

# RECORD WORLD

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## Who In The World: Boz Scaggs

### HITS OF THE WEEK

#### SINGLES

**THE SYLVERS, "COTTON CANDY"** (prod. by Freddie Perren) (Perren-Vibes, ASCAP; Bull Pen, BMI). "Boogie Fever" was the one to do it for this talented musical family. Their follow-up is an exceptionally strong soulful tour-de-force, but light enough to bring it home in pop quarters. Sweet 'n' swingin', it should be a hit. Capitol P 4255.

**DONNA SUMMER, "TRY ME . . . I KNOW . . . WE CAN MAKE IT"** (prod. by Giorgio Moroder & Pete Bellotte) (Sunday/Rick's, BMI). The success of this lady has brought about a resurgence of the sensual female vocalist, a genre typified by her latest disco-styled single. It's a natural to make it over the airwaves as well . . . try it. Oasis 406 (Casablanca).

**PETER FRAMPTON, "BABY, I LOVE YOUR WAYS"** (prod. by Peter Frampton) (Almo/Fram-Dee, ASCAP). Like "Show Me The Way," this track failed to make it in its studio version last year, but now that Frampton is a household name, its chances are considerably better. . . . Comes Alive" has spun platinum and this single is also headed for the top. A&M 1832.

**AEROSMITH "LAST CHILD"** (prod. by Jack Douglas & Aerosmith) (Daksel/Song & Dance/Vindaloo, BMI). The continuing success of this group is nothing short of astounding. With its latest milestone, the top ten "Dream On" single sure to give this one some initial thrust, look for these Beantown rockers to make it two in a row. Columbia 3 10359.

#### SLEEPERS

**STEELY DAN, "KID CHARLEMAGNE"** (prod. by Gary Katz) (ABC-Dunhill, BMI). One of the rare groups to consistently bridge AM and FM tastes, if such a tag as "commercial progressive" music exists, it would surely apply to them. This first single from the "Royal Scam" album has the sound and the fury to make it their biggest yet. ABC 12195.

**HARRY CHAPIN, "BETTER PLACE TO BE"** (prod. by Fred Kewley) (Story Songs, ASCAP). This song, a familiar part of Chapin's repertoire is given its first single release in its live version taken from his recent lp. A masterful storyteller, Chapin's tale is accessible for airplay in both its original nine minute and edited versions. Elektra 45327.

**AIRLIFT, "TELL ME"** (prod. by Guenther/Morrison/Semkiw) (Southern, ASCAP). '60s nostalgia is in the air between the Beatles' re-releases and numerous covers of songs made popular a decade ago. The scene is now set for Airlift to take off with this ambitious version of the 1965 Jagger-Richard classic. Quality QA 506 (Private Stock).

**BOBBY VEE, "YOU'RE NEVER GONNA FIND SOMEONE LIKE ME"** (prod. by Richard Landis) (Music America/Porta Bella/TEAC, ASCAP). And yet another '60s personality finds his way into the '70s via the discos. Arranger Charlie Callelo provides the beat which is punctuated by Vee's vocals. This tune could pop up almost anywhere. Shady Brook 026.

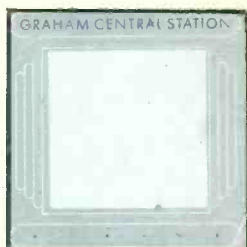
#### ALBUMS

**GRAHAM CENTRAL STATION, "MIRROR."** Larry Graham has guided this troupe to a prominent soul position by methodically developing a distinctive horn-based sound that is funky and full of gospel harmonies and shouts. "Love" reflects those later influences most directly; "Mirror" and "Entrow" are of the former breed. Warner Bros. BS 2937 (6.98).

**MARSHALL TUCKER BAND, "LONG HARD RIDE."** Currently leading the southern rockdom pack along with the Charlie Daniels Band (Daniels plays hereon), the Tuckers have continued to refine their sound without losing its down-home raunchiness. "Property Line," "Holding On to You" and "Long Hard Ride" top the sextet's driving work. Capricorn CP 0170 (WB) (6.98).

**BLUE OYSTER CULT, "AGENTS OF FORTUNE."** Producers Krugman, Pearlman and Lucas make a concerted effort to broaden BOC's appeal by toning down the heavy metal, clarifying the vocals and adding a heightened sense of harmony. "True Confessions" and "The Reaper" show off these new sides while "Revenge of Vera Gemini" will please die-hards. Col PC 34164 (6.98).

**ANDY PRATT, "RESOLUTION."** This third album (first on Nemperor) has been a long time in coming, the earlier ones having earned Pratt a modest northeast following that is, undoubtedly, still ready to be loyal. Pratt's songwriting is the core of his talent while his vocal capacity has matured into a gritty rock instrument of distinctive quality. Nemperor NE 438 (Atlantic) (6.98).

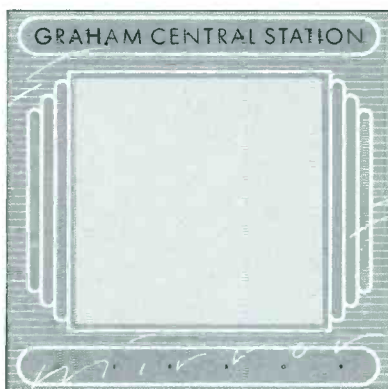


**This is  
Graham Central  
Station:**

**And  
so is this:**



**And so is this:**



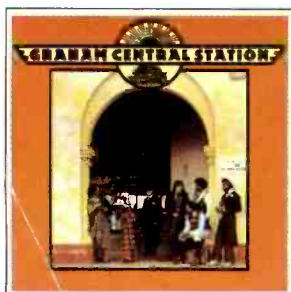
**Graham Central Station's  
MIRROR**

BS 2937

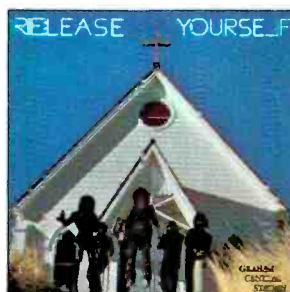
**Featuring the single  
LOVE**

WBS 8205

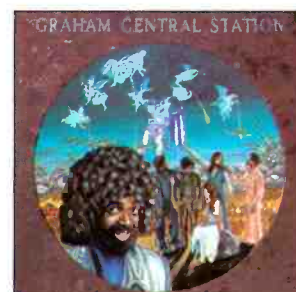
Eight new ways of looking at things on Warner Bros. records and tapes



Graham Central Station



Release Yourself



Ain't No 'Bout-A-Doubt It

# RECORD WORLD

## Singles Market Looks For Hot New Stars

By LENNY BEER

■ The singles market is still searching for some hot new product to excite the singles buyers and bring new business into the stores. There were no new entries in the top five, with the only change being a switch between

Diana Ross (Motown), grabbing the top spot, and Wings (Capitol), which moved to #2. Silver Convention is still strong but not yet contending sales-wise with the toppers. The Sylvers (Capitol) and Henry Gross (Lifesong) continued their sellout and held onto the remaining slots in the top five. As for new product in the top ten, all there was this week was Andrea True (Buddah) and Hall & Oates (RCA) both of which had to fight their way in after 14 and 18 weeks of respective charting.

Those records closest to making significant moves towards the top ten are Eric Carmen (Arista), which started powerfully, stalled for a few weeks and has now started selling strongly; Manhattans (Columbia) which is completing its crossover in style and

(Continued on page 6)

## ASCAP, BMI, SESAC React to Recent Copyright Developments

By PAT BAIRD

As the United States House of Representatives lumbers towards passage of the first copyright revision since the Copyright Act of 1909, Stanley Adams, president of ASCAP, Edward A. Cramer, president of BMI, and Albert F. Ciancimino, vice president and counsel of SESAC, are in complete agreement that the archaic and somewhat paternal laws must be changed to accommodate the modern technological age.

According to Adams "in the early days, opera was very popular and it was conceivable that one recording company could get

Caruso, Tetrazini, Martinelli, all the great singers under contract and squeeze out all competition. In its judgement, Congress established a law that, after payment of two cents per recording (to the composer), anyone could record the material in a particular opera. While you may not be able to get Caruso, you could get a singer that could do the same thing as Caruso.

"As to term of copyright, our patent law, if I'm not mistaken, is 14 years. They doubled the patent term of 14 and 14 and made copyright term 28 years and 28 years. I believe it was that arbitrary."

## RIAA Market Expansion Project Needs Total Industry Support

■ Congratulations are due to the RIAA and the men and women who participated in the special meeting of the organization in San Francisco in April. For the first time in the history of the record business all segments of the industry, manufacturers, retailers and rack jobbers, worked together to outline a comprehensive program to expand the record market. And the RIAA exerted the leadership that all of these segments of the business have long been seeking from the

association.

These recommendations make a lot of sense. As **Record World** pointed out in a series of editorials earlier this year, the growth in the older age market and the diminishing of the younger market will call for new approaches and new techniques on the part of all segments of our business. The RIAA plan is thoughtful, sensible and, most important of all, structured to be implemented in stages, so that it is really a two year plan. In the record industry, where two week plans are the norm, that in itself is a miracle.

It is to be hoped that record companies will cooperate fully with the RIAA program. Most important to the success of the plan is the funding that will be necessary to implement the test institutional advertising program, which in turn (if successful) will be then conducted on a nationwide basis. But this is only part of what will be needed. The all out enthusiasm of record company personnel, from president to sales chief, are as important as funds. It will need the same kind of devotion and pride that record companies give to campaigns to put over an artist or an album, something that record companies can do better than soap people or automobile people or any other industry can.

Now that the RIAA report has been circulated widely in the record industry (if you do not have a copy one can be obtained by writing to the Recording In-

(Continued on page 46)

Both of these points are covered in the proposed amendment. The entire bill (S. 22) was passed by the Senate in February at a vote of 97-0. The Senate agreed to raise the mechanical rate from two cents to 2½ cents which Adams calls "utterly ridiculous."

Last week the House Subcommittee on Courts, Civil Liberties and Administration of Justice, chaired by Rep. Robert W. Kastenmeier (D-Wis.), voted to raise the mechanical rate to 2¾ cents or .6 cents per minute, whichever is greater. However, music publishers and performance societies can continue to lobby for an increase in this rate when the bill is presented to the Judiciary Committee, and finally to the full House. An increase to as much as 4 cents has already been proposed.

Referring to the proposed change in the "life" of copyrights, Cramer stated: "the change will make the term of copyright in the United States equivalent to that of most countries in Europe. Instead of two 28-year terms, it would be for the life of the author plus 50 years after his or her death." This term would apply for all works composed after the bill is made law. All present copyrights would be extended to a total life of 75

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## Increased Royalty Rate Has Broad Implications

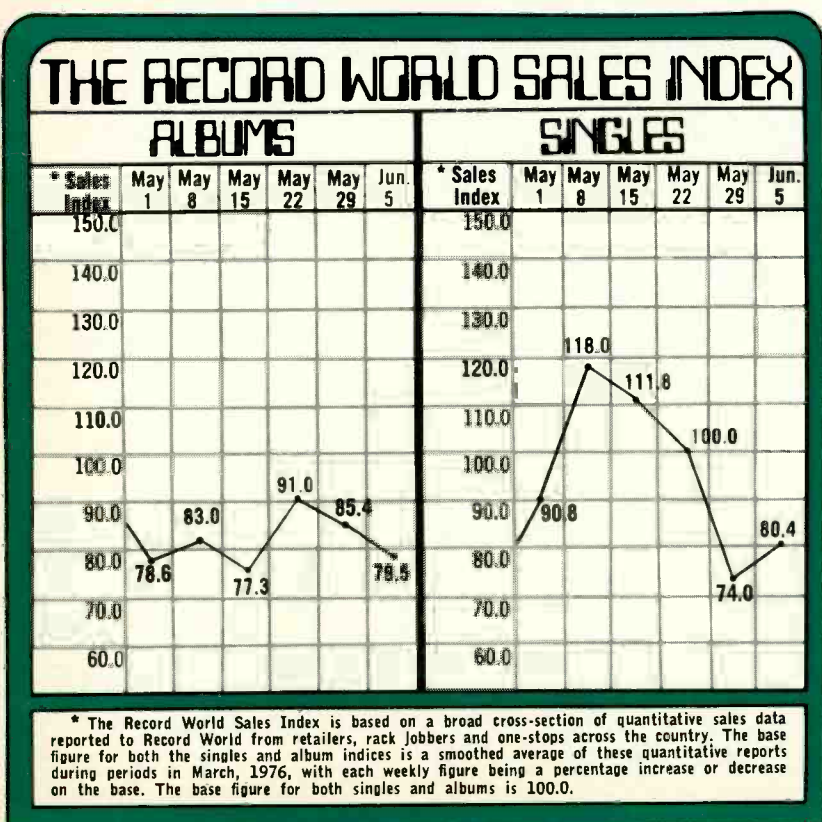
By MICHAEL SHAIN

■ WASHINGTON, D.C.—A week after the one-two House subcommittee punch that raised the mechanical royalty from 2 cents to 2¾ cents and made final the Congressional decision to keep a performers royalty out of the copyright revision bill, industry observers were viewing the moves as setbacks to record manufacturers, who now stand to pay out an additional \$40 million annually in mechanical royalties, and lost a chance to take in another \$7.5 million a year from the performers fee.

### Mechanical Fee

The mechanical fee, which has stood at 2 cents per cut per album pressed and sold since 1909, was raised another ¼ cent over the level approved earlier this year by the Senate. The two figures will

(Continued on page 43)



## Cordell, Russell Part

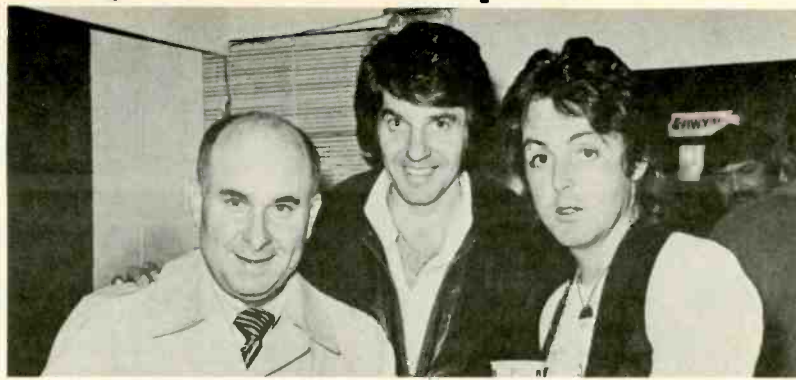
■ LOS ANGELES — Representatives of Leon Russell and Dennis Cordell have announced that Russell and Cordell have agreed to terminate their joint activities in the music business.

Under the terms of a formal agreement signed this week, Cordell assumes sole ownership and operation of Shelter Recording Company, Inc., Skyhill Publishing Company, Inc. and Takara Music, and will continue his career as a record producer.

Russell assumes sole ownership and operation of Cordell-Russell Music and will continue his

(Continued on page 45)

## Wings Over Philadelphia



In the midst of the "Wings Over America" tour, Paul Drew (left), vice president, programming, RKO Radio, met with Paul McCartney, who repaid Drew three shillings the rock star had borrowed at the first Wings appearance in Liverpool several years ago. Bruce Wendell (center), vice president, promotion, Capitol Records, Inc., arranged the meeting between the two Pauls backstage at the Spectrum in Philadelphia.

## Chappell To Host International Professional Meet

■ NEW YORK—The Chappell Music Company Second International Professional Meeting will be held in New York City on Monday, June 14, and Tuesday, June 15. This year's national conference, with attendance from Los Angeles, Nashville, New York and Toronto, will expand to international dimensions with representatives coming from as far as England, France and Germany to attend the two-day session.

Norman Weiser, president of Chappell, will preside over the two day meeting to be held in both the Americana City Squire Inn and in the Chappell-New York offices. The conference will cover current and future professional activities, including a national and international product presentation.

The program will also cover a full range of Chappell services, including copyright, royalties, administration, finance, legal, public relations, theatre, publications, special projects, the international department and the New York Songwriter's Workshop. One highlight will be a special Chappell luncheon for approximately 150 Chappell writers, artists, producers and associates.

Those attending from abroad will be the London-based Steve Gottlieb, vice chairman, Chappell & Co., Ltd. and head of Polygram U.K., and Roland Rennie, creative director of Chappell & Co., Ltd.;

from France, Gerard Davoust, president Chappell S.A., and Heinz Voigt, Polygram Publishing Division chief operating officer from Germany. Dr. Werner Vogel-sang, president of Polygram, and Jan Cook, Polygram senior vice president/finance, will also address the group.

### Additional Representatives

Representatives from other Chappell offices include Jerry Renewych, manager of Chappell's Toronto office; Henry Hurt, vice president and manager of the country music division; Pat Rolfe and Celia Hill, professional managers of the country music division; Eddie Reeves, vice president and general manager, west coast division; Rick Weiser, administrator of west coast division; Jon Devirian, professional manager, west

coast division.

Those representing the New York professional staff will be Frank Military, vice president, creative; Buddy Robbins, assistant to the president; Bob Baumgart, head of the theatre department; Ron Solleveld and Mitch Schoenbaum, professional managers; Landy McNeal, director of the New York Songwriter's Workshop, and assistant Gavin Spencer.

### Other Topics

Also discussing their areas will be Philip Wattenberg, vice president, legal; Andrea Leiter, assistant general counsel; Philip Mahfouz, vice president, administration; James Schaefer, manager of copyright and licensing; Morris Zager, director of royalty administration; Dick Anderson, vice

(Continued on page 45)

## Polydor To Market Oyster Records

■ NEW YORK — Irwin Steinberg, president of the Polygram Record Group and Polydor Incorporated, in conjunction with Oyster Records' principals John Coletta, Tony Edwards and Rob Cooksey, has announced the signing of a long-term licensing agreement.

Under terms of the pact, Polydor Incorporated will represent Oyster Records for worldwide distribution and marketing. The negotiations were personally conducted by Steinberg and

Polydor executives Rick Stevens, east coast head of a&r; Polygram a&r consultant Cliff Burnstein; and Ekke Schnabel, vice president of business affairs for Polydor Incorporated.

Oyster artists initially included in the new arrangement will be Blackmore's Rainbow, Roger Glover, Ian Gillan and The Strawbs. The first album released within the terms of the new deal was "Rainbow Rising" by Blackmore's Rainbow, the group's follow-up to "Blackmore's Rainbow." The group embarks on a major national tour June 6.

Roger Glover, best known for his work as Deep Purple's original bass player and co-writer of the group's most popular single, "Smoke on the Water," is slated for his first Polydor/Oyster release.

June 1 saw the release of Ian Gillan's debut lp, entitled "Child In Time." Gillan is the former Deep Purple lead singer. Gillan's tour kicks off the first week in June and will take him across the United States.

## Powerhouse Picks

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

**John Travolta** (Midland International) "Let Her In."

A good portion of the country is following the incredible lead from Pittsburgh, Cleveland and Miami as several primaries are added to the growing list of stations. Sales all along the east coast are outstanding. LP is developing at a similar pace.



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RECORD WORLD JUNE 12, 1976

OHIO PLAYERS CONTRADICTION

Mercury SRM-1-1088  
8-Track MC8-1-1088  
Musicassette MCR4-1-1088



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# Charttoppers In A Holding Pattern

## Frampton, Wings Still Top LPs

■ It is interesting to note that as we move into June, the *Record World Sales Index* for both singles and albums is reading at 20% below the levels of sales during March of this year. It has been commonly known that sales dropped during the summer months, but now the industry will be able to see the exact extent of the drop as well as gauge the point of the fall season pickup.

As for albums, it's still Frampton (A&M) and Wings (Capitol) holding down the top two spots in the same order as last week. Both albums are moving at moderately strong paces which are about 50 percent higher than the challengers, Fleetwood Mac Warner-Reprise) and Aerosmith (Columbia), in the 3 and 4 slots. Elton John (MCA) has leveled off, holding at 5 this week and being passed by both Fleetwood and Aerosmith. There are no new entries in the top ten.

George Benson (WB) continues his amazing climb up the charts and into the hands of consumers in every market. What is most interesting is the way this particular album is being reported to our research department. Many accounts are reporting higher piece counts on the Benson album than on many albums in their own top 40 considering it a jazz/r&b specialty item despite high piece counted figures which would place it very high on their lists. This phenomenon has occurred in the past on product by Grover Washington, Deodato and others who have "quietly sold a lot of product."

Natalie Cole continues her blazing sales pace which has catapulted her new Capitol release to #21 in only three weeks. Sales at pop accounts as well as r&b are phenomenal with rack reports already swelling the total picture. Bob Marley (Island) continues to be a major seller at retail and r&b accounts, but the rack sales picture is beginning to be a major problem.

Major movers on this week's chart include Steve Miller (Capitol) which jumped from 55 to 32 bullet, and Jethro Tull (Chrysalis) with the now expected accumulation of enormous sales on the west coast coupled with strong initials in most areas of the country jumping the record 64 to 36 bullet. Heart (Mushroom) again has scored in the middle of the country this week, but still lacks sales in New York and Los Angeles.

Debuting strongly this week were both the Ohio Players (Mercury) and David Bowie (RCA). The Players hit the chart at 72 and nailed down the Chartmaker of the Week position, with Bowie entering at 98 with an album compilation of his biggest hits.

Two other albums deserve special mention, Ritchie Blackmore (Oyster) and John Travolta (Midland Intl.). The Blackmore, his second solo effort since leaving Deep Purple, is receiving good reaction in both the South and the West and the stage seems set for continued growth. As for the Travolta, the furor that has been created from both the television show and the hit single has carried over into album sales on the east coast and in the midwest. These sales should spread west and south as the single grows in about the same proportion as the album sales activity is already creating.

(Continued from page 3)

possibly heading for the very top; Starbuck (Private Stock), which broke in Birmingham, as did Maxine Nightingale's United Artists smash, and now is making believers everywhere; Starland Vocal Band (Windsong), which broke middle of the road first then exploded out of Washington and now seems headed for the top five; and John Travolta (Midland Intl.), who just may make it to the top ten before Silver Convention drops out, so Midland can have their first top ten doubleheader.

The bottom half of the chart has some potential biggies also, including Vicki Sue Robinson (RCA) with her first record that broke disco in Boston, then top forty and r&b and is heading up the playlists now in many major markets; the Beach Boys (Brother- Reprise), with their first release in some time, which was last

week's chartmaker and is continuing its good growth; Aretha Franklin (Atlantic), with one of the hottest r&b records around which is crossing already in Detroit and St. Louis; and the new Cheech & Chong (Ode) which is gaining adds at radio stations everywhere (see AM Action).

New on the chart this week is Neil Diamond (Columbia) with the most added record at major radio stations this week and **RW's** Chartmaker of the Week under its belt already; Aerosmith (Columbia) with radio reacting strongly to the first cut from their hottest album ever (#4 on the Album Chart after 3 weeks); the Beatles (Capitol) with their first release from their new rock & roll anthology album; and Harry Chapin (Elektra) with an incredible eight minute version of "A Better Place To Be."

## Mbulu to A&M



A&M Records has signed South African recording artist Letta Mbulu to a long term recording contract. Ms. Mbulu will begin production on her first album for the label in June under the producership of Herb Alpert. The artist and Alpert are pictured here following a pre-production meeting.

## Motown Still Tops

■ NEW YORK — According to Black Enterprise magazine, Motown Industries, parent firm of Motown Records, is still first in sales of U.S. black-owned companies. The magazine annually publishes a list of the top 100 black-owned companies.

## NARAS, Cossette Re-Ink

■ LOS ANGELES — Pierre Cossette Productions has revealed that it has officially extended its contractual agreement with the National Academy of Recording Arts and Sciences to again produce the 19th annual Grammy Awards telecast in 1976.

## REGIONAL BREAKOUTS

### Singles

#### EAST:

Donny Osmond (MGM)  
Parliament (Casablanca)  
John Travolta (Midland Intl.)

#### SOUTH:

Parliament (Casablanca)  
Lou Rawls (Phila. Intl.)  
John Travolta (Midland Intl.)  
Aretha Franklin (Atlantic)

#### MIDWEST:

Thin Lizzy (Mercury)  
Queen (Elektra)  
Brothers Johnson (A&M)  
America (WB)

#### WEST:

Brothers Johnson (A&M)  
America (WB)  
Thin Lizzy (Mercury)

### Albums

#### EAST:

Bootsy's Rubber Band (WB)  
BT Express (Columbia)  
Natalie Cole (Capitol)  
Crusaders (ABC)  
Renaissance (Sire)

#### SOUTH:

Steely Dan (ABC)  
Atlanta Rhythm Section (Polydor)  
Blackmore's Rainbow (Oyster)  
Bootsy's Rubber Band (WB)

#### MIDWEST:

Natalie Cole (Capitol)  
Heart (Mushroom)  
Steve Miller (Capitol)

#### WEST:

Jethro Tull (Chrysalis)  
Sons of Champlin (Ariola)  
Steely Dan (ABC)  
Blackmore's Rainbow (Oyster)  
Steve Miller (Capitol)

## Elton East Coast Tour Set

■ NEW YORK — John Reid has announced that Elton John has been set for his first east coast tour since 1974. The tour, which starts in Washington, D.C., Tuesday, June 29, culminates at Madison Square Garden, Tuesday, August 10.

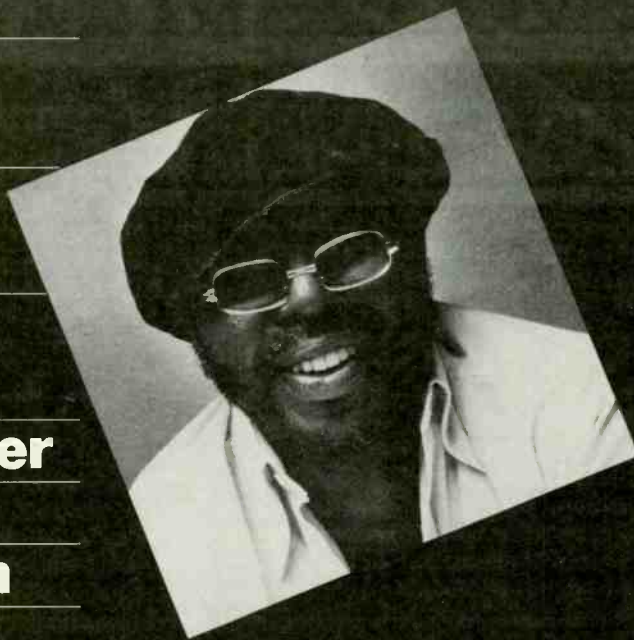
All concerts scheduled are at

indoor arenas with the exceptions of Schaefer Stadium in Foxboro, Pontiac Stadium in Detroit and Rich Stadium in Buffalo.

The only New England date will take place on the 200th birthday of the United States of America at Schaefer Stadium, Foxboro, Massachusetts, Sunday, July 4.

# CURTIS MAYFIELD FOR LOVERS:

The composer-producer  
of *Let's Do It Again*  
and *Sparkle* unveils an  
album of tight, tough,  
romantic, sensuous new  
music. Curtis Mayfield's  
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To be used with care.



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CU 5007

# Cabaret Artists Add Continuity To New Musical/Theater Format

By IRA MAYER

■ NEW YORK—Bette Midler can claim a good degree of credit for re-invigorating the creed of the song stylist. For while singer-songwriters and self-contained rock groups have been the mainstay of popular music for more than ten years now, with interpretive singing taking a back seat, the acceptance at the performance level of Ms. Midler's work has given new life to those who have the personality and the pipes to put a song across. Changing mores and musical styles that filtered into the MOR sphere from rock have also contributed to the emergence of new performers and to the rebirth of the cabaret as an environment for contemporary singers.

Ms. Midler, too, found her earliest support from among gay audiences in New York, and it is that audience which is now nurturing a host of new performers. The performers are singers with some foundation in drama, concerned with the totality of their performances. A 45 or 60 minute set is not just a string of songs or even vignettes; it is a structured presentation with continuity and, frequently, a statement about who the artist is and where he or she has come from.

Continuity has long been one of Ms. Midler's shortcomings. Transitions from song to song or from dialogue to song have been weak or non-existent. And while in her case that has never been a significant drawback, there were times when one felt that more care in that area would have added a forceful new dimension to her programs.

Three acts recently seen in the city have combined the elements of song styling and dramatic structuring to great effect: Bonnie Franklin, Judith Cohen and Jane Olivor. Drawing on the foundations established by Ms. Midler, and extending their appeal considerably beyond gay or cult fan-ships, their increasing success bodes well for them personally as well as for some of their equally talented compatriots who are breaking new ground.

Ms. Franklin, star of CBS-TV's "One Day At a Time," appeared at the Grand Finale for a limited two week run before shooting for next season was to begin. Best known to New York audiences for her show-stopping rendition of the title song in "Applause," Franklin is a bubbly song and dance lady in the grand tradition. Her set traced her career, using mostly

standard material along with a few contemporary compositions—most notably by Dory Previn and Carly Simon. Her between songs patter was simple, direct and most appropriate; her dancing, given the limitations of a club stage, bright; and her supple body, draped in red, highlighted by flashing green eyes, kept all eyes riveted center spotlight.

Ms. Cohen, at Reno Sweeney this time out, is a full-time practitioner of the cabaret art, and her show—reportedly a new one—reflected a maturity, a sense of theatricality and a self-assurance that is rare indeed in any performing category. Once over the initial shock of her appearance—it is not unfair to say that her frazzled hair and chunkiness takes a moment's getting used to—one is totally taken in by the depth of her song readings. Even the obvious, as when she closes her set with a clowns medley that you know will take "Everybody Loves A Clown" into "Send In the Clowns," is done with charm and emotion. Both the timbre of her voice and the dramatic tension also sound particularly suitable to record—a problem encountered by many of the cabaret performers whose more superficial vocal qualities and dramatic pretensions would be exposed for what they are were they transferred to another medium.

Ms. Olivor, whose debut Columbia album is awaited with industry-wide eyes and ears care-

fully attuned, has yet to master the kind of flow that was evident in Ms. Franklin's or Ms. Cohen's sets. But the dramatist's feel is there in each of her songs, conveying the images of "La Vie En Rose," sung in French, as clearly as those numbers sung in English. Her simple, man-tailored attire accents a healthy fragility. And her growth (seen most recently at the Grand Finale), in less than a year, from a songstress who stood stiff at the microphone, putting forth her songs in impeccable taste but without a distinctive relationship to her listeners, to a woman of demanding presence whose control over an audience is impressive because of its understated coolness, is little short of miraculous.

Jane Olivor's album is looked to eagerly in part because its acceptance outside the New York market would mean a broadening market for others who have come out of the New York cabaret movement in the last two years. Charges that these artists appeal exclusively to hip or camp cults have already been proven untrue in this city. It remains to be seen whether other areas are ready to embrace these artists as they have Bette Midler. Though Ms. Franklin's time will be largely monopolized by her television schedule, there are no more ready talents for "export" than herself, Judith Cohen or Jane Olivor. The only real question is whether 1976 will be their year, or whether more time is needed.

## 'Briefing' The Governor



The Eagles' Glen Frey is seen above "briefing" Governor Brown of California on the current political outlook. The scene is the Eagles benefit concert for Presidential candidate Brown in Maryland, May 14. Listening in on Frey's dissertation are fellow performers Dan Fogelberg and Linda Ronstadt, while Joe Walsh (right) beams his approval. The benefit was SRO as 20,000 fans packed the Capital Centre for an evening of entertainment with The Eagles, Jackson Browne, Linda Ronstadt and Dan Fogelberg.

## McCoy Honored



The nation's capital honored one of its native citizens with Van McCoy Day, in Washington, D.C., a day-long celebration that included an official proclamation by Mayor Walter E. Washington, the reading of Grammy-winning McCoy's many achievements into the Congressional Record, TV and radio interviews, record store promotions and a party at the Sagittarius Discotheque. In addition, H&L Records presented McCoy with a gold album for over a million dollars in sales on his "Disco Baby" lp, which includes "The Hustle." McCoy (left) and Walter E. Washington, Mayor of Washington, D.C., are pictured with some of the awards Van received in a ceremony at the Mayor's office.

## Aucoin Bows Firms

■ NEW YORK—Bill Aucoin has announced the separate formation of Aucoin Management, Inc. and Rock Steady Productions, formerly known as Rock Steady, Inc. Aucoin Management, Inc. artists represented from inception on a worldwide basis are Kiss and Starz. Rock Steady Productions is a full service company responsible for all creative services, including artist development, the coordination of production of albums and singles, artwork and advertising, all aspects of promotion, as well as concept and design for live stage presentation for Aucoin Management, Inc. artists.

Aucoin has just concluded negotiations with Capitol Records for Starz' debut album, produced by Jack Douglas. Capitol is preparing a major promotion and merchandising campaign to launch the act whose album will be released mid-June. A new Kiss show is now being designed for a major U.S. summer tour.

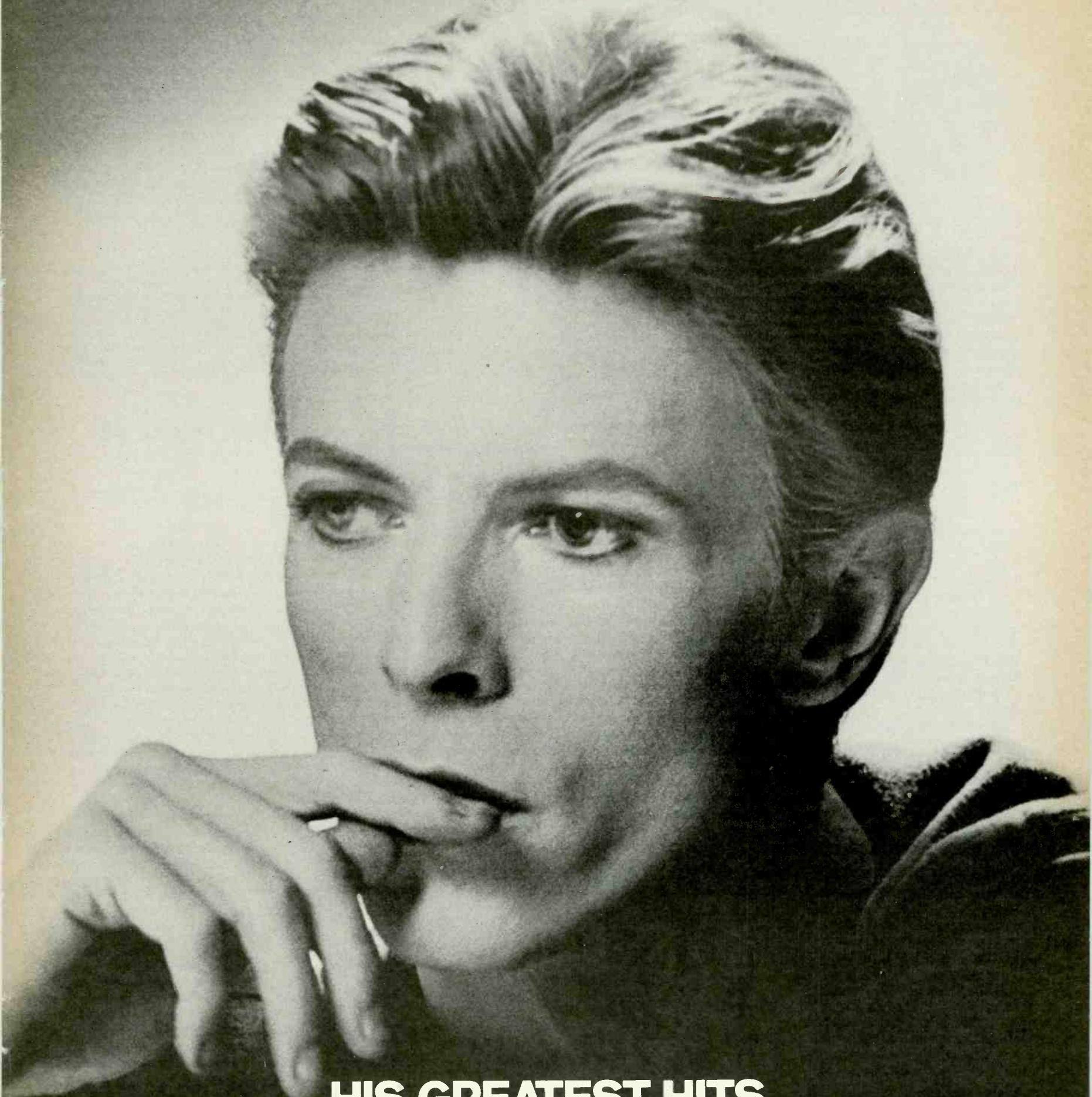
Aucoin has also announced that due to the growth of their company over the last year that the offices of Aucoin Management, Inc. and Rock Steady Productions have moved to more spacious office suites at the new Pan Ocean Building, 645 Madison Avenue, New York, N.Y. 10022.

## Parliament Gold

■ LOS ANGELES — Casablanca recording group Parliament's "Mothership Connection" lp has been certified gold by the RIAA. It is the group's first gold album.



# CHANGES **ONE** BOWIE



## **HIS GREATEST HITS.**

"Space Oddity," "Changes," "Ziggy Stardust," "Suffragette City,"  
"Jean Genie," "Diamond Dogs," "Rebel Rebel," "Young Americans," "Fame," and  
"Golden Years," plus the unreleased, "John I'm Only Dancing."

## **AVAILABLE NOW.**

**RCA** Records

# THE COAST

By MIKE HARRIS



■ **BUT IT'S TOO HOT TO DANCE DOWN THERE:** The new **Alice Cooper** album, "Alice Cooper Goes To Hell," is scheduled to be released June 25, to coincide with the former game show panelist's summer tour, called "O! Black Eyes Is Back." The storyline of the album, we hear, goes something like this: Alice finds himself in hell, a place—he discovers—that strongly resembles a discotheque. At first, Alice is victimized by the devil—whose name is Harold—but eventually he drives his tormentor crazy. In other words, just another "fun for the whole family" Cooper extravaganza. "Go To Hell" starts side one with a jolt, but by the end of side two, Alice waxes more wistfully with "I'm Always Chasing Rainbows." We always knew he was well-rounded . . . Also scaring people half to death is **Kiss**, whose members are wearing their trademark make-up whenever they're out in public view during their European tour.

**FAST MOVES:** **Dino Barbis** has resigned his regional marketing position with Warner Bros. Records and has joined **Gary Davis** (former national promo man for WB) and record producer **Dino Airale** in an all-new association, rumored to be a label deal.

**RASTA WHAT?:** After their crowd-pleasing one-nighter at the Roxy, there was an upstairs party for **Bob Marley and the Wailers** and lots of record and film celebs showed up. Of all the guests, Marley appeared most excited, we're told, about the prospect of meeting reggae fan **Ringo Starr**. Island's **Jeff Walker** brought the two together and upon meeting Starr, Marley exclaimed "Oh, Rasta-Beatle!" . . . The Wailers, incidentally, were back playing in dance concert the following night at the Santa Monica Civic, which we thought was one of the best shows we've ever seen in that venue . . . Another "night after" story: Who was that making so much racket in an Encino restaurant last week? Well, it was two of the **Runaways—Cherie Currie** and **Sandy West**—who, along with some friends, were apparently celebrating the band's co-billed performance with the **Tubes**, which occurred the night before at the Shrine. With water glasses assembled in mock drum kit fashion, drummer Sandy proceeded to lay down a heavy backbeat, using her Pages silverware for drumsticks. Soon, the rest of the gang joined in—using the tabletop as a big conga drum. The diners in the surrounding booths apparently didn't appreciate the all-percussion version of "Let's Go," because a nearby matron soon added her vocal to the track, with a chorus of "Kids, could you keep it down please!"

**ALBUMITIS:** The new Beatles reissue album, "Rock 'n' Roll Music"—in the stores on June 11—is being treated as the special event it is by Tower Records. On June 12, the store will hold a drawing for the mint condition '57 Chevy that's shown on the album's jacket. The first three thousand customers in the shop will be eligible . . . This month  
(Continued on page 53)

## RSO on the Go



An RSO Records planning conference in Los Angeles followed appointment of four key regional promotion men by label president Al Coury. A gourmet dinner at the Beverly Wilshire Hotel, where the visitors lodged, preceded a weekend of strategy sessions and previewing of forthcoming RSO releases, including music by the Bee Gees and Eric Clapton. At the conclusion, Coury departed for a two week tour of music market centers with Rich Fitzgerald, RSO promotion man at-large, and Janis Lundy, RSO executive assistant to the president. Gathered over dinner (seated, from left): Larimee Ward; Fitzgerald; Sue Berman; Lundy; Phyllis Palmetto; (standing, from left): Bob Edson; Coury; Frenchy Gauthier, Boston; Lee Arbuckle, Dallas; Tom Wubker, Chicago; Bobby Hurt, Atlanta.

## O'Jays Win Gold



Philadelphia International recording artists **The O'Jays** recently played to an SRO audience at the Westchester Premier Theater. After the show, the trio was presented with two gold records apiece, one for their "Family Reunion" album, certified gold by the RIAA, and one for their "I Love Music." Shown at the presentation are from left: (standing) Jim Tyrrell, vice president, marketing Epic Records/CBS Associated Labels; George C, special markets, CBS Records; Jimmy Bishop, vice president, PIR; Sam Sprain, of the O'Jays; Barbara Kennedy, O'Jays manager; Bruce Lundvall, president CBS Records Division; Eddie Levert, of the O'Jays; Ron Alexenburg, senior vice president, Epic Records & Associated Labels; Mike Bernardo, local promotion manager, special markets, New York, CBS Records. In front are O'Jay **Walter Williams**; **Harry Coombs**, executive vice president, PIR; **Charlie Atkins**, coach and choreographer for the O'Jays.

## UA Campaign Set For Blue Note Month

■ **LOS ANGELES** — Artie Mogull, president of United Artists Records, and George Butler, vice president, Blue Note Records, have announced that Blue Note has arranged for a special concert at Los Angeles' Roxy on June 28. The concert, the first to feature all of the acts on Blue Note, will be recorded for a special multi-record album. An invited audience of 500 will attend. The mayor of L.A. has declared the date "Blue Note Day."

The concert will be the kickoff for July/Blue Note Month, which will see the company releasing several major albums by Blue Note artists, including product by Donald Byrd, Bobby Hutcherson, Gene Harris, Carmen McRae and Eddie Henderson, plus a selected number of the Blue Note Re-Issue Series, featuring albums by McCoy Tyner, Elvin Jones, Thelonius Monk, Jean-Luc Ponty, and Art Pepper.

Blue Note Month and the following marketing and merchandising campaigns will be spearheaded by the slogan, "Blue Note Hits a New Note."

The merchandising plan includes a new consumer oriented catalogue to be serviced with its own counter-top stand for point-of-sale impact, plus an extensive program of radio and print advertising. A varied selection of merchandising aids (a vacuum mold, mobiles, a window display stand and personalized memo pads) will also be utilized.

There will also be two Blue Note samplers cut, one which includes a cross-section of contemporary Blue Note product, and one featuring cuts that are representative of the Re-Issue series.

## Alpert Solo LP Out

■ **LOS ANGELES** — A&M artist **Herb Alpert** has turned a new corner in his recording career with the release of "Just You and Me," his first solo album.

### More Personal

"I'm more into the trumpet now," Alpert recently explained, "and I feel like I'm getting a lot more personal with that instrument. It may take some doing before people are able to get hip to the frequency I'm on at the moment. It's not geared to be hip, or corny, or commercial, or anything else. I'm just trying to expose what I'm feeling . . . as I always tried to do—but I'm coming to a point in my life where that needs to be amplified."

