



NATRA 1976


Who In The World: John Travolta


HITS OF THE WEEK

SINGLES


 **CHICAGO, "IF YOU LEAVE ME NOW"** (prod. by James William Guercio) (writer: P. Cetera) (Big Elk/Polish Prince, ASCAP) (3:53). The second single from Chicago's tenth album downplays their patented brass sound in favor of a strong vocal line which sets the ballad into motion. A good single choice shows the group gets better with time. Columbia 3 1039.


 **OLIVIA NEWTON-JOHN, "DON'T STOP BELIEVIN'"** (prod. by John Farrar) (writer: J. Farrar) (John Farrar, BMI) (3:24). A new song by Olivia that should return her to a perch high on the charts. The double tracked vocals on the chorus show some of the charm of old while John Farrar's arrangement adds the unmistakable finesse. MCA 40600.


 **ERIC CARMEN, "SUNRISE"** (prod. by Jimmy Ienner) (writer: Eric Carmen) (C.A.M.-U.S.A., BMI) (3:29). Carmen follows the success of his two ballad hits with this robust song that highlights his concert performances. An excellent re-master and edit of the track that kicked off his album, makes it an easily programmable number. Arista AS 200.


 **MARVIN GAYE, "AFTER THE DANCE"** (prod. by Leon Ware) (writers: M. Gaye & L. Ware) (Jobete, ASCAP) (3:28). Having already picked up much airplay as an album track, this song has had a good headstart. Gaye is at his best with this kind of ballad and his performance is strong enough to send it to the top of both pop and r&b charts. Tamla T 54273 (Motown).

SLEEPERS


 **GRAHAM PARKER, "SOUL SHOES"** (prod. by Nick Lowe) (writer: G. Parker) (Inter-song USA, ASCAP) (3:03). Parker and his extremely competent band, the Rumor, are in a Rolling Stones groove here, with a steamy rocker that sounds vintage "Brown Sugar." The song is a good intro to their gutsy, driving sound and has already taken England by storm. Mercury 73834.

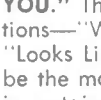
 **EYDIE GORME, "WHAT I DID FOR LOVE"** (prod. by Don Costa) (writers: Hamlisch & Kleban) (American Compass, ASCAP; Ren, BMI) (4:05). "Chorus Line" continues to be Broadway's biggest draw, but this number from the soundtrack was never a hit. Eydie recognized that and turned in what should be the most popular rendition of the song. UA XW852 Y.

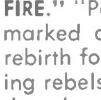
 **RONNIE SPECTOR (WITH THE WALL OF SOUND ORCHESTRA), "PARADISE"** (prod. by Phil Spector) (writers: Spector & Nilsen) (Mother Bertha, BMI) (3:38). This track comes straight from the vaults where it has been aging like fine wine since the '60s. Ronnie and the big Spector sound explode like fireworks in the night on the chorus! Warner-Spector SPS 0409.

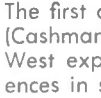
 **BOBBY VEE, "IT'S GOOD TO BE HERE"** (prod. by Bobby Vee) (writer: R. Velline) (Saima, BMI) (3:20). Vee should finally be returning to his hit ways of the sixties with this self-penned exclamation! He's singing in a lower register which should give him a new identity, but the kind of airplay he received over a decade ago. Shady Brook 030.

ALBUMS

 **HELEN REDDY, "MUSIC, MUSIC."** The material is culled from a variety of writers ranging from Carole King/Gerry Goffin (the current single, "I Can't Hear You No More") to Pamela Polland, Harriet Schock, Paul Williams and an original co-penned with Carole Bayer-Sager. Nick DeCaro arranged and conducted; Joe Wissert produced. It's music all the way. Capitol ST-11547 (6.98).

 **BARRY MANILOW, "THIS ONE'S FOR YOU."** The two non-Manilow compositions—"Weekend In New England" and "Looks Like We Made It"—are said to be the most likely singles, though there is certainly equal strength in the title track and "Riders to the Stars." As a contemporary crooner and a showman in the grand tradition, Manilow has few peers. Arista AL 4090 (6.98).

 **COUNTRY JOE McDONALD, "LOVE IS A FIRE."** "Paradise With An Ocean View" marked a label debut and an artistic rebirth for one of the '60s leading singing rebels. The tone is much softer now, though, and Country Joe is writing and singing of love in all its incarnations. Excellent Jim Stern production keeps a free-moving pace, the fire ablaze with passion. Fantasy F-9511 (6.98).

 **TOMMY WEST, "HOMETOWN FROLICS."** The first of a Cashman & West solo set (Cashman's will follow in the fall), finds West exploring his country radio influences in such originals as "Old Radio" and "Cowboy" and such standards as "Don't Fence Me In" and "Back In the Saddle Again." Listen and understand Lifesong's justly heralded artist orientation. Lifesong LS 6003 (6.98).



SUMMER DELIGHTS



John Mayall/A Banquet In Blues
ABCD 958

The British blues master's latest is one of his finest, with a long list of honored guests that includes Jon Mark, Johnny Almond, Sugarcan Harris, Blue Mitchell, and 19 more. A veritable feast.

abc Records



Flamin' Groovies/Shake Some Action
SASD 7521

The Groovies are a fanzine favorite with one of the most eagerly awaited albums of the year—mid-seventies English rock. The Flamin' Groovies are back in 'Action.'

SIRE



Delbert McClinton/Genuine Cowhide
ABCD 959

To anyone who missed Delbert's last album, "Genuine Cowhide" is going to be a genuine surprise. It's a without-looking-back collection of rock and roll classics like "Pledging My Love," "Please, Please, Please," "It's Love Baby (24 Hours A Day)," and "Lovey Dovey."



Randy Cornor/My First Album
DOSD 2048

At 22 he's Houston's hottest session guitarist and lately he's become a singer, with two big hits already under his belt—"Sometimes I Talk In My Sleep" and "Heart Don't Fail Me Now"—both on his ABC/Dot debut album.

abc Dot Records



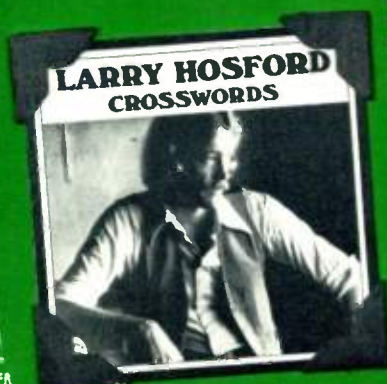
Buck Trent/Bionic Banjo
DOSD 2058

He's one of the Hee Haw regulars and Roy Clark's chief sidekick. He's also a bonafide, down-with-it, can't-quit-it, sweet-talking super-picker. His new album features his hit single, "The Wrestling Matches."



Christine McVie/The Legendary Christine Perfect Album
SASD 7522

Before joining Fleetwood Mac, Christine McVie recorded a solo album under her maiden name, Christine Perfect. It featured some very popular friends and contained her English classic, "I'd Rather Go Blind." A collector's item for the past couple years, it's now being released in this country for the first time.



Larry Hosford/Crosswords
SRL 52003

Larry Hosford writes new Western style music with a trucker's authority and a poet's command of language. He's an artist of the first rank with a brilliant second album.

SMELTER



The Biblical Gospel Singers/Pray for the Good of the Land
SBLP 268

abc Songbird

abc Peacock



Crowns of Glory/God Save the Children
PLP 59224

The finest in contemporary Gospel from Peacock & Songbird Records.

FROM THE ABC FAMILY OF LABELS

RECORD WORLD

Copyright Revision In Final House Draft

By MICHAEL SHAIN

■ WASHINGTON — After six months and more than 25 meetings, a House subcommittee has finished drafting the monumental copyright revision measure. Late last Wednesday afternoon, and after several delays, the subcommittee chaired by Rep. Robert Kastenmeier (D.-Wis.) agreed to end all further consideration on the bill except for "technical amendments" — i.e., minor legal language changes and grammatical corrections, basically — and at a short session scheduled for this week the subcommittee is

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Elton John & Kiki Dee Top RW Singles Chart

By LENNY BEER

■ This week's Singles Chart is marked by the return to the top by a familiar face, Elton John (Rocket) who is joined by Kiki Dee, with "Don't Go Breaking My Heart," which far

Chart Analysis

outdistanced the field and looks as if it will be around for quite some time. The sales on this record, as well as continued good

(Continued on page 6)

RCA Hosts 75th Anny. Convention in S.F.

By ELIOT SEKULER

■ SAN FRANCISCO—Over 500 RCA personnel, artists and guests last week convened at the St. Francis Hotel here for an annual convention that celebrated the company's 75th anniversary and marked the midpoint of what was termed the most successful year of the company's history. The schedule called for four days of meetings, presentations and panel discussions interspersed with parties and showcase per-

formances by several key RCA and custom label artists.

A theme of the convention stressed in speeches delivered by various label executives throughout the four day meet was the success the company has had in breaking new artists throughout the past year. Emphasis was placed on the emergence of such artists as the Starland Vocal Band, D.J. Rogers, Hall & Oates, Vicki Sue Robinson and John Travolta as well as the continued

success the label has had with such established artists as John Denver, David Bowie and Waylon Jennings.

In his keynote address, RCA division president Ken Glancy traced the company's history from the days of Berliner and Johnson's early phonograph record through the development of later technological and commercial advances. "Today we're a worldwide international company," said Glancy, "with our own subsidiaries in Europe, Latin America and the Far East. And where we are not represented by our own companies we have a rather large licensing network. The business has come a long way since the days of Johnson's machine shop in Camden, New Jersey and so has the industry. But then, as now, we are in the

(Continued on page 10)

Survey of Promotion Execs Shows FM A Tough Avenue For New Acts

By MARC KIRKEBY

■ NEW YORK—If new or unknown recording artists are having a hard time elbowing their way onto the concert trail this summer, their other principal means of gaining exposure, FM rock radio, is an increasingly difficult avenue as well, a Record World survey of national FM promotion executives has revealed. Tighter FM formats, a steady increase in FM-oriented lp releases and an apparent matching increase in new artist releases, and the current inability of many new artists to

tour widely have led most major labels and their promotion departments to develop new promotion techniques, and in many cases to reassess the length of their commitment to breaking a new artist.

The consensus of those questioned was that it is increasingly difficult to get a new record by a new artist played. "It's so much tougher than in the past," John Scott of MCA Records said, and the reasons he and others offered for the difficulty were several.

Although nearly every market of any size now has a progressive or album-cut station, the number of releases aimed at such formats has increased even more quickly. "I've always been an avid 'Walrus' reader," said Michael Klenfner of Arista Records, "and one of the things that George (Meier) has always

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Rubinstein Reflects On First Year At ABC

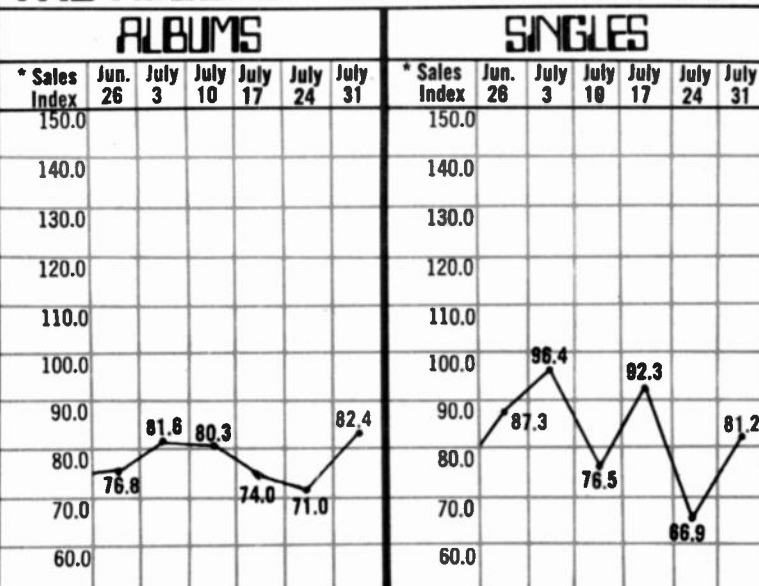
By PAT BAIRD

■ NEW YORK—Jerry Rubinstein, chairman of ABC Records, assumed the top position at that company little more than a year ago. In that short period of time he has been instrumental in altering, pruning and/or enlarging virtually every aspect of the company's structure and policy, from cutting the artist roster in half, to changing the distribution system and expanded the international department.

Speaking to Record World recently, Rubinstein outlined the

(Continued on page 8)

THE RECORD WORLD SALES INDEX



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

Natl. LP Countdown Gets Raves from PDs

■ LOS ANGELES — The concept of giving top 40 stations an album image via a three hour, weekly syndicated radio show — called "The National Album Countdown" (programming Record World's top 30 best selling albums) — has proved to be extremely successful. The overwhelming response from program directors in the 60 markets currently airing the NAC, demonstrates that hit album cuts can be programmed on top 40 stations without interfering with even the most tightly formatted stations' regular music selection.

According to Robin Mitchell, program director of WSAI (Cincinnati), who runs the show on Sunday nights: "The show bridges the gap between AOR (album oriented rock) and top 40, which is what we were looking for, and the NAC fills the bill." In Norfolk, WGH PD Jim Stewart added: "We were looking for a show to attract the AOR audience and the NAC is it." Carl Hamilton, PD of WROK (Rockford) commented: "The NAC is an excellent show for a tightly formatted music station. We can present new music

(Continued on page 103)

'Rock Music Awards' Names Nominees

■ NEW YORK—CBS-TV and Don Kirshner, executive producer, have announced the nominations for the second annual "Rock Music Awards" show, which airs on CBS-TV on September 18 from 10-11:30 p.m. The nominations were chosen by a panel composed of rock critics and disc jockeys. Over 1000 rock critics and disc jockeys, geographically located throughout the United States, will vote for the winners.

The nominations are as follows:

Personality Of The Year: Bob Dylan, Peter Frampton, Elton John, Bob Marley, Paul McCartney, Bruce Springsteen;

Best Female Vocalist: Aretha Franklin, Joni Mitchell, Linda Ronstadt, Grace Slick, Phoebe Snow;

Best Male Vocalist: Elton John, Paul McCartney, Paul Simon, Bruce Springsteen, Rod Stewart;

Best Album: "Born to Run" — Bruce Springsteen, "Desire"—Bob Dylan, "Fleetwood Mac"—Fleetwood Mac, "Red Octopus"—Jefferson Starship, "Still Crazy After All These Years"—Paul Simon;

Best Single: "Born to Run" — Bruce Springsteen, "50 Ways to Leave Your

Lover"—Paul Simon, "Hurricane"—Bob Dylan, "Miracles"—Jefferson Starship, "Rhiannon"—Fleetwood Mac;

Best R&B Album: "Amigos"—Santana, "Breezin'"—George Benson, "Gratitude"—Earth, Wind & Fire, "I Want You"—Marvin Gaye, "Wake Up Everybody"—Harold Melvin & the Blue Notes;

Best R&B Single: "Let's Do It Again"—Staple Singers, "Low Rider"—War, "That's The Way of the World"—Earth, Wind Fire, "This Will Be"—Natalie Cole, "Wake Up Everybody"—Harold Melvin & the Blue Notes;

Best Group: Fleetwood Mac, Jefferson Starship, Led Zeppelin, Rolling Stones, The Who;

Best New Female Vocalist: Natalie Cole, Maxine Nightingale, Mary Russell, Patti Smith, Donna Summer;

Best New Male Vocalist: George Benson, Keith Carradine, Bob Seger, Bruce Springsteen, Gary Wright;

Best New Group: Aerosmith, Hall & Oates, Bob Seger, Bruce Springsteen, Thin Lizzy;

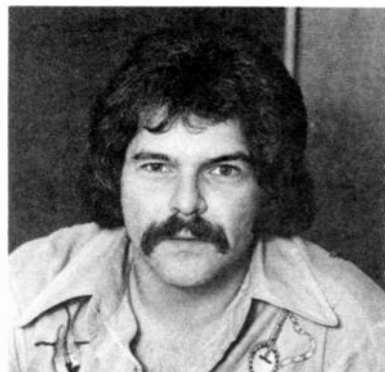
Best Producer: Mike Appel, Jon Landau & Bruce Springsteen — "Born to Run" (Bruce Springsteen), Roy Thomas Baker & Queen—"A Night At The Opera" (Queen), Larry Cox & Jefferson Starship—"Red Octopus" (Jefferson Starship), Fleetwood Mac & Keith Olsen—"Fleetwood Mac" (Fleet-

(Continued on page 113)

E/A Promotes Buttice, DeMann

■ LOS ANGELES—Steve Wax, executive vice president, Elektra/Asylum/Nonesuch Records, has announced the appointment of Ken Buttice to the position of vice president, promotion, for the company; concurrent with the announcement, Buttice has named Fred DeMann to the position of national promotion director. Both Buttice and DeMann will continue to work out of Elektra/Asylum's Los Angeles headquarters.

Ken Buttice joined Elektra/Asylum in January, 1974, as assistant director national promotion, assuming the post of national promotion director in February, 1975.



Ken Buttice



Fred DeMann

Prior to joining the company, Buttice was with Bell Records for three years, where he was in charge of midwest regional promotion, and later directed the company's national album promotion.

Fred DeMann joined Elektra/Asylum in May, 1974, as national promotion coordinator; in February, '75, he was appointed to the newly-created post of director, field operations, for the company. Prior to joining the company, DeMann was director of creative services at United Artists Records; and managed his own promotional and marketing service.

Taylor Talk Points To Strong CBS Future

■ LOS ANGELES — CBS, Inc. president Arthur R. Taylor told personnel attending the CBS Records Convention that the company is stronger and better prepared for the future now than at any time in its history. "For the first time in many, many years, we don't have a profit center that is not profitable," said Taylor. "We do not have a division that does not have at its top the preeminent individual in its field in the country . . . This means that the strengths that are manifested in this convention are being manifested in CBS meetings all across the country and all across the world."

In his address, delivered on July 23 at the Century Plaza Hotel, Taylor congratulated those on hand — he described their accomplishments as being the product of "hard work," "conscientious spirit" and "determination to succeed" — and urged them to be aware of the "signals of change" already noticeable in politics and in religion. These signals, he stressed, will eventually show

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Saifer Named A&R VP For CBS Coast Label

■ LOS ANGELES—Larry Harris, vice president & general manager of CBS Records' recently created west coast label, has announced the appointment of Lorne Saifer to the post of vice president, a&r, effective immediately. The new label, as yet to be named, begins full-time operation in September.



Lorne Saifer

Saifer currently is with Columbia Records' a&r department where he serves as west coast director of artist acquisition. He came to Columbia two and a half years ago from Signpost Records where he worked as a national promotion representative and his music business experience also includes stints as a manager and agent.



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RECORD WORLD AUGUST 7, 1976

Powerhouse Picks

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

Orleans (Asylum) "Still The One."

Breaking this week with several major adds to complement the list of stations already on the record. Local breakout sales are being reported in key areas.



The Ohio Players' "Contradiction" featuring their single "Who'd She Coo" b/w "Bi-centennial" (73814).



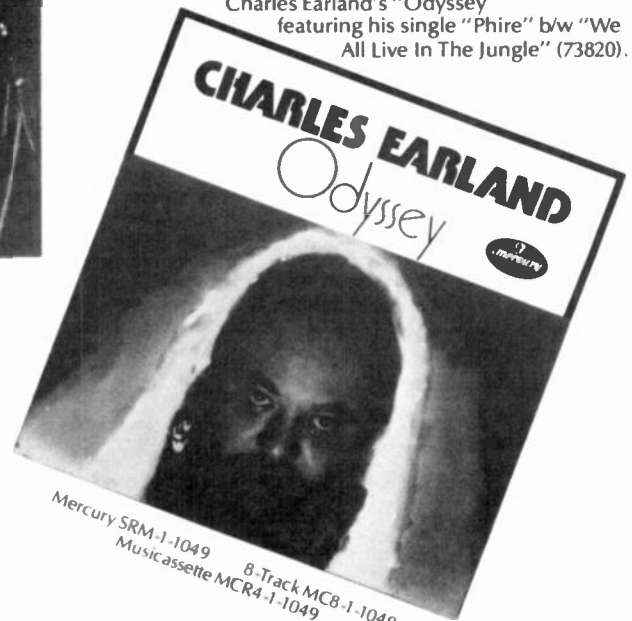
Mercury SRM-1-1088 8-Track MC8-1-1088
Musicassette MCR4-1-1088

The Dells' "No Way Back" featuring their single "Slow Motion" b/w "Ain't No Black And White In Music" (73807).



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

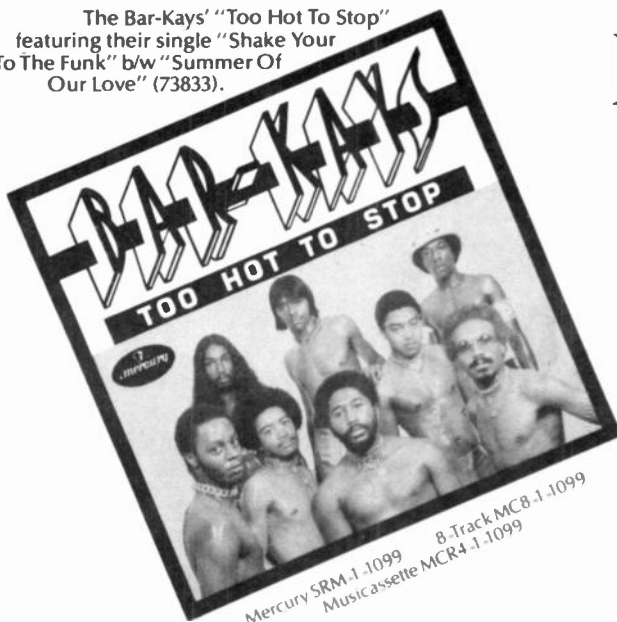
Charles Earland's "Odyssey" featuring his single "Phire" b/w "We All Live In The Jungle" (73820).



Mercury SRM-1-1049 8-Track MC8-1-1049
Musicassette MCR4-1-1049

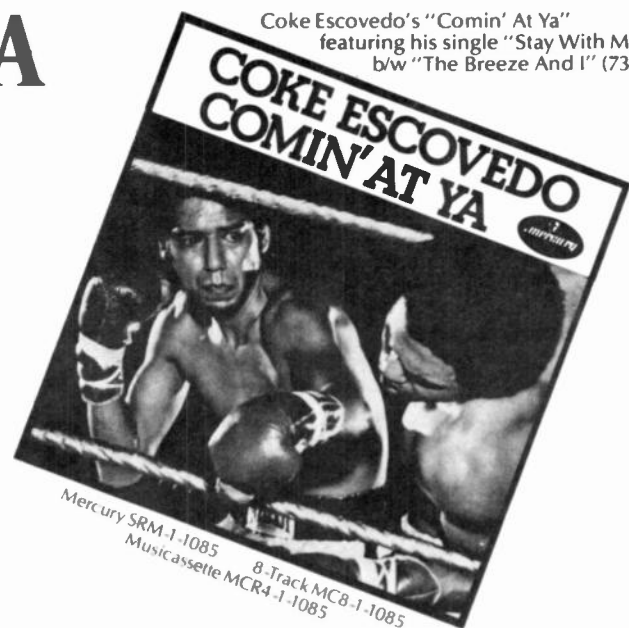
OUR BEST TO NATRA

The Bar-Kays' "Too Hot To Stop" featuring their single "Shake Your Rump To The Funk" b/w "Summer Of Our Love" (73833).



Mercury SRM-1-1099 8-Track MC8-1-1099
Musicassette MCR4-1-1099

Coke Escovedo's "Comin' At Ya" featuring his single "Stay With Me" b/w "The Breeze And I" (73821).



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

Our best also includes Tony Silvester's new single "Magic Touch" b/w "Very White" (73931) and soon to be released debut Mercury albums by the Chi-Lites and Houston Person.



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Rockers Lead Way on Album, Singles Charts

Frampton, Beatles, Starship Top LPs

By LENNY BEER

■ Once again The Album Chart is topped by Peter Frampton (A&M), who has held off the latest series of challengers headed by The Beatles (Capitol) and Jefferson Starship (Grunt). The Frampton album continues to be a major seller at all levels of the industry and shows no sign at all of a slowdown, especially with the latest single bulleting up the charts. The Beatles is showing its greatest strength at the racked accounts, while Starship is strongest at retail. The rest of the top 10 stayed in relatively the same positions with only the Beach Boys (Brother/Reprise) making it into the elite grouping at #10 with a bullet.

Average White Band

The Average White Band (Atlantic) is the strongest contender for top 10 status in the near future with sales from retail, rack and one-stop accounts all strong. It is selling both pop and r&b, as have their previous albums. The Commodores (Motown) is also very strong, although 80 percent or more of their sales are coming from r&b accounts and heavy black populated markets. Crosby & Nash (ABC), whose sales surge is mainly from the retail division and smaller stores, Rod Stewart (WB) with west coast strength that is now spreading to the midwest and east, and Wild Cherry (Epic/Sweet City) with one of the country's hottest singles carrying the album up the charts in great bounds as the awareness of the group is turning directly into sales for both the single and the album, are also hot.

Atlantic Strong

Other strong product making moves in the top 100 are the Spinners (Atlantic) with good initial sell-through on their latest, "Happiness Is Being With The Spinners," which jumped from the Chartmaker of the Week slot last week to 61 bullet this week, Jon Anderson, with huge retail sales for another of the solo albums from the members of Yes and another hit for Atlantic, Richie Furay (Asylum) with the best initial sales reaction of any of the solo albums from Souther, Hillman, Furay Band scoring as this week's Chartmaker at 82 bullet, and Diana Ross (Motown) with strongest sales on the west coast and in New York.

Soft Middle

For further insight into this

week's Album Chart, notice that the middle range area of the chart is very soft as new hit product is passing over most albums easily while the top areas of the chart (top 30) have been quite solid for some time. Only two albums dropped out of the top 30 this week and were replaced by Starland Vocal Band (Windsong) and the Commodores (Motown). Only one album moved into the top 10 and only two into the top 20, both of which came from the twenties last week.

Solid Top 30

So what can we expect for the next few weeks? First of all, it will be very easy for any hot new product to at least reach the top 30, although only albums with depth and continued sales will remain in that field because the albums in the top 30 are solid. Second, it appears that for an album to reach and remain in the top 10 it will need support from hit singles, tours and possibly even television advertising due to the fact that the albums in the top 10 all have currently active hits (Frampton, Fleetwood, Beatles, Starship, etc.). Thirdly, sales will not be strong on mid-chart albums, which both companies and stores are becoming increasingly aware of.

Elton & Kiki Have #1 Single

(Continued from page 3)

sell-through on Starland Vocal Band (Windsong) and the Manhattans (Columbia), bounced *The Record World Sales Index* for singles back up over the 80 level. The chart is also highlighted by the beginning of a white pop explosion of new records hitting the charts based strongly on significant major market out-of-the box additions.

Wings, Rawls, Wild Cherry

Three very hot records surged into the top 10 this week, led by Wings (Capitol) at #6 with #1 reports from Los Angeles, Seattle and Minneapolis; followed by Lou Rawls (Phila. Intl.) which really exploded saleswise this week in the east and the midwest where it had been a consistent breakout; and Wild Cherry (Epic/Sweet City) which has sales that are far outdistancing its airplay across the board. All of these records show the potential of achieving the top chart position if the Elton & Kiki record slows down at all.

Other records made very impressive gains this week including KC & the Sunshine Band (TK), which is taking off and following the paths of their previous #1 records; Dr. Hook, which should reach the top 10 for their second straight biggie from their first Capitol album, Cliff Richard (Roc-

ket); which up until this week had shown strong airplay without sales backing and now is selling through, especially in the midwest rack areas, and is beginning to look like a future top tenner; Orleans (Asylum), which is garnering super airplay and appears to be following a pattern similar to that of the Bellamy Brothers hit earlier this year; and Jefferson Starship (Grunt) which is grabbing major market airplay very quickly without any significant sales pattern yet (it appears that the strength of the album is carrying the single so far).

New Pop Product

On the new and exciting side, this week's chart marks a change in the pattern of r&b crossover records making most of the waves on the pop chart as a slew of good new pop product has exploded into serious contention. Topping the newies is the latest from Olivia Newton-John (MCA) with better reaction than we have seen on any of her last few; Chicago (Columbia), with their second release from the new album which has generated a lot of radio excitement from album cut play and now is available as a single; Paul Davis (Bang), which has immediate major market airplay and seems to be headed in the direction of "Ride 'Em Cowboy" and maybe even higher; and Helen Reddy (Capitol) with her first release from the new album grabbing top play in Los Angeles, Washington, Boston and other markets. All of the above-mentioned new singles are appearing based on airplay in major markets, so we will be watching them very closely in the next few weeks to see which ones step out the fastest on the sell-through side.

Red Sovine

Of special mention is the Red Sovine (Starday) record, which continues to sell through at an amazing pace but is being ignored by most key radio stations. An example of its power is that it is currently #1 at WOKY in Milwaukee, which is significant for a country record.

Anderson Leaves UA

■ LOS ANGELES—Ray Anderson, vice president promotion for United Artists Records, has announced that he has left the company effective Friday, July 23.

During his UA tenure, Anderson helped with such acts as Maxine Nightingale, Brass Construction, Ronnie Laws, Kingfish and Electric Light Orchestra.

REGIONAL BREAKOUTS

Singles

East:

Boz Scaggs (Columbia)
Orleans (Asylum)
War (UA)
Earth, Wind & Fire (Columbia)

South:

Orleans (Asylum)
KC & the Sunshine Band (TK)

Midwest:

Boz Scaggs (Columbia)
Heart (Mushroom)
Red Sovine (Starday)
KC & the Sunshine Band (TK)
Silver (Arista)
Cliff Richard (Rocket)

West:

Boz Scaggs (Columbia)
James Brown (Polydor)

Albums

East:

Lou Rawls (Phila. Intl.)
Starland Vocal Band
(Windsong)
Bob James (CTI)
Spinners (Atlantic)

South:

Commodores (Motown)
Keith Carradine (ABC)
City Boy (Mercury)

Midwest:

Heart (Mushroom)
Starland Vocal Band
(Windsong)
City Boy (Mercury)
Wild Cherry (Epic/Sweet City)

West:

Wild Cherry (Epic/Sweet City)
Commodores (Motown)
Diana Ross (Motown)
Keith Carradine (ABC)

GINO



"THE GIST OF THE GEMINI" is what happens when **GINO VANNELLI** resolves the mysteries of sex, friendship, and solitude; time, space, and power; illusion, imagination, and invention with some extraordinary musical ideas about beginnings, middles, and endings.

GINO VANNELLI "THE GIST OF THE GEMINI"
NEW. ON A&M RECORDS
& TAPES

Produced by Gino Vannelli and Joe Vannelli with Geoff Emerick



E/A Natl. Promo Convention Underway

■ LOS ANGELES—Elektra/Asylum national promotion executives met last week with the company's local, regional and national promotion personnel during the first Elektra/Asylum National Promotion Convention; initial meetings begin August 2 with an informal reception at Harrah's in Lake Tahoe, the site for the first four days of scheduled activities.

Seminars and planning sessions begin Tuesday morning (3) with the first in a series of meetings slated to continue through this Saturday. The opening session will begin with addresses by newly appointed vice president, promotion, Ken Buttice, and national promotion director Fred DeMann (see separate story); following the session will be a luncheon hosted by Joe Smith, chairman, and Steve Wax, executive vice president.

Other activities during the convention's stay in Lake Tahoe will

include special seminars in artist relations, marketing and station programming, as well as regional and individual promotion conferences. Also scheduled for the Tahoe site is a new product presentation, set for Wednesday evening (4).

On Thursday (5), the convention moves to Los Angeles, where meetings will continue at the Century Plaza Hotel. Visiting promotion representatives will visit the Elektra/Asylum/Nonesuch national headquarters here, and will also attend a second product presentation prepared by the company's country division in Nashville. Other scheduled events will include a banquet to be held Friday evening (6) at The Bistro in Beverly Hills. The convention ends Saturday (7), following an afternoon luncheon and reception at the home of Joe Smith.

Wright Platinum



Gary Wright is surrounded by grinning admirers at Warner Bros. Records' Burbank headquarters as he is presented with a platinum edition of his "Dream Weaver" album. Sharing the good times were (from left) Stan Cornyn, executive vice president and director of creative services; Ed Rosenblatt, vice president and director of sales and promotion; Wright; Bob Regehr, vice president and director of artist development; manager Dee Anthony; Russ Thyret, vice president and director of national promotion and Tom Draper, vice president and director of black music marketing.



Jerry Rubinstein (Continued from page 3)

progress of ABC's new direction. "When I came to ABC several situations were in limbo. Also, I felt the company had to be restructured financially. When all those things started hitting, it was daily crises."

Rubinstein began by bringing in a new executive team. "I did not come in with the preconceived idea of firing anyone," he explained, "I came in wanting to get to know the people, get to know the departments and what each one did. I did not anticipate a total re-organization."

"I believe that, in the record business, if you build a proper team of executives, you don't have to worry about anything else. When I see Herb Belkin, Jim Foglesong, Roy Hallee, Larry Cohen, Steve Diener, Mark Meyerson, Jay Morgenstern, Don England and Otis Smith here at ABC, this is the kind of professionalism I want to surround myself with. They have years of experience in the record business. Other than Otis, there is not a key executive that is the same."

Rubinstein feels that the selection of the individual executives is an indication of the company's change of emphasis from singles to albums.

"Where, before Steve Barri was the head of the a&r department, now we have Roy Hallee," he explained. "I think Bo Donaldson and the Heywoods is a perfect example of the old direction. They had a three million selling single for ABC and I don't think they sold more than 100,000 albums. Groups like Poco and Crosby & Nash have never been AM singles oriented. Their thrust has been in the album market. Both the new Poco and Crosby & Nash album releases on ABC are the biggest sellers either artist has ever had. Isaac Hayes had been out of the market for two years and his first album for us was a huge success. Mark-Almond just released their first album in more than two years and the reaction is remarkable. It's a very exciting marriage for us because it was the first Roy Hallee produced album for ABC, the first time the group has recorded in a long time and a step in our new direction."

Rubinstein admits that he "cut the roster in half; but that doesn't mean we've stopped signing. No record company in our position could ever say we're not signing any new artists. To make an analogy, an artists' roster is like an investment portfolio. You've got to have your blue chips, your high flyers and your good steady income builders. Between ABC and affiliated labels (such as Sire/Passport and Shelter) we have more albums on the charts now than ABC ever had before. The re-

action from our sales force is that they're ecstatic because they've never had such product before. Even customers are beginning to see a new image. Our Impulse label has also come back in full force and effect. It had just been let go. That's one of the most important names in jazz and we own it."

Another major step in the company's reorganization was the merger of the two separate and individual ABC country music operations in Nashville. According to Rubinstein, "ABC/Country and ABC/Dot were operating separately. We merged them into the one Dot operation and beefed it up with the best of both companies. I believe we now have one of the best country operations in the business."

Rubinstein also wanted to redesign the ABC international operation. "When I first came to ABC we had one world-wide licensing agreement with EMI. We analyzed the situation country by country and decided CBS would be our best partnership for pressing and distribution. Since we've done so, we have had more chart success than in the history of ABC and the product is being released under our own logo. I think we are a prime candidate to be one of the last American based international companies."

In the areas of sales and marketing, the ABC distribution network has been refined with the closing of several inventory depots and the addition of more salesmen and sales managers, and Rubinstein initiated a returns award policy recently that has received industry-wide attention. (See RW July 3).

"Returns are a part of this business that we all have to live with and accept too readily," he said. "One of the things I hope to attain is a greater shelf life for ABC product. Returns are very costly to the record companies, not just because records are moving all over and not being sold, but because of the man hours involved in handling them. Our program is designed to cut down on those man hours and hopefully carries an inducement to make our customers think twice before returning ABC product."

"Every day you hear about pricing wars," Rubinstein said. "Our discount can mean their entire profit on already discounted records. They are dealing on a very low margin to begin with. We have customers, and plenty of them, that already qualify without the added inducement. If they do nothing different from what they've ever done, they will still qualify for the built in discount."

STILLS-YOUNG BAND



(RPS 1969)

“LONG MAY YOU RUN”/“12-8 BLUES”

the first single from the first album by the
STILLS-YOUNG BAND
“LONG MAY YOU RUN”

(MS 2053)

On Warner/Reprise Records & Tapes.

THE COAST

By JAAN UHELSZKI



■ **LARRY HARRIS, LARRY HARRIS:** Ever since Columbia Records decided to appoint Larry Harris, late of Ampex, and even later of Elektra, Larry Harris, currently VP at Casablanca has been getting bottles of champagne at his home address, while Neil Bogart has been receiving consolation notes at the office. We couldn't reach Larry Harris, number one for comment, but Larry Harris, number two told us that they have been getting each other's mail for years, in addition to phone calls,

and bill collectors. Now all I have to say is, Will the real Larry Harris please change his name . . . **Connie Pappas** called from Chicago to tell us over the din of champagne corks that **Elton and Kiki's** single, "Don't Go Breaking My Heart," is number one on all the charts this week, as well as holding that position for the second week in a row in England—a first for EJ, who has had a number one album in his hometown but never a single. The tour has been a smash, so far, says Connie but the off hours have been a little harrowing for the poor girl because Elton has been insisting that everyone accompany him to the local amusement parks to unwind (on a rollercoaster?). For two days in a row, Ol' Bright Eyes has decked out in tennis shoes, track shorts, and a Dodgers cap to keep close company with The Wild Mouse . . . That vivacious man-about-town, **Billy Bass**, best known for his affiliation (and success) with **David Bowie**, Elton John, and **Earl Slick**, has parted sudden company with Rocket Records, where he held the position of national promotion director. When we located the infamous Mr. B. he had no comment, but an inside source let us know that BB didn't even have time to change his clothes before Chrysalis Records snatched him up to fill the newly vacated position of NPD at their offices.

As everyone knows, **Hall and Oates'** latest RCA album is called "Bigger Than Both Of Us," and it seems that the formerly inseparable pair has taken the title literally. They're taking a breather from each other and the biz. John is going to study piano and polish up his playing while Daryl has been invited to go to Djuka, Surinam as musicologist to instruct the villagers (with the aid of an anthropologist) in communication through music. While the duo takes a temporary leave of absence from each other, their manager, **Tommy Mottola** has started his own management firm, **Champion Entertainment**, to amuse himself. Tommy has also signed a new band called **Dr. Buzzard's Original "Savannah" Band** to keep him even busier while the boys are away . . . Who's still putting the bomp? **Greg Shaw** and **Seymour Stein** that's who. Greg is currently managing the **Flaming Groovies** who have an album on Sire Records—and all this time you thought that the Groovies were just a fond memory of a sixties burger dream. Well you're wrong, because they will be making their first American appearance in over four years at the Roxy on August 11-12, along with the **Ramones**. The Ramones, who have been called "tacky" by those underaged nymphets the **Runaways**, and dubbed the "New York Up" by **Dave Marsh**, have caused quite a stir in the Big City so they decided to come west and tantalize us with their talents. Their manager, one of the guiding lights of the music industry, **Danny Fields**, will be chaperoning his young charges on their LA jaunt. In addition to the Roxy dates, they'll play the Starwood Aug. 16-17 and the Golden Bear the 23-24.

No, it wasn't true that the **Eagles** cancelled a portion of their tour. **Irving Azoff** informs us that those dates were never firm commitments—only a daydream in a promoter's pocketbook. So far, the Eagles tour is going extremely well. In fact, last Saturday night in Boston they are said to have drawn 62,000-plus people. On this tour, those playful imps have dedicated "Already Gone" to a certain **Gerald Ford**. If you remember, the last time the Eagles bestowed that honor, it was to **Richard M.** Do you think they know something **Jimmy Carter** doesn't? . . . Rock and Roll fascism? **Steve Binder** and **Barbara Gosa** have another find, and are eager to spring it on the free world. Or should I say formerly free world? Their newest acquisition, **Falconer**, has a master plan to instill a sense of order currently missing into the underage masses. He sees himself as an antidote to the decadence of the current rock regime and wants a crack at cleaning up all the degeneracy in this world by starting a new order. So the man released an album called "New Nation" produced by **Matthew Fisher** (of **Procol Harum** fame), which should provide an apt soundtrack for this revolution he is throwing . . . **Mainman** resurfaced? The elusive former force behind **David Bowie**, **Tony DeFries**, is at it again. He has taken

(Continued on page 104)

Como's Concert Comeback



When Perry Como opened his first New York-area concerts in 30 years last week at Westbury Music Fair, RCA Records executives were on hand to congratulate the singer. From left backstage following the show are: Mike Berniker, division vice president, popular a&r; Kenneth Glancy, president; Como; Jack Kiernan, division vice president, marketing, and Mel Ilberman, division vice president, commercial operations.

RCA Convention

(Continued from page 3)

business of selling music and selling artists and our commitment to that goal is deeper today than at any time in the past. I'd like you to leave San Francisco with a rejuvenated awareness of that commitment in the light of all of us reminding our selves that we're a part of a great tradition that is RCA Records. And I think we can all take a great deal of pride in that fact." Glancy told the convention that during the first six months of 1976 the company has seen the highest percentage of sales profits of its 75 years.

RCA Presentation Salutes Custom Labels

■ **SAN FRANCISCO**—The importance of a custom label division to the overall growth of RCA Records was emphasized in a video presentation at the label's national convention. The 45-minute video tape was introduced by RCA divisional VP marketing, Jack Kiernan, who described the cooperative effort undertaken by those labels and the entire RCA staff that has resulted in such recent successes as the Starland Vocal Band, who scored a number one single with their first release; Midland International's Silver Convention, who have had two number one singles during the past year; and John Travolta, also on Midland Intl., who is currently represented on both album and singles charts with his first record.

With the remarks of Mort Weiner, head of RCA's custom division, interspersed throughout the presentation, each custom label was represented, including Windsong, Midland, Flying Dutchman, Pablo, Fifth Avenue, Phantom, Tattoo, Utopia and Griffin Productions.

Sales Awards Given To Four RCA Branches

■ **SAN FRANCISCO** — Four of RCA's 17 branches were presented with branch of the month awards at last week's national convention here. The awards, announced by RCA's divisional VP of marketing and commercial operations, Mel Ilberman, were given to the branches that exceeded their sales quotas by the highest percentages for a given month. Two of the branches—San Francisco and Denver—were double winners, San Francisco winning for the months of February and May and Denver for March and April. Dallas was named branch of the month for January and Minneapolis was the June honoree. The following RCA branch personnel received awards:

Dallas

Dallas branch — Tom McCusker, sales administration manager; John Betancourt, pop promotion manager; Jim Yates, sales manager; Wayne Edwards, country promotion manager; Roger Moore, sales (Dallas); Al Mathias, promotion (Houston); James Alston, sales; Bert Williams, sales; Peggy Graham, sales associate; John Kane, sales; and Edmond Hubert, sales, (New Orleans).

San Francisco

San Francisco: Charles Rice, sales manager; David Newmar, promotion manager; Kent Mitchell, sales; Charles Clendenin, sales; Eddie Humber, sales associate.

Denver

Denver: Mike Ketchum, sales manager; Robin Wren, promotion manager; Dell Wood, sales; Keni Johnson, sales associate.

Minneapolis

Minneapolis: John Swenson, sales manager; Ron Geslin, promotion manager; Jerry Cunningham, sales; Robert Heatherly, sales.

GOLD

A new industry standard has just been set. In the past year, the Number One company in record sales also achieved a record-breaking 55 gold records.

GOLD

Pictured on the following pages are the Warner Bros., Elektra, Atlantic, and affiliated label artists who last year received gold records. Measured by either standard--total sales, or gold records--Warner/Elektra/Atlantic continue as Number One in record sales power.

GOLD

ATLANTIC



GRAHAM CENTRAL STATION
AIN'T NO BOUT-A-DOUBT IT

JACKSON BROWNE
FOR EVERYMAN

TONY ORLANDO & DAWN
HE DON'T LOVE YOU
LIKE I LOVE YOU (S)

MAJOR HARRIS
LOVE WON'T LET ME WAIT (S)

JOHN SEBASTIAN
WELCOME BACK (S)

DOOBIE BROTHERS
STAMPEDE
TAKIN' IT TO THE STREETS

QUEEN
SHEER HEART ATTACK
A NIGHT AT THE OPERA
BOHEMIAN RHAPSODY (S)

FOUR SEASONS
DECEMBER 1963 (OH WHAT A NIGHT) (S)

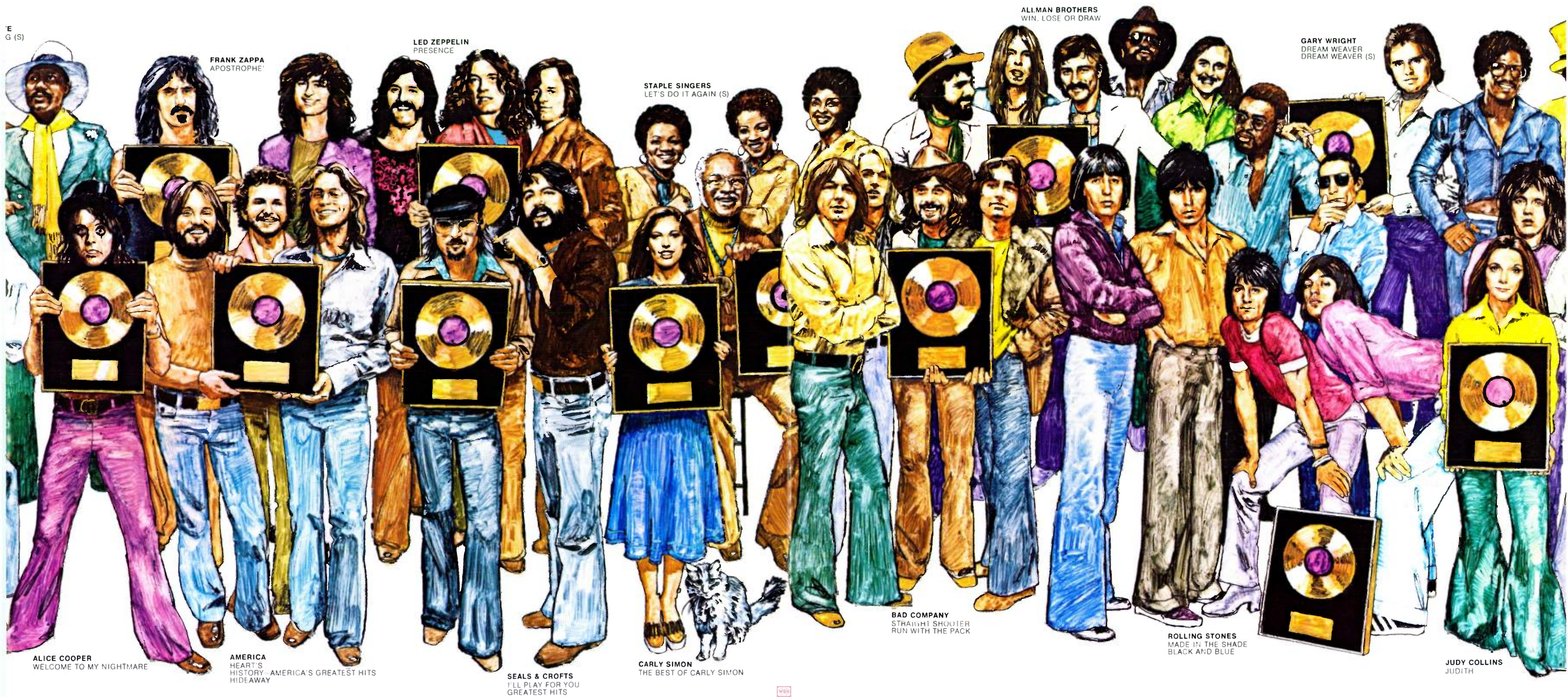
JONI MITCHELL
THE HISSING OF SUMMER LAWNS

EAGLES
ONE OF THESE NIGHTS
EAGLES - THEIR GREATEST HITS
1971-1975

SPINNERS
PICK OF THE LITTER
THEY JUST CAN'T STOP IT (S)

BEE GEES
MAIN COURSE
JIVE TALKIN' (S)

ELEKTRA



FRANK ZAPPA
APOSTROPHE

LED ZEPPELIN
PRESENCE

STAPLE SINGERS
LET'S DO IT AGAIN (S)

ALLMAN BROTHERS
WIN, LOSE OR DRAW

GARY WRIGHT
DREAM WEAVER
DREAM WEAVER (S)

ALICE COOPER
WELCOME TO MY NIGHTMARE

AMERICA
HEART'S HISTORY - AMERICA'S GREATEST HITS
HIDEAWAY

SEALS & CROFTS
I'LL PLAY FOR YOU
GREATEST HITS

CARLY SIMON
THE BEST OF CARLY SIMON

BAD COMPANY
STRAIGHT SHOOTER
RUN WITH THE PACK

ROLLING STONES
MADE IN THE SHADE
BLACK AND BLUE

JUDY COLLINS
JUDITH

WARNER.



AVERAGE WHITE BAND
CUT THE CAKE

BLACK OAK ARKANSAS
RAUNCH 'N' ROLL
HIGH ON THE HOG

RICHARD PRYOR
IS IT SOMETHING I SAID?

HOT CHO
YOU SEX

GEORGE BENSON
BREEZIN'

JETHRO TULL
MINSTREL IN THE GALLERY
M.U. THE BEST OF JETHRO TULL

FLEETWOOD MAC
BARE TREES
FLEETWOOD MAC

ROD STEWART
ATLANTIC CROSSING

MARSHALL TUCKER BAND
THE MARSHALL TUCKER BAND
WHERE WE ALL BELONG
SEARCHIN' FOR A RAINBOW

FOGHAT
FOGHAT
FOOL FOR THE CITY

JAMES TAYLOR
GORILLA

LINDA RONSTADT
DON'T CRY NOW
PRISONER IN DISGUISE

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Mike Appel: From Springsteen To Broadway

By DAVID McGEE

Mike Appel's first contact with the music business came in 1958, when he and his band from Old Brookville, Long Island recorded a few original songs in a professional recording studio. Later, he was employed by the Wes Farrell Organization where, by his own admission, he "wrote some horrible songs for the Partridge Family and wrote some better commercials." He also became involved, as a writer and producer, with a rock group called Sir Lord Baltimore, which later broke up but has now regrouped under Appel's aegis. But Appel's notoriety stems primarily from his tenure as Bruce Springsteen's manager. In the following Dialogue, Appel discusses his role in Springsteen's career and elaborates on his first venture into the theatrical world.

Record World: Word has it that you are now involved with "West Side Story" in some manner.

Mike Appel: My partner, Barry Singer, and I own the rights to it. American and Canadian. And we're going to put on a first class, full production of "West Side Story" this fall due to begin the 24th or 27th of September. We're going to tighten it up, take it to cities like Boston, Philadelphia, Washington, D.C. and Chicago. And then we're going to—hope to—make a Broadway run. Why it hasn't been done before is absolutely beyond me. Why no one has thought about getting the rights to "West Side Story." We've got Leslie Uggams to star in it. We're really happy to have someone of that quality to star in the show, because it makes it a first-class production. We're going to be in the best theatres too. Real first-class theatres.

RW: Why did you decide to pursue this?

Appel: Well, it's a money-making proposition. Guys like me are in business to stay in business and we're supposed to invest money in areas we have some facilities in. Handling rock stars is one thing, but is not too far away—you know, you're talking about rock stars and a Broadway play, you're not too far away. People like Leber and Krebs have found it a very lucrative way of making a living, by having something like "Jesus Christ Superstar" for example. Barry Singer is the one who actually secured the rights to it. He was working with Leber-Krebs on "Jesus Christ Superstar"—he's toured "Hair," he's toured "Jesus Christ Superstar," he's toured "Grease," he's toured "Over Here," I think he's got "The Wiz" when it finished up on Broadway and he got "West Side Story." So he wanted to do a real first-class number. He knew me from way back, four or five years ago. I was in Toronto with Bruce and he called me and asked me to talk to him about this thing when I got back to New York. I knew something about these ventures and figured some day I would go into one because it seemed attractive, and sure enough, when I got back here it was a feasible situation. It's very exciting to be involved in this type of situation. I only like to take on quality situations and this is a quality situation.

RW: Are you going to take any active participation in it from a producing or directing standpoint? Or in casting?

Appel: Yeah, well, we approached Leslie Uggams and got her to star in it and we'll be getting the other stars ourselves. So we are taking a very active part. We're putting this thing together—we reordered the sound, we reordered the lights, we handpick everybody. Everything but the choreography—I don't know the first thing about choreography. I know what's exciting and what matches the music, but that's up to Sammy Bays, and he was picked by Jerome Robbins. The whole concept of "West Side Story" is based on Jerome Robbins' concept, and he will choose the director.

Let me tell you something. I believe in going with new people. For instance, the music director—Elliot Wise—I picked myself because not only was he very familiar with all of the songs in the show, but I could tell that he'd do it because his life will be on the line. And I know when people's lives are on the line they're going to work like hell. And it's going to be better.

RW: Are you looking at any other theatrical properties now?

Appel: What we're doing is securing rights for other plays around the world. We're thinking of going into foreign productions as well, like in Scandinavia and France, and we'll see how that develops. When I go to Los Angeles I'll be speaking with the French producer of "Hair." She did a tremendous job with "Hair," it ran for years, was a huge success there. I'm going to speak with her about foreign pro-

ductions and I'll also be speaking with the woman who put together "Hair" for five Scandinavian countries. And I'm going to get an education on how it's done here.

But I think "West Side Story" should be a lot of fun, and what it is is first-rate entertainment. Like Springsteen's first-rate entertainment in rock and roll: in fact, Springsteen is the "West Side Story" of rock and roll. It's amazing that I should end up with this particular project and be involved with Bruce Springsteen and his particular situation.

RW: How did you find Bruce?

Appel: Guy by the name of Tinker walked up, I was over at Wes Farrell and this guy who I was involved in on another production project says "Hey, you want to hear this kid who's got some original songs?" I always said "Don't bring him up here if he doesn't have original songs." So I said "Sure, send him up." Kid came up one night, Jim Credicous and I were sitting there and this guy Tinker, who was the sound man for local acts down in Asbury Park, was there also. Bruce came down, he played a song on the piano there, and it was no particular classic number. There were a few lines in it though that were strictly Springsteen. Nobody else but Springsteen can write like that. I said, "Jesus, that's a funny thing to say. Why would anyone express it that way?" But it was not a great song; I'm still looking at him. And he begins to sing a song with such intensity—like his life depended on it. When he stopped singing that song his eyes closed for a few minutes and it took him that long to come back from wherever he was singing the song. What does a guy like me say? I'm like a regular guy. I say to him, "Look, you want an album deal?" He doesn't even answer. "You want an album deal? You gotta have more songs." He says, "I can write some more songs." I said, "Well, why don't you do that. Come back with a half dozen songs and we'll get serious about a record deal." I figured I'd never see him again. Secretary calls me up one day, four or five months later, and says, "There's a guy on the phone named Bruce Springsteen." I say "I don't know a guy named Bruce Springsteen. Who is that?" She says "He says he knows you." I say, "Look, I oughta know who I know, and I don't know this guy Bruce Springsteen. Tell him to go away." She says, "He says he

... I couldn't believe what I had heard

“... When he sang that there was no doubt in my mind that this was a major, major talent find.”

knows you. He's the guy who came up with Tinker." "Oh that guy! I remember." So I go over to the phone, and he says "Hey, you remember me? I got all the songs." He came up that very night. Started playing a song called "Saint In The City." And when he sung that song I told Jimmy, "This is really good." I asked him to sing it again. What I was getting at was I couldn't believe what I had heard. I wanted to make sure he'd sung what I thought he had sung. The line I was really concerned about was that line "With my blackjack and jacket and hair slicked sweet/silver star studs on my duds/just like a Harley in heat." When he sang that there was no doubt in my mind that this was a major, major talent find. Why me—what the hell do I know? Anyway, here he is. I said, "Sing me some other songs." He went on and they were all great, intense songs. I mean, *intense songs*. And Jimmy took off and said "Well, I'll leave him to you." He went home. I said "Okay, we'll go over to Columbia Records" and so on and so on.

At that time he could've actually went on Elektra Records. The then head of east coast a&r was a girl named Ann Purtill, and I told Annie, "Listen, this guy is incredible. But I want to see him in person. I want you to see him sing his songs. It means a lot to me for you to see this guy." But she wanted me to get her a tape. Well, before I could get her the tape, I had already called Hammond Sr.'s office. His secretary asked if Hammond knew me. I said "No, he doesn't know me from a hole in the wall." "Well, I think I'm going to have trouble." I said, "Look, let me just say something. Columbia Records means to me longevity. It's the highest quality label in the world. That's what the record label means to me. Now, I got exactly that kind of artist here. No question about it. You have got to get me in there. This kid sings

(Continued on page 107)

LIVERPOOL EXPRESS—Atco 7058
(Atlantic)

YOU ARE MY LOVE (prod. by H. Carter & P. Sweetenham) (writers: Craig & Kinsley) (Warner Bros., ASCAP) (3:16)

This group has soared up the U.K. charts with this record and should repeat that success here. This ballad is graced with hushed vocals and a haunting hook.

DERRINGER—Blue Sky ZS8 2765 (CBS)

LET ME IN (prod. by R. Derringer) (writers: Derringer & Weil) (Derringer/Screen Gems-Columbia/Summerhill, BMI) (3:27)

Derringer and his new aggregate should stir some excitement on the airwaves with this Who sounding scorcher. A great exercise in power chording and rock singing that should quickly establish the band.

THE MONKEES—Arista 201

DAYDREAM BELIEVER (prod. by Chip Douglas) (writer: J. Stewart) (Screen Gems-Columbia, BMI) (2:48)

It's no secret that the sounds of the '60s are returning. Now that The Beatles are back on the charts and airwaves, could The Monkees be far behind? Here they come.

BRYAN FERRY—Atlantic 3351

LET'S STICK TOGETHER (prod. by Chris Thomas & Bryan Ferry) (writer: Harrison) (Frost, BMI) (2:58)

Roxy Music's enigmatic front man has altered the title of Wilbert Harrison's classic and rearranged some of the lyrics to reflect his recent marriage. Stick to it.

ROBERTA KELLY—Oasis 407

TROUBLE-MAKER (prod. by G. Moroder & P. Bellotte) (writers: Moroder & Bellotte) (Rick's Music, BMI) (3:59)

A songstress who is rapidly beginning to show signs of becoming the label's next Donna Summer, this record could establish her. A fine, brisk r&b go-getter.

NATURAL GAS—Private Stock 100

THE RIGHT TIME (prod. by Felix Pappalardi) (writer: Mark Clarke) (Pepper, ASCAP) (3:47)

The group may come from four diverse backgrounds, but together their talent gells into a solid whole. This is one of the more pleasant from their debut lp.

CHARLIE BLEAK—PIP 6523

LET ME IN (I'M NO STRANGER) (prod. by Charlie Bleak) (writer: Bleak) (Ivan Mogull, ASCAP) (3:23)

An uplifting song sparked by a country/rock arrangement makes Bleak's picture bright. A tune that stands out from similarly styled songs, it should be a winner!

MIAMI—Drive 6251 (TK)

KILL THAT ROACH (prod. by Willie Clarke) (writers: Thompson & Clarke) (Sherlyn, BMI) (3:30)

A dance inducing instrumental tune from the group that crosses KC with the Ohio Players. A solid rhythm and punchy brass line should secure disco action.

THE STILLS-YOUNG BAND—Reprise 1365 (WB)

LONG MAY YOU RUN (prod. by S. Stills, N. Young & D. Gehman) (writer: Young) (Silver Fiddle, BMI) (3:53)

The pairing of Stephen Stills and Neil Young should prove to be very fruitful. The first single from the duo is a mournful ballad handled by Young in his distinct style.

SPLINTER—Dark Horse 10010 (A&M)

AFTER FIVE YEARS (prod. by Tom Scott) (writer: R. J. Purvis) (Screen Gems-Columbia, BMI) (3:08)

Along with Pilot and the Sutherland Brothers, this duo shows an acute awareness of the possibilities of light melodies spiced with supple harmonies. This number is probably the group's best effort yet.

HERB ALPERT—A&M 1852

PROMENADE (prod. by Herb Alpert) (writer: Herb Alpert) (Almo, ASCAP) (2:40)

Alpert is now recording sans the TJB, but his sound remains as distinct as ever. Herb's trumpet combines with an all star musician cast to create a great sound!

JOE SIMON—Event 166 (Polydor)

LET THE GOOD TIMES ROLL (prod. by R. Gerald & J. Simon) (writers: Boyd & Smith) (Gaucho/Lecan, BMI) (3:00)

Not the classic number, but another song of the same title destined to be Simon's vocal emits a radiance which should shine over the airwaves for some time.

ATLANTA RHYTHM SECTION—

Polydor 143399

FREE SPIRIT (prod. by Buddy Buie) (writers: Buie, Nix & Hammond) (Low-Sal, BMI) (3:33)

The boys from Doraville give you an authentic taste of southern soul with a mid-tempo number that has a gripping, trance-like effect. One listen and you're hooked.

TYRONE DAVIS—Columbia 3 10388

GIVE IT UP (prod. by Leo Graham) (writer: L. Graham) (N. Y. Times/Content/Little Bear's, BMI) (3:25)

Davis' first single for the label is the perfect match of talent and material. The throbbing tune fits like a glove and should give him a smash hit!

HAGOOD HARDY—Capitol P 4292

(LOVE THEME FROM) MISSOURI BREAKS (prod. by H. Hardy) (writer: J. Williams) (Unart, BMI) (2:52)

From his "Maybe Tomorrow" album, this theme from the Brando/Nicholson movie is given a soft, string laden reading. A must add for any easy listening station.

JIMMY DOCKETT—Flo-Feel 10,000

GET DOWN HAPPY PEOPLE (prod. by J. Dockett) (writers: Dockett & Wright) (Botanical, BMI) (3:10)

Dockett, who has been making dance records for some time, has come up with a real winner. Already getting disco and r&b play, it could take off in a big way.

THE NATURAL FOUR—Curton 0119 (WB)

FREE (prod. by Chuck Jackson & Marvin Yancy) (writers: Marvin & Yancy) (Jay's Ent./Chappell, ASCAP) (3:08)

The group's first collaboration with the Marvin/Yancy team could very well result in an across the board smash. The fresh, uptempo sound is a great summer coolant.

UPP—Epic 8 50255

NEVER GONNA TURN MY BACK ON YOU (prod. by Christopher Bond) (writer: Clark) (B. Feldman & Co. Ltd./Equator, ASCAP) (3:45)

The funky beat that this English quartet brandishes on its latest album is certain to pick up widescale attention. A dancing string arrangement makes it a song you can't afford to turn your back on.

THE OZARK MOUNTAIN DAREDEVILS—

A&M 1842

CHICKEN TRAIN STOMP (prod. by David Anderle) (writer: Cash) (Lost Cabin, BMI) (2:28)

A popular song from one of the group's earlier albums, it has a unique sound owing to the whooping harmonica and nasal vocals. It could be a winner this time out.

PETE WINGFIELD—Island 065

SCRATCHY 45's (prod. by P. Wingfield & B. Hammond) (writer: Wingfield) (Ackee/Uncle Doris, ASCAP) (3:37)

The man whose "18 With A Bullet" rode the charts last year has another witty entry. With a nod to his influences, mentioned by name, it's a great novelty number.

LAMONT DOZIER—Warner Bros. 8240

CAN'T GET OFF UNTIL THE FEELING STOPS (prod. by L. Dozier) (writer: L. Dozier) (Dozier, BMI) (3:25)

Dozier's first record for the label is a very Spinners-sounding ballad. The artist's usual expertise is employed here as producer and writer of the song.

CURTIS & WARGO—Farr 005

TURNABLE LADY (prod. by E. J. Gurren) (writers: Lynum & Wargo) (E. J. Gurren/Intersong USA, ASCAP) (2:52)

The duo sings of the joy they get from listening to Joni Mitchell records, an experience that is obviously shared by millions. An extremely well done tribute.

WAYLON JENNINGS—RCA JH 10721

CAN'T YOU SEE (prod. by Waylon Jennings & Ken Mansfield) (writer: Toy Caldwell) (No Exit, BMI)

With a tip of the hat to the rockin' Marshall Tucker Band, Waylon has come up with what is perhaps his best chance at having a pop/country hit yet.

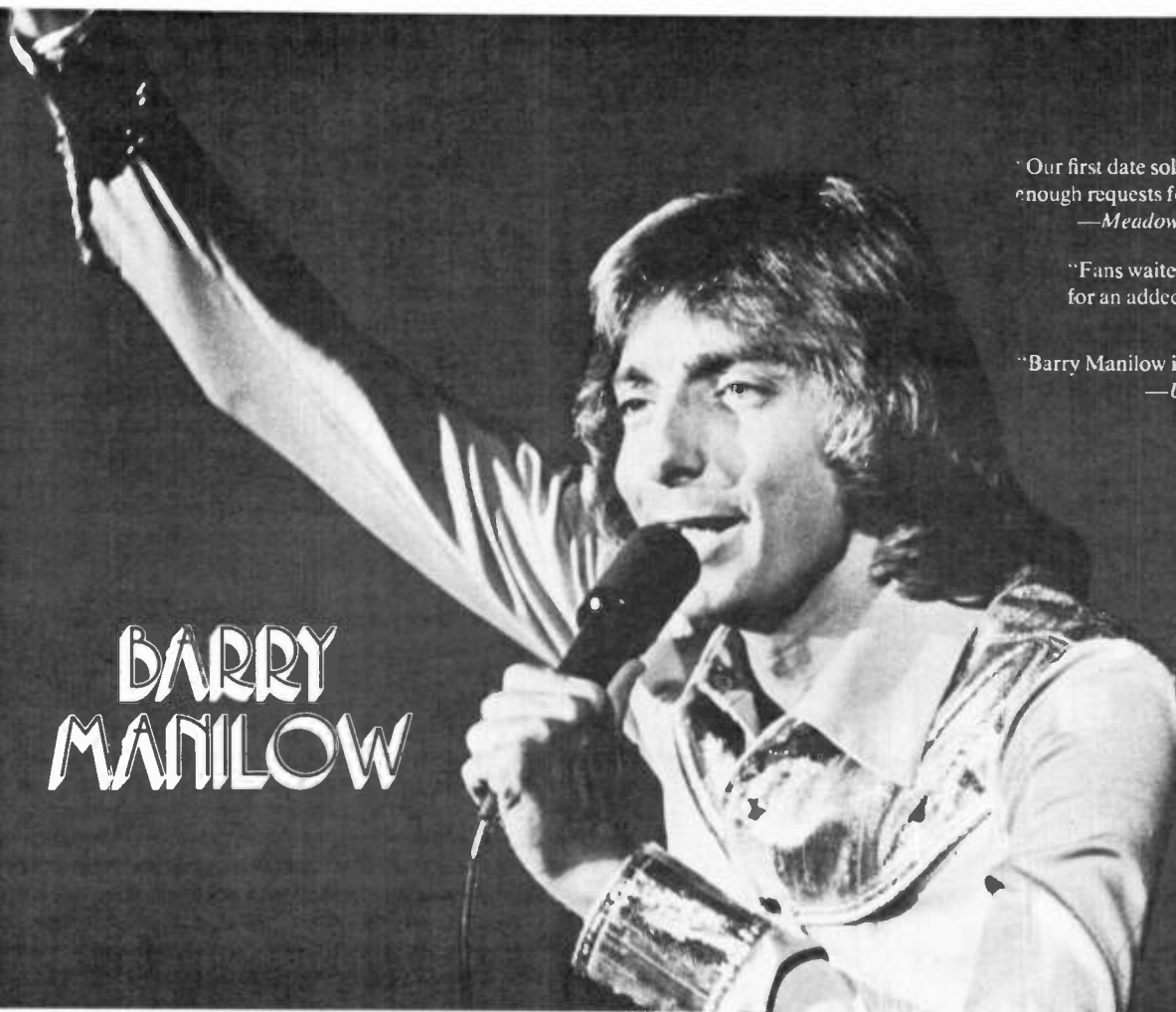
FREE FORM EXPERIENCE—

Free Form 6001

BLOWIN' MY MIND (prod. by R. Spotts) (writer: J. Minor) (Sherman/Todd Mark, BMI) (3:00)

This smooth, soulful ballad has all the ingredients of an r&b smash. Cool, breezy harmonies gives the tune the kind of sheen that should make it a big request item.

