DEDICATED TO
JOHNNIE TAYLOR, "SOMEBODY'S GETTIN' IT"
SINGLES
JIGSAW, "BRAND NEW LOVE AFFAIR" (prod. by Chas Peate) (Coral Rock/America Dream/Belsize, ASCAP). This group comes from Australia, but its streamlined sound is tailored for the American pop market as proven by its recent successes, "Sky High" and "Love Fire." There's nothing puzzling about the potential of this bouncy cut. Chelsea CH 3043.

QUEEN, "YOU'RE MY BEST FRIEND" (prod. by Dr. Hook and Queen) (B. Feldman T/As Trident, ASCAP). The group won't be breaking new ground as it did the last time out with the mammoth "Bohemian Rhapsody," but this tune stands to be every bit the enormous hit its predecessor was. A regal effort and an instant add. Elektra 45318.

DR. HOOK, "A LITTLE BIT MORE" (prod. by Ron Haffkine) (Bygosh, ASCAP). Dr. Hook offers 'a little bit more' as the title of the song suggests. Bobby Gosh wrote the tune, but the Dr. Hook vocal trademark is indelibly stamped on the composition which should follow the hit ways of their recent top ten smash, "Only Sixteen." Capitol P 4280.

LEE OSKAR, "BLT" (prod. by Greg Errico and Jerry Goldstein) (Far Out/Ikke-Bad, ASCAP). Oskar, who is one of the creative thrusts behind War, gives this instrumental track from his first solo album a distinct flavor, with his harp work lending the distinctive touch. This "BLT" is ready to go...all the way! United Artists UA XW807 Y.

JOHN HANDY, "HARD WORK" (prod. by Esmond Edwards) (Hard Work, BMI). The title track from Handy's first recording in eight years breaks new ground for the jazzman, as this is his first effort that should pick up widespread commercial acceptance. Here he makes it sound easy with his alto sax used as the lead voice. ABC Impulse IMP 310005.

A Special Salute:
Aretha Franklin

HITS OF THE WEEK

SINGLES
JOHNNIE TAYLOR, "SOMEBODY'S GETTIN' IT" (prod. by Don Davis/Groovesville) (Groovesville, BMI). How do you follow one of the fastest breaking singles of the year? Well, this "Eargasm" track is a worthy effort and Taylor's most likely choice to pick up where the certified platinum 'Disco Lady' left off. Columbia 3 10334.

JIMMYvoI, "BRAND NEW LOVE AFFAIR" (prod. by Chas Peate) (Coral Rock/America Dream/Belsize, ASCAP). Another Ruffin/Van McCoy collaboration, this one should follow the hit ways of the last, with Van's strings complementing Ruffin's sweet vocal. This is a natural for across the board acceptance. Motown M 1393F.

ALBUMS
BILLY JOEL, "TURNSTILES." Long Island's contribution to the upgrading of piano-bar music is self-produced now, with two distinct sounds, one for each side. "James," "Prelude / Angry Young Man," "I've Loved These Days" and "Miami 2017" sound like the Joel we've come to recognize. Side one is more Hollywood, Ca. than New York, N. Y. Columbia PC 33846 (6.98).

MAXINE NIGHTINGALE, "RIGHT BACK WHERE WE STARTED FROM." The title track was her number one single, and writer/producer Pierre Tubbs has supplied her with more material of equal quality, both his own and more standard staples such as "If I Ever Lose This Heaven." Also try "Possess You," "In Love We Grow" and "Goodbye Again." UA LA626 G (6.98).

CHRIS HILLMAN, "SLIPPIN' AWAY." The Byrd/Burrito/SHF associations somehow all remain intact, with Hillman's solo effort resembling each of those bands while maintaining its own identity. The songwriting has a ring of familiarity, too, with "Step On Out," "Slippin' Away" and "Lifeboat" examples of a classic sound he helped develop. Asylum 7E-1062 (6.98).

"NATURAL GAS." Those who believed that the day of supergroup formations ended with Bad Company should make themselves aware of Natural Gas. With Joey Molland (Badfinger), Jerry Shirley (Humble Pie), Mark Clarke (Uriah Heep) and Peter Wood (Sutherland & Quiver) as the primary components and Felix Pappalardi producing, the hit formula is there. Private Stock PS 2011 (6.98).
ELTON JOHN
HERE — AND — THERE

LIVE IN CONCERT, RECORDED IN LONDON AND NEW YORK.

MCA-2197
Album compiled and produced by Gus Dudgeon.

"If you weren't there, you are now."
Country Catalogue: A Valuable Asset

By DON CUSCIC

NASHVILLE — Creative packaging of the catalogues of country artists is leading increasingly to record company profits, as the opening-up of new markets and the increasing national awareness of country music bring country standards to audiences who may be hearing them for the first time. Different labels have developed varying strategies and philosophies as to how such catalogue items should be marketed, but all agree that the demand for those items continues to grow.

Hit Singles

RCA and CBS have put out albums which contained hit singles by a variety of their artists, and Capitol has looked to the market for the hit singles contained in albums which contained hit singles, rather than relying upon re-packaging of former hits.

By ELIOT SEKULER

LOS ANGELES — The Recording Industry Association of America (RIAA) has issued a 22-page prospectus summarizing the first planning efforts for a "recording industry market expansion project" aimed at broadening the demographics of the record market. The prospectus, drawn up following an RIAA meeting in San Francisco last April, details a plan conceived by the Association's president, Stanley Goldstein, WB's Stan Cornyn, A&M's Gil Friesen and 13 other executives representing manufacturers, retailers and rack jobbers. It calls for a comprehensive institutional advertising campaign, to be funded by manufacturers, gives a detailed plan for the development of a new methodology for the marketing of recordings and gives a timetable for the unfolding of the over-all campaign.

Rock Benefits Prove Effective In Aiding Presidential Hopefuls

WASHINGTON — California Governor Jerry Brown had no sooner finished counting the nearly-$100,000 an all-Asylum benefit concert had pulled in for his Presidential campaign than Maryland election officials began counting up the votes that gave Brown a solid victory in the state's preferential primary. As Jackson Browne, Linda Ronstadt and the Eagles—all Californians—put on a four-hour-plus, sold-out show for 20,000 paying customers at the Capitol Centre in suburban Washington last Friday (14) for the candidate, rumors were flying as to whether or not Elvin Bishop would come out for Jimmy Carter, and that other candidates were watching Bob Dylan's support. The relationship between politics and rock and roll has entered a new phase.

Even though the Presidential hopefuls are out courting the support of rock musicians as eagerly as they are seeking the endorsements of local party bosses, there are practical distinctions—pointed out most starkly by last week's Jerry Brown benefit — in intent. The aspirants to the White House are out after the pop stars for one reason: the superstars represent the most efficient way to raise money under the strictures of the campaign finance laws.

The goals of the project, as stated in the RIAA's prospectus, are the following:

1) to retain current buyers as they advance in age;
2) to expand the purchases of marginal buyers;
3) to recapture former buyers;
4) to gain new purchasers of recordings among current non-buyers.

The document describes the decline in interest among adult consumers and provides a comprehensive outline of various methods that might be employed to arouse or re-arouse that interest. The basic thrust of the program is directed towards marketing contemporary artists and music rather than relying upon re-packages of former hits. To that end, the prospectus enumerates dozens of approaches that could be taken by individual companies to expose product to a wider sampling of consumers who are now oblivious to contemporary music.

The document touches upon the special needs inherent to better marketing of hardware and recordings, the gift-giving potential of records, advertising and other exposure venues that have been under-exploited or not exploited at all.

A part of the program involves the retention of an advertising and marketing agency that will research, develop and implement an extensive institutional campaign that could be taken by individual companies to expose product to a wider sampling of consumers who are now oblivious to contemporary music.

(Continued on page 103)

RIAA Outlines Industry Market Expansion Project

The Record World Sales Index

*Sales Index Apr. 15 22
-100 100 200 300 400 500 600 700 800 900 1000
-100 100 200 300 400 500 600 700 800 900 1000

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

Announcing The First Annual Record World Advertising Awards

With this issue Record World is proud to unveil plans for the first Record World Annual Advertising Awards, created and designed to bring recognition to those marketing, advertising and creative executives whose contributions to our industry have so often been overlooked.

A four-page pull-out brochure, beginning on page 15 of this issue, has been provided to acquaint our readers with the specific qualifications, categories and procedures involved in determining award recipients; we urge you to retain this material so that it may serve as an outline to aid you in selecting the appropriate entries for your company in each of the categories specified.

Additional details and information will be presented in forthcoming issues of Record World, the totality of which will provide a new and unique concept that is a further indication of the expanding scope and impact of the record industry in the international business community.

(Continued on page 90)
MAA Convention Calls for Industry Cooperation

■ SWAN LAKE, N.Y.—More than 400 coin machine operators of jukeboxes and games, as well as record company and one stop executives and chain store record buyers, attended the Annual Convention and Trade Show of the Music and Amusement Association (formerly Music Operators of New York, Inc.) held at the Stevansville Country Club May 14-16.

One of the major events of the weekend was a symposium moderated by MAA executive secretary Ben Chicofsky and association president Irving Holtzman. With both operators and record people in attendance, discussion centered on two topics — how the operator can help the record company (and vice versa); and how country music can become a more significant factor for jukebox operators.

Catalogue Use

On the former subject, CBS’ Stan Monteiro asked the operators how they could make better use of the Columbia Hall of Fame, the RCA Gold Standard or similar series from other companies which feature Louis Armstrong, Elvis Presley, Barbra Streisand and hits of the ‘40s and ‘50s. Sentiment among the operators was that the record companies should take one such standard and back it with a current r&b or disco item, thus serving two possible audiences with one record.

On the question of country music on jukeboxes in the New York metropolitan region, Frank O’Donnell, of RCA, recapped the Country Music Association’s New York country music promotion task force meeting of earlier in the week (see RW, 5/22/76) at which manufacturers and retailers resolved to promote country music more emphatically in the northeast, building around the WHN slogan, “There’s a whole lot of good in this country.”

Bob Austin, a director of the CMA board, chairman of its New York promotion task force and publisher of Record World, fielded questions on the national sale of country product, citing a growth of from $250 million dollars five years ago to $440 million today. It was suggested that sample copies of new country releases with accompanying title strips be sent to the list of operators belonging to the Music Operators Association in New York. The list will be available to Stevansville Country Club May 14-16. The weekend was a symposium included greater awareness for Latin and disco product; and the desire on the part of operators to be contacted personally by record company promotion staffs so that they (the operators) can make suggestions on records they are working on and to send samples of records which have the greatest play potential. The (Continued on page 101)

Audiofidelity Restructures; Gallagher Elected President

■ NEW YORK—Audiofidelity Enterprises, Inc. made official last week a long-rumored restructuring of its top management, highlighted by the election of consultant William P. Gallagher to the post of president and chief operating officer of the corporation. Founder Herman D. Gimbel, who has been president, was elected chairman of the board.

In remarks prepared for a May 28 news conference announcing the changes, Gimbel said they reflect Audiofidelity’s decision “to broaden its base in all aspects of the leisure time industry and particularly in the record and tape markets.”

Elaborating on that assertion in his own prepared statement, Gallagher said that “Audiofidelity and the BASF labels are actively and aggressively seeking to develop production associations that can be mutually profitable for all concerned, provided of course that the product is right.” An April trip to Germany by company to BASF International music division chief Ludwig Vondersand resulted.

Bill Gallagher, Harmon Gimbel Gallagher said, in “the assurances of Mr. Vondersand and his people that their principal commitment for the immediate future would be the establishment of BASF as a major recording force in the American market. BASF will expand its U.K. operations immediately and at the same time will begin an extensive program of artist development in the United States in association with Audiofidelity.”

Background

Gallagher, who has served as a consultant to Audiofidelity for the past four months, is former VP and general manager of Columbia Records (U.S.), a post he left in 1968 to become president of the (Continued on page 101)
TWO DIFFERENT GENERATIONS. BUT BOTH GENERATE ONE RESPONSE...EXCITEMENT.

Mercury SRM-1-1085
8-Track MC8-1-1085
Musicassette MCR4-1-1085

Mercury SRM-1-1084
8-Track MC8-1-1084
Musicassette MCR4-1-1084

products of phonogram, inc., one IBM plaza, chicago, ill. a polygram company
Write or call your local Phonodisc distributor sales office for displays and other promotional items.
MEMPHIS - Phonogram, Inc. and local recording artist gave a party on the Mississippi River cruise/party May 18. The party was hosted by Jud Phillips, Jr., recently appointed to the newly created post of a&r director/Memphis, and attended by more than 150 municipal government officials, music business executives and recording artists.

At a ceremony on the river boat, Memphis Mayor Wyth Chandler, himself a songwriter and local recording artist, gave a summary of the history of Memphis music and welcomed the company by presenting keys to the city to Charlie Fach, executive vice president and general manager of the company.

County Mayor Roy Nixon read a motion. Earlier, he was a publishing administrator with, first, A&M Records and then Warner Brothers Records.

At a ceremony on the river boat, Memphis Mayor Wyth Chandler, himself a songwriter and local recording artist, gave a summary of the history of Memphis music and welcomed the company by presenting keys to the city to Charlie Fach, executive vice president and general manager of the company.

The company by presenting keys to the city to Charlie Fach, executive vice president and general manager of the company.

The event, which architecture is a cross between business functionality and southern comfort complete with lattice walkways and plant-filled center atrium, are located at 200 Madison Ave., Memphis 38105, (901-726-6000). The complex also houses Ardent Studios where Black Oak Arkansas and Ruby Starr recently completed albums.

Other Phonogram/Mercury officials attending the opening were: Mike Gormley, national publicity director; Sheryl Feuerstein, west coast director of publicity; Tommy Young, southern regional promotion manager; Bill Haywood, national r & b promotion manager; Joe Polidor, southern regional promotion manager, and Herb Heldt, branch manager of Phonodisc, Atlanta.

**Wisconsin Enacts Anti-Piracy Law**

**Schwartz Bros. Reports First Quarter Profit**

**NARM Schedules Mid-Year Convention**

**REGIONAL BREAKOUTS**

### Singles

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<td>America (WB)</td>
<td>Thin Lizzy (Mercury)</td>
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<td>Starbuck (Private Stock)</td>
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<td>Mccoo &amp; Davis (ABC)</td>
<td>John Travolta (Midland Int'l.)</td>
<td>Jimmy Dean (Casino)</td>
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<td>Vicki Sue Robinson (RCA)</td>
<td>Candi Staton (WB)</td>
<td>Parliment (Casablanco)</td>
<td>Storiland Vocal Band (WB)</td>
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### Albums

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<td>Steve Miller (Capitol)</td>
<td>George Benson (WB)</td>
<td>Bootsie's Rubber Band (WB)</td>
<td>Steely Dan (ABC)</td>
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<td>Hall &amp; Oates (RCA)</td>
<td>George Benson (WB)</td>
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<td>Bootsie's Rubber Band (WB)</td>
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**RECORD WORLD MAY 29, 1976**
Queen

has 1,000,000 best friends!!!

AND, NOW, FROM THEIR PLATINUM ALBUM

A Night at the Opera

QUEEN'S NEWEST HIT-BOUND SINGLE

"You're My Best Friend"

E-4538
Artie’s Party

There was a major outpouring of music industry executives and entertainment personalities at "The Welcome Artie Party" for new UA Records president Artie Magull, hosted by Jerry Goldstein and Steve Gold of For Out Productions. More than 500 people made it to the roof of Gold-Goldstein's penthouse apartment building for the indoor-outdoor fête. Highlights included VIP souvenir T-shirts ("I Attended The Welcome Artie Party") and, for Magull, a California State Senate Resolution commending his career and achievements in the field of music. It came as a surprise to the UA president, introduced in the Senate by Sen. Alan Robbins and unveiled during the party by TV-radio personality Gary Owens. Gathered for that moment (from left): Goldstein, Magull, Gold; Owens; Bob Levinson of Levinson Associates, PR counsel to War and other For Out artists. Both hosts were wearing authentic, 100-year-old raw silk taffetas and, for the occasion, Gold shaved his pote.

Charles Stepney Dies

■ NEW YORK—Charles Stepney, veteran arranger, producer and composer, succumbed to a heart attack last week (17) in his home town of Chicago. Stepney was 45 years old.

Stepney has most recently been associated with Maurice White and Earth, Wind & Fire. From the beginning of the band's affiliation with Columbia Records, Stepney has co-produced and arranged their albums, including their recent Platinum Ips "Gratitude" and "That's The Way of the World." Stepney was born in Chicago in 1931. He attended Wilson Jr. College and the Chicago Music College. In 1950, he married and, subsequently, had three daughter. During the years he worked at Chess, he produced and arranged music for such artists as Muddy Waters, Howlin’ Wolf, Rotary Connection — Minnie Riperton's group — and Phil Upchurch, among others.

Macmillan To Publish 'Candide' Show Book

■ NEW YORK — "Candide," the first in a series of complete Broadway show books, has been produced by Macmillan Performing Arts and published by Schirmer Books / Macmillan. It was announced by Charles Adams Baker, president, and Sylvia Herscher, executive vice president, of MPA.

Until now, Broadway shows in print form included only libretto and lyrics. The Macmillan Performing Arts series introduces music, instrument listings with orchestra personnel placement, stage directions, and color performance photographs printed on high-quality coated paper stock.

Blue Oyster Cult Readies A 'Mini-Festival' Summer

■ NEW YORK — This summer, Columbia recording group Blue Oyster Cult is to headline what is being described as the country's first series of "indoor mini-festivals." The indoor concerts, which are to last a minimum of six hours each according to AT&T's Jeff Franklin, are being set to permit the group to take advantage of its new laser light show which has been called "the most sophisticated laser show ever created."

The festival will consist of at least four album oriented acts playing in medium sized halls rather than the outdoor stadiums which have been used for similarly styled concerts in past summers. Ticket prices, according to Franklin, will be at their usual concert scale.

Blue Oyster Cult's $100,000 laser show will require a complement of technicians to travel with its light, sound and theatrical equipment. The system itself will be attended by an optical physicist who will travel with the group for the duration of the tour. Many of the laser effects will

Frisoli Named VP By Phonodisc, Inc.

■ NEW YORK—Phonodisc Incorporated has announced the appointment of John Frisoli to the position of vice president of operations.

Frisoli, a Columbia University graduate, has specialized in management consulting for the past seven years. His most recent position was as a consultant to Phonodisc.

NARAS Trustees Re-elect Cooper

■ NEW YORK—The 23 national trustees, representing the seven chapters of the National Academy of Recording Arts and Sciences (NARAS), convened here for three days at the Americana Hotel over the weekend of May 14, during which they unanimously re-elected Jay Cooper as national president, Al Steckler as first vice president, and Sid Feller as secretary-treasurer, and for the first time in many years hammered out a balanced budget.

They also agreed unanimously with executive producer Pierre Cossette that next year's Grammy Awards telecast will emanate from Los Angeles and the chapter city to be saluted on the show will be Atlanta. In other moves, they voted to reinstate their annual fall meeting and endorsed progress reports from Charles Suber and Jim Progris, president and director respectively of the NARAS Institute, for which they voted additional funds to implement projected plans for accommodating an accrediting agency and for scheduled educational seminars in Boston, Chicago and Miami, and for the publication of a quarterly journal.

They discussed the contract with the city of Burbank for the building of the Academy's Recording Hall of Fame and agreed to investigate the possibility of a premium record, that would include recordings elected into the Hall of Fame. The trustees also agreed to implement the promotion of Grammy winners with industry organizations and record companies through greater in-store display and via radio and television.

Amendments

They also endorsed a proposal calling for greater recognition by record companies of the contributions of side-men and backing singers by listing their names on all record jackets, and agreed to continue limited financial allocations to the chapters. In addition, the trustees voted to present a number of proposed constitutional amendments to the membership for ratification. Included among these is an increase from 100 to 200 active members required to charter any possible new chapters.

Several changes were made in the Grammy Awards procedure. The eligibility period was moved up 15 days earlier, to begin October 1 to the following September 30, thus permitting craft nominating committees additional time in which to select their Grammy finalists. The trustees added two

(Continued on page 95)

Beck Brings Gold

Epic recording artist Jeff Beck flew into New York recently to accept a gold record for his album, "Blow By Blow," certified gold by the R.I.A.A., and to do several key interviews with national publications to coincide with the release of his latest lp, "Wired," which, like "Blow By Blow," was produced by George Martin. Beck is joined on the album by a number of progressive musicians, including Jan Hammer and Horom Michael Wolden, among others. Shown at the gold presentation with Jeff Beck (third from left) are: Walter Yenicoff, president, CBS Records, Group (third from left); Bruce Lundvold, president, CBS Records Division (right); Ron Alexenburg, senior vice president, Epic Records and Associated Labels; Steve Popovich, vice president, Epic Records; and Ernest Chapman, Jeff Beck's manager.
**THEIR LAST SINGLE:**

**LOVE HURTS** (GOLD)

**THEIR LAST ALBUM:**

**HAIR OF THE DOG** (GOLD)

**THEIR NEW SUPER SINGLE:**

**CARRY OUT FEELINGS**

**THEIR NEW ALBUM:**

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

**THEIR INTENTIONS:**

TO MAKE YOU HAPPY AND SELL PLENTY OF RECORDS.

**THEIR LABEL:**

A&M

**THEIR NAME:**

NAZARETH

**THEIR NAME AGAIN:**

NAZARETH

**NAZARETH TOUR DATES:**

| May 26 | Century Theater, Buffalo, N.Y. |
| May 27 | Allen Theater, Cleveland, Ohio |
| May 28 | Civic Center, Saginaw, Mich. |
| May 29 | Memorial Auditorium, Columbus, Ohio |
| May 30 | RFK Mem. Stadium, Washington, D.C. |
| May 31 | | |
| June 1 | Masonic Auditorium, Detroit, Mich. |
| June 2 | Riverside Theater, Milwaukee, Wis. |
| June 3 | Morris Civic Auditorium, South Bend, Ind. |
| June 4 | Aragon Ballroom, Chicago, Ill. |
| June 5 | Glen Oak Park Amphitheater, Aurora, Ill. |
| June 6 | Convention Center, Indianapolis, Ind. |
| June 8 | Ambassador Theater, St. Louis, Mo. (tentative) |
| June 9 | Memorial Hall, Kansas City, Kan. |
| June 10 | City Auditorium, Omaha, Neb. |
| June 11 | Civic Center Arena, St. Paul, Minn. |
| June 12 | Civic Auditorium, Fargo, N.D. |
| June 13 | Civic Center, Bismarck, N.D. |
| June 27 | City Park, New Orleans, La. |
| June 30 | Beacon Theater, New York, N.Y. |
RECORD WORLD MAY 29, 1976

A Delightful Debut

By MIKE HARRIS

AZOFF REPLIES: In response to our May 15 item in which Phil Walden said, quite enigmatically, "The Eagles don't say 'ain't' the way the Marshall Tucker Band says 'ain't,'" Front Line's Irving Azoff called us, the day after last week's political primaries, to reply to Walden that "The Eagles doesn't say 'Maryland' the way Jerry Brown says 'Maryland.'" Perhaps a battle of the bands is in the offing? . . . Neil Diamond's new manager is Jerry Weintraub, who seems to collect high-priced talent with the same fervor that some kids collect baseball cards . . .

Al Coury has just completed a three-day barnstorming session around the country, to talk about RSO's new projects, one being the soon-to-be-released Bee Gees album, tentatively titled "Response." RSO's current feeling is that "You Should Be Dancing" will be the first single, but as yet, a B-side hasn't been chosen. Seems they all sound like A-sides again! Another imminent release will be a single from an all-female New York group called Lady Flash. Coury, who admits that he is highly excitable, tells us that doctors have found his blood pressure to be exceedingly volatile. "I come in the office for a blood pressure test," says Coury, "and it's perfectly normal. Then I start thinking about something like the unfinished artwork for the new Bee Gees album cover, for example, and it just builds up like the machine is gonna break." So during his doctor visits, Coury tries to imagine himself riding in a limousine on his way to a Buck Owens concert up in Bakersfield. It's proven to be an effective method, he says. And why has the RSO chief been trying to rent six brand new Mercedes? . . . Bob Ellis, we've learned, has taken over exclusive management representation of new Stone Ron Wood, which is yet another emigrant from England, re-locating in sunny California . . .

THIN LIZZY IN THICK: Thin Lizzy is one of the most promising rock groups to emerge in recent memory. The English band, consisting of black Irishman Phil Lynott, bass, vocals and chief songwriter; Brian Robertson, guitar; Brian Downey, drums; and American Scott Gorham, guitar, is now touring the states, hot on the heels of their superb "Jailbreak" album and the Boys Are Back In Town - single-bulleted this week at 81 and 59, respectively. While in L.A., last week, in preparation for their June 2 Santa Monica Civic date with Journey, Phil Lynott told the Coast that the band is extremely excited and surprised over all the attention it's getting in this country, and that they hope this means they will soon join the ranks of other "third generation rock bands" (Lynyrd Skynyrd, Dr. Feelgood, Kiss and Aerosmith, as current members), who are re-vitalizing rock n' roll for the benefit of a whole new crop of fans. Since the release of the album, though, a few press reviews have suggested that Lynott's songs and vocal style are a rip-off of Bruce Springsteen. Lynott, who is familiar with the criticisms, replies, "The thing that really gets me about all of this is that I rate Bruce Springsteen very highly, and to be compared to him is great. I take that as a compliment. But when I'm told I'm imitating him, I get very uptight, because I don't imitate Bruce Springsteen for the life of me. Obviously there's a resemblance in our voices and we both write about street gangs - but so does Nils Lofgren. It just so happens that Bruce and I both have raunchy voices." This seems like a logical explanation to us, but we wonder how Mr. Springsteen feels about it, as we've learned that he ordered a copy of "Jailbreak" a few weeks ago . . . And as long as we mentioned the word 'jail,' we'll say that there is definitely a cell waiting somewhere for whoever stole Patrick James Cavanaugh's black '73 Caddy. Cavanaugh, an agent and liaison for Marvin Gaye Productions, lost the car plus $20,000 in cash and concert receipts, which were in the trunk last week, as he reported to the L.A. Times.