### Originals

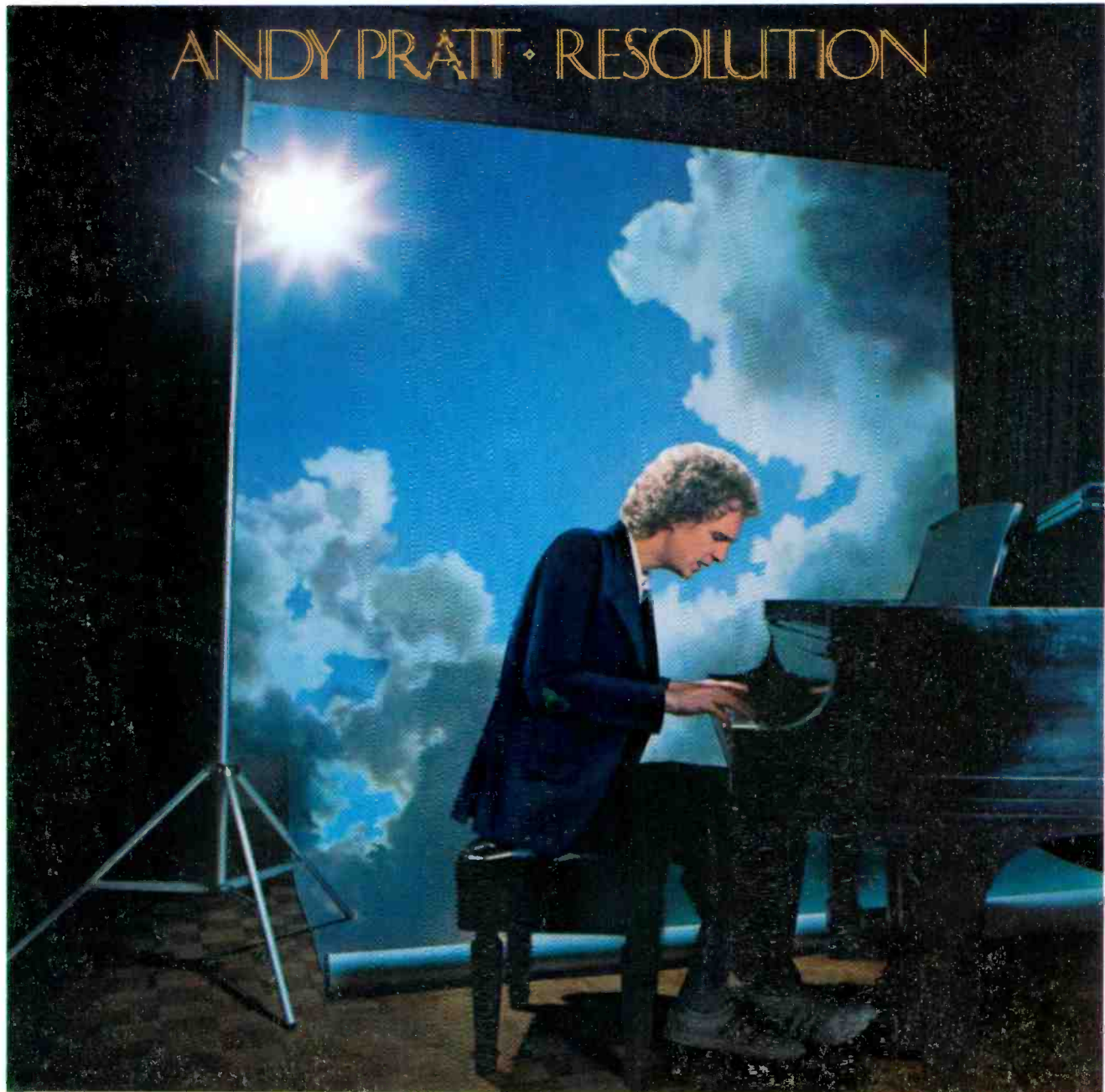
All but one of the songs on "Just You and Me" (which ships this week) are Alpert originals. Musicians on the album include drummer **Russ Kunkel**, percussionist **Emil Richards**, cellist **Ed Lustgarten**, mandolinist **Tom Tedesco**, and singer **Lani Hall**.

## Denver Tour Set

■ **NEW YORK** — RCA artist **John Denver** will launch his 1976 summer concert tour on June 26 in San Francisco. The tour, which follows Denver's sellout spring sojourn through the mid and southwestern part of the United States, will be performed in the round in each of the venues.

The Denver tour commences immediately following the John Denver Summer Festival of Charities at the Universal Amphitheatre in Los Angeles, June 21-25. The Summer Festival proceeds will go to local charities in the Los Angeles area.

ANDY PRATT • RESOLUTION



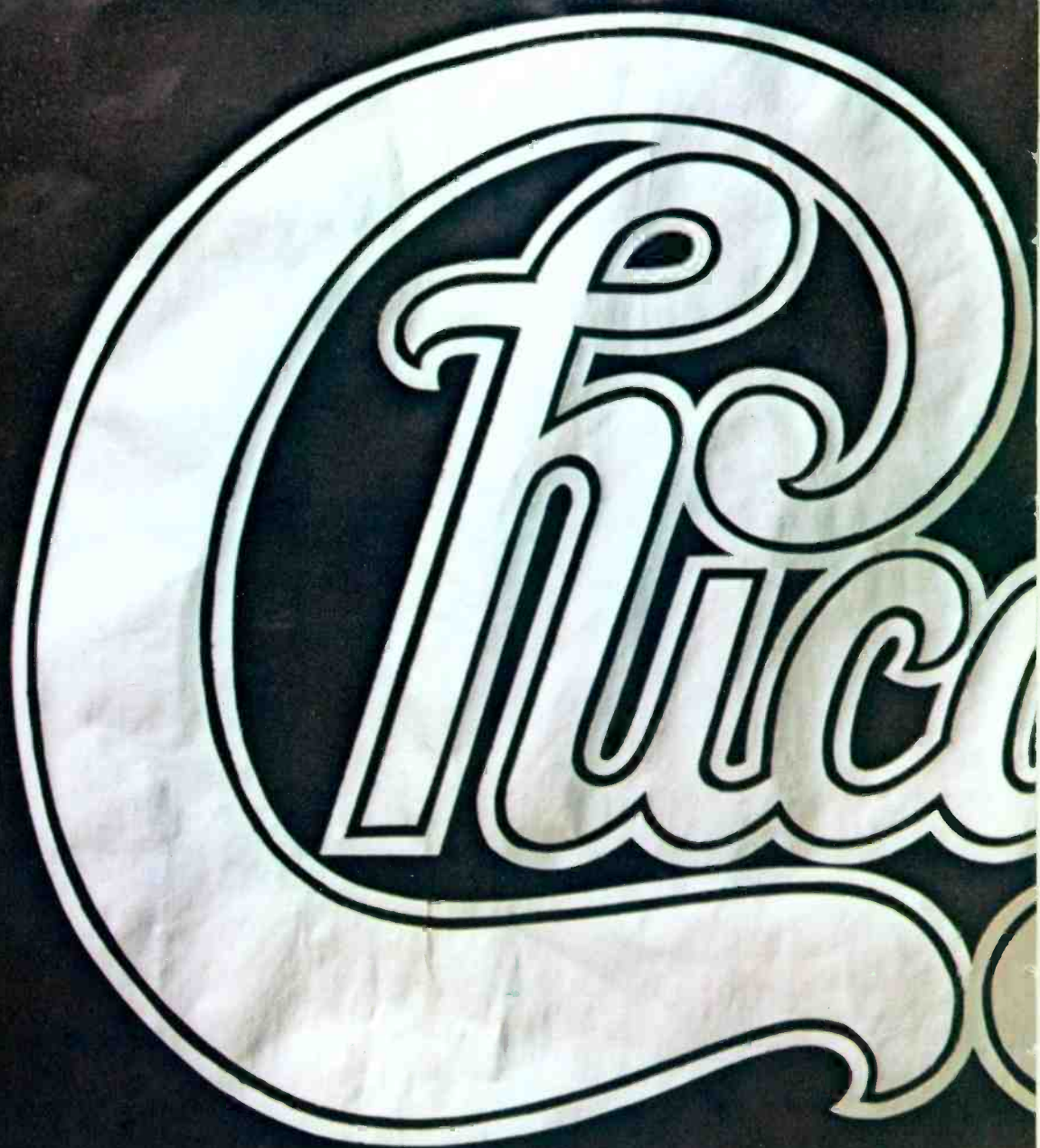
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WT. 1.05 OZS

ON COLUMBIA RECORDS AND TAPES.

# New York, N. Y.

By IRA MAYER & BARRY TAYLOR

■ It was, as the Village Voice's Robert Christgau put it at the end of the evening, quite in the spirit of Phil Ochs' way of doing things. The benefit/tribute ran five and a half hours, rambling through a basic format with several dozen friends and fellow movement personalities singing and speaking. In some ways it reminded one of similar evenings organized by Phil himself such as the Chile benefit and the folkie reunion at Folk City the night Richard Nixon resigned.

One wondered why Melanie appeared twice to sing four songs when she herself stated that she barely knew Ochs. Most of the performers stuck to one or two songs, however, with the appropriate exception of Jim Glover, Phil's roommate in college and the man who taught him how to play guitar and who brought out Ochs' political consciousness.

The most startling observation was the absolute intolerance on the part of the audience to any mention of contemporary politics. Nostalgic reminiscences and photographs of the civil rights and anti-war movements were met with short bursts of applause and/or laughter. But David Blue promoting Jerry Brown's presidential nomination, or Cora Weiss reading a "we need you Phil" speech enumerating the current left-wing causes were greeted with jeering and restlessness.

Too, there had been so much speculation as to Dylan showing up to perform that the actual finale was anti-climactic. The shining moments were the first half closing, featuring Odetta, Peter Yarrow, Jim and Jean, Pete Seeger and others harmonizing on "There But For Fortune;" Oscar Brand's new lyrics to "Love Me, I'm A Liberal;" Dave Van Ronk's "He Was a Friend of Mine;" Michael Ochs and Sonny Tanzman's biographical outlines of their brother; William Kunstler's recitation of trial transcript when Ochs was on the stand in Chicago; and Rob Stoner's "Heartbreak Hotel," with poet Allen Ginsburg in gold lame suit.

NON-BICENTENNIAL NEWS: Somewhere in the course of an interview with WNEW-FM's Dave Herman Tuesday (1) at 7 a.m., Elton John manager John Reid told listeners that tickets for Elton's mid-August

dates at Madison Square Garden would go on sale in an hour. The press conference once planned for the announcement never materialized, but the tickets did go on sale and, as of this writing, are selling away at the box office . . . Mike Martineau, executive VP at Gemini booking, says the agency's signed Diana Ross and is booking a full fall tour to follow the selected dates she's already scheduled (including the Palace here) this summer . . . Are the Bay City Rollers really recording "Don't Let the Green Grass Fool You?" . . . John Barbata of the Jefferson Starship received a summons in San Francisco for carrying a lighted joint? . . . Rush recording live shows in Toronto for an October album here . . . Warner Communications Inc.'s Steven J. Ross profiled at some length in Newsweek, tracing his career from Riverside Memorial Chapels through the release of "All the President's Men." . . . Will the Kinks next lp bear a baby blue label? . . . Will the Outlaws be cover material in an upcoming Melody Maker? . . . Watch out for an exciting new band from Liverpool called Supercharge. Its debut album will be released in this country later in the month by Virgin. The group's music incorporates many styles as evidenced by its "boogie" closing number which strings together the sounds of the Drifters, the Bay City Rollers, the Chi-Lites and Dr. Feelgood . . . Congratulations to Yes, Peter Frampton, Gary Wright and promoter Larry Maggid on the advance 110,000+ sell out of J.F.K. Stadium on June 12 . . . Tom Jones and Engelbert Humperdinck to Epic?



PONY EXPRESS: Southside Johnny was joined by Ronnie Spector (pictured above), Clarence Clemmons, Bruce Springsteen and others playing the Stone Pony in Asbury Park last weekend, a scene probably to be repeated this week (7), at Crowdaddy's tenth anniversary party. Bruce earlier in the month played the West Point cadets' graduation.

THE LORD WORKS IN MYSTERIOUS WAYS . . . AND SO DO YOUNG RECORD EXECUTIVES: There's a lot of activity surrounding Peter K. Siegel these days, with word of signings and such. Signings to what may be revealed this week.

IN THE SPOTLIGHT: There was a time when Russ Ballard stood quietly in the shadows of Rod Argent, writing some of the group's most memorable tunes ("Liar," "It's Only Money" and "God Gave Rock and Roll To You" among them), but never emerging from those shadows. Two years ago he took the inevitable step away from the group and since that time has compiled a formidable list of credentials including two solo albums and two albums he produced for Leo Sayer and Roger Daltrey.

Now Ballard is in the spotlight for the first time, fronting his own group, and playing the type of music that characterized Argent's exquisite first two albums. Ballard's Bottom Line engagement last week marked his first concerts in this country, a cause for his visible case of the jitters. Still, he showed a considerable amount of musicianship, alternating between piano and guitar as well as singing all of the leads during a well rounded set that included several of his songs from Argent, his solo lps and a couple of numbers written for Daltrey and Colin Blunstone. Ballard and his young group's sound are fresh and aggressive. Their material is excellent and bound to get better as long as they stay with it.

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# THE SINGLES CHART

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

TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
<b>1</b> <b>2</b> <b>LOVE HANGOVER</b> DIANA ROSS Motown M 1392F	<b>17</b>
<b>2</b> <b>1</b> <b>SILLY LOVE SONGS</b> WINGS/Capitol P 4256	10
<b>3</b> <b>3</b> <b>GET UP AND BOOGIE</b> SILVER CONVENTION/Midland Intl. MB 10571 (RCA)	12
<b>4</b> <b>4</b> <b>BOOGIE FEVER</b> SYLVERS/Capitol P 4179	21
<b>5</b> <b>5</b> <b>SHANNON HENRY GROSS</b> /Lifesong LS 45002	17
<b>6</b> <b>8</b> <b>MISTY BLUE</b> DOROTHY MOORE/Malaco M 1029 (TK)	15
<b>7</b> <b>6</b> <b>HAPPY DAYS</b> PRATT & McLAIN/Warner-Reprise RPS 1351	12
<b>8</b> <b>12</b> <b>MORE, MORE, MORE</b> ANDREA TRUE CONNECTION/ Buddah BDA 515	14
<b>9</b> <b>7</b> <b>WELCOME BACK</b> JOHN SEBASTIAN/Warner-Reprise RPS 1349	12
<b>10</b> <b>11</b> <b>SARA SMILE</b> DARYL HALL & JOHN OATES/RCA PB 10530	18
<b>11</b> <b>13</b> <b>SHOP AROUND</b> CAPTAIN & TENNILLE/A&M 1817	7
<b>12</b> <b>10</b> <b>RHIANNON (WILL YOU EVER WIN)</b> FLEETWOOD MAC/ Warner-Reprise RPS 1345	15
<b>13</b> <b>9</b> <b>FOOLED AROUND AND FELL IN LOVE</b> ELVIN BISHOP/ Capricorn CPS 0252 (WB)	15
<b>14</b> <b>14</b> <b>TRYIN' TO GET THE FEELING AGAIN</b> BARRY MANILOW/ Arista 0172	13
<b>15</b> <b>25</b> <b>NEVER GONNA FALL IN LOVE AGAIN</b> ERIC CARMEN/ Arista 0184	7
<b>16</b> <b>15</b> <b>RIGHT BACK WHERE WE STARTED FROM</b> MAXINE NIGHTINGALE/United Artists XY752 Y	16
<b>17</b> <b>29</b> <b>KISS AND SAY GOODBYE</b> THE MANHATTANS/ Columbia 3 10310	7
<b>18</b> <b>21</b> <b>MOVIN' BRASS CONSTRUCTION</b> /United Artists XW775 Y	12
<b>19</b> <b>16</b> <b>LET YOUR LOVE FLOW</b> BELLAMY BROS./Warner Bros. WBS 8169	18
<b>20</b> <b>17</b> <b>SHOW ME THE WAY</b> PETER FRAMPTON/A&M 1795	17
<b>21</b> <b>28</b> <b>MOONLIGHT FEELS RIGHT</b> STARBUCK/Private Stock 039	8
<b>22</b> <b>24</b> <b>BARETTA'S THEME: KEEP YOUR EYE ON THE SPARROW</b> RHYTHM HERITAGE/ABC 12177	9
<b>23</b> <b>23</b> <b>FOOL TO CRY</b> ROLLING STONES/Rolling Stones RS 19304 (Atlantic)	8
<b>24</b> <b>31</b> <b>AFTERNOON DELIGHT</b> STARLAND VOCAL BAND/ Windsong CB 10588 (RCA)	6
<b>25</b> <b>30</b> <b>LOVE IS ALIVE</b> GARY WRIGHT/Warner Bros. WBS 8143	8
<b>26</b> <b>27</b> <b>TAKIN' IT TO THE STREETS</b> THE DOOBIE BROTHERS/ Warner Bros. WBS 8196	8
<b>27</b> <b>18</b> <b>DISCO LADY</b> JOHNNIE TAYLOR/Columbia 3 10281	17
<b>28</b> <b>33</b> <b>I'LL BE GOOD TO YOU</b> BROTHERS JOHNSON/A&M 1806	7
<b>29</b> <b>20</b> <b>BOHEMIAN RHAPSODY</b> QUEEN/Elektra 45297	24
<b>30</b> <b>19</b> <b>DECEMBER, 1963 (OH WHAT A NIGHT)</b> THE FOUR SEASONS/ Warner Bros.-Curb WBS 8168	24
<b>31</b> <b>34</b> <b>ROCK AND ROLL LOVE LETTER</b> BAY CITY ROLLERS/ Arista 0185	8
<b>32</b> <b>38</b> <b>TEAR THE ROOF OFF THE SUCKER (GIVE UP THE FUNK)</b> PARLIAMENT/Casablanca NB 856	6
<b>33</b> <b>35</b> <b>I WANT YOU</b> MARVIN GAYE/Tamla T 54264F (Motown)	8
<b>34</b> <b>43</b> <b>THE BOYS ARE BACK IN TOWN</b> THIN LIZZY/Mercury 73786	5
<b>35</b> <b>46</b> <b>LET HER IN</b> JOHN TRAVOLTA/Midland Intl. MB 10623 (RCA)	6
<b>36</b> <b>42</b> <b>TAKE THE MONEY AND RUN</b> STEVE MILLER/Capitol P 4260	5
<b>37</b> <b>22</b> <b>LOVE IN THE SHADOWS</b> NEIL SEDAKA/Rocket PIG 40543 (MCA)	9
<b>38</b> <b>45</b> <b>MAKING OUR DREAMS COME TRUE</b> CYNDI GRECCO/ Private Stock 086	6
<b>39</b> <b>26</b> <b>STRANGE MAGIC</b> ELECTRIC LIGHT ORCHESTRA/ United Artists XW770 Y	15
<b>40</b> <b>32</b> <b>LONELY NIGHT (ANGEL FACE)</b> CAPTAIN & TENNILLE/ A&M 1782	21
<b>41</b> <b>52</b> <b>TODAY'S THE DAY</b> AMERICA/Warner Bros. WBS 8212	5
<b>42</b> <b>36</b> <b>ONLY 16</b> DR. HOOK/Capitol P 4171	23
<b>43</b> <b>37</b> <b>DREAM WEAVER</b> GARY WRIGHT/Warner Bros. WBS 8167	23
<b>44</b> <b>55</b> <b>GET CLOSER</b> SEALS & CROFTS/Warner Bros. WBS 8190	6
<b>45</b> <b>51</b> <b>THAT'S WHERE THE HAPPY PEOPLE GO</b> THE TRAMMPS/ Atlantic 3306	7
<b>46</b> <b>50</b> <b>I.O.U.</b> JIMMY DEAN/Casino 052 (GRT)	5
<b>47</b> <b>39</b> <b>UNION MAN</b> THE CATE BROTHERS/Elektra 45294	16
<b>48</b> <b>40</b> <b>SWEET LOVE</b> COMMODORES/Motown M 1381F	26



<b>49</b> <b>63</b> <b>TURN THE BEAT AROUND</b> VICKI SUE ROBINSON/ RCA PB 10562	5
<b>50</b> <b>58</b> <b>YOUNG HEARTS RUN FREE</b> CANDI STATON/ Warner Bros. WBS 8181	7
<b>51</b> <b>59</b> <b>YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE</b> LOU RAWLS/Phila. Intl. ZS8 3592 (CBS)	5
<b>52</b> <b>61</b> <b>YOU'RE MY BEST FRIEND</b> QUEEN/Elektra 45318	4
<b>53</b> <b>54</b> <b>YES, YES, YES</b> BILL COSBY/Capitol P 4258	7
<b>54</b> <b>64</b> <b>MAMA MIA</b> ABBA/Atlantic 3315	15
<b>55</b> <b>62</b> <b>SAVE YOUR KISSES FOR ME</b> BROTHERHOOD OF MAN/ Pye 71066	6
<b>56</b> <b>57</b> <b>IT'S OVER</b> BOZ SCAGGS/Columbia 3 10319	12
<b>57</b> <b>41</b> <b>DREAM ON</b> AEROSMITH/Columbia 3 10278	24
<b>58</b> <b>74</b> <b>ROCK AND ROLL MUSIC</b> BEACH BOYS/Brother/Reprise RPS 1354	2
<b>59</b> <b>44</b> <b>DANCE WIT ME</b> RUFUS FEATURING CHAKA KHAN/ ABC 12179	8
<b>60</b> <b>47</b> <b>CRAZY ON YOU</b> HEART/Mushroom 7021	10
<b>61</b> <b>48</b> <b>YOUNG BLOOD</b> BAD COMPANY/Swan Song SS 70108	14
<b>62</b> <b>49</b> <b>DON'T STOP IT NOW</b> HOT CHOCOLATE/Big Tree BT 16060 (Atlantic)	10
<b>63</b> <b>53</b> <b>BIGFOOT</b> BRO SMITH/Big Tree BT 16061 (Atlantic)	8
<b>64</b> <b>67</b> <b>IT MAKES ME GIGGLE</b> JOHN DENVER/RCA PB 10687	5
<b>65</b> <b>80</b> <b>SOMETHING HE CAN FEEL</b> ARETHA FRANKLIN/Atlantic 3326	3
<b>66</b> <b>60</b> <b>SWEET THING</b> RUFUS FEATURING CHAKA KHAN/ ABC 12179	8
<b>67</b> <b>65</b> <b>STILL CRAZY AFTER ALL THESE YEARS</b> PAUL SIMON/ Columbia 3 10332	6
<b>68</b> <b>77</b> <b>FOOL FOR THE CITY</b> FOGHAT/Bearsville BSS 0307 (WB)	3
<b>69</b> <b>56</b> <b>LOVE REALLY HURTS WITHOUT YOU</b> BILLY OCEAN/ Ariola America P 7621 (Capitol)	11
<b>70</b> <b>79</b> <b>WHO LOVES YOU BETTER THAN I DO</b> ISLEY BROTHERS/ T-Neck ZS8 2260 (CBS)	3
<b>71</b> <b>81</b> <b>I NEED TO BE IN LOVE</b> CARPENTERS/A&M 1828	2
<b>72</b> <b>75</b> <b>THE LONELY ONE</b> SPECIAL DELIVERY/Mainstream MRL 5581	4
<b>73</b> <b>89</b> <b>FRAMED</b> CHEECH & CHONG/Ode 66124 (A&M)	2
<b>74</b> <b>84</b> <b>C'MON</b> MARIANNE DONNY OSMOND/Polydor PD 14320	2

### CHARTMAKER OF THE WEEK

<b>75</b> — <b>IF YOU KNOW WHAT I MEAN</b> NEIL DIAMOND Columbia 3 10366		1
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<b>76</b> <b>87</b> <b>GOOD VIBRATIONS</b> TODD RUNDGREN/Bearsville BSS 0309 (WB)	2
<b>77</b> <b>86</b> <b>SOPHISTICATED LADY</b> NATALIE COLE/Capitol P 4259	2
<b>78</b> <b>78</b> <b>SIXTEEN TONS</b> DON HARRISON BAND/Atlantic 3323	6
<b>79</b> <b>66</b> <b>ONE PIECE AT A TIME</b> JOHNNY CASH/Columbia 3 10321	10
<b>80</b> <b>83</b> <b>I WANT TO STAY WITH YOU</b> GALLAGHER & LYLE/A&M 1778	5
<b>81</b> — <b>LAST CHILD</b> AEROSMITH/Columbia 3 10359	1
<b>82</b> <b>68</b> <b>COME ON OVER</b> OLIVIA NEWTON-JOHN/MCA 40525	14
<b>83</b> <b>82</b> <b>LONELY TEARDROPS</b> NARVEL FELTS/ABC Dot DOA 17620	6
<b>84</b> <b>85</b> <b>MARRIED BUT NOT TO EACH OTHER</b> DENISE LaSALLE/ Westbound WT 5019 (20th Century)	5
<b>85</b> — <b>GOT TO GET YOU INTO MY LIFE</b> BEATLES/Capitol 4274	1
<b>86</b> <b>92</b> <b>NUTBUSH CITY LIMITS</b> BOB SEGER/Capitol P 4269	2
<b>87</b> <b>93</b> <b>A FIFTH OF BEETHOVEN</b> WALTER MURPHY & THE BIG APPLE BAND/Private Stock 073	2
<b>88</b> — <b>LIVIN' AIN'T LIVIN'</b> FIREFALL/Atlantic 3333	1
<b>89</b> — <b>A BETTER PLACE TO BE</b> HARRY CHAPIN/Elektra 45327	1
<b>90</b> — <b>EVERYTHING'S COMING UP LOVE</b> DAVID RUFFIN/ Motown M 1393F	1
<b>91</b> <b>94</b> <b>FRIEND OF MINE</b> LITTLE MILTON/Glades 1734 (TK)	4
<b>92</b> <b>98</b> <b>I HOPE WE GET TO LOVE IN TIME</b> MARILYN McCOO & BILLY DAVIS, JR./ABC 12170	3
<b>93</b> <b>97</b> <b>THINKING OF YOU</b> PAUL DAVIS/Bang B 724	8
<b>94</b> <b>100</b> <b>RAIN, OH RAIN</b> FOOLS GOLD/Morning Sky MS 700 (Arista)	2
<b>95</b> <b>99</b> <b>I'D HAVE TO BE CRAZY</b> WILLIE NELSON/Columbia 3 10327	2
<b>96</b> — <b>I'M EASY</b> KEITH CARRADINE/ABC 12117	1
<b>97</b> — <b>THIS MASQUERADE</b> GEORGE BENSON/Warner Bros. WBS 8209	1
<b>98</b> — <b>I'D REALLY LOVE TO SEE YOU TONIGHT</b> ENGLAND DAN AND JOHN FORD COLEY/Big Tree BT 16069 (Atlantic)	1
<b>99</b> — <b>HEAVEN MUST BE MISSING AN ANGEL</b> TAVARES/ Capitol P 4270	1
<b>100</b> — <b>OPEN</b> SMOKEY ROBINSON/Tamla T 54267F	1

## FLASHMAKER



**AGENTS OF FORTUNE**  
BLUE OYSTER CULT  
Col

### MOST ACTIVE

- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- TOO OLD TO ROCK 'N' ROLL—Jethro Tull—Chrysalis
- ROYAL SCAM—Steely Dan—ABC
- FIREFALL—Atlantic
- ROCKS—Aerosmith—Col

### WNEW-FM/NEW YORK

- AGENTS OF FORTUNE**—Blue Oyster Cult—Col
- DIGA RHYTHM BAND**—Round
- FLY LIKE AN EAGLE**—McCoy Tyner—Fantasy
- MARK TWANG**—John Hartford—Flying Fish
- NATURAL GAS**—Private Stock
- SEQUENCER**—Synergy—Passport
- SOUTHERN TRACKS & FANTASIES**—Paul Davis—Bang

### HEAVY ACTION (approximate airplay):

- BLACK & BLUE—Rolling Stones—Rolling Stones
- CARDIFF ROSE—Roger McGuinn—Col
- DIGA RHYTHM BAND—Round
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- LIVE AT CARNEGIE HALL—Renaissance—Sire
- SEQUENCER—Synergy—Passport
- SILK DEGREES—Boz Scaggs—Col
- TOO OLD TO ROCK 'N' ROLL—Jethro Tull—Chrysalis

### WCOZ-FM/BOSTON

- AGENTS OF FORTUNE**—Blue Oyster Cult—Col
- CHANGES ONE**—David Bowie—RCA
- MOON BATHING**—Lesley Duncan—MCA
- NEW RIDERS**—MCA
- RESOLUTION**—Andy Pratt—Nemperor
- SEED OF MEMORY**—Terry Reid—ABC
- TOGETHER**—Johnny & Edgar Winter—Blue Sky

### HEAVY ACTION (airplay):

- AT THE SPEED OF SOUND—Wings—Capitol
- BLACK & BLUE—Rolling Stones—Rolling Stones
- FLEETWOOD MAC—Reprise
- I WANT YOU—Marvin Gaye—Tamla
- POUSETTE-DART BAND—Capitol
- RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
- SILK DEGREES—Boz Scaggs—Col
- WEDDING ALBUM—Leon & Mary Russel—Paradise

### WRNW-FM/WESTCHESTER

- ANOTHER SIDE OF ABBEY ROAD**—George Benson—A&M
- CATS & THE FIDDLE**—RCA
- CIRCLE FILLED WITH LOVE**—Sons of Champlin—Ariola America
- DOC & THE BOYS**—Doc Watson—UA
- MOON BATHING**—Lesley Duncan—MCA
- FELIX PAPPALARDI & CREATION**—A&M
- SEQUENCER**—Synergy—Passport
- TOGETHER**—Johnny & Edgar Winter—Blue Sky

### HEAVY ACTION (airplay, sales, phones):

- ALL-AMERICAN ALIEN BOY—Ian Hunter—Col
- DIGA RHYTHM BAND—Round
- LIVE AND IN LIVING COLOR—Tower of Power—Col
- RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
- ROYAL SCAM—Steely Dan—ABC
- T SHIRT—Loudon Wainwright III—Arista
- TAKIN' IT TO THE STREETS—Doobie Bros.—WB
- TURNSTILES—Billy Joel—Col

### WPLR-FM/NEW HAVEN

- AGENTS OF FORTUNE**—Blue Oyster Cult—Col
- AIRBORNE**—Flying Burrito Bros.—Col
- I DON'T WANT TO GO HOME**—Southside Johnny & the Asbury Jukes—Epic
- LONG HARD RIDE**—Marshall Tucker Band—Capricorn
- RESOLUTION**—Andy Pratt—Nemperor
- SEQUENCER**—Synergy—Passport
- T SHIRT**—Loudon Wainwright III—Arista

### HEAVY ACTION (airplay, sales, phones, in descending order):

- TOO OLD TO ROCK 'N' ROLL—Jethro Tull—Chrysalis
- ROCKS—Aerosmith—Col
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- MOONMADNESS—Camel—Janus
- ROYAL SCAM—Steely Dan—ABC
- LIVE AT CARNEGIE HALL—Renaissance—Sire
- JAILBREAK—Thin Lizzy—Mercury
- SLIPPIN' AWAY—Chris Hillman—Asylum
- CIRCLE FILLED WITH LOVE—Sons of Champlin—Ariola America

### WBLM-FM/MAINE

- HARVEST FOR THE WORLD**—Isley Bros.—T-Neck
- INTERVIEW**—Gentle Giant—Capitol
- IT'S A GOOD NIGHT FOR SINGING**—Jerry Jeff Walker—MCA
- MONTY PYTHON LIVE! AT CITY CENTER**—Arista
- NO HEAVY PETTING**—UFO—Chrysalis
- ROCKS—Aerosmith—Col
- SADDLE TRAMP—Charlie Daniels Band—Epic
- TURNSTILES—Billy Joel—Col

**HEAVY ACTION (airplay, in descending order):**

  - ROYAL SCAM—Steely Dan—ABC
  - SLIPPIN' AWAY—Chris Hillman—Asylum
  - TOO OLD TO ROCK 'N' ROLL—Jethro Tull—Chrysalis
  - RED TAPE—Atlanta Rhythm Section—Polydor
  - FLY LIKE AN EAGLE—Steve Miller Band—Capitol
  - LIVE AT CARNEGIE HALL—Renaissance—Sire
  - T SHIRT—Loudon Wainwright III—Arista
  - STINGRAY—Joe Cocker—A&M

### WIOQ-FM/PHILADELPHIA

- AGENTS OF FORTUNE**—Blue Oyster Cult—Col
- CORDON BLEU**—Solution—Rocket
- HELLUVA BAND**—Angel—Casablanca
- RESOLUTION**—Andy Pratt—Nemperor
- SEQUENCER**—Synergy—Passport
- TIMELESS FLIGHT**—Steve Harley & Cockney Rebel—EMI
- TOGETHER**—Johnny & Edgar Winter—Blue Sky
- WARREN ZEVON**—Asylum
- HEAVY ACTION (airplay, phones):**
- DREAMBOAT ANNIE—Heart—Mushroom
  - FLY LIKE AN EAGLE—Steve Miller Band—Capitol
  - HARVEST FOR THE WORLD—Isley Bros.—T-Neck
  - INTERVIEW—Gentle Giant—Capitol
  - RED TAPE—Atlanta Rhythm Section—Polydor

- ROCKS—Aerosmith—Col
- RUMOR IN HIS OWN TIME—Jeffrey Comanor—Epic
- TOO OLD TO ROCK 'N' ROLL—Jethro Tull—Chrysalis

### WYDD-FM/PITTSBURGH

- CIRCLE FILLED WITH LOVE**—Sons of Champlin—Ariola America
- HAPPY TO BE ALIVE**—T. Talton, B. Stewart, J. Sandlin—Capricorn
- ERIC KLUGH**—Blue Note
- NEW RIDERS**—MCA
- ROSE OF CIMARRON**—Poco—ABC
- THOSE SOUTHERN KNIGHTS**—Crusaders—ABC Blue Thumb
- TOGETHER**—Johnny & Edgar Winter—Blue Sky

### HEAVY ACTION (airplay, sales):

- FAITHFUL—Todd Rundgren—Bearsville
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- ILLEGAL STILLS—Stephen Stills—Col
- NO HEAVY PETTING—UFO—Chrysalis
- RED TAPE—Atlanta Rhythm Section—Polydor
- ROCKS—Aerosmith—Col
- ROYAL SCAM—Steely Dan—ABC
- TAKIN' IT TO THE STREETS—Doobie Bros.—WB

### WABX-FM/DETROIT

- AGENTS OF FORTUNE**—Blue Oyster Cult—Col
- FANTASY GIRLS**—Charlie—Col
- GONE TOO LONG**—Don Nix—Cream
- RUMOR IN HIS OWN TIME**—Jeffrey Comanor—Epic
- TOGETHER**—Johnny & Edgar Winter—Blue Sky
- WAY THEY WERE**—Guess Who—RCA

### HEAVY ACTION (sales, phones, airplay):

- CARDIFF ROSE—Roger McGuinn—Col
- CROSSCUT SAW—Groundhogs—UA
- FIREFALL—Atlantic
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- LIVE BULLET—Bob Seger & the Silver Bullet Band—Capitol
- NO HEAVY PETTING—UFO—Chrysalis
- ROCKS—Aerosmith—Col
- TOO OLD TO ROCK 'N' ROLL—Jethro Tull—Chrysalis

### CHUM-FM/TORONTO

- COMIN' AT YA**—Coke Escovedo—Mercury
- DON'T LIE TO THE BAND**—Dillinger—Daffodil
- ESCAPE FROM BABYLON**—Martha Velez—Sire
- LIVE AT CARNEGIE HALL**—Renaissance—Sire
- LONG HARD RIDE**—Marshall Tucker Band—Capricorn
- SALONGO**—Ramsey Lewis—Col
- SEED OF MEMORY**—Terry Reid—ABC
- SLOW DOWN WORLD**—Donovan—Epic
- HEAVY ACTION (airplay, sales):**
- BREEZIN'—George Benson—WB
  - FIREFALL—Atlantic
  - FLY LIKE AN EAGLE—Steve Miller Band—Capitol
  - FRAMPTON COMES ALIVE—Peter Frampton—A&M
  - HERE AND THERE—Elton John—MCA
  - ROYAL SCAM—Steely Dan—ABC
  - 2112—Rush—Mercury
  - YOUNG AND RICH—Tubes—A&M

### WXRT-FM/CHICAGO

- AGENTS OF FORTUNE**—Blue Oyster Cult—Col
- CORDON BLEU**—Solution—Rocket
- FEVER**—Ronnie Laws—Blue Note

- SEED OF MEMORY—Terry Reid—ABC
- SEQUENCER—Synergy—Passport
- TALES OF MYSTERY—Alan Parsons Project—20th Century
- TIMELESS FLIGHT—Steve Harley & Cockney Rebel—EMI
- TOGETHER—Johnny & Edgar Winter—Blue Sky

### HEAVY ACTION (sales, phones, airplay):

- BLACK & BLUE—Rolling Stones—Rolling Stones
- FIREFALL—Atlantic
- ILLEGAL STILLS—Stephen Stills—Col
- JAILBREAK—Thin Lizzy—Mercury
- PRESENCE—Led Zeppelin—Swan Song
- SILK DEGREES—Boz Scaggs—Col
- TOO OLD TO ROCK 'N' ROLL—Jethro Tull—Chrysalis
- WORDS WE CAN DANCE TO—Steve Goodman—Asylum

### WZMF-FM/MILWAUKEE

- AGENTS OF FORTUNE**—Blue Oyster Cult—Col
- AIRBORNE**—Flying Burrito Bros.—Col
- ASPECTS**—Eleventh House—Featuring Larry Coryell—Arista
- LIVE AT CARNEGIE HALL**—Renaissance—Sire
- TOGETHER**—Johnny & Edgar Winter—Blue Sky

### HEAVY ACTION (airplay, sales, phones, in descending order):

- DREAMBOAT ANNIE—Heart—Mushroom
- TALES OF MYSTERY—Alan Parsons Project—20th Century
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- ROCKS—Aerosmith—Col
- JAILBREAK—Thin Lizzy—Mercury
- CLOSE ENOUGH FOR ROCK 'N' ROLL—Nazareth—A&M
- TOO OLD TO ROCK 'N' ROLL—Jethro Tull—Chrysalis
- RAINBOW RISING—Blackmore's Rainbow—Oyster

### KZEW-FM/DALLAS

- AGENTS OF FORTUNE**—Blue Oyster Cult—Col
- LES DUDEK**—Cal
- IT KEEPS YOU RUNNIN'** (single)—Carly Simon—Elektra
- ROCK AND ROLL MUSIC** (single)—Beach Boys—Brother/Reprise
- SHOWER THE PEOPLE** (single)—James Taylor—WB
- THOSE SOUTHERN KNIGHTS**—Crusaders—ABC Blue Thumb
- TOGETHER**—Johnny & Edgar Winter—Blue Sky

### HEAVY ACTION (sales, phones, airplay, in descending order):

- SILK DEGREES—Boz Scaggs—Col
- FIREFALL—Atlantic
- BLACK & BLUE—Rolling Stones—Rolling Stones
- ROYAL SCAM—Steely Dan—ABC
- JAILBREAK—Thin Lizzy—Mercury
- CRY TOUGH—Nils Lofgren—A&M

### SLEEPER



**SEQUENCER**  
SYNERGY  
Passport

### KBPI-FM/DENVER

- LIVE AT CARNEGIE HALL**—Renaissance—Sire
- LONG HARD RIDE**—Marshall Tucker Band—Capricorn
- SEED OF MEMORY**—Terry Reid—ABC

### HEAVY ACTION (sales, phones, airplay, in descending order):

- AT THE SPEED OF SOUND—Wings—Capitol
- BLACK & BLUE—Rolling Stones—Rolling Stones
- FIREFALL—Atlantic
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- SILK DEGREES—Boz Scaggs—Col
- PRESENCE—Led Zeppelin—Swan Song
- TOO OLD TO ROCK 'N' ROLL—Jethro Tull—Chrysalis
- ROYAL SCAM—Steely Dan—ABC

### KWST-FM/LOS ANGELES

- AGENTS OF FORTUNE**—Blue Oyster Cult—Col
- GONE TOO LONG**—Don Nix—Cream
- SEQUENCER**—Synergy—Passport
- WAY THEY WERE**—Guess Who—RCA

### HEAVY ACTION (airplay):

- CIRCLE FILLED WITH LOVE—Sons of Champlin—Ariola America
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- HELLUVA BAND—Angel—Casablanca
- LIVE BULLET—Bob Seger & the Silver Bullet Band—Capitol
- MOONMADNESS—Camel—Janus
- ROCKS—Aerosmith—Col
- SLIPPIN' AWAY—Chris Hillman—Asylum
- TOO OLD TO ROCK 'N' ROLL—Jethro Tull—Chrysalis

### KSAN-FM/SAN FRANCISCO

- AGENTS OF FORTUNE**—Blue Oyster Cult—Col
- AIRBORNE**—Flying Burrito Bros.—Col
- CONTRADICTION**—Ohio Players—Mercury
- MYSTERIES**—Keith Jarrett—ABC Impulse
- NIGHTFLIGHT**—Gabor Szabo—Mercury
- ROSE**—Rose Banks—Motown

### HEAVY ACTION (airplay, in descending order):

- AGENTS OF FORTUNE—Blue Oyster Cult—Col
- ASPECTS—Eleventh House—Featuring Larry Coryell—Arista
- GO FOR BROKE—Ian Matthews—Col
- HOWLIN' WIND—Graham Parker & the Rumor—Mercury
- NIGHT THE LIGHTS WENT OUT AT LONG BEACH—ELO—WB (Import)
- RUMOR IN HIS OWN TIME—Jeffrey Comanor—Epic
- SEED OF MEMORY—Terry Reid—ABC
- THOSE SOUTHERN KNIGHTS—Crusaders—ABC Blue Thumb

### KZAM-FM/SEATTLE

- AIRBORNE**—Flying Burrito Bros.—Col
- BEST OF TWO WORLDS**—Stan Getz—Col
- CARDIFF ROSE**—Roger McGuinn—Col
- DOC & THE BOYS**—Doc Watson—UA
- FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
- LIVE AT CARNEGIE HALL**—Renaissance—Sire
- RESOLUTION**—Andy Pratt—Nemperor
- SLOW DOWN WORLD**—Donovan—Epic

### HEAVY ACTION (airplay):

- ART OF TEA—Michael Franks—Reprise
- FEARLESS—Hoyt Axton—A&M
- FIREFALL—Atlantic
- HAVANA DAYDREAMIN'—Jimmy Buffett—ABC
- JOY WILL FIND A WAY—Bruce Cockburn—True North (Import)
- KINGFISH—Round
- POUSETTE-DART BAND—Capitol
- SLIPPIN' AWAY—Chris Hillman—Asylum





# THE RETAIL REPORT

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

## SALESMAKER OF THE WEEK



**ROCKS**  
AEROSMITH  
Col

### TOP RETAIL SALES

- ROCKS—Aerosmith—Col
- HARVEST FOR THE WORLD—Isley Brothers—T-Neck
- TOO OLD TO ROCK 'N' ROLL: TOO YOUNG TO DIE—Jethro Tull—Chrysalis
- RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
- NATALIE—Natalie Cole—Capitol

### ABC/NATIONAL

- ENERGY TO BURN—B.T. Express—Col
- FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE—Elvis Presley—RCA
- MISTY BLUE—Dorothy Moore—Malaco
- NO EARTHLY CONNECTION—Rick Wakeman—A&M
- ROCKS—Aerosmith—Col
- ROYAL SCAM—Steely Dan—ABC
- SADDLE TRAMP—Charlie Daniels Band—Epic
- THE BEST OF ROD STEWART—Mercury
- TOO OLD TO ROCK 'N' ROLL: TOO YOUNG TO DIE—Jethro Tull—Chrysalis
- WELCOME BACK—John Sebastian—Reprise

### CAMELOT/NATIONAL

- FAITHFUL—Todd Rundgren—Bearsville
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- HARVEST FOR THE WORLD—Isley Brothers—T-Neck
- HERE & THERE—Elton John—MCA
- LIVE: BLOW YOUR FACE OUT—J. Geils Band—Atlantic
- LIVE BULLET—Bob Seger & the Silver Bullet Band—Capitol
- ROCKS—Aerosmith—Col
- STARLAND VOCAL BAND—Windsong
- TOO OLD TO ROCK 'N' ROLL: TOO YOUNG TO DIE—Jethro Tull—Chrysalis
- YOUNG AND RICH—Tubes—A&M