"The hottest ticket of the season"



**BARRY
MANILOW**

"Our first date sold out within hours and we still have enough requests for two or three additional days."
—Meadowbrook Festival, Rochester, Michigan

"Fans waited overnight to purchase tickets for an added day and did so in two hours!"
—Ravinia Festival, Chicago

"Barry Manilow is the hottest ticket of the season."
—Universal Amphitheatre, Los Angeles

1ST month of a 6 month tour:

July 31 Robin Hood Dell Festival Fairmount Park, Pennsylvania	Sold Out	August 13, 14, 15 Universal Amphitheatre Los Angeles, California	Sold Out
August 1 Merriweather Post Pavilion Columbia, Maryland	Sold Out	August 18 Concord Pavilion Concord, California	
August 5 Blossom Music Festival Cuyahoga Falls, Ohio	Sold Out	August 20, 21, 22, 23 Masonic Auditorium Toledo, Ohio	Sold Out
August 6 Ravinia Festival Chicago, Illinois	Sold Out	August 25 Meadowbrook Festival Rochester, Michigan	Sold Out
August 7 Mississippi River Festival Edwardsville, Illinois		August 26 Hulman Center—Indiana State Univ. Terre Haute, Indiana	
August 9 Ravinia Festival Chicago, Illinois	Sold Out	August 27 Meadowbrook Festival Rochester, Michigan	Sold Out
August 11 Red Rocks Amphitheatre Denver, Colorado		August 29 Saratoga Performing Arts Center Saratoga Springs, New York	

Personal Management:
Miles J. Lourie
250 West 57th Street
New York, N.Y. 10019

Booking:
Dick Fox
The William Morris Agency
1350 Avenue of the Americas
New York, N.Y. 10019

Public Relations:
Richard Gersh Associates
200 West 57th Street
New York, N.Y. 10019

waiting for Barry

North Shore teenagers began gathering at Chicago's Ravinia Festival the night before tickets went on sale for Barry Manilow's concert.

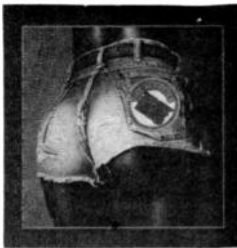


Reprinted courtesy of the Chicago Tribune

TRICK BAG

THE METERS—Reprise MS 2252 (WB) (6.98)

Anyone who takes his rock 'n' roll seriously is familiar with who the Meters are and what they've done. In this instance they've recycled a 1962 r&b/New Orleans hit and taken it to their collective bosom as a statement of where they've been and what they can do. No tricks, really—just good music.



JOAN ARMATRADING

A&M SP-4588 (6.98)

Ms. Armatrading is capable of the same kind of power that Odetta is famous for; and the deep chest tones which ornament her singing have a strangely tenderizing effect. The second side of this third lp is the more forceful, "Join the Boys" and "People" demonstrating the full range of her vocal and writing talents.



SANBORN

DAVID SANBORN—WB BS-2957 (6.98)

Sanborn has graced the recordings of more major artists than can be recounted here. But two now return the favor—Paul Simon, providing lyrics and singing on "Smile," Phoebe Snow adding vocals on the same track. Simon's "I Do It For Your Love" is also included, with "Indio" rounding out the recommendations.



SHAKE SOME ACTION

FLAMIN' GROOVIES—Sire SASD 7521 (ABC) (6.98)

Middle sixties British pop circa early Beatles, Dave Clark Five and the like, Flamin' Groovies play short, hook-filled tunes with very basic rhythmic patterns. Produced by Dave Edmunds, "Don't You Lie To Me," "St. Louis Blues" and "Let the Boy Rock N' Roll" shake up some action and more—remember those high school dances?



WE CAN'T GO ON MEETING LIKE THIS

HUMMINGBIRD—A&M SP-4595 (6.98)

Bernard Purdie (drums), Bobby Tench (vocals, guitar), Bernie Holland (guitar), Max Middleton (keyboards) and Clive Chaman (bass), all known and respected in New York and L.A. studio circles, have joined together for a lightly swinging, sophisticated jazz-cum-r&b set. Sweet as a hummingbird's spring song.



GET UP OFFA THAT THING

JAMES BROWN—Polydor PD-1-6071 (6.98)

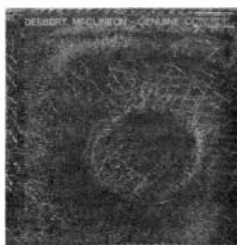
Brown may have distanced himself from the soul mainstream for a time by insisting on following his own instincts to a T. But as he writes in the liner notes, "I'm Back. I'm back? The people want to dance so here it is." The cuts—especially the opening medley and "Can't Take It With You"—are timed for sustained dancing.



GENUINE COWHIDE

DELBERT McCLINTON—ABC ABCD 959 (6.98)

Rock's country-blues roots are the heart of McClinton's latest effort, the 12-bar/horn-laden "It's Love Baby (24 Hours A Day)" the perfect introduction for those who've thought of McClinton in more traditional country terms. Also: "(When She Wants Good Lovin') My Baby Comes to Me" and "Let the Good Times Roll."



BEST OF B.T.O. (SO FAR)

BACHMAN-TURNER OVERDRIVE—Mercury SRM-1-1011 (6.98)

These boys just keep on rollin' down the highway lookin' out for #1, takin' care of business, sayin, "Hey you, gimme your money please" and letting it ride, telling blue collar and white collar alike to take it like a man—you ain't seen nothing yet.

JUST YOU AND ME

HERB ALPERT—A&M SP-4591 (6.98)

Though the Tijuana Brass has formally been disbanded—"Just You and Me" marks Alpert's "solo" debut—there's no getting away from the patented Alpert sound. Whether the jaunty Mexican beat of "Promenade," or the latest single, "Musique" (used by ABC-TV for its Olympics coverage), it's clearly Herb.



NIGHTS ARE FOREVER

ENGLAND DAN & JOHN FORD COLEY—Big Tree BT 89517 (Atlantic) (6.98)

With "I'd Really Love To See You Tonight" bulleting up The Singles Chart, Dan & Coley have solidified a position that until now has been just on the wings of success. That easy rocking formula is the approach throughout, most successfully applied to the title track, too.



NORMAN GRANZ JAM SESSION/ THE CHARLIE PARKER SIDES

Verve VE-2-2508 (Polydor) (7.98)

Kudos to Verve for making these incredible recordings available again. Parker, Benny Carter and Johnny Hodges head a stellar lineup on three full side jams—"Jam Blues," "What Is This Thing Called Love" and "Funky Blues"—and a nine-song ballad medley.



FROM THE HEARTLAND

BECKY HOBBS—Tattoo BJJ 1-1673—(RCA) (6.98)

One doubts Ms. Hobbs is the surfer she appears to be in the cover photos, given her Bartlesville, Oklahoma roots. She's listened to Carole King, among others, and with this two-way Tattoo debut (her's and the label's) she exhibits strong pop writing and singing talents. The first side has something for everyone.



ASK ANYONE

I DON'T CARE—Kama Sutra KSBS 2617 (Buddah) (6.98)

A combination of hard rock, rhythm & blues and jazz played with non-stop intensity is this Ohio band's forte. "I Don't Care" is a motto as well as a name and that attitudinal stance comes through in the music, too. "Fire," "Call It What" and "Packard Electric Blues" tell it all.



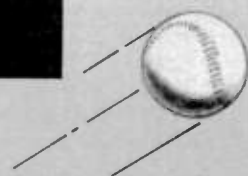
SAD WINGS OF DESTINY

JUDAS PRIEST—Janus JXS 7019 (6.94)

Black Sabbath fans and other lovers of bizarre British metal will be in ecstasy with their first listen. An album whose titles ("Genocide," "Ripper," "Tyrant") provide graphic description of the music, with Robert Halford's wailing vocals and K. K. Downing's screeching lead guitar spurring the band on. Unmercifully relentless.



IT'S A HIT!



MUSIC FROM THE ORIGINAL MOTION PICTURE SOUNDTRACK



MCA-2694

MCA RECORDS



New York, N. Y.

By IRA MAYER & BARRY TAYLOR

■ **GOSSIP IN CONCERT (NO PUN INTENDED):** The summer doldrums are forcing the trend spotters to make the news rather than spot it. So you've got all these magazines trying to make gossip into a trend—Esquire, Newsweek and New York having started the ball rolling. Now—if you can believe this—the spirit is carried on by a reported offer from the Grand Finale to **Henry Edwards** and **Bob Weiner** to “appear in public for 40 minutes freely conversing with each other” about anyone and everyone. Edwards admits he's not sure whether this was even a “firm offer” and says there's been “no preparation (?)” but the prospect of “a huge percentage of the cover” (Henry's daydream) and the thought of going after a label deal seemed to tickle his fancy. Henry, incidentally, has completed the first draft of the movie script for “Sgt. Pepper's Lonely Hearts Club Band” and reports that producer **Robert Stigwood** would like to see **Bette Davis** singing “For the Benefit of Mr. Kite” with **George Burns** playing Mr. Kite.

HOW MANY IN A BUSHEL OF BIG APPLES? A chorus of over 20 well-known New Yorkers assembled at RCA Studios last week to record a song written by **Jack Bussins** and **Ellsworth Olin** titled “Mad About You Manhattan.” The proceeds from the record will go to the Citizens' Committee for New York City. The stellar cast included notables such as **Tammy Grimes**, **Rocky Graziano**, **Linda Hopkins**, **Robert Merrill** and **Bess Myerson** and was directed by **Skitch Henderson** who was finally satisfied after about ten takes. The record, which is being called a “Valentine to the city,” will be distributed nationally later in the summer, with proceeds going to various programs and activities of the committee.

ALL IN THE FAMILY: **Denny Laine** of **Wings**, whose first solo album, “Aah Laine,” was only released in England for some reason, has begun preparation for his second effort, an lp of **Buddy Holly** songs. **Paul McCartney** has reportedly called **Ray Stevens** to produce the sessions which will take place in Nashville sometime next month. McCartney, as you may remember, purchased the publishing rights to the Holly catalogue.

GOOD NEWS: **Phil Lynott** has recovered from the illness that forced **Thin Lizzy** to cancel its American tour. The band has already made its comeback with a successful concert at London's Hammersmith Odeon . . . A band that is on the rise in the U.K. right now is **Eddie and the Hot Rods** who are something of a cross between **Dr. Feelgood** and the **Ramones**. The group's current single is “Wooly Bully,” produced by **Roxy Music's Andy Mackay** . . . Speaking of singles that are not available here, we hear that the new **Sparks** record is a big band arrangement of “I Want To Hold Your Hand” which was produced by **Rupert** (“I Don't Want To Hold Your Hand”) **Holmes**. The group has also recorded **Sailor's** great “Girls, Girls, Girls” . . . **Wayne Fontana** will attempt to make another comeback with his single, “The Last Bus Home” . . . UA in the U.K. will be giving away a free third record with each of the first 10,000 copies sold of the **Grateful Dead's** “Steal Your Face.” The extra album is an 11 track compilation of tracks from the group members' solo albums, titled, “For Deadheads.”

Polydor Records in England has acquired the first spoken word **Beatles** album. Titled “The Beatles Tapes,” it contains conversations

(Continued on page 101)

RCA Panels Discuss Industry Roles

■ **SAN FRANCISCO**—Panels focusing on the relationships between the radio and record industries and the roles of rack jobbers, one stops and retailers and the merchandising of records were two highlights of the RCA convention general meetings. The radio panel, held at the Wednesday general meeting, was introduced by the label's promotion VP, **John Rosica**, and featured **Bill Gavin**, publisher of the **Gavin Report**, **Janet Gavin**, country editor of that publication, and **Keith Adams**, PD of **KDIA**. Thursday's panel was introduced by RCA sales director **Mario DeFilippo** and included **Dan Heilicher**, VP, **J. L. Marsh**, Tower Records president, **Russ Solomon**, **Brad Oseroff** and **Harvey Campbell**, president and VP, respectively, of **Mobile One Stop**.

Radio Panel

The radio panel discussed the role of that medium in breaking records with emphasis on product by new artists. Among the topics covered in the discussion were secondary station research, format differences and requirements and cross-overs. **Bill Gavin** represented the viewpoints of various pop radio formats, **Janet Gavin** that of country stations, **Adams** for r&b radio. All three panelists agreed that in many instances radio is becoming less dependent on statistics and more “human” in its programming decisions.

The Wednesday panel focused on unique functions of each of the three types of accounts represented on the dais. Leading off the discussion, **Brud Oseroff** traced the emergence of the one stop concept from the era in which juke box operators and mama and papa stores were obliged to buy their product from individual independent and branch distributors. **Oseroff's** firm, based in Pittsburgh, now delivers singles product to operators and stores in 17 states. **Mobile's** VP **Harvey Campbell** decried the lack of cooperation that the record industry is faced with in its dealings with radio. He spoke of a need for more innovative merchandising and called upon the manufacturers to return to two sided promo singles, a move that he said would afford more opportunities for the exposure of b-sides and the creation of two-sided hit records.

Dan Heilicher

Dan Heilicher emphasized the importance of rack merchandising in the industry's attainment of its current sales volume, claiming that rack merchandisers are responsible for 50 percent of all

record sales. He contested the widely held belief that rack jobbers can be helpful only in the sale of product by established artists and using his firm's current promotion campaign for **Tattoo** recording artist **Becky Hobbs** as an example stated that new artists could also benefit from aggressive rack promotion. He called for more emphasis on artists as opposed to product in manufacturers' promotion and more attention from sales managers to the inventory and merchandising needs of record shops.

Russ Solomon

Russ Solomon humorously described retailing as the place where people actually exchange money for records. He discussed the place of the full line store in the market and described the development of such outlets in the '60s. The growth of **Tower Records**, he said, “has paralleled the growth of the industry and has resulted in the birth of such similar stores as those in the **Peaches** chain.” **Solomon**, whose stores stock an estimated 215,000 units representing 32,000 different titles, called upon the manufacturers to increase the number of cassette titles, decrease the number of cutouts by selling off surplus product rather than hastily dumping merchandise, to release more 12-inch singles, investigate the feasibility of the small hole single and devote more attention to the store clerk, whose involvement he said, could be crucial in the promotion of new artists.

New RCA Product Previewed At Parley

■ **SAN FRANCISCO**—The Unveiling of the new **John Denver** lp, “**Spirit**,” along with the announcement of an all-media promo campaign kicking off nationally on August 9 highlighted an elaborate presentation of new product at the RCA national convention held here last week. The **Denver** album, scheduled for an August 23 release, will be backed by a national TV campaign, a heavy concentration of radio spots and slick ads and a wide variety of point of purchase merchandising tools, according to the label and Management III. In addition, the artist's most recent TV special was rerun on August 1 on the **ABC-TV** network and several other television appearances have been scheduled between now and the end of the year, culminating in a rerun of the “**Rocky Mountain Christmas**” special in December.

The product presentation, over
(Continued on page 114)

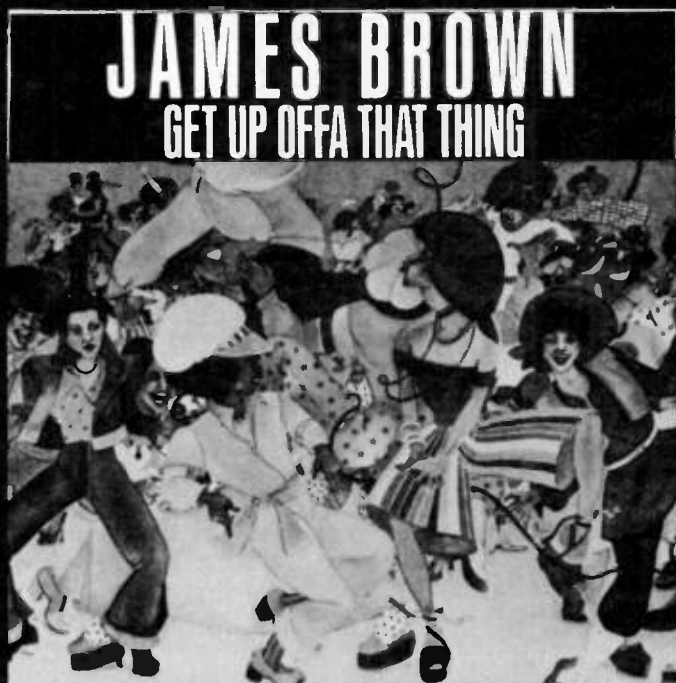
What's a



Supersingle?

SUMMER SIZZLERS

FOUR WAYS TO KEEP THE HEAT ON



JAMES BROWN GET UP OFFA THAT THING



JAMES BROWN
"GET UP OFFA THAT THING"
PD-1-6071; 8T-1-6071; CT-1-6071

James Brown explodes again with an album that's full of unmatched energy and uninhibited new sounds. Includes the hit single, "Get Up Offa That Thing."



ORIGINAL MOTION PICTURE SOUNDTRACK

LOGAN'S RUN



Featuring: Love Theme from Logan's Run

MG-1-5302



ORIGINAL MOTION PICTURE SOUNDTRACK
"LOGAN'S RUN"
MG-1-5302; 8T-1-5302; CT-1-5302

Millions of movie fans will recognize this powerful and exciting score from MGM's hit film, "Logan's Run."



The Fatback Band

Night Fever

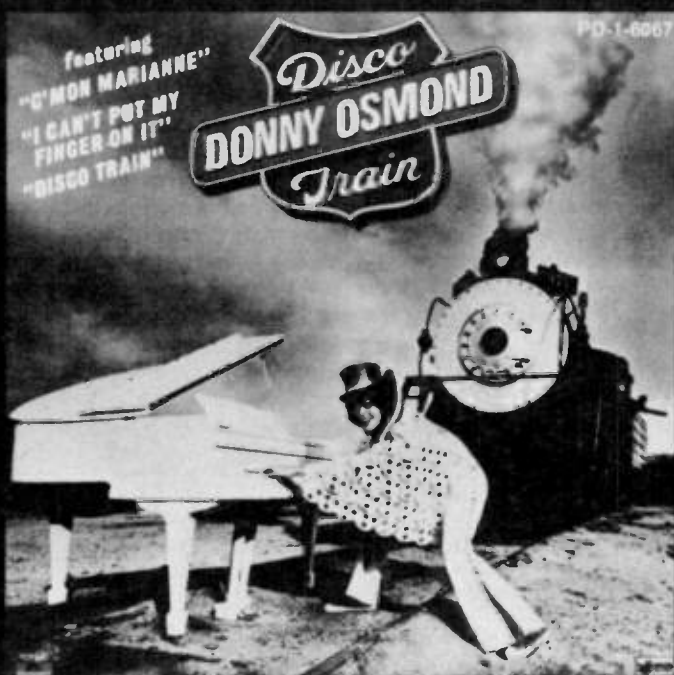
Featuring: NIGHT FEVER; THE BOOTY;
IF THAT'S THE WAY YOU WANT IT

SP-1-6711



FATBACK BAND
"NIGHT FEVER"
SP-1-6711; 8T-1-6711; CT-1-6711

The Fatback Band smashes through with more funky beats and soulful rhythms in their new album filled with good-time party music. "Night Fever" is contagious.



Featuring
"G'MON MARIANNE"
"I CAN'T PUT MY
FINGER ON IT"
"DISCO TRAIN"

Disco DONNY OSMOND Train

PD-1-6067



DONNY OSMOND
"DISCO TRAIN"
PD-1-6067; 8T-1-6067; CT-1-6067

Donny Osmond, who along with the Osmond family rocketed to stardom with one pop hit after another, now does it disco, and the results are dynamite



Polydor Incorporated
810 Seventh Avenue, New York, N.Y. 10019

Where you raise your standard of listening.

A&M Appoints Creative Director

■ LOS ANGELES—Gil Friesen, senior vice president of A&M Records, has announced the appointment of Bob Reitman to the newly created post of creative director of the label. In his new position, Reitman will supervise all creative aspects of A&M's advertising and merchandising plans and will, along with the existing advertising and merchandising departments, define the creative direction for all campaigns for the label artists.



Bob Reitman

Reitman, a graduate of The University of Southern California, worked for the Mattel company in its advertising department before leaving to form his own advertising and marketing research firm. Following his own company, Reitman was tapped by The Grey Agency to act as account supervisor for Honda, where for three years he supervised all aspects of consumer advertising and marketing for the line and oversaw television, radio and print media with special emphasis on national consumer media for the account.

American Flyer Promo Initiated by UA

■ NEW YORK—United Artists Records has initiated a massive promotional campaign on behalf of the American Flyer album, which shipped last week. Members of American Flyer are Craig Fuller, Eric Kaz, Steve Katz and Doug Yule.

Caribou Signs Dennis Wilson

■ NEW YORK—James Guercio, president of Caribou Records, a CBS Records Associated Label, has announced the signing of Dennis Wilson to the label as a solo artist. Wilson will continue to record and perform with the Beach Boys.

Along with older brothers Brian and Carl, Mike Love and Al Jardine, Dennis Wilson has been a member of the Beach Boys as a drummer and vocalist since the group's inception in 1961. Within the past decade, Wilson has expanded his participation to include keyboards and composing. His original songs have appeared on such Beach Boys albums as "20-20," "Sunflower," "Carl and the Passions" and "Holland."

Wilson's first recording for Caribou will be released in the fall of 1976, following the Beach Boys' current summer tour. The album will be produced by Wilson along with Greg Jacobsen, who collaborated with Wilson on a number of compositions.

Polydor Taps Two

■ NEW YORK—Polydor Incorporated has named Harry Anger to the position of national sales director and Ron Palladino to the midwest regional marketing manager post. The announcement was made by Polydor Incorporated executive vice president and general manager Lou Simon.

Anger comes to Polydor from Discount Records, where he served as general manager for the past two years. Prior to Discount Records, Anger held the position of vice president and general manager for WJDM in New Jersey where he was also co-owner. Anger's industry credits also include a seven year stint at RCA where he held the posts of advertising manager, director of merchandising, and various other sales-oriented positions.

Ron Palladino, covering the midwest, will be based out of Cleveland.

Mahoney, Wasserman Bow New PR Firm

■ LOS ANGELES—Effective Aug. 2, Jim Mahoney & Associates, a 17-year-old entertainment industry public relations firm, will be known as Mahoney/Wasserman & Associates, Inc., it was announced by Mahoney, founder and chief executive officer of the company.

Agency Veteran

Wasserman is a 13-year veteran of the Mahoney agency and has been its executive vice president for the past decade.

Miller LP Gold

■ LOS ANGELES—Steve Miller's "Fly Like An Eagle" album on Capitol Records has been certified gold by the RIAA.

Richard Reception



Rocket Records' recording artist Cliff Richard recently completed a nine city, ten day promotional tour with a luncheon for selected press, radio and industry personnel at the Bel Air Hotel in Los Angeles. Shown here at the L.A. luncheon are, from left: Rocket executive vice president Tony King, Cliff Richard and Record World's Eliot Sekuler.

A&M Restructures Promo Staff

■ LOS ANGELES—Harold Childs, A&M Records' vice president of promotion has announced a series of major changes within his department.

Charlie Minor, formerly national singles promotion director will move to the post of national promotion director, replacing David Ezzell who has resigned his position to return to Nashville to pursue a career as an independent consultant in the promotion area. Minor, who is a five year veteran of A&M's promotion staff, will work closely with Childs in the supervision of the national field staff and provide day to day communication with the field from the home office. Minor will still oversee A&M singles promotion in addition to his new responsibilities.

Singles Promotion

Replacing Minor in the role of singles promotion director will be Al Monet, who has served in Atlanta as director of regional special projects in the South.

New Classical Label Introduced by ABC

■ LOS ANGELES—Jerry Rubinstein, chairman of the board of ABC Records, has announced the creation of a new classical label—ABC Classics. Kathy King, director of classical a&r at ABC, reports that an initial 10 albums selected from the Seon series are set for September release on the new label which will also include a specially priced sampler.

Seon Catalogue

The German Seon catalogue, created in 1971 by Wolf Erichson, features such classical artists as Gustav Leonhardt, the Capella Antiqua Munchen, Frans Bruggen, Eugen Dombois and the Quartetto Esterhazy. On May 4, 1976, a contract was signed between ABC Records and Seon. Through the efforts of Ms. King, a five year distribution deal for the United States and Canada was set up with an acquisition term of three years.

In addition to the Seon line, three domestically recorded lps which were produced by Ms. King and released by ABC Command last fall, will move to the new \$6.98 ABC Classics label.

PIP Will Retail Disco-Length Singles

■ NEW YORK—PIP Records national promotion director Rick Bleiweiss has announced company plans to retail full-length disco versions of their popular singles. The new disco-length releases will also be issued on PIP's existing line of standard "radio-length" 45's.

Regional Director

Replacing Monet in Atlanta in the position of Southern special projects director will be Don Tolle, who is currently working for A&M in the Dallas-Ft. Worth area as local promotion man. Tolle, who has been with A&M since 1975, came to the label from Bi State Distributors in Dallas where he served as director of local promotion. Tolle will relocate to Atlanta and begin his new job.

Replacing Tolle in the Ft. Worth-Dallas promotion slot will be Mike Taylor who is currently serving as A&M's local promotion representative in New Orleans.

George Benson's Summertime/2001 is a



Supersingle.



Master Blaster

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SANBORN BY DAVID SANBORN.

Produced by Phil Ramone. A Courtly Production. Warner Bros. BS 2957

Bandana's Advertising Approach Aids Frampton Concert Sell-Out

By BARRY TAYLOR

■ NEW YORK—Bandana Management's unique approach to advertising a concert has resulted in two sold out dates at Madison Square Garden for Peter Frampton within five days.

999-3131

The 2"x1" ad which first appeared in the New York Times on Friday, July 23 simply pictured Frampton with the inscription, "call me 999-3131." Thousands of his fans dialed the number and heard a pre-recorded 55 second message thanking everyone for making it the best year of his life and inviting them to be among the first to purchase tickets for his concerts on October 8 and 9 at the Garden.

Ticket Sales

Due to what Bandana's Vince Morrow called an "overwhelming response," tickets actually went on sale three days in advance of the advertised date. As of last Tuesday morning, only 750 tickets were left at the box office for the two shows. By the afternoon, they were completely sold out with the only advertising being the Friday "call me" teaser and several similar ads strategically placed in the Sunday Times.

Dial-a-rock

"The idea came from the telephone company using numbers for things like dial-a-joke and dial-a-prayer" Morrow told RW. "We were sitting in Frank Barsalona's office one day when the idea came—'how about dial-a-rock performer?' So Frank, Dee Anthony, Ron Delsener and myself decided to just advertise Peter's name and a telephone number that people could dial for a message that Peter personally taped, telling them where he would appear and when tickets would go on sale. That way, his grass roots following would have a chance to be among the first to buy tickets."

The advertising concept was

further employed in magazines like New Yorker, Cue and the Village Voice. An airplane carrying a banner that read "call Peter Frampton at 999-3131" was flown over New Jersey and Long Island beaches over the weekend.

No Fourth Show

A second taped message was inserted last week after both shows sold out, with Frampton mentioning that a third show would be added on October 10. Should that performance sell out, a third tape has been recorded according to Morrow, in which he thanks his fans for the support and asks them to play his record. There will not be a fourth show.

Randy Brown Joins CBS Coast Label

■ LOS ANGELES—Larry Harris, vice president & general manager of CBS Records' recently created west coast label, has announced the appointment of Randy Brown to the position of national director of promotion. The new label, as yet unnamed, moves into its Los Angeles offices in September.

Denver Branch

Brown recently has served as branch manager, CBS Records, in Denver, a post he assumed after serving a year and a half as field sales manager, CBS Records, at the Los Angeles branch. He first came to CBS in June, 1970, and served for three years as west coast regional promotion representative for Epic and Associated labels, based in Los Angeles.

Promotion Coordination

Brown will be responsible for all promotion coordination for the label and will report directly to Larry Harris, vice president & general manager.

E/A Signs Sager



Lyricist Carole Sager has been signed to an exclusive recording contract with Elektra/Asylum/Nonesuch Records. Ms. Sager, whose writing credits include film, television, the Broadway stage as well as records is currently readying material for her debut album. Pictured with Ms. Sager at the signing is Joe Smith, Chairman, Elektra/Asylum/Nonesuch Records.

Cayre Names Gelassen Press & Pub. Director

■ NEW YORK—Chuck Gregory, vice president of marketing for Cayre Industries' American division, has appointed Lloyd Gelassen to the post of national director of press and publicity for that company's Salsoul, Salsoul Disco, Bethlehem and Different Drummer labels.

Independent Basis

Gelassen has been associated with Cayre Industries on an independent basis since August of last year, and the staff appointment has just been confirmed, effective immediately. Gelassen's responsibilities include national press and publicity, national advertising and creative services for the youngest division of the rapidly growing parent company.

Gelassen was last heading an export firm, DiscArt International, and prior to that was national press director for Polydor, Incorporated and national press director, classical division, for MGM Records. Previously he was with Folkways Records and with Discount Records, Incorporated.

'Swashbuckler' LP Planned by MCA

■ LOS ANGELES—MCA Records will release the soundtrack from the film "Swashbuckler" later this month. The soundtrack, composed and conducted by two-time Academy Award winner John Addison, was produced by Sonny Burke. A single from the soundtrack, "Swashbuckler Main Theme," was released July 19.

Stars

The film, which stars Robert Shaw and James Earl Jones, was produced by Jennings Land and Elliot Kastner.

CBS Appoints Cohn Business Affairs VP

■ NEW YORK — Bruce Lundvall, president, CBS Records Division, has announced the appointment of Marvin Cohn to the position of vice president, business affairs, CBS Records. Cohn will replace Larry Harris, who has been promoted to vice president and general manager of the new CBS west coast based label.

In his new capacity, Cohn will be responsible for directing the operations of the Business Affairs Department including negotiations for talent and music properties on behalf of Columbia, Epic and the new label, and handling of matters involving business relationships with artists, producers and other contracted persons. He will also be responsible for providing overall direction to the a&r administration department.

Request Relocates

■ HOLLYWOOD, FLA.—Request Records, a manufacturer of international ethnic music, is about to celebrate its 27th anniversary and has moved to new quarters at 3800 S. Ocean Drive, Hollywood, Fla. 33019. Shipping point of Request Records is still its plant in Pennsylvania.

Isleys Get Gold At CBS Meet

■ LOS ANGELES — The Isley Brothers were awarded at CBS Records' 1976 Convention with gold albums for their "Harvest of the World" lp. Members of the group were on hand in Los Angeles to accept the plaques, which were presented to them by Ron Alexenburg, senior vice president and general manager, Epic and Associated Labels.

Lalo Schifrin's Flamingo is a



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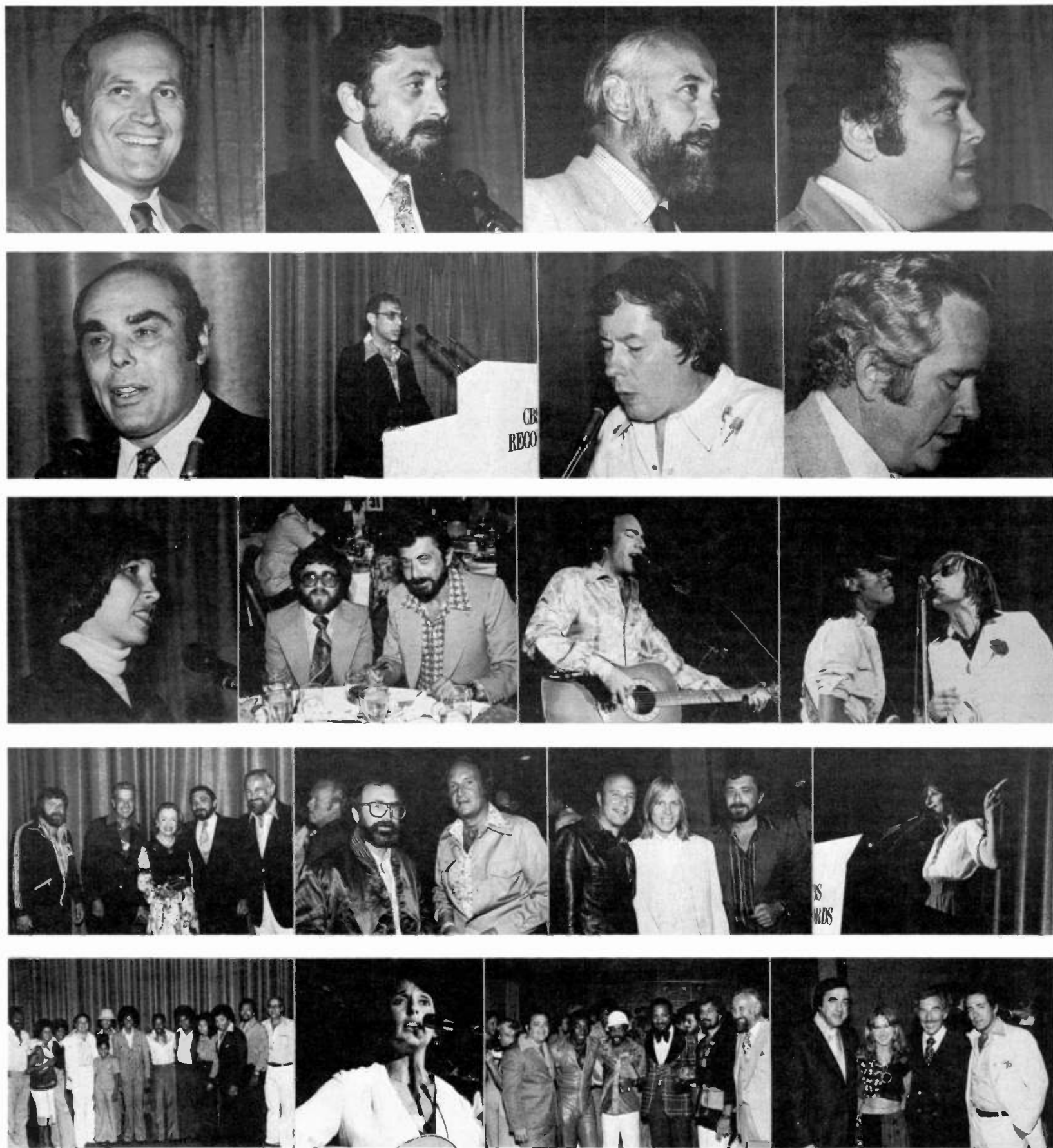
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Highlights of The CBS Records Convention



CBS executives who addressed the convention are pictured above, top row, from left: Arthur Taylor, president, CBS; Walter Yetnikoff, president, CBS Records Group; Bruce Lundvall, president, CBS Records Division; and Ron Alexenburg, senior vice president, Epic and Associated Labels. Pictured second row, from left, are: Dick Asher, president CBS International; Larry Harris, vice president and general manager of the new CBS label; Jack Craigo, vice president and general manager, CBS Records, and Paul Smith, vice president sales and distribution. Pictured, third row, from left are: Rochelle Staab, vice president of programming, Bartell Chain, seen addressing the convention; Irv Azoff and Walter Yetnikoff pictured at one of the receptions, and, among the artists performing at the convention were Neil Diamond (third from left) and Bruce Springsteen, who joined Epic's Southside Johnny for a duet. Shown fourth row, from left are: Don Ellis, national vice president of a&r, Columbia Records, John and Esme Hammond, Walter Yetnikoff and Bruce Lundvall, pictured following a film tribute to Hammond; Larry Fitzgerald,

vice president of Caribou Records, and Don Kirshner, president of Kirshner Enterprises; Steve Leber (manager), Elliott Murphy, newly signed to Columbia Records, and Walter Yetnikoff; Barbra Streisand. Pictured bottom row, from left, are: Jim Tyrrell, vice president of marketing, Epic and Associated Labels, Maureen Jackson, Randy Jackson, Ron Alexenburg, Janet Jackson, Marlon Jackson, Michael Jackson, Leon Huff, producer, Tito Jackson, LaToya Jackson, Joe Jackson, manager, Jimmy Bishop, vice president and general manager of Philadelphia International, and Mert Paul, regional director, S.E. region, CBS Records; Joan Baez, who will be on the new CBS label; Ron Alexenburg, Eddie Levert of the O'Jays, record producers Leon Huff, Don Davis and Dave Robinson, and Bruce Lundvall; Tony Martell, CBS vice president of marketing, Nashville, newly signed Columbia artist Mary Kay Place, Record World publisher Bob Austin, and Ron Piccolo, N.E. regional director, CBS Records.

CBS Presents Awards To Staffers



Awards activities at the CBS convention: top row: Presentation of First Annual Milt Goldstein Memorial award and salesman of the year award to Neil Hartley of the Los Angeles branch. Pictured: (1) Ron Alexenburg, senior vice president, Epic and Associated Labels; Jim Tyrrell, vice president marketing, Epic and Associated Labels; Stan Snyder, vice president national accounts marketing, CBS Records; Hartley; Walter Yetnikoff, president, CBS Records Group; and Paul Smith, vice president marketing, branch distribution. (2) Singles records award given to Houston branch: Bruce Lundvall, president, CBS Records, Houston branch members Caesar Hancock, Jim Flattman, Bob Peace, Herschell Orr, Fred Pilott, Roger Melting, Tom Callahan, Dusty Darst, Joe Crane and Sam Herrell; and Paul Smith. (3) Promotion manager of the year awards: Bob Sherwood, Columbia Records director of national promotion; Bob Feinagle, Columbia Records local promotion manager of the year (Cincinnati); Julie Godsey, Epic and Associated Labels, local promotion manager of the year (Cincinnati); Bruce Lundvall; Richard Mack, director of national promotion, CBS Records special markets; Eddie Sims, special markets local r&b promotion manager of the year, CBS Records (Los Angeles); Ron Alexenburg; and Jim Jeffries, director of national promotion, Epic and Associated Labels. Middle row (1): Regional promotion marketing manager, Columbia Records, Mike Atkinson (center), presented

with award by Bruce Lundvall and Stan Monteiro, vice president, national promotion, Columbia Records. (2) Washington, D.C. cited as Epic branch of the year. Accepting the award, George Deacon, branch manager. (3) Cleveland honored as Columbia branch of the year: Don Dempsey, vice president merchandising, Columbia Records; branch members Solly Solomon, Chuck Schwartz, Glen Wright, Jim Carlson, branch manager Bob Jamison, John Madison and Bob Petrie and Paul Smith. (4) Stan Monteiro presenting Bob Smith, local promotion manager, Seattle, with Columbia "Killer of the Year Award." Bottom row, (1): Presentation of award to regional promotion marketing manager of the year, Epic and Associated Labels, Al Gurewitz. Pictured: Bruce Lundvall; Don Van Gorp, regional director, midwest region; Gurewitz; Jim Jeffries; and Ron Alexenburg. (2) Frank Mooney, L.A. branch manager, CBS Records, accepting distributor of the year award. (3) Presentation of special markets regional promotion marketing manager of the year award to Russell Timmons (south west region). Shown: Don Van Gorp, Bruce Lundvall, Richard Mack, Russell Timmons, Ron Alexenburg and Jim Tyrrell. (4) Philadelphia branch presented with promotion team award. Pictured: Ron Piccolo, northeast regional director; Ron Alexenburg; Bruce Lundvall; branch member Don Colberg; branch manager Irv Medway; branch members Red Richards and Armand McKissick; and Paul Smith.

CLUB REVIEW

Dr. Hook Pleases Roxy Crowd

■ LOS ANGELES — During the course of its career, Dr. Hook (Capitol) has proven that it is possible for blue humor and tongue in cheek music to successfully occupy the same entertainment space. At a recent Roxy date the group continued its off-the-wall ways in a set that went straight for the funny bone.

The group kicked things off with a recently penned ditty that paid homage to European history and matters decidedly below the belt. Dennis Locorriere's frantic singing over some doo-wop harmonies leant comedic credence as to how Attila The Hun got that way.

Locorriere's and Ray Sawyer's upfront antics were supplemented by vocal and comic support from the rest of the band (Bill Francis, Rik Elswit, Jance Garfat and John Wolters). Francis, in particular,

proved a strong asset on "Get My Rocks Off" as his center stage bump and grind ran the laugh count way up.

The songwriting prowess of Shel Silverstein was showcased with "Freaker's Ball" and "Cover Of The Rolling Stone" as the band's renditions struck at a highly perverse kind of truth. A mid-set break from out-and-out comedy allowed Locorriere two strong but hystrionic chances with "Only Sixteen" and "Sylvia's Mother." It was an effective set.

Show-openers The Pousette-Dart Band (Capitol) were a laid-back counter-balance to the insanity that was to follow. The group's acoustic set presented both up-tempo and ballad material in a way that made maximum use of instrumental and vocal subtleties.

Marc Shapiro

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'Sirius' Business



Terry Ellis (left) and Chris Wright (right), presidents of Chrysalis Records, recently attended the premiere performance of German composer, Karlheinz Stockhausen's "Sirius." Stockhausen was commissioned by West Germany to write an electronic musical composition to accompany its Bicentennial gift to the U.S. Helmut Schmidt, Chancellor of West Germany, presented to the Smithsonian Institution's National Air and Space Museum one of the world's finest planetarium instruments for its 250-seat Spacearium. Stockhausen recorded his last album for Chrysalis Records titled "Ceylon/Bird of Passage."

RCA Reports Classical Sales Surge

■ NEW YORK — U.S. sales of RCA's classical recordings for the first six months of 1976 increased 74 percent over the corresponding period in 1975, according to an announcement made by Ernie Gilbert, director, Red Seal marketing.

Gilbert stated that: "Over the past two decades, classical sales traditionally have, at best, shown the most modest of increases, and more regularly were static or experienced declines. This remarkable increase in 1976 is the most heartening result of a combination of factors: (1) a more attractive, saleable and critically accepted list of new release titles (2) wide acceptance of RCA's mid-priced Gold Seal label (3) a broadening of the base for RCA's classics and (4) a heavier and more intelligent sales concentration in the traditional classical market for RCA's new releases and its catalogue."

Gilbert noted that the best selling classical album for the period had been "Firebird" by Tomita, an album which enjoyed

pop crossover and had sold in excess of 100,000 copies. He added that such albums as "Tashi Plays Messiaen" had attracted new, young buyers to the classical market.

The heavier and more intelligent sales concentration has resulted from a strengthening of RCA's Red Seal marketing department. Both Gilbert and Glenn Smith, Red Seal product merchandising manager, have been touring the nation, visiting existing and opening new classical record accounts. They also have given personal supervision to numerous local artist and product promotions around the nation.

ABC Intl. Pact With Disques Carrere

■ LOS ANGELES—Steve Diener, president of ABC International, has announced the signing of a distribution agreement between ABC Records and Disques Carrere for France and several of its overseas territories.

Atlantic Reports Strong 1st Half Sales

■ NEW YORK—Jerry Greenberg, president of Atlantic Records, has announced one of the best first half-year sales reports ever by the company, spurred by platinum albums by The Rolling Stones, Led Zeppelin, and The Bee Gees during this period. Major contributing factors included the mid-quarter announcement of April ranking as the second greatest sales month in Atlantic's history, followed by success with the WEA Distribution Corporation's "Summer Gold Rush" sales campaign, and Atlantic's own subsequent "Sizzlin' Summer Soul" sales campaign.

Greenberg's announcement immediately follows the report released last week by Warner Communications, Inc., stating that its records/music division, which includes Atlantic Records and WEA, had completed the most successful quarter in WCI history on June 30, in revenues, net income, and earnings per share (see RW 7/31/76).

In addition to the million-selling albums in 1976 by the Rolling Stones, Led Zeppelin and Bee Gees, Atlantic also struck RIAA gold with Hot Chocolate's single "You Sexy Thing" (Big Tree) along with albums by Bad Company ("Run With the Pack," Swan Song), Black Oak Arkansas ("High On the Hog") and Aretha Franklin ("Sparkle").

Upcoming product includes the original cast recording of "Selma" (Cotillion), Manhattan Transfer, Hot Chocolate, Stanley Clarke, Bryan Ferry, Jimmy Castor Bunch, an "ABBA's Greatest Hits" collection and numerous others ranging from Ringo Starr (produced by Arif Mardin) to Sarah Vaughn and Led Zeppelin's double-lp live film soundtrack.

ABC Music Taps Mevis

■ LOS ANGELES — Jay Morgenstern, president of ABC Records' Music Publishing Division, has announced the appointment of Blake Mevis as assistant professional manager to Dianne Petty, manager of the Nashville Office.

Mevis, a Nashville songwriter, will be reviewing new material, as well as working with staff writers and re-evaluating the existing catalogue.

Mevis previously headed the publishing operation of an advertising agency's jingle company, where he wrote and produced many of the agency's commercials.

Rollers Tour Set

■ NEW YORK—Arista recording artists, The Bay City Rollers, have set their first tour of North America encompassing the United States and Canada, according to Roller manager Tam Paton.

Beginning August 11 in Toronto and continuing through September 3 in Atlanta, the 14-city tour will coincide with the release of "Dedication," their new album, produced by Jimmy Ienner.

Arista Signs Funky Kings



Arista Records president Clive Davis has announced that the company has signed the Funky Kings to a long-term exclusive recording contract. The group boasts the combination of three songwriter/performers: Jack Tempchin, Richard Stekol and Jules Shear. Tempchin is already known for having written two hits for the Eagles, "Already Gone" and "Peaceful Easy Feeling." Rounding out the band's instrumentation are drummer Frank Cotinola, bassist Bill Bodine and pedal steel player Greg Leisz. The group has just completed their first album ever, produced by Paul Rothchild, entitled "Funky Kings," with Arista scheduling the album for release within the next three weeks, to coordinate with an extensive national tour of appearances. Pictured at the signing (from left): Arista's executive vice president Elliot Goldman; director, west coast operations Bob Buziak; Frank Cotinola; Jack Tempchin; Clive Davis; Richard Stekol; Jules Shear; Bill Bodine; Greg Leisz; and Roger Birnbaum, director, west coast a&r.

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CONCERT REVIEW

Z.Z. Top: Texas-Style Talent

■ NEW ORLEANS—As the speakers blared out "The Eyes of Texas Are Upon You," two spotlights shone on each side of the stage at Tulane Stadium in New Orleans and two platforms rose, showing a huge steer on each taped music finished and the crowd roar was near deafening, the curtain parted on the outdoor stage and the spotlight shone on "that little ole band from Texas," Z.Z. Top (London), whose three members make enough music for 60,000 fans in an outdoor setting.

Z.Z. Top sought to re-create Texas wherever they were and did an admirable job. In fact, watching the show, it was hard to believe you weren't in Texas. The Texas shaped stage had an assortment of cactus, wooden fences, live vultures, a rattle snake (safely under cover) and a background mountain scene that was breathtaking.

The members, clad in their rhinestone cowboy garb with guitarist Billy Gibbons in a bright red cowboy hat and bassist Dusty Rhodes in a yellow hat, looked like an old time country band at first glance. The first sounds dispelled any notion in that direction, however. Hatless and long haired drummer Frank Beard was the only visual clue that this band dedicates itself to serious, fun-loving rock 'n roll—but the group leaves no doubt once they begin to play that boogie time is nigh.

Featuring three new songs from their forthcoming album, the group's set consisted mainly of songs which have appeared on their first three London albums and which the audience knew from the opening bars.

Songs such as "La Grange," "Wheel of Sparks," "Got To Mellow Down," "Jailhouse Rock," "Tush," "Precious and Grace" and the ever popular "Mexican Blackbird" who will "spread like an eagle for you" had the audience on its feet rocking the night away, demanding two encores before Z.Z. could leave the stage for good.

Fan Support

Since they are headquartered in Houston, Texas instead of the media capitals of New York or L.A., Z.Z. Top has not had a media blitz placed on them. Their fans—who are nationwide and number in the multitudes—certainly know them and the rack jobbers are well aware that a Z.Z. Top album sells a lot in a hurry, so their fame and reputation has been well earned, coming from the hard road of live gigs. Anytime a band can pack an outdoor concert consistently—which Z.Z. Top can and does do, they must be doing something right, and there's no doubt that Z.Z., under the direction of manager Bill Ham is doing a whole lot of things right.

Z.Z. might be last in the alphabet—but they're right at the top when it comes to rock 'n roll boogie bands!

Don Cusic

MCA To Release 'Car Wash' S'track

■ LOS ANGELES—MCA Records will release the soundtrack album from the soon-to-be-released motion picture, "Car Wash." The music on the soundtrack is composed and conducted by Norman Whitfield.

CLUB REVIEW

Henry Gross: Hometown Hero

■ NEW YORK—The adage that "you can never be a star in your hometown" was once again smashed to smithereens at a recent performance of Lifesong Records' Henry Gross at N.Y.'s Bottom Line.

Another adage (that the mere mention of Brooklyn will inspire an ovation from any audience, anywhere) was again substantiated by the Flatbush native as he pranced and sang and displayed outstanding guitar calisthenics, being careful to mention his old neighborhood often and lovingly.

Gross' recent million selling single "Shannon" is really no indication of his normally ballsy rock and roll style. In apparent recognition of this dichotomy, his hour plus set was more than 3/4 rockers. The material was drawn from his three solo albums (the first two on A&M) and included his two regional hit singles, "Simone" and "Come One Say It." Also spotlighted was his just released single "Springtime Mama," a song that finely blends his southern style rock melodies and his startling vocal range. Other than "Shannon," the only ballad performed was "Meet Me On The Corner,"

originally recorded by Lindesfarne.

Gross originally received attention as a guitarist during his tenure with Sha Na Na. His band, which now includes drummer Jeremy Harris, rhythm guitarist Andrew Pearson and the ever steady Warren Nichols on bass, has been touring for nearly three years. Gross has been a legitimate headliner in Memphis and Atlanta for the past two. With the national success of "Shannon" and the sell-out appearances at the Bottom Line, his New York neighbors seems finally willing to embrace him. That affection is long overdue.

Pat Baird

Col Coast Label Signs Joan Baez

■ NEW YORK—Larry Harris, vice president & general manager of CBS Records' newly created west coast label, has officially announced the signing of Joan Baez to the yet-to-be-named label. As a surprise guest artist at the closing night of CBS Records' Convention at Los Angeles' Century Plaza Hotel, Ms. Baez made her CBS Records debut to an audience of CBS conventioners and guests.

Backstage Action



Pictured backstage after the Martha Velez/Faragher Brothers twin bill at The Other End in New York City are, from left: (top row) ABC recording artists Jimmy Faragher, Danny Faragher, Davey Faragher; Jane Alsobrook, ABC's national director of publicity; (bottom row) "Mouse," the Faragher Brothers drummer; Tommy Faragher; Sire recording artist Martha Velez; Mark Meyerson, ABC's director of east coast operations; and Seymour Stein, president of Sire Records.

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101	103	LISTEN TO THE BUDDAH OZO—D.J.M. 1012 (Amherst) (April, ASCAP)
102	106	HIGHLY JOHN MILES—London 5N 20084 (British Rocket, ASCAP)
103	104	SHOWER THE PEOPLE JAMES TAYLOR—Warner Bros. WBS 8222 (Country Road, BMI)
104	105	GOTTA BE THE ONE MAXINE NIGHTINGALE—United Artists XW820 Y (Unart, BMI)
105	115	NITTY GRITTY ROCK AND ROLL COYOTE McCloud—Midland Intl. MB 10722 (RCA) (Stansell, BMI)
106	101	STRETCHIN' OUT (IN A RUBBER BAND) BOOTSY'S RUBBER BAND—Warner Bros. WBS 8215 (Backstage, BMI)
107	109	I'M YOUR MAN ROCK 'N' ROLL TARNEY & SPENCER—Private Stock 088 (ATV, BMI)
108	121	(THE SYSTEM OF) DR. TARR & PROFESSOR FETHER ALAN PARSONS PROJECT—20th Century TC 2297 (Fox Fan Fare, BMI)
109	110	I NEVER CRY ALICE COOPER—Warner Bros. WBS 8228 (Ezra/Early Frost, BMI)
110	130	HIDEAWAY JOHN SEBASTIAN—Reprise RPS 1355 (WB) (John Sebastian, BMI)
111	111	GET IT WHILE IT'S HOT EDDIE KENDRICKS—Tamla T 54270F (Jobete, BMI)
112	120	WE BOTH NEED EACH OTHER NORMAN CONNORS—Buddah BDS 534 (Electra Chord, ASCAP)
113	126	DID YOU BOOGIE (WITH YOUR BABY) FLASH CADILLAC & THE CONTINENTAL KIDS—Private Stock 079 (Ashton, BMI)
114	108	LIGHT UP THE WORLD WITH SUNSHINE HAMILTON, JOE FRANK & DENNISON—Playboy P 6077 (Blacksheep, American Dream, ASCAP)
115	107	I DON'T WANT TO GO HOME SOUTHSIDE JOHNNY & THE ASBURY JUKES—Epic 8 50238 (Blue Midnight, ASCAP)
116	117	KID CHARLEMAGNE STEELY DAN—ABC 12195 (ABC-Dunhill, BMI)
117	119	HEY SHIRLEY (THIS IS SQUIRRELY) SHIRLEY & SQUIRRELY—GRT 054 (LaDebra, BMI)
118	—	ROXY ROLLER SWEENEY TODD—London 5N 240 (Beechwood, BMI)
119	122	OUT OF THE DARKNESS DAVID CROSBY/GRAHAM NASH—ABC 12199 (Fair Star/Staysail, BMI; Thin Ice, ASCAP)
120	123	RESCUE ME/HAPPY ENDINGS MELISSA MANCHESTER—Arista 0196 (Chevis, BMI)
121	125	BRAND NEW LOVE AFFAIR JIGSAW—Chelsea CH 3043 (Coral Rock/American Dream/Belsize, ASCAP)
122	138	BRING IT ON HOME TO ME MICKEY GILLEY—Playboy P 6075 (Kags, BMI)
123	124	UNIVERSAL SOUND KOOL & THE GANG—De-Lite DEP 1583 (Delightful/Gang, BMI)
124	—	COTTON CANDY SYLVERS—Capitol P 4255 (Perren-Vibes, ASCAP, Bull Pen, BMI)
125	113	YOU TO ME ARE EVERYTHING BROADWAY—Granite G 540 (Pye) (Colgems, ASCAP)
126	—	SHOWDOWN ELECTRIC LIGHT ORCHESTRA—United Artists XW842 Y (United Artists/Jet/Chappell, ASCAP)
127	102	ROOTS, ROCK, REGGAE BOB MARLEY & THE WAILERS—Island 060 (Tuff Band, ASCAP)
128	128	YOU DON'T HAVE TO GO CHI-LITES—Brunswick B 55528 (Julio Brian, BMI)
129	—	DISCO DUCK (PART I) RICK DEES & HIS CAST OF IDIOTS—Fretone FR 040 (StaFree, BMI)
130	132	WE THE PEOPLE GENERAL JOHNSON—Arista 0192 (Music In General, BMI)
131	131	STEP ON OUT CHRIS HILLMAN—Asylum 45330 (Bar None, BMI)
132	135	DANCIN' THRU THE NIGHT LA JETS—RCA PB 10668 (Kappelman/Bandier, BMI)
133	139	KEEP THAT SAME OLD FEELING THE CRUSADERS—ABC Blue Thumb BTA 269 (Four Knights, BMI)
134	114	LOVE GRAHAM CENTRAL STATION—Warner Brothers. WBS 8205 (Nineteen Eighty Four, BMI)
135	—	ANYTHING YOU WANT JOHN VALENTI—Ariola America P 7625 (Capitol) (Minta, BMI)
136	118	THERE YOU ARE MILLIE JACKSON—Spring 164 (Polydor) (Double AK/Shun/Pee Wee, BMI)
137	133	DON'T TOUCH ME THERE TUBES—A&M 1826 (Lucky Park, ASCAP)
138	141	CHERRY BOMB THE RUNAWAYS—Mercury 73819 (BadBoy, BMI)
139	—	LOVE SHORTAGE PURPLE REIGN—Buddah BDA 531 (Friday's Child/WIMOT, BMI)
140	142	BETTER THAN AVERAGE—BRIAN GARI—Vanguard BSD 35192 (Foxborough/Intersong/ASA)
141	147	YELLOW VAN RONNIE & THE DIRT RIDERS—RCA PB 10651 (Don Kirshner, BMI)
142	136	LIFE IS A MINSTRONE 10CC—Mercury 73805 (Man-Ken, BMI)
143	—	THE PRINCESS AND THE PUNK BARRY MANN—Arista 0194 (Screen Gems-Columbia/Summerhill, BMI)
144	137	IT AIN'T THE REAL THING BOBBY BLAND—ABC 12189 (Meadow Ridge, ASCAP)
145	144	BUTTERFLY FOR BUCKY BOBBY GOLDSBORO—United Artists XW793 Y (Unart/Pen In Hand, BMI)
146	145	JUKIN' ATLANTA RHYTHM SECTION—Polydor 14323 (Low-Sol, BMI)
147	134	DEVIL WITH A BLUE DRESS PRATT & McCLAIN—Reprise RPS 1361 (WB) (Stone Agate, BMI)
148	—	I LOVE YOU, MARY HARTMAN JULES BLATNER—Blue Ribbon BRR 102 (Sodos, BMI)
149	127	HELLCAT BELLAMY BROS.—Warner/Curb WBS 8220 (WB) (Famous, ASCAP)
150	116	FEEL YOUR GROOVE BEN SIDRAN—Arista 0195 (Bulldog, ASCAP)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

A FIFTH OF BEETHOVEN RFT Music Pub. Corp. (RFT, BMI)	25	MAMMA MIA Bjorn Ulvaeus & Benny Anderson (Countess, BMI)	44
A LITTLE BIT MORE Ron Haffkine (Bygones, ASCAP)	34	MARY HARTMAN, MARY HARTMAN (THEME) M. Manieri & D. Spinozza (Southern, ASCAP)	89
AFTERNOON DELIGHT Milton Okun (Cherry Lane, ASCAP)	2	MISTY BLUE Tom Couch & James Stroud (Talmonte, BMI)	48
ANOTHER RAINY DAY IN NEW YORK CITY James William Guericco (Bik Elk/Laminations, ASCAP)	33	MOONLIGHT FEELS RIGHT Bruce Blackmar & Mike Clark (Brother Bill's, ASCAP)	5
BABY, I LOVE YOUR WAY Peter Frampton (Almo/Fram-Dee, ASCAP)	23	MORE, MORE, MORE Gregg Diamond (Buddah/Gee Diamond, ASCAP)	14
BOOGIE FEVER Freddie Perren (Perren Vibes/Bull Pen, ASCAP/BMI)	55	MOVIN' Jeff Lane (Desert Moon Ltd./Jeff-Mar, BMI)	61
C'MON MARIANNE Mike Curb (Saturday/Season's Four, BMI)	93	NEVER GONNA FALL IN LOVE AGAIN Jimmy Ienner (C.A.M./U.S.A., BMI)	46
CRAZY ON YOU Mike Flicker (How About Music, CAPAC)	71	ODE TO BILLY JOE Kelly Gordon & Bobby Paris (Larry Shayne, ASCAP)	87
DANCIN' KID Kenny Nolan (Dawson's Cove/Kenny Nolan/Coral Rock, ASCAP)	82	ODE TO BILLY JOE Marshall Lieb (Larry Shayne, ASCAP)	96
DEVIL WOMAN B. Welch (Chappell, ASCAP)	42	ONE FOR THE MONEY Norman Harris (Golden Fleece/Hip Trip/Writers, BMI)	92
(DON'T FEAR) THE REAPER M. Krugman, S. Pearlman & D. Lucas (B. O'cult, ASCAP)	97	PARTY Van McCoy (Warner-Tamerlane, BMI)	68
DON'T GO BREAKING MY HEART Gus Dudgeon (Big Pig/Leeds, ASCAP)	1	PLAY THAT FUNKY MUSIC Robert Parissi (Bema/Blaze, ASCAP)	10
DON'T STOP BELIEVIN' John Farrar (John Farrar, BMI)	72	POPSICLE TOES Tommy LiPuma (Mississippi Mud, BMI)	78
FOOLED AROUND AND FELL IN LOVE Alan Blazek & Bill Szymczyk (Crabshaw, ASCAP)	69	RAINBOW IN YOUR EYES Leon & Mary Russell (Teddy Jack, BMI)	98
FOOL FOR THE CITY Nick Jameson (Knee Trembler, ASCAP)	76	ROCK AND ROLL MUSIC Brian Wilson (Arc, BMI)	8
FOOL TO CRY The Glimmer Twins (Promopub, B.V., ASCAP)	100	SARA SMILE Christopher Bond, Daryl Hall & John Oates (Unichappell, BMI)	52
FOXY LADY Nerangis/Britton (Delightful, BMI)	57	SAY YOU LOVE ME Fleetwood Mac & Keith Olsen (Gentoo, BMI)	35
GETAWAY Maurice White & Charles Stepney (Kalimba, ASCAP)	54	(SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY Casey-Finch (Sherlyn, BMI)	22
GET CLOSER Louis Shelton (Dawnbreaker, BMI)	4	SHANNON Cashman and West (Blendingwell, ASCAP)	49
GET UP OFFA THAT THING James Brown (Dynamite/Belinda/Unichappell, BMI)	66	SHE'S GONE Arif Mardin (Unichappell, BMI)	85
GET UP AND BOOGIE Michel Kunze (Midsong, ASCAP)	36	SHOP AROUND The Captain and Toni Tennille (Jobete, ASCAP)	21
GOOD VIBRATIONS Todd Rundgren (Irving, BMI)	51	SILLY LOVE SONGS Paul McCartney (MPL Communications Inc. by Arr. with ATV, BMI)	31
GOT TO GET YOU INTO MY LIFE producer not listed (Maclean, BMI)	9	SOMETHING HE CAN FEEL Curtis Mayfield (Warner-Tamerlane, BMI)	27
HAPPY DAYS Steve Barri & Michael Omartian (Bruin, BMI)	90	SOPHISTICATED LADY Jackson, Yancy, Barre & Evans (Jay's Enterprises/Chappell, ASCAP)	38
HARD WORK Esmond Edwards (Hard Work, BMI)	63	SPRINGTIME MAMMA Terry Cashman & Tommy West (Blendingwell, ASCAP)	59
HEAVEN MUST BE MISSING AN ANGEL F. Perren (Bull Pen, BMI; Perren-Vibes, ASCAP)	28	STILL THE ONE Chuck Plotkin (Siren, BMI)	53
HOLD ON Keith Olsen (JSH, ASCAP)	73	STEPPIN' OUT Neil Sedaka & R. Appere (Don Kirshner/Kirshner Songs, BMI)	37
HONEY CHILD Bad Company (Badco, ASCAP)	95	STRANGER Billy Sherrill (Reseca, BMI)	79
HOT STUFF Glimmer Twins (Promopub, B.V., ASCAP)	100	STREET SINGIN' Barry Manilow & Ron Dante (Kamakazi/Angel Dust, BMI)	64
I CAN'T HEAR YOU NO MORE Joe Wissert (Screen Gems-Columbia, BMI)	80	SUMMER Jerry Goldstein (Far Out, ASCAP)	40
I NEED TO BE IN LOVE Richard Carpenter (Almo/Sweet Harmony/Hammer and Nail/Landes-Roberts, ASCAP)	43	SUPERSTAR Paul Davis (Web IV, BMI)	77
I'D REALLY LOVE TO SEE YOU TONIGHT K. Lehning (Dawnbreaker, BMI)	19	TAKE THE MONEY AND RUN Steve Miller (Sailor, ASCAP)	32
IF YOU KNOW WHAT I MEAN Robbie Robertson (Stonebridge, ASCAP)	29	TEAR THE ROOF OFF THE SUCKER (GIVE UP THE FUNK) George Clinton (Malbiz & Ricks, BMI)	16
IF YOU LEAVE ME NOW James William Guericco (Big Elk/Polish Prince, ASCAP)	74	TEDDY BEAR Tommy Hill (Cedarwood, BMI)	39
I'M EASY Richard Baskin (Lion's Gate/Easy, ASCAP)	17	THAT'S WHERE THE HAPPY PEOPLE GO Baker, Harris & Young (Burma East, BMI)	99
I'M GONNA LET MY HEART DO THE WALKING Brian Holland (Holland-Dozier-Holland)	56	THE BOYS ARE BACK IN TOWN John Alcock (RSO, ASCAP)	24
I'VE BEEN LOVIN' YOU D. Weinreich/Easy Street (No exit, BMI)	86	THE MORE YOU DO IT (THE MORE I LIKE IT DONE TO ME) M. Yancy & C. Jackson (Jay's Ent./Chappell, ASCAP)	81
IT KEEPS YOU RUNNIN' Ted Templeman (Taurpin Tunes, ASCAP)	84	THIS MASQUERADE Tommy LiPuma (Skyhill, BMI)	12
I WANT YOU Leon Ware & T-Boy Ross (Almo-Jobette, ASCAP)	69	TRY ME... I KNOW... WE CAN MAKE IT Giorgio Moroder & Pete Bellote (Sunday/Rick's, BMI)	88
I'LL BE GOOD TO YOU Quincy Jones (Kidada/Gouldris, BMI)	30	TURN THE BEAT AROUND Warren Schatz (Dunbar, BMI)	18
KISS AND SAY GOODBYE Bobby Martin (Nathanam/Blackwood, BMI)	3	UP THE CREEK WITHOUT A PADDLE Jeffrey Bowen & Berry Gordy (Stone Diamond, BMI)	94
LAST CHILD Jack Douglas & Aerosmith (Daksel/Song and Dance/Vinaloo, BMI)	41	WAKE UP SUSAN Thom Bell (Mighty Three, BMI)	91
LET 'EM IN Paul McCartney (MPL Communications by Arrangement with ATV, BMI)	6	WHAM BAM SHANG-A-LANG Tom Sellers & Clive Davis (Colgems, ASCAP)	47
LET HER IN Bob Reno (Midsong, ASCAP)	26	WELCOME BACK Steve Barri & John Sebastian (John Sebastian, BMI)	62
LIVIN' AIN'T LIVIN' Jim Mason (Stephen Stills, BMI)	65	WHO'D SHE COO? Ohio Players (Tight Corporation/Unichappell, BMI)	60
LOVE HANGOVER Hal Davis (Jobete, ASCAP)	45	WITH YOUR LOVE Larry Cox and Jefferson Starship (Diamond Back, BMI)	59
LOVE IS ALIVE Gary Wright (Warner Brothers, ASCAP)	11	YOUNG HEARTS RUN FREE Dave Crawford (Dee-Ann, ASCAP)	15
LOWDOWN Joe Wissert (Boz Scaggs/Hudmar, ASCAP)	50	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE Gamble & Huff (Mighty Three, BMI)	7
MAGIC MAN Mike Flicker (Andorra, ASCAP)	75	YOU SHOULD BE DANCING Bee Gees (Cassero/Unichappell, BMI)	13
MAKING OUR DREAMS COME TRUE Janna Marilyn Feliciano & Charles Fox (Bruin, BMI)	83	YOU TO ME ARE EVERYTHING Ken Gold (Colgems, ASCAP)	70

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"I've Got You."

