

RECORDS

A Special Event: Neil Sedaka



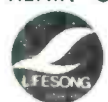
HITS OF THE WEEK

SINGLES

CHICAGO, "ANOTHER RAINY DAY IN NEW YORK CITY" (prod. by James William Guercio) (Big Elk / Laminations, ASCAP). Chicago's first confrontation with a Caribbean-styled number is handled with the band's consummate professionalism and good taste. As with any other single from the band, it has already been an instant add. Columbia 3 10360.



HENRY GROSS, "SPRINGTIME MAMA" (prod. by Terry Cashman & Tommy West) (Blendingwell, ASCAP). The lush vocal sound of "Shannon," which was responsible for Henry's first big AM smash, again highlights this number. Gross demonstrates a formidable pop passion in his multi-tracked vocals that provide the pulse. Lifesong LS 45008.



MAXINE NIGHTINGALE, "GOTTA BE THE ONE" (prod. by Pierre Tubbs) (Unart, BMI). The phenomenal success of "Right Back Where We Started From" was a surprise to even this British songstress. Here she follows it up with a similarly styled soulful song that crawls from an emotive vocal. It should take her right back up the charts. UA XW820 Y.



BELLAMY BROTHERS, "HELL CAT" (prod. by Phil Gernhard & Tony Scotti) (Famous, ASCAP). The Bellamys recently hit paydirt with "Let Your Love Flow" and stand to continue their hit ways with this similarly styled number. Another great rhythmic pop tune with infectious vocals that should make it a big two in a row. Curb WBS 8220 (Warner Brothers).



BEE GEES, "YOU SHOULD BE DANCING" (prod. by Bee Gees) (Casserole/Unichappell, BMI). Following the Gibbs' impressive string of three hit "Main Course" singles, Robin, Barry and Maurice have come up with another across the board smash. "Get off your back, you should be dancing" they sing and there's no resisting the stomping beat. RSO 853 (Polydor).



FLEETWOOD MAC, "SAY YOU LOVE ME" (prod. by Fleetwood Mac & Keith Olsen) (Gentoo, BMI). This is the group's third single from its album, but is no less potent than "Over My Head" or "Rhiannon." Christine McVie takes the lead this time and belts out a gutty vocal which is underpinned by chiming guitars and a banjo. Reprise RPS 1356 (WB).



AL WILSON, "BABY, I WANT YOUR BODY" (prod. by M. Gordon) (Caesar's/Wet Bull, ASCAP). The "Show and Tell" man made a sizeable comeback with the great uptempo "I've Got A Feeling" and follows it up in convincing style here. Wilson has never been in better voice and his sympathetic accompaniment shows good cross-over possibilities. Playboy P 6076.



OHIO PLAYERS, "WHO'D SHE COO?" (prod. by Ohio Players) (Tight Corporation/Unichappell, BMI). The first single release from the group's newly declared gold "Contradiction" lp finds them reaching a new plateau in sophisticated progressive funk. One listen's all it will take and these Dayton dazzlers should have you coo'd too. Mercury 73814.



ALBUMS

"CHICAGO X." Ten albums on and the level of creativity is as high as on the debut effort, the distinctive horn-based sound always recognizable—but right on top of the contemporary pulse. "Another Rainy Day In New York City," the soft-spoken "If You Leave Me Now" and "Mama Mama" are representative of this most mature of native rock ensembles. Columbia PC 34200 (6.98).



CARPENTERS, "A KIND OF HUSH." Richard and Karen are consistently among the most pleasant of MOR artists recording and performing today. Their recent hits, "There's A Kind of Hush" and "I Need To Be In Love," are here, along with beautiful versions of "Breaking Up Is Hard to Do" and "Boat to Sail." It's the hush heard round the world. A&M SP 4581 (6.98).



NEIL DIAMOND, "BEAUTIFUL NOISE." The Bana's Robbie Robertson almost gets equal billing as producer here, casting Diamond's compositions in state-of-the-art pop rock molds. The two have met at a unique middle ground with "Surviving the Life," the title cut and "Home Is A Wounded Heart" the best examples thereof. Beautiful gold-to-be. Columbia PC 33965 (6.98).



CARLY SIMON, "ANOTHER PASSENGER." Carly's moving toward a new image, what with Ted Templeman producing and assistance from the likes of the Doobie Brothers and L.A. session all-stars. The single, "It Keeps You Runnin'," best sums up the new stance, but "Cow Town," "In Times When My Head" and "Half A Chance" are equally vital. Elektra 7E-1064 (6.98).



IT'S A BITCH!

Johnny Guitar Watson



Ain't That A Bitch

ain't that a bitch*

Johnny "Guitar" Watson's new LP on DJM records and tapes...naturally!

* Includes his new single "I NEED IT" (DJM 1013)



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8 TRACK: DJM DJLPA 8-3
LP: DJM DJLPA 3



RECORD WORLD

Singles Market Remains Stable

By LENNY BEER

■ The singles market remained relatively stable this week, picking up slightly on *The Record World Sales Index*, but remaining below May levels. Special mention is due Silver Convention (Midland International), which has achieved its second consecutive number 1 record, this time with "Get Up and Boogie." The record has been on the singles chart for 14 weeks now and it has made it to the top by edging the Wings' single (Capitol), which has already been number 1 for three weeks.

Chart Analysis

"Get Up and Boogie." The record has been on the singles chart for 14 weeks now and it has made it to the top by edging the Wings' single (Capitol), which has already been number 1 for three weeks.

Diana Ross

Diana Ross (Motown) continues to sell, and held on to the number 3 position followed closely by Andrea True (Buddah) and the Manhattans (Columbia), which jumped from 11-5 and is selling up a storm. Already flying into the top 10 this week was the Starland Vocal Band (Windsong) with their first single for the new label. It is showing signs of being a chart-topping contender in the near future. (When we were discussing this record in its earlier stages, it

(Continued on page 6)

Record World Bows The MOR Report

■ With this issue, *Record World* begins a new weekly feature, The MOR Report, designed to provide the industry with more detailed information about records added and active on the nation's top MOR stations. The Report appears this week on page 18.

Kirshner: Triple Threat Trendsetter

By PAT BAIRD

■ NEW YORK — Don Kirshner, founder and president of a half dozen successful companies and enterprises during his career has, as a publisher, enjoyed an astonishingly good year. While his record and production companies, as well as his television shows, were flourishing, Don Kirshner Music (BMI) and Kirshner Songs (ASCAP) were publishers of six chart records, including two which reached the number one position on the *Record World* charts.

"I've always felt the song was the key and the essence of making a star," Kirshner explained during an exclusive interview with

Curtom Enters Film Production Field; Stuart Emphasizes Crossover Potential

By JONATHAN SKIBA

■ NEW YORK — "We are interested in entertainment without exploitation." That was the overriding sentiment articulated by Marv Stuart, co-president (along with Curtis Mayfield) of Curtom Records, in an exclusive interview with *Record World* during which he revealed the label's intended entry into the filmmaking business.

Already successful with a series of movie soundtracks ("Superfly," "Claudine," "Let's Do It Again," "Sparkle") Stuart termed Curtom's foray into full-scale motion picture production, financing and distribution, "the next logical step," emphasizing the "natural marriage of music to film."

And Stuart was adamant as to the type of cinema ventures with which Curtom would become involved. "We are not interested in exploitation, in making the fast buck. Certainly the films will be focused to appeal to the black community—after all, that's what Curtis has the most familiarity with. But we want quality screenplays, quality capable of appealing to all audiences." Stuart offered as an example a story under consideration, depicting the struggles of an all black fighter squadron in World War II.

Among the most interesting aspects of Curtom's undertaking is the company's desire to afford black recording stars an opportunity to act, to do film drama and comedy. Stuart mentioned Aretha Franklin and Gladys Knight as possible candidates. Curtis Mayfield himself has intimated an eventual goal of appearing on-screen, though his more immediate creative contribution will most likely take shape in the area of screenwriting.

Also of significance is the difficult job of getting a black oriented film accepted and patronized by white audiences. This task, somewhat analogous to the crossing over of a black record or artist, is viewed by Stuart as eminently feasible, so long as

(Continued on page 82)

RW. "Publishing has been our roots."

Last week he was presented with BMI Citations of Achievement for six of the most performed songs in the society's repertoire for the calendar year 1975. All six were written or co-written by Neil Sedaka.

"I think the role of the creative publisher is a bit extinct," he said. "There are very few around who are willing to spend the money to nurture a writer, promote him or help him creatively. Not only do we live here with the top artists in the world, and have our own recording artists, I think we're a triple threat outlet because of our television exposure."

Also at the BMI awards dinner, Kirshner, Sedaka and Sedaka's collaborator, Howard Greenfield, were presented with plaques for "Love Will Keep Us Together," the most performed BMI song of the year. The Captain and Tennille's version of the song won a Grammy for Record of the Year and a NARM award for Best Selling Single of 1975. Kirshner won a similar NARM award in the past

(Continued on page 91)

Three Named to Capitol Board

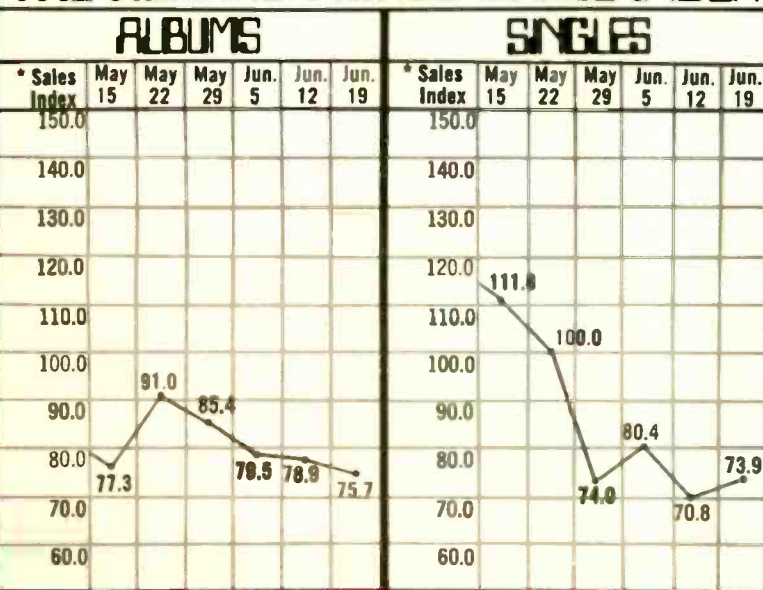
■ LOS ANGELES — Bhaskar Menon, chairman, president and chief executive officer, Capitol Records, Inc., has announced the following elections to the board of directors of Capitol Records, effective June 9, 1976:

Mazza, Perry, Wendell

Elected as directors are Jim Mazza, vice president, marketing; Rupert Perry, vice president, a&r; and Bruce Wendell, vice president, promotion.

In addition to Menon and the three new directors, the board is comprised of Brown Meggs, vice president and assistant to the president, Capitol Industries-EMI, Inc.; John Read, chairman, EMI Limited; Fred Williams, controller, Capitol Industries-EMI, Inc.; and Don Zimmermann, executive vice president and chief operating officer, Capitol Records, Inc. Mary Jane Snyder, senior attorney is secretary to the board of directors.

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.

Red Seal Seminar Aids Classical Sales

By PAT BAIRD

■ NEW YORK—Ernie Gilbert and Glenn Smith, executives of RCA's Red Seal classical label, recently conducted a two-day seminar on classical sales techniques and vocabulary for the record department sales force of Swallen's Department Store chain in Cincinnati, Ohio. According to all involved, the condensed course in music history will have both short and long term effects.

"Until then we were only guessing at the sales problems," stated Gilbert, Red Seal's director of marketing. "We discovered that the young sales people at most record stores felt they didn't know about classical material and felt uncomfortable with the customers who would ask them questions. Instead of encouraging sales, their intent was to get them out of the store as quickly as possible."

Both Gilbert and Smith, Red Seal's product manager, had wanted to hold such a workshop for several years. Finally, it was Swallen's record and tape buyer, Jerry Putteet, who asked the men to hold one for his employees in Ohio. The two five-hour sessions were attended by approximately 15 sales people each day from the six Swallen's stores in Cincinnati, Columbus and Mansfield, Ohio.

Admitting that they went to Cincinnati without an agenda,

Virgin Names Levison U.S. Label President

■ NEW YORK—Richard Branson, founder and chairman of Virgin Records, has announced from London the appointment of Charles Levison as president of Virgin Records in America and joint managing director of Virgin worldwide.

Levison will be based in Virgin's New York office at 55 West 53rd Street (phone: 212-489-0295), and will be principally concerned with the expansion of the company in the U.S. and Canada. Annie Shand, who set up the international department of Virgin Records in London will continue as vice president.

Gilbert and Smith relied heavily on visual aides and printed material. The sales people were given specific definitions of the 40 or 50 most common musical terms such as "symphony" and "concerto." They were also shown a chart of all the great classical composers according to style and period, and reviews of the top 100 classical pieces of all time "so they could determine what constitutes the best of these recordings," Gilbert explained.

Putteet is pleased with the results of the seminar and feels that this type of direct merchandising technique by the record companies is necessary in all areas of music.

"I think record companies waste money on merchandising displays and radio time buys on new product," Putteet said. "We have no classical radio station in Cincinnati and must rely on consumer press or record company lists. There was a need to educate the people in the stores on how to converse with classical music buyers. Instead of sending such customers to me, I've already noticed the sales people are much more willing to talk to them. They are also very interested in watching whatever sales progress we make."

Before leaving Ohio, the Red

Pye To Distrib. Granite Label

■ NEW YORK—Effective June 21, Granite Records will be distributed through ATV-Pye Records. Granite was formed last year as a subsidiary of ATV Music, headed by Sam Trust and a separate corporate division of Pye Records' parent company, ATV Ltd. The label's roster includes Edwin Starr, Lowell Fulson, Karen Stanton and Bobby Patterson.

Granite's executive vice president, Sol Greenberg, will continue with ATV Music, as will national promotion director Del Roy. Director of marketing Michael T. Walton will now report to Stan Hoffman, ATV-Pye's vice president/general manager, and Marv Schlachter, label president.

Seal people left a list of books and magazines dealing with classical music for the sales force and Gilbert feels "they actually will read them. They were all extremely enthusiastic and asked a great many questions." Gilbert would like to see this type of education taken even further with the production of a recording of the most common names in classical music, and album liner notes that would list pronunciation and filing information.

Gilbert and Smith now plan to conduct similar seminars in most of the major American cities, including Chicago, Boston, New York, Los Angeles, San Francisco and Cleveland.

"Classical sales are getting better," he concluded. "We now seem to have a generation to buy classical recordings, but we don't yet have a generation to sell them."

Gull Exits Motown

■ LONDON—Gull Records managing director Derek Everett has announced the termination of the company's year-old distribution deal with Motown Records as of June 1. The termination was mutually agreed upon with Barney Ales, executive vice president of Motown Records, and it means that all artists licensed to Motown via the deal now revert to Gull. David Howells, Gull's co-director, stated that it is the company's intention to now place artists company by company in the U.S.A. The first deal under these new conditions is the placement of British rock band "Judas Priest" with Janus Records.

Tom Rodden Named Farr President

■ LOS ANGELES — Tom Rodden has entered into a long term contract as president of newly established Farr Records, according to Asa Farr, chairman, Farr Music, Inc., parent company of the label. Rodden is based at the firm's headquarters, 9220 Sunset Blvd., Los Angeles.



Tom Rodden

Rodden's extensive administrative background spans virtually all areas including sales, promotion, finance and acquisition of talent. His most recent past was with 20th Century Records, where he served as VP/general manager.



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SUBSCRIPTIONS: ONE YEAR (52 ISSUES) U.S. AND CANADA—\$60; AIR MAIL—\$100; FOREIGN AIR MAIL—\$105. SECOND CLASS POSTAGE PAID AT NEW YORK, N. Y. AND AT ADDITIONAL MAILING OFFICES. DEADLINE: NEGATIVES AND COPY MUST BE IN NEW YORK BY 12 NOON FRIDAY.

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RECORD WORLD PUBLISHING CO., INC.
VOL. 32, No. 1514

Powerhouse Picks

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

George Benson (Warner Bros.) "This Masquerade."

The first single off one of the hottest surprise lps of the year explodes on a top 40 level as well as r&b this week. Several key adds coupled with strong pop sales pave the way for a fast ride to the top.

THE TERRY REID EXPLOSION!!!

After only two weeks of release, this album's already a monster in Los Angeles, Washington D.C., San Francisco, Detroit, New York City, Houston, Philadelphia, St. Louis, Cleveland, Boston, Cincinnati, Seattle, Dallas and more cities added by the day.

The Return Of Terry Reid

Terry Reid was one of the 60's most popular rock and roll prodigies. He was fronting his own band in England at the age of 15 and at 16 he was on the road in Europe with the Rolling Stones. He made his first appearance in this country at 17 as opening act for the Cream Farewell Tour. And later that year he was back on the road in this country with the Stones. He recorded several albums during that time including the classic "Bang Bang," and became a cult figure to a large audience.

Following his performance at the 1969 Isle of Wight Festival, Terry withdrew from the rock and roll spotlight to write and immerse himself in Third World musical consciousness. Now he emerges from his self-imposed retreat with his first album for ABC, produced by his friend Graham Nash. It features his amazing guitar, some beautiful Reid-Nash harmonies, and eight new songs written by Terry while he was away.

ABCD-935



"Seed Of Memory." An unforgettable return. On ABC Records & GRT Tapes.

Produced by Graham Nash.

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WELCOME BACK, TERRY.
Your Friends at ABC Records

abc Records

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TM

Album and Singles Markets Remain Stable

Wings Stays No. 1 LP

By LENNY BEER

■ Although *The Record World Sales Index* for albums remains low this week, the outlook is optimistic as major new product is being released and is funneling its way through channels and into the hands of the consumer. These new releases haven't had enough time to reach the upper parts of the chart and many albums, including Cheech & Chong (Ode), Chicago and Neil Diamond (Columbia), and James Taylor (Warner Bros.) were too early for any reading at press time.

Fleetwood, Frampton, Strong

Wings (Capitol) held on to the top slot on this week's Album Chart, nudging out the challenge of chart veteran Fleetwood Mac (Warner/Reprise), which seems to get stronger with age (as well as with the third single, already receiving reaction). Peter Frampton (A&M) continued for another strong week, and with the new single release from his album we may see the record fight its way back to the top for the third time. There were no new top 10 items this week, but four albums are making a strong charge and can grab some of the slots next week. George Benson (Warner Bros.), who now has a hit single to go with his tremendous album sales, is sitting at number 11, the Isley Bros. (T-Neck) is racking up some incredible black sales to boost its position to number 12, Natalie Cole (Capitol) is scoring heavily both pop and r&b at number 13, and the Brothers Johnson (A&M) with their first ever album, which is entitled "Look Out For #1," may just have that problem soon as the record jumped from 26-16 and looks great.

Bowie, Ohio Players

Two strong new albums have catapulted themselves into this week's top 30: the Ohio Players (Mercury) and David Bowie (RCA). Bowie holds down position number 24 with strong rack sales and retail in the west leading the way. The Players have a strong r&b base, coupled with retail and rack beginnings, and is holding strongly. Also holding their bullets in the 20s this week are Jethro Tull (Chrysalis) and Steve Miller (Capitol).

Four albums made impressive debuts all in the top 100 this week: The Beatles (Capitol) with repackaged rock and roll material which scored impressively wherever stock was available; Jeff Beck (Epic) with the south and western regions leading the way; Gordon Lightfoot (Warner/Re-

prise) with the west and midwest leading; and the Marshall Tucker Band (Capricorn) with huge amounts of FM airplay and sales mostly out of the south, west and midwest. All of these albums are showing the initial reaction to be at least top 20 items and probably even better.

Seals & Crofts Gain

Of special interest in this week's chart is the Seals and Crofts' album (Warner Bros.), which has been selling strongly at racked accounts but lagging significantly at retail until this week. The album garnered its first bullet in a month at 40 and seems to be gaining momentum thanks to their hit single. Two other albums, both r&b based, made good jumps this week, Aretha Franklin (Atlantic) and Lou Rawls (Phila. Intl.). The Franklin jumped from 107-85 and the Rawls moved 109-88.

Silver Convention Has Top Single

(Continued from page 3)

was mentioned that it crossed over from easy listening to the pop charts, but we failed to credit the top 40 breakthrough to WRFC in Athens, Georgia.)

Teens Cooking

The teens this week on the singles chart are cooking with some strong selling hit product, led by Starbuck (Private Stock), which has spread its southern beginnings into a nationwide hit. Gary Wright (Warner Bros.) is all the way home with his second straight hit, now at 14 bullet, followed by Parliament (Casablanca), a former number 1 r&b side which is completing its crossover by picking up pop airplay in Los Angeles, San Francisco, Cleveland and Minneapolis in the past 10 days. Also exploding from an r&b base is the Brothers Johnson (A&M), with pop airplay coming in strongly and producing huge album sales.

Other strong records nearing the top part of the chart this week are John Travolta (Midland International) with strong moves and top five sales in the market which took early chances with it, Seals and Crofts (Warner Bros.), whose "Get Closer" has taken over two months to build a strong base and is now picking up major markets and showing good signs almost across the board, Vicki Sue Robinson (RCA), which started as a disco item in the Boston market, then broke pop and is now picking up some strong r&b airplay and sales to boost it along its way, and the Beach Boys (Brother/Reprise), whose sales and airplay are pointing to a big hit at this point.

The hottest of the newer product include The Beatles (Capitol), which is continuing to score sales ahead of airplay in most markets, Keith Carradine (ABC), which is listed as a newer record but has been re-released after its Academy Award and is now showing some sensational movement after breaking out of Buffalo from its easy listening airplay on WGR and top 40 play on WKBW, and George Benson (Warner Bros.), which is an unbelievably strong r&b hit with crossover sales and airplay coming very quickly on this ballad.

New on the chart this week—as Chartmaker of the Week—is Chicago (Columbia), with an avalanche of airplay leading the way, and Dr. Hook (Capitol), with the followup to "Only Sixteen," which is also breaking in Buffalo and spreading to major markets.

ABC To Reorganize Artist Relations Dept.

■ LOS ANGELES — Herb Belkin, ABC vice president, marketing and creative services, has announced the reorganization of ABC Records' artist relations department. The changes take effect immediately.

Three managers of artist relations have been appointed and will be headquartered in ABC's Los Angeles offices. They are Vince Marchiolo, Laurie Ylvisaker and Diane Bluck.

Marchiolo returns to ABC's artist relations department after working for Kudo III Management.

Ylvisaker comes to ABC with extensive experience in the music business.

Bluck has been promoted to the post of manager from her position as artist relations coordinator.

REGIONAL BREAKOUTS

Singles

East:

Keith Carradine (ABC)
Marvin Gaye (Tamla)
Lou Rawls (Phila. Intl.)

South:

Vicki Sue Robinson (RCA)

Midwest:

Wild Cherry (Epic)
George Benson (Warner Bros.)
Foghat (Bearsville)

West:

Aretha Franklin (Atlantic)
George Benson (Warner Bros.)

Albums

East:

Billy Joel (Columbia)
Aretha Franklin (Atlantic)
Beatles (Capitol)

South:

Lou Rawls (Phila. Intl.)
Marshall Tucker Band (Capricorn)

Jeff Beck (Epic)

Billy Joel (Columbia)

Midwest:

Beatles (Capitol)
Gordon Lightfoot (Warner/Reprise)

Marshall Tucker Band (Capricorn)

Elvis Presley (RCA)

West:

Marshall Tucker Band (Capricorn)

Gordon Lightfoot (Warner/Reprise)

Jeff Beck (Epic)

Aretha Franklin (Atlantic)

Columbia To Release Fania All-Stars LP

■ NEW YORK — Bruce Lundvall, president, CBS Records and Jerry Masucci, president, Fania Records announced last week that Columbia Records will distribute the Fania All-Stars' 11th lp, "Delicate & Jumpy." The album was recorded in California and was produced by Masucci with Gene and Billy Page. Under the agreement, subsequent Fania All-Stars albums will also be distributed by Co-

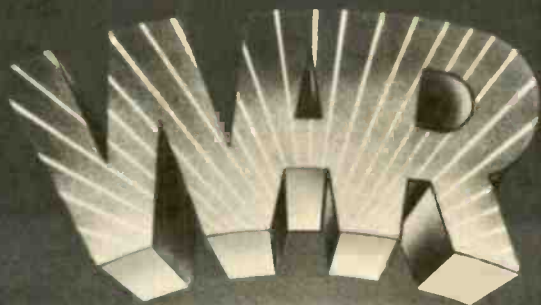
lumbia in the U.S. and Canada.

The single from the album, "Desafio/Challenge" will be released by Columbia this week. The album is slated for a July 18 release following its unveiling at the Columbia National Sales Convention in Los Angeles. Among some of the biggest names in Salsa music on the album will be Stevie Winwood who played guitar on one track.

TODAY IS THE FIRST DAY OF 'SUMMER'

UA-XW834-Y

THE HOT NEW SINGLE FROM



OUT TODAY
JUNE 21, 1976



Produced by Jerry Goldstein and Lonnie Jordan, in association with Howard Scott for Far Out Productions,
a Far Out Production on United Artists Records and Tapes.

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Island Launches Reggae Campaign

■ NEW YORK — Island Records has kicked off a special "Reggae Month" merchandising campaign with the release of the latest album by Toots & The Maytals. Both the new lp and the overall campaign are entitled "Reggae Got Soul" and the campaign encompasses the entire Island Records' reggae catalogue, spearheaded by Bob Marley & The Wailers current lp, "Rastaman Vibration." Shipped along with the "Reggae Got Soul" album is the debut American release by The Heptones, an album entitled "Night Food."

Culmination of Efforts

The "Reggae Got Soul" campaign represents the culmination of Island Records' efforts to establish reggae in the U.S. up to this point. In all, 15 albums are included in the merchandising effort, featuring all four albums by Bob Marley & The Wailers; Toots & The Maytals' 1975 debut, "Funky Kingston," and the new "Reggae Got Soul;" Burning Spear's "Marcus Garvey" and the recently released "Garvey's Ghost" dub lp; the debut lp by

Columbia Introduces 'Encore Collection'

■ NEW YORK — Columbia Records' Special Products division has revealed plans to help dealers counteract the summer sales slump with the introduction of a brand new line—The Encore Collection. And for the first time, dealers will be able to return up to fifteen percent of their purchases for credit on a semi-annual basis. The Encore Collection has been issued in both lp and eight-track stereo configurations. Suggested list prices are \$4.98 for records and \$5.98 for tapes.

Twelve Titles

The twelve kickoff titles are: Johnny Mathis' first lp, featuring "Street of Dreams," "Babalu" and "Caravan;" Mel Torme's "That's All;" "Sarah Vaughan in Hi-Fi;" "Blue Rose," featuring the collaboration of Rosemary Clooney and Duke Ellington; the Hollies' "He Ain't Heavy, He's My Brother;" the late Percy Faith's "Broadway Bouquet;" "Johnnie Ray's Greatest Hits;" Les Elgart and "The Greatest Dance Band in the Land;" "Hollywood's Best," a nostalgic potpourri of great motion picture songs from the '30s, '40s and '50s sung by Rosemary Clooney with Harry James and His Orchestra; "Lady Willpower," by Gary Puckett and The Union Gap; a Kostelanetz collection, "Stereo Wondarland of Golden Hits;" and "Frankie Yankovic Plays The All-Time Great Polkas."

Third World; both volumes of Island's "This Is Reggae Music" samplers; the soundtrack from the film "The Harder They Come;" the aforementioned "Night Food" disc by The Heptones; Jimmy Cliff's recently re-issued "Struggling Man" lp; and the debut lp by the Jamaican group Dillinger, entitled "CB 200."

Toots Tour

To coincide with the release of the "Reggae Got Soul" album, Toots & The Maytals will embark on a national tour, bringing the group to both concert hall and club venues in major markets throughout the country. The tour will kick off in Boston with a five-day engagement at Pall's Mall June 22-26 and will keep the group working in the Northeast for the following several weeks. Supporting Toots & The Maytals on the majority of their dates will be The Mighty Diamonds, another reggae group from Jamaica.

Russian U.S. Tour Set by Macmillan

■ NEW YORK—The first Russian pop music group to tour the U.S. will be chosen on the upcoming trip of Charles Adams Baker, president, and Sylvia Herscher, executive vice president of Macmillan Performing Arts, a division of Macmillan, Inc., it was announced by the executive team. Macmillan Performing Arts controls all pop and theater music rights of the U.S.S.R. in the Western Hemisphere via an agreement with VAAP, the Russian copyright agency.

Tull Press Conference



Jethro Tull's Ian Anderson was on the west coast recently to announce plans for his tour-opening gig at the Los Angeles Coliseum, scheduled for August 15. While in L.A., Anderson did several radio interviews (at KLOS and K-100 among others), was feted at a party hosted by Chrysalis president Terry Ellis and held a press conference. Pictured at the latter event (in left photo) from left: The Coliseum's general manager Jim Hardy, promoter Steve Wolf, Terry Ellis, promoter Jim Rissmiller, Anderson and L.A. City Councilman Robert Farrell.