### HANDLEMAN/NATIONAL

- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- HARVEST FOR THE WORLD—Isley Brothers—T-Neck
- JOHN TRAVOLTA—Midland International
- LEE OSKAR—UA
- NATALIE—Natalie Cole—Capitol
- RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
- ROCKS—Aerosmith—Col
- SADDLE TRAMP—Charlie Daniels Band—Epic
- STARLAND VOCAL BAND—Windsong
- TOO OLD TO ROCK 'N' ROLL: TOO YOUNG TO DIE—Jethro Tull—Chrysalis

### KORVETTES/NATIONAL

- AT THE SPEED OF SOUND—Wings—Capitol
- DESTROYER—Kiss—Casablanca
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- HARVEST FOR THE WORLD—Isley Brothers—T-Neck
- JOHN TRAVOLTA—Midland International
- MOONMADNESS—Camel—Janus
- NATURAL GAS—Private Stock
- RASTAMAN VIBRATION—Bob Marley & the Wailers—Island

SALONGO—Ramsey Lewis—Col  
SEED OF MEMORY—Terry Reid—ABC

### MUSICLAND/NATIONAL

- FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE—Elvis Presley—RCA
- HARVEST FOR THE WORLD—Isley Brothers—T-Neck
- MISTY BLUE—Dorothy Moore—Malaco
- MONTY PYTHON LIVE! AT CITY CENTER—Arista
- NATALIE—Natalie Cole—Capitol
- R.E.O.—Epic
- RIGHT BACK WHERE WE STARTED FROM—Maxine Nightingale—UA
- ROSE OF CIMARRON—Poco—Epic
- STARLAND VOCAL BAND—Windsong
- TOO OLD TO ROCK 'N' ROLL: TOO YOUNG TO DIE—Jethro Tull—Chrysalis

### RECORD BAR/NATIONAL

- DREAMBOAT ANNIE—Heart—Mushroom
- ENERGY TO BURN—B.T. Express—Col
- FIREFALL—Atlantic
- HARVEST FOR THE WORLD—Isley Brothers—T-Neck
- NATALIE—Natalie Cole—Capitol
- ROCKS—Aerosmith—Col
- SILK DEGREES—Boyz Scaggs—Col
- TALES OF MYSTERY & IMAGINATION—Alan Parsons Project—20th Century
- TOO OLD TO ROCK 'N' ROLL: TOO YOUNG TO DIE—Jethro Tull—Chrysalis
- TURNSTILES—Billy Joel—Col

### RECORD WORLD-TSS STORES/LONG ISLAND

- GREAT BALLS OF FIRE—Black Oak Arkansas—MCA
- JOHN TRAVOLTA—Midland International
- LIVE AT CARNEGIE HALL—Renaissance—Sire
- NATALIE—Natalie Cole—Capitol
- RAINBOW RISING—Blackmore's Rainbow—Oyster
- RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
- ROCKS—Aerosmith—Col
- STRETCHIN' OUT—Bootsy's Rubber Band—WB
- THE BEST OF ROD STEWART—Mercury
- TURNSTILES—Billy Joel—Col

### SAM GOODY/EAST COAST

- AT THE SPEED OF SOUND—Wings—Capitol
- BLACK & BLUE—Rolling Stones—Rolling Stones
- FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE—Elvis Presley—RCA
- GREATEST STORIES LIVE—Harry Chapin—Elektra
- JOHN TRAVOLTA—Midland International
- LIVE AT CARNEGIE HALL—Renaissance—Sire
- MONTY PYTHON LIVE! AT CITY CENTER—Arista
- PLEASE—Henry Gross—Lifesong
- T-SHIRT—Loudon Wainwright III—Arista
- TURNSTILES—Billy Joel—Col

### TWO GUYS/EAST COAST

- AT THE SPEED OF SOUND—Wings—Capitol
- BLACK & BLUE—Rolling Stones—Rolling Stones
- BREEZIN'—George Benson—WB
- DIANA ROSS—Motown
- DREAMBOAT ANNIE—Heart—Mushroom
- FLEETWOOD MAC—Reprise
- HERE & THERE—Elton John—MCA
- RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
- ROCKS—Aerosmith—Col
- ROYAL SCAM—Steely Dan—ABC

### CUTLER'S/NEW HAVEN

- BREEZIN'—George Benson—WB
- ENERGY TO BURN—B.T. Express—Col
- HARVEST FOR THE WORLD—Isley Brothers—T-Neck
- LIVE AT CARNEGIE HALL—Renaissance—Sire

### LOOK OUT FOR #1—

- Brothers Johnson—A&M
- MOONMADNESS—Camel—Janus
- NATALIE—Natalie Cole—Capitol
- ROCKS—Aerosmith—Col
- ROYAL SCAM—Steely Dan—ABC
- TALES OF MYSTERY & IMAGINATION—Alan Parsons Project—20th Century

### FOR THE RECORD/ BALTIMORE

- BILL COSBY IS NOT HIMSELF THESE DAYS—Bill Cosby—Capitol
- BORN TO GET DOWN—Muscle Shoals Horns—Bang
- CONTRADICTION—Ohio Players—Mercury
- FEVER—Ronnie Laws—Blue Note
- HARVEST FOR THE WORLD—Isley Brothers—T-Neck
- NATALIE—Natalie Cole—Capitol
- SPARKLE—Aretha Franklin—Atlantic
- THIS IS IT—Melba Moore—Buddah
- THOSE SOUTHERN KNIGHTS—Crusaders—ABC Blue Thumb
- YOU ARE MY STARSHIP—Norman Connors—Buddah

### VARIETY/MARYLAND-VA.

- CONTRADICTION—Ohio Players—Mercury
- HERE & THERE—Elton John—MCA
- JOHN TRAVOLTA—Midland International
- MORE, MORE, MORE—Andrea True Connection—Buddah
- ROCKS—Aerosmith—Col
- SPARKLE—Aretha Franklin—Atlantic

### STARCASTLE/Col

- THE LONELY ONE—Terry Huff & Special Delivery—Mainstream
- TOGETHER—Johnny & Edgar Winter—Blue Sky

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

- CHANGESONEBOWIE—David Bowie—RCA
- COME ON OUT—Stanley Turrentine—Fantasy
- CONTRADICTION—Ohio Players—Mercury
- HARVEST FOR THE WORLD—Isley Brothers—T-Neck
- HERE & THERE—Elton John—MCA
- JOHN TRAVOLTA—Midland International
- NATALIE—Natalie Cole—Capitol
- RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
- SPARKLE—Aretha Franklin—Atlantic
- WHERE THE HAPPY PEOPLE GO—Trammps—Atlantic

### GARY'S/RICHMOND

- DARYL HALL & JOHN OATES—RCA
- FIREFALL—Atlantic
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- HARVEST FOR THE WORLD—Isley Brothers—T-Neck
- HERE & THERE—Elton John—MCA
- LOOK OUT FOR #1—Brothers Johnson—A&M
- PRESENCE—Led Zeppelin—Swan Song
- ROCKS—Aerosmith—Col
- TAKIN' IT TO THE STREETS—Doobie Brothers—WB
- TOO OLD TO ROCK 'N' ROLL: TOO YOUNG TO DIE—Jethro Tull—Chrysalis

### NATL. RECORD MART/ MIDWEST

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

### RECORD REVOLUTION/ CLEVELAND

- AGENTS FOR FORTUNE—Blue Oyster Cult—Col
- CONTRADICTION—Ohio Players—Mercury
- FEVER—Ronnie Laws—Blue Note
- FLY WITH THE WIND—McCoy Tyner—Milestone
- NO HEAVY PETTING—UFO—Chrysalis
- RAINBOW RISING—Blackmore's Rainbow—Oyster
- RESOLUTION—Andy Pratt—Nemperor
- SLIPPIN' AWAY—Chris Hillman—Asylum
- THE RUNAWAYS—Mercury
- TOO OLD TO ROCK 'N' ROLL: TOO YOUNG TO DIE—Jethro Tull—Chrysalis

### 1812 OVERTURE/ MILWAUKEE

- DREAMBOAT ANNIE—Heart—Mushroom
- FOOLS GOLD—Morning Star
- I WANT YOU—Marvin Gaye—Tamla
- LADY IN WAITING—Outlaws—Arista
- RAINBOW RISING—Blackmore's Rainbow—Oyster
- REBEL—John Miles—London
- RELEASE—Henry Gross—Lifesong
- R.E.O.—Epic
- ROCKS—Aerosmith—Col
- TALES OF MYSTERY & IMAGINATION—Alan Parsons Project—20th Century

### FRANKLIN MUSIC/ ATLANTA

- BREEZIN'—George Benson—WB
- CHANGESONEBOWIE—David Bowie—RCA
- DREAM WEAVER—Gary Wright—WB
- DREAMBOAT ANNIE—Heart—Mushroom
- HARVEST FOR THE WORLD—Isley Brothers—T-Neck
- JOHN TRAVOLTA—Midland International
- RED TAPE—Atlanta Rhythm Section—Polydor
- ROCKS—Aerosmith—Col
- STARLAND VOCAL BAND—Windsong
- TOO OLD TO ROCK 'N' ROLL: TOO YOUNG TO DIE—Jethro Tull—Chrysalis

### SPEC'S MUSIC/FLORIDA

- AGENTS OF FORTUNE—Blue Oyster Cult—Col
- CONTRADICTION—Ohio Players—Mercury
- EVERYTHING'S COMING UP LOVE—David Ruffin—Motown
- FIREFALL—Atlantic
- HARVEST FOR THE WORLD—Isley Brothers—T-Neck
- JOHN TRAVOLTA—Midland International
- MORE, MORE, MORE—Andrea True Connection—Buddah
- RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
- TALES OF MYSTERY & IMAGINATION—Alan Parsons Project—20th Century
- WEDDING ALBUM—Leon & Mary Russell—Paradise

### MUSHROOM/ NEW ORLEANS

- CONTRADICTION—Ohio Players—Mercury
- FAITHFUL—Todd Rundgren—Bearsville
- HARVEST FOR THE WORLD—Isley Brothers—T-Neck
- NATALIE—Natalie Cole—Capitol
- RAINBOW RISING—Blackmore's Rainbow—Oyster
- RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
- ROYAL SCAM—Steely Dan—ABC
- SILK DEGREES—Boyz Scaggs—Col
- THOSE SOUTHERN KNIGHTS—Crusaders—ABC Blue Thumb
- WEDDING ALBUM—Leon & Mary Russell—Paradise

### INDEPENDENT RECORDS/ DENVER

- A CIRCLE FILLED WITH LOVE—Sons of Champlin—Ariola America

### CARDIFF ROSE—Roger McGuinn—Col

- FIREFALL—Atlantic
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- NEW RIDERS—New Riders of the Purple Sage—MCA
- RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
- ROCKS—Aerosmith—Col
- ROYAL SCAM—Steely Dan—ABC
- SLIPPIN' AWAY—Chris Hillman—Asylum
- TOO OLD TO ROCK 'N' ROLL: Jethro Tull—Chrysalis

### CIRCLES/ARIZONA

- CHANGESONEBOWIE—David Bowie—RCA
- COME ON OUT—Stanley Turrentine—Fantasy
- CONTRADICTION—Ohio Players—Mercury
- ENERGY TO BURN—B.T. Express—Col
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- HARVEST FOR THE WORLD—Isley Brothers—T-Neck
- HERE & THERE—Elton John—MCA
- NATALIE—Natalie Cole—Capitol
- RAINBOW RISING—Blackmore's Rainbow—Oyster
- TOO OLD TO ROCK 'N' ROLL: Jethro Tull—Chrysalis

### ODYSSEY/SOUTHWEST

- BREEZIN'—George Benson—WB
- CHANGESONEBOWIE—David Bowie—RCA
- COME ON OUT—Stanley Turrentine—Fantasy
- CONTRADICTION—Ohio Players—Mercury
- ENERGY TO BURN—B.T. Express—Col
- FEVER—Ronnie Laws—Blue Note
- FLY WITH THE WIND—McCoy Tyner—Milestone
- RED TAPE—Atlanta Rhythm Section—Polydor
- ROCKS—Aerosmith—Col
- STARLAND VOCAL BAND—Windsong

### MUSIC PLUS/LOS ANGELES

- AGENTS OF FORTUNE—Blue Oyster Cult—Col
- BREEZIN'—George Benson—WB
- CHANGESONEBOWIE—David Bowie—RCA
- FEVER—Ronnie Laws—Blue Note
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- GREATEST HITS—Kinks—RCA
- HELL OF A BAND—Angel—Casablanca
- JAILBREAK—Thin Lizzy—Mercury
- SLIPPIN' AWAY—Chris Hillman—Asylum
- YOUNG & RICH—Tubes—A&M

### TOWER/LOS ANGELES

- BREEZIN'—George Benson—WB
- HARVEST FOR THE WORLD—Isley Brothers—T-Neck
- HIDEAWAY—America—WB
- ILLEGAL STILLS—Stephen Stills—Col
- JAILBREAK—Thin Lizzy—Mercury
- LOVE TRILOGY—Donna Summer—Oasis
- RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
- ROCKS—Aerosmith—Col
- THOSE SOUTHERN KNIGHTS—Crusaders—ABC Blue Thumb
- WEDDING ALBUM—Leon & Mary Russell—Paradise

### EVERYBODY'S RECORDS/ NORTHWEST

- A CIRCLE FILLED WITH LOVE—Sons of Champlin—Ariola America
- AGENTS OF FORTUNE—Blue Oyster Cult—Col
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- JAILBREAK—Thin Lizzy—Mercury
- RAINBOW RISING—Blackmore's Rainbow—Oyster
- RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
- ROCKS—Aerosmith—Col
- ROYAL SCAM—Steely Dan—ABC
- THOSE SOUTHERN KNIGHTS—Crusaders—ABC Blue Thumb
- TOO OLD TO ROCK 'N' ROLL: Jethro Tull—Chrysalis




# THE ALBUM CHART

PRICE CODE

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

TITLE, ARTIST, Label, Number (Distributing Label)

JUNE 12 JUNE 5

1	1	<b>FRAMPTON COMES ALIVE</b>	PETER FRAMPTON	A&M SP 3703	(2nd Week)		20	G	
2	2	<b>AT THE SPEED OF SOUND</b>	WINGS/Capitol SW 11525				10	F	
3	6	<b>FLEETWOOD MAC</b>	/Warner-Reprise MS 2225				46	F	
4	8	<b>ROCKS</b>	AEROSMITH/Columbia PC 34165				3	F	
5	5	<b>HERE AND THERE</b>	ELTON JOHN/MCA 2197				4	F	
6	4	<b>PRESENCE</b>	LED ZEPPELIN/Swan Song SS 8416 (Atlantic)				9	F	
7	7	<b>THEIR GREATEST HITS: 1971-1975</b>	EAGLES/Asylum 7E 1052				15	F	
8	3	<b>BLACK AND BLUE</b>	ROLLING STONES/Rolling Stones COC 79104 (Atlantic)				6	F	
9	10	<b>TAKIN' IT TO THE STREETS</b>	DOOBIE BROTHERS/Warner Bros. BS 2899				10	F	
10	9	<b>A NIGHT AT THE OPERA</b>	QUEEN/Elektra 7E 1053				25	F	
11	11	<b>HIDEAWAY</b>	AMERICA/Warner Bros. BS 2932				7	F	
12	14	<b>DIANA ROSS</b>	/Motown M6 861S1				15	F	
13	13	<b>THE DREAM WEAVER</b>	GARY WRIGHT/Warner Bros. BS 2868				19	F	
14	15	<b>HISTORY/AMERICA'S GREATEST HITS</b>	/Warner Bros. BS 2894				30	F	
15	17	<b>KISS ALIVE</b>	KISS/Casablanca NBLP 7020				36	G	
16	12	<b>I WANT YOU</b>	MARVIN GAYE/Tamla T6 342S1 (Motown)				11	F	
17	18	<b>TRYIN' TO GET THE FEELING</b>	BARRY MANILOW/Arista 4060				32	F	
18	21	<b>BREEZIN'</b>	GEORGE BENSON/Warner Bros. BS 2919				7	F	
19	20	<b>AMIGOS</b>	SANTANA/Columbia PC 33576				10	F	
20	16	<b>SONG OF JOY</b>	CAPTAIN & TENNILLE/A&M SP 4570				13	F	
21	39	<b>NATALIE</b>	NATALIE COLE/Capitol ST 11517				3	F	
22	19	<b>DESTROYER</b>	KISS/Casablanca NBLP 7025				11	F	
23	25	<b>SILK DEGREES</b>	BOZ SCAGGS/Columbia PC 33920				13	F	
24	24	<b>MOTHERSHIP CONNECTION</b>	PARLIAMENT/Casablanca NBLP 7022				17	F	
25	29	<b>RASTAMAN VIBRATION</b>	BOB MARLEY & THE WAILERS/Island ILPS 9383				6	F	
26	22	<b>EARGASM</b>	JOHNNIE TAYLOR/Columbia PC 33951				14	F	
27	47	<b>HARVEST FOR THE WORLD</b>	ISLEY BROTHERS/T-Neck PZ 33809 (CBS)				3	F	
28	28	<b>LOOK OUT FOR #1</b>	BROTHERS JOHNSON/A&M SP 4567				13	F	
29	26	<b>BRASS CONSTRUCTION</b>	/United Artists LA545 G				19	F	
30	23	<b>COME ON OVER</b>	OLIVIA NEWTON-JOHN/MCA 2186				12	F	
31	27	<b>OUTLAWS</b>	VARIOUS ARTISTS/RCA APL1 1321				18	F	
32	55	<b>FLY LIKE AN EAGLE</b>	THE STEVE MILLER BAND/Capitol ST 11497				3	F	
33	31	<b>DONNY &amp; MARIE—FEATURING SONGS FROM THEIR TELEVISION SHOW</b>	/Polydor PD 6068				9	F	
34	35	<b>STEPPIN' OUT</b>	NEIL SEDAKA/Rocket PIG 2195 (MCA)				6	F	
35	36	<b>AEROSMITH</b>	/Columbia PC 32005				18	F	
36	64	<b>TOO OLD TO ROCK 'N' ROLL: TOO YOUNG TO DIE</b>	JETHRO TULL/Chrysalis CHR 1111 (WB)				2	F	
37	42	<b>THE ROYAL SCAM</b>	STEELY DAN/ABC ABCD 931				5	F	
38	46	<b>SADDLE TRAMP</b>	CHARLIE DANIELS BAND/Epic PE 34150				5	F	
39	34	<b>STRUTTIN' MY STUFF</b>	ELVIN BISHOP/Capricorn CP 0165 (WB)				20	F	
40	40	<b>MAIN COURSE</b>	BEE GEES/RSO SO 4807 (Atlantic)				43	F	
41	33	<b>LOVE TRILOGY</b>	DONNA SUMMER/Oasis OCLP 5004 (Casablanca)				12	F	
42	30	<b>SILVER CONVENTION</b>	/Midland Intl. BKL1 1369 (RCA)				11	F	
43	32	<b>ROCK 'N' ROLL LOVE LETTER</b>	BAY CITY ROLLERS/Arista 4071				12	F	
44	38	<b>RUN WITH THE PACK</b>	BAD COMPANY/Swan Song 8415 (Atlantic)				18	F	
45	49	<b>ILLEGAL STILLS</b>	STEPHEN STILLS/Columbia PC 34148				5	F	
46	48	<b>GREATEST HITS</b>	ELTON JOHN/MCA 2128				82	F	
47	50	<b>ERIC CARMEN</b>	/Arista 4057				23	F	
48	51	<b>GET CLOSER</b>	SEALS & CROFTS/Warner Bros. BS 2907				6	F	
49	37	<b>STILL CRAZY AFTER ALL THESE YEARS</b>	PAUL SIMON/Columbia PC 33540				34	F	
50	52	<b>LIVE BULLET</b>	BOB SEGER & THE SILVER BULLET BAND/Capitol SKBB 11523				7	F	
51	60	<b>THE MANHATTANS</b>	/Columbia PC 33820				6	F	

52	53	<b>HELEN REDDY'S GREATEST HITS</b>	/Capitol ST 11467				28	F
53	65	<b>DREAMBOAT ANNIE HEART</b>	/Mushroom MRS 5005				5	F
54	54	<b>FOOL FOR THE CITY</b>	FOGHAT/Bearsville BR 6959 (WB)				21	F
55	58	<b>LEE OSKAR</b>	/United Artists LA594 G				5	F
56	59	<b>WEDDING ALBUM</b>	LEON & MARY RUSSELL/Paradise PA 2943 (WB)				7	F
57	41	<b>LOVE WILL KEEP US TOGETHER</b>	CAPTAIN & TENNILLE/SP 4552				62	F
58	66	<b>FIREFALL</b>	/Atlantic SD 18174				7	F
59	45	<b>CHICAGO'S GREATEST HITS</b>	CHICAGO/Columbia PC 33900				29	F
60	61	<b>CRY TOUGH</b>	NILS LOFGREN/A&M SP 4573				8	F
61	62	<b>FACE THE MUSIC</b>	ELECTRIC LIGHT ORCHESTRA/United Artists LA546 G				34	F
62	63	<b>GREATEST STORIES LIVE</b>	HARRY CHAPIN/Elektra 7E 2009				5	G
63	76	<b>JOHN TRAVOLTA</b>	/Midland Intl. BKL1 1563 (RCA)				3	F
64	44	<b>ROBIN TROWER LIVE</b>	/Chrysalis CHR 1089 (WB)				12	F
65	43	<b>RUFUS FEATURING CHAKA KHAN</b>	/ABC ABCD 909				29	F
66	73	<b>JAILBREAK</b>	THIN LIZZY/Mercury SRM 1 1081				5	F
67	70	<b>FAITHFUL</b>	TODD RUNDGREN/Bearsville BR 6963 (WB)				4	F
68	56	<b>GRATITUDE</b>	EARTH, WIND & FIRE/Columbia PG 33694				28	G
69	57	<b>ONE OF THESE NIGHTS</b>	EAGLES/Asylum 7E 1039				51	F
70	67	<b>NEVER GONNA LET YOU GO</b>	VICKI SUE ROBINSON/RCA APL1 1256				9	F
71	72	<b>RELEASE</b>	HENRY GROSS/Lifesong LS 6002				16	F

CHARTMAKER OF THE WEEK

72 — **CONTRADICTION**  
 OHIO PLAYERS  
 Mercury SRM 1 1088

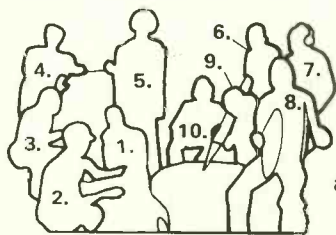


73	81	<b>TALES OF MYSTERY AND IMAGINATION: EDGAR ALLEN POE</b>	THE ALAN PARSONS PROJECT/20th Century T 508				4	F
74	77	<b>2112</b>	RUSH/Mercury SRM 1 1079				7	F
75	79	<b>DARYL HALL &amp; JOHN OATES</b>	/RCA APL1 1144				5	F
76	91	<b>RAINBOW RISING</b>	BLACKMORE'S RAINBOW/Oyster OY 1 1601 (Polydor)				2	F
77	88	<b>STRETCHIN' OUT IN BOOTSY'S RUBBER BAND</b>	BOOTSY'S RUBBER BAND/Warner Bros. BS 2920				3	F
78	80	<b>BLACK ROSE</b>	JOHN DAVID SOUTHER/Asylum 7E 1059				4	F
79	83	<b>SALONGO</b>	RAMSEY LEWIS/Columbia PC 34173				3	F
80	89	<b>YOUNG AND RICH</b>	THE TUBES/A&M SP 4580				3	F
81	69	<b>DESIRE</b>	BOB DYLAN/Columbia PC 33893				21	F
82	93	<b>ENERGY TO BURN</b>	B.T. EXPRESS/Columbia PC 34178				2	F
83	84	<b>WILDERNESS</b>	C.W. McCALL/Polydor PD 1 6069				5	F
84	95	<b>STARLAND VOCAL BAND</b>	WINDSONG//BHL1 1351 (RCA)				2	F
85	82	<b>SEDAKA'S BACK</b>	NEIL SEDAKA/Rocket 463 (MCA)				47	F
86	86	<b>TED NUGENT</b>	/Epic PE 33692				24	F
87	68	<b>LADY IN WAITING</b>	OUTLAWS/Arista 4070				10	F
88	71	<b>YOU CAN'T ARGUE WITH A SICK MIND</b>	JOE WALSH/ABC ABCD 932				10	F
89	99	<b>THOSE SOUTHERN KNIGHTS</b>	CRUSADERS/ABC Blue Thumb BTSD 6024				2	F
90	92	<b>LIVE: BLOW YOUR FACE OUT</b>	J. GEILS BAND/Atlantic SD 2 507				2	G
91	74	<b>THE SOUND IN YOUR MIND</b>	WILLIE NELSON/Columbia KC 34092				11	E
92	94	<b>CLOSE ENOUGH FOR ROCK 'N' ROLL</b>	NAZARETH/A&M SP 4562				3	F
93	85	<b>TOYS IN THE ATTIC</b>	AEROSMITH/Columbia PC 33479				59	F
94	78	<b>WINGS OF LOVE</b>	TEMPTATIONS/Gordy G6 971S1 (Motown)				12	F
95	98	<b>WELCOME BACK</b>	JOHN SEBASTIAN/Warner-Reprise MS 2249				2	F
96	90	<b>LOVE &amp; UNDERSTANDING</b>	KOOL & THE GANG/Delite DEP 2018				1	F
97	87	<b>CITY LIFE</b>	THE BLACKBYRDS/Fantasy F 9490				27	F
98	—	<b>CHANGESONEBOWIE</b>	DAVID BOWIE/RCA APL1 1732				1	F
99	75	<b>ROMANTIC WARRIOR</b>	RETURN TO FOREVER/Columbia PC 34076				11	F
100	97	<b>GREATEST HITS</b>	SEALS & CROFTS/Warner Bros. BS 2886				31	F

# Can you spot Angelo?



**He's a new Fantasy recording artist with a smashing debut album. He writes and sings and plays piano.**



Frank Noonan, Vee Pee Finance. He only plays the numbers when he's not playing tennis. 3. Nope. That's Ron Granger, All-Purpose All-Star, checking up on #5 and #8. 4. That's

At Fantasy Records, almost everyone's involved in music, but in this picture, Angelo is the only musician. Can you spot him?

1. No. That's Mal Burnstein, associate general counsel. He's checking the finer points of the contract at this late date. 2. Not

Phil Carroll, art director. They just used his studio for this photo. 5. Not David Marshall, national promotion director. Isn't he carrying point-of-sale a little too far? 6. No. But Ralph Kaffel, president, hired the photographer. 7. Not Orrin Keepnews, Vee Pee Jazz A&R. He just heard that Angelo started out as a jazz drummer. 8. That's Bob Mercer, West Coast promotion, presenting a symbolic figure. 9. Not sales manager David Lucchesi. He's on the phone with his famous line, "Have I ever hurt you?" 10. That's right. That's Angelo. He made the record.

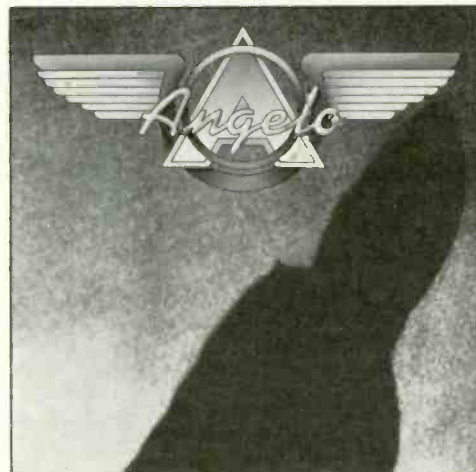
## Angelo. He sings for everybody.

Hurly-Burly, The Days of You and Me,  
My Sails Are Full, All Going Down Together,  
I'll Sing This Song About You, My Fantasy, It Don't Matter,  
Main Thoroughfare, Goodbye Bluesome Lady

Note: Musicians on Angelo's record (not pictured) include David Amaro, Lee Ritenour, Don Grusin, Bill Dickenson, Danny Seraphine, Jim Gordon, Laudir de Oliveira, Tom Scott, Peter Cetera, and Carl Wilson.



F-9507



**CHARLIE DANIELS BAND**—Epic 8 50243  
**WICHITA JAIL** (prod. by Paul Hornsby)  
 (Night Time, BMI)

Daniels' first single for the label has already garnered tremendous FM response and has already begun to break on through to the AM side. Boasting a thoroughly infectious beat, this one can't miss.

**CLIFF RICHARD**—Rocket PIG 40574  
 (MCA)

**DEVIL WOMAN** (prod. by B. Welch)  
 (Chappell, ASCAP)

Richard is one of England's longest consistent chartmakers, scoring first in the fifties. He tries on a disco-fied arrangement that contrasts his hushed vocal and the result is a devilishly good single.

**TOCC**—Mercury 73805  
**LIFE IS A MINISTRONE** (prod. by 10cc)  
 (Man-Ken, BMI)

The group has prepared a special edit of this song from its "Original Soundtrack" lp which sounds like another summer hit (remember "I'm Not In Love?"). Flip is "Lazy Ways," another possibility.

**MICHELLE PHILLIPS**—A&M 1824  
**NO LOVE TODAY** (prod. by Jerry Moss) (Irving/Fox  
 Fanfare, BMI; Almo/20th Century, ASCAP)

Making one of her rare recordings, Michelle gives a sensual reading of this tune from the "Mother, Jugs & Speed" soundtrack. The Gene Page arrangement gives this ballad an extra added boost.

**MAJOR HARRIS**—Atlantic 3336  
**IT'S GOT TO BE MAGIC** (prod. by Bobby Eli)  
 (Friday's Child, BMI)

The Major should be making pop inroads as well as his guaranteed r&b showing with this ballad. His tender, loving vocal is just the thing he does so well.

**JOE & BING**—RCA JH 10705  
**BARNSTORMER** (prod. by Margo, Siegel & Margo)  
 (Kirshner Songs, ASCAP)

This duo's radiant harmony sound and light country tinged music makes for a sparkling combination. The group has shown past promise—here it delivers.

**DAVID POMERANZ**—Arista AS 0190  
**THEA** (prod. by Vini Poncia)  
 (Warner-Tamerlane/Upward Spiral, BMI)

Pomeranz' exceptional songwriting prowess is the most immediate feature of this song, a mid-tempo styled ballad sung with a determination that should score well. Convincing production, too.

**THE SOUL CHILDREN**—Epic 8 50236  
**IF YOU MOVE I'LL FALL** (prod. by Don Davis)  
 (Groovesville, BMI)

This ballad from the group's "Finder's Keepers" album is delivered in the classic style that should earn it immediate acceptance. It should garner heavy r&b play.

## THEMES OF THE WEEK

**DEODATO**—MCA 40578

**STAR TREK** (prod. by Eumir Deodato)  
 (Bruin, BMI)

**THE DEADLY NIGHTSHADE**—Phantom  
 JH 10709 (RCA)

**MARY HARTMAN, MARY HARTMAN**  
**(THEME)** (prod. by M. Manieri &  
 D. Spinozza) (Southern, ASCAP)

Both of these TV themes are disco oriented interpretations of the original tube versions. Deodato adds his distinctive latin flavor while the Nightshade embellishes the soap sound with a chanting electric beat.

**JAMES TAYLOR**—Warner Bros. 8222  
**SHOWER THE PEOPLE** (prod. by Lenny Waronker &  
 Russ Titelman) (Country Road, BMI)

The first single from Taylor's forthcoming "In The Pocket" lp shows the introspective side of the artist that has sent him to the top. This midtempo offering is bolstered by a great singalong chorus.

**SONS OF CHAMPLIN**—Ariola America  
 P 7627 (Capitol)

**HOLD ON** (prod. by Keith Olsen) (JSH, ASCAP)  
 The group charges this song with a heavy, driving beat bolstered by a crisp horn section and cleverly placed harmonies. This should be the group's first entry into the top 40. Hold on, it's coming!

**LARRY GROCE**—Curb WBS 8221 (WB)  
**WE'VE BEEN MALLED** (prod. by C. Randolph Nauert)  
 (Peaceable Kingdom, ASCAP)

This "junk food junkie" turns on the satire again, this time levelling it at America's new national pastime . . . malls. This humorous follow-up could be another hit!

**DONOVAN**—Epic 8 50237  
**A WELL KNOWN HAS-BEEN** (prod. by Donovan  
 Leitch) (Peer Intl., BMI)

Donovan is anything but a has-been as this tune readily proves. The minstrel's pop panache is still in force and any listener will immediately be moved by it.

**CHANTER SISTERS**—Polydor 14327  
**CUCKOO CUCKOO** (prod. by Roger Cook)  
 (Cookaway, ASCAP)

Doreen Chanter (who sang with Roxy Music on their last tour) and her sister comprise this group that cooks over a crisp, funky beat. A good production and a great sound mark this fine bow.

**JERRY JEFF WALKER**—MCA 40570  
**IT'S A GOOD NIGHT FOR SINGING** (prod. by  
 Michael Brossky) (Dr. Livingston I Presume, BMI)

One of progressive country's pioneers, Jerry Jeff bridges the categories with this light, high spirited number. A great tune for summer pop radio.

**PHOEBE SNOW**—Columbia 3 10351  
**NO REGRETS** (prod. by Phil Ramone)  
 (Miller, ASCAP)

Phoebe's affinity for that smoky Billie Holiday sound is evidenced here in what could arguably be called her best recording yet. Subtle and charmingly sophisticated, it could go all the way.

**DARYL HALL & JOHN OATES**—  
 Atlantic 3332

**SHE'S GONE** (prod. by Arif Mardin)  
 (Unichappell, BMI)

Like Aerosmith's "Dream On," this is generally regarded a classic though it was never a chart hit, and like "Dream On," it sounds better the second time around. Going, going, gone!

**NICOLE CROISILLE**—Morningstar 520  
**WOMAN IN YOUR ARMS** (prod. by C. Pascal &  
 C. DeJacques) (Total Video, ASCAP)

This is a first class record picked up from Europe where all involved show many previous successes. Nicole's expressive voice should earn this disc a spot on all discerning pop/MOR play lists.

**THE HAMILTON AFFAIR**—Sound Stage 7  
 ZS8 1518 (CBS)

**HOW CAN I MAKE A GETAWAY** (prod. by  
 Clyde Otis) (The N.Y. Times/Eden, BMI)

Group with a sound reminiscent of the Sylvers and the Jackson Five works spright harmonies into a uptempo funky beat. Across the board potential abounds.

**STEVE MARRIOTT**—A&M 1825  
**STAR IN MY LIFE** (prod. by Kenny Kerner/Richie  
 Wise) (Almo/Mardee, ASCAP)

Mariott has always been at his best with this type of song: gospel rooted with a solid r&b undertow. He's still a flammable entity that has been ignited with this tune.

**STARK & McBRIEN**—RCA JH 10697  
**IF YOU LIKE THE MUSIC (SUICIDE & VINE)** (prod.  
 by D. Spinozza) (American Broadcasting, ASCAP)

Pay close attention to the lyrics as this duo makes a pointed statement with the embellishment of a lush arrangement. Give this careful pop/MOR consideration.

**SKIP MAHONEY & THE CASUALS**—  
 Abet 9465 (Nashboro)

**WHERE EVER YOU GO** (prod. by James Purdie)  
 (Excellorec/Skipsong, BMI)

Group already causing tremors at several r&b stations is about to take off with its soulful ballad sound. Look for additional crossover action before too long.

**DON COVAY**—Phila. Intl. ZS8 3594  
**NO TELL MOTEL** (prod. by Don Covay)  
 (Rose Tree, ASCAP; Rag Mop, BMI)

Covay's first recording in some time shows that he has adjusted his sound to the market. Arranger Bobby Martin supplies the syncopated beat to underline the lyric.

# DOUBLE PLAY!

# DAVID RUFFIN.....

with his new single  
"Everything's Coming Up Love"  
(M-1393)  
-the title cut from  
his new album  
(M6-866S1)

# TO EDDIE KENDRICKS.....

with the sensational  
"Get It While It's Hot"  
(T-54270)  
single from his  
"He's A Friend" album  
(T6-343S1)

# TO YOUR CASH REGISTER!

The Motown Team  
means business!  
On Motown  
Records and Tapes



**IMPACT**

Atco SD 36-135 (Atlantic) (6.98)

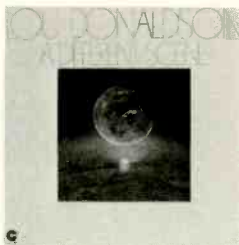
Damon Harris, formerly of the Temptations, heads up his own quartet, moving the base of operation (and sound) from Detroit to Philadelphia. "Love Attack," "Man and Woman," "Winning Combination," "Give A Broken Heart A Break"—each has the elements for a major contribution from an established personality.



**A DIFFERENT SCENE**

LOU DONALDSON—Cotillion SD 9905 (Atl.) (6.98)

Long-time followers may not recognize Donaldson in his new "scene" at first, this debut set from the re-vitalized Cotillion label couching him in contemporary rhythms (read "disco" on "You Are My Sunshine," "High Wire" and "Temptation") and arrangements. On second listen, it's obviously the same man.



**LIVE AT THE PALACE**

SHIRLEY MacLAINE—Col PC 34223 (6.98)

Ms. MacLaine captivated the Broadway heart for a few brief weeks this spring, and will be returning for a short summer run. Highlights of the first class song and dance lady's show are offered live here with such wonderful moments as "If My Friends Could See Me Now" and "Gypsy In My Soul." And liners by Elton John!



**FREE IN AMERICA**

BEN SIDRAN—Arista AL 4081 (6.98)

Sidran's had a number of albums out on different labels, but his major rock/jazz contribution has been as a producer. A perfect example herein is his version of Billy Joel's "New York State Of Mind," on which the arrangement and sound are interpretive jazz at its best. Also: the title track and "Sunday Kind Of Love."



**G. C. CAMERON**

Motown M6-85551 (6.98)

Cameron can be gentle ("Share Your Life," "Include Me In Your Life") or full of fire ("Dream Lady," "Me and My Life") though most often his stylings are a lively combination of both. A songwriter, too ("The Joy You Bring," "Strong Love," "Don't Want To Give It Up"), he's a well rounded entertainer.



**NIGHT & DAY**

JOHN DAVIS AND THE MONSTER ORCHESTRA—Sam LP-700 (6.98)

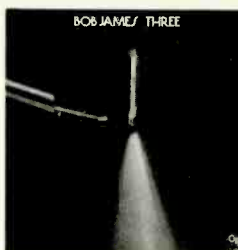
The perfect disco record for older dance fans catching up on the latest steps—the orchestral sound, and the familiar tunes are in league with the best more traditional ballroom dance records. "I Get A Kick," "Night and Day," "I've Got You Under My Skin"—it all works.



**TRAVELLIN' IN HEAVY TRAFFIC**

DON COVAY—Phila. Intl. PZ 33958 (CBS) (6.98)

Covay is one of the most respected black singer/writer/producers, returning to the recording fold with a set of mostly original tunes set to funky rhythms. He's worked with the best, and the experience shines through most notably on "No Tell Motel," "Sweet" and the title song.



**THREE**

BOB JAMES—CTI 6063 (6.98)

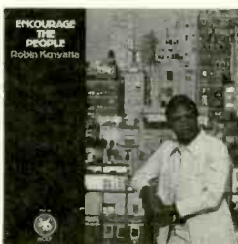
With featured guest reedman Grover Washington, Jr. by his side, keyboardist/arranger/conductor James is in his prime. A most lovely reworking of the old Harry Belafonte hit, "Jamaica Farewell," is a subtly appealing take; "One Mint Julep" and "Storm King" are a little more brightly textured.



**THE BEST OF TWO WORLDS**

STAN GETZ—Col PC 33703 (6.98)

An incomparable team—saxman Getz with Brazilian guitarist/vocalist Joao Gilberto for the first time in five or six years. Augmented by Albert Dailey, Airtio and Steve Swallow, among others, the performances on "Ligia," "Double Rainbow" and "Izaura" have that unmistakable calmness—the beauty of a perfect pairing.



**ENCOURAGE THE PEOPLE**

ROBIN KENYATTA—Wolf 1201 (T.K.) (6.98)

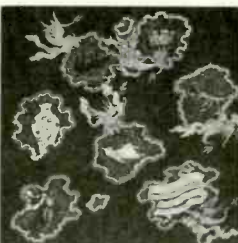
Kenyatta has switched labels, found the perfect producer (Joel Dorn) and used the finest of session men for the music he is playing—whether the self-penned title track or Leon Russell's "Bluebird" or Patti Austin's "Give It Time." There are things to be danced to, but mostly this one's for listening.



**KELLEE**

KELLEE PATTERSON—Shadybrook SB 33-003 (6.98)

A unique disco stylist, who has the ability to take the familiar and rework it to the best possible advantage. Listen to the new life betrothed to Barry White's "I'm Gonna Love You Just A Little More Baby," or the sensitivity of her brief (2:17) interpretation of "You Are So Beautiful." This lady's got charm.



**THE HAPLESS CHILD**

MICHAEL MANTLER/EDWARD GOREY—Watt/4 (6.98)

Six sets of lyrics by Gorey, set to music by Mantler, with Robert Wyatt, Carla Bley, Steve Swallow, Jack De Johnette and Terje Rypdal performing. Avant garde, with humor and none of the blatant dissonance that frequently characterizes music in this genre.



**I'M EASY**

KEITH CARRADINE—Asylum 7E-1066 (6.98)

The title track is Carradine's Oscar-winning number from "Nashville." His other compositions (nine others are included) lend themselves to light jazz/rock arrangements provided by Dave Grusin and produced by John Guerin. "Been Gone So Long," "The Soul Is Strong" and "It's Been So Long" have that easy feelin'.

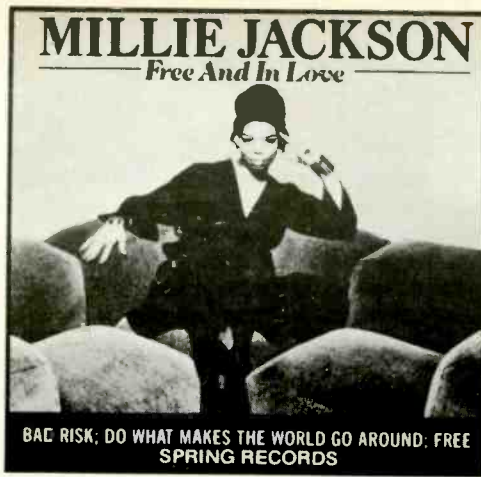


**LONELINESS IS SUCH A SAD AFFAIR**

JEREMY—CKI One

A voice that combines Jimmy Durante and Joe Cocker lends an unusual sound to this artist's renditions of such recent hits as "Feelings," "All By Myself" and "I Write the Songs." Loneliness is sad, but Jeremy has a soulful sound quite unlike that of anyone else you're likely to encounter.

(Continued on page 37)



Millie Jackson  
Album:  
"Free And In Love"  
SP-1-6709  
Single:  
"There You Are"  
SP 164  
(Available 8-track & Cassette)



Joe Simon  
Album: "Joe Simon Today"  
SP-1-6710  
(Available 8-track & Cassette)

# FIVE ON THE MOVE



James Brown  
Single:  
"Get Up Offa That Thing"  
PD 14326



Checkmates, Ltd.  
Single:  
"All Alone By The Telephone"  
PD 14313



**EVENT**  
RECORDS INC.

Fatback Band  
Album:  
"Raising Hell"  
EV 6905  
Single:  
"Party Time"  
SP 165  
(Available  
8-track & Cassette)

We've got Millie Jackson,  
Joe Simon, James Brown,  
Checkmates and the  
Fatback Band for hot sales  
and a cool summer.



