DEDICATED TO THE NEEDS OF THE MUSIC/RECORD INDUSTRY

JUNE 12, 1976 $1.50

RECORD WORLD

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 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" [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" [Daksel/Song & Dance/Vinylulo, 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 J 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.

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 'Entwined' 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).

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Who In The World: Boz Scaggs
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

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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 seriously 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 16 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; Manhattan (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 debated 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 law 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 record wholesalers, 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 Industry Association of America, 1271 Avenue of the Americas, New York, N.Y. 10020) some of the 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 2½ 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 years.

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 2½ 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 ½ cent over the level approved earlier this year by the Senate. The two figures will (Continued on page 46)

(Continued on page 43)
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 before. Bruce Wendell (center), vice president, promotion, Capital 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 and Second International Professional Music 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 Square 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 Rees, creative director of Chappell & Co., Ltd.

Additional Representatives

Representatives from other Chappell offices include Jerry Re- newich, manager of Chappell's Toronto office; Henry Hurt, vice president and manager of the county music division; Pat Rolf and Charles 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 De- vivian, professional manager, west

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 repre- sent Oyster Records for worldwide distribution and marketing. The negotiations were personally handled by Steinberg and
genesis

Powerhouse Picks

(Due to airplay and sales in projectable markets, these records exhibit top live 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 primary sharks are added to the growing list of stations. Sales all along the east coast are outstanding. LP is developing at a similar pace.
The Ohio Players' new album, "Contradiction."

Their track record says a million seller.
CHART ANALYSIS

Charttoppers In A Holding Pattern

Frampton, Wings Still Top LPs

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 Int'l.). 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.

REGIONAL BREAKOUTS

Singles

**EAST:**
- Danny Osmond (A&M)
- Parliament (Casablanca)
- John Travolta (Midland Int'l.)

**SOUTH:**
- Parliament (Casablanca)
- Lou Rawls (Phil Int.)
- John Travolta (Midland Int'l.)
- 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)

Few Changes in Top 10 Singles

(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 Int'l.), 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-Beach), 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."

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, Pimlico 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.

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-link

- 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.
The composer-producer of Let's Do It Again and Sparkle unveils an album of tight, tough, romantic, sensuous new music. Curtis Mayfield's Give, Get, Take and Have.

To be used with care.
New Talent

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-creating 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 moods and musical styles that filtered into the MOR sphere from rock have also contributed to the emergence of new performers and to New York's Off-Broadway cabaret arena 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 personages. A song and dance 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 can be 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 refreshing 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 fandoms, 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 closed 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 carefully attuned, has yet to master the kind of flow that was evident in Ms. Midler 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 accented 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' Glenn 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) booms his approval. The benefit was SOO 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 Von McCoy Day, in Washington, D.C., a day-long celebration that included an official proclamation by Mayor Walter E. Washington, the reading of a Grammy-winning McCoy's many achievements—on Congression Records, TV and radio interviews, record store promotions and a party at the Segallis 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 Von 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 concert 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 offices 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.
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

**O'Jays Win Gold**

Philadelphia International recording artists The O'Jays recently played to an SRO audience at the Westchester Premier Theatre. 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 "1 Love Music." Shown at the presentation are left (standing) Jim Tyrell, vice president, marketing Epic Records/CBS Associated Labels; George C, special markets, CBS Records; Jimmy Bishop, vice president, PIR; Sam Sprott, of the O'Jays; Barbara Kennedy, O'Jays manager; Bruce Lundvall, president CBS Records Division; Eddie Levert, of the O'Jays; Ron Alexander, senior vice president, Epic Records & Associated Labels; Mike Bernard, local promotion manager, New York, CBS Records. In front are O'Jays Walter Williams, Harry Oombe, 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 July/Blue 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 like being hip, or corny, or commercial. I'm just trying to exposing 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, and 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.

**RSO on the Go**

An RSO Records planning conference in Los Angeles followed appointment of four regional promotion men by label president Al Coursy. 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, Coursy departed for a two week tour of music market centers with Rich Fitzgerald, RSO promotion man, and RSO executive assistant to the president. Gathered over dinner (seated, from left): Larime Ward; Fitzgerald; Sue Berman; Lundy; Phyllis Palmetto; (standing, from left): Bob Edson; Coursy; Frenzy Gauthier, Boston; Lee Arbuckle, Dallas; Tom Wukser, Chicago; Bobby Hurt, Atlanta.

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ANDY PRATT • RESOLUTION

ANDY PRATT "RESOLUTION"
PRODUCED BY ARIF MARDIN
NE 438
ON NEMPEROR RECORDS AND TAPES

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DISTRIBUTED BY ATLANTIC RECORDS
AMERICA'S FAVORITE. ASK FOR IT BY NAME.

"CHICAGO X." THEIR TENTH PLATINUM ALBUM,
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 "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?

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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 Crawdaddy'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 "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 lead 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 lips 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.
<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL, NUMBER</th>
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<th>WEEKS ON CHART</th>
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<tr>
<td>LOVE HANGOVER</td>
<td>DIANA ROSS</td>
<td>Motown M 1392F</td>
<td>17</td>
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<td>SLYLY LOVE SONGS</td>
<td>BOOFEAR/Capitol P 4256</td>
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<td>GET UP AND BOOGE</td>
<td>BOOFEAR/Silver Convention/Midland Int'l.</td>
<td>MB 10571 (RCA)</td>
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<td>BOOGE FEVER</td>
<td>SYLVERS/Capitol P 4179</td>
<td>21</td>
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<td>SHANNON</td>
<td>HENRY GROSS/Love Song LS 45001</td>
<td>17</td>
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<td>MISTY BLUE</td>
<td>DOROTHY MOORE/Malaco M 1029 (TK)</td>
<td>15</td>
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<td>PRATT &amp; McLAIN/Warner/Reprise RPS 1351</td>
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<td>JOHN SEBASTIAN/Warner-Reprise</td>
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<td>NEVER GONNA FALL IN LOVE AGAIN</td>
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<td>Arista 0184</td>
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<td>RIGHT BACK WHERE WE STARTED FROM</td>
<td>MAXINE</td>
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<td>KISS AND SAY GOODBYE</td>
<td>THE MANHATTANS/</td>
<td>Columbia 3 10310</td>
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<td>PETER FRAMPTON/A&amp;M</td>
<td>1797</td>
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<td>Private Stock 039</td>
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<td>KEEP YOUR EYES ON THE SPARRROW</td>
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<td>24</td>
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<td>DECEMBER, 1963 (OH WHAT A NIGHT)</td>
<td>THE FOUR SEASONS/</td>
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<td>TEAR THE ROOF OFF THE SUGAR</td>
<td>GIVE UP THE FUNK</td>
<td>Parliament/Casablanca NB 856</td>
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<td>I WANT YOU</td>
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<td>AMERICA/Warner Bros.</td>
<td>WBS 8212</td>
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<td>ONE DR. HOOK/Capitol P 4171</td>
<td>23</td>
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<td>GARY WRIGHT/Warner Bros.</td>
<td>WBS 8167</td>
<td>23</td>
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<td>WBS 8190</td>
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<td>THE TRAMMPS/</td>
<td>Atlantic 3306</td>
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<td>26</td>
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<td>RCA PB 10562</td>
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<td>YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE</td>
<td>LOU RAWLS/Phil. Int'l. ZS 3592 (CBS)</td>
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<td>ABBA/Atlantic 3315</td>
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<td>SAVE YOUR KISSES FOR ME</td>
<td>BROTHERHOOD OF MAN/</td>
<td>Pye 71066</td>
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<td>RPS 1354</td>
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<td>ABC 12179</td>
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<td>7021</td>
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<td>PAUL SIMON/</td>
<td>Columbia 3 10332</td>
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<td>BILLY OCEAN/</td>
<td>Ariola America P 7621 (Capitol)</td>
<td>11</td>
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<td>WHO LOVES YOU BETTER THAN I</td>
<td>DO ISLEY BROTHERS/</td>
<td>T-Neck Z 2260 (CBS)</td>
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<td>I NEED TO BE IN LOVE</td>
<td>CARPENTERS/A&amp;M</td>
<td>1828</td>
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<td>SPECIAL DELIVERY/Mainstream MRL 5581</td>
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<td>OLIVIA NEWTON-JOHN/MCA 40525</td>
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<td>MARVEL FELTS/ABC Dot DOA 17620</td>
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<td>MARRIED BUT NOT TO EACH OTHER</td>
<td>DENISE LA SALLE/Westbound WT 5019 (20th Century)</td>
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<td>GOT TO GET YOU INTO MY LIFE</td>
<td>BEATLES/Capitol</td>
<td>PB 4274</td>
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<td>NUTS BUSH LIMITS BOB SEGER/Capitol P 4269</td>
<td>5</td>
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<td>A FIFTH OF BEETHOVEN</td>
<td>WALTER MURPHY &amp; THE BIG APPLE</td>
<td>24</td>
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<td>FIREBALL/Atlantic 3333</td>
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<td>HARRY CHAPIN/Elektra 45327</td>
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<td>DAVID RUFIN/</td>
<td>Motown M 1393</td>
<td>9</td>
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<td>LITTLE MILTON/Glades 1734 (TK)</td>
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<td>I HOPE WE</td>
<td>EASY KEITH</td>
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<td>TODD RUNDGREN/Cassidy</td>
<td>BSS 0309 (WBE)</td>
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<td>NATALIE COLE/Capitol P 4259</td>
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<td>SIXTEEN TONS</td>
<td>DON HARRISON BAND/Atlantic 3323</td>
<td>6</td>
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<td>ONE PIECE AT A TIME</td>
<td>JOHNNY CASH/Columbia 3 10321</td>
<td>10</td>
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<td>I WANT TO STAY WITH YOU</td>
<td>GALLOWGH /LYTE/ &amp; A&amp;M 1778</td>
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**CHARTMAKER OF THE WEEK**

