distrib.

GLENDAL, CAL.—Concord Jazz has announced the appointment of M.S. Distributors in Chicago as exclusive distributor for the Chicago market area.

The Concord Jazz label is nationally marketed through RR Records in Glendale.



HI  
WE ARE THE RIVINGTONS, JAMES, ROCKY, CARL & SONNY WHO RECORDED THE SMASH HIT "PAPA-OOM-MOW-MOW" IN THE EARLY SIXTIES.

WE HAVE A NEW RECORD RELEASE ON THE J.D. LABEL TITLED "DON'T HATE YOUR FATHER."

WON'T YOU GIVE IT A LISTEN, PLEASE.

THANK YOU  
*The Rivingtons*  
THE RIVINGTONS

# THE R&B SINGLES CHART

JULY 3, 1976

JULY 3	JUNE 26	
1	4	<b>SOMETHING HE CAN FEEL</b> ARETHA FRANKLIN—Atlantic 3326
2	6	<b>YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE</b> LOU RAWLS—Phila. Intl. ZS8 3582 (CBS)
3	1	<b>KISS AND SAY GOODBYE</b> THE MANHATTANS—Columbia 3 10310
4	3	<b>SOPHISTICATED LADY</b> NATALIE COLE—Capitol P 4259
5	2	<b>YOUNG HEARTS RUN FREE</b> CANDI STATON—Warner Bros. WBS 8181
6	13	<b>THIS MASQUERADE</b> GEORGE BENSON—Warner Bros. WBS 8209
7	7	<b>TEAR THE ROOF OFF THE SUCKER (GIVE UP THE FUNK)</b> PARLIAMENT—Casablanca NB 856
8	8	<b>THAT'S WHERE THE HAPPY PEOPLE GO</b> THE TRAMMPS—Atlantic 3306
9	9	<b>THE LONELY ONE SPECIAL DELIVERY</b> —Mainstream MRL 5581
10	14	<b>SOMEBODY'S GETTIN' IT</b> JOHNNIE TAYLOR—Columbia 3 10334
11	5	<b>BARETTA'S THEME: KEEP YOUR EYE ON THE SPARROW</b> RHYTHM HERITAGE—ABC 12177
12	11	<b>LOVE HANGOVER</b> DIANA ROSS—Motown M 1392F
13	10	<b>I WANT YOU</b> MARVIN GAYE—Tamla T 54264F (Motown)
14	12	<b>OPEN</b> SMOKEY ROBINSON—Tamla T 54267F (Motown)
15	17	<b>WHO LOVES YOU BETTER THAN I DO</b> ISLEY BROTHERS—T-Neck ZS8 2260 (CBS)
16	21	<b>UP THE CREEK WITHOUT A PADDLE</b> TEMPTATIONS—Gordy G 7150F (Motown)
17	19	<b>STROKIN' (PT. II)</b> LEON HAYWOOD—20th Century TC 2285
18	15	<b>I'LL BE GOOD TO YOU</b> BROTHERS JOHNSON—A&M 1B06
19	20	<b>HEAR THE WORDS, FEEL THE FEELING</b> MARGIE JOSEPH—Corillion 44201 (Atlantic)
20	22	<b>YES, YES, YES</b> BILL COSBY—Capitol P 425B
21	28	<b>CAN'T STOP GROOVIN'</b> B.T. EXPRESS—Columbia 3 10346
22	23	<b>FOXY LADY</b> CROWN HEIGHTS AFFAIR—De-Lite DEP 1581
23	29	<b>HEAVEN MUST BE MISSING AN ANGEL</b> TAVARES—Capitol P 4270
24	26	<b>LOVE</b> GRAHAM CENTRAL STATION—Warner Bros. WBS 8205
25	27	<b>CAUGHT IN THE ACT (OF GETTING IT ON)</b> FACTS OF LIFE—Kayvettes 5126 (TK)
26	16	<b>MARRIED BUT NOT TO EACH OTHER</b> DENISE LA SALLE—Westbound WT 5019 (20th Century)
27	32	<b>SARA SMILE</b> DARYL HALL & JOHN OATES—RCA PB 10530
28	18	<b>FRIEND OF MINE</b> LITTLE MILTON—Glades 1734 (TK)
29	30	<b>IT'S GOOD FOR THE SOUL</b> LUTHER—Corillion 44200 (Atlantic)
30	25	<b>MISTY BLUE</b> DOROTHY MOORE—Malaco M 1029 (TK)
31	49	<b>I'M GONNA LET MY HEART DO THE WALKING</b> THE SUPREMES—Motown M 1391F
32	44	<b>EVERYTHING'S COMING UP LOVE</b> DAVID RUFFIN—Motown M 1393F
33	36	<b>I HOPE WE GET TO LOVE IN TIME</b> MARILYN MCCOO & BILLY DAVIS JR.—ABC 12170
34	37	<b>SUNSHINE IMPRESSIONS</b> —Curtom CMS 0166 (WB)
35	34	<b>DISCO LADY</b> JOHNNIE TAYLOR—Columbia 3 10281
36	24	<b>GET UP AND BOOGIE</b> SILVER CONVENTION—Midland Intl. PB 10571 (RCA)
37	33	<b>MOVIN'</b> BRASS CONSTRUCTION—United Artists XW775 Y
38	43	<b>IT AIN'T THE REAL THING</b> BOBBY BLAND—ABC 12189
39	50	<b>GET OFFA THAT THING</b> JAMES BROWN—Polydor PD 14326
40	41	<b>EASY LOVE/WE GOT THE RECIPE</b> BO KIRKLAND & RUTH DAVIS—Claridge 414
41	42	<b>SO GOOD TO BE HOME WITH YOU</b> TYRONE DAVIS—Dakar DK 4553 (Brunswick)
42	35	<b>DANCE WIT ME</b> RUFUS FEATURING CHAKA KHAN—ABC 12179
43	62	<b>WHO'D SHE COO</b> OHIO PLAYERS—Mercury 73814
44	47	<b>SPIRIT OF '76</b> BOOTY PEOPLE—Calla CAS 110
45	38	<b>LET IT SHINE</b> AL GREEN—Hi 5N 2306
46	55	<b>YOU DON'T HAVE TO GO CHI-LITES</b> —Brunswick B 55528
47	59	<b>GET IT WHILE ITS HOT</b> EDDIE KENDRICKS—Tamla T 54270F (Motown)
48	56	<b>PARTY</b> VAN MCCOY—H&L 4670
49	51	<b>L.A. SUNSHINE</b> SYLVIA—Vibration VI 567 (All Platinum)
50	57	<b>HARD WORK</b> JOHN HANDY—ABC Impulse IMP 310005
51	52	<b>WANNA MAKE LOVE</b> SUN—Capitol P 4254
52	61	<b>ONE FOR THE MONEY</b> WHISPERS—Soul Train SB 10700 (RCA)
53	54	<b>BLT</b> LEE OSKAR—United Artists XW807 Y
54	60	<b>ROOTS, ROCK, REGGAE</b> BOB MARLEY & THE WAILERS—Island 060
55	66	<b>STRETCHIN' OUT (IN A RUBBER BAND)</b> BOOTSIE'S RUBBER BAND—Warner Bros. WBS 8215
56	68	<b>WAKE UP SUSAN</b> SPINNERS—Atlantic 3341
57	63	<b>THERE YOU ARE</b> MILLIE JACKSON—Spring SP 164 (Polydor)
58	48	<b>HAPPY MAN</b> IMPACT—Atco/W/MOT 7049
59	65	<b>KEEP THAT SAME OLD FEELING</b> THE CRUSADERS—ABC Blue Thumb BTA 269
60	31	<b>(SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY</b> KC & THE SUNSHINE BAND TK 1019
61	64	<b>THE MORE YOU DO IT THE MORE I LIKE IT DONE TO ME</b> RONNIE DYSON—Columbia 3 10356
62	—	<b>COTTON CANDY</b> SYLVERS—Capitol P 4255
63	—	<b>TRY ME . . . I KNOW . . . WE CAN MAKE IT</b> DONNA SUMMER—Oasis 406 (Casablanca)
64	—	<b>COME ON AND RIDE</b> ENCHANTMENT—Desert Moon DM 6403 (Buddah)
65	69	<b>HARDTIME SOS</b> TOMMY TATE—Koko KO 722
66	67	<b>CAN'T HELP FALLING IN LOVE</b> STYLISTICS—H&L HL 4669
67	71	<b>LOVE CHANT</b> ELI'S SECOND COMING—Silver Blue 7302 (TK)
68	—	<b>WE THE PEOPLE</b> GENERAL JOHNSON—Arista AS 0192
69	72	<b>TURN THE BEAT AROUND</b> VICKI SUE ROBINSON—RCA PB 10562
70	—	<b>PLAY THAT FUNKY MUSIC</b> WILD CHERRY—Epic/Sweet City 8 50225
71	73	<b>WHEREVER YOU GO</b> SKIP MAHANEY & THE CASUALS—A&M 9465 (Nashboro)
72	75	<b>TEN PERCENT</b> DOUBLE EXPOSURE—Salsoul 2008
73	74	<b>WAITING AT THE BUS STOP</b> KAY.GEES—De-Lite GR 1326
74	—	<b>IT'S HARDER TO LEAVE</b> JACKIE MOORE—Kayvette 5125 (TK)
75	—	<b>STEAL AWAY</b> TED TAYLOR—Alarm ARM 112B (TK)



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

BL 754207

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*Chi-Lites*

**THEIR "GREATEST HITS"  
Vol. 2**

BL 754208

**BRUNSWICK**

**DAKAR**

## New Orleans Seminar

(Continued from page 16)

avoring WYLD and a third listening to WNNR, etc.

In programming records Tyronne Bell went on to mention timing as an important factor in playing records. Being a market where top 40 radio is extremely late he felt that the r&b radio programmers had to be extremely watchful of the length of time playing a record. He cited instances where he was about to get off a record and since it was a crossover, the pop stations would pick it up and he'd find new response to the record. It was at this point that one had to be careful of burning a record out by overplay and avoid causing an audience to tune out the station.

Continuing on the topic of top 40 radio being late, E. Alvin Davis, PD of WNDE, brought up some interesting points dealing with his position as a programmer. Most people determine a radio station's success by its effect on the market regarding record sales. However, Davis felt the record buyer was only a small part of the entire listening audience and a station had to be cautious in using just sales as a criteria for playing a record. The audience that doesn't purchase records or call up on the phone should not be ignored. Davis explained that the large amount of research his station does is geared to gather, in some way, information concerning the needs of the radio station listener and not just the record buyer.

However, the manufacturer's point of view that a record can't sell till it's played was brought up by All South's Lenny Z. He felt airplay is needed to keep the sales activity going on a record. Also, a store could not attempt to bring in a record knowing it was not receiving airplay. It meant the retailers getting stuck with records and having to return them.

Mushroom's John Guarnieri also commented on this familiar problem of returns, as did Tape City's Don Anthony. Both agreed returns are an increasing problem. Mushroom is near the university and as their buying habits are not typical of the entire city, Guarnieri had to be cognizant of what was really happening in the section of the community he serves. For him it means having accurate, precise information that minimizes the return factor.

The seminar ended on the note that presentations such as this would continue with the next seminar slated for the Baltimore/Washington, D. C. area where **Record World** will continue learning about the needs of the various markets in the country. **RW** would like to thank Don Anthony of Tape City for helping to organize this seminar.

## ABC Returns

(Continued from page 4)

attempt, without any incentive, to hold the returns down to one a month. Obviously, it's in our own benefit to try to discourage dealers from making returns more than once a month, and many accounts are in favor of this."

The greater returns problem rack jobbers face is reflected in the higher ceiling under which they can still receive discounts, according to England.

"The rack jobber does sell to third parties, and by selling to a third party, he can't always maintain control over what he's taking back, so his returns are higher than what a retailer's are, and therefore we felt there should be a percentage break in what a rack jobber pays." Under the terms of the program, rack jobbers will be permitted a five percent higher rate of returns than retailers in qualifying for the one, two or three percent discounts.

England estimated that "a minimum of one half" of ABC Records' rack and retail accounts are currently keeping their returns within levels that would qualify them for some sort of discount. For the rest of ABC's accounts, England said, "in the first six months, the dealer will be trying to get returns down and qualify for the discount, but I'd say definitely that in the following six months, they'd concentrate on payments."

Accounts that qualify for the discount in any six month period (July 1-Dec. 31 or Jan. 1-June 30), then lose it in the next, can re-qualify in the future with no prejudice. "That's why I put it on a six month basis instead of a year," England said, "so if you lose it in one period, you have another six months to get it back. The account has peaks and valleys during any given period—by that I mean, one month returns might be low, the next they'd be high, but if you average that out over six months, we can allow for those peaks and valleys."

Aside from the improvements in shelf life and receivables, England expects other benefits to accrue to ABC, if only "just in terms of the personnel it takes to handle and process the returns, and of course we have to pre-pay our freight out—if you can reduce your returns a million dollars, you can improve your net by that much."

Will the ABC program be emulated throughout the industry? England said that Rubinstein had already received several inquiries from other labels, and reiterated that account response has been highly favorable. He will make his own preliminary evaluation after the close of the first six month period, at the end of this year.

## New Capitol Board Members



Bhaskar Menon, chairman, president and chief executive officer, Capitol Records, Inc., and Don Zimmermann, CRI executive vice president and chief operating officer, welcome three other Capitol executives as new members of the board of directors. Pictured from left are Menon; Jim Moza, vice president, marketing; Rupert Perry, vice president, a&r; Zimmermann, and Bruce Wendell, vice president, promotion.

## New York, N. Y.

(Continued from page 22)

for later in the summer. However, mayor Jordan has declared that this will be the last summer for concerts at the stadium, traditionally the site of some of the finest summer shows in the N.Y.C. area.

NOTED: **Susan Blond**, Epic publicist/star of cable TV and now film, makes her acting debut in the forthcoming **Andy Warhol** flick, "Bad." Though her part is small, it will be memorable. She will be seen throwing her baby out of a window. Susan's notoriety has already been picked up on by the N. Y. Post and the New Yorker . . . Contrary to intimated reports, **Bruce Springsteen** is safe at Columbia . . . This week, Capricorn Records will release an album titled "Volunteer Jam," recorded last September in Murfreesboro, Tennessee. One side of the lp is comprised of the **Charlie Daniels Band** while the other, an all-star line-up that includes members of the Daniels and **Marshall Tucker** bands, **Richard Betts**, and members of **Wet Willie** . . . It was incorrectly noted last week that **Mark Radice** has supplied material for **B.T. Express** and **Brass Construction**. A connection exists, but as yet, its only that the three are produced by **Jeff Lane** . . . In a pairing that almost shadows **Chuck Wepner** and **Andre the Giant**, **Lynyrd Skynyrd** and **Neil Young** are to take the stage together for several large outdoor dates in the south during July and August. Skynyrd, who stirred some controversy by making reference to Young in the song, "Sweet Home Alabama" in 1974, are reportedly interested in getting Young to take the stage with them at the climax of their set.