BLACKBYRDS IN FANTASY LAND: Fantasy Records recently hosted a combination gold record presentation and cocktail party for their very hot Blackbyrds, held at a Berkeley Marina restaurant. In attendance to honor the band's "City Life" achievement was president Ralph Kottke of song with other luminaries including Ron Grainer, Dave Marshall, David Lumbrell, George K一万, Brian McDonald, and naturally, Donald Byrd. . . . A Creem news release informs us that Creem publisher Barry Kramer and his wife Connie "after nine months of planning have produced a special album, J. Justin Kramer, weighing in at five pounds . . . in a single color with small dimensions." . . . Capitol Records just purchased 110 miles of clothesline to use in conjunction with the extensive in-store displays that will appear this summer (Continued on page 95)

TV Album Promo Set by Motown

LOUIS ANGELES — As a part of "Motown's 1976 Music Revolution," the label is finalizing plans on a major four market television push on current releases by Diana Ross, Marvin Gaye, The Temptations and Smokey Robinson, beginning the first weekend in June with concentrated spot buys in New York, Chicago, Atlanta and Los Angeles.

To television buy, featuring Smokey Robinson as the announcer, includes two 60 second rotating spots encompassing all four albums. The label will also provide dealer ad mats for the four cities for an extensive consumer advertising campaign scheduled at the same time.

RCA Ups Abraham

NEW YORK—The appointment of George Abraham as manager, industrial relations, Indianapolis, has been announced by Ernest Ruggieri, director, manufacturing operations, RCA Records.

Abraham joined RCA Records in June, 1974, as manager of security and subsequently added the responsibilities of safety, office services and coordinator, community relations, in New York.

Prior to joining RCA Records, he had spent 22 years with the New York City Police Department, from which he retired with the position of supervisor of detectives in the intelligence division.

ABC Taps Liberatore

LOS ANGELES — Don England, vice president sales/distribution, ABC Records, has announced the appointment of Art Liberatore to the position of branch manager, Cleveland. In this position, he will be responsible for the Cleveland, Detroit, Cincinnati, Pittsburgh and Buffalo markets.

Liberatore comes to ABC Records after having been vice president sales, MGM Records and prior to the regional sales manager, United Artists.
1 MONTH!

Cotillion Records is only one month old and already has two hit singles with bullets across the board:

Luther
"Good For the Soul" Pts. 1 & 2
Produced by Luther Vandross
#44200

Billboard  |  Cash Box  |  Record World
---|---|---
31•  |  50•  |  48•

Margie Joseph
"Hear the Words, Feel the Feeling"
Produced by Lamont Dozier
#44201

Billboard  |  Cash Box  |  Record World
---|---|---
61•  |  58•  |  49•

Cotillion Records. You ain’t heard nothin’ yet!
**Palmieri Tops Latin N.Y. Awards**

- **NEW YORK**—The 2nd Annual Latin N.Y. Awards were presented at the Beacon Theater on Sunday, May 16.

Eddie Palmieri, winner of the first Grammy, was the big winner, receiving four awards (Best Album, Best Piano Player, Best Orchestra and Musician of the Year). The album which earned Palmieri the honors is "Unfinished Masterpiece" on Coco. The album also earned the Producer of the Year award for Coco’s Harvey Averne. Barretto was also honored in two categories, Best Conga and Best Song, the song being "Guarare" from his Fania album, "Barretto." Hector Lavoe was voted Best Male Vocalist and Conjunto Band.

The complete list of winners follows:


**Krisel Named VP By Disneyland**

- **LOS ANGELES**—Merrill Dean, Disneyland/Vista Records vice president/administration, has announced that Gary Krisel has been promoted to national sales manager for Disneyland/Vista Records.

Currently head of a&r for Disneyland Records, Krisel will now assume responsibility for all domestic record promotions, sales and distribution as well as continuing his duties in a&r.

Prior to his position with Disneyland Records, Krisel worked for Disneyland as manager of research, functioning as a staff assistant to both the finance and marketing divisions there. Prior to his affiliation with Walt Disney Productions, Krisel worked in the independent production of both records and films.

**Sweet City, Heath/Levy Pact**

When the members of Wings left Toronto after their concert, their bags were heavily laden with gold and platinum record awards for the album sales in Canada. They received platinum Records for "McCartney II," "Ram," "Band On The Run" and "Venus and Mars," and gold records for "Wildlife" and "Bad Rose Speedway." Pictured from left: Arnold Gasewicz, president of Capital Canada; and Wings' members Paul McCartney, Linda McCartney, Joe English, Jimmy McCulloch and Danny Lathe.

**Wings Win Gold**

**THEATER REVIEW**

**Threepenny Opera**: A Theatrical Event

- **NEW YORK**—For those of us unable to compare the current production of "Threepenny Opera" to the one of 20 years ago, there can be nothing but praise. Though familiar with the score from recordings in German and English, it is the grace and ferocity of Mack the Knife (Raul Julia), the detached sexuality of Jenny (Ellen Greene) and the crude ferocity of Mack the Knife (Julia's portrait of Mack is fiery when needed, with the final guillotine scene brilliantly played. Alexander is at once sinister and bitingly insightful. The supporting performances match up to those of the leading characters, as does the whole production. If any comparisons are to be made, it would be to the shamefully misdirected revival of "Rise and Fall of the City of Mahogany" five or six years ago. Brecht/Weill does not have to be modernized to be contemporary. Audiences, rather, have to be ready for what they are presented with."
| May 28  | Roanoke, Virginia         | June 3  | Atlanta, Georgia   | June 10 | Providence, Rhode Island |
| May 29  | Norfolk, Virginia         | June 4  | Memphis, Tennessee | June 12 | Philadelphia, Pennsylvania |
| May 30  | Charleston, West Virginia | June 5  | Jackson, Mississippi | June 13 | Washington, D.C. |
| May 31  | Johnson City, Tennessee   | June 6  | Huntsville, Alabama | June 16-17 | Jersey City, New Jersey |
| June 1  | Nashville, Tennessee      | June 8  | Cincinnati, Ohio   | June 18 | Boston, Massachusetts |
| June 2  | Birmingham, Alabama       | June 9  | Hershey, Pennsylvania | June 19 | Hartford, Connecticut |
| June 3  | Atlanta, Georgia          | June 10 | Providence, Rhode Island |
| June 4  | Memphis, Tennessee        | June 12 | Philadelphia, Pennsylvania |
| June 5  | Jackson, Mississippi      | June 13 | Washington, D.C.   |
| June 6  | Huntsville, Alabama       | June 16-17 | Jersey City, New Jersey |
| June 8  | Cincinnati, Ohio          | June 18 | Boston, Massachusetts |
| June 9  | Hershey, Pennsylvania     | June 19 | Hartford, Connecticut |
| June 20 | Rochester, New York       | June 21 | Kalamazoo, Michigan |
| June 22 | Pittsburgh, Pennsylvania  | June 23 | Columbus, South Carolina |
| June 24 | Savannah, Georgia         | June 25 | Savannah, Georgia  |
| June 26 | Tampa, Florida            | June 27 | Tampa, Florida     |
Warners' ‘Night of Gold’

The WEA Sales Conference held last week in Scottsdale, Arizona, included a “night of gold” from Warner Bros. Records. Local WEA branches and personnel, plus home office staff, were awarded gold records in recognition of their outstanding efforts during the year. Pictured top row (left) Ed Rosenblatt, Warners vice president and director of sales and promotion, is shown presenting a gold album to Mike Spence, branch manager, Cleveland branch, for “overall excellence.” In center, Robin Rothman, creative services coordinator/trade liaison, received a gold record from board chairman and president Mo Ostin for the Gary Wright LP. Pictured top row right is Bob Murphy, WEA Los Angeles sales manager, receiving a gold Fleetwood Mac album from Lou Dennis, Warner Bros. national sales director. Pictured on the bottom row with Foghat gold album awards are, from left: Russ Thyret, Warners vice president and director of national promotion; Tom Sims, WB Dallas branch manager; Paul Fishkin, chief operating officer of Bearsville Records; Alan Shapiro, WB Houston sales manager; Tony Outeda, Foghat manager; and Fred Kots, WB Cleveland sales manager. Pictured bottom row right are (from left) Roger Holms, WB Charlotte sales manager and Bill Biggs, WB Atlanta sales manager, receiving gold records for The Staples Singers’ “Let’s Do It Again” from Tom Draper, vice president and director of black music marketing.

June LP Release Set by Polydor

NEW YORK—Polydor Incorporated has announced plans for their June album release package. Newly signed Polydor artists to be represented in the June release are The Ian Gillan Band, The Chanter Sisters and The Curtis Brothers.

The Ian Gillan Band, headed up by former Deep Purple lead singer Ian Gillan, will release their “Child in Time” LP on the Polydor marketed Oyster Records label. Gillan and band have a national tour of the U.S. planned for June.

British singing duo The Chanter Sisters have their first release, “First Flight.”

The Curtis Brothers, once a part of Neil Young’s back-up group “Crazy Horse,” debut a new solo LP entitled “The Curtis Brothers.”

Releases by established Polydor artists include Donny Osmond’s new Kolob/Polydor release “Disco Train,” Joe Simon’s new “Joe Simon Today” LP on Spring Records and a new release by piano virtuoso Keith Jarrett on the Polydor marketed and distributed ECM label. Jarrett’s album is entitled “Arbour Zena.”

Williams Live

Hank Williams’ “Live At The Grand Ole Opry” containing material never before released by the master, is also included. Reissues slated for June are Jim Stafford’s “Jim Stafford,” “Extrapolation” by Mahavishnu John McLaughlin and “Marriage on The Rocks-Rock Bottom” by Ted Nugent and the Amboy Dukes.

E/A To Release New Simon LP

LOS ANGELES — Elektra/Asylum Records is readying advertising, sales and promotion efforts for Carly Simon’s seventh Elektra album, “Another Passenger,” scheduled for national release during the first week of June; “It Keeps You Runnin’,” the first single culled from the new set, is due this week.

In store merchandising aids for “Another Passenger” include a four-color mobile utilizing the album’s cover art; the display is also designed as a cross-merchandising aid, featuring Simon’s Elektra catalogue. Trade and consumer print advertising is being set in conjunction with the release.

Polygram Taps Two

NEW YORK — The Polygram Corporation has announced the appointments of Arthur Whitmore to the position of vice president of management information systems, Polygram, and Peter Dordal to the position of director, tax, Polygram Corporation.

Whitmore, in his capacity as director of MIS, has total responsibility for the overall operations of Polygram’s sophisticated computer system.

He comes to the Polygram Corporation with extensive background in his field, having held the position of director of MIS for Hoffman-LaRoche Inc., Westinghouse Electric Corps. and American Standard earlier in his career.

DON’T FORGET TO REMOVE THE RECORD WORLD ADVERTISING AWARDS ANNOUNCEMENT!
AN ANNOUNCEMENT OF IMPORTANCE TO THE INDUSTRY...
Simultaneous with the growth we have enjoyed has been the marked increase in the number of advertisements we carry that reflect outstanding creative and innovative concepts. Furthermore, we feel that the execution of these concepts in both copy and graphics have maintained a level of excellence with sufficient consistency to enhance the look and substance of each of our issues.

We have created this awards concept to acknowledge the talents of our advertisers. To offer industry recognition to the marketing, advertising and creative executives responsible for advertising that is informative, career building, image enhancing and effective in the selling of product.

We look forward to your involvement in our awards program which we feel will generate the kind of synergism that will be of benefit to our industry.
AWARD QUALIFICATIONS
Advertisements submitted must have appeared in any issue of Record World during the period of January 1 to December 31, 1976.

AWARD CATEGORIES
A. Single Record Ad (single page/black and white or two color)
B. Album Ad (single page/black and white or two color)
C. Two Page Spread (individual artist/album or multi-product black and white or two color)
D. Four Color Ad (single page—regardless of content)
E. Four Color Ad (two page spread—regardless of content)
F. Advertising Spectacular (outstanding inserts—regardless of content)
G. Special Issue Advertising (black and white or color non-product artist image or institutional ads)
H. Small Space Ad (less than full page, teasers—regardless of content)

AWARDS PANEL
Judges will be selected from the fields of retailing, rack jobbing and radio.

AWARDS PROCEDURE
For each category there will be a first, second and third choice winner.

First Choice —Record World Gold Label Advertising Award
Second Choice —Record World Silver Label Advertising Award
Third Choice —Record World Advertising Award Citation

The appropriate award for each category will be given to the executives of the marketing, advertising and creative departments responsible for the winning record manufacturer's advertising.
AWARDS PRESENTATION

Winning ads will be announced at the Record World First Annual Advertising Awards function to be held during March 1977. Invited guests will include record manufacturers, contestants, award judges, representatives of the entertainment and advertising trade press, consumer media and recording stars.

AWARDS ENTRY INSTRUCTIONS

Contact your Record World representative for awards entry application.

All eight categories are open to each participating advertiser.

Maximum of three ads can be submitted for any one category. Identify category entered with designated letter A thru H.

Five copies required of every ad submitted. Each copy must be identified as to Record World issue date.

Final deadline for all material is January 20, 1977.

START PLANNING NOW TO PARTICIPATE IN THE FIRST ANNUAL RECORD WORLD ADVERTISING AWARDS/1976.

PLEASE RETAIN THIS BROCHURE AS YOUR GUIDE FOR AWARDS PARTICIPATION.
The most fascinating allurements of city life to many a young girl is the dance-hall, which is truly the ante-room to hell itself. Here indeed is the beginning of the white slave traffic in many instances. A girl may in her country home have danced little, but here, amid the blazing lights, gaiety and so-called happiness, she enters. She is told she is awkward and will become more graceful, no harm in it. You know the rest.

(These dance-halls) have brought to this neighborhood the truly evil people who work New York. Their operators prey on the innocence of people in the community as well as on our society. There is nothing wrong with dancing and there is nothing wrong but these places have nothing to do with either.

The first of the two righteous statements printed above comes from the book called Fighting the Traffic in Young Girls or War on the White Slave Trade (The Greater Crime in the World’s History) which was issued in 1910. The second is taken from an editorial in a New York paper called the Soho Weekly News and dated May 13, 1976. The rhetoric of those people who set themselves up to tell the public about the endless, imagined evils of the world hasn’t changed at all.

The dance-halls of Soho Weekly is so outraged about three private disco in the Soho section of New York—Nicky Siano’s Gallery, David Mancuso’s 99 Prince (home of the New York Record Pool) and the recently reopened Frankie Len. A clue to why these discos are

(Continued on page 88)
George Wiener Signs Two

**NEW YORK** — Jerry Wagner, vice president/marketing, CTI Records, has announced the appointment of Andre Perry and Ralph Bates to the CTI field force, as regional marketing directors, for the northeast and southern regions respectively.

Perry was most recently program manager for WHUR-FM in Washington. Prior to that, he held various positions in product management and marketing at RCA Records. He was also promotion manager at CBS Records. He will operate out of Washington D.C.

Until recently, Bates was national promotion and marketing director for Invictus, Hot Wax and Music Merchant. Bates also worked as east coast regional promotion manager for CBS Records. For CTI, he will cover the Atlantic, Minneapolis, Charleston, Miami, New Orleans, Dallas and Houston markets. He will work out of Atlanta.

CTI Taps Two for Field Force

**LOS ANGELES** — George Wiener has signed two British musical groups to his company's roster; Taures and The Flying Saucers.

Upon his return, Wiener announced plans to bring both Taures and The Flying Saucers to the U.S. for their first American concerts, tentatively slated for fall of this year.


**Nehrbass Honored**

L.A.’s national promotion reps recently held a dinner honoring Ms. Mardi Nehrbass on her recent appointment as general manager of Big Tree Records. Shown from left are: Pete Gideon, MCA; Marty Goldrod, Arista; Bud O’Shea, Epic; Mardi Nehrbass, Big Tree; Scott Shannon, Casablanca; Georgeann Cifarelli, RCA; Sam Alfano, A-lota and Ms. Nehrbass (KILT, HB-22 KHJ and extra-21 KSTP).

**Fogelberg Captures Gold**

Epic Records/Full Moon recording artist Dan Fogelberg was recently presented with a gold album for his latest album, “Captured Angel.” Shown at the special presentation are (from left): Paul Drew; Don Felder of Eagles; Irv Azoff, Fogelberg’s manager; Andre Perry, andCTL TapS Two for Field Force

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"Ashford & Simpson are undoubtedly one of the most dynamic soul duos in the industry. As writers and performers, there are few who can match their strength...

'Some As You Are' simply carries on a tradition of taste and style."

— Record World

Bro's. Records

A new single

Ashford & Simpson's

"Somebody Told a Lie"
b/w "It Came to Me"

was are
'Day On the Green' Shows Box Office Muscle With Frampton, Fleetwood Mac, Others

BY JACK MCDONOUGH

OAKLAND—In his two-weekend headlining "Day On The Green" concerts No. 1 and 2 at Oakland Stadium April 25 and May 1, Peter Frampton displayed more box office muscle than any other performer has in Northern California, and promoter Bill Graham spared nothing in making the occasion a lavish one.

Frampton, tapping a bill that included Fleetwood Mac and Gary Wright (with Status Quo opening April 25 and UFO May 1) drew 110,000 people (55,000 opening April 25 and UFO May 1) at $200,000. Graham press officer John Artman indicated that there was "much more fringe madness" at this year's concert and much greater media interest, with over 700 media guests per day. Artman credited KFRC with a special assist on the May 1 tour.

Frampton's box office muscle are left at $200,000, as the chart shows. Again food was catered by Narsal's of Berkeley. Production expenses for each day's concert ran to $500,000.

Frampton's concert earlier in the day. Again food was catered by Narsal's, with the special feature being the oyster bar.

Frampton, Fleetwood and Wright are all heavy favorites in the Bay Area and were so received. Wright's ethereal, spaced, optimistic music provided a perfect mood for the other acts to follow. Fleetwood turned in exceptionally hot sets both days, with Stevie Nicks, clad in black like the sensuous witch she describes in "Rhiannon," capturing the crowd totally. The group offered everything from quite early Fleetwood to brand new songs, with the tunes from the 1975 platinum set "Fleetwood Mac" getting the best response.

Frampton's set was masterful in all respects. The crowd hung on his every move and the star, receptive to their response, kept the crowd buoyant without overdoing anything and while playing beautifully throughout.

Perhaps most remarkable was his opening play of doing two songs alone acoustically. That a crowd of 55,000 who had been sitting in the sun all day waiting to boogie to their man listened so attentively to such an opening is a measure of the devotion they accorded the star.

Graham, who did four D.O.G.'s last year has ten dates set aside for the Oakland Stadium this summer. Next up is a June 5-6 doubleheader, with Jefferson Starship, Santana, Jeff Beck, Journey and Nils Lofgren scheduled for the 5th and J. Geils, Beck, Blue Oyster Cult, Mahogany Rush and Sammy Hagar due on the 6th. Other acts due to come in during the summer include the Stones, the Eagles, Elton John, Emerson, Lake and Palmer, Yes, America and Neil Young/Steve Stills, with a Southern rock show also a likelihood. In addition Graham will co-produce a number of outdoor shows at the 10,000 capacity Greek Theatre in Berkeley.

Concert Review

NEW YORK — Joe Cocker (A&M) is unmistakably one of the greatest interpretive singers that rock has produced, and his performance Sunday (2) at the Beacon Theatre proved that his talent remains undiminished.

From the first strains of "Feelin' Alright" to the last chord of his encore, "Catfish," the audience knew that it was witnessing a revival of Cocker Power. His new band, Eric Gale (guitar), Cornell Dupree (guitar), Gordon Edwards (bass), Steven Gadd (drums), Richard Tee (keyboards), and Phyllis Lyndsay, Mary Ann Lyndsay and Patti Punch (backup vocals), is the perfect complement to Cocker's new repertoire, which alternates rock with some very soulful rhythm and blues.

The rhythm section of songs like "I Broke Down," a dynamic boogie tune off the new "Stingray" album, which kept heads bopping throughout the show, and Leon Russell's "A Song For You," kept the audience totally engrossed in the music.

Joe Cocker: Totally Engrossing

Not to be forgotten were the excellent solos that each member of the band took. Most notably were Eric Gale's powerful guitar work on "High Time I Left" and Steve Gadd's fabulous drum solo during "I Get By With A Little Help From My Friends," which worked the audience into some frenzied hand clapping and foot stomping.

Roaring out Cocker's show were "The Jealous Kind," "Space Captain," which brought back memories of Mad Dogs and Englishmen, Matthew Moore's "Moonchild," which Cocker sang beautifully, and, of course, his hit single, "You Are So Beautiful." The man who gets by with a little help from his friends certainly didn't need any help this time around, as a very happy and pleased Beacon audience knows.

Opening the show for Joe Cocker was the KGB band, which consists of Ray Kennedy, Carmine Appice, Barry Goldberg, Craig Sutton and Ben Schutz. Unlike most opening acts, KGB showed the talent and ability to become a top notch act. Led by Ray Kennedy's splendid vocals and superb musicianship, KGB left their audience begging for more, finally getting a standing ovation at the conclusion of their show. KGB is definitely a band to watch for in the future.

Carl Skiba
THE RECORD WORLD ENVIRONMENT

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

RECORD WORLD INVOLVES YOU
By IRA MAYER & BARRY TAYLOR

A SONGWRITER IS NOT A SONGWRITER: One watches Tom Waits on stage and marvels at his ability to improvise with words what a Charlie Parker did on saxophone. There are the set pieces around which he works, and the now-expected "props" (are they really that?). But the attention at his Alice Tully Hall concert recently riveted on those word strings, not on the songs. Mumbled as they were at times, and over-long as the patter went at others, there were new ideas flowing between the lines we'd heard before.

Which brings us to Loudon Wainwright III, who was at the Bottom Line two weekends ago. Wainwright's stage communication was at one time limited to flailing limbs, facial grimaces and an inability to balance the serious and farcical sides of his songs. His Sunday night performance showed a considerable loosening—this was a man totally at home on stage, talking with the packed house, controlling the flailing and grimacing to maximize their effect for a particular song. It has taken Wainwright some time to come to grips with the "entertainment" aspect of what are some of the most incisive songs to come out of the rock songbag (this man was once a folkie?). He has done so with style, wit and grace (of a sort) and his show, at least that Sunday night, was nothing short of a masterpiece.

DON'T COME NOW: Proof positive (if you could read the date on the menu hanging in the window) that Bob Moore Merlis was in New York April 20th at Dave's Luncheonette, guzzling down one egg cream after another, much to the amazement of the man who said, "If Merlis moves to L.A., the city will collapse." Said man, pictured at right, is not Abe Beame.

JUST ONCE IN A LIFETIME: Chuck Pulin notes a special highlight from the Eagles/Linda Ronstadt/Jackson Browne benefit for Jerry Brown in D. C., aside from a great show. "Irv Azoff wore a suit," he told us promptly Monday morning. William F. Brown, bookwriter of "The Wiz;" Robert Brittan, lyricist of "Raisin;" and composer Mark Barkan have completed a new musical based on the lives of the Wright brothers. They're reportedly after the Smothers Brothers to play Wilbur and Orville (Mom always liked Orville best). The Nitty Gritty Dirt Band, now known simply as the Dirt Band, has lost Jim Ibbotson and gained John Cable (lead guitar) and Jackie Clark (guitar and keyboards). John Scher will again be promoting at both Roosevelt Stadium and the Casino Arena in New Jersey this summer, with Yes, Kiss, the Eagles, Jefferson Starship and the Beach Boys among those scheduled for the former venue; the New Riders, The Band and Fleetwood Mac among those set for the latter. And north of the border, the Mariposa Folk Festival is set for June 25-27, with its usual array of traditional and contemporary acts, this year including Steve Goodman and Taj Mahal. To clarify and correct: S.S. Fools stands for Sovereign Ship of, not seven separate.

A 'Grand' Welcome

Capitol recording artist Helen Reddy recently opened her show in Las Vegas at the MGM Grand Hotel. Offering best wishes on opening night were numerous friends and Capitol executives. Pictured from left are: Rupert Perry, Capitol's vice president and general manager; Jeff Wold, Helen's husband and manager; Helen; Jim Mazza, vice president, marketing; and Don Davis, vice president, merchandising/creative services/advertising/promotion.

Hecht Named GM By Cashwest Prod.

New York — Alan D. Hecht has been named general manager of Cashwest Productions, it was announced by Terry Cashman and Tommy West. Hecht will be responsible for the coordination of all Cashwest activities and will directly oversee the production work of all Cashwest staffers.

Harwin & Associates Join Chalice Productions

Los Angeles — Harwin & Associates have joined Chalice Productions as a partner, effective immediately, according to Chalice principals David Chackler and Lee Lasseff. Harwin will continue directing the operation of his entertainment business management firm, while involving himself fully in Chalice activities.

Chicago Gangsters

THEIR EXPLOSIVE NEW ALBUM!

Nationally distributed by

MHERST RECORDS, 356 HARLEM RD., BUFFALO, N.Y. 14224

(Continued on page 91)
ENGLAND DAN AND JOHN FORD COLEY
—Big Tree 16069 (Atlantic)
I’D REALLY LOVE TO SEE YOU TONIGHT (prod. by K. Lehning) (Downbreaker, BMI)
This duet has been absent from the scene for a while, but they make a worthy return with this sparkling tune with its extraordinary melodic hook.

GEORGE BENSON—Warner Bros. 8009
THIS MASQUERADE (prod. by Tommy Lipuma) (Skyhill, BMI)
Benson is currently enjoying some long overdue success and acknowledgement which he stands to increase exponentially with this cool interpretation of the Leon Russell ballad. A real delight!

BEN E. KING—Atlantic 3337
1 BETCHAl D I D N’T KNOW THAT (prod. by Norman Harris) (Moonsong East/Memphis Two Night, BMI)
Ben E.’s exemplary vocal treatment and Norman Harris’ sterling production adds up to the kind of sound that made the singer’s comeback so successful last year. This one could go all the way.

THE DODGERS—Island 058
DON’T LET ME BE WRONG (prod. by Muff Winwood) (Island, BMI)
The rich sound is very reminiscent of early Beatles/Badfinger which is not surprising with two members of the latter group involved with this outfit. Simple and understated, it hits the nail right on the head!

JAMES BROWN—Polydor PD 14326
GET UP OFFA THAT THING (prod. by James Brown) (Dynatone/Unichappell, BMI)
The self-proclaimed “minister of new super heavy funk” has lost none of his energy or outrage. Here he scores with one of his best numbers in sometime.

THE WES LEE BAND—Playboy P 6074
SHIHLA (prod. by Sonny Limbo) (10-Wi, BMI)
Tommy Roe’s 1962 tribute to the Buddy Holly sound is updated with a string-laden ballad version which offers a completely novel interpretation of the song.