Buddah Pacts Desert Moon



Art Kass, president of the Buddah Group and Fred Frank and Sid Maurer, co-presidents of Desert Moon Records have announced that the Desert Moon label will be distributed in the U.S. and Canada by Buddah. Frank and Maurer, heading a combine of record and production companies, have been responsible during the past two years for B.T. Express and Brass Construction. The first single release under the deal is "Come On and Ride" by Enchantment. Forthcoming is a single and album by Norma Jenkins. Seen here at the signing are (from left): Michael Stokes, Enchantment producer; Nick Albarano, Desert Moon executive VP and general manager; Art Kass; Maye James, VP of national promotion, Desert Moon and Mort Drosnes, administrative VP, Buddah.

20th Taps Goldberg

■ LOS ANGELES — Jack Hakim, vice president, promotion & artist relations, 20th Century Records, has appointed Barry Goldberg as the firm's national promotion director, effective immediately. Goldberg will be primarily involved with album product for the label, according to Hakim.

Island Background

Goldberg comes to 20th from Island Records, where he was west coast regional promotion manager. He began his career with WCOL-FM in Columbus, Ohio, as a disc jockey before joining the WEA branch in Glendale, California. He was later tapped by Elektra/Asylum Records as New York local promotion rep.

U.S. Court Upholds Piracy Convictions

■ SAN FRANCISCO — The U.S. Court of Appeals for the Ninth Circuit, in a unanimous decision, upheld the convictions of Richard Taxe and three of his employees who were said to have headed the nation's largest tape piracy operation.

Taxe was the owner of Gault Industries of Bel Air, Calif., and was said to have headed a number of other firms involved in the manufacture and distribution of pirate tape recordings, including Daytax Enterprises, Soundco Corp., Sound 8 of Atlanta, Ga., Standard Tapes of Denver, Colo., Motor Tapes of Detroit, Mich., and Sound Sales of Las Vegas, Nev.

Taxe was convicted in July, 1974, following a six-week trial, of conspiracy, 20 counts of copyright infringement and five counts of mail fraud. Ronald Taxe, his brother and the company's shipping foreman, Mrs. Geraldine González, the production manager, and Rick Ward, the national sales coordinator, were each convicted on 20 counts of copyright infringement and one count of conspiracy.

Richard Taxe was sentenced to four years imprisonment, fined \$26,000, and order to pay the costs of trial prosecution up to \$25,000. Ronald Taxe was sentenced to one year in prison and fined \$4,000; Ward received a nine-month jail sentence and was fined \$2,000, and Mrs. González was sentenced to six months in prison and fined \$2,000.

However, the Appeals Court vacated and remanded to the lower court for reconsideration the fine assessed against Richard Taxe for the costs of the trial.

Some of the best jazz
and rock musicians in America.
One of the most distinctive
lead singers in music.
A tradition of innovation,
second to none.
There's only one label for it.

The new Blood, Sweat & Tears album.
Featuring David Clayton-Thomas.
Produced and arranged by Bob James.
The Blood, Sweat & Tears tour is underway
now...including performances at
the summer Olympics in Montreal.

On Columbia Records and Tapes.



THE COAST

By MIKE HARRIS



■ **SLOW KILL:** Ringling Brothers, Barnum and Bailey Circus is about the only attraction that maintains a longer run at the Big Apple's Madison Square Garden, and few of those shows go clean. But **Elton John's** seven August dates at the 20,000-plus seat venue are sold to the rafters, one show at a time having been added to the initially announced four. There'll be some seats given away via radio contests as the summer goes on, but a week of Elton is a virtual guarantee of all manner

of hoopla. Way to go, EJ.

THIN LIZZY, COOPER TKO-ED: Phil Lynott may have gotten his stolen bass returned to him last week, but it's not going to do him much good for awhile. The band had to cancel the rest of its American tour because of Lynott's current bout with what a Mercury Records spokesperson referred to as "a serious viral infection." Phil, weakened by his condition, flew back to England to check into a Manchester hospital to recover. Meanwhile, ol' black eyes—**Alice Cooper**—has come down with an anemic condition that has forced him to cancel his own Stateside rounds. Alice, now on a high-protein diet and under a doctor's care, was reportedly suffering from exhaustion at the time of the cancellation. The COAST wishes both Phil and Alice a speedy recovery.

RECEPTIONS THAT ARE REALLY PARTIES (AND VICE-VERSA): A cocktail reception was held last week for **Jethro Tull's Ian Anderson** at the offices of Chrysalis Records in L.A. The event was held on the day of Ian's announcement that Jethro Tull would be playing the L.A. Colosseum on August 15—the first rock concert in that venue in four years. Attending the evening's festivities were **Leo Sayer, Adam Faith** (for whom Ian originally wrote "Too Old To Rock and Roll . . ."), **George Martin, Chrysalis' Des Brown, Tony Secunda, Maddy Prior** and hoardes of trade and radio people enjoying **Terry Ellis' buffet and Shona Anderson's good looks . . .** Later that night, **Jack Daley** hosted a dinner party for **Shawn Phillips**, which was Shawn's way of saying thank you to his closest supporters over the years. There to wish him well were A&M's **Lee Cadorette, the great Chunky, Novi and Ernie** and lots of other fancy dressers . . . After the opening of "The Wiz" at the Ahmanson Theatre, there was a cast party at the Dorothy Chandler restaurant, where **Johnny Carson, Cher and Gregg Allman, Ricardo Mantalban, Leslie Uggams, Jacqueline Bisset, Sally Kellerman, Karen Valentine and Gail Fisher** all congregated following the show.

RATZ SEND FLOWERS: Just to show that there were no hard feelings about last week's rat rampage through the Capitol Tower, the Ratz sent bouquets of roses to Capitol's ruffled secretaries, in hopes of winning back the label's favor—or at least its indifference. But we were curious to find out why Capitol, in a publicity release, referred to the previous week's debacle as an accident revolving around "the photo session for the cover of the upcoming Triumvirate album."

GRAB BAG: Previous to their appearance last week at the Roxy, **Hall & Oates** appeared at San Francisco's Boarding House, where their Saturday night concert was eventually cancelled after a power failure. Patrons had their money refunded, but most returned for a matinee performance the following day. Another power failure occurred during the second encore of the **Starz**, who were playing second on the bill to **Aerosmith** in Nashville. Question is, who pulled the plug? . . . **The Band** will kick off its tour in Palo Alto, California June 26 at the Stanford University Amphitheatre, and it promises to be a really hot show . . . **Muddy Waters** played at Uncle Sam's in Macon, Georgia recently, and was joined onstage by fan **Dicky Betts** and members of the TSS band . . . Celebrating backstage with **Wings** at Denver's McNichols Arena were none other than Denver's own **Dan Fogelberg and Michael Murphey . . . The Eagles** are spending the next couple of weeks at Miami's Criteria Studios, putting the finishing vocal touches on their new lp. Our source close to the scene reports that **Joe Walsh** is giving the band an even more infectious sound and that he's apparently fitting in well with the rest of the gang . . . **Leon Haywood** sufficiently impressed one of Japan's leading manufacturers with his "Strokin'" single, that Leon was asked by the Nippon Rubber Company to endorse their line of "Big Ben Shoes" with a re-written version of his hit . . . More B.S.?: Is it true that last year's big "hype victim" is looking for a new label? . . . **Paul and Linda McCartney** ate, last week, at Derricks restaurant in Hollywood, where they were joined

(Continued on page 88)

Kicking Off Music Business Workshop Course



RW publisher Bob Austin was the first in a series of industry leaders to address students in the Business of Music Workshop being offered this summer at Temple University in Philadelphia. Temple's course, under the direction of Ronald Zalkind, is one of a small but growing number of credit courses at major universities designed to discover and train talented students for careers in all phases of the music industry. Zalkind (left) and Austin are pictured above at the presentation, held Monday, June 14.

RCA Pacts Malaco For Moore Discs

■ **NEW YORK** — RCA Records International has concluded an agreement with Malaco, Inc., whereby Dorothy Moore's single, "Misty Blue," and the album of the same title will be manufactured worldwide by RCA, excluding the United States, the United Kingdom and Eire, and distributed by RCA.

The announcement of the agreement between RCA and Malaco was announced this week by Robert Summer, division vice president, RCA Records International. "We are most excited about this record and feel it has tremendous potential to be a universal success," Summer said. "Response from RCA companies abroad was immediate and extremely enthusiastic."

Among RCA companies and licensees requesting quick delivery of Ms. Moore's single and album were those in Jamaica, South Africa, Japan, Germany, Italy, France, Brazil and Mexico.

WB To Distribute Whitfield Records

■ **Whitfield Records**, a new label headed by producer Norman Whitfield, will be manufactured and distributed by Warner Bros. Records, it was announced in a joint statement by Warner Bros. board chairman Mo Ostin and Norman Whitfield, president of Whitfield Records.

The agreement calls for worldwide distribution of all resultant product and the exclusive services of Norman Whitfield as producer for the label. Initial artists signed are The Undisputed Truth, with whom Whitfield worked for many years at Motown; Rose Royce, a group who will be seen and heard in "The Car Wash," a Universal film which premieres in August; and Nytro, a self-contained performing group.

Capitol Names Martini

■ **LOS ANGELES**—Renny Martini, Capitol Records district sales manager, New York, has been assigned added responsibility as executive-in-charge of the company's New York executive offices, announced Jim Mazza, CRI vice president, marketing.

In addition, Judy Axler, who has been working as a promotional assistant, will now work as trade liaison and artist relations coordinator in New York. Although she was previously handling some duties in the trade and artist relations areas, her responsibilities in that department have been expanded.

Martini, who was named district sales manager, New York, in March of this year, began his career with Capitol in September, 1956, as a branch clerk in New York.

Free Beer From RCA

■ **NEW YORK**—The first results of an association between Lorber/Scheer Productions and RCA Records will be an album and single by the group Free Beer, announced Mike Berniker, division vice president, popular a&r, RCA Records. The album, "Highway Robbery" and single "Uptown Lover" are produced by Alan Lorber, who has been responsible for 90 chart records during his career. His partner Lenny Scheer was previously associated with RCA and MGM Records.

RCA Records is planning special promotion activity during Free Beer's current tour of the Southwest. Free Beer is appearing at the Faces Club in Dallas, Texas, where advance product was made available, and are set for the Lonesome Coyote Club, Corpus Christi, Texas, June 24-26. They will appear at the Armadillo World Headquarters Austin, Texas, June 27 before starring at Jed's Club in New Orleans, July 2-3.

The group will also perform at the RCA Records convention.

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Singer and songwriter,
Lesley's from England and
her songs have been recorded
by scores of top artists.
She wrote more than
one love song. You
can hear the others
on MOON BATHING.

Moon Bathing



Produced by Jeremy Harowitz
MCA-2207

MCA RECORDS

BMI Awards Highlights



Shown above at BMI's awards dinner '76 are, top row, from left: Record World publisher Bob Austin, Mrs. Austin, Murray Deutsch of New York Times Music, Mrs. Deutsch, Johnny Bienstock of Hudson Bay Music; Aaron Schroeder, Ed Cramer, Thea Zavin, Abby Schroeder; Bobby Goldsboro, Cramer, Larry Henley, Zavin, Kenny O'Dell, Bob Montgomery of House of Gold Music; Ed Kleban, lyricist for "A Chorus Line" and special BMI award winner, and Cramer. Bottom row, from left: Cramer, Zavin,

Barry Manilow, Marty Panzer; Herb Moells, Cramer, Zavin, Howard Greenfield, Dara Sedaka, Don Kirshner (Greenfield and Neil Sedaka were the writers of the most performed song in the BMI repertory in 1975—"Love Will Keep Us Together"—and Kirshner was the publisher); Sandy Linzer, Deutsch, Cramer and Zavin; Cramer, Bienstock, Zavin and Norman Weiser of Unichappell Music.

RSO Names Ward

■ LOS ANGELES — Appointment of Larimee Ward as administrative assistant to RSO Records president Al Coury has been announced by Coury.



Larimee Ward

Miss Ward will supervise all internal and operational aspects of RSO from its offices here. By joining RSO, she continues an association of five years that began while both were at Capitol Records.

Stones Postpone Tour

■ NEW YORK — The Rolling Stones' mini-concert visit to the United States this summer has been postponed until the fall because of what has been termed as the group's exhaustion from their current, extensive tour of Europe.

That tour, their longest since 1969, kicked-off in Frankfurt on April 28 and ends in Vienna on June 23. It included 36 concerts in 24 cities and 11 extra performances were added while the tour was in progress because of the demand for tickets.

The Stones will begin recording a new album in mid-July and complete it before resuming concerts.

Arista Releases Four LPs In June

■ NEW YORK — Gordin Bossin, vice president, marketing for Arista Records, has announced the release of four new albums for June to be supported by fully coordinated national sales and marketing campaigns. Included in the release are "Point Blank," debut album for the Dallas based rock 'n roll band of the same name, which will be aided by a major advertising schedule and a heavy merchandising campaign featuring a variety of in-store devices, including a poster-size reproduction of the album jacket graphics; "The Movies," initial album for that Vini Poncia produced group which is slated for week-long showcase engagements in New York and Los Angeles as well as a tour of club appearances throughout the summer with merchandising tie-ins in

each particular market; "The Monkees' Greatest Hits," featuring "I'm a Believer," "Last Train to Clarksville" and Daydream Believer," the album issued in response to demand created by renewed exposure of the group's syndicated TV show and to be supported by in-store aids and local advertising; and a 20 song two record set with a special low list price, "The World of Tony Orlando and Dawn," expected to be a strong companion to the group's big-selling greatest hits album.

Beatles Pull Platinum

■ LOS ANGELES — The Beatles new "Rock 'n' Roll Music" album on Capitol Records, released June 11, has been certified platinum by the RIAA.

MCA Signs Berline & Sundance



MCA Records has concluded an exclusive recording contract with Byron Berline and Sundance. Three time national champion fiddle player, Byron and the group, consisting of Dan Crary (acoustic guitar), Jack Skinner (bass and vocals), John Hickman (banjo), and Allen Wald (electric guitar), are currently recording their first album for MCA, tentatively set for early fall release. Pictured welcoming the group on the MCA/Universal back lot are, from left: John Brown, MCA national country promotion director; David Jackson, MCA attorney; J. K. Maitland, president, MCA Records; Bob Davis, vice president, artist acquisition; Dan Crary; Jack Skinner; Byron Berline; Lloyd Segal, the group's attorney; and Allen Wald.

Epic Names Gurewitz National Sales Direc.

■ NEW YORK — Al Gurewitz has been appointed to the position of national sales director for Epic Records and the Associated Labels. The announcement was made by Jim Tyrrell, vice president, marketing, Epic Records and the Associated Labels.



Al Gurewitz

In his new capacity, Gurewitz will be responsible for conceiving and implementing sales plans through the CBS Records branch distribution, as well as reporting on album, tape and single record sales performance for the labels. He will report directly to Tyrrell and he will be located in the Epic national offices in New York.

Gurewitz most recently held the post of regional promotion and marketing manager for Epic and the Associated Labels in the mid-west.

New Starship LP, Tour

■ NEW YORK — The Jefferson Starship's new album, "Spitfire," will be released next week. The RCA Records' distributed Grunt album is the group's first since the two million plus selling "Red Octopus" lp. "Spitfire" will be released to coincide with the Starship's summer tour.

WE WELCOME OUR SALES AND PROMOTION STAFF TO THE WEST COAST FOR SOME MORE "HITS."



Welcome to the Annual A&M East-West All-Star Championship Softball Game:

Eastern Hitters

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GAIL DAVIS
RON FARBER
MEL FUHRMAN
BILLY GILBERT
BILLY HARPER
LYNDA KING
BARRY KORKIN
PETER MOLLIKA
RICHARD PACTER
JOHN POWELL
TOM SHEEHY
BOB STULL
RICH TOTOIAN

Southern Hitters

JOEL ACKERMAN
RALPH BATES
JOHN FERRER
DAVID FITCH
DERRY JOHNSON
WAYNE LESTER
AL MOINET
JOHNNY SHULER
WAYNE SHULER
MICHAEL TAYLOR
DON TOLLE

Midwestern Hitters

STEVE DUNN
ROSS GENTILE
THOM GORMAN
BILL JOHNSON
GARY LIPPE
BILL PAGE
JAYNE NECHES
NICK STEARN
DAVID STEFFEN
ALVIN THOMAS

Western Hitters

JAN BASHAM
LENNY BRONSTEIN
HAROLD CHILDS
DAVID EZZELL
BOB FRYMIRE
RICK GALLIANI
LARRY GREEN
BERNIE GROSSMAN
STEVEN LEAVITT
CHARLIE MINOR
MARVIN MURPHY
BOB SCHARBERT

Thanks for the hits of '76!

SEE YOU AT THE ANNUAL JUNE SALES & PROMOTION MEETINGS.

Philly Concert A Triumphant Event

By BARRY TAYLOR

■ PHILADELPHIA—It seems that one need not look very hard to find someone pointing out all that is wrong with rock in 1976. Indeed, many of the gripes concerning rock concerts are justified today, but one need only have been in Philadelphia last week (12) for the first concert of the projected series, "Spirit of Summer '76" to revel in a rare spectacle — a well organized, hassle-free and musically satisfying show.

Apparently a good percentage of the concert-going population of the state sensed the prospects of a day in the sun with co-headliners Yes (Atlantic) and Peter Frampton (A&M), with Gary Wright (WB) and the Pousette-Dart Band (Capitol), as over 130,000 people (police estimate) converged on the site before the first note was sounded.

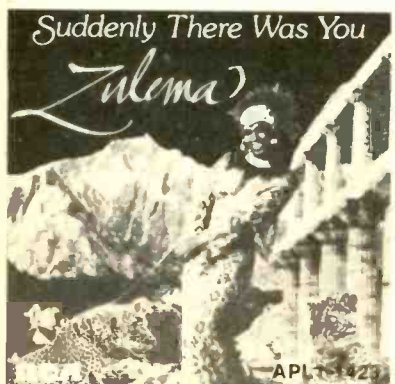
It was a formidable undertaking for promoters Larry Magid, Steve Apple and all else concerned. Clair Brothers Sound rose to the occasion by supplementing Yes' usual PA arsenal with the remainder of its gear, which comprised two 70-foot towers and accounted for a clean, crisp sound often not paralleled at concerts one fraction of the size.

Early Start

The event, which was referred to by the Philadelphia Enquirer as "probably the world's largest contained rock concert," began 20 minutes before the scheduled 4:00 p.m. starting time with the entire field and bleacher areas blanketed by an audience leisurely basking in the sun.

At approximately 9:15, with the stadium dimly lit by a full moon, Yes took the stage in a dramatic moment heightened by the strobe light effect of hundreds of flash cubes and a green, pencil thin laser beam projected from the stage into the distant sky.

Yes is one of the few groups to emerge from the '60s that has been able to follow their progressive impulses while continuing to expand their audience through the '70s. As a result, their following is large, fanatical and loyal.



A sparkling stage production that now includes an ingenious use of refracted laser beams and several selections from earlier albums, such as "Heart Of The Sunrise," "Long Distance Run-around" and "Your Move" interspersed between new material, gives the group's current tour its distinct personality. Building powerful crescendos in the music with an awesome command of their instruments and an off-handed confidence, the group performed stunning feats of virtuosity. Particularly effective were Jon Anderson's sonorous vocals and Chris Squire's bass playing which sizzled during "The Ritual" from "Topographic Oceans." A segment of the program where each member of the group was to have performed a selection from his solo album never materialized.

The set closed with a rocking version of "Roundabout" and a firework display which proved to be the only disturbing aspect of the day when the final bombast, set off from the bleachers behind the stage, landed perilously close to the backstage area, sending people scurrying for cover.

Peter Frampton's recent surge of success is deeply rooted in his long, persistent years of touring with Humble Pie and his later re-emergence as a solo artist. His charismatic stage presence proved no less magnetic

in front of 130,000 people than before 15,000.

Playing an abbreviated version of the set that catapulted him to the top of the charts twice via the "Frampton Comes Alive" lp, he performed a spirited 60 minutes (including three encores). Prancing about the stage with great agility, he beckoned the crowd to join in clapping and singing—and they did, coming to life for the first time in the day. Then spurred on by the zealous, almost overwhelming reaction, he gave a dazzling musical performance which was clearly appreciated by those around the perimeters of the stadium as much as those down front and his two proud parents beaming from the side of the stage.

The Pousette-Dart Band, accompanying Yes throughout its summer tour, opened the event. The group's 40 minute set was hardly suited or designed for such large outdoor concerts, but several moments of fine guitar and banjo work were well received. Gary Wright followed, with a brief 30 minute appearance which similarly failed to ignite a spark.

Transit tangle-ups prolonged the trip home for many who invaded the subways en masse after the show, but otherwise it was a model event that may be repeated at select locations later in the summer.

Black & Blue & Gold



The Rolling Stones were recently presented with gold editions of their latest album, "Black & Blue," by WEA Netherlands press officer Henk Penseel. Pictured from left are Bill Wyman, Mick Jagger, Ron Wood and Charlie Watts accepting on behalf of the Stones following two concerts at an Amsterdam football stadium which drew a total of 120,000 fans.

A&M Records Sets Sales, Promo Meet

■ LOS ANGELES—Beginning June 23rd, A&M Records will hold its annual sales and promotion meetings, with personnel from around the U.S. and certain foreign affiliates in attendance. The meetings, which will deal comprehensively with company operation and effectiveness, will incorporate panel discussions regarding promotion, sales, publicity, and merchandising of A&M product.

Also scheduled is an a&r

presentation, during the course of which the national field force will be introduced to music from upcoming album and single releases. Jerry Moss, A&M's president, is scheduled to informally address the corporate gathering during the course of the meetings.

The sales and promotion meetings will open on a social note with a cocktail party and culminate with the annual A&M picnic June 27th.

Israel Bond Group To Honor Sill

■ NEW YORK — The State of Israel Bond Committee will hold a testimonial reception in New York City on Tuesday, June 22 for Lester Sill, president of Screen Gems-Columbia Music. Later this year he will receive the organization's Second Annual Tribute Award, in recognition of his leadership within the industry in support of Israel. The announcement was made by Norman S. Weiser, president of Chappell Music Company, who received the award last year.

The honor was bestowed on Sill by the music industry division of The State of Israel Bonds, which is comprised of leading members in every phase of the field. The Honorable Judith Beilin, Consul of Israel in New York, will be the guest speaker at the function, which will be held at Schenley's International Tavern. Heading the organizing committee for the event are Howard J. "Buddy" Robbins, assistant to the president of Chappell Music; Abraham I. Massler, chairman of the board of Goldin Records; Elias Feilich, director of information and research, BMI; Albert Berman, president of Harry Fox Agency; and Irwin G. Robinson, vice president and general manager of Screen Gems-Columbia Music.

La Viola Bows Firms, Heads SAS Pubbery

■ NEW YORK—Sidney A. Seidenberg, president of Sidney A. Seidenberg, Inc., has announced the formation of three publishing firms by Emil La Viola who will be operating under the SAS banner at 1414 Avenue of the Americas, New York, N.Y. 10019; Phone: (212) 421-2021. The three firms are La Viola Song (BMI), Emil Music Publishing Company (ASCAP) and Vola Music (SESAC).

Seidenberg has also announced the activation of his MASCO (Music Administration Service Company) as a full line publisher with Emil La Viola the general manager of all administered catalogues. MASCO currently has been administering catalogues of Gene McDaniels, Gladys Knight and the Pips, B.B. King, and all the managed artists of SAS, Inc.

La Viola stated that he will be seeking new material from writers, performer-writers and existing writers now under contract as well as from all artists managed by SAS.

La Viola was formerly a vice president with Screen Gems Columbia Music, Shapiro-Bernstein and for many years was the operating manager of Don Kirshner's music firms, Nevins-Kirshner.

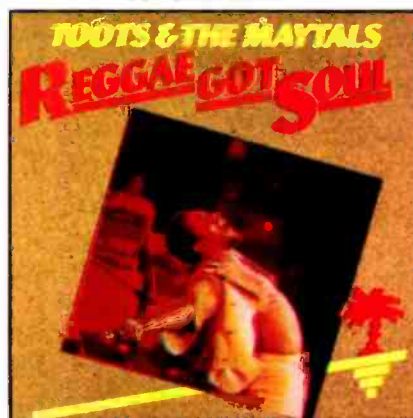
TOOTS



TOOTS & THE MAYTALS

The eagerly awaited second album

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DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Beach Boys, With A Sense of History, Look Ahead

By ELIOT SEKULER



The Beach Boys

■ No American group has left a greater mark on popular music in the last 15 years than the Beach Boys. Rising out of the Southern California kid culture of the early sixties, their music has served as a handbook of changes in American popular culture, from surfing and cars to psychedelics and transcendental meditation. The teen-aged following that gave the group its first success expanded in the mid and late sixties as more and more listeners became aware of the sophistication and total studio mastery of the Beach Boys music. But after the 1972 release of "Holland," the group withdrew from the studio, while a series of repackages from Capitol and Warner Brothers and a number of highly successful concerts built their following to levels that surpassed even their sixties prominence. Now, after months of rumors concerning the group's recording plans, the Beach Boys have released a single re-make of Chuck Berry's "Rock and Roll Music," with an album of 15 such rearranged classics due shortly in honor of the group's 15th anniversary, and an album of all-new material in preparation. Record World spoke to group members Carl Wilson and Mike Love in Los Angeles recently, touching on group history, recording plans and the group's upcoming, biggest-ever summer concert tour.

Record World: After not doing any recording for over two years, what prompted the Beach Boys to record an album that's at least partially a collection of oldies?

Carl Wilson: We'd wanted to record some of those songs for a long time. It seemed appropriate, too. It's like a warm-up, a great way to loosen up.

RW: So it was looked upon as a way of getting back into working in the studio?

Mike Love: It's been good therapy. And also, there are certain songs that we've always loved to hear and naturally, we loved hearing ourselves doing them. We still haven't done all the ones that I'd like to hear. So we got a chance to do that on 10 or 12 or 14 songs. Maybe only 10 of them will make it; we might pass on two or three of them because they need to be done better or something. But we've got some really good renditions.

RW: In the past, when asked if you had anything in the can, you've said that the Beach Boys' can must be the biggest in existence. Will some of those backlogged songs be coming out now as well?

Love: Yes and no. Some of that stuff might be on the album. Brian has songs that were written as far back as the late sixties that still haven't seen the light of day as far as the public is concerned. They may turn up on this album with brand new tracks on them.

Wilson: That's the way it is with Brian.

Love: He has one song, for example, that he started writing with an old friend of his and the other day I asked him, "Hey Brian, when are you gonna finish that song?" And he just said, "Well, it's a song." 'Cause he had maybe two out of the three necessary elements. He had a great book, great verse, about two out of three elements necessary for him to record it. And a lot of times a writer will live with that for 10 years; other times it will be completely spontaneous.

Wilson: Sometimes you'll totally forget it. I've written things and have forgotten them completely; a couple of years later I'll pick it up and think, "Oh yeah, that was what I was trying to remember."

Love: Sometimes I'll be driving down the road or something and I'll get a great melody, some lyrics of a poem; it can be anything, actually; a line, an idea or some bars of music. And it'll be fantastic, a number one hit song, or a great idea, anyway. And then, snap, the whole thing is gone.

Wilson: I've done that so many times, just laying in bed. It isn't even just a song or an idea sometimes; I'll actually be listening to the whole record, and in the morning it'll be gone. But I guess that everybody does that.

RW: You wonder sometimes how many masterpieces have been misplaced in peoples' minds.

Love: That's the truth, and it's a shame. With Brian, for instance, his head is always full of music; it's so much of his life. Just about all of his expression is music. He does very little socializing or going to parties, football games or what have you.

RW: After years of relative inactivity, did Brian have to ease himself into this project? Was he working on it from the very beginning?

Wilson: He just jumped.

Love: Feet first. He was in the studio just about every day, five days a week, for weeks on end.

Wilson: We were working at a very fast pace from the very beginning. Then I dropped out because I'd hurt my back. As I was recovering I kept on hearing all these great things, and it was every day—bang, another track.

Love: There were some days when Brian would come in and cut two tracks.

Wilson: The group's very hot; we get hot very quickly. It takes us a few minutes, a half hour or whatever to get going and then all of a sudden, it's like somebody's just switched the lights on. It's bizarre.

Love: It's meteoric. We aren't together or we don't see each other for two or three months at a time and then it's wham, we're running at an incredible pace. Like one night we went into the studio and Brian came down at about 9:30 at night. Al, Brian and I did the background parts for this great song that we're working on for a while. It's a great song—it goes "doo do wah"—it's really unique. Brian was ready to go home and then I came up with this little idea that provided an answer to something we'd been trying to work out. Brian looked over and just sort of motioned us back to the studio. So we zoomed right back to the control room, went into the studio, put on the part, overdubbed it, came back in and listened to it and that was it. We left about midnight and we'd done—in that short time—two or three sessions worth of overdubs which really made it.

One of the things that Brian explained to me recently was why on some of the songs we've been doing, he's not over-producing; he's not filling them up like a wall of sound. What he's doing is playing the listener like another instrument. He's providing an opportunity for the listener to create the whole song. Like we do a couple of parts that ordinarily would be heard right through the whole song. For example, every time the verse comes in you might hear a certain kind of guitar sound. Well that's not so on some of the songs we've been doing. Sometimes you'll have a part that's beautiful and then all of a sudden it'll drop out, be replaced by another part and yet you'll find yourself singing the original part. It causes the listener to become totally involved with the music. It's really creative approach.