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Produced by Trevor Lawrence for Nilsson House Productions

RCA Records

APL1-1119

AUGUST 7, 1976



THE SINGLES CHART

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

AUG. 7
JULY 31WKS. ON
CHART

1	6	DON'T GO BREAKING MY HEART	ELTON JOHN & KIKI DEE	Rocket PIG 40585 (MCA)	6
2	1	AFTERNOON DELIGHT	STARLAND VOCAL BAND/ Windsong CB 10588 (RCA)	14	
3	2	KISS AND SAY GOODBYE	THE MANHATTANS/Columbia 3 10310	15	
4	5	GET CLOSER	SEALS & CROFTS/Warner Bros. WBS 8190	14	
5	4	MOONLIGHT FEELS RIGHT	STARBUCK/Private Stock 039	16	
6	13	LET 'EM IN	WINGS/Capitol P 4293	6	
7	15	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE	LOU RAWLS/Phila. Intl. ZS8 3592 (CBS)	13	
8	10	ROCK AND ROLL MUSIC	BEACH BOYS/Brother-Reprise RPS 1354 (WB)	10	
9	9	GOT TO GET YOU INTO MY LIFE	BEATLES/Capitol P 4274	9	
10	19	PLAY THAT FUNKY MUSIC	WILD CHERRY/Epic/Sweet City 50225	8	
11	7	LOVE IS ALIVE	GARY WRIGHT/Warner Bros. WBS 8143	16	
12	14	THIS MASQUERADE	GEORGE BENSON/Warner Bros. WBS 8209	9	
13	17	YOU SHOULD BE DANCING	BEE GEES/RSO 853 (Polydor)	6	
14	3	MORE, MORE, MORE	ANDREA TRUE CONNECTION/ Buddah BDA 515	22	
15	16	YOU'RE MY BEST FRIEND	QUEEN/Elektra 45318	12	
16	8	TEAR THE ROOF OFF THE SUCKER (GIVE UP THE FUNK)	PARLIAMENT/Casablanca NB 856	14	
17	21	I'M EASY	KEITH CARRADINE/ABC 12117	9	
18	18	TURN THE BEAT AROUND	VICKI SUE ROBINSON/ RCA PB 10562	13	
19	23	I'D REALLY LOVE TO SEE YOU TONIGHT	ENGLAND DAN AND JOHN FORD COLEY/Big Tree BT 16069 (Atlantic)	9	
20	20	YOUNG HEARTS RUN FREE	CANDI STATON/Warner Bros. WBS 8181	15	
21	11	SHOP AROUND	CAPTAIN & TENNILLE/A&M 1817	15	
22	35	(SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY	KC AND THE SUNSHINE BAND/TK 1019	6	
23	27	BABY, I LOVE YOUR WAY	PETER FRAMPTON/A&M 1832	8	
24	22	THE BOYS ARE BACK IN TOWN	THIN LIZZY/Mercury 73786	13	
25	30	A FIFTH OF BEETHOVEN	WALTER MURPHY & THE BIG APPLE BAND/Private Stock 073	10	
26	12	LET HER IN	JOHN TRAVOLTA/Midland Intl. MB 10623 (RCA)	14	
27	28	SOMETHING HE CAN FEEL	ARETHA FRANKLIN/Atlantic 3326	10	
28	32	HEAVEN MUST BE MISSING AN ANGEL	TAVARES/Capitol P 4270	9	
29	29	IF YOU KNOW WHAT I MEAN	NEIL DIAMOND/Columbia 3 10366	9	
30	24	I'LL BE GOOD TO YOU	BROTHERS JOHNSON/A&M 1806	15	
31	25	SILLY LOVE SONGS	WINGS/Capitol P 4256	18	
32	26	TAKE THE MONEY AND RUN	STEVE MILLER/Capitol 4260	13	
33	31	ANOTHER RAINY DAY IN NEW YORK CITY	CHICAGO/ Columbia 3 10360	7	
34	44	A LITTLE BIT MORE	DR. HOOK/Capitol P 4280	7	
35	40	SAY YOU LOVE ME	FLEETWOOD MAC/Reprise RPS 1356 (WB)	5	
36	36	GET UP AND BOOGIE	SILVER CONVENTION/Midland Intl. MB 10571 (RCA)	20	
37	37	STEPPIN' OUT	NEIL SEDAKA/Rocket PIG 40582 (MCA)	8	
38	33	SOPHISTICATED LADY	NATALIE COLE/Capitol P 4259	10	
39	45	TEDDY BEAR	RED SOVINE/Starday SD 142	4	
40	47	SUMMER WAR	United Artists XW834 Y	5	
41	41	LAST CHILD	AEROSMITH/Columbia 3 10359	8	
42	51	DEVIL WOMAN	CLIFF RICHARD/Rocket PIG 40574 (MCA)	6	
43	38	I NEED TO BE IN LOVE	CARPENTERS/A&M 1828	10	
44	46	MAMMA MIA	ABBA/Atlantic 3315	11	
45	34	LOVE HANGOVER	DIANA ROSS/Motown M 1392F	25	
46	42	NEVER GONNA FALL IN LOVE AGAIN	ERIC CARMEN/ Arista 0184	15	
47	54	WHAM BAM SHANG-A-LANG	SILVER/Arista 0189	6	

48	43	MISTY BLUE	DOROTHY MOORE/Malaco M 1029 (TK)	23
49	39	SHANNON	HENRY GROSS/Lifesong LS 45002	25
50	65	LOWDOWN	BOZ SCAGGS/Columbia 3 10367	6
51	49	GOOD VIBRATIONS	TODD RUNDGREN/Bearsville BSS 0309	11
52	50	SARA SMILE	DARYL HALL & JOHN OATES/RCA PB 10530	26
53	79	STILL THE ONE	ORLEANS/Asylum 45336	3
54	62	GETAWAY	EARTH, WIND & FIRE/Columbia 3 10373	5
55	48	BOOGIE FEVER	SYLVERS/Capitol P 4179	29
56	59	I'M GONNA LET MY HEART DO THE WALKING	THE SUPREMES/Motown M 1391F	8
57	57	FOXY LADY	CROWN HEIGHTS AFFAIR/De-Lite DEP 1581	6
58	66	SPRINGTIME MAMA	HENRY GROSS/Lifesong LS 45008	5
59	86	WITH YOUR LOVE	JEFFERSON STARSHIP/Grunt FB 10746 (RCA)	2
60	69	WHO'D SHE COO?	OHIO PLAYERS/Mercury 73814	3
61	56	MOVIN'	BRASS CONSTRUCTION/United Artists XW775 Y	21
62	53	WELCOME BACK	JOHN SEBASTIAN/Reprise RPS 1349 (WB)	20
63	68	HARD WORK	JOHN HANDY/ABC Impulse IMP 310005	8
64	70	STREET SINGIN'	LADY FLASH/RSO 852 (Polydor)	4
65	52	LIVIN' AIN'T LIVIN'	FIREFALL/Atlantic 3333	9
66	76	GET UP OFFA THAT THING	JAMES BROWN/Polydor PD 14326	4
67	55	FOOLED AROUND AND FELL IN LOVE	ELVIN BISHOP/ Capricorn CPS 0252 (WB)	23
68	72	PARTY VAN	McCOY/H&L 4670	4
69	58	I WANT YOU	MARVIN GAYE/Tamla T 54264F (Motown)	16
70	74	YOU TO ME ARE EVERYTHING	THE REAL THING/ United Artists XW833 Y	3
71	71	CRAZY ON YOU	HEART/Mushroom M 7021	14

CHARTMAKER OF THE WEEK

72 — DON'T STOP BELIEVIN'
OLIVIA NEWTON-JOHN
MCA 40600

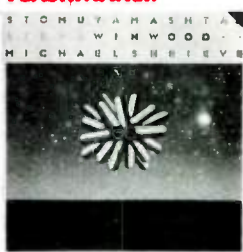


73	67	HOLD ON	SONS OF CHAMPLIN/Ariola America P 7627 (Capitol)	8
74	—	IF YOU LEAVE ME NOW	CHICAGO/Columbia 3 10390	1
75	80	MAGIC MAN	HEART/Mushroom M 7011	3
76	61	FOOL FOR THE CITY	FOGHAT/Bearsville BSS 0307 (WB)	11
77	—	SUPERSTAR	PAUL DAVIS/Bang 726	1
78	88	POPSICLE TOES	MICHAEL FRANKS/Reprise RPS 1360 (WB)	2
79	83	STRANGER	JOHNNY DUNCAN/Columbia 3 10302	5
80	—	I CAN'T HEAR YOU NO MORE	HELEN REDDY/Capitol P 4312	1
81	84	THE MORE YOU DO IT, THE MORE I LIKE IT	DONE TO ME RONNIE DYSON/Columbia 3 10356	5
82	85	DANCIN' KID	DISCO TEX & THE SEX-O-LETTES/ Chelsea CH 3045	5
83	64	MAKING OUR DREAMS COME TRUE	CYNDI GRECCO/ Private Stock 086	14
84	75	IT KEEPS YOU RUNNIN'	CARLY SIMON/Elektra 45323	7
85	96	SHE'S GONE	DARYL HALL & JOHN OATES/Atlantic 3332	2
86	90	I'VE BEEN LOVIN' YOU	EASY STREET/Capricorn CPS 0255 (WB)	4
87	94	ODE TO BILLY JOE	BOBBIE GENTRY/Capitol P 4294	3
88	91	TRY ME . . . I KNOW . . . WE CAN MAKE IT	DONNA SUMMER/Oasis 406 (Casablanca)	4
89	89	MARY HARTMAN, MARY HARTMAN (THEME)	THE DEADLY NIGHTSHADE/Phantom PB 10709 (RCA)	5
90	82	HAPPY DAYS	PRATT & McCLAIN/Reprise RPS 1351 (WB)	20
91	73	WAKE UP	SUSAN SPINNERS/Atlantic 3341	5
92	98	ONE FOR THE MONEY	WHISPERS/Soul Train SB 10700 (RCA)	2
93	63	C'MON	MARIANNE DONNY OSMOND/Polydor PD 14320	10
94	81	UP THE CREEK WITHOUT A PADDLE	TEMPTATIONS/ Gordy G 7150F (Motown)	6
95	97	HONEY CHILD	BAD COMPANY/Swan Song 70109 (Atlantic)	3
96	—	ODE TO BILLY JOE	BOBBIE GENTRY/Warner Bros. WBS 8210	1
97	—	(DON'T FEAR) THE REAPER	BLUE OYSTER CULT/Columbia 3 10384	1
98	99	RAINBOW IN YOUR EYES	LEON & MARY RUSSELL/Paradise 8208 (WB)	3
99	92	THAT'S WHERE THE HAPPY PEOPLE GO	THE TRAMMPS/ Atlantic 3306	15
100	78	FOOL TO CRY	HOT STUFF ROLLING STONES/Rolling Stones 19304 (Atlantic)	16

THE FM AIRPLAY REPORT

All listings from key progressive stations around the country are in alphabetical order by title, except where otherwise noted.

FLASHMAKER



GO
STOMU YAMASHTA, STEVE WINWOOD, MICHAEL SHRIEVE
Island

MOST ACTIVE

SPITFIRE—Jefferson Starship—Grunt
NIGHT ON THE TOWN—Rod Stewart—WB
WIRED—Jeff Beck—Epic
FLY LIKE AN EAGLE—Steve Miller Band—Capitol

WNEW-FM/NEW YORK

ADDS:
GO—Yamashta, Winwood, Shrieve—Island
HOT ON THE TRACKS—Commodores—Motown
LOVE IS A FIRE—Country Joe McDonald—Fantasy
QUIRE—RCA
RELAX YOUR MIND—Happy Traum—Kicking Mule
VIVA!—Roxy Music—Atco
VOLUNTEER JAM—Various Artists—Capricorn
WIDOWMAKER—UA

HEAVY ACTION (approximate airplay):

I DON'T WANT TO GO HOME—Southside Johnny—Epic
MOVIES—Arista
NIGHT ON THE TOWN—Rod Stewart—WB
TIMER—Reverberie—PA/USA
SPITFIRE—Jefferson Starship—Grunt
TO THE HEART—Mark-Almond—ABC
WAIT FOR NIGHT—Rick Springfield—Chelsea
WHISTLING DOWN THE WIRE—Crosby & Nash—ABC

WCOZ-FM/BOSTON

ADDS:
SWEET SUMMER MUSIC (single)—Attitudes—Dark Horse
HEAVY ACTION (airplay):
ANOTHER PASSENGER—Carly Simon—Elektra
15 BIG ONES—Beach Boys—Brother/Reprise
FLEETWOOD MAC—Reprise
I DON'T WANT TO GO HOME—Southside Johnny—Epic
NIGHT ON THE TOWN—Rod Stewart—WB
REBEL—John Miles—London
S'LK DEGREES—Boz Scaggs—Col
SPITFIRE—Jefferson Starship—Grunt

WRNW-FM/WESTCHESTER

ADDS:
JOAN ARMATRADING—A&M
GO—Yamashta, Winwood, Shrieve—Island
KEEP YOUR HAT ON—Jess Roden Band—Island
LET'S STICK TOGETHER (single)—Bryan Ferry—Atlantic
LOVE IS A FIRE—Country Joe McDonald—Fantasy
QUIRE—RCA
STILL THE ONE (single)—Orleans—Asylum
WE CAN'T GO ON MEETING LIKE THIS—Hummingbird—A&M

HEAVY ACTION (airplay, sales, phones):

ALL ALONE IN THE END ZONE—Jay Ferguson—Asylum
FLY LIKE AN EAGLE—Steve Miller Band—Capitol
GLOW—Al Jarreau—WB
HARD WORK—John Handy—ABC Impulse
LONG MAY YOU RUN (single)—Stills/Young Band—WB
MORE THAN EVER—Blood, Sweat & Tears—Col
NIGHT ON THE TOWN—Rod Stewart—WB
JONATHAN RICHMAN & THE MODERN LOVERS—Beserkley

WBLM-FM/MAINE

ADDS:
BOBBY BLAND & B.B. KING TOGETHER AGAIN LIVE—ABC Impulse
I'VE GOT A REASON—Richie Furay Band—Asylum
LIVE & ON THE MOVE—James Cotton Band—Buddah
MOVIES—Arista
NIGHT FOOD—Heptones—Island
VIVA!—Roxy Music—Atco

HEAVY ACTION (airplay, in descending order):

SPITFIRE—Jefferson Starship—Grunt
LOTUS—Santana—CBS (Import)
OLIAS OF SUNHILLOW—Jon Anderson—Atlantic
NIGHT ON THE TOWN—Rod Stewart—WB
CITY BOY—Mercury
SOUL SEARCHING—AWB—Atlantic
WHISTLING DOWN THE WIRE—Crosby & Nash—ABC
RESOLUTION—Andy Pratt—Nemperor

WMMR-FM/PHILADELPHIA

ADDS:
KEEP YOUR HAT ON—Jess Roden Band—Island
SURREAL THING—Kris Kristofferson—Monument
HEAVY ACTION (sales, phones, airplay):
FIREFALL—Atlantic
FLY LIKE AN EAGLE—Steve Miller Band—Capitol
I DON'T WANT TO GO HOME—Southside Johnny—Epic
STEAL YOUR FACE—Grateful Dead—Grateful Dead
WIRED—Jeff Beck—Epic

WQSR-FM/SARASOTA

ADDS:
ARE YOU READY FOR THE COUNTRY—Waylon Jennings—RCA
I'VE GOT A REASON—Richie Furay Band—Asylum
LEGALIZE IT—Peter Tosh—Col
SCOOP'S LAST NEWS SHOW—Beserkley
STILL THE ONE (single)—Orleans—Asylum
VIVA!—Roxy Music—Atco
VOLUNTEER JAM—Various Artists—Capricorn
WAIT FOR NIGHT—Rick Springfield—Chelsea

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

15 BIG ONES—Beach Boys—Brother/Reprise
SPITFIRE—Jefferson Starship—Grunt
I DON'T WANT TO GO HOME—Southside Johnny—Epic
NIGHT ON THE TOWN—Rod Stewart—WB
WIRED—Jeff Beck—Epic
STEAL YOUR FACE—Grateful Dead—Grateful Dead
SILK DEGREES—Boz Scaggs—Col
YANKEE REGGAE—Shakers—Asylum

WYDD-FM/PITTSBURGH

ADDS:
GIST OF THE GEMINI—Gino Vannelli—A&M
GO—Yamashta, Winwood, Shrieve—Island
I'VE GOT A REASON—Richie Furay Band—Asylum
LIVE & ON THE MOVE—James Cotton Band—Buddah
REO—Epic
SANBORN—David Sanborn—WB
2ND STREET—Backstreet Crawler—Atco
VIVA!—Roxy Music—Atco

HEAVY ACTION (airplay, sales):

FLY LIKE AN EAGLE—Steve Miller Band—Capitol
ILLEGAL STILLS—Stephen Stills—Col
RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
RED TAPE—Atlanta Rhythm Section—Polydor
ROYAL SCAM—Steely Dan—ABC
SILK DEGREES—Boz Scaggs—Col
SPITFIRE—Jefferson Starship—Grunt
S.S. FOOLS—Col

WEBN-FM/CINCINNATI

ADDS:
8.5—Earthquake—Beserkley
GO—Yamashta, Winwood, Shrieve—Island
LADY'S CHOICE—Bonnie Bramlett—Capricorn
MOVIES—Arista
TO THE HEART—Mark-Almond—ABC
VIVA!—Roxy Music—Atco

HEAVY ACTION (airplay):

ART OF TEA—Michael Franks—Reprise
AT THE SPEED OF SOUND—Wings—Capitol
BREEZIN'—George Benson—WB
FLEETWOOD MAC—Reprise
FLY LIKE AN EAGLE—Steve Miller Band—Capitol
ROCKS—Aerosmith—Col
SPITFIRE—Jefferson Starship—Grunt
WIRED—Jeff Beck—Epic

WABX-FM/DETROIT

ADDS:
IF I WERE BRITANNIA I'D WAIVE THE RULES—Budgie—A&M
LET'S STICK TOGETHER (single)—Bryan Ferry—Atlantic
LOVE IS A FIRE—Country Joe McDonald—Fantasy

HEAVY ACTION (sales, phones, airplay):

HIGHTY AND MIGHTY—Uriah Heep—WB
NIGHT ON THE TOWN—Rod Stewart—WB
SHOUTING AND POINTING—Mott—Col
SINCERELY—Dwight Twilley Band—Shelter
SPITFIRE—Jefferson Starship—Grunt
TWO FOR THE SHOW—Trooper—MCA
VIVA!—Roxy Music—Atco
WIDOWMAKER—UA

CHUM-FM/TORONTO

ADDS:
GIST OF GEMINI—Gino Vannelli—A&M
OLIAS OF SUNHILLOW—Jon Anderson—Atlantic
THAT'S THE WAY IT IS—Nilsson—RCA
TO THE HEART—Mark-Almond—ABC
VIVA!—Roxy Music—Atco
VOLUNTEER JAM—Various Artists—Capricorn
WAIT FOR NIGHT—Rick Springfield—Chelsea

HEAVY ACTION (airplay, sales):
FLY LIKE AN EAGLE—Steve Miller Band—Capitol
IN THE POCKET—James Taylor—WB

ROCKS—Aerosmith—Col
ROYAL SCAM—Steely Dan—ABC
SOUL SEARCHING—AWB—Atlantic
SPITFIRE—Jefferson Starship—Grunt
SUMMERTIME DREAM—Gordon Lightfoot—Reprise
WIRED—Jeff Beck—Epic

WXRT-FM/CHICAGO

ADDS:
BLISTERSTRING—Jimmy Dawkins Band—Delmark
CHOCOLATE KINGS—PFM—Asylum
GO—Yamashta, Winwood, Shrieve—Island
KEEP YOUR HAT ON—Jess Roden Band—Island
CORKY SIEGEL—Dharma

HEAVY ACTION (sales, phones, airplay):

AGENTS OF FORTUNE—Blue Oyster Cult—Col
ARE YOU READY FOR THE COUNTRY—Waylon Jennings—RCA
SILK DEGREES—Boz Scaggs—Col
SPITFIRE—Jefferson Starship—Grunt
SUMMERTIME DREAM—Gordon Lightfoot—Reprise
WIRED—Jeff Beck—Epic

KZEW-FM/DALLAS

ADDS:
JOAN ARMATRADING—A&M
BANQUET IN BLUES—John Mayall—ABC
BUZZARD BAIT—Bock Pocket—Joyce
GIST OF GEMINI—Gino Vannelli—A&M
GO—Yamashta, Winwood, Shrieve—Island
LONG MAY YOU RUN (single)—Stills/Young Band—WB

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

SPITFIRE—Jefferson Starship—Grunt
TALES OF MYSTERY—Alan Parsons Project—20th Century
IN THE POCKET—James Taylor—WB
WIRED—Jeff Beck—Epic

SLEEPER



JOAN ARMATRADING
A&M

KBPI-FM/DENVER

ADDS:
JOAN ARMATRADING—A&M
GO—Yamashta, Winwood, Shrieve—Island
HARVEST FOR THE WORLD—Isley Bros.—T-Neck
LEGENDARY CHRISTINE PERFECT ALBUM—Christine McVie—Sire
LONG MAY YOU RUN (single)—Stills/Young Band—WB
LOVE IS A FIRE—Country Joe McDonald—Fantasy
2ND STREET—Backstreet Crawler—Atco
TO THE HEART—Mark-Almond—ABC

HEAVY ACTION (sales, phones, airplay, in descending order):
FLY LIKE AN EAGLE—Steve Miller Band—Capitol
SPITFIRE—Jefferson Starship—Grunt
IN THE POCKET—James Taylor—WB

WIRED—Jeff Beck—Epic
AT THE SPEED OF SOUND—Wings—Capitol
NIGHT ON THE TOWN—Rod Stewart—WB
WHISTLING DOWN THE WIRE—Crosby & Nash—ABC
15 BIG ONES—Beach Boys—Brother/Reprise

KWST-FM/LOS ANGELES

ADDS:
HOPES, WISHES AND DREAMS—Ray Thomas—Threshold
IF I WERE BRITANNIA I'D WAIVE THE RULES—Budgie—A&M
IN TRANCE—Scorpions—RCA
LOVE IS A FIRE—Country Joe McDonald—Fantasy

HEAVY ACTION (airplay, sales, phones):

I'VE GOT A REASON—Richie Furay Band—Asylum
NIGHT ON THE TOWN—Rod Stewart—WB
2ND STREET—Backstreet Crawler—Atco
SHOUTING AND POINTING—Mott—Col
SINCERELY—Dwight Twilley Band—Shelter
SPITFIRE—Jefferson Starship—Grunt
STARZ—Capitol
WIDOWMAKER—UA

KSAN-FM/SAN FRANCISCO

ADDS:
ALICE COOPER GOES TO HELL—WB
8.5—Earthquake—Beserkley
GLOW—Al Jarreau—WB
GO—Yamashta, Winwood, Shrieve—Island
POINT BLANK—Arista
TO THE HEART—Mark-Almond—ABC
VIVA!—Roxy Music—Atco
WIDOWMAKER—UA

HEAVY ACTION (airplay):
JOAN ARMATRADING—A&M
BANQUET IN BLUES—John Mayall—ABC
MIKE FINNIGAN—WB
LADY'S CHOICE—Bonnie Bramlett—Capricorn
ROUNDER ALBUM—David Grisman—Rounder
SHAKE SOME ACTION—Flaming Groovies—Sire
TRICK BAG—Meters—WB

KZAM-FM/SEATTLE

ADDS:
GENUINE COWHIDE—Delbert McClinton—ABC
GO—Yamashta, Winwood, Shrieve—Island
LADY'S CHOICE—Bonnie Bramlett—Capricorn
LOVE IS A FIRE—Country Joe McDonald—Fantasy
TO THE HEART—Mark-Almond—ABC
VALDY & THE HOMETOWN BAND—A&M
WAITING—Bobby Hutcherson—Blue Note
WE CAN'T GO ON MEETING LIKE THIS—Hummingbird—A&M

HEAVY ACTION (airplay):
GO FOR BROKE—Ian Matthews—Col
IN THE POCKET—James Taylor—WB
NIGHT ON THE ROAD—Rod Stewart—WB
RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
SLIPPIN' AWAY—Chris Hillman—Asylum
SPITFIRE—Jefferson Starship—Grunt
SUMMERTIME DREAM—Gordon Lightfoot—Reprise
WHISTLING DOWN THE WIRE—Crosby & Nash—ABC

Record World Presents
In Conjunction with the 21st Annual NATRA Convention

A SOUL SPECTACULAR

R & B



Special NATRA Record World R&B Awards

- #1 Top New Female Vocalist On Albums
- #1 Top New Female Vocalist On Singles
- #4 Top Album(Solo Artist)
"Love To Love You Baby"
- #4 Top Female Vocalist On Albums
- #6 Top Female Vocalist On Singles
- #6 Top Single Record(Solo Artist)
"Love To Love You Baby"

RECORD WORLD

- #1 Top New Female Vocalist On Singles
- #1 Top New Female Vocalist On Albums
- #1 Top Female Vocalist Discos
- #4 Top Female Vocalist On Singles
- #10 Top Female Vocalist On Albums

CASHBOX

- #1 Top New Female Vocalist....Pop Singles
- #1 Top New Female Vocalist....Pop Albums
- #1 Top New Female Vocalist....R&B

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first year
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Donna*

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Where R&B Reigns Supreme

■ LOS ANGELES—When you get down to the nitty-gritty of rhythm & blues, you're synonymously speaking about Motown. Paramount in its growth and success as a multi-faceted corporate structure has been the eminent status of Motown as an entrepreneur of rhythm & blues music around the globe.

Establishing R&B

Motown has been at the helm in establishing r&b music as the legitimate and enterprising market it is today, and also for promoting the burgeoning public acceptance of r&b artists as viable stars and "superstars." Executive leadership, marketing acumen, promotional expertise, and the entire professional Motown team have enhanced the longevity and cross-over acceptance of Motown's star-studded array of artists, and contributed to their continued dominance and prolific track record in the r&b singles and album charts this year.

Motown just celebrated the most productive quarter in the company's short history, and anticipates that this year will be their most successful year ever. Diana Ross, Marvin Gaye, Stevie Wonder and Smokey Robinson still retain their superstar status and continue to reach new horizons as the premier performers of this decade. More significant is the development of a new Motown sound, which has successfully refurbished the careers of The Supremes, The Temptations, The Miracles, and is being transcended by Motown's new line of stars such as: Jermaine Jackson, Commodores, The Dynamic Superiors, Rose Banks, Leon Ware and Ronnie McNeir.

Says Motown's VP of promotion Paul Johnson, "There is definitely a new Motown r&b sound, very different from the sound of the '60s. We have taken great pride in continuing the success of our established artists, but we are consistently utilizing our resources in proliferating the careers of our new artists, which," he added, "are the lifeline of any record company."

Number One Singles

Motown has produced three number one singles this year, two by Diana Ross, "Theme From 'Mahogany'" (Do You Know Where You're Going To), and her recent chart smash, "Love Hangover." The Miracles, who have proven themselves as superb writers and performers, established themselves as a leading r&b rooted group when they hit with their single "Love Machine."

Diana Ross continues to reach greater plateaus with each release.

Her last album, "Diana Ross," was her most productive ever, and as a live performer, her stunning and exciting performances in Las Vegas and New York were heralded as stellar and incomparable theatrical extravaganzas. Her career continues to blossom as an actress, with two highly acclaimed performances in "Lady Sings The Blues" and "Mahogany," and she remains capable of shifting from one to the other with apparent ease. Diana Ross exemplifies Motown's insight and ability to exploit an artist to his full potential, and Diana Ross' latest, "Diana Ross' Greatest Hits" album, and the single, "One Love In My Lifetime," should further her international reputation as a superstar.

As innovators of r&b music, Motown has also played an integral part in setting the current r&b-based disco sound. Several Motown artists have displayed their versatility and become dominant forces on the disco scene, most notably The Miracles, The Temptations, The Supremes, Eddie Kendricks, David Ruffin, Willie Hutch, Jr. Walker and the Commodores. For the Supremes, The Miracles and The Temptations, the disco boom has acted as a melting pot for blending the past with the present, creating a fresh approach to their live performances and musical styles, and jetting them back to the top as hitmakers. Ex-Temps, Eddie Kendricks and David Ruffin have cemented their reputations as solo artists. Kendricks has consistently been in the

(Continued on page 32)

Atlantic:

Intense R&B Sales and Merchandising

■ NEW YORK—The July 6 RIAA gold certification of Aretha Franklin's most recent album, "Sparkle," her 21st gold record with Atlantic in some 10 years, capped an intense period of r&b sales and merchandising activities for the label over the last year. The success of "Sparkle" is not only representative of Aretha's market strength in particular but also, judging from the r&b chart status of the album and its single ("Something He Can Feel"), shows the general buying power that the black music audience still commands.

'Summer Soul'

Inherent in Atlantic's belief that the r&b consumer is a major force to be reckoned with today as always, comes this season's massive sales program, "Sizzlin'

New Superstars, More Album Sales Spark a Banner R&B Year in '76

■ NEW YORK—The last year has seen significant changes in the r&b market. Albums have grown meteorically in importance and the new artist, or the artist breaking through to national prominence for the first time, is a dominant force. Soloists or groups who would have been one-shot wonders a year or two ago are sustaining their careers. One single follows another up both the r&b and pop charts. And these same performers' albums take that singles momentum and use it to firm up their standing in the soul hierarchy.

Awards

A look at **Record World's** r&b awards for this year confirms what might at first seem mere specula-

tion. Johnnie Taylor (Columbia), Natalie Cole (Capitol) and Donna Summer (Casablanca) sit comfortably alongside Diana Ross (Motown) and Aretha Franklin (Atlantic) in the Top Record and Top Album awards for solo artists. Similarly, the Top Album (group) awards find such relative newcomers as KC & the Sunshine Band (TK), Graham Central Station (WB) and Brass Construction (UA) on equal ground with Earth, Wind & Fire (Columbia), the Spinners (Atlantic) and the O'Jays (Philadelphia International).

The resurgence of interest in dancing has obviously been a factor in the across-the-board popularity of r&b records this year, too.

(Continued on page 22)

RCA Bolsters R&B Power

■ NEW YORK—RCA Records, one of the pioneers in the record business, continued its commitment to the r&b division this year, with vast personnel expansion on both coasts, the institution of a new house-owned label (Sixth Avenue Records) and the intensive merchandising campaign "Summer Soul Sizzlers."

Ron Moseley, division vice president of rhythm and blues artists and repertoire, said recently that since he assumed that position in November, the thrust of the r&b division has been "to build a family." Moseley ex-

plained that the "Family" concept stretches from the executives to the artists, with special attention given to the development of those artists on a one-to-one basis.

Carl Griffin and Rikki Mores, both formerly with Jobete Music, joined the r&b staff early this year and both are working in the area of artist development.

According to Griffin: "The area of artist development involves us in every aspect of an artist's career. We work on choreography, costuming, vocal coaching, hair design, lighting, etc. Many artists feel that since they've been singing on the corner and dancing with the crowd, they already know how to do it. It's up to the record company to work with the artists and elevate their thinking."

Other staff additions in the past year have included Wendell Bates, a&r producer, and Ms. Ray Otey, a&r coordinator, both based in the MCA Los Angeles office. Also, Sharon Haywood has joined the r&b division as promotion coordinator which, according to promotion head Ray Harris, is the first such position established in an r&b department. Harris also noted that his staff has doubled in the past year.

In terms of individual achievements, this has been a stellar year for the label. Scoring high were The Main Ingredient's "Instant Love," "Turn The Beat Around" by Vicki Sue Robinson; "Hey, What's That Dance You're Doing" by The Choice Four; "To Each His Own" by Faith, Hope and Charity; "Say You Love Me" by D. J. Rogers; "It's Cool" and "Only Your Love" by the Tymes; "Call the Police/911" by Lou Courtney and Buffalo Smoke; "Love What

(Continued on page 18)

Agenda for the 21st Annual NATRA Convention is on page 46 of this section.

THE MOTHERSHIP HAS LANDED

- #1 Most Promising Male Group On Albums
- #1 Most Promising Male Group On Singles
- #7 Top Album(Group) "Motherhip Connection"
- #7 Top Male Vocal Group On Albums

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DONNA SUMMER

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Special NATRA Record World R&B Awards

#1 Top New Female Vocalist
On Albums

#4 Top Female Vocalist
On Albums

#1 Top New Female Vocalist
On Singles

#6 Top Female Vocalist
On Singles

#4 Top Album(Solo Artist)
"Love To Love You Baby"

#6 Top Single Record(Solo Artist)
"Love To Love You Baby"

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Direction: Joyce Bogart



Booking:
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WRH

Top-Flight Talent Keeps CBS on Top

CBS Records, Columbia, Epic and Associated Labels—Philadelphia International, T-Neck, Virgin, Invictus, Soundstage 7—continue to maintain their position in black music marketing through a policy of diversification and the recognition of the tremendous variety of the music. The result has been another banner year with the success of acts as different in style and approach as Johnnie Taylor, Johnny Mathis, Bill Withers, Return To Forever, Labelle, The Manhattans, the Isley Brothers, Earth, Wind and Fire, the O'Jays, and Lou Rawls. Black music has too often been thought of as one category, but there have always

been very distinct musical styles within the classification. The cross influences that started in the sixties have resulted in even more diversification in the seventies, and Columbia, Epic and the Associated Labels have been able to take full advantage of the newest directions by recognizing—and acting on—what was happening from the earliest signals of change. CBS Records has put together a strong team of black marketing specialists who work closely with all Columbia, Epic and Associated Labels executives.

More Superstars Than Ever at Col

■ NEW YORK — Columbia Records has been able to continue attracting the most exciting r&b talent available. A good example of this is Johnnie Taylor's #1 platinum single, "Disco Lady." It was the first officially certified RIAA platinum single, selling over two million units. The album from which it was taken, "Eargasm," has become Johnnie Taylor's first gold album. Taylor has long been considered one of the top vocalists in soul music, but it was not until he joined the Columbia label that he achieved the kind of national prominence that he deserved.

Bill Withers

Taylor is a classic vocalist whose style embodies all of the great singers in black music. Bill Withers is a masterful songwriter and a highly individual vocalist and performer. Columbia's signing of Withers, which resulted in the hit album "Making Music," considered by many critics to be his best work, is another example of the label's support of the growing diversity of black music. An established artist before he came to the label, Withers is still considered an unorthodox stylist whose writing and performances are more reflective of singer-songwriters like Bob Dylan or country/blues traditionalists than of any current soul styles. Yet in actuality, Withers is merely the most successful of a host of black singer-songwriters whose music is acoustically oriented and who are just now being recognized because of Withers.

Another such artist is Jon Lucien, whose music is rooted in the sensuous rhythms of the Virgin Islands. His follow-up lp to his first Columbia album, "Song For My Lady," is expected shortly.

The broad spectrum of Columbia's black music is also manifested by the gold single, "Kiss and Say Goodbye," from the hit album, "The Manhattans." Since the group had been around for a long time with only periodic success, there was some surprise when The Manhattans were signed to the label. At that time there was some speculation that vocal groups were becoming

passe, that they would soon become obsolete because of the growth of the self-contained funk bands and the crossover inroads of the new jazz. But Columbia recognized that with the right producers, vocal groups would continue to be a valuable source of hits. Furthermore, with The Manhattans' name being so well established, all they needed was one monster to be off on a new career. That hit came with "Kiss and Say Goodbye," produced by Philadelphia International arranger Bobby Martin.

The group that caused some of the speculation about the future of vocal groups, Earth, Wind and Fire, continues to be the prototype band of the seventies as they expand the gold streak that started with their first album for Columbia. Their last two albums, "That's The Way Of The World" and "Gratitude," a live double set, were certified platinum, with the singles, "Sing A Song" and "Shining Star," going gold. Their latest single, "Getaway," is headed to the top of the charts and their new album, "Spirit," will be released in the next few weeks. Maurice White, who leads the band, has expanded his other production activities that started with Ramsey Lewis and the gold album, "Sun Goddess." In addition to co-producing Ramsey Lewis' most recent album, "Salongo," with the late Charles Stepney, White has formed Kalimba Productions which will release product through Columbia. The first product released under the agreement is an album by The Emotions, a female singing trio. The group is currently touring with Earth, Wind and Fire in support of the album "Flowers." White will also be producing Deniece Williams.

One of the bands that has obviously been influenced by Earth, Wind and Fire was recently signed to the label. B.T. Express made their reputation on the disco floor, but their first album for Columbia, "Energy To Burn," fueled by the hit single "Can't Stop Groovin'," indicates an expansion of their popular sound. It was produced by Jeff Lane and the association

(Continued on page 24)

Diversity at Epic, Associated Labels

■ NEW YORK—At Epic and the Associated Labels, the policy of diversity and acquisition is much the same as Columbia's, and they have experienced a remarkable period of growth led by the Philadelphia International family and T-Neck Records, Virgin Records and Invictus. Epic recently began sessions with The Jacksons, produced by Gamble and Huff, who have added to the spirit of variety and expansion by producing an act not directly signed to their Philadelphia International label. The product, which culminates one of the label's most important signings in years, is expected within the next few months. Diversity can also be seen in the expansion of Virgin Records, a label that made its name in contemporary rock, now entering into black music with two reggae releases, "Right Time" by The Mighty Diamonds and "Dread In A Babylon" by U-Roy.

Labelle, which broke wide open on Epic after limited success on other labels, has a third, David Robinson-produced, album, "Chameleon," nearing completion, and Sly Stone, one of the genuine pioneers in the field of black music, will release a new album within the next few months. New lps by the Biddu Orchestra ("Rain Forest") and The Soul Children ("Finders Keepers") have recently been released, and a third album by Minnie Riperton is being recorded. In addition, Booker T. will have a second album ready shortly, and two recent Epic signings have hit singles in the disco vein, The Temprees with "I Found Love On a Disco Floor," and Wild Cherry, whose "Play That Funky Music" is currently bulleting up the charts. New Epic artists Dillard & Johnson will also shortly be releasing their debut lp.

In the area of progressive music, Zambu Productions, headed by Jerry Schoenbaum and Skip Drinkwater, has contributed Epic albums by guitarist Lee Ritenour ("First Course") and former Weather Report bassist Alphonso Johnson ("Moonshadows"). Jaco Pastorius, Johnson's replacement in Weather Report, has his own solo album on Epic, while David

Sancious and Tone have a popular second album with "Transformation."

The Isley Brothers, each of whose four T-Neck albums has sold in excess of 800,000 copies and who have a platinum album for "The Heat Is On," continue to explore new directions. Their latest gold album, "Harvest For The World," continues the ballad feeling that made their last album so popular, as it de-emphasizes the rock-funk they pioneered with their first two T-Neck albums.

Philadelphia International Records, whose consistency on the national charts first proved to Epic the viability of modern soul, and which remains one of the hottest black-oriented labels in the country, has started to broaden its base with comedy, poetry and the signing of artists whose styles reflect different interpretations than those usually associated with the label.

The acts that first catapulted Gamble and Huff and the Philadelphia International family into worldwide acclaim have not lost their momentum. The O'Jays most recent album, "Family Reunion," was certified gold, driven by the single "I Love Music." Harold Melvin and The Blue Notes' album, "Wake Up Everybody," also went gold, and Sharon Paige, who was a featured vocalist on the group's last two albums, is about to begin her solo career. The Blue Notes' latest album is "Collectors Item," which is a collection of their greatest hits.

MFSB has just released a new album, "Summertime," and it has already attained the hit status of their previous albums. The People's Choice had a gold single with "Do It Anyway You Wanna" and their second album, "We Got Rhythm," has just recently been released.

Billy Paul returned to form with his album "When Love Is New," his most popular since "360 Degrees." Archie Bell and the Drells re-established themselves with Dance Your Troubles Away," containing the hits "Let's Groove" and "Soul City Walk."

Not content with relying on tra-
(Continued on page 44)

Natalie Cole

July 7, 1976

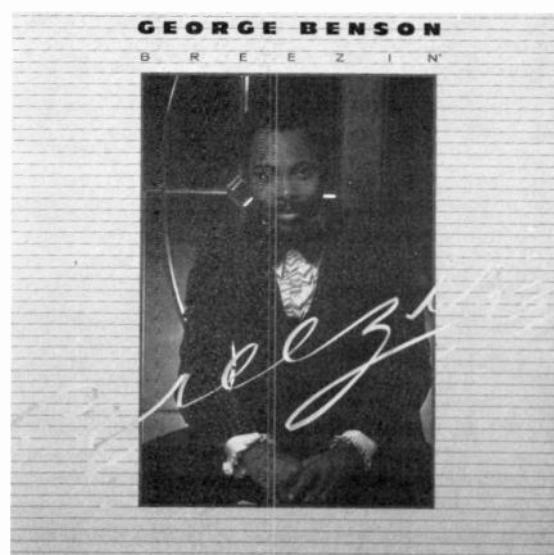
Dear Bhaskar,

Today is the first anniversary
of my recording career and what a
beautiful year it has been!!

My sincerest thanks to you and
all the wonderful people at Capitol.

Love always,

Natalie



Record World 1976

Top Album (Solo Artist)

1. **EARGASM**
Johnnie Taylor—Columbia
2. **I WANT YOU**
Marvin Gaye—Tamla
3. **INSEPARABLE**
Natalie Cole—Capitol
4. **LOVE TO LOVE YOU BABY**
Donna Summer—Oasis
5. **BREEZIN'**
George Benson—WB
6. **NATALIE**
Natalie Cole—Capitol
7. **SPARKLE**
Aretha Franklin—Atlantic
8. **DIANA ROSS**—Motown
9. **HE'S A FRIEND**
Eddie Kendricks—Tamla
10. **WHO AM I**
David Ruffin—Motown

Top Album (Group)

1. **THE HEAT IS ON**
Isley Bros.—T-Neck
2. **GRATITUDE**
Earth, Wind & Fire—Columbia
3. **FAMILY REUNION**
O'Jays—Phila. Intl.
4. **WAKE UP EVERYBODY**
Harold Melvin & The Blue Notes—Phila. Intl.
5. **PICK OF THE LITTER**
Spinners—Atlantic
6. **KC & THE SUNSHINE BAND**—TK
7. **MOTHERSHIP CONNECTION**
Parliament—Casablanca

8. **AIN'T NO BOUT A DOUBT IT**
Graham Central Station—WB
9. **HONEY**
Ohio Players—Mercury
10. **BRASS CONSTRUCTION**—UA

Top Instrumental Album

1. **BREEZIN'**
George Benson—WB
2. **LEE OSKAR**—UA

Top Male Vocalist

1. **JOHNNIE TAYLOR**—Columbia
2. **MARVIN GAYE**—Tamla
3. **EDDIE KENDRICKS**—Tamla
4. **AL GREEN**—Hi
5. **DAVID RUFFIN**—Motown
6. **SMOKEY ROBINSON**—Tamla
7. **ISAAC HAYES**—ABC
8. **BARRY WHITE**—20th Century
9. **GEORGE BENSON**—WB
10. **CURTIS MAYFIELD**—Curtom

Top New Male Vocalist

1. **GEORGE BENSON**—WB
2. **NORMAN CONNORS**—Buddah

Most Promising Male Vocalist

1. **DAVID RUFFIN**—Motown

Top Female Vocalist

1. **DIANA ROSS**—Motown
2. **NATALIE COLE**—Capitol
3. **ARETHA FRANKLIN**—Atlantic
4. **DONNA SUMMER**—Oasis

Top New Female Vocalist

1. { **NATALIE COLE**—Capitol
DONNA SUMMER—Oasis }

Most Promising Female Vocalist

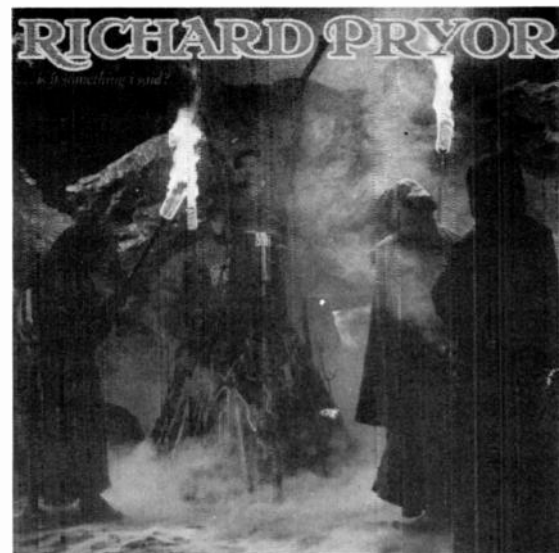
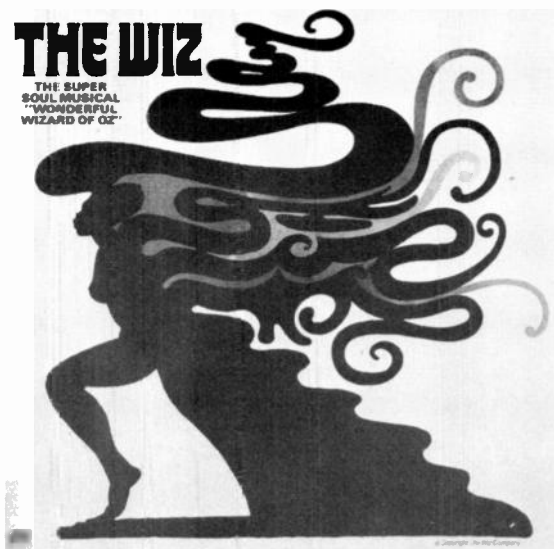
1. **DOROTHY MOORE**—Malaco

Top Male Vocal Group

1. **ISLEY BROS.**—T-Neck
2. **EARTH, WIND & FIRE**—Columbia
3. **OHIO PLAYERS**—Mercury
4. **O'JAYS**—Phila. Intl.
5. **HAROLD MELVIN & THE BLUE NOTES**—Phila. Intl.
6. **SPINNERS**—Atlantic
7. **PARLIAMENT**—Casablanca
8. **KC & THE SUNSHINE BAND**—TK
9. **BRASS CONSTRUCTION**—UA
10. **GRAHAM CENTRAL STATION**—WB

Top New Male Vocal Group

1. **BRASS CONSTRUCTION**—UA
2. **BOOTSIE'S RUBBER BAND**—WB



R&B Album Awards



Most Promising Male Vocal Group

1. PARLIAMENT—Casablanca

Top Female Group

1. POINTER SISTERS—ABC Blue Thumb
2. SILVER CONVENTION—Midland Intl.
3. LABELLE—Epic

Top New Female Group

1. SILVER CONVENTION—Midland Intl.

Most Promising Female Group

1. SUPREMES—Motown

Top Vocal Combination

1. RUFUS FEATURING CHAKA KHAN—ABC
2. GLADYS KNIGHT & THE PIPS—Buddah
3. STAPLE SINGERS—Curton
4. B.T. EXPRESS—Columbia

Most Promising Vocal Combination

1. B.T. EXPRESS—Columbia

Top Instrumental Group

1. CRUSADERS—ABC
2. RHYTHM HERITAGE—ABC

Top New Instrumental Group

1. RHYTHM HERITAGE—ABC
2. MUSCLE SHOALS HORNS—Bang

Top Orchestra

1. SALSOUL ORCHESTRA—Salsoul

Top Instrumental Combination

1. MFSB—Phila. Intl.

Top Featured Vocalists (Male)

- KC
KC & The Sunshine Band—TK
RONNIE ISLEY
Isley Brothers—T-Neck
EDDIE LEVERTT
O'Jays—Phila. Intl.

Top Featured Vocalists (Female)

- CHAKA KHAN
Rufus—ABC
GLADYS KNIGHT
Gladys Knight & The Pips—Buddah
SHARON PAIGE
Harold Melvin & The Blue Notes—Phila. Intl.

Top Jazz Crossover

1. GEORGE BENSON—WB
2. GROVER WASHINGTON, JR.—Kudu

Top New Jazz Crossover

1. RONNIE LAWS—Blue Note
2. LEE OSKAR—UA

Top Duo

1. BROTHERS JOHNSON—A&M

Top New Duo

1. BROTHERS JOHNSON—A&M

Most Promising Duo

1. HALL & OATES—RCA

Top Instrumentalist

1. GEORGE BENSON—WB
2. RAMSEY LEWIS—Columbia

Top Original Cast Album

1. THE WIZ—Atlantic

Top Movie Soundtrack

1. LET'S DO IT AGAIN—Curton
2. MAHOGANY—Motown

Special Achievement

- GEORGE BENSON—WB
QUINCY JONES—A&M

Top Comedy Album

1. IS IT SOMETHING I SAID—
Richard Pryor—WB

Top Comedy Artist

1. RICHARD PRYOR—WB

Top New Comedy Artist

1. JIMMY WALKER—Buddah

Encore Award

- AL WILSON—Playboy

1976.
The year that The Rubber Band
stretched out.



BOOTSY COLLINS


320 South Arnaz Drive
L.A., Calif. 90048
(213) 278-8651



1976.

**The year we tore the roof off the sucker!
Many thanks to everyone
who made it possible.**

PARLIAMENT

RS-3 INC.
320 South Arroyo Drive
L.A., Calif. 90048
(213) 278-8651
WRH



Johnnie Taylor



The Spinners



Rhythm Heritage



Al Wilson



George Benson



Diana Ross



Natalie Cole



Donna Summer



Dorothy Moore



Record World 1976

Top Record (Solo Artist)

1. DISCO LADY
Johnnie Taylor—Columbia
2. MISTY BLUE—
Dorothy Moore—Malaco
3. THIS WILL BE
Natalie Cole—Capitol
4. LOVE HANGOVER
Diana Ross—Motown
5. TURNING POINT
Tyrone Davis—Brunswick
6. LOVE TO LOVE YOU BABY
Donna Summer—Oasis
7. WALK AWAY FROM LOVE
David Ruffin—Motown
8. YOUNG HEARTS RUN FREE
Candi Staton—WB
9. THEME FROM MAHOGANY
Diana Ross—Motown
10. SOMETHING HE CAN FEEL
Aretha Franklin—Atlantic

Top Record (Group)

1. THEY JUST CAN'T STOP IT
Spinners—Atlantic
2. DO IT ANY WAY YOU WANNA
Peoples Choice—TSOP

3. GET DOWN TONIGHT
KC & The Sunshine Band—TK
4. I LOVE MUSIC
O'Jays—Phila. Intl.
5. LET'S DO IT AGAIN
Staple Singers—Curton
6. KISS AND SAY GOODBYE
Manhattans—Columbia
7. FLY ROBIN FLY
Silver Convention—Midland Intl.
8. LOW RIDER
War—UA
9. THAT'S THE WAY (I LIKE IT)
KC & The Sunshine Band—TK
10. GET UP AND BOOGIE
Silver Convention—Midland Intl.

Top Instrumental Record

1. THEME FROM S.W.A.T.
Rhythm Heritage—ABC

Top Male Vocalist

1. JOHNNIE TAYLOR—Columbia
2. DAVID RUFFIN—Motown
3. TYRONE DAVIS—Brunswick
4. EDDIE KENDRICKS—Tamla
5. AL GREEN—Hi

6. LEON HAYWOOD—20th Century
7. AL WILSON—Playboy
8. SMOKEY ROBINSON—Tamla
9. GEORGE BENSON—WB
10. JOE SIMON—Spring

Most Promising Male Vocalist

1. AL WILSON—Playboy
2. JIM GILSTRAP—Chelsea

Top New Male Vocalist

1. GEORGE BENSON—WB
2. PETE WINGFIELD—Island

Top Female Vocalist

1. DIANA ROSS—Motown
2. NATALIE COLE—Capitol
3. DOROTHY MOORE—Malaco
4. ARETHA FRANKLIN—Atlantic
5. CANDI STATON—WB
6. DONNA SUMMER—Oasis
7. DENISE LA SALLE—Westbound
8. MARGIE JOSEPH—Cotillion
9. DIONNE WARWICKE—WB
10. JACKIE MOORE—TK



KC & the Sunshine Band



Parliament



Brass Construction



Silver Convention



Supremes



Rufus



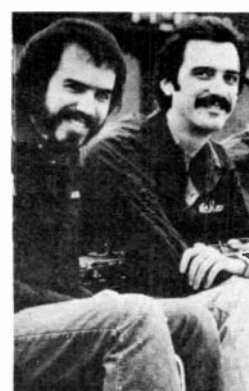
B.T. Express



Salsoul Orchestra



MFSB



Brecker Bros.

R&B Singles Awards



Top New Female Vocalist

1. { **NATALIE COLE**—Capitol
DONNA SUMMER—Oasis

Most Promising Female Vocalist

1. **DOROTHY MOORE**—Malaco
2. **CANDI STATON**—WB

Top Male Group

1. **KC & THE SUNSHINE BAND**—TK
2. **OHIO PLAYERS**—Mercury
3. **EARTH, WIND & FIRE**—Columbia
4. **O'JAYS**—Phila. Intl.
5. **SPINNERS**—Atlantic
6. **PEOPLES CHOICE**—TSOP
7. **ISLEY BROTHERS**—T-Neck
8. **HAROLD MELVIN & THE BLUE NOTES**—Phila. Intl.
9. **TAVARES**—Capitol
10. **WAR**—UA

Most Promising Male Group

1. **PARLIAMENT**—Casablanca

Top New Male Group

1. **BRASS CONSTRUCTION**—UA
2. **SPECIAL DELIVERY**—Mainstream

Top Female Group

1. **SILVER CONVENTION**—Midland Intl.
2. **POINTER SISTERS**—ABC Blue Thumb
3. **LABELLE**—Epic

Top New Female Group

1. **SILVER CONVENTION**—Midland Intl.

Most Promising Female Group

1. **SUPREMES**—Motown

Top Vocal Combination

1. **RUFUS FEATURING CHAKA KHAN**—ABC
2. **STAPLE SINGERS**—Curtom
3. **NEW BIRTH**—Buddah
4. **GLADYS KNIGHT & THE PIPS**—Buddah
5. **B.T. EXPRESS**—Columbia

Most Promising Vocal Combination

1. **B.T. EXPRESS**—Columbia
2. **CHOICE FOUR**—RCA

Top Instrumental Group

1. **RHYTHM HERITAGE**—ABC
2. **CRUSADERS**—ABC

Top New Instrumental Group

1. **RHYTHM HERITAGE**—ABC
2. **MUSCLE SHOALS HORNS**—Bang

Top Instrumental Orchestra

1. **SALSOUL ORCHESTRA**—Salsoul

Top Instrumental Combination

1. **MFSB**—Phila. Intl.

Top New Instrumental Combination

1. **BRECKER BROTHERS**—Arista

Top Instrumentalist

1. **VAN MCCOY**—Avco

Top New Instrumentalist

1. **LEE OSKAR**—UA



Van McCoy



Lee Oskar



John Handy



Brothers Johnson



Hall & Oates



R&B Singles Awards



Most Promising Instrumentalist

1. JOHN HANDY—ABC

Top Duo

1. BROTHERS JOHNSON—A&M

Top New Duo

1. BROTHERS JOHNSON—A&M

Most Promising Duo

1. HALL & OATES—RCA

Encore Award

MANHATTANS—Columbia

SYLVERS—Capitol

Top Featured Vocalist (Male)

1. KC—KC & THE SUNSHINE BAND—TK
2. EDDIE LEVERTT—O'JAYS—Phila. Intl.

Top Featured Vocalist (Female)

1. CHAKA KHAN—RUFUS—ABC

Top Producers

THOM BELL

JEFFREY BOWEN/FREDDIE PERREN

DON DAVIS

GAMBLE-HUFF

NORMAN HARRIS

MAURICE WHITE

Top Arrangers

THOM BELL

GENE PAGE

DISCO AWARDS

Top Male Vocalist

1. EDDIE KENDRICKS—Tamla
2. DAVID RUFFIN—Motown
3. RALPH CARTER—Mercury
4. JAMES GILSTRAP—Roxbury

Top Male Vocal Group

1. TRAMMPS—Atlantic
2. ARCHIE BELL & THE DRELLS—TSOP
3. BARRABAS—Atco
4. TAVARES—Capitol

Top Vocal Combination

1. B.T. EXPRESS—Columbia
2. ECSTASY, PASSION & PAIN—Roulette

Top Instrumental Group

1. BRASS CONSTRUCTION—UA
2. CROWN HEIGHTS—De-Lite
3. THE BROTHERS—RCA
4. FATBACK BAND—Event
5. PEOPLES CHOICE—TSOP

Outstanding New Performers

VICKI SUE ROBINSON—RCA

DOUBLE EXPOSURE—Salsoul

ANDREA TRUE CONNECTION—Buddah

BRASS CONSTRUCTION—UA

JIMMY JAMES & THE VAGABONDS—Pye

Top Female Vocalist

1. DONNA SUMMER—Oasis
1. DIANA ROSS—Motown
2. VICKI SUE ROBINSON—RCA
3. MELBA MOORE—Buddah
4. PENNY McLEAN—Atco

Top Female Vocal Group

1. FIRST CHOICE—WB
2. SILVER CONVENTION—Midland Intl.
3. SUPREMES—Motown
4. RITCHIE FAMILY—20th Century

Top Instrumentalist

1. BOHANNON—Dakar
2. DEODATO—MCA
3. VAN MCCOY—Avco

Top Disco Orchestra

1. SALSOUL ORCHESTRA—Salsoul
2. BIDDU ORCHESTRA—Epic
3. JOHN DAVIS & THE MONSTER ORCHESTRA—Sam
4. WING & A PRAYER FIFE & DRUM CORPS—Wing & A Prayer
5. MFSB—Phila. Intl.

Outstanding Producers

BAKER, HARRIS & YOUNG

GAMBLE & HUFF

JEFF LANE

VAN MCCOY

VINCE MONTANA

GIORGIO MORODER & PETE BELLOTTE

WARREN SCHATZ

The RCA Family of Custom Labels Salute **SILVER CONVENTION** and **MIDLAND** **INTERNATIONAL** **RECORDS** for their **Record World Awards.**

ALBUMS

- 1. Top New Female Group-Silver Convention
- 1. Top Female Group-Silver Convention

SINGLES

- Top Record (Group)
- 7. Fly Robin Fly-Silver Convention
- 10. Get Up and Boogie-Silver Convention

- Top Female Group
- 1. Silver Convention

- Top New Female Group
- 1. Silver Convention

DISCO

- Top Female Vocal Group
- 1. Silver Convention

And "NO, NO, JOE," their soon-to-be third gold single.

MB-10723



THE MOUSE THAT ROARS

Midland
International

WRH

Manufactured and Distributed by RCA Records.

Capitol Soul Soars To New Heights



Members of the Capitol r&b roster include (from left): Tavares, Natalie Cole, The Sylvers and Bill Cosby.

■ LOS ANGELES—Capitol Records created its soul division in early 1973 and in the ensuing years has emerged with a small and select, but highly successful, soul roster, including acts such as Natalie Cole, Bill Cosby, Tavares, the Sylvers, Nancy Wilson and Sun.

Larkin Arnold

Larkin Arnold, vice president and general manager, soul division, was placed in charge when the division was formed. Starting from scratch (with the exception of Nancy Wilson, an established, longtime Capitol singer), he began signing artists with strong potential and worked to develop their careers.

"We don't limit the soul division to one type of music," says Arnold. "We have r&b and disco as well as jazz, rock and pop. The main thing I look for in a potential act is charisma. If that is present, we can put together the other elements necessary for a successful career."

Natalie Cole

Natalie Cole is a good example of a new artist who, with careful direction, jumped into the national spotlight and has quickly become a star. The daughter of the late Nat King Cole was signed on the basis of a demo. Her music proved its popularity when her debut album, "Inseparable," rushed up both r&b and pop charts, propelled by two big single hits, "This Will Be" and the title cut. She won two Grammys, including "Best New Artist Of The Year" for 1975. In May, her second album, "Natalie," was released and quickly began climbing the charts as another crossover smash, with the first single, "Sophisticated Lady," also a hit. Both albums have been certified gold by the RIAA. She also recently won the Grand Prix top prize in the Tokyo Music Festival International Contest. **Record World** named her no. 1 "Top New Female Vocalist" for albums and singles.

Bill Cosby

Bill Cosby, one of the top en-

tertainers and comedians in the world with past successes in the musical field as well, is a recent addition to the label with his first Capitol album, "Bill Cosby Is Not Himself These Days, Rat Own, Rat Own, Rat Own," released in May. Both the album and single, "Yes, Yes, Yes," quickly charted on both r&b and pop listings. A new single, "I Luv Myself Better Than I Love Myself," was released on July 12 and a jazz album is also forthcoming.

Sun

Sun is a seven-member group from Dayton, Ohio, that has been building a midwestern following for years in one incarnation or another with their funky, dancing, disco, jazz-rock music. Their debut album, "Live On, Dream On," was released early this year and has had steady sales boosted by the group's constant touring and two singles, the title tune and "Wanna Make Love (Come Flick My BIC)."

Sylvers

One of the biggest return success stories of the year is the Sylvers, the nine-member family singing group, who stormed straight to the top position on both the r&b and pop charts with their single, "Boogie Fever," which has sold several million copies. The album, "Showcase," is also a crossover hit. The latest single, "Cotton Candy," is quickly moving up the charts. **Record World** has given the group an "Encore Award" and their concert tours have been hugely successful.

Tavares is another family singing group. The five brothers began their career in New England and with the release of their first three Capitol albums, "Check It Out," "Hard Core Poetry" and "In The City," gained a worldwide following. They have had six top 10 r&b hit singles (two went to no. 1), all of which also crossed over onto the pop charts. In May, their new album, "Sky-High," was released and both the album and single, "Heaven Must Be Missing An Angel," began zooming up

both the r&b and pop charts.

Nancy Wilson has had numerous hits on Capitol since her first recording, "Guess Who I Saw Today," was released in the early sixties. Defying description and categorization, her cool, satiny voice can handle jazz, pop and soul arrangements with ease. Always remaining contemporary, her last three albums, "All In Love Is Fair," "Come Get To This" and "This Mother's Daughter" (released in April), have all pleased her old fans and opened her up to a new market as well.

Reflections

The Reflections are a four-man group (Herman Edwards from Philadelphia, Josh Pridgen from Baltimore, Edmund "Butch" Simmons and his brother, John, from

New York) who molded their vocals together on their debut album, "Love On Delivery," released in October, 1975. Three singles, the title track, "Three Steps From True Love" and "Day After Day," were disco favorites and received considerable r&b station airplay.

New Acts

Capitol's soul division also includes a number of new acts that have just released singles or are working on them. These include three female soul trios—Gentle Persuasion (whose "Falling In Love" was released July 12), Brief Encounter (whose "The Game Is Over" was released in January) and Brown Sugar (from Philadelphia).

(Continued on page 43)

Casablanca—Comin' On Strong

■ LOS ANGELES — Casablanca Records president Neil Bogart and Cecil Holmes, president of the recently launched Chocolate City label, report that with artists like Donna Summer, Parliament, Black Smoke, Jeannie Reynolds, Frankie Crocker, Hugh Masekela, Funkateer, Brenda and the Tabulations, Roberta Kelly, Buddy Miles and Giorgio, the label's r&b picture is indeed bright.

Chocolate City

According to Holmes, Chocolate City Records, though only three months old, is starting to give playlists and discos across the country a sweet tooth for its product. The roster now consists of BlackSmoke, Funkateer, Cameo and Brenda and the Tabulations. Of those artists, BlackSmoke, who Holmes likens to a "funky Chicago," is represented by a new album and "(Your Love Has Me) Screamin'," an even newer single. The group, originally called Smoke, was formerly the back-up band for Donna Summer. Holmes also disclosed that the octet will possibly be touring with Parliament or the Isley Brothers.

The latest addition to the label



Donna Summer

is Brenda and the Tabulations. Brenda has had several major hits, including "Dry Your Eyes," and is being produced by Norman Harris and Bobby Eli. The group's first single from its forthcoming album is a tune entitled "Home To Myself."

Both Bogart and Holmes com-
(Continued on page 43)

TOP GUN SALUTE

Thanking RECORD WORLD and NATRA,
Warner Bros. Records salutes its 1976 R&B Award-winning artists:

GEORGE BENSON: (Album category)

- #1 Top New Male Vocalist
- #1 Top Instrumentalist
- #1 Top Jazz Crossover
- #1 Special Achievement
- #1 Top Instrumental Album, BREEZIN' (BS 2919)
- #5 Top Album for Solo Artist, BREEZIN'
- #9 Top Male Artist
(Singles category)
- #1 Top New Male Vocalist

CANDI STATON: (Singles category)

- #2 Most Promising Female Vocalist
- #5- Top Female Vocalist
- #8 Top Record (Solo Artist), "Young Hearts Run Free" (WBS 8181)

BOOTSY'S RUBBER BAND: (Album category)

- #2 Top New Male Vocal Group

GRAHAM CENTRAL STATION: (Album category)

- #8 Top Album (Group), AIN'T NO 'BOUT-A-DOUBT IT
(BS 2876)
- #10 Top Male Vocal Group

DIONNE WARWICK: (Singles category)

- #9 Top Female Vocalist

THE STAPLE SINGERS: (Album category)

- #1 Top Movie Soundtrack, LET'S DO IT AGAIN (CU 5005)
(Singles category)
- #2 Top Vocal Combination

RICHARD PRYOR: (Album category)

- #1 Top Comedy Artist
- #1 Top Comedy Album, IS IT SOMETHING I SAID?
(MS 2227)

20th Century: A Private Eye for the Public Ear

■ LOS ANGELES — R&B promotion at 20th Century Records has taken on a decidedly Holmesian look these days: label president Russ Regan, decked out in cape, cap and curved pipe, is appearing in photos bearing the slogan "Inspector Disco Has Your Toes Tapped!"

Currently, 20th is represented with Barry White's (the patriarch of disco and soul) single "Baby We Better Try To Get It Together," from his lp "Let The Music Play." 20th is also hot with "The Broadway Brass Take 'Guys And Dolls' Disco." This is the first time selections from an entire musical have been translated disco style. The single just culled from this concept is "Luck Be A Lady." The lp is produced by John Loesser (the son of the late Broadway composer Frank Loesser) and Don Owens. Recently, the album was launched at a gala costume party



Heavy on the soul at 20th Century Records are, clockwise, Barry White, Love Unlimited, Leon Haywood and Funkadelic.

held at Chicago's Bombay Bicycle Club. Tom Hayden, 20th Century's director of artist relations/disco operations, reports that discos across the country are playing this unique concept album.

Westbound Response

Hosea Wilson, VP in charge of 20th Century r&b product, reports that there is also a very strong response to Westbound's (a 20th Century distributed label) King Errison and his "Mr. Magic Man" lp. Disco patrons are dancing to King's songs like "Dance With Me" and "Tight Rope." Recently Regan, Armen Boladian, Westbound president, and Jimmy Brooks, Westbound national promotion executive, attended the Neil Diamond Aladdin, Vegas opening to catch King Errison's solo performance. King received a standing ovation and now disco and r&b playlists are likewise dis-

(Continued on page 32)

RCA (Continued from page 3)

You've Done" by Zulema; "How About Love" by Chocolate Milk; and "Voce Abousou" by The Brothers.

The RCA custom labels also did well with Midland International's Silver Convention enjoying one

of the biggest hits of the year with "Fly Robin Fly." The Whispers, on the newly acquired Soul Train label, are currently on the r&b charts with the single "One for the Money." Sixth Avenue Records, developed within the RCA

r&b division, was recently inaugurated with the release of "Bring Your Body" by Fifth Avenue. Scheduled for release by summer's end is product by RCA's Ralph Graham and David Banks (a comedy album) and the Soul

Train Gang on Don Cornelius' Soul Train Records.