DAN FOGELBERG— Epic 8 50234
OLD TENNESSEE (prod. by Don Fogelberg) (Hickory Grove, ASCAP)
This ballad from Fogelberg’s “Captured Angel” LP has a sweet country harmony sound which is bolstered by some excellent acoustic guitar work. Watch for it!

RAMONES—Sire SAA 725
BLITZKREIG BOP (prod. by Craig Leon) (Toof/Bleu Disque, ASCAP)
These N.Y. purveyors of “blitzkrieg pop” offer a wall of sound effect and spout punk lyrics. This number is aimed directly at diehard rockaholics.

THEMES OF THE WEEK

JIM LOWE—Union 1619
I’M IN LOVE WITH YOU MARY HARTMAN, MARY HARTMAN (prod. by B. Lifkin & Frank Ent.) (Frank, ASCAP)
An alternative to the recent spate of TV theme songs are these two tunes written for a couple of personalities who have captured the imagination of millions via the tube. Lowe offers a tongue-in-cheek ballad, while Knight, better known as Ted Baxter from the “Mary Tyler Moore Show” is trying to capture Barbara Walters’ heart as well as a piece of her million dollar salary.

PUSSYCAT—Private Stock 091
MISSISSIPPI (prod. by Eddy Hilbertis) (Veronica, ASCAP)
A pop song with a country lift from Scandanavia of all places. Light and appealing, it should garner much MOR response. An excellent, well-rounded effort.

ROD STEWART—Mercury 73802
WHAT’S MADE MILWAUKEE FAMOUS (HAS MADE A LOSER OUT OF ME) (prod. by Rod Stewart) (Al Gallico, BMI)
Already a big country hit for Jerry Lee Lewis, this time recorded by Stewart in 1972 has finally been released. It could get either pop or c&w play.

THE NEW MARKETS—Seminole 501 (Farr)
SONG FROM M*A*S*H (prod. by Joe Saraceno) (20th Century, ASCAP)
The latest in the trend of TV theme tunes, this one’s disco-fied and synthesized, but the music stands on its own. If you listen closely, you can even hear the sound of helicopters—a S*M*A*S*H!

CRACK OF DAWN—Epic 8 50231
IT’S ALRIGHT (THIS FEELING I’M FEELING) (prod. by Bob Golle) (Chappell/Jay’s Ent., ASCAP)
This Jackson-Yancy number is given a succinct, economical treatment by the group which makes it suitable for pop, r&b or disco play. It’s alright!

T. G. SHEPPARD—Hitsville H6032F
SOLITARY MAN (prod. by J. Gilmer & B. Browder) (Tollyrand, BMI)
Neil Diamond’s 1966 pop hit has been dusted off and stands to pick up double crossover action with its country arrangement that should also get pop play.

VENUS—Columbia 3 10341
MADISON ‘76 (prod. by Jeff Lone) (Satellite, BMI)
This brisk, up-tempo effort was arranged by Brass Construction’s Randy Muller, who along with Jeff Lane, works a scintillating groove earmarked for the disco.

BLUE MAGIC—Atco 7052 (Atlantic)
FREAK N STEIN (prod. by Bobby Eli) (WMO/C/Tom Dowd, BMI)
The group picks up the tempo after “Grateful,” its last outing, with this Bobby Eli/Len Barry tuned. The arrangement is clean and effective and should earn the group some solid crossover action.

LYNYRD SKYNYRD—MCA 40565
GIMME ME BACK MY BULLETS (prod. by Tom Dowd) (Duchess/Get Loose, BMI)
The title track from the group’s recent album is a sinewy, guitar-heavy number—a sound the group is most comfortable with. The beat is reminiscent of Bad Company and rocks with a stormy aggression.

SCORPIONS—RCA JB 10691
IN TRANCE (prod. by Dieter Diersk) (Sunbury, ASCAP)
This record comes from out of left field (Germany to be precise), but the group superimposes Bee Gees harmonies over a solid Black Sabbath hard rock rhythm for a sound all its own. Give it a listen.

GENO WASHINGTON & THE RAM JAM BAND—DJM 1011
YOU LOVELY WITCH (prod. by Gene Washington & Kaplan Kaye) (Dick James, BMI)
A disco-styled chanting beat meets some r&b street rhythms and the result is a somewhat laid back but nonetheless relentless assault that should get some r&b action.

SHEER ELEGANCE—ABC 12194
LIFE IS TOO SHORT GIRL (prod. by P. Lynnon & P. Grubs) (N.Y. Times, BMI)
This European outfit has a continental vocal sound which is applied to a steady mid-tempo disco beat. Already a hit in some countries, it should follow suit here.

NEW BIRTH—Warner Bros. 8217
THE LONG AND WINDING ROAD (prod. by J. Baker & M. Wilson) (Unart, BMI)
This stimulating treatment of the Beatles tune is at once familiar and unique with its soulful vocal treatment destined to give it both pop and r&b acceptance.

MAN—MCA 40539
OUT OF YOUR HEAD (prod. by the Mandband) (Unart, BMI)
The group that put Wales on the map along with Tom Jones (as far as music is concerned) has its most commercial offering yet with this gritty Deke Leonard tune.

BOOTSY COLLINS—Warner Bros. 8215
STRETCHIN’ OUT (IN A RUBBER BAND) (prod. by G. Clinton & W. Collins) (Backstage, BMI)
Bootsy’s “elastic music” is funky and moving over which he recites some appropriately outrageous lyrics. Watch for it to spring up to the top of the r&b charts.
Together...

DIANA & MARVIN

Or apart...

DIANA ROSS
Includes the single "Love Hangover" (M-19266)

MARVIN GAYE
Includes the single "I Want You" (T-54204)

Motown's SUPERSTARS give you SUPERSALES!

On Motown Records and Tapes

© 1976 Motown Record Corporation
FEVER
RONNIE LAWS—Blue Note BN-LA628-G (UA) (6.98)
“Pressure Sensitive” is still residing comfortably on the Jazz L.P. Chart; reedman Laws having found an audience that spread from jazz followers, to soul and pop. The title track here is his disco offering, “Night Breeze” and “Karmen” being more lyrical, “Strugglin’” more rock.

BALLS OF FIRE
BLACK OAK ARKANSAS—MCA 2199 (6.98)
One of the more durable of American touring bands, Black Oak’s always had its recording act pretty together, with a steady audience of buyers for their wares. “Ramblin’ Gamblin’ Man,” “Fistful of Love,” “All My Troubles” and “Rock ‘n’ Roll” have the fire to keep ‘em rolling.

FUNCTION JUNCTION
BLUE MITCHELL—RCA ARC-1-1493 (6.98)
Mitchell is one of the few jazz trumpeters/flugelhornists who survives a funky rhythm section, his jazz solos in tact; in other words, his music is not watered down to passilly rock, r&b or disco audiences, yet there’s an appeal to each. “I’m in Heaven,” “Daydream” and “Love Machine” accomplish that beautifully.

RASPBERRIES’ BEST FEATURING ERIC CARMEN
Capitol ST-11534 (6.98)
An elaborate package with quite a bit of history on outer and inner liner notes and evidently remixed by producer Jimmy Miller, who was also responsible for Carmen’s solo success on Arista. “Go All the Way,” “Overnight Sensation” and “Rock ‘n’ Roll” are among the faves.

THE RUNAWAYS
Mercury SM-1090 (6.98)
The favorite daughters of the Los Angeles underground have been taken under Kim Fowley’s wing, their crude punksterism captured aptly on vinyl. Most of the songs are originals (all the band members are under 17), with lead singer Cherie Currie projecting the adolescent sexuality that is the group’s rather obvious forte.

EXPLOSION
... I
BARRY WRIGHT—Arista 4402 (T.K.) (6.98)
The T.K. rhythm and horn sections are assuredly rivaling their Philly counterparts in both consistency and quantity of output. Ms. Wright has a powerful, versatile soul voice that pulls the most from her and Willie Clarke’s songs. “Do Right Girl,” “Smother Me With Your Love” and “Keep Feelin’” explode all over.

THAT’S ENTERTAINMENT, PART II
Soundtrack—MGM MG-1-7501 (7.98)
The second film compiling highlights from the Metro-Goldwyn-Mayer vaults is lightening up silver screens around the country, leaving young and old film buffs singing the hits of a golden era. Much of that is here, from “The Lady Is A Tramp” to “I Remember It Well” to “Inka Dinka Doo.” This is entertainment.

SEED OF MEMORY
TERRY REID—ABC ARGO-935 (6.98)
Reid is something more than a cult figure, but his low profile and the relatively slow pace at which his career has evolved make each L.P. something of an event. “Seed of Memory” was produced by Graham Nash, the first side, a largely acoustic set, the second more electrified—all sounding very Neil Youngish.

FORGOTTEN FANTASIES
DAVID LIEBMAN/RICHARD BEIRACH—Horizon SP 709 (A&M) (5.98)
A gentle album of duets featuring Lieberman on alto flute, tenor and soprano saxophones and Beirach on acoustic piano. Each also contributes in the writing, with Beirach’s “October 10th” and “Eugene” and Lieberman’s title composition the strongest, most intense performances.

READ ON
JOHN DAWSON READ—Chrysalis CHR 1102 (W81) (6.98)
Had Dion been English, or sung Ralph McTell’s songs... well, that’s an idea of what Read sounds like. His previous L.P. received modest attention, a matter now to be rectified. “One Road For Angels,” “Me and You” and “Some People Are Crazy” show broad lyric sensitivity.

MORRIS ALBERT
RCA ARC-1-1496 (6.98)
Albert’s Latin base permeates this entire recording, though “Memories” and “Father” are closest to his “Feelings” in sound and production. The second side, however, with the exception of “Father,” is quite specifically Latin oriented in both beat and sentiment. An artist of considerable international stature.

CREATIVE ORCHESTRA MUSIC 1976
ANTHONY BRAXTON—Arista 4080 (6.98)
Braxton’s second under the Arista logo is an inventive set employing full orchestra in a relatively loose setting: Braxton writes, “I refer to this medium as Creative Orchestra Music both as a means to separate this activity from my work in notated orchestra music... and because it best describes this medium.” Impressive.

CA-THE-DRALS
D.C. LARUE—Pyramid PY-9003 (Roulette) (6.98)
The attempt here is for a male version of Donna Summer, the first side’s “I Don’t Want to Lose You” dancing in at just over 14 minutes. The really strong cut, however, is the seven and a half minute “Cathedrals,” with its insistent back-beat and more straightforward disco bent. Ring those chimes, as they say.

FROM ELVIS PRESLEY BOULEVARD,
MEMPHIS, TENNESSEE
RCA ARC-1-1306 (6.98)
Another live recording running the gamut from the traditional “Danny Boy” to Roger Whittaker’s “The Last Farewell” to the Sedaka/Cody “Solitaire.” It’s time for a fresh studio album from the King, but the excitement is there as it always is.

(Continued on page 79)
LYNYRD SKYNYRD
Listen to what they’re saying...

"Rough, rowdy ribald rock"
San Francisco Examiner

"Number 1 in Southern Music"
Furleigh Dickinson University

"Southern fried boogie proves its appeal"
Houston Texas Chronicle

"Skynyrd snatches rock evening from jaws of disaster"
Sunday Sun-Times

"Lynyrd Skynyrd: War on society?"
Chicago Sun-Times

"Skynyrd strikes lode of Confederate gold"
Chicago Tribune

"Southern rock-loud and gutsy"
Chicago Tribune

"Southern rock stirs up rebel yells"
The New York Times

"Skynyrd sparkles"
The Boston Globe

LYNYRD SKYNYRD
Listen to their new single...

GIMME BACK MY BULLETS

Produced by Tom Dowd

MCA-40565

"Lynyrd Skynyrd has no pretenses about who they are or where they come from. Maybe that's why at this point it has transcended its regional identity to the extent that Lynyrd Skynyrd is no longer merely a southern band but a great American band."
—The Long Island News
Kander & Ebb: Life Is A Cabaret & Film & Shows &…

By IRA MAYER

John Kander and Fred Ebb have been a songwriting team for more than a decade, with a half dozen Broadway musicals to their credit (including “Cabaret” and “Chicago”), and having written film scores ("Funny Lady," "Lucky Lady," "A Matter of Time" and the up-coming "New York"), television specials (for Frank Sinatra, Liza Minnelli and Shirley MacLaine) and nightclub acts (for Ms. Minnelli, Ms. MacLaine and Chita Rivera). The two have been honored with Oscars, Tonys, Emmys, Grammys, Drama Critics Circle Awards, Outer Critics Circle Awards and love for their music by millions around the world.

Record World: Is there a different focus, a different approach for the different media in which you work, or is it all songwriting?
Fred Ebb: I think it's just show writing. I think the different approach comes from whoever's responsibility it is to translate it to that medium. Theater direction is different from film direction which is different from television direction. Given the assignment, whatever it might be, John and I would approach it in precisely the same manner. It's still a question of writing the best possible words and music for whatever the project might be.

John Kander: You might be given certain limitations at the time you are given the assignment.

Ebb: Like you couldn't write a number for television that needed 42 people, and then 26 dancing girls come on. You can sometimes do that in film, say that we would now like a huge lot of people to come into the tap number whereas clearly you can't do that on television. The shooting range is smaller.

Kander: Also, if you are given a half hour obviously you can't linger too long on a song.

RW: Is there as much re-writing for television as for stage or film?
Ebb: You are generally trapped by time. That's one of the things that's wrong with it. There's very little margin for error and redo in television because of the blistering expense. The theater, of course, is similar in expense, but some how you have the luxury of that out-of-town tryout which we've never done without. Some shows have. We always have the two or three weeks—perhaps four—where you can fix a number or change it around or replace it. I've never known us to do that with a television program. There's no time and there's always no money.

Kander: Or if a change happens, it happens so fast that you have no chance to test it out.
Ebb: Also, they're very similar to librettos. Television shows are mostly variety material. At least the ones we've been involved with—Shirley's and Liza's. It's a series of numbers. You're less apt to change those. They are less apt not to work than something that comes out of a book scene, for example, and has something hinged on in front of it and behind which would make a number a little wobbly. Perhaps just even in the wrong place. In a musical sometimes by shifting a number to another place it starts to work when it didn't in the place you had it. There's much more margin for fooling around.

Ebb: Affection for it. It used to be economic, when we first started. We just needed to work. You tend to be... if it pays well then you think you can cut it and you tend to do it. Now, thank God, that's not totally the consideration. It has to do with how you respond to the material; mostly I think what we look for is who our collaborators are.

Kander: It's the people. Sometimes you can take on a project for which you develop enormous admiration because the people who are doing it you find pleasure in working with.

Ebb: There are some people who just simply tell me something is a good idea and I might not think so, but I'd do it anyway because they said so and I have enough belief in them. John could make me do anything even if I—and I would say it to him—said I don't see this thing but if you want to do that I will do that because you believe in it. And I know he would do that for me. It's happened a few times. I entered "Cabaret" very skeptically. Johnny entered "Happy Time" very wary about what it was and grew to love it as I grew to love "Cabaret." I think eventually you fall in love with them all. What first gets you into it is either your own belief—that's nice when you just simply have it—or the quality of the people who are doing it; your feeling for them.

RW: When you take a show like "Cabaret" and make the transition from Broadway to film, do you have any control over how the transference is made?

Ebb: You have no control over it. You just hope for the best. I guess it would be possible to go to Munich and hang around every night. You would be a most unwelcome presence though. I'm sure that you would be aware of that every second and I don't think they'd listen to you. There wasn't any need.

Kander: We were really better off not being there.
RW: What kind of anxieties were there when Bob Fosse had a heart attack shortly before "Chicago" was to open?
Ebb: Terribly bad ones. Is there a good anxiety? It's a show we loved. It used to be economic, when we first started. I think that's a kind of natural thing that happens, particularly if you work a lot... you want to work with people you trust, with whom you have a communications system set up already.

Kander: That was very gratifying in a number of ways, not the least of which was to see the enormous affection people have for Chita. She had not appeared here in such a long time that it really was like a magic name to everybody.

RW: It seems as though you work with a relatively small group of artists.
Ebb: I think that's a kind of natural thing that happens, particularly if you work a lot... you want to work with people you trust, with whom you have a communications system set up already.

Ebb: It's a kind of insurance, too. It's a way of knowing your material will be done closest to your intention. I didn't really know that was true, that we have a small group. I guess if you think about it... (Continued on page 90)

RW: You tailored that act for Chita on very short notice.
Ebb: We think we did it in about nine days. It was a Christmas present to her and then other people connected with her who were sort of unsung heroes threw in their parts—a lot of contributions. One of the producers of "Chicago" for example, contributed the rehearsal hall so we rehearsed there for free. The boy dancers were not paid—that was also a contribution. A lot of people sort of pitched in—just about everybody we asked helped us if we needed a prop or a hat or something.

Kander: That was very gratifying in a number of ways, not the least of which was to see the enormous affection people have for Chita. She had not appeared here in such a long time that it really was like a magic name to everybody.
The album is "Young And Rich" (SP 4580). The band is The Tubes. And the word, very definitely, is "acceptance." Wherever you go.

Chart Acceptance

"Young And Rich" is already a bulleted Hot 100 album in Billboard, a strong upward mover in Record World and a 50-place chart jumper in Cash Box.

Airplay Acceptance

R&R places "Young And Rich" among the country's top dozen albums in its Album Airplay/40 feature. Billboard spotlights its national Top Requests/Airplay status. Record World's FM Airplay Report calls the new Tubes "Most Active" while Cash Box ranks it number 21 among the nation's most added albums. And "Young And Rich" is all over Walrus as both a Radio and Retail Future. FM giants like KLOS-Los Angeles and WNEW-New York are firmly convinced that the future is The Tubes, and that the future is now.

Sales Acceptance

Overwhelming airplay acceptance has been followed by a quick, broad sales response. Not just in the traditional S. F./Phoenix heart of The Tubes action, but also in Detroit, Cleveland, Chicago, Buffalo, Philadelphia, Boston and St. Louis. Acceptance that runs up to five times the album's initial orders.

Quick Acceptance

And it's all happened for The Tubes in the space of just one month. You really have to give 'em credit for that.

THE TUBES,  
"YOUNG AND RICH"  
Produced by Ken Scott  
SP 4580

DON'T LEAVE HOME WITHOUT IT.

HOT...ON A&M RECORDS AND TAPES.
GET A LOAD OF THE NEW HEAD EAST.

"Get Yourself Up." The firmly-packed new album from Head East that carries a lot of weight. Fulfilling the tall order of following up "Flat As A Pancake."

An awesome cargo of cuts. Picked up nationally by FM radio. And now elevating the band to new highs in popularity.

Head East. Movin' on, out, and very definitely up. Make sure you're along for the ride.

HEAD EAST,
"GET YOURSELF UP."
SP 4579
Produced by Roger Boyd

A FINER ROLL.
A BETTER ROCK.
ON A&M RECORDS & TAPES.
Introducing Cory Braverman.

Produced by Hank Medress and Dave Appell.

Hear her new single, "I Saw The Light." HB-10637

On Phantom Records

Manufactured and Distributed by RCA
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**PRODUCERS AND PUBLISHERS ON PAGE 32**
### The FM Airplay Report

**Flashmaker**

- Louden Wainwright III
- Steely Dan
- Genesis
- Sting
- Bob Marley
- Queen
- Fleetwood Mac
- Same
- Blackmore’s Night
- Led Zeppelin

**Most Active**

- Black & Blue
- Rolling Stones
- Cold Chisel
- T Shirt
- Loudon Wainwright III

**WNEW/FM/NEW YORK**

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**WNED/WFM/PHILADELPHIA**

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**WFRU/FM/LONG ISLAND**

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**WBBR/FM/DALLAS**

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How very much there is at stake!

BLUE ÖSTER CULT
AGENTS OF FORTUNE
including:
This Ain't The Summer Of Love
(Don't Fear) The Reaper
E.T.I. (Extra-Terrestrial Intelligence)
Sinful Love/Debbie Denise

"Agents of Fortune."
A windfall, from Blue Öyster Cult.
On Columbia Records and Tapes.

Produced by Murray Krugman, Sandy Pearlman and David Lucas.
Aretha, my chérie amor . . .

As a performer, you soar higher than a mountaintop. As a lady, you outshine the brightest star. Congratulations on your 10th anniversary with Atlantic Records. Thank you for the way your presence touches all of us and how you bless us with your music.

Steveland Morris
May 22, 1976

Dear Aretha,

The special section devoted to you in this issue of Record World is but a small example of the respect and affection that your boundless talent and energy have brought forth over the years.

Not knowing you personally, I find it difficult to express the inspiration you have given me throughout your career. Your dedication to and love for music, so obvious to your fans throughout the world, have rightfully earned you the title of "Lady Soul," a title that you carry with much grace and sophistication.

Needless to say, your contribution to the world of popular music has been a major one. We at Record World can only hope that you will carry on the tradition of excellence throughout your career, and we wish you continued success.

Sincerely,

Dede Dabney
R&B Editor
Record World
Aretha Franklin: The Evolution of Glory

By ROBERT ADELS

Aretha Franklin, the lady who virtually baptized every soul in music’s contemporary congregation, actually received her calling closer to the end of The Great Divide. It’s a story that could have only come out of the church.

Aretha’s first public performance took place right in the middle of a funeral party. By a relative’s graveside, her voice joined that of gospel star Clarice Ward, impulsively but assuredly. Aretha’s impromptu “Peace In The Valley” would lead to the recording debut of a new force in gospel. And all before the young daughter of Rev. Clarence W. Franklin would turn 14.

Clarence Franklin had grown up in the cotton fields of Mississippi with a calling of his own. Aretha came into the world in 1942. From Memphis his evangelical employment brought The Franklins to Buffalo and then to Detroit where Aretha and music seemed destined for each other. Aretha was left without a mother at age six. But the care and music of two family friends, Frances Steadman and Marion Williams, both of The Clara Ward Singers, helped a bit to ease the heartbreak.

They didn’t call Aretha’s father “The Man With The Million Dollar Voice” for nothing. His fiery sermons would crackle to the tune of $4,000 in fees per night. But even though The Franklins lived better than their neighbors, it was the music that provided Aretha with the most vivid visions extending past the surrounding ghetto.

Aretha came to gospel piano and gospel singing almost without realizing it. “I wasn’t conscious of the gospel sound,” Aretha would later confirm, “but I liked all of Miss Ward’s records. And I learned how to play ‘em because I thought one day she might decide she didn’t want to play and I’d be ready.”

Another gospel friend of the family was James Cleveland, whom Aretha quickly came to admire for his “rich, rich chords and deep, deep sound.” Cleveland organized a group around Aretha and her sister Erma. But that particular choral contingent had a short lifespan. Aretha preferred her father’s own church, and that is where she developed her gospel style.

Because of the Reverend’s stature in the black community of Detroit, his 4500-member New Bethel Baptist Church came to attract many of music’s national luminaries as they passed through town. Before long, Aretha could boast the experience of either having sung with or to an audience including Mahalia Jackson, Dinah Washington, B. B. King, Lou Rawls and Sam Cooke.

Aretha learned from every voice she heard. But as Aretha’s gospel album attests, Clara Ward was her first and last idol, so long as her choice was the Lord’s music.

But about the time she turned 18, secular music began to loom larger than church hymns in Aretha’s life. Major “Mule” Holly, bass player for Columbia Records’ jazz pianist Teddy Wilson, urged Aretha to follow the example of Sam Cooke and make pop music her career. Holly produced a demo on Aretha and brought it to the attention of Columbia A&R chief John Hammond. The discoverer of Billie Holiday and Bob Dylan knew greatness when he heard it. He praised Ms. Franklin as an “untutored genius” and signed her to learn all he could teach.

Aretha moved to New York. She took on a manager (first a Mrs. Jo King, and later Ted White whom she would marry and, in the late sixties, divorce). She studied dance and voice under several instructors. But without a doubt, it was Hammond who had supplanted Clara Ward as Aretha’s guiding light at this point in her career.

Under Hammond’s tutelage, Aretha learned how to go the blues/jazz route in clubs and in concert. Black records for the white community were not uncommon at the time, but black “stars” in the white world of musical entertainment often flickered out before they ever got a chance to shine. Hammond’s choice of direction for Aretha was designed to keep her from being a one-hit wonder. In the end, she had to settle for several semi-hits and critical (but hardly financial) rewards—until the time for yet another change in direction presented itself.

Columbia Records itself would later define the problem of breaking an Aretha Franklin in the early sixties better than anyone, in a liner note reference written for a compilation of her best work from 1961 through 1967, “In The Beginning.” When Aretha was first signed as a pop act, the sixties simply did not have a place for what Aretha had to offer: “The year ‘Running Bear’ and ‘Alley Oop’ devoured the top 10, gospel wallows trickled into pop music. Aretha Franklin stomped down Ray Charles’ sacred/profane path and became the first to pour in pure gospel. Beltina church and blues, she belted sex and salvation into a milieu... five years before a black could perform music based on racial experience and expect acceptance from a white audience.”

There were elements of that audience who did see in Aretha just what Hammond saw. After her 1963 Newport Jazz Festival appearance, Downbeat proclaimed her “New Star Of The Year.” But still others could only see something old in the “new.” And when these folks dubbed her “New Queen Of The Blues,” Aretha balked at the title. She later told the press, “The Queen Of The Blues was and still is Dinah Washington!”

To realize that Hammond was on the right track, one only has to listen to Aretha’s album of 1964, “Runnin’ Out Of Fools.” But any meaningful follow-up eluded both Hammond and Ms. Franklin. And until Jerry Wexler entered the picture, it seemed Aretha herself had run out of ways to come up with one.

Praise the Lord such appear... (Continued on page 15)
Love from around the world.