RW: Brian has said that his favorite period of the Beach Boys history was the "Pet Sounds" era. What was happening then that made those recordings special?

Love: For one thing, the album that we did just before that was "The Beach Boys Party" album. That album was actually just a ploy to buy time to enable Brian and the group to really work on "Pet Sounds."

Wilson: At that time, Brian was definitely at a high point. "Pet Sounds" was the culmination, in some ways, of a lot of ideas and energy that had been running through the group.

RW: After that came "Smile," the notorious unfinished Beach Boys
(Continued on page 26)



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The MOR Report

Most Adds

IF YOU KNOW WHAT I MEAN—Neil Diamond—Col
ANOTHER RAINY DAY IN NEW YORK CITY—Chicago—Col
SHOWER THE PEOPLE—James Taylor—WB
THEME FROM STAR TREK—Deodato—MCA
STEPPIN' OUT—Neil Sedaka—Rocket

Most Active

I NEED TO BE IN LOVE—Carpenters—A&M
NEVER GONNA FALL IN LOVE AGAIN—Eric Carmen—Arista
I'D REALLY LOVE TO SEE YOU TONIGHT—England Dan & J. F. Coley—Big Tree
MAMMA MIA—ABBA—Atlantic
TODAY'S THE DAY—America—WB

WIP/PHILADELPHIA

Adds

A FIFTH OF BEETHOVEN—Walter Murphy & the Big Apple Band—Private Stock (re-add)
ANOTHER RAINY DAY IN NEW YORK CITY—Chicago—Col
LOWDOWN—Boyz Scaggs—Col (night)
MAKING OUR DREAMS COME TRUE—Cyndi Grecco—Private Stock
PEAS IN A POD—Sammi Johns—WB

Active

GET CLOSER—Seals & Crofts—WB
I'D REALLY LOVE TO SEE YOU TONIGHT—England Dan & J. F. Coley—Big Tree
TAKE THE MONEY AND RUN—Steve Miller Band—Capitol

WHAM/ROCHESTER

Adds

BESAME MUCHO—Derek Smith & Venus—Project Three
HERE WE GO AGAIN—People's Choice—TSOP
IF YOU KNOW WHAT I MEAN—Neil Diamond—Col
IF YOU LIKE THE MUSIC (Suicide & Vine)—Stark & McBrien—RCA
I LOVE YOU—Dolenz, Jones, Boyce & Hart—Capitol

Active

GET UP AND BOOGIE—Silver Convention—Midland Intl.
I NEED TO BE IN LOVE—Carpenters—A&M

WNEW/NEW YORK

Adds

A LITTLE BIT MORE—Dr. Hook—Capitol
ANOTHER RAINY DAY IN NEW YORK CITY—Chicago—Col
IT KEEPS YOU RUNNIN'—Carly Simon—Elektra

WBAL/BALTIMORE

Adds

ANOTHER RAINY DAY IN NEW YORK CITY—Chicago—Col
EVERYBODY IS A MASTERPIECE—Three Dog Night—ABC
IF YOU KNOW WHAT I MEAN—Neil Diamond—Col
MEMORIES—Morris Albert—RCA
MY COLORING BOOK—Mel Carter—Private Stock
SHOWER THE PEOPLE—James Taylor—WB
STEPPIN' OUT—Neil Sedaka—Rocket
THEME FROM STAR TREK—Deodato—MCA

WSM/NASHVILLE

Adds

IF YOU KNOW WHAT I MEAN—Neil Diamond—Col
KISS AND SAY GOODBYE—The Manhattans—Col

Active

FROG KISSIN'—Chet Atkins—RCA
GOT TO GET YOU INTO MY LIFE—Beatles—Capitol
MORE, MORE, MORE (Part I)—Andrea True Connection—Buddah
NEVER GONNA FALL IN LOVE AGAIN—Eric Carmen—Arista
TAKE THE MONEY AND RUN—Steve Miller Band—Capitol

WIOD/MIAMI

Adds

ANOTHER RAINY DAY IN NEW YORK CITY—Chicago—Col

Active

A FIFTH OF BEETHOVEN—Walter Murphy & the Big Apple Band—Private Stock

WLW/CINCINNATI

Adds

EVERYTIME I SING A LOVE SONG—John Davidson—20th Century
IF YOU KNOW WHAT I MEAN—Neil Diamond—Col
LIVIN' AIN'T LIVIN'—Firefall—Atlantic
THINK SUMMER—Roy Clark—ABC/Dot
'TIL I CAN MAKE IT ON MY OWN—Tammy Wynette—Epic

Active

I NEED TO BE IN LOVE—Carpenters—A&M
MAMMA MIA—ABBA—Atlantic

KULF/HOUSTON

Adds

BARETTA'S THEME: KEEP YOUR EYE ON THE SPARROW—Rhythm Heritage—ABC
IF YOU KNOW WHAT I MEAN—Neil Diamond—Col

Active

I'M EASY—Keith Carradine—ABC
SAVE YOUR KISSES FOR ME—Brotherhood of Man—Pye
TODAY'S THE DAY—America—WB

KMOX/ST. LOUIS

Adds

ANOTHER RAINY DAY IN NEW YORK CITY—Chicago—Col
IF YOU KNOW WHAT I MEAN—Neil Diamond—Col
PEAS IN A POD—Sammi Johns—WB
SHOWER THE PEOPLE—James Taylor—WB
SING YOUR OWN SONG—Mark Lindsay—Elka
THEME FROM STAR TREK—Deodato—MCA
WHAT CAN I SAY—Pousette-Dart Band—Capitol

Active

I'D RATHER SEE YOU TONIGHT—England Dan & J. F. Coley—Big Tree
NEVER GONNA FALL IN LOVE AGAIN—Eric Carmen—Arista
TODAY'S THE DAY—America—WB

KSFO/SAN FRANCISCO

Adds

ANOTHER RAINY DAY IN NEW YORK CITY—Chicago—Col
LIGHT UP THE WORLD WITH SUNSHINE—Hamilton, Joe Frank & Dennison—Playboy
NO LOVE TODAY—Michelle Phillips—A&M
NOW—Nancy Wilson—Capitol
SHOWER THE PEOPLE—James Taylor—WB
SING YOUR OWN SONG—Mark Lindsay—Elka
THEME FROM STAR TREK—Deodato—MCA
THIS MASQUERADE—George Benson—WB

London Sets 'Summer of '76' Program

NEW YORK — Herb Goldfarb, vice president of sales and marketing for London Records, has announced the label's five new releases for June and July. Three of the releases will head "mini" merchandising programs, with the total, four-part campaign coming under the heading of "Summer of '76."

Leading off the release is the sixth lp from the Los Angeles-based soul, pop and rock group, Bloodstone, "Do You Wanna Do A Thing?" produced by Bert DeCoteaux and Tony Silvester. "Do You Wanna Do A Thing?" will be the subject of one of the mini-merchandising programs, that will also cover releases by Hi Rhythm ("On The Loose" and the Filipino group Please ("Manilla Thriller"). Aids slated to be available include: new order forms; empty jackets for display; minis for local advertising; trade and consumer ads for "Do You Wanna Do A Thing?"; Bloodstone posters; Bloodstone T-shirts; and blanket radio coverage.

Slated for July release is the second solo lp from the founder and flautist of the Moody Blues,

Ray Thomas, "Hopes, Wishes And Dreams." Designed for re-inform Moody fans of the group's activities, a campaign, "The Moody Blues Today," will include: full color trade and consumer ads; glossy minis for local distributor advertising; browser cards; posters of the Moody Blues; new order forms for "Hopes, Wishes and Dreams," along with a four-page color brochure with the complete Moody Blues discography and tape configurations; a 9" x 9" cosmograph design decal from Michael Pinder's "The Promise;" ad mats for "The Moody Blues Today" program; and jacket kits.

Part Three

Part three of London's "Summer of '76" program will be centered around the Heyettes "Fonzie For President." Following the single, "The Fonz Song," London will release this Los Angeles group's debut album.

The final campaign of London's "Summer of '76" is the most comprehensive merchandising program ever devised by the label for a new artist. The artist is John Miles (see separate story).

CBS Fetes Mathis



Columbia recording artist Johnny Mathis, whose latest album, "I Only Have Eyes For You," was recently released, was hosted to a special luncheon at the New York CBS Records offices recently. Mathis' single, culled from the album, is entitled "Yellow Roses On Her Gown." June has been designated "Johnny Mathis Month" at Columbia, with a sales program involving the singer's new lp as well as 26 of his catalogue albums. Shown at the festivities are (from left): Bunny Friedus, vice president, marketing services, CBS International; Bruce Lundvall, president, CBS Records Division; Johnny Mathis; Mickey Eichner, vice president, east coast a&r, Columbia Records; Stan Monteiro, vice president, national promotion, Columbia Records; Richard Mack, director, promotion, special markets, CBS Records; Bob Sherwood, director, national promotion, Columbia Records; Jim Brown, director, pop album merchandising and product management, Columbia Records.

Commercial Music Sets Name Change

MINNEAPOLIS—J. L. Marsh has announced that its St. Louis distribution operation is changing its name from Commercial Music to Heilicher Bros., effective immediately. Eric Paulson, who has been branch manager for Detroit, will move to St. Louis as branch manager of the Heilicher Bros. and J. L. Marsh operations there. Al Chotin, former St. Louis branch manager for the firm, has assumed additional duties as national distribution coordinator for Heilicher distribution.

Tape Club Convicted In Copyright Case

SAN ANGELO, TEX.—A jury in Federal District Court here disregarded a claim that the infringement provisions of the Federal Copyright Law did not apply when sound recordings were duplicated without authorization and made available to members of a club. The jury convicted J-Mar Tape Club and its principals, Billy Howard Kendrick and Robert Francis Plumlee, of seven counts of copyright infringement.

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'EM
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New York, N. Y.

By IRA MAYER & BARRY TAYLOR

■ **THE WANDERER RETURNS:** And we don't mean Bob Moore Merlis, though he was there, too. But Dion was in town for a few promotional hours on behalf of "Streethart," a really great-sounding lp about to be blessed by Bugs and Tweety. With lunch catered by Dion's favorite Arthur Avenue (that's in the Bronx for you noncognoscenti) eatery, there was your usual assortment of WB and press people, augmented by The Boss (newly shaven) Richard Price, producers Steve Barri and Michael Omartian and, of course, the irreparable Mr. Merlis.



Dion and The Boss.

NOW, NOW, IT WASN'T ALL THAT BAD, WAS IT? Putting songwriters on a stage in front of 1000 or so people to talk about songwriting can be dangerous. And when it's a subscription series, the majority of whose patrons expect to see the lights of Broadway lit for them in a new way, and who expect these writers not to be performers as such, Randy Newman can come as quite a shock. That the most sustained applause of Newman's night on the 92nd Street YMHA Lyrics and Lyricists series came when a defiantly unsmiling couple vacated their stage seats midway through the evening was indicative of something.

Much as Newman complained of being unprepared for the task at hand, he provided some interesting insights into his craft—not so much the how to as a little critical self-evaluation (citing "Old Man" as his best song) tracing the development of his present style from his days as a staff writer churning out AM pablum through to songs

(Continued on page 88)

Kirshner Expands Music Division, Promotes Gold, Siegel, DiPalma

■ NEW YORK—In a broadening of the music division of Kirshner Entertainment Corporation, Don Kirshner, president, has announced that Wally Gold, Jay Siegel and Felix DiPalma have been promoted to take on additional responsibility.

Wally Gold

Wally Gold has been named vice president and general manager, music division, Kirshner Entertainment. Having previously held the position of general professional manager, Gold has been with the organization for six years. During that time he helped build the publishing catalogue, working with hits by Sedaka, Greenfield and Cody among others; brought Kansas to the CBS distributed Kirshner label as well as producing their debut album and co-producing their second release; functioned as music coordinator for "In Concert" and later "Don Kirshner's Rock Concert;" and was associate producer of the musical-game show, "Musical Chairs," which aired on CBS-TV. In addition, Gold received a gold album for "The Way We Were," having produced six of the album's ten cuts. Prior to joining Kirshner, Gold was a staff producer at Columbia Records. Gold also wrote three number one songs: "It's Now Or Never," "Good Luck Charm" and "It's My Party." Jay Siegel has been appointed

director of production, record division, Kirshner Entertainment. He had previously been involved in independent production with Phil & Mitch Margo of his former group, The Tokens. The release of "The Lion Sleeps Tonight" launched his production career in 1962, and as a producer has such songs as "He's So Fine" (Chiffons), "See You In September," "I Got Rhythm" (Happenings), "Candida" and "Knock Three Times" (Tony Orlando & Dawn) to his credit. He has assumed the roles of artist, producer and arranger during his career and is currently producing Elliott Randall and Tom Dampier for the Kirshner label, distributed by CBS. In addition, he produced "Joe and Bing," on he will oversee all productions emanating from the Kirshner office.

Felix DiPalma

Felix DiPalma has been named director of talent development, music division, Kirshner Entertainment. He has been with the firm for five years and was previously professional manager. His responsibilities have been broadened and he will be involved with talent acquisition as well as the development of new talent. DiPalma was assistant to the executive producer for "The Rock Awards Show" and is talent coordinator for "Don Kirshner's Rock Concerts."



From left: Wally Gold, Jay Siegel, Felix DiPalma

Col Taps Sasano

■ LOS ANGELES — Ron Oberman, director of merchandising for Columbia Records, west coast, has announced the appointment of Ken Sasano as associate product manager, Columbia Records, west coast. Sasano will be assigned to product management duties for a number of west coast acts.

During 1969 and 1970, Sasano was a product manager for Capitol Records and later became an account executive for Craig Braun Inc., a New York-based design company for album and graphics covers.

Little David Signs Adderley

■ LOS ANGELES — Little David Records has signed jazz artist Nat Adderley to a recording contract. According to label president Monte Kay, the Adderley signing is the first step in Little David's planned expansion into the jazz field.

First LP

Adderley, who is best known for his work on cornet but who is also proficient on trumpet and french horn, is currently recording his first Little David lp.

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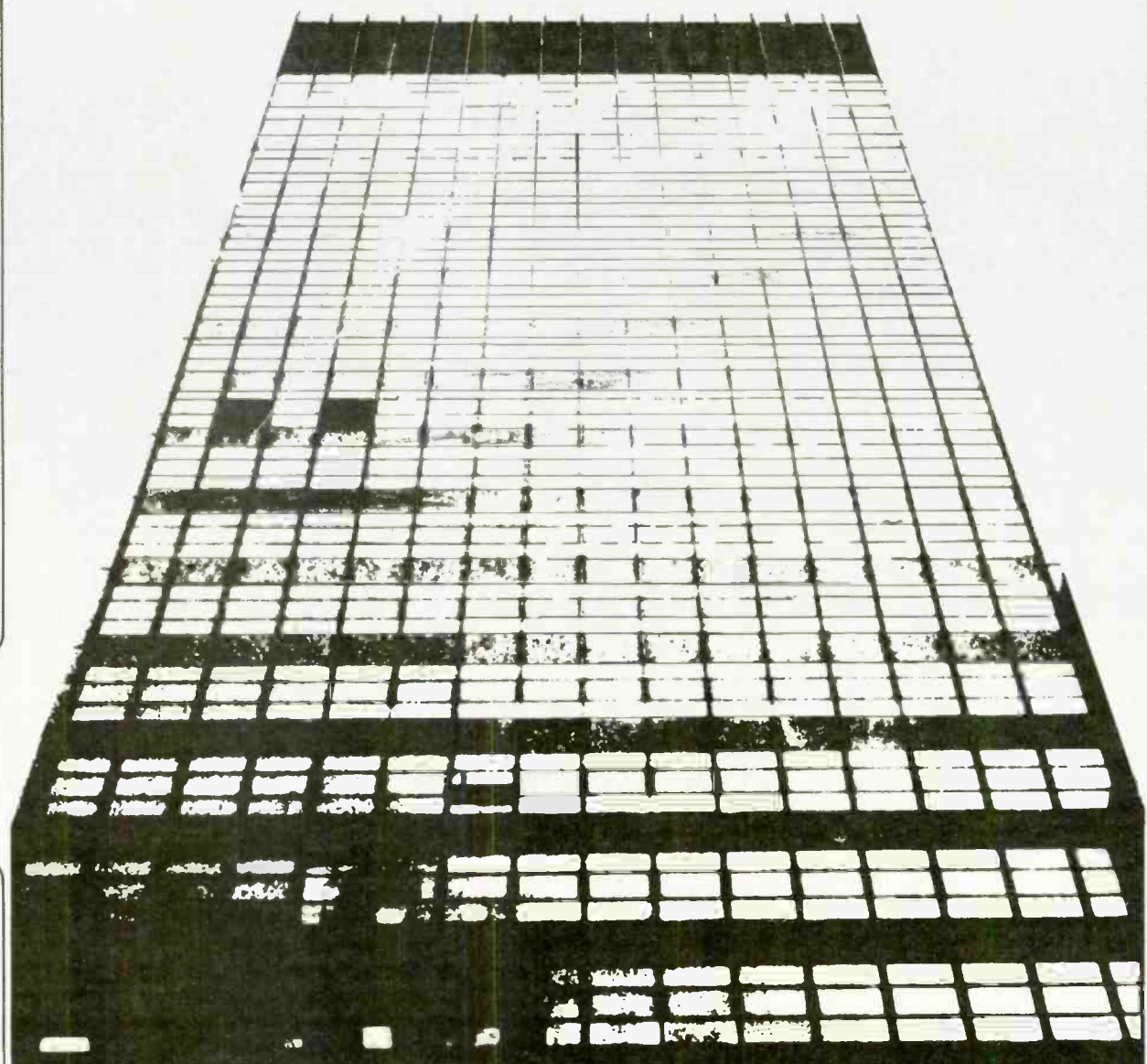
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ALICE COOPER—Warner Bros. 8228

I NEVER CRY (prod. by Bob Ezrin) (Ezra/Early Frost, BMI)

Alice's first single in over a year comes from his forthcoming "Goes To Hell" lp. The number is a ballad that could be another "Only Women Bleed" with its compelling chorus and stylish arrangement.

JAN AND DEAN—UA XW670 Y

SIDEWALK SURFIN' (prod. by Jan Berry & Dean Torrence) (Irving, BMI)

A variation of the Beach Boys' "Catch A Wave," the re-release of this Brian Wilson-Roger Christian song comes at a perfect time. The skateboard craze should help this tune roll all the way to the top.

BUCKINGHAM-NICKS—Polydor 14335

DON'T LET ME DOWN AGAIN (prod. by Keith Olsen) (Buckingham Nicks/Pogo Logo/Donna Marta, ASCAP)

The influence Buckingham and Nicks have had on the Fleetwood Mac success is significant. This track was recorded several years before their present affiliation, but the sound remains very recognizable.

MARK LINDSAY—Elka 310

SING YOUR OWN SONG (prod. by Perry Botkin Jr. & Mark Lindsay) (Anheuser, ASCAP)

Regardless of the type of music he's singing, Lindsay's voice is dramatic and hard-hitting. This is a bicentennial salute which should garner much MOR play.

ENCHANTMENT—Desert Moon 6403 (Buddah)

COME ON AND RIDE (prod. by Michael Stokes) (Desert Moon/Willow Girl, BMI)

The song opens with the sound of a train barreling down the tracks and the group keeps it rolling with a fiery disco beat. The group is on the express route.

KOOL & THE GANG—DeLite 1583

UNIVERSAL SOUND (A. K. G. Prod.) (Delightful/Gang, BMI)

The group that helped define the disco sound works well in its natural habitat—the live club setting in which this basic, no frills song was recorded.

LLOYD PRICE—Don 111

WHAT DID YOU DO WITH MY LOVE (prod. not listed) (LoriJoy, BMI)

"Mr. Personality" makes a convincing comeback with this punchy tune available in long and short versions. Price's voice is full of passion on this r&b styled number.

HANK MIZELL—Amazon AM 711

JUNGLE ROCK (prod. not listed) (Fort Knox, BMI)

Mizell cut this disc 18 years ago and was recently shocked when told that it was #1 in England. A primordial rock beat gives it an authentic mesmerizing charm that bodes well for it here as well.

THEMES OF THE WEEK

GENE PRICE—Cream CR 7606

A BOY NAMED HUGH (AND FRIENDS?) (prod. by G. Price) (Price, BMI)

GLENN MARTIN—ABC Dot 17636

THE BALLAD OF HOWARD HUGHES' WILL (WHO SAID YOU CAN'T TAKE IT WITH YOU) (prod. by Ron Chancey) (Tree/Cross Keys, BMI)

The climate seems right for a comedy record to enter the charts and either of these two numbers reflecting current events could do it. The former is marked by cunning political impersonations and the latter, a country-based song with a title that says it all.

SUTHERLAND BROS. AND QUIVER—Columbia 3 10362

WHEN THE TRAIN COMES (prod. by Howard & Ron Albert) (Island, BMI)

Powered by the diesel guitar of Tim Renwick and the passionate harmonies of Iain & Gavin Sutherland, this rhythmically rooted number should register high on the charts. The group's blowing its whistle.

GLEN CAMPBELL—Capitol P 4288

SEE YOU SUNDAY (prod. by D. Lambert & B. Potter) (ABC-Dunhill/One Of A Kind, BMI)

Campbell's warm delivery calls out on this ballad penned by the prolific Dennis Lambert and Brian Potter. A surging hook should make it a popular item.

CORY BRAVERMAN—Phantom JH 10637 (RCA)

I SAW THE LIGHT (prod. by H. Medress & D. Appell) (Earmark/Screen Gems-Columbia, BMI)

This Todd Rundgren song has already made a chart appearance in the author's own version, but this time the song should build an r&b base before going pop.

TOMMY TATE—KoKo 722

HARDTIME S.O.S. (prod. by Johnny Baylor) (Klondike, BMI)

Tommy has a gritty voice reminiscent of Johnnie Taylor which adds to this combustible arrangement. A solid Memphis sound should give it r&b attention.

BUNNY SIGLER—Phila. Intl. ZS8 3597

MY MUSIC (prod. by Bunny Sigler & Leon Huff) (Mighty Three, BMI)

Bunny's set to take the comeback route a la Johnnie Taylor with this song that builds into a rousing, soulful romp with a great lyric and MFSB accompaniment.

CHUCK MANGIONE—A&M 1827

CAN'T WE DO THIS ALL NIGHT (prod. by C. Mangione) (Gates, BMI)

A song from Mangione's previous lp, "Chase the Clouds Away," the tune is a soft musical landscape which combines lyrical playing with a billowy melody.

CHRIS HILLMAN—Asylum 45330

STEP ON OUT (prod. by Ron & Howard Albert) (Bar None, BMI)

This former Byrd/Burrito/SHF member steps out on his own with a great rhythmic tune that is a combination of all the avenues of his long career. An excellent track from the "Slippin' Away" lp.

THE CURTIS BROS.—Polydor PD 14330

DON'T LIGHT THAT DYNAMITE (prod. by The Curtis Bros.) (Silver Gang, BMI)

Socially relevant songs and the top 40 make for strange bedfellows, but with this debut, the group combines both elements with a finesse that should make the Curtis' arrival a much heralded one.

THE SANDS OF TIME—

Kirshner ZS8 4263 (CBS)

A TRIBUTE TO THE BEACH BOYS '76 (prod. by Tokens, A. Steckler & R. Frangipane) (Kirshner Songs, ASCAP)

The Beach Boys and summer go together like baseball and Ballantine and it's just that that this record conveys—"Dedicated To The Beach Boys With Love."

EASY STREET—Capricorn 0255 (WB)

I'VE BEEN LOVIN' YOU (prod. by D. Weinreich/Easy Street) (No Exit, BMI)

Group creates a cascading vocal wave that floats through this song, picking up strength all the way. Rather an unusual construction, it holds an intriguing beauty.

JIMMY BEAUMONT & THE SKYLINERS—Drive 6250 (TK)

THE DAY THE CLOWN CRIED (prod. by S. Alaimo) (Sherlyn, BMI)

The ballad supplies this group with a great opportunity for a major comeback. Emphasis is on the vocals and the group holds it together with finesse.

FREE BEER—RCA JH 10719

UPTOWN LOVER (prod. by Alan Lorber) (Unichappell/Lorber Scherer, BMI)

This group has switched labels, but its sound firmly entrenched in the country/rock field. The band has a simply stated sound that is immediately attractive.

URSZULA DUDZIAK—Arista AS 0191

TICO TICO (prod. by Michal Urbaniak) (Peer International, BMI)

Urszula reconfirms her reputation as one of the world's most unique vocal stylists with this unusual interpretation of the song geared for disco play.

FUNKADELIC—Westbound 5026 (20th)

LET'S TAKE IT TO THE STAGE (prod. by George Clinton) (Bridgeport, BMI)

The group that served as the springboard for Bootsy's Rubber Band and Parliament does its own thing here. The self-professed "funk mob" should get solid r&b play.

IT'S TIME FOR ANOTHER MILLION SELLER FROM
HENRY GROSS

"SPRINGTIME MAMA"

LS 45008

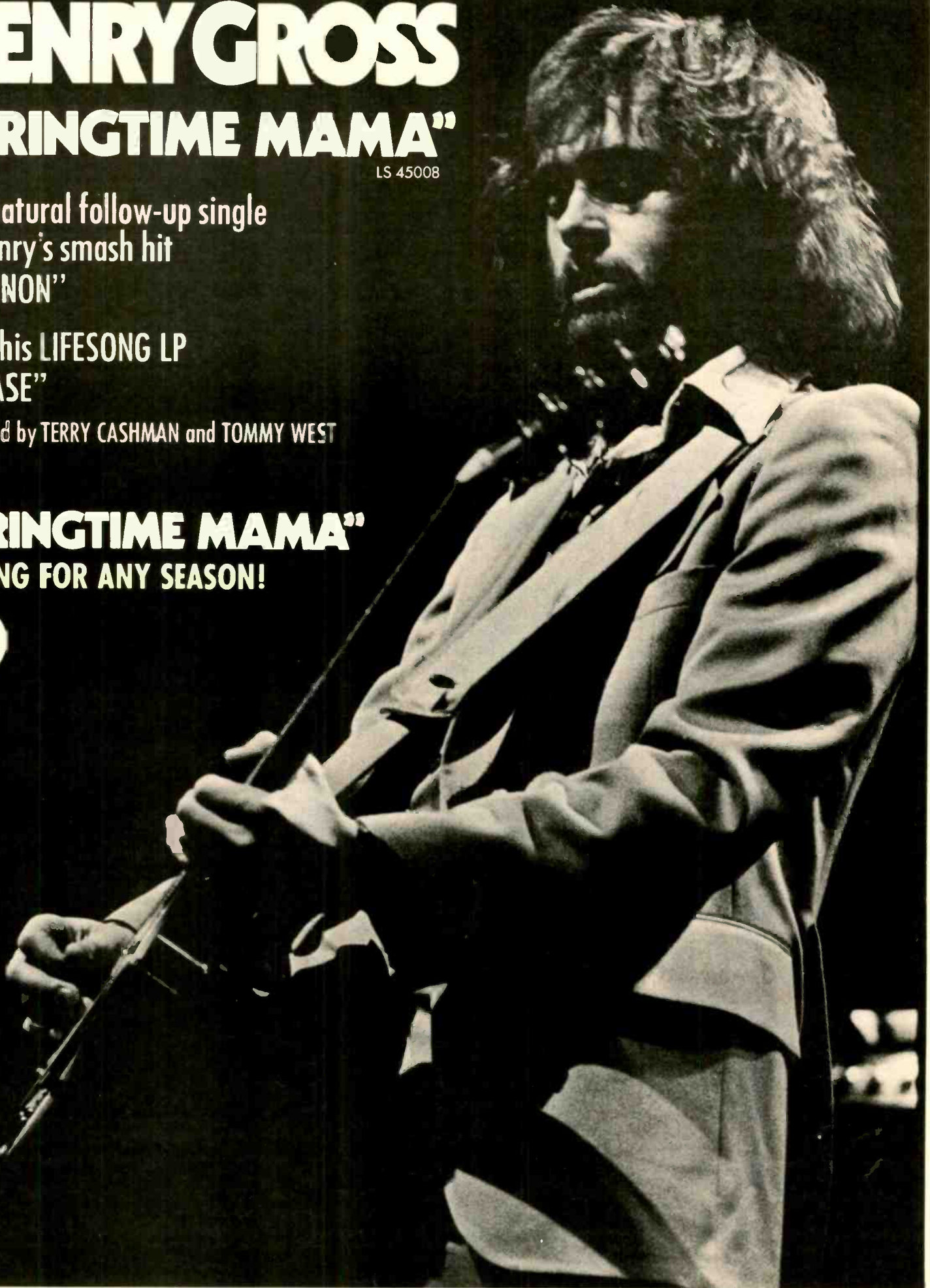
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YOUNG HEARTS RUN FREE

CANDI STATON—WB BS 2948 (6.98)

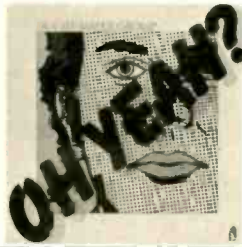
Bulleting up The Singles Chart with the title track, Candi Staton has an entirely new and vibrant career ahead of her, with much of the material recorded here—"Run To Me," "I Know" and "Destiny" most specifically—of similarly strong potential. This free running music is not just for the discos.