And speaking of matches, the RRWA (Record and Radio Wrestling Association) has overwhelmingly picked **Antonio Inoki**, **Andre the Giant** and **Bruno Sammartino** as victors over **Muhammad Ali**, **Chuck Wepner** and **Stan Hansen** respectively. However, **Ray D'Ariano**, the grand wizard of music told reporters, "I got to go with Ali and Hansen."

FLASHMAKERS UPSET: **RW** suffered its third consecutive defeat, 10-3 at the hands of what was supposed to be Vanguard Records but turned out to be Corvette's (with a "C") last week. The absence of field general and spiritual leader **Dave McGee** for the first three innings demoralized the already amoral Flashmakers who were victimized by Corvette's (with a "C") fireballing mound corps and distracting sights in the stands.

Jem Records' new catalogue, their fifth, has just come off the presses and stands as an up to the minute progress report on the state of the import business in this country. All indications point to a continuation of the fascination and popularity of the imported album which in the past few years has grown from a specialty item to where it is today commonplace in the library of almost any record collector. Compiled by **Rick Lawler**, the 80 page catalogue contains approximately 1,500 entries and almost 300 pictures of album covers, with brief descriptions of some of the more obscure groups and cross reference information. Also included is a section of reggae albums not readily available in this country and the ECM, JAPO and JCOA jazz lines which are also distributed by Jem. According to **Marty Scott**, president of Jem/Passport Records, a marketing campaign will be launched to sell the catalogue, which retails at \$1.75, as if it were a record. "Our record is called 'imports,'" he said. "Not so much any specific import, but imports in general. Whatever a store needs to sell a record; displays, posters, stickers, mobiles, they will be provided with to sell the catalogue."

# Beatles LP Explosion

(Continued from page 3)

Singles Chart. Other Beatles catalogue moved up or onto the charts, too: Wings' "Venus and Mars" moved from 158 to a bulleted 133; Wings' "Band on the Run" moved from 172 to 156; The Beatles' White Album moved from 176 to 161; The Beatles' 1961-1966 collection moved from 185 to 170, and The Beatles' 1967-1972 collection came on the charts at 180.

Beatlemania '76, however, is just beginning. This week, in a move designed (according to Newsweek of June 28) to sell "an old product to a new generation of 10-to-15-years-old who regard The Beatles as a phenomenon from another era," Capitol Records purchased 60-second TV spots in more than 70 cities, at a cost of approximately \$750,000 ("One of the most expensive TV advertising campaigns in the history of the recording industry," claims Newsweek; "No comment" from Zimmermann), to promote the entire Beatles catalogue (including the solo albums).

"We generally do a major Beatles campaign annually," says Zimmermann. "This is the first repackage since the two double sets of four years ago, so we have something to tie into. Plus, the things that are going on now—the McCartney tour has built momentum for his catalogue as well as for The Beatles' plus all the talk about The Beatles getting together again—make the timing just perfect for us. We think the single will be a number one record."

"As the summer goes on,

## Hartz/Pickwick Deal

(Continued from page 3)

family. The price in this negotiated transaction, the parties said, will be \$14.75 per share.

Leslie said that Gittelman and his brother, Emanuel Gittelman, executive vice president of Pickwick, are expected to continue as officers and directors of the company until its next stockholders meeting scheduled to be held September 9, 1976.

Leslie further stated that Pickwick management would recommend the election at the stockholders meeting of Stern and two other Hartz designees as Pickwick directors and would propose that Stern be made chairman of the Pickwick executive committee at that time. Pickwick presently has ten directors. Both companies will continue to operate separately.

Pickwick International has approximately 4.4 million shares of common stock outstanding.

we'll be doing a lot of co-op advertising with our customers both in radio and in print. And we'll continue with the heavy in-store merchandising." (Peter Schliewen of Record Revolution in Cleveland confirms that the amount of displays sent to him by Capitol is indeed "heavy." "They've got more displays than I've ever seen," says Schliewen. "I could paper my walls with all the things I've received—posters, mobiles, standup displays. Jesus Christ, they've got everything but balloons and streamers!" Zimmermann confirms that at least one person has suggested a Beatles hot air balloon as a merchandising aid.)

### Urban Breakouts

This Week's Retail Report discounts the rumor that the album is selling primarily in suburban areas. Strong breakout reports were received from Korvettes and Sam Goody's in New York City, Music Plus in Los Angeles, Everybody's Records in Portland, One Octave Higher in Chicago, Peaches in Denver and in Ft. Lauderdale, Tape City and Mushroom in New Orleans, Record Revolution in Cleveland and Independent Records in Denver.

"The reports we've received from every market have been strong," says Zimmermann, "and for all intents and purposes, the album's only been on the street for a week. Most subdistributors are just now getting massive distribution on it, which is the main reason television spots haven't started sooner. But it doesn't seem to make much difference where the album is at—it sells anyway."

## WEA (Continued from page 3)

the implementation of the "Summer Gold Rush" program and its implications on future WEA merchandising plans.

The execs stressed that WEA's initiation of combined label promotions is in no way meant to supplant programs undertaken by the individual manufacturers. "We really have the best of two worlds to offer to our labels and to our artists," said Droz. "Each of our labels is able to maintain its own style and identity, giving whatever attention is deemed necessary to the particular needs of individual artists. On a broader scale, though, with the total strength of product generated by the three labels together, we can implement something on the scope of the 'Summer Gold Rush' program."

Each manufacturer was asked to submit a mix of hot catalogue and top-selling new product. Some of the catalogue albums date back as far as six years ago, while some of the newer product included in the campaign is barely two months old. Artists represented by current product in the "Summer Gold Rush" program include America, J. Geils Band, Doobie Bros., Eagles, Graham Central Station, Jethro Tull, Led Zeppelin, Marshall Tucker, Queen, Rolling Stones, Seals and Crofts and Rod Stewart; in short, the program spotlighted each label's hottest albums.

The summer months are now being looked at as more than just a period in which to plan the fall campaign, according to the WEA execs, who pointed to the summer of 1975, when sales boomed following a slow spring season, as indication of a change in the overall seasonal sales climate. "Changes have been taking place

in the market itself," said Droz, "and the summer is now an exciting sales season. So instead of a laid-back approach where we'd watch dealer and rack inventories dwindle during the summer, we felt we should initiate something. This is now a 12 month business and we intend to be aggressive every season of the year. That's not to say that we'll have a winter program, a spring program and a fall program in exactly the same mold, but we will now have promotions on a regular basis, possibly incorporating different features."

According to Faraci, the program was designed not to merely re-stock the shelves of WEA's accounts, but to achieve a high percentage of sell-through on "Summer Gold Rush" product. "Our fall program is really designed to get people ready for the oncoming busy season," he said. "In contrast to that type of program, 'Summer Gold Rush' was put together to move the consumer into the retail and rack locations and to sell our product inside the store. We saw a need for this kind of program in the market."

Merchandising tools designed for the campaign included a series of black and white posters, each featuring three artists included in the program. "Almost all the display material in the stores is in color," said Bob Moerling, who designed the posters. "The black and white really stands out and has proven very effective in retail locations." Other in-store display materials included a color poster listing all of the artists included in the campaign and two mobiles.

According to the WEA execs, the company has exceeded its sales objective for the program.

## Introducing Toni Basil



Warner Brothers recording artist Toni Basil, billed as "The Dance Queen of Rock n' Roll," drew a dazzling film, television and music industry brass turnout at her opening at The Roxy in Los Angeles (18). Co-hosts for the evening were Mo Ostin and Jerry Weintraub. Among those in attendance were, top row (from left): Mo Ostin and Jerry Weintraub giving Miss Basil a celebrity kiss; actress Jacqueline Bisset; Stephanie Powers, Miss Basil and Karen Black; bottom row (from left): are Dean Stockwell with Miss Basil, Tony and Leslie Curtis, and A&M Records president Jerry Moss with his wife Sandy.

## Record World en Brasil

By OLAVO A. BIANCO

■ Confirmando la información que dimos hace algunos meses, Antonio Carlos y Jofafi y María Creusa, (RCA) fueron los responsables de la banda sonora del filme "Los Pastores de la noche" de Marcel Camus. Debo recordar que fué el "film" del mismo productor, "Orfeu Negro," quien hizo popular las músicas de Vinícius de Moraes y Baden Powell y Luís Bonfá (Mañana de Carnaval, etc.), las cuales fueron dadas a conocer de tal manera al mundo . . . Por hablar de Antonio Marcos y Jofafi, la música "Glorioso San Antonio" que está en el nuevo album de The Judge's Nephews (Los Sobrinos del Juez) que sale muy pronto en Brasil y que está de éxito en casi todo el mundo por estos artistas, es también de Antonio Marcos y Jofafi. En este album está incluido el número "Without your Tender Love" que sigue muy fuerte en este mercado y que ha impulsado notablemente la venta del larga duración "13 Internacionais," donde fué in-

cluído y objeto de la promoción televisiva del "album," editado por el sello Building en distribución de Copacabana. Este "album" se encuentra en una muy buena clasificación como éxito en todos los "charts," incluyendo el "oficial." Ahora, con la salida del long playing de The Judge's Nephews con ambos números, se espera que las ventas sean muy interesantes.

María Bethania graba nuevo disco para la Phonogram. Su "album" con Chico Buarque, grabado en vivo durante sus presentaciones en Rio de Janeiro (Canecao) fué uno de los discos más importantes de 1975 y de más impresionante venta. Ahora se habla también de un show producido en Rio Janeiro, donde además de Bethania, tendríamos la presencia de Gilberto Gil, Gal Costa y Caetano Velloso.

Wanderlea acaba de firmar con EMI/Odeon, dejando la CBS, sello donde surgió conjuntamente con Roberto Carlos, Jerry Adriani y

(Continued on page 53)

## DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ A pesar de la gran batalla que se está librando para, si no eliminar, por lo menos hacerles cada vez más difícil a los piratas y "bootleggers" el lanzamiento de productos de terceros, la solución del "copyright" está dando sus muy buenos resultados y los sellos latinos en particular han aprendido que al momento de lanzar una grabación, tienen obligatoriamente que realizar sus registros en la "Library of Congress" para poder cargar con la leyenda "copyright" en sus producciones y poder hacer efectivo el reclamo de sus derechos, cuando el FBI o cualquier otra organización que esté persiguiendo este robo descarado, se vea en la necesidad de actuar legalmente. Sin el registro del "Copyright" nada puede hacerse. Para iniciar estos trámites, los sellos discográficos deben dirigirse a: Dorothy P. Keziah, Copyright Office, Library of Congress (Music Section), Washington, D.C. 20559, solicitando la Aplicación para registrar el reclamo de Copyright, Forma N. Este departamento enviará cuantos modelos sean necesarios y el costo por registro es de \$6.00 (seis) por cada long playing o disco 45 r.p.m. Por otra parte, las empresas están activando otras tácticas que están resultando en extremo satisfactorias. Fania Records, asediada por la copia pirata de sus cartuchos, (8 tracks) acaba de lanzar su caja plástica de color violeta, con la frase "distributed by Fania" (distribuido por Fania) grabado en la superficie de la propia caja al momento de ser fabricada ésta. Miami Tapes está produciendo todos los cartuchos a sus clientes, con la leyenda "Fabricado por Miami Tapes" a todos sus clientes. En la otra mano, empresa duplicadora que no esté totalmente clara en su modo de operaciones va quedando descartada en la mente de los fabricantes el considerar situar órdenes de fabricación. Es decir, que quien en un momento determinado haya duplicado cintas sin previa autorización y las haya distribuido sin permiso del fabricante, ya sea para cobrar viejas cuentas atrasadas o con ideas de utilidades propias, o haya en cualquier oportunidad duplicado producto de terceros sin la debida aclaración de a quien pertenece en realidad el derecho de reproducirla, va quedando fuera de negocio. Las pequeñas empresas duplicadoras están siendo cada vez más vigiladas por todo el mundo, ya que en este problema la antigua frase de "cuando veas las barbas de tu vecino arder, pon las tuyas en remojo" se va haciendo cada vez más vigente. Ahora bien, ya hace falta que de un modo serio, organizado y sistemático, se cree la Asociación de Fabricantes y Distribuidores de Discos Latinos de Estados Unidos. Una asociación que dicte en todo el país las normas básicas para que la industria pueda seguir viviendo y creciendo y por otra parte, con todo el sistema necesario para poder luchar fieramente contra los piratas.



Harvey Averde



Joan Richards



Johnny Ventura

El gran problema surgido entre Eddie Palmieri y su sello discográfico Coco Records, al aducir éste que su última grabación "Unfinished Masterpiece" no era una obra lista y autorizada por él para ser lanzada a la venta, va recibiendo diversas tónicas interpretativas ya que el éxito en ventas está siendo impresionante y el álbum ha recibido la mejor de las críticas, llegando hasta el tope máximo cuando la revista Latin N.Y. premia esta producción como la "Mejor del Año" y premia a músicos por su labor en esta grabación, tales como Mickey Marrero y Mario Rivera. Por su

(Continued on page 51)



## BURSTING WITH SWING! "Union Dinamica"

(Dynamic Union)



### Kako Y Azuquita

(Alegre ASLP 6003)

On Fire  
With Rhythm!

Produced by Louie Ramirez

Distributed by FANIA— OF COURSE!