WEA congratulates Aretha.
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<td>Chess/Checker</td>
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<td>March, 1961</td>
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<td>Rock-A-Bye Your Baby With A Dixie Melody</td>
<td>October, 1961</td>
<td>Columbia</td>
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<td>January, 1962</td>
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<td>Don't Cry Baby</td>
<td>July, 1962</td>
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<tr>
<td>Try A Little Tenderness</td>
<td>September, 1962</td>
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<td>Runnin' Out Of Fools/Cry Like A Baby</td>
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<td>January, 1965</td>
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<td>March, 1967</td>
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<td>Giving Him Something He Can Feel</td>
<td>May, 1976</td>
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To Aretha With Love,

You are a beautiful lady who has given much inspiration to our inner soul.
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<td>You</td>
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ICS

Congratulations Aretha on your 10th year with Atlantic Records

Rainbow Graphics

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FRANKLIN
Atlantic Executives Praise Aretha Franklin

Ahmet Ertegun

(Ahmet Ertegun is chairman, Atlantic/Atco Records)

As time passes, it becomes more apparent that Aretha Franklin is in the forefront of the great soul singers of this century. Today she is the rightful possessor of the crown once worn by Bessie Smith, Billie Holiday, Ella Fitzgerald and Dinah Washington. To an even greater extent than any of her predecessors, she embodies in her singing style the most important elements of blues, popular and gospel music. The freshness of her voice, the excitement of her attack and the seemingly infinite scope of inspiration in her improvisations are unparalleled in the history of American music.

From the very moment some ten years ago when Jerry Wexler and myself advised Aretha Franklin's records were always the greatest thrill of my life. Never has the greatest thrill of my life been so much as when Aretha first sang her version of "I Say a Little Prayer." Aretha's singles very rarely sold 700,000 copies, and then the "8" side, "Say A Little Prayer," started to receive action. We turned the record over and sold an additional 400,000 copies on "Say A Little Prayer."

With the release of "Sparkle" in 1976, we see nothing but more sparkling hits from Aretha and a continued future of friendship, success and gold records with our First Lady.

Jerry Greenberg

(Continued on page 37)

Jerry Greenberg

(Continued on page 29)

Dick Kline

(Continued on page 37)

Dick Kline is vice president of promotion for Atlantic/Atco Records)

It was towards the close of 1966 when I made up my mind to call Jerry Wexler and take him up on his job offer. Atlantic consisted of 60 people in those days and the way to track Jerry down was to be persistent. After a half dozen phone calls, I learned he was in Muscle Shoals, Alabama, recording Atlantic's newest acquisition, Aretha Franklin, so I proceeded to find him. Rick Hall (of Fame Recording Studios, and a good friend of mine) advised me that Jerry was taking a nap after completing a phenomenal session.

Noreen Woods

(Continued on page 37)

Noreen Woods is vice president of Atlantic Records)

In this the year of celebrating America's bicentennial it is perfect that we shall be honoring the tenth anniversary of Aretha Franklin's association with Atlantic Records.

At a time when many Americans will be reflecting upon the...
The Evolution of Glory (Continued from page 6)

ances were deceiving! Once signed to Atlantic, some wholly new and holy essential chemistry took Aretha into a new era. “I took her to church!” Wexler is fond of saying, commenting on his contribution (as producer) to the divinely soulful Franklin style hit upon at Atlantic.

Jerry Wexler was actually the apex of a towering trinity that helped wrought a new age of sound miracles for the woman who would come to be worshipped as Lady Soul; Tom Dowd and Arif Mardin adding their engineering and arranging insights rounded out the nativity scene.

The funky wise men of Muscle Shoals who had already gifted Percy Sledge and Wilson Pickett records with fulfilled hit prophecies would visit all the early Aretha sessions in New York after the two initial Fame Studio sides were laid down in Alabama. The year was 1967, the year of soul.

Before the year was complete, NARAS would create a new category of Grammy almost expressly for Aretha’s achievements: “Best Female Vocal Performance, Rhythm & Blues.” Lady Soul took the first trophy for “Respect” and returned annually for seven successive years to claim her due. No artist in Grammy history has been so consistently honored.

Aretha’s chart pace in 1967 was astounding. Five top 10 singles (all but one of them gold) combined with a gold debut album and powerful LP follow-up to create a demand for Aretha in concert that at first did not sit well with the stagefright victim. “I overcame it by just walking out on stage, night after night, year after year,” she would later disclose. Working through problems became the means by which she’d cope with and cure all the ills super-success would bring. Struggles with various problems in later years would, in the end, come off looking like so many small fermented potatoes; for after overpowering her huge fear of live crowds, Aretha had an operative basis for putting all other personal problems in their proper perspective.

Triumph after triumph was the rule for a brilliant 1968 as well, the year “Chain Of Fools” linked Aretha up with her second Grammy. It was the time of a tumultuous tour of Europe, climaxing in a live “Aretha In Paris” package. And it was Time magazine that put Aretha on the cover of its June 28 issue, with the following distillation of Ms. Franklin’s power expressed in the accompanying feature story:

“Her vocal technique is simple enough: a direct, natural style of delivery that ranges over a full four octaves, and the breath control to spin out long phrases that curl sinuously around the beat and dangle tantalizingly from blues notes. But what really accounts for her impact goes beyond technique; it is her fierce, gritty conviction. She flexes her rich, cutting voice like a whip; she lashes her listeners... to the bone...”

After two years of grueling non-stop activity, Aretha shouted (Continued on page 31)
Aretha on Record  (Continued from page 12)

was still too cold.

By mid-year 1962, Aretha had released a single that would anchor that soul in warmer waters. Etta James' version of "Don't Cry Baby" was barely a year old when Aretha let loose with hers (July, 1962). But Ms. Franklin came on like a lot more than a belated cover version here. Later on at Atlantic, Aretha would make something of a habit out of re-recording songs that had just barely removed themselves from the charts. For now, this was an important start.

By comparison, the next single pulled from Aretha's "Tender, Moving, Swinging" album (August, 1962) was not quite as precedent-setting. Unlike later versions of "Try A Little Tenderness" (September, '63), Aretha seemed to be speaking a new language. The song hit with so much impact that Chess re-issued Aretha's gospel album and "Precious Lord" single to cash in on the overflow of Franklin frenzy. It had been almost two years since she had last charted, but this was well worth the wait.

For the first time, Aretha was given a black-sounding back-up vocal group to aid and abet her (a necessity for setting the proper Aretha mood in the Atlantic years to follow). The album that followed "Runnin' . . ." (November, '64) was certainly Aretha on the most righteous track yet. While there were covers of smooth hits you didn't necessarily have to have soul to put over ("How Glad I Am") on the LP, there were also Aretha's treatments of the more ragged and all-the-better-to-funk-you-with "Shoop Shoop Song" and "You'll Lose A Good Thing."

The "Runnin' . . ." album more than made up for the misdirected artistic sensibilities of its two predecessors, the too-too-Broadway beautiful "Laughing On The Outside" (August, '63) and the tribute-laden "Unforgettable" (March, '64, primarily memorable for one Dinah Washington re-make that did work for Ms. Franklin, "Soulville").

With her next single, "Can't You Just See Me" (January, '65), things seemed to settle down a bit. So too did Aretha's chart pace. It would take another change in direction to see everything fall into place for Aretha. But the groundwork had been laid with enough of a foundation to artistically withstand the forthcoming deluge of hit Aretha product. At Columbia, Aretha had experienced pop from the inside out. Now she could take whatever she needed from it and apply it all to soul.

When Jerry Wexler signed Aretha and brought her to the Fame Studios to record for Atlantic, Ms. Franklin's "Muscle Shoals period" proved the beneficiary of this firm grounding in pop. (Actually, Aretha had only cut two (Continued on page 24)
Congratulations Aretha on 10 Great years

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ARETHA FRANKLIN

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What a wonderful world this would be

H. B. And Staff

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Jerry Wexler and the Aretha Franklin Story

Jerry Wexler is largely credited as the man responsible for taking Aretha Franklin out of exclusively gospel or pop singing and bringing her ability to fuse gospel, pop and soul to the fore. As her producer at Atlantic, it is said of Wexler that he simply put her in the studio and let her be Aretha Franklin. So be it. In the following interview, he discusses the complexities of that process.

Record World: John Hammond said something very interesting at the end of our talk with him about Aretha. He said, "I thought she was a jazz singer. Jerry Wexler perceived the pop thing. He's the guy who heard it." The first question to logically ask you, I think, is what did you hear that led you to decide Aretha could make pop or soul records?

Wexler: Not specifically Stax or Muscle Shoals.

RW: At this point you had been working with Stax and in Muscle Shoals already. So did she come to you because you had that kind of experience and because that's what she wanted to do, as well?

Wexler: Not specifically Stax or Muscle Shoals. I don't think she was particularly clued in on either one of those things. In fact, I had to do a little convincing. I had to convince her and Ted White, her husband at the time, that we should try Muscle Shoals. Maybe I played her some of Wilson Pickett.

RW: They wanted to go for more a New York-Detroit kind of thing?

Wexler: No, they weren't fixed on anything. They were open-minded but they just weren't clued in. I think that they, at this point, were genuinely ready to take cues from me as to the musicians, the background, the sounds. Maybe—not necessarily—they wanted to have a lot to say about the songs, which was fine, because she picked a lot of good tunes. But with respect to the dressing, the framework, I think they were quite ready to take some cues from me because they had tried a variety of approaches on Columbia and were ready for something different.

RW: And the one approach they hadn't tried was a real hard r&b approach?

Wexler: Hard, funky r&b. They had tried to do some r&b at Columbia, but I think again it was a little polite. Maybe it's a question of the producer—I don't know who was making her r&b records there. But they just weren't down enough.

RW: And in another sense, you took her back to beginning—"I Never Loved A Man," that gospel.

Wexler: Exactly. I think you've heard me say this before: it shouldn't be called rhythm and blues, and gospel because for every 12 bar blues that's made a success in the past 25 years there have been probably 25 gospel-formatted songs. It's all 8 and 16 bar blues forms, or gospel forms that have been most successful. Plus regular 32 bar songs: AABA. Very few 12-bar blues, oddly enough, have been popular hits.

Gospel is obviously it, ever since Ray Charles. You started to ask me before how would I compare Aretha to the sound of Ray Charles. Well, I believe those are the only two authentic geniuses, if I can be permitted a semantic excess, in the whole world of popular songs, that I know of—outside of jazz.

RW: You mean being able to do everything?

Wexler: Whatever genius is. The magic, the transforming quality. In terms of not only being able to write songs and to play them...
Cecil Franklin: 'We’ve Come a Long Way'

“We’ve come a long way since the early days,” remarked Aretha’s brother, the Reverend Cecil Franklin, who has been Lady Soul’s manager for a total of nine years. “Actually,” says Rev. Franklin, “Aretha and I started together, on the road with my father. Aretha was singing and I was driving, working the door and taking tickets. “When I came out of the Air Force, I spent two years as my father’s associate minister—later elected as the assistant pastor. But at the time of Aretha’s separation from her husband, she needed someone to step in and handle the management responsibilities. Since my father, who once managed Aretha, was so involved with being a pastor, he couldn’t do it. So, of course, that left me.

“I started originally with the idea of just keeping Aretha’s financial records together, but it developed into what it is today.”

According to the Reverend, guiding Aretha’s career isn’t such a difficult job. “Some managers,” suggests Rev. Franklin, “don’t realize that most artists have their own concept of where they want their careers to go. The best thing a manager can do, I think, is to help the artist achieve his goals. Of course, you have dreams for the artist yourself, and if you can fit your dreams into his plans, then well and good.”

“I’m in awe of Aretha’s ability. She not only sings, but she does impressions of other singers—and she writes, plays piano, produces, does background singing and lots more. So when I think of Aretha, I don’t think of her in terms of ‘Lady Soul’ or ‘Soul Sister #1,’ but as my multi-talented sister.”

More Awards

Aretha with Donny Hathaway

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The Atlantic Family applauds one of its most important members, Aretha Franklin, on her 10th Anniversary.

With special love from Ahmet Ertegun, Jerry Greenberg, Jerry Wexler, Arif Mardin and Tom Dowd.
I went back to work for Columbia in 1958, and I guess about the first guy I signed was Ray Bryant, in 1959, and Pete Seeger. I've always been a gospel freak, and I started looking around for good singers. A songwriter by the name of Curtis Lewis brought up a demo record on various tunes he claimed to have— and on one of them a girl sang a song called "Today I Sing the Blues." And it completely blew my mind—now I have to make a confession for the first time—the tune sounded familiar to me, but I'd never heard it done this way. The fact of the matter is that I found out a few months ago that I had recorded Helen Hume singing that song for Mercury in 1948 and that Helen Hume was really the writer of the tune, although Curtis Lewis helped her a little bit.

The tune was familiar, and yet the interpretation was absolutely unique. And I had forgotten that I had made the tune with Helen, because it was not one of Helen's greatest records. And I said to Curtis Lewis, "where did you find this girl, who is she?" And he said her father was a big Baptist minister in Detroit, the Reverend C. L. Franklin. I said, "Is she available?" He said, "As far as I know. She's been singing with her father's gospel troupe for many years, and Sam Cooke is a graduate of that troupe." I said, "I'll be damned, this is the best thing I've ever heard."

So I made Curtis promise to get in touch with the Rev. for me. After a time, I was doing a lot of other things at Columbia, and a woman called Mrs. Jo King calls me up—she owns the Broadway Recording Studios at 1697 Broadway—and she said "I understand Mr. Hammond, that you're interested in Aretha. Aretha is going to be coming into New York, to make some demos, and if you'd like to come up and hear her, I'd be delighted for you to meet her." So I said "That would be just wonderful, Mrs. King," and I said, "Where do you live?" And she said, "East 81st St., between Madison and Fifth"—a very beautiful apartment—and she said that Aretha was going to be staying with her there. I think she was trying to make Aretha a little bit more presentable to a sophisticated New York audience.

I went to the Broadway studio, and I heard Aretha, and I was absolutely determined that Columbia was going to have to sign her, no matter what happened. The only trouble was, Sam Cooke wanted her for RCA Victor—Sam was still alive then, this was '60—so we gave Aretha the top royalty that Columbia was paying in those days, and a modest advance, because it was my theory that I was going to record Aretha in a way that would hit the black stores, but would also not offend the jazz listeners. I wanted to keep her as far away from pop as I possibly could.

We recorded her down on 30th St. I'll never forget, that first session with Aretha was one of the most exciting sessions I've ever had in all my life. There were about six or seven guys in the band, no charts, Ray Bryant was the leader in some of the things and played piano, but in things like "Summertime," and "Today I Sing the Blues" it was Aretha who played piano. I knew I had probably the greatest singer since Billie Holiday, as far as my own experience in the studio was concerned.

Columbia was not geared to sell black records in those days. The stores that sold black records simply were not considered good credit risks, so if Aretha were to sell in the black markets, those stores would have to buy them from one-stops, and pay a premium for the records, and this was not the way to break an artist. And I wanted Aretha to really make it in black radio and in black stores, and then we could build on that to get a wider market. But I didn't want in any way to try to turn her into a top market artist, because this really wasn't her bag.

We made her first album, which has now been reissued, called "Aretha Franklin—Her First Twelve Sides" and out of those 12 sides, there were four singles, all of which went over 100,000, which was amazing for Columbia in those days. The album as such didn't sell too much. But she got some very good reviews.

And then politics began to enter the Columbia scene. In the summer of '61, I think it was, I was in Europe, and I found that when I got back that Dave Kapralik had signed Al Kashia as Aretha's producer for singles and I was to continue to produce Aretha for albums. This didn't work out at all. Al had a completely different idea, he wanted to make her a top 40 artist. They saw that Aretha did have an immediate audience. In those days we didn't charge for editing time, we didn't charge for studio time—Aretha made a lot of money her first year at Columbia, because everything, the costs were minimal, there were no arrangements, and she was doing fine. And they thought, well, if they could make this kind of money with a very small investment, the larger the investment the more money they could make. The first thing we found was big band arrangements and strings and all the rest of the accouterments of making a pop star out of a good, soulful black girl were in the works.

I stopped producing her. Bob Mersey and various other people made a lot of albums with Aretha, and they didn't have the same bite and excitement that I thought the original records had. Aretha stayed at Columbia for five years, until '66. One of my best friends in the record business is Jerry Wexler, and he signed with Atlantic. And I told Columbia that that was the best possible thing that could have happened to Aretha, because I knew that Jerry Wexler would appreciate her. And Jerry, I'll never forget, after the first session with her, he said, "John, we've put her back in church." And that's what they did. They recorded her in Muscle Shoals: Aretha was never very comfortable with a jazz background; Aretha always had to have a rock drummer—which is right. She was fine with Ray Bryant, because Ray Bryant's mother was a preacher in the Church of God and Christ, so Ray knew about as much about gospel as anyone in the East could. So they got along fine.

But the later records of Aretha on Columbia never really had it, for me, although they came out very, very good records. And she is really just about the best singer around. Aretha at the age of 18 had led a pretty rugged life on the road. And that's one of the reasons she was such a great singer. She had lived 50 years in those 18.

Mahalia Jackson and Aretha's mother had been the closest of friends—that is, as close a friend as Mahalia could be to another singer. But Mahalia always told me that Aretha's mother was one of the really great gospel singers. And Mahalia also thought that Aretha's mother had more talent than the Rev. C.L. Franklin. But I have to tell you that the Rev. C.L. Franklin is one of the great gospel singers and preachers—he's just extraordinary, a marvelous artist. Jerry was smart enough to get the best Otis Redding material, things that really fit Aretha. I wasn't that smart. Jerry is the scholar on this whole subject, and Jerry knew a lot more than I did. As far as the jazz part of it is concerned, I was well qualified; as far as the pop hit part of it I wasn't so well qualified.
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Aretha on Record  (Continued from page 16)

sides in Muscle Shoals before she knew how to get that feelin' for herself back in New York.) The first two sides were historic examples of the period: "I Never Loved A Man (The Way I Love You)" (February, '67) with its anticipation-prone pace and moanin' attitude, and "Do Right Woman, Do Right Man" with its strangely successful blending of country and soul moods.

From the gold "I Never Loved ..—album (March, '67) came a second gold single in the Muscle Shoals mold, a tribute tune that Aretha re-shaped perfectly to suit the memory she was in the process of making: "Respect" (April, '67). Otis Redding thus was the recipient of a rare sort of salute just eight months before his untimely death.

On the flip of "Respect" was Aretha's first self-written song to gain wide acceptance, "Dr. Feel-good." Aretha's abilities as a composer had also been developed while at Columbia, but now that Aretha had found her sound groove, they became even more evident to the audience and more self-evident to the performer herself. (To date, Aretha has written four of her own gold singles, and a hefty proportion of her overall repertoire.)

Aretha Franklin, moving towards being a self-contained musical creator, moved right into a second gold album with "Aretha Arrives" (August, '67), coming right out of her third gold single, "Baby, I Love You" (July, '67). An incredible hit pace had been set, but until at least 1969, Aretha was not about to quibble with it.

By the time the "Lady Soul" album appeared (January, '68) and the titular tag became synonymous with Aretha's legend, two of its tracks had already gone the top 10 route: "(You Make Me Feel Like) A Natural Woman" (September, '67) came from a Jerry Wexler collaboration with Carole King and Gerry Goffin, while Don Covay provided gold single number four in "Chain Of Fools" (November, '67). In February of the following year, the album produced no less (Continued on page 34)

Aretha you SPARKLE
With charm, personality, talent and above all, You are one beautiful lady.

Curtis Mayfield and the Curtom Family

RECORD WORLD MAY 29, 1976  SECTION H
“When I first heard Aretha, it was chills up and down the spine. She never changes. She is always perfect.”

Arif Mardin, arranger and co-producer of all the albums Aretha has recorded for Atlantic Records, has nothing but high praise and fond memories of the lady he worked with so closely.

“I’m not exaggerating,” he said, “I think she is number one all over the world. She has a unique voice. It is God’s gift. She can do anything she wants to with that voice. She expresses her inner feelings, her soul, through her throat. I only admire her. She’s a dear friend and a marvelous lady.

“Sometimes after long hours in the studio, when Aretha is the star, when she’s the artist you’re working with, one vocal phrase would be enough to get you going again. She’s a complete delight and an inspiration when she’s in the studio.”

Mardin began his association with Ms. Franklin when he was assigned to arrange her first Atlantic album. He began co-producing with Jerry Wexler and Tom Dowd in 1969.

He explained: “The chores were divided between the three of us and the areas we worked in depended on the time and the situation. I did all the arranging and Tom Dowd and I did all the mixing. We all did the actual studio producing together.

“When we were in the studio we did mostly head arrangements. We’d work with the rhythm patterns she came up with on the piano or she would do her work at home and bring her ideas to the studio. We would then create an energetic track with her singing. If it then required more, I would take it home and arrange the strings and horns.

“She writes her own material and she and her producer select outside material. She knows exactly what she wants and that’s why she’s not at all difficult to work with. She can convey what she wants and if there’s something she likes, she’ll go overboard for it. She makes up her mind very easily. She has the gift of knowing what she wants and that’s very important. She’s very knowledgeable and has perfect pitch.

“All I would like her to do is continue to make records. I hope she never stops.”

Pat Baird
Tom Dowd:
Aretha's a Once In a Lifetime Artist

By DAVID Mcgee

As one-third of the triumvirate of Wexler, Dowd and Mardin, engineer Tom Dowd is responsible for helping to capture on record some of Aretha Franklin's greatest musical moments. He is also a friend who has witnessed firsthand the pressures brought to bear upon the Queen of Soul as a result of great public and critical acclaim. And he has been there when her genius and her iron will triumphed over those pressures. In the following interview, Dowd discusses his work with Aretha.

Record World: You started working with Aretha in '68... Tom Dowd: On that first record, “Never Loved a Man.”

RW: Had you been listening to Aretha before she came to Atlantic?

Dowd: I had been aware of her because ever so many of the musicians and artists that I worked with at that time were saying “Hey, did you hear Aretha’s new record?” And I never sat down and blotted it all out, but I did hear a song here and prolonged something there from somebody else. Yeah, I was aware of the nature of the artist that was there.

RW: When she came to Atlantic, what kind of discussions went on between you and her and Jerry and Arif as to the kind of records you wanted to make?

Dowd: The first few times that we worked with her she came in with this tremendous facility she has, said “I'd like to do this song” and we'd be knocked out by the way she was just sitting there playing it for us. Without anything more than just her doing it. That's it, plain and simple. Once in awhile she'd give us a couple of songs and we'd say “Not mad about the song, but certainly the way she's doing it makes it worthy.” Other times she might play a couple of things and say “Not mad about the song, but certainly the way she's doing it makes it worthy.” Other times she might play a couple of things and it might inspire us to get a handful of songs together in a particular fashion to give to her. And when you fed that computer a week, a month, a year later it would come up with something that she really took a fancy to. We wouldn’t necessarily say anything to her, but she'd tell us, “Well, I'm working on it.” You didn’t know whether or not she was putting you off, but she wasn’t. She was working on it.

RW: In the studio then, what was the best thing you could do, being her engineer, to insure that you got Aretha Franklin on the record?

Dowd: I wanted to be sure I got as much of the vocal live and be sure she was playing piano on it. And in order to get that you had to make sure that the musicians were fully aware that, from one playing of the same song to another, you might not be repeating exactly the same chord pattern. So you had to make sure you had enough leeway from the first note played to get to the end of the take.

RW: Was Aretha’s material a combination of things she brought in and things that you and Jerry and Arif gave her?

Dowd: We could give her a bevy of songs right now, but it might be a year before they'd start coming back at us. There might be one that would come back a day or later. Or, you could give her a whole pile of songs and none of them would come out of the computer, but they would inspire her to write songs that she liked and were probably better than what we had in mind anyway.

RW: Was the choice ultimately hers as to what went on the albums?

Dowd: Oh yeah. The thing you are interested in is getting records out so that there's always a fresh thing in the stores. If we wanted, we could ask her to do a song and she'd do it. And we could tell that she was doing the best she could, but she was doing it just because we asked her to. We knew it would be a waste of time to perpetrate that kind of a fraud. No way, No way. Most singers will have a bad night or make a bad record. She couldn't. But she could make better ones. That's it. So why burden her down? If you gave her enough input she could get close enough to it to grasp it and come up with something that was one step beyond what you had given her.

RW: Do you like the gospel album?

Dowd: The gospel album I had nothing to do with, but I like it. There's some things on it that I may, if I was there, have been able to influence another way, but that's really the ego speaking. For the longest time I had a great want to do Aretha and her brother doing maybe gospel type things. Or the sisters and Cecil. They play around in the studio and they do things like they used to do when they were kids, singing around the house with the Reverend C. L. And I'd sit there and think, “We gotta record that some day. We gotta record that.” It was such a lot of fun and they were so spirited and you could just see them probably reacting or redoing something from when they were kids practicing an hour before going to church or before doing daddy's show.

RW: The curious thing about her career is those ups and downs, while she remains a great singer. Does the public just begin to take an artist for granted?

Dowd: I gotta defend all artists. Artists have a tremendous problem dealing with the loving public. Strange. Most artists are, when they get popular acclaim or achieve that status, lucky if they're anywhere near their peak. Most of them have put in more years than the public is aware of; the things they were doing earlier were so avant-garde that they were beyond the public's grasp. And finally someone combines the artist's facility for creativity or emotional conveyance with what is timely, and all of a sudden the public says “Oh, listen to that!” Now they're aware of this artist. Then, at some point, you have to start retracing some of the things that you know the artist went through that were lost in the shuffle; then you redo these things so that you can say this is what they're really about. You can't burden artists. They have to mature and they have to continue to grow.

RW: Will you work with her again?

Dowd: I'd like to. I'd like to find out what her head is at. I haven't seen her in over a year now and I'd like to find out where her little heart and head are at right now. She's probably happier now than she's ever been before in her life. I know. I worked with her and was very close to her personally and I feel very sorry for her for some of the things she's lived through. She's survived and conquered and is a better person for it. She's had a great life, but a tough life in places. I'm personally glad and proud that she's as happy as she is. Because she is that way, I'd like to talk to her and see if she's interested in doing some things—you know, a song here, a thought there.

Most people in our record business work for 10 or 15 years and they hope to some day get an artist like her. I tell you, I feel lucky I was in the right place at the right time. She's one of those once-in-a-lifetime artists.
Jerry Wexler (Continued from page 18)

but to perform and just to achieve those incredibly rarified heights of taking you away, taking you out of yourself.

RW: Was this the response right from the beginning? When you took her to Muscle Shoals was the initial response awe-struck?

Wexler: No. As a matter of fact Rick (Hall) said to me, “This ain’t a bad record.” He said, “You probably got an r&b hit here but not much more.” For “I Never Loved A Man,” that was a very fair appraisal. That’s what I thought; if I had an r&b hit, I was willing to settle for that. For the first record that would have been fine with me. That was ’67, ’66, crossovers weren’t happening that readily from r&b to pop in those years. Very rarely.