Moseley noted that it has always been difficult for an r&b record to cross over to pop; but nearly impossible for a pop record to cross over to r&b.

(Continued on page 32)



Featured in the RCA r&b lineup are, from left, top row: Faith, Hope & Charity, Vicki Sue Robinson, D.J. Rogers, Tymes; Second row: Zulema, Rhythm, Soul Train

Gang, Carol Townes & Fifth Avenue; third row: Chocolate Milk, Charles Drain, Choice Four, Lou Courtney.

LOOK OUT FOR:

#1

THE BROTHERS JOHNSON

Top Duo-Albums

#1

THE BROTHERS JOHNSON

Top New Duo-Albums

#1

QUINCY JONES

Special Achievement-Albums

#1

THE BROTHERS JOHNSON

Top Duo-Singles

#1

THE BROTHERS JOHNSON

Top New Duo-Singles

Thanks, for the 1976 NATRA R&B Awards!



Warner Bros.: Power-Packed R&B

■ LOS ANGELES—One of the undisputed success stories of the past year must be the great strides Warner Bros. Records has made in the r&b, jazz and black music field in general. Much of the credit for the company's current success lies with Tom Draper, vice president and director of black music marketing for Warner Bros. and an aggressive talent scouting operation which Bob Krasnow has been handling. The impact of the label's involvement was brought home graphically in February as Warner's top soul and jazz acts packed New York's Beacon Theater for four nights of "California Soul."

Draper credits his field force of r&b regional promotion people—Ron Ellison in the midwest, Jocko Carter in the southeast, Bob Frost in New York, Harold Burnside in the mid-Atlantic region, Lou Wills on the west coast, Howard Geiger in the southwest plus national disco and secondary radio coordinator Jackie Thomas for giving Warner Bros. soul product necessary exposure. "We've got a first class team working very hard for us," Draper commented. "When you couple this with the strong product we've been releasing, you've got the elements for success."

Warner's ever-growing soul roster has been the focus of continuing chart activity and gold record sales performances. Graham Central Station, The Staple Singers, Richard Pryor and George Benson were all awarded gold records during the past 12 months; Gra-

ham Central for their "Ain't No 'Bout A Doubt It" album; The Staples for their "Let's Do It Again" title song from the Curtom original soundtrack album (#1 movie soundtrack in the **Record World** r&b awards); Richard Pryor for his Warner/Reprise return "Is It Something I Said" (the top comedy album and artist in the awards); and George Benson's label debut, "Breezin'," winner of eight **Record World** r&b awards including the special achievement citation.

"Mirror," the Graham Central Station album released in June, includes the current single "Entrow," while The Staples are currently in the studio working on their upcoming Warner Bros. album, "Pass It On," with Curtis Mayfield again producing. Richard Pryor's next tome, "Bicentennial Nigger," was recorded live at the Roxy Theater in Los Angeles and is being released to coincide with his current film, "Bingo Long Traveling All Stars and Motor Kings."

Benson, who has transcended the jazz, r&b, and pop categories with his Warners debut, "Breezin'," is currently riding high with a full schedule of concert dates and the single "This Masquerade." Benson expects to be returning to the studio this fall for a follow-up to his Warner's gold debut.

Also currently hot on the charts is Candi Staton, whose first single and album produced by David Crawford for Warners, "Young Hearts Run Free," have been solid

soul and pop successes. Lamont Dozier's Warner's debut, "Right There," was the focus of a national promotion tour by the artist and has yielded his first single for the label, "Can't Get Off Until The Feeling Stops."

One of the most impressive recent successes at Warner Bros. has been the performance of Bootsy's Rubber Band. Led by former Funkadelic bassist Bootsy Collins, the group came from literally nowhere to become one of the strongest album selling acts on Warner Bros. and winner of the #2 top male vocal group award in the album category. The first single from the album, "Stretchin' Out In A Rubber Band," was a major r&b hit, while a new cut, "I'd Rather Be With You," is currently hot.

Another successful arm of the Warner Bros. soul operation has been Curtom Records. The label has kept up a steady stream of hit product including Curtis Mayfield's latest album, "Give, Get, Have and Take," which includes the single "Only You Babe." Other Curtom acts with strong performances this year have been The Natural Four, The Notations, and, of course, performer-producer-writer Leroy Hutson.

One of the best known artists on Warner Bros. Records or any other label is Dionne Warwick; her "Track Of The Cat" album has been a steady seller and her ongoing collaboration with producer Thom Bell promises to deliver more hits to the label.

Highly regarded as a singer's

singer, Al Jarreau has been delighting audiences throughout the world of late. His current Warner/Reprise album, "Glow," has been warmly received as have his recent concert performances on tour with George Benson. Another international favorite on the label, The Meters, are just back from a European tour with The Rolling Stones. Their new album, "Trick Bag," produced by the group and Allen Toussaint, has just been released, preceded by the current single, "Disco Is The Thing Today."

"Come As You Are," the latest album effort from the creative world of Nick Ashford and Valerie Simpson, was another highlight of the past year at Warner Bros. The New Birth, a recent signing, have come up with "Love Potion," a dazzling new album which yielded the single, "The Long And Winding Road."

Philly Groove, Stan Watson's Philadelphia based operation, kicked off its new relationship with Warner Bros. with an immediate success, "So Let Us Entertain You" by the First Choice. Also part of the Philly Groove stable is The Quickest Way Out, whose latest single is "Who Am I," and The I-Band.

New to the Warner Bros. fold is Whitfield Records, a venture headed by veteran producer-writer Norman Whitfield. The initial release for the label is "You + Me = Love" by the Undisputed Truth. Other acts on the Whitfield roster include Rose Royce, Nytro and Masterpiece.



Contributing to the wealth of r&b talent on the Warner Brothers roster are, from left (top row): New Birth, Dionne Warwick, Lamont Dozier and Ashford & Simpson;

bottom row: Graham Central Station, First Choice, Al Jarreau and Candi Staton.

"DIANA ROSS' GREATEST HITS"

(M6-869S1)



Includes Diana's latest hit single
"ONE LOVE IN MY LIFETIME"

(M1398F)

NOW THAT'S ENTERTAINMENT!

On Motown Records & Tapes



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WRH

ABC: Home of Quality R&B

■ LOS ANGELES—The growth of black music throughout the world has brought dozens of deserving artists to the ears of a mass audience—an audience that is bigger than racial, regional or even national considerations. Everybody listens to what used to be called r&b or race music. Discos pump the adrenalin-rich beat into the hearts of millions, national television incorporates r&b rhythms into their prime time series themes and radios deliver the music from dozens of different sources.

Though r&b's roots reach back to black culture, these days good r&b can just as easily be made by white men and Indians, Americans and Europeans, bluesmasters and jazzmen. As a matter of fact, the boundaries of r&b have been totally obscured and now include jazz and pop as well as the more traditional gospel and soul.

ABC Records, through its various affiliates, has amassed a solid reputation as one of America's most consistent purveyors of quality r&b music. In the past year ABC Records has scored national success with artists like Rufus featuring Chaka Khan, who have scored a platinum album and a gold single in recent months; Rhythm Heritage, who scored big with their smash singles "Theme From S.W.A.T." and "Barretta's Theme (Keep Your Eye on the Sparrow)" and their hit album, "Disco-Fied;" and Faragher Brothers who have recently been introduced to the r&b scene and have won fans and friends across the country by playing cuts from their ABC debut album, "Faragher Brothers;" and other solid soul acts like The Masqueraders, Carl Carlton and the Mighty Clouds of Joy. Crossover has been one of the main reasons for ABC's unparalleled success as the Mighty Clouds of Joy have demonstrated by coming from a solid gospel background and successfully joining the pop ranks with their latest album, "Kickin'," which contains their disco smash, "Mighty High."

But besides these obvious r&b successes, ABC Records has also been able to cross over acts from pop to r&b. Perennial hitmakers Three Dog Night in their latest album, "American Pastime," for instance, mine a rich r&b vein in their new collection of songs. And acts like Martha Velez, who records for Sire Records (distributed by ABC), can find satisfaction and immense popularity by releasing her "Escape From Babylon" lp, that cooks a delicious reggae gumbo, produced by Bob Marley of the Wailers, and pays due respect to its r&b roots.

But as mentioned, there is no



Artists from the ABC r&b stable are (from left): Rufus featuring Chaka Khan, Isaac Hayes, Marilyn McCoo & Billy Davis, Jr. and John Handy. On the bottom row are: The Pointer Sisters, Bobby Bland, B.B. King and The Crusaders.

longer a clearly defined line between r&b and other classifications because of the fertile cross-pollination popular music has undergone in the last decade. Jazz albums on ABC/Impulse Records like Sonny Criss' "Warm and Sonny," Jimmy Ponder's "Illusions," Keith Jarrett's "Mysteries" and Sam Rivers' "Sizzle" do extremely well on both r&b and pop lists as do The Crusaders' "Those Southern Knights" and The Pointer Sisters' "Steppin'" on ABC/Blue Thumb Records. But undoubtedly the best example of this new jazz power is John Handy's album, produced by Esmond Edwards, entitled "Hard

Work," which is a joyous return to solo recording for the saxophone stylist after an eight year lay-off. Containing the hit single "Hard Work," the album has received jazz, disco, pop, r&b and even MOR radio airplay, and has brought this jazzman back into the national spotlight where he has always belonged.

Gospel

And as always the gospel side of r&b is well represented on ABC/Duke and ABC/Songbird labels. Artists like the Dixie Hummingbirds, Inez Andrews and Tessie Hill have had recent success and ABC is readying the releases of gospel acts like the

Crowns of Glory and the Biblical Gospel Singers.

ABC is going to continue having great success in the r&b field in the months to come with albums by such r&b standard bearers as Clarence Carter ("Heart Full Of Songs"), Isaac Hayes ("Juicy Fruit (Disco Freak)," Bobby Bland and B.B. King ("Together Again . . . Live"), the Dramatics ("After The Dance"), and Marilyn McCoo & Billy Davis, Jr.'s album debut, as well as a new Bobby Bland solo effort.

And in the blue-eyed soul category new lps include the Climax Blues Band's latest; Duke and the Drivers' second offering, "Rollin' On," and John Mayall's "A Banquet In Blues."

New artists on the ABC r&b scene with new albums will be the American debut of Sheer Elegance and the latest Denise LaSalle album, a brand new chapter in Ms. LaSalle's ever expanding r&b songbook.

Jazz too will have several new and exciting collections to savor in the coming months. The list includes albums by Wade Marcus ("Metamorphosis"), Brass Fever ("Time Is Running Out"), John Klemmer, Betty Carter, Mayuto and the return of the Mark/Almond ("To The Heart"), which was produced by Roy Halee.

And to round off the r&b bombshells to be prepared for release in the next few weeks will be the Tulsa soul of J.J. Cale and Leon Russell ("Best of Leon Russell") on Shelter Records, distributed by ABC Records.

The r&b scene is healthier in many ways today than it has ever been before. ABC Records is proud of what it has done for r&b music in the past and looks forward to an even more exciting, more rewarding association with r&b in the future.

R&B Trends in 1976

(Continued from page 3)

Disco gave a start to many of the newcomers, but those who made the biggest impact were the ones who parleyed that disco interest and spread it to various AM and FM formats. And when it was time for their albums, they were the artists who went beyond the formulae to come up with recordings that could stand as complete works and could please a variety of audiences.

Variety

And variety is another key to this year's r&b explosion. Call it crossover or call it cross-influences, but jazz, Latin and reggae helped infuse a very vital energy into the music of some artists who might have feared treading new territory were it not for the successes of George Benson (WB), Grover Washington, Jr. (Kudu), John Handy (ABC), Ronnie Laws (Blue Note), the Salsoul Orchestra (Salsoul) and Bob Marley and the Wailers (Island), among many others.

New Talent

What stands out most excitingly,

however, is the amount of new talent that has surfaced—and the promise of a whole new generation of superstars. As this year's awards so clearly show, these new artists are not edging out their forerunners. If anything, the newcomers have refocused attention and provided inspiration—for performers and fans alike—creating an environment of enthusiasm which is life-giving for all.

Chappell Moves In A Soulful Direction

■ NEW YORK — Natalie Cole, James Brown, The Ohio Players, The Tymes, Jerry Butler, Lonnie Liston Smith—names that continually hit the top of the r&b charts—are found on Chappell Music's roster. Long a leader in the pop music field, Chappell, with its strong writers, producers and writers/artists, has emerged as a dynamic force in the r&b field.

(Continued on page 46)

*Congratulations to all of our wonderful
artists and producers who received
recognition in the Record World awards,
for their individual achievements
and for helping to make black music
one of the most creative, vital
and influential forces of our time.*

Archie Bell and The Drells
Biddu Orchestra
Kenny Gamble and Leon Huff
The Isley Brothers
Ronald Isley
Labelle
Eddie Levert
Harold Melvin and The Blue Notes
Sharon Paige
MFSB
The O'Jays
People's Choice

On Epic, T-Neck, TSOP and Philadelphia International Records and Tapes.

Columbia (Continued from page 6)

with Columbia promises to be an exciting one.

Santana, a band that originally made its reputation with a Latin-rock fusion that has made it a crucial entity in the hybridization of popular music, has returned the music to the streets with their latest gold album, "Amigos." Produced by David Robinson, the album respects the authenticity of the fusion which Santana premiered while at the same time bringing back some of the earthy qualities that had been submerged in their more recent experimental work. The signing of Santana in 1969 was one of the first indications of Columbia's awareness of the new developments that were taking place in music at the time, developments that have resulted in a new popular music of the highest quality.

Miles Davis, who has operated at the center of much of the new fusion of modern styles, was recently awarded a gold album for "Bitches Brew," an album released in 1969. That album has

been credited with officially starting the jazz-rock fusion, and its influence can be felt far beyond that area in the music of Sly and the Family Stone and Earth, Wind and Fire. Miles' presence on Columbia has made it one of the prestige labels for jazz for nearly two decades and many of Miles' former sidemen who are now major figures, record for Columbia. They include Herbie Hancock, Joe Zawinul and Wayne Shorter (Weather Report), Chick Corea (Return To Forever), John McLaughlin and Tony Williams. Miles' most recent album, "Agartha," recorded live in Japan, continues the tradition of surprise which has always been part of Miles' career and showcases some of the leaders of the future.

Probably the major effort in the union of jazz and funk came with Herbie Hancock's "Headhunters." Since that album, Hancock has put out two more, "Thrust" and "Man-Child," both of which attained the hit status of their predecessors and have catapulted

Hancock from being a major name in jazz to being a major seller of records. Hancock's music has helped tremendously to broaden the definition of "jazz" and to increase the diversity of black music.

Weather Report

Equally important has been the music of Weather Report, a constantly evolving band led by Joe Zawinul and Wayne Shorter. Their latest album, "Black Market," has stayed at the top of the charts since its release. Wayne Shorter had his own album, "Native Dancer," on the charts last fall.

If Hancock, Weather Report and Freddie Hubbard (from whom a third Columbia album, "Windjammer," is forthcoming) represent the directions of the jazz-funk fusion, Return To Forever, The Tony Williams Lifetime and Shakti featuring John McLaughlin represent the directions of the jazz-rock fusion. Both schools indicate that jazz can no longer be pigeonholed and has long since "crossed over." Return To For-

ever, with their first chart-topping album for Columbia, "Romantic Warrior," has filled the gap left by John McLaughlin when he disbanded the second version of The Mahavishnu Orchestra to start an acoustic group, Shakti. The Tony Williams Lifetime ("Believe It") and former Return To Forever member Al DiMeola ("Land Of The Midnight Sun") are also moving in those directions.

One important recent addition to Columbia was Bob James, a respected writer, arranger, producer and pianist. He produced Maynard Ferguson's "Primal Scream" and Freddie Hubbard's forthcoming album and his joining the label has immeasurably strengthened its position in the field of progressive music.

At Columbia, continued diversity through the acquisition of major talent is the key. Recent signings include Ronnie Dyson (produced by Chuck Jackson and Marvin Yancey), Tyrone Davis, Hubert Laws, The Miracles, Tower of Power and Peter Tosh.



Leading the way for Columbia Records r&b division are, from left, top row: Johnnie Taylor; Earth, Wind & Fire; B.T. Express. Second row: Herbie Hancock, Manhattans,

Ramsey Lewis, Bill Withers. Third row: Miles Davis, Emotions, Freddie Hubbard, Peter Tosh.

UA: Soulful Sounds for All Tastes

■ LOS ANGELES—United Artists Records continues to be one of the major forces in the soul-pop field, as its stable of strong soul artists continues to make inroads on the soul charts. In a time when crossovers seem to be the rule rather than the exception, in fact, UA's strong soul showing is reflected in the pop field as well, as many United Artists and Blue Note performers reach a wide range of people.

Without question one of the strongest soul and pop acts on the contemporary music scene is UA's War. Managed by Far Out Management's Steve Gold and Jerry Goldstein, War's track record is impressive, filled with platinum albums, top 10 soul and pop singles, and a growing legion of fans. The power of the group is on display in their latest UA opus, "War's Greatest Hits," which features all of their chart-heavies, including their current chartbuster, "Summer."

Solo Ventures

War is so powerful, in fact, that the record buying public is eagerly awaiting solo ventures from its members, as evidenced by the still-building enthusiasm for Lee Oskar's debut UA album.

New York's own Brass Construction, the band of the heavy disco beat and RIAA-gold debut album, is currently on the road with their superb show, which highlights their new UA single, "Love." BC, which is one of the most creative disco-bands around, uses heavy disco rhythm as a mere jumping off point from which to weave fascinating and aggressive music. It's clear that the Construction is building something very important, not the least credit for which goes to their producer (and disco-master) Jeff Lane.

Super soul man Bobby Womack is out with his new album "BW Goes C&W," and critical and consumer response has been strong. Womack, long acknowledged to be one of soul's most creative forces, is a superb performer.

One of the hottest singles around is currently a soul (and pop) smash for UA, "You To Me Are Everything" by The Real Thing, which is the original no. one (in England) version. This aggregation, which hails from Liverpool, is a soul killer with, in live performance, reggae overtones.

United Artists' recently completed deal with Carl Davis' Chi-Sound Records promises to be a most fortuitous one, bringing to the UA/Chi-Sound fold such soul heavies as Walter Jackson and Major Lance. Davis, whose track record goes all the way back to



Singing and playing as part of United Artists' rhythm and blues team are, clockwise from upper left: War, Brass Construction, Donald Byrd and Ronnie Laws.

Gene Chandler's classic "Duke of Earl," is an acknowledged master of the soul genre, and so Chi-Sound looms large on the horizon.

A whole slew of r&b action is garnered by the stellar roster on Blue Note. Headed by Donald Byrd, one of the most influential figures on the contemporary scene, Blue Note artists continue to garner much r&b action. Byrd's new album, "Caricatures," and his position as mentor to the Blackbyrds, certainly qualify him as a leader in the field.

Coming up fast off his two hot albums is sax man extraordinaire Ronnie Laws, whose first Blue Note album, "Pressure Sensitive," was the largest selling debut album in the history of the label. His new one, "Fever," more than fulfills the promise of his first one,

as Laws takes his cohorts through a group of fiery funky favorites that have been pushing the album up the charts at a rapid rate, as well as causing much foot-stomping at the disco level.

More Blue Note

Bobbi Humphrey is preparing her new Blue Note opus, out in September, and as yet untitled. Still, any new album from the funky female flautist has got to be filled with soulful sounds.

Detroit-based guitarist Earl Klugh is an up-and-coming virtuoso whose debut album is garnering substantial interest. Klugh, who has played with everyone from George Benson to Chick Corea's Return to Forever, is a percussive musician whose instrument, acoustic guitar, is capable of musical shadings that range

from calypso to salsa to blues n' soul.

Songstress Marlena Shaw, currently represented by her Blue Note album "Just A Matter of Time" from which is culled her current single, "It's Better Than Walkin' Out," has appeared with Sammy Davis, Jr., and is in the process of growing from within a jazz framework to a more generalized audience. With production from soul master Tony Sylvester and Bert deCoteaux, it's going to happen — and right now's the time.

Piano man Gene Harris, who prefers to be known as a "blues pianist with technique," made a lot of noise (figuratively, of course) with his recent Blue Note albums. His new one, "In a Special Way," features his further explorations of the soul mainstream, including a disco-tinged version of "Love For Sale."

Trumpet man Eddie Henderson's new Blue Note album, "Heritage," is a combination of progressive and funk. In it, Henderson has surrounded himself with some strong sidemen and has come up with a powerful opus.

Blue Note has made inroads in the soul field with another jazz giant, Carmen McRae. Her debut album, "I Am Music," featured her lush side. Her new one, "Can't Hide Love," produced by Dale Oehler, features Carmen in a decidedly contemporary setting, doing such tunes as "Only Women Bleed" and Eric Carmen's "All By Myself."

Other Blue Note stalwarts include piano giant (and soul innovator) Horace Silver, Bobby Hutcherson, whose newest one, "Waiting," is a return to his roots, the irrepressible drummer Alphonse Mouzon, whose latest, "The Man Incognito," is a strong soul and rock entry, and John Lee and Gerry Brown, whose music reflects these two musicians' exploration of the entire contemporary scene.

Add to all the foregoing the r&b potential of an already established pop artist like Maxine Nightingale whose debut album has become a favorite across the board, plus new singles from Mike Jameison, whose "You Can Make It (If You Can Take It)" is already causing soul-waves, Soul Power, Hidden Strength, and J. B. Bingham ("All Alone by the Telephone"), and you come up with a super heavy r&b scene. Still to be heard from, just to put the icing on the cake, is New Orleans soulman Willie Tee, who is already being talked about in super-soulful terms.

Brunswick Builds Big R&B Sounds

■ NEW YORK — Brunswick Records, along with its affiliated label, Dakar Records, is a company intent on developing and promoting young talent. And nowhere is that commitment more apparent than in the label's stable of burgeoning r&b artists.

Chicagoan Tyrone Davis (on Dakar) has been with Brunswick since the beginning. His hits include "Turn Back the Hands of Time," "Turning Point," "Saving My Love For You" and his current r&b single "So Good to Be Home With You."

Hamilton Bohannon came to Brunswick four years ago from Atlanta, Georgia and has been busy turning out hit records ever since, including "Stop and Go," "South African Man," "Bohannon" and his latest album release, the disco oriented "Dance Your Ass Off."



Hamilton Bohannon

The Chi-Lites have been performers of consistent quality for Brunswick. Like Davis, the group hails from Chicago and has been recording for the label since its inception. In addition to their current charted single, "You Don't

(Continued on page 32)

To NATRA,
for your
soul support,
our heartfelt
thanks.



RUFUS

#1 Top Vocal Combination (*Albums*)
#1 Top Featured Vocalist: Chaka Khan (*Albums*)
#1 Top Vocal Combination (*Singles*)
#1 Top Featured Vocalist: Chaka Khan (*Singles*)



The Pointer Sisters

#1 Top Female Group (*Albums*)
#2 Top Female Group (*Singles*)



Crusaders

#1 Top Instrumental Group (*Albums*)
#2 Top Instrumental Group (*Singles*)



Isaac Hayes

#7 Top Male Vocalist (*Albums*)



John Handy

#1 Most Promising Instrumentalist (*Singles*)



Rhythm Heritage

#1 Top New Instrumental Group (*Albums*)
#2 Top Instrumental Group (*Albums*)
#1 Top Instrumental Group (*Singles*)
#1 Top New Instrumental Group (*Singles*)
#1 Top Record, Instrumental: Theme From S.W.A.T. (*Singles*)



Roulette Rocks with R&B

■ NEW YORK—Roulette Records and Pyramid Records (which is distributed by Roulette in the United States) have expanded their commitment to r&b music and to disco music and are both enjoying major chart activity in both of these areas.

Dennis Ganim, president of Pyramid and executive vice president of Roulette, has announced that Roulette/Pyramid is sponsoring the entire NATRA Awards Banquet at this year's convention in Antiqua. Performing at the banquet will be Roulette recording artists Ecstasy, Passion & Pain and Poison, as well as Pyramid recording artists Phil Medley and Pat Lundy.

Cal Stiles

Ganim has recently hired Cal Stiles as national r&b promotion director for both labels, and Stiles is hiring three regional men to work exclusively on r&b product. According to Stiles, "We are committed to r&b and disco because that's where the music is today. The contemporary r&b sound is influencing every type of music and we like to be right where it's happening. I feel that our artist roster is as talented and innovative as any in the business and that's where it's at; our new organization is effective only because of the quality of the product we have to work with."

Ganim emphasizes that the key to Roulette/Pyramid's promotional strategy is to work every single record, which necessitates a limited number of releases. So far, every single record that the labels have released has made some waves in the r&b market and several have shown signs of crossing over.

New Product

Ecstasy, Passion and Pain's single, "Touch & Go," is a top 5 hit and disco smash. The group is managed by Phil Braxton and is currently working on a new album. Phil Medley's current single is "Snap It," from the lp, "Happy Walk." Pat Lundy, who has played the lead in "Don't Bother Me, I Can't Cope" in New York and is currently playing the role in Boston, has released "One On One," from her lp, "The Lady Has Arrived." She recently went top 20 r&b with "Ain't No Pity In The Naked City." Both Lundy and Medley are managed by Buddy Scott. Poison, which is managed by Joe Carter, has a new single called "Do What You Wanna Do," from their new lp, "On Our Way to #1."

Ganim is a strong believer in the vitality of the disco market and has gotten Pyramid and Roulette into the 12 inch disco single. Roulette disco artists include:



Ecstasy, Passion & Pain

Stratavarious featuring Lady, a Canadian r&b group whose new single is "I Got Your Love;" Four Below Zero, whose new single is "My Baby's Got ESP;" Darren With Flavor, whose new single is "I Got Magic (In My Fingers, In My Thumbs);" The Gentlemen And Their Lady, whose new single is "Like Her," and Whirlwind, whose new single is "Full Time Thing (Between Dusk and Dawn)."

Pyramid's disco roster includes D. C. LaRue, whose lp, "Cathedrals," is top 5 disco nationally

and bulleting on the pop charts. Pyramid has just released "Deep, Dark, Delicious Night" as a single from the lp, which is also available on a 12 inch single. Also on Pyramid is Jakki, whose new single is "Sun . . . Sun . . . Sun . . ."

Pyramid and Roulette are represented by Ira Leslie as national sales and promotion manager. Regionally, they have Bobby Ganim in the midwest, Ron Resnick on the west coast, Mike Martin in Atlanta and the southeast, Mo Preskell in Miami, and Carl Strube in New England.

Fantasy/Milestone/Prestige:

A Well-Rounded Roster Works Wonders

■ BERKELEY, CAL. — Music performed and recorded by black musicians has been the backbone of Fantasy/Prestige/Milestone for many years now, and the labels are dealing with a well-rounded roster of black talent as they head into the last half of 1976. Although F/P/M has long been known as the biggest jazz label in the world, the largest hits in the last year were with pop black music.

The Blackbyrds have been spectacularly successful. In a relatively short period, and while still in college, they have produced three solid albums and become one of the hottest attractions in the country. Their last lp, "City Life," went gold, proving once again that a combination of talent, promotion, and lots of hard work sometimes pays off! Although the Blackbyrds' foundations and musical inclinations are definitely on the jazz side of things, their music is aimed at and attracts the

mass pop audience. They'll be back in the studios in August; meanwhile, "Rock Creek Park" has been released as a single.

Fantasy/Prestige/Milestone has developed a highly creative situation involving independent producers. Many of the men working with "jazz" talent are well-founded in r&b. Producers like Wayne Henderson and Wade Marcus have successfully fused basic elements of soul and jazz.

Henderson has been working with three different groups at Fantasy, under the auspices of his own At-Home Productions. Veteran r&b guitarist Arthur Adams has begun work on his second album for the label, with Henderson producing. Adams' reputation in the field of soul music is impeccable, and he's played on any number of hit albums.

Another Henderson group is Pleasure, an eight-man band out of Portland which is strong both

Playboy:

Good Things Come In Small Packages

■ LOS ANGELES—Playboy took a serious approach towards black music in 1974 when Hillery Johnson joined the label as director of r&b product. The company had some early success with artists such as Willie Henderson, Major Lance, Brenda Lee Eager (formerly of Jerry Butler fame), and various other artists. An abundance of trial and error convinced Playboy that it was necessary to take a low profile in signing and releasing product. The label found that it is very difficult to get a large number of records played with any amount of success, particularly being a small label.

In early 1975 Playboy was fortunate enough to sign Al Wilson, who has had an enormous amount of success as an artist with such hits as "The Snake," "Show and Tell," "La-La Peace Song," and his first hit for Playboy Records, "I've Got A Feeling," and current smash, "Baby I Want Your Body."

It is Johnson's position to give great concentration to an artist or artists without having them compete with another artist on the label, which so often happens on larger companies.

Playboy has just recently signed a group from Chicago, called the Weapons of Peace. This group will fulfill the need of a self-contained act. The breaking of this group is a company effort, and great concentration will be given.

instrumentally and vocally. Their second lp, "Accept No Substitutes," is quickly climbing the soul charts.

Henderson's other group, Side Effect, is currently breaking big in the discos with a single called "Always There." Side Effect is a vocal quartet with lots of L.A. studio experience. Their second lp, which contains "Always There," is close to completion, and the group has dropped most of their session work to concentrate it.

Stanley Turrentine, a jazz man through and through, is selling more records than at any time in his entire career. His new Fantasy album, "Everybody Come On Out," was produced by Turrentine and Orrin Keepnews.

Johnny Hammond, the well-known jazz keyboard player, has also teamed up with Wade Marcus. His next album for Milestone is titled "Forever Taurus," and is slated for late summer release.

**Music from
Disco-Hot to
Jazz-Cool.**

**United Artists
and Blue Note
Records Salute
NATRA.**

Mercury Makes R&B Magic

■ CHICAGO—The month of August marks the beginning of what could be a new era of soul music for Phonogram, Inc./Mercury. This month, two "new" acts join the album roster of Mercury.

The acts, the Bay-Kays and Tony Silvester, aren't really new of course. The Bay-Kays for years were the house band at Stax Records, working with Isaac Hayes, Rufus Thomas and many others as well as recording several hits on their own. Tony Silvester was the leader of the Main Ingredient for many years and recently has become a hit producer (Ben E. King, Bette Midler, Bloodstone, among others). Both artists had singles released in July, the Bay-Kays' record being "Shake Your Rump To The Funk" and Tony's single, "The Magic Touch," both off to fine starts on the charts. "Too Hot To Stop" is the title of the Bay-Kays' lp and "Magic Touch" is Silvester's album.

The Bay-Kays and Tony Silvester join an already solid artist roster which includes the Ohio Players, the Dells and Coke Escovedo and disco favorite Ralph Carter, who was recently voted #3 in the Top Male Disco Artist category in the **Record World** 1976 awards issue.

The Ohio Players are one of the biggest r&b acts in the country. Their first three lps for Mercury ("Skin Tight," "Fire," "Honey") are all gold and platinum, and the new album, "Contradiction," was certified gold a mere five days after release in late May. The current single, "Who'd She Coo," seems destined to join the ranks of past singles such as "Skin Tight," "Fire" and "Love Rollercoaster" as gold records.

The Dells happily joined Mercury last year, and the result so far has been two successful albums, "We Got To Get Our Thing Together" and the current "No Way Back." Additionally, the Dells new single, "Slow Motion," looks

to be the group's biggest in several years.

Coke Escovedo, in two lps, is showing that he will be an artist of the future. His first lp, "Coke," did extremely well for a debut album, and his new lp, "Comin' At Ya," combined with an east coast tour in May, helped to both solidify and expand his audience.

Additionally, acts like Charles Earland, Gabor Szabo and the recently signed Houston Person have all incorporated their prestigious jazz backgrounds into new albums in soul/jazz vein. The Earland album released by Mercury, "Odyssey," made the jazz, r&b and pop charts. Gabor is currently on tour to support his "Night Flight" lp, which marked his movement into the contemporary soul/jazz field. And Houston Person's album, "Pure Pleasure," being released this month, marks a new emphasis on danceable rhythms.

With the success of the Ohio Players, the Dells and Coke Escovedo being bolstered by the additions of the Bay-Kays and Tony Silvester and the contemporary soul/jazz artists, next year's soul story will have much more ground to cover.

WFO on the Move with Soul

■ LOS ANGELES—The Wes Farrell Organization reports strong success in the r&b field with current product on both the Chelsea and Roxbury labels and the company has scheduled a number of new r&b lps for release within the next few months.

On the Chelsea label, Disco Tex and the Sex-o-Lettes new single, "Dancin' Kid," is currently on the charts and Chelsea will release a new album by the group, "Manhattan Millionaire," in August.

Charles Brimmer, who has had success with three consecutive singles and an lp for Chelsea, has

A&M Broadens Base Through R&B

■ LOS ANGELES — A&M's expansion during the last few years has brought with it a broadening of the label's musical range, most significantly in the r&b area. True, Quincy Jones, Billy Preston, Joe Cocker, and Gino Vannelli have kept A&M visible on the soul charts while at the same time establishing and developing their own unique musical identities. But never before has r&b-oriented talent been so abundant on the roster.

The most significant event of 1976—for A&M and perhaps for black popular music in general—has been the emergence of an important new musical unit: the Brothers Johnson. Discovered and nurtured by Quincy Jones, George and Louis Johnson—two young writer/musician/performers from L.A.—had the opportunity late last year ago to record their own album, with Jones producing. The resulting debut album, the prophetically titled "Look Out for #1," turned the Brothers Johnson into a bona fide overnight sensation, a situation that was intensified when the Brothers put their remarkably tight touring band on the road. The Johnsons shot bullseyes across the board: a gold

album and a gold single—"I'll Be Good To You"—out of the box, both hitting number one on the r&b charts and top 10 on the pop charts, big sales and play in the related areas of jazz and disco; rave reviews of the live performance as well as the album.

Quincy Jones has been working on other projects as well: a reunion album with Lesley Gore (whose sixties hits he produced), the ambitious musical history of the black man in America (which will be completed in a few months), and a double album, composed of half new and half classic Quincy tracks, due out in a few weeks. This legendary musical figure, who gave A&M its all-time best-selling r&b album in "Body Heat," is busier and more vital than ever.

L.T.D., the veteran L.A.-based soul band (whose players are constantly in demand for session work), have broken new ground with the just released album, "Love to the World," which **RW** Disco-File columnist Vince Aletti recently spotlighted.

The same question could be asked about Hummingbird, a London-based Anglo-American band whose upcoming album, "We Can't Go On Meeting Like This" is bolstered by the presence of renowned drummer Bernard Purdie. The vocals of Bob Tench combine with the group's tightness to give Hummingbird an exciting sound.

In the same late-July release is "Joan Armatrading," the best album yet by a singularly talented writer/singer who is already an important artist in Britain. The Jamaican-born artist has an astounding vocal range and a sophisticated rhythmic sense that draws on the whole range of black music. The new album is produced by the noted Glyn Johns.

Esther Satterfield's strong, lovely voice—heard previously on Chuck Mangione's recordings—can now be heard on her own Mangione-produced "The Need to Be," which is attracting jazz, MOR and r&b listeners. Satterfield, incidentally, has just been named **Record World's** New Jazz Artist of the Year.

On the A&M-distributed Dark Horse label, the first album in several years by Stairsteps, "Second Resurrection," reveals that these '60s hitmakers have reached a new level of style and sophistication.

With Joe Cocker working with New York's finest soul unit, Billy Preston an important figure in The Rolling Stones' recording and touring teams, and George Benson's current prominence drawing attention to his A&M catalogue albums, A&M has clearly reached a new level of creative vitality.



Ohio Players

just completed recording a new album for the label. A single, "I Wanna Be Your Breadwinner," from the album will be released shortly, and the album will be released in the fall.

Chelsea has just released the first record by black country artist Jimmy LeSane, entitled "Black Folks Love Country Music Too." LeSane is also the composer of the song.

Another current release for Chelsea is Stuff 'n Ramjett's new single, "If You Love Me Let Me Know." A new Stuff 'n Ramjett lp will be released by the company in late fall.

WFO's Roxbury label will lead off with a new album by the renowned Chambers Brothers, to be released in August. The new album, "Live In Concert On Mars," was produced personally by Wes Farrell.

James (Jim) Gilstrap's current album, "Love Talk," has hit big in New York and Chicago and is beginning to break into the charts in Washington, Cleveland, Detroit and Shreveport. A single, the title song from the album, will be released by Roxbury within the next two weeks.

Dee Ervin has a current single on Roxbury, which he also wrote, entitled "Face To Face."

Roxbury has just released a single by Gail Anderson, "Barking Up The Wrong Tree."

SIZZLIN' SUMMER SOUL

SD 18179



Produced by Arit Mardin

SD 36-136



Produced by Fernando Arbex

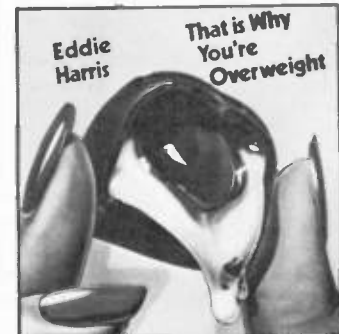
SD 18169



Contains the hit single, 3337
I BETCHA DIDN'T KNOW THAT

Produced by Alan Felder, Baker, Harris & Young,
Bert DeCoteaux & Tony Silvester

SD 1683



Produced by Eddie Harris

SD 9906



Produced by Lamont Dozier

SD 36-135



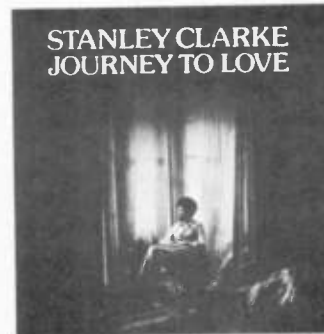
Produced by Bobby Eli for WMOT Productions

SD 18160



Executive Producer WMOT Productions

NE 433



Produced by Stanley Clarke & Ken Scott

SD 18176



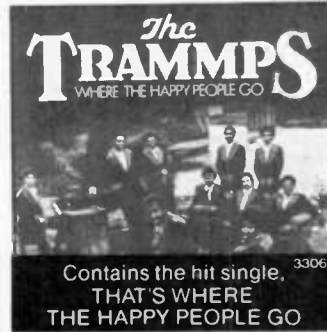
Produced by Curtis Mayfield

SD 9907



Produced by Luther Vandross

SD 18172



Produced by Ron Baker for Baker, Harris & Young

SD 2-910



Produced by Thom Bell

NE 435



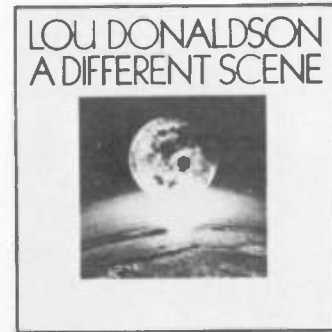
Produced by Lenny White

SD 18181



Produced by Thom Bell

SD 9905



Produced by John Brantley and Rick Willard

SD 1682



Produced by Herbie Mann

SD 18150



Produced by Castor-Fruitt Productions

SD 18161



Produced by Gene Page and Billy Page

**Hit singles. Hit albums. It's gonna be a hot summer
on Atlantic, Atco, Cotillion and Nemperor Records.**



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RCA

(Continued from page 18)

ord to cross to r&b. RCA achieved this twice in the last year with "Fame" by David Bowie and "Sara Smile" by Hall and Oates.

Last month the company launched the "Summer Soul Sizlers" merchandising campaign to support both the new and catalogue r&b product. The campaign is spotlighting all current product on the RCA and custom labels, including albums by Utopia Records' Albert King and Flying Dutchman Records' Groove Holmes and Lonnie Liston Smith. The major focus of the campaign is on window displays and other in-store point-of-sale penetrations, for which specially pre-

pared marketing tools have been developed. Five different radio spots have also been produced for distribution around the country.

With all the activity of the past year, Moseley feels that the next year will be even busier and more fruitful. "The executive management here has allowed us to make mistakes and learn from them," he explained. "Our activities have not been limited to New York. Our a&r staff (including staff producer Carl Maults-by) goes all over the country looking for new artists. We're interested in music and it's healthy to keep an open mind and an open door."

20th Century

(Continued from page 18)
covering his "Magic."

Westbound

Wilson also reported there would be exciting new Westbound product forthcoming on the Funkadelics, Junie, The Fantastic Four, and Spanky Wilson. 20th's r&b director is also very enthusiastic about a new Barry White lp reuniting the Maestro with arranger Gene Page, as well as a new Love Unlimited Orchestra single called "Sweet Summer Suite," and a new, much anticipated lp by The Love Unlimited trio. Other top prospects include Quitman Dennis' lp "Fire Burning," and a new Leon Haywood album called "Intimate."

Brunswick

(Continued from page 25)

Have To Go," the Chi-Lites have been a major r&b force with such songs as "Oh Girl," "Have You Seen Her," "Give It Away," "More Power to the People" and "Stoned Out of My Mind."

Other Brunswick artists who are being given a chance to shine include Maryann Farra & Satin Soul with a single and recent lp, "Never Gonna Leave You," Touch, with their recent release, "Just Holding Hands With My Baby," The Direction, Total Eclipse, Step By Step, Ben Monroe, Ronnie LaShannon, Donald Height, Ronnie Limar, Ecstasy, Strutt and Exit 9.

The above aren't yet household names, but at Brunswick, "everyone is given a fair chance."

Motown-Where R&B Reigns Supreme



Part of the Motown family—where r&b got its soul—are, from left (top row): Stevie Wonder, Diana Ross, Smokey Robinson, David Ruffin, Marvin Gaye. Second row:

Supremes, Eddie Kendricks, Temptations, Commodores and Jermaine Jackson.

Motown

(Continued from page 3)

charts, and his last album, "He's A Friend," was a disco giant. David Ruffin just unleashed his second album, "Everything's Coming Up Love," and single of the same title, which is headed for even greater recognition than his last, the "Who I Am" album.

Commodores

Commodores are the leading contenders for Motown's biggest supergroup since the Jackson 5. Commodores last single, "Sweet Love," was a pop and r&b smash, and their "Caught In The Act" album went gold. Commodores have already reached superstar status in Africa, the Orient, and Europe, and their new album, "Hot On The Tracks," is quickly

becoming their biggest seller ever.

Leading the line of Motown's new artists is Jermaine Jackson, former lead singer and bassist of the Jackson 5. Jermaine unveils his solo career with the release of his debut album, "My Name Is Jermaine." Jermaine is expected to receive one of Motown's largest promotions ever; his music, although r&b based, is expected to attract the pop market as well. The album introduces Jermaine as a writer and producer, and with two gold singles already under his belt, Jermaine should be one of the most talented and popular teen idols on the music scene today.

Motown is equally enthusiastic

with the launching of Leon Ware's career as a solo artist. Ware has been a prolific writer/producer, and has written and produced hits for Minnie Riperton, Bobby Womack, Quincy Jones, and most recently wrote and produced Marvin Gaye's "I Want You" album. Ware will release his debut album, "Musical Massage," in the coming months, and the set is entirely written and produced by Leon.

Motown continues their "Magic Disco Series" and is set to release the fourth from the series, "Motown Disc-O-Tech #4." During the remaining months this year, Motown will release new product from most of its artists, including Diana Ross, Marvin Gaye, Stevie

Wonder, Smokey Robinson, The Miracles, The Temptations, The Jackson 5, The Supremes, Thelma Houston, Syreeta, David Ruffin, Eddie Kendricks, Jr. Walker, Jerry Butler, Willie Hutch and Ronnie McNeir.

Motown totally combines the importance of record success with live performances, and this year teamed Marvin Gaye, Smokey Robinson and the Temptations for the prestigious national tour of the Kool Jazz Festival. Smokey Robinson also repeated his sell-out and stunning performance at the Roxy this year, and most other Motown acts toured extensively throughout the States, Europe and the Orient.

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Multi-Syllabic Messages from Paul Johnson

By DEDE DABNEY

■ Paul L. Johnson, formerly known as Fat Daddy in radio, has been in the music business for the past 13 years. He has received the *Esquire* and *Time* Awards as one of the top broadcasters in the country. *Business Week*, *Life*, *Saturday Evening Post* and *Johnson Publications* have named him as the *Most Influential Black Broadcaster in the country*. In 1971, he joined Atlantic Records as local promotion man for New York. Rising through the ranks, he was eventually named national r&b promotional director. He is currently with Motown Records as vice president of promotion.



Paul Johnson

Record World: How long were you in the radio field?

Paul Johnson: My career in radio ran for 15 years. I played records on the weekends in Baltimore, at the New Albert Hall. It was a jollicific experience working for Kelson Fisher and "Hot Rod" Hulbert who were my idols at that time. I made up my mind to get into radio without any tergiversation. My extrapolation, regarding radio, was intact so I asked Kelson Fisher to find me a job as a broadcaster. He was shocked at first because I was teaching school at that time. After many transmogrifications, I convinced Kelson of my anthropocentric values in life which told me: I should be in radio! My first job was at WILA in Danville Virginia; Kelson arranged, after a year in Danville, for me to be a part of his staff at WSID in Baltimore; the rest is history. It was a panegyric part of my life and I'll always be grateful for it!

RW: Motown Records is known throughout the industry as a major force in the development of black music. What is the philosophy behind this company, and the man who created it, Berry Gordy, Jr.?

Johnson: The abysmalaciously, intrepidly great philosophy behind Motown Records is always the enhancement of musical credibility for the prodigiousness of all music lovers! Mr. Gordy's phenomenological success has a hypothesis of great singers, songs, arrangements and producers. There is always a gigantic desire for grandiloquent amelioration of every musical endeavor, no matter how great it is, for the exclusivity of having that special Motown trademark. My love and respect for Mr. Gordy stems from my early radio days. His music, even prior to Motown, has always had that special meaning and trademark. This genius is being transubstantiated into the motion picture world where he'll have equal success. The magniminity of Motown Records as the gigantic musical force of the '60s is now being vastitudinously interpolated into the 70's with an insurmountable perspective for the '80s. Motown's music is a vehicular caricature of black roots in American music and its indefatigable effect and galvanizational acceptance by which America and the totality of all races worldwide; the auriferousness of the Motown success story is exemplificative of the aborescence we go through in life: from elementary school, feeling our way to high school, singing in the men's room and on streetcorners, to college. The whole black and white experience is so vividly apparent in Motown music! The universality of the music is beautifully awesome in its effect on you. Motown is a total record company in every sense of the word.

RW: What is Motown's philosophy regarding its current established artists and the new artists on the rise at the company?

Johnson: First of all, we must always strive as a company to aeromolize our established artists. Our posture regarding our established artists is to always ascertain that they have the most erogative support we can give them because they are autochthonous of our great heritage as a corporation. Secondly, we are completely cognizant of our up and coming artists as the stars of the future, so we always

hyperinvigoratively create a brachyphilizational process where we lay the groundwork and completely use all our manifestations and implementations to gear the artists to stardom! Our creative division is the best in the industry; Suzanne DePasse, vice president of the division, is a monumental professional who adds that special consanguineous paradisiacal infusoriation to the company's structure. Her epigenesis is without equal.

RW: How do you feel about Suzanne DePasse as a woman executive?

Johnson: Suzanne DePasse is a great executive and I don't care to engage in phlegmatic and what I consider extraneous rhetoric about the male vs. female situation. Without any unnecessary hyperbole Ms. DePasse is the epitome of sublime professionalism and her great business qualities puts a dent in that myth regarding women not being as competent or strong as men. In fact, in that regard, she proliferates a demythologizationalism that I respect very much.

RW: What is your opinion of independent distribution?

Johnson: I find indie distribution very galvanizing. It seems at the present time to be in a state of stability and growth! Independent distributors are headed by extraordinary, knowledgeable people, and as a matter of fact, my knowledge of the business came from this form of distribution.

Jim Schwartz, Waxie Maxie, and Henry Nathanson of Baltimore-Washington area distributors were my early teachers; as were Milt Berenson of Musical Sales and Ernie Burston of Your Record Shops. I always wanted to have a complete picture of the record industry, when I was a broadcaster, so I hung around the retail shops of Waxie Maxie in Washington and the distributors of Jim Schwartz & Henry Nathanson. This amelioration on my part was to abysmalaciously have a karakoramacalistical cognizance of the whole distributor-radio-one-stop-retail-manufacturing profess. I've always been avaricious for knowledge. Many distributors over the years have had the chief complaint of being squeezed by both retail and manufacturers, but they've weathered the storm!

“There is always a gigantic desire for grandiloquent amelioration of every musical endeavor . . . for the exclusivity of having that special Motown trademark.”

RW: What kind of problems do you feel you have in exemplifying new artists on the marketplace today?

Johnson: There is a universal problem, and not just Motown's in this area of getting new artists a super-saturated amount of exposure in retail and rack accounts. A rack jobber rarely gloriously exhibits a new artist that does not have a catalogue, but it can be favorable in a way because the ones, twos and threes can enhance, at times, into a return problem! We have the greatest sales division in the industry headed by Mike Lushka, vice president of sales, and Miller London, national sales manager, who do a great job dealing with this and the plethora of problems that come in this area. They both individually & collectively are the apogee of professionalism! They've just enhanced their staff for greater market penetration.

RW: Where do most returns come from?

Johnson: The magnanimous amount of returns comes from customers putting out records late or overbuying. This can go all the way to the one-stop, distribution and manufacturing levels. Inventory control system are very good on the customer level. This sort of system can be your life-line in the record business.

RW: You have a vast knowledge of all forms of music, from classical to jazz. How did you acquire this knowledge?

Johnson: Tolstoi states: "The most important event in the life of a man is the moment when he becomes conscious of his own ego." I

(Continued on page 37)

At Buddah, Quality, Not Quantity Is What Counts

■ NEW YORK—"Buddah Records is no newcomer to the r&b side of the music industry," stated Art Kass, president of The Buddah Group. "Some of the label's most stunning successes have been the result of our early recognition of the importance of r&b music. Buddah was one of the first companies to distribute black-owned record labels, and the success of the Isley Brothers' T-Neck Records, Curtis Mayfield's Curtom Records and Bill Withers on Clarence Avant's Sussex label was tremendous. This early commitment to r&b music has enabled Buddah to attract and acquire other top quality r&b acts."

Policy

Alan Lott, Buddah's vice president and director of r&b operations, adds, "Our policy is to stress quality, not quantity, in our r&b roster. We have built our credibility in the field through carefully selecting our artists and records on the merit of longevity and selling potential. We are holding the line to a small, select roster—one where we can give each artist and record the personal attention that is needed."

Gladys Knight

Lott continues, "We show a strong commitment to our artists through personal association and careful attention to their career development. Perhaps the best example and result of this is the re-signing of Gladys Knight and the Pips for another five years. Art Kass—along with his staff—has developed a strong personal relationship with the group which, along with the stunning success that the group has enjoyed since signing with Buddah, contributed significantly to their decision to stay with the company. When Gladys Knight & The Pips came to Buddah, they were stars—now, there is no doubt that they are superstars in the entertainment business."

The results of this commitment to artists have been very gratifying. Melba Moore's primary success before coming to Buddah was as a Broadway star. Now, after only two lps, she has become a major, heavy-selling, contemporary artist and whole new audiences have become aware of her. Norman Connors has developed from a cult jazz musician to an important figure in r&b music—with one single, "Valentine Love," reaching #1 in many major r&b markets and another, "We Both Need Each Other," well on its way. And Andrea True, while not a black artist, broke first in the r&b markets before crossing over to a pop smash.

Buddah Records is developing—and open to—all facets of con-



Featured in the Buddah r&b stable, in clockwise rotation: Gladys Knight & the Pips, Jimmie Walker, Norman Connors and Melba Moore.

temporary black music. In the field of progressive jazz, aside from Norman Connors, the company has signed Michael Henderson and Aquarian Dream. Henderson, bass player with Miles Davis for over five years, was introduced to the label through his

work with Norman Connors—he wrote and sang both of Connors' singles. Aquarian Dream was discovered and produced by Norman Connors. Buddah was brought back into the field of gospel with Michael Wynn's lp, "God Has Blessed Our Hands," a musical

tribute to a people's struggle for equality. Ben Vereen brings a Broadway/TV/movie base to an adult-oriented market and Jimmie Walker's comedy rounds out the roster.

Buddah is determined to further the careers of newly established r&b acts like Black Ivory, The Ebony's and Jimmy Jackson—as well as develop the potential of new acts like Monday After, David Morris, Brotherhood, Arthur Alexander, Reality, Clifford Curry, Sins of Satan and Specialty of The House.

One of the reasons for Buddah's success with r&b acts is the label's acknowledgement of the importance of independent producers. A great deal of effort is made to put the right producer with an act, and the company has called upon the talents of an impressive array of producers like Van McCoy, Norman Harris, John Davis, Bobby Eli and Leroy Hutson, to name a few.

And the company is still a strong believer in distributing new r&b labels—Desert Moon Records, Pi Kappa Records, Right On! Records and Wynner Records are currently handled by Buddah.

London: A Continuing Commitment to R&B

■ NEW YORK—Always a major contributor to the r&b field, London Records continues its involvement with three new albums, a trio of current singles and a series of upcoming product.

Bloodstone, the Los Angeles foursome, is making new waves with their lp, "Do You Wanna Do A Thing?" and its single, "Just Like In The Movies." Produced by Bert DeCoteaux and Tony Silvester, "Do You Wanna Do A Thing?" is more rhythm and blues oriented than their four previous efforts. From the title single (a disco hit) to "Stand Up, Let's Party," "Do You Wanna Do A Thing?" is an album for dancing.

"Just Like In The Movies" serves a double purpose, promoting Bloodstone's current lp, as well as its immediate predecessor, the soundtrack from "Train Ride To Hollywood." Charles Love, Willis Draffen, Jr., Harry Williams, Jr., and Charles McCormick also showcased their acting talent in that film. The release of "Do You Wanna Do A Thing?" (already charted) is tied in with several concerts by Bloodstone, extensive radio time-buys and T-shirt giveaways.

Hi Rhythm

Also new on the market are albums by Hi Rhythm ("On The Loose") and Please ("Manilla Thriller"). Hi Rhythm is well



Bloodstone

known as the back-up band for Al Green, Ann Peebles, Syl Johnson and others on London's subsidiary label, Hi Records. Under the direction of Willie Mitchell, the five musicians who create the "Memphis sound" step out as individuals. The co-authors of such hits as "Love and Happiness," "Oh Me, Oh My (Dreams In My Arms)" and "Here I Am (Come and Take Me)," to name a few, Hi Rhythm has written and produced the whole of "On The Loose."

Please

Please, a six-man band from the Philippines, first came to prominence in Germany with a single titled "Brazil." Their debut album in America, "Manilla Thriller," is an unusual juxtaposition of rock,

soul and the big band sound. It features Please's own compositions, including "Please Yourself," "Side by Side" and "Flamingo Lady." Their inaugural single, "Ego Trippin'," was released in advance of the lp, and picked as a hit, with accolades from many members of the music press.

Nature Zone

In addition to Bloodstone's bulletted 45, "Just Like In The Movies," two other r&b singles are leading the way at London. "Porcupine," a soft disco tune from Nature Zone, is gaining notice and sales in New York, Philadelphia, Baltimore-Washington, Chicago, Milwaukee and Detroit, to start. Its flip side, "Rhythm" (Continued on page 40)

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Peoples Choice
- #4 I Love Music
The O'Jays

Top Male Group

- #4 The O'Jays
- #6 People's Choice
- #8 Harold Melvin & The Bluenotes

Top Instrumental Combination

- #1 MFSB

Top Producer

- Gamble-Huff
- Thom Bell

Top Arranger

- #1 Thom Bell

Album Award—Group

- #3 Family Reunion
The O'Jays
- #4 Wake Up Everybody
Harold Melvin & The Bluenotes

Top Male Vocal Group

- #4 The O'Jays
- #5 Harold Melvin & The Bluenotes

Top Instrumental Combination

- #1 MFSB

Top Featured Female Vocalist

- Sharon Paige
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A Rich Tradition in Rhythm & Blues

■ **MACON, GA.**—The state of Georgia has always maintained a proud tradition in the field of rhythm & blues music, and the city of Macon has spawned such r&b greats as Little Richard, James Brown, and its favorite son, Otis Redding. It was through his involvement with Otis Redding that Capricorn Records president Phil Walden got his start in the music business. Walden guided Redding's career from his home base of Macon, and during the r&b explosion of the mid-sixties also represented Sam & Dave, Percy Sledge, Arthur Conley, Clarence Carter and Johnnie Taylor, among others.

Walden's feel for rhythm & blues carried over when the Capricorn label was formed in 1969. His reputation for fairness in dealing with artists attracted not only r&b artists but other acts that were to become the foundation of today's "southern music," a sound richly steeped in rhythm & blues.

Although Capricorn's current roster contains only two artists (Percy Sledge and Dobie Gray) that can be considered r&b, many other Capricorn artists have had records listed on the r&b charts (i.e. Wet Willie's "Keep On Smilin'" and Elvin Bishop's "Fooled Around And Fell in Love"). While on the other hand, Percy Sledge and Dobie Gray have had numerous r&b charted hits jump over to the pop charts, and in Gray's case even appearing on the country charts ("Drift Away").

Percy Sledge had a string of successive hit singles in the mid and late '60s. Records like "When a Man Loves a Woman," "Warm



Dobie Gray

& Tender Love," "Out in Left Field," "Cover Me" and "Take Time to Know Her" topped the charts and have since become r&b classics. Percy signed with Capricorn in 1975 and recaptured the magic of those early successes with two consecutive charted singles, "I'll Be Your Everything" and "If This is the Last Time." Both singles are contained on Percy's debut Capricorn album, "I'll Be Your Everything," which was released in early 1975. Percy Sledge is currently touring Europe.

Dobie Gray signed with Capricorn Records last summer, and his first album, "New Ray of Sunshine," was released in January, 1976. Culled from that lp was "If Love Must Go," which charted both r&b and pop. Dobie's recording career spans over a decade and his list of hits includes "The Incrowd," "Drift Away" and "Lovin' Arms."

Dobie has recently been teamed with famed Muscle Shoals producer Rick Hall whose production credits are too numerous to mention. The results of this coalition will be the single "Let Go," which was scheduled for release on July 28.

Diversification Key To Chart Success

■ **NEW YORK**—Roy Rifkind, Bill Spitalsky and Julie Rifkind, Spring Records principals, are answering the success of their six years as independent record manufacturers with a further diversification within the entertainment combine.

Spring/Event Records, whose roster includes such topdrawer r&b acts as Joe Simon, Millie Jackson and the Fatback Band, have been jointly distributed by Polydor, Inc. While Spring will continue its association with Polydor, the principals have announced that Event has been spun off as a new worldwide label with its own identification and distribution set-up. At press time, the Rifkinds and Spitalsky were in the final stages of negotiations with the new distributor for Event.

"Since our inception," explained Spitalsky, "our business philosophy has constantly stressed growth. We directed Spring into the soul area. This has worked very well for us, needless to say. We exceeded our modest expectations. But over the years we have developed quite a marvelous musical family of artists who are also adept at songwriting and production. The new status for Event will give us the freedom to function in wider areas. Event will, of course, stress soul but will be open to an emphasis on pop and jazz."

The first acquisition for Event Records is Jorge Dalto, formerly pianist with jazz guitarist George Benson. Dalto's Event album, released August 10, marks his solo debut. He is currently featured on Benson's hit lp "Breezin'." Also recently signed to Event is the

Washington, D.C.-based group The Determinations, who will be produced by Ray Godfrey. Bill Curtis, leader of Spring Records' Fatback Band, has also signed to produce for the label.

The Rifkinds and Spitalsky also announced the formation of Guardian Productions, which will pave the way for involvement in motion picture production. They now have two properties under consideration. Roy Rifkind noted that the company plans to make "full use of our artists from the Spring and Event labels to compose movie scores, perform on the soundtracks, and even appear in the films."

This year also saw the formation of two music publishing firms, Gaucho Music (BMI) and Sandbox Music (ASCAP). Joe Simon's hit, "Get Down, Get Down," was published by Gaucho. Millie Jackson's current hit single, "There You Are," from her new Spring lp, "Free and In Love," was co-published by Gaucho and Double Ak-Shun Music.

After several minor hits over the last three years, 1976 saw the Fatback Band become established as a monster group both in the United States and in England and Germany. Besides being charted, Fatback's singles, "Spanish Hustle" and "(Let's Do the) Bus Stop," were disco smashes. The group made a promotional tour of England to support the release of their "Raisin' Hell" album.

It was also the year that Joe Simon, famous for his million-selling pop classic "Drowning In the Sea of Love," enjoyed a resurgence in popularity with "Get Down, Get Down."

Island Grows from R&B Roots

■ **LOS ANGELES**—The black performer at Island Records is treated simply as a performer. There are no special budgets for recording or promoting the black artists. A total marketing and merchandising effort is put into the support of every Island lp act: radio-time buys, trade ads, general press ads, posters, point-of-sale displays, T-shirts, and tour support if needed. Being a small label with a limited artist roster, Island can tailor support for each of its artists in a manner that fits their unique talents.

Island Records is a different kind of music company. Here was a new small record company attempting to introduce and develop a foreign sound with black roots, a formula "orchestrated for

failure," some said. Island did not fail. Thanks to the vision of Chris Blackwell and the dedication and expertise of Charley Nuccio, Island is now a healthy and growing two-year-old with a capital "I."

The days the door of Island U.S.A. were opened there was strong black artist representation, and it continues to grow. There is no sharply definable black division or department at Island. The only consideration is the target market of each piece of product and the demographics needed to achieve the company's goal. Example: Bob Marley has vast white appeal and yet due to the willingness of black AM and FM radio to explore new and different avenues, a top 10 album, "Rastaman

Vibration," and a successful U.S. tour, Bob Marley has achieved unparalleled success.

Island is sensitive to the exposure and sale of its product in the small black retail accounts. Spots are tossed with thought to their location for window displays. The company attempts to help the retailer determine the size of the existing black reggae market; how to sell it and develop a new one if one does not exist. Island is an artistically diverse company.

Island's reggae acts include, of course, Bob Marley, who most of the country knows about, but there are also Toots and the Maytals, Third World, Burning Spear and the Heptones. Toots proved his worth again and again on his recent sold-out tour of the east

coast. In Toots' own words from his latest album, "Reggae Got Soul," and so has he.

Third World is going to need at least the Second World to embrace their talent. With a touch of hard work and good luck, it could be the best band of its type.

Burning Spear is gut roots, devoid of gloss and city slickness. They are not hip—they are like being born, making love and dying. The Spear is elemental; a roots reggae band that plays uncompromising reggae fraught with street-bred spiritual/social consciousness. An exciting new album entitled "Man In The Hills" will be out just in time to coincide with an upcoming major tour of the U.S. in August.

(Continued on page 45)

Paul Johnson

(Continued from page 33)

imagine this cognizance happened with me when I was three or four years old. My family is a musical one and they filled my life with classical music when I was a child. I transmigrated on my own to study and collect all forms of music and art, becoming a connoisseur of both! I always attended the opera and symphony on Sundays! During the week I shined shoes, as a kid, and ran errands for all the great blues and jazz artists that played at the Royal Theatre—from Louis Armstrong and Charlie Parker to Lloyd Price. My musical background catapulted me from being an English teacher into a broadcaster!

RW: Your scholastic background is very strong and differs completely from your broadcasting days to your current executiveship at Motown. How did this come about?

Johnson: I have always been very verisimilitudinous with my own feelings! Oscar Wilde once said: "A man is least himself when he speaks as himself. Give him a mask and he will speak the truth!" This analogy can be true because of my transition from intellectual educator to rock 'n' roll broadcaster!

My exegesis on this subject starts after I received my bachelor of arts from Morgan State College, bachelor of science from the University of Maryland and my masters degree in English from the University of Maryland. I also studied psychology, philosophy and history. There always seemed to be a hidden character that always wanted to be the giganto-hyper-ventalative-sensationalistical celebrity, so Fat Daddy was born.

RW: How much did you weigh when you were Fat Daddy, and how did you take off 450 pounds so fast?

Johnson: I weighed 170 lbs. when I first entered radio & in the span of a year, transmogrificated to 250 lbs. I really enjoyed the charisma and illustriousness of the Fat Daddy character, so I avariciously put on more weight. In 1967, with two heart attacks and a stroke behind me, I made my weight reductive process—a personal vendetta. I had to take an extremely powerful rectitudinous approach to the psychological battle that took place everyday; each day because of the inertia of not eating, I had phantasmagorical mind mesmerizations. Without using any pills at all in one year's time, from sheer nerve wrecking willpower, walks and exercise I reduced from 450 to 175. There was no sickness or side effects from this loss of weight. My waist reduced from 80 inches to 34 inches. Each time I lost an inch, I would punch a hole in my belt until it entirely wrapped around me; then I would buy another belt and start all over again. It was a supererogative feat for me, personally, sometimes leaving me very inclined to vast obstreperousness, but it was also the vertex of what you can achieve when you really love to win!

RW: You have a very powerful and unique position in our industry, being black and successful as a vice president of the promotion division and heading departments of pop, r&b, album product and artist relations. What are your personal feelings about your philosophy which is geared towards your successful structure at Motown?

Johnson: Promotion, under my auspices at Motown, is a vastitudinous division encompassing pop promotion under Joe Isgro, who is an indefatigably great promotion director, on a national basis, that

exhibits complete intrepid hegemonism in every professional endeavor. There is always a great fructification, which leads to complete justification on our part at Motown, with his galvanizing style. Bunky Sheppard, a legend in the entire industry and greatest promotion man of all time, heads national promotion for rhythm n' blues and jazz music. This gentleman is the perfect example of that rare kind of professional that is never somnambulistic in his work, but always that fulminating power that is assiduously epitomizing everything he works at. The pop staff has expanded vastly with a larger field staff consisting of Tom Rogan, who will be handling the east coast and Diane DiMaggio for the west coast. Another addition is Chris Hamilton, who is album manager and chart coordinator.

Skip Miller is director of artist relations, which is magnanimously important in our company. His coagulative direction for the company and support of the artists has created a neogenesis for us in this bi-centennial year. Motown is always interested in the process of, being philoprogenitive, producing new stars as off-springs for the future, so our combined departmental effort is a steliforous contribution to our goals and principles. Barney Ales, executive vice president of the company, can only be described as the world's greatest coach. He is the pure exemplification of that sustentacular force in the industry. Barney has the rare combination of being equally euphorical and powerful like Caesar. It's a great quality and I respect him immensely. He is a Samsonian individual. My promotional philosophy is based upon getting the edge! Getting the edge at all times! The greatest salutiferous approach to me is: We're getting lots of airplay. Bottom line with me is being no. 1 and maintaining it. I demand everyone in my division to have a respect and ultra-mundane feeling about winning. It encompasses principle, character, skills, intelligence, professionalism, and the desire to win! There can never be prevarication if your goal is the fabricability of victory. I can never tolerate obliquitousness. You hear a lot of people say the world is too strung out over "winning" as a form of life, but losing is never the jollification to take the place of winning! Our promotional structure is always striving to maintain our goal of: cohesive communication based upon convolutive aims with an introspection concerning today's promotional requirements.

RW: What are some of the functions of your staff at Motown?