OH, YEAH?

JAN HAMMER GROUP—Nemperor 437 (Atl.) (6.98)

Touring with Jeff Beck (Hammer also appears on Beck's new "Wired" lp), keyboardist/synthesizerist Hammer will be the focus of much attention this summer. A jazz/rock stylist born of the Mahavishnu Orchestra, Hammer's latest group takes off most dynamically on "Magical Dog," "Bambu Forest," "Red and Orange" and "Oh, Yeah?"



FALLING IN LOVE

9TH CREATION—Pye 12138 (6.98)

A ten man group specializing in horn-heavy arrangements and multi-part vocals. "Quit It" and "Bubble Gum" are two short disco numbers while the somewhat lengthier "Falling In Love" and "Rule of Mind" are in a more traditional rhythm and blues vein. An ensemble to be watched.



COLLECTORS' ITEM

HAROLD MELVIN & THE BLUE NOTES—

Phila Intl. PZ 34232 (CBS) (6.98)

The only limitations on a Harold Melvin & the Blue Notes greatest hits collection is the amount of space on an lp. The eight tunes included are truly drawn from what was, for so long, a hit factory. "Bad Luck," "Wake Up Everybody" and "I Miss You" are but a taste.



MOONLIGHT FEELS RIGHT

STARBUCK—Private Stock PS 2013 (6.98)

Light pop-rock featuring the lead vocals of Bruce Blackman (also keyboardist songwriter, and producer), oft-times a Leon Russell sound-alike ("So the Night Goes," "The Slower You Go, The Longer It Lasts"). Also of interest: "I Got to Know," "Moonlight Feels Right" and "Bordello Bordeaux."



TAUGHT BY EXPERTS

PETER ALLEN—A&M SP 4584 (6.98)

"I Go To Rio" has just the right degree of flippancy to sum up Peter Allen's current work on record and stage. There are humor, melody and emotion to his songs, freely mixed to evoke a very well-rounded performer/writer who affects a stage presence that carries over to lp. Produced by Brooks Arthur.



GOLDEN SUMMER

VARIOUS ARTISTS—UA LA627-H2 (7.98)

A surfing retrospective featuring Jan and Dean, the Surfaris, Dick Dale & the Del-Tones, the Beach Boys and Annette Funicello, among others, bringing back the halcyon days of beach parties in Southern California. Nice cover art and intelligent concept development by Denny Diante make this one a total "wipe out."



AIN'T THAT A BITCH

JOHNNY GUITAR WATSON—DJM DJLPA-3 (Amherst) (6.98)

Watson adds a strong trio of horns to the self-supplied (plus Emry Thomas' drums) rhythm section, his funky soul songs and singing searing through the spare arrangements. "Won't You Forgive Me Baby," "Ain't That A Bitch" and "I Need It" are his best entries yet.



STARZ

Capitol ST-11539 (6.98)

Rock Steady Productions and producer Jack Douglas have joined forces once again, their efforts on behalf of Kiss having proven one of the most fruitful collaborations in the last year. Starz play loud, hard, heavy rock as evidenced by "Pull the Plug," "Boys In Action" and "She's Just a Fallen Angel."



OLE ELO

ELECTRIC LIGHT ORCHESTRA—UA LA630-G (6.98)

Released originally as a promotional item (ala the Randy Newman Bitter End lp), radio station acceptance was strong enough to warrant commercial release. Drawing from ELO's five albums, such faves as "Roll Over Beethoven," "Evil Woman" and "Showdown" are available once more in a nice, tasty package.



THE NEED TO BE

ESTHER SATTERFIELD—A&M SP-3411 (6.98)

Ms. Satterfield has a unique jazz voice, its flexibility as much a matter of intonation, of breath control and of texture as it is of range. Producer Chuck Mangione, with whom Ms. Satterfield sings frequently, provided many of the tunes, in addition to Stevie Wonder ("Bird of Beauty") and Jim Weatherly ("The Need to Be") tracks.



LET ME IN

CHARLIE BLEAK—PIP 6817 (6.98)

New York born, raised in Ohio, Bleak is a singer/songwriter who has been studying music since the age of 12, playing professionally since he was 15. His debut lp (at 26) takes into account the '50s and '60s sounds which accompanied his growing years, the focus of his lyrics being personal. Do let him in.



THAT'S THE WAY IT IS

NILSSON—RCA APL1-1119 (6.98)

It seems like just a few weeks ago that Nilsson presented a new set, and here he is again, with the top L.A. session players and such material suppliers as George Harrison ("That Is All"), Van McCoy ("Baby I'm Yours"), Randy Newman ("Sail Away") and Dr. John ("Daylight Has Caught Me"). It's how it always will be.



BEDTIME STORIES

JOHN PAYNE BAND—Arista/Freedom AL 1025 (6.98)

Payne is a Boston-based reedman who's worked with David Bromberg and Bonnie Raitt, among others, joining Bromberg's band after wandering on stage to jam at Paul's Mall. His own group is a jazz/rock ensemble leaning primarily toward the avant garde, but capable of dancing too.

(Continued on page 90)

The Next Chapter of Rock Music! ...All the Creativity of the 60's Plus The Good News of the 70's!

Rockin' Gospel!

Very few of the passionate—poetic Rock singers of the 60's survived the crossing into the 70's. Those who did have a new "mature perspective"—(Saturday Review, June 12 Issue).

The survivors are the same creative musicians but their message is much more positive, mature and

uplifting. It's "message music" with a real message!

The marketplace is full of people who grew up on rock music. They're ready now for rock 'n' gospel!

Chuck Girard

Randy Matthews

Gary S. Paxton

Randy Stonehill

Larry Norman

Michael Omartian



CHUCK GIRARD Lead singer and soloist for popular Gospel-Rock group LOVE SONG, Chuck started music life with the Castells and the Hondells in California. Chuck cut his first solo album in 1975.

GLOW IN THE DARK (GNR-8103), Chuck's second album, features more of his songs destined to make the top of the charts. Contents: • Somethin' Supernatural • When I Was Ready To Listen • So Thankful • Old Dan Cotton • Anthem • Callin' You • I Remember • Return • I Know A Lady • No, No You're Not Afraid.

RANDY MATTHEWS Born into the rock-and-roll scene (father Monty was a Jordainaire—Elvis' first backup vocal group), Randy started his first group when a college freshman: The Misconceptions. Became "Gospel-Rock" preacher during senior year; has been writing music and recording under Myrrh label since 1971.

EYES TO THE SKY (MSA-6547), Songs include: • It Took A Carpenter • Oh My • Paid In Full • There's A Shadow Passing Over The Land • Wounded Warrior • Captain • Guardian Angel • Pennsylvania Song • In The Morning • Four Horsemen.

GARY S. PAXTON From country-rock band guitar player in 1956 to writing multiple gold record songs, Gary's hit the top many times. Paxton's hits include songs like Alley Oop and Monster Mash. As producer, he scored with Along Comes Mary, Cherish, and Hurrah For Hazel. His Gospel-Country hits include L-O-V-E, Woman, Sensuous Woman, Don't Let The Good Times Fool You, Honeymoon Feelin' and many more.

DIFFERENT WORLD OF GARY S. PAXTON is a startling release of Gary's songs that put a smile on your face and lift your heart. Presenting: • Different World • Love, It Comes In All Colors • Weeds • I Wonder If God Cries • What 'Cha Gonna' Do When You Ain't A Kid No More • Layed Back (In His Love) • Jesus Keeps Takin' Me Higher And Higher • There's Got To Be More To Livin' Than Just Waitin' To Die • You Ain't Smokin' Them Cigarettes (Baby They're Smokin' You) • Victim Of The System • Sophisticated Savages • He Was There All The Times.



The New Rock Sound!

RANDY STONEHILL Before high school graduation, Randy played high schools, colleges and coffee shops part-time. After graduation, he joined Larry Norman while looking for a job. Randy released his first Christian-rock album in 1970.

WELCOME TO PARADISE (SRA-2002) tells the story of salvation and the promise of paradise... in quiet rock that stirs the soul. Titles are: • King Of Hearts • Keep Me Runnin' • The Winner (High Card) • Lung Cancer • Puppet Strings • First Prayer • News For You • Song for Sarah • Christmas Song For All Year Round • Good News.

LARRY NORMAN Called "poet laureate of Jesus music", Larry started singing at age 2, progressed to writing songs at 9, had written 500 by high school graduation. Larry joined rock group "People" whose second record single "I Love You" sold over a million copies. He then went single, released six solo albums, formed Street Level Artists Agency and Solid Rock Records to help other gospel performing artists.

IN ANOTHER LAND (SRA-2001) is Jesus music in its purest form from the leader of the group. Songs include: • The Rock That Doesn't Roll • I Love You • U.F.O. • I've Searched All Around • Righteous Rocker #3 • Deja Vu • I Am A Servant • The Sun Began To Rain • Shot Down • Six Sixty Six • Diamonds • One Way • Song For A Small Circle Of Friends • Hymn To The Last Generation.

MICHAEL OMARTIAN Better known in the Los Angeles music world than in gospel, Michael started with a jazz quartet. He became a sought-after keyboard session-man for top-album artists like Vikki Carr, Neil Diamond, Gladys Night and The Pips, The Miracles, Art Garfunkel and David Cassidy.

WHITE HORSE (MSA-6564) presents Gospel-Rock that will "wow" any critic. Featuring: • Jeremiah • Fat City • The Orphan • Silver Fish • Add Up The Wonders • Take Me Down • Right From The Start • The Rest Is Up To You • White Horse.

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Dialogue *(Continued from page 16)*

album. What was that like for the group and for yourselves?

Love: It was like driving along the road and all of a sudden someone slams on the power brakes. That was what it was like for me. You're going in one direction and suddenly it's screech, bam, you're 180 degrees off course. It was pretty freaky.

Wilson: It was in the air; the whole world was like that, changing.

RW: Brian has said that you, Carl, were getting much more into production and that in fact, you were becoming the most active producing entity in the group. Is that true?

Wilson: No. Brian had asked me to help out with the production at one point, so I did. Brian still produces the group.

RW: On the "Carl and The Passions" album, the credit read something like: "produced by the Beach Boys and especially Carl." Wasn't that accurate?

Wilson: Yeah, that must have been the one.

Love: Carl's not going for it.

Wilson: Well it isn't so; and also that was really three of four different records. We were under some outstanding pressure at the time. I like the album, but it's really like the beginning of three different records.

RW: At this point, is everybody in the group involved with production, writing, etc.?

Wilson: Everybody's becoming more involved.

RW: Was there a lot of pressure over the last couple of years to get out a new studio album?

Wilson: Well, we usually feel motivated to do that. Recording is a natural thing for us to do. In a way, it's almost like a survival instinct. But at one point, we just got fed up with a lot of things and we just stopped. Then the repackages came out and we thought there was no way that we were going to get in the way of those things. And now we're back to recording.

Love: In a way, I see something of a parallel between that point in our history when we released that "Beach Boys Party" album and now. In a way, the repackages have given us the time to revitalize our creative juices and put it all together. It also allowed us to decide to stay off the road for a while in order to devote more time to our personal lives and to the group as a recording entity. What that did for us, I think, will be in evidence during the next few months in both the new music, the oldies and the other projects that are coming up.

RW: Your summer tour has just been announced, and the question that remains, as it has for the past 10 years, is whether Brian will be joining you for at least some of the dates.

Love: There's talk about that. It's exciting enough now for him. I think it's getting to the point where it's meaningful enough for him so that he might do it.

Wilson: There's really no way of telling. If his ear doesn't bother him he might join us for a concert or two. It gets so loud on the stage though, that I don't know if he'd be comfortable doing it.

RW: What did you think of the Capitol repackages?

Wilson: I really enjoy those old songs; they were really good records.

RW: Did you have any hand in compiling them?

Love: They told us that they were going to put out an oldies repackage of the Beach Boys and I went over there and said, "Look, there's a tasteful way of doing this." The Beach Boys are, without too much question, a genuinely legendary group. I thought they should look beyond what we were doing in 1963 and look on the project more as an historical document in a sense. Anyway, that was the approach that I wanted them to take. So I suggested some of the songs, hoping to create a good musical balance and to avoid having it come off like "Shut Down, Volume Two." And by choosing the title "Endless Summer," I hoped that the obvious implication would be one of timelessness. You'll notice, also, in the artwork that there's no dates, no old pictures or anything like that. I think they did a pretty good job. Even though the quality of the artwork itself leaves a lot to be desired, it was a good idea.

Wilson: It was light enough and, in its own way, appropriate. When I saw "Spirit of America" I thought, "Oh My God," but still, even that was effective; at least the idea of it, anyway.

Love: It came at the right time and place. There was "American Graffiti" happening at about that time, and a re-emergence of plain fun, as opposed to the morose negativity of the latter part of the sixties. And I'm never embarrassed about those songs unless I hear a note that I was flat on or something. It was fun doing those old songs and it's fun hearing them again. The quality of the Beach Boys recordings, I think, has remained consistently good through the years.

RW: Do you plan on actively involving yourselves in Warner's promo campaign?

Love: As much as we can. There's more being written about the Beach Boys in the print media than ever before—probably more than has been written in our whole history combined. We have articles breaking in all kinds of major magazines. People are treating it like a special event, and it's not just music publications; there've been articles in magazines like the Saturday Evening Post. Also, we'll be playing in front of more people than ever before—probably like a million and a half people. This year is going to be a big, big year. There's also the TV show on August 5. It'll be a prime-time show, the first and only time we've done something like it. And Lorne Michaels, who's producing the show, really impressed me, because he's not doing this because he needs to do another TV show. It's not going to be a variety-musical special. He's doing what will almost be like a documentary, a feature-length profile of the group. And it's not limited to just the group; it gets into the Beach Boys' roots and sources, the impressions that formed our original musical and verbal expression.

RW: Will it be a history of the Beach Boys?

Wilson: It'll go further than the history of the Beach Boys. It goes into our background, into California and the way our music was shaped.

Love: Plus there'll be profiles of the individuals; how the individuals work, the harmonies and the dissonances, the energy that makes the group. It's going to be more revealing and more personal. We're going to be more vulnerable than we've ever been before and we're also going to be more known as individuals. In the past, you heard about John, Paul, George and Ringo, but it was always just the Beach Boys. They were both incredibly huge groups but one was more individualized and the other was more of a concept which left a lot to the imagination. And musically, there was Brian Wilson.

RW: To what extent are those California influences still operative? You were always projected as a reflection of the Southern California youth subculture. Was that accurate?

Wilson: It was. We all came out of this environment. We all hung out at the beach; that was what was happening. That was really the way it was to be alive at that time.

RW: At that time, you all had a certain amount of shared experience. As your various interests developed in different directions, what's kept you together as a group?

Love: There's probably no group of people in the world as individualistic as the Beach Boys are. We do have a lot of similarities; we're all extremists, and I mean fanatics. Carl, for example, has a kind of determination in his way that I have in my own way, and the same goes for Brian, Al and Dennis. We're all fragile in ways and yet we all have in common a kind of strength of will. On the other hand, we're very different as people.

Wilson: It's really more of a musical entity. We have a great relationship, a very powerful kind of bond.

Jukes Are on Their Way



Epic recording artists Southside Johnny & The Asbury Jukes, fresh from their Memorial weekend concerts broadcast over an FM radio network, were at the CBS offices in New York recently to plan strategy on their current album, "I Don't Want To Go Home," and single of the same name. Pictured from left: (standing) Billy Rush, Jukes member; Walter Yetnikoff, president, CBS Records Group; Alan Berger, Jukes member; Miami Steve, Jukes producer; Kenny Pentifallo, Jukes member; Southside Johnny; Ron Alexenburg, senior vice president, Epic Records & the associated labels; Anthony Wreoli; Kevin Kavanaugh, Jukes member; (kneeling) Steve Popovich, vice president, a&r, Epic Records; Carlo Novi, Rick Gazda, Tony Pallagrosi and Ed Manion of the Jukes.

WOW!

NATIONAL BREAKOUT!



"Flashmaker"
RECORD WORLD's FM Airplay Report

"Top Add Ons – National"
BILLBOARD Album Radio Action

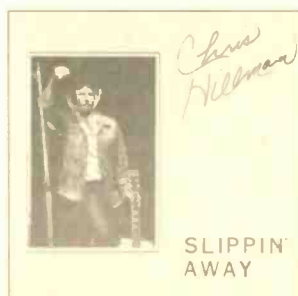
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Featuring his new single "Step On Out" E-45330



On Asylum Records and Tapes

101 THE SINGLES CHART 150

JUNE 26, 1976

JUNE 26	JUNE 19	SONG	ARTIST	COMPANY
101	122	HEAR THE WORDS, FEEL THE FEELING	MARGIE JOSEPH—Cotillion 44201 (Atlantic) [Dozier, BMI]	
102	102	RAINBOW IN YOUR EYES	LEON & MARY RUSSELL—Paradise 8208 (WB) (Teddy Jack, BMI)	
103	109	VAYA CON DIOS	FREDDY FENDER—ABC Dot 17627 (Morley, ASCAP)	
104	108	JUKIN'	ATLANTA RHYTHM SECTION—Polydor 14323 (Low-Sal, BMI)	
105	108	BUTTERFLY FOR BUCKY	BOBBY GOLDSBORO—United Artists XW793 Y (Unart/Pen In Hand, BMI)	
106	114	DEVIL WOMAN	CLIFF RICHARD—Rocket PIG 40574 (MCA) (Chappell, ASCAP)	
107	135	WHAM BAM SHANG-A-LANG	SILVER—Arista 0189 (Colgems, ASCAP)	
108	134	LOVE GRAHAM	CENTRAL STATION—Warner Bros. WBS 8205 (Nineteen Eighty Five, BMI)	
109	113	EASY LOVIN'/WE GOT THE RECIPE	BO KIRKLAND & RUTH DAVIS—Claridge 414 (Blue Book, BMI)	
110	121	I'VE BEEN LOVIN' YOU	EASY STREET—Capricorn CPS 0255 (WB) (Carrots)	
111	112	HUNGRY YEARS	WAYNE NEWTON—Chelsea CH 3041 (Don Kirshner, BMI)	
112	106	FLAMING YOUTH	KISS—Casablanca NB 858 (Cafe Americana/Rock Steady, ASCAP; All By Myself, BMI)	
113	—	ROOTS, ROCK, REGGAE	BOB MARLEY & THE WAILERS—Island 060 (Tuff Gong, ASCAP)	
114	124	LIE TO ME	BILL LA BOUNTY—20th Century TC 2290 (Captain Crystal, BMI)	
115	132	TOWN CRYER	SCOTT KEY—Pyramid 8002 (Roulette) (Planetary/Karolman, ASCAP)	
116	118	THE FLAG	CHARLIE VAN DYKE—United Artists XW810 Y (UA/Hollywood Blvd., ASCAP)	
117	111	IT AIN'T THE REAL THING	BOBBY BLAND—ABC 12189 (Meadow Ridge, ASCAP)	
118	127	BLT LEE	OSKAR—United Artists XW807 Y (Far Out/Ikke-Bad, ASCAP)	
119	126	WILL YOU LOVE ME TOMORROW	DANA VALERY—Phantom JB 10566 (RCA) [Screen Gems, Columbia, BMI]	
120	125	WICHITA JAIL	CHARLIE DANIELS BAND—Epic 8 50243 (Night Time, BMI)	
121	123	SHARING THE NIGHT TOGETHER	ARTHUR ALEXANDER—Buddah BDA 522 (Music Mill, ASCAP; Alcartee, BMI)	
122	—	SHE'S GONE	DARYL HALL & JOHN OATES—Atlantic 3332 (Unichappell, BMI)	
123	—	CAN'T STOP GROOVIN' NOW, WANNA DO IT SOME MORE	B.T. EXPRESS—Columbia 3 10346 (Blackwood, BMI)	
124	—	UP THE CREEK WITHOUT A PADDLE	TEMPTATIONS—Gordy G 7150F (Motown) (Stone Diamond, BMI)	
125	103	MUSIC JOHN	MILES—London 5N 20086 (Velvet/RA/PUB)	
126	—	SIDEWALK SURFIN'	JAN AND DEAN—United Artists XW670 Y (Irving, BMI)	
127	129	NUMBER ONE	BILLY SWAN—Monument ZS8 8697 (CBS) (Combine, BMI)	
128	—	STRETCHIN' OUT (IN A RUBBER BAND)	BOOTSYS'S RUBBER BAND—Warner Bros. WBS 8215 (Backstage, BMI)	
129	130	TVC 15	DAVID BOWIE—RCA PB 10664 (Bewlay Bros./Moth/Fleur, BMI)	
130	119	SHARING THE NIGHT TOGETHER	LENNY LeBLANC—Big Tree BT 16062 (Atlantic) [Alan Carter, BMI, Music Hall, ASCAP]	
131	107	NORMA JEAN WANTS TO BE A MOVIE STAR	SUNDOWN COMPANY—Polydor PD 14312 (Natural Songs, ASCAP)	
132	137	LIFE IS TOO SHORT	GIRL SHEER ELEGANCE—ABC 12194 (N.Y. Times, BMI)	
133	110	FOXYS	LADY CROWN HEIGHTS AFFAIR—De-Lite DEP 1581 (Delightful, BMI)	
134	139	SUNSHINE IMPRESSIONS	—Curtom CMS 0116 (WB) (Blackwood, BMI)	
135	138	SPIRIT OF '76	THE BOOTY PEOPLE—Call CAS 110 (Sirom Merchant & Far Out, ASCAP)	
136	—	STRANGER	JOHNNY DUNCAN—Columbia 3 10302 (Resaca, BMI)	
137	—	DON'T TOUCH ME THERE	TUBES—A&M 1826 (Lucky Pork, ASCAP)	
138	—	HEY SHIRLEY (THIS IS SQUIRRELY)	SHIRLEY & SQUIRRELY—GRT 054 (LaDebra, BMI)	
139	120	SAVE YOUR KISSES FOR ME	BOBBY VINTON—ABC 12186 (Easy Listening, ASCAP)	
140	131	BREAKER-BREAKER	OUTLAWS—Arista 0188 (Hustlers, BMI)	
141	128	OOO SWEET LOVE	MARILYN GRIMES—Abraxas 1702 (Denture Whistle/ JBE, BMI)	
142	—	ONE FOR THE MONEY	WHISPERS—Soul Train SB 10700 (RCA) (Golden Fleece/Hip Trip/Writers, BMI)	
143	133	LET IT SHINE	AL GREEN—Hi 5N 2306 (London) (Jec/Al Green, BMI)	
144	136	BETTER DAYS	MELISSA MANCHESTER—Arista 0183 (Rumanian Pickle Works/Columbia/N.Y. Times, BMI)	
145	141	YOU GOT THE MAGIC	JOHN FOGERTY—Asylum 45309 (Greasy King, ASCAP)	
146	142	MIDNIGHT LOVE AFFAIR	TONY ORLANDO & DAWN—Elektra 45319 (Midson, ASCAP)	
147	143	COULD IT BE MAGIC	DONNA SUMMER—Oasis 405 (Casablanca) (Kamikozi/Angel Dust, BMI)	
148	144	DAYDREAMER	GINO CUNICO—Arista 0181 (Warner Bros., ASCAP)	
149	117	EVERYTHING THAT 'CHA DO (WILL COME BACK TO YOU)	WET WILLIE—Capricorn CPS 0254 (WB) (No Exit, BMI)	
150	140	FROM MY HEART TO YOURS	CHARLES EARLAND—Mercury 73793 (Beth Earland, BMI)	