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**Where you raise your standard of listening.**

# DISCO FILE

## TOP 20

1. **SOUL SEARCHIN' TIME**  
TRAMMPS—Atlantic (lp cut)
2. **TEN PERCENT**  
DOUBLE EXPOSURE—Salsoul (disco version)
3. **DISCO PARTY/CAN WE COME TOGETHER/THAT'S WHERE THE HAPPY PEOPLE GO**  
TRAMMPS—Atlantic (lp cuts)
4. **NICE & SLOW**  
JESSE GREEN—Scepter (disco version)
5. **HEAVEN MUST BE MISSING AN ANGEL**  
TAVARES—Capitol (disco version)
6. **CATHEDRALS**  
D. C. LaRUE—Pyramid (lp cut)
7. **I'M GONNA LET MY HEART DO THE WALKING**  
SUPREMES—Motown
8. **NINETY-NINE AND A HALF**  
TRAMMPS—Atlantic (lp cut)
9. **TRY ME I KNOW WE CAN MAKE IT/COULD IT BE MAGIC/WASTED/COME WITH ME**  
DONNA SUMMER—Oasis (lp cuts)
10. **LIPSTICK**  
MICHEL POLNAREFF—Atlantic (disco version)
11. **DANCE YOUR ASS OFF**  
BOHANNON—Dakar (lp cut)
12. **LOWDOWN**  
BOZ SCAGGS—Columbia (lp cut)
13. **LOVE HANGOVER**  
DIANA ROSS—Motown (lp cut)
14. **PARTY**  
VAN MCCOY—H&L (lp cut)
15. **DESPERATELY**  
BARRABAS—Atco (lp cut)
16. **TROUBLE-MAKER**  
ROBERTA KELLY—Oasis (lp cut)
17. **GIVE A BROKEN HEART A BREAK**  
IMPACT—Atco (lp cut)
18. **YOUNG HEARTS RUN FREE**  
CANDI STATON—Warner Bros.
19. **USE YOUR IMAGINATION**  
KOKOMO—Columbia (lp cut)
20. **NEW YORK CITY**  
MIROSLAV VITOUS—Warner Bros. (lp cut/disco version)

## Green Joins CBS

■ NEW YORK — Joan Green has been appointed to the position of coordinator, administration, special markets, CBS Records. The announcement was made by LeBaron Taylor, vice president, special markets, CBS Records.

In her new capacity, Green will be responsible for the administrative operations for the special markets department. She will monitor the special markets budget as well as the day to day operations of the department. She will report directly to LeBaron Taylor.

Ms. Green joined CBS Records in 1974 as executive secretary.

## Motown June Release

■ LOS ANGELES—Motown Records Corporation has announced its June album releases. Included will be "Hot on the Tracks," by the Commodores; "Love's on the Menu," Jerry Butler's debut album for the label; Jr. Walker's "Sax Appeal;" and a three record Jackson 5 anthology set. Also to be released is a single by Thelma Houston, "Bingo Long," taken from the soundtrack of the Universal-Motown film, "The Bingo Long Traveling All-Stars and Motor Kings."

# DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ "Arabian Nights," the new album from the Ritchie Family and their first on TK's Marlin label, is due out within the coming week but its pre-release leak to a select few DJs in New York has already started a buzz of high excitement. Produced by Jacques Morali and Ritchie Rome, one side of the album is a more than 14 minute medley on the "Arabian Nights" theme, including disco interpretations of three standards with Middle Eastern flavor—"Istanbul," "Lawrence of Arabia" and "In a Persian Market." The last cut, subtitled "Show Me How You Dance" and running just over six minutes, brings the medley to an exhilarating peak with the clipped punctuation of shouts—"Hey! hey! hey!"—that succeed in spite of an unfortunate echoing of Hitlerian rallies (music sociologists should have fun with this one). Even more attractive is the track Larry Sanders, DJ at the Sandpiper in Fire Island Pines as well as at Barefoot Boy and Pep McGuire's, lists in his top 10 this week: "The Best Disco in Town" (6:39), a celebration of discos and disco music that masterfully blends in key phrases from some of the hottest records of the past few years, including "Bad Luck," "Fly, Robin, Fly," "Love to Love You Baby," "Express," "Lady Marmalade" and, of course, the Family's own "Brazil." Brilliant. "Arabian Nights" seems to anticipate the mood of the summer and should be one of the season's major records.

In quite a different vein, there's the ominous undertow of Lalo Schifrin's vibrant jazz interpretation of the theme from "Jaws," just released by CTI on a 12-inch disco disc of exceptional quality. Creed Taylor produced, Schifrin arranged, and together they take the theme to a length of 8:15 and a depth the original movie score never dreamed of. Feels like the whole dance floor is suddenly underwater, fathoms

(Continued on page 41)

## Discotheque Hit Parade

(Listings are in alphabetical order, by title)

### STUDIO ONE/LOS ANGELES

DJ: Paul Dougan

**CATHEDRALS**—D.C. LaRue—Pyramid (lp cut)

**HEAVEN MUST BE MISSING AN ANGEL**—Tavarez—Capitol (disco version)

**I'M GONNA LET MY HEART DO THE WALKING**—Supremes—Motown

**LIPSTICK**—Michel Polnareff—Atlantic (disco version)

**NICE & SLOW**—Jesse Green—Scepter (disco version)

**PARTY**—Van McCoy—H&L (lp cut)

**PARTY LINE/CALL ME**—Andrea True Connection—Buddah (lp cuts)

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

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

**TROUBLE-MAKER**—Roberta Kelly—Oasis (lp cut)

### SANDPIPER/FIRE ISLAND PINES, NEW YORK

DJ: Larry Sanders

**THE BEST DISCO IN TOWN**—Ritchie Family—Marlin (not yet released lp cut)

**CAN WE COME TOGETHER**—Trammps—Atlantic (lp cut)

**DEEP, DARK, DELICIOUS NIGHT**—D.C. LaRue—Pyramid (lp cut)

**GIVE A BROKEN HEART A BREAK**—Impact—Atco (lp cut)

**HEAVEN MUST BE MISSING AN ANGEL**—Tavarez—Capitol (disco version)

**LOVE CHANT**—Eli's Second Coming—Silver Blue

**TEARS, TEARS, TEARS**—Black Satin—Buddah (disco version)

**TROUBLE-MAKER**—Roberta Kelly—Oasis (lp cut)

**YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE**—Lou Rawls—Phila. Intl.

**YOUNG HEARTS RUN FREE**—Candi Staton—Warner Bros.

### GALAXY 21/NEW YORK

DJ: Walter Gibbons

**ALWAYS THERE**—Side Effect—Fantasy (disco version)

**FOR THE LOVE OF MONEY**—Disco Dubs—Island (import)

**GIVE UP THE FUNK (TEAR THE ROOF OFF THE SUCKER)**—Parliament—Casablanca (lp cut)

**HERE WE GO AGAIN**—People's Choice—TSOP

**LIPSTICK**—Michel Polnareff—Atlantic (disco version)

**ONE MORE TRY/IT CAME TO ME**—Ashford & Simpson—Warner Bros. (lp cuts)

**PARTY**—Van McCoy—H&L (lp cut)

**SUGAR BOOGIE**—Bobby Thomas & the Hotline—MCA (disco version)

**TAKE A LITTLE**—Liquid Pleasure—Midland Intl. (disco version)

**TROUBLE-MAKER**—Roberta Kelly—Oasis (lp cut)

### LEVITICUS/NEW YORK

DJ: Thomas Pearson

**BRING YOUR BODY**—Carol Townes & Fifth Avenue—Sixth Avenue (lp cut)

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

**DANCE YOUR ASS OFF/THE GROOVE I FEEL**—Bohannon—Dakar (lp cuts)

**DISCO BABY**—Nasty City—Hit-Bound Intl.

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

**GOTTA BAD FEELING/YOU NEEDN'T WORRY NOW**—Smoke—Chocolate City (lp cuts)

**HEAVEN MUST BE MISSING AN ANGEL/THE MIGHTY POWER OF LOVE**—Tavarez—Capitol (lp cuts)

**KEEP THAT SAME OLD FEELING**—Crusaders—ABC Blue Thumb (lp cut)

**TAMBOURINE**—John Tropea—Marlin

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

## Playboy Taps Two

■ LOS ANGELES — Playboy Records executive vice president Tom Takayoshi has announced the appointment of Evan Reynolds as national promotion director and the addition of Marc Nathan to Playboy's national promotion staff.

Reynolds joins Playboy from Tom Cat Records where he was director of national promotion. Previously he was general manager of Fairfield Music Publishing and prior to that director of national promotion for Capitol Records.

Nathan enters the Playboy fold following a year at Casablanca in the regional and national promotion departments. Previously he worked in all facets of the Bears-ville Records operation and was national promotion coordinator for four years.

Takayoshi also said that Atlanta promotion man Chris Morgan will be reporting to Reynolds, and that John Wellman and Barbara Comstock will be assisting Reynolds in his Los Angeles office.

## ABC Ups Alsobrook

■ LOS ANGELES — Herb Belkin, vice president, marketing and creative services, ABC Records, has announced the appointment of Jane Alsobrook to the position of national director of press and public relations for ABC Records, effective immediately.

Formerly west coast manager of publicity for ABC, Ms. Alsobrook has been with the company since April, 1975.

Ms. Alsobrook's new responsibilities will encompass the supervision of activities of the west coast, east coast and Nashville branches of the ABC press and public relations department.

## Williams Honored



William B. Williams, who had just been presented with its Humanitarian Award by the Conference of Personal Managers East, also is presented with a check for \$2,500 by George Scheck (right), president of the Conference. The check is a portion of the proceeds of the luncheon at the St. Regis Roof on Friday, April 30, at which Williams was honored and which was attended by more than 450 admirers and friends, and will be turned over to Williams favorite charity—the National Tay-Sachs and Allied Diseases Association.



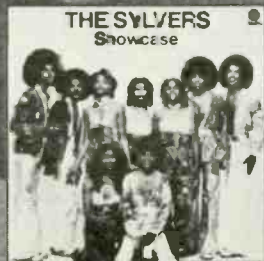
The Sensational New Single Following  
Their Incredible Smash Hit,  
**Boogie Fever!**

# COTTON CANDY

(4255)

by  
*The* **SYLVERS**

From Their Chart Album  
**SHOWCASE.**



(51-11465)

Produced by Freddie Perren  
Direction & Management: Al Bess



# DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

## Larkin Arnold: Boosting Capitol's R&B Roster

By DEDE DABNEY

■ Currently head of the r&b department at Capitol Records, Larkin Arnold can take much of the credit for the current label successes of Natalie Cole, the Sylvers and Bill Cosby. In the following Dialogue, Arnold discusses the back-up system at Capitol which has propelled each of these artists to great popularity, and the decision-making process which prompted the signings.



Larkin Arnold

**Record World:** What prompted you to move from the legal dept. here at Capitol to the current position that you're in?

**Larkin Arnold:** I guess there are really many reasons. First, that I could eventually make more money in this area, instead of a staff job. The second was because I feel it gives me an opportunity to help my people and give them a chance to make some money. Third, I got a little bored with practicing law. This seems a lot more exciting and a lot more challenging.

**RW:** What were your credentials for this type of position? Did you feel that you had an ear for the music?

**Arnold:** Before I accepted the job I went on a 23 day field tour examining company problems that have to be accounted for, and listening to suggestions of various people. Based upon all of this information I compiled a twenty-three page report for the company with suggestions in the market and came up with more or less a pilot type of approach to it. I thought that at that particular time there was a way of going about it that if carried out could be successful. Since I had been on it the company asked me if I would head up the division.

**RW:** You must get something between 50-100 tunes a week. How do you choose which artist you want and which you don't?

**Arnold:** Basically there are a lot of different elements involved when you make a decision. You hear something that you can feel, and that's what I look for. Then you look for something unique in the voice of the person that is singing; something that is distinctive and is somewhat competitive yet has a difference to it. Then the rest is the production of it, how professional the production is. Do we have something like it or do we need an artist of that type. All of these factors are looked at before the decisions are made. How competent their manager is and how competent they are. Can they relate to the company and to themselves—if all of these things are pretty positive then we go ahead.

**RW:** What was the initial factor in your signing Natalie Cole?

**Arnold:** I received four tunes on a tape which were somehow not mixed exactly right. However, on one particular tune I could hear something special in Natalie's voice. I was familiar with Chuck and Marvin's production and I knew they were capable of producing very, very good records. To me the combination seemed to be one that could work because she could sing and they were excellent producers, plus her father's name and I knew what the company could do, so it seemed like it would be a very, very positive thing.

**RW:** Did you feel that because of her father's name she would be a sort of resurrection of the music of that era?

**Arnold:** Well not really; Natalie sings a different type of music and she has her own style. It works very well together. Nat has a great deal of respect from the people still in the company and we're glad that we could work this situation out.

**RW:** That provided leverage then.

**Arnold:** No, not really. In some respect people were concerned that we were trying to play on Nat's name and that we might be trying to take advantage of that fact. So it wasn't all positive, but I felt—and others did—that she was strong enough and I tried to adjust myself to the proper questions that would be raised with regards to

her being the daughter of a famous person and a voice that sounds like someone else, and attack those possible criticisms on the line that people listen to the music in the songs.

**RW:** What was the reason for signing the Sylvers, an act that has worked so well for you?

**Arnold:** I had seen the Sylvers some years back and I was impressed with their show but they had various problems with another company and I was familiar with them in the past. However, when I was approached by someone concerning the Jackson 5 and them leaving Motown I thought or believed that there would be some possible legal problems which would perhaps give us some time to establish the Sylvers, because I thought that if we were to sign them earlier then that would be a problem. So once I was aware of that information I went right ahead and got the group and hired Freddie Perren as the producer and he did a tremendous job with them.

**RW:** I see a type of trend here, in reference to what is happening in the r&b division of Capitol.

**Arnold:** We use soul.

**RW:** True, but you use families too and I see that.

**Arnold:** Well I don't purposely set out for families but I, if things are equal, prefer a family because when you invest a lot of time, money, effort and energy in a group and there's instability there because they're different people the chances of them breaking up are somewhat greater if they're not family. When they are family there are other relatives and friends trying to keep them together but generally it's better with each other and they don't have those problems, so then you can concentrate and plan for the future with some assurance that they are going to stay together longer than another act.

**RW:** Do you have any idea as to any other new artists that you're going to sign?

**Arnold:** I signed Bill Cosby a while back for an album. It's a unique type of program and the sales department is looking forward to it. I'd like to get a couple of jazz artists eventually and draw upon a broad spectrum in soul music.

**RW:** What about the producers?

**Arnold:** I have a list of producers that I have been studying in the past three years and I'll use them for our artists or have them come up with some.

I prefer a family because . . . you can concentrate and plan for the future with some assurance that they are going to stay together longer than another act.

**RW:** How do you study a producer?

**Arnold:** If I hear the records on the radio or some friends of mine tell me about the records, I look at the album and check what songs on it I like and who produced it. Listening to records you begin to see the ones that you like and their success. These people have a pretty high percentage of hits and we try to deal with the best in all different areas in the country.

**RW:** In reference to your staff, do you feel that they're putting out as much as they possibly can? Do they deliver the "hit product?"

**Arnold:** I think that we have a very good soul promotion staff, headed up by Matt Parsons and six or eight regional people. We look for more than just promotion people; we look for people who know how to merchandise in their area. We deal with retail stores and black press more than just going to the regular stations with records. They have to be involved in marketing in that particular region. We also have a couple of independents, Rocky Groce & Eddie Thomas, so we have a nice staff of young people to keep us up to date and as professional as we are.

(Continued on page 38)

Diana...  
...you're the greatest!



Two #1 singles from your  
smash album "Diana Ross"  
"Theme From Mahogany" went #1  
and "Love Hangover" is #1!

(M6-861S)

(M1377F)

(M1392F)



Motown Records

## More on Capitol's Beatles Campaign

■ LOS ANGELES — Capitol Records, Inc. is launching the largest, most extensive marketing campaign in the history of the company for The Beatles' new "Rock 'n' Roll Music" album and catalogue announced Jim Mazza, CRI vice president, marketing.

The album, a two-record package of classic Beatles' tunes, will be shipped in early June and has been preceded by the single "Got To Get You into My Life."

According to Dan Davis, CRI vice president, creative services/merchandising / publicity, "The more than half a million dollar campaign encompasses everything from in-store displays such as posters, mobiles and rack dividers, press kits and advertising."

The advertising part of the campaign to market The Beatles as never before will hit not only publications, but will include 30 and 60-second radio and television commercials.

The television campaign will reach more than 53.3 million households in the United States which is 74.6 per cent of all the households in the country. At least 73 television markets will be used as Capitol aims for a

target audience in the age bracket 12 to 34.

The merchandising push, coordinated by Don Grierson, CRI national merchandising manager, includes a 12-inch by 36-inch banner of the new lp, three large separate posters (one for just The Beatles, one for the catalogue and one for the new lp), header cards and a unique mobile.

### 110 Miles of Clothesline

For the mobile, Capitol has purchased 110 miles of clothesline. Each mobile will be a 24-foot piece of clothesline which will hold 20 album covers (alternating catalogue lps with the new record).

In addition, a 25-minute film on the history of The Beatles produced by Chuck Braverman will be shown on rear-screen video projectors with a continuous tape loop cartridge in 162 high-traffic record stores around the country.

Backing up the new album and single marketing campaign is an extensive media blitz developed by Capitol's press and publicity department under the direction of Bruce E. Garfield, CRI national publicity manager.

## Gemini To Issue Tour Mktng. Guide

■ NEW YORK — In a move to make the dollars spent by record companies for advertising and publicity in support of artist tours a more productive expenditure in terms of actual ticket sales, Gemini Artists Management has developed a Tour Marketing Guide for record companies and managers.

A detailed breakdown of specific advertising media effectiveness for various types of artists on a market to market basis, the guide provides answers to dollars and cents questions about what specific TV stations, radio stations,

local newspapers, area magazines or college media in a given market are most suitable for a rock act, an MOR act or an r&b act, along with suggestions for placement, timing and allocation.

The Tour Marketing Guide is a free service of the agency, available to managers and record companies of all artists booked by Gemini. Originally researched by Gemini contemporary music department staffer Linda Surge, the Tour Marketing Guide will be continuously up-dated through on-going research under Ms. Surge's direction.

## Around the World



Island recording group Third World recently made their debut appearance in New York City with a four-night engagement at The Bottom Line. While in New York, Third World visited the Island Records offices. Pictured from left: Richard Scott, Third World's manager; Michael "Ibo" Cooper, vocalist and keyboard player with Third World; and Chris Blackwell of Island Records, who flew into New York for the Bottom Line performances.

## Who In The World:

### The Year of Boz

■ NEW YORK — Boz Scaggs, whose roots run back to home-state Texas rhythm & blues, has proved, with the release of his current album, "Silk Degrees," which is heading for Gold, that he can always be counted on to be exactly as gritty or classy as the moment demands.

Boz has just completed a mammoth tour of the States which commenced April 9 and covered almost every area of the country. "Lowdown," the second single from "Silk Degrees," has just shipped.

If "It's Over," his latest single, exemplified the sheer elegance of Boz's music one is constantly aware of how much musical territory his work actually covers. After a stint in the Steve Miller Band, Boz went solo six years

ago with an album, "Boz Scaggs," co-produced by Rolling Stone Magazine's Jan Wenner in Muscle Shoals. Since then, the variety of Boz' unique music has taken him to London to work with Glyn Johns — "Boz Scaggs and Band," back to Muscle Shoals for "My Time" (his fourth solo album), and to Philadelphia with veteran Motown producer Johnny Bristol, for "Slow Dancer." Ever on the lookout for new directions, Boz this year teamed up with producer Joe Wissert to create "Silk Degrees."

With the tremendous success he has experienced both on record and before audiences everywhere during the first half of 1976, it would be quite accurate to say that this is Boz Scagg's year.

### Boz and the Boys



In a return engagement to the L.A. area, Columbia recording artist Boz Scaggs headlined the Santa Monica Civic. Boz is currently on a promotional tour of the country for his latest Columbia lp, "Silk Degrees." Pictured backstage are, from left: Joe Wissert, director of contemporary music for Columbia Records; Bob Sherwood, director of national promotion for Columbia Records; Boz Scaggs; Irving Azoff, manager; Don Ellis, national vice president of Columbia a&r; Walter Yetnikoff, president, CBS Records Group.

### THEATER REVIEW

#### 'Something's Afoot' Is Unadulterated Fun

■ NEW YORK — Every so often a show will quietly debut on Broadway that can be seen, enjoyed immensely for the two hours of its duration and forgotten minutes later without feeling that your time has been wasted or your intelligence insulted. "Something's Afoot," at the Lyceum, is just such a production.

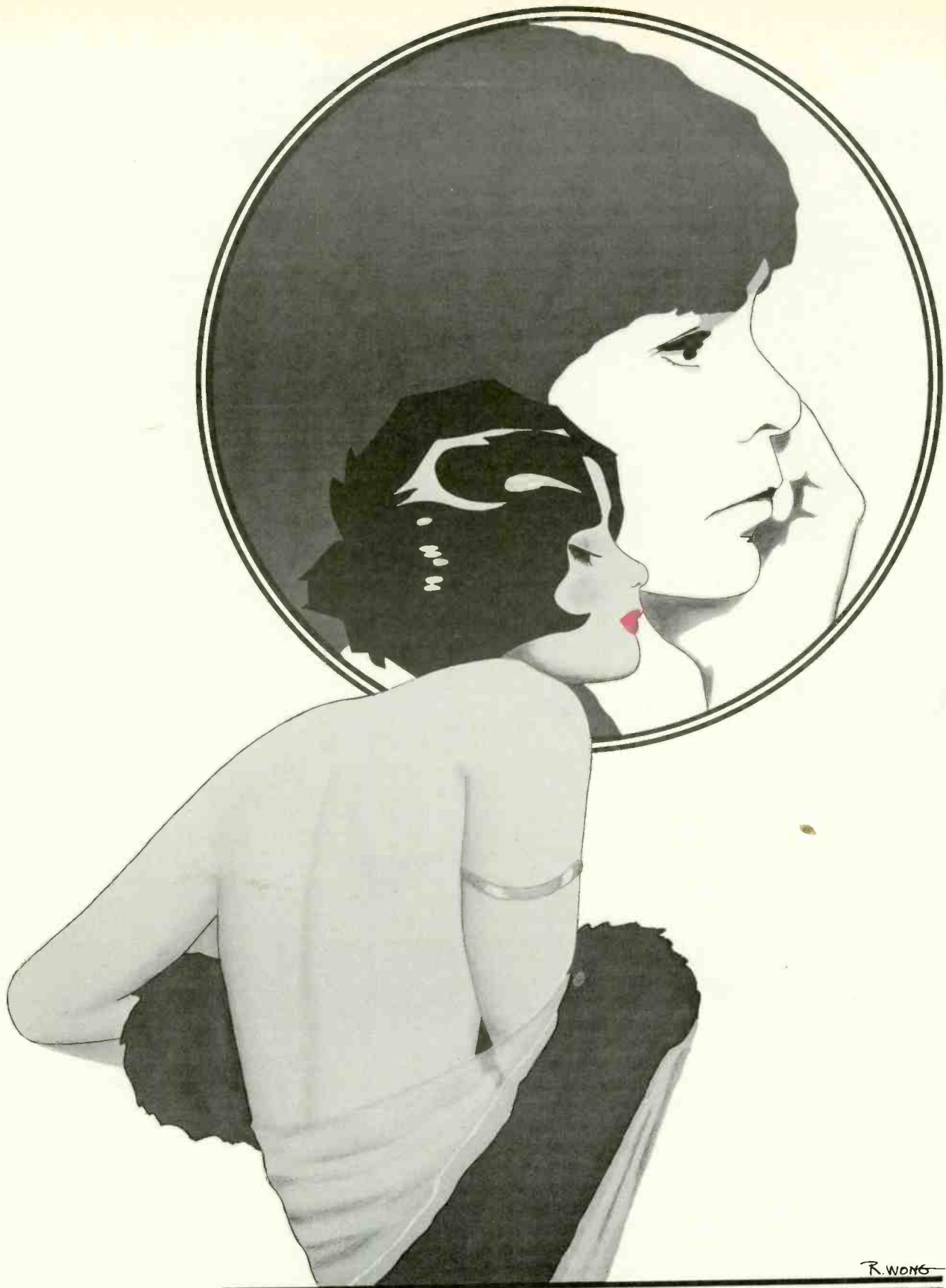
#### Spoof of Musicals

The daily reviews complained of a lack of subtlety in the direction and the unmemorableness of the score. Both points are accurate; yet were the direction by Tony Tanner anything but broadly drawn and overplayed, or the score a serious attempt to aid the plot or carry the characterizations further, the show would have

been a total bore. A murder mystery/musical could indeed be taken seriously. This one, from the opening "A Marvelous Weekend," spoofing the manner in which many musicals introduce their characters, simply wasn't meant for in-depth analysis. "I Owe It All (To Agatha Christie)" is the only memorable number, written, too, so much along the lines of traditional finales that its success is more in its function than in its individuality.

Tessie O'Shea is the ham-it-up star, with the entire cast playing as though this were an all-star production of "The Drunkard." Take it in that spirit and enjoy an evening of simple, unadulterated fun.

Ira Mayer



---

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Produced by Bruce Welch

# "DEVIL WOMAN"

PIG-40574

# CLIFF RICHARD

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# RADIO WORLD

## Hall & Oates Thank Cleveland



Daryl Hall and John Oates, whose record, "Sara Smile," broke out of the Cleveland market, threw a party recently to thank the media in that city for all their help. Seen here at the start of the dinner party are, from left: Mike Berniker, RCA Records division vice president, pop a&r; Jim Stevens, program director of WABQ; Hall; Kelly Jones, the WABQ disc jockey who was the first person to play "Sara" in Cleveland; Oates; and Charlie Hall, RCA east central regional sales manager.

## RCA To Release Mary Hopkin Disc

■ NEW YORK—Mary Hopkin has returned to records via a single, "If You Love Me" on RCA Records.

The single was released in

Britain in February this year. It is an English language translation of "Hymn D'Amour," one of the biggest hits associated with the late French singer Edith Piaf.

A Hit Pic... ★★★★★

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## AM ACTION

(Compiled by the Record World research department)

■ **The Manhattans** (Columbia). Atlanta is the first major city to take this disc to the top: 5-1 WQXI. Following close behind are 13Q (19-14), WFIL (20-13), WABC (13-12), KSLQ (30-25), KILT (18-15), CKLW (HB-26), WCOL (22-16), WPGC (22-14) and WPIX (14-11). New are KJR, Y100 (18), WQAM, WIXY and WMAK.

**Thin Lizzy** (Mercury). The action on Thin Lizzy continues to broaden as the scope of stations now on includes WPGC, KXOK, WHBQ, WOKY and WMAK. Moving nicely in the following areas: 33-21 WLS, 31-23 WIXY, 40-32 KILT, 20-16 KSTP, 32-26 WCOL, 16-14 Y100, 24-20 WQXI, extra-KJR, 16-13 WRKO and 25-22 KTLK.



Queen

**Starbuck** (Private Stock). Filling in the remaining gaps with heavies WRKO, KHJ, CKLW and KTLK, leaving just a few of the unexplored areas left (among them New York, Chicago and Pittsburgh). Moves include 18-11 WPGC, 23-16 KLIF, 37-30 KILT, 20-17 WIXY, 15-10 KJR, 19-15 KDWB, 20-16 KXOK, 24-20 WFIL, 28-24 WMAK, 23-19 Y-100,

26-22 WOKY, 25-24 KSTP, 20-17 WHBQ, 16-11 KFRC, #3 WQXI and WCOL.

**Seals & Crofts** (Warner Bros.). Developing slowly but steadily up until this point, as three new markets fall securely into place. New on WFIL, WIXY and WKRQ. 19-12 WOKY, 23-19 KSTP, 30-25 WMAK, HB-22 KJR, 25-15 KTLK, 14-11 WHBQ and #8 WCOL.



Neil Diamond

**Queen** (Elektra). Looks like another winner for the group as this disc continues to round up new markets again this week (WHBQ, KSTP, WOKY and WMAK). Add that to the additions of last week (WCOL, KJR and WPGC), along with breakout sales in several areas, and the potential of this record is beginning to show no bounds.

(Continued on page 45)

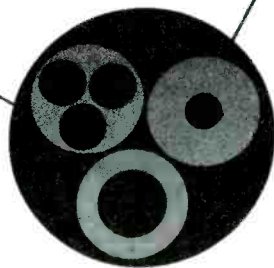
## DIR Anniversary



Featured at DIR Broadcasting's Fourth Anniversary luncheon was the introduction of DIR's newest show, "The Way It Went Down." Standing beside a promotion poster for the program are (from left): Bob Meyrowitz, executive producer; Scott Muni, WNEW-FM PD and narrator for the show; and Peter Kauff, executive producer.

# OPENING SOON

Record World Award Winners



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## UA Pacts Chi-Town

■ LOS ANGELES—Artie Mogull, president, United Artists Records, and Carl Davis, president of Carl Davis Productions, Inc., have announced the finalization of an agreement, pursuant to which United Artists will manufacture and distribute Davis' Chi-Town Records, a new record company headquartered in Chicago.

The Chi-Town roster includes Walter Jackson, Major Lance, the Ebony Rhythm Funk Campaign, Margie Alexander and soul-groups Windy City and The Peddlers, plus artists to be named at a later date.

Davis began his career as a promotion man for various Chicago distributors, eventually becoming an independent producer after scoring with his production of "Duke of Earl" by Gene Chandler for Vee-Jay. Davis later joined the Columbia Records a&r department, working closely with Curtis Mayfield on such artists as Major Lance, Walter Jackson and others on the



Artie Mogull, Carl Davis

Okeh label.

Davis later left Columbia and continued his independent production, producing several records for Jackie Wilson, including "Higher and Higher." He joined Brunswick Records as executive vice president in 1967, bringing with him his record company, Dakar, his publishing company, and his Dakar artists roster to Brunswick.

Chi-Town will be introduced to the music industry at a reception for the label to be held at the Towers Hotel in Chicago on June 8.

## Ellis Inks Two

■ LOS ANGELES — Robert Ellis, president, and Bruce Wayne, vice president of Robert Ellis and Associates Management, have announced that their office has expanded by the addition of two new recording artists. Stephen Bishop, a 24 year old singer-songwriter has been signed to ABC Records and is currently in the studio recording his first album, which will tentatively be called "Careless."

The second new signing for the Ellis office is The Faragher Brothers, four native Californians who have also been signed to ABC Records, through Richard Perry Productions. Their new album and single, "It's All Right," produced by Vini Poncia, have just been released.

## ICM Adds Heart

■ LOS ANGELES — Mushroom Records artists Heart have signed with International Creative Management for agency representation, according to manager Ken Kinnear of Albatross Productions. The group will be represented at the agency by Tom Ross in the Los Angeles office.

The six-member group, based in Vancouver, is scheduled for mid-June concerts in Detroit, Chicago and St. Louis. A major summer tour will be announced shortly.

## CLUB REVIEW

### Freda Payne: Elegance and Verve

■ NEW YORK — Appearing recently at the Rainbow Grill, Freda Payne (ABC Records) proved that the lovely lady with the big voice can move from rock to jazz to soul with sleek elegance and verve.

Ms. Payne opened the show with David Clayton-Thomas' "Magnificent Sanctuary Band" and for the next hour romped and swayed and danced through a diversified set which included Jacques Brel's "Carousel" and Barry Manilow's "Could It Be Magic." While both of these songs have been somewhat overdone lately, she made them unique and personal statements.

Other highlights of the performance were "Band of Gold," her 1970 gold record hit, and a medley of disco tunes, including "That's the Way I Like It." "Same Old Song" and "Babyface."

Her demeanor and vocal prowess made it obvious that she would be equally at home before rock or supper club audiences.

Opening for Ms. Payne was Michael Allen (Elektra Records). Allen, who seems to put the accent on style, performed a short set emphasizing mellow Broadway and popular songs. Highlight of his show was "Something Super," his new Elektra single.

## 'Smoke' Stack



Cecil Holmes, president of Chocolate City Records, has announced the release this month of an album by the Los Angeles based group Blacksmoke. It will be the first lp release by the label, marketed and distributed by Casablanca Records. Pictured top row (from left): group members Cliff Ervin and Buddy McDaniel; Holmes; and Michael Fisher and Rodney Thompson. Bottom row (from left) Arnold Riggs Jr.; Akihito Narita; Brad Thoelke III, and Tony Fisher, all of Blacksmoke.

## Executive Sports Named Advisors For Music City Golf Tournament

■ NASHVILLE — Jim Foglesong, chairman of the 12th Annual Music City Pro-Celebrity Golf Tournament, has announced that Executive Sports, Inc. will function as advisors to the 1976 event. Executive Sports' participation will be directed by the firm's president, John D. Montgomery, and Richard "Moose" Wammock.

Over the years, Executive Sports has directed some of the world's largest and most successful tournaments, such as: the Doral-Eastern Open, the Jackie Gleason Inverrary Classic, the Atlanta Golf Classic, the Florida Citrus Open and the Chunichi Crowns Tournament in Japan.

This year's Music City Pro-Celebrity will take place on October 8-10 at Nashville's Harpeth Hills Golf Course.

Each of the 36 fivesomes will consist of a member of the Association of Tennessee Country Gentlemen, a celebrity, a member of the Professional Golfers Association, a music industry

executive and a general business executive.

The tournament is co-sponsored by the Country Music Association, the Nashville Area Junior Chamber of Commerce, the Tennessean and WSM, Inc. Proceeds from the tourney go to the Country Music Foundation, the Nashville Area Junior Chamber Charities and Nashville Memorial Hospital.

Last year's tourney turned over \$22,212 to the various charities, bringing the total amount of contributions for charity over the last 10 years to \$135 thousand.

## Wonder, Hamlisch Set for Banquet

■ NEW YORK — Stevie Wonder and Marvin Hamlisch will be honored at the annual Music and Performing Arts Lodge of B'nai B'rith banquet Saturday June 12. Remaining tickets are available by contacting Marty Olinick at RCA in New York, (212) 598-8455.

## Backstage with the Brothers



ABC recording artists The Faragher Brothers recently played at Los Angeles' Total Experience and introduced the crowds to their new single, "It's All Right." Pictured backstage with the group are, from left: Bruce Wayne from Bob Ellis & Associates, the band's manager; Tommy and Davey Faragher; Eric "Mouse" Johnson; Jimmy Faragher; Chuck Crews; Scot Jackson, ABC national promotion director, albums; and Danny Faragher.



# ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

# 101 THE SINGLES CHART 150

A BETTER PLACE TO BE Fred Kewley (Story Songs, ASCAP) 89	MAKING YOUR DREAMS COME TRUE Janna Merlyn Feliciano & Charles Fox (Burin, BMI) 38
A FIFTH OF BEETHOVEN RFT Music Pub. Corp. (RFT, BMI) 87	MAMMA MIA (Bjorn Ulvaeus & Benny Andersson (Countess, BMI) 54
AFTERNOON DELIGHT Milton Okun (Cherry Lane, ASCAP) 24	MARRIED BUT NOT TO EACH OTHER Crajon Ent. Inc. (Ordena/Bridgeport, BMI) 84
BARETTA'S THEME: KEEP YOUR EYE ON THE SPARROW Steve Bari & Michael Omartian (Leeds/Dutchess, ASCAP) 22	MOONLIGHT FEELS RIGHT Bruce Blackman & Mik Clark (Brother Bill's, ASCAP) 21
BIG FOOT J.C.P.I. (Cascargo, BMI) 63	MORE, MORE, MORE Gregg Diamond (Buddah/Gee Diamond, ASCAP) 8
BOHEMIAN RHAPSODY Roy Thomas Baker (Trident, ASCAP) 29	MOVIN' Jeff Lane (Desert Moon Ltd./Jeff-Mar, BMI) 18
BOOGIE FEVER Freddie Perren (Perren Vibes/Bullpen, ASCAP/BMI) 4	NEVER GONNA FALL IN LOVE AGAIN Jimmy Ienner (C.A.M./U.S.A., BMI) 15
C'MON MARIANNE Mike Curb (Saturday/Season's Four, BMI) 74	NUTBUSH CITY LIMITS Bob Seger & Punch Andrews (Unart/Hug, BMI) 86
COME ON OVER John Farrar (Casserole/Flamm, BMI) 82	ONE PIECE AT A TIME Charlie Bragg & Don Davis (Tree, BMI) 79
CRAZY ON YOU Mike Flicker (How About Music, CAPAC) 60	ONLY 16 Ron Haffkine (Kags, BMI) 42
DANCE WIT ME Rufus (MoCrisp, ASCAP) 59	OPEN Smokey Robinson (Jobete/Bertram, ASCAP) 100
DECEMBER 1963 (OH WHAT A NIGHT) Bob Gaudio (Seasons/Jobete, ASCAP) 30	RAIN, OH RAIN Glen Frey (Frank Share/Big Shorty, ASCAP) 94
DISCO LADY Don Davis (Groovesville, BMI, Conquistador, ASCAP) 27	RHIANNON (WILL YOU EVER WIN) Fleetwood Mac & Keith Olsen (Rockhopper, BMI) 12
DON'T STOP IT NOW Mickie Most (Finchley, ASCAP) 62	RIGHT BACK WHERE WE STARTED FROM Pierre Tubbs & Vince Edwards (Unart/ATV, BMI) 16
DREAM ON Adrian Barber (Daskel, BMI) 57	ROCK AND ROLL LOVE LETTER Colin Frechter (Ackee/Andustin, ASCAP) 31
DREAM WEAVER Gary Wright (Warner Bros., ASCAP) 43	ROCK AND ROLL MUSIC Brian Wilson (Arc, BMI) 58
EVERYTHING'S COMING UP LOVE Van McCoy/McCoy-Klipps (Warner-Tamerlane/Van McCoy/Ocean Blue BMI) 90	SAVE YOUR KISSES FOR ME Tony Hiller (Tony Hiller, ASCAP) 55
FOOLED AROUND AND FELL IN LOVE Alan Blazek & Bill Szymczyk (Crabshaw, ASCAP) 13	SHANNON Cashman and West (Blending-well, ASCAP) 5
FOOL FOR THE CITY Nick Jameson (Knee Trembler, ASCAP) 68	SHOP AROUND The Captain and Toni Tennille (Jobete, ASCAP) 11
FOOL TO CRY The Glimmer Twins (Promopub B.V., ASCAP) 23	SHOW ME THE WAY Peter Frampton (Almo/Fram-Bee Music Ltd., ASCAP) 20
FRAMED Lou Adler (Quintet/Freddy Bienstock, BMI) 73	SILLY LOVE SONGS Paul McCartney (MPL Communications Inc. By Arr with ATV, BMI) 2
FRIEND OF MINE M. Campbell & L. Graham (Malaco, BMI) 91	SIXTEEN TONS Don Harrison Band (Unichappell/Elvis Presley, BMI) 78
GET CLOSER Louie Shelton (Dawnbreaker, BMI) 44	SOMETHING HE CAN FEEL Curtis Mayfield (Warner-Tamerlane, BMI) 65
GET UP AND BOOGIE Michael Kunze (Midsong, ASCAP) 3	SOPHISTICATED LADY Jackson, Yancy, Barge & Evans (Jay's Enterprises/Chappell, ASCAP) 77
GOOD VIBRATIONS Todd Rundgren (Irving, BMI) 76	STRANGE MAGIC Jeff Lynn (Unart/Jet, BMI) 39
GOT TO GET YOU INTO MY LIFE Producer not listed (Maclen, BMI) 85	STILL CRAZY AFTER ALL THESE YEARS Paul Simon & P. Ramone (Paul Simon, BMI) 67
HAPPY DAYS Steve Barri & Michael Omartian (Bruin, BMI) 7	SWEET LOVE James Carmichael & The Commodores (Jobete/Commodores, ASCAP) 48
HEAVEN MUST BE MISSING AN ANGEL F. Perren (Bull Pen, BMI; Perren-Vibes, ASCAP) 99	SWEET THING Rufus (American Broadcasting, ASCAP) 66
I NEED TO BE IN LOVE Richard Carpenter (Almo/Sweet Harmony/Hammer and Nail/Landes-Roberts, ASCAP) 71	TAKIN' IT TO THE STREETS Ted Templeton (Tauripin Tunes, BMI) 26
I'D HAVE TO BE CRAZY Willie Nelson (Prophecy, ASCAP) 95	TAKE THE MONEY AND RUN Steve Miller (Sailor, ASCAP) 36
I'D REALLY LOVE TO SEE YOU TONIGHT K. Lehning (Dawnbreaker, BMI) 98	TEAR THE ROOF OFF THE SUCKER (GIVE UP THE FUNK) George Clinton (Malbiz & Ricks, BMI) 32
IF YOU KNOW WHAT I MEAN Robbie Robertson (Stonebridge, ASCAP) 75	THAT'S WHERE THE HAPPY PEOPLE GO Baker, Harris & Young (Burma East, BMI) 45
I HOPE WE GET TO LOVE IN TIME Don Davis (Groovesville, BMI) 92	THE BOYS ARE BACK IN TOWN John Alcock (RSO, ASCAP) 34
I'M EASY Richard Baskin (Lion's Gate/Easy, ASCAP) 96	THE LONELY ONE Prod. not listed (Brent, BMI) 72
I.O.U. Widenmann & Herron (Plainview, BMI) 46	THINKING OF YOU Paul Davis (Web IV, BMI) 93
IT'S OVER Joe Wissert (Boz Scaggs Music) 56	THIS MASQUERADE Tommy LiPuma (Skyhill, BMI) 97
IT MAKES ME GIGGLE Milton Okun (Cherry Lane, ASCAP) 64	TODAY'S THE DAY George Martin (Warner Bros., ASCAP) 41
I WANT TO STAY WITH YOU David Kershbaum (Irving, BMI) 80	TRYIN' TO GET THE FEELING AGAIN R. Dante & B. Manilow (Warner-Tamerlane/Upward Spiral, BMI) 14
I WANT YOU Leon Ware & T-Boy Ross (Almo-Jobete, ASCAP) 33	TURN THE BEAT AROUND Warren Schatz (Dunbar, BMI) 49
I'LL BE GOOD TO YOU Quincy Jones (Kidada/Gouldris, BMI) 28	UNION MAN Steve Cropper (Flat River, BMI) 47
KISS AND SAY GOODBYE Bobby Martin (Nattahnam/Blackwood, BMI) 17	WELCOME BACK Steve Barri & John Sebastian (John Sebastian, BMI) 9
LAST CHILD Jack Douglas & Aerosmith (Daksel/Song and Dance/Vindaloo, BMI) 81	WHO LOVES YOU BETTER THAN I DO Isley Bros. (Bovina, ASCAP) 70
LET HER IN Bob Reno (Midsong, ASCAP) 35	YES, YES, YES Stu Gardner (Turtle Head, BMI) 53
LET YOUR LOVE FLOW Phil Gernhard & Tony Scotti (Loves & Fishes, BMI) 19	YOUNG BLOOD Bad Company (Quintet/Unichappell/Freddy Bienstock, BMI) 61
LIVIN' AIN'T LIVIN' Jim Mason (Stephen Stills, BMI) 88	YOUNG HEARTS RUN FREE Dave Crawford (Dee-Ann, ASCAP) 50
LONELY NIGHT (ANGEL FACE) Daryl Dragon & Tony Tennille (Don Kirshner, BMI) 40	YOU'RE MY BEST FRIEND Roy Thomas Baker (Trident, ASCAP) 52
LONELY TEARDROPS Johnny Morris (Merrimac, BMI) 83	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE Gamble & Huff (Mighty Three, BMI) 51
LOVE HANGOVER Hal Davis (Jobete, ASCAP) 1	
LOVE IN THE SHADOWS Neil Sedaka (Don Kirshner/Kirshner Songs, BMI/ASCAP) 37	
LOVE IS ALIVE Gary Wright (Warner Brothers, ASCAP) 25	
LOVE REALLY HURTS WITHOUT YOU Ben Findon (Black Sheep/Common Good/Pocket Full of Tunes, BMI) 69	

JUNE 12, 1976

JUNE 12	JUNE 5	
101	101	YOU'RE MY EVERYTHING LEE GARRETT—Chrysalis CRS 2112 (WB) (Island, BMI)
102	102	JOHNNIE COOL STEVE GIBBONS BAND—MCA 40551 (Tower Tunes/Naimad Laine, BMI)
103	103	I'LL GET OVER YOU CRYSTAL GAYLE—United Artists XW781 Y (Pullyedbone, ASCAP)
104	105	NORMA JEAN WANTS TO BE A MOVIE STAR SUNDOWN COMPANY—Polydor PD 14312 (Natural Songs, ASCAP)
105	107	MUSIC JOHN MILES—London 5N 20086 (Velvet/RA/PUB)
106	122	PLAY THAT FUNKY MUSIC WILD CHERRY—Epic 8 50225 (Bema/Blaze, ASCAP)
107	110	FLAMING YOUTH KISS—Casablanca NB 858 (Cafe Americana/Rock Steady, ASCAP; All By Myself, BMI)
108	—	IT KEEPS YOU RUNNIN' CARLY SIMON—Elektra 45323 (Tauripin Tunes, ASCAP)
109	113	RAINBOW IN YOUR EYES LEON & MARY RUSSELL—Paradise 8208 (WB) (Teddy Jack, BMI)
110	112	FOXY LADY CROWN HEIGHTS AFFAIR—De-Lite DEP 1581 (Delightful, BMI)
111	114	JUKIN' ATLANTA RHYTHM SECTION—Polydor 14323 (Low-Sal, BMI)
112	—	IT AIN'T THE REAL THING BOBBY BLAND—ABC 12189 (Meadow Ridge, ASCAP)
113	117	HUNGRY YEARS WAYNE NEWTON—Chelsea CH 3041 (Don Kirshner, BMI)
114	118	EASY LOVIN'/WE GOT THE RECIPE BO KIRKLAND & RUTH DAVIS—Claridge 414 (Blue Book, BMI)
115	119	BUTTERFLY FOR BUCKY BOBBY GOLDSBORO—United Artists XW793 Y (Unart/Pen In Hand, BMI)
116	104	EVERYTHING THAT 'CHA DO (WILL COME BACK TO YOU) WET WILLIE—Capricorn CPS 0254 (WB) (No Exit, BMI)
117	106	SAVE YOUR KISSES FOR ME BOBBY VINTON—ABC 12186 (Easy Listening, ASCAP)
118	—	ROCKY MOUNTAIN MUSIC EDDIE RABBIT—Elektra 45315 (Briar Patch, BMI)
119	123	I'M GONNA LET MY HEART DO THE WALKING THE SUPREMES—Motown M 1391F (Holland-Dozier-Holland, ASCAP); (Stone Diamond/Gold Forever, BMI)
120	108	AMERICA THE BEAUTIFUL RAY CHARLES—Crossover 985 (Tangerine, BMI)
121	124	SHARING THE NIGHT TOGETHER LENNY LE BLANC—Big Tree BT 16062 (Atlantic) (Alan Carter, BMI, Music Hall, ASCAP)
122	—	THE FLAG CHARLIE VAN DYKE—United Artists XW810 Y (UA/Hollywood Blvd, ASCAP)
123	125	LIGHT UP STYX—A&M 1818 (Stygian, ASCAP)
124	126	HEAR THE WORDS, FEEL THE FEELING MARGIE JOSEPH—Coillion 44201 (Atlantic) (Dozier, BMI)
125	121	BETTER DAYS MELISSA MANCHESTER—Arista 0183 (Rumanian Pickle Works/Columbia/N.Y. Times, BMI)
126	127	IT'S GOOD FOR THE SOUL LUTHER—Coillion 44200 (Atlantic) (Elvee-Deekay, ASCAP)
127	128	BREAKER-BREAKER OUTLAWS—Arista 0188 (Hustlers, BMI)
128	129	TOWN CRYER SCOTT KEY—Pyramid 8002 (Roulette) (Planetary/Karolman, ASCAP)
129	134	SHARING THE NIGHT TOGETHER ARTHUR ALEXANDER—Buddah BDA 522 (Music Mill, ASCAP, Alcartee, BMI)
130	109	LET IT SHINE AL GREEN—Hi 5N 2306 (London) (Jec/Al Green, BMI)
131	132	DAYDREAMER GINO CUNICO—Arista 0181 (Warner Bros., ASCAP)
132	115	I GET LIFTED SWEET MUSIC—Wand WDS 11295 (Scepter) (Sherlyn, BMI)
133	140	LIE TO ME BILL LA BOUNTY—20th Century TC 2290 (Captain Crystal, BMI)
134	150	WILL YOU LOVE ME TOMORROW DANA VALERY—Phantom JB 10566 (RCA) (Screen Gems, Columbia, BMI)
135	—	OOO SWEET LOVE MARILYN GRIMES Abraxas 1702 (Denture Whistle/JBE, BMI)
136	—	TVC 15 DAVID BOWIE—RCA PB 10664 (Bewlay Bros/Moth/Fleur, BMI)
137	136	YOU GOT THE MAGIC JOHN FOGERTY—Asylum 45309 (Greasy King, ASCAP)
138	139	MIDNIGHT LOVE AFFAIR TONY ORLANDO & DAWN—Elektra 45319 (Midsong, ASCAP)
139	135	COULD IT BE MAGIC DONNA SUMMER—Oasis 405 (Casablanca) (Kamikazi/Angel Dust, BMI)
140	137	ROCK ME EASY, BABY ISAAC HAYES—ABC 12176 (Incense, BMI)
141	143	CAUGHT IN THE ACT (OF GETTING IT ON) FACTS OF LIFE—Kavette 5126 (TK) (Irving, BMI)
142	138	AMERICA THE BEAUTIFUL CHARLIE RICH—Epic 8 50222 (Julep, BMI)
143	148	FROM MY HEART TO YOURS CHARLES EARLAND—Mercury 73793 (Beth Earland, BMI)
144	142	GET OFF YOUR AHHH! AND DANCE (PART II) FOXY—Dash 5022 (TK) (Sherlyn, BMI)
145	141	YES, I'M READY TOM SULLIVAN—ABC 12174 (Dandelion/Stillman, BMI)
146	130	SOME GUYS HAVE ALL THE LUCK SHAKERS—Asylum 45314 (Kirshner, ASCAP)
147	131	SAD EYES MARIA MULDAUR—Warner-Reprise RPS 1352 (Don Kirshner, BMI, KEC, ASCAP)
148	116	YOU KNOW THE FEELIN' STVFE WIGHTMAN—Farr 003 (Carmela, SESAC)
149	—	WHAM BAM SHING-A-LONG SILVER—Arista AS 0189 (Colgems, ASCAP)
150	133	HELLO OPERATOR GERARD—Caribou ZS8 9013 (CBS) (Big Elk, ASCAP)

# Donna Summer

"Could It Be Magic" the first single from the "Love Trilogy" album sold 489,832\* albums. How many albums will the new single "Try Me, I Know We Can Make It" sell?