The Supremes, but that’s the genius of Motown. Berry Gordy went directly to the consciousness of American middle-class teenagers. He didn’t have to take our route, where we first had to break it on the black stations. Berry Gordy somehow came into the formula of the approach with black music going to the white American teenager directly. How the hell he ever figured this one is beyond me, but it’s one of the classic all-time strokes. We couldn’t do it.

Even Aretha’s records went on first, because Aretha’s records have never had the teenage appeal of Diana Ross and the Supremes. I would compare it maybe a little more to Martha and the Vandellas. That was made for mature black audiences, grown-up black people. That’s what Aretha’s records are—they’re not made for children, either white or black. So with Aretha it was entirely another thing. We had to go make all the painful steps.

RW: So were you surprised when “I Never Loved A Man” did not take a long time to get off the ground?

Wexler: What happened was, I got back from Muscle Shoals with only one completed side because we never really finished. We didn’t finish the album there at all. But one day’s recording and the next everybody was flying back home to Detroit. There’s no vocal background on that record; it’s just Aretha and she doubles up with herself on one of the open breaks. Then we had a track, a 3-piece track of a song, “Do Right Woman,” which was written by Chips Moman and Dan Penn. Chips was the guitar player in this band by the way—and people don’t remember what a fine guitar player he was, a great, original Memphis guitar player, like Steve Cropper.

They wrote that song and all we had was bass drum and rhythm guitar. That’s all. No vocal, no keyboard, no lead guitar. And I got back to New York with “I Never Loved A Man,” which was complete, horns and everything. That was all done live, by the way; because while we were running the rhythm down, one of the horn players, Charlie Chalmers, ran upstairs to Rick’s office and wrote a quick horn sketch from what he was hearing. Before we actually finished getting the rhythm done he had this horn sketch written and—it’s a big studio—he and the horn players were huddled in
Jerry Wexler

(Continued from page 27)

the far corner of the studio just running over the horn chart as we were finishing the rhythm. So when we were ready to record the horns were ready, too.

The whole thing was live—the vocal, everything. Rick had a three-track machine, that was his concession to modern technology. I'd been recording there with Wilson Pickett, and he just insisted on keeping his mono-machine. I said, "Hey, now I'm bringing Aretha Franklin down here. I've got to have a stereo record." So he broke his heart and went for a three-track. I advised him to get at least a 4-track. And preferably an 8.

Well, as I say, we didn't even have a B-side, we just had a three-place track on "Do Right Woman." And when I got back to New York I cut some acetates and sent them out to all my key r&b disc jockeys and the response was overwhelming. And they started to play the acetates and I had no record to put out, because I didn't have a B-side, and I couldn't find Aretha for a couple of weeks. Well, I called her in, finally found her, she came in with her sisters, Erma and Carolyn, and we finished the record with only them. In other words, Aretha added a piano and organ track, did the lead vocal, and then she and her sisters did the background vocals, so that's all you have on that, right, there's no lead guitar on "Do Right Woman." Which is a beautiful record. It probably would have been a hit if we put it out as a single but we had to use it as the B-side. And then we finished the album in New York. I brought the musicians up.

RW: The next record was "Respect"...

Wexler: That was a Grammy winner. It was a pop record.

RW: But that was the thing, really, for the non-r&b audience. That was the teenage record too. And it made Otis Redding in a lot of people's minds. Did you pick it up from his version?

Wexler: I can't take any credit for that. She did it, she surprised me. She just went and did it. You'd never know and we'd come in and she'd have six or eight songs all ready to go. And this was one.

RW: She had it arranged?

Wexler: Oh yeah, The piano. Her arrangements were always done with the piano and the girls, the background singers—her sisters and later on the other groups she put together. She'd have the layout, she'd have the key, the piano part and the vocal backgrounds. So we just had to fill in the instruments—very little change.

I played a test of her version of "Respect" for Otis. He just looked real sad and said, "I just lost my song. That girl took it away from me." He said it in a spirit of generosity, not being mean about it, he never was. He was thrilled with the record. And of course, as you say, it's the record that established him. Also, it's sort of the keynote record of the time. There were intimations of women's lib at the time.

There's an interesting angle on "Respect." When we came to do the record, there's no bridge on the song. So we were working the arrangements out—King Curtis was helping me a lot on this—we took the middle of "When Something Is Wrong With My Baby" by Sam and Dave. We took the chorus of that—I guess it was eight bars—and used that as the instrumental interlude on "Respect." So that, if you notice, when the first chords of "Respect" finish on the vocal and it goes into an instrumental with a saxophone, notice that something weird seems to happen harmonically? That's cause you're going into those very interesting chord changes on "When Something Is Wrong With My Baby," which are very modern, jazz-type changes.

RW: I would say "Respect" established Aretha as one of the few black artists then, outside of the Motown thing we just discussed, who was an automatic on white radio.

Wexler: Exactly.

I'm trying to think of the "automatic" which means that your next record gets played on all the top stations no matter what, as soon as it's released. That "automatic" period didn't last very long. It lasted about four years. A lot of singles, though: "Baby I Love You," "Seesaw," "I Say a Little Prayer," "Chain of Fools," "Natural Woman," "Since You've Been Gone," "Think"—those were (Continued on page 30)
With Friends and Associates

From left: Ruth Bowen, president of Queen Booking Corp.; concert promoter Ron Delstoner; Franki Croaker of WBLS-FM; Aretha and Cecil.

Bob Kornheiser (Continued from page 14)

body in the office hung out in the studio while they were working. When “I Never Loved A Man” was finished, there just was no doubt in anybody’s mind that we had a tremendous hit on our hands, and that a great talent was about to blossom. At that particular time I was involved in sales and I don’t ever remember having an easier job of selling a particular record than I did with this one. Of course the follow-up, “Respect,” was even faster-breaking.

There is really nothing I could think of saying about Aretha Franklin that has not been said many times over. I must say that it was a thrill to have been involved in the early development of this great artist and hopefully to have been able to make some contribution towards her rise to the top.

B. Harris on Aretha

Atlantic’s Barbara Harris had this to say about Aretha Franklin: There is no singer in the world like Aretha Franklin. Anyone who had doubt of her still being the “Queen” had to change their minds after hearing and seeing her recently at Carnegie Hall.

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Salutes

The Queen

Aretha Franklin

RECORD WORLD MAY 29, 1976  SECTION II
Jerry Wexler (Continued from page 28)

all hits. And we’d do two or three albums a year, I think.

RW: With “Soul ’69” was there a commercial drop?

Wexler: Absolutely. The record was not accepted by her fans and it wasn’t accepted by the jazz people. And the promotion was not pointed. It didn’t relate to what was in the album. It was a definite shot at a jazz album. The presentation was that we would then resume, go back to the Alabama Boogaloo or whatever else we were doing, go back to that hard, funky sound. But we made some compromises; there are some songs that shouldn’t be in there: “Elusive Butterfly” and “Gentle on My Mind” absolutely don’t belong in there. The other songs, I thought, were fantastic.

RW: So do you see “Soul ’69” as a transitional album?

Wexler: Well, with “Spirit in the Dark” we went back to southern players. We had two different bands, the Dixie Fliers, a Memphis band we had in Miami at the time, and then there was the Muscle Shoals rhythm section. I feel that this album relates directly to the albums that went before, as though “Soul ’69” didn’t exist. It has the same energizer, especially the B.B. King things. “The Thrill is Gone” and “Why I Sing the Blues.” “The Thrill is Gone” is fantastic.

RW: The best parts of her career it seems to me, seems to have really been determined by that evening at the Fillmore. Were you aware of what you were creating?

Wexler: Oh, great. She just loved the audience, she loved being out there and she was conscious now that she was finding a new audience.

RW: And did she go into it with the same kind of trepidation that you did?

Wexler: No, no. She didn’t give it that much thought; I mean, it was just a gig, a gig and a chance to make a record. And it took a lot of negotiating and a lot of work, working things out with Graham to put this thing over, but it was the kind of really good deal that happens once in a while, where both parties give and both parties benefit. Nobody had a particular edge. Obviously, Bill Graham couldn’t pay Aretha Franklin her price from the door sales at the Fillmore. Because I went to the Fillmore with great trepidation, wondering what we were going to get from people who were raised on The Grateful Dead and the Jefferson Airplane. But Bill Graham was right, he had the right idea. And it became apparent that these people were really ready for Aretha; they responded to the right things in the music and it was a very good audience.

RW: What was Aretha’s reaction to that?

Wexler: It was just great. She loved the audience, she loved being out there and she was conscious now that she was finding a new audience.

RW: And did she go into it with the same kind of trepidation that you did?

Wexler: No, no. She didn’t give it that much thought; I mean, it was just a gig, a gig and a chance to make a record. And it took a lot of negotiating and a lot of work, working things out with Graham to put this thing over, but it was the kind of really good deal that happens once in a while, where both parties give and both parties benefit. Nobody had a particular edge. Obviously, Bill Graham couldn’t pay Aretha Franklin her price from the door sales at the Fillmore.
The Evolution of Glory (Continued from page 15)

"Halt!" for enough time to gear up for the intense pact of the years immediately ahead. While her 1969 Grammy read “Share Your Love With Me,” she was sharing most of her live performances with the Sunday evening congregation back at her father’s church. There was little in the way of new recording, but no let-up on her chart hold.

Aretha moved back into the front lines in 1970; while her Grammy read “Don’t Play That Song,” her music refused to stand still. Soul was moving on, and Ms. Franklin was doing a large share of the pushing.

Her appearance in the March 1970 Grammy telecast was perhaps the most moving soul event of the year. In fact, one year after her show-stopping rendition of Paul Simon’s “Bridge Over Troubled Water” had first excited the national audience, Aretha was back on TV to accept her own Grammy for her recorded version. Neither NARAS nor the country had seen anything like it before. And after her comedy work on “The Flip Wilson Show” in 1971, Aretha Franklin became one of contemporary music’s most well-rounded guests, welcome in living rooms across the nation.

Aretha’s first double-Grammy year came in 1972, when both her “Amazing Grace” and “Young, Gifted And Black” albums were NARAS-honored. The first package took off where “Bridge Over Troubled Water” left off, completing Aretha’s return to the church with a two-record gospel pilgrimage and crusade featuring James Cleveland; the latter album allowed Aretha a pulpit from which she could preach on the black experience from yet another perspective.

While other black entertainers seemed puzzled about relating to the black pride movement, Aretha knew just what she felt. What she said in music, she would later say in words to Ebony:

“I believe that the Black Revolution certainly forced me and the majority of black people to begin taking a second look at ourselves. It wasn’t that we were all that ashamed of ourselves, we merely started appreciating our natural selves . . . . Mine was a very personal evolution of the me in myself.”

By 1973, that personal evolution had enabled Lady Soul, Grammy-winner for “Master Of Eyes,” to master the art of tackling all sides of a career with equal success. She played concerts from the Latin Casino to the St. John the Divine Benefit for The African Drought, did television opposite Flip Wilson and Duke Ellington and worked on record dates with Jerry Wexler and Quincy Jones. Stevie Wonder gave her gold single number 14, “Until You Come Back To Me.” And her own tremendous writing talents continued to provide her with material of the same high calibre.

The real Aretha continued to come across throughout 1974, the year of her “Ain’t Nothing Like The Real Thing” Grammy. And she really came across throughout 1975 and 1976 as well. Through the champagne outpouring of a New Year’s Eve with Guy Lombardo, through soul in a different bottle for Coca-Cola, through a

(Continued on page 33)

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Jerry Wexler  (Continued from page 30)

Fillmore West, so we had to work all of that out. But the album paid for everything, it's been a very good deal. It came off very well.

I'm particularly pleased, always was, with the sound, the great sound that we got on that album, because if you listen, the rhythm on that album is so clear, you can hear every rhythm instrument, drums, bass, guitar, and the keyboard, so well.

The only problem on the album: we had the Memphis Horns and her vocal background; they couldn't hear themselves. So the horns weren't exactly out of tune, but they weren't balanced right. In other words, we didn't have the right blend in terms of where the harmony parts lay. And the same thing happened with the group: the harmony part would stick out and sound as though it was out of tune. So we re-did them later on with the same people. So that anything that might have been errors were completely covered and obliterated and the result was a fabulous in tune live record, perfectly balanced. And that to me has always, I learned from that record, that that was the trick: In a live record, get your rhythm right, and then redo the vocal back-grounds and the horns with the same people.

RW: Which isn't cheating too much.

Wexler: No. I don't think it really is. You're using the same people. I'll leave that to the purists to evaluate how much of a sin was committed here.

I want to say one other thing about the Fillmore. And this is very important in Aretha's career: One reason that this thing was great was 'cause she was now using King Curtis and his musicians as her road band as well as her recording band. Before she was working with a band from Detroit which was a traditional show band. And it just was wrong for her. It was a traditional night-club type of band, playing night club arrangements, with that style and they couldn't play a record arrangement the way they should. I finally persuaded her to use King Curtis and the Kingpins which was and is one of the best rhythm sections of all. So this is the band we went to the Fillmore with, and the luxury of playing on the road with the band that you have in the studio, it gets a kind of magic into the performance that comes out of the group that is self-contained. It was like Aretha and her rock and roll show on the road. And the more they played, the better it became. Which was of course Ray Charles' thing too. Playing all these songs into shape. The ultimate would be, and would have been, if they would start playing the songs on the road before they record them. And I think maybe it's gonna come back to that. Remember we're dealing with a solo singer here, backed up with a band, not a group. Groups can play songs into shape on the road, you know, but solo singers don't do that anymore. They used to. And as I say, Ray Charles was a great example. But somebody's going to get the idea of going out on the road and incorporating, let's say, one new song every two weeks. In six months, you've got your next album, and you've played it into shape. Now all you have to do is come in and cut it in the studio.

And so having this band, this great King Curtis band, and the Memphis Horns, really put a thing into that Fillmore gig that was incredible. And Aretha would travel with this band, she'd pick up horn players. Sometimes had her own; if she went to Europe, she'd pick them up. But having this core rhythm section put a whole new...

(Continued on page 36)
The Evolution of Glory

(Continued from page 31)

benefit for Sickle Cell Anemia, and through an honorary doctor of laws degree from Bethune-Cookman college, the real Aretha reigned.

By the seventies, Aretha had come to desert her “fluff and feathers” costuming for simpler elegance in the grandest possible style. Media normally accustomed to writing off everything that happens in pop music as so much insignificance, began to take copious notes when observing Aretha. No less than The New Yorker would document Aretha's evolution thusly:

"Aretha has, over the years, had . . . an enormous, energetic talent which . . . seemed too great to be contained in any useful persona. (But) the woman who possesses the talent is no longer over-whelmed by the force of her own energy and is now marvellously self-confident . . . (creating) an effective stage presence anytime she thinks it useful to do so . . . The applause comes when no silent space has been allotted for it, and comes because the audience feels it necessary to express a helpless pleasure."

And in 1976, Aretha found still another avenue through which applause could be generated: a music-for-film collaboration with Curtis Mayfield for Warner Bros.' "Sparkle."

But for all of this evolution, Aretha is as ever the perfect preacher. Her messianic fervor is the one element not subject to change. Aretha Franklin's talent will always have the power to tell the world all about it!

National Anthem Time

Aretha is seen singing the national anthem for the annual Grambling-Morgan St. football classic. Pictured from left: Edward Franklin, Clarence and Don King, Aretha and KeClaf Franklin.

LATIN CASINO

Congratulations

ARETHA FRANKLIN
on 10 great years.

AmericanRadioHistory.com
Aretha on Record  (Continued from page 24)

than a two-sided smash, with one side from the pen of sister Carolyn ("Ain't No Way") and one of Aretha's own creation ("Since You've Been Gone"). Both songs bore the co-credits of Ted White, new signs of a professional and personal relationship that had also blossomed first at Columbia. (Aretha has since separated from her one-time husband/manager/song partner.)

Aretha's Atlantic discography up to this point made her the only woman in RIAA history with five gold singles to her credit. But Lady Soul wasn't about to be satisfied with a mere handful of million sellers. The gold album "Aretha Now" (June, '68) came out of her sixth gold single and next two-sided giant: "Think" and her longtime-in-the-comin' tribute to Sam Cooke, "You Send Me." (Like Aretha, Sam Cooke had pioneered the gospel-to-pop switch that brought soul to life.) And "Now" didn't quit until two more of its tracks turned into gold—Aretha's re-make of Dionne Warwick's "I Say A Little Prayer" (itself barely gone from the charts in July, 1968) and the Don Covay-Steve Cropper collaboration, "See Saw" (November, '68).

Having already taken the Muscle Shoals sound to New York, Aretha proceeded to move it masterfully on to France for "Aretha In Paris" (October, '68). Ms. Franklin's sound, now certified gold and mobile half way around the world, began to reach out for something still further away.

The period of 1969-mid-1971 could be called Aretha's "re-trenchment era." Aretha would not allow soul to take its toll—on her life nor on her music. She failed to step inside a studio for more than a year here, but you'd never know it from the charts. Aretha needed time and she took it.

The first three albums of this period took a more middle-of-the-road approach. It wasn't that Aretha needed to expand her own audience; rather Lady Soul wished to broaden the soul horizons for everyone. And so the "Soul '69" (January, '69), "This Girl's In Love With You" (January, '70) and "Spirit In The Dark" (August, '70) albums all broke with the Muscle Shoals era.

The choice of singles during this period also reflected a break with a sound that had come close to being "a formula" but which had tastefully avoided the deep ruts of consistent success sans variation. The Band's "The Weight" (February, '69) was followed by John Hartford's "Gentle On My Mind" (March, '69), the Grammy-winning "Share Your Love With Me" (July, '69) and The Beatles' classically lonely "Eleanor Rigby" (October, '69). And the following "Call Me" (January, '70) and "Spirit In The Dark" (May, '70) came along and across in so personal a manner as to render all that she had revealed in the past just so much preliminaries. Aretha was learning not only how to sound convincing, but to be convincing. Who else could have made "Don't Play That Song" (July, '70) live and breathe like a deep love rather (Continued on page 36)
DEAR ARETHA,
YOU TOO HAVE FRIENDS
IN SOUTH-EAST ASIA
FROM:
Cosdel • HONG KONG
Cosdel • SINGAPORE
Cosdel • MALAYSIA
Directors:
KENNETH L. COLE
T.K. WHANG
S.P. SIM

ARETHA FRANKLIN
QUEEN OF SOUL!

CONGRATULATIONS FROM
RADIO TRIUNFO, LDA.
POR TO - LISBOA

10 beautiful years
with
Atlantic Records

aretha,
we love you
madly.

WEA
Australia
& New Zealand

METRONOME RECORDS - YOUR PEOPLE IN SCANDINAVIA.
than surface novelty conception? And no one sang Elton John quite the way she did in "Border Song" (October, '70).

The Fillmore provided the final test of Aretha's developing theory that soul could be unearthed anywhere. It was an exam she passed with flying colors—all of them quite black and proud. The bonus question proved to be a duet with Ray Charles on Aretha's "Live At The Fillmore West" album (May, '71). She scored higher on the progressive scale than even she had imagined, for Aretha told the crowd, "You have been more to me than anything I could have ever expected."

At this point, you might say Aretha was entering "the everything years," a time when her product never ceased to keep you guessing where it might be coming from next. One hit came from Ashford & Simpson, who had given Aretha an early tune of theirs back in the Columbia days. The February, '71 re-make of "You're All I Need To Get By" quite righteously fulfilled the promise of their earlier "Cry Like A Baby" cut, the B-side of "Runnin'..."

The new-time-religion Aretha brought to Paul Simon's "Bridge Over Troubled Water" (March, '71) and the old-line black pride she brought to "Young, Gifted And Black" (January, '72) met head on as Aretha returned to her father's church to record "Amazing Grace" (June, '73) and "Angel" (June, '73).

While still committed to Jerry Wexler's production guidance, Aretha broke training for one album with Quincy Jones—"Hey Now Hey" (June, '73). She would exact a rare previously unrecorded song from Stevie Wonder—"Until You Come Back To Me" (October, '73)—and still take time to develop her own songwriting heavily for albums like "Let Me In Your Life" (February, '74), "With Everything I Feel In Me" (November, '74) and "You" (October, '75). Singles from "I'm In Love" (March, '74) to "Mr. D.J."

Through the whole of her continuing evolution, Aretha's music has succeeded in broadening soul's definition outside its traditional Stax-Motown axis, becoming one of the industry's rare examples of a one-woman institution. It's still succeeding like there's no tomorrow. But of course for Lady Soul, there will always be a new day on the horizon—and that means a tomorrow that industry and fan alike will continue to watch with increasing interest and admiration.
Dick Kline (Continued from page 14)

with Aretha, and his spirits were extremely high. I waited a few hours and finally made contact. Wexler was raving about the session and testifying “I Never Loved A Man (The Way I Love You)” was a number one million seller! Nuff said!

About six weeks later I was listening to the finished tracks for Aretha's first album. Jerry Wexler had given me my first of many assignments, doing southern promotion for Atlantic. Aretha was a natural. Her first single went gold and her second, “Respect,” was even bigger.

The album was certified gold, as was “Baby I Love You,” Aretha’s next single. Aretha Franklin was now firmly established as the First Lady Of Soul, and the gold records, music awards, national and international recognition she so well deserved was finally given to her.

It’s been a great 10 years for Aretha since that first session for Atlantic Records in Muscle Shoals until today, Aretha has maintained a consistently high level of artistic excellence.

Recordings

Aretha’s recordings on Atlantic, produced by the fabulous team of Jerry Wexler, Arif Mardin and Tommy Dowd set a new standard, winning Aretha seven consecutive Grammys. But even more important, these recordings set a new style, influencing and inspiring young singers all over the world.

Tenth Anniversary

So it is not without great pride that we mark her tenth anniversary as an Atlantic artist and as the shining symbol of our dedication to our heritage of black American music.

Noreen Woods (Continued from page 14)

beginnings of our nation it is our joy to be the celebrants in this special recognition of a woman who embodies so much of our roots. An artist of vision, holding and sharing the qualities of faith, joy and love in times of trouble and rejoicing, she is an inspiration to so many of us.

If I were to thank Aretha it would be for these qualities of rebirth, regeneration and rededication in our shared journey toward a fuller humanity.

I feel honored to have been involved with her growth in stature as an artist and especially honored by our friendship.

Ahmet Ertegun

(Continued from page 14)

signed Aretha to Atlantic, our enthusiasm at the prospect of presenting her music was boundless. And from those very first historic sessions that Jerry made in Muscle Shoals until today, Aretha has maintained a consistently high level of artistic excellence.

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CONGRATULATIONS

ARETHA

FOR YOUR TENTH ANNIVERSARY

P.S.

Still remember your performance in Spain. Come back soon

Hispavox, Torrelaguna, 102. Madrid-27 (Spain)
thing into her act. And also that band made that great record, “King Curtis Live at The Fillmore West,” one of the two nights. King Curtis opened the show with his instrumentals. And, again, I think that was really memorable, especially for Cornell DuPree. His solo on “Them Changes,” that King Curtis thing, is to be highly recommended.

But Aretha was almost always willing to try something, even if she might not hear it in the beginning, change an accent here on the rhythm, or change the tempo, or change the layout, work on the tracks. She was very amenable. The difference between Aretha and almost all of the other artists that we’ve worked with was that you didn’t need to help her with vocal phrasing. That would be like telling Van Gogh how to mix his colors.

RW: Can you remember a time when you’ve worked out an arrangement, she started singing a song, and then she came up with something in the middle of singing it.

Wexler: Very rarely because she did her preparation at home. We would change in the studio, but we would change things other than Aretha’s approach to the song. Aretha pretty much knew what she wanted to do and how she was going to do it, much more than we did. So most of the time she would re-do her vocal after the track was done. And she knew exactly what she wanted. And sometimes you would think, “My God, this is incredible. It’s a shattering, cosmic vocal.” And then she would do five more, each one better. But only she knew what she was going to do to top the previous one. And she’s the one who knew when it was right. We didn’t always agree about that part. Sometimes I would say, “I like this one better than that one.” But as you might imagine, in case of a tie she would win those arguments. Because when it comes to phrasing, I just don’t know a single phraser like Aretha. If I would really persist about something, she would very often give in. But not in the area of vocals, in the area of track, maybe. That had to do with the instrumental part of it. But with the singing part . . . what could you say to Aretha?

RW: Do you find that other women singers, particularly black ones, are over-awed by Aretha, and expect you to use the same approaches with them?

Wexler: Some people are intimidated by that idea, which has worked to my disadvantage actually. Because there are some fine singers I would like to work with. And you’d be surprised how many of them have said to me, “I’m not black enough for you. You wouldn’t really dig me after working with Aretha.” Or, “Why would you want to work with me?” And that’s from singers I admire very much. Of course, maybe that was just their way of brushing me off. But you’ve really hit on something—how many times have people said that, singers said that. But never black singers, only white singers have said that.

We’re proud to be selected to press the Queen’s Records again, again and again.

We were there when it started and stayed right on through millions of records.

Aretha you’re beautiful.
Your music is unmatchably great.

Thank you!

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MANUFACTURERS OF PHONOGRAPH RECORDS AND TAPE
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A Magnificent Past, A Bright Future

Ever since Aretha Franklin made her first 'live' recordings at the age of 14—in 1956, at her father Rev. C.L. Franklin's 4,500-member New Bethel Baptist Church in Detroit—she has been hailed as one of the most powerful and innovative blues and gospel singers in the world.

One of five children of Rev. Franklin, Aretha acquired her early training singing with her brother, Drinkard, in the New Bethel Baptist Church's gospel choir. Idolizing Clara Ward (with whom her mother had sung), Aretha emulated the Ward's best-known hymns, the most successful of which was "Never Grow Old." 

"The Gospel Sound" (Simon & Schuster, 1971) gospel authority Tony Heilbut recalls: "When the young Aretha wafted 'We'll never grow old, old, OLD,' her voice lifted to a thrilling high note while New Bethel gasped and hollared its approval."

By the time Aretha turned 18, she'd already made the decision to sing blues, a somewhat difficult (though natural) transition to make after a "lifetime" with gospel music. She'd been encouraged towards the blues by Major "Mule" Holly, bass player for jazz pianist Teddy Wilson, a Columbia artist. At Holly's suggestion, Aretha auditioned for Columbia A&R chief John Hammond, who'd been responsible for bringing up Billie Holiday, Count Basie, Bob Dylan, and many others; Hammond signed her on the spot. Those Columbia recordings showed off Aretha's voice in a variety of settings, and Aretha soon gathered wide acceptance from an ever-growing coterie of music fans and critics.