1. **SEAL**
2. **DECEMBER, 1963 (OH WHAT A NIGHT)***
3. **LONELY ONE***
4. **MAMA MIA***
5. **FOOL FOR THE CITY***
6. **LONELY TEARDROPS***
7. **MARRIED BUT NOT TO EACH OTHER***
8. **EVERYTHING'S COMING UP LOVE**
9. **LIVIN' AIN'T LIVIN'**
10. **A BETTER PLACE TO BE**
11. **EVERYTHING'S COMING UP LOVE**
12. **LONELY TEARDROPS**
13. **LONELY TEARDROPS**
14. **MARRIED BUT NOT TO EACH OTHER**
15. **EVERYTHING'S COMING UP LOVE**
16. **LONELY TEARDROPS**
17. **MARRIED BUT NOT TO EACH OTHER**
18. **EVERYTHING'S COMING UP LOVE**
19. **LONELY TEARDROPS**
20. **MARRIED BUT NOT TO EACH OTHER**

**PRODUCERS AND PUBLISHERS ON PAGE 29**

[www.americanradiohistory.com](http://www.americanradiohistory.com)
HEAVY ACTION (Airplay, sales, phones):
ALL-AMERICAN ALIEN BOY—Van Halen
DIGA RHYTHM BAND—Round
FLY LIKE THE WIND—McClay Tyner
LONG DISTANCE—Marshall Tucker Band—Capricorn
MOONMADNESS—Cameo—Janus
ROYAL SCAM—Steely Dan—ABC
ROYAL ROCKS—Aerosmith—Col
SEED OF MEMORY—Terry Reid—ABC
SEQUENCER—Synergy—Passport
TALES OF MYSTERY—Alan Parsons Project—EMI
WABX-FM/DETROIT ADDS:
AGENTS OF FORTUNE—Blue Oyster Cult—Col
CARDIFF ROSE—Roger McGuinn—Geffen
HEAVY ACTION (Airplay, sales, phones):
ALL-AMERICAN ALIEN BOY—Van Halen
DIGA RHYTHM BAND—Round
FLY LIKE THE WIND—McClay Tyner
LONG DISTANCE—Marshall Tucker Band—Capricorn
MOONMADNESS—Cameo—Janus
ROYAL SCAM—Steely Dan—ABC
ROYAL ROCKS—Aerosmith—Col
SEED OF MEMORY—Terry Reid—ABC
SEQUENCER—Synergy—Passport
TALES OF MYSTERY—Alan Parsons Project—EMI

HEAVY ACTION (Airplay, sales, phones):
ALL-AMERICAN ALIEN BOY—Van Halen
DIGA RHYTHM BAND—Round
FLY LIKE THE WIND—McClay Tyner
LONG DISTANCE—Marshall Tucker Band—Capricorn
MOONMADNESS—Cameo—Janus
ROYAL SCAM—Steely Dan—ABC
ROYAL ROCKS—Aerosmith—Col
SEED OF MEMORY—Terry Reid—ABC
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<thead>
<tr>
<th>TITLE</th>
<th>ARTIST, Label, Number (Distributing Label)</th>
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<tr>
<td>52</td>
<td>HELEN REDDY'S GREATEST HITS/Capitol ST 11467</td>
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<td>53</td>
<td>DREAMBOAT ANNE MARIE HEART/Mushroom MRS 5005</td>
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<td>FOOL FOR THE CITY FOGHAT/Beatles BR 6950 (WB)</td>
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<td>LEE OSKAR/United Artists LA594 G</td>
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<td>WEDDING ALBUM LEON &amp; MARY RUSSELL/Paradise PA 2943 (WB)</td>
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<td>FIREWALL/Atlantic SD 18174</td>
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<td>CHICAGO'S GREATEST HITS CHICAGO/Palace Records PC 39900</td>
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<td>CRY TOUGH NILS LOFGREN/A&amp;M SP 4573</td>
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<td>FACE THE MUSIC ELECTRIC LIGHT ORCHESTRA/United Artists LA546 G</td>
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<td>GREATEST STORIES LIVE HARRY CHAPIN/Elektra 7E 7009</td>
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<td>63</td>
<td>JOHN TRAVOLTA/Midland Intl. BKL 1563 (RCA)</td>
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<td>ROBIN TROWER LIVE/Chrysalis CHR 1089 (WB)</td>
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<td>RUFUS FEATURING CHAKA KHAN/ABC APL 10609</td>
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<td>JAILBREAK THIN LIZZY/Mercury 10061</td>
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<td>67</td>
<td>FAITHFUL TODD RUNDGREN/Bearsville BR 6963 (WB)</td>
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<td>GRATITUDE EARTH, WIND &amp; FIRE/Columbia PG 33874</td>
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<td>69</td>
<td>ONE OF THESE NIGHTS EAGLES/Asylum 7E 1031</td>
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<td>70</td>
<td>NEVER GONNA LET YOU GO VICI SUE ROBINSON/Atlantic PC 3263</td>
<td>10 F</td>
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<td>71</td>
<td>RELEASE HENRY CROSBY/Lifesong LS 6002</td>
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**CHARTMAKER OF THE WEEK**

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<td>TALES OF MYSTERY AND IMAGINATION EDGAR ALLEN POE THE ALAN PARSONS PROJECT 20th Century 1508</td>
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<td>2112 RUSH/Mercury 10079</td>
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<td>DARYL HALL &amp; JOHN OATES/RCA APL 1144</td>
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<td>76</td>
<td>RAINBOW RISING BLACKMORE'S RAINBOW/Ozzy Osbourne OZ 1 1601 (Polydor)</td>
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<td>77</td>
<td>STRETCHIN' OUT IN BOOTS'S RUBBER BAND BOOTS'S RUBBER BAND/Warner Bros. BS 2920</td>
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<tr>
<td>78</td>
<td>BLACK ROSE JOHN DAVID SOUTHER/Asylum 7E 1059</td>
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<td>79</td>
<td>SALONGO RAYMOND LEWIS/Columbia PC 34173</td>
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<td>80</td>
<td>YOU AND YOUR TUBES/A&amp;M SP 4580</td>
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<td>81</td>
<td>BOB DYLAN/Columbia PC 33893</td>
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<tr>
<td>82</td>
<td>ENERGY TO BURN B.T. EXPRESS/Columbia PC 34178</td>
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<td>WILDERNESS C.W. McCall/Polydor 12069</td>
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<tr>
<td>84</td>
<td>STARLAND VOCAL BAND WINDSONG/BHL 1351 (RCA)</td>
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<tr>
<td>85</td>
<td>SEDAKA'S BACK NEIL SEDAKA/Rocket 463 (MCA)</td>
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<tr>
<td>86</td>
<td>TED NUGENT/Epic PC 33692</td>
<td>24 F</td>
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<tr>
<td>87</td>
<td>LADY IN WAITING OUTLAWS/Arista 4070</td>
<td>10 F</td>
</tr>
<tr>
<td>88</td>
<td>YOU CAN'T ARGUE WITH A SICK MIND JOE WALSH/ABC APL 932</td>
<td>10 F</td>
</tr>
</tbody>
</table>

### ALBUM CROSS REFERENCE ON PAGE 36

**www.americanradiohistory.com**
Can you spot Angelo?

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

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 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 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.
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—Pocket Pig 40574

DEEVE 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.

10CC—Mercury 73805

LIFE IS A MINESTONE (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) (Irvingle/Fox Fandfare, 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 GOTT TO BE MAGIC (prod. by Bobby Eli) (Frsby'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 Marge, Siegel & Margo) (Kirshner Songs, ASCAP)

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

DAVID POMERANZ—Arista AS 0190

THEA (prod. by Vini Ponia) (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) (Bruni, 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 Jerry Wexner & Russ Titelman) (Arista, ASCAP)

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 7672 (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 MAILED (prod. by C. Randolph Nouer) (Peaceable Kingdom, ASCAP)

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

DONOVAN—Epic 8 50237

A WELL KNOWN HABIT-EN (prod. by Donovan Leitch) (Peer Int., 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 Brownly) (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 smokey 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. Deluceca) (Tipton/Ynwa/Nirvana, 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 ZSB 1518 (CBS)

HOW CAN I MAKE A GETAWAY (prod. by Clyde Oak) (The N.Y. Times/Elden, BMI)

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

STEVE MARRIOTT—A&M 1825

STARR IN MY LIFE (prod. by Kenny Kerner / Richie Wise) (Almo/Mardas, ASCAP)

Martiott 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. Spinoza) (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 Purdite) (Excellor/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. ZSB 3594

NO TELL HOTEL (prod. by Don Covay) (Rose Tree, ASCAP, Rog Map, 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-1350)
-the title cut from
his new album
(MS-6666S1)

TO EDDIE KENDRICKS
with the sensational
"Get It While It's Hot"
(T-54270)
single from his
"He's A Friend" album
(16-34351)

TO YOUR CASH REGISTER!
The Motown Team
means business!
On Motown
Records and Tapes

©1976 Motown Record Corporation
IMPACT
Atco SD 36-135 (Arlionic) (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—Cotton 9905 (Arl) (6.98)
Louie Donaldson's 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 Eton 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 M6-8551 (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 song 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—
Savoy UP-702 (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—Phil. Int. 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, Airto 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—Walt 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 breathed 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—
Walt/4 (6.98)
Six sets of lyrics by Gorey, set to music by Manter, 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)
We've got Millie Jackson, Joe Simon, James Brown, Checkmates and the Fatback Band for hot sales and a cool summer.