\*Effective May 26, 1976

Booking:  
WILLIAM MORRIS  
AGENCY, INC.  
ESTABLISHED 1838  




Management:  
Summer Nights, Inc.  
Direction: Joyce Biawitz



**Carly Simon · Another Passenger** 7E-1064

Her new album on Elektra Records featuring her new single

**It Keeps You Runnin'** E-45323



Produced by Ted Templeman

Management: Arlyne Rothberg, Inc.

[www.americanradiobistory.com](http://www.americanradiobistory.com)

# 101 THE ALBUM CHART 150

JUNE 12, 1976

JUNE 12 JUNE 5

- |            |            |  |
|------------|------------|--|
| <b>101</b> | <b>110</b> | <b>WHERE THE HAPPY PEOPLE GO</b> THE TRAMMPS/<br>Atlantic SD 18172                   |
| <b>102</b> | <b>104</b> | <b>FOOLS GOLD</b> /Morning Sky 5500 (Arista)   |
| <b>103</b> | <b>100</b> | <b>DISCO-FIED RHYTHM HERITAGE</b> /ABC ABCD 934                                      |
| <b>104</b> | <b>107</b> | <b>LIVE AND IN LIVING COLOR</b> TOWER OF POWER/<br>Warner Bros. BS 2924              |
| <b>105</b> | <b>106</b> | <b>ENDLESS SUMMER</b> BEACH BOYS/Capitol SVBB 11307                                  |
| <b>106</b> | <b>116</b> | <b>FREE AND IN LOVE</b> MILLIE JACKSON/Spring SP 1 6709 (Polydor)                    |
| <b>107</b> | <b>101</b> | <b>HARD WORK</b> JOHN HANDY/ABC Impulse ASD 9314                                     |
| <b>108</b> | <b>102</b> | <b>THE PROMISE</b> MICHAEL PINDER/Threshold THS 18 (London)                          |
| <b>109</b> | <b>109</b> | <b>NO EARTHLY CONNECTION</b> RICK WAKEMAN/A&M SP 4583                                |
| <b>110</b> | <b>115</b> | <b>GET YOURSELF UP</b> HEAD EAST/A&M SP 4579   |
| <b>111</b> | <b>121</b> | <b>MOONMADNESS</b> CAMEL/Janus JXS 7024  |
| <b>112</b> | <b>124</b> | <b>RENAISSANCE LIVE AT CARNEGIE HALL</b> RENAISSANCE/<br>Sire SAS 4 3902 2 (ABC)     |
| <b>113</b> | <b>96</b>  | <b>GIMME BACK MY BULLETS</b> LYNRYD SKYNYRD/MCA 2170                                 |
| <b>114</b> | —          | <b>FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE</b> /<br>RCA APL1 1506           |
| <b>115</b> | <b>103</b> | <b>WINDSONG</b> JOHN DENVER/RCA APL1 1183  |
| <b>116</b> | <b>112</b> | <b>A TRICK OF THE TAIL</b> GENESIS/Atco SD 36 129                                    |
| <b>117</b> | <b>105</b> | <b>KC AND THE SUNSHINE BAND</b> /TK 603  |
| <b>118</b> | <b>108</b> | <b>HAIR OF THE DOG</b> NAZARETH/A&M SP 4511  |
| <b>119</b> | <b>132</b> | <b>SHOWCASE</b> SYLVERS/Capitol ST 11465   |
| <b>120</b> | <b>120</b> | <b>BLOODLINE</b> GLEN CAMPBELL/Capitol SW 11516                                      |
| <b>121</b> | <b>122</b> | <b>THIS MOTHER'S DAUGHTER</b> NANCY WILSON/Capitol ST 11518                          |
| <b>122</b> | <b>138</b> | <b>RED TAPE</b> ATLANTA RHYTHM SECTION/Polydor PD 1 6060                             |
| <b>123</b> | <b>135</b> | <b>A CIRCLE FILLED WITH LOVE</b> SONS OF CHAMPLIN/<br>Ariola America 50007 (Capitol) |
| <b>124</b> | <b>125</b> | <b>LED ZEPPELIN IV</b> /Atlantic SD 7208   |
| <b>125</b> | <b>127</b> | <b>STARCASTLE</b> /Epic PE 33914   |
| <b>126</b> | <b>136</b> | <b>BILL COSBY IS NOT HIMSELF THESE DAYS</b> /<br>RAT OWN, RAT OWN/Capitol ST 11530   |
| <b>127</b> | <b>126</b> | <b>REDHEADED STRANGER</b> WILLIE NELSON/Columbia KC 33482                            |
| <b>128</b> | <b>128</b> | <b>SMOKEY'S FAMILY REUNION</b> SMOKEY ROBINSON/<br>T6 341S1 (Motown)                 |
| <b>129</b> | —          | <b>FEVER</b> RONNIE LAWS/Blue Note BN LA628 G (UA)                                   |
| <b>130</b> | <b>111</b> | <b>THE LEPRECHAUN</b> CHICK COREA/Polydor PD 6062                                    |
| <b>131</b> | <b>141</b> | <b>MISTY BLUE</b> DOROTHY MOORE/Malaco 6351 (TK)                                     |
| <b>132</b> | —          | <b>SPARKLE</b> ARETHA FRANKLIN/Atlantic SD 18176                                     |
| <b>133</b> | —          | <b>EVERYBODY COME ON OUT</b> STANLEY TURRENTINE/<br>Fantasy F 9508                   |
| <b>134</b> | <b>113</b> | <b>ON THE ROAD</b> JESSE COLIN YOUNG/Warner Bros. BS 2913                            |
| <b>135</b> | —          | <b>TURNSTILES</b> BILLY JOEL/Columbia PC 33848                                       |
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| <b>137</b> | <b>140</b> | <b>"I"</b> PATRICK MORAZ/Atlantic SD 18175   |
| <b>138</b> | <b>118</b> | <b>POUSETTE-DART BAND</b> /Capitol ST 11507  |
| <b>139</b> | <b>117</b> | <b>STATION TO STATION</b> DAVID BOWIE/RCA APL1 1327                                  |
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| <b>148</b> | <b>139</b> | <b>WILLIE NELSON LIVE</b> /RCA APL1 1487   |
| <b>149</b> | <b>130</b> | <b>THOROUGHbred</b> CAROLE KING/Ode SP 77034 (A&M)                                   |
| <b>150</b> | —          | <b>HIGH ENERGY</b> SUPREMES/Motown M6 863S1  |

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## CORDON BLEU

**SOLUTION**—Rocket PIG-2189 (MCA) (6.98)

The Dutch group's third album, and first to be released in the U.S., is quite a change of pace for producer Gus Dudgeon. A smooth electric jazz sound with occasional complementary vocal harmonies is delicate yet not fragile. "Third Line" and "Whirligig" work most interestingly.



## HEARTLANDS

**TONY TRISCHKA**—Rouner 0062 (6.98)

Trischka is a banjo player whose sense of tradition is a little off center, if you will. With Andy Statman, Kenny Kosek and Roger Mason at the heart of the backer-up, this is bluegrass gone jazz, but not in the country swing style. It's exciting music that's completely original and full of energy.

## JUST A MATTER OF TIME

**MARLENA SHAW**—Blue Note BN-LA606-G (UA)

Blue Note is hot with talent, and the title of the label's latest is most apt. Ms. Shaw has range and color that are best heard when control is exercised—"This Time I'll Be Sweeter," "Sing To Me"—whereon there's some resemblance to Nancy Wilson. Also of note, the uptempo "Love Has Gone Away."



## THE WAY THEY WERE

**THE GUESS WHO**—RCA APL1-1778 (6.98)

Previously unreleased tracks by the original band—Randy Bachman, Burton Cummings, Jim Kale and Garry Peterson—as recorded by producer Jack Richardson in 1970, before each of the originals went on to new ventures. An historical document that's musically valid for what it is: a slice of time to add perspective.

## DOBROLIC PLECTRAL SOCIETY

**TUT TAYLOR**—Takoma D-1050

Progressive FMers as well as straight country stations have plenty to choose from among these (mostly) Tut Taylor compositions. The playing is the best, with Norman Blake on guitar much of the time, and second dobroist Curtis Burch making for some spectacular twin breaks. A society to be joined.



## THE KINKS GREATEST—CELLULOID HEROES

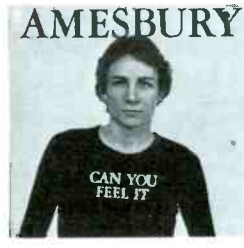
**RCA APL1-1743 (6.98)**

Material is culled from the group's various RCA albums, with "Everybody's A Star (Starmaker)," "Here Comes Yet Another Day," "Celluloid Heroes" and "Alcohol" among the more readily recognizable numbers from Ray Davies' pen. The continuation of a well-documented history.

## TOMORROW

**WAYNE NEWTON**—Chelsea CH 512 (6.98)

One of Las Vegas' strongest acts, and a *raison d'être* for the creed of pop- and folk-inspired MOR, Newton has impeccable taste in songs—"Run To Me," "We All Fall In Love Sometimes," "You Are So Beautiful"—and a powerful delivery that is rarely matched or surpassed. He's been singing for years, but it's a fresh voice.



## CAN YOU FEEL IT

**BILL AMESBURY**—Capitol ST-11528 (6.98)

Amesbury has a good feel for hooks, though sometimes they show up a little late. Nonetheless, songs such as "Can You Feel It," "Every Girl In the World Tonight" and "Saturday Night (I'll Be Waiting)" would make interesting material for any number of pop or MOR singers, though Amesbury's quite convincing.

## I BELIEVE

**TONY SANDLER & RALPH YOUNG**—PIP 6815 (6.98)

Sandler and Young are big on the television talk show circuit and its related live media. "I Believe" should please those audiences with its balance between inspirational numbers (the title track, "You'll Never Walk Alone," "Dominique," "With Your Inspiration," et al) and pop/MOR stylings.



## SHAMAL

**GONG**—Virgin PZ 34156 (CBS) (6.98)

Spacey jazz-rock that specializes in whistles, gongs (!), flutes and percussion instruments, with some vocalization. "Bambooji" and "Mandrake" should be appropriate to progressive, light rock and jazz formats making for interesting segues into heavier things. The title track is also of interest.

## RUMORS

**ARROGANCE**—Vanguard VSD 79369 (6.98)

A chamber-like folk quartet ("Sunday Feeling," "Dying To Know") that takes occasional forays into bluegrass ("Two Good Legs") and light rock 'n' roll ("Why Do You Love Me"). The mix tends to separate the individual components, but the technical proficiency appears to be there in abundance.



## WINTER DAY'S NIGHTMARE

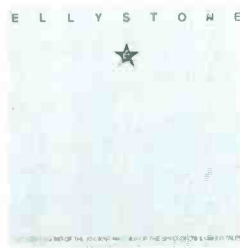
**LIBRA**—Motown M6-86451 (6.98)

An Italian jazz/rock group that's testing its feet in different waters, Libra gives itself the opportunity to sample its own talents in the space of an lp. "Nothing Comes, Nothing Goes," opening side one, sets the tone and the pace for what's to come, with "This Chain" and "Hey Carlito" suitable followups.

## THE NEW LEGEND OF THE ANCIENT MARINER OR THE SPIRIT OF '76 & OTHER TALES

**ELLY STONE**—Ebee 001

Ms. Stone is so firmly associated with Jacques Brel that even when the songs are not his the sound and the sensibility (husband/writer Eric Blau, a Brel collaborator, is the major contributor) are amazingly consistent. A beautiful package physically and in content.



## DOC AND THE BOYS

**DOC WATSON**—UA-LA601-G (6.98)

The usual balance between traditional and contemporary is struck with Doc and company up-dating such classics as "Darlin' Cory" and "Tennessee Stud" and adding to the repertoire such contemporary compositions as Tom Paxton's "I Can't Help But Wonder Where I'm Bound." It's pickin' the way it's supposed to be.

# SOUL TRUTH

By DEDE DABNEY



■ **HOLLYWOOD:** Personal Pick: "It's Got To Be Magic" — Major Harris (Atlantic). Once again the "Major" machine is working and heading toward another gold disc. Extracted from his hit lp, "Jealousy," Harris has increased his fan following by maintaining his soft, sultry groove.

**DEDE'S DITTIES TO WATCH:** "Get It While It's Hot" — Eddie Kendricks (Tamla); "Waiting At The Bus Stop (Part 1)" — The Kay-Gees (Gang); "You Don't Have To Go" — The Chi-Lites (Brunswick).

**UP & COMING:** "Changes" — Jasen (Shields).

There seems to be some type of difficulty when individuals would like to reach the staff of NATRA. When phoning the number on the letterhead of Al Gee's stationery there is no answer. Everyone has been under the impression that the telephone number and address on the letter sent out by the executive director of the organization was the headquarters. Recently, letters have been received from Ms. Kitty Brody, president of NATRA, with the "correct" address and telephone number on the letterhead. The number for any information is (301) 542-1370. Please make note of this. From all indications it is apparent that communication is definitely needed between the executive staff and the board of officers.

One-time music director for WWRL-AM (New York) Norma Pinnella relocated to the west coast approximately a year ago. Ms. Pinnella has now been appointed west coast regional promotion director for Joe Robinson's All-Platinum Records.

Forever, Inc. is another organization which was formed by several radio announcers. The main objective of this conglomerate of talented individuals is allegedly to gain job security for blacks in the recording industry, record company promotion, sales and marketing, basically to help upgrade the position of blacks in the industry. President is the former president of NATRA, Dickie Do; vice president, Al Perkins; legal adviser, Ms. Lucille Watts of Detroit. A meeting was held this past weekend in Detroit at the St. Regis Hotel, with representatives of such companies as KoKo, Columbia, Brunswick, ABC, Buddah, Motown, 20th Century/Westbound, Atlantic, and Cotillion and several independent promotion men. Good ideas, good turn-out, but what about true, intelligent unity? There is a definite need for that belief, but it can't work unless everyone joins with feasible ideas and puts the working components in action.

## Manhattans Feted



Columbia recording artists The Manhattans, whose single, "Kiss And Say Goodbye" recently held the number one position on the RW r&b charts while continuing to climb the pop chart, were given a party to celebrate their success. The single was taken from the group's third Columbia album, titled "The Manhattans." Shown enjoying the festivities at the luncheon are from left: (standing) Mickey Eichner, vice president, a&r, east coast, Columbia Records; Richard Mack, director, promotion, special markets, CBS Records; Bruce Lundvall, president, CBS Records Division; Jack Craigo, vice president and general manager, marketing, CBS Records; Ron Piccolo, regional director, northeast, CBS Records; Stan Monteiro, vice president, national promotion, Columbia Records; seated are the Manhattans: Sonny Bivins, Jerry Alston, Kenny Kelly and Blue Lovett.

## Dialogue (Continued from page 22)

**RW:** When you're signing up an artist and a producer together are you capable of delivering their publishing, etc. and putting that in the contract?

**Arnold:** It depends on various negotiations. We attempted for a long time to get publishing because we think that the company can do a good job in administering the publishing for people who have foreign ties. We think its to the advantage of the producer and artist to sign with us. However, when they can't or they don't we would not turn down an artist or turn down a producer because we couldn't get the publishing.

**RW:** Do you feel that you have reached the goals that you wanted to attain in the position that you're in?

**Arnold:** No. I feel that we have a long way to go with regards to the artists that we have now and to continue to deliver them consistently, to build on them for years to come. I believe that we have the artists that we can do this with that do have longevity and are capable of being our stars. But there are a lot of things that I would like to do and somehow I'm not satisfied with my life yet.

**RW:** What do you see for the future?

**Arnold:** There are a number of options open to me. Sometimes I consider going back to law—entertainment law—because I know so much about the business. There are very few black attorneys who know the business and I know a lot of different aspects of it, having worked totally in it. And now I'm in the a&r market, so that is always there.

**RW:** Do you see a transition in black music over the past five years?

**Arnold:** The music is much more sophisticated, because producers are going with their creativity—especially the young ones who are on the scene right now. And there are a lot of different types of music they're eager to experience, plus you have a number of major companies now who have qualified blacks who know how to market the product and recognize it. The major companies have major resources, and when they have good product then they can market it. ☺

## R&B PICKS OF THE WEEK

**SINGLE** **PHOEBE SNOW, "NO REGRETS"** (Miller Music Corp., ASCAP). Ms. Snow's popularity has increased by way of her superb vocal talents. Flowing riffs are handled with tenderness and great care on this cut, extracted from "Second Childhood." Her capabilities are fully displayed on this track. Phoebe Snow has the knack to entertain you with excellent material. Columbia 3-10351.

**SLEEPER** **THE SYLVERS, "COTTON CANDY"** (Perren-Vibes Music Co./Bull Pen Music Co./ASCAP/BMI). Years come and years go, but The Sylvers remain the same talented group. On this they serve up a sweet treat. Producer Freddie Perren has given them added punch. The Sylvers are on the right course to garner much chart action. Capitol P-4255.

**ALBUM** **"IMPACT."** Damon Harris once sang lead with The Temptations. After leaving them he brought about a new change in listening material by forming this group, known as Impact. John Quitin Simms, Donald Tilgham and Charles Timmons make up a group forceful enough to make the grade. Tremendous vocals coupled with the Philadelphia Sound make this one heavy enough to be placed on top shortly. Atco SD 36-135.



**THEY'RE DANCING  
THEIR**



**OFF**

**TO BOHANNON'S  
NEW HIT L.P.**

**BOHANNON/DANCE YOUR ASS OFF**

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RECORDS**

**BRUNSWICK**

**DAKAR**

# ASCAP, BMI, SESAC on Copyright Revision

(Continued from page 3)  
years.

Also part of the Copyright Revision is a mandatory fee paid by juke box owners for the use of recorded music. According to Cramer "the juke box is the only user of music that does not play by virtue of a specific exemption. In 1909 the machine that was contemplated was not the juke box as we know it today. Nine years ago the juke box industry and the Copyright Office agreed to a change. The juke box owners agreed to pay \$8 per year, per box. At that time there were about 500,000 boxes; multiplied by \$8 a box that comes to \$4 million. Even though everyone agreed, nothing was ever done to amend the law. I believe that because of this failure to enact legislation, writers and publishers have lost approximately \$40 million."

The House Subcommittee has since agreed to adopt the Senate approved \$8 fee. However, they redefined "jukebox" to include not only coin operated machines but also those activated by tokens or other monetary units.

It is on the subject of royalty payment by public broadcasting that the three men are most adamant. The officials of PBS have fought payment of these royalties on the grounds that it is a non-profit organization. In October, 1975 the Senate Judiciary Committee adopted an amendment proposed by Sen. Robert Mathias (Rep.-Md.) that would grant a compulsory license to public broadcasting for the use of non-dramatic literary and musical work. According to Adams, "a compulsory license is anathema to any creator."

"SESAC very definitely opposes

the concept of compulsory licenses," stated Ciancimino. "We've seen how the marketplace has been able to set effective rates with commercial broadcasting, hotels, nightclubs and any other mass users of music.

"There is no reason to set up a bureaucracy where a lot of collected monies will have to go to the maintenance of a staff in Washington for the dispersal of the money. It should come to the representatives who are already set up to disperse these monies to the people affiliated with us. Also, this is the only area in the whole revision bill where a statutory fee is called for but the amount is not stated. It is proposed that the initial rate would be determined by a royalty tribunal and should be reviewed periodically."

## Non Profit Status

All three men pointed out that the non-profit status of PBS is dubious, since many of the network's programs are paid for all or in part by large American corporations such as Xerox and Mobile Oil. In Cramer's opinion, "if you studied the books of these corporations I think you would find these monies are written off as promotional or advertising expenses, not charitable contributions."

Adams wanted to stress, however, that the performance societies are "completely for public broadcasting. We think it's intelligent, we think it's necessary and we think it serves a very definite purpose. We would certainly hate to see it knocked out because it was economically unfeasible to continue." In a letter to the N.Y. Times, PBS vice chairman Hartford Gunn, Jr. contended that "29,000

clearances would have been required" in 1975. Adams stated, however, that "the performance societies would give them the performing rights (under blanket licenses) for a very small amount of money. We proposed a very simple deal in an effort to encourage this kind of television. A compulsory license is completely unnecessary."

## Cable TV

The first Subcommittee hearing on the PBS issue is scheduled for Friday, June 4.

Referring to the proposed payment of performance royalties by cable television operators, Ciancimino feels "it's the same basic theory as the PBS situation. We'd rather have the rates set up in the marketplace by arm's length negotiation. However, in light of the two Supreme Court decisions, it was held that in certain situations, the cable operator is not responsible for the payment of copyright royalties. Under current law, cable television is non-labile. Under the proposed revision, we would have compulsory licensing."

Cramer is most concerned that the performance societies were not given a chance to testify before the Subcommittee on the proposal worked out between representatives of the motion picture industry and most of the major cable television operators and was approved several weeks ago by the Kastenmeier committee.

"The proposal is a licensing agreement that would bring in less than \$9 million for all copyright material used on cable television," Cramer explained. "That will include music, sports, drama and news. Let's say that arbitrarily \$5 million will go to the entire movie industry. The cable problem, that has gone on for years, could be resolved by payment of \$5 million to the entire movie industry? It's a too-good-to-be-true bargain and I feel someone should take a closer look at it."

While all of these revisions in the Copyright Act are well known, Ciancimino pointed out that a more obscure proposal was of particular concern to SESAC. According to Ciancimino "Section 112C specifically exempts producers of transcribed programs that use religious music and then perhaps distribute these programs to several hundred radio stations. This exemption deals with mechanical reproduction rights which we also represent on the part of our affiliates. ASCAP and BMI are not directly concerned with this issue but have supported our position. We feel that an exemption in the area of religious copyrights only is a serious erosion of all copyrights.

Why pick on the person who writes religious music?"

In another area of the proposed revision to the Copyright Act, the Kastenmeier Subcommittee voted last week to ax an amendment that would have provided royalties to performers and record companies for use of their sound recordings (RW, June 5). However, the Copyright Register was directed to report on this question by January 3, 1978.

## Passage

Once the Copyright Revision has been passed by the Subcommittee it will go on to the House Judiciary Committee and then to a vote by the full House of Representatives. Later the Committee of Conference with members from both the House and Senate will convene to iron out the differences between the House and Senate versions.

Because of the intricacies of copyright law and the upcoming national elections, all three men are skeptical that there will be anything approaching a new Copyright Act much before next November or December.

## L.A. NARAS Chapter Elects New Governors

■ LOS ANGELES — Voting members of the Los Angeles Chapter of the Recording Academy have elected 16 new Governors and re-elected five to two year terms in balloting just completed. The new Governors will be installed at the June 10 meeting, joining an equal number (21) of incumbents who were elected last year.

## Membership

Representing specific membership classifications are: Artie Butler and Lee Holdridge, arrangers; Bob Cato and Ian Whitcomb, art directors/annotators; Stan Ross and Carson Taylor, engineers; Mark Stevens and Tommy Tedesco, instrumentalists; Neal Hefti and Bill Holman, leaders; Denny Diante and Joe Wissert, producers; Howard Greenfield and Ron Kramer, songwriters; Milt Larsen and Lennie Weinrib, spoken word; Ray Charles and Marilyn Jackson, vocalists; Don Christlieb, Rick Lesemann and Leonard Rosenman, classical.

Butler, Cato, Larsen, Charles and Christlieb were voted to a second term.

## Drive Inks Skyliners

■ NEW YORK — Steve Alaimo, executive VP, TK Records, has finished negotiating a contract for Jimmy Beaumont and the Skyliners to Drive Records, distributed by TK. Their initial single for the label will be "The Day The Clown Cried," written by Clarence Reid.

## A Dream Come True



The stars of top-rated TV show "Laverne and Shirley," Penny Marshall (Laverne) and Cindy Williams (Shirley), and Private Stock recording artist Cyndi Grecco were recent visitors at radio station KIIS to promote "Making Our Dreams Come True," the show's theme song. The record was co-produced by Janna Merlyn Feliciano with Charles Fox, who co-authored. Pictured from left are: Charles Fox; Cindy Williams; Penny Marshall; Jerry Bishop of KIIS; Cyndi Grecco and Janna Merlyn Feliciano, co-producer and manager of Ms. Grecco.



# New Copyright Developments Analyzed

(Continued from page 3)

probably have to be reconciled at a House-Senate conference sometime this fall.

## Close Vote

The real surprise of the mark-up session turned out to be the closeness of the performers royalty vote, which would have forced broadcasters and others who use music for profit to pay a royalty to the artists who make, as well as write, recorded music. The performers vote was 4-3. Chairman Robert Kastenmeier (D-Wis.), ranking minority member Charles Wiggins (R-Calif.), and Reps. Tom Railsback (R-Ill.) and John Pattison (D-N.Y.) voted against the performers fee, Reps. Robert Drinan (D-Mass.), Herman Badillo (D-N.Y.) and amendment-sponsor George Danielson (D-Calif.), who voted by proxy, were for it. There was obvious sentiment on the subcommittee for the concept of a performers royalty, but the fear that the powerful broadcasting lobby would move to kill the entire copyright revision package if it contained the controversial new fee led a majority of the members to lay the issue aside until a later time. Even though the royalty did not pass subcommittee muster, the 4-3 vote was much closer than expected, which bodes well for future consideration.

The subcommittee did say it would act separately on the performers royalty question after the U.S. Copyright Office studies its effects on international copyright reciprocity. The Copyright Office is already on record supporting the performers fee in principle, but Register Barbara Ringer told a subcommittee caucus several days before the vote that including the new royalty in the bill would unnecessarily jeopardize the entire bill.

## Rate Hike

Also surprising was the subcommittee sentiment that writers and their publishers were due a raise in the 68-year-old mechanical fee. The whole subcommittee, except for Wiggins, was known to favor a hike.

The 2¾ cents mechanical is being viewed in most quarters as a compromise between the record manufacturers — which stood to pay out an additional \$58 million yearly in royalties for every one cent hike in mechanicals — and publishing interests, who were stumping for a 3-cent "minimum" royalty.

It was unclear last week whether or not the Recording Industry Association would accept the higher mechanical figure as a compromise, or fight to knock it back down when the bill gets to the parent Judiciary Committee and, ultimately, the House floor.

(Trying to reverse a subcommittee vote in full committee or on the floor of the House is usually a tough job.) An RIAA spokesman refused to comment on the acceptability of the 2¾-cents figure.

## Overtime

There was a small skirmish as well over the so-called overtime mechanical rate. Mechanicals are computed one of two ways: according to the old law, 2 cents per cut or .5 cents per minute of playing time, whichever is higher.) Pattison wanted to see the overtime rate pegged at .7 cents per minute arguing that most songs are under four-minutes long (2¾ cents divided by four minutes equals roughly .7 cents). But Railsback pointed out that five minutes has been the standard for many years and that a .6 cent overtime

rate was more reasonable. Pattison's proposal was defeated on a 4-2 vote with the help of two proxy votes. Railsback voted for the absent Wiggins, Chairman Kastenmeier for Rep. George Danielson who was out of the country at the time of the session. Pattison was joined by Drinan, who at one point said he would like to see a 4-cent mechanical. Without the two proxies, the subcommittee would have been locked in a tie vote.

## Compromise Figure

The 2¾ cent figure which the subcommittee eventually accepted was agreed upon several days before the mark-up session and introduced by Pattison as well. "They were aware," said an aide to Rep. Danielson, "that a 3-cent royalty would not fly in the Sen-

ate." The Senate Copyright Subcommittee and parent Judiciary Committee specifically rejected the 3-cent figure earlier this year. The votes effectively bind the Senate conference committee, yet to be appointed, from accepting that figure when the House and Senate begin ironing out their different versions of the bill later this year. "It (the conference committee) wouldn't knock it down to 5/8 of a cent. The 2¾ cents was a good, round fraction. So it was a tactical move as well as a compromise," he explained.

## Labor Support

Also unclear at this moment is whether or not organized labor is going to try to kill the revision package. Jack Golodner, chief lobbyist for the AFL-CIO Professional Unions (of which the American Federation of Musicians is part) said earlier this year that labor could not support a copyright revision bill without the performers fee. Last week, Golodner backed away from his strong statement saying, "I can't say that now. I don't know. I'll have to check with the other unions."

He did say that the vote to keep the performers royalty out of the bill "has diminished the enthusiasm of the unions. It's helpful on a bill like this—which is so controversial — to have allies. Considering the time restraints to get the bill out this year, labor is an ally not to be dismissed lightly."

One aide wrote off the defeat of the performers fee with quick, but significant, comment: "It looked too much like a record company amendment."

## CLUB REVIEW

### Streetwalkers Raise the Roof

■ LOS ANGELES — Sprung from the remnants of once-popular U.K. band Family, Streetwalkers (Mercury) have emerged as a formidable full-tilt hard rock band, as was evidenced recently by the group's highly successful debut at the Starwood here. Working in a genre that could be likened to that of fellow Britishers Bad Company, Streetwalkers raised high the roof-beams with a thundering meat and potatoes set that sported no frills, few pretenses and no gimmicks.

The group is fronted by lead singer Roger Chapman, an engagingly rough and tumble shouter who also displays, when the material calls for it, a surprising degree of vocal subtlety. Highlights of Streetwalkers set included a couple of cuts from their recently released lp, most especially a rousing tune titled "Walking On Waters," a relentlessly driving bit that effectively showcased guitarist Bob Tench as well as allowing the group's rhythm section—bassist Jonathan Potel and drummer Nicko—a chance to work out an extraordinarily thumping pace.

Straight Jacket is the kind of band that has helped the Starwood overcome a good deal of resistance to become an important venue for showcasing new talent. Formed in recent months by Tim McGovern, a veteran of several important west coast bands—including those led by Roger McGuinn and Arthur Lee—Straight Jacket, still in its seminal stages, promises to be a regular fixture at the Starwood for the present and a good band to keep an eye on in the months to come.

Having arrived at their present line-up only days before making their Starwood debut, Straight Jacket initially seems to be a device designed to provide a framework for McGovern's flashy, Hendrix-influenced guitar work. But the material as a whole was surprisingly well-organized and the band — particularly the group's frenetic bassist — was more often than not doing quite a bit more than providing support. Particularly effective was the group's rock arrangement of old James Brown material — a straightfaced treatment provided some surprising musical contrasts.

Eliot Sekuler

### Reaching for the Starz



Ray Tusken, newly appointed National AOR promotion manager at Capitol, was presented with an 8 x 10 ft. floral arrangement of the Starz logo. The new Capitol act is produced by Jack Douglas. Alan Miller, director of promotion for Aucoin Management, Inc., Starz' management firm, made the presentation in Tusken's office at Capitol. In addition, 20 smaller (2 x 3 ft.) floral arrangements of the logo were presented to the sales, merchandising, publicity, promotion and a&r departments. Starz' debut lp will ship the second week of June. Shown from left: John Carter, director of national artist acquisition; Alan Miller of Aucoin Management, Inc.; Bob Dombrowski, national artist relations manager; Bruce Garfield, national publicity manager; Dennis White, vice president/sales; Steve Meyer, national promotion manager/singles and Ray Tusken, national AOR promotion manager.

**Rachmaninoff Songs Revealed**

By SPEIGHT JENKINS

■ NEW YORK — Elisabeth Soedstroem came to the Metropolitan Opera as Susanna in Mozart's *Le Nozze di Figaro* in the 1959-60 season. Her career in that house extended over only a few years, and she never built a huge popular public. But among many vocal enthusiasts, the Swedish soprano has always retained a powerful affection: she used a basically small voice with amazing intensity.

In the years since she has appeared at the Met, she has regularly performed at the Glyndebourne Festival in England and in her native Sweden; reviews of high praise have steadily filtered back. Now in her fiftieth year, she has recorded a full record of Rachmaninoff songs with none other than Vladimir Ashkenazy at the piano. London Records should be proud; to this listener no record so far this year has offered so much.

The repertory is novel: in the current Schwann among major

artists, only mezzo Irina Arkhipova and tenor Nicolai Gedda have recorded the composer's songs. And Ashkenazy's appearance as a vocal accompanist is unusual. Of course, these are songs written by a composer-pianist and the contribution of the pianist is enormous.

Even more than in most art songs, he builds mood and sustains tension; the "accompanist" is never in the background but is always in partnership with the soprano.

It is for Miss Soedstroem's art, however, that one should buy the record. She is nothing short of sensational. In an age of perfect vocalism in lieder, her voice is not without its blemishes. It has a narrow sound and occasionally an edge. But the impact and variety she achieves with each selection, not to mention her Russian, makes every song a mini-drama.

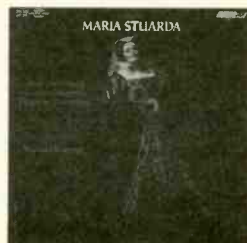
She begins with a real beauty:  
(Continued on page 45)



**CLASSICAL  
RETAIL REPORT**

JUNE 12, 1976

**CLASSIC OF THE WEEK**



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

**BEST SELLERS OF THE WEEK**

- DONIZETTI: MARIA STUARDA**—Sutherland, Pavarotti, Bonyng—London
- BELLINI: I CAPULETI E I MONTECCHI**—Sills, Baker, Gedda, Patane—Angel
- BOLLING: SUITE FOR FLUTE AND JAZZ PIANO**—Rampal, Bolling—Columbia
- GERSHWIN: PORGY AND BESS**—White, Mitchell, Maazel—London

**SAM GOODY/EAST COAST**

- BELLINI: I CAPULETI E I MONTECCHI**—Sills, Baker, Gedda, Patane—Angel
- BOLLING: SUITE FOR FLUTE AND JAZZ PIANO**—Rampal, Bolling—Columbia
- PLACIDO DOMINGO SINGS BE MY LOVE**—DG
- GERSHWIN: PORGY AND BESS**—White, Mitchell, Maazel—London
- HERRMANN: GREAT BRITISH FILM SCORES**—Herrmann—London
- JOPLIN: TREEMONISHA**—Schuller—DG
- LISZT: TRANSCENDENTAL ETUDES**—Berman—Columbia
- STRAUSS: ALSO SPRACH ZARATHUSTRA**—Solti—London
- CLASSICAL BARBRA**—Streisand—Columbia
- VERDI: IL CORSARO**—Caballe, Norman, Carreras, Gardelli—Philips

**KING KAROL/N.Y.**

- BELLINI: I CAPULETI E I MONTECCHI**—Sills, Baker, Gedda, Patane—Angel
- BOLLING: SUITE FOR FLUTE AND JAZZ PIANO**—Rampal, Bolling—Columbia
- PLACIDO DOMINGO SINGS BE MY LOVE**—DG
- DONIZETTI: MARIA STUARDA**—Sutherland, Pavarotti, Bonyng—London
- VIRTUOSO FLUTE**—Rampal—RCA
- GERSHWIN: PORGY AND BESS**—White, Mitchell, Maazel—London
- MOZART: ARIAS**—Margaret Price—RCA
- MOZART: LATE PIANO CONCERTOS**—Barenboim—Angel
- SPIRIT OF '76**—Kostelanetz—Columbia
- STOKOWSKI SPECTACULAR**—Pye

**RECORD & TAPE COLLECTORS/  
BALTIMORE**

- BARBER: ADAGIO FOR STRINGS**—Marriner—Argo

- BRUCKNER: SYMPHONY NO. 9**—Barenboim—DG
- DEBUSSY: ETUDES**—Jacobs—Nonesuch
- DONIZETTI: MARIA STUARDA**—Sutherland, Pavarotti, Bonyng—London
- IVES: SONGS**—DeGaetani, Kalish—Nonesuch
- MOZART: FOUR LAST QUARTETS**—Juilliard Quartet—Columbia
- PENDERECKI: THRENDODY**—Penderecki—EMI (Import)
- RACHMANINOFF: SONGS**—Soederstroem, Ashkenazy—London
- RASKIN: LAURA**—RCA
- SAINT-SAENS: SYMPHONY NO. 3**—Barenboim—DG

**FRANKLIN MUSIC/ATLANTA**

- BEETHOVEN: SYMPHONY NO. 5**—Kleiber—DG
- BIZET: CARMEN**—Horne, McCracken, Bernstein—DG
- BOLLING: SUITE FOR FLUTE AND JAZZ PIANO**—Rampal, Bolling—Columbia
- BRITTEN: FOUR SEA INTERLUDES FROM PETER GRIMES**—Previn—Angel
- DONIZETTI: MARIA STUARDA**—Sutherland, Pavarotti, Bonyng—London
- IBERT: ESCALES**—Martinon—Angel
- RACHMANINOFF: RHAPSODY ON A THEME OF PAGANINI**—Ortiz—Angel
- RACHMANINOFF: PRELUDES**—Ashkenazy—London
- RACHMANINOFF: SONGS**—Soederstroem, Ashkenazy—London
- TCHAIKOVSKY: SYMPHONY NO. 4**—Bernstein—Columbia

**VOGUE BOOKS AND RECORDS/  
LOS ANGELES**

- MUSIC OF FRANK BRIDGE**—Groves—EMI (Import)
- CRUMB: ANCIENT VOICES OF CHILDREN**—Weisberg—Nonesuch
- DONIZETTI: MARIA STUARDA**—Sutherland, Pavarotti, Bonyng—London
- ELGAR: DREAM OF GERONTIOUS**—Handley—EMI (Import)
- GERSHWIN: PORGY AND BESS**—White, Mitchell, Maazel—London
- GO FOR BAROQUE**—Victrola
- JOPLIN: TREEMONISHA**—Schuller—DG
- LISZT: B MINOR SONATA, OTHER PIECES**—Berman—Columbia
- LISZT: TRANSCENDENTAL ETUDES**—Berman—Columbia
- RACHMANINOFF: PRELUDES**—Ashkenazy—London

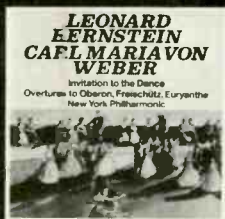
**TOWER RECORDS/  
SAN FRANCISCO**

- BACH: CANTATAS, VOL. XIV**—Harnoncourt—Telefunken
- BELLINI: I CAPULETI E I MONTECCHI**—Sills, Baker, Gedda, Patane—Angel
- DONIZETTI: MARIA STUARDA**—Sutherland, Pavarotti, Bonyng—London
- GERSHWIN: PORGY AND BESS**—White, Mitchell, Maazel—London
- HANDEL: MESSIAH**—Leppard—RCA
- HINDEMITH: REQUIEM**—Hindemith—Odyssey
- PROKOFIEV: COMPLETE PIANO CONCERTOS**—Ashkenazy, Previn—London
- SCHUBERT: MASS IN E-FLAT**—Guest—Argo
- SIBELIUS: SONGS**—Flagstad—London
- STRAVINSKY: OEDIPUS REX**—Bernstein—Columbia

**CLASSICAL PICKS  
FROM COLUMBIA:**

**The New York Philharmonic  
On Tour**

**Five Great New Releases Conducted  
by Leonard Bernstein**



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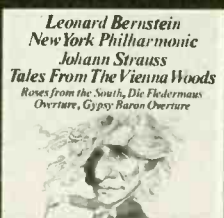
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## Folk Sourcebook Is Valuable Reference

■ NEW YORK—Begun three years ago as a revision and updating of Harry Tuft's 1966 Denver Folklore Center catalogue and almanac, "The Folk Music Sourcebook" (Alfred A. Knopf, \$7.95) is a compilation of everything you always wanted to know but didn't know where to look. There are articles, biographies, directories, album information, primary source information—literally everything. The more commercially successful stories, about artists and music, are the least covered—you can find that information elsewhere. But American Indian, Cajun, Chicano and Canadian music are covered in fairly great depth. And, again, what isn't here is available elsewhere, with authors Larry Sandberg and Dick Weissman telling you precisely where to look.