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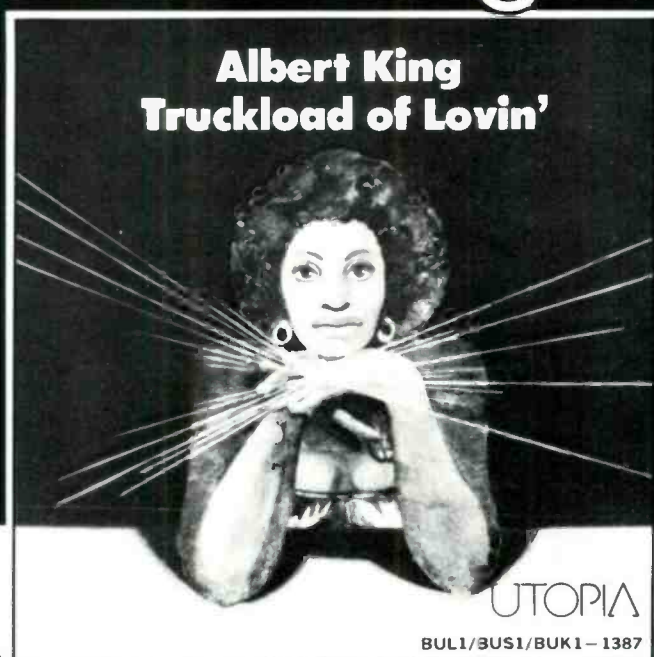
A BETTER PLACE TO BE	Fred Kewley (Story Songs, ASCAP)	79	LOVE IN THE SHADOWS	Neil Sedaka (Don Kirshner/Kirshner Songs, BMI/ASCAP)	43
A FIFTH OF BEETHOVEN	RFT Music Pub. Corp. (RFT, BMI)	72	LOVE IS ALIVE	Gary Wright (Warner Brothers, ASCAP)	14
A LITTLE BIT MORE	Ron Haffkine (Bygones, ASCAP)	86	MAKING OUR DREAMS COME TRUE	Janna Merlyn Feliciano & Charles Fox (Burrin, BMI)	27
AFTERNOON DELIGHT	Milton Okun (Cherry Lane, ASCAP)	10	MAMMA MIA	Bjorn Ulvaeus & Benny Andersson (Countess, BMI)	43
ANOTHER RAINY DAY IN NEW YORK CITY	James William Guercio (Big Elk/Laminations, ASCAP)	67	MISTY BLUE	Tom Couch & James Stroud (Talmonte, BMI)	6
BABY, I LOVE YOUR WAY	Peter Frampton (Almo/Fram-Dee, ASCAP)	73	MOONLIGHT FEELS RIGHT	Bruce Blackman & Mike Clark (Brother Bill's ASCAP)	13
BARETTA'S THEME: KEEP YOUR EYE ON THE SPARROW	Steve Bari & Michael Omartian (Leeds/Dutchess, ASCAP)	31	MORE, MORE, MORE	Gregg Diamond (Buddah/Gee Diamond, ASCAP)	4
BOHEMIAN RHAPSODY	Roy Thomas Baker (Trident, ASCAP)	45	MOVIN'	Jeff Lane (Desert Moon Ltd./Jeff-Mar, BMI)	16
BOOGIE FEVER	Freddie Perren (Perren Vibes/Bullpen, ASCAP/BMI)	11	NEVER GONNA FALL IN LOVE AGAIN	Jimmy Ienner (C.A.M./U.S.A., BMI)	9
C'MON MARIANNE	Mike Curb (Saturday/Season's Four, BMI)	63	NUTBUSH CITY LIMITS	Bob Seger & Punch Andrews (Unart/Hug, BMI)	83
CRAZY ON YOU	Mike Flicker (How About Music, CAPAC)	76	ONLY 16	Ron Haffkine (Kags, BMI)	59
DECEMBER 1963 (OH WHAT A NIGHT)	Bob Gaudio (Seasons/Jobete, ASCAP)	46	PLAY THAT FUNKY MUSIC	Robert Parissi (Bema/Blaze, ASCAP)	89
DISCO LADY	Don Davis (Groovesville, BMI, Conquistador, ASCAP)	54	RAIN, OH RAIN	Glen Frey (Frank Share/Big Shorty, ASCAP)	87
DON'T STOP IT NOW	Micki Most (Finchley, ASCAP)	85	RHIANNON (WILL YOU EVER WIN)	Fleetwood Mac & Keith Olsen (Rockchopper, BMI)	21
DREAM ON	Adrian Barber (Daskel, BMI)	75	RIGHT BACK WHERE WE STARTED FROM	Pierre Tubbs & Vince Edwards (Unart/ATV, BMI)	44
DREAM WEAVER	Gary Wright (Warner Bros., ASCAP)	62	ROCK AND ROLL LOVE LETTER	Colin Frechter (Ackee/Andustin, ASCAP)	37
EVERYTHING'S COMING UP LOVE	Van McCoy/McCoy-Kippis (Warner-Tamerlane/Van McCoy/Ocean Blue, BMI)	81	ROCK AND ROLL MUSIC	Brian Wilson (Arc, BMI)	30
FOOLED AROUND AND FELL IN LOVE	Alan Blazek & Bill Sczmczyk (Crabshaw, ASCAP)	20	ROCKY MOUNTAIN MUSIC	David Malloy (Briar Patch, BMI)	92
FOOL FOR THE CITY	Nick Jameson (Knee Trembler, ASCAP)	51	SARA SMILE	Christopher Bond, Daryl Hall & John Oates (Unichappell, BMI)	15
FOOL TO CRY	The Glimmer Twins (Promopub, B.V., ASCAP)	36	SAVE YOUR KISSES FOR ME	Tony Hiller (Tony Hiller, ASCAP)	48
FRAMED	Lou Adler (Quintet/Freddy Biensstock, BMI)	50	SHANNON	Cashman and West (Blending-well, ASCAP)	8
GET CLOSER	Louis Shelton (Dawnbreaker, BMI)	29	SHOP AROUND	The Captain and Toni Tennille (Jobete, ASCAP)	7
GET UP AND BOOGIE	Michael Kunze (Midson, ASCAP)	1	SHOW ME THE WAY	Peter Frampton (Almo/Fram-Dee Music Ltd., ASCAP)	42
GOOD VIBRATIONS	Todd Rundgren (Irving, BMI)	52	SILLY LOVE SONGS	Paul McCartney (MPL Communications Inc. By Arr with ATV, BMI)	2
GOT TO GET YOU INTO MY LIFE	producer not listed (Maclen, BMI)	47	SILVER STAR	Bob Gaudio (Seasons/Jobete, ASCAP)	97
HAPPY DAYS	Steve Bari & Michael Omartian (Bruin, BMI)	17	SOMEBODY'S GETTIN' IT	Don Davis/Groovesville (Groovesville, BMI; Conquistador, ASCAP)	82
HARD WORK	Esmond Edwards (Hard Work, BMI)	90	SOMETHING HE CAN FEEL	Curtis Mayfield (Warner-Tamerlane, BMI)	40
HEAVEN MUST BE MISSING AN ANGEL	F. Perren (Bull Pen, BMI; Perren-Vibes, ASCAP)	69	SOPHISTICATED LADY	Jackson, Yancy, Barge & Evans (Jay's Enterprises/Chappell, ASCAP)	56
HOLD ON	Keith Olsen (JSH, ASCAP)	94	STRANGE MAGIC	Jeff Lynne (Unart-Jet, BMI)	57
IN MY FATHER'S FOOTSTEPS	Terry Jacks (Dorchester/Red Apple, N.Y., Times, BMI)	100	STROKIN' (PT. II)	Leon Haywood (Jim-Edd, BMI)	99
I NEED TO BE IN LOVE	Richard Carpenter (Almo/Sweet Harmony/Hammer and Nail/Landes-Roberts, ASCAP)	55	STEPPIN' OUT	Neil Sedaka & R. Appere (Don Kirshner/Kirshner Songs, BMI/ASCAP)	60
I'D REALLY LOVE TO SEE YOU TONIGHT	K. Lehnig (Dawnbreaker, BMI)	71	TAKIN' IT TO THE STREETS	Ted Templeman (Tauripin Tunes, BMI)	28
IF YOU KNOW WHAT I MEAN	Robbie Robertson (Stonebridge, ASCAP)	49	TAKE THE MONEY AND RUN	Steve Miller (Sailor, ASCAP)	25
I HOPE WE GET TO LOVE IN TIME	Don Davis (Groovesville, BMI)	88	TEAR THE ROOF OFF THE SUCKER (GIVE UP THE FUNK)	George Clinton (Malbiz & Ricks, BMI)	18
I'M EASY	Richard Baskin (Lion's Gate/Easy, ASCAP)	66	THAT'S WHERE THE HAPPY PEOPLE GO	Baker, Harris & Young (Burma East, BMI)	41
I'M GONNA LET MY HEART DO THE WALKING	Brian Holland (Holland-Dozier-Holland)	91	THE BOYS ARE BACK IN TOWN	John Alcock (RSO, ASCAP)	22
I.O.U.	Widenmann & Herron (Plainview, BMI)	78	THE LONELY ONE	Prod. not listed (Brent, BMI)	68
IT'S OVER	Joe Wissert (Boz Scaggs, Music)	84	THIS MASQUERADE	Tommy Lipuma (Skyhill, BMI)	74
IT KEEPS YOU RUNNIN'	Ted Templeman (Tauripin Tunes, ASCAP)	96	TODAY'S THE DAY	George Martin (Warner Bros., ASCAP)	34
I WANT TO STAY WITH YOU	David Kershenbaum (Irving, BMI)	77	TRYIN' TO GET THE FEELING AGAIN	R. Dante & B. Manilow (Warner-Tamerlane/Upward Spiral, BMI)	24
I WANT YOU	Leon Ware & T-Boy Ross (Almo-Jobete, ASCAP)	26	TURN THE BEAT AROUND	Warren Schatz (Dunbar, BMI)	32
I'LL BE GOOD TO YOU	Quincy Jones (Kidada/Gouldris, BMI)	19	UNION MAN	Steve Cropper (Flat River, BMI)	80
I'LL GET OVER YOU	Allen Reynolds (Pulleybone, ASCAP)	98	WELCOME BACK	Steve Bari & John Sebastian (John Sebastian, BMI)	12
JOHNNY COOL	Ken Laguna (Towser Tunes/Naimad Lane, BMI)	93	WHO LOVES YOU BETTER THAN I DO	Isley Bros. (Bovina, ASCAP)	65
KISS AND SAY GOODBYE	Bobby Martin (Nattaham/Blackwood, BMI)	5	YES, YES, YES	Stu Gardner (Turtle Head, BMI)	61
LAST CHILD	Jack Douglas & Aerosmith (Daksel/Song and Dance/Vindaloo, BMI)	64	YOUNG HEARTS RUN FREE	Dave Crawford (Dee-Ann, ASCAP)	38
LET HER IN	Bob Reno (Midson, ASCAP)	23	YOU'RE MY BEST FRIEND	Roy Thomas Baker (Trident, ASCAP)	33
LET YOUR LOVE FLOW	Phil Gernhard & Tony Scotti (Loaves & Fishes, BMI)	35	YOU'RE MY EVERYTHING	E. Malamud & T. Sellers (Island, BMI)	95
LIVIN' AIN'T LIVIN'	Jim Mason (Stephen Stills, BMI)	70	YOU'LL NEVER FIND ANOTHER LOVE	LIKE MINE Gamble & Huff (Mighty Three, BMI)	39
LONELY NIGHT (ANGEL FACE)	Daryl Dragon & Toni Tennille (Don Kirshner, BMI)	58			
LOVE HANGOVER	Hal Davis (Jobete, ASCAP)	3			

Most artists
just sing the blues,
Albert King
makes the blues sing.

**"Sensation,
Communication
Together"**

UB-10682

The new single
from the album by
the King.



NEW



BIETTES



"JIVE TALKIN'" - "NIGHTS ON BROADWAY" - "FANNY"

NOW

"YOU SHOULD BE DANCING"

b/w "SUBWAY"

RS 853



"THE MUSIC WE BELIEVE IN" RECORDS, INC.



THE SINGLES CHART

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

JUNE 26	JUNE 19		WKS. ON CHART
1	2	GET UP AND BOOGIE SILVER CONVENTION Midland Intl. MB 10571 (RCA)	14
2	1	SILLY LOVE SONGS WINGS/Capitol P 4256	12
3	3	LOVE HANGOVER DIANA ROSS/Motown M 1392F	19
4	5	MORE, MORE, MORE ANDREA TRUE CONNECTION/ Buddah BDA 515	16
5	11	KISS AND SAY GOODBYE THE MANHATTANS/Columbia 3 10310	9
6	6	MISTY BLUE DOROTHY MOORE/Malaco M 1029 (TK)	17
7	9	SHOP AROUND CAPTAIN & TENNILLE/A&M 1817	9
8	4	SHANNON HENRY GROSS/Lifesong LS 45002	19
9	10	NEVER GONNA FALL IN LOVE AGAIN ERIC CARMEN/ Arista 0184	9
10	18	AFTERNOON DELIGHT STARLAND VOCAL BAND/Windsong CB 10588 (RCA)	8
11	7	BOOGIE FEVER SYLVERS/Capitol P 4179	23
12	8	WELCOME BACK JOHN SEBASTIAN/Warner-Reprise RPS 1349	14
13	17	MOONLIGHT FEELS RIGHT STARBUCK/Private Stock 039	10
14	19	LOVE IS ALIVE GARY WRIGHT/Warner Bros. WBS 8143	10
15	12	SARA SMILE DARYL HALL & JOHN OATES/RCA PB 10530	20
16	16	MOVIN' BRASS CONSTRUCTION/United Artists XW775 Y	15
17	13	HAPPY DAYS PRATT & McLAIN/Warner-Reprise RPS 1351	14
18	27	TEAR THE ROOF OFF THE SUCKER (GIVE UP THE FUNK) PARLIAMENT/Casablanca NB 856	8
19	23	I'LL BE GOOD TO YOU BROTHERS JOHNSON/A&M 1806	9
20	15	FOOLED AROUND AND FELL IN LOVE ELVIN BISHOP/ Capricorn CPS 0252 (WB)	17
21	14	RHIANNON (WILL YOU EVER WIN) FLEETWOOD MAC/ Warner-Reprise RPS 1345	17
22	26	THE BOYS ARE BACK IN TOWN THIN LIZZY/Mercury 73786	7
23	28	LET HER IN JOHN TRAVOLTA/Midland Intl. MB 10623 (RCA)	8
24	20	TRYIN' TO GET THE FEELING AGAIN BARRY MANILOW/ Arista 0172	15
25	30	TAKE THE MONEY AND RUN STEVE MILLER/Capitol P 4260	7
26	29	I WANT YOU MARVIN GAYE/Tamla T 54264F (Motown)	10
27	31	MAKING OUR DREAMS COME TRUE CYNDI GRECCO/ Private Stock 086	8
28	24	TAKIN' IT TO THE STREETS THE DOOBIE BROTHERS/ Warner Bros. WBS 8196	10
29	35	GET CLOSER SEALS & CROFTS/Warner Bros. WBS 8190	8
30	45	ROCK AND ROLL MUSIC BEACH BOYS/Brother-Reprise RPS 1354	4
31	21	BARETTA'S THEME: KEEP YOUR EYE ON THE SPARROW RHYTHM HERITAGE/ABC 12177	11
32	40	TURN THE BEAT AROUND VICKI SUE ROBINSON/ RCA PB 10562	7
33	42	YOU'RE MY BEST FRIEND QUEEN/Elektra 45318	6
34	36	TODAY'S THE DAY AMERICA/Warner Bros. WBS 8212	7
35	22	LET YOUR LOVE FLOW BELLAMY BROS./Warner Bros. WBS 8169	20
36	37	FOOL TO CRY/HOT STUFF ROLLING STONES/ Rolling Stones RS 19304 (Atlantic)	10
37	32	ROCK AND ROLL LOVE LETTER BAY CITY ROLLERS/ Arista 0185	10
38	44	YOUNG HEARTS RUN FREE CANDI STATON/Warner Bros. WBS 8181	9
39	46	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE LOU RAWLS/Phila. Intl. ZS8 3592 (CBS)	7
40	47	SOMETHING HE CAN FEEL ARETHA FRANKLIN/Atlantic 3326	5
41	41	THAT'S WHERE THE HAPPY PEOPLE GO THE TRAMMPS/ Atlantic 3306	9
42	33	SHOW ME THE WAY PETER FRAMPTON/A&M 1795	19
43	48	MAMMA MIA ABBA/Atlantic 3315	17
44	25	RIGHT BACK WHERE WE STARTED FROM MAXINE NIGHTINGALE/United Artists XW752 Y	18
45	34	BOHEMIAN RHAPSODY QUEEN/Elektra 45297	26
46	38	DECEMBER, 1963 (OH WHAT A NIGHT) THE FOUR SEASONS/ Warner Bros.-Curb WBS 8168	26
47	68	GOT TO GET YOU INTO MY LIFE BEATLES/Capitol P 4274	3



48	49	SAVE YOUR KISSES FOR ME BROTHERHOOD OF MAN/ Pye 71066	8
49	61	IF YOU KNOW WHAT I MEAN NEIL DIAMOND/Columbia 3 10366	3
50	57	FRAMED CHEECH & CHONG/Ode 66124 (A&M)	4
51	58	FOOL FOR THE CITY FOGHAT/Bearsville BSS 0307 (WB)	5
52	67	GOOD VIBRATIONS TODD RUNDGREN/Bearsville BSS 0309	4
53	39	LOVE IN THE SHADOWS NEIL SEDAKA/Rocket PIG 40543 (MCA)	11
54	43	DISCO LADY JOHNNIE TAYLOR/Columbia 3 10281	19
55	63	I NEED TO BE IN LOVE CARPENTERS/A&M 1828	4
56	65	SOPHISTICATED LADY NATALIE COLE/Capitol P 4259	4
57	51	STRANGE MAGIC ELECTRIC LIGHT ORCHESTRA/ United Artists XW770 Y	17
58	50	LONELY NIGHT (ANGEL FACE) CAPTAIN & TENNILLE/ A&M 1782	23
59	52	ONLY 16 DR. HOOK/Capitol P 4171	25
60	78	STEPPIN' OUT NEIL SEDAKA/Rocket PIG 40582 (MCA)	2
61	53	YES, YES, YES BILL COSBY/Capitol P 4258	9
62	54	DREAM WEAVER GARY WRIGHT/Warner Bros. WBS 8167	25
63	66	C'MON MARIANNE DONNY OSMOND/Polydor PD 14320	4
64	72	LAST CHILD AEROSMITH/Columbia 3 10359	3
65	69	WHO LOVES YOU BETTER THAN I DO ISLEY BROTHERS/ T-Neck ZS8 2260 (CBS)	5
66	85	I'M EASY KEITH CARRADINE/ABC 12117	3

CHARTMAKER OF THE WEEK

67	—	ANOTHER RAINY DAY IN NEW YORK CITY CHICAGO Columbia 3 10360	1
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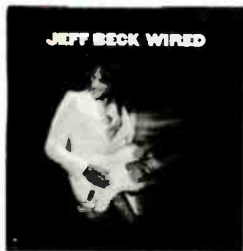


68	70	THE LONELY ONE SPECIAL DELIVERY/Mainstream MRL 5581	6
69	82	HEAVEN MUST BE MISSING AN ANGEL TAVARES/ Capitol P 4270	3
70	79	LIVIN' AIN'T LIVIN' FIREFALL/Atlantic 3333	3
71	87	I'D REALLY LOVE TO SEE YOU TONIGHT ENGLAND DAN AND JOHN FORD COLEY/Big Tree BT 16069 (Atlantic)	3
72	81	A FIFTH OF BEETHOVEN WALTER MURPHY & THE BIG APPLE BAND/Private Stock 073	4
73	88	BABY, I LOVE YOUR WAYS PETER FRAMPTON/A&M 1832	12
74	86	THIS MASQUERADE GEORGE BENSON/Warner Bros. WBS 8209	3
75	59	DREAM ON AEROSMITH/Columbia 3 10278	26
76	76	CRAZY ON YOU HEART/Mushroom 7021	28
77	77	I WANT TO STAY WITH YOU GALLAGHER & LYLE/A&M 1778	7
78	55	I.O.U. JIMMY DEAN/Casino 052 (GRT)	7
79	80	A BETTER PLACE TO BE HARRY CHAPIN/Elektra 45327	3
80	60	UNION MAN THE CATE BROTHERS/Elektra 45294	18
81	84	EVERYTHING'S COMING UP LOVE DAVID RUFFIN/ Motown M 1393F	3
82	89	SOMEBODY'S GETTIN' IT JOHNNIE TAYLOR/Columbia 3 10334	2
83	83	NUTBUSH CITY LIMITS BOB SEGER/Capitol P 4269	4
84	62	IT'S OVER BOZ SCAGGS/Columbia 3 10319	14
85	71	DON'T STOP IT NOW HOT CHOCOLATE/Big Tree BT 16060	12
86	—	A LITTLE BIT MORE DR. HOOK/Capitol P 4280	1
87	90	RAIN, OH RAIN FOOLS GOLD/Morning Sky MS 700 (Arista)	4
88	92	I HOPE WE GET TO LOVE IN TIME MARILYN McCOO & BILLY DAVIS, JR./ABC 12170	5
89	97	PLAY THAT FUNKY MUSIC WILD CHERRY/Epic 8 50225	2
90	—	HARD WORK JOHN HANDY/ABC Impulse IMP 310005	1
91	98	I'M GONNA LET MY HEART DO THE WALKING THE SUPREMES/Motown M 1391F	2
92	—	ROCKY MOUNTAIN MUSIC EDDIE RABBITT/Elektra 45315	1
93	95	JOHNNIE COOL STEVE GIBBONS BAND/MCA 40551	2
94	—	HOLD ON SONS OF CHAMPLIN/Ariola America P 7627 (Capitol)	1
95	—	YOU'RE MY EVERYTHING LEE GARRETT/Chrysalis CRS 2112 (WB)	1
96	—	IT KEEP YOU RUNNIN' CARLY SIMON/Elektra 45323	1
97	—	SILVER STAR THE FOUR SEASONS/Curb WBS 8203 (WB)	1
98	100	I'LL GET OVER YOU CRYSTAL GAYLE/United Artists XW781 Y	2
99	—	STROKIN' (PT. II) LEON HAYWOOD/20th Century TC 2285	1
100	—	IN MY FATHER'S FOOTSTEPS TERRY JACKS/Private Stock PS 094	1

THE FM AIRPLAY REPORT

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

FLASHMAKER



WIRED
JEFF BECK
Epic

MOST ACTIVE

- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- ROYAL SCAM—Steely Dan—ABC
- ROCKS—Aerosmith—Col
- BLACK & BLUE—Rolling Stones—Rolling Stones

WNEW-FM/NEW YORK

- ADDS:**
- ANOTHER PASSENGER—Carly Simon—Elektra
 - HARD WORK—John Handy—ABC Impulse
 - I'M NEARLY FAMOUS—Cliff Richard—Rocket
 - IT'S A GOOD NIGHT FOR SINGIN'—Jerry Jeff Walker—MCA
 - THREE—Bob James—CTI
 - BILLY SWAN—Monument
 - TIMELESS FLIGHT—Steve Harley & Cockney Rebel—EMI
 - WIRED—Jeff Beck—Epic
- HEAVY ACTION (approximate airplay):**
- FREE IN AMERICA—Ben Sidran—Arista
 - DON HARRISON BAND—Atlantic
 - I DON'T WANT TO GO HOME—Southside Johnny—Epic
 - FELIX PAPPALARDI & CREATION—A&M
 - STEAL YOUR FACE—Grateful Dead—Round
 - TAUGHT BY EXPERTS—Peter Allen—A&M
 - WARREN ZEVON—Asylum

WBCN-FM/BOSTON

- ADDS:**
- AGENTS OF FORTUNE—Blue Oyster Cult—Col
 - GONE TOO LONG—Don Nix—Cream
 - I DON'T WANT TO GO HOME—Southside Johnny—Epic
 - MIRROR—Graham Central Station—WB
 - REGGAE GOT SOUL—Toots & the Maytals—Island
 - SLEEPING BEAUTY—Cheech & Chong—Ode
 - TIMELESS FLIGHT—Steve Harley & Cockney Rebel—EMI
 - WIRED—Jeff Beck—Epic
- HEAVY ACTION (airplay):**
- ANOTHER PASSENGER—Carly Simon—Elektra
 - FLY LIKE AN EAGLE—Steve Miller Band—Capitol
 - GO FOR BROKE—Ian Matthews—Col
 - ROCKS—Aerosmith—Col
 - ROYAL SCAM—Steely Dan—ABC
 - SPARKLE—Aretha Franklin—Atlantic
 - T SHIRT—Loudon Wainwright III—Arista
 - WARREN ZEVON—Asylum

WLIR-FM/LONG ISLAND

- ADDS:**
- ALL ALONE IN THE END ZONE—Jay Ferguson—Asylum
 - CHICAGO X—Col
 - I DON'T WANT TO GO HOME—Southside Johnny—Epic
 - IN THE POCKET—James Taylor—WB
 - MAHOGANY RUSH IV—Col
 - SLEEPING BEAUTY—Cheech & Chong—Ode
 - TIME IS ON MY SIDE—Tracy Nelson—MCA
 - WIRED—Jeff Beck—Epic

- HEAVY ACTION (airplay, in descending order):**
- STEAL YOUR FACE—Grateful Dead—Round
 - TAKIN' IT TO THE STREETS—Doobie Bros.—WB
 - FLY LIKE AN EAGLE—Steve Miller Band—Capitol
 - ROYAL SCAM—Steely Dan—ABC
 - CRY TOUGH—Nils Lofgren—A&M
 - BLACK & BLUE—Rolling Stones—Rolling Stones
 - LONG HARD RIDE—Marshall Tucker Band—Capricorn
 - TURNSTILES—Billy Joel—Col

WIOQ-FM/PHILADELPHIA

- ADDS:**
- ANOTHER PASSENGER—Carly Simon—Elektra
 - CHICAGO X—Col
 - CHILD IN TIME—Ian Gillan—Oyster
 - HIGH AND MIGHTY—Uriah Heep—WB
 - IN THE POCKET—James Taylor—WB
 - LONG HARD RIDE—Marshall Tucker Band—Capricorn
 - SUMMERTIME DREAM—Gordon Lightfoot—Reprise
 - WIRED—Jeff Beck—Epic
- HEAVY ACTION (airplay, phones):**
- DREAMBOAT ANNIE—Heart—Mushroom
 - I DON'T WANT TO GO HOME—Southside Johnny—Epic
 - MAHOGANY RUSH IV—Col
 - MOONMADNESS—Camel—Janus
 - RED TAPE—Atlanta Rhythm Section—Polydor
 - ROYAL SCAM—Steely Dan—ABC
 - SEQUENCER—Synergy—Passport
 - TOGETHER—Johnny & Edgar Winter—Blue Sky

WQDR-FM/RALEIGH

- ADDS:**
- AGENTS OF FORTUNE—Blue Oyster Cult—Col
 - ANOTHER PASSENGER—Carly Simon—Elektra
 - ARBOUR ZENA—Keith Jarrett—ECM
 - BREEZIN'—George Benson—WB
 - WIRED—Jeff Beck—Epic
- HEAVY ACTION (airplay, phones, in descending order):**
- SILK DEGREES—Boz Scaggs—Col
 - FRAMPTON COMES ALIVE—Peter Frampton—A&M
 - TAKIN' IT TO THE STREETS—Doobie Bros.—WB
 - FLEETWOOD MAC—Reprise
 - ROCKS—Aerosmith—Col
 - BLACK & BLUE—Rolling Stones—Rolling Stones
 - FAITHFUL—Todd Rundgren—Bearsville
 - AT THE SPEED OF SOUND—Wings—Capitol

WORJ-FM/ORLANDO

- ADDS:**
- ANOTHER PASSENGER—Carly Simon—Elektra
 - GO FOR BROKE—Ian Matthews—Col
 - I DON'T WANT TO GO HOME—Southside Johnny—Epic
 - NO HEAVY PETTING—UFO—Chrysalis
 - FELIX PAPPALARDI & CREATION—A&M
 - RUMOR IN HIS OWN TIME—Jeffrey Comanor—Epic
 - SEED OF MEMORY—Terry Reid—ABC
 - SUMMERTIME DREAM—Gordon Lightfoot—Reprise
- HEAVY ACTION (sales, phones, airplay):**
- BREEZIN'—George Benson—WB
 - LES DUDEK—Col
 - FIREFALL—Atlantic
 - FLY LIKE AN EAGLE—Steve Miller Band—Capitol
 - LONG HARD RIDE—Marshall Tucker Band—Capricorn
 - POUSETTE-DART BAND—Capitol
 - RASTAMAN VIBRATION—Bob Marley & the Wailers—Island

WQSR-FM/TAMPA

- ADDS:**
- FEVER—Ronnie Laws—Blue Note
 - GLASS HEART—Allan Rich—Col

- I DON'T WANT TO GO HOME—Southside Johnny—Epic
 - LONG HARD RIDE—Marshall Tucker Band—Capricorn
 - RENEGADE PICKER—Steve Young—RCA
 - SEED OF MEMORY—Terry Reid—ABC
 - STEAL YOUR FACE—Grateful Dead—Round
 - WIRED—Jeff Beck—Epic
- HEAVY ACTION (airplay, phones, in descending order):**
- BLACK & BLUE—Rolling Stones—Rolling Stones
 - SILK DEGREES—Boz Scaggs—Col
 - FLY LIKE AN EAGLE—Steve Miller Band—Capitol
 - FAITHFUL—Todd Rundgren—Bearsville
 - ROYAL SCAM—Steely Dan—ABC
 - POUSETTE-DART BAND—Capitol
 - SADDLE TRAMP—Charlie Daniels Band—Epic
 - LIVE AT CARNEGIE HALL—Renaissance—Sire

WEBN-FM/CINCINNATI

- ADDS:**
- AIRBORNE—Flying Burrito Bros.—Col
 - ANOTHER PASSENGER—Carly Simon—Elektra
 - ARBOUR ZENA—Keith Jarrett—ECM
 - IN THE POCKET—James Taylor—WB
 - MOON BATHING—Lesley Duncan—MCA
 - RAINBOW RISING—Blackmore's Rainbow—Oyster
 - SEED OF MEMORY—Terry Reid—ABC
 - SUMMERTIME DREAM—Gordon Lightfoot—Reprise
- HEAVY ACTION (airplay):**
- AT THE SPEED OF SOUND—Wings—Capitol
 - FRAMPTON COMES ALIVE—Peter Frampton—A&M
 - ROCKS—Aerosmith—Col
 - ROYAL SCAM—Steely Dan—ABC
 - TAKIN' IT TO THE STREETS—Doobie Bros.—WB

CHUM-FM/TORONTO

- ADDS:**
- AGENTS OF FORTUNE—Blue Oyster Cult—Col
 - AIRBORNE—Flying Burrito Bros.—Col
 - SLIPPIN' AWAY—Chris Hillman—Asylum
 - SUMMERTIME DREAM—Gordon Lightfoot—Reprise
 - TOGETHER—Johnny & Edgar Winter—Blue Sky
- HEAVY ACTION (airplay, sales):**
- DREAMBOAT ANNIE—Heart—Mushroom
 - FIREFALL—Atlantic
 - FLY LIKE AN EAGLE—Steve Miller Band—Capitol
 - ROCK 'N' ROLL MUSIC—Beatles—Capitol
 - ROYAL SCAM—Steely Dan—ABC
 - SUMMERTIME DREAM—Gordon Lightfoot—Reprise
 - 2112—Rush—Mercury
 - WEDDING ALBUM—Leon & Mary Russell—Paradise

WABX-FM/DETROIT

- ADDS:**
- ALL ALONE IN THE END ZONE—Jay Ferguson—Asylum
 - CHICAGO X—Col
 - CHILD OF TIME—Ian Gillan—Oyster
 - HOWLIN' WIND—Graham Parker & the Rumor—Mercury
 - IN THE POCKET—James Taylor—WB
 - RESOLUTION—Andy Pratt—Nemperor
 - SPIN—Ariola America
 - WIRED—Jeff Beck—Epic
- HEAVY ACTION (sales, phones, airplay):**
- AGENTS OF FORTUNE—Blue Oyster Cult—Col
 - FLY LIKE AN EAGLE—Steve Miller Band—Capitol

- LIVE BULLET—Bob Seger & the Silver Bullet Band—Capitol
 - ROCKS—Aerosmith—Col
 - ROYAL SCAM—Steely Dan—ABC
 - RUNAWAYS—Mercury
 - SPEED OF MEMORY—Terry Reid—ABC
 - WARREN ZEVON—Asylum
- WZMF-FM/MILWAUKEE**
- ADDS:**
- ANOTHER PASSENGER—Carly Simon—Elektra
 - GOOD KING BAD—George Benson—CTI
 - I DON'T WANT TO GO HOME—Southside Johnny—Epic
 - IN THE POCKET—James Taylor—WB
 - WIRED—Jeff Beck—Epic
- HEAVY ACTION (sales, phones, in descending order):**
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
 - DREAMBOAT ANNIE—Heart—Mushroom
 - ROCKS—Aerosmith—Col
 - JAILBREAK—Thin Lizzy—Mercury
 - CLOSE ENOUGH FOR ROCK 'N' ROLL—Nazareth—A&M
 - RAINBOW RISING—Blackmore's Rainbow—Oyster
 - TALES OF MYSTERY—Alan Parsons Project—20th Century

KZEW-FM/DALLAS

- ADDS:**
- ANOTHER PASSENGER—Carly Simon—Elektra
 - CHICAGO X—Col
 - ALICE COOPER GOES TO HELL—WB
 - IN THE POCKET—James Taylor—WB
 - FELIX PAPPALARDI & CREATION—A&M
 - WIRED—Jeff Beck—Epic
- HEAVY ACTION (sales, airplay, phones, in descending order):**
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
 - ROYAL SCAM—Steely Dan—ABC
 - TALES OF MYSTERY—Alan Parsons Project—20th Century
 - SILK DEGREES—Boz Scaggs—Col

SLEEPER



I DON'T WANT TO GO HOME
SOUTHSIDE JOHNNY & THE ASBURY JUKES
Epic

KBPI-FM/DENVER

- ADDS:**
- ANOTHER PASSENGER—Carly Simon—Elektra
 - I DON'T WANT TO GO HOME—Southside Johnny—Epic
 - IN THE POCKET—James Taylor—WB
 - IT'S A GOOD NIGHT FOR SINGIN'—Jerry Jeff Walker—MCA
 - FELIX PAPPALARDI & CREATION—A&M
 - SUMMERTIME DREAM—Gordon Lightfoot—Reprise
 - WIRED—Jeff Beck—Epic
- HEAVY ACTION (airplay, sales, phones, in descending order):**
- AT THE SPEED OF SOUND—Wings—Capitol
 - FLY LIKE AN EAGLE—Steve Miller Band—Capitol
 - FIREFALL—Atlantic
 - SADDLE TRAMP—Charlie Daniels Band—Epic