Polydor Incorporated, A Polygram Company
Distributed by Phonodisc, Inc.
810 Seventh Avenue, New York, N.Y. 10019

Where you raise your standard of listening.
Green Joins CBS

**NEW YORK** — Joan Green has been appointed to the position of coordinator for 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.


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," by Jerri 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 University of Michigan film, "The Bingo Long Traveling All-Stars and Motor Kings."

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'Discotheque Hit Parade

(Listings are in alphabetical order, by title)

**STUDIO ONE/LOS ANGELES**
DJ: Paul DeLeon
CATHEDRALS—D.C. LaRue—Pyramid (lp cut)
HEAVEN MUST BE MISSING AN ANGEL—Tavares—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—M&L (lp cut)
PARTY LINE CALL ME—Andrea True Connection—Buddah (lp cut)
SOUL SEARCHIN’ TIME/THAT’S WHERE THE HAPPY PEOPLE GO—DISCO PARTY—NINETY-NINE AND A HALF—Trammps—Atlantic (lp cut)
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—Richie Family—Martin (not yet released)
CAN WE COME TOGETHER—Trammps—Atlantic (lp cut)
DEEP, DARK, DELICIOUS NIGHT—D.C. LaRue—Pyramid (lp cut)
GIVE A BROKEN HEART A BREAK—Tavares—Capitol (disco version)
HEAVEN MUST BE MISSING AN ANGEL—Tavares—Capitol (disco version)
HEAVEN TO LOVE—Love Child—Motown (lp cut)
HEAVEN MUST BE MISSING AN ANGEL—In Full Power—Love (lp cut)
HEAVEN MUST BE MISSING AN ANGEL—The Mighty Power of Love—Tavares—Capitol (lp cut)
KEEP THAT SAME OLD FEELING—Soulful B.C. Blue Thumb (lp cut)
TAMBOURINE—Joe Trotter—Marvin Gaye (lp cut)
TEN PERCENT—Double Exposure—Salsoul (disco version)

**GALAXY 21/NEW YORK**
DJ: Walter Gibbons
ALWAYS THERE—Side Effect—Fantasy (disco version)
FOR THE LOVE OF MONEY—Disco DJs—Island (import)
GIVE UP THE FUNK (THE ROOF IS ON FIRE)—Parliament—( lp cut)
HERE WE GO AGAIN—People’s Choice—TSOP (lp cut)
LIPSTICK—Michel Polnareff—Atlantic (disco version)
ONE MORE TRY—I’M GONNA COME TO ME—Ashford & Simpson—Warner Bros. (lp cut)
PARTY—Van McCoy—M&L (lp cut)
SUGAR CANE—Robbie B-Cut Thump & the Hotline—MCA (disco version)
TAKA—Street Peas—Midland Intl. (lp cut)
TROUBLE-MAKER—Roberta Kelly—Oasis (lp cut)

**LEVITICUS/NEW YORK**
DJ: Thomas Pearson
BIG BODY—Carol Townes & Fifth Avenue—Sixth Avenue (lp cut)
CAN WE COME TOGETHER/DISCO PARTY/SOUL SEARCHING TIME/THAT’S WHERE THE HAPPY PEOPLE GO—Trammps—(lp cut)
DANCE YOUR ASS OFF/THAT SWEET FEEL—Bobby B-Cut Thump & the Hotline—MCA (disco version)

**PLAYBOY TAPS TWO**

**LOS ANGELES**—Playboy Records executive vice president Tom Takayoshi has announced the appointment of Evans 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 Fairchild 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 Beardsville Records operation and was national promotion coordinator for four years.

Takayoshi also said that Atlantic 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 the 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.

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**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 to George Scheek (right), president of the Conference. The check is a portion of the proceeds of the luncheon at the St. Regis Rooftop on Friday, April 30, at which Williams was honored and which was attended by more than 450 attorneys and friends, and will be turned over to Williams favorite charity — the National Toys-Aids and Allied Diseases Association.
The Sensational New Single Following
Their Incredible Smash Hit,
Boogie Fever!

COTTON CANDY

by

The SYLVERS

From Their Chart Album
SHOWCASE.

Prepared by Freddie Pecora,
Direction & Management: Al Bass

THE SYLVERS
BROOKLYN

(Capitol)
Larkin Arnold: Boosting Capitol’s R&B Roster

By DEDE DABNEY

Larkin Arnold currently head of the R&B department at Capitol Records, is very glad and very proud of Marvin Gaye's success. 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.

**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 other reason was I felt 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. I'm 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. 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 resources to a group and there's instability to it 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. It'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 Grace & 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" went #1.
"Theme From Mahogany" and "Love Hangover" is #1!

Motown Records

© 1976 Motown Record Corporation
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, CR 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, CR 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, CR 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, CR national publicity manager.

Gemini To Issue Tour Mktn. Guide

NEW YORK — In a move to make the dollars spent by record companies for advertising and publicty 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 Scoat, 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 most likely 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 Scaggs’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; Dan Ellis, national vice president of Columbia ad&; 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.

Spook 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
A HOT new single from the album "I'm Nearly Famous"
Produced by Bruce Welch

"DEVIL WOMAN"
CLIFF RICHARD

Available on Rocket Records  Distributed by MCA Records
Hall & Oates Thank Cleveland

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... ****

High Pouch

Squeeze me! Love me! Never leave me. Take me wherever you go.

"The trippiest bag you ever had!"

Whatever your bag! I'll keep your favorite blend fresh.

Girls stick your goodies in me.

I'm the loveable sensual non-spillable bust-proof (Dig it!) pouch for tobacco and whatever turns you on.

**** A smash hit every time. $3.95 + 50¢ for the handling hassle.

Written & Produced by Limitless Advertising Unlimited a division of Business In America Corporation PO Box 3778, Beverly Hills, CA 90212

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GREAT PROMO ITEM FOR ALBUM & CONCERTS—BE FIRST

Diameter 4" Weight 1 oz.

AM ACTION

(Compiled by the Record World research department)

The Manhattan (Columbia), Atlanta is the first major city to take this disc to the top; 5-1 WXI. Following close behind are LIQ (19-14), WFIL (20-13), WABC (13-12), KSLQ (30-25), KILT (18-15), CKLW (18-26), 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 WFIL, 40-32 KILT, 20-16 KSTP, 32-26 WCOL, 16-14 Y100, 24-20 WXII, extra-KJR, 18-15 WOKY and 25-22 KTLK.


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, HR-22 KJR, 25-15 KTLK, 14-11 WHBQ and #8 WCOL.

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.

(Directed on page 45)
OPENING SOON

Record World Award Winners

RECORD WORLD 1976 ANNUAL DIRECTORY & AWARDS ISSUE

Reserve your ad space now!

Issue Date: July 24, 1976    Ad deadline: July 3

New York:
1700 Broadway, New York, N. Y. 10019
(212) 765-5020

Hollywood:
6290 Sunset Blvd., Hollywood, Calif. 90028
(213) 465-6126

Nashville:
49 Music Square West, Nashville, Tenn. 37203
(615) 329-1111
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 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.

‘Smoke’ Stack

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 Churcchi 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 fiveways 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 Tennesseean 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 Hamisch will be honored at the annual Music and Performing Arts Lodge of B'nai Brith banquet Saturday June 12. Remaining tickets are available by contacting Marty Olinick at RCA in New York, (212) 598-8455.
### ALPHABETICAL LISTING

**SINGLES CHART**

**PRODUCER, PUBLISHER, LICENSEE**

<table>
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<tr>
<th>Number</th>
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<th>Artist</th>
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<td>&quot;You're Everything&quot;</td>
<td>Lee Garrett</td>
<td>Chris Rylands, Craig Yarbrough</td>
<td>Chrysalis Records</td>
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<td>Capitol Records</td>
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<td>&quot;It's In the Way You Look&quot;</td>
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<td>&quot;Nights in White Satin&quot;</td>
<td>The Moody Blues</td>
<td>Ray Barret &amp; Al Kooper</td>
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<td>The Platters</td>
<td>Tony Hatch</td>
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<td>9</td>
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<td>&quot;I Can't Help Myself&quot;</td>
<td>Four Tops</td>
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<td>Ray Davies</td>
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<td>&quot;To Know Her Is to Love Her&quot;</td>
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**JUNE 12, 1976**