Attractively laid out, with photos, with listings type-set and spaced out for readability, there is

coverage of instructional books, films and tapes; essays on various topics from bluegrass to "roots of the folk music revival;" and 67 tunings for the five-string banjo, among other topics. Names you've heard but never quite knew what they did are aplenty. And there are lists and glossaries and addresses more than you'll be able to use. Whether for the folk music scholar, or the person whose only connection with the folk world is "Simon and Garfunkel's Greatest Hits," "The Folk Music Sourcebook" is a valuable and much welcome reference work.

Ira Mayer

## Cordell, Russell Part

(Continued from page 4)  
career as a recording artist and composer. Assets owned by the other joint enterprises of Cordell and Russell have been distributed to the principals.

## 'Listen To America' Campaign Begun by Phonogram/Mercury

■ CHICAGO — Phonogram, Inc./Mercury Records has begun a special campaign with 19 classical albums, all featuring music by American composers, on the Mercury Golden Imports series. The campaign will go under the banner of "Listen To America," and will extend through the summer, according to Harry Losk, national sales manager.

The campaign centers around four newly-released albums and 15 catalogue lps. The new albums are "American Concert Band Masterpieces," "Marches of John Philip Sousa" and "Music Of The Civil War," all three by the Eastman Wind Ensemble, conducted by Frederick Fennell, and "Music Of Griffes And Loeffler" by the Eastman-Rochester Orchestra, conducted by Howard Hanson.

## Chappell Meet

(Continued from page 4)  
president, finance; Leo Diston, director of special projects; Vivien Friedman, director of public relations; Charles Ryckman, director of publications; Irv Trencher, sales and merchandise manager; Bob O'Brien, educational director; Lee Snider, senior editor; Marty Glaviano, manager, print distribution; Barbara Robbins, administrator, publications department; and Christina Vila, international.

## Polymusic Ups Hasson

■ NEW YORK — Abe Wiesel, president of Polymusic, Inc., has announced the promotion of Jerry Hasson to the position of Controller of Polymusic, Inc.

The music on the albums in the campaign was recorded in the 1950s and 1960s and released originally on the Mercury label. The albums were selected by M. Scott Mampe, vice president/classical division.

Supporting the "Listen To America" campaign will be a three-color poster listing all of the 19 albums in the program as well as a specially designed divider card. There will also be a series of print ads on a local level with various accounts.

## Rachmaninoff

"Oh, never sing to me again," written in 1890 when the composer was only 17. There she is all sweetness. But beginning in the Opus 38 songs, which include "In My Garden at Night" and "Dreams," she shows the capacity for languor, anxiety, sorrow, joy, despair and a kind of magical lyricism that makes the words come alive.

On the second side of the record one finds the Opus 34 songs, many of them dark and reflective. Though the soprano's voice is sometimes taxed, the strain seems right and deliberate. That is, she conveys all the torment and anguish of the words in her actual delivery. She throws herself into these songs in the finest vocal tradition, and the whole is completely convincing.

Excellent and informative liner notes by Geoffrey Norris point out that Rachmaninoff wrote each of the Opus 34 songs for major

## Carter Connects



The Village Vanguard was the location for a recent performance by Betty Carter, Roulette recording artist. Pictured from left on opening night, are: Dennis Ganim, president, Pyramid Records; Morris Levy, Roulette Records president; Betty Carter; Juggy Gayles, independent promotion man; and Ms. Carter's manager, Jack Whittemore.

## CTI Promotes Doe, Slocum and Deutsch

■ NEW YORK — Jerry Wagner, vice president / marketing, CTI Records, has announced the promotion of Simo Doe to publicity director, Kris Slocum to director of FM and college promotion, and Didier Deutsch to director of press and advertising.

### Simo Doe

Ms. Doe, who joined CTI in 1972, will be in charge of the day-to-day contacts with the press, with an emphasis on setting up interviews for the CTI/Kudu artists, and servicing reviewers.

Kris Slocum is promoted to her new position from national FM promotion coordinator, a position she has held since shortly after joining CTI two years ago. In her

new capacity, she will be in charge of coordinating activities on a national basis with the distributors' promotional personnel. She will also be involved with the national promotion of the CTI/Kudu product at the disco level.

### Didier Deutsch

Didier Deutsch has been, for the past three years, CTI's publicity director. In his new position, he will coordinate activities between the publicity and advertising departments, with an emphasis on developing and implementing campaigns on behalf of the CTI/Kudu artists and their product.

Doe, Slocum and Deutsch will report directly to Jerry Wagner.

(Continued from page 44)

Russian singers of the period. Chaliapin had his as did the tenor Leonid Sobinov (what would his vocal descendant, Vladimir Atlantov do with these songs today?), and the last famous Vocalise was written for the coloratura soprano Antoniana Nezhdanova. This is a crystalline, haunting selection that demands abandon and control. Miss Soedestroem gives it her all, and the selection serves as a perfect conclusion to a remarkable record.

### Philips' Berlioz

From Philips Records comes a disc that should fill the bill with many who love Berlioz but are not ready yet to buy the complete operas. Colin Davis is never better than in the overtures, and conducting several different orchestras he achieves the same finely etched, exciting and precise sound. Davis can always play Berlioz for all the excitement yet never allow the brass to become

overloud. "The Royal Hunt and Storm" music on this disc, taken almost surely from the complete *Troyens*, is wonderful to hear. So exciting and yet so subtle. The record has been selling and should be featured.

'Tis the season for waltzes. Several records have come out with Viennese waltzes, and one unusual reading comes from Leonard Bernstein on Columbia Records. Bernstein's love affair with Vienna and the Viennese love for him is well known. This record launches into the most familiar Viennese waltzes in an enthusiastic, macho manner that practically commands one's aural interest. It is a fun run-through, and has fire, life and vigor. The Philharmonic plays well. It may not be the only way to conduct the Strauss waltz, but it is an extremely interesting approach by Bernstein, and the idiosyncrasy makes the record required listening.

# RIAA Market Expansion Plan

(Continued from page 3)

dustry Association in New York), it should be studied carefully. It is impossible here to talk about all of the suggestions and conclusions made in the report, but some points do stand out. The main one is simply that most record stores, as presently laid out, do not have much appeal for the older record buyer. Grown-ups often do not like to shop in record stores because they are embarrassed about the fact that they are not very knowledgeable about contemporary music, they can't find many of the records they would like to buy, and many stores do not stock the records they are interested in.

## Re-design Stores

It certainly appears that record shops, if they are to have any impact in helping to expand the record market, must be set up differently than they are today. This means that record manufacturers themselves will have to get involved in helping with the layout, design and sectioning of record stores or record departments. For many years food companies, especially the larger ones, have been intimately involved in the display and stocking of their products in food markets. They have made up special displays, signs and point of sale materials for their frozen foods, canned goods, and bakery products. They have made special sizes of merchandise, and have worked out special sales and price-off coupon advertising to help stimulate sales of their merchandise to young and old. Years ago record salesmen went into stores and did the windows, and even the record walls with product or display material.

While food outfits have been

doing this record companies have responded to their customers by taking liner notes off of record packings and marketing product with as little information on them as possible. Maybe now, faced with changing market patterns and changing customers, record manufacturers will restore this prime selling tool: liner notes or information notes to their product.

## "Perfect Store"

Most important however, is the setting up of a "Perfect Store," a plan or layout of a store that would have appeal for the under 25's as well as the over's. A store that would have the proper proportion of square feet or selling space allocated to different types of product, according to percentage of market they reach. The store would also have some sort of information system so that a customer who knows only the name of the tune he wants and not the name of the artist or record label, would be able to find the product.

## Equipment Tie-ins

Working with manufacturers of phonograph and hi-fidelity equipment is a must for the record industry. This is something that was done almost automatically 20 years ago and it never should have been abandoned. After all, the buyers of equipment are the best prospects for records and tapes. The buyers of expensive equipment are almost always in the over 25 bracket, and they most likely enjoy jazz, classical, MOR, or country music. There is no reason in the world why the purchaser of a phonograph or hi-fi components should not be able to buy records or tapes at a special discount for a certain time period. These are natural market-

ing tie-ups, employed by every industry except our own.

The RIAA, following on the heel of Joe Cohen's report on the over 25 record buyers at NARM in March, has come up with a record industry to follow. Its precedent-setting plans for the object is four-fold: 1. To retain current buyers as they advance in age; 2. To expand the purchases of marginal buyers; 3. To recapture former buyers; 4. To gain new purchasers of recordings among current non-buyers. An ambitious project, to be sure, but one that the record industry can do if everyone, from manufacturer to retailer to rack jobber, cooperates.

# Steppin' Out With a Hit



Rocket recording artist Neil Sedaka is shown seated talking to the label's national promotion director, Billy Bass, following the taping of an NBC "Midnight Special" for which Sedaka served as guest host. Sedaka's new single, "Steppin' Out," shipped on June 4.

# 20th Re-Pacts Phonogram Intl.



Cees Wessels (right), vice president, a&r, Phonogram International, is seen inking an additional three-year pact with Russ Regan (seated), president, 20th Century Records, and Peter Pasternack, label director of international. Holland-based Phonogram, one of the 20th's major foreign licensees, has been successful in the handling of a number of major 20th artists, including Randy Edelman, Cotton, Lloyd and Christian, Barry White, The Love Unlimited Orchestra and Sammy Davis, Jr. Davis recently scored a number-one hit in Holland via his "Baretta's Theme" single.

# AM Action

(Continued from page 26)

## CROSSOVER

George Benson (Warner Bros.). Off one of the hottest lps in the country comes this single, which began its growth in the r&b market a few weeks ago (where it continues) and is now taking on pop characteristics as WDRQ and WIXY (lp) add the record. (Note: The lp tops the r&b chart for the first time this week and the jazz chart for the seventh consecutive week.)

## NEW ACTION

Cheech & Chong (Ode) "Framed." Out-of-the-box adds last week on 13Q, KSLQ, Y100 (night), WIXY, WPIX and WAYS gave way to current action that qualifies this record as a national breakout. Picked at KILT, KSTP, WOKY, KTLK and WKRQ (night). One to watch.

Neil Diamond (Columbia) "If You Know What I Mean." Immediate response to this first-in-a-long-time release with automatic adds (mid-week) from KHJ and WFIL, and this week WRKO, KFRC, WPIX and KLIF, along with several secondaries. (This week's chartmaker of the week.)

# Laudin' Loudon



Arista recording artist Loudon Wainwright III is seen celebrating backstage after a three-day stint at L.A.'s Roxy. Wainwright is currently on a tour of major cities across the United States to promote his new Arista album, "T Shirt." Pictured are (from left): Marty Goldrod, Arista west coast promotion; Stan Goldstein, Magna Artists; Wainwright; and Bob Buziak, Arista director, west coast operations.

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



**SEMINAR  
TIMETABLE**

DATE	LOCATION
3:15:75	Cleveland
4:26:75	San Francisco
3: 9:75	Boston
11:15:75	Atlanta
1:17:76	Denver
4: 3:76	St. Louis
6:12:76	New Orleans

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.

Breenfield & J. C. Kowalski '76

## Record World en Brasil

By OLAVO A. BIANCO

■ **Ronnie Von**, cantante que surgió con el movimiento llamado de "Jovem Guarda," al mismo tiempo que **Roberto Carlos** y otros, y que obtuvo mucho éxito con algunas de sus grabaciones acaba de firmar contrato con la RCA.

Entre los temas que se escuchan en la novela "Pecado Capital" de la Cadena Globo de Televisión, se encuentra uno que está resultando éxito: "Los Hombres no Deben Llorar." Les recuerdo que este éxito en Español de **King Clave** de Argentina, es una música de los autores **Mario Zan** y **Palmiera** titulado "Nueva Flor" y fué un éxito hace muchos años en la Chantecler. Ahora es la RCA, con versión hecha por **Helio Mateus**, quien lo ha grabado con uno de los actores de la novela, **Lima Duarte**.

La distribución de la 20th Century, que estaba con la CID (Compañía Industrial de Discos) pasa ahora a manos de Phonogram.

El Show de **Roberto Carlos** (CBS) presentándose en "Canecao" de Rio de Janeiro, termina el 16 de Mayo. Según la prensa de

Rio de Janeiro, el espectáculo ha sido presenciado por más de 200,000 personas.

**Elizeth Cardoso** (Copacabana) empieza la grabación de su nuevo album. Según parece, el número "Divina" tiene características de éxito en esta larga duración . . . Vuelve a la RCA como Supervisor de Repertorios Internacionales el grato **Alf Soares**, según información que nos brinda **Helcio do Carmo** . . . El éxito "Paloma Blanca" en versión en portugués de **Joelma** (Chantecler) va con mucha fuerza . . . La gran atracción de todas las noches en el "night club" "Igrejinha" es **Wando** (Beverly). Es difícil conseguir entradas para el espectáculo . . . Legalmente confirmada la separación de los artistas **Antonio Marcos** y **Vanusa** (RCA) . . . **Nalva Aguiar** (CBS) vuelve a los "charts" con una canción muy conocida titulada "Beijinho Doce" . . . **Jorginho do Imperio** (Polydor) ya empezó la grabación de su segundo album . . . La cantante

(Continued on page 50)

## DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Gala Records acaba de lanzar el primer long playing de **Eydie Gorme**, totalmente interpretado en Español, en esta etiqueta. Uno de los mayores vendedores en el mundo latino lo ha sido el primer long playing que CBS lanzó al mercado internacional en el cual Eydie fué acompañada por **Los Panchos**. Ahora con arreglos de **Don Costa**, **Nelson Riddle** y **John D'Andrea** y con un gran repertorio a gran orquesta, esta nueva grabación de Eydie amenaza con convertirse en otra gran vendadora.

Entre los temas se destacan "Esta Tarde Vi Llover," "Dime," (Feelings) "Eres Tú" y "La Plegaria de mi Amor." El título del long playing es "La Gorme" . . . Tomó Suramericana del Disco de **Antonio J. Segura** de Venezuela, la distribución y prensaje de Discos Fuentes de Colombia . . . E&G Productions de Los Angeles lanzó un larga duración de la nueva cantante cubana **Candi Sosa**, que se encuentra cumpliendo exitos contrato en "El Señorial" de la zona Rosa de Ciudad Mexico. Entre los temas que interpreta Candi se cuentan "Te Necesito," (Memo de Anda) "Cambalache," (E. Santos Discepolo) "A Flor de Piel" (J. Iglesias) y "Tu canción." (Cassano-ContiArgenio) Muy cálida voz que pudiera resultar exitosa internacionalmente . . . Coincidiendo con la visita de **Willie Colon** y **Mon Rivera** a Perú, se estrenara la película "Our Latin Thing" (Nuestra Cosa) de Fania en ocho cines de Lima.



Eydie Gorme

Amprofon de Mexico, asociación que agrupa a los sellos discográficos en Mexico y que lucha por mantener en alto los conceptos y las políticas de competencia leal, brillantez ejecutiva y superación industrial y profesional, habrá de tener que hacerle frente a las prácticas de una empresa discográfica mexicana que no pierde oportunidad para interferir en contratos, proponer todo tipo de desarreglo e inquietar a los artistas o grupos que llegan a México, enviados por sus sellos y recibidos por sus representados, en la seguridad de que no hay peligro al enviar sus contratados a la Ciudad de Los Palacios. Y es que esta empresa se ha caracterizado por incumplimientos de todo tipo y prácticas inverosímiles de hipocrésia satánica con toda la industria. Y es que no pueden promover por si mismos a ningún talento sino por el contrario, destruirlo lenta o rapidamente. No pueden contactar promociones en el exterior ni localmente, porque nadie cree en ellos. La mácula del silencio nefasto les rodea. Son apestados internacionales. El satánico y su títere tendrán que hacerles, dentro de poco, frente a la más absoluta repudia. Porque han entrado en la categoría de piratas a medias, caballeros a medios, disqueros a medias, ricos a medias y cannallas a medias, porque simplemente en ninguna categoría llegan al todo.



Candi Sosa



Willie Colon

Actuará la orquesta **Billo's Caracas Boys** en Octubre en Nueva York. **Los Melodicos** de **Renato Capriles** actuarán en Los Angeles y San Francisco el 5, 6 y 7 de Noviembre . . . Actuarán **The Judge's Nephews** (Los Sobrinos del Juez) en el Holiday Inn de Panamá en el mes de Agosto. Actualmente se presentan en el "Pagliacci" de Miami Beach y preparan jira por toda Latinoamérica y España . . . La Asociación Brasileña de Productores de Fonogramas nombró una comisión para determinar los ganadores este año del "Premio Villa-Lobos," extendido a los artistas brasileños de mayor popularidad y ventas. El evento se transmitirá por televisión a todo el país . . . **Fulgencia Roman Medina** de WISA Radio nos comunica que acaban de establecer una nueva emisora. Se trata ahora de WKSA-FM, en la

(Continued on page 51)

## "BARRETTO"

After 15 months, still at the top of the charts!

WINNER OF FOUR LATIN NY MAGAZINE AWARDS

Including "Song Of The Year"—"GUARARE"!



FEATURING THE VOICES OF

**RUBEN BLADES  
&  
TITO GOMEZ**

Produced by:

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FANIA XSLP-00486

"BARRETTO"—Setting The Pace In SALSA!

### SALSA SINGLES

- "DESAFIO/CHALLENGE", FANIA ALL-STARS, FANIA 764
- "AQUI DE NUEVO", KAKO Y AZUQUITA, ALEGRE 4078
- "RETORNO DEL MAMBO" JOHNNY COLON, COTIQUE C-277
- "MI DESENGANO", ROBERTO ROENA, INT'L 8021
- "BONITA", LA CONSPIRACION, VAYA V-5103
- "RITMO DE AZUCAR," ANDY HARLOW, VAYA V-5106
- "LAS MUCHACHAS", PACHECO, FANIA 763
- "MARIA LUISA", ISMAEL MIRANDA, FANIA 758

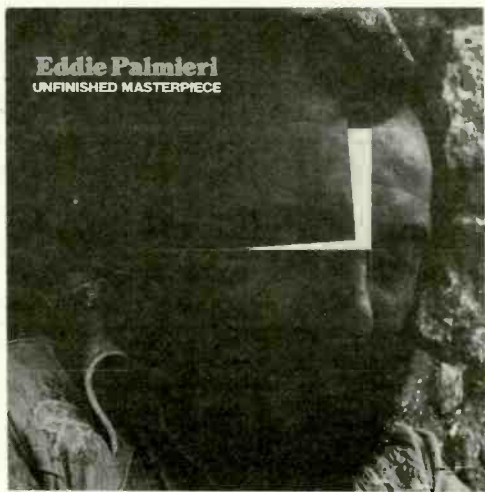


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**THE SALSA LP OF THE YEAR—THE MOST CONTROVERSIAL LATIN LP EVER!**



CLP 120

## "Unfinished Masterpiece"

**EDDIE PALMIERI—Exclusively on Coco Records**

Canta: **LALO RODRIGUEZ**

Produced by: **HARVEY AVERNE**

**WINNER OF 5 AWARDS IN THE 1976 LATIN NY MUSIC PCLL**

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 BEST PRODUCER: **HARVEY AVERNE (UNFINISHED MASTERPIECE)**  
 BEST PIANIST: **EDDIE PALMIERI (UNFINISHED MASTERPIECE)**  
 BEST TIMBALES: **NICKY MARRERO (UNFINISHED MASTERPIECE)**  
 BEST SAXOPHONE: **MARIO RIVERA (UNFINISHED MASTERPIECE)**  
 BEST ORCHESTRA: **EDDIE PALMIERI**  
 BEST MUSICIAN: **EDDIE PALMIERI**

Coco Records wishes to thank the Music Industry, the critics and the public, for their votes, recognition and support, two years in a row.

**NOTE: Last year's award winning LP (Grammy Award, Stereo Review Magazine Award, Latin N.Y. Music Awards) "Sun of Latin Music"-CLP 109 is still going strong!**

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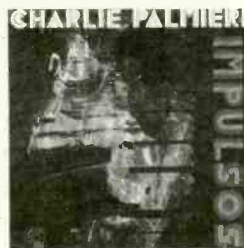


CLP 124

From **FAJARDO '76**  
**"LA RAIZ DE LA CHARANGA"**  
 (CHARANGA ROOTS)

Produced by: **HARVEY AVERNE**

Featuring the Hit Disco Single—  
**"C'mon Baby Do The Latin Hustle"**



CLP 118

The Electrifying Sounds of  
**CHARLIE PALMIERI**  
**"IMPULSOS"**

Canta: **VICTOR VELASQUEZ**

Produced and Arranged by:

**CHARLIE PALMIERI**

Includes the Hit #5—

**"COMELON HUSTLE"/**  
**"PORQUE ME ENGANAS"**



CLP 125

**THE CESTA ALL STARS**  
**"SALSA FESTIVAL"**

Produced by: **CHARLIE PALMIERI**  
**AL SANTIAGO, JOE QUIJANO**

Featuring: **Charlie Palmieri, Cheo Feliciano, Joe Quijano, Kako, Yayo, Louie Ramirez and many other stars**  
 Features the Hit #5—"ES POR TU BIEN"/  
**"ARRANQUEN JALA-JALA"**



CLP 121

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**"EXITOS DE ORO" (Golden Hits)**

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**CHARLIE PALMIERI**

Produced by: **JOE QUIJANO &**  
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Featuring: **"LA MEDIA VUELTA"**  
**"NOSOTROS"/"LA YUCA"/"QUIMBOMBO"/**  
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# LATIN AMERICAN HIT PARADE

## Albums

### Puerto Rico

By WTTR (MAELO)

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

### Brazil

By OLAVO A. BIANCO

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

## Record World en Puerto Rico

By FRANKIE BIBILONI

■ Yolandita Monge, Coco, se ha consolidado como una de las figuras de mayor cotización en nuestro mercado musical, encabeza la popularidad en Puerto Rico, con su personal versión al tema: "Cierra los Ojos . . . y Juntos Recordemos," que se programa y se vende sin cesar . . . Otro cantante que está impactando fuertemente en la discomanía a todo largo y ancho del país, vendiéndose sus discos como pan caliente, es **Raúl Marrero**. (Mericana). Su interpretación de "Que lo Sepa Quien lo Sepa" gusta a millón. El español **Emilio José** colocó en las listas de los éxitos, su melodía "Soledad" en la etiqueta Alhambra con pronósticos de llegar a un primerísimo lugar en las próximas semanas.

**Ednita Nazario**, a pesar de su juventud, muestra plenitud de facultades en sus interpretaciones, por lo que ha logrado con su canción "Me Esta Gustando," en los primeros sitios de ventas y ejecuciones en radio . . . **Sophy** sigue adelante con sus interpretaciones musicales, y cada uno de sus discos que pone en circulación se escuchan bastante. El conjunto **Armonia 73**, grupo que forma parte de la ofensiva salsera lanzado por discos Pana, triunfan actualmente con su creación de "Cuando Lleve," que está colocada como una de las que mayor venta en este sello disquero.

**Willy Rosario** y su Orquestan sigue en sus brillante trayectoria y sus grabaciones van por el mejor de los rumbos . . . Actualmente se deja escuchar con el número "Casualidad," que es un tema muy solicitado en la Radio . . . **Teddy Trinidad** auténtico valor de la canción romántica, se presenta con éxito en el "Show del mediodía" por

el canal 11, en donde recibe aceptación plena del público. Su voz es de timbre agradable y proyecta bien el sentimiento. Graba para el sello Internacional y uno de sus números triunfadores es "Llanto en el Cielo," canción que está dando guerra en las emisoras del país.

El número "Como un Duende" que interpreta **Los Baby's** está recibiendo un fuerte impulso en nuestra radio local . . . Y como se esperaba, **Bobby Capó** va para arriba con su versión "Fuí más Leal," que se ubica como una de las favoritas . . . **José Miguel Class** (El Gallo) es uno de los cantonistas que más se escucha en televisión en radio con su canción "Te Tiraste Para Atras" . . . El Trio **Los Caciques** han colocado en un buen lugar de ejecuciones y venta la canción "Amor Loco."

Si mis líneas sirven de ilusión a una cantante, se las ofrezco a **Margie Noriega** que con su canción "Te Adoraré," ha visto convertido en realidad uno de sus mayores sueños. ¡Adelante **Margie Noriega!** . . . "Vuelve conmigo," por **The Judge's Nephews**, (Los Sobrinos del Juez) el disco se colocó entre los de mayor demanda . . . **Mon Rivera** con **Willie Colón** y su Orquesta, Después de acaparar el mercado con "Ya Llego," continúa en secuencia con su nuevo éxitos: "Popurri número tres," que ya comienza a sonar en las radio-emisoras locales con mucha insistencia.

"Amor Libre" en la voz de **Camilo Sesto** es actualmente uno de los acetatos más escuchados del momento . . . Sin decaer un solo instante siguen **The Stylistics** brillando con la pieza "You Are Beautiful," que es la favorita de muchas estaciones radiales en todo el país . . . ¡y será hasta la próxima desde Puerto Rico!

## Singles

### Miami

By OSCAR GUTIERREZ

1. GLORIOSO SAN ANTONIO  
THE JUDGE'S NEPHEWS—Audio Latino
2. ME ESTA GUSTANDO  
EDNITA NAZARIO—Borinquen
3. QUE LO SEPA QUIEN LO SEPA  
RAUL MARRERO—Mericana
4. AMOR LIBRE  
CAMILO SESTO—Pronto
5. MI BARCA  
EMILIO JOSE—AI
6. VUELVE CONMIGO AMOR  
THE JUDGE'S NEPHEWS—Audio Latino
7. INOLVIDABLE  
ROBERTO CARLOS—Caytronics
8. DIME  
MORRIS ALBERT—Audio Latino
9. DIME  
SOPHY—Velvet
10. CAMPESINO  
GEORGIE DANN—Caytronics

### Puerto Rico

By WTTR (MAELO)

1. COMO PODRE LLEGAR A TI  
TIRSO GOMEZ
2. SI TU SUPIERAS  
DIMENSION LATIN
3. SOLEDAD  
EMILIO JOSE
4. EL PLEBEYO  
LOS TERRICOLAS
5. JAMAS  
CAMILO SESTO
6. MAHOGANY  
DIANA ROSS
7. QUE HE DE HACER PARA OLVIDARTE  
MANOLO OTERO
8. SON LOS NERVIOS  
ORQUESTA HADDOCK
9. MARIA LUISA  
ISMAEL MIRANDA
10. NUNCA MAS PODRE OLVIDARTE  
LOS 4 SOLES

### Brazil

By OLAVO A. BIANCO

1. OS MENINOS DA MANGUEIRA  
ATAULFO JUNIOR—RCA
2. MOCA  
WANDO—Beverly
3. CADEIRA DE RODAS  
FERNANDO MENDES—EMI
4. HAPPY  
MICHAEL JACKSON—Motown/Top Tape
5. DOLANES MELODIE  
JEAN-CLAUDE BORELLY—AZ/Copacabana
6. BEIJINHO DOCE  
NALVA AGUIAR—CBS
7. UN ANGELO  
I SANTO CALIFORNIA—Young/RGE
8. A LUA E EU  
CASSIANO—Polydor
9. ADAM AND EVE  
PETE DUNAWAY—Som Livre
10. SAILING  
ROD STEWART—WEA/Continental

### New York (Salsa)

By JOE GAINES

1. OYELO QUE TE CONVIENE  
EDDIE PALMIERI—Coco
2. CANTA  
CHEO FELICIANO—Vaya
3. SONAREMUS EL TAMBO  
TIPIKA 73—Inca
4. BRAZIL 2000  
REY ROIG—Salsoul
5. MARIA LUISA  
ISMAEL MIRANDA—Fania
6. SENTIMIENTO  
PETE CONDE—Fania
7. SERENATA JIBARA  
CORPORACION LATINA—Lamp
8. AMOR PA QUE  
CONJUNTO CANDELA—Combo
9. MI DESENGANO  
ROBERTO ROENA Y SU APOLLO  
SOUND—International
10. A PAPA Y MAMA  
GRUPO FOLKLORICO Y  
EXPERIMENTAL—Salsoul

## En Brasil (Continued from page 48)

**Rosemary** (Continental) debe ser la próxima estrella" de los shows de "O Beco," uno de los locales nocturnos de Sao Paulo . . . Volvió al aire, ya como producción de los Estudios **Silvio Santos**, "Un Instante, Maestro!," de **Flavio Cavalcanti**, por el Canal 7. El presentador es muy conocido por su espíritu crítico contra las músicas y letras que no le gustan . . . Central Park/RCA lanza un nuevo artista que tiene muchas posibilidades. Se trata de **Edward Cliff**. Dentro de poco será lanzado un album en el cual se incluirá su éxito "Nights of September."

La SICAM, Sociedad que recauda derechos acaba de informar sobre los diez autores que más recaudación han tenido (ejecución, etc.) durante el año pasado. Según la misma la clasificación es la siguiente: **Benito de Paulo** (Copacabana), **Jocafi** (RCA) **Antonio Carlos** (RCA), **Caetano Veloso** (Phonogram), **Morris Albert** (Charger), **Odair Jose** (Phonogram), **Gilberto Gil** (Phonogram), **Mercedes Airao** (?), **Dave McClean** (Central Park/RCA) y **Raul Seixas** (Phonogram).

Según informaciones todavía

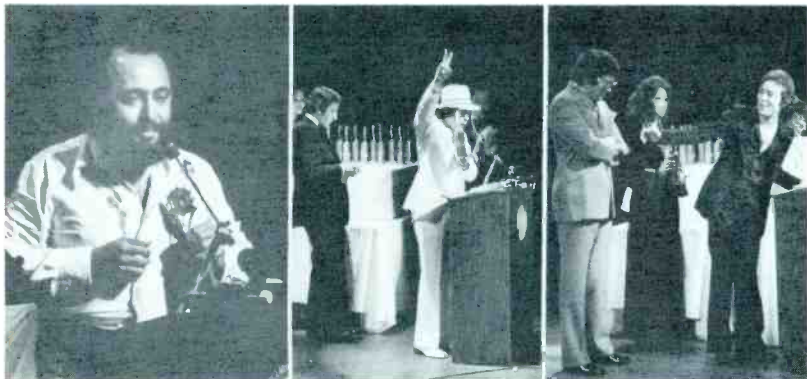
sin confirmar, **Orlando Negro** debe ser el ejecutivo de la grabadora que la Cadena TUPI ha estado formando en Brasil). La nueva empresa se llamará GTA (Grabaciones Tupi / Asociados) lanzando todos los temas que lleve al aire la cadena TUPI en sus novelas. **Orlando Negro** se licenció de su posición como Superintendente de la Cadena y su silla está ahora ocupada por **Walter Masella**, uno de los comandantes más importantes de la organización. Y la fuerza de venta de la televisión sigue siendo la razón de éxito de muchas canciones. Aclarando que ello no le resta valor a las canciones ni a las grabaciones, pero la fuerza promocional de la televisión es determinante. De aquí que la novela "Pecado Capital" ya ha dado éxitos impresionantes tales como "Dolannes Melodie" grabación original AZ, distribución de Copacabana en Brasil. Beverly logró un éxito impresionante con "Moca" por Wando y ahora es posible que "Los Hobres no deben Llorar" pueda llegar al primer puesto de popularidad y ventas.

**Cesar Sampaio** (Polydor) des-

(Continued on page 51)



## At the Latin N.Y. Awards



Seen here at the recent Latin N.Y. Music Award show at the Beacon Theatre is (at left) Eddie Palmieri accepting his award for "Musician of the Year." Palmieri also won awards for "Best Album," "Best Pianist" and "Best Orchestra." In the center picture, Hector LaVoe is seen receiving his award for "Best Male Singer." He also won an award for "Best Conjunto Orquesta." In the photo at the right, Ruben Blades is seen gesturing to Ray Barretto upon receiving his award for "Composer of the Year" for his song, "El Casangero."

## Nuestro Rincon (Continued from page 48)

cual se necesitan discos estereos para lanzar en la programación habitual. Muestras deben ser dirigidas a: Fulgencia Roman Medina, WISA, Box W, Isabela, Puerto Rico. Los discos deben ser marcados: Muestras gratis, sin Valor Comercial . . . WFBA Radio con el P.O. Box CC, Puerto Rico 00755 también solicita muestras de grabaciones estereo. Las muestras deben ser dirigidas a la atención de Felix Bonnet Velez, Presidente con la misma legenda . . . **Andres Rivera** acaba de ser nombrado Director y Productor Ejecutivo de las estaciones WKAR y WKAR FM, con el P.O. Box 13071, Lansing, Michigan 48902. **Andrés Rivera** recibirá las muestras dirigidas a su atención con gran beneplácito . . . Y ahora . . . ¡Hasta la próxima!

Gala Records just released an album by **Eydie Gorme** in Spanish. One of the top records in the industry was recorded several years ago by Eydie in Spanish in which **Los Panchos** gave her complete backing. Sales on this album are always at the top in all of Latin America. Now, this new album, with arrangements by **Don Costa**, **Nelson Riddle** and **John D'Andrea**, is expected to establish the same pattern. Among the tunes included in this lp are "Yesterday I Heard the Rain," "Dime" (Feelings), "Eres Tú" and "Plegaria de mi Amor." As a matter of fact, promotion on a single containing this song is enjoying good air coverage all over the States . . . Suramericana del Discos from Venezuela will represent the Fuentes catalogue from Colombia . . . E&G Productions is promoting an album by the new female voice **Candi Sosa**, which was a success during her performances at "El Señorial" in Mexico City a few weeks ago. Among the tunes on this album are "A Flor de Piel," "Cambalache" and "Te Necesito." An outstanding voice that could make it big if promoted . . . **Willie Colon** and **Mon Rivera** will be performing in Peru while the film "Our Latin Thing" from Fania will be exhibited simultaneously in eight theaters in Lima.

Amprofon from Mexico, the association that covers all the record manufacturers in Mexico and which is watching the way its associates conduct their businesses in order to cover the standards in the industry regarding honesty, professional conduct and morality, will have to face—in a very short time—the conduct of a label in Mexico which is causing a lot of problems for all foreign labels that send their artists or groups to Mexico for professional performances. It seems that the label, lacking promotion on their own artists, is always causing friction between the artists and their legal labels, either offering them very high figures for the signing of contracts, offering them new agreements and causing much friction. A label, well known internationally, because of not taking care of their obligations as such, should be left out of an association which groups or is supposed to group executives and firms meeting high standards in their careers and affairs.

**Billo's Caracas Boys** will be performing on October in New York . . . **Los Melodicos de Renato Capriles** from Venezuela will be performing in San Francisco during the 5th, 6th and 7th of November . . . **The Judge's Nephews** will be performing at the Holiday Inn in Panama City. They are actually at The Pagliacci in Miami Beach and will start a tour covering Latin American and Spain very shortly . . . Brazilian Association of Record Manufacturers has already appointed a committee which will elect the winners of the "Villa Lobos Awards," extended every year to the top artists in Brazil . . . **Fulgencia Roman Medina** from WISA Radio will appreciate deejay copies addressed to: WISA Radio, Box W, Isabella, Puerto Rico. Records should carry the legend: D.J. Copy. No Commercial Value.

# LATIN AMERICAN ALBUM PICKS



### LUCKY 7

**ROBERTO ROENA**—International JMINT 907

Vuelven a destacarse Roena y su Apollo Sound. ¡Muy buena mezcla y arreglos! Sammy Gonzalez y Papo Sanchez en las partes vocales. "Que me Castigue Dios" (Marcelo Salazar), "A Bailar mi Bomba" (A. Rodriguez), "Mi Desengaño" (J. Mercedes-P. Soufront) y "La Hija de la Vecina" (P. Flores).

■ Roena and his Apollo Sound are making it again. Superb mixing and arrangements! Sammy Gonzalez and Papo Sanchez in the vocals. "La Mala Maña" (D.R.), "Me le Fugué a la Candela" (Millet-A. Lopez) and "Fea" (D.R.).

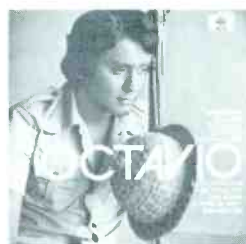


### EDURNE-MEDITERRANEO

**JOAN MANUEL SERRAT**—Parnaso PIS 1195

El interprete y compositor español Serrat en un muy comercial repertorio en el cual se destacan "Edurne" (J. M. Serrat), "Tiempo de Lluvia" (J.M. Serrat), "Mediterraneo" (J.M. Serrat) y "Muchacha Típica" (Serrat) entre otras.

■ Composer and singer Joan Manuel Serrat from Spain in a very commercial repertoire. "La Muerte Pisa mi Huerto" (Serrat), "Tiempo de Lluvia" and "Pueblo Blanco," among others.



### VESTIDO MOJADO

**OCTAVIO**—Musart TEDM 10583

Con su interpretación de "Vestido Mojado" (Texeira Filho-Harold) vendiendo bien en Mexico y costa oeste, Octavio se sitúa también con "Canto al amor" (Octavio), "A Donde vas Amor" (Octavio) y "Amor de la Calle" (Octavio).

■ Octavio is selling well in Mexico and on the west coast with "Vestido Mojado," included in this package. Also good in "Sentirás el Corazón" (V. "Paysa" Maldonado), "Bonita Niña" (J.G. Grano de Oro) and "Canto al amor" (Octavio).



### COMO EL ROCIO

**MARI TRINI**—Hispavox HHS 11-312

Con espectaculares arreglos de José Luis Sanesteban y orquesta dirigida por A. Parera Fons, Mari Trini de España encuentra marco apropiado para interpretar a su manera su posible futuro gran éxito "Estoy Enferma" de S. Lama-A. Donna y con líricos en Español de su propia cosecha. También interesantes "Por tí, Por tí" (M. Trini-Sanesteban-Trini), "Marchate" (M. Trini) y "Olía a Rocio" (M. Trini-Sanesteban).

■ With superb arrangements by José Luis Sanesteban and orchestra directed by A. Parera Fons, Mari Trini from Spain finds an outstanding framing for her performance of "Estoy Enferma." Also good in "Marchate," "Por tí, por tí" and "Olía a Rocio."

## En Brasil

(Continued from page 50)

pués de éxito notable con "Secretaria de Beira do Cais" promete repetir el hecho con "Leito de Hospital" . . . **Ednardo** (RCA) y su "Pavao Misterioso" lanzado al mercado hace más de

un año ha vuelto a gran popularidad debido a que es la canción tema de la novela "Saramandia" de la Cadena Globo de Televisión . . . Y, por ahora, esto es todo . . . ¡Hasta la próxima!

## Tape Pirate Sentenced

■ KANSAS CITY, MO—Two 18 month jail sentences, to be served concurrently, were imposed on William P. Wallin of Royal Productions here, who pleaded guilty to three counts of copyright infringement involving the unauthorized duplication of tape recordings. Wallin was also placed on three years' probation on the third count and was fined \$250 on each of the three counts.

An assault charge against a witness in the case, which was also pending, was dropped.

This was Wallin's second conviction involving illegal tapes. Last December, he was convicted for selling pirated tapes, fined \$1,200 plus court costs and placed on probation for a year. In January of this year, he was arrested and charged with seven counts of manufacturing illegal tapes following a raid by FBI agents in which more than 5,000 illegally duplicated tapes and some duplication equipment were seized. The alleged assault on the witness took place sometime after the raid.

## Stones Score Platinum

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

## Outlaws in Europe

■ NEW YORK — Arista recording artists The Outlaws have begun their first European tour which features one sold-out date at London's Hammersmith Odeon June 14 where they co-headline with Little Feat as well as three dates with The Who.

## Blue Note Signs Carroll



Shown in front of the United Artists signing tree is pianist Barbara Carroll, who recently signed an exclusive recording contract with Blue Note Records, UA's progressive soul label. Pictured from left: Nduyanyu Bernard Comas, UA publicity; Dr. George Butler, vice president, Blue Note Records; Ms. Carroll; Allen Levy, UA director of publicity; and Eddie Levine, Blue Note director of promotion. Ms. Carroll's just returned from a tour of the Far East as featured pianist for Rita Coolidge and Kris Kristofferson.

## Carlton Bows Pubbery

■ LOS ANGELES — Larry Carlton —arranger, producer and member of the Crusaders—has formed a new BMI publishing company, 335 Music. The company will be administrated by Carlton along with his ASCAP company, Pal Dog Music.

Initial songs in the catalogue will be co-published by Carlton and are written by Paul Bogush, Jr., who was also the first artist signed to Carlton Productions. Private Stock Records will be re-releasing a single by Bogush, entitled "Me," in early June. Carlton produced the single.

Carlton continued that 335 Music is currently placing its emphasis in the placing of their catalogue with various artists. Material should be submitted to Steve Carlton, 3209 Tareco Drive, Los Angeles, California 90068; phone: (213) 876-4471.

## CLUB REVIEW

### Jimmy Buffett: Intellectual Country

■ LOS ANGELES — Country music isn't as neatly categorized as it used to be. Now it includes such terms as "progressive," "classical," "pop," "rock," and the most recent handle, "intellectual" country. Jimmy Buffett (ABC) ranks among this newest category, and to the packed house at the Roxy in L.A., he ranks high.

In the past, Buffett has been known more as a lyricist than as a musician, but backed by the Coral Reefer Band, which consists of Michael Utley, keyboards; Roger Bartlett, lead guitar; Greg "Fingers" Taylor, harmonica; Harry Dailey, bass; and Michael Gardner on drums, he showed strength as a fine live

## Pratt Presentation



More than 300 people attended a private reception recently at the Sheraton-Com-mander Hotel in Cambridge, Massachusetts as "Resolution," the first album by Andy Pratt on Nemperor Records (distributed worldwide by Atlantic), was presented to the media and key retailers in the New England area. "Resolution," produced by Arif Mardin, marks the re-emergence of Andy Pratt after more than two years away from the recording scene. Nemperor Records will soon be announcing a major U.S. tour by the artist to follow the release of his new album. Shown at the reception are, from left: manager Buzzy Apotheker, Andy Pratt and Nemperor Records president Nat Weiss.

performer. One of the high points of the show was a number called "God's Own Drunk," given a gutsy, blues feel by solos from Bartlett and Taylor.

### Tales of Nostalgia

Buffett is a storyteller. He writes songs about bad men that aren't really bad and tales of nostalgia. His lyrics capture a little of the human frailties in all of us, as in one song he titles "Let's Make A Deal, or My Whole World Lies Waiting Behind Door No. Three." But there is also a serious side to his songs, as shown in "A Pirate Looks At Forty" and "Havana Daydreamin'."

Buffett has a contagious, free energy that penetrates his songs and his performance. You get the feeling that he means what he says in songs like "Makin' Music For Money": "I don't write my songs for money, I just write my songs for me." Nevertheless, he has his share of crowd-pleasing standards which were included in his set, such as "Pencil Thin Mustache" and "Why Don't We Get Drunk and Screw."