- BLACK & BLUE—Rolling Stones—Rolling Stones
- ROCKS—Aerosmith—Col
- BLACK ROSE—J. D. Souther—Asylum
- DREAMBOAT ANNIE—Heart—Mushroom

KWST-FM/LOS ANGELES

- ADDS:**
- ALL ALONE IN THE END ZONE—Jay Ferguson—Asylum
 - CHICAGO X—Col
 - CHILD OF TIME—Ian Gillan—Oyster
 - HOWLIN' WIND—Graham Parker & the Rumor—Mercury
 - I DON'T WANT TO GO HOME—Southside Johnny—Epic
 - IN THE POCKET—James Taylor—WB
 - SPIN—Ariola America
 - WIRED—Jeff Beck—Epic
- HEAVY ACTION (airplay, sales, phones):**
- AGENTS OF FORTUNE—Blue Oyster Cult—Col
 - FLY LIKE AN EAGLE—Steve Miller Band—Capitol
 - LONG HARD RIDE—Marshall Tucker Band—Capricorn
 - RAINBOW RISING—Blackmore's Rainbow—Oyster
 - ROYAL SCAM—Steely Dan—ABC
 - RUNAWAYS—Mercury
 - TOO OLD TO ROCK 'N' ROLL—Jethro Tull—Chrysalis
 - WARREN ZEVON—Asylum

KOME-FM/SAN JOSE

- ADDS:**
- ALL ALONE IN THE END ZONE—Jay Ferguson—Asylum
 - ANOTHER PASSENGER—Carly Simon—Elektra
 - HARVEST FOR THE WORLD—Isley Bros.—T-Neck
 - LONG HARD RIDE—Marshall Tucker Band—Capricorn
 - SLIPPIN' AWAY—Chris Hillman—Asylum
 - SUMMERTIME DREAM—Gordon Lightfoot—Reprise
 - RUMOR IN HIS OWN TIME—Jeffrey Comanor—Epic
 - WIRED—Jeff Beck—Epic
- HEAVY ACTION (sales, airplay):**
- AT THE SPEED OF SOUND—Wings—Capitol
 - BLACK & BLUE—Rolling Stones—Rolling Stones
 - FLY LIKE AN EAGLE—Steve Miller Band—Capitol
 - MOONMADNESS—Camel—Janus
 - ROYAL SCAM—Steely Dan—ABC
 - TAKIN' IT TO THE STREETS—Doobie Bros.—WB
 - TOO OLD TO ROCK 'N' ROLL—Jethro Tull—Chrysalis
 - YOUNG AND RICH—Tubes—A&M

KZAM-FM/SEATTLE

- ADDS:**
- ANGELO—Fantasy
 - DIGA—Diga Rhythm Band—Round
 - CHICO HAMILTON & THE PLAYERS—Blue Note
 - HIGHWAY ROBBERY—Free Beer—RCA
 - I DON'T WANT TO GO HOME—Southside Johnny—Epic
 - IN THE POCKET—James Taylor—WB
 - IT'S A GOOD NIGHT FOR SINGIN'—Jerry Jeff Walker—MCA
 - WIRED—Jeff Beck—Epic
- HEAVY ACTION (airplay):**
- DOC & THE BOYS—Doc Watson—UA
 - FIREFALL—Atlantic
 - JACO PASTORIUS—Epic
 - POUSETTE-DART BAND—Capitol
 - RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
 - SLIPPIN' AWAY—Chris Hillman—Asylum
 - SWEET HARMONY—Maria Muldaur—Reprise
 - TOO STUFFED TO JUMP—Amazing Rhythm Aces—ABC

**Record World
presents**



**A Special Event:
Neil Sedaka**

Love —
Ken Bruce

Love
Andrew

Diane Lucky's Back!
/// |
/// |

Richie Zito

Chip Fagner

Love ya,
Carolyn

Thanks
Joe Spotts

Love wave Winton



SEDAKA

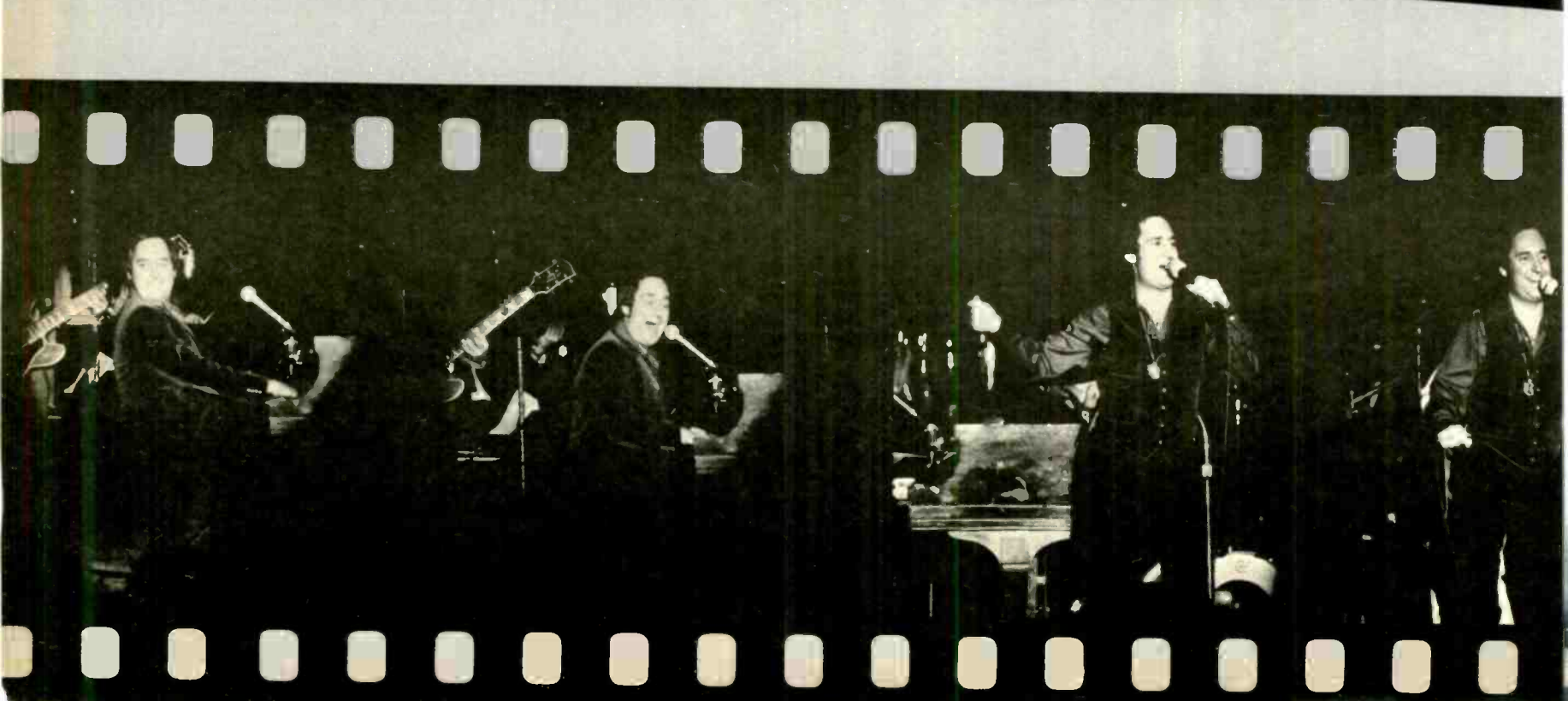
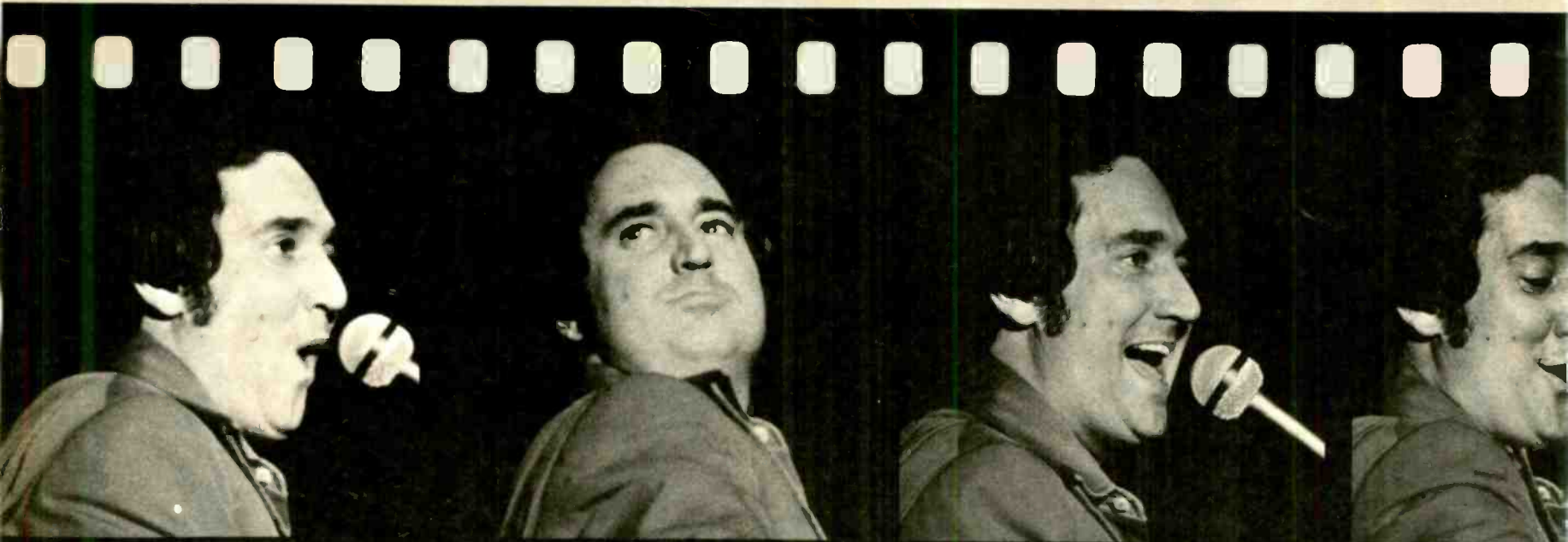
Revivals can be misleading. The word tends to evoke the impression that the artist has disappeared, stopped being productive, stagnated in an era of past glory. Nothing could be further from the truth for Neil Sedaka.

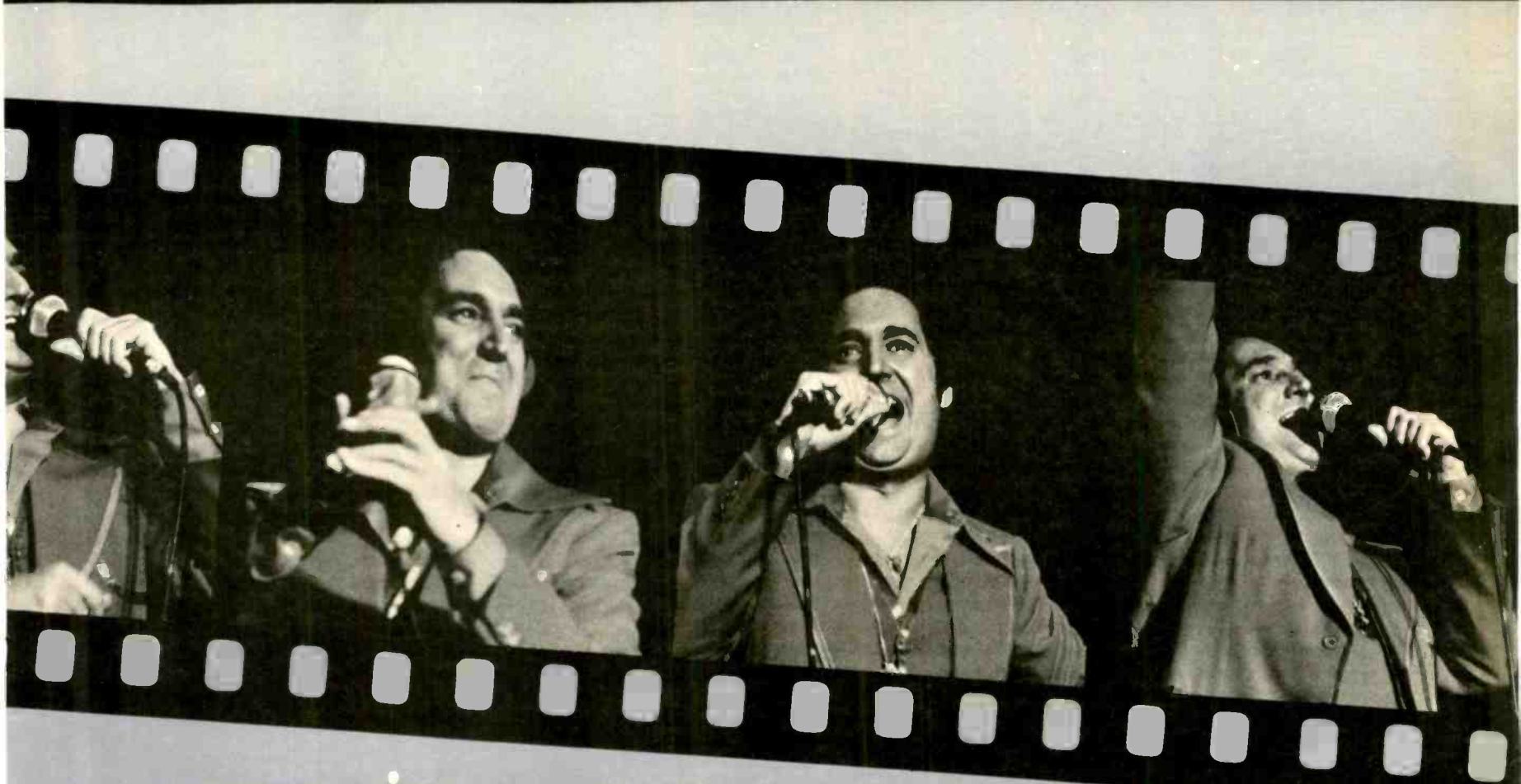
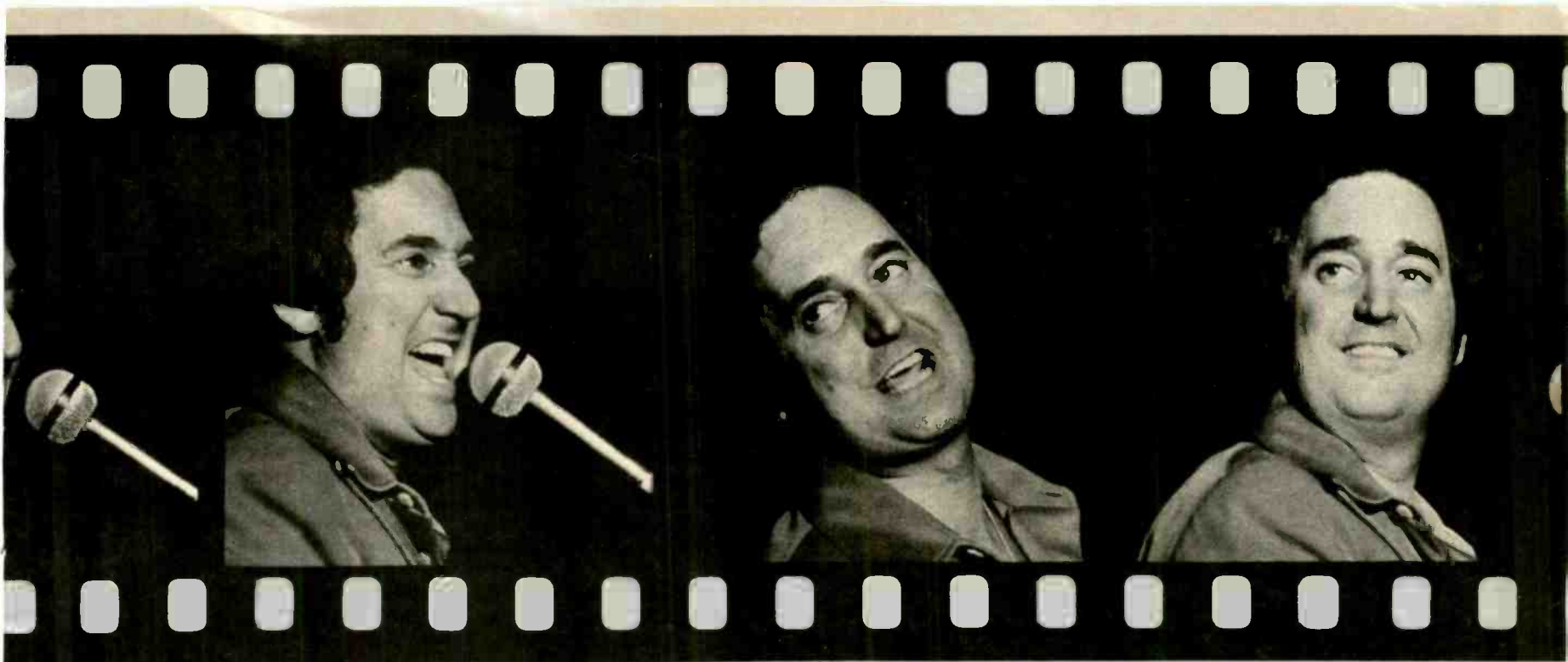
His current popularity is a revival of sorts. But the truth is that Sedaka's been active—it's the audience that disappeared for a while. Certainly there was some personal time out, time for family, time to grow, time to reflect on what success in a mass media world means for an individual.

But the process of creating can never be completely stopped. There are inner voices that never really shut down. And so, whether or not anything is committed to paper, the process continues.

The ups and downs of the initial and newly rekindled fame are chronicled in the pages that follow. But with Sedaka, perhaps more than any other rock and roll writer/performer, it's the personality that lights up a stage, that races at you from the grooves of his recordings, that is so genuinely warm in personal contact, that is difficult to capture. He has touched the hearts of several generations with his songs of teenage love, of growing up, of maturing. And there is no end in sight. The fact that "Breaking Up Is Hard to Do" is as meaningful today as it was when first written is testimony to the universality of Sedaka's pop vision. The singles and album sales mark a revival, yes; but the music's been there all along, and will be for a long time to come.







SEDAKA

The Neil Sedaka Success Story

■ In the often ephemeral world of contemporary popular music, we're taught to live from one fad to the next—whether it be the twist, bossa nova, disco, or reggae. Singers and songwriters come and go each week; every one promised, hopefully, as "the Next Big Thing."

More often than not, there is no Next Big Thing. And when one does legitimately show up, it's usually from left field—Nashville, Liverpool or, perhaps, from the past. Certainly no return from the past has been as rewarding for the music industry and for the record-buying public than the welcome return of Neil Sedaka. Once an important figure in the golden age of Brill Building rock, he reappeared suddenly and without warning in 1974, after an absence from the charts of eight years following an amazing eight years on.

Neil, whose 37th birthday passed on March 13, describes his family background as "lower middle-class Jewish." He grew up in the same Brighton Beach section of Brooklyn as a wealth of young songwriters including Neil Diamond, Carole King, Gerry Goffin, Barry Mann, and Cynthia Weil—a group who were destined to change the face of pop music; bringing to the Top 40 a sense of youth and vitality that had been absent from contemporary radio since the demise of the big band era.

Classical Beginnings

Sedaka's beginnings as a classical pianist are well known. He entered the prestigious Juilliard music school at the age of nine; by the time he left, eight years later, he had been judged best high school pianist in New York by no less an authority than Arthur Rubenstein. Sedaka was scheduled to enter the international Tchaikovsky Piano Competition in Moscow, but was turned down by the credentials committee when they learned that he was involved professionally in popular music.

Just as he entered his teen years, Neil began writing songs, largely as a social wedge. "I was very little, wore braces and glasses, and didn't play baseball like my friends. But I could play

piano, and that got me invitations to parties."

Soon after, Neil met a neighbor, three years older, Howard Greenfield. "Howie's mother heard me playing piano, and suggested that I meet her son, the poet. Not too long after, Howie came knocking at my door. He told me that we were going to write songs. I said that he was crazy . . . we wrote a song a day for three years. In the beginning, we had to wait until my mother left the house to go shopping—she was so determined that I be a success with my formal training that anything as frivolous as pop music would've blown her mind."

The early Sedaka-Greenfield collaborations were syrupy ballads in the style of singers popular at the time. Then one day Neil heard something *unusual* on a juke box—the Penguin's rhythm and blues smash, "Earth Angel." It was Neil's introduction to contemporary black music, and it shattered him. He ran home to Greenfield, and suggested that they collaborate on some rock and roll songs. Greenfield at first hesitated and then agreed to give it a try. Neil would run down to the Apollo Theatre in Harlem, trying to sell his songs to the r&b performers playing there. Jerry Wexler at Atlantic Records was impressed enough to give Greenfield and Sedaka a break; before long, the two had composed songs recorded by Clyde McPhatter, Laverne Baker, and Dinah Washington.

Naturally, it occurred to Neil that he might well be able to put over his songs personally. So he formed a singing group with two schoolmates, Hank Medress and Jay Siegel, and called them The Tokens. Neil was 18 when, in 1957, their single "When I Dream" was released on Melba Records.

That particular edition of The Tokens didn't last long (though they resurfaced without Neil for a string of hits beginning in 1961), but Sedaka's decision to become a singer stuck.

Probably the most important move in his early career was a chance meeting with two aspiring song publishers. One, Al Nevins, was established as a musician



Neil Sedaka

with the solidly middle-of-the-road Three Suns. The other, Don Kirshner, had been writing some songs with his pal, Bobby Darin (their "Wear My Ring" having been recorded by Gene Vincent). They decided to set up their own operation, then called Aldon Music. Sedaka and Greenfield were among their first clients.

The first major Aldon copyright to be placed was a Connie Francis record. "She'd just had a big hit with 'Who's Sorry Now,' and we wanted to do the follow-up. So I went out to her house and played her a bunch of ballads we'd written, all pretty much in the style of that record. She didn't like any of them. But when I played an up-tempo thing we'd written, she went wild for it." In late 1958, "Stupid Cupid" made the Top 20; the first major Sedaka-Greenfield smash.

Neil recalls receiving his first major royalty check: "I went to the mail box one day and saw a check for \$5,400. So I ran up the stairs and showed it to my mother. She looked at it, and then back at me. 'That isn't \$5,400,' she said, 'it's \$54,000!' I was dumbfounded."

As was the style in the Aldon song factory (Neil brought his friends Goffin and King and Mann and Weil into the fold), Neil and Howard continued grinding out proposed follow-ups. Some of them clicked; some of them didn't.

Concurrently with "Stupid Cupid's" success, Sedaka was signed to RCA Victor as a recording artist; brought in by producer Steve Sholes, who had started with the company in its classical wing, and made his biggest name
(Continued on page 24)

Don Ned!

LOVE WILL KEEP US TOGETHER!

Words and Music by
NEIL SEDAKA and HOWARD GREENFIELD

Moderately
Tacet

mf

Guitar (capo 1st fret) A

Piano B7

C7m7-5

Dm7-5

Love love will keep us to- geth - er;
 You, you be - long to me now;
 will be there to share for - ev er;

Whisper!

F#7

G7

D

Eb

think of me, babe when - ev - er some sweet - talk in a guy - once a long,
 ain't gon - na set you free now. When those guys start hang - ing around,
 love will keep us to - geth - er. Said it be - fore and I'll see you a - gain, - while

SEDAKA

Leba Sedaka: Sharing Life with a Superstar

By PAT BAIRD

■ *Leba Sedaka, the chic and articulate wife of Neil Sedaka, has seen her husband's career rise and fall and soar again. After 13 years of marriage, she considers their greatest accomplishment to be the joint effort that caused his renewed success. Leba spoke to Record World recently in New York about the difficulties and rewards of marriage to a public figure.*

Record World: When did you first meet Neil?

Leba Sedaka: I met Neil about 18 years ago when I was in high school. He had a band (all four pieces) at my folks' hotel in the Catskill Mountains. Neil and this group would play dance music and do a show. Then Neil would perform after the show at the cocktail lounge and play until closing. On Wednesdays and Saturdays he played accordian around the pool for the cha-cha lessons. Then one night a week he had to play in the lobby as the guests came out of dinner. All for \$86 a week. One night he came up to me and said "I wrote a song for Connie Francis called 'Stupid Cupid,'" and I said "That's ridiculous, I couldn't know anyone who could write a song." Well, that week on the radio I heard a song by Connie Francis called "Stupid Cupid" and realized he couldn't have made it up. That summer Neil had two songs, that one and "Never Again" by Dinah Washington. In the fall he called and told me he was going to record. That's when he did "The Diary." My school locker was filled with little clippings from the trades and I answered his fan mail in study hall.

RW: How did your classmates feel about your dating Neil?

Leba Sedaka: They were excited about it and a little bit envious. They all took it in different ways. Some of them, as children will do, said "Oh, that's not so great" and others were genuinely excited. For my senior prom, Neil did the Dick Clark Saturday night show, then we rushed up to the mountains and he escorted me to my prom. I thought something like that could only happen in "Bye, Bye Birdie."

RW: How did you adjust to his being a celebrity?

Leba Sedaka: I was very young and he was very young. He told me, and rightly so, that he wanted to go out with other girls. All of a sudden there was money, recognition, a car . . . he used to change his cars when the ashtrays got dirty. I did not adjust to that well. I knew it was right but it hurt a lot. And then he came back. He called me again in 1961 and said "I think it's time we got married." It had been on-off-on-off for so long. He was traveling quite extensively and it was at the height of his popularity. I didn't believe him so he said "Wait, Howie (Greenfield) and Hank (Medress) are in the house." They got on the phone and said "congratulations" and I said he couldn't possibly be serious. They had to convince me and it still took me three days to realize he was serious. It was an unusual proposal. The three of them proposed.

RW: Where were you finally married?

Leba Sedaka: Upstate. Neil's manager at the time believed that teen idols did not get married. I don't know what they did but they did not get married, so our marriage was to be a secret. That was a mistake for a few reasons. First, I think fans enjoy knowing what's happening. Two, we lied to press people, who in turn took it badly and rightly so. Three, right after we got married, several other pop idols got married, got loads of publicity and everyone loved it. When I did travel with Neil, I traveled as his sister, his cousin, his maiden aunt. Eight months pregnant and there I was, his spinster sister. My passport was in my maiden name. It was most embarrassing. I walked a few steps behind Neil and when a crowd came I really had to step back. It really wasn't very nice. I've said before that I really feel for Prince Phillip.

RW: That must have put a terrible strain on a young marriage.

Leba Sedaka: It did. We were playing house. We were put on a plane, taken off a plane, taken to a place. We never knew where we were. Oh, we knew where we were, in Rome or wherever, but it wasn't like we could enjoy it. That, I think, is one of the reasons I'm just loving everything now. Not only do I appreciate it, I enjoy it, and I feel we've done it all ourselves with the help of competent people.



Leba and Neil Sedaka

RW: Neil seems to be very honest about the times that were not great, when he was not a pop idol. How did you adjust to the change?

Leba Sedaka: I felt it most for Neil because I hadn't really enjoyed it when it was all happening. It was almost a relief because I could be what I was. I could be Mrs. Neil Sedaka and no one else. We had children, Dara first, then Marc and we had a relatively normal life. I enjoyed it but it came to that point where Neil was not happy. He was unhappy, not because he was home because he loves being home and is a much better parent than I am, but there's a lot of ego involved. When you start hearing your contemporaries on the radio doing what you know in your heart you can do as well, if not better, it hurts a lot. And that's what I wanted so badly for him again.

RW: What kind of acceptance did you anticipate to the "Sedaka's Back" album?

Leba Sedaka: This was not to be a resurrection or a coming back from a desk job. Neil never stopped. He made it a regimented job, as opposed to before when he'd write when he had a chance. During those years it wasn't exactly nine to five, it might have been 11 to seven, but he went in every day, and he wrote, and he wrote damn good songs.

I was just telling him last night that some of those songs should be pulled out. The problem is, now everyone wants him to write a song for them and this is totally impossible. He cannot write on the road. He writes by singing and if he were writing for four hours he'd be singing for four hours and then have to go out and do two shows. The idea of songs coming out of the air simply does not apply to Neil. My point is there are a lot of great songs from the time Neil was writing every day. They are not dated. "Love Will Keep Us Together" was three years old when it was included in the English album. There are so many more like that.

RW: How did the Captain and Tennille hear that song and decide to record it?

Leba Sedaka: They had heard it on the record and Kip Cohen, a marvelous a&r man at A&M Records, had them listen to it because he really felt that it was a hit record. What really put it over the top was at the Troubadour where they heard Neil perform it. Almost the same thing happened with "Lonely Night (Angel Face)." Toni Tennille said that when Daryl (Dragon) heard it at the Troubadour he said "I hear jungle music," and that was it. Neil is an old song plugger and when he writes, he writes with the Brill Building training, although the offices were never in the Brill Building. He writes songs that anyone can do.

(Continued on page 34)

Dear Neil:

Love will keep us together...

through all our...