Yet it wasn't until November, 1966, when Aretha was signed to Atlantic Records under the personal supervision of producer Jerry Wexler (working with arrangers/engineers Tom Dowd and Arif Mardin) that her career really started to take off. "I to his br to the church," Wexler is quoted by Heilbut, "sat her down at the piano, and let her be herself."

Upon signing Aretha, Wexler teamed her with the musicians from Muscle Shoals, Alabama, whose work was already starting to change the face of popular music in general with hit tunes from Percy Sledge, Wilson Pickett and others. Aretha's first single was written by Ronnie Shannon, "I Never Loved A Man (The Way I Love You)—Aretha's first million-seller.

Her RIAA gold plaque had hardly been cast, though, when the album of the same name was released in March. That LP also contained Aretha's version of the Otis Redding classic, "Respect," subsequently released as a single; the new single and the album were certified gold straightforward. Another hit single for Aretha followed quickly—Ronnie Shannon's "Baby, I Love You." With the August release of her second Atlantic album, "Aretha Arrives," there was no doubt in anyone's mind who the reigning star was in the world of soul music.

Popular music critic and producer Jon Landau's prophetic liner notes to Aretha's next gold album, "Aretha: Lady Soul," observed that the emergence of blues in pop music during 1967, epitomized by Aretha's successes, would continue its surge into 1968. He referred to 1967 as "the year in which rhythm and blues became the music of the charts and the year in which 'soul' became the popular music of America." The release of "Lady Soul" in January, 1968, followed on the success of one of its great single tracks, "(You Make Me Feel Like) A Natural Woman," and the album included Aretha's next pair of gold singles, "Chain Of Fools" and "Since You've Been Gone"—thus she became the first woman in RIAA history to earn five certified gold singles.

There followed through 1969-70 more albums that confirmed the power of Aretha in the studio with co-producers Wexler, Dowd and Mardin: "Soul '69," "This Girl's In Love With You" and "Spirit In The Dark," and a seemingly never-ending string of hit singles—"The Weight," "Gentle On My Mind," "Eleanor Rigby," "Call Me" b/w "Son of a Preacher Man," all climaxing with another gold single for Aretha, "Don't Play That Song."

In 1970, 1971 and 1972 Aretha again captured Grammys for Best Female Rhythm and Blues Singer of the Year, on the strength of four more consecutively-released gold singles: "Bridge Over Troubled Water," "Spanish Harlem—"Live At Fillmore West" (her first live LP since "Paris"), "Young, Gifted and Black."

Aretha maintained her recording and touring schedules virtually without let-up in 1973, appearing on television specials with Duke Ellington and Flip Wilson, playing major dates at the L.A. Forum, Houston Astrodome, Boston Gardens, New York's St. John Devine benefit for the African drought, and the Latin Casino. For a change of pace, she co-produced her next album, "Hey Now Hey (The Other Side Of The Sky)," with Quincy Jones. And she finished out the year with gold single number 14, "Until You Come Back To Me."

1974 was no less active—Aretha played to audiences at such venues as the Apollo in New York (a week's engagement), the Hollywood Bowl, and Radio City Music Hall, she appeared on the "Tonight Show," and released another pair of top-charted LPs, "Let Me In Your Life" and "With Everything I Feel In Me."

The release of Aretha's 18th Atlantic album, "You," in October, 1975, capped a year of rigorous appearances for Aretha.

Congratulations Aretha

Music & Amusement Assn. Inc.
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VIVA "ARETHA"

DISCOS DE PANAMA S.A.
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SALESMAKER OF THE WEEK

HERE & THERE

ELTON JOHN

MCA

TOP RETAIL SALES

HERE & THERE

ELTON JOHN

MCA

ABC/NATIONAL

BLOODLINE—Glen Campbell—Capitol
CLOSE ENOUGH FOR ROCK 'N ROLL—*.—A&M
FAITHFUL—Todd Rundgren—Capitol
GET CLOSER—Seals & Crafts—WB
HERE & THERE—Elton John—MCA
JOHN TRAVOLTA—Midland International
RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
SADDLE TRAMP—Charlie Daniels Band—Epic
THE BEST OF ROD STEWART—*.
THE MANHATTANS—Col

CAMELOT/NATIONAL

FAITHFUL—Todd Rundgren—Capitol
HARVEST FOR THE WORLD—Bleachers Brothers—*.
HERE & THERE—Elton John—MCA
JOHN TRAVOLTA—Midland International
SADDLE TRAMP—Charlie Daniels Band—*.
THE BEST OF ROD STEWART—*
THE MANHATTANS—Col

HANDBLER/NATIONAL

BLACK & BLUE—Rolling Stones—Capitol
BLOODLINE—Glen Campbell—Capitol
HERE & THERE—Elton John—MCA
LIVE BULLET—Bob Seger & the Silver Bullet Band—Capitol
SADDLE TRAMP—Charlie Daniels Band—Epic
WELCOME BACK—John Sebastian—Reprise

HANDYMANE/NATIONAL

BLACK & BLUE—Rolling Stones—Capitol
BLOODLINE—Glen Campbell—Capitol
HERE & THERE—Elton John—MCA
LIVE BULLET—Bob Seger & the Silver Bullet Band—Capitol
SADDLE TRAMP—Charlie Daniels Band—Epic
WELCOME BACK—John Sebastian—Reprise

WILLIE NELSON LITE—RCA

RECORD BAR/NATIONAL

BREEZIN'—George Benson—WB
FLY LIKE AN EAGLE—Steve Miller Band—Capitol
HARVEST FOR THE WORLD—Bleachers Brothers—A&M
HARVEST FOR THE WORLD—Bleachers Brothers—*.—A&M
HERE & THERE—Elton John—MCA
JOHN TRAVOLTA—Midland International
RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
SADDLE TRAMP—Charlie Daniels Band—Epic
CHEESECAKE—Larry LaLonde—A&M
HARVEST FOR THE WORLD—Bleachers Brothers—*.—A&M
HERE & THERE—Elton John—MCA
ILLEGAL STILLS—Todd Rundgren—*.
SADE—*.

RECORD REVOLUTION/CLEVELAND

CARDIFF ROSE—Roger McGuinn—Col
DREAMY ANNE—Heart—MCA
ENHIBIT TO BURN—B.T. Express—Col
FAITHFUL—Todd Rundgren—Capitol
HARVEST FOR THE WORLD—Bleachers Brothers—*.—A&M
HARVEST FOR THE WORLD—Bleachers Brothers—*.—A&M
HERE & THERE—Elton John—MCA
ILLEGAL STILLS—Todd Rundgren—*.
LADIES CHOICE—Michael Stanley Band—Epic

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ILLEGAL STILLS—Todd Rundgren—*.
LADIES CHOICE—Michael Stanley Band—Epic

SALESMAKER OF THE WEEK

HERE & THERE

ELTON JOHN

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ELTON JOHN

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ELTON JOHN

MCA
1. BLACK AND BLUE
ROLLING STONES
Rolling Stones COC 79104
(Atlantic)

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CHARTMAKER OF THE WEEK

ROCKS
AEROSMITH
Columbia PC 34165

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ALBUM CROSS REFERENCE ON PAGE 84
It's MKT'D by ABC

Re-live their incredible three day, sold out concert at Carnegie Hall. Their recorded career to date capsulized and captured in 103 minutes and 16 seconds.

Renaissance's greatest hits performed live, including "Prologue," "Can You Understand," "Mother Russia," "Running Hard," "Carpet of the Sun" and a frighteningly brilliant 24 minute rendition of their classic "Ashes are Burning."

SPECIALY PRICED
TWO-RECORD SET

SIRE
MKT'D by ABC
**THE TEMPTATIONS, "UP THE CREEK (WITHOUT A PADDLE)"** (Stone Diamond Music Corp, BMI). With the first extraction from their latest lp, "Wings Of Love," the talented five have caught up with the changing times by executing a tune designed to be bigger than big. Jeffrey Bowen production is superb. The Temptations' gold gets much brighter. Gordy G7150F (Motown).

**Sylvers Come Calling**

**CLUB REVIEW**

**Gil Scott-Heron:**

**Musically Eclectic**

**LOS ANGELES** — Gil Scott-Heron (Arista) along with Brian Jackson and the Midnight Band, play music that is a vibrant, exotic blend of influences. At the Roxy recently, Scott-Heron easily won over the many curious on-lookers with his musically eclectic approach. Lyrically, his themes deal with the ups and downs of day-to-day black experience, such as in "A Toast To The People," sung by the group's alternate vocalist, Victor Brown. The sociological aspects of the songs, however, rarely offends with preachiness. The frenzied syncopation and intense polyrhythms that characterize (Continued on page 88)

**R&B PICKS OF THE WEEK**

**SYLVIA, "L.A. SUNSHINE"** (Mighty Three, BMI). Soft, sultry Sylvia enhances this lyrical beauty with background vocals, assuring much chart action. The harmony spices up this sweet trip through LA., as a brief story of love warms the ear with emotion. The track is loaded with heavy rhythm, and gives you exactly what is needed for a top tune. Vibration VI-567.

**Soul Truth**

By DEDE DABNEY

**HOLLYWOOD:** Personal Pick: "I Can't Help My Feeling So Blue" — Carolyn Franklin (RCA). Ms. Franklin serves you with much sensitivity and emotion with this Jimmy Radcliffe production.

**Up & Coming:** "Ain't Nothin' Spooky" — Rudy Love & The Love Family (Cella). This Bob Curington and Rudy Love lp has not yet been released, but "Spooky" is said to be the possible single. Be watching for it!

KJLH-FM (Compton, Calif.) was off the air on Saturday, May 8th to Saturday, May 14th due to transmission line failure. Along with that, according to Rod McGrue, a petition was filed to relocate the transmitter by the clergy and the community for better reception. Relocating the transmitter would mean reaching more of the community from Dominguez to Baldwin Hills, California. Hearing date is set for May 21st. Frankie Crocker, while in Los Angeles, heard two of the announcers from this station, and hired Ted Terry and Tony Jones for WBLF-FM (New York).

"A Man and a Woman" is the theme of concerts that will be given by Dionne Warwick and Isaac Hayes. When asked who conceived the idea it was stated that it was Hayes' basic idea and that it was felt that it would prove to be quite entertaining. It was then stated that it was a possibility that the two would record together and that a live recording was being thought about. The thought of these two dynamic performers on stage together should bring about a very interesting reaction.

It was announced over the air waves in L.A. that Marvin Gaye's manager's car had been stolen. However, whoever stole the car was not aware of the fact that in the trunk of the car was $20,000 and contracts. To date the car has not been found.

After a couple of years of being away from the industry, Koko Records has once again emerged with two new singles. Tommy Tate will be released shortly with the Hard Times SOS, and Luther Ingram will have one soon, entitled 'Ain't Good For Nothin'.' Along with that, an lp will be released on Jomo Thomas in the future.
BOHANNON
Dance Your Ass Off
DK 76919

STRUTT
Time Moves On
754206

TONY VALOR & SOUNDS ORCH.
Ma Mo Ah
BR 55524

CHI-LITES
You Don't Have To Go!
BR 55528

BRUNSWICK
DAKAR
RECORD WORLD MAY 29, 1976

GIL SCOTT-HERON (Continued from page 86)

terize "Johannesburg" and many of the other numbers, made Scott-Heron's Roxy appearance a sure-fire hit, and with more exposure over the airwaves, the warm-voiced singer could be describing "rushing" to four more valuable American assets.

Opening was Ron Douglas, a fine comedic talent with some really funny material, delivered with a very showman-like confidence. His bits on Chicago "project roaches" and his reminiscences about childhood spankings were always on the mark. Douglas was especially good in describing "rushies" — the kind you get, for instance, when you receive twenty dollars in change for a two dollar transaction.

Mike Harris

Disco File (Continued from page 86)

being treated like leper colonies is this quote from a recent New York Post article titled, unfortunately, "Soho Artists Saying No—Go-Go Sounds of Disco": "The discs reportedly attract substantial numbers of blacks, Hispanics and homosexuals. Critics believe drug-taking occurs, but admit they have no evidence to back this up." If there is a disco community, and I believe there is, "black, Hispanics and homosexuals" are at its core. Maybe it's time for the Party People to get serious about their rights and assert their community against the barely-disguised bigotry, sexism and hypocrisy of "communities" like Soho around the country.

Stunner of the Week: "Trouble Maker," the title cut from Roberta Kelly's debut album on Oasis, produced by the team who transformed Donna Summer, Giorgio Moroder and Pete Bellotte. Like Summer (who contributes backgrounds here), Kelly is an American living in Germany who's had a substantial European success prior to her first American release, and if "Trouble Maker," at 8:48, isn't quite the tour de force "Love to Love You Baby" was, it more than makes up for what it lacks in minutes and seconds with an incredible, smoothly soaring drive and grace. The song combines the spirit of '60s girl group nastiness ("Trouble Maker, trouble maker, spreadin' all those bad lies, trouble maker, cause you ain't gettin' my guy")—lines that could have come from "Keep On Baby's On My Mind" with the delicious, violin-laced production that has become the trademark of Germanmade disco music. The singing is vibrant, the break is superb and full of pounding drums and the overall effect is overwhelming in the best sense. "Flawless" is an overused word on the New York disco scene, but it's the right word here. There are four other cuts on the Kelly album, three of them over six minutes, two of them excellent disco material: "Love Power" and "The Family."

This week's other essential album is "More, More, More" by the Andrea True Connection (Buddah), elegantly produced by Greg Diamond and containing four more cuts besides the familiar title track. All this material is in a similar mold—long, pretty instrumentals awash with strings and featuring ethereal vocals electronically enhanced for infinite depth—but "Call Me," with the most minimal of vocals, is the standout, followed by something called "Keep It Up Longer" which is the closest in style to "More, More, More." But the other two cuts—"Fill Me Up (Heart to Heart)" (10:03) and "Party Line" (6:50)—are sure to get disco play, too. A surprisingly substantial and attractive album.

Selected Album Cuts: "Sometimes" from Lesley Gore's Quinny Jones-produced comeback album ("Love Me By Name") on A&M—a happy, jumping track featuring the Brothers Johnson and a lot of bright handclapping, key lines: "Sometimes I don't know where I end and you begin." . . . "Ready, Willing and Able," my first impression, is a surefire hit, and with more numbers, will be one of our more valuable singles.
Bootsy Collins' single is such a big hit that we're going to release it.

'Strretchin' Out (In a Rubber Band),' the first cut on Stretchin' Out in Bootsy's Rubber Band, is being heard on the radio--AM and FM--all over the country. So now, the album that introduced Bootsy Collins' Hounddog Rock to America presents the soul single discovery of 1976.

"Stretchin' Out (In a Rubber Band)" WBS 8125
Bootsy's Rubber Band
Warner Bros. Records
RIAA Market Expansion Project

(Continued from page 3)

Art Koss, Gladys Knight & the Pips, and Sid Seidenberg are pictured in the lobby of The Inn On The Park in London, moments after signing the new agreement extending the group's association with Buddah Records for an additional five year period. Everyone was on their way to Gladys Knight & the Pips London concert and then on to an evening of champagne and celebration. Pictured from left are: William Guest, Art Koss (president of The Buddah Group), Gladys Knight, Edward Patten, Merrill "Bubba" Knight and Sid Seidenberg (manager).

Coordination

The role of the RIAA will be to coordinate the efforts undertaken by individual firms and to involve as many firms as possible in the project. "We'll be trying to get an ever-broadening group of representatives from different companies involved in the project," said Cortick. "At times it will be advertising people and at times it will be marketing people... We'll also try to encourage people from other trade organizations to be involved, and that includes other industries such as hardware."

The RIAA president stressed that the project must be a unified effort and requires the cooperation of the entire industry. "The project will not dilute the competitiveness of the companies involved," he said. "Just as piracy is an all-industry problem and any attempt undertaken by a company to fight it unilaterally is doomed, this, similarly, is a market opportunity that has to be faced by the entire industry for the health of everyone concerned. But, without that commonality, they can compete the hell out of each other in terms of product, artists and ultimately, their share of the market."

Copies of the prospectus may be obtained from the RIAA.
Ariola America Signs Valenti

Singer-songwriter John Valenti, formerly with Puzzle and represented by Raintree Productions, recently signed an exclusive recording contract with Ariola America Records. Valenti’s first single, “Anything You Want,” will be rush-released next week with an album due shortly. Pictured from left are: Harvey Bruce, Ariola USA; Bob Cullen, Raintree Productions; Jay Lockar, president of Ariola America; Phil Jones, Raintree Productions; and John Valenti.

Pablo Festival

muddled in the brass passages, nearly inaudible in the softer spots.

Each of Basie’s players was given ample opportunity to solo and they proved that the Count’s astuteness in choosing his musicians has not been diminished. It was difficult to single out the merits of specific players — although there was no shortage of individuality in their solo performances — but the final solo, taken by drummer Butch Miles, darned near brought the house down.

Mid-way through the second part of the show, Ella Fitzgerald appeared and was greeted by a boisterous ovation. Possibly the greatest jazz singer and certainly the most legendary, Ms. Fitzgerald, despite the notoriety of her vocal range, took it easy on the wine glasses and devoted the majority of her performance to the rendition of such standards as “Love Come Back To Me,” “My Old Flame” and the more contemporary “Feelings.” Those who had come to hear her scat were not disappointed as she was joined by Joe Pass for a spirited “One Note Samba” (the wine glasses trembled) and went on to complete a brilliant set that lasted for the better part of an hour. It was a brilliant performance.

In all, the Pablo Jazz Festival provided a perfect showcase for the Pablo label, a tribute to its artists and to its founder — Norman Granz — and a truly great evening of music. The Festival is scheduled to travel — although sans Ella Fitzgerald — to Chicago, Cleveland, Pittsburgh and Washington during the early part of June. It should not be missed.

Eliot Sekuler

MCA Signs Lesley Duncan

MCA Records has announced the signing of British singer-songwriter Lesley Duncan to an exclusive recording contract for the United States and Canada. Ms. Duncan worked for many years as a session singer in London, performing with such artists as Rod Stewart and Elton John. Her next MCA album, “Moon Bathing,” will be produced by her husband, Jimmy Horowitz. Pictured in London following the agreement signing are, from left: J. K. Maitland, president of MCA Records; Mike Gill, Gaff Management; Lesley Duncan and Lee Cook, MCA vice president of administration.

New York, N.Y.

(Continued from page 55)

veteran jazz and rock studio musicians, attribute the success of the group thus far to “the contrast and variety in our material. The albums wear well.” According to Bennett: “the world needs more instrumental music, period. We hear great rhythmic pieces but not harmonic.”

Originally formed with L.A. arranger/musician Tom Scott, the group now consists of Bennett on electric bass; Feldman, keyboards and percussion; John Guerin, drums; David Luell, sax; and Pete Maunu, guitar.

DO THEY RENT REHEARSAL HALLS THAT LONG? Bruce Springsteen, who has been breaking in new material on his southern tour since March 25, was joined onstage in Memphis recently by Eddie Floyd, who Bruce proceeded to describe as the man “without whose music I wouldn’t be here tonight because he’s the guy that turned me on to the whole Stax and r&b sound.” Eddie and Bruce fronted the E Street Band for a couple of encores, “Raise Your Hand” and “Knock On Wood,” the former a standard in the Springsteen repertoire for this tour. A ten minute soundcheck was the only chance the band had for rehearsal with Floyd, but as Springsteen put it, “I’ve been playing these songs since I was 16, so I sorta felt like I’d been in rehearsal for this moment for 10 years.”

NOTED: If the sickest Christmas record of last year, “Santa Jaws,” by Homemade Theatre, appealed to you, you might be interested in the group’s follow-up, “Disco Tech.” Don’t let the title of the song deceive you. In its own way, the group has made what we believe to be the first anti-disco record... Speaking of singles, a Canadian record has come our way by a group called Liverpool. The Toronto group has recreated a Beatles-type sound with an excellent production by Ian Thomas... English group Sailor makes a couple of auspicious New York debuts, playing with Tommy Bolin at the Bottom Line and then opening for Henry Mancini & Orchestra in Central Park... On Jeff Beck’s forthcoming U.S. tour, he will be augmented by Jan Hammer and group.
Record World en Chile

By RICARDO GARCIA

Muchos cambios se producirán proximamente en el sello Alba, propiedad de IRT (Industria de radio y televisión). Recientemente esta empresa fue adjudicada a la empresa de discos "Colorado, Radio y TV S.A." de Sao Paulo, Brasil. Tres millones de dólares fue el costo de la operación. La empresa colorada tiene el 36 por ciento del mercado de fabricación de televisores de Brasil. Será importante la fabricación de televisores para la exportación, especialmente los colorados, cuyas matrices fueron compradas por IRT en los EE.UU. que exportará a Brasil. El señor Serafin Varela se encuentra en Chile analizando el mercado chileno y preparando planes para la futura acción de Colorado en Chile.

La versión de "El Humahuaca" con Roberto Carlos acaba de ser publicada por el sello Emi queriendo con Roberto Carlos acaba de ser publicada por el sello Emi queriendo con Roberto Carlos acaba de ser publicada por el sello Emi queriendo con Roberto Carlos acaba de ser publicada por el sello Emi queriendo con Roberto Carlos acaba de ser publicada por el sello Emi queriendo con Roberto Carlos acaba de ser publicada por el sello Emi queriendo con Roberto Carlos acaba de ser publicada por el sello Emi queriendo con Roberto Carlos acaba de ser publicada por el sello Emi queriendo con Roberto Carlos acaba de ser publicada por el sello Emi queriendo con Roberto Carlos acaba de ser publicada por el sello Emi queriendo con Roberto Carlos acaba de ser publicada por el sello Emi queriendo con Roberto Carlos acaba de ser publicada por el sello Emi queriendo con Roberto Carlos acaba de ser publicada por el sello Emi queriendo con Roberto Carlos acaba de ser publicada por el sello Emi queriendo con Roberto Carlos acaba de ser publicada por el sello Emi queriendo con Roberto Carlos acaba de ser publicada por el sello Emi queriendo con Roberto Carlos acaba de ser publicada por el sello Emi queriendo con Roberto Carlos acaba de ser publicada por el sello Emi queriendo con Roberto Carlos acaba de ser publicada por el sello Emi queriendo con Roberto Carlos acaba de ser publicada por el sello Emi queriendo con Roberto Carlos acaba de ser publicada por el sello Emi queriendo con Roberto Carlos acaba de ser publicada por el sello Emi queriendo con Roberto Carlos acaba de ser publicada por el sello Emi queriendo con Roberto Carlos acaba de ser publicada por el sello Emi queriendo con Roberto Carlos acaba de ser publicada por el sello Emi queriendo con Roberto Carlos acaba de ser publicada por el sello Emi queriendo con Roberto Carlos acaba de ser publicada por el sello Emi queriendo con Roberto Carlos acaba de ser publicada por el sello Emi queriendo con Roberto Carlos acaba de ser publicada por el sello Emi queriendo con Roberto Carlos acaba de ser publicada por el sello Emi queriendo con Roberto Carlos acaba de ser publicada por el sello Emi queriendo con Roberto Carlos acaba de ser publicada por el sello Emi queriendo con Roberto Carlos acaba de ser publicada por el sello Emi queriendo con Roberto Carlos acaba de ser publicada por el sello Emi queriendo con Roberto Carlos acaba de ser publicada por el sello Emi queriendo con Roberto Carlos acaba de ser publicada por el sello Emi queriendo con Roberto Carlos acaba de ser publicada por el sello Emi queriendo con Roberto Carlos acaba de ser publicada por el sello Emi queriendo con Roberto Carlos acaba de ser publicada por el sello Emi queriendo con Roberto Carlos acaba de ser publicada por el sello Emi queriendo con Roberto Carlos acaba de ser publicada por el sello Emi queriendo con Roberto Carlos acaba de ser publicada por el sello Emi queriendo con Roberto Carlos acaba de ser publicada por el sello Emi queriendo con Roberto Carlos acaba de ser publicada por el sello Emi queriendo con Roberto Carlos acaba de ser publicada por el sello Emi queriendo con Roberto Carlos acaba de ser publicada por el sello Emi queriendo con Roberto Carlos acaba de ser publicada por el sello Emi queriendo con Roberto Carlos acaba de ser publicada por el sello Emi queriendo con Roberto Carlos acaba de ser publicada por el sello Emi queriendo con Roberto Carlos acaba de ser publicada por el sello Emi queriendo con Roberto Carlos acaba de ser publicada por el sello Emi queriendo con Roberto Carlos acaba de ser publicada por el sello Emi queriendo con Roberto Carlos acaba de ser publicada por el sello Emi queriendo con Roberto Carlos acaba de ser publicada por el sello Emi queriendo con Roberto Carlos acaba de ser publicada por el sello Emi queriendo con Roberto Carlos acaba de ser publicada por el sello Emi queriendo con Roberto Carlos acaba de ser publicada por el sello Emi queriendo con Roberto Carlos acaba de ser publicada por el sello Emi queriendo con Roberto Carlos acaba de ser publicada por el sello Emi queriendo con Roberto Carlos acaba de ser publicada por el sello Emi queriendo con Roberto Carlos acaba de ser publicada por el sello Emi queriendo con Roberto Carlos acaba de ser...
Record World May 29, 1976

**Puerto Rico**

1. **AMOR LIBRE** Camilo Sesto-Pronto
2. **LA PANDILLA** Yolandita Monge-Montilla
3. **SOLODAD** Emilio Jose-AI
4. **ES LA VIDA HACER SIEMPRE** Ismael Miranda-Fania
5. **UNA NUEVA CANCION** Jose Luis Rodriguez
6. **MARAGON** Diana Ross
7. **SE CHAVO EL VECINDARIO** Willie Colon Y Mon Rivera-Fania
8. **QUE HE DE HACER PARA OLVIDARTE** Manolo Otero-Salsero
9. **NO VUELVAS A DEJARME** Gran Trio-Montilla

**Miami**

1. **THE JUDGE'S NEPHEWS** Los Sobrinos del Juez-Audio Latino
2. **VERSOS SENCILLOS DE MARTI** Laredo-Alhambra
3. **EL REY** Pedro Vargas-Arcano
4. **APARTAMENTO NO. 2** Raul Marrero-Merican
5. **CUISPO DE CIUDADANA** Universidad Miami-Modiner
6. **FLORISCHENDO** Yolandita Monge-Coco
7. **ALVAREZ GUEDES NO. 2** Alvarez Guedes-Gema
8. **AMOR LIBRE** Camilo Sesto-Pronto
9. **DIME** Morris Albert-Audio Latino
10. **EMANUEL** Oscar Guitierrez-Sucos

**San Francisco**

1. **LUTO EN EL ALMA** Los Terrecolas-Discalendo
2. **PALOMA BLANCA** Georgie Dann-Caytronics
3. **RAMITA DE MATIMBA** Copa Rica-Chica-Fama
4. **DISTINTA LICENCIADO** M. Garcia-Dorell
5. **UN DIA DE SOL** Freddy Fender-AV
6. **TE DIGO QUE TE QUIERO** Memo Lugo-Eco
7. **ME ESTOY ACOSTUMBRANDO A TI** Ricardo Ceratto-Latin Inst.
8. **LA BANDA DEL VECINO** El Potosino-Musart
9. **TIPICA NOVEL-T.R.** Tipica 73-Inca
10. **CANTAMOS, CANTAMOS** Freddy Fender-AV

**Los Angeles**

1. **ME ESTOY ACOSTUMBRANDO A TI** Ricardo Ceratto-Capitol
2. **PABLO DEL MONTE** Joe Flores-Musimex
3. **AHORA QUE TRAIGO CANAS** Eddie Reyes-Caytronics
4. **PALOMA BLANCA** Georgie Dann-Caytronics
5. **EYDIE GORME** Gala
6. **SEANOS SINCEROS** Alejandro Bravo-Figura
7. **NOCHES TERNIDORAS** Las Jilguerillas-Caytronics
8. **VEN A BALAR** Lorenzo Santamaria-Deen
9. **LA BANDA DEL VECINO** Los Graduados-Deen
10. **EL DIA QUE ME ACARICIES** Tirzo Paiz-Musart

**Phoenix**

1. **NO ME REGANES** Joe Flores-Musimex
2. **NOCHES TENEBROSAS** Eddie Palmeri-Coco
3. **SEAMOS SINCEROS** Pete Conde-Fania
4. **LA BANDA DEL VECINO** El Potosino-Musart
5. **TIPICA NOVEL-T.R.** Tipica 73-Inca
6. **CANTAMOS, CANTAMOS** Freddy Fender-AV
7. **ME ESTOY ACOSTUMBRANDO A TI** Ricardo Ceratto-Latin Inst.
8. **LA PLEGARIA DE MI AMOR** Rudy Giron-Vaya
9. **Honda Y Tu Combo** Coco
10. **COMO TE EXTRAÑO** N. V. Miami

**San Marcos Tropical**

1. **EL PATITO BLANCO** El Patoso
2. **LA ORILLITA** Los Santos
3. **OTROS EXITOS** Los Latinos

**New York (Salsa)**

1. **OYELO QUE TE CONVIENE** Eddie Palmieri-Coco
2. **CORIJO Y SU COMBO** Coco
3. **LORENZO SANTAMARIA** Los Lobos de Miami
4. **GEORGIE, DANN** Caytronics
5. **RICARDO CERATTO** Capitol
6. **JOE FLORES** Musimex
7. **EYDIE GORME** Gala
8. **VALENTINA** Eddie Palmeri-Coco
9. **PETE CONDE** Fania
10. **MARIA LUISA** Ismael Miranda-Fania

**El Patito Blanco**

**Carta a mi Madre**

Distribuido en Miami por Polydor en Mexico por Polydor
Nuestro Rincon (Continued from page 92)

Noel Estrada comentó en un programa televisivo en Puerto Rico que "no existe en Puerto Rico una organización que defienda a los compositores." Según parece, el conocido músico y compositor Ernesto Vigoereaux, Presidente de la Sociedad Puertoriquenha de Autores, Compositores y Editores de Música (Spacem) contestando al comentario de Noel aclaró que esta entidad está próxima a cumplir 24 años y se ha definido como defensor de los derechos de los creadores, a más de servir de orientación, a través de sus oficinas, a los que la necesitan.