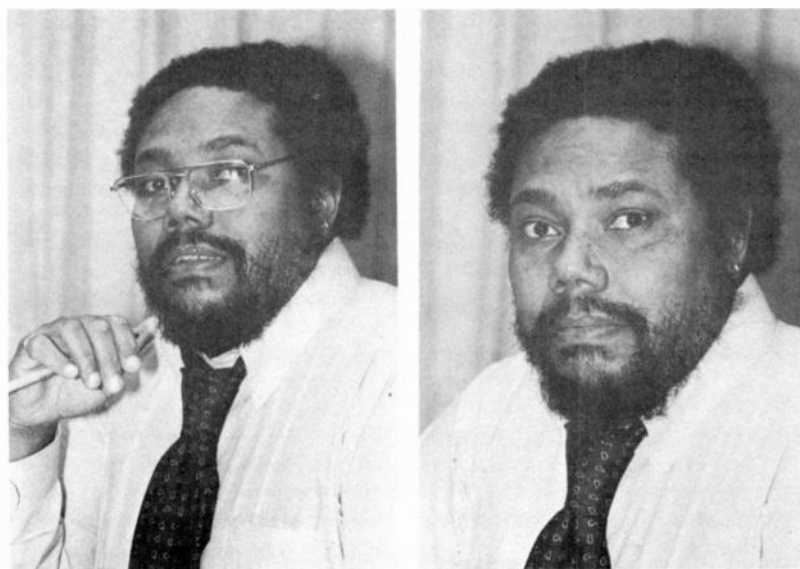
Johnson: We have a great calling system from the field, expert coordination on the wholesale-retail level with our regional sales managers, an expert promotional-traveling system, cohesive distribution communication, conference calls, team harmony, disco-promotion. It's a powerhouse system which has been very successful for us. I've outlined just a few things which do not make up the entire system which I regard as the best. It's a Johnsonian mechanized functionalization for complete success.

RW: What is the role of today's promotion man?

Johnson: Today's promotion man must be the complete professional with a total cognizance of his marketplace. I prepare a breakdown yearly for my staff to show them the buying power of the consumer market, both black and white on a national basis. I use accurate figures from research into the files of the United States Department of Commerce. I also work very closely with my former schools of education where I have studied. For instance I give them a breakdown like this:

1. In 1973 black Americans entered 57.9 billion & the buying power of the black consumer market was 49.2 billion.
2. The rate of population growth 1960—1970: blacks 20 percent, whites 12 percent. I give them figures on percentage of black and white males and females of the total population. Percentage of both races over 15 years.
3. Numbers of blacks and whites in metropolitan areas & central cities.
4. Medium family incomes.
5. Figures on all races from under 5 years of age to 65 and over.
6. Household incomes, medium household and average household incomes.
7. Population growth for the past 20 years, concerning black and white races, for metropolitan areas, central cities, outside central cities, outside metro areas and for the entire United States.
8. I also present a breakdown on families and individuals with total average money income.
9. Black and white population of selected cities which has a breakdown of cities, total populations, black populations, white populations,

(Continued on page 43)



"I have always been very verisimilitudinous with my own feelings!"

First, let's talk Number One.



#1 Top Single (Solo Artist):
"Disco Lady," Johnnie Taylor

#1 Top Album (Solo Artist):
"Eargasm," Johnnie Taylor

#1 Top Male Vocalist (Singles):
Johnnie Taylor

#1 Top Male Vocalist (Albums):
Johnnie Taylor

#1 Most Promising Vocal Combination
(Singles): B.T. Express

#1 Most Promising Vocal Combination
(Albums): B.T. Express

#1 Top Vocal Combination (Disco):
B.T. Express

Encore Award: Manhattans



And now, let's just talk.

Last year at this time, Johnnie Taylor and B.T. Express were among the people we had our corporate eye on.

And the Manhattans had recorded a couple of really nice albums for us (including the now classic singles "There's No Me Without You" and "Don't Take Your Love From Me"), but were still pretty much a cult item.

What a difference a year makes. Johnnie Taylor's "Disco Lady" has made history as the first certified platinum single, and the "Eargasm" album is also heading platinum. B.T. Express has a red-hot disco album, containing their first Columbia hit single, "Can't Stop Groovin' Now, Wanna Do It Some More," and their second, "Energy to Burn!" And the Manhattans have a gold single for their perseverance, labeled "Kiss and Say Goodbye," with a gold "Manhattans" album soon to follow.

Clearly, the goal of LeBaron Taylor and his department, to make CBS your Number One source of quality soul, is quickly being accomplished.

Some continuing success stories were also reflected in this year's Record World Awards.

The #2 Instrumentalist (Albums) was the always brilliant Ramsey Lewis.

The #2 Top Album by a group was "Gratitude" by the #2 Top Male Group (Albums) and the #3 Top Male Group (Singles), Earth, Wind & Fire.

Enough statistics. Let's look at some of the things we'll all be listening to and enjoying during the months ahead...our early nominees for next year's surprise number ones.

EMOTIONS ON COLUMBIA.

After some fine albums for Stax, the Emotions got together with star producer Maurice White (of EW&F) and recorded what could be the most uniformly excellent album by a female vocal trio in history. Unlike virtually every other album of its type, "Flowers" is not a couple of singles and a lot of padding...it's a cohesive album, every bit as legitimate a work as an Earth, Wind & Fire album, for example.

Though it's only been out a few weeks, people are beginning to discover "Flowers" as the triumph it is, and we couldn't be more pleased (or excited, as you can probably tell).



DENIECE MEETS MAURICE.

Deniece Williams had resigned herself to a normal life when, one day in 1972, she received a phone call from Stevie Wonder. He'd heard an old record of hers and was impressed enough to track her down. Niecy (she's called) wound up touring with Stevie, and contributing vocals to every Stevie Wonder album from 1972 to date. Of more immediate interest, Maurice White heard her, met her, and brought her to Columbia Records, where her debut album "This is Niecy" is already a giant on our twelfth floor (and that's where hits come from).

WE'RE FANIA FANS.

The Fania All-Stars aren't exaggerating. Just about every big name in Salsa is associated with the group. Johnny Pacheco is musical director. Ray Barretto plays congas; Nicky Marrero,

timbales; Roberto Roena, bongos... and that's just the percussion! Add Bobby Valentin, Papo Lucca, special guest Steve Winwood, with everything arranged and conducted by Gene Page, and you begin to get the idea of where Salsa is headed on Columbia.

THE SENSUOUS DYSON.

The production of Marvin Yancy and Chuck Jackson (who work with Natalie Cole) seems the perfect vehicle for the perfectly smooth, sexy and soulful voice of Ronnie Dyson. When you hear the new album, we think you'll agree. Meanwhile, turn on to the single "The More You Do It (The More I Like It Done To Me)."

**We're music lovers
in the music business. And that's
the secret of our success.
Columbia Records.**

Selectivity and Success at Arista

■ NEW YORK—In the short time since its formation, Arista Records has assembled a fully-organized r&b staff headed by Hank Talbert, vice president, r&b product. Talbert believes that the company has developed a highly selective approach in dealing with product in this area and that this is based on Arista's established reputation as a career-oriented company.

Hank Talbert

"We want to feel that we are involved with artists we can develop," says Talbert. "Gil Scott-Heron, for example, had an audience limited to campuses and jazz cultists before he was signed here. Through a program of career building, which included activity on all levels of marketing, advertising, promotion and press, we were able to expand his audience tremendously."

Talbert attributes a great deal of importance to the makeup of the r&b field staff. "With a career-launching approach like ours, an essential tool has been our network of 12 local marketing men in major markets throughout the country. They have played a key role in maximizing the impact of our product in the marketplace, particularly at the point of purchase through the use of striking merchandising aids like posters, streamers, caps, T-shirts and dealer contests."

Selectivity

Talbert emphasizes that Arista's plan has been and will continue to be building a uniquely qualitative roster in the r&b area, rather than one that is simply quantitative. "Our selectivity has allowed us to be involved with artists who are multi-talented, and in some cases have used their capabilities on projects with other Arista artists. The Brecker Brothers, who have received solid acceptance at the r&b level, and General Johnson have both worked with other new roster artists in the studio."

"General Johnson is a performer and songwriter of the highest calibre. Although he is well-known for his previous work as the lead singer with Chairmen of the Board and composer of such classic smash hits as 'Patches' and 'Want Ads,' the success of his new single, 'We The People,' has established his enormous potential as a solo artist."

General Johnson

Arista is preparing to release General Johnson's first solo album, which he recently completed recording and producing in New York with Rick Chertoff. "We believe that it's a very strong album that profiles the broad scope of the General's talents as



General Johnson

a singer, songwriter and producer, and should prove to be a classic lp with across-the-board appeal," says Talbert.

In The Studio

Several of Arista's artists are currently active in the studio recording new product, including Gil Scott-Heron, the Brecker Brothers, Martha Reeves, Harvey Mason, Linda Lewis, Love Machine and the Headhunters. "In addition," says Talbert, "our recent deal with Lambert & Potter's

Haven Records has provided us with a strong breaking single, 'All Night's All Right' by Honey White and the Night Man, as well as product by Gene Redding and Willie Harry Wilson."

Savoy

An area which has recently come under the direction of Arista's r&b department is the promotion and merchandising of product released on the just-acquired Savoy Records. This includes product by gospel superstar James Cleveland (the perennial best-selling artist in gospel music), Maceo Woods, and The Holy Lights, each of whom has just released new albums. With both vintage jazz and contemporary progressive music reaching an increasing audience, the series of historic Savoy jazz recordings (which features classic performances by such musical giants as Charlie Parker, Lester Young, John Coltrane, Dizzy Gillespie and Cannonball Adderley) have had a major impact, as have the Arista/Freedom series of uncompromising acoustic jazz.

London

(Continued from page 34)

(Will Keep Us Together)," has also gleaned a respectable amount of disco play. The Detroit trio Quiet Elegance is making noise with "Something That You Got." Quiet Elegance can be seen in person, singing harmony for Al Green.

The "Prince of Love and Happiness," and the crown jewel of r&b at London, Al Green is currently touring the country with appearances in Los Angeles at the Universal Amphitheater, R.F.K. Stadium in Washington, D.C. and Pontiac Stadium in Pontiac, Michigan coming up shortly.

Albums are also in the works for several artists on the Hi label, including Ann Peebles and Syl Johnson, who will once again be produced by Willie Mitchell. Autumn lps are also expected from Quiet Elegance and Nature Zone.

And on the singles front, a new 45 by Warren Raye and the Infernal Blues Machine (formerly just the Infernal Blues Machine) is being rush released. "Don't Run Away From Love," an uptempo song, is the A side.

De-Lite Delivers Solid Soul

■ NEW YORK—De-Lite Records has grown enormously in the past three years, taking on a character and personality of its own within the music industry. One of the most important independent record labels, with a solidly growing artist roster, De-Lite has also acquired significant international recognition.

Under the direction of presi-

dent Fred Fioto, De-Lite has achieved a remarkable level of consistency. They're on the charts with practically every release, and they have one of the smallest percentages of returns. Musically, their records are acknowledged as being some of the best the industry has to offer, and their sales reports are impressive enough to rank De-Lite alongside the heavy-

weights in the business.

The past year has been especially successful for De-Lite. Kool & The Gang went gold with their "Light Of Worlds" album and are currently on the r&b and pop charts with the single "Universal Sound" and the lp "Love And Understanding." The group also scored with the "Summer Madness" single and "Spirit Of The Boogie" album.

The Crown Heights Affair made a major breakthrough with their debut single for De-Lite, "Dreaming A Dream," and are now on the r&b and pop singles charts with "Foxy Lady," which is also the title of their new album. In another significant move, De-Lite broadened its base this year by revitalizing the recording career of Frankie Avalon with a disco version of "Venus," which was an instant smash.

Among the label's up and coming young talent, the Kay Gees are now on the charts with "Waiting At The Bus Stop" on Gang Records. Bennie Troy is currently doing well with his De-Lite single, "Strangers In Paradise." On Vigor Records, the Street People made a strong showing with "You Are My Weakness Girl" and the Rhythm Makers created some noise with "Zone." The company's roster also includes Tomorrow's Edition on Gang Records and Jeanne Napoli and Shelly Black on

(Continued on page 42)



Kool & the Gang

To Al Wilson,
A gifted artist, a warm friend.
Playboy Records joins you in
rejoicing your selection by
RECORD WORLD
as **MOST PROMISING**
MALE VOCALIST,
SINGLES CATEGORY,
and for earning
the **ENCORE AWARD,**
ALBUM CATEGORY.
It's our pleasure, too.



WRH

TK: A Family of Far Reaching Talent

■ With many charted hits on a variety of labels, the umbrella of Henry Stone's T.K. Productions is certainly a dominant force in r&b music in 1976, one that has managed to keep a "family" spirit about it despite the diversity of artists and styles on T.K.'s numerous labels.

Leading the list at present must be K.C. and the Sunshine Band. With their current single making 10 and 20-point leaps up both soul and pop charts, Harry Wayne Casey, Richard Finch and the Sunshine Band are looking forward to the most rewarding year of their career.

"(Shake, Shake, Shake) Shake Your Booty" entered the pop charts higher than any other record debuting the same week, and it's a good bet that K.C.'s new album, slated for mid-summer release, will follow suit. Titled "Part 3," the lp will be K.C.'s first vocal disc since "K.C. and the Sunshine Band," the album that contained both "Get Down Tonight" and "That's The Way I Like It," the tunes that earned K.C. and group their reputation as America's number one party band.

K.C. and Rick are currently working their brand of studio

magic for some of their fellow T.K. artists. They recently produced "Gimme Some," a State-side disco hit for Jimmy "Bo" Horne which went gold in Canada with virtually no airplay and was top five in Italy and Spain. Also in the works is debut vinyl for Fire, the collective name for Jeanette Williams (Betty Wright's sister) and Beverly Champion, the duo that adds spice to K.C.'s records and concert appearances. Albums and singles by both acts will be released shortly.

Bowing to huge international demand, the band will tour overseas in the fall, appearing either in the Far East or in Europe, where "Shake Your Booty" is already number six, after just three weeks on the Dutch charts.

The other top attractions in the T.K. family are also busy. Betty Wright, the 22 year old singer who debuted with "The Clean Up Woman" in 1972, has ventured into writing and producing with the inception of her own record label, Ms. B., to be distributed through T.K. Her new album, "Explosion" on Alston, is indeed exploding.

Gwen and George McCrae, who as solo artists have given T.K.

some of its biggest hits, are active on new projects as well. George, whose "Rock Your Baby" went gold in over 10 countries, is in the studio completing his third album for the T.K. label, and plans to tour in the U.S. and Europe with his band, Newborn. Gwen, whose "Rockin Chair" achieved gold for the Cat label, is also in the studio completing her newest album, "Something So Right." In the past year, she's received one gold record, done three national concert tours and a dozen national TV appearances, and given birth to her third daughter.

T.K.'s ventures into the jazz field will include Ralph McDonald's debut album on Marlin Records, "Sound Of A Drum," featuring McDonald on percussion. McDonald wrote "Mr. Magic" for Grover Washington and "Where Is The Love" for Roberta Flack. John Tropea, T.K.'s first jazz artist, scored highly on the charts with his debut album.

Jazz saxophonist Robin Kenyatta will be the first artist released on Wolf Records. His latest album, "Encourage The People," has reunited him with producer Joel Dorn.

Willie Hale, better known as

Little Beaver, is working on the completion of his album with producer Willie Clarke. Hale arranged "Clean Up Woman" for Betty Wright. Timmy Thomas, who received a gold record for "Why Can't We Live Together," is working on his third album for T.K.'s Glades label.

The Ritchie Family has just released their second Marlin lp, "Arabian Nights," a follow-up to the debut album that contained the disco hit "Brazil." Another T.K. single smash, Dorothy Moore's "Misty Blue" on the Malaco label, is being followed with another Moore single, "Funny How Time Slips Away."

"It Ain't Where You've Been It's Where You're Going" is the title of the fourth and soon to be released Latimore album. Latimore rose to national attention with "Stormy Monday Blues" and earned a gold record for "Let's Straighten It Out" last year.

Clarence Reid, T.K.'s songwriting leader, has an album entitled "On The Job" due for release. Reid wrote "Rockin Chair" and "Clean Up Woman" among many other hits. He has also released several comedy lps on Weird World Records.



Members of the T.K. family of r&b artists are, from left: K.C. & the Sunshine Band, George McCrae, Gwen McCrae, Dorothy Moore and the Ritchie Family.

De-Lite

(Continued from page 40)

Vigor, all of whom have attracted favorable comments in the past year.

Album Release

Known primarily as a singles label in the past, De-Lite is now concentrating heavily on albums. They've just released the lp "Find A Friend" by the Kay Gees, the exciting young band led by Kool's younger brother. In the works are albums by the Street People and the Rhythm Makers. National AM and FM time buys are now underway in many major markets for the Crown Heights Affair's "Foxy Lady" lp as part of De-Lite's increased marketing activity.

Another example of De-Lite's growth is their own studio, the De-Lite Recorded Sound Studio in Philadelphia, a 24-track facility built within the past year to pro-

vide the company's artists with an opportunity to record without always being under the pressures of the time clock in a rented studio. Kool & The Gang are currently recording a new album there for release in the fall.

A major commitment to talent has been the overriding factor in De-Lite's continued growth and success. Label president Fred Fioto explains, "We're a company that prefers to take new talent and help them develop for as long as it takes to break the act. We stayed with Kool & The Gang for five years before they had the first of their many gold records. The Kay Gees, The Crown Heights Affair, The Street People and the Rhythm Makers have all been with us for years and we want to make sure they get all the right opportunities to make it.

"The staff of De-Lite Records is deeply involved, both personally and professionally, with all of our acts. We communicate with them on a day to day basis, getting the pulse of what they're doing. If one record doesn't work out as well as we had expected, we realize that sometimes the chemistry just isn't ready yet," said Fioto.

"But ultimately, you can't fault artistry. We have the utmost confidence in our artists and in their ability to become successful because of their willingness to work, their drive and their know-how. We choose the acts we sign very carefully, then we give them our full support. Through the efforts and hard work of our promotion department, we have been successful in making De-Lite one of the strongest young record com-

panies in the industry.

"Much thanks must be given to all the program directors, music directors and disc jockies throughout the country for their wholehearted support in programming and playing our records. Speaking for my entire staff—for national r&b promotion director Stan Price, national pop promotion director Jim Benci, vice president in charge of sales and promotion Gabe Vigorito and marketing director Bernie Block—we're truly grateful.

"I'm also proud of each and every member of our staff for their loyalty and tireless efforts to keep De-Lite on top. We've come a long way from 1967, when we were just a small, obscure label starting out. Now, we're a successful, fully-staffed organization that has been recognized and accepted by the record industry."

Curtom Makes New R&B Inroads in '76

■ CHICAGO — Marv Stuart and Curtis Mayfield's Warner-distributed Curtom Records is achieving its 1976 successes in the r&b marketplace with contemporary product from new acts formerly associated with the legendary hit-making Impressions. The label co-presidents have also struck gold for the fourth consecutive time in the motion picture soundtrack department with the Warner Bros./Robert Stigwood film "Sparkle." In addition, Stuart and Mayfield have announced their entry into the movie production arena with Miguel Pinero's award-winning play, "Short Eyes."

Mystique

Leading off the record releases

for Curtom is a new group named Mystique, which features the solo debut of Ralph Johnson, lead singer since 1974 with the Impressions. Johnson becomes the fourth member of the group to spin-off on his own with Curtom. Mayfield, Gene McDaniels, Jerry Butler, Rich Tufo and Lowrell Simon, all powerhouse r&b producers in their own right, have pooled their expertise to co-produce the Mystique/Johnson album in the Curtom studios here. The lp and a single from the album are set for national release in August. While lead singer with the Impressions, Johnson had a string of hits which included "Sunshine," "Loving Power," "Finally Got Myself To-



Curtis Mayfield

gether" and "Same Thing It Took."

Another Impressions lead singer who has gone on to solo success status is LeRoy Hutson, who is represented on Curtom with the recently-released album "Feel the Spirit," which Hutson produced. Co-starring on the lp is Hutson's 11-man Free Spirit Symphony. "Lover's Holiday," Hutson's current single, was pulled from the album. Billy Butler, brother of singer/producer Jerry Butler, is also providing Curtom with an album for early fall release which he is producing.

Capitol

(Continued from page 16)

Other upcoming acts are Caldera (a Latin-influenced, rock and dance band), Jackie Ross (a female from Chicago whose "I Can't Stand To See You Go" was released July 19), Tapestry, an eight-member Philadelphia group whose "It's Not The World That's Messed Up" was released July 5 and John Fox (a soulful singer-songwriter from Los Angeles).

Overview

"Since the formation of our soul division," says Arnold, "we have been able to put our r&b soul, jazz and black artists under one roof where we can oversee and supervise the acts' repertoire, image and manner of promotion."

"Our soul division keeps acts from being lost in the shuffle. It is important to separate these acts from the pop-rock releases, just as it is with country product, because soul artists have their own radio stations and charts," explains Arnold. "We never think of the division as limiting an artist to the r&b soul category, but most of these acts have initial success there and then we work to move their popularity into the pop mainstream. Natalie Cole, Bill Cosby, the Sylvers and Tavares are all good examples of the success we've had crossing black artists over so that they reach new markets."

Mayfield is in the Curtom Studios working on a new album to follow his "Give, Get, Take and Have" lp. An early fall release is scheduled. Mayfield will also undertake the recording of several new Curtom acts as producer.

Following the successes of Mayfield's gold recorded movie themes "Superfly," "Claudine" and "Let's Do It Again" is Mayfield's score for the Warner Bros./Robert Stigwood film "Sparkle," with Aretha Franklin singing the title tune. The movie soundtrack reached gold status within four weeks of release (Ms. Franklin's Atlantic Records single of the "Sparkle" theme has sold more than 600,000 copies). The composer's "Let's Do It Again" soundtrack album has sold more than 450,000 copies for the Warner label with the Staple Singers' single release of the movie theme still going strong after initial sales of two million.

Casablanca

(Continued from page 16)

mented how well both the Donna Summer lp, "A Love Trilogy," and Parliament's "Mother Ship Connection," have done. Both albums have turned gold and are still going strong. Donna returns to Germany in September to record her third lp for Oasis/Casablanca. Her producer, Giorgio Moroder, also has his own debut lp on the Oasis label (distributed by Casablanca), called "Knights In White Satin."

Other new Casablanca r&b product comes from Jeannie Reynolds (produced by Don Davis). The label is already getting a good reaction to Reynold's track of "The Fruit Song." There's also a new lp by Frankie Crocker—"Frankie Crocker's Heart and Soul Orchestra presents The Disco Suite Symphony Number One in Rhythm and Excellence." Another new lp featuring "The Munich Sound" is Roberta Kelly's "Trouble-Maker" on Oasis.

There will also be new albums from Buddy Miles and Hugh Masekela. Douglas Records is another label now being distributed by the Casablanca/Oasis/Chocolate City family. This is a jazz, progressive black label featuring the Last Poets, Eric Dolphy and John McLaughlin.

Others contributing to the Casablanca / Oasis / Chocolate City / Douglas r&b story are Renny Roker, r&b director of sales and promotion; Ernie Durham, midwest r&b promotion; Jay Howare, southern r&b promotion; Gaby Patterson, eastern r&b promotion and Gerald Bussby, western r&b promotion.

Paul Johnson

(Continued from page 37)

and black and white percentages of the total.

10. A breakdown on estimated numbers of records purchased on a monthly & yearly basis. This is tabulated by race and sex. I also have a breakdown, which is presented to our structure on purchases of both singles and albums individually.

11. Standard metropolitan statistical area, cities, and places with black populations of 50,000 and 100,000 and the number of whites in those areas.

Intelligence and education is the key for today's promotion man. In addition to knowing all the broadcasters, trade people, racks, one-stops and retailers he must have a thorough cognizance of what his marketplace is all about in relation to the rest of the country and the information I've mentioned to you which I prepare for our yearly meeting, is essential to both my pop and r&b staffs, because they must know the magnitude of sales in major markets like New York as well as secondary markets like Saginaw or Lansing with inside and outside central cities, figures to let them know when a record breaks. They have a certain percentage of population both black and white which bought that record, or that certain percentage that is eligible to purchase a record based upon a sublime promotional performance.

RW: What percentage of Motown's business, today, is done in singles, albums and tapes?

Johnson: Singles are 10-15 percent, albums are 60-70 percent & tapes are 20-25 percent.

RW: What are your experiences in the pop field encompassing broadcasting and promotion?

Johnson: In broadcasting I was a member of George Wilson's staff at WITH radio which had, according to George and myself, one of the all-time great radio line-ups. It consisted of George Wilson, Bob Foster, Buzz Bennett, Barry Richards and myself. In promotion, I worked pop and r&b product at Atlantic Records. My vast knowledge of pop music played a big role throughout my radio career, and it's delightful to see some of the procedures I established being followed by today's brilliant crop of programmers and broadcasters. Joe Cash, one of the great promo men in our industry always played an integral part in supplying me with pop music suitable for my programming purposes. My last morning on the air was a great experience, because in the control room were Eddie Biscoe, Dave Carrico & Joe Cash who grew up with Fat Daddy in Baltimore and moved on to greater things.

RW: What are your keys for success at Motown?

Johnson: The world's greatest promotional staff, the world's greatest record company in every department, top to bottom, the greatest music in the world, the greatest sales force in the industry, the genius of Berry Gordy, magnificent power of Barney Ales, my own massive intellectualism which is knowledgeable of all aspects of the industry and attributed to my own avaricious desire to be the best at whatever I do. The great programmers and broadcasters coast to coast whom I love & respect dearly. I always tell my staff to watch all anthelmintical matter which are parasites and wipe them out! I tell them never to be involved in pneumonoultramicroscopicsilicovolcanoconiosis, like parasites, but breathe in the glorification of fresh air and set trends combined with wonderful goals for yourself, so at a late age in life they can say I stood for: integrity, hegemonism, sublime character, and dignity.

CTI's Sounds Arouse Interest

■ NEW YORK—CTI Records entered the second half of the year with a new network of independent distributors, an augmented sales and promotion force, and a group of successful releases.

Bob James

Bob James' "Three" and George Benson's "Good King Bad," both released a month ago, have been climbing the charts—pop, r&b and jazz. Indications are that they will be each artist's biggest hit on the label.

Also showing strong local sales activity are Grant Green's "The Main Attraction" on Kudu, and Lalo Schiffrin's "Black Widow," on the new CTI pop series. Green and Schiffrin are new acts on the label. A legendary guitar player whose funky style has often been singled out for its "horn" quality, Green is backed by members of the Brecker Bros. band. "Black Widow" is the first pop album for Schiffrin, the well-known television and movie composer. It features original tunes plus disco treatments of such familiars as "Theme from 'Jaws,'" "Moon-

glow" and "Theme from 'Picnic'" and "Quiet Village."

Forthcoming this month are new releases by Esther Phillips, Ron Carter, Patti Austin and George Benson with Joe Farrell.

Esther Phillips

The new Esther Phillips album, produced by Creed Taylor, teams the famous vocalist with arranger Dave Matthews. The accent is on soulful disco and is a strong follow-up to her successful "What A Difference A Day Makes" and "For All We Know" albums.

"Yellow & Green," bassist Ron Carter's latest release, marks his return to a small-band, straight-ahead form of expression (after his disco-oriented "Anything Goes" of late last year). In it, Carter performs in quartet or quintet situations, with Billy Cobham, Hugh McCracken, Dom Um Romao, Ben Riley, Kenny Barron, and Don Grolnick.

Patti Austin, well known as a background and jingle singer, was prominently featured on Bob James' "Two" album in which her work so impressed producer



Grover Washington, Jr.

Creed Taylor that he signed her to an exclusive contract. Her solo album was arranged and conducted by Dave Matthews and contains several originals by Austin.

"Benson & Farrell" marks the first time the famed guitarist shares billing with another artist; the accent here is strongly on funk.

Scheduled for August is a new

Grover Washington, Jr. album, produced by Taylor and arranged and conducted by James, on whose "Three" lp Washington is prominently featured. So far, Grover has acquired two gold albums: "Mister Magic" and "Feels So Good."

Changes on the administrative side at CTI include the new distribution network and the crea-

(Continued on page 45)

Epic (Continued from page 6)

ditional styles, Gamble and Huff signed jazz/blues crooner Lou Rawls. His first single, "You'll Never Find Another Love Like Mine," has already topped the r&b charts and is now going pop. The album, "All Things In Time," is presently climbing the charts. A

new album by the legendary Don Covay, "Travelin' In Heavy Traffic," has just been released. Dexter Wansel has added a new dimension to the Philly Sound with "Life On Mars," an album of space-funk. Dee Dee Sharp covered the top 10 hit by English

rockers 10cc, "I'm Not In Love," and got a popular single out of it. Taken from her first album, "Happy Bout The Whole Thing," it brought her back in the spotlight.

Other new artists on Philadelphia International are a band, The Force Of Nature, who have an

album, "Unemployment Blues," City Limits ("Circles"), and Anthony White ("Could It Be Magic"). An X-rated album by Dap Sugar Willie is doing very well, and an album by Jean Claude T., "The Bicentennial Poet," has just been released.



Helping dish out the soulful sounds emanating from Epic and the Associated Labels at CBS are, from top row left: Jackson Family, Isley Brothers, Harold Melvin & the Blue Notes, MFSB, Minnie Riperton. Second row: O'Jays, Archie Bell & the Drells,

Peoples Choice, Billy Paul, Sly Stone. Third row: Lou Rawls, Force of Nature, David Sancious, Don Covay, Three Degrees.

CTI (Continued from page 44)

tion of an independent field force, CTI's first in three years. The field force, assembled by Jerry Wagner, CTI's VP/marketing, has Don Mupo and Bob Craig servicing the west coast, Roy Emory handling the northern mid-west, Ed Hall working in the southeastern markets, and Andre Perry actively involved in the northwestern states.

Marketing

Along with administrative changes, CTI has developed a new marketing approach, highlighted by the release of monthly samplers available to the field force, the distributors and selected stores around the country; new 12-inch 45 rpm "disco" singles; intensive radio advertising and posters, all designed to promote the CTI/Kudu line.

Reputation

"For a company our size, this is news," Wagner says. "Our thinking is based on the fact that CTI is very prestigious in the field of contemporary music; our aim is to accentuate that prestige by means usually confined to larger labels."

12-Inch Singles

The 12-inch 45 rpm singles were created to answer the demand from distributors and con-

sumers for a product that would have the impact of an lp and the flexibility of a single. The first release in the series, retailing at \$2.98, is a new George Benson rendition of Gershwin's "Summertime," backed with the title track from Benson's latest CTI release, "Good King Bad." A split-up version of "Summertime/2001" was simultaneously made available on a standard, 7-inch 45 rpm. The second release in the series is Lalo Schiffrin's disco hit, "Jaws," backed with "Flamingo" and "Quiet Village," all from Schiffrin's current album, "Black Widow." The jackets feature a similar, readily identifiable pattern, and the record labels display the artists' portraits.

Paragon Agency: Heavy on R&B Artists

■ MACON, GA. — Headed by Rodgers Redding, the r&b division of the Paragon Agency is one of the largest in the industry. The r&b roster includes such greats as Willie Hutch, Candi Staton, Percy Sledge and Clarence Carter.

The most recent addition to the roster is The Originals, who signed for exclusive representation with Paragon. Their latest lp, "Communique," was recently released on the Soul Label. Winding up a

Island

(Continued from page 36)

The Heptones have come closest to incorporating the "doo-wop" group sounds of the fifties and sixties with some of the best reggae songs around. Their smooth vocal harmonies and individual nuances make up the most appealing vehicle in music.

Osibisa

Island's venture into black music does not end with reggae, however. Another example is that of jazz music often described as a combination of African rhythms and European melodies. If one considers this to be true, Osibisa is indeed the definitive jazz group.

Another example of the musical direction Island continues to take

is the signing of a group of black Indians from Louisiana, the Wild Tchoupitoulas, an unusual collection of individuals playing "second line" music, produced by the highly talented Allen Toussaint and Marshall Sehorn.

Gavin Christopher

The newest addition to the Island family is singer/songwriter Gavin Christopher, whose "Once You Get Started" and "Dance Wit Me" were both smash hit singles for Rufus. Gavin will have a single and album released in the next few weeks. His album, "Paradise Is In Your Mind," is a soulful r&b lp with the accent on funk.

nationwide tour this month, Willie Hutch will go into the studio to complete recording for a new album on Motown. Percy Sledge is presently touring Europe and upon his return will begin recording at the Capricorn studio with the material being produced by Dave Crawford.

Candi Staton

Candi Staton's album, "Young Hearts Run Free," was produced by Crawford and the single by the same name, released from that

album, reached the #1 spot on the r&b chart and is bulleted now in the top 50 of the pop charts. The album currently is enjoying chart success both on r&b and pop charts. She has taped segments of "Bandstand" and "Soul Train," to be aired soon. Leon Heywood is in the studio and will begin touring in August. A new lp by Clarence Carter, "Heart Full of Songs," has just been released and he will be touring in support of it.

EVERYBODY'S WAKING UP TO HAROLD MELVIN & THE BLUENOTES

THANK YOU FOR . . .

No. 4 Album of The Year

No. 4 For Group Of The Year In The Album Category

No. 8 Male Vocal Group In The Singles Category

**SPECIAL THANKS FROM SHARON PAIGE
FOR TOP FEATURED FEMALE VOCALIST
IN THE ALBUMS**

Harold Melvin

Jerry Cummings, Dwight Johnson, Bill Spratley, David Ebo

An Aggressive Promotion Plan Heightens ATV's R&B Activity

■ NEW YORK—ATV/Pye Records, the American operating arm of Pye Records Ltd. of London, England, has become heavily involved in soul music since Marvin Schlachter took over as president of the label in March of this year. Formerly head of Chess/Janus Records, Schlachter has shifted the focus of Pye to discovering and signing American talent for release here and abroad.

Aggressive Promotion

Under his direction, new emphasis is being placed on an aggressive promotional thrust. The label plans to issue a minimum number of releases, with total concentration going into their promotional efforts. The new plan has already proven effective, giving Pye several records on the charts in the past three months, including the pop hit "Save Your Kisses For Me" by Brotherhood of Man, and on the r&b charts, "I'll Go Where Your Music Takes Me" by Jimmy James, "Spirit of '76" by the Booty People on the Calla label, and "You To Me Are Everything" by Broadway, produced by Tony Sylvester on the Pye-distributed Granite label.

Pye is currently involved in a three-way cover version battle on "You To Me Are Everything," but theirs is the only soul interpretation. The new, fast-moving promotional program Schlachter has inaugurated is enabling Pye to equal or surpass other labels in cover battles, as they proved recently with the original British hit version of "Save Your Kisses For Me."

Recent Agreements

Some of the very best soul music talent is now being represented by Pye Records through distribution agreements signed by Schlachter in the past few months with Nate McCalla's Calla Records, and with Granite Records. Recent record releases have featured such artists as The 9th Creation, Nikki Giovanni, Bob Marley & The Wailers, The Persuaders, Madeline Bell, Rudy Love and the Love Family and Sweet Sensation.

One of the foremost r&b artists on the Pye roster is Jimmy James, who's originally from the West Indies and moved to England when the Jamaican sound caught on there in the mid-'60s. A popular performer in Great Britain, James has attained chart success on both sides of the Atlantic. His first album for Pye, "You Don't Stand A Chance If You Can't Dance," was produced by Biddu and contained the cut "I Am Somebody," which took off in the discos around New York and spread across the country until it



Jimmy James

became a chant-like slogan and the signal to get up and dance. The title cut from his current Pye lp, "I'll Go Where Your Music Takes Me," became a hit single here, and James now has a successful follow-up hit in Britain with "Now Is The Time."

9th Creation

The 9th Creation's debut album was originally released at the beginning of the year on their own label and was acquired by Pye in May. "Falling In Love," the single and album of the same name, were among the hottest records in the Bay Area by the time they were released nationally on Pye last month. Currently getting good airplay from r&b stations across the country, The 9th Creation is headed for the charts and has a promising future ahead of them.

Also on the Pye label are Madeline Bell, an American vocalist living in England whose "This Is One Girl" album was issued recently, and Sweet Sensation, who attracted considerable attention with their recording of "Sad Sweet Dreamer."

A major album just issued on the Calla label is "The Birth Of A Legend" by Bob Marley & The Wailers, a specially priced two-record set presenting for the first time on an American label the earliest known recordings by the leading exponents of reggae music. The influence of early-60s American r&b on the group's vocal harmonies is especially evident on this lp.

Another outstanding release on Calla is "Truth Is On The Way," a reissue of the long-unobtainable debut album by black poet Nikki Giovanni which originally appeared on the now defunct Right On Records. The early works by this great artist, whose poems have been widely published, are now available on record once again. The first group of Calla albums being released by Pye also includes "It's All About Love" by The Persuaders and "Rudy Love & The Love Family."

Polydor: A Perennial R&B Power

■ NEW YORK—James Brown, Joe Simon, Gloria Gaynor, Millie Jackson, Roy Ayers and the Fatback Band are among the r&b artists to whom Polydor Incorporated has pledged its unwavering support, in both promotion and marketing. All of the above-mentioned artists have new albums recently released. The Polydor roster of r&b artists is distinctive in its diversity, encompassing James Brown, the established Godfather of Soul, Gloria Gaynor, Queen of the Discos, as well as virtuoso vibist Roy Ayers.

James Brown's new album, "Get Up Offa That Thing" is of particular importance in that it marks Brown's fifth year with Polydor U.S. and tenth year with Polydor International. Since signing with Polydor in 1971, James Brown has come up with such hits as "Sex Machine," "Cold Sweat" and "Give It Up Or Turn It Loose." The Midnight Special will honor Brown twice during August—he hosts and performs on August 6, and will receive a special salute on August 27.

Gloria Gaynor has become another of Polydor's superstars. From her 1974 hit, "Never Can Say Goodbye," Gloria has established herself as Queen of the Discos. After being crowned Queen by the NADD (National Association of Disco DJs), Gloria released another super-selling album, "Experience Gloria Gaynor." After a series of successful personal appearances internationally, as well as within the U.S., Gloria has released a new album, "I've Got You."

Beginning in 1972 with her first album on Spring Records, Millie Jackson has earned the reputation of being a classic r&b vocalist with a style all her own. From that lp came hits like "My Man, A Sweet Man," "Ask Me What You Want," and "A Child of God." That year, Millie was named Most Promising Female Vocalist by the National Association of Television and Radio Artists. Her career took off with the release of her highly



James Brown

acclaimed third album, "Caught Up," followed by "Still Caught Up." Millie's personal story continues to meet with personal success in her most recent album, "Free and In Love."

Disco fans will undoubtedly be delighted with the Fatback Band's brand-new release, "Night Fever." True to the band's style, the album was recorded live. Previous albums include "Let's Do It Again," "People's Music," "Feel My Soul," "Keep On Steppin'" and "Yum, Yum (Gimme Some)." The band's faithful following has been extended this year to include the entire U.S. and Europe through their "Do the Bus Stop," an English and U.S. hit.

Virtuoso jazz vibist Roy Ayers, has just seen the July 15 release of a new lp, "Everybody Loves the Sunshine." In this album, as in his previous successes, is Roy's power, energy and freshness. In Roy's early years, he worked with the Herbie Mann group, which quickly established him as one of the hottest young soloists around. After three solo attempts, Roy formed his group, Ubiquity, and began to record for Polydor.

Expectations for Joe Simon's latest release, "Joe Simon Today," are naturally high. After receiving his first Grammy in 1970, Joe Simon has continued to please audiences with a steady stream of successes. His most notable hit singles, "Drowning in a Sea of Love" and "Power of Love," have secured him a coveted position in the world of r&b.

Chappell (Continued from page 22)

Currently on the charts with two gold Natalie Cole lps ("Natalie" and "Inseparable"), a Natalie Cole pop, r&b hit single, a Ronnie Dyson pop/r&b single and a rising Natural Four r&b hit, producer/writers Chuck Jackson and Marvin Yancy exemplify the type of exciting new talent with which Chappell is associated. Through their Chicago-based Jay's Enterprises, Jackson and Yancy have written and produced the #1 Natalie Cole singles "This Will Be," "Inseparable" and the new "Sophisticated Lady (She's A Dif-

ferent Lady)," while also writing numerous chart hits for such other major artists as The Tymes, Aretha Franklin, The Impressions and The Independents.

Another example of a successful Chappell writer/producer is Billy Jackson, creative director for the Tymes.

Also continually on the charts is producer/writer/arranger H. B. Barnum.

Also adding to Chappell's soul power are some of the country's top r&b artists notably James Brown and the Ohio Players.

H&L: A 'Big Little Company'

■ NEW YORK—Back in October of 1975, through the purchase of the Avco label by Hugo (Peretti) and Luigi (Creatore), the Avco Records label became H&L Records. Both Hugo & Luigi had been co-presidents and chief operating officers of the Avco label since its inception back in the summer of 1969. Despite the fact that, until they purchased the company, they were part of an enormous, highly visible conglomerate, Hugo & Luigi ran the record division of the Avco Corporation as if it were their own. As they explain it, "We never took our eyes off the 'nuts and bolts' of the music business, and maintained the operation as a 'big-little company'." Now that they have gained sole ownership of the label, that "working philosophy" of operating a compact, but very flexible organization continues to guide their approach.

'Music Is Music'

If the "heart" of H&L Records has been its working philosophy of running a strong, small, hard-hitting organization with both a tightly-knit staff and small artist roster, then the "soul" of the company has been its contention that "music is music" and that the so-called r&b sound or black music

cannot be shelved in a special compartment, but is part of the mainstream of all our music.

At Mercury Records, as a&r directors in the late '50s, Hugo & Luigi had already recognized the fact that a so-called "jazz" vocalist such as Sarah Vaughan could appeal to a much broader audience and score with top selling hit records. They continued to show their awareness when they joined to start Roulette Records and too, when they joined RCA and scored there with Sam Cooke, Della Reese, and the Isley Brothers.

Now, finally, there is H&L Records and there are The Stylistics and Van McCoy and the plans to create an even wider roster of black performers who belong on every best seller chart throughout the world.

As Hugo & Luigi point out, "The truth in the idea that we recognized years ago can best be seen in what has happened to our two leading artists, not simply in the United States, but throughout the world." The Stylistics have been one of the biggest selling recording artists in Great Britain. Their album, "The Best of The Stylistics," sold over one million units in England alone.

Van McCoy, who made America

"Hustle" crazy, is one of the biggest artists in Japan. In his recent tour there, over 40,000 showed up at one concert, so, the idea that they are rhythm & blues artists with limited appeal now seems patently ridiculous. Yet, from their early releases on and in many quarters even now there are those who would attempt to categorize The Stylistics and Van McCoy in just such a manner. Even today, formula radio takes the position that the black artist has a rhythm and blues record and when the r&b stations prove it, then maybe they will program the record.

Despite the continued resistance H&L Records is more than ever committed to the position that, black music or any music for that matter, cannot be categorized and that music is music.

One of the first moves made by Hugo & Luigi after purchasing the company was to move out of New York City to its wholly owned building over in Englewood Cliffs, New Jersey. Besides the obvious economic reasons for making such a move, there was a master plan to build a recording studio in the building. This plan is already underway and hopefully by October, the studio will be operational.

Even while anticipating the real contributions that a highly active studio will make to the company, all the key elements that have brought the label to its present position of success continue to be implemented. As an example, the label's ability to move quickly to secure product and work that product was best evidenced by Hugo & Luigi's recent acquisition of the recording rights to the current Broadway musical hit "Bubbling Brown Sugar." They also, at the same time, signed the show's brightest star, Vivian Reed, to an exclusive recording contract.

Bud Katzel, vice president and general manager for H&L Records, points out the continued implementation of still another key element: the label's relationship and strength with the independent distributors. Bud Katzel claims that now, more than ever, the strength and success of the independent distributor is founded on supporting the well financed small independent record manufacturer he represents. Such a manufacturer can deliver to the distributor a continuity of product on a non-inventory basis and has the capabilities of initiating and supporting their product with a complete marketing program at every level.



MOONDOCK PRODUCTIONS

SOUL TRUTH

By DEDE DABNEY



■ **HOLLYWOOD:** Personal Pick: "Anything You Want" — John Valenti (Ariola America). A very mellow sound from a new artist; has all the ingredients of a hit. The lingering melody will last through many listenings.

DEDE'S DITTIES TO WATCH: "Come Get To This" — Joe Simon (Spring); "Summertime/2001 (Part 1)" — George

Benson (CTI); "If You Love Me Let Me Know" — Stuff 'N Ramjett (Chelsea).

UP AND COMING: "Party Line" — Andrea True Connection (Buddah).

Radio Station WVON-AM is looking for a summer replacement. Please send tapes and resumes to Walt "Baby" Love at 3350 S. Kedzie, Chicago, Illinois 60623.

Jay DuBard, formerly a New York City radio announcer, has been appointed assistant program director of KATZ (St. Louis).

S. Davis Distributing, Inc. opened their doors earlier this year. They are the only black owned and operated record distributor in the Baltimore/Wash-

ington area. Principals of the firm are president Sid Davis, formerly with Motown as well as playing a key role with Holland/Dozier/Holland; vice presidents DuBois Stephens and Betty Houston. Their approach to independent distribution is summed up in three words: promotion, marketing, and merchandising.

An announcer who has kept a low profile in the Los Angeles market is Alvin John Waples. Waples has been in the business 11 years and hails from St. Louis. He is Artie Shaws' assistant and the announcer for the Jacksons' TV show. He has a brief monologue every afternoon before he gets into his total musical trip. Several weeks ago, while he was emceeing a show held in Los Angeles, the audience joined in the monologue. That shows you the immense following of this often overlooked announcer.

A Note To NATRA Members & Guests

This year we are enjoying the sun and the scenery. Under the blue skies we will, hopefully, fulfill the plans made by Al Gee and Ms. Kitty Brody. Let's try to take care of business.

There is a place for you to fill no one else can fill, something for you to do and nobody else can do it.

NATRA Agenda

SUNDAY AUGUST 1

- 11:00 a.m. **LUNCHEON**... 20th Century Records
WELCOME ADDRESS
Speakers: The Honorable V.C. Bird, Sr.
Premier of Antigua
The Honorable Ted Britton
Ambassador of the United States
- 2:00 p.m. **WORKSHOP**— Halcyon Cove Meeting Room
GOSPEL, WILL IT SURVIVE?
Moderator: Loren Mann, KDKA, Pittsburgh
- 6:00 p.m. **DINNER**... RCA Records (Rum Punch and Island Cuisine)
Entertainment: Caribbean Calypso King,
Lord Short Shirt and Steel Band

MONDAY AUGUST 2

- 11:00 a.m. **LUNCHEON**... ABC-Dunhill Records
- 2:00 p.m. **WORKSHOP**— Halcyon Cove Meeting Room
PROMOTION AND PROGRAMMING/
DISCO VS RADIO
(Combined Sessions)
Moderators: Matt Parsons, Capitol Records
Dede Dabney, Record World
- 6:00 p.m. **DINNER**... Atlantic Records
Entertainment: The Spinners
- 9:00 p.m. **"SPECIAL NATRA SHOW"**
— Carnival Grounds
M.C.: Al Gee
Entertainment: Brass Construction
Donald Bird and the Blackbirds
Ronnie Laws

TUESDAY AUGUST 3

- 11:00 a.m. **LUNCHEON**
- 2:00 p.m. **WORKSHOP**— Halcyon Cove Meeting Room
MANAGEMENT, A NEW ROLE IN
LEADERSHIP
Moderators: Radio — Dorothy Brunson,
Gen. Manager, WLIB-WBLS, N.Y.
T.V. — Lynn Noel, KERO, Calif.

6:00 p.m. DINNER

... Columbia/Epic Records (Sirloin Steak)
Entertainment: B.T. Express

9:00 p.m. "SPECIAL NATRA SHOW"

— Carnival Grounds
M.C.: Don Cornelius
Entertainment: The Spinners
Patti Austin
Phil Medley and the MVB Orchestra

WEDNESDAY AUGUST 4

- 9:00 a.m. **GOLF TOURNAMENT**
Tournament Master — Sir Walter,
WIIIC-TV, Pittsburgh

11:00 a.m. LUNCHEON

- 2:00 p.m. **WORKSHOP**— Halcyon Cove Meeting Room
PROGRAMMING FOR MODERN
BLACK RADIO
(How Important are the Numbers?)
Moderators:
Programming — Jerry Boulding
Ratings — Bill Engle, Arbitron, Inc.
News — David Lampel, News Director,
WLIB-WBLS, N.Y.
Crossovers — Neil McIntyre,
WPIX-FM, N.Y.

6:00 p.m. DINNER... Roulette Records ANNUAL AWARDS BANQUET

(Dress Optional)
M.C.: Don Cornelius
Entertainment: Al Wilson
Pat Lundy
Ecstasy Passion and Pain
Poison
Phil Medley and His 16 Piece Orchestra

THURSDAY AUGUST 5

- 9:00 a.m. **TENNIS TOURNAMENT**
Tournament Master: Eddie Holland,
Cotillion Records

11:00 a.m. LUNCHEON

Tyrone Davis

Saving My Love
For You

150,000
SOLD

IN THE FIRST WEEK

DK 4558

BRUNSWICK

DAKAR

'Sizzlin' Summer Soul Scores from Atlantic

(Continued from page 3) first week in September), they are assured of more RIAA gold—they've already earned one platinum lp for worldwide sales of their first Atlantic lp ("AWB"), as well as gold records for their "Cut The Cake" single and album in 1975.

The Spinners, recently honored on the west coast with the setting of a star in their name on Hollywood Blvd., are represented in the sales program with a pair of albums, their brand new "Happiness Is Being With The Spinners," and their double-lp, "LIVE!" recorded at the Latin Casino. Last January, under the exclusive production wing of Thom Bell and the leadership of manager Buddy Allen, the Spinners announced their re-signing with Atlantic for a five-year contract.

Only a few weeks after the Spinners' re-signing and their 20th anniversary party, the man who was instrumental in originally bringing them to Atlantic, Henry Allen, was appointed president of Atlantic's newly-reactivated label, Cotillion Records. By the beginning of May, Cotillion was well-situated on the r&b singles chart with records by its first two signings, Luther and Margie Joseph. By the end of the month, Cotillion had come out with its first album release, by alto saxophonist Lou Donaldson, "A Different Scene;"

and by the end of June had released the debut album, "Luther," along with Margie Joseph's first lp for the label, named for her single, "Hear The Words, Feel The Feeling." These three albums all figure prominently in the "Sizzlin' Summer Soul" program.

Meanwhile, Cotillion has lost no time in preparing its releases for the late-summer and fall, with product scheduled for Willis Jackson (including his current single, "Feelings"), and newly-signed artists Sister Sledge ("Thanks For Today" is their single), John Edwards ("Baby Hold On To Me"), and the Impressions. On rush-release is Tommy Butler's "Selma," the double-lp original cast recording of the musical based on the 1965 march of Rev. Dr. Martin Luther King, Jr., presented by Redd Foxx and Joe Hubbard, Jr.

Another 1976 re-signing involved Atlantic/Atco's worldwide distribution agreement with Philadelphia's WMOT Productions, headed by Alan Rubens (president), Steve Bernstein (executive vice president) and Bruce Greenberg (vice president, director of national promotion). WMOT has a pair of gold singles to its credit, 1974's "Sideshow" (by Blue Magic) and 1975's "Love Won't Let Me Wait" (by Major Harris), both sides written by Bobby Eli, the latter also produced and arranged by Eli.

Now Blue Magic has begun its association with Bobby Eli as their sole producer and arranger. Blue Magic's rush-release album, "Mystic Dragons," containing their recent Eli-penned single, "Freak-N-Stein," is the first result of this collaboration. As for the "Sizzlin' Summer Soul" program, WMOT is well-represented by the Eli-produced debut album of "Impact" (featuring former Temptations lead singer Damon Harris), containing their hit singles "Happy Man" and "Give A Broken Heart a Break;" and the most recent album by Major Harris, "Jealousy," containing the title tune single and "I Got Over Love."

From the Philadelphia-based Sigma Sound Studios and the production team of Ron Baker-Norman Harris-Earl Young comes the first Atlantic album by the Trammps, "Where The Happy People Go," also included in the "Sizzlin' Summer Soul" program. Acknowledged in the U.S. and Europe as the number one disco band today, the Trammps characterize Atlantic's flexible approach to r&b's many facets. Another example is the Spanish disco group Barrabas, whose career has been building steadily on the label since last year. Of their three albums, the most recent "Watch Out," is included in "Sizzlin' Summer Soul."

The aspect of flexibility is ex-

emplified by Atlantic's several jazz artists who have made significant inroads into the r&b market with their recordings and performances. Three albums included in the "Sizzlin' Summer Soul" program illustrate this: Herbie Mann's "Surprises" featuring Cissy Houston's vocals (including the single "Cajun Moon"), Eddie Harris' "That Is Why You're Overweight" (with the single of the same title), and on Nemperor Records (distributed worldwide by Atlantic), Stanley Clarke's "Journey To Love" (with its single, "Silly Putty").

Other jazz artists who have benefited from their r&b crossover appeal include Billy Cobham, Les McCann, Lenny White, the Jan Hammer Group, Jean-Luc Ponty, and most recently, Klaus Doldinger's Passport, whose "Ju-Ju Man" single (from their "Infinity Machine" album) has turned into one of the summer's underground disco hits.

Rounding out the "Sizzlin' Summer Soul" albums are three by established artists on Atlantic: Ben E. King's "I Had A Love" (produced by Norman Harris, and Tony Silvester & Bert De Coteaux), "Supersound" by the Jimmy Castor Bunch (including the title tune single, plus "King Kong" and "Bom Bom"), and Gene Page's second lp for the label, "Love-lock."



Among those contributing to the Atlantic r&b roster are, from left, top row: Aretha Franklin, Average White Band, Trammps, Major Harris, Ben E. King. Second row:

Spinners, Roberta Flack, Sister Sledge, Gene Page, Hot Chocolate. Third row: Consumer Rapport, Impact, Luther, Stanley Clarke, Margie Joseph.



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THE SALSOUL ORCHESTRA

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and

Top Disco Orchestra Of The Year

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Double Exposure

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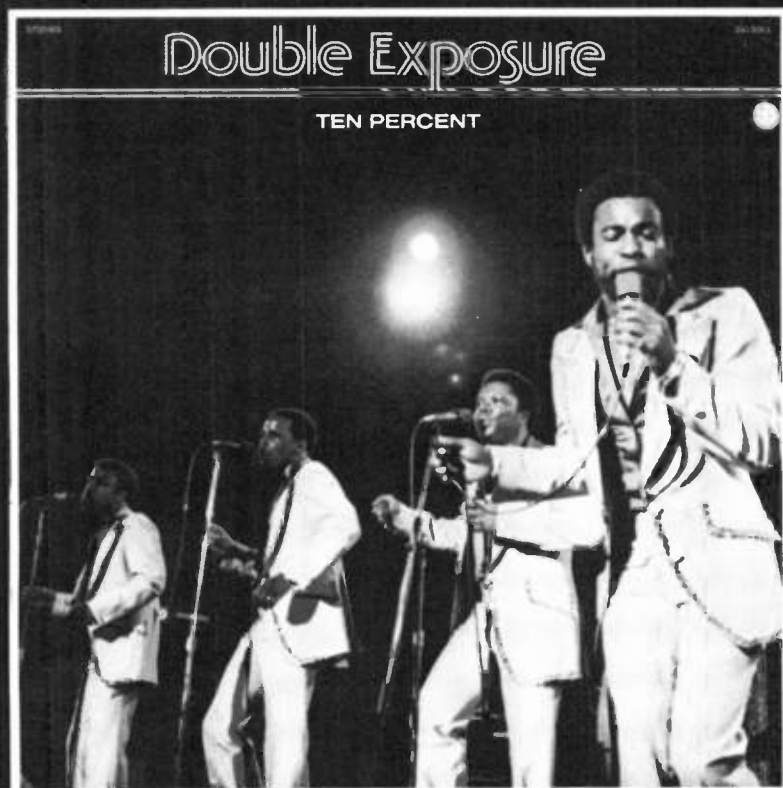
A New Unbeatable, Upbeatable Singing Sensation

With A Dynamic Debut Album

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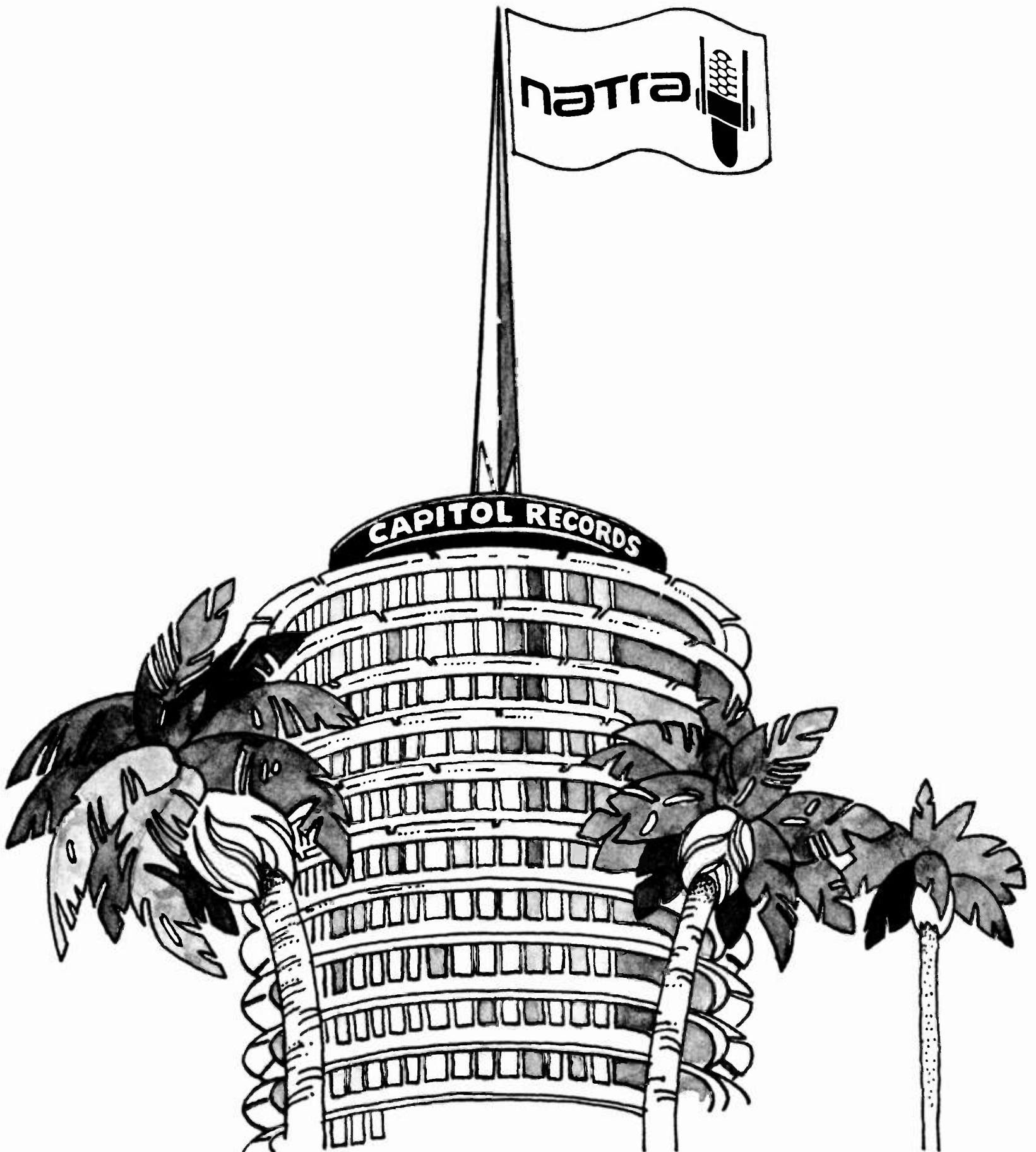


SZS 5503
S8Z 5503, 8-track
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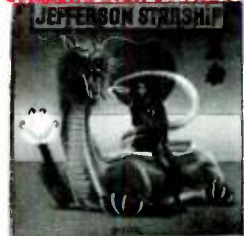
Congratulations
Natalie Cole,
The Sylvers and Tavares!



THE RETAIL REPORT

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

SALESMAN OF THE WEEK



SPITFIRE
JEFFERSON STARSHIP
Grunt

TOP SALES

SPITFIRE—Jefferson Starship—Grunt
SOUL SEARCHING—Average White Band—Atlantic
WHISTLING DOWN THE WIRE—David Crosby & Graham Nash—ABC
15 BIG ONES—Beach Boys—Capitol
I'VE GOT A REASON—Richie Furay Band—Asylum
WILD CHERRY—Epic/Sweet City

ABC/NATIONAL

A NIGHT ON THE TOWN—Rod Stewart—WB
ALICE COOPER GOES TO HELL—WB
ARE YOU READY FOR THE COUNTRY—Waylon Jennings—RCA
15 BIG ONES—Beach Boys—Capitol
JOHN TRAVOLTA—Midland International
MONKEES GREATEST HITS—Arista
SOUL SEARCHING—Average White Band—Atlantic
SUMMERTIME—MFSB—Phila. Intl.
SPITFIRE—Jefferson Starship—Grunt
WHISTLING DOWN THE WIRE—David Crosby & Graham Nash—ABC

CAMELOT/NATIONAL

BEAUTIFUL NOISE—Neil Diamond—Col
CHICAGO X—Col
15 BIG ONES—Beach Boys—Capitol
FLY LIKE AN EAGLE—Steve Miller Band—Capitol
OLIAS OF SUNHILL—Jon Anderson—Atlantic
ROCK 'N' ROLL MUSIC—Beatles—Capitol
SOUL SEARCHING—Average White Band—Atlantic
SPITFIRE—Jefferson Starship—Grunt
WHISTLING DOWN THE WIRE—David Crosby & Graham Nash—ABC
WILD CHERRY—Epic/Sweet City

HANDMAN/DETROIT

ALICE COOPER GOES TO HELL—WB
ARE YOU READY FOR THE COUNTRY—Waylon Jennings—RCA
DIANA ROSS' GREATEST HITS—Motown
15 BIG ONES—Beach Boys—Capitol
HOT ON THE TRACKS—Commodores—Motown
MOONLIGHT FEELS RIGHT—Starbuck—Private Stock
OLE ELO—Electric Light Orchestra—UA
SPITFIRE—Jefferson Starship—Grunt
WHISTLING DOWN THE WIRE—David Crosby & Graham Nash—ABC
WILD CHERRY—Epic/Sweet City

KORVETTES/NATIONAL

ALL THINGS IN TIME—Lou Rawls—Phila. Intl.
BEST OF ROD STEWART—Mercury
BIRD—Charlie Farker—Savoy
DIANA ROSS' GREATEST HITS—Motown
DREAMBOAT ANNIE—Heart—Mushroom
FLY LIKE AN EAGLE—Steve Miller Band—Capitol
I DON'T WANT TO GO HOME—Southside Johnny & the Asbury Jukes—Epic

I'VE GOT A REASON—Richie Furay Band—Asylum
MOVIES—Arista
WHISTLING DOWN THE WIRE—David Crosby & Graham Nash—ABC

MUSICLAND/NATIONAL

A NIGHT ON THE TOWN—Rod Stewart—WB
DREAMBOAT ANNIE—Heart—Mushroom
HOT ON THE TRACKS—Commodores—Motown
JUICY FRUIT—Isaac Hayes—ABC
MOONLIGHT FEELS RIGHT—Starbuck—Private Stock
NEVER GONNA LET YOU GO—Vicki Sue Robinson—RCA
OLIAS OF SUNHILL—Jon Anderson—Atlantic
ON THE TRACK—Leon Redbone—WB
SOUL SEARCHING—Average White Band—Atlantic
WHISTLING DOWN THE WIRE—David Crosby & Graham Nash—ABC

KING KAROL/NEW YORK

ARE YOU READY FOR THE COUNTRY—Waylon Jennings—RCA
CURTIS BROTHERS—Polydor
DR. BUZZARD'S ORIGINAL SAVANNAH BAND—RCA
I'M EASY—Keith Carradine—Asylum
JUICY FRUIT—Isaac Hayes—ABC
OLE ELO—Electric Light Orchestra—UA
SKY HIGH—Tavares—Capitol
SUMMERTIME DREAM—Gordon Lightfoot—Reprise
TODAY—Joe Simon—Spring
WHISTLING DOWN THE WIRE—David Crosby & Graham Nash—ABC

RECORD WORLD/TSS

STORES/LONG ISLAND

DERRINGER—Blue Sky
DIANA ROSS' GREATEST HITS—Motown
15 BIG ONES—Beach Boys—Capitol
HAPPINESS IS BEING WITH THE SPINNERS—Atlantic
I'VE GOT A REASON—Richie Furay Band—Asylum
OLD LOVES DIE HARD—Triumvirat—Capitol
ROCK 'N' ROLL MUSIC—Beatles—Capitol
SPITFIRE—Jefferson Starship—Grunt
VIVAI ROXY MUSIC—Atco
WHISTLING DOWN THE WIRE—David Crosby & Graham Nash—ABC

SAM GOODY/EAST COAST

BEAUTIFUL NOISE—Neil Diamond—Col
COLLECTORS' ITEM—Harold Melvin & the Blue Notes—Phila. Intl.
15 BIG ONES—Beach Boys—Capitol
FLY LIKE AN EAGLE—Steve Miller Band—Capitol
I'VE GOT A REASON—Richie Furay Band—Asylum
MORE, MORE, MORE—Andrea True Connection—Buddah
OLIAS OF SUNHILL—Jon Anderson—Atlantic
SPITFIRE—Jefferson Starship—Grunt
STARLAND VOCAL BAND—Wingsong
VIVAI ROXY MUSIC—Atlantic

TWO GUYS/EAST COAST

AT THE SPEED OF SOUND—Wings—Capitol
CHANGESONEBOWIE—David Bowie—RCA
CHICAGO X—Col
DIANA ROSS' GREATEST HITS—Motown
FLEETWOOD MAC—Reprise
FRAMPTON COMES ALIVE—Peter Frampton—A&M
JAILBREAK—Thin Lizzy—Mercury
ROCK 'N' ROLL MUSIC—Beatles—Capitol
SPITFIRE—Jefferson Starship—Grunt
WHISTLING DOWN THE WIRE—David Crosby & Graham Nash—ABC

CUTLER'S/NEW HAVEN

ACCEPT NO SUBSTITUTES—Pleasure—Fantasy

AIN'T THAT A BITCH—Johnny Guitar Watson—DJM
ALL THINGS IN TIME—Lou Rawls—Phila. Intl.
FIND A FRIEND—Kay Gees—Gang
HAPPINESS IS BEING WITH THE SPINNERS—Atlantic
MUSIC, MUSIC—Helen Reddy—Capitol
SLEEPING BEAUTY—Cheech & Chong—Ode
SOUL SEARCHING—Average White Band—Atlantic
SUN—Capitol
WILD CHERRY—Epic/Sweet City

WAXIE MAXIE/WASH., D.C.