Lonely Nights... Angel Face...



LOVE

DARYL DRAGON & TONI TENNILLE

SEDAKAS' BACK!!!

BNB

HAPPY BIRTHDAY SWEET EIGHTEEN



To Neil & Leba . . .

*It Has Been Our Privilege To Have Been Your Publisher
For The Past Eighteen Years, And To Have Been Involved In The Production
Of Some Of Your Greatest Hits.*

JUST TO MENTION A FEW...

Where The Boys Are

Puppet Man

Happy Birthday Sweet Sixteen

Solitaire

King Of Clowns

Love Will Keep Us Together

Little Devil

Laughter In The Rain

Stairway To Heaven

Another Sleepless Night

Love In The Shadows

Next Door To An Angel

Frankie

Lonely Night (Angel Face)

The Diary

Breaking Up Is Hard To Do

Bad Girl

I Waited Too Long

The Immigrant

Steppin' Out

Workin' On A Groovy Thing

New York City Blues

Oh! Carol

Bad Blood

Stupid Cupid

Sad Eyes

Run, Samson, Run

Amarillo

Calendar Girl

Fallin'

That's When The Music Takes Me

I Go Ape

The Hungry Years

One Way Ticket To The Blues

Since You've Been Gone

You Mean Everything To Me

Alice In Wonderland

Congratulations To You And Howard Greenfield For Song Of The Year

"Love Will Keep Us Together"

And For Your Many Hits Over The Years

And To You And Phil Cody For Your Many Hits Together

DON KIRSHNER MUSIC

SEDAKA

Elliot Abbott on Managing Sedaka

By ELIOT SEKULER

■ *Elliot Abbot first became professionally involved with Neil Sedaka in the summer of 1974 while working for BNB Associates and continued as Sedaka's personal manager after forming his own firm, Renaissance Management, in November, 1975.*

Record World: When did you first become aware of Neil Sedaka as a newly viable artist and how did you become involved with his career?

Elliot Abbott: I, of course, was first aware of Neil when he'd had his original hits back in the fifties. Then, over a year and a half ago, I found that his writing was better than ever when I listened to the "Sedaka's Back" album and realized that there wasn't a bad cut on it. I decided, with the help of Sherwin Bash, to pursue him and we had a meeting at his hotel during which he told us that he definitely didn't want a manager ever; he wasn't interested at all. We decided to try a little harder, and months later, in London, we were successful.

RW: Why was Neil reluctant to take on a manager?

Abbott: I think he probably had had a bad experience during the first phase of his career and he was quite leery of managers in general. Also, he was being hammered at by every important manager here in the country. It probably seemed a lot safer to him to steer away from that kind of situation. Then again, his wife, Leba, who is a tremendous asset to Neil, certainly, as well as to me, was handling his career at that time. It was she, I believe, who saw that his career could become a lot bigger and become something that she wouldn't be able to handle alone. Leba, by the way, is still very influential in making all decisions that affect Neil's career; she would be a tremendous manager if she weren't also a mommy.

RW: How does the diversity of Neil's career—his involvement with songwriting, recording and performing—affect you as his manager?

Abbott: It makes it quite a bit more interesting. When personal management is working as it should, you really become involved with an artist's life. And as you say, Neil's artistic life encompasses writing, performing, recording, as well as a lot of other areas that he may consider becoming involved with: Broadway plays, film scores and who knows what else. There's just no way for a manager to not involve himself with all of those areas. Neil's a very open, honest person and once you form a close relationship with him, you're on the phone with him two or three times a day, talking about anything and everything. At this point in his life, he's very happy to be where he is in the business and he's very open to advice from certain people.

RW: Songwriters seem to require specialized expertise from management. Do you become involved in publishing arrangements and placement of songs?

Abbott: Fortunately, many of the problems of Neil's publishing eliminate themselves. When Neil releases an album, everybody who records outside material is pretty much aware of it, so he as a songwriter is essentially serving as his own song publisher. There are really great moments, for me as Neil's manager, arising from his songwriting. I was back in New York last January or February and Neil had just written a few new songs that he hadn't played for anybody as yet. I went to see him at his apartment and very nonchalantly, he offered to play them for me. It was a tremendous feeling being among the first people to hear them.

RW: During the past year and a half, Neil has performed in a wide variety of venues, from Vegas to the club circuit. In which is he most comfortable and most successful?

Abbott: He can do all of them. In November, he did something that I've never seen done before and he did it purposefully: he followed a Riviera engagement with a series of dates at the Troubadour, and he did equally well in both venues. He's capable of playing almost anywhere because the songs are there and it's impossible to argue with somebody who's writing songs that just about anybody can understand, songs that many, many people really love. There's

no need to stick him in any one particular niche; he's as comfortable in Vegas as he is at the Bottom Line.

RW: How tangible is the idea of Neil writing for Broadway at this time?

Abbott: He's been considering it, and eventually, I think he wants to become involved in that area. For the present, he very much wants to see how high he can take his present career. For the next 12 months or so, he'll be concentrating on concerts and perhaps some TV specials.

RW: One obvious question would be why it took so long for there to be a renaissance in Neil's career.

Abbott: It has a lot more to do with the audience than it has to do with Neil, because Neil's songs have remained consistently excellent over the years.

RW: In what ways do the problems of managing Neil differ from those inherent to the management of most other artists?

Abbott: Most artists tend to have some very self-destructive qualities and Neil is a tremendous exception to that rule. With many artists, managers spend most of their time explaining to them why they chose to do what they chose to do and why they should keep on doing it. It's not unlike being a psychiatrist. You earn your money and there are no eight-hour days.



Mobbed by a crowd in Italy

RW: Does your background in a booking agency prove to be important in conducting business as a manager?

Abbott: It's invaluable. Because of my former position, I'm aware of agent's problems and the problems of promoters; it makes it easier to sympathize. Managers have a tendency to overestimate the box office potential of their artists. Having been an agent, I'm a little more realistic on the one hand, a little harder to put something over on the other.

RW: Do you find it easier to work with one multi-city promoters or individual promoters in given cities?

Abbott: From a manager's standpoint, I find it far more advantageous to work with several different promoters because in certain areas of the country, you'll find people who know that locale very well. They'll know the infinite idiosyncrasies of a certain market and I think it's very possible to get a better promotion from somebody who is more local to an area. Also, selfishly, from a manager's standpoint, I think you wind up getting more help in the long run from individual promoters than you will from the guy who's putting on shows in maybe 35 different cities. Some of those local people are doing about 35 or 40 concerts a year and when you have those second acts or those opening acts, they need that slot filled. They're much more likely to help you out if you've given them your headliner. The other aspect of that is that when you're doing a concert

(Continued on page 40)

GUESS WHO'S BEHIND SEDAKA'S BACK?



LOVE,

Robert L. Pattison

NEIL SEDAKA

ALBUM DISCOGRAPHY

- 
- 1959 Neil Sedaka RCA LSP-2035
- 1961 Neil Sedaka RCA LPM-2317
- 1961 Little Devil & Others RCA LPM-2421
- 1963 Greatest Hits RCA LPM-2627
- 1964 Italiano RCA LPM-10140
- 1971 Emergence Kirshner 111
- 1972 Solitaire RCA SF 8324
- 1973 Tra-La Days are Over* MGM 2315 248
- 1974 Laughter in the Rain* Polydor 2383 265
- 1974 Live at Royal Festival Hall* Polydor 2383 299
- 1974 Sedaka's Back MCA-Rocket 463
(compiled from the albums "Solitaire,"
"Tra-La Days," and "Laughter in the Rain")
- 1975 Greatest Hits RCA APL1-0928
(re-issue of RCA LPM 2627)
- 1975 The Hungry Years MCA-Rocket 2157
(album released in England as "Overnight Success"
with one song, "Queen of 1964," not on American album)
- 1975 Oh Carol and Other Hits RCA Camden ANL1-0879
(previously issued material)
- 1976 Breaking Up Is Hard to Do Pickwick-Camden ACL-7006
(previously issued material)
- 1976 Steppin' Out MCA-Rocket 2195
- 1976 Live in Australia RCA VPL1-1540

* denotes European release only.

Additional lp notes: two songs ("While I Dream"—Melba Records 1957 and "Ring-a-Rockin'"—Guyden 1961) are included on a budget lp on MCP Records.

Neil Sedaka: From Brooklyn to the Big Time

(Continued from page 8)

and we'll draw up a contract. P.S., they became my publishers and my managers.

It was more profitable for them to have me write songs than to perform and even after the top 10 records were happening, one after the other, they were turning down offers for performances. They turned down many, many concerts. I remember that when Little Eva went to England, her record sales slowed down and they were probably afraid that I wouldn't be a good performer and would hurt those records. It was very poor management, because I knew that I was a performer. I didn't do the rock & roll tours hardly at all, except for one Brooklyn Paramount show, but was doing the Copacabana type things in bowties and tuxedos. All the while, though, there were about ten top-10 records in a row and my major performances were mostly outside of America. I don't know why, but my first gig was in Rio De Janeiro and I became the biggest American singer in Brazil, Japan, Italy and a few other countries.

RW: After your popularity waned here in America, you were still very big internationally. Do you have any idea of why that happened?

Sedaka: In those days you had to sing in Spanish, Italian or the language of whatever country you were in and I was very good with languages. Also, I looked Latin and my parents, who are of Spanish descent, used to speak Spanish in our house when I was little.

RW: What happened to your career after the early '60s?

Sedaka: It was the old story, the same as with most solo male performers at that time. There were changes, the acid things came in and I wasn't going to put out records just to have them sit on the shelf. I was married by that time, too, and I was tired of travelling all of the time. I'd made enough money to not have to work, so I really stopped to become a family man.

RW: Did you have any trouble placing songs between '63 and '70?

Sedaka: There were mostly easy listening things: "Working On A Groovy Thing," the 5th Dimension's "Puppet Man," Tom Jones' "Rainy Jane," album cuts with Johnny Mathis, Andy Williams, Peggy Lee and Nancy Wilson. The groups that were happening then were mostly self-contained and wrote their own songs, so the easy-listening artists were really the only outlet. Then, in 1970 an agent friend of

mine, Dick Fox, suggested that I go to the Albert Hall in England; he thought it might be a good way of breaking back into performing. I had done the London Palladium back in 1971 and had still been getting fan mail through the years from England. So I accepted the Albert Hall engagement with the condition that I be allowed to sing my contemporary songs—I had an album called "Emergence" out at the time and was spending thousands of dollars of my own money on promoting it. And at the same time I found a group in the north of England called the Hotlegs; they were later to become 10cc.

RW: What were they doing at that time? Did they have Strawberry Studios yet?

Sedaka: They had their studio and their manager was Harvey Lipsberg, who also managed Tony Christie. Harvey said, "If you're coming to England, why don't you cut a couple of tracks with my group?" I did two tracks with them and was completely knocked out. We did the whole "Solitaire" album there before I went back to the States.

RW: How did that progress to your relationship with Elton and Rocket Records?

Sedaka: Well, when I went back to the States, Colgems released the single "Rainy Jane" but otherwise really didn't do anything. The "Solitaire" album, although critically acclaimed, didn't do well commercially and I did a second album with them (10cc) called "The Tra-La Days Are Over." It went 100,000 in the U.K. and I began to do concerts all through England and played The Talk of The Town for five weeks; there were also a couple of BBC specials. My purpose at that time was to shatter the old image, which was my biggest obstacle. I felt it would never happen in America if I had to rely on those old songs; I would always be a ghost from the past. So slowly I started to take out the old songs and put in the new in my concerts.

RW: Why was it easier to do that with an English audience as opposed to an audience over here?

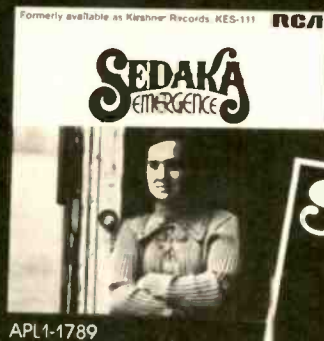
Sedaka: There are fewer radio outlets over there, and if you're heard on the BBC and Capital radio, you're reaching Scotland, Ireland, Wales—all over the British Isles—and a very concentrated audience. So it was easier than trying to go to thousands of radio stations in America.

(Continued on page 32)

You gave your best to us,
now it's our turn
to give our best to you.



Congratulations and best wishes
from all your friends at RCA.



RCA Records

SEDAKA

Howard Greenfield on Sedaka, Past to Present

By DAVID MCGEE

■ As the lyricist for most of Neil Sedaka's greatest songs—including the phenomenally successful "Love Will Keep Us Together"—Howard Greenfield occupies a preeminent position in the pop music pantheon. Beyond this, however, he has been Sedaka's longtime friend and confidante; he knows the inner workings of the man's genius. In the following interview, Greenfield discusses his and Sedaka's careers.



Howard Greenfield

Record World: As I understand it, you lived next door to Neil . . .

Howard Greenfield: I lived next door to Neil many years ago, and started writing with him in 1962.

RW: Both of you were teenagers then.

Greenfield: Yeah.

RW: Were you writing poetry before you met Neil?

Greenfield: Yeah, and I was trying to write songs with somebody else. I knew Neil for many years before we started writing together, because I knew his sister. Neil was a classical pianist at the time—which he still is, of course—and my mother heard him play and she told me, "You've got to write with him." I said that just because he played great piano didn't mean he wrote great songs. She said, "He can write songs."

So we started writing songs—pop songs. Then Neil came to me a couple of years later and said, "I've just heard something new." He was very excited about it. He said, "Listen to it. Give it a chance." The song was the Penguins' "Earth Angel."

RW: When you first met Neil, he really wasn't interested in writing pop music?

Greenfield: He wasn't interested in writing songs at all. I kept insisting, you know. I figured I was there—I might as well give it a shot. And he said, "I don't know how to write songs." I said, "Anybody who plays like you play can write songs." So we sat down and wrote a song. He played and sang just as great then as he does now; he was always marvelous.

RW: Did either of you have any idea then that Neil would someday be recording these songs?

Greenfield: At that time we really had no idea. We were working towards getting our songs published and on the radio. That was the big thing then. We thought someday maybe somebody would record one of our songs. We just kept writing and writing. Our first hit was in 1958 with "Stupid Cupid," which was recorded by Connie Francis.

RW: How did that song get to her?

Greenfield: Through Don Kirshner. He was our music publisher and worked at 1650 Broadway, and we just covered the building from the top floor to the bottom floor. Neil and I at that time were just a couple of kids, and we looked like a couple of kids; we didn't fit the mold of what songwriters looked like. Songwriters weren't young people at that time. I looked like an office boy and Neil—Neil was going to school, he was still in Juilliard! He'd take off from school and I'd take off from work so we could peddle our songs. And we looked like what we were: a school boy and an office boy.

RW: Jump back a little to when Neil told you he'd heard something new and for you to give it a listen. Did you like what you heard?

Greenfield: I had to get used to it. Then we started to write rock and roll songs. "Stupid Cupid" took us maybe a couple of hours to write. Songs, you know, take various lengths of time to complete. You could spend days and weeks on a song and it could be so-so; you could write a great song in five minutes. There's no set formula. When people say, "Oh, I wrote that one in a half hour," it's not

really writing a song in a half hour; the idea was planted there a long time before. Your thoughts and everything that went into writing it that particular way had all been doled out over a period of time.

RW: How do the two of you work together as songwriters?

Greenfield: Neil and I always work together. In other words, while Neil is sitting at the piano trying to come up with melodies and ideas, I'm also coming up with ideas. When I hear his music, I kind of like to think to his music; when he gives me a chord progression, a different beat of feel, the music talks to me. Usually, what I try to do is to get the lyrics to fit exactly to his melody. I like the feeling, the spontaneity; he's actually creating at that moment, and I'm actually creating at the same moment and it has the feel of being written by one person.

RW: Do you play an instrument?

Greenfield: No. Strictly a writer, nothing else. I'm not a producer, although I've produced records. I'm a lyricist.

RW: Did you ever contribute any musical ideas to the songs that you wrote with Neil?

Greenfield: Yes, and Neil's contributed a lot lyrically. But we're primarily lyricist and musician. I could sing out a line musically, and he'd say "Hey, I like that;" or he'd have an idea about a lyric change and he'd sing it out and we'd make the change.

RW: Were your parents musicians?

Greenfield: No. There were absolutely no writers or artists or anyone like that in my family who influenced me in any way. I really wanted to do something creative, and I kind of wanted to belong to everybody. To gangs, street gangs.

RW: Were you a social outcast until you wrote a hit song?

Greenfield: Oh, definitely. Greatly. I remember very vividly seeing a gang of kids around the jukebox, and I figured I had to be important, and writing songs was one way to be important. I had been writing poetry since I was a kid, but from that day on I never wrote a poem again, unless you call lyrics poems.

You could spend days and weeks on a

“song and it could be so-so; you could”
write a great song in five minutes.

There's no set formula.

RW: What were you doing when "Stupid Cupid" became a hit?

Greenfield: I was a message boy for a music publisher, and then I worked for Howie Richmond.

RW: Were your employers aware that you had a hit song on your hands?

Greenfield: Actually when the record came out, I had just left Howie Richmond. They were aware I was writing, but they didn't want to listen to the songs. Nobody wanted to listen to my songs.

RW: Did music publishers consider rock and roll songwriters second class citizens in the late '50s?

Greenfield: Third class. There was a firm which I worked for, Famous Music, which was Paramount, and though I had been writing songs and we were getting records, they didn't want to know about them—"That's not our thing." They were looking for film scores and what they called "class" records. They didn't understand rock and roll artists; they just didn't understand the music at all. But when people like Connie Francis started to do rock and roll songs, they looked closer, because the records before that were "Who's Sorry Now" and "I'm Sorry I Made You Cry"—things they did understand.

RW: Did Neil always want to be a solo performer?

Greenfield: Not at first. Mainly, he was very interested in writing songs. I remember when some company wanted to record him, but they didn't like the songs. So Neil said, "If they don't want my

(Continued on page 36)

STEPPIN' OUT



NEIL SEDAKA

"STEPPIN' OUT" PIG-40582 HIS NEW SINGLE FROM THE ALBUM "STEPPIN' OUT" PIG-2195

AVAILABLE ON ROCKET RECORDS DISTRIBUTED BY MCA RECORDS

Dear Neil,

You're as good as gold.

With love from E.J., J.R. & Rocket.

SEDAKA

The Neil Sedaka Success Story

(Continued from page 6)

as the man who had bought out Elvis Presley's Sun Records contract a year or so before signing Neil.

First For RCA

His first RCA release was a ballad he'd composed as the follow-up (natch!) to Little Anthony and the Imperials' "Tears on My Pillow." When Anthony turned it down, Sedaka recorded the tune himself in a version that sounds just like you might expect the record after "Tears" to sound. "The Diary," in Neil's version, became a Top 20 entry on its own (Little Anthony's record, "So Much," didn't make the Top 70).

Sedaka's career as a singer then took flight—a succession of records beginning with "Diary" followed through with titles including "I Go Ape," "Stairway to Heaven," "Oh! Carol" (dedicated to school chum King; she replied with the less-successful "Oh! Neil"); "Calendar Girl," "Happy Birthday, Sweet Sixteen," "Breaking Up Is Hard to Do," and several others, keeping him on the charts from 1958 through 1966.

Personal Appearances

Neil's personal appearance schedule took him all over the world, but his touring within the U.S. was limited, he suggests, by the feeling that he wasn't presentable enough as a rock and roll teen-age idol. And besides, it was more profitable for Aldon (later absorbed into the Screen Gems-Columbia complex) if Neil were to stay at home writing and recording hit songs.

As time passed, Neil continued to record chart records, though the numbers became further and further from the top. Along the way he married the daughter of a Catskill hotel-owner (today, Neil and Leba are the parents of two children).

Sedaka's last RCA hit came in 1966, with "The Answer to My Prayer." He found himself in semi-retirement, telling his neighbors that he was speculating in real estate. He would make annual trips to Australia, in an act that would mix his past hits with contemporary standards and even an Al Jolson medley performed in blackface. Much of this act is preserved on the recently-released



Neil with the subject of his song, "Oh! Carol," Carole King.

RCA album, "Neil Sedaka Live in Australia."

He would continue writing songs for others, striking with tunes including Tom Jones' "Puppet Man," and the 5th Dimension's "Working on a Groovy Thing." And count royalties, as contemporary artists would remake old Sedaka songs.

And commute to England, where he discovered that he still had a following. A 1971 Royal Albert Hall concert proved successful, particularly considering that Sedaka performed a number of songs he'd recently composed with Greenfield, in addition to their past hits.

Two albums recorded that year, "Emergence," and the next, "Solitaire," were released in the United States with little fanfare and no success. But in England, the story was somewhat different.

Pop stars including the Move's Roy Wood avowed their roots in Sedaka's music. The original version of "Oh! Carol" was released and became a huge hit, as did a "Greatest Hits" collection and live album.

Sedaka recorded a third lp, "The Tra La Days are Over," using the same British session personnel (later known as 10cc) as had "Solitaire." That album came to the attention of another

long-time Sedaka fan, whose own singing style owes much to Neil's. "Elton John and I met at a party in London. He called me a few days later, saying that he'd like to hear my new album. I invited him over, and he played a number of his songs for me. And then I played several of my new songs for him.

"I was already under contract to Polydor for distribution everywhere in the world except the United States. I asked Elton if he'd distribute my albums on his Rocket label in the U.S. I knew that with him backing them up, the albums would get attention from the distributors and radio stations; at least I'd have a chance.

"Elton said yes immediately—he said that it was like handing him gold bricks."

'Sedaka's Back'

Elton and Neil selected a number of what they felt to be the best tracks from Sedaka's last few albums, songs written with lyricists Greenfield and Phil Cody, and recoupled them for release in the U.S. under the title "Sedaka's Back."

The result is history, and of the most appealing kind.

The time was at last right. Those Brill Building singer-songwriters of the early sixties had reaffirmed

themselves, their talent, and the lasting worth of their contributions. Carole King, Neil Diamond, Paul Anka—all names from the sixties who were vital and moving in their contemporary work were displaying their abilities to stay on top of the music in the aftermath of the British Invasion that had left them, momentarily, in its wake while at the same time celebrating their efforts (virtually all of British pop music of the mid-sixties being based on rhythm and blues plus the glossy New York rock and roll of the singing, songwriting producers from Sedaka's neighborhood).

Within weeks of its release, "Laughter in the Rain," the first single to be released from "Sedaka's Back," crashed its way onto the charts. The Captain and Tennille, just signed to A&M, had their first national hit with a slight rearrangement of "Love Will Keep Us Together," from the same album. Sedaka made his "comeback" U.S. night club appearance at the Troubadour in Los Angeles; the same club, not so coincidentally, that launched Elton John's American career four years earlier.

The single was no fluke; "Sedaka's Back" reached gold on its own, with the following albums and singles—including "The Immigrant," "That's Where The Music Takes Me," "Bad Blood," with Elton John's guest vocal, an artfully slowed-down and rearranged reprise of "Breaking Up is Hard to Do," and the most recent "Love in the Shadows," plus "The Hungry Years," "Steppin' Out," the Carpenters' "Solitaire," and the Captain and Tennille's version of "Lonely Night (Angel Face)"—all sure winners. Extensive touring followed, with Sedaka moving rapidly from a show-opening to headlining status.

An easy-going, ingratiating personality, Sedaka has worked long, hard and well for his current success; a success that is doubtless more rewarding emotionally as well as financially than was the fame he reached during those days when Neil was contributing so much to the formation of what has become today's popular music.



Congratulations Neil!



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SEDAKA

Phil Cody:

Working with Neil Is A Pleasure

By MIKE HARRIS

■ LOS ANGELES—Following the release of his "Emergence" album in 1971, Neil Sedaka began to explore the possibilities of working with new lyricists, hoping to supplement his longstanding association with Howie Greenfield. Sedaka was introduced to a hungry young songwriter named Phil Cody, who in 1972 was still writing "folk-protest"-type songs—a genre that was dying rapidly. For tunesmith Sedaka and lyricist Cody, the meeting signified the beginning of a spectacular turnaround in both of their careers.

Says Cody, "I was in (Don) Kirshner's office and Neil came jumping into the room with a demo record I had done, and he started playing it, commenting on each tune. The record was really horrible, but Neil liked some of the lyrics on it and he asked me if I'd write some lyrics for him.

"At first I said to myself, 'Now wait a minute. This is Neil "Calendar Girl" Sedaka,' but I thought I'd try to overcome my initial prejudice.

"So we went into this huge office that Kirshner has, complete with a grand piano, and Neil sat down at the grand and started playing. That afternoon we came up with four songs. They were 'Baby, Don't Let It Mess Your Mind,' 'Trying To Say Goodbye,' 'Express Yourself'—which is almost gone and forgotten—and 'Solitaire,' I think, grew out of that session.

"I didn't really know much about writing popular tunes before meeting Neil," says Cody. "Working with him was like going to college for four years, 'cause he knows his business so well. His wide knowledge of pop music makes him want to experiment and dabble in every little facet of it and he's always looking for formulas that prove successful."

When, in 1974, the first Sedaka-Cody hit, "Laughter In The Rain," became the ticket to Sedaka's big return, the songwriting team knew that they had found the best formula of all—good chemistry.

"We'll get together," Cody explains, "and Neil will play me a bunch of melodies. I'll just have him focus on one that fits my mood at the time. Sometimes, we'll trade off on melodic ideas, although my sense of melody is less acute than his. We often argue ideas back and forth, and sometimes Neil will even take a lyric I've written and speak it out loud—without playing it—to see if it makes sense to him."

When it comes to subject matter, Cody reports, Neil seems to prefer risqué themes. "I really like to surprise him with an off-the-wall kind of line," admits Cody. "Neil will always ask 'What do you mean by that?,' and I'm not always able to tell him, so I'll just say 'Trust me!' For ex-

(Continued on page 40)



Neil with Sonny and Cher



Neil strikes a teen idol pose

Personal Promotion From Billy Bass

■ LOS ANGELES — Neil Sedaka typifies the broadly based artist that demographic-conscious radio is looking towards to maintain its audience, according to Rocket's new national promotion director Billy Bass. Bass cited a recent article in Time magazine in which Sedaka was referred to as residing in the company of such "good music craftsmen" as Paul McCartney, The Eagles and Stevie Wonder. "What those artists have in common is their ability to appeal to audiences that are twelve years old and over—the total radio and record audience," Bass said.

Bass' first personal contact with Sedaka took place at an apartment house in New York where, coincidentally, both he and the writer/performer lived before the former's move to Los Angeles two years ago. "That was when Neil's career was just beginning to turn around," Bass recalled. "Now that I'm at Rocket, it's been interesting to be able to talk to him about his records."

Joining Rocket about six weeks after the release of Sedaka's last single, "Love In The Shadows," the veteran promotion man was

(Continued on page 40)

SEDAKA

The Biggest Comeback in History

By DICK FOX

■ "My association with Neil goes back nine or ten years. I was an agent in the television guest show department at William Morris, booking acts for the TV talk shows when I saw Neil on the David Frost Show. He was doing an oldies act and I was probably one of his biggest fans from the '60s. He was with Bruce Morrow and a couple of other guests and I said to myself, 'holy shit! That's the guy I liked so much ten years ago. What a kick it would be to bring the guy back!'

"We started talking at dinner that night—me, Neil and his wife. He said that he had been sitting at home in Brooklyn writing and that he hadn't been doing much else. He didn't think he could do anything else because of what was happening in music with all the hard rock acts around and he certainly wasn't into that. I felt that there was no reason he couldn't come back because I felt that things were returning more to pretty melodies and good music.

"He was with Donny Kirshner at the time and so he asked him if he could record him, Donny had a deal with RCA at the time. He did record him, but it didn't do anything.

"After we got off RCA, we made a deal with MGM but nothing happened there. It was kind of discouraging, but we all felt that it was going to happen and we should just keep at it. I put Neil into the Bitter End in 1969. Nobody knew he was there, I just wanted to see if he would be accepted doing his new material by the people there. It was a smashing success. We kept thinking of a way we could work this thing around when I came up with the ideal of putting him in England and maybe coming in the back door. I figured that they would accept him there first because they're more loyal than Americans anyway. He was there as a nostalgic act, but he would try to sneak in new material. We worked the Albert Hall and it was a tremendous success. He started to release singles there and had about ten top 10 singles in a row. He was getting tremendous respect from from the Elton Johns and Paul McCartneys, but it wasn't happening here yet, so he was



Dennis Morgan and the Sedaka Committee

■ LOS ANGELES—"It was almost as if we'd formed a committee to break Neil Sedaka; there was Connie Pappas, his manager Elliot Abbott, Bud Carr, his producer Robert Appere, Elton John, John Reid and myself. And of course, there was Neil himself, working tirelessly all the while." When Dennis Morgan joined Rocket Records as general manager in January of 1975, Sedaka's first Rocket single, "Laughter In The Rain," was slowly and painstakingly climbing the charts, encountering a good deal of skepticism and indifference along the way. Album sales were poor, and remained skimpy even after that first single had gone to number one. Throughout his tenure at Rocket, Morgan remained preoccupied with the re-establishment of Neil Sedaka and a year and a half later, when he left the label to become operations director at Dark Horse Records, Sedaka was well on his way to his third gold

Rocket album.