### Dick Feller

Opener Dick Feller (Elektra) accompanied himself on acoustic guitar, picking skillfully along with songs that combined country music and a heavy dose of humor. Feller is a rural sophisticate, and despite the country base of his music, his material works well with mainstream pop audiences as evidenced by the positive reception accorded him by the Roxy audience.

### Adrienne Johnson

## Australia To Sponsor Musexpo Participation

■ NEW YORK — Roddy S. Shashoua, Musexpo president and founder, has announced that the Australian Government has agreed to provide financial support and sponsorship to Australian record and music industry companies to participate at Musexpo '76, the U.S.A.'s 2nd Annual International Record and Music Industry Market, September 8-11, Fairmont Hotel in New Orleans.

This sponsorship program will provide music industry companies participating at Musexpo '76 with export market development grants of 85 percent of eligible expenditures.

### Joins Quebec, Britain

The Australian Government sponsorship approval is the third governmental support program launched this year for Musexpo '76, governmental support programs this year already being provided by the Government of Quebec (Canada) and the British Overseas Trade Board (U.K.).

Confirmed participating organizations at Musexpo '76 from Australia to date include: AWA Radio Network, Australian Performing Rights Association, Essex Music Group, Image Records, Wizard Records and M 7 Records.

## Natural Gas Tour

■ NEW YORK—New British rock group Natural Gas is being booked exclusively by Premier Talent Associates and will embark on their first U.S. tour this summer. Private Stock Records, which has just released the band's debut album, produced by Felix Pappalardi, will be supporting Natural Gas with an extensive advertising campaign along the tour route.

# The Coast

(Continued from page 10)

should see the release of the **Dwight Twilley Band's** new Shelter lp, bearing the group's name . . . Also set to go this month is the **Average White Band's** new 12-incher, "Soul Searching" . . . Comedian **Franklyn Ajaye's** new album, "Don't Smoke Dope, Fry Your Hair" (How's that for a title?), will be one of Little David's summer releases . . . The cover of the next **Jefferson Starship** album has been going through a time-consuming multi-step process to insure that its oriental motif looks just right . . . **Excalibur**, led by former Marquis de Sadist **Mark Yandle**, has just finished laying down its last vocal tracks for the debut lp. The band features **Dana Rasch** on lead guitar, **Jack Toothman** on bass and **Phil Munsey** on drums, and they've been recording, these past few weeks, below the allotted budget from an undisclosed source. **Allan Rinde** is producing.

**ELSEWHERE'S:** **Neil Sedaka** introduced his just-released "Steppin' Out" single on last weekend's Midnight Special, where he was later joined in a duet by songstress **Kim Carnes** . . . During the **Manhattan Transfer's** just-completed gig in London, both the Russian Ambassador and Cultural Attache attended the show. Will concert-going Russians be humming "Tuxedo Junction" later this year? . . . **Al "Show and Tell" Wilson** was held over, last week, at the Etc. Club. We saw his show, so we're not surprised . . . **Black Oak Arkansas' Jim Dandy and Ruby Starr** are among the singing voices scheduled to grace **Ralph Bakshi's** upcoming animated flick, "War Wizards." We hear that Bakshi will also be meeting with **David Essex** in a few weeks . . . **Starbuck**, the people behind "Moonlight Feels Right," are now on tour with the **Marshall Tucker Band** in the deep south . . . Country-rockers **Firefall** were joined on stage at the Golden Bear, last week, by **Peter Frampton**. The guy just can't get enough country music in his system . . . **United Artists Records** has just signed a singer who's seen the roar of the greasepaint and heard the smell of the crowd. Guess who?

**TRIPLE X-RATED:** The originator and lead performer of the "Country Porn Revue," **Chinga Chavin**, has created a new label called Country Porn Records. Chavin is the author of "Asshole from El Paso," a current show-stopper on the **Bob Dylan** Rolling Thunder Revue. The first CP album is being recorded this month at **Quadrasonic Studios** in Nashville. Its title? "Chinga Chavin's Country Porn," of course.

## June LP Release Announced by UA

■ **LOS ANGELES**—United Artists Records has announced its June album release, highlighted by the Electric Light Orchestra's "Ole ELO," a collection of the group's most important recordings, on June 11.

### Other Albums

Other albums in the June 11 United Artists release include Bobby Womack's "BW Goes C&W," the soulman's entry into country-funk; a special two-

record set, recorded live, by the Grateful Dead, "Steal Your Face;" the debut by Mark Radice, "Ain't Nothin' But A Party;" the debut album from new British rock band Widow Maker, who will be appearing with ELO this summer; "Hugo the Hippo," the soundtrack to the animated film which features the voices of Donny and Marie Osmond, produced by Mike Curb.

## Motown Inks Michael Quatro



Motown Record Corporation has signed Michael Quatro, keyboard player and brother of Suzi Quatro, as the first artist to their Prodigal label. Pictured at the signing are, from left; (seated) Lynn Kishkon, member of Quatro's group; Michael Quatro; and Suzanne de Passe, vice president, creative division; (standing) Barney Ales, executive vice president of the label; and Ken East, vice president, international operations.

## Martell Research Laboratory Opened



The T. J. Martell Leukemia Research Laboratory was recently opened at Mt. Sinai Hospital in New York City and dedicated to the memory of T. J. Martell, the late son of Tony Martell, vice president, marketing, country, CBS Records. The new laboratory is in part the product of the efforts of the T. J. Martell Memorial Foundation, created by members of the record industry to raise money to research and combat the disease that claimed the life of Martell's son in April, 1975. At the dedication of the laboratory, a check for \$50,000 was presented on behalf of the Foundation to Dr. James Holland, president and chairman of the Department of Neoplastic Diseases at Mt. Sinai. As part of its fund-raising efforts the Foundation holds concerts, with the proceeds going entirely to leukemia research. Last year a concert was held at Buddy's Place honoring Willard Alexander, with Buddy Rich, Benny Goodman, Count Basie, Woody Herman, Stan Kenton, Maynard Ferguson, Ella Fitzgerald and Mel Torme all on hand. Preparations are now being made for another benefit later this year. The T. J. Martell Memorial Foundation's address is 130 West 57th Street, New York, N.Y. 10019. Shown at the dedication are (from left): Foundation members Aaron Levy, vice president, finance, Arista; Dave Rothfeld, vice president, E. J. Korvettes; Floyd Glinert, vice president, marketing, Shorewood Packaging; Dean Charlmers, dean of Mt. Sinai School of Medicine; Dr. Holland; Tony Martell; wife Vicki; Wendy Mariner, Foundation attorney; Steve Tannebaum, Foundation accountant.

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## CANADA

By LARRY LeBLANC



■ TORONTO—The Bay City Rollers are in town recording with producer Jimmy Ienner at Thunder Sound studio . . . Worldwide Artists' Paul Smith has signed Mercury's Moxie for U.S. booking representation . . . Thundermug has signed a Canadian booking agreement with Concept 376 Ltd. . . . The Dudes are currently recording in Miami . . . The Richard Perry sessions with Burton Cummings are underway in Los Angeles . . . Little Caesar and the Consuls, who recently celebrated their 20th year of existence, have been recording at Thunder Sound.

Two new CanCon releases for Capitol are "Needing You" by Copperpenny and "Roxanne" by Peter Foldy. The label has dropped Edward Bear and Peter Donato from its roster . . . New single for Terry Jacks on Goldfish is "In My Father's Footstep" . . . The regrouped Sweeney Todd band is currently working at Little Mountain Sound in Vancouver . . . Ian Tyson has completed four sides at Thundersound Studio.

Stompin' Tom Connors has finished composing and recording the soundtrack for the new Crawley Films production, "Come On You Muckin' Slushers—A Song For A Miner." The title song from the film is "A Damn Good Song For A Miner," for Boot Records . . . CITY-TV has renewed Brian Linehan's contract for another year as host/interviewer . . . Ex-Sweeney Todd members Nick Gilder and Jim McCulloh have signed separate agreements with Chrysalis Records . . . Legend Records' new artist Bill Gray taped a spot for the Merv Griffin TVer . . . New single for Chilliwack on Casino Records is "California Girl" . . . New promotion reps for Vancouver-based Mushroom Records are Lana Beery, to head the Los Angeles office, and Raedene Bourassa, to work in Vancouver. New single for Trooper on Legend Records is "Two For The Show."

First single for Tommy Ambrose on Warner Brothers is "The Night Time and My Baby" . . . Quality Records has signed four piece Toronto band Lynx . . . Gary and Dave have started a three month Canadian tour . . . David-Clayton Thomas is home for two weeks after a lengthy tour of Japan and Australia with Blood, Sweat & Tears . . . Freddy Fender touring Canada this summer . . . Capitol Records' Suzanne Stevens is in Los Angeles working with producer Spencer Proffer at the Producers Workshop Studio. Her album, "Love's The Only Game In Town," has been released in the United States, Spain and Australia. A single, "Knowing How, Know When," has been released in the U.S. and Canada . . . Gene MacLellan's new album (his first in six years) will be featured in the U.S. and Canada on Capitol in July. The lp was produced by John Capek and features Anne Murray on two cuts.

Capitol's a&r department, headed by Paul White, has compiled a special Canadian disco lp which includes hits from Capitol artists like The Sylvers, Copperpenny, Natalie Cole and Tavares . . . Trudy Young has become somewhat of a regular on CTV's new David Steinberg show.

## Welcome Back, Terry



A welcome-home party was held last week for Chrysalis Records president Terry Ellis in London. Pictured (from left) at Mortons in London's Berkley Square are television producer Mike Mansfield; Ellis, Chrysalis joint chairman Chris Wright; A&M managing director Derek Green; Island managing director David Betteridge, and Polydor managing director Freddy Haayen.

## ENGLAND

By RON McCREIGHT

■ LONDON—At present there is not a paper on the stands nor a disc jockey on the air that does not acknowledge the fact that the Rolling Stones have returned to the British Stage after three years. Their tour climaxed with six shows at the Earls Court arena, which, although as a rock venue does not offer the most ideal conditions in terms of sound and vision, gave the maximum amount of the one million ticket applicants a chance to experience the extravagant display that has become a characteristic of a Stones concert. I doubt that a single one of the 110,000 attending the six London concerts could have been satisfied with the quality of sound which bounced around and around the massive auditorium, a problem which was never resolved throughout the short season. Therefore this was not an occasion to judge the Stones current musical skills, simply to experience the overwhelming atmosphere, enjoy Mick Jagger's amusing antics and the inspired overall circus-like presentation (featuring their Lotus stage shipped in from L.A.) was enough!

The Average White Band caused riots during their return to their native country of Scotland. Fans stormed the group's bus after a show at the Glasgow Apollo, but occupants were friends and family en route to an after concert dinner party hosted by Ahmet Ertegun. Meanwhile, the ever controversial Sweet have been banned from several halls in Hamburg after local officials objected to certain aspects of the group's performances in the city. On a more subdued level, Chuck Berry also made his mark in Europe recently with a three week tour which included several cabaret dates in the north of England.

Deals concluded by Chelsea Records, which has signed British actress Susan George to a worldwide recording contract commencing with her "I'll Get Over You" single; and Power Exchange, currently enjoying success with JJ Barrie's (alias co-president Barry Authors) "No Charge" and Cliff Richard's "Devil Woman" (written by Authors' wife Kristine and published by the company), which has concluded licencing in Australia with EMI and South Africa with Satbel.

TV advertising is now established as a consistently effective means of album promotion and following highly successful campaigns on Status Quo, Stylistics and Peters & Lee, Phonogram investing \$200 thousand on Nana Mouskouri's "Best Of" album. Nana has already sold over 1½ million albums in the U.K., but this new offering is her strongest to date, and the campaign, which is spread over four weeks, commencing June 21, will certainly give her massive chart success.

A wealth of strong singles released this week, the pick of which is Eric Carmen's American smash, "Never Gonna Fall in Love Again" (Arista). Also from the other side of the Atlantic comes Crystal Gayle's "I'll Get Over You" (UA), a big American country hit which could result in top 40 success here, and on the same label it's nostalgia time again with the re-issue of Eddie Cochran's "C'mon Everybody." Home-grown potential hits come from Fleetwood Mac ("Rhiannon"—Reprise), Barry Blue ("Tough Kids"—Private Stock), Jimmy Cherry ("Slow Burnin'") and Nick Ryan ("I've Seen It"), both on Gull. Strong albums are in abundance too, and John Dawson Read's "Read On" (Chrysalis), Joe Cocker's "Stingray" (A&M), and Isotope's "Deep End" (Gulf) are emerging as real winners.

EMI Music managing director Ron White has instigated several personnel changes within the company with Terry Slater being appointed creative director (replacing Peter Phillips, who recently went to ATV), Kay O'Dwyer, general manager of MOR, taking on additional responsibilities for standard catalogue; Brian Hopkins, assistant to GM, pop repertoire (yet to be appointed), undertaking special assignments for the creative director; and John Gordon will head up all promotion services. Changes made elsewhere at Rock Artists Management where chairman Ray Brown will take over all responsibilities for personnel management, leaving Mike Leander to concentrate on record production as well as persuading Gary Glitter to return; Power Exchange, where Tony Collins moves in as general manager, Steve McCaughley joins as regional promotion manager, Derrick White becomes national promotion manager and Jimmy Rock returns as disco promotion manager, with Jack Magraw coming back from America to head the Chappell/Robinson/Sparkle publishing subsidiary of the company; and Allan Heather recently departed promotion manager at ATV Music forms his own independent promotion company, Heather Mixture, which will specialize in the breaking of new British and American talent.

## Grusin/Rosen:

# New Strength For Independent Production

By BARRY TAYLOR

■ NEW YORK—The role of the independent producer has become increasingly important to the record label in recent years for both a usually reliable source of new talent and as a means of giving the act artistic direction the label may not be prepared to offer. Dave Grusin and Larry Rosen of the newly formed Grusin/Rosen Productions have recently completed their first independent effort, guitarist Earl Klugh's album for Blue Note, and are about to tackle a full calendar of similar projects starting with Noel Pointer, a jazz violinist who is without label affiliation.

"The business is going in the direction of the independent producers because they give the record company a wider artistic range in addition to the producers they have on staff," Grusin told **RW** recently. "Likewise, the advantage of being an independent producer is that it lets you work with more companies and a wider range of talent."

Grusin also pointed to the close attention that the label is physically unable to provide each of its artists. "We feel that we're in the position to take a gamble on some artists who might not have yet been signed to a label, like Noel Pointer for instance. When the time comes, we'll know what label is right for the artist, but more than that, we can do the work for him. It's difficult for an artist to try to go around and sell himself."

Grusin started his career as a piano player and conductor for Andy Williams before becoming musical director for the Andy Williams Show. It was there that he first met Rosen, a drummer

in Williams' orchestra. Grusin has also arranged for artists such as Al Jarreau, Sergio Mendes and Quincy Jones, and has scored films like "The Graduate," "Three Days Of the Condor," "The Gang That Couldn't Shoot Straight" and "Murder By Death." He is now working on the score for "The Front," Woody Allen's new movie in addition to his independent production work.

Grusin's versatility permits him to use his skills in many fields, but he claims that all future projects will be more selective to allow him to spend more time with his artists. "When scoring films," Grusin claims, "the film is the medium and the music is secondary. It's not that I'm begrudging it, it's just that the music is not the primary ingredient."

In addition to his film work, Grusin has also scored several TV themes, of which "Maude," "Good Times," and the very popular "Baretta's Theme: Keep Your Eye On The Sparrow" are the most notable. However the current top 40 TV theme song trend will be sidestepped by Grusin and Rosen in favor of focusing on "jazz crossover" artists.

"It's a lot easier for jazz artists today even if the market may seem to be flooded," Grusin observed. "There's a better share of the pop audience listening to jazz today and as a result, the record companies are looking for those type of artists."

"For ourselves," Grusin summed up, "we have the independence to deal with those or any other type of artists, but more importantly, we have the balance and understanding for the music that artists can relate to."

## Como Down Under



Perry Como, who recently completed a tour of Australia, is pictured above (center) at the Lone Pine Koala Sanctuary, Brisbane. With Como are (from left) Nick Perito, Como's musical director; Mickey Glass, personal manager; Frank Mancini, division vice president of A&R-RCA, New York, and Linda Wheeler, choral director for Ray Charles Singers.

## Capricorn Names Two To Promotion Posts

■ MACON — Phil Rush, director of national promotion for Capricorn Records, has announced the appointments of Thom O'Hair and Paul Ellis as regional promotion managers.

O'Hair joins Capricorn from radio station KMET-FM, where he served as creative director. Prior to that, he served as program director for WQIV during that station's lifetime as the first full-time progressive quad station in New York. O'Hair's radio experience also includes three years as program director at KSN-FM and a two-year stint at KZEL-FM. Thom O'Hair will be based at Capricorn's office in Burbank.

Paul Ellis re-joins Capricorn after an association with the Macon-based label from May, 1974 to November, 1975. Ellis' previous experience includes work as west coast regional manager for Elektra Records, midwest regional manager for ABC/Dunhill Records, and midwest regional manager for Paramount Records. Paul Ellis will be based in Cincinnati, Ohio.

## AGAC Sets Showcase

■ NEW YORK—On Wednesday, June 16, the American Guild of Authors and Composers (AGAC) will give budding songwriters an opportunity to showcase their talents before New York's leading music publishers.

The songs were developed in the AGAC Popshop—a series of songwriter workshops conducted by pros Eddie Deane and Marcia De Fren. The Popshop is one of the Guild's new projects to help the aspiring writer improve his craft and learn the business.

The showcase will be held at BMI's headquarters at 40 West 57th Street on the eight floor. The program will begin at 5 p.m.

## Pye Releases Four

■ NEW YORK—Marvin Schlachter, president of Pye Records, has announced the scheduled release of four albums on the Pye label for June.

Included is the first American album release by The Brotherhood Of Man, entitled "Save Your Kisses For Me." "I'll Go Where Your Music Takes Me" is the second album on Pye Records by British artist Jimmy James, produced by Biddu. Newly signed group the Ninth Creation will have their premiere album released, called "Falling In Love."

### Nikki Giovanni

Also in the release is the re-issue of "Truth Is On The Way" by poet Nikki Giovanni. The lp is on Right On Records, which is distributed by Calla Records. Pye Records recently signed an exclusive, national distribution deal with Calla.

## CTI June Releases

■ NEW YORK—CTI Records has announced plans for its June album release package, with albums by Bob James, George Benson, Lalo Schifrin and Grant Green.

"Three" is Bob James' third album for the label. Special guest star Grover Washington, Jr. is prominently featured. "Good King Bad" is the title of George Benson's newest album on CTI.

### Lalo Schifrin

Lalo Schifrin's "Black Widow" marks the composer's debut on CTI's new popular series. A single from the album, "Flamingo" is being rush released. "The Main Attraction" brings guitar player Grant Green to the Kudu family of artists.

All four albums, produced by Creed Taylor, are released simultaneously in the U.S. and Canada, on stereo lp and on 8 track and cassette tapes.

## Jet Set



RCA Records' L.A. Jets opened at the Roxy in Los Angeles recently, and were congratulated by the troop's backstage following the opening night show. Seen from left are the Jets' John Desautels, Rosie Guevara, Music Director of KHJ, Harlan McNees and Karen Lawrence of the Jets, Mike Berniker, RCA's division vice president, pop a&r, and Silver D. Hanson of the Jets.

## D.J. Rogers: Poised for Prominence

■ NEW YORK — D.J. Rogers (RCA) and his Rockin' Gospel Goodtime Show invaded the disco scene here in the form of an "encore" spotlight performance at Leviticus following a successful debut with Rufus at the Felt Forum. Rogers' revue features A&M recording artists the Gap Band from Tulsa and three background singers.

Rogers, like so many other r&b artists, started singing at his father's church. Since 1969, his influence on the L.A. music scene can only be paralleled to Allen Toussaint in New Orleans. Among the people that he has played with are: Billy Preston, Bobby Womack, Freddie King, Mary McCreary and Leon Russell, whose style has been influenced by Rogers' gospel nitty gritty singing.

The Gap Band, another group that Rogers has taken under his wing, is an unheralded, yet highly volatile r&b aggregation that he has been associated with

## June LP Release Set by Warners

■ LOS ANGELES — Warner Bros. and its affiliated labels have announced their June album releases. Included are Graham Central Station's "Mirror;" "High and Mighty," by Uriah Heep; "Young Hearts Run Free," by Candi Staton; Lamont Dozier's "Right There;" "Ranier," by Tom Ranier; Waldo de los Rios' "Concertos for the 70's;" and James Taylor's latest, "In the Pocket." Reprise Records will release "Pratt & McLavin;" and an album by Gordon Lightfoot, "Summertime Dream." Curtis Mayfield has a new album, "Give, Get, Take and Have," on Curtom; as does the Marshall Tucker Band, "Long Hard Ride," on Capricorn.

## Ranwood Signs Mills

■ LOS ANGELES — Ranwood Records has signed Mills & Co., a duo comprised of John (Skip) Mills and Christine Norris. John is the son of Donald Mills of the Mills Brothers, also Ranwood artists.

Their first release, which has just shipped, includes two sides penned by John Mills, "Desiree" and "Woman."

## Tentmakers Ink Friends

■ LOS ANGELES—The Tentmakers Management Corp. has signed The Friends of Distinction for representation. The group's Harry Elston and Floyd Butler will be making a new recording pact with Bobby Martin and Benny Golson serving as producers.

since their early days at Shelter Records.

### Highlights

The set was highlighted by two very big New York disco hits, "Say You Love Me" and "Bula Jean," during which Rogers proceeded to turn the entire audience into believers. Rogers' reputation as a veritable cult hero has grown steadily, and now he's set to take off for national prominence.

Basil Nias

## BMI Showcase Sets

### Interview Line-Up

■ LOS ANGELES—Promoter Rob Heller and composer Earle Hagen are among special interview guests scheduled for the next series of BMI-sponsored Songwriters Showcase sessions at The Improvisation in Los Angeles.

Also set for the question-answer periods are Tad Danz and Dave Pell, co-directors of the American Song Festival, June 9; Jan Brown, public relations specialist, 16; Heller, 23; and Hagen, 30.

The Wednesday sessions, open to the public, are held at The Improvisation, 8162 Melrose.

## MCA Releases Six

■ LOS ANGELES—MCA Records has announced six albums set for release in June: Cliff Richards' debut Rocket Records album, "I'm Nearly Famous;" Tracy Nelson's "Time Is On My Side;" "United Talent" by the country music duet of Loretta Lynn and Conway Twitty; Jerry Jeff Walker's "It's a Good Night For Singing;" Jerry Clower's "The Ambassador of Goodwill;" and Mel Tillis' "Love Revival."

## Ethos in Action



Capitol recording artists Ethos played their first west coast show recently at the Starwood, showcasing material from their debut album, "Ethos (ardour)." Backstage, members of the group instructed Capitol executives with some of the finer points in the art of music-making. Pictured from left are band member Wil Sharpe; Dan Davis, Capitol vice president, creative services/merchandising/publicity; band members L. Duncan Hammond and Mike Ponczek; Bob Dombrowski, national artists relations manager; band member Mark Richards; Bruce E. Garfield, national publicity manager; band member Brad Stephenson; and Phil Caston, import sales manager.

## Columbia Signs Barbara Cook



Singer Barbara Cook has signed an exclusive recording pact with Columbia Records. The announcement was made by Bruce Lundvall, president, CBS Records, division. Ms. Cook's debut lp, "Live At Carnegie Hall" was released in February of 1975 on the Columbia Masterworks label. Because of the acceptance of the lp, Ms. Cook has been signed to Columbia. She will begin recording her initial album for the label shortly in Los Angeles. Shown at the signing are Barbara Cook (right); Bruce Lundvall (center); Candy Leigh, Ms. Cook's manager.

## Desert Moon Ent. Taps Wynne Smith

■ NEW YORK — Wynne Smith has been named executive assistant to Sid Maurer, co-president, with Fred Frank, of Desert Moon Enterprises, it was announced by Maurer. Ms. Smith will be involved in a&r, artist relations and coordination of personal appearances for such artists as B.T. Express, Brass Construction, Norma Jenkins, Mark Radice and Trade Martin, as well as handling administrative details for Desert Moon Enterprises, O Productions, Road Show Records and the new Desert Moon Records.

Wynne Smith formerly headed her own management company, WLS Productions, and she was executive producer of the Revelation album on RSO Records. Prior to that, she handled management for the Robert Stigwood Organization, working with such artists as Eric Clapton, The Bee Gees and the Staple Singers.

## Von Winterfeldt To CBS Germany

■ FRANKFURT—Michael H. Von Winterfeldt has been named to the newly created position of senior director, marketing and sales, CBS Records Germany, by the company's managing director, Rudolf Wolpert.

Von Winterfeldt was most recently vice president of a&r at Polydor Record's headquarters in New York. During his 19 years with Polydor he held a variety of executive positions in sales, marketing, international and domestic a&r.

## Kessler-Grass Signs McGovern

■ LOS ANGELES—Maureen McGovern has been signed by Danny Kessler and Clancy Grass of Kessler-Grass Management for exclusive representation.

## Roseff Forms ERH

■ NEW YORK — Howard Roseff has started his own enterprise, ERH Sales, which will cover all production phases of record and tape manufacturing.

Roseff is a 30 year veteran of the record business and was most recently account executive at Viewlex, Inc. Prior to Viewlex, he was sales manager of Globe Albums and Productions. He has also served as vice president and general manager of Seeco Records.

ERH Sales is located at 221 W. 57th St. in N.Y.C.

## Skynyrd Goes Platinum

■ LOS ANGELES—"Second Helping," the album by MCA recording artists Lynyrd Skynyrd, has been certified platinum by the RIAA.

## Clark Bar



When RCA recording artist Guy Clark played an engagement at North Hollywood's Palomino, he was visited by (from left) Pat Martine, RCA promotion; Lee Clayton, songwriter; Clark, his wife, Susana; Georganne Cifarelli, RCA promotion; Mike Becce, RCA promotion; and Michael Brovsky, Clark's manager.

### CLUB REVIEW

## Karen Stanton: An Energetic Show

■ LOS ANGELES—It was a different show for the Palomino Club, complete with choreography and back up singers. The performer was Karen Stanton (Granite), a newcomer to country but not to the music business. Ms. Stanton was the lead singer with The Serendipity Singers until she left the group to pursue a career as a single artist. She has a single soon to be released, "Hush," written by her bass player, Mitch Johnson and Steve Stone.

Ms. Stanton's set consisted mostly of pop-country songs with a touch of an early rock revue, as he joined her back-up singers, Carolyn Coy and Lois Kravet (also ex-Serendipity Singers) in well executed dance routines. This was done particu-

larly well in Billy Swan's "I Can Help," which she did as her opening number, and "T-R-O-U-B-L-E."

Ms. Stanton has a vocal control which enables her to handle a wide range of material. She can do justice to ballads such as "Abraham, Martin and John," to gutsier tunes, and does a fine job on Dolly Parton's "I'll Always Love You."

Although she was hampered by feedback from a faulty PA system, she managed to create a comfortable rapport with her audience.

All in all, Ms. Stanton has a good club act, and if given enough room, is capable of turning out a lively, energetic show.

Adrienne Johnson

## Funk Finesse



MCA recording artists Grand Funk and their new producer, Frank Zappa, are currently in Los Angeles putting the finishing touches on the upcoming Grand Funk album, tentatively titled "Good Singin', Good Playin'." Work began on the record during the first part of May. All of the basic tracks were laid down at Grand Funk's studio near their homes in Michigan. The project then moved to the Record Plant in Los Angeles for the vocals and overdubbing. Zappa will also mix the album in Los Angeles. The album, Grand Funk's first for MCA Records, is presently scheduled for release in August. Pictured in the studio are (seated) Frank Zappa with Mel Schacher, and (standing, from left): Andy Cavaliere (Grand Funk's manager), Craig Frost, Mark Farner and Don Brewer.

# RECORD WORLD COUNTRY SINGLES PUBLISHERS LIST

A BUTTERFLY FOR BUCKY Danny Diante & Bobby Goldsboro (Unart/Pen in Hand, BMI) .....	40	LONELY TEARDROPS Johnny Morris (Merrimac, BMI) .....	8
A COUPLE MORE YEARS Ron Huffkine (Evil Eye/Horse Hairs, BMI) .....	87	LOVE REVIVAL Mel Tillis & John Virgin (Sawgrass, BMI) .....	41
AFTER ALL THE GOOD IS DONE Owen Bradley (Twitty Bird, BMI) .....	87	LOVIN' SOMEBODY ON A RAINY NIGHT Jerry Crutchfield (Leeds/Antique, ASCAP) .....	32
ALL THESE THINGS Norro Wilson & Ron Chancey (Minit, BMI) .....	11	MAKIN' LOVE DON'T ALWAYS MAKE LOVE GROW Roy Dea & Dickey Lee (Tree, BMI) .....	67
AMERICA THE BEAUTIFUL Billy Sherrill (Julep, BMI & Mint Julep, ASCAP) .....	22	MR. DOODLES Stan Silver (Prima Donna, BMI) .....	97
ANGEL ON MY SHOULDER Snuffy Miller (Warner-Tamerlane, BMI) .....	36	MY EYES CAN ONLY SEE AS FAR AS YOU Jerry Bradley (Ensign, BMI) .....	34
BECAUSE YOU BELIEVED IN ME Russ Reeder & Bob Webster (Belinda, BMI) .....	83	NEGATORY ROMANCE Jerry Kennedy (Hallnote, BMI) .....	30
BRIDGE FOR CRAWLING BACK Bud Logan (Ma-Ree, Porter-Jones, ASCAP) .....	71	#1 WITH A HEARTACHE Nelson Larkin (Don Kirshner, BMI) .....	89
CAN YOU HEAR THOSE PIONEERS Larry Butler (Boxer, BMI) .....	18	ONE OF THESE DAYS Brian Ahern (Altam, BMI) .....	68
COME ON OVER John Farrar (Casserole/Flamm, BMI) .....	51	ONE PIECE AT A TIME Charlie Bragg & Don Davis (Tree, BMI) .....	1
DOING MY TIME Wesley Rose (Fred Rose, BMI) .....	59	ON THE REBOUND Milton Blackford (Gee Whiz, BMI) .....	27
DON'T PULL YOUR LOVE/THEN YOU CAN TELL ME GOODBYE Dennis Lambert & Brian Potter (ABC Dunhill/AcuFF-Rose, BMI) .....	13	PLEASE TELL HIM THAT I SAID HELLO Milton Blackford (Chrysalis, ASCAP) .....	46
EL PASO CITY Billy Sherrill (Mariposa, BMI) .....	3	REDNECK Bob Ferguson (Velour, BMI) .....	76
FLASH OF FIRE David Kerstenbaum (Lady Jane, BMI) .....	48	RED, WHITE AND BLUE Owen Bradley (Sure Fire, BMI) .....	60
FOREVER LOVERS Rick Hall (Tree, BMI) .....	50	ROCKY MOUNTAIN MUSIC David Malloy (Briar Patch, BMI) .....	52
FOR THE HEART/HURT Unlisted (Combine, BMI/Miller, ASCAP) .....	5	RODEO COWBOY/DIXIELAND YOU WILL NEVER DIE Glenn Sutton (Flagship, BMI) (Starship, ASCAP) .....	72
GETTING OVER YOU AGAIN Bill Walker (Briar Patch, BMI) .....	78	SAVE YOUR KISSES FOR ME Norro Wilson (Easy Listening, ASCAP) .....	42
GOLDEN OLDIE Tom Catalano (Kengorus, ASCAP) .....	53	SAY IT AGAIN Don Williams (Hall-Clement, BMI) .....	64
GOLDEN RING Billy Sherrill (Tree, BMI) .....	56	SHE'LL THROW STONES AT YOU Jerry Kennedy (Al Cartee, BMI) .....	12
GONE AT LAST Billy Sherrill (Paul Simon, BMI) .....	44	SLEEPING WITH A MEMORY Dave Burgess (Singletree, BMI) .....	79
GOODNIGHT MY LOVE Fred Kelly (Quintet/Unichappell, BMI) .....	84	SOLITARY MAN Jack Gilmer & Bill Browder (Tallyrand, BMI) .....	47
HAVE A DREAM ON ME Johnny MacRae (Music City, ASCAP) .....	58	SO SAD (TO WATCH GOOD LOVE GO BAD) Ray Baker (Acuff-Rose, BMI) .....	63
HE'S STILL ALL OVER YOU Glenn Keener (Hall, Clement, BMI) .....	95	STRANGER Billy Sherrill (Resaca, BMI) .....	10
HEART DON'T FAIL ME NOW A.V. Mittelstedt (Publicare, ASCAP) .....	37	SUSPICIOUS MINDS Prod. Unlisted (Screen Gems/Columbia, BMI) .....	14
HERE COMES THAT GIRL AGAIN Ron Chancey (Chappell & Co., ASCAP) .....	85	T FOR TEXAS Tompall Glaser (Peer Intl., BMI) .....	29
HERE COMES THE FREEDOM TRAIN Fuzzy Owen (Wa-We, ASCAP) .....	20	THAT'LL BE THE DAY John Boylan (McCartney, BMI) .....	98
(HERE I AM) ALONE AGAIN Ray Pennington (Show Biz, BMI) .....	94	THAT'S WHAT FRIENDS ARE FOR Tom Collins (Pi Gem, BMI) .....	25
HEY SHIRLEY (THIS IS SQUIRRELY) Bob Milsap (La Debra, BMI) .....	73	THAT'S WHAT MADE ME LOVE YOU Owen Bradley (Stallion, BMI) .....	35
HOME MADE LOVE Larry Butler (Unart, BMI) .....	19	THE BIGGEST AIRPORT IN THE WORLD Ray Baker (Acuff-Rose, BMI) .....	38
I COULDN'T BE ME WITHOUT YOU Jerry Kennedy (Return/ATV, BMI) .....	70	THE DOOR IS ALWAYS OPEN Chardon, Inc. (Jack, BMI) .....	9
I DON'T WANT IT Eddie Kilroy (Passkey, BMI) .....	86	THE SWEETEST THING KNOWN Roy Dea (Sterling/Addison Street, ASCAP) .....	82
I DON'T WANT TO BE A ONE NIGHT STAND Glenn Keener (Ahab, BMI) .....	92	THE WINNER Bobby Bare (Evil Eye, BMI) .....	43
I'D HAVE TO BE CRAZY Willie Nelson (Prophecy, ASCAP) .....	17	THINK SUMMER Jim Foglesong (September, ASCAP) .....	65
I FEEL A HITCH HIKE COMIN' ON Rob Gailbraith & Bruce Dees (Low-Twi, BMI) .....	99	THIS MAN WOMAN THING Roy Dea (Rogan, BMI) .....	54
I LOVE THE WAY YOU LOVE ME Ray Greiff (Blue Echo, ASCAP) .....	57	TRA-LA-LA SUZY Nelson Larkin & Dick Heard (Just Music, BMI) .....	77
I'D JUST BE FOOL ENOUGH Jerry Kennedy (Acuff-Rose, BMI) .....	49	VAYA CON DIOS Huey P. Meaux (Morley, ASCAP) .....	28
I'LL GET BETTER Jim Malloy (Deb Dave, Briarpatch, BMI) .....	80	WAITING FOR THE TABLES TO TURN Buddy Killen (Tree, BMI) .....	93
I'LL GET OVER YOU Allen Reynolds (Pulleybone, ASCAP) .....	2	WALK SOFTLY Ron Chancey (Warner-Tamerlane & Van McCoy, BMI) .....	6
INDIAN NATION Farah Prod. & Jim Viennau (Acuff-Rose, BMI) .....	61	WARM AND TENDER Fred Foster (First Generation, BMI) .....	91
IN SOME ROOM ABOVE THE STREET Roy Dea (Tree, BMI) .....	39	WAS IT WORTH IT Norro Wilson (Al Gallico, BMI) .....	62
I.O.U. Wiedenmann & Herron (Plainview, BMI) .....	31	WHAT GOES ON WHEN THE SUN GOES DOWN Tom Collins & Jack D. Johnson (Cress, ASCAP) .....	16
I MET A FRIEND OF YOURS TODAY Dick Heard (Hall-Clement/Maple Hill, Vogue, BMI) .....	75	WHAT I'VE GOT IN MIND Larry Butler (House of Gold, BMI) .....	33
I REALLY HAD A BALL LAST NIGHT David Malloy (Glad/Blackjack, BMI) .....	26	WHEN SOMETHING'S WRONG WITH MY BABY George Richey (Publisher pending) .....	24
IS FOREVER LONGER THAN ALWAYS Porter Wagoner (Owepar, BMI) .....	23	WHO'S BEEN HERE SINCE I'VE BEEN GONE Bob Ferguson (Dreamtide, BMI) .....	88
IT'S DIFFERENT WITH YOU Snuffy Miller (Stallion, BMI) .....	81	WOMAN Henry Strzelecki (Maclen, BMI) .....	69
IT'S ENOUGH Harry Hinde (Chappell, CAIPAC) .....	55	YOU ALWAYS LOOK YOUR BEST (HERE IN MY ARMS) Billy Sherrill (Tree, BMI) .....	45
IT MAKES ME GIGGLE Milton Okun (Cherry Lane, ASCAP) .....	74	YOU ARE SO BEAUTIFUL Ray Stevens (Irving, WEB, BMI/Almo, Preston, ASCAP) .....	21
IT TAKES ALL DAY TO GET OVER NIGHT Norro Wilson (Acuff-Rose, BMI) .....	100	YOUR PICTURE IN THE PAPER Jerry Kennedy (American Cowboy, BMI) .....	15
KENTUCKY MOONRUNNER Jerry Kennedy (Unichappell, BMI) .....	66	YOU'VE GOT TO HOLD ON TO Jerry Crutchfield (Leeds/Antique, ASCAP) .....	7
LONE STAR BEER AND BOB WILLS MUSIC Glen Sutton (Rodeo Cowboy & Ootter Creek, BMI) .....	96		



# RECORD WORLD COUNTRY

## RW To Host Fan Fair Booth

■ NASHVILLE—Record World will be hosting a booth at Fan Fair which will have telephones for the convenience of our associates in the music business. Marie Ratliff, Susan Owen, John Sturdivant and Don Cusic will be there Thursday, Friday and Saturday.

The staff members will be available to take messages and deliver them to the proper booth. Industry members at Fan Fair are invited to use the phones when they are on the lower level of the auditorium. The phone number will be RW's regular Nashville office number: (615) 329-1111.

## Dolly Parton Cancels Personal Appearances

■ NASHVILLE — Doctor's orders for "complete, uninterrupted rest" have resulted in the cancellation of all personal appearances for RCA artist Dolly Parton. The suspension of Ms. Parton's activities will be in effect from mid-June until October 1, according to her personal manager, Don Warden, and Tandy Rice, president of Top Billing, the agency which books Ms. Parton's engagements.

Warden said Ms. Parton's doctors wanted the cancellations to begin immediately, but the singer insisted on fulfilling several imminent dates and a limited number of appearances during Fan Fair the second week of June. Rice, speaking on Ms. Parton's behalf, said her health and well-being were of paramount concern in the decision to suspend her activity.

Please note that Record World has moved its Nashville offices to 49 Music Square West, in the first floor of the 4 Star Building. The new phone number is (615) 329-1111.

## New Record Shop Opened by Tubb

■ NASHVILLE — The new Ernest Tubb Record Shop, now located on Demonbreun Street near the Country Music Hall of Fame, celebrated their opening with a ribbon cutting Wednesday, June 2 at the new store, that was attended by members of the music industry as well as fans.

The shop will be the second record store for Tubb and co-owner Charles E. Mosley. The other store, on Broadway, has been in existence since 1952. The Midnight Jamboree, held every Saturday night at the Ernest Tubb Record Shop after the Opry, will now originate from the new store on Demonbreun instead of the old record shop on Broadway.

The first Ernest Tubb Record Shop was on Commerce Street in 1947. Later, it moved to the Broadway location in 1952, across the street from Tootsie's and just around the corner from the Ryman Auditorium, formerly the home of the Grand Ole Opry. Although the Opry moved to the new Opry House at Opryland in March, 1974, the Midnight Jamboree remained at the Ernest Tubb Record Shop on Broadway.

The new Ernest Tubb Record Shop features a general store with assorted souvenirs on one side and the record shop on the other, complete with built in stage in the back of the store.

## Pride TV Special Aired on CTV

■ NASHVILLE — Charley Pride's first TV special was aired on CTV Network, a Canadian National Network, at 8:00 p.m. June 1, in Canada. Negotiations are on the way to have the program syndicated in the U.S.A. also.

This particular TV special features Pride with a full 35 piece orchestra, which was done in live concert in Edmonton, Alberta.

## NASHVILLE REPORT

By RED O'DONNELL



■ Red Sovine grinned at the question. "No," he modestly admitted, "I've never been a star. I just been lucky enough most of my life to work enough and come up with a few records that sold fairly well." Red, a 28-year veteran of the picking and singing scene, has a new single, "Teddy Bear," on the Starday label, that is causing favorable comment.

"The record is sad and sentimental," he said. "You should not confuse it with the 'Teddy Bear' that Barbara Fairchild sang about. Ours is about a crippled little boy, truckers and CBs. It is all spoken word, written by Dale Royal of Greenville, S.C. and produced by Tommy Hill."

Talk about the recording put away, Sovine began reminiscing. "In 1948 I was superintendent of a hosiery mill in Eleanor, West Va., making \$12,000 a year, a salary that would be about \$30,000 or more annually now. I liked the work but I wanted more to be a country music entertainer. So I quit the job, picked up my guitar and headed to Shreveport, La. and began playing on the Louisiana Hayride. My family thought I was off my rocker—and later when I was making about \$250 a month I wasn't sure they were right in their thinking.

"I wasn't doing too well in 1955 when the late Hank Williams recommended me for an opening in Webb Pierce's band. Webb was big on the Grand Ole Opry then. I came to Nashville, stayed with the Opry and Webb two years and then went out on my own as a single.

"No," he said, "it hasn't been a gravy train but it hasn't been real bad. I've gotten just enough breaks to keep me in business."

It was raining, raining when comedienne Ruth Buzzi was in Nashville last week.

"This is worse than London," she said, "where I was last week. I was here in February and it was raining. I'm back in June and it's raining. I want to see some of that Nashville sunshine and blue skies."

Ruth is here to talk contract with some recording executives and producers.

"I'd better not tell you what people I'm talking with until everything is on the dotted line," she said.

The funny lady, perhaps best remembered for her regular appearances on the "Laugh-In" series, is serious about recording.

"It's something I've wanted to do all my life," she explained, "but until four months ago I didn't have the nerve to try. Now, I'm all excited about it. The producers with whom I have talked listened to my tapes and are interested."

Ruth recently completed filming a role in "Freaky Friday," a Walt Disney theatrical movie. "Jodie Foster and Barbara Harris are the stars," she said. "Mine is a featured part. It was enjoyable to do.

"You know what? If my recording deal gels I'll be coming to Nashville frequently—and who knows, maybe I can appear on a 'Hee Haw' show. I saw the Grand Ole Opry for the first time the other Friday night and it is fantastic the way they do things. I met Dolly Parton, a lovely person, and so down-to-earth.

"No way for me to be a country music star—an Italian hillbilly?—but I relate to the music produced here."

(Continued on page 61)

## COUNTRY PICKS OF THE WEEK

**SINGLE** RED SOVINE, "TEDDY BEAR" (D. Royal-B.J. Burnette-T. Hill-R. Sovine; Cedarwood, BMI). Red delivers a recitation that's sure to be right down the pike for a hit. It's sensitive story about a crippled boy who gets on the C.B. for a little ratchet jawing with the truckers and the results. This'll pull heartstrings and requests. Starday SD 142.

**SLEEPER** JEANNE PRUETT, "IT DOESN'T HURT TO ASK" (J. Foster-B. Rice; Jack & Bill, ASCAP). Jeanne comes down the pike here with a soft ballad that has her wondering about her main man even though he's gone. Since it doesn't hurt to ask, she asks the musical question of what he's doing and where he's doing it. Will break big. MCA MCA-40569.