Para que los interesados en este tema puedan suministrar información suficiente como para poder demostrar que el gran compositor de "En mi Viejo San Juan" es inexacto y apartado de una realidad palpable.

Nuestro más sentido pesame al amigo Ricardo Kleinman de Argentina por el sensible fallecimiento de su padre, hombre de clara visión con el cual compartió muchas amenas charlas en Buenos Aires.

Hermosa la nueva grabación de Mari Trini titulada "amigo Rocio" que Hispavox lanzó al mercado. Entre los temas me apasionaron "Estoy Enferma" (S. Lama-A. Donna-Trini) y "Por ti, por ti." (M. Trini-Sanesteban) Hermosos arreglos de José Luis Sanesteban en dirección de A. Parera Fons . . . Rafael Solano, pianista, cantante, arreglista y director de orquesta dominicano que goza de gran popularidad en el país, lanzó en exclusiva para Discoland a Record World de Nueva York . . . Ray Barretto será el "host" y narrador de la edición del 29 de Mayo de "New York Illustrated" a través de NBC T.V. Actuarán en vivo en esta presentación Johnny Pacheco y Bobby Rodriguez y la Compañía con Willie Colón como "invitado de sorpresa" haciendo su aparición con la orquesta de Johnnny a cumplir 24 años, se presentarán entrevistas con Ray, Cheo Feliciano, Johnny Pacheco y Jon Fausty con cortos de la película "Salsa," producida por Jerry Masucci . . . Y ahora . . . ¡Hasta la próxima! . . . si los angelitos me dejan!

Morris Albert is coming on strong again. In moments in which his "Memories" is happening in all Latin America and Europe he now has the First Prize at the "Festival of Mallorca," Spain, with the tune "So Nice" (A. Martelli). "She's My Girl" is also reacting favorably in other markets, but it seems that "Memories" is his real "cup of tea" because of the romantic and tender mood of the theme. Well, I'm glad! . . . "Quiero" by Julio Iglesias is starting to move strongly in Holland and Germany at the time in which "A veces té, a veces yo" by the Spanish singer-composer is being rush-released in France. Well, it seems that Julio will shortly record a tune in English with great possibilities for the English and American markets . . . Mike Kennedy and Los Bravo are enjoying great international promotion with "Never, Never, Never" . . . "Fais un Mariage D'Amor" (Y. Descalle-C. Mardel) by Jean Francois Michel, with arrangements by M. Bernholc and produced by Marbeuf, released by RCA in France shortly after being released in Spanish. An inevitable winner! . . . Aldo Monges from Argentina is starting to move his recordings in the States. "Brindo por tu Cumpleaños" is heavily accepted by Latin radio stations in both coasts . . . Pronto rush-released a single by Camilo Sesto, "Getsemani" from "Jesus Christ Superstar" b/w "En mas que Amor" (Angela Carrasco). "Getsemani" is enjoying strong air coverage in almost everywhere.

During last weekend, Record World publisher Bob Austin attended a convention of juke box operators in New York, where over 300 operators of the complete New York Metropolitan area were present. During a seminar, it was suggested that since they use a lot of Latin product that conducted in character of exclusiva to Discoland a Record World of Nueva York . . . Ray Barretto será el "host" y narrador de la edición del 29 de Mayo de "New York Illustrated" a través de NBC T.V. Actuarán en vivo en esta presentación Johnny Pacheco y Bobby Rodriguez y la Compañía con Willie Colón como "invitado de sorpresa" haciendo su aparición con la orquesta de Johnnny a cumplir 24 años, se presentarán entrevistas con Ray, Cheo Feliciano, Johnny Pacheco y Jon Fausty con cortos de la película "Salsa," producida por Jerry Masucci . . . Y ahora . . . ¡Hasta la próxima! . . . si los angelitos me dejan!

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During last weekend, Record World publisher Bob Austin attended a convention of juke box operators in New York, where over 300 operators of the complete New York Metropolitan area were present. During a seminar, it was suggested that since they use a lot of Latin product in the juke boxes, it would be a good idea to have the Latin recording companies send samples to all juke box operator members of the association, who can be contacted as follows: Music and Amusement Association Inc., located at 250 West 57th St., New York, N.Y. 10009. The association states that over 35,000 45 r.p.m. records are bought every week and they noticed how the market for Latin, country and western, and Latin disco is growing constantly. Now, more than ever, the strong influence of Latin music is noticeable through the juke box picks. Any Latin label could mention Record World as a reference when asking for a complete listing all juke box operators who are members of the association, in order to send them samples and new releases. Latin companies had been holding their 45 r.p.m. releases since their lp sales could decline. On the other hand, juke box operators always complain about how difficult it is to obtain Latin Product. The availability of the product and proper information to the juke box operators will reflect an immediate growth on sales potential.

Noel Estrada, one of the top Puerto Rican composers, author of "En mi Viejo San Juan," almost a hymn in the whole world reflecting a habit of the same name which is in the cabin of the coast guard. . . . After the publication of the "En mi Viejo San Juan," Noel Estrada was a rising star in the Puerto Rican music scene. . . .

En Chile (Continued from page 92)

Jeanette, y Santy Castellanos, recogieron sus premios en el Teatro Caupolican de Santiago. Los chilenos José Alfredo Fuentes, Osvaldo Díaz y Paolo Salvatore, elegidos por un grupo de periodistas como los más populares del momento, fueron también distinguidos y es posible que viajen posteriormente a España. Rafael Revert, de la cadena SER de España también fue uno de los visitantes con motivo de esta presentación de los españoles en nuestro país.

El comentario final sobre un espectáculo tan publicitado y que no logró entusiasmar, fué el acostumbrado "la próxima vez será mejor . . ."
The Coast

(Continued from page 10)

in a Beatles promotion.

ACTS IN ACTION: Goldie McJohn, former Stepungenwolf organist, has a new outfit, McJohn, that will be included on the June Bowie tour. Its first album is completed and the band is currently negotiating for a recording contract ... Poco, who will be appearing with the Beach Boys and America at the Anaheim Stadium on July 3, are being joined onstage, during their current tour, by the likes of Waylon Jennings, Faron Young, Ray Price and Dicky Betts—but not all at the same time ... Betts, it seems, has got a golden heart to match his golden fingers.

While at the general store downtown Juliette, Georgia (15 miles from Macon), Betts overheard a pint-sized Little Leaguer talking about how his team needed new uniforms. Springing quickly into action, Dicky—with the help of Atlanta station WKLS—arranged a benefit concert starring himself and Billy Joe Shaver, Butch Trucks, Bobby Whitlock and Betts' old guitar teacher, Jimmy Farranore. The concert, as two dollars a head, raised just what the team needed for its new threads ... After his recent Santa Monica Civic playdate, a party was held at Santa Monica's Miramar Hotel for Elvin Bishop. What the invited revelers didn't see was that sneaky Elvin snuck off to an adjoining ballroom, for a few minutes, in order to stand in with a local band—Half Moon—who were entertaining a U.S.C. fraternity party, called the "Dixie Ball." As the amazed students (men in tuxes, women in hoop skirts) looked on, Elvin suggested "a shuffle in B-flat," and the band broke into "Don't Ya Lie To Me," with Elvin playing his usual mean lead on a borrowed guitar.

"You just King tells us that we really cracked him up over last week's mention of Cliff Richard's new Rocket 1p. We told you that it was called "I'm Merely Famous," but the truth, King says, is that it is more modestly entitled "I'm Nearly Famous." As a public service, we'd like to state that the album is also not called "I'm Dearly Famous," "I'm Really Famous" or "I'm Famous Amos."

AM Action

(Continued from page 20)

breaking rapidly in the west and southeast.

CROSSTOURS

Marlyn McCoo & Billy Davis, Jr. (ABC). This record, which stems basically from a strong MOR base (mostly east coast), is beginning to happen both pop and R&B now with several black stations adding the record and the able support of WPGC this week at #18. Selling nicely through some pop accounts already.

NEW ACTION

Vickie Sue Robinson (RCA) "Turn The Beat Around." Outstanding success in Boston (BB 14-7-3 WRKO) paved the way this week for the addition of KFRC. Also selling in noteworthy quantity both R&B and disco in some areas.

Nuestro Rincon

(Continued from page 94)

Puerto Rico, declared in a TV show in Puerto Rico that "there is not an organization in Puerto Rico that defends the Puerto Rican composer." It seems that Ernesto Vigoreaux, well known musician and composer, president of the Puerto Rican Society of Authors, Composers and Publishers (SPACEM) replied that the association was established 24 years ago, with affiliates in almost every country and that one of their missions is to obtain the royalties that belong to the composers and also offer assistance, information and orientation through their offices, to all the ones in need for it. Well, I know that these USA SCHEMM to supply us with the proper information in order to clarify why the author of "En mi Viejo San Juan," Noel Estrada, was inexact in his declaration on TV.

Our deepest condolences to Ricardo Kleinman from Argentina for the passing away of his beloved father ... Hispavox released in Spain a new album by Manelli Trio in which they included "Esto Bribes" and "Por ti, Por ti." Great themes! Arrangements are by Jose Luis Sanesteban under the direction of A. Parera Fons ... Rafael Solano, famous pianist, singer, arranger and orchestra director from Sant Domingo, signed with Discolandos Records, New York, as an exclusive artist ... Ray Barretto will host and narrate the May 29th edition of "New York Illustrated" on NBC TV, to be aired at 7:00 p.m. Performing "live" from Barney Googles will be Johnny Pacheco and Bobby Rodriguez y Compania with Willie Colon showing up as a surprise guest to sing with Johnny's band. Aside from the "live" music there will be interviews with Ray, Cheo Feliciano, Johnny Pacheco and Jon Fausty, and film clips from the "Salsa" movie, produced by Jerry Masucci ... And that's it for the time being!

WB Re-signs Lightfoot

Warner Bros. board chairman and president Mo Ostin and vice president and director of national promotion Russ Thyret flank Gordon Lightfoot who was congratulated on the signing of his new contract with Warner Bros. "Summertime Dream," Lightfoot's first album under the new agreement, was produced by Lanny Worsenker, Warner Bros. Records VP and director of A&R, and is being readied for June release.

The Green-ing of Tahoe

LAKE TAHOE—Within the past year the Nevada hotels, recognizing perhaps a chance in their clientele, have opened their arms to a new crop of contemporary entertainers. Of no hotel has this been more true than the Sahara Tahoe, which has been booking such diverse performers as Alice Cooper, Johnny Cash, Ray Barretto, the former trustee and national officer of the Academy's "Good Times" series, who strutted and giggled while delivering material that could be likened to Richard Pryor's or, more accurately, Franklin Ajaye's. A good sampling of his humor might be his bit about a black TV bowling show: "Bowling for Watermelons," of course. It was an effectively paced show.

Max Nichols

NARAS

(Continued from page 8)

more categories, one for Vocal Arranging and another for Best Vocal Jazz Vocal Performance, while combining the pop and classical liner notes into a single craft category.

Moment of Silence

In matters of a more personal nature, the Trustees observed a moment of silence in honor of former trustee and national officer Paul Roewade, who died recently in Los Angeles, and voted to participate in a scholarship project in recognition of Dick Jablof, the Academy's long-time legal counsel and confidante, who passed away in September.

At the close of the three-day session, which included a cocktail reception hosted by ASCAP, followed by a dinner at which various trustees entertained, the board selected Atlanta as the site of its meeting next fall.
Young Artists Time at RCA

By SPEIGHT JENKINS

NEW YORK — A few months ago in RW's Classical Special, Thomas Z. Shepard, the chief of RCA's Red Seal division, spoke of his company's commitment to creating stars out of young, worthwhile artists. A few days ago his director of marketing, Ernest Gilbert, discussed plans for selling a whole series of releases by these young American artists.

Dealers all over America this week will receive a package of recordings by instrumentalists and singers, all young performers and all American. Pianists Emanuel Ax and Ted Joselson, violinist Eugene Fodor, soprano Judith Blegen, cellist Lynn Harrell with conductor-pianist Levine and several chamber groups, including Tashi and the Cleveland Quartet, will all play a part in RCA's dedication to the young American artist.

The fact that so many young Americans have been recorded in what Gilbert describes as "fresh or at least unhackneyed repertoire" pays tribute to the classical involvement of Kenneth Clancy, the president of RCA Records. Clancy has been instrumental in the signing of most of these artists over the past two years and all of them—to a man or woman—have garnered many excellent reviews all over the U.S. and Europe.

Their signing is proof that the post-Lohengrin days (after RCA's Wagnerian commitment) are over. RCA has committed the company to as deep a commitment to the American serious music scene as that of any other big company, and with Shepard the two are determined to make their stars the big U.S. sellers.

For Gilbert, however, who began with music in the middle west and came to New York with Columbia Records, the problem is presenting the artists in a way that will mean record sales. As (Continued on page 97)
Stan Schoen Named Nonesuch Mktn. Dir.

LOS ANGELES — Neil Posner, president, Elektra/Asylum/Nonesuch Records, has announced the appointment of Stan Schoen to the newly-created position of director, marketing, for Nonesuch Records. Schoen, who will continue to base his operations in Chicago, will coordinate his activities with Teresa Sterne, director of Nonesuch Records and an Elektra vice president; George Steele, vice president, marketing; and Stan Marshall, national sales director.

Buddha Releases 13


Young Artists

(Continued from page 96)

everyone knows, selling largely unknown artists is hard and selling chamber music from anyone other than a superstar is even more difficult. Gilbert, a vigorous, friendly, mustachioed man in his late thirties, is bullish on the prospects. "We've come up with a sampler on the works of all these artists that is a lovely hour of wonderful music making. There is interest in the repertoire, and the sheer talent is amazing.

Contacting Dealers

"As we all know," Gilbert continued, "sales follow performance, and these artists are concertizing everywhere. Whenever anyone of them comes into a district, we contact the branch officers and make sure they know the artists have come. They go out and talk to the retailers and in this instance we're making sure that every dealer in the city is called. Lee Roberts of this office has helped so much because she has made sure that almost everyone of the young artists is represented by a huge poster with a good picture on it."

Reciting the litany, Gilbert went on, "We contact the radio stations to make sure that they play the young artists' work on the air. This is familiar, but we think it really can work with them. They are exciting and their approach is sometimes novel. Although no one buys records on the basis of patriotism, still these artists are the most hopeful musical augur for the Bicentennial."

From this listener's point of view the list makes good sense, particularly in certain specific areas. Judith Blegen is quite a developing recitist and her bright, well-focused voice should be perfect for the Wolf and Strauss songs she has recorded. Emanuel Ax is the most interesting of all the young pianists on the threshold of stardom and his Chopin record contains a lot of music not always recorded. Lynn Harrell is clearly one of the best young cellists, and the Schubert "Arpeggione" Sonata is a masterpiece, appealing equally to two artists as romantic as Harrell and pianist-conductor James Levine. And so it should go. Maybe the discs will not live up to the hopes for them, but RCA has taken a major commitment in the area of building young Americans, and for that we should all be grateful.

Pinball Power

As the result of recent legislation in New York City, pinball games will be legalized for the first time in 35 years. It is estimated that the city will get an additional million dollars in tax income revenue as a result. The pinball games will be distributed, in most cases, by the same operators and distributors of juke boxes. See here discussing the legislation are (from left): Irving Holzman, president, Music and Amusement Association of N.Y.; Elinor Guggenheim, N.Y.C. Consumer Affairs Commissioner; Danny Frank, Music and Amusement Association public relations counsel; and Roger Sharpe, journalist/pinball wizard.

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FEARLESS FORECAST: Margo Smith makes her Warner Bros. debut with a song that is already a pop charter for the English group Brotherhood of Man. "Save Your Kisses For Me" will be a country hit for Miss Smith; the evidence is in from early adds at WWOK, WSDS, KKCM, KBOX, WBAP, KSOF, KENN, KIKK, WSLR, WITL, WAND, KDJW, KSMN and WGBG.

Sammi Smith is on the way to heavy play with "I'll Get Better." Action showing in Houston, Dallas, Orlando, Akron and Springfield.

And yet another Miss Smith, Connie by name, is adding fans with her remake of the Everly Brothers classic, "So Sad (To Watch Love Go Bad)," happening at KKCO, WINE, KKCN, WCMS and WSDS.

Ray Griff is showing initially strong moves on "I Love The Way That You Love Me" at KBUL, WPXN, KVVX, WWOL, KTCS, KKKC, WITL and WSLR; Sherry Bryce doing well with "Pretty Lies" in the midwest.

Eddie Rabbitt follows his chart-topper with more melodious sounds on "Rocky Mountain Music," that's taking off at KENN, KIKK, and KCKC. Opting for the "B" side, "Do You Right Tonight," is Ron Tater at WWOK.

John Denver's "It Makes Me Giggle" is recovering from a slow beginning and starting to move;ditto for David Wills' "Woman."

Newcomer Rachel Sweet is drawing interest on "We Live In Two Different Worlds" at KRMD, KCKN and WSLR; Sherry Bryce doing well with "Pretty Lies" in the midwest.

Chuck Price is selling the "I Don't Want It" philosophy in Texas and the midwest; Mike & Mickey's "We Don't Want The World" starting in midwest markets.

LP Interest: Don Langford at KLAC reflecting in Houston, Dallas, KSMN, Mason City, KSOF, Salt Lake City, KKDF, Tulsa, KTTS, Springfield, WMA, Charlotte, WRAF, Ft. Worth, WCMC, Norfolk, WGRG, Detroit, WGRB, Greenboro, WHN, New York, WHDQ, Mobile, WIL, St. Louis, WINN, Louisville, WIRE, Indianapolis, WITL, Lening, WJU, Chicago, WJOS, Jackson, WMNI, Columbus, WPGO, Atlanta, WPXN, Columbus, WSDS, Denver, WVL, Akron, WSN, St. Petersburg, WWOK, Miami, WWVA, Wheeling.

SURE SHOTS

Margo Smith — "Save Your Kisses For Me"

Tammy Wynette & George Jones — "Golden Ring"

Emmylou Harris — "One of These Days"

LEFT FIELDERS

Vernon Oxford — "Redneck"

Cal Smith — "MacArthur's Hand"

Jerry Wallace — "The Fool I've Been Today"

AREA ACTION

Carl Hickman — "My Special Angel" (KKCO)

Terry Fell — "Coffee Jim the Truckin'" (WINN)

Jack Paris — "Marbles" (KKCN)

WB Signs Riley

NASHVILLE—Jeanie C. Riley has been signed to a Warner Bros. recording contract. It was announced by Andy Wickham, Warner's director of country music. It was also revealed that Miss Riley will be working with producer Shelby Singleton under whose aegis her biggest hit, "Harper Valley P.T.A.,” was produced and released.

First single from the renewed association is "The Best I Ever Had," a self-penned song, as is all of Miss Riley's current material.

Fulton To Welcome

Pop Music Survey

NASHVILLE — Mayor Richard Fulton will be on hand Thursday, June 3, to welcome the "Pop Music Survey" Seminar to Nashville. The Seminar has been held in other cities until this year, and Nashville has been chosen as host for the event. Dates set for the event are June 3-5, 1976, at the Hilton Airport Inn, and it will be a gala event for Nashville's mayor.

Bobby Poe, chairman of the seminar, stated that 500-600 guests are slated to be on hand for Mayor Fulton's welcoming address.

Some of the Nashville based music industry personnel included in the discussion panels will be Wesley Rose of Acuff-Rose Publishing Co.; record producer and publisher Shelby Singleton; writer/publisher Boudleaux Bryant and Record World vice president John Sturdiani.

WWVA To Air Bicentennial Show

Radio station WWVA's "JamboREE USA" will present a country spectacular as part of Philadelphia's Bicentennial salute to the country's music heritage in John F. Kennedy Memorial Stadium, July 5.

The five hour show will be part of a four day "Celebration '76" gala to be held at the 100,000-seat stadium. Scheduled to appear are Charlie Rich, Merle Haggard, Chad & Tanya Prince, Lynn Anderson, Tom T. Hall, Dave Dudley, Johnny Russell, Bill Monroe, The Blue Ridge Quartet, Del Wood, Ben Smothers & The Stoney Mountain Cloggers and The Heckels.

The format for the production will chronicle the evolution of country music and include such indigenous American music as bluesgrass, square dance music, cowboy songs, traditional country music, Texas swing and songs of workmen and truckers.

Tickets are available through 150 Ticketron outlets throughout the country.

Greentree Records

Formed by Benson

NASHVILLE—The John T. Benson Publishing Company has announced the establishment of Greentree Records. The label, a sister label to HeartWarning and Impact, will feature contemporary music.

Artists

Currently, there are four artists on Greentree: Tim Sheppard, New Dawn, Reba and Dallas Holm. Phil Johnson, director of A&R for all Benson labels, is producing each of them.

Tim Sheppard's first album is called "Davy," He is a songwriter who won the top Amateur Gospel Songwriter Award at the 1975 American Song Festival.

New Dawn is a group of young singers and songwriters whose first album is "Little Grain Of Wheat."

Reba

Reba will continue to record with her parents, The Rambos, but she will also be writing and recording albums for Greentree. Her first Greentree album will be released this summer. "Justright" is Dallas Holm's first album on the Greentree label. He previously recorded four albums on Benson's Impact label. Dallas has been the featured vocalist with The David Wilkerson Crusade, a ministry to youth, for six years.

Neal Joins Farr

LOS ANGELES—Debi Neal has been named promotion manager of Farr Records country division in Los Angeles. She was formerly the research director at KLAC, where she helped to develop one of the first research systems for a major market country station.

Carson Schreiber

Neal will work closely with Carson Schreiber on all of Farr's country product. At the present time Farr has a release on the country charts in "Home Made Love" by Tom Bresh. Farr plans to release an album by Bresh during the summer. They also hope to put out an album with Tom Bresh and Merle Travis later in the year.

Neal also announced that Farr plans to release a record from country singer Gerry Ford in the near future.