### SALSA SINGLES!

- "Recuerdos de Arcano," Bobby Rodriguez, Vaya 5109
- "Hace Tiempo," Sabor, Alegre 4081
- "Mar y Cielo," Chivirico, Cotique 281
- "Pena de Amor," Willie Colon/Mon Rivera, Vaya 5108
- "Mi Jeva," Joe Cuba, Tico 649
- "Laura," Louie Ramirez, Cotique 280
- "Sentimiento," El Conde, Fania 759
- "Maldades," Tito Allen, Alegre 4079
- "El Yerbero Del Barrio," Roberto, Intl. 8015
- "La Coquetona," Frankie Dante, Cotique 279

# LATIN AMERICAN HIT PARADE

## Albums

### Puerto Rico

By WTR (MAELO)

1. AMOR LIBRE  
CAMILO SESTO
2. LA PANDILLA  
LA PANDILLA
3. ESTE ES . . .  
ISMAEL MIRANDA
4. QUE VAS A HACER SIN MI?  
SOPHY
5. SOLEDAD  
EMILIO JOSE
6. SALSA BRAVA  
DIMENSION LATINA
7. EN MEJICO CON . . .  
LOS TERRICOLAS
8. NO VUELVAS A DEJARME  
EL GRAN TRIO
9. QUE HE DE HACER PARA  
OLVIDARTE?  
MANOLO OTERO
10. JESUCRISTO SUPERSTAR  
CAMILO SESTO

### Brazil

By OLAVO A. BIANCO

1. PECADO CAPITAL (Internacional)  
DIVERSOS ARTISTAS—Som Livre
2. ANJO MAU (Nacional)  
DIVERSOS ARTISTAS—Som Livre
3. O GRITO (International)  
DIVERSOS ARTISTAS—Som Livre
4. EXCELSIOR—A MAQUINA DO  
SOM & 4  
DIVERSOS ARTISTAS—Som Livre
5. PECADO CAPITAL (Nacional)  
DIVERSOS ARTISTAS—Som Livre
6. SAMBA SOUR E OURICO  
DIVERSOS ARTISTAS—Som Livre
7. 20 SUPER EXPRESS TOP HITS  
DIVERSOS ARTISTAS—Soma/Sigem
8. MUSIC EXPRESS  
DIVERSOS ARTISTAS—K-Tel
9. FALSO BRILHANTE  
ELI REGINA—Phonogram
10. TOMMY (Soundtrack)  
Polydor

## Singles

### Santo Domingo

By PEDRO MARIA SANTANA

1. PIEL DE ANGEL  
CAMILO SESTO
2. MINUETO  
JULIO IGLESIAS
3. CUANDO ALGUIEN COMO YO  
FAUSTO REY
4. DOMINICANITA  
RAFAEL SOLANO
5. SECRETARIA  
MOCEDADES
6. EMMANUELLE  
OLGUITA
7. BUSCAME MI ROPA  
WILFRIDO VARGAS
8. QUE HE DE HACER PARA  
OLVIDARTE?  
SOPHY
9. LA REINA DE LAS FLORES  
VICTOR IRRIZARRI
10. CIERRA LOS OJOS  
YOLANDITA MONGE

### Puerto Rico

By WKAQ (JOSE JUAN ORTIZ)

1. SON LOS NERVIOS  
RUBBY HADDOCK—Tab
2. MI DESENGANO  
APOLLO SOUND—Intl.
3. MARIA LUISA  
ISMAEL MIRANDA—Fania
4. VOCES DEL AFRICA  
LA SELECTA—Borinquen
5. SERENATA JIBARA  
CORPORACION LATINA—Lamar
6. MORE, MORE, MORE  
ANDREA TRUE CONNECTION—Buddah
7. PEDREGAL  
JUSTO BETANCOURT—Fania
8. JAMAS  
CAMILO SESTO—Pronto
9. QUIEREME  
LISSETTE—Borinquen
10. SENTIMIENTO  
PETE "CONDE" RODRIGUEZ—Fania

## Nuestro Rincon (Continued from page 50)

parte, el productor de "Unfinished Masterpiece," Harvey Averne recibió el premio como "Productor del Año por la misma revista y en consecuencia de esta grabación. Eddie se negó a recibir el premio como "La Mejor grabación" y sí recibió la de "Músico del Año." Harvey Averne espera que Eddie recapacite y vuelva a los estudios para grabar nuevo material que permita que la gran labor promocional de Coco Records siga brindando los resultados que le han situado como el más comentado y premiado interprete de la música de salsa neoyorkina.

Tito Puente salió hacia California para iniciar una "tournee" por la costa oeste de Estados Unidos en la cual se han incluido actuaciones en el Biltmore Hotel de Los Angeles, "Conciertos By the Sea" en

(Continued on page 52)

### Colombia

By ARMANDO PLATA CAMACHO

1. SONANDO CONTIGO  
UNO Y DOS
2. EL GONDOLERO  
RAPHAEL
3. ANDATE  
ROMULO CAICEDO
4. PARA QUE NO ME OLVIDES  
LORENZO SANTAMARIA
5. SABRAS DE MI  
ISADORA
6. AMOR Y DUDA  
GRETTA
7. LUTO EN EL ALMA  
LOS TERRICOLAS
8. YO TE PENSARE  
VICKY
9. HONORABLE PUFF PUFF  
THE SHADOWS
10. LLUVIA EN PRIMAVERA  
BÉBU SILVETTI

### Los Angeles

By KALI (JUAN R. MEONO)

1. TU YA SABES COMO  
GERMAIN—International
2. TITIRITANDO  
LOS ZORROS—Capitol
3. PUNALADA TRAPERA  
CONJUNTO LOBO—Musimex
4. COMO ME DUELE  
SILVIA GILBERTO—Raff
5. OCASO  
LOS BRONCOS DE REYNOSA—Gas
6. PUEDES IRTE CUANDO QUIERAS  
JOSE MIGUEL CLASS—Neliz
7. EL VERDE DE TUS OJOS  
RAPHEL—Pronto
8. ENTRE MUY TARDE Y NUNCA  
ANACANI—Anahuac
9. HOY TENGO GANAS DE TI  
MIGUEL GALLARDO—Latin
10. SE ME OCURREN COSAS  
MARINA DORRELL—Orfeon

JOHNNY VENTURA  
y su combo

**1.2**  
aniversario

# KUBANEY FELICITA A JOHNNY VENTURA Y SU COMBO EN SU 12 ANIVERSARIO

JOHNNY VENTURA  
y su combo

**1.2**  
aniversario



Que lo sepa quien lo sepa  
El Vestido  
Pare Cochero  
Titita

Discolor 4366

En un Bosque de la China  
Las Ranitas  
Elias dame el Agua  
Coge y Deja

Produced by Mateo San Martin

JOHNNY VENTURA  
y su combo

**1.2**  
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JOHNNY VENTURA  
y su combo

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aniversario

# Record World en Santo Domingo

By PEDRO MARIA SANTANA

■ Las actividades artísticas en Santo Domingo comienzan a tomar un gran movimiento. Las presentaciones de **Mocedades** en estadio a casa llena, así como el debut de **Olguita** en un importante centro nocturno, son parte de las actuaciones de varios artistas que nos han llenado con su presencia. **La Lupe** sirve de invitación de gala para la inauguración de "La Pista Candente" del "Music Palace," mientras que los siempre recordados **María Luisa Landín** y **Lucho Gatica** son presentados en un cariñoso mano a mano.

Los melómanos por su parte están disfrutando de los discos de **Julio Iglesias** y **Camilo Sesto**, dueños indiscutibles en la actualidad de mercado del disco en Dominicana. El sello discográfico Alhambra no creía las cifras de ventas reportadas por los colosos en venta: **Julio Iglesias** y **La Pandilla**. Un fenó-

meno del disco nacional, **Rafael Solano**, se separa de su anterior representante el sello Karen y lanza bajo su propia compañía amparada del sello Bartolo I un merengue cadencioso y lento titulado "Dominicanita" que logra cifras records en primera semana.

**Mateo San Martín** gira visita a Dominicana para inspeccionar el ambiente. La cantante boricua **Sophy** irrumpe con su nuevo elepe donde los números: "Que He de Hacer Para Olvidarte" y "Que Vas a Hacer Sin Mí" están en los topes de la popularidad. El "Rey Feo," **Fausto Rey** domina la música romántica criolla con un sencillo titulado: "Cuando Alguien Como Yo." Las orquestas **Corporación Latina** y **Dimensión Latina** están en las primeras líneas de venta en Dominicana. Casi sin ninguna promoción estos grupos se adueñan del mercado de la salsa que anteriormente fué dominio de la Fania.

## Nuestro Rincon (Continued from page 51)

Redondo Beach, el St. Francis Hotel en San Francisco, El Palacio en Huntington Park, Pasta House en East Los Angeles, una actuación en Las Vegas y en el Club Virginia . . . El número "Ven acá . . ." interpretado por **Joan Richards**, que servirá de tema para la película "Nathalie," también lanzado en Inglés bajo el título "It's Good Bye" por el mismo intérprete tiene grandes posibilidades en el mercado internacional, tanto en Español como en Inglés. El tema es de la inspiración de **Roger Lopez** y ha sido lanzado en su etiqueta Parnaso. Roger se recupera actualmente de un ataque cardíaco sufrido la semana pasada, durante su viaje promocional a Puerto Rico . . . Muy bueno el long playing "12 Aniversario" que Kubaney Publishing acaba de lanzar al mercado en Estados Unidos por **Johnny Ventura** y su Combo . . . Y ahora . . . ¡Hasta la próxima! . . . Ah! . . . como detalle interesante, antes que Eddie Palmieri recibiera este año su Grammy Award, Record World le premió el año pasado como "Pianista del Año" por su brillante labor en el album "The Sun of Latin Music," según salió publicado en nuestra edición de Julio 19, 1975, en nuestra "Selección de Valores Internacionales 1975."

With the great efforts shown by the Latin industry, if not to eliminate, at least to decrease the amount of bootlegged product that is hurting all manufacturers, the copyright solution is bringing out good results. Since most of the Latin producers and manufacturers were not accomplishing the necessary requirements in order to copyright their albums and singles, all labels are asking how to copyright their product so that when the FBI or any agency would need these requirements they could be on hand. (We are supplying the necessary information in our column in Spanish on how to proceed regarding this fact: addresses where to ask for the forms and so on.) On the other hand, some manufacturers and tape duplicating companies are already starting to release tapes with the phrase "manufactured by" or "distributed by" carved in one side of the plastic cartridge. Fania Records, for instance, is releasing all their cartridges with a distinctive violet colored box with the phrase "distributed by Fania" carved in relief on one side and Miami Tapes is manufacturing all tapes to its clients with the phrase "manufactured by Miami Tapes" in order to identify as clearly as possible any bootlegged product. By the same token, any duplicating plant that had been involved in any particular doubtful activity, such as releasing manufactured product of clients that had been behind their payments in order to get paid, without the proper authorization, or releasing product to customers that had been not properly identified as the real owners of any particular tape, being forced to go into clarification and the "Oh, I'm sorry, we did not know he wasn't the owner" are going through hell, since labels and pro-



# LATIN AMERICAN ALBUM PICKS



## MANOLO OTERO

Latin Int. DLIS 6903

Esta nueva voz de España va tomando fuerza en el campo internacional con la composición "¿Qué he de hacer para Olvidarte?" de M. de la Calva y R. Arcusa, incluida en este larga duración. Excelentes arreglos de no-dan-crédito! "Con toda el Alma" (C. Blanes-Castaño-Arcusa-dela Calva), "Amor Imposible" (Mengod-de la Calva y Arcusa) y "Quisiera ser tu sombra" (de la Calva-Arcusa), también tienen posibilidades.

■ This new voice from Spain is starting to move nicely in the international market via "Que he de hacer para Olvidarte," which is included in this package. Also good: "Todo el Tiempo del Mundo" (Zacar-Girado-Velgrano), "Qué cosa es el amor" (Blum-Phil Cody) and "Amor Imposible" (Mengod- de la Calva-Arcusa).



## 12 ANIVERSARIO

JOHNNY VENTURA Y SU COMBO—Discolor 4366

Con arreglos de Papa Molina, Javier Vasquez y Johnny Ventura y con Luisito Marti y Johnny Ventura en las voces, el combo de Johnny demuestra todo su ritmo contagioso en esta caliente grabación. "Que lo sepa quien lo Sepa" (R. Marrero), "Pare Cochero" (C. Caldo), "En un bosque de la China" (H. Carril) y "Elias Dame el agua" (Fao Cruz).

■ With arrangements by Papa Molina, Javier Vasquez and Johnny Ventura and with Luisito Marti and Johnny Ventura handling the vocals, the Johnny Ventura Combo offers real Dominican salsa topped with the gracious and rhythmical merengue. "Coge y Deja" (Yagui-Ventura-Ayuso), "El Vestido" (E. Espinal) and "Que lo Sepa quien lo Sepa" (Marrero).



## A TU SALUD

VICENTE FERNANDEZ—Caytronics CYS 1464

El muy popular interprete de la música ranchera mexicana ofrece aquí un gran repertorio encabezado por "Preciosa" (Rafael Hernandez), "No supe Como" (I. Coronel), "Amor como mi Amor" (H. Aceves) y "A tu Salud" (F. Curiel).

■ The very popular singer of rancheras from Mexico offers a very saleable package. "Soy andariego" (G. Parra-R. Ortega), "Que bueno" (A. Salas) and "Mi Sueño" (V. Fernández).



## LUCHA VILLA

Musart ED 1682

Nueva grabación de la siempre vendedora Lucha Villa en la cual se luce acompañada por los Mariachis Guadalajara y Zapopan en "La Negra Noche" (E.D. Uranga), "El Adios del Soldado," "Un Madrigal" (V. Romero) y "Padre Nuestro" (E. Delfino).

■ New album by top selling ranchera singer Lucha Villa backed by Mariachis Guadalajara and Zapopan. "La enredadera" (N. Baena), "Simón Blanco" (D. Villegas) and "Dile Paloma" (Carlos Lico).

ducers are now watching to whom their product is being handed for duplication. But the real need to fulfill is the creation of a Latin Association of Record Manufacturers in the States, so that all basics will be followed by every label in order to improve their business operations and follow the elementary patterns of ethics and professionalism in order to survive and grow.

## En Brasil

(Continued from page 50)

**Erasmus Carlos**, en el movimiento que se llamó "Jovem Guarda." Se espera un cambio de estilo, en la nueva compañía, de la cantante . . . **Jorge Ben** (Phonogram) ya salió para Europa donde se presentará en Suiza, Inglaterra, Alemania, Bélgica, Holanda y Francia . . . El nuevo album de **Nelson Goncalves** (RCA) tendrá su canción de número Mil. Así, en una selección hecha durante un "show" de televisión, el "club de los Artistas" de la Cadena Tupi, ganó la canción "Nuestra Historia" de **Wilson Miranda** . . . El nuevo album de **Morris Albert** (Charger) del cual la música "She's my Girl" se destaca por el ser tema de la telenovela "Anjo Mau" de la cadena Globo de televisión, ya se encuentra entre los discos más vendidos en Rio de Janeiro . . . **Vanusa** (RCA) tiene nuevo manager. ¿Quién será? ¿Acaso el gran amigo nuestro **Marcos Lazaro**? . . . **Altamar Dutra** (RCA) tiene un nuevo disco en castellano. "Mienteme," "La Última Copa," "Prueba de Amor" y otras canciones, con acompañamiento del **Trio Los Bronces**.

### Mocoto

El grupo **Mocotó**, que estuvo con **Jorge Ben** (Phonogram) acaba de grabar un disco que no saldrá en Brasil. Destinado a Italia, donde el grupo CAM hará el lanzamiento y la promoción. Destacamos el trabajo de un gran músico y muy buen actor: **Olmir Stocker**, conocido como el "Aleman" . . . Se celebrará la fiesta del Segundo Gran Premio del Disco (Villalobos) para Julio o principios de Agosto.

La Asociación Brasileña de Productores de Discos realizó de su nueva directiva como sigue: Presidente: **Henry Jessen** (EMI/Odeon), Directores: **Melchhades Duran** (RCA), **Joao Araujo** (Sigla) **Antonio Coelho Pinheiro** (Phonogram) y **Olavo A. Bianco** (Som). Por nuestra parte, agradecemos el honor y buscaremos el modo de servir a la industria con la mayor dedicación y esfuerzo en nuestro trabajo.