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<td>Lou Adler &amp; Joe Jackson</td>
<td>George Clinton &amp; The P-Funk</td>
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<td>&quot;Nights in White Satin&quot;</td>
<td>The Moody Blues</td>
<td>Ray Barret &amp; Al Kooper</td>
<td>Tamla Records</td>
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<td>&quot;L-O-V-E&quot;</td>
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<td>Jack Jevons</td>
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<td>&quot;A Groovy Kind of Love&quot;</td>
<td>The Mindbenders</td>
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<td>&quot;As Long As He Needs Me&quot;</td>
<td>The Everly Brothers</td>
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<td>The Platters</td>
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<td>&quot;I Can't Help Myself&quot;</td>
<td>Four Tops</td>
<td>Bob Gaudio &amp; Tommy DeVito</td>
<td>Liberty Records</td>
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"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
Carly Simon · Another Passenger 7C-1064
Her new album on Elektra Records featuring her new single
It Keeps You Runnin' E-4522

Produced by Ted Templeman
Management: Arlyne Rothberg, Inc.
THE ALBUM CHART 150

JUNE 12, 1976

151-200 ALBUM CHART

101. THE WHO - "WHO'S NEXT"
102. ELTON JOHN - "Goodbye Yellow Brick Road"
103. BOB MARLEY & THE WAILERS - "Exodus"
104. TINA TURNER - "Private Dancer"
105. FRIEDMAN, ERIC - "The Great Ameripolitan Sound"

JUNE 12, 1976

110. THE TEMPTATIONS - "Standing Room Only"
111. MARVIN GAYE - "Let's Get It On"
112. ALABAMA - "Music City Woman"
113. JOHNNY CASH - "A Man Comes Along"
114. JIMMY BUFFETT - "A Change Of pace"

115. JIMMY BUFFETT - "A Change Of pace"
116. JOHN DENVER - "Rocky Mountain High"
117. ELTON JOHN - "Goodbye Yellow Brick Road"
118. BOB MARLEY & THE WAILERS - "Exodus"
119. TINA TURNER - "Private Dancer"

120. THE WHO - "WHO'S NEXT"
121. ELTON JOHN - "Goodbye Yellow Brick Road"
122. BOB MARLEY & THE WAILERS - "Exodus"
123. TINA TURNER - "Private Dancer"
124. JIMMY BUFFETT - "A Change Of pace"

125. THE TEMPTATIONS - "Standing Room Only"
126. MARVIN GAYE - "Let's Get It On"
127. ALABAMA - "Music City Woman"
128. JOHNNY CASH - "A Man Comes Along"
129. JIMMY BUFFETT - "A Change Of pace"

130. THE WHO - "WHO'S NEXT"
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150. THE WHO - "WHO'S NEXT"
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152. BOB MARLEY & THE WAILERS - "Exodus"
153. TINA TURNER - "Private Dancer"
154. JIMMY BUFFETT - "A Change Of pace"
(Continued from page 18)

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.

JUST A MATTER OF TIME
MARIENA SHAW—Blue Note BN-LA606-G (UA) 6.98

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 up-tempo "Love Has Gone Away."*

DOBROLIC PLECTRAL SOCIETY
TUT TAYLOR—Tokoma D-1506

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.

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," "What 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.

I BELIEVE
TONY SANDLER & RALPH YOUNG—Pep 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.

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.

THE NEW LEGEND OF THE ANCIENT MARINER OR THE SPIRIT OF '76 & OTHER TALES
ELLY STONE—Faber 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.

HEARTLANDS
TONY TRISCHKA—Rounder 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 backers-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.

THE WAY THEY WERE
THE GUESS WHO—RCA APL-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.

THE KINKS GREATEST—CELLULOID HEROES
RCA APL-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.

CAN YOU FEEL IT
BILL AMESBURY—Capitol ST-11329 (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.

SHAMAL
GONG—Virgin PZ 34156 (CBS) (6.98)

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

WINTER DAY'S NIGHTMARE
LIBRA—Motown MG-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.

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.
**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 I)" — The Kay-Gees (Gang); "You Don't Have To Go" — The Chi-Lites (Brunswick).

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 Frady, 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 apparent that communication is definitely between the executive staff and the board of officers.

One-time music director for WWRN-A/F (New York) Norma Finella 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, 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.

**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 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 Quinlin Simms, Donald Tlgham 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 34-135.

**Manhattans Feted**

Columbia recording artists The Manhattans, whose single, "Kiss And Say Goodbye," recently held the number one position on the 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." Shawn enjoying the features 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 Croga, vice president and general manager, marketing, CBS Records; Ron Piccolo, regional director, northeast, CBS Records; Stan Mantes, vice president, national promotion, Columbia Records; seated are the Manhattans: Sunny Bivins, Jerry Alston, Kenny Kally 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 it's 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 experiment, 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.
THEY’RE DANCING THEIR OFF

TO BOHANNON’S NEW HIT L.P.

BOHANNON/ DANCE YOUR ASS OFF

BRUNSWICK   DAKAR
ASCAP, BMI, SESAC on Copyright Revision

(Continued from page 3)

years. Also part of the Copyright Revis- vision 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 con- templated 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 public broadcasting is a non-profit organization. In October, 1975 the Senate Judiciary Com- mittee 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 li- censes," stated Ciancimino. "We've seen how the marketplace has been able to set effective rates with commercial broadcasting, hotels, nightclubs and any other mass user of music."

"There is no reason to set up a bureau where a lot of collected monies will have to go to the maintenance of a staff in Washin- gton for the dispersal of the money. It should come to the representa- tives who are already set up to disperse these monies to the peo- ple 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 net- work'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 ex- penses, not charitable contribu- tions."

Adams wanted to stress, how- ever, that the performance societi- es are "completely for public broadcasting. We think it's intelli- gent, 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 re- quired" 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 encour- age this kind of television. A compulsory license is completely un- necessary."

Cable TV

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

Referring to the proposed pay- ment of performance royalties by cable television operators, Cianci- mino 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 nego-tiatiors. However, in light of the two Supreme Court decisions, it was held that in certain situa- tions, the cable operator is not responsible for the payment of copyright royalties. Under current law, public television is responsible. Under the proposed revision, we would have compulsory licens- ing."

Cramer is most concerned that the performance societies were not given a chance to testify be- fore the Subcommittee on the proposal worked out between representatives of the motion pic- ture industry and members of major cable television operators and was approved several weeks ago by the Kastenmeier commit- tee.

"The proposal is a licensing agreement that would bring in less than $9 million for all copy- right material used on cable tele- vision," Cramer explained. "That includes music, sports, drama and news. Let's say that arbitrarily $5 million will go to the entire movie industry. The cable prob- lem, 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. Ac- cording to Ciancimino "Section 112C specifically exempts pro- ducers of transcribed programs that use religious music and then perhaps distribute these pro- grams to several hundred radia- tion stations. This exemption deals with mechanical reproduction rights which we also represent on the part of our affiliates. ASCAP and BMI are not directly con- cerned with this issue but we 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 royal- ties to performers and record companies for use of their sound recordings (RW, June 5). However, the Copyright Register was direc- ted 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 Representa- tives. Later the Committee of Conference with members from both the House and Senate will convene to iron out the differ- ences 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 mem- bers 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 incum- bents who were elected last year.

Membership

Representing specific member- ship categories are: Artie Butler and Leon Hollingsworth, arrangers; Bob Cato and Ian Whitcomb, art directors/annotators; Stan Ross and Carson Taylor, engi- neers; 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 Buffett and the Skylin- ers to Drive Records, distributed by TK. Their initial single for the label will be "The Day the Clown Cried," written by Clarence Reid.
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 voted for Chairman Robert Kastenmeier (D-Wis.), ranking minority member Charles Wiggins (R-Calif.), and Reps. Tom Railsback (R-Ill.) and John Patterson (D-N.Y.) voted against the performers, 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 before 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 2 1/4 cents mechanical is being challenged in most quarters as a compromise between the record manufacturers — which stood to pay out an additional $8 million yearly in royalties for every one cent hike in mechanicals — and public performers, who were fighting hard for a 3-cent "minimum" royalty.

It was unclear last week whether or not the Recording Industry Association of America 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.