Nelson Picnic Off

WILLIE Nelson's Annual Fourth of July Picnic, scheduled this year to be held in Gonzales, Texas, has been cancelled, according to informed sources. Nelson cancelled his plans after a Texas court turned down his request for a permit to hold the picnic.
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George Cooper, Jr. - Marketing Director Ed Hamilton - Promotions Director
The Country World Album Chart

May 29, 1976

1. Greatest Hits of Johnny Rodriguez—Mercury SRM 1 1076
2. The Sound in Your Mind—Willie Nelson—Columbia/Lone Star Car 34092
3. Come on Over—Olivia Newton-John—MCA 2186
4. I Can Make It on My Own—Tammy Wynette—EPIC KE 34075
5. The Sun Sessions—Elvis Presley—RCA APL 1 1675
6. Faster Horses—Tom T. Hall—Mercury SRM 1 1076
7. Gilley’s Greatest Hits, Vol. 1—Mickey Gilley—Playboy PB 409
8. Bloodline—Glen Campbell—Capitol SW 11516
9. Wilderness—C. W. McCall—Polydor 1 4069
10. Harmony—Don Williams—ABC Dot DOSD 2049
11. It’s All in the Movies—Meredithдвиг—Capitol St 11504
12. The Outlaws—Waylon, Willie, Jessi & Tompall—RCA APL 1 1231
13. Elite Hotel—Emmylou Harris—Reprise N 8226
14. Harold, Lew, Phil & Charlie Brothers—Mercury SRM 1 1077
15. Chester & Lester—Cindy Atkin & Les Paul—RCA APL 1 1167
16. The White Knight—Cledus Maggard & the Citizens Band—Mercury SRM 1 1078
17. Willie Nelson—RCA APL 1 1487
18. Forever Loves—Mac Davis—Columbia PC 34105
19. Mackintosh & T.J. Soundtrack—RCA APL 1 1520
20. Twitty Conway Twitty—RCA 1976
21. Sunday Morning with Charlie Pride—RCA APL 1 1539
22. People Put to Music—Freddie Hart—Capitol St 11504
24. Jerry Gatlin & Family—Monument St 11402
25. Hank Williams, You Wrote My Life—Bucky Band—Columbia KC 94091
27. Fearless Hoyt Axton—A&M 4571
28. Motels and Men—G. G. Sheppard—Melodyland ME 40351
29. Just for the Record—Ray Stevens—Warner Bros. BS 2914
30. Longhaired Redneck—David Allan Coe—Epic KE 34076
31. Somebody Loves You—Crystal Gayle—United Artists LA543
32. Elite Hotel—Emmylou Harris—Reprise MS 2236
33. The Outlaws—Waylon, Willie, Jessi & Tompall—RCA APL 1 1321
34. The Country Downstairs—CMA 2183
35. I Don’t Call Me—I’ll Call You—Jerry Jordan—MCA 2174
36. The Happiness of Having You—Charley Pride—RCA APL 1 1359
37. Silvery Linings—Charlie Rich—Epic KE 33545
38. People Put to Music—Freddie Hart—Warner Bros. BS 2914
39. Billy Swamp—Monument PC 34183
40. Rednekstock—RCA APL 1 1489
41. Songs from the Nashville Grass—RCA APL 1 1578
42. Alone Again—Billy Walker—RCA APL 1 1489
43. Marvel the Marvel—Marvel Felts—ABC Dot DOSD 2033
44. —20-20 Vision—Renee Milspa—RCA APL 1 1666
45. As Long as There’s a Sunday—Sammi Smith—ABC Dot DOSD 2033
46. The Sheik of Chicago—Joe Stampley—EPIC KE 34056
47. Willie Nelson & Friends—Plantage PLP 24
48. Tom T. Hall—MGM MSC 3515
49. Somebody Loves You—Crystal Gayle—United Artists LA543
50. Floyd Cramer Country—RCA APL 1 1541
51. The Nashville Grass—RCA APL 1 1578
52. Don’t Call Me—I’ll Call You—Jerry Jordan—Mercury SRM 1 1077
53. Lovin’ and Learnin’—Tanya Tucker—Mercury APL 1 1678
54. Mel Street’s Greatest Hits—ABC Dot DOSD 2051
55. Head First—Roy Head—ABC Dot DOSD 2051
56. Strawberry Cake—Johnny Cash—Columbia KC 34082
57. Jessi Colter—Capitol St 11477
58. Redheaded Stranger—Willie Nelson—United Artists LA410
59. Prisoner in Disguise—Linda Ronstadt—Asylum 7E 1054
60. The Happiness of Having You—Charlie Pride—RCA APL 1 1245
61. Love Put a Song in My Heart—Johnny Rodriguez—Mercury SRM 1 1077
62. The Song We Fell in Love with Connie Smith—Columbia KC 33391
64. Overboard—Sugar & Spice—ABC Dot DOSD 2051
65. All the King’s Horses—Lynn Anderson—Columbia KC 34089
67. The Battle George Jones—EPIC KE 34054
68. Jason’s Farm Cal Smith—MCA 2172
69. Best of the Statler Brothers—Mercury SRM 1 1037
70. Tom T. Hall’s Greatest Hits—Mercury SRM 1 1044
72. Before the Next Teardrop Falls—Freddie Fender—ABC Dot DOSD 2050
73. Don Williams’ Greatest Hits—ABC Dot DOSD 2053
74. What Can You Do to Me Now—Willie Nelson—RCA APL 1 1234

Nashville Report (Continued from page 103)

Press releases from Pete Drake Productions should be the utmost, the most excellent, the most suitable and desirable. Randy Best is the new public relations person there. Best formerly was a member of the Bluefield group, a Mercury recording act.

Isn’t it about time Terry Bradshaw released another single for Mercury? Since he is getting married to skating champ JoJo Starbuck June 6 maybe it should be “The Wedding March”? People forget how many female bosses of record companies there are or have been, but Dottie [Mrs. Steve] Austin is president of Country Kingdom, a new label based in Houston. Pat Dailey, formerly with RCA, just signed the company, according to a note from cheerful Charlie Lamb.

A sort of tip to songwriters from veteran songsmith Boudleaux Bryant: “There is no way to chart a graph on how to be successful. If you hand out advice, you find out some fellow has already done just the opposite—and come up with a big hit.”

Roy Clark will drive the pace car at the start of the 17th annual World 600 race next Sunday at Charlotte (N.C.) Motor Speedway.

Jerry Clower’s sixth MCA album, “Jerry Clower—Ambassador of Goodwill,” is scheduled to hit the markets June 17. Yazoo City, Miss. Police Chief Carey Hill wrote the liner notes. (On the back of a traffic violation ticket, perhaps?)

Birthdaying: Johnny Paycheck, Tom T. Hall, Hank Williams, Jr., Kenny Price, Redd Stewart and Charlie McCoy.

There are now three Twitty singers performing professionally. 18-year-old Kathy Twitty just completed a disc session under direction of Snuffy Miller. Kathy—more pop than country—joins sister Joni Lee and pappy Conway Twitty on the MCA roster. Incidentally, Kathy will use the nom de stage of Jessica James. (Will Jessica sing “Outlaw” tunes???)

Leona Williams’ Tally label single is titled “San Quentin,” written by Merle Haggard and recorded at San Quentin (Calif.) State Prison. Is Leona the first female singer to record inside a prison???

Roy Clark’s latest, “Think Summer,” sounds like a hot one; titlewise, anyhow . . . It is logical to assume that station KFTV (formerly KIXX) in Provo, Utah will spin Bill Anderson records. He is now the owner of the 1000 watt. Sure, it’ll program country music!

From time to time a new entertainer comes along that makes you sit and wonder, “Where has he been.” Larry G. Hudson is here, and arriving every day. He’s the brightest new talent to hit the Music Biz in a long time, and before he’s through, the whole world will be “Singing A Happy Song”

—Larry G. Hudson

Macem Music
WARM AND TENDER (L. Gatlin; First Generation, BMI)  

GEORGE JONES AND TAMMY WYNETTE—Epic 8-50235  

TOMMY OVERSTREET—ABC/Dot DOA-17630  

GEORGE JONES AND TAMMY WYNETTE—Epic 8-50235  

THEME FROM “STAY HUNGRY” (B. Berline-B. Longhorn; Unart, BMI)  

JOHNNY GIMBLE—Columbia-Lone Star 3-10348  

DR. HOOK—Capitol P-4280  

GENE WATSON—Capitol P-4279  

LARRY GATLIN WITH FAMILY AND FRIENDS—Monument ZSB 8696  

JOHNNY GIMBLE—Columbia-Lone Star 3-10348  

LARRY BUTLER—United Artists UA-XWB09-Y  

SHYLO—Columbia 3-10343  

MARY LOU TURNER—MCA MCA-40566  

VERNON OXFORD—RCA PB-10693  

Friends of Country Asks Free Concerts  

NEW YORK — Richie Allen Seinfeld, executive director of N.Y. ‘s Friends of Country, has put out a call for country acts of national stature to perform this summer at free concerts in central and neighborhood locations. The non-profit organization is also seeking sponsors for the events.  

Board  

The organization, founded by Seinfeld, is concerned with the development of country music in the New York area. The board of directors includes Lincoln Center composer-conductor Leonard de Paur, Ed Salamon of radio station WHN, Russell Sanjek of BMI and Charles Scully of SESAC and CMA.  

Free neighborhood concerts have been held over the past two summers and featured the Country Gentlemen, Don Gibson, Charley Taylor, Ernest Tubb and New York area artists. Previous sponsors have included New York State Council on the Arts, the National Endowment for the Arts, the Eastern Savings Bank and the Exxon Corporation.  

Friends of Country can be reached at P.O. Box 3831, Grand Central Station, N.Y., N.Y. 10017; phone: (212) 894-1050.  

By CHARLIE DOUGLAS  

Jimmy Wakely was honored with a “day” of his own by the good folk at KFDI (Wichita). Included in the festivities was a four hour “live” interview from 9:00 a.m. ‘til 1:00 p.m., hosted by Mike Otman and Larry Scott, followed by a two hour remote with Wakely, Terry Butler, Don Williams, Webb Pierce and Scott. The fans who braved the downpour to meet that crew were gifted with an old Wakely movie poster autographed by the star... The line-up at WIRK-FM—‘Your Brand Of Country’—in West Palm Beach is Jim Forret, The Breakfast Barry, R. J. Hartman, Scott Free, Billy Stuart and Hank Richmond.  

Dave West leaves WMC and goes to WHQ, while Robin Scott comes to WMC—all in Memphis... Bob Cole of WWOK (Miami) reports super response to an all-night special—six hours of comedy by everybody from W. C. Fields to Andy Griffith to The Bickersons. It ran from midnight Friday until six a.m. Saturday... The University of Illinois is a growing source of historical material of value to the country music industry. The latest volume is “San Antonio Rose, The Life and Music of Bob Will,” by Charles R. Townsend. You may be familiar with the good Doctor (professor of history at W. Texas State U.) from his Grammy winning notes on the album “For The Last Time” on UA. Nearly 400 pages, including a near 40 page discography, the book is $12.50, University of Illinois Press, Urbana, III. 61801.  

There’s an open invitation from Mike Davis, MD at WFNRC (Fayetteville, N. C.), for the music promo people to “come by and let’s talk music,” or call between 10 a.m. and 2 p.m. EDT. You don’t get that level of cooperation from the music promo people to “come by and let’s talk music,” or call between 10 a.m. and 2 p.m. EDT. You don’t get that type of invite too often I reckon... The Jimmie Rodgers Memorial Festival will be held in the 24-28 of May in Meridian. This year the museum will be formally opened, complete with artifacts from the life of the “Father of Country Music.” Those giving of their time to raise the bucks which make it all possible are, this year, Charlie Lowin, Melba Montgomery, Pee Wee King, Redd Stewart, Ernest Tubb, Charlie McCoy, Moe Bandy, Ray Griff, Dick Curless, Tony Douglas, Don Williams, Webb Pierce, Tommy Atwood, and additional stars not yet firmed at this writing. This whole affair has grown by leaps and bounds in the past few years and the largest part of the credit must go to Carl Fitzgerald and the staff of WOKK, headed by Ken Rainey. The entire city gets into the act and the festival is worth your time and money... July 1 KOKE-FM in Austin will drop its four hour Spanish segment and be simulcast a lot ‘cause it’ll soon be a thing of the past... July 1 KOKE-FM in Austin will drop its four hour Spanish segment and be simulcast a lot ‘cause it’ll soon be a thing of the past... The Jimmie Rodgers Memorial Festival will be held in the 24-28 of May in Meridian. This year the museum will be formally opened, complete with artifacts from the life of the “Father of Country Music.” Those giving of their time to raise the bucks which make it all possible are, this year, Charlie Lowin, Melba Montgomery, Pee Wee King, Redd Stewart, Ernest Tubb, Charlie McCoy, Moe Bandy, Ray Griff, Dick Curless, Tony Douglas, Don Williams, Webb Pierce, Tommy Atwood, and additional stars not yet firmed at this writing. This whole affair has grown by leaps and bounds in the past few years and the largest part of the credit must go to Carl Fitzgerald and the staff of WOKK, headed by Ken Rainey. The entire city gets into the act and the festival is worth your time and money...
### The Country Singles Chart

**Date:** May 29, 1976

<table>
<thead>
<tr>
<th>Title, Artist, Label, Number</th>
<th>W.K. On Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong> 2 MY EYES CAN ONLY SEE AS FAR AS YOU</td>
<td>RCA PB 10592</td>
</tr>
<tr>
<td>3 WHAT GOES ON WHEN THE SUN GOES DOWN</td>
<td>RONNIE MILSAP/RCA PB 10593</td>
</tr>
<tr>
<td>5 ONE PIECE AT A TIME</td>
<td>JOHNNY CASH/Columbia 3 10321</td>
</tr>
<tr>
<td>4 AFTER ALL THE GOOD IS GONE</td>
<td>CONWAY TWITTY/MCA 40534</td>
</tr>
<tr>
<td>6 I'LL GET OVER YOU</td>
<td>CRYSTAL GAYLE/United Artists</td>
</tr>
<tr>
<td>9 WHAT'S THAT MADE ME LOVE YOU BILL ANDERSON &amp; MARY LOU TURNER/MCA 40533</td>
<td></td>
</tr>
<tr>
<td>13 WALK SOFTLY</td>
<td>BRIAN CRACK CADDY/A&amp;BC Dot</td>
</tr>
<tr>
<td>14 LONELY TEARDROPS</td>
<td>MARILYN FELS/A&amp;BC Dot</td>
</tr>
<tr>
<td>12 THE WINNER</td>
<td>BOBBY BARE/RCA PB 10556</td>
</tr>
<tr>
<td>16 EL PASO CITY</td>
<td>MARVIN ROBBINS/Columbia 3 10305</td>
</tr>
<tr>
<td>14 STRANGER JOHNNY DUNN/Columbia 3 10302</td>
<td></td>
</tr>
<tr>
<td>17 YOU'VE GOT TO HOLD ON TO TANYA TUCKER/</td>
<td></td>
</tr>
<tr>
<td>19 SHE'LL THROW STONES AT YOU</td>
<td>FREDDIE HART/Capitol 4251</td>
</tr>
<tr>
<td>21 I.O.U. JIMMY DEAN/Capitol 452</td>
<td></td>
</tr>
<tr>
<td>18 FOREVER LOVERS</td>
<td>MAC DAVIS/Columbia 3 10363</td>
</tr>
<tr>
<td>22 THE DOOR IS ALWAYS OPEN</td>
<td>DAVE &amp; SUGAR/RCA PB 10627</td>
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<tr>
<td>23 SUSPICIOUS MINDS</td>
<td>WAYLON JENNINGS &amp; JESSI COLTER/RCA PB 10632</td>
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<tr>
<td>25 ALL THESE THINGS</td>
<td>JOE STAMPLEY/ABC Dot 17624</td>
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<tr>
<td>27 YOUR PICTURE IN THE PAPER</td>
<td>JERRY BRADLEY/RCA PB 10653</td>
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<tr>
<td>28 I'VE GOT TO BE CRAZY</td>
<td>WILLIE NELSON/Columbia 3 10337</td>
</tr>
<tr>
<td>26 COME ON OVER</td>
<td>OLIVIA NEWTON-JOHN/MCA 40525</td>
</tr>
<tr>
<td>10 I COULDN'T BE ME WITHOUT YOU</td>
<td>JOHNNY RODRIGUEZ/Columbia 73758</td>
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<tr>
<td>11 JUST BE FOOLED ENOUGH</td>
<td>Faron Young/Mercury 73769</td>
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<tr>
<td>20 RED, WHITE AND BLUE</td>
<td>Loretta Lynn/MCA 40541</td>
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<tr>
<td>25 YOU ARE SO BEAUTIFUL</td>
<td>STEVIE WARD/Brothers</td>
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<tr>
<td>24 MR. DOODLES</td>
<td>DONNA FARGO/Warner Bros. WBS 8189</td>
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<tr>
<td>34 CAN YOU HEAR THOSE PIONEERS</td>
<td>REX ALLEN, JR.</td>
</tr>
<tr>
<td>35 HOMEMADE LOVE</td>
<td>TOM BRENT/Farr 404</td>
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<tr>
<td>32 THAT'S WHAT FRIENDS ARE FOR</td>
<td>BARBARA MANDRELL/A &amp; BC Dot 17623</td>
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<tr>
<td>33 LONE STAR BEER AND BOB WILLS MUSIC</td>
<td>RED STEAGALL/ABC Dot 17610</td>
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<tr>
<td>38 T FOR TEXAS</td>
<td>TOMPELL GLASER &amp; HIS OUTLAW BAND/Polycody 91934</td>
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<tr>
<td>39 THE BIGGEST AIRPORT IN THE WORLD</td>
<td>ABC Dot 17623</td>
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<tr>
<td>37 KENTUCKY MOONRUNNER</td>
<td>CLEDES MADDARD/Mercury 73789</td>
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<tr>
<td>38 NOTHING TAKES THE PLACE OF YOU</td>
<td>ASLEEP AT THE WHEEL/Capitol 4238</td>
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<tr>
<td>39 LIVING PROOF</td>
<td>WIKI WILLIAMS, JR./MGM 14845</td>
</tr>
<tr>
<td>40 (HERE I AM) ALONE AGAIN</td>
<td>BILLY WALKER/RCA PB 10613</td>
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<tr>
<td>41 I REALLY HAD A BALL LAST NIGHT</td>
<td>CARMEL TAYLOR/Elektra 45312</td>
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<tr>
<td>42 ON THE REBOUND</td>
<td>DEL REEVES &amp; BILLIE JO SPEARS/</td>
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<tr>
<td>43 YESTERDAY JUST PASSED MY WAY AGAIN</td>
<td>DON EVERLY/Columbia 3 10333</td>
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<tr>
<td>44 WHEN SOMETHING'S WRONG WITH MY BABY</td>
<td>SONNY JAMES/Columbia 3 10325</td>
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<td>45 IS FOREVER LONGER THAN ALWAYS</td>
<td>PORTER WAGONER &amp; DOOLY PARTON/RCA PB 10652</td>
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<td>46 LET YOUR LOVE FLOW</td>
<td>BELMONT BROTHERS/Warner Bros. WBS 8189</td>
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<tr>
<td>47 HERE COMES THE FESTIVAL</td>
<td>MRLE HAGGARD/Capitol 4267</td>
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<td>48 30 ROCKING IN ROSALEE'S BOAT</td>
<td>NICK NIXON/Mercury 73772</td>
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<tr>
<td>49 49 I GOTTA GET DRUNK</td>
<td>WILLIE NELSON/RCA PB 10591</td>
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<tr>
<td>50 34 MENTAL REVENGE</td>
<td>MEL TILLIS/MGM 14846</td>
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<tr>
<td>51 32 DON'T THE GIRLS ALL GET PRETTIER AT CLOSING TIME</td>
<td>MICKEY GILLEY/Playboy 6063</td>
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<td>52 36 TOGETHER AGAIN</td>
<td>CRYSTAL GAYLE/Reprise 4346</td>
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<tr>
<td>53 53 WITHOUT YOU JESSI COLTER/Capitol 4252</td>
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<tr>
<td>54 62 HEART DON'T FAIL ME NOW</td>
<td>RANDY CORNER/ABC Dot 17623</td>
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<tr>
<td>55 55 NEGATORY ROMANCE</td>
<td>TOM T. HALL/Mercury 73792</td>
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<tr>
<td>56 65 ANGEL ON MY SHOULDER</td>
<td>JONI LEE/MCA 40583</td>
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<tr>
<td>57 70 PLEASE TELL ME THAT I SAID HELLO</td>
<td>SU RICHARDS/ABC Dot 17622</td>
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<tr>
<td>58 70 GONE AT LAST</td>
<td>JOHNNY PAYCHECK &amp; CHARNISSA/</td>
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<tr>
<td>59 70 LOVIN' SOMEBODY ON A RAINY NIGHT</td>
<td>DONALD DEAN/Capitol 4264</td>
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<tr>
<td>60 63 LOVE STILL MAKES THE WORLD GO ROUND</td>
<td>STONEY EDWARDS/Capitol 4246</td>
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<tr>
<td>61 67 IT'S ENOUGH</td>
<td>RONNIE PROPHET/RCA PB 50205</td>
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<tr>
<td>62 60 MERCY JEAN SHEPPARD/United Artists 77765</td>
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<tr>
<td>64 72 FLASH OF FIRE</td>
<td>JOY HAYTT XON/A&amp;M 1811</td>
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<td>65 69 WHEN SHE'S GON'T ME (WHERE SHE DANTS ME)</td>
<td>DAVID ALAN COE/Columbia 3 10323</td>
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<td>66 69 VAYA CON DIOS</td>
<td>FREDDY FENDER/ABC Dot 17627</td>
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<tr>
<td>67 82 A BUTTERFLY FOR BUCKY BOBBY</td>
<td>GOLDBERG/United Artists XW793</td>
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<tr>
<td>68 85 YOU ALWAYS LOOK YOUR BEST</td>
<td>JIMMY OWEN/GEORGE JONES/Epic 8 50227</td>
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<tr>
<td>69 74 HAVE A DREAM ON ME</td>
<td>MEL DANIELS/Capitol 4249</td>
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<td>70 86 IN SOME ROOM ABOVE THE STREET</td>
<td>GARY STEWART/RCA PB 10680</td>
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<tr>
<td>71 83 INDIAN NATION</td>
<td>BILLY THUNDERHOLM Polly 14232</td>
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<tr>
<td>74 73 I FEEL A HITCH HIKEM COMIN' ON</td>
<td>LARRY JON WILSON/</td>
</tr>
<tr>
<td></td>
<td>MONUMENT 256 8692</td>
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</tbody>
</table>

**Chartmaker of the Week:**

**Save Your Kisses For Me:**

**MARGO SMITH**

Warner Bros. WBS 8213

**The Country Singles Chart**

**Date:** May 29, 1976

<table>
<thead>
<tr>
<th>Title, Artist, Label, Number</th>
<th>W.K. On Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>77 IT TAKES ALL DAY TO GET OVER</td>
<td>DOUG KERSHAW/</td>
</tr>
<tr>
<td>NO DOUG</td>
<td>WARNER BROS WBS 8195</td>
</tr>
<tr>
<td>78 DOING MY TIME</td>
<td>DON GIBSON/Hickory 372</td>
</tr>
<tr>
<td>79 LOVE REVIVAL</td>
<td>MEL TILLIS/MCA 40559</td>
</tr>
<tr>
<td>80 SOLITARY MAN T G SHEPPARD</td>
<td>Hitville 6032</td>
</tr>
<tr>
<td>81 AIN'T NO HEARTBREAK</td>
<td>DORSEY MOORE/Meatland 6031</td>
</tr>
<tr>
<td>82 GOD LOVES US</td>
<td>WHEN WE ALL SING TOGETHER</td>
</tr>
<tr>
<td>83 SAMI JO &amp; FRIENDS/Polydor 14315</td>
<td></td>
</tr>
<tr>
<td>87 WOMAN DAVID WILLS/Epic 8 50228</td>
<td></td>
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<tr>
<td>84 81 TILLIDAY TIME CARL MARVIN/A&amp;BC Dot 17621</td>
<td></td>
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<tr>
<td>85 I LOVE THE WAY</td>
<td>RAY GRIFF/Capitol 4266</td>
</tr>
<tr>
<td>86 WAS IT WORTH IT</td>
<td>JOE STAMPLEY/Epic 8 50224</td>
</tr>
<tr>
<td>87 90 GOLDEN OLDE</td>
<td>Anne Murray/Capitol 4265</td>
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<tr>
<td>88 99 THIS MAN AND WOMAN</td>
<td>JOHNNY RUSSELL/RCA PB 10667</td>
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<tr>
<td>89 87 GETTING OVER YOU AGAIN</td>
<td>DALE McBREIDE/CBS 101</td>
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<tr>
<td>90 IT MAKES ME GIGGLE</td>
<td>JOHN DENVER/RCA PB 10687</td>
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<tr>
<td>91 DON'T WANT TO BE A ONE NIGHT</td>
<td>STAN COSTA/</td>
</tr>
<tr>
<td>92 REBA Mcentire/Mercury 73783</td>
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<tr>
<td>93 MAKIN' LOVE DON'T ALWAYS MAKE LOVE</td>
<td>GORDY LEE/RCA PB 10684</td>
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<tr>
<td>94 SLEEPING WITH A MEMORY</td>
<td>KATHY BARNES/Republic</td>
</tr>
<tr>
<td>95 I'M GONNA GET MY</td>
<td>RCA PB 223</td>
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<tr>
<td>96 THE MAN FROM BOWLING GREEN</td>
<td>BOB LUMAN/Epic 8 50216</td>
</tr>
<tr>
<td>97 WELCOME BACK</td>
<td>JOHN SEBASTIAN/Reprise 3439</td>
</tr>
<tr>
<td>98 IF YOU MADE IT RIGH</td>
<td>WAYNE DURELL/</td>
</tr>
<tr>
<td>99 95 THE SWEETEST THING</td>
<td>I'VE EVER KNOWN</td>
</tr>
<tr>
<td>100 DOTTYS/RCA PB 10666</td>
<td></td>
</tr>
<tr>
<td>101 ANY OLD CHEATER</td>
<td>WHO KNOWS FREDDY WELER/Columbia 3 10300</td>
</tr>
<tr>
<td>102 THERE WOIN'T BE NO COUNTRY MUSIC</td>
<td>DON'T WANT TO BE NO ROCK 'N ROLL</td>
</tr>
<tr>
<td>103 C. W. MccALL/Polydor PD 14310</td>
<td></td>
</tr>
<tr>
<td>104 WHO'S BEEN HERE SINCE I'VE BEEN GONE HANK SNOW/</td>
<td>RCA PB 10681</td>
</tr>
</tbody>
</table>
One smash hit after another, his legend continues...

'NEGATORY ROMANCE'

MERCURY 73795

From Tom T's latest hit album 'FASTER HORSES'

SRM 1-1076

SRM 1-1044

WILLIAM MORRIS AGENCY, INC

AmericanRadioHistory.com