### Jose Augusto

¿Y quien no se recuerda del cantante que grabó "Candilejas?" **José Augusto** (EMI). Empezó con una música suya y de **Miguel**, uno de los elementos del grupo **Fevers**, que llevaba como título "De que vale Ter Tudo na Vida." **José Augusto** ya está disfrutando de un nuevo éxito en castellano. Se trata de "Semaforo Rojo" . . . Y ahora . . . ¡Hasta la próxima!

## Atlantic Releases 14

■ NEW YORK — Atlantic/Atco senior vice president of marketing Dave Glew has announced the label's album releases for June.

Included in the release are "Soul Searchin'," by the Average White Band; The Spinners, "Happiness Is Being With the Spinners;" Back Street Crawler's, "2nd Street" (on Atco), a live album by Roxy Music, "Viva! Roxy Music;" Margie Joseph's, "Hear the Words, Feel the Feeling;" "The Watergate Comedy Hour" (on Little David), featuring Jack Burns, Avery Schreiber and Ann Elder; Yusef Lateef's "The Doctor Is In . . . and Out;" Rahsaan Roland Kirk's "Other Folks' Music" and "Duke Ellington's Jazz Violin Session," unreleased 1963 Paris recordings with Stephane Grappelli, Ray Nance and Svend Amussen.

Also included are "Echoes of Blue," a compilation of tracks from Freddie Hubbard's first two Atlantic albums; "My Personal Property," a collection of a dozen of Bobby Short's favorite Cy Coleman songs; and three debut albums: Jon Anderson's "Olias of Sunhillow;" "Luther" by the group of the same name and "No Place to Go But Around," by pianist-composer Fredric Rzewski (on Finnadar Records).

## Warners July LPs

■ LOS ANGELES—Warner Brothers Records' July release will number 14 albums, highlighted by Alice Cooper's "Goes to Hell," Rod Stewart's "A Night On the Town," and the Beach Boys' "15 Big Ones."

Also in the release will be "Buck 'Em," by Buck Owens; Margo Smith's "Song Bird;" Doug Kershaw's "Ragin' Cajun;" "We've Got A Live One Here," by Commander Cody; Dion's "Streetheart;" Al Jarreau's "Glow;" "Backstairs Of My Life," by Diane Brooks; "Love Potion," by the New Birth; Philip Catherine's "Nairam;" and, on the Capricorn label, "Volunteer Jam;" and Grinderswitch's "Pullin' Together."

## Gold Grabbers



The photo above shows Ivan Mogull (left) and Barry Kimberly (right) being awarded special gold records by RCA Australia managing director Bob Cook on behalf of the Australian chart and sales success of the Swedish group ABBA. Ivan Mogull Music (Australia) Pty. Limited owns the rights to ABBA's publishing in Australia.

## WEA Honors Sims



Tom Sims, WEA Dallas branch manager, was honored on June 12 as Western Merchandisers' "Manufacturer's Man of the Year" at their 8th Annual Sales Seminar in Amarillo, Texas. Pictured, from left are: Murray Nagel (Warner Bros. regional marketing manager), Nevin St. Romain (Atlantic regional marketing director), Dennis Nowak (WEA/Dallas branch marketing coordinator) Alan Shapiro (WEA/Houston sales manager), Paul Sheffield (WEA/Dallas sales manager), Tom Sims (WEA/Dallas branch manager), Bob Piner (WEA sales representative), Linda Hackett (WEA/Dallas branch secretary).

## The Coast

(Continued from page 10)

week, in protest of the sign's picture of a scantily-clad young lady straddling the Stones' "Black and Blue" album while bound by ropes. The coalition, "Women Against Violence Against Women," stated with red spray paint that "This is a crime against women," and the next day the offending sign was removed. Atlantic Records, presented with a letter of protest by the group, had, as of press time, not decided what legal actions, if any, would be taken against the women.

INS AND OUTS: "Elton John's Greatest Hits" has recently passed the five million copy mark, with no end in sight . . . Is Elton's big influence, **Dave Edmunds**, on the verge of signing with Rocket Records? . . . Among Mercury's July releases will be a "Best of BTO" lp, as yet untitled, which will feature an eight minute live version of "Takin' Care Of Business." . . . String arranger par excellence **Jimmie Haskell** spent last weekend sweetening two tracks for the next **Mac Davis** lp, being recorded at Independent Recorders in North Hollywood . . . **Roderick Falconer's** first long-playing release, "A New Nation" (prod. by **Matthew Fisher**), will feature a song that begins with a melody from Beethoven's seventh symphony. Why Beethoven? Said Roderick: "Beethoven was the last truly heroic composer." We think Rod overlooked **Al Stewart**, on "Past, Present and Future." . . . Those flashy songbirds, **Labelle**, are currently finishing a new album, "Chameleon" at Wally Heider's San Francisco branch, with **David Rubinson** producing and **Fred Catero** working the dials . . . Just beginning at Wally's is **Hot Tuna**, "coordinated" by **Pat Ieraci** . . . **Larry Raspberry and the Highsteppers** recently completed an lp produced by Canson Associates. Larry and the gang also have a live performance semi-documentary film ready for release, entitled "Jive Asp." . . . **Roger McGuinn** has put together a new band, consisting of **Jesse Ed Davis** on guitar, **Bruce Barlow** on bass, **Lance Dickerson** on drums, and **James "Q" Smitty Smith**, also on guitar. Roger will be touring in July . . . Another band with impressive instrumental and vocal assistance is **Marcus**, whose first vinyl venture will feature credits in the names of **Tim Bogert**, **Dr. John** and that omnipresent Ringo Star . . . The newly re-formed **Bar-kays**, led by original member **James Alexander**, are currently putting the finishing touches on their new lp, scheduled for July release . . . **Flash Cadillac and the Continental Kids** have been added to the very promising Beach Boys-America-Santana bill, July 3, at Anaheim Stadium . . . **Kim Fowley's** latest sensations, the **Quick**, recently broke a house attendance record during Gazarri's "Teen Night" extravaganza. "Those Were The Days" (yes, **Mary Hopkin's** tune) was recently added to the performing repertoire of these self-proclaimed "mutants from the suburbs." . . . Fans of Hollywood Bowl concerts will be happy to know that the RTD's "Park and Ride" bus service will again be available during this year's summer season. L.A. County residents can park their cars for free in lots near their neighborhoods and catch a special bus to and from the Bowl for only two bits each way. Info about locations and times may be obtained by dialing (213) 87-MUSIC . . . Spectrum Studios' "Third Annual Beach Party" is open to just about anyone on July 9, when food and delicious drink will be graciously provided. They're located at 3015 Oceanfront Walk, by Washington Pier, right next to Venice . . . B.Y.O.F.? A "death defying" frog jumping contest was held, last week, in a park adjacent to the Troubadour, to celebrate the **Amazing Rhythm Aces'** opening at the nitespot. Awards were presented to the springiest amphibians, thereby revoking the varmints' amateur status.

# ENGLAND

By **RON McCREIGHT**

■ **LONDON**—**Rod Stewart** is set for his first solo British tour later this year when he will play over 30 dates, including four major London concerts, although venues are yet to be named. Stewart, riding high with his "Tonight's The Night" single and "Night On The Town" album (Riva), started putting a band together during his recent stay here with ex-Faces drummer **Kenny Jones** becoming the first permanent member.

**Dr. Hook** has helped their potential hit, "Little Bit More" (Capitol), on the way with a highly successful tour which unfortunately ended prematurely when they pulled out of the ill-fated Cardiff Festival, an event that once also boasted **Stephen Stills** as headliner. However, the festival got underway last Saturday with **Bob Marley**, **The Sutherland Brothers**, **Pretty Things** and **Country Joe**. **Sassafras** has commenced its first ever major tour, which involves 35 shows on as many days through August 9, taking in the Victoria Palace on July 11. This coincides with the release of their **Pete Gage** produced album, "Ridin' High" (Chrysalis). The Reading Festival will bring two major American bands to the country in **Black Oak Arkansas** and **Nugent**, who are set to climax the three day event on August 29. **The Sandpipers** are extending their current visit in order to complete a special for BBC-TV and play a three week season at the Talk Of The Town nightclub.

BBC's Radio 1 is currently running a six part series on **Elton John** which features interviews with several top personalities from both sides of the Atlantic, including **Kiki Dee**, **Patty Labelle**, **Neil Sedaka**, **David Byron (Heep)**, **Tony King**, **Paul Drew**, **Doug Watson**, **John Reid**, **Russ Regan**, **Robert Hilburn**, **Lionel Conway**, and **Dick & Stephen James**, interlinked with E.J.'s classic tracks alongside such gems as the original demo of "Your Song" and his "cover" of **Stevie Wonder's** "Signed Sealed Delivered." The programs also include quotes from Elton and **Bernie Taupin** and were written and presented by **Paul Gambaccini** with production by **Teddy Warwick**.

Magnet Records has extended its pressing and distribution deal with CBS after 2½ years and over 4 million singles. CBS managing director **Maurice Oberstein** was involved in another important signing which brings the re-formed **New Seekers** to CBS on a worldwide basis. First single by the group in two years is a **Martin/Coulter** title "It's So Nice To Have You Home," produced by **Ron Richards**. Also putting pen to paper has been former **Glitter Band** leader **John Rossall**, whose new band, appropriately named **Rossall**, is pacted with 20th Century commencing with a July single, "It's No Use You Telling Me No."

London Weekend Television will screen a new series of late night rock concerts during the summer, one of which features **Jethro Tull** and takes the form of a joint production with Capital Radio. Other acts booked are **John Miles**, **Linda Lewis**, **ELO**, **The Hollies** and the **Bay City Rollers**. Independent producer of the programs, **Mike Mansfield**, has announced another series, made under the banner of "Super Pop '76," which offers record companies the opportunity of investing in a live video presentation for their artists with a guarantee of a screening in the London area on LWTV.

Several first rate rock names have new singles on the market, perhaps encouraged by the recent success of such longstanding campaigners as **Thin Lizzy** and **Peter Frampton**. Top of the pile is **Queen's** American hit, "You're My Best Friend" (EMI), which is a certainty for chart honors. This is followed by **Steve Marriott's** "Star In My Life" (A&M)—taken from the 'American side' of his first solo album; **Streetwalkers'** "Daddy Rolling Stone" (Vertigo); **Sutherland Brothers & Quiver's** "When The Train Comes" (CBS); **Uriah Heep's** "One Way Or Another" (Bronze); **Bob Marley's** "Roots, Rock, Reggae" (Island); and **Joe Cocker's** "Jealous Kind" (A&M). Other singles to watch are **Nobby Clark's** "Steady Love" (Epic) and **Mista Charge's** "Show Me What You're Made Of" (Target). Best albums are Island's repackaged Sutherland Brothers set, "Sailing," and **Curved Air's** "Airbourne" (BTM).

EMI Music managing director **Ron White** completes his recent staff reshuffle by appointing **David Paramor** as general manager of pop repertoire development. DJM announces changes too, with **Trisha O'Keefe** becoming press officer and **Gaynor Ludlam** joining their regional promotion team, and at Magnet **Mike Leadham** comes in as assistant promotion manager after serving 18 months in the field.

## AM Action (Continued from page 16)

WKBW and jumps 11-6 WLS, 24-19 WPGC, 15-10 KSTP, 30-24 KTLK, 24-20 WQXI, 23-19 KILT, 19-12 WRKO, 23-20 KJR, 23-19 Q102, 25-22 WOKY, 13-12 KDWB and 29-26 WMAK.



The Beatles

**Keith Carradine** (ABC). Impressive half-chart jumps and continued sales off current major and still active secondary airplay are forming what looks like the makings of a smash. 25-16 WQXI, 25-17 KLIF, 31-22 WCOL, 25-19 WMAK, 29-23 WPGC and #3 WKBW (was #1). Garners KILT and KSTP. Many are reportedly considering

this one strongly.

**George Benson** (Warner Bros.). A beautiful jump of 22-11 on CKLW along with adds last week of WIXY (37-25), WHBQ (HB-15) and KSLQ (35-29) and this week of KILT, KFRC and WERC make the pop picture stronger by the minute. R&B action still enormous and pop sales mushrooming nationally.



The Bee Gees

### CROSSOVERS

**K.C. and the Sunshine Band** (TK). Out-of-the-box adds on Y100 and 13Q on this r&b automatic. One to stay close to.

**Wild Cherry** (Epic). An r&b and pop breakout out of Cleveland (a la Hall & Oates) where the record made moves the likes of 37-25-18-13-3-3-2 on WIXY and then picked up in Columbus 37-26-9-1 on WCOL. The story is spreading to some other key spots now r&b as well as top 40. Picked on KSLQ this week. Stay tuned.

**T.G. Sheppard** (Hitsville). This top 25 country disc is showing some pop characteristics in the mid-west now with the addition of WIXY.

### NEW ACTION

**Elton John and Kiki Dee** (Rocket) "Don't Go Breaking My Heart." Innumerable major adds on this obvious, instant automatic. We'll be keenly on the lookout in the next few weeks to determine staying power. Officially on WFIL, KHJ, WRKO, KFRC, WHBQ, KILT, KJR, KSLQ (22), KTLK, KSTP, WPGC, Y100, WMAK, CKLW, WCOL, KDWB, KLIF and KXOK, plus more.

**Wings** (Capitol) "Let 'Em In." Also in the wake of all the Beatle material, this much demanded cut emerges off the current #1 lp in the nation. The up-to-date airplay picture is as follows: Added to WFIL, KDWB, KSLQ (34), WMAK and moves 21-5 KSTP, HB-14 KJR, 24-21 WRKO, HB-23 KHJ, 30-16 WERC, HB-26 WHBQ, extra-24 Q102 and is an extra at KTLK and in lp rotation at WABC, CKLW and KILT. Also on KING, U100, WSAI, WPIX, WHHY, Z93 and WKBW, just to name a few.

**The Bee Gees** (RSO) "Don't Go Dancing." This first single release under the new distribution deal with Polydor is starting off business as usual for the group, with a myriad of out-of-the-box adds. Among them are WOKY and WPGC (both last week), WQXI, KLIF, WCOL, Y100, WIXY, KSTP, KILT, WERC, WMAK and also WIF1, Z93, WLAC, WBBQ, WHHY, WZUU, WVBF, WSAI, KJRB, WORC, WCAO, KEEL, WPEZ plus more.

## Haven, Phonogram Sign Intl. Pact

■ **LOS ANGELES**—**Eddie Lambert**, vice president of Haven Records, and **Cees Wessels**, international vice president of a&r for Phonogram International, B.V., have announced the licensing of Phonogram to distribute Haven's product throughout the world. The contract excludes the United States, Canada and the United Kingdom, where Arista releases the label's product.