ACCEPT NO SUBSTITUTES—Pleasure—Fantasy
BOB JAMES 3—CTI
BOBBY BLAND & B.B. KING TOGETHER AGAIN—ABC Impulse
EVERYBODY LOVES THE SUNSHINE—Roy Ayers Ubiquity—Polydor
HAPPINESS IS BEING WITH THE SPINNERS—Atlantic
HEAR THE WORDS, FEEL THE FEELING—Margie Joseph—Cotillion
LIFE ON MARS—Dexter Wansel—Phila. Intl.
LOVE TO THE WORLD—LTD—A&M
NEW RIDERS—New Riders of the Purple Sage—MCA
SPITFIRE—Jefferson Starship—Grunt

GARY'S/RICHMOND

A KIND OF HUSH—Carpenters—A&M
A NIGHT ON THE TOWN—Rod Stewart—WB
BEAUTIFUL NOISE—Neil Diamond—Col
15 BIG ONES—Beach Boys—Capitol
FIREFALL—Atlantic
ROCK 'N' ROLL MUSIC—Beatles—Capitol
SOUL SEARCHING—Average White Band—Atlantic
SPARKLE—Aretha Franklin—Atlantic
SPITFIRE—Jefferson Starship—Grunt
WILD CHERRY—Epic/Sweet City

FOR THE RECORD/BALTIMORE

BOB JAMES 3—CTI
CONTRADICTION—Ohio Players—Mercury
DR. BUZZARD'S ORIGINAL SAVANNAH BAND—RCA
GLOW—Al Jarreau—WB
HAPPINESS IS BEING WITH THE SPINNERS—Atlantic
HOT ON THE TRACKS—Commodores—Motown
LOVE TO THE WORLD—LTD—A&M
SOUL SEARCHING—Average White Band—Atlantic
SUMMERTIME—MFSB—Phila. Intl.
WILD CHERRY—Epic/Sweet City

RECORD REVOLUTION/CLEVELAND

CITY BOY—Mercury
GLOW—Al Jarreau—WB
HAPPINESS IS BEING WITH THE SPINNERS—Atlantic
OLD LOVES DIE HARD—Triumvirat—Capitol
2ND STREET—Back Street Crawler—Atco
SINCERELY—Dwight Twilley Band—Shelter
SPITFIRE—Jefferson Starship—Grunt
STARZ—Capitol
TO THE HEART—Mark-Almond—ABC
VIVAI ROXY MUSIC—Atco

ONE OCTAVE HIGHER/CHICAGO

CATHEDRALS—D.C. LaRue—Pyramid
HELLUVA BAND—Angel—Casablanca
I DON'T WANT TO GO HOME—Southside Johnny & the Asbury Jukes—Epic
JUICY FRUIT—Isaac Hayes—ABC
MONKEES GREATEST HITS—Arista
RESOLUTION—Andy Pratt—Nemperor
SINCERELY—Dwight Twilley Band—Shelter
THE OTHER SIDE OF ABBEY ROAD—George Benson—A&M

YOU ARE MY STARSHIP—Norman Connors—Buddah
PEACHES/FT. LAUDERDALE
CITY BOY—Mercury
CURTIS BROTHERS—Polydor
FARTHEAST—Spirit—Mercury
FIREFALL—Atlantic
GO—Yamashta, Winwood, Shrieve—Island
I'VE GOT A REASON—Richie Furay Band—Asylum
POINT BLANK—Arista
TURNSTILES—Billy Joel—Col
VIVAI ROXY MUSIC—Atco
WIRED—Jeff Beck—Epic

POPULAR TUNES/MEMPHIS

ARABIAN NIGHTS—Ritchie Family—Marlin
HAPPINESS IS BEING WITH THE SPINNERS—Atlantic
HOWLIN' WIND—Graham Parker & the Rumor—Mercury
I'VE GOT A REASON—Richie Furay Band—Asylum
OLD LOVES DIE HARD—Triumvirat—Capitol
SINCERELY—Dwight Twilley Band—Shelter
SOUL SEARCHING—AWB—Atl.
SPITFIRE—Jefferson Starship—Grunt
WHISTLING DOWN THE WIRE—David Crosby & Graham Nash—ABC
WILD CHERRY—Epic/Sweet City

MUSHROOM/NEW ORLEANS

A NIGHT ON THE TOWN—Rod Stewart—WB
AIN'T THAT A BITCH—Johnny Guitar Watson—DJM
CHILD IN TIME—Ian Gillan Band—Oyster
CITY BOY—Mercury
15 BIG ONES—Beach Boys—Capitol
GIVE GET TAKE & HAVE—Curtis Mayfield—Curton
HOT ON THE TRACKS—Commodores—Motown
IN THE POCKET—James Taylor—WB
SLEEPING BEAUTY—Cheech & Chong—Ode
SOUL SEARCHING—AWB—Atl.

TAPE CITY/MUSHROOM

ALICE COOPER GOES TO HELL—WB
ANOTHER PASSENGER—Carly Simon—Elektra
DREAMBOAT ANNIE—Heart—Mushroom
15 BIG ONES—Beach Boys—Capitol
JAILBREAK—Thin Lizzy—Mercury
LOVE TO THE WORLD—LTD—A&M
SOUL SEARCHING—AWB—Atl.
SPITFIRE—Jefferson Starship—Grunt
WILD CHERRY—Epic/Sweet City

INDEPENDENT RECORDS/DENVER

A NIGHT ON THE TOWN—Rod Stewart—WB
ARE YOU READY FOR THE COUNTRY—Waylon Jennings—RCA
BEAUTIFUL NOISE—Neil Diamond—Col
IN THE POCKET—James Taylor—WB
I'VE GOT A REASON—Richie Furay—Asylum
LONG HARD RIDE—Marshall Tucker Band—Capricorn
OLIAS OF SUNHILL—Jon Anderson—Atlantic
REGGAE GOT SOUL—Toots & the Maytals—Island
SLEEPING BEAUTY—Cheech & Chong—Ode
WHISTLING DOWN THE WIRE—David Crosby & Graham Nash—ABC

PEACHES/DENVER

CITY BOY—Mercury
DIANA ROSS' GREATEST HITS—Motown
15 BIG ONES—Beach Boys—Capitol
HAPPINESS IS BEING WITH THE SPINNERS—Atlantic
I DON'T WANT TO GO HOME—Southside Johnny & the Asbury Jukes—Epic
I'VE GOT A REASON—Richie Furay Band—Asylum

SOUL SEARCHING—Average White Band—Atlantic
SPITFIRE—Jefferson Starship—Grunt
VIVAI ROXY MUSIC—Atco
WILD CHERRY—Epic/Sweet City

CIRCLES/ARIZONA

ALL THINGS IN TIME—Lou Rawls—Phila. Intl.
ARABIAN NIGHTS—Ritchie Family—20th Century
DIANA ROSS' GREATEST HITS—Motown
HAPPINESS IS BEING WITH THE SPINNERS—Atlantic
JUICY FRUIT—Isaac Hayes—ABC
MOONLIGHT FEELS RIGHT—Starbuck—Private Stock
MUSIC, MUSIC—Helen Reddy—Capitol
SOUL SEARCHING—Average White Band—Atlantic
SPITFIRE—Jefferson Starship—Grunt
WHISTLING DOWN THE WIRE—David Crosby & Graham Nash—ABC

ODYSSEY/SOUTHWEST & WEST

AIN'T THAT A BITCH—Johnny Guitar Watson—DJM
HARDER THEY COME—Jimmy Cliff—Island (Soundtrack)
IT'S A GOOD NIGHT FOR SINGIN'—Jerry Jeff Walker—MCA
LIFE GOES ON—Faith, Hope & Charity—RCA
OLIAS OF SUNHILL—Jon Anderson—Atlantic
RESOLUTION—Andy Pratt—Nemperor
SUPER HITS—Main Ingredient—RCA
SURREAL THING—Kris Kristofferson—Monument
WILD CHERRY—Epic/Sweet City

LICORICE PIZZA/LOS ANGELES

A NIGHT ON THE TOWN—Rod Stewart—WB
ALICE COOPER GOES TO HELL—WB
BEAUTIFUL NOISE—Neil Diamond—Col
CHANGESONEBOWIE—David Bowie—Col
FLY LIKE AN EAGLE—Steve Miller Band—Capitol
I'VE GOT A REASON—Richie Furay Band—Asylum
OLIAS OF SUNHILL—Jon Anderson—Atlantic
ROCK 'N' ROLL MUSIC—Beatles—Capitol
SOUL SEARCHING—Average White Band—Atlantic
SPITFIRE—Jefferson Starship—Grunt
TOWER/LOS ANGELES
ARE YOU READY FOR THE COUNTRY—Waylon Jennings—RCA
C'MON ALONG—Barry McGuire—Sparrow
DIANA ROSS' GREATEST HITS—Motown
EVERYBODY LOVES THE SUNSHINE—Roy Ayers Ubiquity—Polydor
GLOW—Al Jarreau—WB
GO—Yamashta, Winwood, Shrieve—Island
IN TOUCH—Tommy James—Fantasy
ON LOVE—David T. Walker—Ode
SOUL SEARCHING—Average White Band—Atlantic
VIVAI ROXY MUSIC—Atlantic

EVERYBODY'S RECORDS/NORTHWEST

BREEZIN'—George Benson—WB
DIANA ROSS' GREATEST HITS—Motown
HEAD IN THE SAND—Sand—Ostrich
HOPES, WISHES & DREAMS—Ray Thomas—Threshold
I'VE GOT A REASON—Richie Furay Band—Asylum
OLD LOVES DIE HARD—Triumvirat—Capitol
OLIAS OF SUNHILL—Jon Anderson—Atlantic
TALES OF MYSTERY & IMAGINATION—Alan Parsons Project—20th Century
TO THE HEART—Mark-Almond—ABC
WE'VE GOT A LIVE ONE HERE—Commander Cody & His Lost Planet Airmen—WB

AUGUST 7, 1976



THE ALBUM CHART

PRICE CODE

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

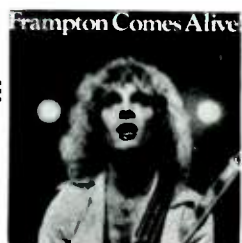
TITLE, ARTIST, Label, Number (Distributing Label)

AUG. 7 JULY 31

1 1 FRAMPTON COMES ALIVE

PETER FRAMPTON

A&M SP 3703



WKS. ON CHART

28 | G

2	2	ROCK 'N' ROLL MUSIC THE BEATLES/Capitol SKBO 11537	7	X
3	3	SPITFIRE JEFFERSON STARSHIP/Grunt BFL1 1557 (RCA)	4	F
4	5	BEAUTIFUL NOISE NEIL DIAMOND/Columbia PC 33965	6	F
5	4	FLEETWOOD MAC/Reprise MS 2225 (WB)	54	F
6	6	THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 7E 1052	23	F
7	7	CHICAGO X/Columbia PC 34200	6	F
8	8	AT THE SPEED OF SOUND WINGS/Capitol SW 11525	18	F
9	9	BREEZIN' GEORGE BENSON/Warner Bros. BS 2919	15	F
10	12	15 BIG ONES BEACH BOYS/Brother-Reprise MS 2251 (WB)	4	F
11	11	THE DREAM WEAVER GARY WRIGHT/Warner Bros. BS 2868	25	F
12	10	ROCKS AEROSMITH/Columbia PC 34165	11	F
13	14	HARVEST FOR THE WORLD ISLEY BROTHERS/T-Neck PZ 33809 (CBS)	11	F
14	15	FLY LIKE AN EAGLE THE STEVE MILLER BAND/Capitol ST 11497	11	F
15	17	A NIGHT AT THE OPERA QUEEN/Elektra 7E 1053	33	F
16	24	SOUL SEARCHING AVERAGE WHITE BAND/Atlantic SD 18179	3	F
17	16	CONTRADICTION OHIO PLAYERS/Mercury SRM 1 1088	9	F
18	19	JEFF BECK/WIRED/Epic PE 33849	7	F
19	21	SPARKLE ARETHA FRANKLIN/Atlantic SD 18176	7	F
20	13	I WANT YOU MARVIN GAYE/Tamla T6 34251 (Motown)	19	F
21	18	CHANGESONEBOWIE DAVID BOWIE/RCA APL1 1732	9	F
22	20	LOOK OUT FOR #1 BROTHERS JOHNSON/A&M SP 4567	21	F
23	25	A KIND OF HUSH CARPENTERS/A&M SP 4581	6	F
24	26	IN THE POCKET JAMES TAYLOR/Warner Bros. BS 2912	6	F
25	32	HOT ON THE TRACKS COMMODORES/Motown M6 86751	5	F
26	30	OLE ELO ELECTRIC LIGHT ORCHESTRA/United Artists LA630 G	6	F
27	29	DREAMBOAT ANNIE HEART/Mushroom MRS 5005	13	F
28	27	DONNY & MARIE—FEATURING SONGS FROM THEIR TELEVISION SHOW/Polydor PD 6068	17	F
29	28	ANOTHER PASSENGER CARLY SIMON/Elektra 7E 1064	7	F
30	35	STARLAND VOCAL BAND WINDSONG/BHL1 1351 (RCA)	10	F
31	31	LONG HARD RIDE MARSHALL TUCKER BAND/Capricorn CP 0170 (WB)	7	F
32	33	SILK DEGREES BOZ SCAGGS/Columbia PC 33920	21	F
33	36	STEAL YOUR FACE GRATEFUL DEAD/Grateful Dead GD LA620 J2/GD 104 (UA)	5	F
34	40	ALL THINGS IN TIME LOU RAWLS/Phila. Intl. PZ 33957 (CBS)	7	F
35	42	ARE YOU READY FOR THE COUNTRY WAYLON JENNINGS/RCA APL1 1816	3	F
36	49	WHISTLING DOWN THE WIRE CROSBY & NASH/ABC 956	3	F
37	38	GREATEST HITS ELTON JOHN/MCA 2128	90	F
38	41	FIREFALL/Atlantic SD 18174	15	F
39	52	A NIGHT ON THE TOWN ROD STEWART/Warner Bros. BS 2938	3	F
40	22	NATALIE NATALIE COLE/Capitol ST 11517	11	F
41	45	JOHN TRAVOLTA/Midland Intl. BKL1 1563 (RCA)	11	F
42	23	DIANA ROSS/Motown M6 861S1	23	F
43	37	TAKIN' IT TO THE STREETS DOOBIE BROTHERS/Warner Bros. BS 2899	18	F
44	34	GET CLOSER SEALS & CROFTS/Warner Bros. BS 2907	14	F
45	47	KISS ALIVE KISS/Casablanca NBLP 7020	44	G
46	48	SONG OF JOY CAPTAIN & TENNILLE/A&M SP 4570	21	F
47	54	ALICE COOPER GOES TO HELL/Warner Bros. BS 2896	3	F
48	51	SLEEPING BEAUTY CHEECH & CHONG/Ode SP 77040 (A&M)	4	F
49	63	WILD CHERRY/Epic/Sweet City PE 34195	3	F
50	39	SUMMERTIME DREAM GORDON LIGHTFOOT/Reprise MS 2246 (WB)	7	F
51	43	MOTHERSHIP CONNECTION PARLIAMENT/Casablanca NBLP 7022	25	F
52	53	FROM ELVIS PRESLEY BOULEVARD, MEMPHIS TENNESSEE ELVIS PRESLEY/RCA APL1 1506	8	F

53	55	JAILBREAK THIN LIZZY/Mercury SRM 1 1081	13	F
54	46	HISTORY/AMERICA'S GREATEST HITS/Warner Bros. BS 2894	38	F
55	56	TRYIN' TO GET THE FEELING BARRY MANILOW/Arista 4060	40	F
56	50	THOSE SOUTHERN KNIGHTS CRUSADERS/ABC Blue Thumb BTSD 6024	10	F
57	58	STRETCHIN' OUT IN BOOTSY'S RUBBER BAND BOOTSY'S RUBBER BAND/Warner Bros. BS 2920	11	F
58	60	FEVER RONNIE LAWS/Blue Note BN LA628 G (UA)	6	F
59	59	HERE AND THERE ELTON JOHN/MCA 2197	12	F
60	61	LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/SP 4552	70	F
61	82	HAPPINESS IS BEING WITH THE SPINNERS SPINNERS/Atlantic SD 18181	2	F
62	66	CHICAGO'S GREATEST HITS/Columbia PC 33900	37	F
63	65	THE MANHATTANS/Columbia PC 33820	14	F
64	86	OLIAS OF SUNHILLOW JON ANDERSON/Atlantic SD 18180	3	F
65	44	BLACK AND BLUE ROLLING STONES/Rolling Stones COC 79104 (Atlantic)	14	F
66	64	RASTAMAN VIBRATION BOB MARLEY & THE WAILERS/Island ILPS 9383	14	F
67	68	TED NUGENT/Epic PE 33692	32	F
68	97	DIANA ROSS' GREATEST HITS/Motown M6 869S1	2	F
69	69	PRESENCE LED ZEPPELIN/Swan Song SS 8416 (Atlantic)	17	F
70	62	COME ON OVER OLIVIA NEWTON-JOHN/MCA 2186	20	F
71	73	ONE OF THESE NIGHTS EAGLES/Asylum 7E 1039	59	F
72	74	MIRROR GRAHAM CENTRAL STATION/Warner Bros. BS 2937	4	F
73	57	THE ROYAL SCAM STEELY DAN/ABC ABCD 931	13	F
74	67	HIDEAWAY AMERICA/Warner Bros. BS 2932	15	F
75	83	BOB JAMES THREE/CTI 6063	2	F
76	75	AGENTS OF FORTUNE BLUE OYSTER CULT/Columbia PC 34164	7	F
77	71	ERIC CARMEN/Arista 4057	31	F
78	80	IT'S A GOOD NIGHT FOR SINGIN' JERRY JEFF WALKER/MCA 2202	4	F
79	72	TOO OLD TO ROCK 'N' ROLL: TOO YOUNG TO DIE JETHRO TULL/Chrysalis CHR 1111 (WB)	10	F
80	84	GOOD KING BAD GEORGE BENSON/CTI 6062	3	F
81	81	STEPPIN' OUT NEIL SEDAKA/Rocket PIG 2195 (MCA)	14	F

CHARTMAKER OF THE WEEK

82 — I'VE GOT A REASON
THE RICHIE FURAY BAND
Asylum 7E 1067



1 | F

83	78	WEDDING ALBUM LEON & MARY RUSSELL/Paradise PA 2943 (WB)	15	F
84	70	DARYL HALL & JOHN OATES/RCA APL1 1144	13	F
85	87	HARD WORK JOHN HANDY/ABC Impulse ASD 9314	5	F
86	77	RAINBOW RISING BLACKMORE'S RAINBOW/Oyster 1 1601 (Polydor)	10	F
87	79	SADDLE TRAMP CHARLIE DANIELS BAND/Epic PE 34150	13	F
88	90	MORE, MORE, MORE ANDREA TRUE CONNECTION/Buddah BDS 5670	4	F
89	89	HELEN REDDY'S GREATEST HITS/Capitol ST 11467	36	F
90	91	TOGETHER AGAIN . . . LIVE BOBBY BLAND & B.B. KING/ABC Impulse ASD 9317	3	F
91	85	RENAISSANCE LIVE AT CARNEGIE HALL RENAISSANCE/Sire SAS 3902 2 (ABC)	8	G
92	94	COLLECTORS' ITEM HAROLD MELVIN & THE BLUE NOTES/Phila. Intl. PZ 34232 (CBS)	3	F
93	88	LEE OSKAR/United Artists LA594 G	13	F
94	76	FOOL FOR THE CITY FOGHAT/Bearsville BR 6959 (WB)	29	F
95	102	RESOLUTION ANDY PRATT/Nemperor NE 438 (Atlantic)	1	F
96	93	AEROSMITH/Columbia PC 32005	26	F
97	107	ENDLESS SUMMER BEACH BOYS/Capitol SVBB 11307	1	F
98	101	SKY HIGH TAVARES/Capitol ST 11533	1	F
99	99	DESTROYER KISS/Casablanca NBLP 7025	19	F
100	95	RED TAPE ATLANTA RHYTHM SECTION/Polydor PD 1 6060	6	F

LIFESONG RECORDS PROUDLY PRESENTS
TOMMY WEST'S MAGNIFICENT FIRST SOLO ALBUM
TOMMY WEST/HOMETOWN FROLICS



"It is fortunate for all of us who love music that Tommy West
has now given us a deeper glimpse into what goes on inside of him.
The result is warm, sensitive, and direct: just like Tommy."

—Terry Cashman

TOMMY WEST: A SINGER WHO HAS TRULY FOUND HIS SONG
TOMMY WEST/HOMETOWN FROLICS

Produced by TERRY CASHMAN and TOMMY WEST

AVAILABLE ON LIFESONG



RECORDS AND TAPES

LS6003

DISTRIBUTED IN CANADA BY POLYDOR, LTD.

WEA Announces Awards For Summer Promotion

■ **BURBANK** — Henry Droz, executive vice president, director of sales of the Warner/Elektra/Atlantic Corp., has announced that three WEA branches—Boston, Los Angeles and Philadelphia — have received sales achievement awards for their performances in the firm's national promotion, "Summer Gold Rush."

"The program," said Droz, "was a booming success. The positive response from our sales and promotion staffs, the aggressive participation of our customers and the final sales results substantiated our belief that the market for good recorded music is a 12-month affair."

Vic Faraci, WEA's vice president and director of marketing, said, "Working with top selling new releases and a strong catalogue, we put together the 'Summer Gold Rush' program featuring 74 albums by 43 artists on the Warner Bros./Reprise, Elektra/Asylum and Atlantic/Atco labels to prove a point to retailers. The success of the 'Summer Gold Rush' program proves that the right product, properly promoted will chalk up profitable sales each and every month of the year."

CLUB REVIEW

Azito Adds Cabaret Act To His Credits

■ **NEW YORK** — Tony Azito is currently making a subtle impression on audiences at the Vivian Beaumont Theater where he plays Mr. Peachum's assistant in the Joseph Papp production of "Threepenny Opera." What stands out about Azito in that show is his manner of movement — part mime, part dancer. A brief moment during which he walks to the rear of the stage as the narrator pumps a calliope is chilling. So, too, is the shuffling/pandering way he handles the duties of his role.

Recently, Azito took to the stage at Alfredo's Settebello for some late night, post show sets, demonstrating that his sense of humor and vocal abilities are strong assets, too. If his brief stint before a house comprised mostly of friends on Friday night (23) was any indication, he must still integrate these talents into a cohesive presentation. His movements must emphasize a lyric and his readings need direction. Zito, whose credits range from "Car 54, Where Are You" to Broadway, is to be watched.

Ira Mayer

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ **FEEDBACK:** Everybody's favorite album is Dr. Buzzard's Original Savannah Band on RCA which has become this summer's major surprise hit not only because three cuts are eminently danceable ("Sour and Sweet," "Cherchez la Femme" and "I'll Play the Fool"—all in the seventh slot on the DISCO FILE Top 20 this week), but because the group's fabulously eclectic sound—drawing on several decades of American pop music from Big Band jazz to doo-wop soul to sophisticated disco, full of sly musical quotes—is so fresh and appealing. Since I wrote my sick-of-disco column in February—when I said that disco remakes had become "the lowest, most laughable form of pop music: the Muzak of the seventies"—the trend to formula "disco versions" has been eclipsed by a wave of new releases full of the vitality and punch that attracted us to disco in the first place. Vicki Sue Robinson, Double Exposure, Tavares, the Trammps, Diana Ross, Donna Summer, the Bee Gees, the Brothers, Roberta Kelly, Stratavarius, Lou Rawls, Jesse Green, the Ritchie Family, Candi Staton—all these performers and more have come up with great reasons why you should be dancing during the past five months but the Savannah Band is one of the most persuasive reasons this year to believe that disco music, far from being at a dead end, is taking off in new and exciting directions.

FEEDBACK (CONTINUED): "C'mon Baby, Do the Latin Hustle," the deliciously smooth, full-bodied single by Fajardo (Coco) and probably the only Latin record with a "Tom Moulton Mix," is picking up play

(Continued on page 100)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

BLUECLOUD/SOUTHAMPTON, NEW YORK

DJ: Robert Gordon

BEST DISCO IN TOWN—Ritchie Family—Marlin (lp cut)

CHERCHEZ LA FEMME/I'LL PLAY THE FOOL/SOUR AND SWEET—Savannah Band—RCA (lp cuts)

C'MON BABY, DO THE LATIN HUSTLE—Fajardo—Coco

I WANNA FUNK WITH YOU TONITE/KNIGHTS IN WHITE SATIN—Giorgio—Oasis (lp cuts)

LET'S GET STARTED—Commodores—Motown (lp cuts)

LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/BE MINE—Gloria Gaynor—Polydor (lp cuts)

PROPHECY—Margie Joseph—Cotillion (lp cut)

RUBBER BAND MAN—Spinners—Atlantic (lp cut)

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

YOU SHOULD BE DANCING—Bee Gees—RSO (disco version)

SCARLETT'S/WESTHAMPTON BEACH, NEW YORK

DJ: Bill Vos

BEST DISCO IN TOWN—Ritchie Family—Marlin (lp cut)

FUNKY MUSIC—Luther—Cotillion (lp cut)

IF YOU CAN'T BEAT 'EM, JOIN 'EM—Mark Radice—UA (lp cut)

I'LL PLAY THE FOOL/CHERCHEZ LA FEMME/SUNSHOWER—Savannah Band—RCA (lp cuts)

JUST A LITTLE TIMING/DO THOSE LITTLE THINGS—Maryann Farra & Satin Soul—Brunswick (lp cuts)

LUCK BE A LADY—Broadway Brass—20th Century (lp cut)

SO MUCH FOR LOVE—Moment of Truth—Salsoul (disco version)

SUMMERTIME AND I'M FEELIN' MELLOW/PICNIC IN THE PARK—MFSB—Phila. Intl. (lp cuts)

SUN . . . SUN . . . SUN—Jakki—Pyramid (disco version)

YOU SHOULD BE DANCING—Bee Gees—RSO (disco version)

BOOMBAMAKA/OO/NEW YORK

DJ: Jorge Wheeler

BEST DISCO IN TOWN/ARABIAN NIGHTS—Ritchie Family—Marlin (lp cuts)

LOVE BITE—Richard Hewson Orchestra—Splash

NO WAY BACK (PART 2)—The Dells—Mercury (lp cut)

PITA CAMON—Charanga '76—TR (lp cut)

SUN . . . SUN . . . SUN—Jakki—Pyramid (disco version)

TO BE WITH YOU—Jimmy Sabater—Salsa

YELLOW TRAIN—Resonance—Celebration

YOU SHOULD BE DANCING—Bee Gees—RSO (disco version)

YOU TO ME ARE EVERYTHING—Revelation—RSO (disco version)

YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE/THIS SONG WILL LAST FOREVER—Lou Rawls—Phila. Intl.—(lp cuts)

THE SANDPIPER/FIRE ISLAND PINES, NEW YORK

DJ: Larry Sanders

BEST DISCO IN TOWN/ARABIAN NIGHTS/BABY, I'M ON FIRE—Ritchie Family—Marlin (lp cuts)

CHERCHEZ LA FEMME/SOUR AND SWEET/I'LL PLAY THE FOOL—Savannah Band—RCA (lp cuts)

DON'T TAKE AWAY THE MUSIC/HEAVEN MUST BE MISSING AN ANGEL—Tavares—Capitol (lp cuts)

I NEED YOU, YOU NEED ME—Joe Simon—Spring (lp cut)

I'M GOIN' LEFT—Jerry Butler—Motown (lp cut)

LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/BE MINE—Gloria Gaynor—Polydor (lp cuts)

ONE FOR THE MONEY—Whispers—Soul Train (disco version)

YOU SHOULD BE DANCING—Bee Gees—RSO (disco version)

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

YOUNG HEARTS RUN FREE/RUN TO ME—Candi Staton—Warner Bros. (lp cuts)

DISCO FILE TOP 20

AUGUST 7, 1976

- BEST DISCO IN TOWN**
RITCHIE FAMILY—Marlin (lp cut)
- YOU SHOULD BE DANCING**
BEE GEES—RSO (Disco version)
- HEAVEN MUST BE MISSING AN ANGEL**
TAVARES—Capitol (lp cut)
- YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE**
LOU RAWLS—Phila. Intl.
- DON'T TAKE AWAY THE MUSIC**
TAVARES—Capitol (lp cut)
- SUN . . . SUN . . . SUN**
JAKKI—Pyramid (disco version)
- SOUR AND SWEET/CHERCHEZ LA FEMME/I'LL PLAY THE FOOL**
SAVANNAH BAND—RCA (lp cuts)
- ARABIAN NIGHTS/BABY, I'M ON FIRE**
RITCHIE FAMILY—Marlin (lp cuts)
- TEN PERCENT**
DOUBLE EXPOSURE—Salsoul (disco version)
- ONE FOR THE MONEY**
WHISPERS—Soul Train (disco version)
- DISCO PARTY/SOUL SEARCHIN' TIME/CAN WE COME TOGETHER/THAT'S WHERE THE HAPPY PEOPLE GO**
TRAMMPS—Atlantic (lp cuts)
- RUN TO ME/YOUNG HEARTS RUN FREE**
CANDI STATON—Warner Bros. (lp cuts)
- TROUBLE-MAKER**
ROBERTA KELLY—Oasis (lp cut)
- SO MUCH FOR LOVE**
MOMENT OF TRUTH—Salsoul (disco version)
- TAKE A LITTLE**
LIQUID PLEASURE—Midland Intl. (disco version)
- NICE & SLOW**
JESSE GREEN—Scepter (disco version)
- LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/BE MINE**
GLORIA GAYNOR—Polydor (lp cuts)
- C'MON BABY, DO THE LATIN HUSTLE**
FAJARDO—Coco
- HERE WE GO AGAIN**
PEOPLE'S CHOICE—TSOP (lp cut)
- LIPSTICK**
MICHEL POLNAREFF—Atlantic (disco version)

Motown August LPs

■ **LOS ANGELES**—Motown Records has announced the company's August release schedule under the special promotional theme, which will be utilized for their fall releases, "Motown Records' Parade of Champions." Artists

Due for August release are albums by the Temptations, entitled "The Temptation Do The Temptations;" "The Power of Music" by the Miracles; "Full-Speed Ahead" by Tata Vega; "Love's Comin' Down" by Ronnie McNeir, and "Motown Disco-O-Tech #4," featuring tracks by Thelma Houston, Willie Hutch, Smokey Robinson, Eddie Kendricks, the Miracles, Commodores, David Ruffin, Four Tops, the Temptations and Diana Ross.

The "Parade of Champions" campaign will carry over a two-month period and will include radio time-buys, dealer ad-mats and in-store displays.

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AUGUST 7, 1976

AUG. 7	JULY 31	
101	110	YOU ARE MY STARSHIP NORMAN CONNORS/Buddah BDS 5655
102	104	LED ZEPPELIN IV/Atlantic SD 7208
103	92	AMIGOS SANTANA/Columbia PC 33576
104	138	CITY BOY/Mercury SRM 1 1098
105	96	RELEASE HENRY GROSS/Lifesong LS 6002
106	117	REGGAE GOT SOUL TOOTS & THE MAYTALS/Island ILPS 9394
107	—	VIVA! ROXY MUSIC/Atco SD 36 139
108	119	SINCERELY DWIGHT TWILLEY BAND/Shelter SRL 52001 (ABC)
109	98	TALES OF MYSTERY AND IMAGINATION: EDGAR ALLEN POE THE ALAN PARSONS PROJECT/20th Century T 508
110	105	BASS CONSTRUCTION/United Artists LA545 G
111	103	GREATEST HITS SEALS & CROFTS/Warner Bros. BS 2886
112	100	FAITHFUL TODD RUNDGREN/Bearsville BR 6963 (WB)
113	106	ABANDONED LUNCHEONETTE DARYL HALL & JOHN OATES/ Atlantic SD 7269
114	134	I'M EASY KEITH CARRADINE/Asylum 7E 1066
115	125	MOONLIGHT FEELS RIGHT STARBUCK/Private Stock PS 2013
116	132	GREATEST HITS MONKEES/Arista 4089
117	109	EVERYTHING'S COMING UP LOVE DAVID RUFFIN/ Motown M6 86051
118	129	WE'VE GOT A LIVE ONE HERE COMMANDER CODY & HIS LOST PLANET AIRMEN/Warner Bros. 2LS 2939
119	124	I ONLY HAVE EYES FOR YOU JOHNNY MATHIS/Columbia PC 34117
120	122	TOYS IN THE ATTIC AEROSMITH/Columbia PC 33479
121	111	GRATITUDE EARTH, WIND & FIRE/Columbia PG 33694
122	133	ARABIAN NIGHTS RITCHIE FAMILY/Marlin 2201 (TK)
123	108	RUN WITH THE PACK BAD COMPANY/Swan Song 8415 (Atlantic)
124	112	VENUS AND MARS WINGS/Capitol SMAS 11419
125	128	NEVER GONNA LET YOU GO VICKI SUE ROBINSON/ RCA APL1 1256
126	113	EARGASM JOHNNIE TAYLOR/Columbia PC 33951
127	137	I DON'T WANT TO GO HOME SOUTHSIDE JOHNNY & THE ASBURY JUKES/Epic PE 34180
128	115	NEW RIDERS NEW RIDERS OF THE PURPLE SAGE/MCA 2196
129	116	OUTLAWS VARIOUS ARTISTS/RCA APL1 1321
130	—	JUICY FRUIT (DISCO FREAK) ISAAC HAYES/ABC ABCD 953
131	118	EVERYBODY COME ON OUT STANLEY TURRENTINE/Fantasy F 9508
132	—	GLOW AL JARREAU/Reprise MS 2248 (WB)
133	120	STRUTTIN' MY STUFF ELVIN BISHOP/Capricorn CP 0165 (WB)
134	114	MISTY BLUE DOROTHY MOORE/Malaco 6351 (TK)
135	—	LOVE TO THE WORLD LTD/A&M SP 4589
136	123	LIVE BULLET BOB SEGER & THE SILVER BULLET BAND/ Capitol SKBB 11523
137	—	AIN'T THAT A BITCH JOHNNY GUITAR WATSON/DJM DJPA3 (Amherst)
138	139	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ ABC Dot DOSD 2020
139	—	OLD LOVES DIE HARD TRIUMVERAT/Capitol ST 11551
140	121	A CIRCLE FILLED WITH LOVE SONS OF CHAMPLIN/ Ariola America 50007 (Capitol)
141	142	WHERE THE HAPPY PEOPLE GO THE TRAMMPS/Atlantic SD 18172
142	126	SLIPPIN' AWAY CHRIS HILLMAN/Asylum 7E 1062
143	135	TURNSTILES BILLY JOEL/Columbia PC 33848
144	148	YOUNG HEARTS RUN FREE CANDI STATON/Warner Bros. 2948
145	136	HELLUVA BAND ANGEL/Casablanca NBLP 7028
146	—	CHILD IN TIME IAN GILLAN/Oyster 1 1602 (Polydor)
147	140	LOVE TRILOGY DONNA SUMMER/Oasis OCLP 5004 (Casablanca)
148	149	MAIN COURSE BEE GEES/RSO SO 4807 (Atlantic)
149	141	SILVER CONVENTION/Midland International BKL1 1369 (RCA)
150	127	THE WHITE ALBUM THE BEATLES/Apple SWBO 101

151-200 ALBUM CHART

151	THE NEED TO BE ESTHER SATTERFIELD/A&M SP 3411	175	JOHN DENVER'S GREATEST HITS/ RCA C. L1 0374
152	FREE IN AMERICA BEN SIDRAN/ Arista 4081	176	ROLLIN' ON DUKE & THE DRIVERS/ ABC ABCD 942
153	MYSTERIES KEITH JARRETT/ ABC Impulse ASD 9315	177	ARBOUR ZENA KEITH JARRETT/ ECM 1 1070 (Polydor)
154	THE JACKSON FIVE ANTHOLOGY Jackson Five/Motown M7 868R3	178	ESCAPE FROM BABYLON MARTHA VELEZ/Sire SADS 7515 (ABC)
155	GREATEST HITS CHARLIE RICH/ Epic PE 34240	179	I'M NEARLY FAMOUS CLIFF RICHARD/Rocket PIG 2210 (MCA)
156	THE BEST OF ROD STEWART/Mercury SRM 2 7507	180	LOVE POTION NEW BIRTH/ Warner Bros. BS 2953
157	ON THE TRACK LEON REDBONE/ Warner Bros. BS 2888	181	THE CURTIS BROS./Polydor PD 1 6076
158	RED OCTOPUS JEFFERSON STARSHIP/Grunt BFL1 0999 (RCA)	182	THE ART OF TEA MICHAEL FRANKS/Reprise MS 2230 (WB)
159	VOLUNTEER JAM VARIOUS ARTISTS/ Capricorn CP 0172 (WB)	183	DERRINGER/Blue Sky PZ 34181 (CBS)
160	LEGALIZE IT PETER TOSH/ Columbia IC 34253	184	HIGH AND MIGHTY URIAH HEEP/ Warner Bros. BS 2949
161	THE BEATLES 62-65/Apple SKBO 3403	185	I'VE GOT A FEELING AL WILSON/ Playboy PB 410
162	TO THE HEART MARK/ALMOND/ ABC ABCD 945	186	TODAY JOE SIMON/Spring SP 6710 (Polydor)
163	THE BEATLES 67-70/Apple SKBO 3404	187	GIVE GET TAKE & HAVE CURTIS MAYFIELD/Curtom CU 5007 (WB)
164	THE MOVIES/Arista 4085	188	TAPESTRY CAROLE KING/ Ode SP 77009 (A&M)
165	DR. BUZZARD'S ORIGINAL SAVANNAH BAND/RCA APL1 1504	189	STARZ/Capitol ST 11539
166	ACCEPT NO SUBSTITUTES PLEASURE/ Fantasy F 9506	190	BORN TO GET DOWN MUSCLE SHOALS HORNS/Bang BLP 403
167	BAND ON THE RUN PAUL McARTNEY/Capitol SO 3415	191	ANOTHER SIDE OF ABBEY ROAD GEORGE BENSON/A&M SP 3028
168	GO STOMU YAMASHTA, STEVE WINWOOD, MICHAEL SHRIEVE/ Island ILPS 9387	192	EVERYTIME I SING A LOVE SONG JOHN DAVIDSON/20th Century T 512
169	SHOUTING AND POINTING MOTT/ Columbia PC 34236	193	THIS IS IT MELBA MOORE/ Buddah BDS 5657
170	EVERYBODY LOVES THE SUNSHINE ROY AYERS UBIQUITY/Polydor PD 1 6070	194	BARRY MANILOW/Arista 4016
171	SURREAL THING KRIS KRISTOFFERSON/Monument FZ 34254 (CBS)	195	PULLIN' TOGETHER GRINDERSWITCH/ Capricorn CP 0173 (WB)
172	THE FOUR SEASONS STORY/ Private Stock PS 7000	196	CHORUS LINE ORIGINAL CAST/ Columbia PS 33581
173	EARL KLUGH/Blue Note BN LA596 G (UA)	197	LET YOUR MIND BE FREE BROTHER TO BROTHER/Turbo 7015 (All Platinum)
174	FARTHER ALONG SPIRIT/ Mercury SRM 1 1094	198	SUMMERTIME MFSB/Phila. Intl. PZ 34238 (CBS)
		199	NATURAL GAS/Private Stock PS 2011
		200	OH YEAH? JAN HAMMER/ Nemperor 437 (Atlantic)

ALBUM CROSS REFERENCE

AEROSMITH	12, 96, 120	GORDON LIGHTFOOT	50
AMERICA	54, 74	LTD	135
JON ANDERSON	64	MANHATTANS	63
ANGEL	145	BARRY MANILOW	55
ATLANTA RHYTHM SECTION	100	BOB MARLEY & THE WAILERS	66
AVERAGE WHITE BAND	16	MARSHALL TUCKER BAND	31
BAD COMPANY	123	JOHNNY MATHIS	119
BEACH BOYS	10, 97	HAROLD MELVIN & THE BLUE NOTES	92
BEATLES	2, 150	STEVE MILLER BAND	14
JEFF BECK	18	MONKEES	116
BEE GEES	148	DOROTHY MOORE	134
GEORGE BENSON	9, 90	ROXY MUSIC	107
ELVIN BISHOP	133	NEW RIDERS OF THE PURPLE SAGE	128
BLACKMORE'S RAINBOW	86	OLIVIA NEWTON-JOHN	70
BOBBY BLAND & B. B. KING	90	TED NUGENT	67
BLUE OYSTER CULT	76	OHIO PLAYERS	17
BOOTSIE'S RUBBER BAND	57	LEE OSKAR	93
DAVID BOWIE	21	DONNY & MARIE OSMOND	28
BRASS CONSTRUCTION	110	PARLIAMENT	51
BROTHERS JOHNSON	22	ALAN PARSONS PROJECT	109
CARPENTERS	23	ANDY PRATT	95
CAPTAIN & TENNILE	46, 60	ELVIS PRESLEY	52
ERIC CARMEN	77	QUEEN	15
KEITH CARRADINE	114	LOU RAWLS	34
CHEECH & CHONG	48	HELEN REDDY	89
CHICAGO	7, 62	RENAISSANCE	91
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ALICE COOPER	47	DAVID RUFFIN	117
DAVID CROSBY & GRAHAM NASH	36	TODD RUNDGREN	112
CRUSADERS	56	LEON & MARY RUSSELL	83
NEIL DIAMOND	4	SANTANA	103
CHARLIE DANIELS BAND	87	BOZ SCAGGS	32
DOOBIE BROTHERS	43	SEALS & CROFTS	44, 81
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EARTH, WIND & FIRE	121	BOB SEGER & THE SILVER BULLET BAND	136
ELECTRIC LIGHT ORCHESTRA	26	SILVER CONVENTION	149
FREDDY FENDER	138	CARLY SIMON	29
FIREBALL	5	SONS OF CHAMPLIN	140
FLEETWOOD MAC	94	SOUTHSIDE JOHNNY & THE ASBURY JUKES	127
FOGHAT	1	SPINNERS	61
PETER FRAMPTON	19	STARBUCK	115
ARETHA FRANKLIN	82	STARLAND VOCAL BAND	30
RITCHIE FURAY	20	CANDI STATON	144
MARVIN GAYE	146	STEELY DAN	73
IAN GILLAN	72	ROD STEWART	39
GRAHAM CENTRAL STATION	33	DONNA SUMMER	147
GRATEFUL DEAD	105	TAVARES	98
HENRY GROSS	84, 113	JAMES TAYLOR	126
DARYL HALL & JOHN OATES	85	JOHNNIE TAYLOR	53
JOHN HANDY	27	THIN LIZZY	106
ISAAC HAYES	142	TOOTS & THE MAYTALS	141
HEART	13	TRAMMPS	41
CHRIS HILLMAN	75	JOHN TRAVOLTA	139
ISLEY BROTHERS	132	ANDREA TRUE CONNECTION	88
BOB JAMES	3	STANLEY TURRENTINE	131
AL JARREAU	35	DWIGHT TWILLEY BAND	108
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RONNIE LAWS			
LED ZEPPELIN			

THE R&B SINGLES CHART

AUGUST 7, 1976

AUG. 7	JULY 31	
1	1	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE LOU RAWLS—Phila. Intl. ZS8 3592 (CBS)
2	5	GETAWAY EARTH WIND & FIRE —Columbia 3 10373
3	3	HEAVEN MUST BE MISSING AN ANGEL TAVARES —Capitol P 4270
4	4	GET UP OFFA THAT THING JAMES BROWN —Polydor PD 14326
5	8	(SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY KC & THE SUNSHINE BAND—TK 1019
6	7	WHO'D SHE COO? OHIO PLAYERS —Mercury 73814
7	2	SOMETHING HE CAN FEEL ARETHA FRANKLIN —Atlantic 3326
8	6	THIS MASQUERADE GEORGE BENSON —Warner Bros. WBS 8209
9	12	PLAY THAT FUNKY MUSIC WILD CHERRY — Epic/Sweet City 8 50225
10	9	KISS AND SAY GOODBYE THE MANHATTANS —Columbia 3 10310
11	10	SOPHISTICATED LADY NATALIE COLE—Capitol P 4259
12	15	ONE FOR THE MONEY WHISPERS—Soul Train SB 10700 (RCA)
13	14	HEAR THE WORDS, FEEL THE FEELING MARGIE JOSEPH—Cotillion 44201 (Atlantic)
14	18	SUMMER WAR—United Artists XW834 Y
15	11	TEAR THE ROOF OFF THE SUCKER (GIVE UP THE FUNK) PARLIAMENT—Casablanca NB 856
16	17	FOXY LADY CROWN HEIGHTS AFFAIR—De-Lite DEP 1581
17	13	YOUNG HEARTS RUN FREE CANDI STATON—Warner Bros. WBS 8181
18	16	CAN'T STOP GROOVIN' NOW, WANNA DO IT SOME MORE B. T. EXPRESS—Columbia 3 10346
19	19	I'M GONNA LET MY HEART DO THE WALKING THE SUPREMES—Motown M 1391F
20	21	IT AIN'T THE REAL THING BOBBY BLAND—ABC 12189
21	22	HARD WORK JOHN HANDY—ABC Impulse IMP 310005
22	20	SOMEBODY'S GETTIN' IT JOHNNIE TAYLOR—Columbia 3 10334
23	23	EVERYTHING'S COMING UP LOVE DAVID RUFFIN—Motown M 1393F
24	25	GET IT WHILE IT'S HOT EDDIE KENDRICKS—Tamil T 54270F (Motown)
25	24	LOVE GRAHAM CENTRAL STATION—Warner Bros. WBS 8205
26	32	THE MORE YOU DO IT THE MORE I LIKE IT DONE TO ME RONNIE DYSON—Columbia 3 10356
27	28	PARTY VAN MCCOY—H&L 4670
28	26	UP THE CREEK WITHOUT A PADDLE TEMPTATIONS—Gordy G 7150F (Motown)
29	39	BABY, WE BETTER TRY TO GET IT TOGETHER BARRY WHITE—20th Century TC 2298
30	34	COTTON CANDY SYLVES—Capitol P 4255
31	31	STRETCHIN' OUT (IN A RUBBER BAND) BOOTSIE'S RUBBER BAND—Warner Bros. WBS 8215
32	33	YOU DON'T HAVE TO GO CHI-LITES—Brunswick B 55528
33	27	SARA SMILE DARYL HALL & JOHN OATES—RCA PB 10530
34	35	TRY ME . . . I KNOW . . . WE CAN MAKE IT DONNA SUMMER—Oasis 406 (Casablanca)
35	36	WAKE UP SUSAN SPINNERS—Atlantic 3341
36	29	THAT'S WHERE THE HAPPY PEOPLE GO THE TRAMPS—Atlantic 3306
37	38	THERE YOU ARE MILLIE JACKSON—Spring SP 164 (Polydor)
38	49	FUNNY HOW TIME SLIPS AWAY DOROTHY MOORE—Malaco M 1033 (TK)
39	46	WE THE PEOPLE GENERAL JOHNSON—Arista 0192
40	41	KEEP THAT SAME OLD FEELING THE CRUSADERS—ABC Blue Thumb BTA 269
41	42	ROOTS, ROCK, REGGAE BOB MARLEY & THE WAILERS—Island 060
42	48	WE BOTH NEED EACH OTHER NORMAN CONNORS—Buddah BDS 534
43	45	IT'S GOOD FOR THE SOUL LUTHER—Cotillion 44200 (Atlantic)
44	51	YOU TO ME ARE EVERYTHING THE REAL THING—United Artists XW833 Y
45	54	YOU SHOULD BE DANCING BEE GEES—RSO 853 (Polydor)
46	52	I NEED IT JOHNNY GUITAR WATSON—DJM 1013 (Amherst)
47	50	UNIVERSAL SOUND KOOL & THE GANG—De-Lite 1583
48	53	COME ON AND RIDE ENCHANTMENT—Desert Moon 6403 (Buddah)
49	56	BABY, I WANT YOUR BODY AL WILSON—Playboy P 6-76
50	47	BLT LEE OSKAR—United Artists XW807 Y
51	59	SLOW MOTION DELLS—Mercury 73807
52	43	I HOPE WE GET TO LOVE IN TIME MARILYN MCCOO & BILLY DAVIS, JR.—ABC 12170
53	40	I'LL BE GOOD TO YOU BROTHERS JOHNSON—A&M 1806
54	61	LET THE GOOD TIMES ROLL BOBBY BLAND & B. B. KING—ABC Impulse IMP 31006
55	65	LEAN ON ME MELBA MOORE—Buddah BDA 535
56	64	LOWDOWN BOZ SCAGGS—Columbia 3 10367
57	63	SUPER DISCO RIMSOTS—Stang 5067 (All Platinum)
58	58	TEN PERCENT DOUBLE EXPOSURE—Salsoul 2008
59	60	LOVE CHANT ELI'S SECOND COMING—Silver Blue 7302 (TK)
60	—	ONE LOVE IN MY LIFETIME DIANA ROSS—Motown M 1398F
61	68	PORCUPINE NATURE ZONE—London 5N 235
62	69	AIN'T GOOD FOR NOTHING LUTHER INGRAM—Koko 721
63	—	IF I EVER DO WRONG BETTY WRIGHT—Alston 3722 (TK)
64	66	IT'S HARDER TO LEAVE JACKIE MOORE—Kayvette 5125 (TK)
65	—	ROCK CREEK PARK BLACKBYRDS—Fantasy 771
66	70	JUST LIKE IN THE MOVIES BLOODSTONE—London 5N 1067
67	67	HARDTIME S.O.S. TOMMY TATE—Koko KO 722
68	72	DANCIN' KID DISCO TEX & THE SEX-O-LFTTS—Chelsea CH 3045
69	73	FLOWERS THE EMOTIONS—Columbia 3 10347
70	—	JIVE TALKIN' RUFUS FEATURING CHAKA KHAN—ABC 12197
71	75	THANK YOU FOR TODAY SISTER SLEDGE—Cotillion 44202 (Atlantic)
72	—	AIN'T GONNA TELL NOBODY (ABOUT YOU) CARL CARLTON—ABC 12165
73	—	WAITING AT THE BUS STOP KAY GEES—Gang GR 1326
74	—	OPEN UP YOUR HEART MUSCLE SHOALS HORNS—Bang 725
75	—	THEME FROM M*A*S*H THE NEW MARKETS—Seminole 501 (Farr)

Island, Chinnichap Pact



Lionel Conway, president of the Island Music Group of Companies, has announced that Chinnichap Music is now being represented in the United States and Canada by Island Music. Chinnichap is the publishing company owned by the highly successful English songwriter and production team of Mike Chapman and Nickey Chinn. Chapman and Chinn have been responsible for world-wide hit records by such artists as Suzi Quatro, Sweet, Mud and Smokey, having as many as four records at a time on the English charts. They recently moved their headquarters to Los Angeles where they are currently working on several projects for the American market. Pictured after the signing are (from left) Jeff Benjamin, Island general professional manager; Mike Chapman; Nickey Chinn, and Lionel Conway.

Theta Records, New Firm Bows

LOS ANGELES—Theta Records and an affiliated pubbery, Musical Illusions, have been formed here by Terry Vanzerr, a songwriter who penned the label's first single release, "Pet Rock."

The company, which will be distributed by IRDA, lists Paul Klopfer, executive VP, Jerry Levine, VP, corporate development, and Eric Reiner, promotion chief, as key staff.

Disco File *(Continued from page 98)*

in New York after more than two months in release. It goes on the DISCO FILE Top 20 this week at number 18, pushed by its recent reports as a fine summer record. Also coming up: Giorgio's "I Wanna Funk with You Tonite" (Oasis); "So Much for Love," especially the instrumental side, by Moment of Truth (Salsoul disco disc) and Gloria Gaynor's new medley, "Let's Make a Deal/I've Got You Under My Skin/Be Mine" (Polydor) . . . Among the new records appearing on top 10 lists this week: "Let's Get Started" by the Commodores (from their "Hot on the Tracks" album on Motown), a sharp, lively party song listed by Robert Gordon from Southampton's new Bluecloud discotheque; Jerry Butler's version of Syreeta's spunky "I'm Goin' Left" on his first Motown album, "Love's on the Menu," chosen by Larry Sanders who plays at the Sandpiper, the disco where all the social energy of Fire Island Pines is concentrated on weekend nights; and Luther's "Funky Music (Is a Part of Me)" (5:29), the stirring opening cut from the group's debut album on Cotillion and very much like their earlier release, "It's Good for the Soul" (also included on the lp)—reported by Bill Vos from Scarlett's in Westhampton Beach, who rounds out our mini-survey of the Hamptons/Fire Island weekend disco scene (more to come). All recommended album cuts.

The new Faith, Hope & Charity album, "Life Goes On" (RCA), is a typically pleasant, frothy Van McCoy production with a number of high-spirited disco cuts in the group's familiar perky, bright, optimistic style. The mood of the album is summed up nicely in the titles of its best cuts: "Positive Thinking" (4:59); "You're My Peace of Mind" (6:53); "A Time for Celebration," a bicentennial salute that's a little too patriotic for my tastes; and the title track, "Life Goes On" (6:28), which is divided into a slow "overture" and an upbeat main section. Also included: a surprisingly fun medley of two pop classics, "Cherish" and "Monday, Monday," blended together and sounding better than ever. Light-weight but very pretty.

ALSO RECOMMENDED: "Full Time Thing (Between Dusk and Dawn)" by Whirlwind, a 12-inch disc from Roulette which asks the question, "If your love is true, why do I only see you between dusk and dawn?"—produced by Aram Scheffrin who co-produced the D.C. LaRue album, this one runs 5:36 . . . "Grasshopper," an instrumental by Spin (Ariola America) that sounds like a freakier Average White Band . . . "Listen to the Rhythm Band" by MD-20-20 (Magic Show, a small Nashville-distributed label), a very off-beat production with a deep funk base and lots of odd changes (the B side is marked "disco" and runs 4:58) . . . "Love's Come at Last" by Hosea (A&M), a really pleasant, mid-tempo song for mellow moments.

THE R&B LP CHART

AUGUST 7, 1976

1. **SPARKLE**
ARETHA FRANKLIN—Atlantic SD 18176
2. **BREEZIN'**
GEORGE BENSON—Warner Bros. BS 2919
3. **HOT ON THE TRACKS**
COMMODORES—Motown M6 86751
4. **HARVEST FOR THE WORLD**
ISLEY BROTHERS—T-Neck PZ 33809 (CBS)
5. **CONTRADICTION**
OHIO PLAYERS—Mercury SRM 1 1088
6. **ALL THINGS IN TIME**
LOU RAWLS—Phila. Intl. PZ 33957 (CBS)
7. **NATALIE**
NATALIE COLE—Capitol ST 11517
8. **LOOK OUT FOR #1**
BROTHERS JOHNSON—A&M SP 4567
9. **MIRROR**
GRAHAM CENTRAL STATION—Warner Bros. BS 2937
10. **MOTHERSHIP CONNECTION**
PARLIAMENT—Casablanca NBLP 7022
11. **I WANT YOU**
MARVIN GAYE—Tamla T6 34251 (Motown)
12. **SOUL SEARCHING**
AVERAGE WHITE BAND—Atlantic SD 18179
13. **SKY HIGH**
TAVARES—Capitol ST 11533
14. **THE MANHATTANS**
Columbia PC 33820
15. **HARD WORK**
JOHN HANDY—ABC Impulse ASD 9314
16. **THOSE SOUTHERN KNIGHTS**
THE CRUSADERS—ABC Blue Thumb BTSD 6024
17. **YOU ARE MY STARSHIP**
NORMAN CONNORS—Buddah BDS 5655
18. **STRETCHIN' OUT IN BOOTSY'S RUBBER BAND**
BOOTSY'S RUBBER BAND—Warner Bros. BS 2920
19. **YOUNG HEARTS RUN FREE**
CANDI STATON—Warner Bros. BS 2948
20. **WILD CHERRY**
Epic/Sweet City PE 34195 (CBS)
21. **HAPPINESS IS BEING WITH THE SPINNERS**
SPINNERS—Atlantic SD 18181
22. **TOGETHER AGAIN . . . LIVE**
BOBBY BLAND & B. B. KING—ABC Impulse ASD 9317
23. **GIVE GET TAKE AND HAVE**
CURTIS MAYFIELD—Curton 5007 (WB)
24. **FEVER**
RONNIE LAWS—Blue Note BN LA628 G (UA)
25. **ENERGY TO BURN**
B.T. EXPRESS—Columbia PC 34178
26. **BOB JAMES THREE**
CTI 6063
27. **DIANA ROSS**
Motown M6 86151
28. **LOVE POTION**
NEW BIRTH—Warner Bros. BS 2959
29. **COLLECTORS' ITEM**
HAROLD MELVIN & THE BLUE NOTES—Phila. Intl. PZ 34232 (CBS)
30. **EARGASM**
JOHNNIE TAYLOR—Columbia PC 33951
31. **SUMMERTIME**
MFSB—Phila. Intl. PZ 34238 (CBS)
32. **JUICY FRUIT (DISCO FREAK)**
ISAAC HAYES—ABC ABCD 953
33. **DIANA ROSS' GREATEST HITS**
Motown M6 86951
34. **WHERE THE HAPPY PEOPLE GO**
THE TRAMMPS—Atlantic SD 18172
35. **LET YOUR MIND BE FREE**
BROTHER TO BROTHER—Turbo 7015 (All Platinum)
36. **GOOD KING BAD**
GEORGE BENSON—CTI 6062
37. **ARABIAN NIGHTS**
RITCHIE FAMILY—Marlin 2201 (TK)
38. **AIN'T THAT A BITCH**
JOHNNY GUITAR WATSON—DJM DJLPA 3 (Amherst)
39. **MISTY BLUE**
DOROTHY MOORE—Malaco 6351 (TK)
40. **SILK DEGREES**
BOZ SCAGGS—Columbia PC 33920

Brothers Johnson Gold for 'BLS



Wanda Ramos, music director of WBLS, New York, accepted a gold record presented in recognition of the station's help in making A&M Records' Brothers Johnson album, "Look Out For #1," a success. Pictured here from left are Boo Frazier, independent promotion representative; Mel Fuhrman, A&M's east coast operations director; Wanda Ramos; Peter Mellica, A&M's New York promotion manager and Rich Totolan, A&M's national album promotion director.

New York, N.Y.

(Continued from page 28)

with each of the four members of the group as recorded by David Wigg at various times between 1968 and 1973. The album will be dressed in an elaborate package, will run for 96 minutes and include a folio of photographs. The only music will be several instrumental interpretations of Beatle compositions, and according to the label it will not be passed off as an album of Beatle recordings. There is no sign of a U.S. release . . . Speaking of "you know who," John Lennon's application for permanent U.S. residence was approved by Judge Ira Fieldsteel here last week, ending a 4½ year battle.

STILL UNDERGROUND: New York's favorite Welshman, John Cale, who was recently dropped by Island, has been making midnight appearances in a small lower Manhattan club, trying to attract label interest. Cale is playing guitar with a makeshift group of Mick Ronson, Talking Heads' David Byrne and Blue Oyster Cult's Alan Lanier with occasional visitations by the likes of Patti Smith and Lou Reed. The limited musical abilities of most of those on stage and lack of rehearsal saw Cale at his unruly best according to one eyewitness. Cale performed numbers from his solo albums, of which "Gun" and "Fear Is A Man's Best Friend" were the most successful. The show was also notable for Cale and Reed's nostalgic romp through several Velvet Underground faves including "Waiting For the Man."

NO ENCORE, PLEASE: One of the highlights of the recent CBS Convention that was not reported anywhere in the company's reams of press releases, according to lookers on, was when Keith Moon suddenly stood up before the startled members of the congregation and bellowed, "I want to thank you all for making my record a success."

YOU WERE ALL RIGHT: But Hope Antman became a two-time winner phoning in the earliest guess of Melissa Manchester for last week's photo. Keep your eyes peeled.

EVERYBODY WANTS TO BE A STAR: Music Journal magazine has inaugurated a new feature entitled "Hiptionary," a cartoon (by Ian Dove) with text (by Eliot Horne—they spelled his name wrong). According to the magazine "Hiptionary" marks "the first time they think tandem." Pedal on, fellas.

TRAVELING MUSIC, AND A HOP: Karin Berg has returned to Elektra/Asylum's NY offices while continuing as director of press relations . . . UA's Jeff Samuels nursing a broken foot suffered during a basketball game. He missed the shot . . . Michael Kliefner and Carol Strauss among recent guest lecturers at Bob Spitz' New School class . . . Rupert Holmes trans-Atlanticizing producing John Miles' next single as well as albums for Strawbs ("Deep Cuts"), Hudson-Ford and himself. Partner Jeff Loesser working on Sailor's third lp. And talk of the two putting together a Widescreen Orchestra disco album . . . City of San Francisco denying a permit for a Jefferson Starship freebie—they've been doing the concerts for a decade without hassle.

AWWWWSH MARIE (OR, THE BEAT GOES ON): Not even the long awaited appearance of RW stalwarts Barry Taylor and Mike "Travis" Vallone could stave off the Flashmakers' weekly bout with impotence, as they fell to Cashbox, 8-7. Once again RW managed to snatch defeat from the jaws of victory; faulty fielding and slipshod baserunning being the villains this week. Muttered Vallone in the locker room after the game, "I'm going to sink my sorrows in charts tonight."

THE JAZZ LP CHART

AUGUST 7, 1976

1. **BREEZIN'**
GEORGE BENSON—Warner Bros. BS 2919
2. **THOSE SOUTHERN KNIGHTS**
THE CRUSADERS—ABC Blue Thumb BTSD 6024
3. **BOB JAMES THREE**
CTI 6063
4. **LOOK OUT FOR #1**
BROTHERS JOHNSON—A&M SP 4567
5. **GOOD KING BAD**
GEORGE BENSON—CTI 6062
6. **EVERYBODY COME ON OUT**
STANLEY TURRENTINE—Fantasy F 9508
7. **FEVER**
RONNIE LAWS—Blue Note BN LA628 G (UA)
8. **FLY WITH THE WIND**
MCCOY TYNER—Milestone M 9067
9. **HARD WORK**
JOHN HANDY—ABC Impulse ASD 9314
10. **MYSTERIES**
KEITH JARRETT—Impulse ASD 9315
11. **YOU ARE MY STARSHIP**
NORMAN CONNORS—Buddah BDS 5655
12. **THE NEED TO BE**
ESTHER SATTERFIELD—A&M SP 3411
13. **LEE OSKAR**
United Artists LA594 G
14. **CITY LIFE**
THE BLACKBYRDS—Fantasy F 9490
15. **TOUCH**
JOHN KLEMMER—ABC ABCD 922
16. **SALONGO**
RAMSEY LEWIS—Columbia PC 34173
17. **BLACK MARKET**
WEATHER REPORT—Columbia PC 34099
18. **ROMANTIC WARRIOR**
RETURN TO FOREVER—Columbia PC 34076
19. **ODYSSEY**
CHARLES EARLAND—Mercury SRM 1 1049
20. **THE LEPRECHAUN**
CHICK COREA—Polydor PD 6062
21. **SUMMERTIME**
MFSB—Phila. Intl. PZ 34238 (CBS)
22. **FEELS SO GOOD**
GROVER WASHINGTON, JR.—Kudu KU 2451
23. **ARBOUR ZENA**
KEITH JARRETT—ECM 1 1070 (Polydor)
24. **BRASS CONSTRUCTION**
United Artists LA545 G
25. **PRIMAL SCREAM**
MAYNARD FERGUSON—Columbia PC 33953
26. **GLOW**
AL JARREAU—Warner Bros. WB 2248
27. **EARL KLUGH**
Blue Note BN LA596 G
28. **MYSTIC VOYAGE**
ROY AYERS UBIQUITY—Polydor PD 6057
29. **AURORA**
JEAN LUC PONTY—Atlantic SD 18163
30. **REFLECTIONS OF A GOLDEN DREAM**
LONNIE LISTON SMITH & THE COSMIC ECHOES—BDL 1460 (RCA)
31. **BIRD: THE SAVOY RECORDINGS**
CHARLIE PARKER—Savoy SJL 2201 (Arista)
32. **ALL THINGS IN TIME**
LOU RAWLS—Phila. Intl. PZ 33957 (CBS)
33. **THE MEAN MACHINE**
JIMMY MCGRUFF—Groove Merchant 3311
34. **NIGHTFLIGHT**
GABOR SZABO—Mercury SRM 1 1091
35. **JACO PASTORIUS**
Epic PE 33949
36. **THE MAIN ATTRACTION**
GRANT GREEN—CTI KU29
37. **THIS MOTHER'S DAUGHTER**
NANCY WILSON—Capitol STT 11518
38. **ECHOES OF BLUE**
FREDDIE HUBBARD—Atlantic SD 1687
39. **A DIFFERENT SCENE**
LOU DONALDSON—Cotillion SD 9905 (Atlantic)
40. **BLACK WIDOW**
LALO SCHIFRIN—CTI 5000

AM ACTION

(Compiled by the Record World research department)

■ **The Bee Gees** (RSO). Taking half-chart jumps at some stations, record continues to march upward with moves of 13-4 WRKO, 26-14 WHBQ, 17-11 KHJ, HB-22 KFRC, 18-12 WFIL, 16-11, WPGC, 8-7 KLIF, 21-13 KILT, 19-5 WGCL, 16-10 Q102, 13-6 WCOL, 16-12 WOKY, 20-15 WQAM, 21-11 KXOK, 22-17 13Q, 13-12 KDWB, 22-17 KTLK, HB-23 KJR and 15-9 KSTP. WABC (11), WLS (27) and KSLQ went on the record this week.

Wild Cherry (Epic/Sweet City). Added at KJR, WQAM and KTLK and still #1 at WPGC and 13Q. Moves for this week are 26-22 WFIL, 29-23 KHJ, 9-4 CKLW, 29-20 WRKO, 27-23 WHBQ, 24-10 KSLQ, 17-10 Y100, 33-23 KILT, 5-3 Q102, 18-14 WQXI, 22-19 Z93 and 23-20 KSTP. Already top 10 on the R&B Singles Chart, this record has excellent pop and r&b sales.



Olivia Newton-John

England Dan and John Ford Coley (Big Tree). Getting stronger each week. WQXI and WQAM went with the record to go with jumps of 21-16 KHJ, 29-24 CKLW, 27-22 WRKO, 24-21 WFIL, 25-18 WLS, 11-9 WHBQ, 26-24 KFRC, 13-9 WPGC, 17-14 KJR, 16-13 KLIF, 24-8 WGCL, 4-3 WOKY, 11-8 Q102, 21-20 WCOL, 20-18 13Q, 32-29 KSLQ, 23-20 KXOK and 14-11 KSTP.

KC and the Sunshine Band (TK). Currently bulleting #5 on the R&B Singles Chart, it shows no signs of being shaky on the pop side with adds of WRKO, WHBQ and WGCL. Still #1 at Y100, jumped HB-26 WFIL, HB-20 CKLW, 18-5 WQAM, 11-9 13Q, 29-20 WPGC, 25-24 KJR, 40-30 KSLQ, 21-12 WQXI, 37-32 WCOL, 16-10 KTLK and 27-23 KSTP.



Helen Reddy

Orleans (Asylum). Record is beginning to smoke with major adds this week at WFIL, WGCL, KSLQ, KILT and WCOL to go with survey jumps of 26-23 WPGC, HB-34 KTLK, 24-22 Z93, 30-27 WPIX, 28-21 KSTP, HB-28 WFI, extra-28 U100 and HB-30 WVBF. (Note: This week's powerhouse pick.)

NEW ACTION

Olivia Newton-John (MCA) "Don't Stop Believin'." Olivia holds down the singles Chartmaker position with her latest which exploded out of the box as KHJ, KFRC, WHBQ, WRKO and 99X didn't stop believin' and went with the record this week.

Chicago (Columbia) "If You Leave Me Now." Chicago's newest breaks out with major adds at WQXI, KJR, Y100 and KILT along with WCAO, WERC, WHHY, KING, WFOM, WBBQ and other secondaries.

Helen Reddy (Capitol) "I Can't Hear You No More." There will be no problem hearing this new disc on KHJ, WRKO, WPGC, KILT, WPEZ, WERC, WORC and WFOM.