Clubs 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-till hard rock band whose success is evidenced 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 tracks 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 great 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 semin al 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 lineup 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 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 of Capitol, was presented with an 8 x 10 ft. floral arrangement of the Star logo. The new Capitol not is produced by Jack Douglas, Alon Meyer, director of promotion for Aucun Management, Inc., Star’s management firm, made the presentation to 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. Star’s debut LP will ship the second week of June. Shown from left: John Cotter, director of national artist acquisition; Alon Miller of Aucun Management, Inc.; Bob Dambrowski, 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.

www.americanradiohistory.com
Rachmaninoff Songs Revealed
By SPEIGHT JENKINS

NEW YORK — Elisabeth Soedeestroem 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 her 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 Iriana 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 Soedeestroem’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 PICKS FROM COLUMBIA:
The New York Philharmonic
On Tour
Five Great New Releases Conducted
by Leonard Bernstein

LEONARD BERNSTEIN
CAREER MASTERWORKS
M34128

LEONARD BERNSTEIN
ACHENBACH: MUSIC FOR
IMPROVISED ORCHESTRA
M34129

LEONARD BERNSTEIN
LEONARD BERNSTEIN CONDUCTS
HAYDN
M34127

LEONARD BERNSTEIN
CHAIKOVSKY: REQUIEM FOR
HAMLET FANTASY OVERTURE
NEW YORK PHILHARMONIC
M33585

JONAS BERNSTEIN
New York Philharmonic
Johnston Strauss
Tales From The Waits Handley
M34126

BRUCKNER: SYMPHONY NO. 9—
Barbirolli — DG

DEBUSSY: ETUDES — Jacobs—Nonesuch

DONIZETTI: MARIA STUARDA —
Sutherland, Pavarotti, Bonynge —
London

IVES: SONGS—DeGaetanni, Kalish—
Nonesuch

MOZART: FOUR LAST QUARTETS—
Juilliard Quartet—Columbia

PONDEREGEAK: THRENDODY—
Penderecki—EMI (Import)

RACHMANINOFF: SONGS—Soedeestrom,
Ashkenazy—London

RASKIN: LAURA—RCA

SAINT-SAENS: SYMPHONY NO. 3—
Barbirolli—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: SIX SONGS FROM
PETER GRIMES—Previn—Angel

DONIZETTI: MARIA STUARDA—
Sutherland, Pavarotti, Bonynge—
London

IBETI: ECALES—Marinoni—Angel

RACHMANINOFF: RAPHAEDY ON A
THEME OF PAGANINI—Ortiz—Angel

RACHMANINOFF: PRELUDES—Ashkenazy—
London

RACHMANINOFF: SONGS—Soedeestrom,
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—Weirberg—Nonesuch

DONIZETTI: MARIA STUARDA—
Sutherland, Pavarotti, Bonynge—
London

ELGAR: DREAM OF GERONIUS—
Handley—EMI (Import)

GERSHWIN: PORGY AND BESS—White,
Mitchell, Mazzel—London

GO FOR BAROQUE—Virtuola

JOPLIN: TRANSCENDENTAL ETUDES—
Schuller—DG

LISZT: 8 MINOR ETUDES—
Berman—Columbia

KING KAROL/NEW YORK
BELISI: 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, Mazzel—London

HERMANN: GREAT BRITISH FILM
SCORES—Herrmann—London

JOPLIN: TREEMONISHA—Schuller—DG

LISZT: TRANSCENDENTAL ETUDES—
Berman—Columbia

STUARDA: ALSO SPRACH ZARATHUSTRA—
Sohl—London

CLASSICAL BARRA—Streisand—
Columbia

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

TOWER RECORDS /
SAN FRANCISCO

BACH: CANTATAS, VOL. XII—
Harmonia—Telefunken

BELISI: I CAPULETI E I MONTECCHI—
Sills, Baker, Gedda, Patane—Angel

DONIZETTI: MARIA STUARDA—
Sutherland, Pavarotti, Bonynge—
London

GERSHWIN: PORGY AND BESS—White,
Mitchell, Mazzel—London

HANDEL: MESSIAH—Lepard—RCA

HINDEMITH: REQUIEM—Hindemith

PROKOFIEFF: COMPLETE PIANO
CONCERTOS—Ashkenazy, Previn—
London

SCHRUBERT: MASS IN E-FLAT—Guest—
Argo

SIBLEY: SONGS—Flagstad—London

STRAVINSKY: OEDIPUS REX—Bernstein—
Columbia

CLASSICAL RETAIL REPORT

CLASSICAL REPORT
JUNE 12, 1976

DONIZETTI
MARIA STUARDA
SUTHERLAND, PAVAROTTI, BONYNGE
London

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, Mazzel—London

HERMANN: GREAT BRITISH FILM
SCORES—Herrmann—London

JOPLIN: TREEMONISHA—Schuller—DG

LISZT: TRANSCENDENTAL ETUDES—
Berman—Columbia

STUARDA: ALSO SPRACH ZARATHUSTRA—
Sohl—London

CLASSICAL BARRA—Streisand—
Columbia

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

KING KAROL/NEW YORK
BELISI: 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, Bonynge—
London

VIRTUOSO FLUTE—Rampal—RCA

GERSHWIN: PORGY AND BESS—White,
Mitchell, Mazzel—London

MOZART: ARIS—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
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.

Rachmaninoff

(Continued from page 44)

Russian singers of the period. Chaliapin had his as did the tenor Leonid Sobinov (what would his vocal descendant, Vladimir Atlan-
tov 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 Soedestoom 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 Trojens, 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)

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-

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, "I Skirt." Pictured are (from left): Marty Goldrad, Arista west coast promotion; Stan Goldstein, Magno Artists; Wainwright; and Bob Buslak, Arista director, west coast operations.

Steppin' Out With a Hit

Rocket recording artist Neil Sedaka is shown seated talking to the label's national promotion director, Billy Boss, following the taping of one on ABC "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 Westels (right), vice president, a&r, Phonogram International, is seen inkling an additional three-year pact with Russ Regan (seated), president, 20th Century Records, and Peter Posternack, 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 "Barretto'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 KDRQ 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 WPIL, and this week WRKO, KFRC, WPIX and KLIF, along with several secondaries. (This week's chartmaker of the week.)
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.
Ronnie Von, cantante que surgió con el movimiento llamado "Joven 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 fue 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 20ª Century, que estaba con la CID (Compañía Industrial de Discos) pasa ahora a manos de Phonogram. El Show de Roberto Carlos (CBS) presentándose en "Canción" 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.

Elizabeth Cardoso (Cocopabana) empieza la grabación de su nuevo álbum. Según parece, el número "Divina" tiene características de éxito en este larga duración... Vuelve a la RCA como Supervisor de Repertorios Internacionales el grato All Soares, según informa que nos brinda Helcio de Carma ... El éxito "Paloma Blanca" en versión portugues de Joelmia (Chantecler) va con mucha fuerza ... La gran atracición de todas las noches en el "night club" "Igrejinha"

WINNER "LaCHAINA"ARYS MUSIC, La Cadena de Fonogram, 1538, Miami, FL.

El éxito de "La Cadena" entre los temas de Roberto Carlos, cantante que distribuye la novela "Pecado Capital," de la industria."María de la Luz," titulada "Vuelve a la Cosa," está en "Dia de la Patria" la increíble exitosa "Paloma Blanca." Cándido de la ciudad de Lima, termina el 16 de Mayo, según la prensa. La canción "(Continued on page 50)"

"BARRETO"

After 15 months, still at the top of the charts!
WINNER OF FOUR LATIN NY MAGAZINE AWARDS
Including "Song Of The Year" - "GUARARE!"

FEATUREING THE VOICES OF
RUBEN BLADES &
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RAY BARRETO
Executive Producer:
JERRY MASUCCI

FANIA XSLP-00486

"BARRETO" - Setting The Pace In SALSA!
SALSA SINGLES

"DESAFIO/CHALLENGE," FANIA ALL-STARS, FANIA 764
"AGUAS DE ORO," KARO Y AQUITAINT, ALEGRE 4078
"RETORNO DEL CAMPO" JOHNNY COSTA, FANIA 277
"MI DESENGANO," ROBERTO ROENA, INT'L 8021
"RONITA," LA CONSPIRACION, VAYA V-5103
"RITMO DE AZUCAR:" ANDY MARLOW, VAYA V-5106
"LAS MUCHACHAS," PACHECO, FANIA 263
"MARIA LUISA," ISMAEL MIRANDA, FANIA 758

"DEDesde 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 internacionalmente en el cual Eydie fue 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 ampara a todos convertirlo en un gran oportunidad. Entre los temas se destacan "Esta Tarde Vi Llover," "Dinasty" (Italians) "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 Productores de Los Angeles lanzó un larga duración de la nueva cantante cubana, Candi Aguiar, que se encuén otro exito internacionalmente ... Coinciendo con la visita de Willy Colon y Mon Rivera a Perú, se estrenarla la película "Our Latin Thing" (Nuestra Cosa) de Fania en ocho cines de Lima. Amprofin en México, asociación que agrupa a los sellos discográficos en México y que lucha por mantener en alto los concepto y las políticas de competencia leal, brillante 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 desenganos e incitar a los artistas a 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 contratos a la Ciudad de Los Palacios. Y es que esta empresa se ha caracterizado por incumplimientos de todo tipo y prácticas invasivas de hipocresía satánica con toda la industria. Y es que no pueden promover por sí mismos a ningún talento sino por el contrario, destruirlo lenta o rápidamente. No pueden contactar promociones en el exterior ni localmente, porque nadie cree en ellos. La maldición del silencio nefasto les rodea. Son apesadum internacionales. El satánico y su titirte tendrán que hacerles, dentro de poco, frente a la más absoluta repulsión. Porque han entrado en la categoría de piratas, encubiertos, carteles a medios, disqueros a medios, ricos a medios y canallas a medios, porque simplemente en ninguna categoría llegan al todo.