## Hall & Oates Back from Abroad



RCA recording artists Daryl Hall and John Oates, having returned from a European tour, flew to Los Angeles to play the Roxy Theater. After the sold-out opening night performance, they were greeted by Pat Martine of RCA's Los Angeles promotion department, and Rachel Donahue, KMET Radio Personality. Pictured from left are Martine, Hall, Donahue and Oates.

## Copyright Tribunal

(Continued from page 3)

the approval of a majority of the Senate, as is the case with virtually all other regulatory bodies in the federal government. There was no information available prior to the mark-up session on whether the panel will remain at three members, how long their terms will be, or how much they will be paid for their work.

### Legality Questioned

There are still some outstanding claims against the lawfulness of the proposed Tribunal which will have the power to revise the important fees paid by record manufacturers and juke box operators to songwriters and their publishers. (According to reliable estimates, together the sums are in the area of \$50 million a year.) The panel will still be under the purview of the Copyright Office

and not independent, as are most regulatory and rate-setting bodies. In interviews earlier this year Register of Copyrights Barbara Ringer said that the Tribunal sections of the revision bill were most ripe for later court challenges.

Nevertheless, the Copyright Office makes administrative—or executive—decisions each day on the copyrightability of works and when copyright protection shall begin, for instance. No legal challenge of those executive powers has ever been upheld in court. And the members of the subcommittee—all attorneys—believe that by switching the appointment duties from the Copyright Office to the White House will satisfy the constitutional requirements of the revision bill.

## Violin Bows (Continued from page 35)

to ignominy. Their function is not as powerful as a conductor, but it is not without weight, which is why when an artist is fortunate enough to have Sanders at the piano, he is enriched. Along with Martin Katz, Sanders stands at the very pinnacle of accompanists now performing in New York.

Angel (or EMI) has a decided strain of *gemutlichkeit*, and it surfaces sometimes in the area of operetta or German comic opera. A disc that might be overlooked should not be: highlights from Carl Zeller's *Der Vogelhaendler*. Zeller (1842-98), an Austrian composer, was trained as a lawyer but went back to music, his first love, when he came to live in Vienna in the 1870s. Over the years 1876 to 1890 he had three works produced with minor success; then, on January 10, 1891, at the Theater an der Wien, *Der Vogelhaendler* made a smash hit and ran for 50 uninterrupted performances. The liner notes by Karolynne Gee sketch the background and funny story; the record itself is

well cast, conducted and sung; and the music will satisfy anyone who likes the Strauss operetta. But it is no copy. The piece has some touch of Lortzing about it, and a kind of merry jollity and tunefulness that has a touch of Italy in it as well.

Angel has given the leading soprano role to Anneliese Rothenberger who has not yet been heard in New York in about a decade. Her voice is a shade heavier, but it is still good to hear, and she sings the music with aplomb. Adoif Dallapozza delivers the tenor selections lyrically, with a wonderfully fresh German style and a free top register. And when the baritone starts singing, one will be apt to look to see who he is: it should surprise no one that such command, beauty of voice and musicality belongs to Walter Berry. Willi Boskovsky that master of Strauss, conducts the Vienna Symphony Orchestra. The record is fun and should be easy to sell to anyone who likes operetta or light opera.

## Tattoo Label

(Continued from page 4)

erally specialized in handling artists that would be branded as "adult contemporary" and Tattoo's roster is expected to follow suit. "We're looking to eventually have on our little label the kinds of people we've found over the years and brought to other companies. We'll have artists like the Jim Croces, the Carpenters, and Captain and Tennilles—people who have more than just one or two records," Bash said. Tattoo will not compete with other labels in bidding for established stars and will not purchase or lease masters.

Bash asserted that not all of BNB's new management clients would be placed on the Tattoo label and the possibility exists that Tattoo's roster may also include some artists that are not managed by the firm. "We're still in the management business and we intend to do the best job that we possibly can for each client. If another record company were to offer a large advance for a particular artist, the chances are that the artist will be signed to that company. Tattoo will be a vehicle that will make sense for only a few people. In fact, we've just completed two important deals for our clients with Columbia, and we have other deals pending with other labels."

Bash cited the history of former client, the late Jim Croce, as one underlying reason for the label's formation. "When everyone at BNB heard Jim Croce's tape for the first time, we all thought it was fantastic. We felt a certain vitality and presence in his voice and, beyond that, the songs he was writing and what he was writing about was right for that time. For whatever reason, we couldn't convince anyone else of that for nine months, during which time we were turned down by every single record company almost without exception. It's that kind of situation that Tattoo is going to prevent from ever happening again."

## Grand Funk Signed To EMI International

■ LOS ANGELES—EMI Records has announced the long-term signing of Grand Funk Railroad, to its international label.

The contract was negotiated on behalf of Grand Funk by their manager Andy Cavaliere with Leslie Hill, U.K. managing director, and Wilfred Jung, German managing director for EMI Records. The contract encompasses all world markets outside the United States and Canada.

The group was signed to MCA Records last year for North America.

## EMI/Screen Gems

(Continued from page 3)

bia Pictures Industries, Inc.

Sir Bernard Delfont, director of EMI, Ltd. and chairman and chief executive officer of EMI Film and Theatre Corp., Ltd., and David Begelman, president of the Columbia Pictures motion picture division, also announced a related agreement in principle which provides for EMI to make a multi-million dollar investment in four of Columbia's upcoming films.

In other Columbia Pictures business, it was announced that Gaylord Broadcasting Co. will purchase the Columbia owned New Orleans UHF television station WVUE for approximately \$13.5 million in cash. Time, Inc. has also agreed to make a multi-million dollar investment into the company's motion picture production program.

Since Columbia has also amortized the cost of copyrights and contractual arrangements with writers, it will realize a gain to be reported on completion of the transaction with EMI, after provision for deferred taxes, of approximately \$15 million. Columbia will retain ownership of Columbia Pictures Publications, a music print business.

In a letter to stockholders, Hirschfield stated: "These transactions, when completed, will culminate a three year effort to restore the fiscal integrity of our company. Three years ago our net worth stood at approximately \$8 million. In March 1976 this figure approximated \$30 million, and the music publishing sale when completed, will add \$15 million."

"Similarly, in June 1973, our total debt to banks and other lenders, including our subordinated debentures, was more than \$222 million. Including the results of the foregoing transactions, this over-all debt should be reduced to approximately \$100 million (of which \$65 million would be due to banks) by 1976 calendar year-end, assuming no re-borrowing in this period."

Speaking for EMI, Sir John Read stated: "All of us at EMI are extremely pleased to be able to bring the Screen Gems-Columbia/Colgems music companies into the EMI group. Screen Gems-Columbia/Colgems have developed, over the years, a solid reputation for the quality of their writers and copyrights. The management team of these companies headed by Lester Sill, president, Irwin Z. Robinson, a vice president and general manager, and Irwin Shuster, vice president, professional activities, is an excellent one, and it is our intention to retain it."

Consummation of the deal is subject, among other conditions, to the approval of the Federal Communications Commission.

## ARS: A Lesson in Rock 'n' Roll

■ LOS ANGELES — The Atlanta Rhythm Section (Polydor) finally made their return trek to Hollywood (after nearly three years) and their four-day stay at the Starwood was an object lesson in this business of rock and roll. By taking a strong stance based on music alone, they overcame the inherent hassles of roadwork—in this case a minor turnout on opening night and the obnoxiousness of a faulty house sound system—to leave their mark on this fickle city while proving that all that good music that comes from Macon ain't all that's happening in Georgia.

### Rebel Rock

Armed with a list of credentials that reads like a Southern digest of rock roots, the sextet parlayed the listless atmosphere into an excited air filled with comfortable and fully-defined rebel rock with just enough of a country flavor to stave off any potential yawns. They seemed, at first, like they were going to treat the situation like good players should and just deliver the music in a stiff, but professional, manner. But the band's chemistry came into play and by the end of the set, lead guitarist Barry Bailey had exited his shell far enough to lay out some scintillating lines that spoke highly of the possibilities of this unit.

Far more than just a "rhythm section," ARS is a fully-appointed collection of former session and

backup players who strive (though they make it look so easy) for that elusive formula whereby an act can present what they've got with no frills or pomp. As an example, vocalist Ronnie Hammond could flash about onstage, swinging mike stands and posturing Kung-Fu stances, but instead he just does his job. The band seems to have found a justifiable balance between wants and needs: they want to be accepted as a unit and to do that, all they need to do is play. And play they do!

### Smith Band

Opens the William D. Smith Band provided a showcase of pleasurable disco textures which had to take a back-seat to the surprise appearance of Richie Havens mid-way through their set. The Smith Band became a backup unit to Havens as he bared his fiery soul on several numbers, including the Beatles' "Here Comes the Sun" and the Stones' "Wild Horses."

Tim Hogan

## Fatback Band Moves to Spring

■ NEW YORK—In the first step of a major reorganization of the Spring/Event operation, Roy Rifkind, Bill Spitalsky, and Julie Rifkind, principals of Spring/Event, announced that the Fatback Band will be moved from Event to Spring. The Fatback Band have also re-signed with Spring.

## Cruisin' in Style



Seen relaxing during the recent Phonogram managing directors meeting, held on the luxury cruiser "Holland Emerald" as it went down the Rhine to Mainz are (from left): Charles Fach, executive vice president/Mercury Records; Pieter R. Schellevis, president/Phonogram International; and Cees Wessels, a&r manager/Phonogram, International. In the background are Willem L. Zalsman, senior vice president/Phonogram International and Gunter Hensler, Polygram corporate planning.

## 3 Dog Tour Set

■ LOS ANGELES — Three Dog Night, ABC recording artists will embark on a domestic summer concert tour beginning July 1, 1976. Their latest ABC album is titled "American Pastime."

The tour will span more than two months with 60 concerts in 50 cities. High points on the tour will include appearances at the Concord Pavillion in the San Francisco area (July 22), Los Angeles' New Greek Theater (July 26), the Illinois State Fair in Springfield (August 16) and the Colorado State Fair in Pueblo (August 30).

## Seven LP Releases Set by Capitol

■ LOS ANGELES — Capitol Records Inc. is readying seven new albums for release July 14; announced Jim Mazza, CRI vice president, marketing.

### Asleep At The Wheel

The albums are by Asleep At The Wheel ("Wheelin' and Dealin'"), Jessi Colter ("Diamond in the Rough"), Flight ("Incredible Journey"), Merle Haggard ("My Love Affair with Trains"), Hub ("Cheata'") Tom Snow ("Tom Snow") and Triumvirat ("Old Loves Die Hard").

## McLaughlin's Magic



Columbia recording artist John McLaughlin recently appeared at the Roxy in Los Angeles with his new group Shakti. Columbia has just released a new album by McLaughlin entitled "Shakti," which is also receiving widespread airplay around the country. Pictured backstage after the performance are (from left): Don Ellis, national vice president of Columbia a&r; Frank Mooney, manager of the Los Angeles branch for CBS Records; Joseph D'Anna, manager; John McLaughlin; Arma Andon, assistant to CBS Records president, Bruce Lundvall; Jock McLean, manager of artist services for Columbia Records; Ron Oberman, director of merchandising, Columbia west coast. Bottom: members of Shakti.

## Southside Johnny

(Continued from page 23)

be so popular that it would get in the way of the music. It's happened, you know what I mean. But I'd like it to be popular enough so that the guys could make the decent living that they should be making, because they're good enough.

**Miami Steve:** You see, it's extremes: you're either nothing or you're famous. But I don't care what anybody says: the more famous you are, the better it is for you. Money and fame—aside from everything else—can buy you freedom. And that's what you want to be—you want to be free to do what you want to do. And the only way to do that is to not have to worry about paying the rent every day.

**Southside:** I don't know anybody who hasn't read about The Beatles or Elvis and that whole thing. You go to the airport and there's millions of people and you got the limousines and the town-houses, and they want that. They want those super heights. But that's really a romanticized vision, because you pay through the nose for all that stuff in the beginning years. I have my doubts about that kind of stardom. But I'm willing to try anything. Tried everything before. I mean, I played bowling alleys too.

**Miami Steve:** You reach for heights and you never make it, but it's good to reach. Go a little bit beyond yourself. If we weren't gamblers and a little bit nuts we'd still be at the Stone Pony.

Sam and Dave, they're still recording, but they can't get a hit. And you look around and think, "If they can't get a hit, what are we gonna do?" It's scary to listen to radio; I don't relate to that, you know, to any of it at all. It's just scary to make the move to record in the face of all that.

**Southside:** Yeah, but what the hell. We didn't have nothing to do those two weeks anyway. Pinball machines weren't open. Might as well record; can't dance. And that's why we are the stars we are today.

## CMA Board Meeting Set for San Francisco

■ NASHVILLE—The third quarterly Country Music Association board of directors meeting for 1976 is set for July 14-15 at the Fairmont Hotel in San Francisco.

### Topics

Topics for discussion will include plans for October's CMA Award Show and other Country Music Month events, a review of the 1976 Fan Fair, the nomination of board members for the October election, the trade show activities, anti-piracy developments, CMA's country music audio/visual presentation, the CMA Speakers Bureau, country radio promotions, membership programs, the Music City Pro-Celebrity Golf Tournament, the 1976 Talent Buyers Seminar, long range planning, the Country Music DJ Awards, and progress of the New York record promotion committee.

## Starcrest Acquires Hendricks Masters

■ NEW YORK—James Hendricks, a songwriter ("Summer Rain," "Muddy River") published by Edwin H. Morris & Company, Inc., has assigned unreleased masters to Starcrest Records of Nashville, it was announced by Scott Turner, executive producer of Starcrest.

### Campaign

Starcrest, distributed by GRT Records, is planning a national campaign on behalf of the Hendricks masters to be coordinated by national promotion co-directors Bobby Fischer and Jim Petrie, and general manager Bruce Davidson.

The first of the material to be released will be "Long Lonesome Highway," originally recorded by Michael Parks and published by ENP Co. (BMI). Accompanying the single will be four-color sleeve with a short history of Hendricks' credits.

## ABC Taps Kirsh

■ LOS ANGELES — Herb Belkin, ABC Records vice president, marketing and creative services, has announced the appointment of Bob Kirsch to the new post of product manager for ABC and ABC/Dot Records.

Kirsch will serve as liaison between ABC's Los Angeles and Nashville offices, dealing with country product. His responsibilities will also include the supervision of repackaging of country material.

Kirsch comes to ABC from Billboard where he has most recently served as record review editor and recording studio editor.

## Epic, Tree Set Distribution Pact

■ NEW YORK — Tree International has signed an exclusive distribution pact with Epic Records. The announcement was made by Ron Alexenburg, senior vice president, Epic Records & Associated Labels.