**ALBUM** BILLIE JO SPEARS, "WHAT I'VE GOT IN MIND." Billie Jo leads off this attractive album with her hit, "What I've Got In Mind," and adds some other top notch renditions of songs such as "Loving You Was All I Ever Needed," "Do Right Woman, Do Right Man" and "Husbands and Wives." Super album from a super lady singer, with great production by Larry Butler. United Artists UA-LA608-G.





# COUNTRY HOT LINE

By MARIE RATLIFF



■ **FEERLESS FORECAST:** Rednecks of the World, unite!! Vernon Oxford has recorded your national anthem! The response to "Redneck" has been tremendous in Miami, where it's already #13 at WWOK; starting to streak at KFDI, KKYX, KIKK, KBUL, WENO, WINN, KLAJ and KBUC; looks like it will go all the way!

Shirley & Squirrely have broken wide open nationally with their nonsensical salute to CB, "Hey Shirley"! It's a heavy request item at WINN, KBUL, KFDI, KCKC, KTTS, WENO and WPNX; added at KCKN, KSOP, KLAJ and WIRE.

Strong interest in Eddy Arnold's "Cowboy," his first since returning to RCA, in Atlanta, San Bernardino, Nashville and Springfield.

Larry Gatlin's "Warm and Tender" getting a warm reception at WBRG, KTOW, KCKN, KKYX and KSOP.



Eddy Arnold

Mel Street is showing his strongest early response in several releases to "I Met A Friend of Yours Today." Immediate adds at KRMD, WJQS, KFDI, KKYX, KTTS, KCKC, WENO, KSOP and KCKN.



Ronnie Milsap

Jerry Jeff Walker is getting country fans' attention in Houston and Kansas City with "It's A Good Night for Singing." The Heckles are starting to happen in the midwest and south with "A Cowboy Like You."

Shylo comes boldly to the airwaves at KBOX, WHOO, WPNX, KLAJ, KCKN and WMTS with "Living on Love Street."

Warner Bros. has released another old master on Ronnie Milsap; "Cryin'" is looking like a winner! Ray Pennington's "I Can't Get Up By Myself" is starting to show at KTOW and KKYX.

Nat Stuckey is making inroads with his strong ballad, "The Way He's Treated You," at WPL0, WHK, WBRG, KTTS, KSOP, WENO and KCKN.

Constant Climbers: Don Williams, Mary Lou Turner, Billy Larkin.

## SURE SHOTS

Conway & Loretta — "The Letter"  
Billy Jo Spears — "Misty Blue"  
Mel Street — "I Met A Friend of Yours Today"

## LEFT FIELDERS

Larry Gatlin — "Warm and Tender"  
Linda Cassady — "C. B. Widow"  
Jeanne Pruett — "It Doesn't Hurt to Ask"

## AREA ACTION

Lynch & Lawson — "You're A Baby Doll" (WIRE)  
Billie Jo Spears — "Faded Love" (KKYX)  
Paul Webb — "I'm Your Woman" (WDEE)

## HOTLINE CHECKLIST

KBOX, Dallas	KSOP, Salt Lake City	WINN, Louisville
KBUL, Wichita	KTOW, Tulsa	WIRE, Indianapolis
KCKC, San Bernardino	KTTS, Springfield	WITL, Lansing
KCKN, Kansas City	WAME, Charlotte	WJJD, Chicago
KDJW, Amarillo	WBRG, Lynchburg	WJQS, Jackson
KENR, Houston	WDEE, Detroit	WMC, Memphis
KFDI, Wichita	WEET, Richmond	WMNI, Columbus
KIKK, Houston	WENO, Nashville	WPL0, Atlanta
KJJJ, Phoenix	WHK, Cleveland	WSLR, Akron
KKYX, San Antonio	WHOO, Orlando	WSUN, St. Petersburg
KLAJ, Denver	WIL, St. Louis	WWOK, Miami
KRMD, Shreveport		

## Welk Fetes Foster & Rice



Lawrence Welk and the managers of his music publishing firm, T. B. Harms Company, threw a luncheon party recently at Le Bistro in Beverly Hills to introduce the Nashville songwriting team of Jerry Foster and Bill Rice to many of Los Angeles' top record producers. Welk's publishing companies put together a demo album and corresponding folio of some of the team's top hits and made these available to the producers who attended the luncheon. Eleven Foster and Rice songs have been recorded by members of the Welk TV show cast. Shown above at the luncheon are, from left: Jerry Foster, Lawrence Welk and Bill Rice.

## Dean To Receive Gold Record Award

■ HOUSTON — Sam Cammarata, chairman of the board of Casino Records, has announced that Jimmy Dean will be in Houston to receive a gold record presented by RIAA for his "I.O.U." single.

Gold records will also be presented to Houston-based Casino Record's Sam Cammarata and Carl Friend as well as GRT executives Dick Heard and Tom McEntee of Nashville.

Casino and GRT will present the gold record award to Arch Yancey, KNUZ; Joe Ladd, KIKK; Bruce Nelson, KNER, all of Houston, and Howard Viking, WCCO, of Minneapolis, for their contribution in breaking the record on country radio stations. Bill Young, KILT will also receive a gold record for breaking the record across to the top 40 playlist.

## Rabbitt on the Run



Elektra Records' VP Steve Wax recently brought Nashville-based recording artist Eddie Rabbitt to Los Angeles to meet some of their executives and to discuss the release of his latest album, "Rocky Mountain Music," which went into release last week. Rabbitt is pictured visiting the Record World west coast offices and meeting RW VP Spence Berland.

## Music Mill Opens Nashville Office

■ NASHVILLE — With the appointment of Don Putnam to the position of vice president in charge of Nashville operations, Al Cartee and George Soule, executives of the Muscle Shoals music complex, Music Mill, recently began operation of its Nashville facility, located in the heart of Music Row at 21 Music Circle East, which will deal primarily with the publishing arm of the company, contracting music in all categories.

Putnam, brother of Norbert Putnam, co-owner of Quadrofonic Studios and Danor Music, first came to the city as manager of Quadrofonic, and chief engineer on many sessions, including all of the Joan Baez work done here. He was associated with the Goldsboro publishing interests, House of Gold and Bobby Goldsboro Music, for more than a year; and has been active in all facets of communication, radio, television, journalism, and while serving with the Air Force in Viet Nam was active with Armed Services Radio and TV and with ABC News.

## Hurt Joins ASCAP

■ NASHVILLE—Connie Hurt has been named assistant director at ASCAP in Nashville. Ms. Hurt formerly worked for Bob Thompson and before that worked for Jerry Bradley at RCA.

Ms. Hurt, who has already begun work at the Nashville office, will report directly to Ed Shea, southern regional director for ASCAP. She joins Charlie Monk, associate director; assistant director Merlin Littlefield, Judy Gregory, Judy Harris and Karen Scott on the staff at ASCAP.

# COUNTRY SINGLE PICKS

## COUNTRY SONG OF THE WEEK

**MICKEY GILLEY**—Playboy P 6075

**BRING IT ON HOME TO ME** (S. Cooke; Kags, BMI)

The best country treatment yet of this Sam Cooke classic. Mickey gives this number a lot of soul and brings it on home!

**GLENN MARTIN**—ABC/Dot DOA-17636

**THE BALLAD OF HOWARD HUGHES' WILL** (G. Martin-D. Wilson; Tree/Cross Keys, BMI)

There's something very eerie about this record. Put this on the turntable and be careful! Howard may not be gone!

**JEAN SHEPARD**—United Artists UA-XW818-Y

**AIN'T LOVE GOOD** (L. Butler-B. Peters; Unart/Ben Peters, BMI)

Jean has another hand clapping winner bound to bounce right up the charts. Love and this record sure are good!

**LORETTA LYNN/CONWAY TWITTY**—MCA MCA-40572

**THE LETTER** (C. Haney-C. Twitty; Twitty Bird, BMI)

Conway and Loretta talk themselves into another hit. This popular duo can reach the top without even singing a note!

**DAVID HOUSTON**—Epic 8-50241

**THE LULLABY SONG** (C. Putman-R. VanHoy; Tree, BMI)

A beautiful, easy-paced number that's perfect for beddy bye time and any time you want to slow down the day's pace. Wake up for this one!

**TROY SEALS**—Columbia 3-10354

**TALL TEXAS WOMAN** (T. Seals-M.D. Barnes-R. Bledsoe; Danor/Blackwood, BMI)

Troy has some self-penned country funk that Mr. Producer has put in the groove. Ain't nothin' like a long-legged Lone Star lady!

**JIM WEATHERLY**—ABC Records ABC-12193

**(APPLES WON'T GROW IN) COLORADO SNOW** (Keca, ASCAP)

Singer/songwriter Jim has a smooth sounding song that sounds a lot like a hit. Strong hook and sensitive rendering will make this popular.

**BUCK OWENS**—Warner Bros. WBS 8223

**HOLLYWOOD WALTZ** (Leadon-Henley-Frey; WB/Kicking Bear, ASCAP)

This debut on a new label is the best Buck yet. Produced by Norro Wilson, this Eagles song has Owens bucking for a hit.

**PAT DAISY**—Country Kingdom 504

**I'M GOING BACK (TO THE COUNTRY)** (P. Deasy; Slither, BMI)

Bright, bouncy and a winner for sure for pretty Pat as she sings of the joy of country living. Country for country, it can't be beat!

**JOHN WESLEY RYLES**—Music Mill 240

**WHEN A MAN LOVES A WOMAN** (C. Lewis-A. Wright; Pronto-Quinvy, BMI)

Formerly an r&b smash for Percy Sledge, this super ballad gets hit country treatment from John Wesley. Look for this to be a big record.

**LOIS JOHNSON**—Polydor PD 14328

**WEEP NO MORE MY BABY** (D. Silvers; Lawday, BMI)

Lois has a brand new label and a song that's certain to draw attention and requests. Smile awhile and play this one!

**HANK LOCKLIN**—Plantation PL-142

**DAYTIME LOVE AFFAIR** (C. P. Smith; Prize/Openwide, ASCAP)

A cute number from the Mayor that incorporates daytime TV shows into real life love. Make a deal for a hit here.

**DON GIBSON AND SUE THOMPSON**—Hickory H 373

**LET'S GET TOGETHER** (J. Abbott-C. Stewart; Acuff-Rose, BMI)

Don and Sue get together for a hit-bound single on the slow and easy side.

## BOOK REVIEW

### Doug Green's 'Country Roots' Provides Pleasurable Reading

■ NASHVILLE — "Country Roots, The Origins of Country Music" by Doug Green, published by Hawthorne, captures the history of country music in a form and style that appeals to fans, scholars and those in the music business that want to know about the history of country music. The book not only has a most readable text, but also a number of highly interesting and informative pictures, many of them previously unpublished, that add immeasurably to the book.

Green explores various aspects of country music, from the old time music, blues, bluegrass, comedy, western and gospel to the current rockabilly, progressive country and Nashville sound with factual developments that he expands into interesting, readable opinions that are certain to be controversial in some respects, prophetic in others, but definitely based on strong research and history.

The pictures are almost a book in themselves — in fact, the project began as a picture book that later developed after Hawthorne discovered the quality and depth of Green's writing. The pictures range from old Opry pictures to pictures of artists, both formal and informal, in the early stage of country music to current pictures of today's artists. The reproductions are nothing short of excellent although it's obvious some of the pictures have suffered the problems of old age and preservation.

The forward by Merle Travis is also highly interesting — a real treat that leaves one wishing he would one day write a book on his own experiences and recollections.

### Pride & Joy



Seen congratulating Charley Pride on his recent number one single, "My Eyes Can Only See As Far As You," are Jerry Bradley (left), division vice president of RCA Nashville, and Hy Grill (right), manager of the Nashville office of the Famous Music Publishing companies.

All in all, Doug Green must be commended highly for his excellent book. It's interesting, informative, quotable and factual—qualities that insure it being around for pleasure and reference for a long, long time.

Don Cusic

### Greene To Receive Hometown Honors

■ NASHVILLE — Saturday, July 3 has officially been proclaimed "Jack Greene Day" in his hometown of Maryville, Tenn. On Wednesday, June 16, Mayor Stanley Shields will present Greene a Key to the City in ceremonies which will be held on the steps of the Maryville Court House at 10 a.m. Representative John Duncan of Knoxville will be present, along with officials of the Grand Ole Opry in Nashville and officials of Hillbilly Homecoming Inc., hosts of the three-day event.

Greene began his showbusiness career in Maryville at age 14 on local radio station WGAP. He played drums with Ernest Tubb's band, The Texas Troubadours, for five years before his performance of "There Goes My Everything" swept the 1967 Country Music Association awards as "Best single of the Year," "Best Song of the Year," "Best Album of the Year," and won him "Male Vocalist of the Year." The award winning performance led to an invitation to join the Grand Ole Opry in December, 1967.

Since that time, Greene has formed his band, The Jolly Greene Giants, and along with co-star Jeannie Seely, has appeared in New York's Madison Square Garden, was named Goodwill Ambassador for Country Music to the 11th Annual United Nations Concert and Banquet in Washington, D.C., and in April of this year served as host and hostess of the three-day Wembley Festival of Country Music in London.

Greene will be honorary Grand Marshall of the Hillbilly Homecoming Parade on Saturday at 12 noon in Maryville, and will perform at the Everett High School at 7 o'clock in the evening on Saturday, July 3.

### Savage Ent. Relocates

■ NASHVILLE — Savage Enterprises has moved from their former location in Madison to Music Row. Savage Enterprises is now located in the Fender Building at 20 Music Square West, Suite 100; phone: (615) 256-0606. The relocation is part of a major expansion of Savage Enterprises.

# COUNTRY ALBUM PICKS



## SIDE OF THE ROAD GANG

Capitol ST-11526

Progressive country is quickly—but not so quietly—coming to the forefront in both country and pop music. These boys from Dallas present some fine music from the progressive country side. Best cuts are "On A Honky Tonk Hardwood Floor," "Suitcase Life," "Runaway Heart" and "Yours For Life." Look for big things here.



## KATY

Katy Moffatt—Columbia KC 34172

Katy has a lot of talent, and this album shows her versatility. She sounds best in the "progressive country" though, as evidenced by the cuts "You Done Me Wrong," "I Can Almost See Houston From Here" and "Ninety Miles An Hour (Down A Dead End Street)." Unfortunately, none of the songs here are hers—and she's a fine writer.



## LONE STAR BEER AND BOB WILLS MUSIC

RED STEAGALL—ABC/Dot DOSD-2055

Steagall has a fine style all his own, and unfortunately, he has not achieved the recognition he truly deserves nationally. However, in Texas and Oklahoma—where his musical roots are—he's a genuine crowd pleaser. Best cuts on this album are the title, "Neons and Nylons" and "My First Night Without You." Definitely a strong talent.

## Nashville Report (Continued from page 58)

Charley Pride taped his very first TV special—where he was host—star—in Edmonton, Alberta for the Canadian National Network. Plans are underway to syndicate the show (taped before 15,000 with a 35-piece orchestra backing him), in the United States . . . Anita Bryant's new lp on the Word label is titled "This Is My Story, This Is My Song." The album includes "Amazing Grace" and "How Great Thou Art," and was recorded live at a Baylor University (Waco) chapel service.

Charlie Craig is managing and writing songs for Needahit Publishing Co., owned by Kitty Wells and her husband Johnny Wright. Clever—and hopeful name—Need-a-hit; don't we all? . . . Allen Krizel, the late Lefty's youngest brother, joined Dottie West's Cross Country band. Allen is a picker-singer and will front the group . . . ABC/Dot artist Jeris Ross signed with Joe Taylor's booking agency. Jeris' latest single is "You Don't Need A Cadillac." How about a kiddie car, Jeris? . . . Vernon Oxford, a good ole Rogers, Ark. boy, whose pure country sound gets lotsa attention in England, is now picking up fans in the U.S.A. Vernon's latest is "Redneck," written by Mitch Torok, and it's on RCA, which cut him adrift until he got real big in Ole Blighty—and then re-signed him.

Comments publisher Jim Pelton: "T. G. Shepherd's 'Solitary Man' sounds like it ought to be dedicated to a loner?" . . . State fire inspectors investigating three mysterious blazes at Tammy Wynette's \$½ million home, learned that the singer's house had been harrassed for several months by vandals or a vandal—and are probing into the case in an effort to find out more about it. Meanwhile Tammy and family are mulling a move to Florida; for the summer, at least.

Charlie Daniels Band plays the Schaefer Music Festival June 23 in New York's Central Park . . . Here are some folks birthdaying this week: Wynn Stewart, Vernon Oxford (see above), Clyde Beavers, Jack Roberts, Marc Ward, Karen McKenzie, Wilma Burgess, Paul Martin, Penny Jay, Mary Lou Turner, and Glen Garrison.

The annual WSM-CMA promoted Fan Fair begins Wednesday (9) and continues through Saturday at the downtown Municipal Auditorium. Sponsors say approximately 13,000 have registered.



# THE COUNTRY ALBUM CHART

JUNE 12, 1976

JUNE 12	JUNE 5		WKS ON CHART
1	3	THE SUN SESSIONS ELVIS PRESLEY—RCA APM1 1675	9
2	1	GREATEST HITS OF JOHNNY RODRIGUEZ—Mercury SRM 1 1076	9
3	2	THE SOUND IN YOUR MIND WILLIE NELSON—Columbia/Lone Star KC 34092	12
4	6	BLOODLINE GLEN CAMPBELL—Capitol SW 11516	8
5	8	HARMONY DON WILLIAMS—ABC Dot DOSD 2049	7
6	7	GILLEY'S GREATEST HITS, VOL. 1 MICKEY GILLEY—Playboy PB 409	10
7	5	FASTER HORSES TOM T. HALL—Mercury SRM 1 1076	9
8	4	'TIL I CAN MAKE IT ON MY OWN TAMMY WYNETTE—Epic KE 34075	12
9	13	WILLIE NELSON LIVE—RCA APL1 1487	7
10	12	HAROLD, LEW, PHIL & DON STATLER BROTHERS—Mercury SRM 1 1077	9
11	10	COME ON OVER OLIVIA NEWTON-JOHN—MCA 2186	13
12	11	IT'S ALL IN THE MOVIES MERLE HAGGARD—Capitol ST 11483	15
13	9	WILDERNESS C. W. McCALL—Polydor 1 6069	6
14	17	SUNDAY MORNING WITH CHARLEY PRIDE—RCA APL1 1359	6
15	14	THE OUTLAWS WAYLON, WILLIE, JESSI & TOMPALL—RCA APL1 1321	19
16	16	CHESTER & LESTER CHET ATKINS & LES PAUL—RCA APL1 1167	13
17	15	ELITE HOTEL EMMYLOU HARRIS—Reprise MS 2239	20
18	20	TWITTY CONWAY TWITTY—MCA 2176	21
19	18	FOREVER LOVERS MAC DAVIS—Columbia PC 34105	8
20	22	LARRY GATLIN WITH FAMILY & FRIENDS—Monument KZ 34042	11
21	24	FEARLESS HOYT AXTON—A&M SP 4571	7
22	23	THE EARL SCRUGGS REVUE, VOL. II—Columbia PC 34090	7
23	43	ONE PIECE AT A TIME JOHNNY CASH—Columbia KC 34193	2
24	26	JUST FOR THE RECORD RAY STEVENS—Warner Bros. BS 2914	6
25	28	BILLY SWAN—Monument PZ 34183	4
26	21	MACKINTOSH & T. J. SOUNDTRACK—RCA APL1 1520	9
27	19	THE WHITE KNIGHT CLEDUS MAGGARD & THE CITIZENS BAND—Mercury SRM 1 1072	14
28	25	HANK WILLIAMS, YOU WROTE MY LIFE MOE BANDY—Columbia KC 34091	11
29	27	SILVER LININGS CHARLIE RICH—Epic KE 33545	8
30	36	20-20 VISION RONNIE MILSAP—RCA APL1 1666	3
31	30	MOTELS AND MEMORIES T. G. SHEPPARD—Melodyland ME 6 40351	9
32	35	SOMEBODY LOVES YOU CRYSTAL GAYLE—United Artists LA543 G	28
33	50	NOW AND THEN CONWAY TWITTY—MCA 2206	2
34	31	ON THE MOVE DONNA FARGO—Warner Bros. BS 2926	10
35	37	TEXAS DANNY DAVIS & THE NASHVILLE BRASS—RCA APL1 1578	5
36	33	SOMETIMES BILL ANDERSON & MARY LOU TURNER—MCA 2182	17
37	53	FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE ELVIS PRESLEY—RCA APL1 1506	2
38	44	MEL STREET'S GREATEST HITS—GRT 8010	3
39	42	SADDLE TRAMP CHARLIE DANIELS BAND—Epic PE 34150	3
40	41	AS LONG AS THERE'S A SUNDAY SAMMI SMITH—Elektra 7E 1058	5
41	59	THIS IS BARBARA MANDRELL—ABC Dot DOSD 2045	2
42	32	LONGHAIRD REDNECK DAVID ALLAN COE—Columbia KC 33916	11
43	45	WILLIE NELSON & FRIENDS—Plantation PLP 24	4
44	29	PEOPLE PUT TO MUSIC FREDDIE HART—Capitol ST 11504	10
45	39	THE GREAT TOMPALL TOMPALL GLASER—MGM M3G 5014	15
46	38	200 YEARS OF COUNTRY SONNY JAMES—Columbia KC 33918	19
47	34	ROCKIN' COUNTRY FREDDY FENDER—ABC Dot DOSD 2050	16
48	52	HEAD FIRST ROY HEAD—ABC Dot DOSD 2051	4
49	40	FLOYD CRAMER COUNTRY—RCA APL 1 1541	8
50	46	THE SHEIK OF CHICAGO JOE STAMPLEY—Epic KE 34036	10
51	49	ALONE AGAIN BILLY WALKER—RCA APL1 1489	7
52	51	WHEN THE TINGLE BECOMES A CHILL LORETTA LYNN—MCA 2179	17
53	—	JONI LEE—MCA 2194	1
54	48	I'D JUST BE FOOL ENOUGH FARON YOUNG—Mercury SRM 1 1075	8
55	47	EASY AS PIE BILLY CRASH CRADDOCK—ABC Dot DOSD 2040	16
56	55	LOVIN' AND LEARNIN' TANYA TUCKER—MCA 2167	20
57	58	REDHEADED STRANGER WILLIE NELSON—Columbia KC 33482	51
58	54	BLACK BEAR ROAD C. W. McCALL—MGM M3G 5008	33
59	57	DON'T CALL ME—I'LL CALL YOU JERRY JORDAN—MCA 2174	9
60	56	NARVEL THE MARVEL NARVEL FELTS—ABC Dot DOSD 2033	15
61	61	TRYIN' LIKE THE DEVIL JAMES TALLEY—Capitol ST 11494	6
62	63	PRISONER IN DISGUISE LINDA RONSTADT—Asylum 7E 1045	45
63	62	JESSI JESSI COLTER—Capitol ST 11477	19
64	64	THE HAPPINESS OF HAVING YOU CHARLEY PRIDE—RCA APL1 1241	27
65	60	STRAWBERRY CAKE JOHNNY CASH—Columbia KC 34088	10
66	65	TEXAS COUNTRY VARIOUS ARTISTS—United Artists LA574 H2	14
67	67	LOVE PUT A SONG IN MY HEART JOHNNY RODRIGUEZ—Mercury SRM 1 1057	22
68	69	THE SONG WE FELL IN LOVE TO CONNIE SMITH—Columbia KC 33391	11
69	69	INDEPENDENCE NAT STUCKEY—MCA 2184	11
70	68	OVERNIGHT SENSATION MICKEY GILLEY—Playboy PB 408	27
71	71	BEST OF THE STATLER BROTHERS—Mercury SRM 1 1037	46
72	72	TOM T. HALL'S GREATEST HITS—Mercury SRM 1 1044	36
73	70	COUNTRY WILLIE WILLIE NELSON—United Artists LA410 G	30
74	73	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER—ABC Dot DOSD 2020	61
75	74	DON WILLIAMS GREATEST HITS—ABC Dot DOSD 2035	32

JUNE 12, 1976



# THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

JUNE 12	JUNE 5		WKS. ON CHART
1	2	<b>ONE PIECE AT A TIME</b> JOHNNY CASH Columbia 3 10321	10
2	3	I'LL GET OVER YOU CRYSTAL GAYLE/United Artists XW781 Y	11
3	9	EL PASO CITY MARTY ROBBINS/Columbia 3 10305	10
4	4	AFTER ALL THE GOOD IS GONE CONWAY TWITTY/ MCA 40534	11
5	6	HURT/FOR THE HEART ELVIS PRESLEY/RCA PB 10601	11
6	7	WALK SOFTLY BILLY CRASH CRADDOCK/ABC Dot DOA 17619	11
7	8	YOU'VE GOT ME TO HOLD ON TO TANYA TUCKER/ MCA 40540	9
8	10	LONELY TEARDROPS NARVEL FELTS/ABC Dot DOA 17620	11
9	16	THE DOOR IS ALWAYS OPEN DAVE & SUGAR/ RCA PB 10625	9
10	11	STRANGER JOHNNY DUNCAN/Columbia 3 10303	13
11	14	ALL THESE THINGS JOE STAMPLEY/ABC Dot DOA 17624	8
12	13	SHE'LL THROW STONES AT YOU FREDDIE HART/ Capitol 4251	2
13	5	DON'T PULL YOUR LOVE/THEN YOU CAN TELL ME GOODBYE GLEN CAMPBELL/Capitol 4245	11
14	17	SUSPICIOUS MINDS WAYLON JENNINGS & JESSI COLTER/ RCA PB 10653	7
15	18	YOUR PICTURE IN THE PAPER STATLER BROTHERS/ Mercury 73785	9
16	1	WHAT GOES ON WHEN THE SUN GOES DOWN RONNIE MILSAP/RCA PB 10593	13
17	19	I'D HAVE TO BE CRAZY WILLIE NELSON/Columbia 3 10327	8
18	24	CAN YOU HEAR THOSE PIONEERS REX ALLEN, JR./ Warner Bros. WBS 8204	7
19	26	HOMEMADE LOVE TOM BRESH/Farr 004	7
20	30	HERE COMES THE FREEDOM TRAIN MERLE HAGGARD/ Capitol 4267	4
21	25	YOU ARE SO BEAUTIFUL RAY STEVENS/Warner Bros. WBS 8198	7
22	22	AMERICA THE BEAUTIFUL CHARLIE RICH/Epic 8 50222	8
23	36	IS FOREVER LONGER THAN ALWAYS PORTER WAGONER & DOLLY PARTON/RCA PB 10652	5
24	35	WHEN SOMETHING'S WRONG WITH MY BABY SONNY JAMES/Columbia 3 10335	5
25	28	THAT'S WHAT FRIENDS ARE FOR BARBARA MANDRELL/ ABC Dot DOA 17623	6
26	32	I REALLY HAD A BALL LAST NIGHT CARMOL TAYLOR/ Elektra 45312	6
27	33	ON THE REBOUND DEL REEVES & BILLIE JO SPEARS/ United Artists XW797 Y	7
28	39	VAYA CON DIOS FREDDY FENDER/ABC Dot 17627	4
29	31	T FOR TEXAS TOMPALL GLASER & HIS OUTLAW BAND/ Polydor PD 19314	8
30	41	NEGATORY ROMANCE TOM T. HALL/Mercury 73795	4
31	15	I.O.U. JIMMY DEAN/Casino GRT 052	5
32	48	LOVIN' SOMEBODY ON A RAINY NIGHT LaCOSTA/ Capitol 4264	4
33	20	WHAT I'VE GOT IN MIND BILLIE JO SPEARS/ United Artists XW764 Y	16
34	12	MY EYES CAN ONLY SEE AS FAR AS YOU CHARLEY PRIDE/ RCA PB 10592	14
35	21	THAT'S WHAT MADE ME LOVE YOU BILL ANDERSON & MARY LOU TURNER/MCA 40533	12
36	46	ANGEL ON MY SHOULDER JONI LEE/MCA 40553	5
37	45	HEART DON'T FAIL ME NOW RANDY CORNOR/ ABC Dot DOA 17625	5
38	34	THE BIGGEST AIRPORT IN THE WORLD MOE BANDY/ Columbia 3 10313	9
39	52	IN SOME ROOM ABOVE THE STREET GARY STEWART/ RCA PB 10680	4
40	53	A BUTTERFLY FOR BUCKY BOBBY GOLDSBORO/ United Artists XW793 Y	5
41	60	LOVE REVIVAL MEL TILLIS/MCA 40559	3
42	59	SAVE YOUR KISSES FOR ME MARGO SMITH/Warner Bros. WBS 8213	3
43	23	THE WINNER BOBBY BARE/RCA PB 10556	14
44	50	GONE AT LAST JOHNNY PAYCHECK & CHARNISSA/ Epic 8 50215	7
45	55	YOU ALWAYS LOOK YOUR BEST (HERE IN MY ARMS) GEORGE JONES/Epic 8 50227	5



46	51	PLEASE TELL HIM THAT I SAID HELLO SUE RICHARDS/ ABC Dot DOA 17622	7
47	61	SOLITARY MAN T. G. SHEPPARD/Hitsville 6032	3
48	54	FLASH OF FIRE HOYT AXTON/A&M 1811	5
49	27	I'D JUST BE FOOL ENOUGH FARON YOUNG/Mercury 73782	10
50	29	FOREVER LOVERS MAC DAVIS/Columbia 3 10304	13
51	38	COME ON OVER OLIVIA NEWTON-JOHN/MCA 40525	14
52	70	ROCKY MOUNTAIN MUSIC EDDIE RABBITT/Elektra 45315	2
53	69	GOLDEN OLDIE ANNE MURRAY/Capitol 4265	4
54	64	THIS MAN AND WOMAN THING JOHNNY RUSSELL/ RCA PB 10667	4
55	55	IT'S ENOUGH RONNIE PROPHET/RCA PB 50205	7
56	68	GOLDEN RING GEORGE JONES & TAMMY WYNETTE/ Epic 8 50235	2
57	71	I LOVE THE WAY THAT YOU LOVE ME RAY GRIFF/ Capitol 4266	3
58	63	HAVE A DREAM ON ME MEL McDANIELS/Capitol 4249	6
59	67	DOING MY TIME DON GIBSON/Hickory 372	3
60	37	RED, WHITE AND BLUE LORETTA LYNN/MCA 40541	10
61	66	INDIAN NATION BILLY THUNDERKLOUD/Polydor 14321	4
62	73	WAS IT WORTH IT JOE STAMPLEY/Epic 8 50224	4
63	76	SO SAD (TO WATCH GOOD LOVE GO BAD) CONNIE SMITH/Columbia 3 10345	2

## CHARTMAKER OF THE WEEK

64	—	SAY IT AGAIN DON WILLIAMS ABC Dot DOA 17631	1
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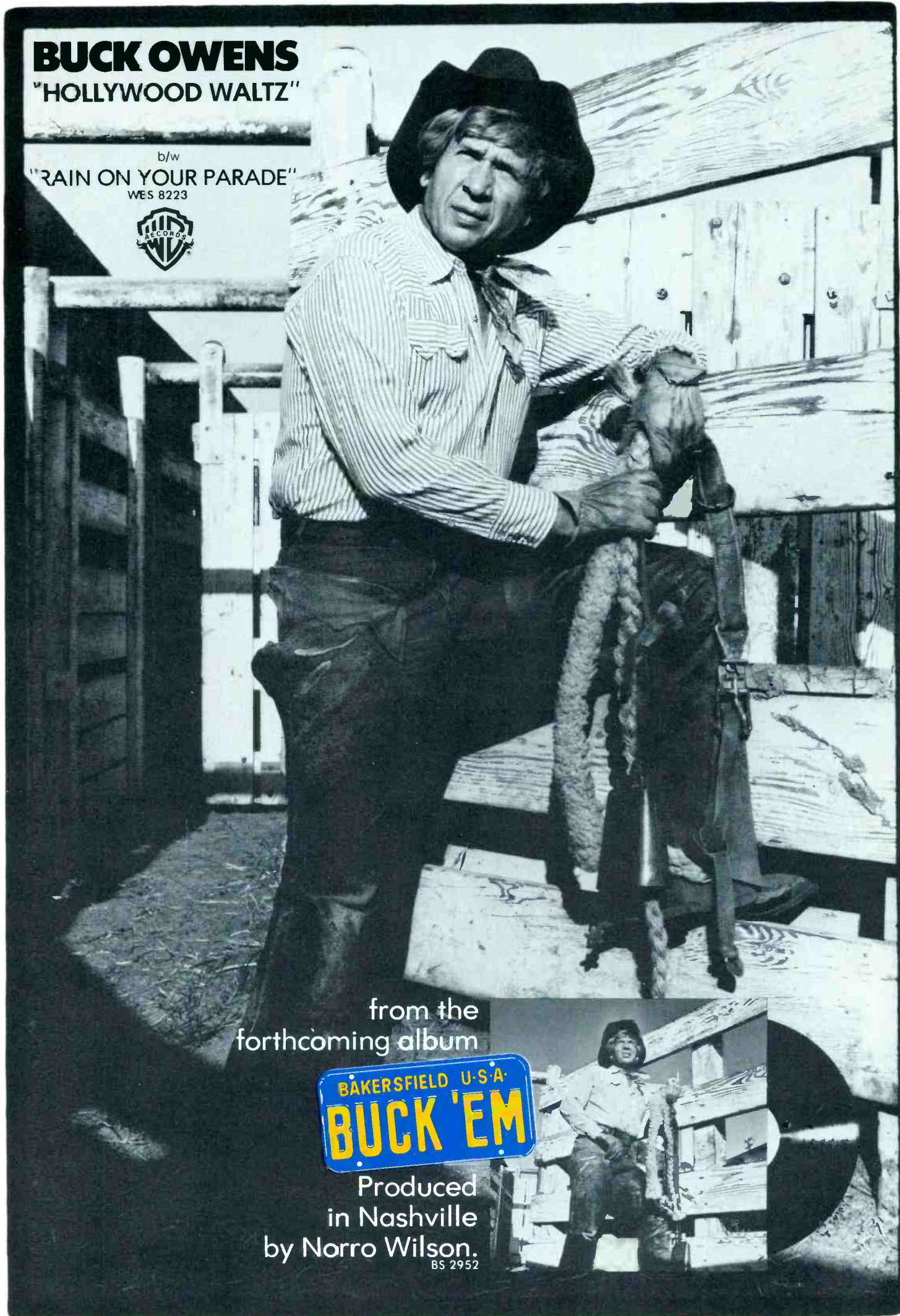
65	79	THINK SUMMER ROY CLARK/ABC Dot DOA 17626	2
66	44	KENTUCKY MOONRUNNER CLEDUS MAGGARD/ Mercury 73789	9
67	78	MAKIN' LOVE DON'T ALWAYS MAKE LOVE GROW DICKEY LEE/RCA PB 10684	3
68	82	ONE OF THESE DAYS EMMYLOU HARRIS/Reprise RPS 1353	2
69	75	WOMAN DAVID WILLS/Epic 8 50228	5
70	40	I COULDN'T BE ME WITHOUT YOU JOHNNY RODRIGUEZ/ Mercury 73769	16
71	84	BRIDGE FOR CRAWLING BACK ROY HEAD/ ABC Dot DOA 17629	2
72	—	RODEO COWBOY/DIXIELAND YOU WILL NEVER DIE LYNN ANDERSON/Columbia 3 10337	1
73	96	HEY SHIRLEY (THIS IS SQUIRRELY) SHIRLEY & SQUIRRELY/ GRT 054	2
74	77	IT MAKES ME GIGGLE JOHN DENVER/RCA PB 10687	3
75	—	I MET A FRIEND OF YOURS TODAY MEL STREET/GRT 057	1
76	—	REDNECK VERNON OXFORD/RCA PB 10693	1
77	81	TRA-LA-LA-LA-SUZY PRICE MITCHELL/GRT 050	4
78	80	GETTING OVER YOU AGAIN DALE McBRIDE/Con Brio 109	3
79	86	SLEEPING WITH A MEMORY KATHY BARNES/Republic IRDA 223	4
80	89	I'LL GET BETTER SAMMI SMITH/Elektra 45320	3
81	98	IT'S DIFFERENT WITH YOU MARY LOU TURNER/MCA 40566	2
82	87	THE SWEETEST THING (I'VE EVER KNOWN) DOTTSY/ RCA PB 10666	3
83	91	BECAUSE YOU BELIEVED IN ME GENE WATSON/ Capitol 4279	2
84	93	GOODNIGHT MY LOVE RANDY BARLOW/Gazelle IRDA 217	2
85	—	HERE COMES THAT GIRL AGAIN TOMMY OVERSTREET/ ABC Dot DOA 17630	1
86	—	I DON'T WANT IT CHUCK PRIDE/Playboy 6072	1
87	—	A COUPLE MORE YEARS DR. HOOK/Capitol 4280	1
88	95	WHO'S BEEN HERE SINCE I'VE BEEN GONE HANK SNOW/ RCA PB 10681	3
89	—	#1 WITH A HEARTACHE BILLY LARKIN/Casino 185-043	1
90	—	MacARTHUR'S HAND CAL SMITH/MCA 40563	1
91	—	WARM AND TENDER LARRY GATLIN/Monument ZS8 8696	1
92	88	I DON'T WANT TO BE A ONE NIGHT STAND REBA McENTIRE/Mercury 73788	5
93	—	WAITING FOR THE TABLES TO TURN WAYNE KEMP/ United Artists XW805 Y	1
94	43	(HERE I AM) ALONE AGAIN BILLY WALKER/ RCA PB 10613	9
95	100	HE'S STILL ALL OVER YOU JOEL SONNIER/Mercury 73796	2
96	42	LONE STAR BEER AND BOB WILLS MUSIC RED STEAGALL/ ABC Dot DOA 17610	16
97	47	MR. DOODLES DONNA FARGO/Warner Bros. WBS 8186	11
98	—	THAT'LL BE THE DAY PURE PRAIRIE LEAGUE/RCA PB 10679	1
99	72	I FEEL A HITCH HIKE COMIN' ON LARRY JON WILSON/ Monument ZS8 8692	7
100	74	IT TAKES ALL DAY TO GET OVER NIGHT DOUG KERSHAW/ Warner Bros. WBS 8195	6

Warner Bros. Records is proud to announce the release of the first Warner Bros. single by

**BUCK OWENS**  
"HOLLYWOOD WALTZ"

b/w  
"RAIN ON YOUR PARADE"

WES 8223



from the  
forthcoming album

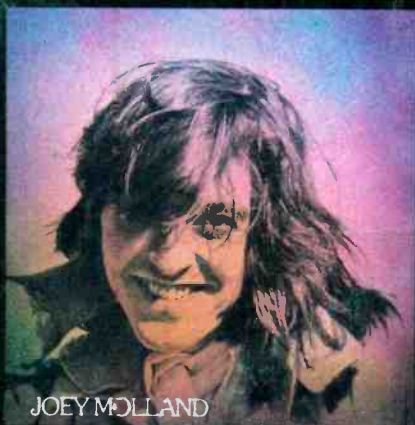


Produced  
in Nashville  
by Norro Wilson.

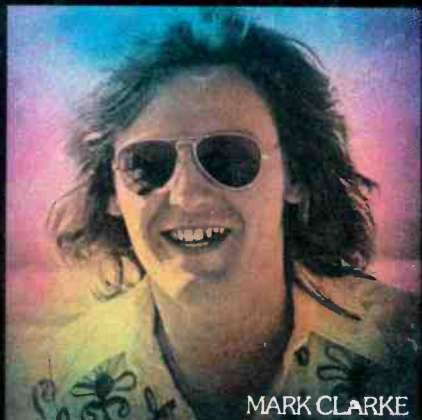
BS 2952



Management: Jack McFadden, 1225 N. Chester Ave., Bakersfield, Cal. 93308. 805 393-1000



JOEY MOLLAND

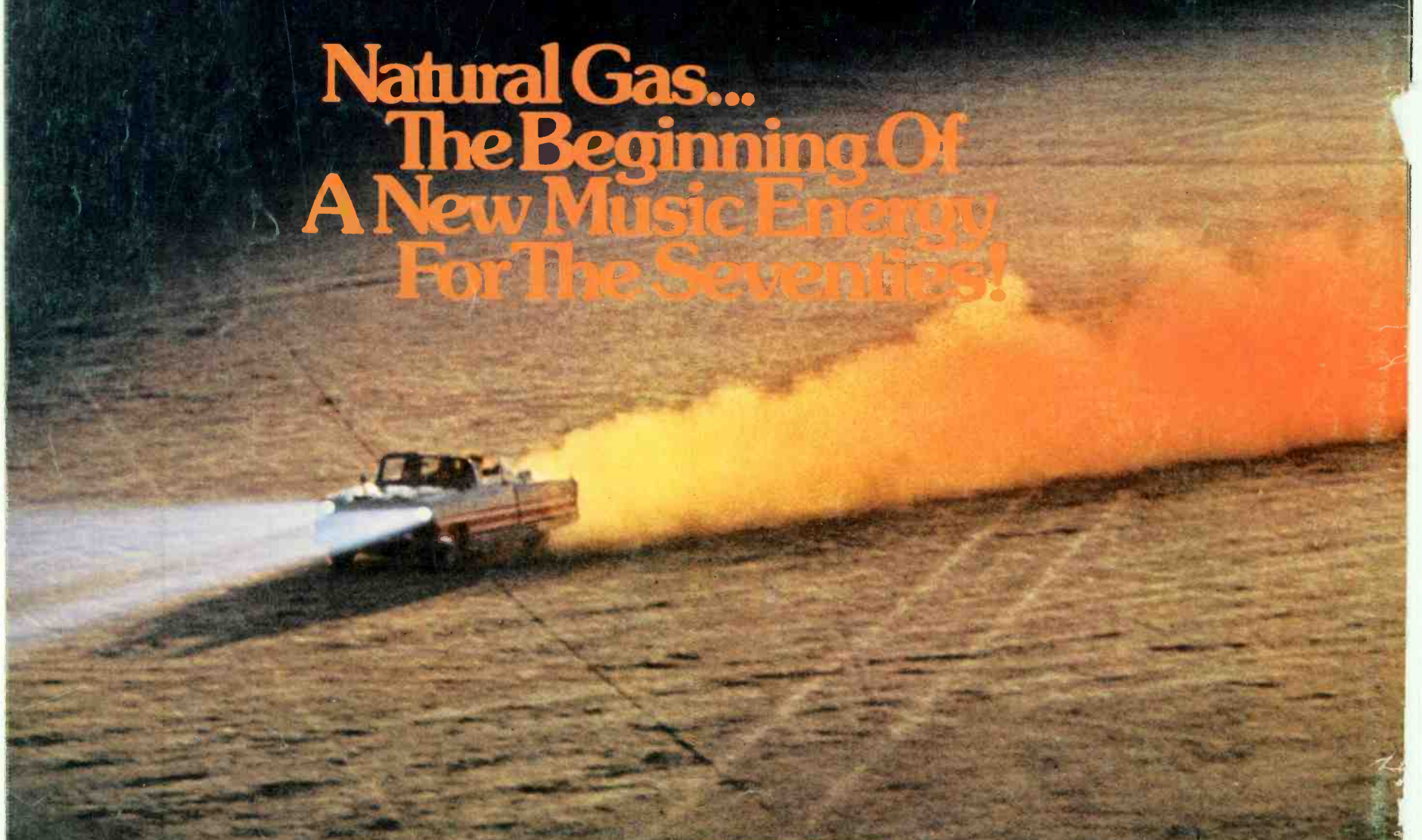


MARK CLARKE



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# Natural Gas... The Beginning Of A New Music Energy For The Seventies!



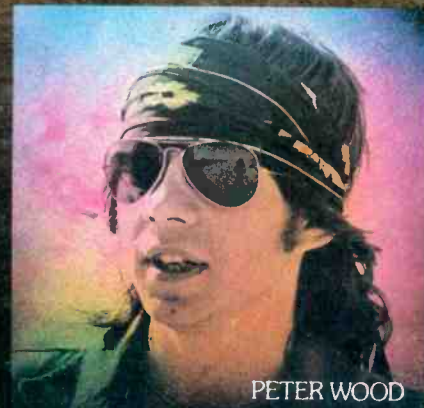
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