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 en todo el país. Folgencia Roman Medina de WISA Radio nos comunica que acaban de establecer una nueva emisora. Se trata ahora de WSKA-FM, en la... (Continued on page 51)
COCO RECORDS
"El Sonido Creativo" WE'RE NOT #1 BUT WE GET THE JOB DONE

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

"Unfinished Masterpiece"
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Canta: LALO RODRIGUEZ
Produced by: HARVEY AVERNE

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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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By FRANKIE BIBILONI

Pueblo Rico

1. AMOR LIBRE
   2. LA PANDILLA
   3. QUE VAS A HACER SIN MI
   4. HABLES ES...
   5. ISMAEL MIRANDA
   6. SOLEDAD
   7. QUE HE DE HACER PARA OLVIDARTE
   8. SALES BEAVA
   9. EN MEXICO CON...
   10. NO VUELVAS A DEJARME EL GRAN TRIO

Puerto Rico

1. O GITO INTERNACIONAL
2. TRILHA SONORA
3. MARRAVILHA DE CENÁRIO
4. MARTINHO DA VILA
5. CADANO TRILHA SONORA
6. VAI FICAR NA SAUDADE
7. BENITO DE PAULA
8. CLARIDADE
9. LA NOVIA
10. ALEUM DO SUPERSTAR CAMILO SESTO

Brasil

By OLAVO A. BIANCO

1. O GITO INTERNACIONAL
2. TRILHA SONORA
3. MARRAVILHA DE CENÁRIO
4. MARTINHO DA VILA
5. CADANO TRILHA SONORA
6. VAI FICAR NA SAUDADE
7. BENITO DE PAULA
8. CLARIDADE
9. LA NOVIA
10. ALEUM DO SUPERSTAR CAMILO SESTO

Brasil

By OLAVO A. BIANCO

1. OS MENINOS DA MANGUEIRA
2. CHICO JÚNIOR
3. MOCA
4. NAVALA VOICE
5. DENIS RODAS
6. FERNANDO MENDES
7. IVY
8. CLARIDADE
9. THE JUDGE'S NEPHews
10. El Salon de Radio

New York (Salsa)

By JOE GAINES

1. OYEO QUE TE CONVENE
2. EDDIE PALMIERI
3. CANTA MI VELICIANO
4. SONAREMOS EL TAMBO
5. TIPICA EXPERIMENTAL
6. BRAZIL 2000
7. REY ROIG
8. PETE CONDE
9. SERENATA JIBARA
10. THE JUDGE'S NEPHews

En Brasil

By OSCAR GUTIERREZ

1. GLORIOSO SAN ANTONIO
2. THE JUDGE'S NEPHews
3. ME ESTA GUSTANDO
4. QUE LO SEPA QUIEN LO SEPA
5. MI BARCA
6. VUELVE CONMIGO AMOR
7. EL SALON DE RADIO
8. DIME
9. VUELVE CONMIGO AMOR
10. NUNCA MAS PODRE OLVIDARTE LOS 4 SOLES
At the Latin N.Y. Awards

Nuestro Rincon (Continued from page 48)
cual se necesitan discos estereos para lanzar en la programacion 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 estereos. 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 WKAF, FM, con el P.O. Box 13071, Lansing, Michigan 48902. Andres 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 recording artists of 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 Tu” 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 United States and in Latin America. WCAS and Delta 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 of 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 Paglacci 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, Isabela, 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 and Papo Sanchez in the vocals. “La Mala Mano” (D.R.), “Me le Fugué a la Candela” (Millet-A. Lopez) and “Fia” (D.R.).

EDURNE-MEDITERRANEO JOAN MANUEL SERRAT—Pensao PI 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) and “Muchacha” (Serrat) entre otras.

VESTIDO MOJADO OCTAVIO—Muast TEDM 10583
Con su interpretación de “Vestido Mojado” (Tevez-Filho-Harold) vendiendo bien en Mexico and costa oeste, Octavio se sitúa también con “Canto al amor” (Octavio), “A Donde vas Amor” (Octavio) and “Amor de la Calle” (Octavio).

COMO EL ROCIO MARI TRINI—Hispavox HHS 11-312
Con espectaculares arreglos de Jose Luis Sanesteban y orquesta dirigida por A. Parera Fons, Mari Trini de España encuentra marco arropado para interpretar a su manera su posible futuro gran éxito “Estoy Enferma” de S. Lami-A. Donna y con liricos en Español de su propia cosecha. También interesantes “Por ti, Por ti” (M. Trini-Sanesteban-Trini), “Marchate” (M. Trini) and “Olía a Rocío” (M. Trini-Sanesteban).

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) and his “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 is the first 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 400 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 Stone 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: Nero Njoyou Bernard Comos, UA publicity; Dr. George Butler, vice president, Blue Note Records; Ms. Carroll; Allen Levy, UA director of publicity; and Vic 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 administered 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 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, 1909 Taroce 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 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, For 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 "I'm 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

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, 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 Apatheker, Andy Pratt and Nemperor Records president Nat Weiss.

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 and sponsorship to Australian recorded 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-inch, 'Soul Searching'... Comedian Franklyn Ajaye's new album, "Don't Smoke Dope, Fry Your Hair" (How's that for a title?) will get 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 Sadiest Mark Yandle, has just finished laying down its last vocal tracks for the debut LP. The band features Dana Rasch on guitar, Jack Toolman 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: 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 Attaché 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 music in his system... United Artists Records has just signed a singer whose seen the roar of the greasepaint and heard the smell of the crowd. Guess who?


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: Vineyard Lynn Kishian, member of Quatro's group; Michael Quatro; and Suzanne de Passe, vice president, creative division; standing: Boney Alex, executive vice president of the label; and Ken East, vice president, international operations.

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RECORD WORLD INTERNATIONAL CANADA

By LARRY LeBLANC

■ TORONTO—The Bay City Rollers are in town recording with producer Jimmy Linnen at Thunder Sound studio. Worldwide Artists' Paul Smith has signed Mercury's Mixie 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 Footsteps." 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 T.V. . . . New single for Chiilawick 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 Performers 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 Macellan's new album this 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 Belkley 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 Hooyen.

RECORD WORLD INTERNATIONAL 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 a two-year absence. The "Mother of all Tours" has now been completed in the United States and West Canada. Brian Jagger, the Stones' manager, has said that they will tour during the summer months, playing in selected cities. The tour will feature the Rolling Stones in their full line-up of musicians, including Keith Richards, Mick Jagger, Charlie Watts, Bill Wyman, and Ron Wood.

The Stones have been working on a new album, which is expected to be released in the fall. The album will feature the band's most recent material, including "Brown Sugar," "Wild Horses," and "Sympathy for the Devil." The album is expected to be a commercial success, as the Stones' reputation as one of the biggest bands in the world continues to grow.

The Stones have also been involved in several charity events, including a benefit concert for the SRCH (Strawberry Fields Forever) charity. The concert, which was held at London's Hyde Park, featured several of the band's friends and colleagues, including The Who, The Kinks, and The Who's famous roadie, Keith Moon.

The Stones' return to the stage has been met with a great deal of excitement, and many fans have been left wondering about the band's future. However, the Stones have remained tight-lipped about their plans for the future, only stating that they will continue to tour and record as long as they are able to.

The Stones' return to the stage has been celebrated by fans around the world, and their influence on the music industry continues to be felt. The band's impact on rock and roll cannot be overstated, and their legacy will continue to be felt for generations to come.

Overall, the Stones' return to the stage has been a triumphant return for one of the greatest bands in the world. Their influence on music and culture cannot be ignored, and their legacy will continue to be felt for many years to come. The Stones' return to the stage is a reminder that music has the power to bring people together and to touch the hearts of millions.
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, increasingly important for 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 than 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 Quincey 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 as 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 Pines Koala Sanctuary, Brisbane. With Como are (from left) Nick Petri, Como's musical director; Mickey Glass, personal manager; Frank Manzini, division vice president of A&R-RCA, New York, and Linda Wheeler, choral director for Roy 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 KSAN-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.

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 reissue of "Truly, Truly 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, "Famingo!" 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.
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 for, here are: Billy Preston, Bobby Womack, Freddie King, Mary McCreeary 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 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

BM 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 Stonewall, showcasing material from their debut album, "Ethos (Outta)." 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 Sharpes; Don Davis, Capitol vice president, creative services/merchandising/publicity; band members I. Duncan Hammond and Mike Poncek; Bob Dambrowksi, national artists relations manager; band member Mark Richards; Bruce E. Garfield, national publicity manager; band member Brad Stephens; and Phil Costan, 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.

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 Help- ing," 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 Club, he was visited by (from left) Pat Martine, RCA promotion; Lee Clayton, songwriter; Clark, his wife, Susan; Georjeanne Cifarelli, RCA promotion; Mike Betze, RCA promotion; and Michael Brevisky, 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 Kavet (also ex-Serendipity Singers) in well executed dance routines. This was done particularly well in Billy Swan’s “I Can Help,” which she did as her opening number, and “I-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 gitsier 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 Finesses

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 Cavalliere (Grand Funk’s manager), Craig Frest, Mark Farner and Don Brewer.