In commenting on the signing, Alexenburg stated: "We, the CBS Organization, have always admired both Jack Stapp, chairman of the board of Tree International, and Buddy Killen, president of Tree International, as well as their entire company. We have looked for some time to put a deal together and now, Billy Sherrill, vice president,

a&r, CBS Records, Nashville, Buddy and I have worked out a situation which we all feel will bring a great deal of exciting music to the record-buying public."

In a related statement, Tony Martell, vice president, marketing, country, CBS Records, said: "The Tree International staff is one of the most professional and astute in the industry. We

# NASHVILLE REPORT

By RED O'DONNELL



■ Pair of name brands here for "secret" recording sessions: **Olivia Newton-John** and **Ed Ames**. Olivia cut seven sides (on a Sunday); plans to return for more studio work (all pop) . . . **Donna Fargo** back in action after week's hospitalization. Docs gave the Warner Bros. artist a complete checkup. (Medics were more than slightly concerned about numbness in left leg.) **Stan Silver**, her manager-husband, says: "Donna will be returning to hospital at intervals (every three months or so) for checkups."

Meanwhile, she performed the past weekend in Waldorf, Md. and Saratoga Springs, N. Y.

Next Saturday is **Tom T. Hall** Day in Olive Hill, Ky., his hometown. He'll perform and is bringing along harmonica wizard **Charlie McCoy** as guest artist.

It's most unusual that it happened, but businessman **Doug Cox** of Santa Barbara, Calif. sent one of his poems to **Bobby Goldsboro**. Bobby liked what he read, changed a word or three and put it to music. It's now his fast chart-moving UA single of "Butterfly for Bucky." It's also popular in England and Bobby heads there next week to help promote it. (It could be Goldsboro's most successful since "Honey.")

Soul singer **Dorothy Moore** has a top charter in "Misty Blue." It was written 10 years ago by Nashville's **Bob Montgomery** and originally was a no. 1 country item for **Eddy Arnold** and **Wilma Burgess**.

Better call him "**Lonesome Terry**" **Bradshaw**? First release for Mercury was "I'm So Lonesome I Could Cry." His second is "The Last Word In Lonesome Is Me." (Variety's tongue-in-cheek description of Bradshaw: "The country singer who moonlights as a Pittsburgh Steeler quarterback." Wish I had thought of that!)

There'll be a short pause at this point for a message from veteran lyricist **Harry Tobias**. Tobias, 81 in September, is still "plugging" his

(Continued on page 60)



Buddy Killen (left), Ron Alexenburg

have worked with Buddy Killen on several successful projects in the past and we are all anticipating that these successes can only be enhanced by our new association."

### Artists

Under the pact, three Tree International artists, Jerry Powell, Stirling Whipple and Doc & Robert, will be recording under the Epic banner. The first single will be Powell's "Flash Turnip Seed," produced by Killen. Whipple, who wrote the recent hit "Blind Man In The Bleachers," will be produced by Don Gant and Cliff Williamson. Doc & Robert, a pop act, will be produced by Killen.

Each Epic record under the Tree International deal will carry a Tree logo on its label.

In implementing the promotion of the records in the pact, Roy Wunsch, director, national country promotion, Epic Records & Associated Labels, will be working closely with Early Williams, head of promotion for Tree International.

## COUNTRY PICKS OF THE WEEK

SINGLE



**JOHNNY RODRIGUEZ, "I WONDER IF I EVER SAID GOODBYE"** (M. Newbury; Acuff-Rose, BMI). This ballad, written by Mickey Newbury and sung in winning form by Johnny Rodriguez, is more than certain to take over the radio airwaves in short order. Excellent production by Jerry Kennedy adds to what sounds to be the making of a classic. Mercury 73815.

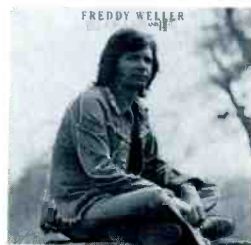
SLEEPER



**JOHNNY CARVER, "AFTERNOON DELIGHT"** (B. Denoff; Cherry Lane, ASCAP). This record is a smash in the pop field and Johnny has cut a version that's guaranteed to hit on the country side. Very tasteful production and cute song add up to a real winner and a record sure to pull a lot of dimes and requests. Truly—delightful! ABC/Dot DOA-17640.

ALBUM

**FREDDY WELLER, "LIQUOR, LOVE AND LIFE."** Freddy is not only a fine artist, but also an excellent writer, as this album amply proves. Every cut in here could easily be programmed, with emphasis on "Celia Brown," "What A Time," "Fallin' In Love Tonight" and "A Legend In My Home." Country music's perennial bachelor strikes again—and scores heavily. Columbia KC 34244.



# COUNTRY HOT LINE

By MARIE RATLIFF



■ **FEARLESS FORECAST:** "I Wonder If I Ever Said Goodbye" could very well be the Song of the Year, and the superb performance of Johnny Rodriguez and excellent production of Jerry Kennedy increase the possibilities!! If you hear it, you're hooked!

Bobby Bare stays with the unusual lyric on "Lay A Little Lovin' On Me," and, again, he's off to a roaring start at WSLR, WWOK, WWVA, WENO, KKYX and KSOP.

Jerry Reed does his theme from the movie "Gator," also just out to the movie houses, with instant approval in from KENR, KIKK, WSLC, WXCL, WWVA, WENO, KSOP and WPNX.

Giving the classic "Half As Much" another memorable outing, Sheila Tilton is starting strongly at KCKN, KFDI, KKYX, KSOP and WSLR; Brenda Lee's ode to "Brother Shelton" is already moving in Orlando, Denver, Indianapolis, Salt Lake City, Lexington and Nashville.

The favorite cut from the latest Barbara Mandrell album appears to be "Love Is Thin Ice." Could it be the next single?

Linda Hargrove is beginning to pick up action on "Fire At First Sight" at WINN, KVET, KCKN and WWVA.

Gigantic Gainers: Billy Crash Craddock; C. W. McCall, Moe Bandy.



Johnny Rodriguez

Stoney Edwards is now working on "The Real Thing," which incidentally is the flip of the previous release, "Love Still Makes The World Go Round;" it's meeting with a good reaction at WBAM, KCKN, KKYX and WWVA.



Ben Reece

Johnny Carver's "Afternoon Delight" is proving just that at WBAM, WENO, KCKC, WMAQ and KLAK; Ben Reece is making moves at KIKK, WWVA and WPNX with "Even If It's Wrong."

"Liquor, Love and Life" is the philosophy that's getting Freddy Weller high on turntable spins at WDEE, KFDI, KCKN, WSLR and KKYX.

## SURE SHOTS

Ronnie Milsap — "I'm A Stand By My Woman Man"

Bobby Bare — "Lay A Little Lovin' On Me"

## LEFT FIELDERS

Tommy Cash — "I'm Just Gettin' By"

Sheila Tilton — "Half As Much"

Ronnie Sessions — "Support Your Local Honky Tonk"

## AREA ACTION

Paul Evans — "Happy Birthday America" (WHN)

Darrell & Gene — "Good Love In A Song" (WDEE)

Duane Murray — "God Created Woman" (WIRE)

## HOTLINE CHECKLIST

KBUL, Wichita  
KBOX, Dallas  
KCKC, San Bernardino  
KCKN, Kansas City  
KENR, Houston  
KFDI, Wichita  
KIKK, Houston  
KJJJ, Phoenix  
KKYK, San Antonio  
KLAC, Los Angeles  
KLAK, Denver  
KRMD, Shreveport  
KSO<sup>2</sup>, Salt Lake City

KVET, Austin  
KVOO, Tulsa  
KWMT, Ft. Dodge  
WAME, Charlotte  
WAXU, Lexington  
WBAM, Montgomery  
WBAP, Ft. Worth  
WDEE, Detroit  
WENO, Nashville  
WGBG, Greensboro  
WHK, Cleveland  
WHN, New York  
WHOO, Orlando

WIL, St. Louis  
WINN, Louisville  
WIRE, Indianapolis  
WJJD, Chicago  
WJQS, Jackson  
WMC, Memphis  
WPNX, Columbus  
WSLC, Roanoke  
WSLR, Akron  
WSUN, St. Petersburg  
WWOK, Miami  
WWVA, Wheeling  
WXCL, Peoria

# COUNTRY SINGLE PICKS

## COUNTRY SONG OF THE WEEK

**RONNIE MILSAP**—RCA PB-10724

(I'M A) **STAND BY MY WOMAN MAN** (K. Robbins; Pi-Gem, BMI)

Ronnie rocks out with another disc sure to top the charts. Unique approach that puts a touch of Tammy here with Ronnie. Ronnie stands by another hit!

**JONATHAN EDWARDS**—Reprise RPS 1358

**FAVORITE SONG** (J. Edwards; Castle Hills, ASCAP)

The man that brought you "Sunshine" has another number that'll delight programmers. It's a real mover, up-tempo and sure to gather requests and attention.

**BRUSH ARBOR**—Monument ZS8 8702

**EMMYLOU** (B. Cason; Buzz Cason, ASCAP)

Brush Arbor debuts on Monument singing a country ditty about a pretty singer named Emmylou—and her last name ain't Ronstadt or Newton-John. Sing on!

**JOE DOUGLAS**—Monument ZS8 8701

**GOT YOU ON MY MIND** (J. Thomas-H. Biggs; Shelby Singleton, BMI)

This great r&b classic is brought back in hit country form by Joe. He'll have you on the phone lines answering calls for this.

**JIM MUNDY**—ABC/Dot DOA-17638

**I NEVER MET A GIRL I DIDN'T LIKE** (J. Mundy; Chappell, ASCAP)

Jim sings the story of a true ramblin' man. You're guaranteed to like this record!

**SHARON VAUGHN**—ABC/Dot DOA-17639

**TOO SOON TO THINK OF LOVE AGAIN** (J. Foster-B. Rice; Jack and Bill, ASCAP)

A nice, smooth feel on this record as Sharon sings about finding love to follow a heartbreak. Right on time for a smash.

**BOB LUMAN**—Epic 8-50247

**HOW DO YOU START OVER** (R. Orbison-B. Dees; Acuff-Rose, BMI)

A strong ballad from Bob that'll light up the lines. He sings the problems of picking up the pieces from an old affair and trying again.

**TOMMY CASH**—United Artists UA-XW826-Y

**I'M JUST GETTING BY** (J. Foster-B. Rice; Jack & Bill, ASCAP)

Tommy has a catchy tune here that's sure to put him on the charts. Tasteful production and solid song add up to make this a winner.

**DONNA FARGO**—Warner Bros. WBS 8227

**I'VE LOVED YOU ALL OF THE WAY** (D. Fargo; Prima-Donna, BMI)

Donna tells the man who made her the happiest girl that she just wants him to know she hasn't held back anything in her lovin'.

**PATTY JACKSON**—Texasville DEX 230

**ANYBODY'S ARMS WILL DO TONIGHT** (J. Abbott-P. Jackson; Coal Miners, BMI)

Strong country sound here with a hook as big as Texas. Look for this to go a long way—all the ingredients are here for a monster.

**RUBY FALLS**—50 States FS-43

**BEWARE OF THE WOMAN (BEFORE SHE GETS TO YOUR MAN)**

(V. Lakey; Don Wayne/Stars & Stripes/Hitkit, BMI)

Ruby sings a super ballad that warns ladies to watch out for "other women." Hear Ruby Falls!

**LUKE AUSTIN**—Country Kingdom 505

**(THE LEGEND OF) GATOR DAN** (L. Austin; House of Cenikor, BMI)

Big Luke sings about Gator Dan, a legend in the swamp. Some funky pickin' in here.

**LOU ROBERTS**—Autumn IRDA 255

**FAN OF COUNTRY MUSIC** (G. Jackson; Fame, BMI)

There's a big hook here that could surprise folks. Nice tracks give it a good overall feel and it's definitely pro-country music.

# Action at Fan Fair '76



The Record World camera caught these scenes at Fan Fair in Nashville recently. Top row, from left: Leon Tillis, MCA promotion, joins artist Linda Plowman, director of country sales Chic Doherty, Jessica James, Conway Twitty, Joni Lee and RW VP John Sturdivant; Ray Griff, Billy Thundercloud and Bill Anderson look over the Fun Poll at the Record World juke box; ABC/Dot's director of promotion Larry Baunach, Barbara Mandrell, Jim Mundy, Sue Richards, president Jim Foglesong and Kathy Owens; Warner Bros. artists Rex Allen, Jr., Margo Smith and Donnie King; middle row, from left: Capitol artists Michael Clark, Larry Ballard, Pam Rose, national country promotion director Bill Williams and Linda Hargrove (standing), and Susan Turner and

Chuck Flood (kneeling); United Artist's Bobby Wright signs autographs for some fans; Jerry Bradley, RCA VP of Nashville operations, and Bud Wendall, general manager at Opryland, take time out to discuss Fan Fair; RW's Don Cusic, RCA national country promotion Lynn Shultz, Galen Adams (back), Dolly Parton, Bill Catino, Wayne Edwards and Jerry Bradley; bottom row, from left: Mercury artists O. B. McClinton, Skeeter Davis, Joel Sonnier, Megan, RW's Marie Ratliff and Nick Nixon; John Sturdivant and Capitol recording artist Freddie Hart; Farr Record's Piggy Smith, Suzy Frank, general manager Carson Schrieber, Marie Ratliff, artist Tom Bresh and Don Cusic; Marie Ratliff, Mel Ilberman and RCA's Ronnie Milsap.

## Conn Plans S. African Country Tour

By DON CUSIC

■ NASHVILLE—For the first time ever, there will be a country music festival in South Africa, according to promoter Mervyn Conn, and another country music festival is being planned for Canada in addition to his already successful festivals in Wembley, England and Sweden. Artists that are currently under negotiation to appear in the South Africa festival, scheduled for Feb. 1-5 in Johannesburg, include George Hamilton IV, Dolly Parton, Skeeter Davis and Tommy Overstreet, with others to be named later.

Conn also stated that he will establish an office in Nashville through his representative, Emily Bradshaw, "in the next few months."

Conn, who has taken over the management of George Hamilton IV, has also scheduled another

tour for the country music performer behind the Iron Curtain next year in a tour that will extend from January to May 1 of 1977. Hamilton, in addition to touring the United Kingdom, Sweden and Norway, will also appear in Czechoslovakia and the Soviet Union.

Hamilton is also scheduling a tour of South Africa after the festival there in February of 1977. No other major country artists, except Slim Whitman and the late Jim Reeves, have ever toured South Africa, according to Conn.

Conn also announced dates for next years Wembley Festival will be April 9-11 and the Stockholm Festival's date will be April 11. The planned Canada Festival will be in September of 1977.

Conn noted that on the Festivals "about 60 percent American country artists are used with about 40 percent being European." He also noted the recent chart success of Don Williams, (ABC/Dot) and Dolly Parton (RCA) after their appearances at the Wembley Festival. The previous year, Tammy Wynette (Epic) topped the United Kingdom's charts with "Stand By Your Man" after her Wembley appearance.