N.Y. NARAS Picks Officers, Trustees

■ **NEW YORK** — Allan Steckler and Tom Morgan have been re-elected president and first vice president respectively of the New York chapter of the Recording Academy (NARAS) by the chapter's new Board of Governors. Also, Nat Shapiro was elected secretary, Ray Moore, treasurer, and Connie DeNave, Jane Jarvis, and Paul Kresh were picked as additional vice presidents.

The Board reelected Steckler and Anne Phillips as national trustees, and selected Tom Morgan and Garry Sherman to serve with them as trustees for the next two years. They join incumbent trustees Selma Brody, Dan Morganstern and Stephen Schwartz, who are serving the second of their two year terms. Because of its rise in membership the chapter has had its trustee representation upped from six to seven representatives on the national board.

As alternate national trustee, the Board of Governors picked Connie DeNave, Sy Johnson, Larry Keyes, Ray Moore, Nat Shapiro and Margaret Whiting. Johnson was also named as representative to the national editorial committee, while Selma Brody was re-named as national educational representative.

Capitol Aug. Release

■ **LOS ANGELES**—Jim Mazza, vice president, marketing of Capitol Records, Inc. has announced the label's album releases for August. The ten lps slated for release include: The Band with "The Best of the Band" "I Can Feel Love," by R. W. Blackwood and The Blackwood Singers; "Brown-smith," by the group of the same name; Tennessee Ernie Ford, "For the 83rd Time" (his 83rd Capitol album); "Maybe Tomorrow," by Hagood Hardy; "Klaatu," by Klaatu; Paris with "Big Towne, 2061;" "Scene Stealer," by Ruby Starr; Voudouris & Kahane, "Street Player;" and "Bob Wills & His Texas Playboys In Concert."

Copyright Revision

(Continued from page 3)

expected to unanimously report the bill to the parent Judiciary Committee. The full committee is expected to take up the revision proposal quickly, probably as soon as next week.

Before the bill drafting ended last week, Rep. George Danielson (D.-Cal.) and the once-powerful jukebox lobby tried to exempt the new \$8-per-box annual performance fee from review by a copyright tribunal. The move drew no support from other members and was roundly defeated, but not before Danielson shot a compromise measure past the subcommittee. The effect of the Danielson compromise — which says the tribunal must consider revision of the fees — is not considered a major change. "The members didn't think the Danielson compromise meant much," one aide pointed out. "So they accepted it."

The jukebox interests were concerned that the newly-created tribunal would go all the way back to 1967—the year a bargain was struck between the jukebox business and the musical licensing organizations — when it reviews the statutory \$8 fee in 1980, the first legal opportunity for a change in the fee.

The nine-year old jukebox deal allowed the House to finally pass its first version of copyright revision before the Senate sat on the bill for nearly a decade while the cable TV provisions of the proposed law were settled. The delay in the Senate has cost songwriters and their publishers in the neighborhood of \$36 million (\$4 million annually in performance fees times nine years), and it was feared that the music interests might try to regain some of that lost ground when the fee is reopened for review in 1980. The Danielson compromise will force the tribunal to consider only post-1976 economic data at that time.

The final bill — the product of nearly 13 years of compromises — has addressed nearly all the outstanding controversies and is expected to breeze through the judiciary committee next week.

R&B PICKS OF THE WEEK

SINGLE



MARVIN GAYE, "AFTER THE DANCE" (Jobete Music Corporation, ASCAP). Gaye's unique way of hypnotizing all his fans continues with this extraction from his latest lp. Soft and sultry, his voice enhances the lyrical story written by Gaye and Ware. The haunting rhythm is created by the talents of many expert musicians. Headed for the top of the charts. Tamla T 54273F (Motown).

SLEEPER



FIRST CLASS, "ME AND MY GEMINI" (Gambi Music, BMI). Heavy backbeat adds to the astrological aspect of this tune. The introduction is interesting and their harmony is excellent. A "first class" number that should see much success. All Platinum AP 2365.

ALBUM

MARGIE JOSEPH, "HEAR THE WORDS, FEEL THE FEELING." New Orleans has put forth many greats, and sooner or later this artist will be placed among them. Ms. Joseph's artistic quality never ceases to amaze. Best cuts include the title tune, "Don't Turn The Lights Off," "Didn't I Tell You" and "Prophecy." Cotillion SD 9906 (Atlantic).



Tighter FM Formats

(Continued from page 3)

done is shown the number of progressive albums releases this year against the year before. And now I think we're somewhere in the neighborhood of 1100 as opposed to last year at this time, about 960. You only have so much time to play them, and more new product to play." A&M's Rich Totoian agreed. "There's too much product out—they're flooded with thousands of acts to look at."

Totoian also underscored the difficulty of creating FM interest by having an act perform in a given market. "The middle acts are screwed for touring these days," he said. "We're seeing shows with three headliners—they've knocked out six bands that could be touring right now. I don't know any group that has broken lately without touring, and now they can't tour."

Contributing to the new artist's problem is the rise of album-cut formatted stations in many markets, stations that will play a new album by a new artist if it fits their needs, but rely most heavily on store research and national sales charts in their choices. The ratings success of many stations has led to the development of promotion techniques that are a hybrid of progressive and pop methods.

"You work them as you would a top 40 station, or pretty close to it," Klenfner said, "by showing them sales reports, other stations that are on it in the market, other major FM stations around the country that are on it."

The FM promotion community has understandably mixed feelings about such stations. "It's definitely tougher to get new artists played," Scott said, but the 'Superstars' (Lee Abrams) format is good, because if you get on, you definitely get played." On the other hand, as Klenfner said, "I have found that when a PLJ goes on a record, I don't see an appreciable amount of increase in sales, but I can feel it when an NEW does, or the WNEW's of the country. They will cause reaction to a record."

FM promotion's responses to the problem have been several, all involving the creation of interest in an essentially unknown quantity, the new artist.

"People would listen to (Asylum's Jackson Browne produced) Warren Zevon because you had something to say about Warren Zevon," Columbia Records' Mike Pillot said. "It was the same way with Martha Velez—it was produced by Bob Marley. With just a new artist, it's hard to get them to listen."

Press attention for a new artist was stressed by Phonogram-Mercury's Mike Bone. "It's good to create some pre-release excitement or publicity," he said, pointing to Mercury's successful press blitz for the Run-aways. "If people are aware of the name, they're more apt to take the shrink-wrap off the record. If it doesn't get listened to, it won't get played."

Many companies also appear to be avoiding the release of a new artist's lp along with a large number of established performers, where the unknown is often buried, in favor of working a superstar in tandem with only one or two new acts.

Tandem Promotion

"We did it with Fools Gold," Klenfner said. "We released Fools Gold with an Outlaw album—I really believe that that helped. We walked in with a respected lp, and we knew most station would be pretty receptive to the Outlaws. But with Fools Gold—I believe that when you go in to talk to a program director or a music director, you only have the attention span of possibly three records. The first record should be your major; your next one, you've still got their attention; by the third one, you're just really walking the fence." Pillot concurred. "I sure wouldn't work three new albums with a superstar—you might get one new one listened to on the strength of the superstar, but not two or three."

Another response to the lack of concert exposure for new talent has been the birth of the promotion "tour," in which an artist, with a national promotion rep, will visit FM stations around the country on a planned itinerary, even though he has no upcoming performing dates in those cities. Such tours for A&M's Felix Pappalardi and MCA's Steve Gibbons Band have shown some results in recent months.

Even with these new techniques, the new artist whose first lp is an airplay or sales smash is an increasing rarity (RW, July 10), and most companies seem to be revising their expectations downward accordingly.

"If you're not going to bust wide open with it, the best thing you can do is develop some markets," Bone said. "It doesn't look like this is going to be a smash record, but if I'm not going to sell 100,000 records, I'm still going to develop a base—if it's on WNEW, WRNW, I want to get it on WLIR. Then maybe I

National Album Countdown

(Continued from page 3)

once a week and it doesn't change the basic format of our programming." Bill Garcia, PD of WRBQ (Tampa), reported: "The albums give a new dimension to the station and the NAC maintains our continuity in programming."

The NAC is also a bonus in drawing teens, demographics of 18-34 and new listeners, always a prime concern of top 40 stations. Jay Cook, PD of WFIL (Philadelphia), commented: "The NAC is drawing a very desirable age group with demographics of 18-34. We're having excellent response to the show." PD Robin Mitchell of WSAI also said: "The NAC from conception has made sense and has improved from week to week garnering new and more listeners by word-of-mouth." Ron Riley, PD of WCAO (Baltimore), added: "The NAC is number one in teens, number one in men 18-34, and number two in the market overall on Sunday nights. It's a definite asset by stimulating a Sunday night listening audience. We love it!" WRBQ's Bill Garcia further stated: "The NAC is pulling in good demographics of 18-34 and it doesn't alienate the teens." Chris Robbins, PD of WKEE-FM (Huntington), reported: "The NAC is a mass appeal program that flows very well. It's a good weekend programming tool." Doug Enlow, PD of WNOK (Columbia), said: "Listener response so far to the NAC has been incredible!" Word from WIRK (West Palm Beach) from PD Terry Lee was, "We just aired the NAC unannounced, with no advertising, and the phones lit up."

can go into Miami, Atlanta and say, hey, we've got some action on it."

"We don't sign an act for a one album and thank you very much deal," Klenfner said. "It's an investment. I think your first album is a cornerstone. We were fortunate with the Outlaws—the first Outlaws album sold more than this Outlaws album, but we don't have any less faith in the Outlaws. We have as much, if not more, to break them more than before, because we know that there was a large market out there that wanted to hear the Outlaws."

And as some of the major FM success stories of the past year indicate — Reprise with Fleetwood Mac, RCA/Grunt with the Jefferson Starship, A&M with Peter Frampton and Mercury with Thin Lizzy—the labels that are willing to make and honor long-term commitments to their artists are those that will profit most consistently.

The people really liked it."

Another concern to any radio station considering a syndicated show is that it be of high quality and professional sounding. Again, the NAC received high marks from its stations, with WFIL stating, "The NAC sounds good. Dynamite!" WCAO added, "The NAC sounds great on the station; excellent programming of music selection." WKEE-FM went on to say "the NAC is very professionally done. Dynamite!" WNOK said further, "The NAC is very well produced and the quality of the show is excellent. It's the best program of its type." WGH praised the NAC as "a program that covers a broader spectrum of the musical world than any other syndicated show on the market." WROK also had warm words, stating, "The show gives us a super Sunday night. If the NAC was a record, I would run it in a power rotation." Larry Getz, PD of WQUE (New Orleans), reported, "Response from both listeners and advertisers has been very strong. The show is a fine complement to my regular programming."

Renewed

The NAC has been renewed by all its original stations and is now in 60 U.S. markets, on 400 stations worldwide via the American Forces radio and TV network and is penetrating the Australian and Canadian marketplaces. Each hour of the show features RW's top selling albums of the week in countdown format, brand new pick albums (as designated by RW), retail reports (on-air reports on hot selling new albums), Hollywood headlines (gossip segments written and performed by Candy Tusken) and artist interviews (past interviews include Fleetwood Mac, Neil Sedaka, Steve Miller, Rufus, Captain & Tennille, Barry White, Beach Boys, America, Jefferson Starship).

Harvey Miller

The show's creator is Harvey Miller (Humble Harve), who produces and hosts the weekly program. Miller, a 24-year radio veteran, is well known as KHJ's former number one 6-9 p.m. jock for five years straight and narrated "The History Of Rock 'N' Roll." The show is scripted and programmed by Candy Tusken, who worked at Radio & Records for two years as their record columnist and editor.

Further information regarding the three hour show should be directed to The National Album Countdown's exclusive representatives, Westwood One. Call Norm Pattiz at (213) 479-7713 or write, NAC, c/o Westwood One, 109 0 Wilshire Blvd., Suite 2210, Los Angeles, Ca. 90024.

The MOR Report

(Listings are in alphabetical order, by title)

Most Adds

DON'T STOP BELIEVIN'—
Olivia Newton-John—MCA
**LIGHT UP THE WORLD WITH
SUNSHINE**—Hamilton, Joe
Frank & Dennison—Playboy
STARGAZER—Frank Sinatra—
Reprise
WITH YOUR LOVE—Jefferson
Starship—Grunt

Most Active

**DON'T GO BREAKING MY
HEART**—Elton John &
Kiki Dee—Rocket
LET 'EM IN—Wings—Capitol
THIS MASQUERADE—George
Benson—WB

WIP/PHILADELPHIA

Adds

AMBER CASCADES—America—WB
LONG HOT WIND—Henry Mancini
—RCA (extra)
SAY YOU LOVE ME—Fleetwood
Mac—Reprise (night)
THE END IS OUT OF SIGHT—
Amazing Rhythm Aces—ABC
(extra-night)

Active

A LITTLE BIT MORE—Dr. Hook—
Capitol
BABY I LOVE YOUR WAY—Peter
Frampton—A&M
DEVIL WOMAN—Cliff Richard—
Rocket
WITH YOUR LOVE—Jefferson
Starship—Grunt

WNEW/NEW YORK CITY

Adds

AMBER CASCADES—America—WB
DON'T STOP BELIEVIN'—Olivia
Newton-John—A&M
HAPPY ENDINGS—Melissa
Manchester—Arista
WHAT I DID FOR LOVE—Eydie
Gorme—UA
WITH YOUR LOVE—Jefferson
Starship—Grunt

Active

DON'T GO BREAKING MY HEART
—Elton John & Kiki Dee—
Rocket
**HEAVEN MUST BE MISSING AN
ANGEL**—Tavares—Capitol
**I'D REALLY LOVE TO SEE YOU
TONIGHT**—England Dan &
J.F. Coley—Big Tree
LET 'EM IN—Wings—Capitol
THIS MASQUERADE—George
Benson—WB

WSM/NASHVILLE

Adds

HAPPY ENDINGS—Melissa
Manchester—Arista
I NEVER CRY—Alice Cooper—WB
SUMMERTIME LOVIN'—Layng
Martine Jr.—Playboy
TURN THE BEAT AROUND—Vicki
Sue Robinson—RCA

Active

A LITTLE BIT MORE—Dr. Hook—
Capitol
**ANOTHER RAINY DAY IN NEW
YORK CITY**—Chicago—Col
DON'T GO BREAKING MY HEART
—Elton John & Kiki Dee—
Rocket
I'M EASY—Keith Carradine—ABC
SAY YOU LOVE ME—Fleetwood
Mac—Reprise

WSB/ATLANTA

Adds

A MY NAME IS ALICE—Marie
Osmond—Polydor
AFTERNOON DELIGHT—Johnny
Carver—ABC
BROTHER SHELTON—Brenda Lee—
MCA
DON'T GO BREAKING MY HEART
—Elton John & Kiki Dee—
Rocket
**IT MIGHT AS WELL RAIN UNTIL
SEPTEMBER**—Susan Cowsill—
WB
JULY YOU'RE A WOMAN—Robert
Goulet—AOA

STARGAZER—Frank Sinatra—
Reprise
SAY IT AGAIN—Don Williams—
ABC
THE MORE I SEE YOU—Peter
Allen—A&M
TRY A LITTLE TENDERNESS—
Billy Thundercloud—Polydor

WIOD/MIAMI

Adds

JULY YOU'RE A WOMAN—Robert
Goulet—AOA
**LIGHT UP THE WORLD WITH
SUNSHINE**—Hamilton, Joe
Frank & Dennison—Playboy
STARGAZER—Frank Sinatra
Reprise

Active

ROCKY MOUNTAIN MUSIC—Eddie
Rabbit—Elektra
SUMMER DAYS—Roger Whittaker
—RCA

WGAR/CLEVELAND

Adds

DEVIL WOMAN—Cliff Richard—
Rocket
SHOWER THE PEOPLE—James
Taylor—WB
WAM BAM SHANG-A-LANG—
Silver—Arista

Active

DON'T GO BREAKING MY HEART
—Elton John & Kiki Dee—
Rocket
**I'D REALLY LOVE TO SEE YOU
TONIGHT**—England Dan &
J.F. Coley—Big Tree
SAY YOU LOVE ME—Fleetwood
Mac—Reprise
THIS MASQUERADE—George
Benson—WB

KMBZ/KANSAS CITY

Adds

COWBOY—Eddy Arnold—RCA
CRISPY CRITTERS—C.W. McCall—
Polydor
DON'T GO BREAKING MY HEART
—Elton John & Kiki Dee—
Rocket
**LIGHT UP THE WORLD WITH
SUNSHINE**—Hamilton, Joe
Frank & Dennison—Playboy
MISTY BLUE—Billie Jo Spears—
UA
ONE OF THESE DAYS—Emmylou
Harris—Reprise
SILVER STAR—Four Seasons—
Warner/Curb
THIS MASQUERADE—George
Benson—WB
WAM BAM SHANG-A-LANG—
Silver—Arista
WABASH CANNONBALL—Charlie
McCoy—Monument

KULF/HOUSTON

Adds

SUPERSTAR—Paul Davis—Bang
Active
A LITTLE BIT MORE—Dr. Hook—
Capitol
DON'T GO BREAKING MY HEART
—Elton John & Kiki Dee—
Rocket
**YOU'LL NEVER FIND ANOTHER
LOVE LIKE MINE**—Lou Rawls—
Phila. Intl.

KOY/PHOENIX

Adds

BABY, I LOVE YOUR WAY—Peter
Frampton—A&M
DON'T GO BREAKING MY HEART
—Elton John & Kiki Dee—
Rocket
GOTTA BE THE ONE—Maxine
Nightingale—UA
**LIGHT UP THE WORLD WITH
SUNSHINE**—Hamilton, Joe
Frank & Dennison—Playboy
SOLITARY MAN—T.G. Sheppard
—Hitsville
WAM BAM SHANG-A-LANG—
Silver—Arista

Also reporting this week: WLW,
WBZ, WHAM, WTMJ, WMAL,
KMBZ, WNHC, KMOX, WGN, KFI,
WBAL, KSFO.

Harrison Happening



Atlantic recording artists the Don Harrison Band made their east coast premiere recently with two nights at the Bottom Line. During their stay in New York, the group spent a full two days fielding interviews and meetings with local press and radio stations, culminating in their taping a segment of Alison Steele's syndicated radio program, "Nightbird & Co." Shown backstage at the Bottom Line on opening night are, from left: (front) Atlantic Records president Jerry Greenberg, national pop promotion director Vince Faraci, Stu Cook of DHB, Atlantic's a&r director Jim Delehant, Rolling Stone magazine associate editor Dave Marsh, DHB manager Jackie Krost of BKM Productions, and WLIR-FM deejay Larry Kleinman; (rear, top) Russell DaShiell of DHB, Bob Jacino of King Karol stores, Doug Clifford of DHB, Atlantic's press/publicity director Barbara Carr, Don Harrison, and WLIR-FM's music director Denis McNamara.

Mike Borthick Joins Chrysalis

■ LOS ANGELES—Mick Borthick has been appointed production manager of Chrysalis Records, it was announced by Chrysalis vice president of sales and promotion Sal Licata.

Borthick had been at ABC

Records, serving as assistant production manager the past five years. In his new post, he will be responsible for all areas of production and will report directly to Licata.

The Coast (Continued from page 10)

his new act, Johnny Cougar, over to MCA—and is keeping the whole project under wraps even from the staff at the label. Joan Bullard, a VP at MCA, was completely baffled when DeFries refused to permit a photograph to be taken of the signing, and even more confused when Tony nixed sending out a bio on the band. What we were able to glean was that the Johnny Cougar debut album is called "Chestnut Street Incident" and is "an autobiographical look at a street punk." Maybe the kid is trying to out Springsteen, Springsteen?

Mary Beth Medly of Sir Productions tells us that Mick Jagger has been spending his summer vacation in Southampton, and today jetted up to Montreal with his father to catch the Olympics first hand . . . Why did Peter Grant, head of Swan Song Records, and SS legal beagle Steve Weiss check into the Beverly Hilton? They weren't talent scouting (though they did recently sign Dave Edmunds), just winding up final negotiations with Warner Brothers Pictures for the long awaited Led Zeppelin movie, "The Song Remains The Same." As for the members of the Big Z—Robert Plant is due to see his doctor sometime this month, and if the MD OK's his bum ankle there's a good chance of a fall tour . . . What famous rock personality who currently has an album out is making his first attempt at producing in the hinterlands of Michigan? Mark Farner that's who. Farner was approached by Lee Pickens when his group Bloodrock was breaking up, who asked Farner if he knew of any work. Mark didn't, but he moved Pickens into his barn in Fenton, Michigan, set him up with Ron Tromby, Dennis Bellinger and Rick Baker and helped him create Easter Island, as well as producing their first album, "Escape To The Island." It seems the band has whetted the appetites of some of the major labels, three having approached Jack Calmes, the band's manager (as well as partial owner of ShowCo) but he hasn't given any of them the nod yet. So folks, if you act quickly, there's still time to sign another act this summer.

FIRST TIME FOR EVERYTHING: Paul Drew has added a foreign record on all of he stations in his chain for the first time. The cut is called "Howzat," currently number one in Australia, recorded by an Australian group, Sherbet—a band that's been described as a heavier version of the Turtles and which holds the unique status of reaching the number one position for every single its released for the Aussie audience in the past four years.



CLASSICAL RETAIL REPORT

AUGUST 7, 1976

CLASSIC OF THE WEEK



VERDI

IL CORSARO

CABALLE, NORMAN, CARRERAS,
GARDELLI

Philips

BEST SELLERS OF THE WEEK

VERDI: IL CORSARO—Caballe,
Norman, Carreras, Gardelli—Philips
GERSHWIN: WATTS BY GEORGE—
Columbia
MESSIAEN: QUARTET FOR THE END
OF TIME—Tashi—RCA
VERDI: LUISA MILLER—Caballe,
Pavarotti, Milnes, Maag—London

SAM GOODY/EAST COAST

BEETHOVEN: COMPLETE PIANO
CONCERTOS—Rubinstein, Barenboim
—RCA

BEETHOVEN: PIANO SONATAS—
Ashkenazy—London

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

PLACIDO DOMINGO SINGS BE MY LOVE
—DG

VIRTUOSO FLUTE—Rampal—RCA

JOPLIN: TREEMONISHA—Schuller—DG

CLASSICAL BARBRA—Streisand—
Columbia—DG

TOMITA: SNOWFLAKES—RCA

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

VERDI: LUISA MILLER—Caballe,
Pavarotti, Milnes, Maag—London

RECORD & TAPE

COLLECTORS/BALTIMORE

100 YEARS OF COUNTRY FIDDLE MUSIC
—Schuller—Columbia

GERSHWIN: WATTS BY GEORGE—
Columbia

GILBERT & SULLIVAN: IOLANTHE—
D'Oyly Carte—London

GILBERT & SULLIVAN: TRIAL BY JURY—
D'Oyly Carte—London

GILBERT & SULLIVAN: UTOPIA LTD.—
D'Oyly Carte—London

GLASS: MUSIC FOR TWELVE PARTS—
Virgin (Import)

IRISH SONGS: WHEN YOU AND I WERE
YOUNG MAGGIE—White—RCA

MESSIAEN: QUARTET FOR THE END OF
TIME—Tashi—RCA

MIDDLE AGES AND RENAISSANCE
INSTRUMENTS—Munrow—Angel

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

FRANKLIN MUSIC/ATLANTA

BARBER, IVES: STRING QUARTETS—
Cleveland Quartet—RCA

BEETHOVEN: SYMPHONY NO. 5—
Kleiber—DG

BEETHOVEN: COMPLETE SYMPHONIES
—Solti—London

BERLIOZ: HAROLD IN ITALY—Davis—
Philips

MAHLER: SYMPHONY NO. 2—Mehta—
London

ROSSINI: OVERTURES—Marriner—Philips

SAINT-SAENS: SYMPHONY NO. 3—
Barenboim—DG

STRAUSS: ALSO SPRACH ZARATHUSTRA—
Soliti—London

TOMITA: FIREBIRD—RCA

TOWER RECORDS/SAN DIEGO

BACH: TRUMPET MUSIC—Smithers—
Philips

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

GERSHWIN: WATTS BY GEORGE—
Columbia

MESSIAEN: QUARTET FOR THE END
OF TIME—Tashi—RCA

PROKOFIEV: COMPLETE PIANO
CONCERTOS—Ashkenazy,
Previn—London

BEVERLY SILLS SINGS PLAISIR
D'AMOUR—Columbia

STRAUSS: DON QUIXOTE—Rostropovich,
Karajan—Angel

STRAUSS, WOLF: SONGS—Blegen—RCA

WILLIAMS: GREENSLEEVES—London
Madrigal Singers—Seraphim

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

VOGUE BOOKS & RECORDS/ LOS ANGELES

BEETHOVEN, LISZT: SONATAS—
Berman—SAGA (CMS, Import)

BRIAN: SYMPHONIES NOS. 8, 14—
Wilson—Aires

BRIDGE: THE SEAS—Groves—
EMI (Import)

GERSHWIN: UTOPIA LTD.—
D'Oyly Carte—London

HERRMANN: THE FANTASTICS—
Herrmann—Unicorn (Import)

SHERRILL MILNES SINGS THE
AMERICA I LOVE—RCA

RAKSIN: LAURA—Raksin—RCA

STRAUSS: ALPINE SYMPHONY—
Mehta—London

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

VERDI: LUISA MILLER—Caballe,
Pavarotti, Milnes, Maag—London

TOWER RECORDS/ SAN FRANCISCO

BARBER: SYMPHONY NO. 1—
Meashain—Unicorn

GILBERT & SULLIVAN: TRIAL BY JURY—
D'Oyly Carte—London

GERSHWIN: WATTS BY GEORGE—
Columbia

MESSIAEN: QUARTET FOR THE END
OF TIME—Tashi—RCA

MOZART: PIANO CONCERTAS
NOS. 21, 23—Vered—London

STRAUSS: ALPINE SYMPHONY—
Mehta—London

STRAUSS, WOLF: SONGS—Blegen—RCA

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

VERDI: LUISA MILLER—Caballe,
Pavarotti, Milnes, Maag—London

WAGNER: RING HIGHLIGHTS—
Dorati—London

Classical Music & the Age of Feminism

By SPEIGHT JENKINS

■ NEW YORK—The Age of Feminism may not be the name later generations apply to the seventies, but they well may. Certainly the feminist movement and all the offshoots of it, such as abortion and possibly gay liberation, are proving powerful sociological themes of this time. In this context serious music has little to say: it has always offered an equality to women stars and in fact has usually valued them higher than males. In material that is performed, however, certain compositions seem almost deliberately to run counter to the thinking of our time.

'Frauenliebe und Leben'

Of these pieces that reflect the era when Victoria ruled in England and a woman's place was definitely in the home, none is quite so out of touch with today as Schumann's cycle "Frauenliebe und Leben." The lady of the cycle feels touched by God Himself when her man smiles at her, and she does nothing but move in his

reflection throughout their life together. She is a "perfect" wife and mother; he gives her everything by deigning to call her his wife and when he dies, she finds her life at an end. Schumann's music, however, completely redeems the mawkish words. It is completely sincere and therefore convincing. In fact, it points out what is often lost in most feminist arguments, namely that a woman should have the right to choose to be a nineteenth-century wife if she wants and, assumedly, her husband is willing. In New York within the last season several performers have given the cycle, and none proved really convincing because they seemingly could not make themselves buy the feelings.

Janet Baker

On Angel there has just appeared a recording that answers all problems about whether "Frauenliebe und Leben" still work.

Dame Janet Baker creates a piece of lyric poetry that combines romance, selflessness and

(Continued on page 109)

CLASSICAL PICKS FROM COLUMBIA:

COMING SOON!!

The Complete Recording of

"The Concert of the Century"

a deluxe 2 record set

Celebrating the 85th Anniversary
of Carnegie Hall

Bernstein, Fischer-Dieskau, Horowitz,
Menuhin, Rostropovich, Stern, Oratorio
Society, members of the New York
Philharmonic in unique performances
of 7 great works.

Recorded Live in Carnegie Hall, May 18, 1976



Taylor Speech

up in musical taste and will be indicative of a change in people's assumptions about their world. The record companies that understand this will be the ones that prosper in the future.

"One of the things I think we are doing better and better is divining what is happening to taste in music in this country and around the world," Taylor said. "I believe . . . that if one can understand a people's music, one has gone a very long way toward understanding the people."

Politically, Taylor noted that a new guard with a new message is being ushered in at the same time that the old guard is in "very rapid decline." "I do not draw any value judgments about this," he stated. "I simply say that it is occurring and it is the job of all of us in this room to try to understand what this means in the terms of what is happening to the psyche of the American people."

"One of the most historically unusual evangelical movements in Western civilization" was the change in religion referred to by Taylor, who predicted the effect of this movement will be "significant." Also, he claimed that people's desire to forget the past and start anew has made the possibility of "true human justice in this country" "greater than in any other country at any other time."

(Continued from page 4)

"We have to grab that," he added. "We have to take that great opportunity."

Finally, Taylor recalled the Bicentennial Sunday and the Boston Pops concert on the Boston Common. The crowd attending the concert was "a young crowd, with lots of beards, lots of unshaven faces, lots of babes in arms, lots of young people" who reminded Taylor of the crowd at the Washington Monument in 1969. Only this crowd, he noted, was waving flags and singing "America the Beautiful" and "The Star Spangled Banner."

The sight led him to believe that historians will one day mark the occasion as the end of the age of the sixties—"and it is very important that you and I understand what that means."

"We are going to have something new in this country. It will be a blend of the old and the new. It will have a new taste to it . . . I suggest to you that a new day is upon us, and together we are going to recognize that new day."

" . . . as we celebrate where we are, and as we take cognizance of where we have to go, the thing we should never lose sight of and which should give us heart, is that no other organization has better human and other resources to cope with the problems and the possibilities."

Harris Elaborates on Plans For New CBS Coast Label

■ NEW YORK—At the CBS Records convention in Los Angeles (see RW, 7/31/76), Larry Harris was named vice president and general manager for the new west coast-based CBS label. Harris elaborated on plans for the new label in addressing the convention.

"One of the motivating forces behind the creation of this new label," he said, "is the desire to re-emphasize, more strongly than ever, CBS' involvement in, and commitment to, the California music community. The label will have a small roster of artists, a very high staff-to-artist ratio, and it will give highly concentrated and personalized attention to every artist on the roster. You know better than anyone how tough it is today out on the street. I promise you that this label will not only have a small roster of artists, but will be committed to every artist on that roster."

Commenting on the label's seeking of established artists, Harris said, "We will be signing new artists because, as you all know, the development of new artists is our lifeblood. However, that will not be the thrust of our direction. Our primary efforts will be to sign artists who have already achieved a certain level of success and, with the highly specialized and concentrated effort we will give them plus the marketing strength that makes us unique,

catapult those artists to even greater levels of success."

Harris then announced Joan Baez as the first artist signed to the label, adding that her first lp for the company would be ready at the beginning of 1977.

In discussing staffing of the label, Harris announced two appointments:

"As I told you earlier, the new label will have its own a&r staff. I would like to take this opportunity to introduce to you the vice president of a&r for the new label, a young man who, in his relatively short tenure with CBS records, has been instrumental in bringing many new and exciting acts to CBS Records, Lorne Saifer."

"I would also like to take this opportunity to introduce the national director of promotion, a man whom you know and respect. He has been a part of the CBS Records family for many years and has excelled in every position he has ever held. He started out in promotion and is currently the branch manager in Denver, Randy Brown."

Closing "on a personal note," Harris recounted his career beginning at CBS and his five years at other companies stating, "Those five years were very exciting for me, and I learned a great deal. One of the things that I learned was that, as good as some other record companies are, there is only on CBS records."

Staab Tells Delegates:

Bartell Radio Research Is More Than Singles

■ NEW YORK — Contemporary, mass appeal radio research is moving away from its concentration on hit singles to a new emphasis on "hit songs," according to Rochelle Staab, VP and director of programming for the Bartell chain of stations. Addressing the CBS Records convention in Los Angeles two weeks ago, Staab told the delegates, "In the Bartell group of stations the day of the 15 record playlist is over," and she stressed the importance of tailoring the contemporary format to the needs of each individual market.

"In order to expose a considerable amount of product, it is impossible for me to rely 100 percent on singles sales today," Staab said. "There are more mid-chart singles than hits and, in a surprising number of cases, a song is a monstrous hit in a market weeks before the single can become available."

"The importance of correlating singles sales with album sales can no longer be ignored," she con-

tinued. "It brings together a more well-rounded view of record sales in each market and, in most cases, intensifies the importance of a seemingly mid-chart single that appeals to the album purchasing public."

The complexity of Bartell research goes beyond the partial bypassing of singles sales, Staab noted. Bartell personnel conduct 900 interviews each week "to gather information about musical preferences and lifestyles from demographics that do not buy records or actively participate in our radio stations." Added to this, she said, are approximately 40,000 requests, 238 singles reports and 268 album reports each week.

"Each of our cities are dealt with individually according to population, climate, economics and ethnic content," Staab said. "Black music is accentuated in Detroit and St. Louis; country music in Milwaukee; disco music is a factor in Miami; hard r&r in Detroit and Columbus; progressive songs in San Diego—each

city is different and each city is dealt with differently."

Staab was optimistic about radio's present and future. "Radio advertising is up 15 percent and there is enough room for a large assortment of formats to do well and to make money," she said. "The growth of the adult population is encouraging the growth of easy listening radio, country radio, MOR radio, news radio, black radio, Spanish radio, AOR radio and mass-appeal radio. It is no longer important to be number one to make money—the focus of radio advertising is on demographics and lifestyle."

Perhaps most enticing to the promotion people in Staab's audience was her emphasis on hit songs over hit singles. "I don't care if they come in the form of single sales, album sales, black sales, country sales, television, movies, commercials, old albums or from a concert tour," she said. "If it is going to appeal to the people listening to our radio stations—we want to play it."

Staab also offered some guidelines for the involvement of the promotion person in her research (an involvement for which she particularly praised the CBS Records promotion departments). "The promotion people were responsible for highlighting concert attendance in the market, providing information on the history of a catalogue in the market, focusing on the concentration of airplay within other formats in the market and, in many other cases, having the persistence, patience and belief enough in their product to just make me or the music directors take the time out of a busy day to sit down and listen to your new product."

Staab took pains in her remarks to put the importance of personnel in perspective with this massive research. "Sometimes we are right and sometimes we are wrong," she said, "but we feel it is our responsibility to explore all avenues of finding hit songs including personal judgment."

Dialogue *(Continued from page 23)*

two songs, one song; if Hammond knows, he'll know. That's all there is to it. He was right about Dylan; he'll understand Springsteen right away."

When we came in there I gave Hammond a big speech, which he hated, and Springsteen was cringing. Hammond finally allowed Bruce to sell himself and he played a song. The guy turned around to me and he said "You're right. He is great. Do you have any more songs like this?" And Bruce went right through 'em, and Hammond said "Consider yourself at Columbia Records." From then on it was a lot of hard work, but that's basically how it came together.

RW: Did you just happen to become Bruce's manager because you were there, and he didn't know anybody else?

Appel: No. I said to him, "Look. I can do more for you than other guys can because I understand artistry better than other guys do. I understand your songs—I know when you hit the right notes, the wrong notes. I can tell." And I guess Bruce just believed that. At that time he figured, I guess, that he was nowhere and I was closer to somewhere than he was.

RW: How did you feel when you had a couple of albums out and critical acclaim, but still had no major hits?

Appel: It was damned hard. We didn't ever give in to commercial demands. Never did that. And I don't pat myself on the back for that. But I realized that Springsteen was a unique situation, so most of the rules didn't apply. Or a lot of the rules didn't apply exactly. We decided we wouldn't go on television. Definitely didn't want to go on those clunker shows. We decided we better start from scratch, right in the little clubs and build ourselves up. Springsteen was a different kind of act. You couldn't just throw him out there with these giant acts; he'd get lost. Back then his show was raggedy. It was like a sophisticated bar band, because the guy who was the lead singer and writer was an incredible singer and writer. We realized that we could not be an opening act. We had to be a solo act, and this eliminated us from touring. You know promoters like package tours—that's the name of the game. You can't bust an act out there by itself. You've got to stick that baby act out there with a draw. We said no. That's why it took years to break the act. And we struggled and we struggled and we struggled, and finally Columbia just took this posture, "Look let's get rid of this artist so we don't have to listen to this loudmouth manager. Or let's make it a success." Then we had the problem with getting the third album out, which was a tremendous problem.

RW: Actually, what went on? Why was "Born to Run" so difficult?

Appel: If you let anything go by too long—if you let a responsibility—an album being the responsibility of that artist—let anything go too long and you keep thinking about it and keep saying this has got to be better, this one has got to be the greatest. When this starts to happen it becomes such an ordeal, particularly if you're a guy like Springsteen, who hadn't reached any success and but had such critical success—he didn't want to let the critics down. That became a total burden to carry around. He'd throw out a song here, change a line here, say "I don't like this." Even when the album was totally finished he hated it. It was very difficult and a long hard uphill fight to get that album completed. We had all the normal problems—money, huge expenses because of the number of band members Bruce carries. But to make a long story short, the album was finally completed. What happened was this: we finally got him to admit that "She's The One" was really bothering him. I said "Well, look. We'll go back, we'll remix, we'll take the time and we'll do it." This is what I meant when I told him that I was an artist's type of manager. So we went back in and Jimmy and I—Bruce's records are so complex that it actually takes two people to mix and he sits between me and Jimmy, the engineer. We're flipping buttons here and there, faders up and down, cues—it takes a while to develop all the cues to the way he wants to hear it. Okay. Landau and Springsteen are sitting over there, Jimmy and I are sitting over here, we're all listening to "She's The One." Jimmy and I are talking about cues, and there's a myriad number of them. We're going into this, we keep talking, we're totally into it and what happened was that Springsteen was sitting there listening to all the things that were happening and he leaned over to me and said "Who are we kidding? How are we going to better that?" He said "That's it."

RW: Let's clarify Landau's role in that. Why did he get involved in the first place and what was his contribution to the album?

Appel: Bruce wanted him. I didn't know him from a hole in the wall. Who expects a critic to suddenly be producing your albums, right?

RW: You hadn't heard either of the two albums he'd produced?

Appel: No, I had not heard those albums. But so what? Bruce Springsteen wanted him, I said "Okay, okay." So Landau came in. I guess his greatest contribution really was that he got it off the ground. Bruce and I had cut the single "Born To Run" a month earlier together,

and I just couldn't get Bruce to move any faster. Landau was a fresh face who represented the press, the critics. And these were the guys Bruce was trying to please. They meant a lot to him. They were his friends, they helped him, moral support, the whole thing. And Landau just talked to him. He's a very convincing fellow, he's got a way with words, and he got Bruce off his ass. He went to some of the rehearsals. Bruce called me, said, "Our rehearsals went terrific today. We had John there and it really worked out great." I said, "Okay! When can we record?" He said, "Name your date, we can start." So Jon and I became very good friends with that album. We stood there and pushed Bruce all through that album, and he was hard to push. I guess that's really his contribution. And he has an in-depth knowledge of rock and roll history. He's known every record ever done by Eddie Floyd, he knows everything done by Solomon Burke, and Springsteen's his kind of a nut. It's great to have a knowledge of history, and that's why they hit it off so well. His contribution had something to do with his knowledge, his ability to reach Bruce Springsteen on a level where Bruce was at. He didn't have that much specific knowledge of productions because he hadn't done that much producing, so he didn't get involved in specifics too much. But that was Jimmy Iovine's job.

RW: Do you have any complaints about the "New Dylan" hype? Do you think it hurt Bruce at all?

Appel: Yeah. You know why it hurt him? Because the critics didn't like that at all. The critics didn't like that from the beginning. You gotta understand that the critics, the last darling they had was Bob Dylan, because he appealed to them on an intellectual level. And they relate to Dylan on that level. Here we go saying "Forget about Bob. Yesterday's paper. Here's our new boy." It had been said before; it had been false before. This time we really had a legitimate heir to Dylan and everybody hated that. One is not the new Dylan; it's really not that way. If you're trying to get a new audience into it, you gotta say "This guy is a new great lyricist." We all made a mistake with that. It wasn't Bruce Springsteen's doing; it wasn't my doing either. It was basically Clive Davis's doing.

RW: How about the other big ad in Bruce's career—Jon's "future of rock and roll." Did you have anything to do with that?

Appel: I had nothing to do with that, no. That was strictly Columbia. They took that statement and plastered the whole world with it.

That statement came from Jon Landau, who was a critic himself. I know the night he was talking about, because I was at the concert. Landau, in fact, went into the hospital shortly after the article appeared, and had part of his stomach removed. I sent him a letter because that article had a big effect on Bruce Lundvall, who has always been a Jon Landau fan. I sent a letter to Landau saying "Landau, you helped turn the company around on us." I never got a letter back from Jon, so I didn't know if he ever received my letter.

RW: After "Born To Run" was released and Bruce had played those five crucial days at the Bottom Line, how did things change for you as his manager now that people were more aware of who Bruce was? What different demands were made of you as his manager?

Appel: Of course when this happens, it's like everything that you always dreamed about coming true. The immediate problem is how to cope with it, how to channel it, how to coordinate it. We had a record exploding, every magazine in the country was calling me, I had about 12 scripts for movie parts laying on my desk—I had to go through every one of them and tell them what I thought was good and what wasn't.

There were a lot of requests. What they were saying to me was that they wanted to take Bruce Springsteen, a very private person and do an interview with him. I'd say, "Well, everybody in the world wants to do that right now. Because you'll sell more papers with this guy on the cover. I want something for that. I want the best thing you can give me. All I can give you is the damn interview. The most you can give me is the cover of that magazine." You can say that. You can legitimately say that. And you can say "Drop dead. Screw you. We don't need you." But if in fact that's true then don't call me back. My attitude is that I am Bruce Springsteen's emissary and am looking out for his best interests and my best interests. My best interest is to have him on the cover so that he can become a national figure. This is entertainment—you're trying to sell your records, trying to sell your art. It's not like a non-profit organization.

RW: You got a lot of bad press yourself at that point.

Appel: Sure. And it's simple: For every successful man there's 150 jealous guys. You can't worry about what they're going to say. My attitude's always been a very arrogant one. And that is because I don't get involved with junky projects. I really do have a real talent. So yeah, I'm cocky because I don't get involved in cheap crap. If you do that you leave yourself wide open. ☹

CANADA

By LARRY LeBLANC



■ MONTREAL—Among those turning up for Olympic events have been **Mick and Bianca Jagger**, **Ahmet Ertegun**, **Telly Savalas**, and a crew from Warner Brothers-Burbank... First **Kenny Marco** single for Quality Records is "Happy People," produced by Marco (former **Motherlode** guitarist) and **Bob Morten**... **Vic Franklyn** has begun taping of his CHCH-TV series with shows from his two week engagement at the Zodiac I room in Toronto...

André Perry's Le Studio has been busy with mixing sessions for the new **Bee Gee's** lp and full-sessions with **Robert Charlebois**, **Jean-Pierre Ferland**, **The Dudes**, **Ian Thomas** and **Nazareth**... GRT Records of Canada has picked John L. Sutton & Associates as its national ad agency representative.

The recent **Blood, Sweat and Tears** gig at the Olympic Village was picked up by ABC-TV satellite transmission and shown in sections throughout the Olympic coverage. Estimated number of viewers for each showing was 1 billion. New single for the band is "You're The One." **David Clayton-Thomas** has indicated that he will be recording in early October with **Bobby Colomby** producing... Columbia Records hosted a reception for the newly formed Aquitaine classical label and its head, **Eleanor Sniderman**... The new **Murray McLauchlan** True North lp, "On The Boulevard," will likely be his best-selling Canadian lp. It's reportedly selling well ahead McLaughlan's earlier discs.

GERMANY

By JIM SAMPSON

■ The German mechanical and performing rights society, GEMA, might be shaken up soon by an official complaint. The mass circulation weekly magazine "Stern" carried a three page report about GEMA and the complaint. At issue is whether or not music publishers should get a slice of the GEMA pie. **Peter Ruzicka**, a young composer and law student, reportedly has the support of the German Composers Association in his claim that only composers and lyricists have legal rights to GEMA membership. Ruzicka proposes that the publishers make separate deals with the composers and lyricists to get their share of the royalties, outside the GEMA organization. He also wants to change the voting pattern under which GEMA operates. Currently, composers, lyricists and publishers have equal votes in the society, and any major changes must be approved by all three groups. Publishers now get one third of broadcast and live performance revenue, but half of the mechanical rights. Ruzicka wants the mechanical percentage lowered to one third. Most of these recommendations were raised at the GEMA meeting earlier this year, where Ruzicka reportedly did not even get the unified support of his fellow composers. Unable to get change from within, he might take the issue to the German Patent Office, which has jurisdiction in such cases.

Almost as controversial as the complaint itself was the report in "Stern," which contained many factual errors. Readers were left with an inaccurate impression of how GEMA operates.

In September, Jahreszeiten Verlag of Hamburg will begin working with Teldec for distribution to record stores. Jahreszeiten has four recording labels, including a strong children's catalogue.

Rainer Cabanis succeeds **Gerd W. Feichtinger** as promotion chief at Bellaphon. **Ed Heine** of MUZ Verlag thinks the new **George Baker** Selection single, "Wild Bird" (Warner Bros.) could be as big a hit as last year's smash, "Paloma Blanca."

German television has been dominated by the Olympics, with live appearances and playback performances by pop singers from the Olympic studios in Germany filling breaks in the Montreal coverage. **Karel Gott** recently hosted a one hour variety special on ZDF-TV. Former child star **Heintje Simons** is coming out with a single on Ariola called "Weit ist der nach Santa Cruz" (It's A Long Way to Santa Cruz). One of the craziest hits of the summer is "Schmidchen Schleicher" by **Nico Haak** of Holland on Philips.

ENGLAND

By LYNNE WHEELER

■ LONDON—Following on from the confirmation of **Deep Purple's** decision to split (**Jon Lord** and **Ian Paice** plan to form another band together) other founder-member **Ritchie Blackmore** now makes his first British appearances since leaving **Purple** last year, opening in Bristol on August 31 and visiting most major cities, including two nights at the Hammersmith Odeon on September 7 and 9. **Peter Frampton** is now definitely confirmed for at least 12 European dates, taking in London and the provinces during a month long tour in early November, and **Don Williams**, currently enjoying success with "I Recall A Gypsy Woman" (ABC), will be in the U.K. from September 17 to October 4 for concerts. Along with news of impending visits by **Tammy Wynette**, **Carl Perkins** and **The Dillards**, promoter **Mervyn Conn** has also announced the box office opening date (September 1) for the Ninth International Festival of Country Music at the Wembley Pool—taking place next April.

Publisher **Cyril Shane** is on his annual visit to America to acquire catalogues, place masters and visit his various associates, and can be found at New York's Waldorf Astoria (1-10), Nashville's Spence Manor Hotel (10-13), and the Beverly Hilton, L.A. (14-28). Meanwhile, over on (213) 931-1069 are **Martin Kitcat** and **Nigel Haines** of **Fuse Music**, **Rocket** recording artist and producer **Junior Campbell**, and independent producer/publisher **David Mindel**, in Hollywood to set up an American office for his **Cherry Music** company. Recently back from the States is **Paul Rich**, who has acquired several catalogues for the **Carlin Music Corporation**, including **Light Music** and **Micache Music** (**Santana's** publishing companies), **Sebastian Music** (**John Sebastian**), **Crabshaw** (**Elvin Bishop**) and the **Peacock and Stone Gold Music** companies (**The Jacksons**). **Carlin** will also now represent **Private Stock** group **Natural Gas**, whose first single, "The Right Time," is due for release here on August 27th. **Eddie Levy** of **Heath Levy Music** has acquired representation in the U.K. of **Dan Fogelberg**, **Donald Byrd** and **Boz Scaggs**, who is the composer of **Frankie Valli's** next, "We're All Alone."

Dragon's Dream, publisher of artist **Roger Dean's** book "Views," is currently compiling "The Album Cover Album" for publication this Autumn. The volume is a comprehensive study of the history of record sleeve design and will contain over 400 color illustrations of lp covers, tracing the subject from its inception to the present time. Co-editors **Dean** and **Storm Thorgerson**, who individually have designed sleeves for albums by **Yes**, **Uriah Heep**, **Pink Floyd**, **Led Zeppelin**, and **Wings** among others, are still on the lookout for unusual and outstanding cover designs worthy of inclusion. Still on books, "The Adventures of Tim" is a "modern fairy tale for children and adults" written by the multi-talented **Jonathan King** who, still charting under the guise of **100 Ton & A Feather** and with a new single, "Mississippi" (UK), just released under his own name, has also completed his first novel which he plans to title "Another Dreary Spy Story Packed With Sex And Violence Without Any Great Significance."

Strongest singles this week come from **Wings** ("Let 'Em In"—Parlophone), **Cliff Richard** ("I Can't Ask For Anymore Than You"—EMI) and **Linda Lewis** ("This Time I'll Be Sweeter"—Arista), but in with a chance are **Russ Ballard** ("Winning"—Epic) and winners of TV's "New Faces" talent show **The Rickard Brothers** ("Red Red Wine"—Polydor.)

Polydor has released a double album entitled "The Beatles' Tapes," selected interviews between **Paul**, **George**, **Ringo**, and **John & Yoko** with journalist **David Wigg**. The conversations are linked with instrumental versions of **Beatles** music and packaging includes an eight page photographic booklet. To further perpetuate the legend, Britain's first **Beatles** convention is to be held in Norwich this month.

(Ron McCreight is on vacation)

West German President **Walter Scheel** headed the list of dignitaries on hand for the opening of the centennial anniversary Bayreuth Festival. At the opening, **Karl Boehm** conducted the last scene from "Meistersinger." **Scheel**, an amateur singer who recorded a single when he was German Foreign Minister, is featured on a new two-disc album from EMI Electrola. The album includes an interview with the President, conducted by two journalists.

WEA Intl., Big Tree Pact



Nesuhi Ertegun, president of WEA International, has announced the signing of an exclusive worldwide distribution agreement between WEA and Big Tree Records, headed in New York by Doug Morris, president, and Dick Vanderbilt, vice president. WEA will distribute the Big Tree catalogue outside the U.S. via its 11 affiliate companies and 33 licensees around the world. The first release under the new agreement is the England Dan and John Ford Coley single, "I'd Really Love to See You Tonight." The duo's album, "Nights Are Forever," will be released this week. Pictured at the WEA N.Y. offices are (standing) Atlantic Records president Jerry Greenberg and Nesuhi Ertegun, and (seated) Doug Morris and Dick Vanderbilt.

Age of Feminism (Continued from page 105)

fervor to an almost unique degree always avoiding sentimentality. Her voice, that familiarly wonderful lyric mezzo, sounds as effortless and creamy as ever, and tempos, phrasing and overall musicianship are at her own high standard. Dame Janet also makes every word count, and she catches the connotation in the German with unerring skill. Daniel Barenboim accompanies at a high romantic level without ever dragging or becoming heavy. It is a beautiful record backed by a reading of the composer's *Liederkreis* (Op. 24) which is good without being quite at the same level. But the "*Frauenliebe und Leben*" demands listening. Certainly after a steady run of excellent records Dame Janet has built a powerful U.S. audience. All that it would take to make this record sell is proper publicity.

A singer who has had very little exposure on the east coast has just been issued in a record of Mozart arias on RCA's Gold Seal label. The soprano, Margaret Price, has been acclaimed when she appeared with the San Francisco Opera (she is really a star out there) and with the Lyric Opera of Chicago, but at the moment neither of the New York opera companies have presented her. The record, according to Red Seal marketing director Ernest Gilbert, is one of a series of foreign-based records recorded with performers not yet stars in the U.S. that RCA will put out on Gold Seal: it shows a soprano conversant with the Mozart idiom, having a perfectly produced, even voice with equal facility in the coloratura of "*Martern aller Arten*" and the lyricism of "*Dove*

sono." Miss Price at first gives the impression of being a little cool, but on several listenings the album brings rewards for its control, pellucid vocalism and definition of many different roles (Donna Anna, Cherubino, Sextus and others) within a controlled dramatic compass. If Miss Price could at times seem a little more hectic or hysterical, it is rare to hear anyone sing so well. And such an important recital has rarely been offered American record buyers at a reduced price. The record should be part of every library; her next one will definitely not be at a lower price.

Finally, from London Records comes the newest recording by Alicia DeLarocha called *Mostly Mozart*, Volume 2. Miss DeLarocha's attributes have been sung in this column before. But they bear repeating. She plays with consummate style and her Mozart always has more—a real human flavor. Of all those who play Mozart today she is the most aware that the composer was not the idyllic wax or marble effigy we often see; he was a creature of flesh and blood with passion and musically conveyed the kind of humanity in his instrumental music he gave his opera characters. She catches this in her brilliant treatments of the several sonatas and the fantasy on this recording. As at the Mozart Festival, in which she has almost always participated over the 10 years of its existence, there is a touch of another composer, in this case Haydn. It is all brilliantly played, with feeling, and her many fans should rush to add another record of the Spanish pianist's to their collection.

BMI Renews Support For Writers Showcase

■ LOS ANGELES — Edward Cramer, president of Broadcast Music, Inc. has announced that BMI is renewing its support of the Alternative Chorus Songwriters Showcase for a fourth year.

The Showcase, directed by Len Chandler and Johnny Braheny, is now beginning its sixth year. BMI has supported the Wednesday evening sessions, giving songwriters an opportunity in Los Angeles to have their music heard by music industry recording and publishing executives, for the past three years.

Guests

Sam Bellamy, program director of KMET-FM, and artist-producer Gene McDaniels, are among interview guests scheduled for the sessions in August at The Improvisations in Los Angeles.

The guest interview line-up includes Andy Bloch of Wally Heider Recording Studios, August 4; Audrey P. Franklyn, entertainment promoter, August 11; Bellamy, August 18; and McDaniels, August 25.

The Showcase is held on Wednesday evenings at The Improvisation, 8162 Melrose, beginning at 7:30 p.m. Songwriters may contact Chandler and Braheny at the Showcase, 655-7780.

Nugent Gets Gold

■ NEW YORK — Epic recording artist Ted Nugent's debut album for the label, "*Ted Nugent*," has been certified gold by the RIAA.

CONCERT REVIEW:

James Impressive At Bottom Line

■ NEW YORK—The question on the mind of many who attended Tommy James' (Fantasy) concert at the Bottom Line recently (19) was, what happens when you take a singer who regularly appears on the oldies/cabaret circuit and try to improve his contemporary credibility by booking him into a leading rock club? The answer became obvious the moment James came bounding onto the stage — all sequins and denim, flashing a big red guitar and pouting songs like "*Draggin' the Line*" and "*Crimson and Clover*."

Tommy James is still a good pop singer, maybe better than he gives himself credit for. His songs, especially "*Tighter, Tighter*," "*Sweet Cherry Wine*" and "*Crimson and Clover*," have managed to stand the test of time, his performances continue to be sincere and his group is a very competent bar band. However, James has not adapted his act for an audience looking for more than just carbon copies of his numerous sixties hits.

His set is comprised almost entirely of oldies at this point, cluttered with plugs for his new Fantasy album and endless "thank you's" for coming. As an artist who proved that he can still radiate style and exuberance as his latest album attests, James must revise his set to give his audience a broader perspective of his talent. The oldies should be the icing on the cake.

Barry Taylor

Buckeye Politicians In N.Y.



Keeping New York's election year spirit alive, Utopia Records, The Rainbow Collection management firm and RCA Records hosted a party at the Bottom Line to present their new artists, The Buckeye Politicians. The affair, featuring a keynote address by the inimitable Professor Irwin Corey, included a set from the band. Shown afterward are (from left) Bob Rifci, manager field marketing, RCA Custom Labels; Kevin Eggers, president of Utopia Records; Mort Weiner, director RCA Custom Labels; Herb Gart, president of The Rainbow Collection and manager of The Buckeye Politicians; and Rosco Almon, lead singer for The Buckeye Politicians.

Record World en Chile

By RICARDO GARCIA

■ La actividad disquera del sello **Banglad** sigue en aumento con una serie de producciones nacionales entre las que es preciso destacar el ingreso de **Buddy Richard**, popular cantautor nacional. Recientemente **Banglad** contrató a **Roberto Valdés**, ganador del último festival de Viña del Mar. Valdés grabó su primer single para esta compañía incluyendo un tema inédito del fallecido compositor **Carlos Baeza**, creador de *El Sonido de Los Galos*. La política agresiva de **Banglad** para superar la crisis económica que afecta también a la industria del disco le ha hecho conquistar parte importante del mercado en base a intensas campañas promocionales y descuentos especiales a comerciantes y distribuidores.

Es probable que en el curso del próximo mes haya importantes cambios en las principales empresas disqueras de Chile. Se esperan cambios directivos en **EMI Odeon**, mientras que en **Alba** y **Philips** pueden producirse igualmente novedades que significarían el

paso de la licencia de importantes sellos internacionales a otra compañía. **Jorge Undurraga**, Gerente de **Philips Chilena** se encuentra en Europa y a su regreso habrá noticias interesantes con respecto al destino de esta compañía en Chile.

Antonio Prieto acaba de grabar "El profesor de violín", el popular tema de **Domenico Modugno** para el sello **Alba**.

Bárbara Zurita, jefe de promoción de **Alba**, señala que su sello espera repetir el éxito del primer LP de "Las Mellizas del Tango" (**Marcela y Fernanda**) con otro LP recientemente grabado, por estas dos pequeñas artistas bonaerenses que en Chile han tenido un suceso inesperado.

Fernando de Madariaga debuta nuevamente en Santiago, y **Alba** lanza su nuevo single "Por mañana..." **Fernando de Madariaga** hará una breve temporada programada por **Cacho Amédnola**, su representante, que incluye una

(Continued on page 112)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ La invitación para asistir a la Convención Latinoamericana 1976 de CBS me llegó de manos de **Christie Barter**, Director de Prensa e Informaciones Públicas de **CBS Records International**, División de **CBS, Inc.**, de Nueva York, que por cierto, está totalmente bien ubicado en su puesto. El lugar de la convención fue el Hotel Camino Real de Puerto Vallarta, Estado de Jalisco, México, (un pedacito de paraíso en las costas mexicanas del Pacífico). La Convención fue dirigida por el

Vicepresidente de **CBS Records International**, Operaciones Latinoamericanas, **Manuel Villarreal**. Asistieron todos los relacionados directamente con el desenvolvimiento de **CBS** en Latinoamérica. La operación **OLA**, liderada por **Villarreal**, se desarrolla como una cofradía de hombres dispuestos a seguir los dictados de su director. Respeto, admiración y obediencia hacia quien los dirige es poco, yo diría que los hombres **CBS** de Latinoamérica viven apasionados con **Villarreal** y le siguen a ciegas. He ahí el detalle más peligroso. Pero el hombre sabe lo que se trae entre manos. El "team work" del grupo es absoluto. Venezuela presentó a través de **Víctor M. Oliver**, Gerente General, su producto con un estado anímico y una fuerza de reclamo hacia su atención muy interesante. **Indica, S.A.**, de Centroamérica, con **Eduardo Soto** como Gerente, demostró ampliamente que está dispuesta a situar fuertemente su producto. En general la Convención estuvo expuesta a los ritmos y grabaciones de cada grupo en particular. Brasil está dando un paso al frente de modo tan amplio que hay que correr para llegarles a alcanzar. Argentina lucía deprimida, pero con la misma energía de siempre, superando todas las situaciones políticas que el propio país vive. ¡Mi felicitación a **Hecio Cuomo** y **Alberto Caldeiro**! Colombia está dispuesta a obtener mayor atención general. La presentación del producto en general fue organizada y el esfuerzo de Centroamérica fue plausible. España, liderada por **Tomás Muñoz** presentó producto siguiendo la tónica



Nalva Aguiar

actual de líder en la industria. El sonido podía haber sido mejor, a pesar de la excelente labor del ingeniero. A **Fritz Hentschel**, Director Operaciones de **Ola**, no se le va ni un pequeño detalle, pero a veces se le van los grandes... **Frank Quintero** de Venezuela puede llegar a algo grande con "Apoyate en Mí" y el **Grupo Vocal Los Cuñao**, también de Venezuela me impresionaron de modo absoluto. ¡Geniales!... Muy buenas **Las Grecas de España**... **Albert Hammond**, en grabación española, se luce en "Echame a mí la Culpa" (**J. A. Espinosa**)... **Nalva Aguiar** de Brasil se luce en "Ingratidão"... **Billy Pontoni** de Colombia puede dar fuerte internacionalmente... **Los Prados** de Argentina merecen todo el apoyo del grupo **CBS**... Tiene futuro **Myrza**, hija de **María Alma** y **Fernando Z. Maldonado** de México... También de México me impresionó el talento de **Michel Tesson**... Muy bien **Roberto Carlos** en su posible nuevo éxito "Detrás del Horizonte" de **Roberto Carlos** con versión castellana de **Buddy-Mary McCluskey**... El **Grupo Candoble** de Brasil pudiera dar fuerte internacionalmente.



Billy Pontoni

Considero que el grupo **CBS** de Latinoamérica trabajará este año con fuerza inusitada para recuperar algunos mercados que se han ido mostrando un tanto débiles ultimamente, pero habiendo conocido el producto presentado y conociendo el producto no presentado en cada una de



Michel Tesson

(Continued on page 111)

THE NO. 1 SALSA ALBUM OF 1976!

"Fania All Stars Tribute To Tito Rodriguez"

(Fania JM 00493)



His Greatest Songs!
Fania's Greatest Artists!
A True Labor Of Love...
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Louie Ramirez

Recording Director:
Johnny Pacheco

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August 6th	New York	Madison Sq. Garden
August 7th	Chicago	Aragon Ballroom
August 21st	Puerto Rico	Coliseo Roberto Clemente
August 22nd	Santiago	Dominican Republic
August 23rd	Santo Domingo	Dom. Rep.
Sept. 23-28	Japan	Five Shows
Oct. 1st	Los Angeles	Hollywood Palladium
Oct. 2nd	San Francisco	Winterland



LATIN AMERICAN HIT PARADE

Albums

Argentina

By CENTRO CULTURAL

1. **EL AMOR**
JULIO IGLESIAS—CBS
2. **FLECHA JUVENTUD VOL. 2**
INTERPRETES VARIOS—RCA
3. **VENI Y PROBA LA BANDA**
DEEP PURPLE—Odeon
4. **A TRICK OF THE TAIL**
GENESIS—PH
5. **A FLOR DE PIEL**
JULIO IGLESIAS—CBS
6. **CREEDENCE CLEARWATER**
CREEDENCE CLEARWATER—RCA
7. **A UN SEMEJANTE**
SUSANA RINALDI—Trova DA
8. **COLECCION DE VIEJOS TEMAS**
THE BEATLES—EMI
9. **CORAZON, CORAZON**
JULIO IGLESIAS—CBS
10. **DOMINGOS ESTUDIANTILES**
INTERPRETES VARIOS—MH

California

By SERGIO ALONSO

1. **CUATRO LAGRIMAS**
LOS POLIFACETICOS—Latin International
2. **ANGELICA MARIA**
ANGELICA MARIA—Sonido Internacional
3. **LOS SOBRINOS DEL JUEZ**
THE JUDGE'S NEPHEWS—Audio Latino
4. **A LA EDAD DE 14 AÑOS**
ROSENDA BERNAL—Latin International
5. **12 ANIVERSARIO**
JOHNNY VENTURA—Mate
6. **HOY TENGO GANAS DE TI**
MIGUEL GALLARDO—Latin International
7. **INTERROGACION**
LA FRESA SALVAJE—Discolando
8. **EL GRAN COMBO**
EL GRAN COMBO—GC
9. **CANDI**
CANDI—E&G
10. **ME ESTOY ACOSTUMBRANDO A TI**
RICARDO CERATTO—Latin International

Nuestro Rincon (Continued from page 110)

las localidades, estimo que a la larga, no le quedará a CBS otro recurso que establecer el sistema de "second choice" o "segundas opciones", para que otras empresas, a más de las regularmente distribuidoras de su producto en cada país, se haga cargo de todos aquellos talentos que merecen el tratamiento especial internacional que les corresponde por derecho propio y el del país al cual corresponden. Esta Convención me dió la oportunidad de estrechar relaciones con el conglomerado CBS, conocer de sus inquietudes y sobre todo, charlar informalmente con un hombre conocedor a fondo de todos los recursos de la industria latinoamericana. Mi reconocimiento a Manuel Villarreal por su OLA, que bien pudiera arrasarse con muchas islas deterioradas por el silencio y la apatía dentro de la propia industria latina.

I attended the CBS Latin American Convention last week which took place at Camino Real Hotel, Puerto Vallarta, Mexico, following an invitation extended by **Christie Barter**, director of press & public information dept. of CBS Records International, based in New York. The convention was directed by **Manuel Villarreal**, vice president of CBS Records International, Mexico, Operaciones Latinoamericanas (OLA) and all key executives from the several subsidiaries and licensees of CBS were present. Operation OLA, guided by Villarreal, works like a compact unit and follows its leader with complete and total obedience and dedication. Their admiration and love for Villarreal comes close to an obsession, which in a way could be very risky, but the man really knows where he wants to go, how and why. Their teamwork is total!