A BUTTERFLY FOR BUCKY Danny Diante & Bobby Goldboro (Unart/Pen in Hand, BMI) 40
A COUPLE MORE YEARS Ron Huffine (Full Eye/Entree Hair, BMI) 87
AFTER ALL THE GOOD IS DONE Cilla Black (Twinty, BMI) 32
ALL THESE THINGS Norra Wilson & Ron Chancey (Mini, BMI) 11
ANGEL, THE BEAUTIFUL Billy Sherill (Julie, BMI & Mini Julip, ASCAP) 22
ANGEL ON MY SHOULDER Smitty Miller (Warner-Tamerlane, BMI) 36
BECAUSE YOU BELIEVED IN ME Bebe Solomon & Bob Webster (RCA, BMI) 83
BRIDGE CRABLING BACK Bud Logan (Marthe, Porter-Jones, ASCAP) 71
CAN YOU HEAR THOSE PIRENCEs Billy Butler (Bom, BMI) 18
COME ON OVER John Farrar (Pucares/Flanm, BMI) 51
DOING MY TIME Wesley Rose (Fred Rose, BMI) 90
DON’T PULL YOUR LOVE/THEN YOU CAN TELL ME GOODBYE Dennis Linde, Brian Potter (ABC Dunhill/Acc. Rose, BMI) 13
EL HOMBRE CITY Billy Sherill (Marin, BMI) 3
FLASH OF FIRE David Kershbaun (Prophecy, BMI) 48
FOREVER LOVERS Rick Hall (Tree, BMI) 50
FOR THE HEART/HURT Unltd (Combined, BMI, Miller, ASCAP) 3
GETTING OVER YOU AGAIN Bill Walker (Smitty, BMI) 78
GOLDEN OLIE Tom Cataleno (Kencorg, BMI) 13
GOLDEN RING Billy Sherill (Tree, BMI) 50
GONE AT LAST Billy Sherill (Paul Simon, BMI) 41
GOODNIGHT LOVE ME Fred Kelly (Unichappell, BMI) 84
HAVE A DREAM ME Johnny Mackee (Music City, ASCAP) 58
HE NEVER ALONE OR YOU Glenn Keener (Hall, Clement, BMI) 95
HE SHOULDN’T FALL ME NOW A.V. Minktisden (Publicare, ASCAP) 37
HERE COMES THAT GIRL AGAIN Ron Chancey (Chappell & Co., ASCAP) 85
HERE COMES THE FREEDOM TRAIN Ozzy Own (War, Me, BMI) 20
(HERE I AM) ALONE AGAIN Jeff Kinniger (Show Biz, BMI) 94
HEY SHIRLEY (THIS IS SQUIRRELY) Bob Lind & La Debras, BMI) 73
HOMIE MADE LOVE Billy Butler (Unart, BMI) 19
I´D JUST BE MYSELF WITH YOU Jerry Kennedy (Return/AV, BMI) 70
I´D JUST BE MYSELF WITH YOU Jerry Kennedy (Return/AV, BMI) 70
I DON’T WANT IT E. Kizier Paskey, BMI) 86
I DON’T WANT TO BE A ONE NIGHT STAND Glenn Keener (Abah, BMI) 92
I´D HAVE TO BE CRAZY Willie Nelson & Judy Collins (BMI) 17
I FEEL A HITCH MIKE COMIN’ ON Bob Galsbein & Bruce Deck (Low-Tw, BMI) 90
I LOVE THE WAY YOU LOVE ME Ray Greif (Blue Echo, ASCAP) 57
I´D JUST BE FOOL ENOUGH Jerry Kennedy (Acc. Rose, BMI) 49
I´D JUST BE FOOL ENOUGH Jerry Kennedy (Acc. Rose, BMI) 49
I´LL GET BETTER Jim Malloy (Deb Dave, Brapen, BMI) 80
I´LL GET OVER YOU Allen Reynolds (Publications, BMI) 2
INDIAN NATION Farah Prod. & Jim Vincuvas (Acc. Rose, BMI) 61
IN SOME ROOM ABOVE THE STREET Ray Dee (Tee, BMI) 36
I.O.U. Wiedemann & Herron (Flame/View, BMI) 31
I WANT FRIED OF YOURS TODAY Dick Heard (Hart-Cleve/Maple Hill, BMI) 76
I REALLY HAD A BALL LAST NIGHT David Malloy (Odes/Black/Ike, BMI) 26
I´M FOREVER LONGER THAN ALWAYS Porta Wapner (Odes/Ike, BMI) 23
IT’S DIFFERENT WITH YOU Smitty Miller (Sharron, BMI) 31
IT’S NOT ENOUGH Harry Hindle (Chappell, BMI) 25
IT’S NOT ENOUGH I´M GIGGLE Milton Okun (Chess, BMI) 74
JERRY’S ALL DAY TO GET OVER NIGHT Norro Wilson (Acc. Rose, BMI) 100
KENTUCKY MOONRUNNER Jerry Kennedy (Flatbush, BMI) 66
LONE STAR BEER AND BOB WILLIS MUSIC Clark & Clifton (Keno Donna & Cowboy Creek, BMI) 96
LONELY TEARDROPS Johnny Morris (Merrican, BMI) 8
LOVE REVIVAL Mel Tillis & John Virgin (Swagart, BMI) 41
LOVIN’ SOMEBODY ON A RAINY NIGHT Jerry Crutchfield (Lenard/Antique, BMI) 52
MAKING LOVE DON’T ALWAYS MAKE YOU LOVE Roy Dee & Dickey Lee (Tree, BMI) 67
MR. Doodles Stan Silver (Prima Donna, BMI) 97
MY EYES CAN ONLY SEE AS FAR AS YOU Jerry Bradley (Emsign, BMI) 34
NEGATORY ROMANCE Jerry Kennedy (Ballade, BMI) 30
#1 WITH A HEARTACHE Nelson Larkin (Standing, BMI) 89
ONE OF THESE DAYS Brian Ahern (Altamn, BMI) 68
ONE PIECE AT A TIME Charlie Bragg & Don Davis (Tree, BMI) 25
ON THE REBOUND Milton Blackford (Gee Whiz, BMI) 27
PLEASE TELL HIM THAT I SAID HELLO Milton Blackford (Chrysalis, ASCAP) 46
RED NOCK Bob Ferguson (Velor, BMI) 76
RED, WHITE AND BLUE Owen Bradley (Sire Free, BMI) 60
ROCKY MOUNTAIN MUSICAL David Malloy (Birr Partch, BMI) 52
ROONE CONDOLOUSKIELAND YOU WILL NEVER DIE Glenn Sutton (Flagship, BMI) 64
SAVE YOUR KISSES FOR Nelo Wilson (Easy Listening, ASCAP) 42
SAY IT AGAIN DONNIE BROWN & BLACK (Hail, Clement, BMI) 64
SHELF THROW STONES AT YOU Jerry Kennedy (Atl Records) 12
SLEEPING WITH A MEMORY Dave Burgess (Singletree, BMI) 14
SOLITARY MAN Jack Gilmer & Bill Browder (Emory, BMI) 47
SO SAD TO WATCH GOOD LOVE GO Bob Lind (War, Low, BMI) 63
STRANGER Billy Sherill (Resca, BMI) 10
SUSPICIOUS MINDS Prod. Unltd (Screen Gems/Columbia, BMI) 14
T FOR TEXAS Tompall Glaser (Peer Intl., BMI) 79
THAT B´LL THE DAY John Boylar (McCartney, BMI) 98
THAT´S WHAT FRIENDS ARE FOR Tom Collins (P. Gim, BMI) 25
THAT´S WHAT MADE US LOVE YOU Owen Bradley (Shallion, BMI) 35
THE BIGGEST AIRPORT IN THE WEST Ray Baker (Acc. Rose, BMI) 38
THE DOOR IS ALWAYS OPEN Jim Robinson (Shallion, BMI) 9
THE SWEETEST THING KNOWN Roy Dee & Dickey Dee (Tree, BMI) 82
THE WINNER Bobby Bare (Evil Eye, BMI) 43
THINK SUMMER Joe Foglesong (DeBuro, BMI) 65
THIS MAN WOMAN THING Roy Dee & Dickey Dee (Tree, BMI) 54
TRA-ALA SUZY Nelson Larkin & Dick Butterworth (BMI) 77
VAYA CON DIOS Muzy P. Meaux (Moracky, ASCAP) 28
WAITING FOR THE TABLES TO TURN Buddy Killen (Tree, BMI) 93
WALK SOFTLY Ron Chancey (Warner-Tamerlane & Vic McGuy, BMI) 6
WARM AND TENDER Fred Foster (First Generation, BMI) 91
WAS IT WORTH IT Norio Wilson (Al Gallico, BMI) 62
WHAT GOES ON WHEN THE SUN GOES DOWN Tom Collins & Jack D. Johnson (Cres, ASCAP) 16
WHAT I´VE GOTTEN IN MIND Larry Butler (Phases of Gold, BMI) 32
WHEN SOMETHING’S WRONG WITH ME George Richey (Publisher pending) 24
WHY´S BEEN HERE SINCE I´VE BEEN GONE Ron Miller (Dixie, BMI) 33
WHO´S BEEN HERE SINCE I´VE BEEN GONE Frank Zappa (Zappa/Borg) 84
WOMAN Henry Strezlecki (Malcolm, BMI) 69
YOU ALWAYS LOCK YOUR BEST (HERE IN MY HEART) Billy Sherill (Tree, BMI) 45
YOU ARE SO BEAUTIFUL Ray Stevens (Rowan, BMI) 21
YOU ARE SO BEAUTIFUL Ray Stevens (Rowan, BMI) 21
YOU CAN WRITE THE PAPER Jerry Kennedy (American Cowboy, BMI) 15
YOU’RE GONNA HOLD ON TO ME Henry Feiffer (Lines/Land/Antique, BMI) 59

RECORD WORLD JUNE 12, 1976 57
New Record Shop Opened by Tubb

NASHVILLE — The new Ernest Tubb Record Shop, now located on Demonbreum 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 Commercial St. and was opened 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 was retained 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.