## Outlaw Inks Morton

■ NASHVILLE—Ann J. Morton, who has had such artists as Johnny Duncan, Charley Pride, Crystal Gayle, Hank Thompson, Red Sovine and Diana Trask record her songs, has signed with Outlaw Productions. A new single will be released shortly.

## Nashville Songwriters Display Their Talents

■ NASHVILLE—In a town full of songwriters, it takes a major organizational effort to gather them together under one roof on a specific night and allow them to show off their wares. That evening occurred last Tuesday as WKDA Radio in Nashville and George Jone's Possum Hollar Club, with assistance from BMI and ASCAP, staged a "Songwriter's Night" that was broadcast live over the radio and featured some of the top writers in country music as well as a host of unknowns.

### Artists

Among those appearing were Waylon Jennings, Jessi Colter, Billy Joe Shaver, Harlan Howard, Marshall Chapman, Boomer Castleman, Lorene Mann, Sharon Rucker, Johnny Rodriguez, Don Wayne, Mark Sherrill, Billy Swan, Bud Reneau, Rick Schulman, Even Stevens, Eddie Rabbitt, Billy Ray Reynolds, Ian Tyson, Jack Clement, Ron Peterson, Red Lane, Ray Griff, Troy Seals, Curly Putman, Jerry Foster, Jack Rowland, Charlie Williams, Eddy Raven, Doodle Owens, Carmol Taylor, John Schweers, Paul Dempsey, Richard Morris, Joe Allen, Bobby Braddock, Mack Vickery, Jeff Mor-

gan, Dick Feller and Roger Bowling.

### Duration

The songwriters were limited to two songs for the most part, but it still took an entire evening and into the early morning hours before all of the writers had a chance to perform.

Don Cusic

## 'Jamboree USA' Moves to Reading

■ NEW YORK—"Celebration '76: Country Jamboree USA" on Monday July 5 will move from John F. Kennedy Memorial Stadium in Philadelphia to the Reading (Pa.) State Fair grounds, according to F. Glenn Reeves, director and general manager of WWVA Radio's Jamboree USA.

## Paragon Inks Moffatt

■ MACON, GA. — Alex Hodges, president of Paragon Agency, has announced the signing of Columbia recording artist Katy Moffatt. Moffatt, from Denver, Colorado, is managed by Chuck Morris and has been playing the club circuit in conjunction with the release of her first album, "Katy."

# Nashville Report (Continued from page 57)

material. (Harry probably will greet St. Peter with: "Have you heard my song about heaven?") Anyway, Harry's message was that "No Regrets," which he co-wrote with **Ray Ingraham** (music) 40 years ago, has been a big hit here of late for **Phoebe Snow**. "We wrote that song in 1936 and it was on the old Hit Parade radio show for 12 weeks," recalled Harry. "The late **Billie Holliday** was the first to record 'No Regrets.' I understand Ms. Holliday's recording inspired Phoebe to record it."

The 1977 Fan Fair tentatively set for June 6-12 . . . **Judy Bryte** and **Cathy Ruhl** set to cut a demo for Opryland Records in early August. (One of these days the label is going to be active in the disc field. The conglomerate that owns it doesn't get involved with anything that doesn't succeed: things like WSM, Inc., Opryland USA, Grand Ole Opry, big insurance operation, etc.)

Chant (loudly) birthday greetings this week for **Lester Flatt**, **Larry Good**, **John Lair**, **Ray Pillow**, **Marion Worth**, **Charlie Monroe** and **Marvin Rainwater**.

CW publisher **Jim Pelton** reminds me it was on July 4, 1965 that **John Denver** was chosen from 250 auditioners to replace **Chad Mitchell** in the renamed **Mitchell Trio** (Denver left in 1969 to go solo) . . . Country trivia info: **Jimmy Dean's** real name is **Seth Ward**!

Songsmith **Hank Cochran** is back in town after a nine month cruise aboard his 50-foot ocean trawler, "The Legend." "We covered about 10,000 miles," said Cochran, writer of such hits as "Make the World Go Away," "Funny Way of Laughing," and "A Little Bitty Tear Let Me Down." "I picked up the boat in California and we cruised into Central and South American ports," Cochran explained. "I didn't get seasick, but I should have. We went through some storms when the rails touched the water." Hank said he didn't do too much writing. "I didn't get any ideas, but I will this summer," he said. Hank's recorded a duet with **Willie Nelson** called "Ain't Life Hell," which he wrote. "Don't let the title confuse you," he said. "It's a positive song, because life really ain't hell unless you make it that way." The husband of singer **Jeannie Seely**, Cochran says he plans a similar cruise this fall and winter. "I may not get as far away this trip as I did on the Legend's maiden voyage. I may just stay around the water off Florida and the Bahamas."

## ALVIN CROW "ALL NIGHT LONG"

#NR 6872

KV00, Tulsa (#31)	WOAI, San Antonio
KWKH, Shreveport	(Rusty Bell)
(Big John)	KVET, Austin
KFDI, Wichita	KZIP, Amarillo
KIKK, Pasadena, Texas	KDAV, Lubbock
KENR, Houston	KKYX, San Antonio
KAFM, Dallas	KWAM, Memphis
KOKE, Austin (#1)	K-102, El Paso
KKIK, Waco (#23)	(Top Ten Album)
(Top Ten Album)	KMET, Los Angeles
KXOL, Ft. Worth (#40)	KFAT, Gilroy, Calif.
WBAP, Ft. Worth	WHCN, Hartford
(Bill Mack)	KWBY, Victoria, Tex.
KEBC-FM, Oklahoma City	(#23)
(#16)	KIKN, Corpus Christi
WNAD, Oklahoma City	KTRM, Beaumont
KDJW, Amarillo (#37)	KOFM, Oklahoma City
KLPR, Oklahoma City	

From The LP

### "Alvin Crow & the Pleasant Valley Boys"

NR 6751

Long Neck Records  
6004 Bull Creek Road  
Ausfin, Texas 78757  
Phone 512/451-6764

Dist. By:  
Heilicher Brothers of Texas  
214/631-1530



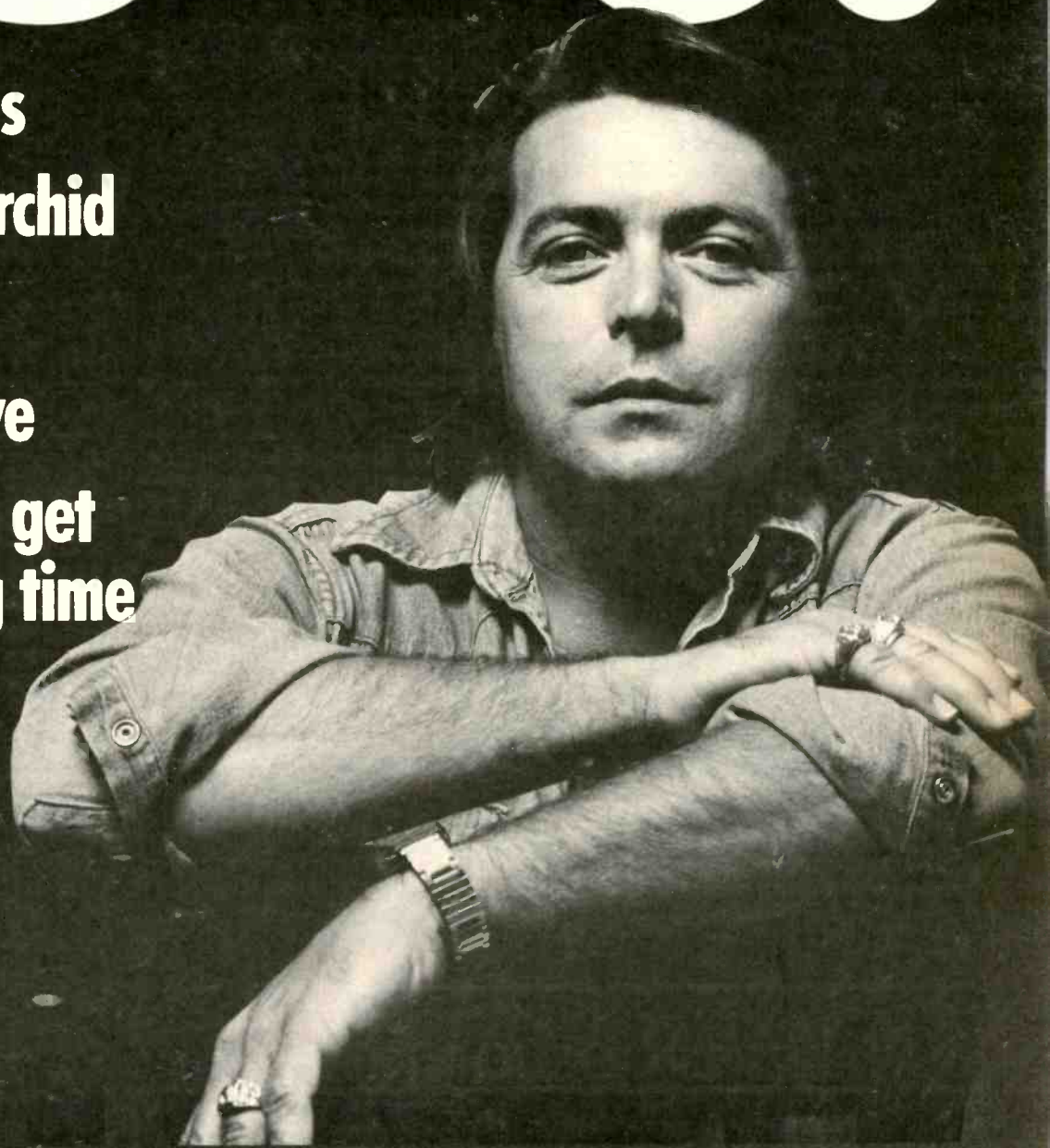
# THE COUNTRY ALBUM CHART

JULY 3, 1976

JULY 3	JUNE 26		WKS ON CHART
1	1	HARMONY DON WILLIAMS—ABC Dot DOSD 2049	10
2	2	BLOODLINE GLEN CAMPBELL—Capitol SW 11516	11
3	3	THE SUN SESSIONS ELVIS PRESLEY—RCA APM1 1675	12
4	10	ONE PIECE AT A TIME JOHNNY CASH—Columbia KC 34193	5
5	5	WILLIE NELSON LIVE—RCA APL 1 1487	10
6	4	THE SOUND IN YOUR MIND WILLIE NELSON—Columbia/Lone Star KC 34092	15
7	6	GREATEST HITS OF JOHNNY RODRIGUEZ—Mercury SRM 1 1076	12
8	13	20-20 VISION RONNIE MILSAP—RCA APL1 1666	6
9	14	NOW AND THEN CONWAY TWITTY—MCA 2206	5
10	15	FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENN. ELVIS PRESLEY—RCA APL1 1506	5
11	8	FASTER HORSES TOM T. HALL—Mercury SRM 1 1076	12
12	16	SADDLE TRAMP CHARLIE DANIELS BAND—Epic PE 34150	6
13	7	GILLEY'S GREATEST HITS, VOL. 1 MICKEY GILLEY—Playboy PB 409	13
14	12	THE OUTLAWS WAYLON, WILLIE, JESSI & TOMPALL—RCA APL1 1321	22
15	20	SOMEBODY LOVES YOU CRYSTAL GAYLE—United Artists LA543 G	31
16	9	SUNDAY MORNING WITH CHARLEY PRIDE—RCA APL1 1359	9
17	11	HAROLD, LEW, PHIL & DON STATLER BROTHERS—Mercury SRM 1 1077	12
18	18	'TIL I CAN MAKE IT ON MY OWN TAMMY WYNETTE—Epic KE 34075	15
19	25	TOO STUFFED TO JUMP AMAZING RHYTHM ACES—ABC ABCD 940	3
20	19	ELITE HOTEL EMMYLOU HARRIS—Reprise MS 2239	23
21	23	MEL STREET'S GREATEST HITS—GRT 8010	6
22	17	COME ON OVER OLIVIA NEWTON-JOHN—MCA 2186	16
23	22	IT'S ALL IN THE MOVIES MERLE HAGGARD—Capitol ST 11483	18
24	27	THIS IS BARBARA MANDRELL—ABC Dot DOSD 2045	5
25	21	WILDERNESS C. W. McCALL—Polydor 1 6069	9
26	29	A LITTLE BIT MORE DR. HOOK—Capitol ST 11562	3
27	24	FOREVER LOVERS MAC DAVIS—Columbia PC 34105	11
28	31	ROCKY MOUNTAIN MUSIC EDDIE RABBITT—Elektra 7E 1065	3
29	28	FEARLESS HOYT AXTON—A&M SP 4571	10
30	36	ANGELS, ROSES AND RAIN DICKEY LEE—RCA APL1 1725	3
31	35	JONI LEE—MCA 2194	4
32	46	UNITED TALENT LORETTA & CONWAY—MCA 2209	2
33	54	WHAT I'VE GOT IN MIND BILLIE JO SPEARS—United Artists LA608 G	2
34	37	BECAUSE YOU BELIEVED IN ME GENE WATSON—Capitol ST 11529	3
35	52	THE BEST OF RAY PRICE—Columbia KC 34160	2
36	26	TWITTY CONWAY TWITTY—MCA 2176	74
37	32	BILLY SWAN—Monument PZ 34183	7
38	34	JUST FOR THE RECORD RAY STEVENS—Warner Bros. BS 2914	9
39	43	INSTANT RICE, THE BEST OF BOBBY G.—GRT 8011	3
40	57	LONE STAR BEER AND BOB WILLS MUSIC RED STEAGALL—ABC Dot DOSD 2055	2
41	—	CHARLIE RICH'S GREATEST HITS—Epic PE 34240	1
42	30	CHESTER & LESTER CHET ATKINS & LES PAUL—RCA APL1 1167	16
43	—	LOVE REVIVAL MEL TILLIS—MCA 2204	1
44	33	THE EARL SCRUGGS REVUE, VOL. II—Columbia PC 34090	10
45	47	HEAD FIRST ROY HEAD—ABC Dot DOSD 2051	7
46	55	REMEMBERING THE GREATEST HITS OF BOB WILLS—Columbia KC 34108	3
47	53	LIVE AT THE GRAND OLE OPRY HANK WILLIAMS, SR.—MGM MG 1 5019	2
48	48	MOTELS AND MEMORIES T. G. SHEPPARD—Melodyland ME 6 40351	12
49	51	SNUFF GARRETT'S TEXAS OPERA COMPANY—Ranwood 8156	3
50	38	AS LONG AS THERE'S A SUNDAY SAMMI SMITH—Elektra 7E 1058	8
51	41	LARRY GATLIN & FAMILY & FRIENDS—Monument KZ 34042	14
52	39	MACKINTOSH & T.J. SOUNDTRACK—RCA APL1 1520	12
53	44	SOMETIMES BILL ANDERSON & MARY LOU TURNER—MCA 2182	20
54	50	200 YEARS OF COUNTRY SONNY JAMES—Columbia KC 33918	22
55	40	TEXAS DANNY DAVIS & THE NASHVILLE BRASS—RCA APL1 1578	8
56	45	HANK WILLIAMS, YOU WROTE MY LIFE MOE BANDY—Columbia KC 34091	14
57	—	THIS IS BARE COUNTRY BOBBY BARE—United Artists LA621 G	1
58	42	THE WHITE NIGHT CLEDUS MAGGARD & THE CITIZENS BAND—Mercury SRM 1 1072	17
59	58	NARVEL THE MARVEL NARVEL FELTS—ABC Dot DOSD 2033	18
60	60	EASY AS PIE BILLY CRASH CRADDOCK—ABC Dot DOSD 2040	19
61	49	WILLIE NELSON & FRIENDS—Plantation PLP 24	7
62	53	ROCKIN' COUNTRY FREDDY FENDER—ABC Dot DOSD 2050	19
63	56	SILVER LININGS CHARLIE RICH—Epic KE 33545	11
64	59	WHEN THE TINGLE BECOMES A CHILL LORETTA LYNN—MCA 2179	20
65	62	REDHEADED STRANGER WILLIE NELSON—Columbia KC 33482	54
66	64	THE GREAT TOMPALL TOMPALL GLASER—MGM M3G 5014	18
67	66	PRISONER IN DISGUISE LINDA RONSTADT—Asylum 7E 1045	48
68	61	ON THE MOVE DONNA FARGO—Warner Bros. BS 2926	13
69	67	THE SHEIK OF CHICAGO JOE STAMPLEY—Epic KE 34036	13
70	70	LOVE PUT A SONG IN MY HEART JOHNNY RODRIGUEZ—Mercury SRM 1 1057	25
71	65	LONGHAIRED REDNECK DAVID ALLEN COE—Columbia KC 33916	14
72	69	LOVIN' AND LEARNIN' TANYA TUCKER—MCA 2167	23
73	73	BLACK BEAR ROAD C. W. McCALL—MGM M3G 5008	36
74	75	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER—ABC Dot DOSD 2020	64
75	68	FLOYD CRAMER COUNTRY—RCA APL1 1541	11