Venezuela presented their product very energetically. Their vice president, **Victor M. Oliver**, looks like a real winner. CBS in Venezuela is quite a young company and their presence is already noticeable and spreading to other areas. Indica S.A. from Central America presented their product in a big way. **Eduardo Soto**, general manager, is ready to move ahead. The convention, in general, was exposed to all rhythms and productions from every group. Brazil is going ahead so rapidly that it seems they will be on top and remain there for quite a long time. Argentina seemed a bit depressed because of the political problems in which the country itself is involved, but **Cuomo** and **Caldeiro** did not pay attention to that serious matter and presented excellent product and look as ready to go as ever. Spain, led by **Tomás Muñoz**, is showing more or less the same progress the country is showing in general. Productions from Spain are moving everywhere and CBS Spain is also present in the movement . . . Sound could be better although the engineer was good. **Fritz Hentschel** of OLA is always taking care of every little detail . . . **Frank Quintero** from Venezuela could make it big with "Apoyate en Mí." Also from Venezuela, vocal group **Los Cuñao** is out of this world. They are really good! . . . **Las Grecas** from Spain are excellent. **Albert Hammond** recorded—for CBS Spain—the standard song "Echame a mí la Culpa" and it could make it big again. Superb arrangement and performance . . . **Nalva Aguiar** from Brazil beautifully performs "Ingratidão" . . . **Billy Pontoni** from Colombia could easily smash all over

(Continued on page 112)

Singles

Los Angeles

By KWKW (PEPE ROLON)

1. **COMO TE EXTRAÑO**
LA REVOLUCION DE EMILIANO ZAPATA—Melody
2. **ADIOS AMOR, ADIOS MI AMOR**
TE VAS
ENRIQUEIA JIMENEZ—RCA
3. **TITIRITANDO**
LOS ZORROS—Latin Intl.
4. **MUCHO CORAZON**
AMALIA MENDOZA—Gas
5. **VOLVERE**
DIEGO VERDAGUER—Discolando
6. **ESTANDO TAN LEJOS DE TI**
LA LO RODRIGUEZ—Musimex
7. **LA CAMELIA**
ROSA FELIX—Musimex
8. **FALSA**
KIKO MONTALVO—Capitol
9. **ROMPI TU PUERTA**
LOS MELODICOS—Discolando
10. **SEMAFORO ROJO**
JOSE AUGUSTO—TH

Miami

By WQBA (MARIO RUIZ)

1. **GLORIOSO SAN ANTONIO**
THE JUDGE'S NEPHEWS—Audio Latino
2. **QUIEREME MUCHO**
EYDIE GRME—Gala
3. **QUE HE DE HACER PARA OLVIDARTE**
SOPHY—Velvet
4. **Y TE VAS**
WILKINS—Velvet
5. **AMEMONOS**
JOSE ANTONIO—Orosound
6. **CORAZON**
LISSETTE—Borinquen
7. **JARE COCHERO**
TIPICA 73—Fania
8. **VAMOS**
JORGE BAUER
9. **A PESAR DE TODO**
NELSON NED—WS
10. **AMIGO**
LAREDO—AL

Panama

By RADIO RPC

1. **ME ESTOY ACOSTUMBRANDO A TI**
RICARDO CERATTO
2. **CATALINA LA O**
PETE (CONDE) RODRIGUEZ
3. **SABRAS DE MI**
ISADORA
4. **SPARKLE**
ARETHA FRANKLIN
5. **GLORIOSO SAN ANTONIO**
LOS SOBRINOS DEL JUEZ
6. **SALSA**
FANIA ALL STARS
7. **WELCOME BACK**
JOHN SEBASTIAN
8. **ESCLAVA Y AMA**
EDNITA NAZARIO
9. **MOLINO ROJO**
WILKINS
10. **QUE SE VAYAN ELLOS**
SANDRA CUMBERBATCH

New York (Salsa)

By JOE GAINES

1. **MARIA LUISA**
ISMAEL MIRANDA—Fania
2. **MI DESENGANO**
ROBERTO ROENA Y SU APOLLO
SOUND—International
3. **LA SOLEDAD**
EL GRAN GOMBO—EGC
4. **CANTA**
CHECO FELICIANO—Vaya
5. **A PAPA Y MAMA**
GRUPO FOLKLORICO—Salsoul
6. **LAS MUCHACHAS**
PACHECO—Fania
7. **SONAREMOS EL TAMBO**
TIPICA 73—Inca
8. **SOY**
CHARANGA 76—TR
9. **SENTIMIENTO**
PETE EL CONDE RODRIGUEZ—Fania
10. **OYELO QUE TE CONVIENE**
EDDIE PALMIERI—Coco

Record World en Brasil

By OLAVO A. BIANCO

■ **BRASIL**—**Morris Albert**, convertido en una de las figuras latinas más sólidas de la interpretación internacional debido al éxito obtenido con "Feelings" (Dime), comienza a escucharse con mucha fuerza con el tema "She is my girl". Tanto en Sao Paulo como en Rio de Janeiro, Morris ya disfruta de este nuevo éxito. Así mismo, el joven compositor-intérprete del sello Charger, logró buen impacto en la TV brasileña al exhibirse el video del reciente Festival de San Remo, en donde **Morris Albert** se lució como invitado especial cantando sus éxitos; habiendo quedado anunciado que para octubre, se transmitirá el especial que grabará en breve en Londres, en donde alternará con la mundialmente conocida **Shirley Bassey**.

Marcio José (RCA) que acaparó triunfal temporada con su éxito "Il maestro di violino" (versión de **Tomás Fundora**), prepara el lanzamiento de su nueva producción en castellano, que aparecerá simultáneamente en España y América Latina, bajo fuerte promoción de RCA . . . Con el talento de siempre, **André Midani** estudia con mucho cuidado sus planes de producción local en la WEA. La

capacidad creativa y profesional de Midani, fue demostrada cuando tenía el control de la dirección de Phonogram en donde consolidó figuras como **Elis Regina**, **Gal Acosta**, **Caetano Veloso**, **Gilberto Gil** y el más reciente de **Fafa de Belem**.

Sobresalientes resultados de **Eliana Pitman** (RCA) con el tema "Mistura de Carimbo" . . . Muy buena resultó la grabación del nuevo álbum que **Marisa** (EMI) realizó en vivo durante sus presentaciones en el teatro Galeria de Rio. Se identifica con el título de "Encuentro de amor" y lleva enormes posibilidades de éxito . . . Gran inquietud por el show que preparan para septiembre en Rio. El elenco artístico estará integrado por **Antonio Carlos y Jocaí** (RCA), **Tom y Dito con Wando** de Beverly y **Maria Creusa** de RCA . . . Encontrando el camino de éxito el álbum de **Ivan Prado** (Beverly) . . . Después de muchos años de integrar el equipo de ejecutivos de Phonogram, **Jairo Pires** cambia de sello y se hace cargo de la dirección artística de CBS . . . Con posibilidades de éxito en el mercado latino, acaba de lanzarse el primer álbum que graba **Angelo**

(Continued on page 112)

En Brasil (Continued from page 111)

Máximo (Beverly) en castellano. Tremendo y de primera línea, es el elenco que maneja con el entusiasmo de siempre el capacitado manager **Genival Mello**. En la actualidad, cuenta con **Moacyr Franco** (Continental), **Odair José** (Polydor), **Claudio Fontana** (Copacabana), **Roberto Leal** (RGE), **Carmen Silva** (RCA), **Agnaldo Timoteo** (EMI-Odeon) y el más antiguo de la empresa **Nelson Ned... Ze di** (Tapecar) después de muchos éxitos y su triunfal temporada en un carnaval, pasa a integrarse al elenco de Continental... Con arreglos de los maestros **Wilson Mauro** y **José Toledo** y con el título de "O Cigano" (El gitano), aparece el primer LP de **Celio Roberto** (Japoti).

Junior

En su corta estancia en Rio de Janeiro, el cantante español **Junior** (RCA) dejó grabados varios programas para el show Fantástico de la cadena globo... Con el propó-

sito de vender sus producciones a los miembros del club, se acaba de inaugurar en Rio la empresa Nacional de Discos. Además, se tiene proyectado editar un periódico mensual especializado en música popular y que tendrá redacción en castellano y portugués... **Mario Zan** coautor junto con **Palmeira y Avila** del hit internacional "Los hombres no deben llorar" realiza extensa gira internacional que abarca varios estados de norteamérica, México y Sudamérica, con el propósito de dar a conocer sus nuevas obras musicales.

David Jones, apreciado en toda la industria por su calidad profesional, se reintegra al medio brasileño... "Tu y yo somos dos sinvergüenzas" es el tema más destacado en el nuevo álbum de **Lindomar Castillo** titulado "El hijo del pueblo" que lanzó con grandes esperanzas RCA... ¡Hasta la próxima desde Brasil!

En Chile (Continued from page 110)

presentación estelar en el Show de Enrique Maluenda (llamado el Dingolondango) que se realiza los domingos durante seis horas en el Canal estatal de TV. El show ha logrado fuerte impacto en el público de todo el país y uno de sus números estelares ha sido la presentación del show de **Nélida Lobato**. El programa dedica especial atención a lo musical, destacándose, en su primera etapa las actuaciones estelares de algunas figuras nacionales: **Rose Van**, cantante, bailarina y taelntosa show woman ha conseguido excelentes actuaciones, como también **Fresia Soto**, de gran popularidad, y **Oswaldo Díaz**, quien actuó recientemente en el Musical de Mallorca. **Oswaldo Díaz** asegura que se radicará próximamente en España, donde grabaría para **Phonogram**.

El nuevo sello **Alerce** lanzó un LP de **Tito Fernández** titulado "Con amor de hombre" y es pro-

bable que importantes figuras de la música folklórica se incorporen en esta temporada a su elenco.

Ivonne Raillard, a cargo del Depto. de Promoción de Emi Odeon manifestó a RW su entusiasmo por la acogida que ha tenido el lanzamiento en Chile del primer single de **Eric Carmen**, a lo cual sigue el LP de éste notable artista.

El conjunto de música andina **Illapu** se despidió de Chile con un recital en el teatro Caupolicán, la más grande sala de espectáculos de Chile. Illapu partió a Brasil donde hay un mercado interesante para este tipo de música.

Elio Roca, **Aldo Monges** y **Leo Dan** son las tres figuras argentinas que acaparan las ventas de discos singles en esta temporada, seguidos por **Diego Verdaguer** con "Torneró."

Nuestro Rincon (Continued from page 111)

Latin America... **Los Prados** from Argentina deserve the complete backing of the whole CBS group... **Myrza**, daughter of famous Mexican composers **María Alma** and **Fernando Z. Maldonado**, has a brilliant future ahead. Also from Mexico, **Michel Tessan** is superb... **Roberto Carlos** from Brazil could make it big again, now with "Detrás del Horizonte" (Roberto Carlos-Buddy-Mary McCluskey)... **Grupo Candomble** from Brazil could easily make it big internationally. They are from Uruguay but recorded in Brazil.

I feel that the CBS Group will work as hard as ever this year in order to recoup some markets in which their influence was even stronger in previous years, but having been present at the presentation of their new product and knowing most of the product they kept in their countries, it seems to me that CBS will be forced, sooner or later, to grant second choice licenses in most of the countries in order to give their talents the opportunity to become winners in other countries. When you add all the talents they have from every country it looks almost impossible that through their own and present promotional and distributional forces they could handle all the available



LATIN AMERICAN ALBUM PICKS



LOS SALSEROS DE ACERO

FRANKIE DANTE AND HIS ORCHESTRA FLAMBOYAN
—COTIQUE CS 1086

En producción de Charlie Palmieri, con grandes músicos salseros a su favor y Frankie Dante en los vocales, la orquesta Flamboyán da su máximo en "La Coqueta Part II" (F. Dante), "Me Voy Pa Pinar del Río" (D.R.), "Chupa el Pirulí" (Arsenio Rodríguez) y "Santiago" (F. Dante).

■ Charlie Palmieri's production, great musicians and Frankie Dante in the vocals make for a superb album. "Ciencia Política" (F. Dante), "Jerico" (D.R.), "Hold On!" and "Me Voy Pa Pinar del Río."



NOVIA Y AMANTE

GRETTA—CBS 14540

Esta nueva voz colombiana tiene gran potencial que aplica a casi todos los mercados latinos. Excelentes arreglos y buena mezcla! "Amor y Duda" (G. Arango de Tobón), "Novia y Amante" (G. Arango de Tobón), "Te Vas y Me Dejas" (R. Acosta) y "Llorar, Llorar" (Guillermo Acosta).

■ This new voice from Colombia has great potential in the Latin markets. Good arrangements and mixing! Outstanding repertoire. "Somos Diferentes" (P. Beltrán Ruíz), "Cuando Ya No Me Quieras" (Cuates Castilla), "Llévame Lejos" (Botero-Gil), others.

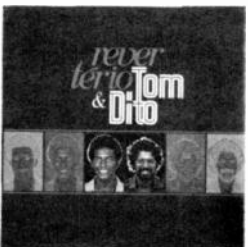


EL BARBARO

FRUKO—Fuentes 201103

El muy popular músico salsero colombiano en un repertorio de salsa que aplica por igual a las zonas más desarrolladas de este ritmo, que a las que comienzan a aceptarlo. "El Negro Chombo" (J. Estrada), "Recordando" (L. C. Montoya), "Tocando Madera" (T. Fergo) y "Cariño" (Manyoma). Voces de Joe Arroyo y Wilson Saoko.

■ Very popular Colombian "Salsa" musician in an excellent repertoire of this tropical rhythm, with arrangements that apply to the totally developed salsa markets or the ones that are starting to accept it in Latin America. Wilson Saoko and Joe Arroyo handle the vocals. Fruko is at his best. "Cariño" (J. Manyoma), "Pobre Nací" (A. Velásquez) and "Tocando Madera" (Tony Fergo).



REVERTERIO

TOM & DITO—Continental 1-01-404-130

Contagiosa grabación brasileña en la cual se lucen Tom & Dito respaldados por grandes músicos, excelentes arreglos y soberbia mezcla. "Cretina" (Tom-Dito-Ve), "Catibiriba" (Tom & Dito), "Reverterio" (Tom & Dito), "Diva" (Tom-Dito-Ve). Lanzado en Brasil.

■ Great Brazilian musicians, Tom & Dito, contagious arrangements and up to the minute mixing. A touch of musical genius. "Meus Camaradas" (Tom & Dito), "Moca Bonita" (Tom & Dito), "Vinte Meninas," more—much more!

product, using their own creative forces. It is inevitable and will have to be done in order to at least give their artists a chance in the international markets. My congratulations to **Manuel Villarreal** for his OLA (Operaciones Latino-Americanas) (OLA means "wave" in Spanish) that could easily erase from the map small islands of silence and unfaithfulness about Latin product the great CBS ocean.

Who In The World:

Travolta-Mania Takes Over

■ NEW YORK—As a television performer turned pop music sensation, John Travolta is part of a powerful (if erratic) tradition in American popular culture. Like Edd "Kooky" Byrnes, Rick Nelson, Shelley Fabares, Paul Petersen and many others, Travolta became known to millions of TV viewers before his recording career was launched, but (like a few of those named above) his career as a singer is quickly catching up.

Vinnie Barbarino, the high school tough kid Travolta has made one of the most popular figures in the hit ABC-TV series "Welcome Back, Kotter," demonstrated enough teen appeal to land Travolta a contract with Midland International Records (distributed by RCA), which has resulted so far in an album, "John Travolta," and a single, "Let Her In," that has already reached the top 20 on The Singles Chart.

Travolta-mania

And the Travolta-mania that started in the northeast and has spread across the country—screaming fans at personal appearances, 1,000 fan letters a week and the aforementioned record sales—has demonstrated that the teen idol, with a large boost from television and radio, is still one of our most potent national images.

For the 22-year old Travolta, success as a TV star has come after

MCA Names Four Sales Managers

■ LOS ANGELES—Sam Passamano, MCA Records' vice president of sales, has announced the promotion of four men to the positions of sales manager in the MCA offices located in Dallas, St. Louis, Chicago and Miami.

Rod Tremblay has been named sales manager of the Dallas office. Rod began with MCA in 1971 as a salesman in Hartford. He was transferred to Miami at the end of 1974 and became sales manager in Miami a year later.

John Burns has been promoted to the position of sales manager, St. Louis. John started as a salesman with MCA in 1973 and has steadily progressed to his present position.

Jerry Statler has been promoted to the position of sales manager of the Chicago office. Jerry started as a salesman in Dallas.

Larry Glaser has accepted a promotion to sales manager for the MCA Miami office. Larry began his career with MCA as a salesman.

a 10-year acting career that began in his home town, Englewood, N.J. Coming from a show business family, Travolta had appeared in summer stock productions of "Bye Bye Birdie," "The Boyfriend" and "Grease" before the latter show brought him his first Broadway role. At the same time, he had been cultivating a career as an actor in TV commercials (he has appeared in more than 40 to date), and in TV series, among them "Emergency," "Medical Center" and "Owen Marshall." A part in his first feature film, "The Devil's Rain," was quickly followed by his being cast in Kotter."

Varied Career

With solid credentials on Broadway, in Hollywood and on Madison Avenue, John Travolta's already-successful recording career adds only another element to an enviably varied career, and wherever acting may take him in the future, it seems certain that John Travolta the singer will be a force in pop music for some time to come.

Haven Signs Bandana

■ LOS ANGELES—Haven Records has signed Bandana to a recording contract, according to label VP Eddie Lambert, and the group's first single, "Juke Box Saturday Night," an original penned by members of Bandana, will be released next week. The group, comprised of rhythm guitarist Peter Beckett, bassist J. C. Crowley, lead guitarist Reed Kailing and drummer Jack White, is currently working on an untitled album for Fall release.

Newley at the Greek



UA Records artist Anthony Newley gets a backstage greeting from his managers, agent and record label president following his opening night show at the Greek Theatre in Los Angeles. Pictured (from left) are manager Ray Katz of Katz-Gallin-Cleary Ent., Newley, UA Records president Arlie Megull, manager Sandy Gallin, and ICM agent Mike Gursey with his wife, Jan.

ASCAP Mercer Tribute



Shown above at ASCAP's recent tribute to the late Johnny Mercer, which took place at Irving Berlin's Music Box Theatre in New York City, are, from left: ASCAP pianist-composer Jimmy Rowles, singer Margaret Whiting, ASCAP composer Harold Arlen (who co-wrote several standards with Mercer), radio and TV personality William B. Williams, composer Alec Wilder, ASCAP singer-songwriter Mel Torme and Al Hibbler. Not pictured but also participating in the tribute were ASCAP president Stanley Adams, film star Cliff Robertson, AGAC president and ASCAP lyricist Ervin Drake and syndicated columnist Carl Rowan. The Bill Harback-Bob Bach produced tribute also included filmed and taped reminiscences by Bing Crosby, Dinah Shore and Fred Astaire.

Ram/Com Distrib. Bows in N. Y.

■ NEW YORK—Ersel Hickey and Ruth Lieberman of Rameses II Record Corp. have announced the opening of a New York independent distributorship to be known as Ram/Com Distribution Corp. The first label to be distributed by Ram/Com is Rameses II, whose initial release is "Nobody's Perfect" by Jimmy Angel.

National distribution has been set up for the label through Ram/Com. Local distributors for Rameses II include Aquarius Distributors in East Hartford, Conn.; Hellicher Bros. of Texas in the Dallas/Ft. Worth area; Joseph M. Zamolski, Co. in Baltimore; Maryland; and Music City Record Dist., Inc. in Nashville.

Ram/Com Distribution Corp. is located at 157 West 57th Street, Penthouse, New York, N.Y. 10019; phone (212) 246-4378.

Delaware Enacts Anti-Piracy Law

■ DOVER, DEL.—The country's forty-fifth anti-piracy statute was signed into law here by Governor Sherman W. Tribbit.

It makes the unauthorized duplication of sound recordings a Class "E" felony punishable by up to seven years in prison and/or a fine of up to \$10,000. Corporations found guilty of such activity can be fined up to \$10,000 plus proven damages.

Class "A"

The distribution or sale of pirated or counterfeit recordings is classified as a Class "A" misdemeanor punishable by up to two years in prison and/or a fine of up to \$1,000. Corporations found guilty under this section face a fine of up to \$5,000.

In addition, the failure to list the name and address of the manufacturer of the sound recording is a Class "C" misdemeanor which, for individuals, is punishable by up to three months in jail and/or a fine of up to \$500. Corporations violating this section can be fined up to \$2,000.

Rock Awards Nominees

(Continued from page 4)

wood Mac), Steve Miller—"Fly Like An Eagle" (Steve Miller Band);

Best Composer: Marty Balin—"Miracles" (Jefferson Starship), Bob Dylan & Jacques Levy—"Hurricane" (Bob Dylan), Stevie Nicks—"Rhianon" (Fleetwood Mac), Paul Simon—"50 Ways To Leave Your Lover" (Paul Simon), Bruce Springsteen—"Born to Run" (Bruce Springsteen);

Outstanding Public Service: Harry Chapin—World Hunger Concerts, Crosby & Nash—Environmental Improvement Concerts, Bob Dylan—Hurricane Carter Concerts, Lynyrd Skynyrd—Saving the Fox Theatre in Atlanta, Georgia, Paul Simon—N.Y. Public Library Fund Raising Concert;

Hall Of Fame: The Beatles, Bob Dylan, John Lennon, Elvis Presley, Brian Wilson.

Aerosmith Honored at CBS Meet

■ LOS ANGELES—Columbia recording artists Aerosmith, their managers and their producer were presented with a total of 28 platinum albums at CBS Records' 1976 Convention in Los Angeles. The awards represented over one million sales of each of their four Columbia albums. Their latest lp, "Rocks," has been certified platinum by the RIAA, while the previous three albums, "Aerosmith," "Get Your Wings" and "Toys In The Attic," were released before platinum lps had begun to be certified. All three were certified gold during 1975.

The presentations were made

by Walter Yetnikoff, president CBS Records Group, and Bruce Lundvall, president CBS Records Division. Twenty-eight members of the Columbia field force who have worked closely with the band brought the records on stage. In attendance to accept the plaques were two members of the band, Steven Tyler and Joe Perry; along with Aerosmith's managers, Steven Leber and David Krebs, and Jack Douglas, the producer of all four million-selling albums. The other members of the group are Brad Whitford, Joey Kramer and Tom Hamilton.

WB Educational Div. Reports Sales Increase

■ NEW YORK—Over the past two years, Warner Bros. Educational Division, a part of Warner Bros. Publications, reports a 50 percent increase in sales. This sales jump is part of what Arnold Rosen, head of the Educational Division terms, "an explosion in every area of educational music."

New Publications

Warner Bros. has scheduled the release of more than 150 new educational publications for 1976, covering the guitar, piano, organ, instrumental, choral, band and orchestra markets. Twenty new concert band arrangements in Andrew Balent's Supersound Series are slated for release during the 1976-1977 school year. Also scheduled for release is Andy Balent's Breeze Easy Pop Solos for Flute, Clarinet, Saxophone, Cornet and Trombone with Piano accompaniment.

Warner's also has a heavy publishing schedule of easy guitar, piano and organ books and the company's marching band publications are selling well throughout the country, partly in response to a saturation mail promotion to band directors which included a recording by the Texas Tech University Marching Band.

Atlantic Signs Billay

■ NEW YORK—Atlantic Records president Jerry Greenberg has announced the signing of singer-songwriter Rich Billay to an exclusive long-term contract with the label. "Take Me Back" b/w "Lay It on the Line," Billay's debut single, has been rush-released on Atco Records. In addition to writing and singing both sides, Billay also played piano and guitar on the tracks. The record was produced by John Madera, Tom Sellers, and Artie Ripp for RippArthur Resources, and mastered at Atlantic Studios in New York.

Berline & Sundance LP, Tour Announced

■ LOS ANGELES—MCA Records will release the debut album by Byron Berline and Sundance later this month. The group has already embarked on a national tour in support of the release.

Fiddle Champion

Berline is a three-time national fiddle champion with performing credits on the albums of such rock giants as the Rolling Stones, Bob Dylan and the Band. Among the members of Sundance are banjoist John Hickman, a featured performer on the Smothers Brothers Comedy Hour several years ago, and Dallas Taylor, former drummer with Crosby, Stills, Nash and Young and Manassas. The group's tour will take them to a number of major showcase clubs, college campuses, and 10 regional NEC conventions.

RCA Product Previews (Continued from page 28)

90 minutes in length, utilized slides, live narration, and film strips and special effects projected on a 180-degree multi-screen to preview product by new and established artists on RCA and its custom labels. Product included a wide spectrum of musical genres with major releases spotlighted in the pop, r&b, country, jazz and classical fields.

On the RCA label were "Tell It Like It Is," by Hall and Oates; "Solitaire," a repackaging of Neil Sedaka material circa 1972; the new Noel Redding Band lp; the debut of the seven piece rock band, Arizona; D. J. Rogers' "On the Road Again;" Chocolate Milk's new album; and the debut of r&b band Rhythm.

Country

Country lps included in the presentation and scheduled for release in August were Dolly Parton's "All I Can Do;" Eddy Arnold's "Eddy," an album that marks his return to the label; Jerry Reed's "Both Barrels" and Dave and Sugar by the trio of the same

BNB Inks Lon & Derrek



A&M duo Lon and Derrek Van Eaton have signed a management contract with BNB Associates, and—coinciding with the signing—A&M has released a new Lon and Derrek single, "Loving You" (written by Lon and produced by both brothers). Grouped in the photo above are, from left, Richard Burkhardt of BNB, Lon Van Eaton, Derrek Van Eaton, and executive producer Richard Perry.

THEATER REVIEW

'Guys & Dolls': Timely Transition

■ NEW YORK — If there was skepticism over a black version of "The Wizard of Oz," there were no fewer questions over the concept of making "Guys and Dolls" into a black musical. "The Wiz," in turn, took the original as a starting point and built an entire new show. The newly opened (21) "Guys and Dolls," at the Broadway Theater, however, sticks fairly close to the original, opting for a little bit of editing and some modernized arrangements to make the transition work.

Said transition is accomplished most handily, too. There are lapses, where the story doesn't

seem to fit a black idiom, but for most of the three hour evening, the electricity of the cast makes up for the play's inconsistencies. The only other real quibbles concern the scenery which, with the exception of a San Juan backdrop, is drab (has Red Grooms considered stage design?); and the amplification, which literally ruined some apparently fine voices by imposing nasality and a lack of bass response.

The Frank Loesser music and lyrics adapt most beautifully to this new interpretation, though, with Ken Page's recreation of the Stubby Kaye-originated Nicely Nicely Johnson ("Sit Down You're Rockin' the Boat") the first rousing, foot-stomping show-stopper in recent Broadway history. And the four leads—Norma Donaldson, Ernestine Jackson, Robert Guillaume and James Randolph—play and sing with just the proper balance between satire and drama.

There were those in the daily papers who were under the impression that this was a discofied rendition of the score. There are orchestral embellishments that are most frequently heard in disco arrangements, but this is not, by any stretch of the term, a disco "Guys and Dolls." The "Craphooters Dance," for example, based on "Luck Be A Lady Tonight," is pretty standard Broadway fare, and although the orchestration is beefed up with a forceful rhythm section and a few electric guitar solos, the sound is contemporary but perfectly suited to the Broadway mainstream.

A show for the whole family, this new "Guys and Dolls" will be running for some years.

Ira Mayer

name.

Albums on RCA's custom labels presented included the new Albert King lp, "Albert," the Buck Eye Politicians' "Look At Me Now" and Kevin Westlake's "Storyteller," all on the Utopia label; the Deadly Nightshade's "F&W" on Phantom; and Carol Douglas' "Midnight Love Affair," on Midland International

'Porgy and Bess'

The preview of a new recording of "Porgy and Bess," produced by Norman Granz featuring Cleo Laine and Ray Charles, was another highlight of the presentation. The album will be released on the RCA label in early fall.

Another portion of the presentation was devoted to the Red Seal classical label which will be represented in the August release by lps featuring Jean Pierre Rampal, Stowkowski conducting the Royal Philharmonic Orchestra, Eugene Ormandy and the Philadelphia Orchestra and the Guarneri Quartet.



Independent Label Association Elects Officers, States Goals

■ NASHVILLE — Independent Label Association Co-Op has been formed to aid small record labels in Nashville, setting goals for their organization and electing officers in a meeting last Friday (23) at the Musicians Union Hall.

Elected as officers were: president, Joe Lucas of Kansa Records in Nashville; 1st vice-president, Hal Freeman of Cin-Kay Records in Sherman Oaks, Calif.; 2nd vice-president, R.J. Lindsey, Aquarian Records in Macon, Ga.; 3rd vice-president, Claude Branz, Savage Records in Nashville; secretary, Kit Johnson, Kansa Records of Kansas City, Mo.; and treasurer, Gene Kennedy, Door Knob Records of Nashville.

The purposes of ILA, as stated in the meeting, are (1) to unite independent labels together for mutual benefit in business (2) to promote the independent labels to the industry (3) to provide a forum for exchanging ideas and helping with the solution of problems encountered by small labels (4) to enhance the reputations of independent labels.

Among the initial activities for

MCA Releases EPs

■ NASHVILLE—MCA has just released an extended play 45 on four singles which were formerly released as "B" sides. Singles by Mel Tillis, Little David Wilkins, Kenny Starr and Jerry Jeff Walker have all been re-serviced, stressing the "flip" side of the original.

The new singles, "Gator Bar" by Mel Tillis, "Half The Way In, Half The Way Out" by Little David Wilkins, "Victims" by Kenny Starr and "Dear John Letter Lounge" by Jerry Jeff Walker, have all been serviced by MCA as individual records, according to John Brown, national director of country promotion, as well as in the special EP.

ILA are the organization of a stage show for the Grand Ole Opry Birthday convention in October, a hospitality suite during the convention, the development of a logo to be put on the labels of those companies which are members of the organization and co-operative advertising in the trades and other publications.

A membership initiation fee of \$100 with \$25 annual dues was established at the meeting.

The next meeting for the Independent Label Association Co-Op has been set for August 20 at 2 p.m. at the Musician's Union Hall in Nashville.

NASHVILLE REPORT

By RED O'DONNELL



■ Goodbye rhinestones! Jack Green's Jolly Green Giants band has gone the casual, denim attire route—leisurely, of course.

Something for the man who wants everything: A Dolly Parton doll, 11 inches tall and shaped proportionately—or fractionally—to Dolly's marvelous measurements, is scheduled to go on sale before Christmastime. (Wind it up and it writes a song?)

Eddy Arnold's big boat had an uninvited visitor: A thief who made off with everything that wasn't bolted down. And to compound the felony the pirate didn't even sign the guest log for tax deductible purposes.

Didja hear about the wealthy local entertainer who took four of his girl friends on an ocean cruise? The amorous bloke got shesick! (Never again will I write anything like that!)

Sale of Loretta Lynn's book, "The Coal Miner's Daughter," continues nationally. It's now on the New York Times best-seller list. And in literary circles, a tome doesn't get much higher than that.

Will it be made into a movie as rumored?

"A possibility," says Loretta's manager-advisor Dave Skepner. "But not at this time," he continued. "Today, tomorrow we could sign with two or three companies that want to produce a picture. Why rush in? We can afford to wait until the right offer comes along; the right terms. After all," Skepner, a savvy businessman, pointed out with a smile, "Loretta doesn't need money to meet the next house note."

Loretta's health is okay and she has gained some much needed weight. "I'm fat and sassy," she grinned. "I weight about 135 pounds."

(Continued on page 116)

Playboy Hosts Southern Distrib. Meet

■ ATLANTA—Staging the label's first southern distributors meeting in Atlanta, Playboy Records recently hosted its area associates at the Downtown Hilton and presented them with an in-depth preview of the firm's future product, as well as reviewing all of its current material.

Film Presentation

The highlight of the event included a film presentation, which featured Playboy artists in various surroundings, while introducing the label's roster of entertainers from its entire spectrum of r&b, pop and country music divisions.

Tom Takayoshi, executive vice president and general manager of Playboy Records, noted that their

organization has considered the southern meet to have been a complete success from every aspect of record sales. As a result, he immediately authorized Playboy's national promotion manager, Eli Bird, to continue taking this same presentation on tour of other major cities throughout the United States.

Attendees

Among those present at the Atlanta affair were regional distributors and their key people from the southern cities of Nashville, Atlanta, Memphis, Charlotte, Miami, Houston, Dallas, New Orleans and Shreveport. Also attending were Playboy Records' general manager (Nashville division) Eddie Kilroy and national promotion director Nick Hunter as representatives of the label's office in Nashville.

Belmont, Top Billing Set Intern Program

■ NASHVILLE — Belmont College's music business program and Nashville's Top Billing, Inc. Talent Agency are sponsoring Belmont's first music business internship in the United States, according to Robert Mulloy, associate professor of music business and director of music business, Belmont; and Tandy Rice, chief executive officer of Top Billing Inc.

Training

The internship will provide "on the job" training for qualified students who are interested in making the music business their career.

Interns and participating companies will provide avenues of future permanent placement for more competent Belmont music business students.

Mulloy and Rice are reviewing applicants for the first internist. This information will be released in the near future.

COUNTRY PICKS OF THE WEEK

SINGLE

BARBARA MANDRELL, "LOVE IS THIN ICE" (G. Morgan; Pi-Gem/Cumberland, BMI). Pretty Barbara has a number that's up-tempo, extremely well produced and delivers the potent message that love is "thin ice" so you better be careful. Opening with some dynamite strings, this song goes immediately into the hook—which will catch her a big hit. ABC/Dot DOA-17644.

SLEEPER

BOBBY BORCHERS, "THEY DON'T MAKE 'EM LIKE THAT ANYMORE" (R. Bourke; Chappell, ASCAP). Bobby Borchers has a record here that could easily make him a major recording artist. The message is in the title—and he's talking about a lady who captured his love. Great feel in the tracks, super production and a song that sure sounds like a smash! Playboy P 6083.

JESSI COLTER, "DIAMOND IN THE ROUGH." Jessi's new album shows two sides—the sensitive writer and the interpreter of other songs—including a rousing version of The Beatles' "Get Back." A tongue in cheek "You Hung the Moon (Didn't You Way-lon)" is balanced by the beautiful "Would You Leave Now," the rollicking "Ain't No Way" and the straight ahead "A Woman's Heart." A smooth diamond! Capitol ST-11543.



NO.1

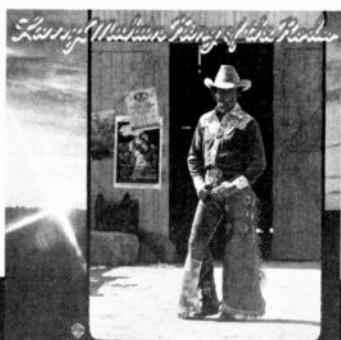


Six-time National All-Around Rodeo Champion **Larry Mahan** is busting out of Chute #1 over at Warner Bros. with his hard-riding first album, **King of the Rodeo**, produced by Snuff Garrett and Steve Dorff.



Stand back and listen up!

LARRY MAHAN'S



KING OF THE RODEO

another winning entry from the heart of Warner Country. BS 2959

RSO Signs David Frizzell



RSO Records president Al Coury has announced the signing of David Frizzell to a recording deal with RSO Records, Coury's first signing of a country artist to the label. Frizzell, whose first RSO single, "A Case of You," is due next week, is produced by independent producer Ken Mansfield. Pictured from left: Jack Brumley of Brumley Artists Agency, Frizzell's manager; Coury; David Frizzell; Ken Mansfield.

Nashville Report *(Continued from page 115)*

It wasn't long ago that I weighed less than 115 pounds."

Skepner interjected: "Loretta has learned how to eat and how not to worry about things over which she has no control."

Consistent Dept.: The Kitty Wells show has annually been playing the same town (Richland, Pa.) in the same club on the same weekend (late July) for the same promoter since 1956.

I read the other day in Charles McHarry's column that the first gold record was awarded to the **Glenn Miller Orchestra** for its cut of "Chattanooga Choo Choo," co-written by **Mack Gordon** and **Harry Warren** (the year was 1942).

Coincidentally, another song with that Tennessee city (at foot of Lookout Mountain) in the title, "Chattanooga Shoe Shine Boy," was recorded by the late **Red Foley** and is on many lists as a million seller (circa 1950). It was published by the local Fred Rose Music, Inc. and written by **Jack (Tree) Stapp** and the late veteran radio executive **Harry Stone**.

Charley Pride and his road show are touring Australia. "How ironical," said Charley prior to departure. "When I was studying geography in Sledge (Miss.) elementary school I thought Australia and Austria were the same countries."

Keeping up with the Smiths: **Cal Smith** vacationed in Las Vegas. "I made so much money in the early part of July I decided to go to Vegas and lose it so I would have the incentive to go back to work," he said jokingly, of course.

Barbara Steagall, wife of singer-writer **Red Steagall**, is still in a "guarded condition" at the local Vanderbilt Hospital. She's being treated for a stomach injury suffered when one of the Steagalls' quarter-horses kicked her.

Bill Anderson's newest single, "Peanuts and Diamonds," was authored by **Bobby Braddock**. I'm told that the principal product of Plains, Ga. had nothing to do with inspiring the first word of the title. Actually, it is a tender story about the romance of a cowboy and a rich girl.

Here's how it sometimes happens—in real life:

Young **Jack Ruth** was recording in Studio A at RCA. The session was going smoothly with the label's resident guru, **Chet Atkins**, producing. Indeed, it was normal until **Johnny Cash** walked in, listened for a while and then began singing bass harmony. Atkins was pleased with the results of the recording, "Your Love Is My Refuge." The single is to be released pronto—with J. Cash singing in the background.

Oh yes, Jack Ruth is a son-in-law of Cash. (The family that sticks together waxes together?)

Connie Smith and her husband **Marshall Haynes** became parents of a girl last week. The little doll is their second. Connie is the mother of three other children by previous marriages.

Publisher **Jim Pelton** wants to know if you've heard about the studio engineer who moonlights as a bartender? The guy is a super mixologist in both fields.

And now for this week's birthdayers—if there is space: **Hank Cochran**, **Blake Emmons**, **Gordon (Jordanaires) Stoker**, **James Blackwood**, **Sammi Smith**, **Webb Pierce**, **Mel Tillis**, **Peggy Little** & **Wayne Walker**.

COUNTRY HOT LINE

By MARIE RATLIFF



■ **FEARLESS FORECAST:** Kenny Serratt is due for a hit and this looks like the one!! "I've Been There Too" has just the right appeal to be a heavy play item — give it a spin and be convinced!

The Amazing Rhythm Aces are hitbound! "The End Is Not In Sight" is looking strong from coast to coast!

Tanya Tucker appears to have her strongest in ages with "Here's Some Love." It's an instant add in 32 major markets the first week; there'll be no delays on its way to the top!

Joni Lee's "Baby Love" is loved by programmers at WDEE, KENR, KIKK, KKYX, KCKN, KSON and WBRG. An easy play item!

"Summertime Lovin'" is making good gains for Layng Martine, Jr. at WINN, KLAK, KKYX, KCKN, KWJJ and WCMS.



Tanya Tucker

David Rogers' "Whispers and Grins" is showing in Denver and Montgomery.

LP Interest: From his "Love Affair With Trains" lp, Merle Haggard's "Silver Ghost" is playing at WINN. From Margo Smith's "Songbird" album, "My Happiness" is the choice at KBOX.



Wynn Stewart

Wynn Stewart continues to rack up raves with his new "After The Storm." It's a mover at WMC, WMNI, KFDI, WENO, KSOP, WHK, KRMD, KKYX and KCKN.

Monster Movers: Jerry Lee Lewis, Del Reeves & Billie Jo Spears, Narvel Felts.

Ray Stevens is waltzing onto playlists at WIRE, KSOP, WENO, KENR, KFDI, KIKK, KCKN and KKYX with "Honky Tonk Waltz." Sue Richards is drawing attention to an unusual song, "I'll Never See Him Again," with play at WJLO, KJJJ, KSOP, KCKN, WMTS, WENO and KFDI.

Mike Hoyer is now doing a midnight to 6 a.m. gig at KFGO in Fargo, North Dakota; his call-in number is (701)237-5245. Replacing him as music director at KBUL in Wichita is Steve Bauer.

SURE SHOTS

Olivia Newton-John — "Don't Stop Believin'"

Crystal Gavle — "One More Time"

Barbara Mandrell — "Love Is Thin Ice"

LEFT FIELDERS

Flying Burrito Brothers — "Waitin' For Love to Begin"

Randy Barlow — "Lonely Eyes"

Tom Bresh — "Sing A Sad Country Song"

AREA ACTION

Dirt Band — "Cosmic Cowboy" (KSON)

DeWayne Phillips — "You're One of the People" (KCKN)

Dave Dudley — "38 and Lonely" (WDEE, KKYX)

HOTLINE CHECKLIST

KBOX, Dallas
KBUL, Wichita
KCKC, San Bernardino
KCKN, Kansas City
KDJW, Amarillo
KENR, Houston
KFDI, Wichita
KIKK, Houston
KJJJ, Phoenix
KKYX, San Antonio
KLAC, Los Angeles
KLAK, Denver
KLPR, Oklahoma City
KRMD, Shreveport

KSON, San Diego
KSOP, Salt Lake City
KTOW, Tulsa
KVOO, Tulsa
WAME, Charlotte
WBAM, Montgomery
WBAP, Ft. Worth
WBRG, Lynchburg
WDEE, Detroit
WENO, Nashville
WHK, Cleveland
WHOO, Orlando
WIL, St. Louis

WINN, Louisville
WIRE, Indianapolis
WITL, Lansing
WJJD, Chicago
WJQS, Jackson
WMC, Memphis
WMNI, Columbus
WMTS, Murfreesboro
WPLO, Atlanta
WSDS, Ypsilanti
WSUN, St. Petersburg
WWOK, Miami
WWVA, Wheeling

DAVID ROGERS'

WHISPERS AND GRINS



(IRDA R-256)

IS BECOMING A NATIONWIDE ROAR

PUBLISHED BY SINGLETREE MUSIC

Exclusively on
Republic Records

DIST. BY.

International
Record
Distributing
Associates
55 Music Square West
Nashville, Tennessee 37203



SUPREME TALENTS

The CATES SISTERS

Vocals...Instrumentals...Production



"MR. GUITAR"

b/w

"LOVE IS A BEAUTIFUL THING"

CA 2024

on **Caprice** records

Written by: Joe Hunter & Roger LeBlanc

Pub. by: Sound Corp/Sound View Music

Just out and already playing on:

WWNC	KSO	WELR
WSLR	WBKH	KTOM
WSMA	KBHS	KCKC
WSEN	WQIK	KQIN
WBMD	WAXU	KTTS
WBRD	KRVN	WTIM
KLIZ	KECK	KTOW
WWOL	WSIX	KXEL
WCAY	WENO	WWVA
WDOD	WNAD	KFDI
WAXX	WKYG	WNAX
WCJU	KOAM	WIVK
WMNI	KPOK	(AM & FM)

The record is available at Distributors

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

OLIVIA NEWTON-JOHN—MCA MCA-40600

DON'T STOP BELIEVIN' (J. Farrar; John Farrar, BMI)

The soft, sweet sounds of Olivia never sounded better than in this easy to listen to number, recorded in Nashville and heading toward a worldwide smash.

BILL ANDERSON—MCA MCA-40595

PEANUTS AND DIAMONDS (B. Braddock; Tree, BMI)

Whisperin' Bill comes forth with a number that has a unique and catchy story. Peanuts are in this year and diamonds always shine!

DAVID WILLS—Epic 8-50260

(I'M JUST POURING OUT) WHAT SHE BOTTLED UP IN ME (D. Owens-J. Vowell; Belinda, BMI)

Super-talented David has a straight ahead, stone country number about letting loose with some pent up emotions. He's bottled up a hit here!

KENNY SERATT—Hitsville H 6039 F

I'VE BEEN THERE TOO (C. Williams-J. Nickson; Attache, BMI)

A cute number with a peppy melody that's gonna draw a lot of attention and requests. A lot of boyhood memories are in this number.

EDDY RAVEN—ABC/Dot DOA-17646

THE CURSE OF A WOMAN (S. Whipple; Tree, BMI)

Sterling Whipple has emerged as a major new writer on the Nashville scene and the number is delivered in a super form by Eddy. It sure sounds like a hit!

CRYSTAL GAYLE—United Artists UA-XW838-Y

ONE MORE TIME (KARNEVAL) (J. Heider-C. Heilburg-B. Blackburn; Morning, ASCAP)

Crystal's follow-up to "I'll Get Over You" is a step out for her—a unique number about a piano player with a ragtime feel. Play it one more time, Crystal!

FLYING BURRITO BROTHERS—Columbia 3-10389

WAITIN' FOR LOVE TO BEGIN (P. Kleinow-G. Guilbeau; Fox Box, BMI)

The Flying Burritos have a catchy number about sittin' around and waitin' for love to happen. This one will fly high for them.

JIM WILKES—Erastus ER-524

I'D RATHER BE A FOOL LOVING YOU (J. Wilkes; Razan, BMI)

Smooth number who'd rather be a fool loving his lady than be smart and love someone else. Watch for this one—it's got a big hook.

HARLAN SANDERS—Epic 8-50261

HONKY TONKER (H. Sanders-R. C. O'Leary; Warner-Tamerlane, BMI)

A nice ballad that'll have ears tuned in to this story about a two-fisted man with two facets. Honky tonk on!

LARRY BALLARD—Capitol P-4309

SILVER EAGLE (L. Ballard; Beechwood/Window, BMI)

Roll on Silver Eagle, and take Larry around the turntable. This number, with its strong melody, could "bus" wide open on the airwaves.

NATE HARVELL—Republic IRDA R-265-A

WINE AND WEAKNESS (S. Story; Bocephus, BMI)

Wine and weakness can get to the best of men—and Nate proved himself that the best of wines can capture the best of weaknesses.

RICK SMITH—Cin Kay 110-A

THE WAY I LOVED HER (R. Smith; Chip'n Dale/Hal Freeman, ASCAP)

A super-ballad that has the singer looking back on a love that's gone. Strong possibilities here.

THE CATES SISTERS—Caprice CA-2024

MR. GUITAR (J. Hunter-R. LeBlanc; Sound Corp., ASCAP)

The sisters sing in harmony about a guitar player who has captured their fancy. Play it.



THE COUNTRY ALBUM CHART

AUGUST 7, 1976

AUG. 7	JULY 31		WKS ON CHART
1	2	20-20 VISION RONNIE MILSAP—RCA AFL1 1666	11
2	1	ONE PIECE AT A TIME JOHNNY CASH—Columbia KC 34193	10
3	4	UNITED TALENT LORETTA & CONWAY—MCA 2209	7
4	3	NOW AND THEN CONWAY TWITTY—MCA 2206	10
5	7	ARE YOU READY FOR THE COUNTRY WAYLON JENNINGS—RCA APL1 1816	4
6	5	FROM ELVIS PRESLEY BLVD, MEMPHIS, TENNESSEE ELVIS PRESLEY—RCA APL 1 1506	10
7	6	HARMONY DON WILLIAMS—ABC Dot DOSD 2049	15
8	9	WHAT I'VE GOT IN MIND BILLIE JO SPEARS—United Artists LA608 G	7
9	24	TEDDY BEAR RED SOVINE—Gusto SD 968X	4
10	16	THE BEST OF JOHNNY DUNCAN—Columbia KC 34243	4
11	10	SADDLE TRAMP CHARLIE DANIELS BAND—Epic FE 34150	11
12	12	GILLEY'S GREATEST HITS, VOL. 1 MICKEY GILLEY—Playboy PB 409	18
13	17	CHARLIE RICH'S GREATEST HITS—Epic PE 34240	6
14	8	BLOODLINE GLEN CAMPBELL—Capitol SW 11516	16
15	20	THE WINNER AND OTHER LOSERS BOBBY BARE—RCA APL1 1786	4
16	18	ROCKY MOUNTAIN MUSIC EDDIE RABBITT—Elektra 7E 1065	8
17	19	LIVE AT THE GRAND OLE OPRY HANK WILLIAMS, SR.—MGM MG 1 5019	7
18	15	LOVE REVIVAL MEL TILLIS—MCA 2204	6
19	21	IT'S A GOOD NIGHT FOR SINGING JERRY JEFF WALKER—MCA 2202	4
20	28	ALL THESE THINGS JOE STAMPLEY—ABC Dot DOSD 2059	3
21	30	IN CONCERT ROY CLARK—ABC Dot DOSD 2054	3
22	13	WILLIE NELSON LIVE—RCA APL 1 1487	15
23	11	SOMEBODY LOVES YOU CRYSTAL GAYLE—United Artists LA543 G	36
24	22	LONG HARD RIDE MARSHALL TUCKER BAND—Capricorn CP 0170	5
25	25	BECAUSE YOU BELIEVED IN ME GENE WATSON—Capitol ST 11529	8
26	14	TOO STUFFED TO JUMP AMAZING RHYTHM ACES—ABC ABCD 940	8
27	23	THE SOUND IN YOUR MIND WILLIE NELSON—Columbia/Lone Star KC 34092	20
28	26	ELITE HOTEL EMMYLOU HARRIS—Reprise MS 2239	28
29	27	THE OUTLAWS WAYLON, WILLIE, JESSI & TOMPALL—RCA APL 1 1321	27
30	29	GREATEST HITS OF JOHNNY RODRIGUEZ—Mercury SRM 1 1076	17
31	42	MY LOVE AFFAIR WITH TRAINS MERLE HAGGARD—Capitol ST 11544	2
32	34	LOVE LIFTED ME KENNY ROGERS—United Artists LA607 G	5

33	32	AMBASSADOR OF GOODWILL JERRY CLOWER—MCA 2205	5
34	37	LONE STAR BEER AND BOB WILLS MUSIC RED STEAGALL—ABC Dot DOSD 2055	7
35	38	MERCY AIN'T LOVE GOOD JEAN SHEPARD—United Artists LA609 G	4
36	45	BUCK 'EM BUCK OWENS—Warner Bros. BS 2952	2
37	35	HAROLD, LEW, PHIL AND DON STATLER BROTHERS—Mercury SRM 1 1077	17
38	31	THE SUN SESSIONS ELVIS PRESLEY—RCA APM1 1675	17
39	41	I.O.U. JIMMY DEAN—Casino GRT 8014	4
40	33	THIS IS BARBARA MANDRELL—ABC Dot DOSD 2045	10
41	36	THE BEST OF RAY PRICE—Columbia KC 34160	7
42	46	RAINBOWS AND TEARS RAY PRICE—ABC Dot DOSD 2053	3
43	52	A BUTTERFLY FOR BUCKY BOBBY GOLDSBORO—United Artists LA639 G	2
44	33	ED BRUCE—United Artists LA613 G	5
45	—	SONG BIRD MARGO SMITH—Warner Bros. BS 2955	1
46	39	REMEMBERING THE GREATEST HITS OF BOB WILLS—Columbia KC 34108	8
47	50	200 YEARS OF COUNTRY SONNY JAMES—Columbia KC 33918	25
48	47	FASTER HORSES TOM T. HALL—Mercury SRM 1 1076	17
49	—	BEST OF MEL TILLIS—MGM MG 1 5021	1
50	49	SUNDAY MORNING WITH CHARLIE PRIDE—RCA APL1 1359	14
51	48	A LITTLE BIT MORE DR. HOOK—Capitol ST 11562	8
52	40	THIS IS BARE COUNTRY BOBBY BARE—United Artists LA621 G	6
53	53	MEL STREET'S GREATEST HITS—GRT 8010	11
54	51	IT'S ALL IN THE MOVIES MERLE HAGGARD—Capitol ST 11483	23
55	55	MOTELS AND MEMORIES T. G. SHE PARD—Melodyland ME 6 40351	17
56	54	INSTANT RICE, THE BEST OF BOBBY G.—GRT 8011	8
57	44	ANGELS, ROSES AND RAIN DICKEY LEE—RCA APL1 1725	8
58	57	'TIL I CAN MAKE IT ON MY OWN TAMMY WYNETTE—Epic KE 34075	20
59	59	CHESTER AND LESTER CHET ATKINS & LES PAUL—RCA APL1 1167	21
60	56	COME ON OVER OLIVIA NEWTON-JOHN—MCA 2186	21
61	60	FOREVER LOVERS MAC DAVIS—Columbia PC 34105	16
62	62	TWITTY CONWAY TWITTY—MCA 2176	29
63	61	FEARLESS HOYT AXTON—A&M SP 4571	15
64	64	THE EARL SCRUGGS REVUE, VOL. II—Columbia PC 34090	15
65	58	WILDERNESS C. W. McCALL—Polydor 1 6069	14
66	66	JONI LEE—MCA 2194	9
67	65	MACKINTOSH AND T.J. SOUNDTRACK—RCA APL1 1520	17
68	71	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER—ABC Dot DOSD 2020	69
69	72	REDHEADED STRANGER WILLIE NELSON—Columbia KC 33482	59
70	63	SOMETIMES BILL ANDERSON & MARY LOU TURNER—MCA 2182	25
71	69	ROCK 'N' COUNTRY FREDDY FENDER—ABC Dot DOSD 2060	24
72	68	THE WHITE KNIGHT CLEDUS MAGGARD & THE CITIZENS BAND—Mercury SRM 1 1072	22
73	70	HEAD FIRST ROY HEAD—ABC Dot DOSD 2051	12
74	67	BILLY SWAN—Monument PZ 34183	12
75	79	HANK WILLIAMS, YOU WROTE MY LIFE MOE BANDY—Columbia KC 34091	19

Dot's Hot for Joe Stampley.

He's just come off a #1 across-the-board country smash with "All These Things." And he's followed it up with a summertime country cooker that's looking just as good as the one before: "The Night Time And My Baby." With key station survey jumps and listener requests in every major market of the country. This summer, everybody's going to be playing our song.

"The Night Time And My Baby"

Produced by Norro Wilson

(DOA 17624)

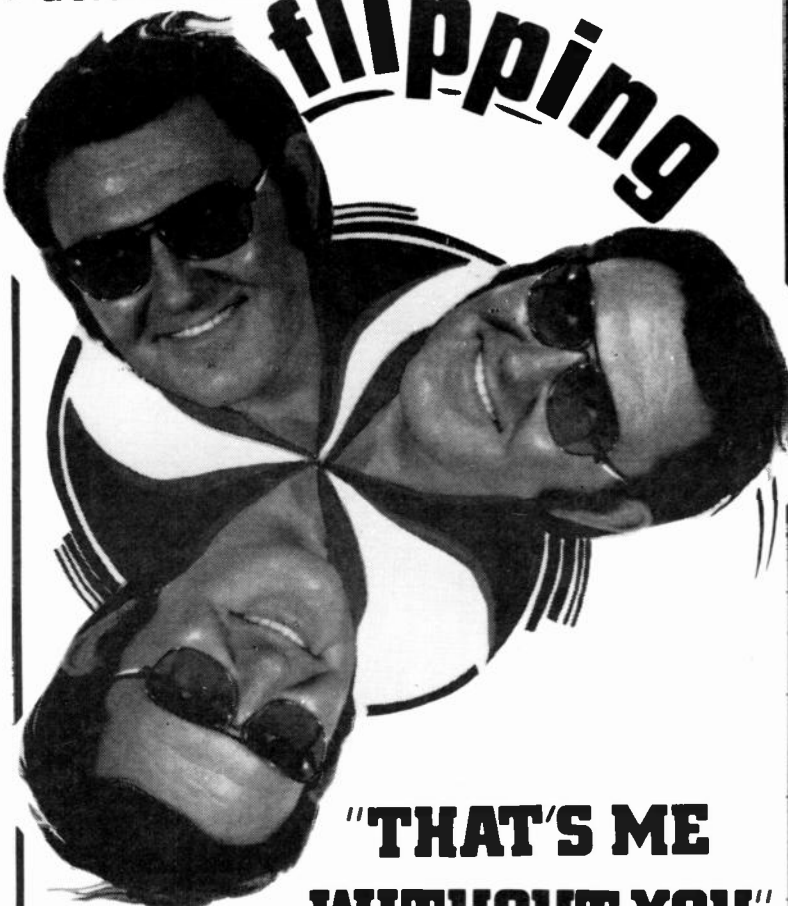
From Joe's new hit album,
"All These Things."



abc Dot Records

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HE flipped
 SHE flipped
 WE flipped
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Greenbacks for Gospel



Ed Shea (right), southern region executive director of the American Society of Composers, Authors and Publishers (ASCAP) in Nashville, is pictured presenting Don Butler, chairman of the fund raising committee of the Gospel Music Association and member of GMA board of trustees, with a \$10,000 leadership contribution to the proposed GMA Hall of Fame. The ASCAP donation is among the first music industry gifts to the effort.

Smiley Joins Morris

■ NASHVILLE—Dolores B. Smiley, Nashville booking agent and talent manager, has joined the Nashville staff of the William Morris Agency, according to Bob Neal, Nashville manager.

Until last May 31, Mrs. Smiley was vice president and general manager of Top Billing, Inc., which she helped establish in 1968.

WWVA To Host Truckers Jamboree

■ WHEELING, W. VA.—Over 5,000 country truckin' fans are expected in Wheeling, W. Va. on Saturday, September 4, for the Fifth Annual Truckers Jamboree hosted by Screen Gems Radio Station WWVA.

As a special tribute to the drivers, a Jamboree USA Truck Drivers Award will be presented this year on the stage of the Capitol Music Hall, home of Jamboree.

Tejas Sounds Bows

■ AUSTIN, TEXAS—Carlyn Majer has announced the creation of Austin Tejas Sounds management and booking firm here. The firm was created to meet the needs of the live music market in the southwest and deep south.

The first act signed to the agency is Marcia Ball, singer/pianist who formerly headed Freda and the Firedogs and now heads Marcia and the Misery Brothers.

The firm is also the booking representative for fiddler Alvin Crow and the Pleasant Valley Boys, Texas rocker Sir Doug Sahn and the Texas Tornados, Paul Ray and the Cobras and avante garde humorists the Uranium Savages.

Hattie Stoneman Dies

■ NASHVILLE — Hattie Frost Stoneman died July 22 at Rutherford County Hospital in Murfreesboro, at age 75, after suffering her tenth heart attack in eight years.

She was the mother of 23 children — including those who eventually became known as The Stonemans—and was wife to Ernest V. "Pop" Stoneman, who, until his death on June 14, 1968, was one of the oldest living performers in country music.

Hattie first recorded in 1925, with Ernest V. Stoneman and the Dixie Mountaineers. She performed regularly from that time forward, except when approaching childbirth — and that happened 23 times. Fifteen of those children survived, and 12 are still living.

They include country performers Roni Stoneman, Donna Stoneman, Patsy, Jim and Van Stoneman. Those five performed as The Stonemans until 1970, when Roni and Donna began making plans to perform as individuals. Roni has become a leading country comedienne and is seen weekly on "Hee-Haw." Donna has become a participant in the world of religious music. Patsy and her brothers Van and Jim are the nucleus of the present-day performing Stonemans group.

**"38
&
Lonely"**

UA XW 836-Y

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AUGUST 7, 1976



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

AUG.
7 JULY
31WKS. ON
CHART

1	2	GOLDEN RING GEORGE & TAMMY Epic 8 50235	8
2	3	THE LETTER CONWAY & LORETTA/MCA 40572	8
3	1	TEDDY BEAR RED SOVINE/Starday SD 142	8
4	5	SAY IT AGAIN DON WILLIAMS/ABC Dot DOA 17631	9
5	6	ONE OF THESE DAYS EMMYLOU HARRIS/Reprise RPS 1353	10
6	9	ROCKY MOUNTAIN MUSIC/DO YOU RIGHT TONIGHT EDDIE RABBITT/Elektra 45315	10
7	11	BRING IT ON HOME TO ME MICKEY GILLEY/Playboy 6075	7
8	4	THE DOOR IS ALWAYS OPEN DAVE & SUGAR/RCA PB 10625	17
9	10	SAVE YOUR KISSES FOR ME MARGO SMITH/Warner Bros. WBS 8213	11
10	8	IS FOREVER LONGER THAN ALWAYS PORTER & DOLLY/ RCA PB 10652	13
11	24	(I'M A) STAND BY MY WOMAN MAN RONNIE MILSAP/ RCA PB 10724	5
12	23	MISTY BLUE BILLIE JO SPEARS/United Artists XW813 Y	8
13	15	REDNECK VERNON OXFORD/RCA PB 10693	9
14	20	YOU RUBBED IT IN ALL WRONG BILLY CRASH CRADDOCK/ ABC Dot DOA 17635	6
15	18	BECAUSE YOU BELIEVED IN ME GENE WATSON/ Capitol 4279	10
16	16	HEY SHIRLEY (THIS IS SQUIRRELY) SHIRLEY & SQUIRRELY/ GRT 054	10
17	17	HERE COMES THAT GIRL AGAIN TOMMY OVERSTREET/ ABC Dot DOA 17630	9
18	19	I MET A FRIEND OF YOURS TODAY MEL STREET/GRT 057	9
19	22	COWBOY EDDY ARNOLD/RCA PB 10701	8
20	27	I WONDER IF I EVER SAID GOODBYE JOHNNY RODRIGUEZ/ Mercury 73815	5
21	13	IN SOME ROOM ABOVE THE STREET GARY STEWART/ RCA PB 10680	12
22	25	WICHITA JAIL CHARLIE DANIELS BAND/Epic 8 50243	7
23	12	WHEN SOMETHING'S WRONG WITH MY BABY SONNY JAMES/Columbia 3 10335	13
24	32	HERE I AM DRUNK AGAIN MOE BANDY/Columbia 3 10361	6
25	31	FROG KISSIN' CHET ATKINS/RCA PB 10614	8
26	29	TRUCK DRIVIN' MAN RED STEAGALL/ABC Dot DOA 17634	8
27	40	AFTERNOON DELIGHT JOHNNY CARVER/ABC Dot DOA 17640	5
28	28	IT'S DIFFERENT WITH YOU MARY LOU TURNER/MCA 40566	10
29	7	VAYA CON DIOS FREDDY FENDER/ABC Dot 17627	12
30	49	SEE YOU ON SUNDAY GLEN CAMPBELL/Capitol 4288	4
31	42	I'VE LOVED YOU ALL THE WAY DONNA FARGO/ Warner Bros. WBS 8227	4
32	37	CRISPY CRITTERS C. W. McCALL/Polydor PD 14331	6
33	39	HONKY TONK WOMEN LOVE REDNECK MEN JERRY JAYE/ Hi 2310	7
34	45	I DON'T WANT TO HAVE TO MARRY YOU JIM ED BROWN & HELEN CORNELIUS/RCA PB 10711	6
35	14	SOLITARY MAN T. G. SHEPPARD/Hitsville 6032	11
36	21	THINK SUMMER ROY CLARK/ABC Dot DOA 17626	10
37	54	IF YOU'VE GOT THE MONEY, I'VE GOT THE TIME WILLIE NELSON/Columbia/Lone Star 3 10383	3
38	41	WHILE THE FEELING'S GOOD KENNY ROGERS/ United Artists XW812 Y	6
39	43	HOLLYWOOD WALTZ BUCK OWENS/Warner Bros. WBS 8223	7
40	46	AIN'T LOVE GOOD JEAN SHEPARD/United Artists XW818 Y	7
41	52	PUT A LITTLE LOVIN' ON ME BOBBY BARE/RCA PB 10718	5
42	53	SOLD OUT OF FLAGPOLES JOHNNY CASH/Columbia 3 10381	4
43	38	THE WAY HE'S TREATED YOU NAT STUCKEY/MCA 40568	8
44	44	A COUPLE MORE YEARS DR. HOOK/Capitol 4280	9
45	30	MAKIN' LOVE DON'T ALWAYS MAKE LOVE GROW DICKEY LEE/RCA PB 10684	11
46	26	FLASH OF FIRE HOYT AXTON/A&M 1811	13
47	47	SLEEP ALL MORNIN' ED BRUCE/United Artists XW811 Y	7
48	62	ALL I CAN DO DOLLY PARTON/RCA PB 10730	3
49	72	CAN'T YOU SEE WAYLON JENNINGS/RCA PB 10721	2
50	63	HALF AS MUCH SHEILA TILTON/Con Brio 110 (NSD)	6
51	33	LOVE REVIVAL MEL TILLIS/MCA 40559	11



52	64	TEXAS WOMAN PAT BOONE/Hitsville 6037	4
53	48	SO SAD (TO WATCH GOOD LOVE GO BAD) CONNIE SMITH/Columbia 3 10345	10
54	36	A BUTTERFLY FOR BUCKY BOBBY GOLDSBORO/ United Artists XW793 Y	13
55	35	ALL THESE THINGS JOE STAMPLEY/ABC Dot DOA 17624	16
56	34	STRANGER JOHNNY DUNCAN/Columbia 3 10302	21
57	57	GATOR JERRY REED/RCA PB 10717	5
58	74	THE NIGHTTIME AND MY BABY JOE STAMPLEY/ ABC Dot DOA 17642	2
59	65	LIQUOR, LOVE AND LIFE FREDDY WELLER/Columbia 3 10352	6
60	70	SUNDAY SCHOOL TO BROADWAY SAMMI SMITH/ Elektra 45334	3

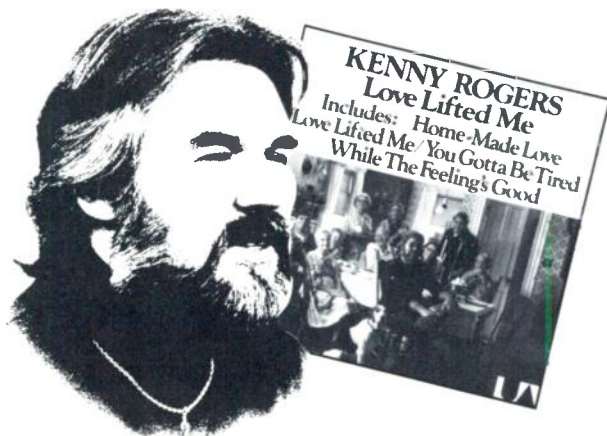
CHARTMAKER OF THE WEEK

61 — HERE'S SOME LOVE
TANYA TUCKER
MCA 40598



62	60	BRIDGE FOR CRAWLING BACK ROY HEAD/ABC Dot DOA 17629	10
63	69	DISCO-TEX/HALF THE WAY IN, HALF THE WAY OUT LITTLE DAVID WILKINS/MCA 40579	6
64	76	MISSISSIPPI BARBARA FAIRCHILD/Columbia 3 10378	4
65	81	11 MONTHS AND 29 DAYS JOHNNY PAYCHECK/Epic 8 50249	3
66	66	CALICO CAT KENNY STARR/MCA 40580	6
67	73	LONESOME IS A COWBOY MUNDO EARWOOD/Epic 8 50232	7
68	84	LET'S PUT IT BACK TOGETHER AGAIN JERRY LEE LEWIS/ Mercury 73822	2
69	90	HONEY HUNGRY MIKE LUNSFORD/Starday SD 143	2
70	—	THE END IS NOT IN SIGHT AMAZING RHYTHM ACES/ ABC 12202	1
71	85	JUST YOU 'N ME SAMMI SMITH/Zodiac ZS 1005	3
72	75	LOVE YOU ALL TO PIECES BILLY WALKER/RCA PB 10729	3
73	79	WE'RE GETTING THERE RAY PRICE/ABC Dot DOA 17637	5
74	—	TEARDROPS WILL KISS THE MORNING DEW DEL REEVES & BILLIE JO SPEARS/United Artists XW832 Y	1
75	78	YOU ARE MY SPECIAL ANGEL BOBBY G. RICE/GRT 061	3
76	80	WHEN A MAN LOVES A WOMAN JOHN WESLEY RYLES/ Music Mill IRDA 240	4
77	87	AFTER THE STORM WYNN STEWART/Playboy 6080	2
78	83	RED SAILS IN THE SUNSET JOHNNY LEE/GRT 065	4
79	77	BROTHER SHELTON BRENDA LEE/MCA 40584	5
80	88	TRY A LITTLE TENDERNESS BILLY THUNDERCLOUD/Polydor PD 14338	2
81	—	MY PRAYER NARVEL FELTS/ABC Dot DOA 17643	1
82	—	BABY LOVE JONI LEE/MCA 40592	1
83	86	STOP THE WORLD (AND LET ME OFF) DONNY KING/ Warner Bros. WBS 8229	3
84	92	AFTERNOON DELIGHT STARLAND VOCAL BAND/ Windsong 10588	3
85	—	WHISKEY TALKIN' JOE STAMPLEY/Epic 8 50259	1
86	91	EVEN IF ITS WRONG BEN REESE/Polydor PD 14329	5
87	89	"A" MY NAME IS ALICE MARIE OSMOND/Polydor PD 14333	4
88	97	I NEVER MET A GIRL I DIDN'T LIKE JIM MUNDY/ ABC Dot DOA 17638	2
89	—	TEARDROPS IN MY HEART REX ALLEN, JR./Warner Bros. WBS 8236	1
90	—	HONKY TONK WALTZ RAY STEVENS/Warner Bros. WBS 8237	1
91	95	(THE GREAT AMERICAN) CLASSIC COWBOY PENNY DeHAVEN/Starcree GRT 066	2
92	94	HOW DO YOU START OVER BOB LUMAN/Epic 8 50247	3
93	—	WABASH CANNONBALL CHARLIE McCOY/Monument ZS8 8703	1
94	59	WARM AND TENDER LARRY GATLIN/Monument S8 8696	9
95	98	I BEEN TO GEORGIA ON A FAST TRAIN TENNESSEE ERNIE FORD/Capitol 4285	3
96	—	HERE COMES THAT RAINY DAY FEELING AGAIN CONNIE CATO/Capitol 4303	1
97	99	NOBODY TOUCHES MY BABY DEL REEVES/ United Artists XW829 Y	2
98	100	SUITCASE LIFE SIDE OF THE ROAD GANG/Capitol 4298	2
99	—	SUMMERTIME LOVIN' LAYNG MARTINE, JR./Playboy 6081	1
100	—	SUNDAY AFTERNOON BOATRIDE IN THE PARK ON THE LAKE R. W. BLACKWOOD & THE BLACKWOOD SINGERS/ Capitol 4302	1

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