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 large 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 Music Square West, in the first floor of the 4 Star Building. The new phone number is (615) 329-1111.

COUNTRY PICKS OF THE WEEK

SINGLE

RED SOVINE, "TEDDY BEAR" (D. Royal, B.J. Burnette, T. Hill, B. Redford, C. Edword, BMI). Red delivers a recitation that's sure to be right down the pipe for a hit. It's sensitive story about a crippled boy who gets on the C.B. for a little racket jowling with the truckers and the results. It'll pull heartstrings and requests. Starday SD 142.

JEANNE PRUETT, "IT DOESN'T HURT TO DREAM" (J. Foster, B. Rice, Jack & Bill, ASCAP). Jeannie comes down the pipe 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-4056.

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

RECORD WORLD JUNE 12, 1976

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.
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, KOKC, KTTSi, WENO and WPNX;
added at KCKN, KSOP, KLAk and KBF.

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 WBER, KTOW, KCKN, KXYX and KSOP.

Mel Street is showing his strongest early response in several releases to "I Met A Friend of Yours Today." Immediate adds at KRMD, WQJS, KFDI, KKKY, KTTxi, KOKC, WENO and WPNX;

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, KLAk, 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 KXYX.

Nat Stuckey is making inroads with his strong ballad, "The Way He's Treated You," at WPLU, WHK, WBER, KTTSi, KSOx, WENO and KCKN.

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

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 Vance, KNZU; Joe Ladd, KKk; 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 the top 40 playlist.

Music Mill Opens Nashville Office

NASHVILLE — With the appointment of Don Putnam to the position of vice president in charge of Nashville operations, Al Cartege and George Sould, 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 West, 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 Donor 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.
DOUG GREEN'S 'COUNTRY ROOTS' PROVIDES PLEASURABLE READING

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 highly 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 ravages 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

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.
Nashville Report (Continued from page 58)

Charley Pride taped his very first TV special—where he was host—on the CBC 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 . . . Ania 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 Needhah Publishing Co., owned by Kitty Wells and her husband Johny Wright. Clever—and hopeful name—Need-a-hit; don’t we all? . . . Allen Frizzel, the late Leety’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 $1/2 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.


The annual WSM-CMA promoted Fan Fair begins Wednesday (9) and continues through Saturday at the downtown Municipal Auditorion. Sponsors say approximately 13,000 have registered.
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<th>TITLE, ARTIST, Label, Number</th>
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<td>ONE PIECE AT A TIME</td>
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<td>YOUR PICTURE IN THE PAPER STATLER BROTHERS / Mercury</td>
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<td>I REALLY HAD A BALL LAST NIGHT CARMEL TAYLOR / Electra</td>
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<td>WHAT I'VE GOT IN MIND BILLIE JO SPEARS / United Artists</td>
<td>X764 Y</td>
</tr>
<tr>
<td>33</td>
<td>34</td>
<td>MY EYES CAN ONLY SEE AS FAR AS YOU CHARLIE PRIDE / RCA</td>
<td>P 10592</td>
</tr>
<tr>
<td>34</td>
<td>21</td>
<td>THAT'S WHAT MADE ME LOVE YOU BILL ANDERSON &amp; MARY LOU TURNER / MCA</td>
<td>40533</td>
</tr>
<tr>
<td>35</td>
<td>36</td>
<td>ANGEL ON MY SHOULDER JONI LEE / MCA</td>
<td>40553</td>
</tr>
<tr>
<td>36</td>
<td>35</td>
<td>HEART DON'T TELL ME I'M NEW RANDY CORNOR / ABC Dot</td>
<td>DOA</td>
</tr>
<tr>
<td>37</td>
<td>38</td>
<td>THE BIGGEST AIRPORT IN THE WORLD BOBBY BARE / Columbia</td>
<td>3 01031</td>
</tr>
<tr>
<td>38</td>
<td>39</td>
<td>IN SOME ROOM ABOVE THE STREET GARY STEWART / RCA</td>
<td>P 10680</td>
</tr>
<tr>
<td>39</td>
<td>40</td>
<td>A BUTTERFLY FOR BUCKY BOBBY GOLDORSCO / United Artists</td>
<td>XW793</td>
</tr>
<tr>
<td>40</td>
<td>41</td>
<td>LOVE REVIVAL MEL TILLS / MCA</td>
<td>40559</td>
</tr>
<tr>
<td>41</td>
<td>42</td>
<td>SAVE YOUR KISSES FOR ME MARGO SMITH / Warner Bros.</td>
<td>WBS</td>
</tr>
<tr>
<td>42</td>
<td>43</td>
<td>THE WINNER BOBBY BARE / RCA</td>
<td>P 10556</td>
</tr>
<tr>
<td>43</td>
<td>44</td>
<td>GONE AT LAST JOHNNY PAYCHECK &amp; CHARLIE SA / Epic</td>
<td>E 8</td>
</tr>
<tr>
<td>44</td>
<td>45</td>
<td>YOU ALWAYS LOOK YOUR BEST (HERE IN MY ARMS) GEORGE JONES / Epic</td>
<td>E 8</td>
</tr>
</tbody>
</table>

**CHARTMAKER OF THE WEEK**

64 - SAY IT AGAIN DON WILLIAMS

ABC Dot | DOA 17631

1

**59** THINK SUMMER ROY CLARK / ABC Dot | DOA 17626

66 - KENTUCKY MOONRUNNER CLEDEUS MARGOARD / Mercury | 73789

67 - MAKIN' LOVE DON'T ALWAYS MAKE LOVE GROW DICKIE LEE / RCA | PB 10684

68 - 81 ONE OF THESE DAYS EMILY HOUSTON REPAIR / RPS 1353

69 - 75 WOMAN DAVID WILLS / Epic | E 8 50228

57 - 50 I COULDN'T BE ME WITHOUT YOU JOHNNY RODRIGUEZ / Mercury | 73749

81 - 74 BRIDGE FOR CRAWLING BACK ROY HEAD / ABC Dot | DOA 17629

72 - 72 RODEO COWBOY / DIXIE LAND YOU WILL NEVER DIE LYNN ANDERSON / Columbia | 3 01037

73 - 76 HEY SHIRLEY (THIS IS SQUERRELY) SHIRLEY & THE SQUIRRELS / GRT 054

77 - 77 IT MAKES ME Giggle JOHN DENVER / RCA | PB 10687

78 - 75 I MET A FRIEND OF YOURS TODAY MEL STREET / GRT 057

79 - 78 REDNECK VERNON OXOGR / RCA | PB 10693

80 - 71 TRA LA LA LA SUZY PRICE MITCHELL / GRT 050

81 - 78 GETTING OVER YOU AGAIN DALE MCBRINE / Con Brio | 109

82 - 79 SLEEPING WITH A MEMORY KATHY REPUBLIC / RDA 223

83 - 77 I'LL GET BETTER SAMMI SMITH / Electra | 45320

84 - 76 IT'S DIFFERENT WITH YOU MARY LOU TURNER / MCA | 40566

85 - 76 THE SWEETEST THING (I'VE EVER KNOWN) DOTTIE / RCA | PB 10663

86 - 71 BECAUSE YOU BELIEVE IN ME GENE WAGGERS / Capitol | 24279

87 - 71 GOODNIGHT MY LOVE RANDY BARLOW / Gazele | IRA 217

88 - 71 HERE COMES THAT GIRL AGAIN TOMMY OVERSTREET / ABC Dot | DOA 17630

89 - 71 I DON'T WANT IT CHUCK PRIDE / Playboy | 4072

90 - 71 A COUPLE MORE YEARS DR. HOOK / Capitol | 4280

91 - 71 WHO'S BEEN HERE SINCE I'VE BEEN GONE HANK SNOW / RCA | PB 10681

92 - 71 #1 WITH A HEARTACHE BILLY LARKIN / Capitol | 40548

93 - 71 MACARTHUR'S HAND CAL SMITH / MCA | 40563

94 - 71 WARM AND TENDER LARRY GATLIN / Monument | ZSB 8586

95 - 71 I DON'T WANT TO BE A ONE NIGHT STAND REBA McENTIRE / Mercury | 73788

96 - 71 WAITING FOR THE TABLES TO TURN WAYNE KEMP / United Artists | XW805 Y

97 - 71 [HERE I AM] ALONE AGAIN BILLY WALKER / RCA | PB 10613

98 - 71 HE'S STILL ALL OVER YOU JOEL SNORRER / Mercury | 73796

99 - 71 LONE STAR BEER AND BOB WILLS MUSIC RED STEAGALL / ABC Dot | DOA 17610

100 - 71 THAT'S THE DAY PURE PRAIRIE LEAGUE / RCA | PB 10679

101 - 71 I FEEL A HITCH HICK COMIN' ON LARRY JON WILSON / Monument | ZSB 6592

102 - 71 IT TAKES ALL DAY TO GET OVER NIGHT DOUG KERSHAW / Warner Bros. | WBS 8195

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BUCK OWENS

"HOLLYWOOD WALTZ"

b/w
"RAIN ON YOUR PARADE"
WEB 8223

from the forthcoming album

BAKERSFIELD U.S.A.

BUCK 'EM

Produced in Nashville by Norro Wilson.
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