# IT'S #6!

1. Room full of Roses
2. Overlooked an Orchid
3. City lights
4. Window Up Above
5. Don't the girls all get prettier at closing time



**6.** “Bring it on home to me.”<sup>6075</sup>  
**Mickey Gilley's next Number One single is his biggest yet.** Playboy Records. 

JULY 3, 1976



# THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

JULY 3	JUNE 26		WKS. ON CHART
1	2	<b>ALL THESE THINGS</b> JOE STAMPLEY ABC Dot DOA 17624	11
3	3	<b>STRANGER</b> JOHNNY DUNCAN/Columbia 3 10302	16
4	4	<b>THE DOOR IS ALWAYS OPEN</b> DAVE & SUGAR/ RCA PB 10625	12
4	1	<b>EL PASO CITY</b> MARTY ROBBINS/Columbia 3 10305	13
5	6	<b>SUSPICIOUS MINDS</b> WAYLON JENNINGS & JESSI COLTER/ RCA PB 10653	10
6	5	<b>I'LL GET OVER YOU</b> CRYSTAL GAYLE/United Artists XW781 Y	14
7	8	<b>HERE COMES THE FREEDOM TRAIN</b> MERLE HAGGARD/ Capitol 4267	7
8	7	<b>ONE PIECE AT A TIME</b> JOHNNY CASH/Columbia 3 10321	13
9	11	<b>I'D HAVE TO BE CRAZY</b> WILLIE NELSON/Columbia 3 10327	11
10	12	<b>VAYA CON DIOS</b> FREDDY FENDER/ABC Dot 17627	7
11	14	<b>HOMEMADE LOVE</b> TOM BRESH/Farr 004	10
12	15	<b>IS FOREVER LONGER THAN ALWAYS</b> PORTER WAGONER & DOLLY PARTON/RCA PB 10652	8
13	17	<b>WHEN SOMETHING'S WRONG WITH MY BABY</b> SONNY JAMES/Columbia 3 10335	8
14	9	<b>LONELY TEARDROPS</b> NARVEL FELTS/ABC Dot DOA 17620	14
15	33	<b>GOLDEN RING</b> GEORGE JONES & TAMMY WYNETTE/ Epic 8 50235	5
16	18	<b>NEGATORY ROMANCE</b> TOM T. HALL/Mercury 73795	7
17	26	<b>LOVE REVIVAL</b> MEL TILLIS/MCA 40559	6
18	19	<b>YOU ARE SO BEAUTIFUL</b> RAY STEVENS/Warner Bros. WBS 8198	10
19	23	<b>A BUTTERFLY FOR BUCKY</b> BOBBY GOLDSBORO/ United Artists XW793 Y	8
20	25	<b>IN SOME ROOM ABOVE THE STREET</b> GARY STEWART/ RCA PB 10680	7
21	21	<b>ON THE REBOUND</b> DEL REEVES & BILLIE JO SPEARS/ United Artists XW797 Y	10
22	27	<b>SAVE YOUR KISSES FOR ME</b> MARGO SMITH/Warner Bros. WBS 8213	6
23	29	<b>SOLITARY MAN</b> T. G. SHEPPARD/Hitsville 6032	6
24	24	<b>LOVIN' SOMEBODY ON A RAINY NIGHT</b> LaCOSTA/ Capitol 4264	7
25	31	<b>ROCKY MOUNTAIN MUSIC</b> EDDIE RABBITT/Elektra 45315	5
26	28	<b>HEART DON'T FAIL ME NOW</b> RANDY CORNOR/ABC Dot DOA 17625	8
27	34	<b>SAY IT AGAIN</b> DON WILLIAMS/ABC Dot DOA 17631	4
28	20	<b>THAT'S WHAT FRIENDS ARE FOR</b> BARBARA MANDRELL/ ABC Dot DOA 17623	9
29	16	<b>CAN YOU HEAR THOSE PIONEERS</b> REX ALLEN, JR./ Warner Bros. WBS 8204	10
30	37	<b>ONE OF THESE DAYS</b> EMMYLOU HARRIS/Reprise RPS 1353	5
31	46	<b>TEDDY BEAR</b> RED SOVINE/Starday SD 142	3
32	53	<b>THE LETTER</b> CONWAY & LORETTA/MCA 40572	3
33	41	<b>FLASH OF FIRE</b> HOYT AXTON/A&M 1811	8
34	45	<b>THINK SUMMER</b> ROY CLARK/ABC Dot DOA 17626	5
35	10	<b>SHE'LL THROW STONES AT YOU</b> FREDDIE HART/Capitol 4251	13
36	36	<b>YOU ALWAYS LOOK YOUR BEST (HERE IN MY ARMS)</b> GEORGE JONES/Epic 8 50227	8
37	40	<b>I LOVE THE WAY THAT YOU LOVE ME</b> RAY GRIFF/ Capitol 4266	6
38	13	<b>YOUR PICTURE IN THE PAPER</b> STATLER BROTHERS/ Mercury 73785	12
39	39	<b>GOLDEN OLDIE</b> ANNE MURRAY/Capitol 4265	7
40	50	<b>HEY SHIRLEY (THIS IS SQUIRRELY)</b> SHIRLEY & SQUIRRELY/ GRT 054	5
41	49	<b>MAKIN' LOVE DON'T ALWAYS MAKE LOVE GROW</b> DICKEY LEE/RCA PB 10684	6
42	47	<b>WAS IT WORTH IT</b> JOE STAMPLEY/Epic 8 50224	7
43	43	<b>THIS MAN AND WOMAN THING</b> JOHNNY RUSSELL/ RCA PB 10667	7
44	60	<b>IT'S DIFFERENT WITH YOU</b> MARY LOU TURNER/MCA 40566	5
45	51	<b>SO SAD (TO WATCH GOOD LOVE GO BAD)</b> CONNIE SMITH/Columbia 3 10345	5
46	48	<b>DOING MY TIME</b> DON GIBSON/Hickory 372	6



47	54	<b>RODEO COWBOY/DIXIELAND YOU WILL NEVER DIE)</b> LYNN ANDERSON/Columbia 3 10337	4
48	55	<b>I MET A FRIEND OF YOURS TODAY</b> MEL STREET/GRT 057	4
49	56	<b>HERE COMES THAT GIRL AGAIN</b> TOMMY OVERSTREET/ ABC Dot DOA 17630	4
50	52	<b>HAVE A DREAM ON ME</b> MEL McDANIELS/Capitol 4249	9
51	58	<b>REDNECK</b> VERNON OXFORD/RCA PB 10693	4
52	22	<b>I REALLY HAD A BALL LAST NIGHT</b> CARMOL TAYLOR/ Elektra 45312	9
53	64	<b>MacARTHUR'S HAND</b> CAL SMITH/MCA 40563	4
54	61	<b>COWBOY</b> EDDY ARNOLD/RCA PB 10701	3
55	66	<b>MISTY BLUE</b> BILLIE JO SPEARS/United Artists XW813 Y	3
56	68	<b>BECAUSE YOU BELIEVED IN ME</b> GENE WATSON/Capitol 4279	5
57	57	<b>WOMAN</b> DAVID WILLS/Epic 8 50228	8
58	70	<b>BRING IT ON HOME TO ME</b> MICKEY GILLEY/Playboy 6075	2
59	62	<b>GOODNIGHT MY LOVE</b> RANDY BARLOW/Gazelle IRDA 217	5
60	63	<b>BRIDGE FOR CRAWLING BACK</b> ROY HEAD/ABC Dot DOA 17629	5
61	65	<b>I DON'T WANT IT</b> CHUCK PRICE/Playboy 6072	4
62	69	<b>THE WAY HE'S TREATED YOU</b> NAT STUCKEY/MCA 40568	3
63	75	<b>TRUCK DRIVIN' MAN</b> RED STEAGALL/ABC Dot DOA 17634	3
64	67	<b>#1 WITH A HEARTACHE</b> BILLY LARKIN/Casino 185 043	4
65	72	<b>A COUPLE MORE YEARS</b> DR. HOOK/Capitol 4280	4
66	59	<b>INDIAN NATION</b> BILLY THUNDERKLOUD/Polydor 14321	7
67	71	<b>I'LL GET BETTER</b> SAMMI SMITH/Elektra 45320	6
68	74	<b>WARM AND TENDER</b> LARRY GATLIN/Monument ZS8 8696	4
69	76	<b>AIN'T LOVE GOOD</b> JEAN SHEPARD/United Artists XW818 Y	2
70	77	<b>HOLLYWOOD WALTZ</b> BUCK OWENS/Warner Bros. WBS 8223	2
71	79	<b>SLEEP ALL MORNIN'</b> ED BRUCE/United Artists XW811 Y	2

## CHARTMAKER OF THE WEEK

72	—	<b>YOU RUBBED IT IN ALL WRONG</b> BILLY CRASH CRADDOCK ABC Dot DOA 17635	1
73	80	<b>FROG KISSIN'</b> CHET ATKINS/RCA PB 10614	3
74	82	<b>HONKY TONK WOMEN LOVE REDNECK MEN</b> JERRY JAYE/ Hi 2310	2
75	87	<b>WICHITA JAIL</b> CHARLIE DANIELS BAND/Epic 8 50243	2
76	—	<b>WHILE THE FEELING'S GOOD</b> KENNY ROGERS/ United Artists XW812 Y	1
77	35	<b>YOU'VE GOT ME TO HOLD ON TO</b> TANYA TUCKER/MCA 40540	12
78	30	<b>ANGEL ON MY SHOULDER</b> JONI LEE/MCA 40553	8
79	32	<b>WALK SOFTLY</b> BILLY CRASH CRADDOCK/ABC Dot DOA 17619	14
80	—	<b>HERE I AM DRUNK AGAIN</b> MOE BANDY/Columbia 3 10361	1
81	86	<b>CRYING</b> RONNIE MILSAP/Warner Bros. WBS 8218	3
82	89	<b>WAITING FOR THE TABLES TO TURN</b> WAYNE KEMP/ United Artists XW805 Y	4
83	88	<b>LIVIN' ON LOVE STREET</b> SHYLO/Columbia 3 10343	3
84	—	<b>CRISPY CRITTERS</b> C. W. McCALL/Polydor PD 14331	1
85	90	<b>WEEP NO MORE MY BABY</b> LOIS JOHNSON/Polydor PD 14328	2
86	38	<b>AFTER ALL THE GOOD IS GONE</b> CONWAY TWITTY/ MCA 40534	14
87	94	<b>LONESOME IS A COWBOY</b> MUNDO EARWOOD/Epic 8 50232	2
88	91	<b>IF I'M A FOOL FOR LOVING YOU</b> DOTTIE WEST/ RCA PB 10699	2
89	96	<b>FAMILY REUNION</b> OAK RIDGE BOYS/Columbia 3 10349	3
90	93	<b>TRYING TO LIVE WITHOUT YOU KIND OF DAYS</b> SANDY POSEY/Monument ZS8 8698	2
91	—	<b>DISCO-TEX</b> LITTLE DAVID WILKINS/MCA 40579	1
92	—	<b>I DON'T WANT TO MARRY YOU</b> JIM ED BROWN & HELEN CORNELIUS/RCA PB 10711	1
93	99	<b>A COWBOY LIKE YOU</b> THE HECKELS/RCA PB 10685	2
94	—	<b>THE CALICO CAT</b> KENNY STARR/MCA 40580	1
95	42	<b>GONE AT LAST</b> JOHNNY PAYCHECK & CHARNISSA/ Epic 8 50215	10
96	—	<b>LIQUOR, LOVE AND LIFE</b> FREDDY WELLER/Columbia 3 10352	1
97	44	<b>PLEASE TELL HIM THAT I SAID HELLO</b> SUE RICHARDS/ ABC Dot DOA 17622	10
98	100	<b>FAMILY MAN</b> AL BOLT/Cin-Kay 103	2
99	—	<b>THE LULLABY SONG</b> DAVID HOUSTON/Epic 8 50241	1
100	—	<b>HALF AS MUCH</b> SHEILA TILTON/Con Brio 110	1





# C.W. McCALL DOES IT AGAIN. "CRISPY CRITTERS" PD14331

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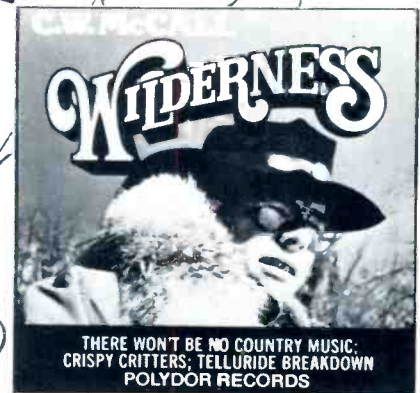
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84

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82



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