Morgan terms the knowledge he gained from working on the Sedaka campaign "invaluable." "What we developed in that campaign was a method of marketing to the young adult contemporary record buyer. What the NARM survey of adult buying habits and the RIAA market expansion program were all driving at—that's what we were hitting right on the head when we developed the Neil Sedaka campaign."

Breaking "Laughter in the Rain" was, according to Morgan, "a region to region process. That single was out some five months before it broke nationally. Up until that time, it had been established as an adult contemporary-MOR hit and from there it was a matter of crossing it over. When we finally brought it home to number one, I felt that we had gone a long way towards establishing Neil as a major album seller as well; unfortunately,

(Continued on page 30)

spending about six months a year in England in 1970, 71, 72, 73 and 74.

"It was there that he met Elton John—at a party at his flat and he asked him how he'd like to release his stuff in America. Elton couldn't believe that he didn't have a deal and said, sure. The first record for Rocket was 'Laughter In The Rain' in November, 1974 and it went to #1. Since then, it has been hit after hit after hit. It took seven years from the time we started it to the time he hit in America, but I think it proved my point—that he is the most talented singer/songwriter in America you're ever going to hear. He is one of the most consistent artists around today, a great melody writer and a large concert attraction witnessed by the fact that every date on his last

(Continued on page 40)

Elton on Neil: He's The Greatest

■ LONDON — Strange as it may seem, Neil Sedaka's incredible re-emergence in the seventies started with Polydor Records in the United Kingdom. The record company's faith was rewarded with a string of hit singles.

However, not until fellow artist Elton John decided that something should be done about repeating the new wave of success Sedaka was enjoying, did "Laughter In The Rain" rise to the #1 chart position in Sedaka's native America.

Sedaka became available to Rocket Records in the United States territory midway through 1974. Referring to Neil's continuing success in the U.S., Elton stated "it makes me feel very proud."

Elton's admiration for Sedaka is total and was heavily underlined when speaking to *Record World* in London recently. Between a hectic schedule of live dates and Rocket Records board meetings, Elton took time out to express his boundless enthusiasm for his fellow composer / artist by stating: "Neil Sedaka is the most consistent writer of quality songs there is around today."

SEDAKA

Dennis Morgan and the Sedaka Committee

(Continued from page 27)

unately, that simply wasn't true," said Morgan. "By the time 'Laughter In The Rain' had gone to number one, the 'Sedaka's Back' album had only sold about 68,000."

It was a time when the term "comeback" had fallen into gross overuse. Artists from the fifties and early sixties were re-surfacing like perennial weeds; some met with brief success and a few managed to re-establish themselves as major artists. But others had, perhaps, a quick turn on the barrel before sinking back into glum obscurity. "As an album seller, Neil had no credibility in the market place," Morgan recalled.

Morgan, Connie Pappas and Elliot Abbott (who was then at BNB Associates) began to map out a marketing strategy that involved an extensive Sedaka tour that covered most major and a large number of secondary markets and utilized MCA Records'

formidable merchandising machinery. Radio spots were prepared, designed to re-acquaint the audience with Sedaka's earlier material while introducing the songs on "Sedaka's Back." "We put together good, viable, advertising and merchandising programs that impressed a lot of people, including the people at MCA. And even though we ran into problems with Neil's second single, 'The Immigrant,' it did well enough to convince the rack jobbers that we were serious about Neil Sedaka. Slowly but surely, they began to open up and inside of two or three months, 'Sedaka's Back' was up to 280,000 units."

Morgan credits Sedaka's involvement in his own PR and promotion campaigns as being one of the key elements in his successful comeback. "Neil reads everything: the trades, the tip sheets, all the magazines; he goes

through them all thoroughly and when he sees something written about him or a station that's reported his record, he sends off a note of thanks to whoever's written it. He'd always want to know, 'what's happening in Baton Rouge? What's happening in Sacramento?'"

A third single released from "Sedaka's Back," "That's When The Music Takes Me," was ascending the charts in summer of 1975 when the turning point came in the Sedaka campaign. It had to do with an English import album, a record that was available in major retail outlets but little known in this country. It was an album called "Overnight Sensation," and it contained a song called "Bad Blood." "I can recall leaving Rocket Records one Tuesday night at about 7:00 p.m.—it's the night that KHJ debuts all its new additions for

the week. All of a sudden there was this announcement from one of the jocks that there would be a 'Neil Sedaka surprise' coming, and I thought, 'Oh my God, they finally added "That's When The Music Takes Me." The record was still in the top 20 of about 35 major top 40 stations around the country. And my car almost went out of control when 'Bad Blood' came out of the radio."

With "Bad Blood," all speculation as to whether Neil Sedaka would become, once again, a major artist ceased. "It wasn't luck," said Morgan. "Breaking Neil Sedaka was planned very carefully and it happened as a result of a lot of people's work. But I guess the gods were riding on our shoulders, too, because with every avenue of exposure we explored, every shot we took, we hit dead center."



Neil Sedaka

MARCH 24, 1976

Birmingham-Jefferson Civic Center

Neil Sedaka

MARCH 29, 1976

Chattanooga Memorial Auditorium

Neil Sedaka

APRIL 1, 1976

Grand Ole Opry House Nashville

To a great artist, thanks again...
and again... and again!

SOUND SEVENTY PRODUCTIONS, INC.

EVEN THEN WE LOVED YOU BEST



*Love,
Spence & Carol*

SEDAKA

Neil Sedaka: From Brooklyn to the Big Time

(Continued from page 18)

RW: Do you think that the British audience was more receptive to a new Neil Sedaka than an American audience might have been?

Sedaka: I don't know. If I had done it in America it might have taken longer and eventually it might or might not have worked. But then in 1973 or '74 I met Elton and it was suggested that I ask him to put the records out in America. Meanwhile, I had recorded an album here in Los Angeles at Robert Appere's Clover Studios which wasn't released here in the States but was put out by Polydor in England and did another 100,000. "Laughter In The Rain" was out as a single in the U.K. and became number 10 or 12. The "Sedaka's Back" album was a compilation of "Solitaire," "The Tra-La Days Are Over" and "Laughter In The Rain."

This is how it came about: We had a party in my flat and I asked Elton if he was interested in putting out a single and an album on Rocket Records. Elton fainted. He really wasn't aware that the records hadn't come out in America and I had already had five hit singles and two hit albums in the U.K. He asked, "what do you want to put out first?" and I told him "Laughter In The Rain." So we went to Caribou studios and Elton picked the other songs. I told him to take the royalties from the first album and put them into a promotion campaign; I figured that Elton's endorsement of the record would make my chances much, much better, because it's hard to get airplay when you haven't had a hit in 10 years. At the same time, we learned that somebody else was about to release a great cover of "Laughter In The Rain," which actually did come out a week or two before mine. So Johnny Musso, who was at MCA then, picked up the phone and said "Let's get this record out in seven days." Now I am the type who not only co-produces, hand-picks the musicians, writes the songs and goes through the mastering sessions, but I would also go to the factory if they didn't close the doors on me saying "Watch It, here he comes!" They mastered the record very quickly and it was very low; I'm very conscious of levels and like the record to jump out of the radio. I said "O my God, it's a flop." I called Elton, who told me not to be paranoid. He said "It's a home run." It took 16 weeks to sweat it out.

RW: How did you start writing with Phil Cody after all those years with Howie Greenfield?

Sedaka: Howie and I had been writing for 23 years or so and he wanted to write with other people. We both felt it would be healthier. The last two songs that Howie and I wrote together were written when he was moving out to California. They were sort of an au revoir. The last of them was called "Our Last Song Together"—he gave it to me as a present and I cried; I thought it was poignant and beautiful.

RW: Who do you think your audience is now—the old fans or the younger people who became aware of you only recently?

Sedaka: At last night's concert I'm happy to say that the new songs were better received than the old ones. To me, that's my greatest accomplishment over the years—reaching a new audience with new material.

RW: In some of the lyrics of "The Hungry Years" songs, there seems to be a certain bitterness . . .

Sedaka: I had three martinis one night and I wrote "Standing On The Inside" because I've been in the business for almost 20 years and I feel that I have a lot to say. So I suppose that a lot of it is autobiographical. In the case of "The Hungry Years," I find it to be one of the best Howie Greenfield lyrics ever; I think a lot of people relate to it.

RW: When you first began recording, you were among the few artists who were writing their own material. How crucial was your songwriting ability to re-establishing yourself in the business?

Sedaka: If not for the songs, I don't think I'd be here. My wife said it perfectly: "My husband might not be the greatest singer, nor the greatest writer, nor the greatest piano player. But when he puts



them all together, he's the greatest;" which I thought was very nice. But if not for the songwriting, forget it.

RW: Do you watch trends in the business very closely?

Sedaka: I'm constantly listening. I buy every new McCartney album, every new Joni Mitchell, James Taylor and Elton John album that comes out. I bounce off of creative people and that's where I get my inspiration from. Then I sit at a piano five days a week, four hours a day and I write 50 songs a year. I'm a very regimented person and I've been doing it so long that it's what I know best.

RW: There are legends concerning the Aldon Music office about writers who were able to write a song each day with a specific artist in mind. How much were you influenced by that training?

Sedaka: It was definitely an education. And all those stories about the little rooms are true. When I had a few hits, I got a room with a window but it was all a matter of training then, of learning to write. It was trial and error.

RW: Do you write for any other artist these days?

Sedaka: No, I have to produce two albums a year and that's a lot. It's a lot of writing and recording. But if somebody wants to do a song from one of my albums, and they can do it as well as The Captain and Tennille, then fine.

(Continued on page 36)



AGI IS HAPPY THAT NEIL IS BACK.

SEDAKA

Leba Sedaka: Sharing Life with a Superstar

(Continued from page 10)

Some do it better than others, some make it sound better than others, but anyone can do a Neil Sedaka song.

RW: How did your children feel about their father's popularity?

Leba Sedaka: They started in a new school this year and Dara came home and said to her father: "you had to be popular? No one wanted to speak to me until they found out who I was." Neil's reaction was "what am I doing this for? I'm only doing this for you." Then he told her that he could only open the door for her. After that it was up to her to keep those friends, or so-called friends. And she has; she's very popular in her own right. She doesn't discuss anything with her friends and didn't even tell them she was going to be on The Mike Douglas Show. Marc, I think, was going to buy televisions for anyone who didn't have one. On Saturday I had an end of the year cum birthday party for Dara and the waiter got so excited when he heard who she was and wouldn't really believe it. The other kids were trying to tell him who she was and finally she just said "if he doesn't believe it, it's okay. He doesn't have to."

RW: Do the children travel with you?

Leba Sedaka: Well, as much as possible. They'll be going back to Las Vegas with me then continue on to Los Angeles where Neil will be taping his special, to be aired Sept. 17. This summer we want to give Marc a job but haven't quite figured out what yet.

RW: Like some women who travel with their musician husbands, do you do anything special to give a more homey atmosphere to the road?

Leba Sedaka: No. First of all, Neil now travels with a trunk because he cannot stand living out of a suitcase. For his birthday his band gave him a steamer trunk. So that takes up one corner of the room. I, being raised in hotels, love them. It's ridiculous, I love checking in. Since I was three years old I was working and catering to other people, so it's a pleasure to be a guest in a hotel. We're not there long enough to do any homey things. Then it's such a problem finding things. As far as carrying framed photographs and such—I know someone who hangs rugs all around—by the time the rugs were hung we'd be missing the next plane. We miss not being home and sleeping in our own bed, and if the children aren't with us, we certainly miss seeing them. We call them in the morning before they go to school and in the afternoon when they come home.

RW: I know that the children of friends of mine really love Neil's songs.

Leba Sedaka: Young children respond to him. They call him things like "Happy Face" or they'll pick a line from one of his songs and call him by that line. It's adorable.

RW: Do you think that the fact that he's a good father comes across to children?

Leba Sedaka: I think that in general you cannot fool an audience. When someone walks out on a stage and they don't really want to be there, the audience knows it. When someone like Neil comes out, I call it a love affair. It's like he's home and his friends have come over. He doesn't want to perform, he wants to sing, and he wants everyone to have a good time. That's what comes across and you cannot fool a child. He was on "Wonderama" with Marc recently and the producer told us the show had the highest rating they've had in years. I'm sure some parents turned it on but it's a little early in the day for them. So those kids turned in to see Neil. He genuinely likes children and has terrific patience with them.

RW: How often do you see him perform?

Leba Sedaka: That depends. I love to watch him perform, I truly enjoy it. If I was not married to him, did not know him and had just seen him on television, I would want to see him in person. It is a little painful for me to be in the audience. I watch the audience and if someone turns around to say something, and it could just be "isn't he the greatest thing you've ever seen," I want to go over and say "hey, you're not allowed to move." So it's easier for me to sit in the dressing room and watch television or do a tapestry and pretend he's just gone out for an hour.

RW: Are you able to separate Neil your husband from Neil the performer?

Leba Sedaka: He's always my husband and I'm always watching, but I love seeing him perform. I'm not watching because I'm Mrs. Neil Sedaka and I've been delegated this seat. I am smiling because I am loving what I'm seeing. He has no set pattern of what he's going to say because he doesn't speak too much on stage. But sometimes, between songs, he'll say something hysterical because he doesn't think he's funny. He thinks he has no sense of humor and that is absolutely not true. He's a very, very funny man because he doesn't think he's funny.

RW: How long were you living in England?

Leba Sedaka: We were never really there permanently. The longest we were there was almost six months. In fact, this is the first year we didn't go because there just wasn't time. Neil just came back from a tour there that was phenomenal, especially considering the economic situation. Nobody is filling the halls there and Neil had to do two shows a night in each place because the tickets sold so quickly. It was really a tribute to him. The last time we came back from Europe we had "Laughter In the Rain" and from there on there's been no time to breathe. The schedule coming up is inhuman, but he saw it, approved it and he's doing it.

(Continued on page 37)

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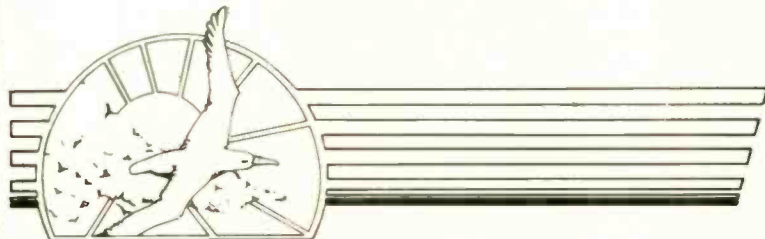
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SEDAKA

Howard Greenfield *(Continued from page 20)*

songs, I don't want to know about them." So Neil had opportunities to record before, two or three years before he did, but he turned them down because he wanted to do his own songs.

RW: After you had the first hit as songwriters, did you think it would be hard to come with a follow-up? Were you afraid of being one-hit wonders?

Greenfield: No, because we had been writing for so long that we never thought about not coming up with another hit. We just kept writing to get something on the charts.

RW: Did you always have a lot of songs on hand when it came time to record, or did you write on the spot?

Greenfield: Neil and I wrote every evening. See, Neil was going to school during the day and I was working, so we'd write in the evening, and when we first started writing, I was really like the villain in the piece, because Neil had to study classical music when he came home. Songwriting was frowned upon. And here I was dragging him away from his classical music when he should have been practicing. Neil and I used to write a lot of rock and roll while his mother was out. Then when he heard the key in the lock, he'd break into Chopin—but gracefully, just segueing from rock to classical—and I'd be sitting there like he was playing for me. I don't think we fooled her for one second.

RW: Did you go into the studio when Neil recorded?

Greenfield: Yeah, I was there.

RW: Did songs change in the studio?

Greenfield: Not to any great extent. When you went into the

studio, at that time musicians would be handed the music and they would play what was written. I might change a word or two, he might change the vocal harmonies.

RW: Following hit after hit in the early days, did songwriting become too easy? Was it hard to sustain interest?

Greenfield: Well, you always try to top yourself. In the beginning *(Continued on page 39)*

Neil Sedaka

(Continued from page 32)

RW: You seem to stay very aware of the business side of music.

Sedaka: I'm an old record man and I know that you have to stay on top of everything. I'm very aware of promotion, merchandising, packaging—all of that. I do have people who take care of a lot of things for me, but I oversee the whole thing because I have a big mouth and I like to yell a lot if it's not being done properly. You have to.

RW: Have you ever been interested in producing other artists?

Sedaka: I've had many offers to produce other people but I really don't have the time. Performing and doing my own things takes all of my attention, but eventually I'd like to. I give this time around another few years—if it would last five years, I'd be happy.

RW: Did you say the same thing the first time?

Sedaka: Yes, I did say that the first time around. It's usually about five years; you're lucky if it goes longer than that. ☺

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SEDAKA

Leba Sedaka: Sharing Life with a Superstar

(Continued from page 34)

RW: How do Neil and his musicians get along on the road for such long periods of time?

Leba Sedaka: The musicians we have now are a terrific group. They are not only fabulous musicians, they are fabulous people. The main situation on the road is that you are *living* with these people and everyone has moods. However, Neil thinks of them as nothing less than his best friends. He genuinely adores them. He must surround himself with talented people, happy people. He hates moody people, people who sulk. It doesn't mean you have to walk around with a smile pasted on your face, but Neil is basically a very happy person.

RW: Aside from the songs on the new album, the production is also getting a great deal of attention.

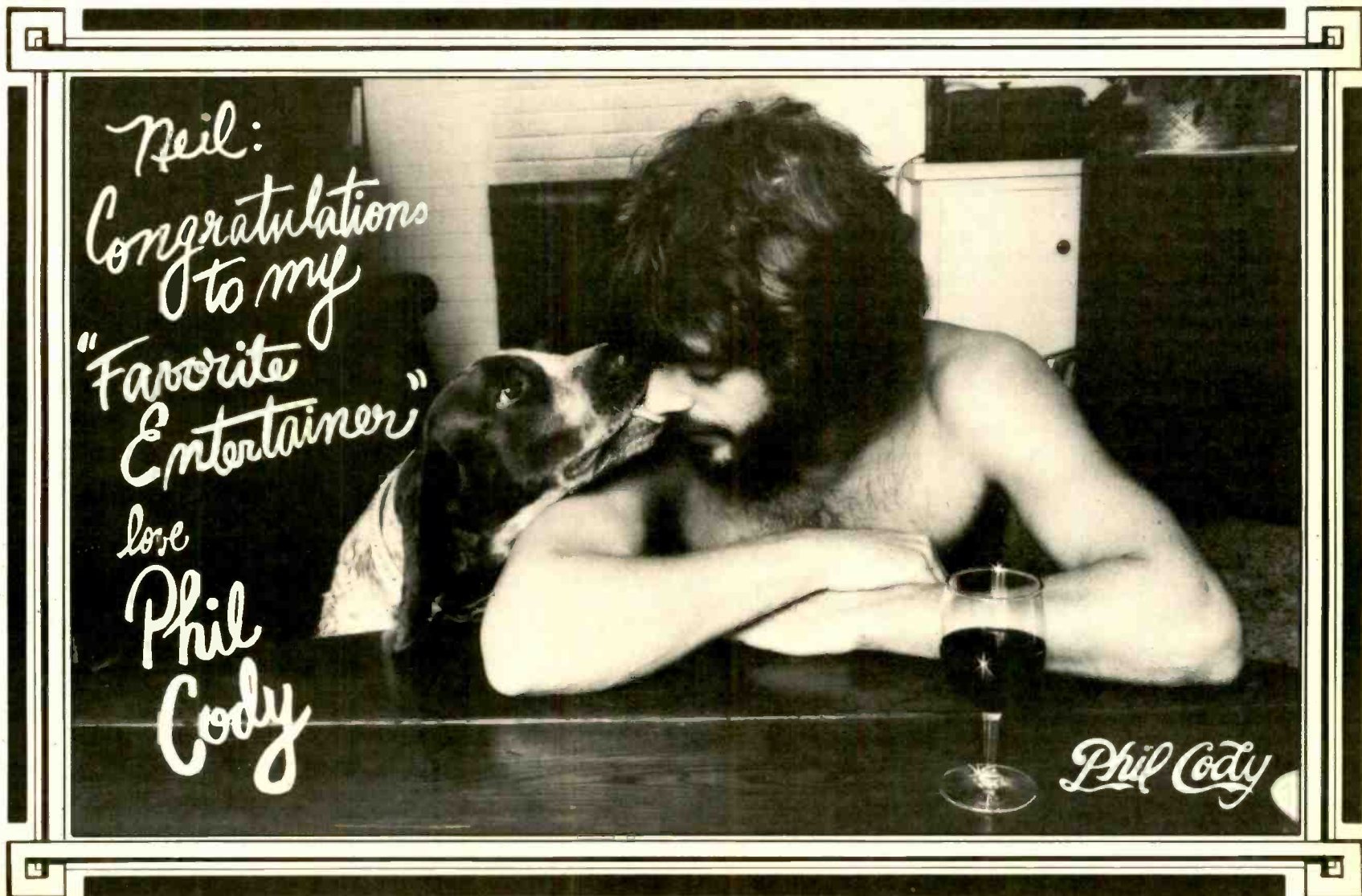
Leba Sedaka: That's one of the reasons we went to Europe in the first place. Neil wanted *total* charge. I'm not saying he wanted to set himself up as a god because he listens. He wanted to be in a position to listen to people he respected musically, not what he calls "seat warmers." He'd rather get opinions from his musicians because they really know what they're listening to. Some guy at a concert could probably tell you more than the person sitting behind a desk. That's the kind of control he wanted and that's the kind of control he has. We own the masters. That's why we were able to make the Rocket deal here. Neil's on Polydor worldwide and Rocket Records in the United States.

RW: What do you think is your major contribution to Neil's success?

Leba Sedaka: I try to help him keep his sanity. When we left the management we had and things were not terrific, we decided to do everything ourselves and I took over the business, up until last year. It was just that we had had such a bad time we decided that, no matter what happened, we had to do it ourselves. When things got more hectic and Neil was devoting more and more time to working, I took over more and more of the business responsibilities and I still oversee things. We have marvelous help now. Elliot Abbot is a marvelous manager and (attorney) Fred Gershon is Neil's oldest friend. They've been friends since they were four years old. When Neil split from the management he called Freddy and asked him to come and pick up the pieces. Freddy still oversees things for us now. And we did it. We picked ourselves up and moved to London. We did it all by screaming and sweating and working and it's much more satisfying now because we did it that way.

RW: Is there anything in particular you'd like to see Neil do in the future?

Leba Sedaka: A Broadway show. There's just no time now. It demands four to six months of writing and there just isn't any four to six months now. He comes off the road in the end of November and we'll take a holiday for a few weeks. Then he begins writing, then he'll record and then he'll go back out in March. It's a killer schedule but we did it last year and it worked well.



SEDAKA

Words from a Best Friend

By FREDRIC GERSHON

■ Neil Sedaka and I met in Brooklyn when we were four years old. I was fat and Neil was skinny and when we went to school together we looked like the 1939 Worlds Fair symbols of the perisphere and the obelisk . . . fat and skinny.

My mother bought an old upright piano when I was about six years old and Neil and I would pick tunes out on it. When we were eight years old, we both registered at the Juilliard School of Music and we continued to study there through our teens and Neil continued into college and I finished at the Preparatory Division.

We were best friends and lived through the birth of rock 'n' roll, although I moved to Queens when Neil first started getting into the Tokens and the groups which were forming out of Brooklyn at Lincoln High School.

We remained in touch and close friends all through high school and my college and law school years and it never really entered my mind that I would one day end up being my best and oldest friend's lawyer but in 1967, Neil called me and I began representing him and have done so ever since. Even at Juilliard, he was considered one of the more remarkable students in the field of composition with an incredibly imaginative and creative ear. When Al Nevins was alive, Al would give Neil ten or twelve 45 rpms which were the biggest records on the charts and tell him to listen to them and then to write a hit and Neil inevitably would, albeit derivative, come up with something eclectic and learned the old "Brill Building" School of Writing.

It was years later that Neil began to emerge as a truly original writer, although at Juilliard he was always an outstanding musician. We had hysterically funny, wonderful years together riding the BMT to Juilliard, living in a world of musicians and Neil suffered tremendous humiliation and was ridiculed by the classical musicians at Juilliard for his contemporary music association when he started writing for Connie Francis and even more so when he began performing and recording himself.

We didn't know him then, but



Neil with children Dara and Marc

Marvin Hamlisch was going to Juilliard at the same time and was studying with Francis Goldstein who was one of our teachers. Neil studied with superior piano teachers on all levels and was sought out by the teachers themselves for his remarkable ability with his chosen instrument.

I remember Neil performing on WQXR after having been selected as the most outstanding student in the New York School System by Arthur Rubinstein and a panel of other great musicians.

Neil only plays classical piano privately nowadays and when we are together alone we sit at the piano and fool around and reminisce about the old days. It's wonderful to know someone for 33 years . . . to grow together . . . to share experiences together and to have such high regard which I think we share for each other.

As far as the Elton John experiences are concerned, through encouragement of myself and Neil's wife, Neil went to England in the early '70s and began to re-establish himself as a performing artist and experimenting with new writing, new songs, new recording, new performing techniques.

Neil was doing Royal Festival Hall which is equivalent to doing the Philharmonic Avery Fisher Hall and as a surprise, I flew over to visit him. At that time, I spent a few days in London and Neil told me about his having established a friendship with Elton

John, who used to come over to his flat and they would sing and play the oldies from the '50s and the early '60s. Elton has almost total recall, as does Neil, as to all of those records, the groups, the producers, the arrangements. When Neil told me about it, I told Neil about Elton and John Reid's formation of Rocket Records and suggested the possibility of that territory (the U.S.A., the only territory excluded from Neil's overall Polydor world-wide deal) for distribution of Neil's masters (which Neil owns). Neil was terribly apprehensive about raising the subject and felt it would jeopardize the personal relationship that he and Elton enjoyed as colleagues, musicians and pianists and it took a tremendous amount of urging and several vodkas before Neil would raise the subject with Elton. When he did, Elton reacted with flattery, excitement and enthusiasm. Subsequently John Reid and I met and discussed the deal and after that, Elton, Neil and I had lunch together at the Sign of the Dove in New York City, two months before the release of "Laughter In the Rain" and the deal was done. Elton is a true pro as is John Reid and they've been terrifically supportive and unquestionably were a major contribution in mollifying the stigma of being an "oldie but goodie." That of course only opened the door, but Neil's wonderful writing, unique voice and

spectacular productions have really delivered, bottom line, the success he richly deserves.

The most remarkable thing about Neil when he writes music, and I don't know this of any other composer, is that Neil writes fully orchestrated . . . That is to say, as he writes a line, a melody line, a theme, he knows where the voices are coming in, where the strings are coming in . . . he writes his music first and then the lyrics are put to it but Neil, as he is creating, knows the exact production he wants. When Neil goes into a studio, there is no nonsense . . . he's all ready and there is very little experimentation. It's all pre-set in his head; his people like Artie Butler, who does the charts, know in advance everything that's going to happen. Neil's albums are miniscule in expense as compared to most of his contemporaries.

I honestly believe that Neil will be remembered one day as one of the great American composers, not just as another rock 'n' roller or as a transient or ephemeral individual who participated in a craze of the '50s or '60s or '70s.

I think that Neil's hero, Stephen Foster, is what Neil will be . . . a purely American, wonderfully melodic and long-lasting composer whose contribution to the musical culture of our generation is a time capsule of musical thinking.

His ability to work with different lyricists and to make the song sound as though inescapably the music and lyric were created simultaneously and could never fit in any other fashion is a testimony to his genius . . . and without using the word lightly, I really believe Neil is a genius.

Neil's love for his music, for people, for performing all emanates from him in a disarming, unpretentious charm which, without glitter or staging comes across in concerts, in nightclubs and coffee houses all over the country and produces the same type of reaction from every kind of audience whether it be gray-haired ladies, middle aged ex-groupies or high school and college kids, and that is: love, adoration and adulation for the music and the man.

I have an infinite and undying respect and affection for my very best friend, Neil Sedaka.

SEDAKA

Howard Greenfield *(Continued from page 36)*

you have brand new ideas, and when you finish you say "Wow, I wrote that." You suddenly conform to a pattern where a line comes easy 'cause you wrote it before, so you have to constantly explore new avenues. At that time, you have to understand, we were limited to one subject: love. Everything was love. Today you can write about all kinds of subjects. On Neil's last album there's a song called "Stephen" about Stephen Foster; you wouldn't write that years ago, because you were paid to write for 14-year-olds who bought records. Today everybody buys records.

RW: What were things like for you in the mid-'60s, when Neil didn't have any hits?

Greenfield: Neil stopped recording for awhile, but we kept working for a lot of other people. But Neil's a singer; he's a star. It was inevitable that it would come around for him again. He wasn't recording; that's why he wasn't having any hits.

RW: Then there was a period when you and Neil didn't write anything together?

Greenfield: Right. About three to four years ago. We were writing songs and were getting records, but we weren't doing the type of songs that each of us wanted to do. So we both decided to go our separate ways as writers. Neil went to England and I decided to move back to the east coast. I figured we probably wouldn't be writing together anymore. But we decided to get together to write our last song together. We had two days and we raced in to do that song called "Our Last Song Together" which described our whole careers through to the idea of breaking up. 'Cause we figured we had gone as far as we could go together. But we wrote that song, and we

expected it to take two days. It only took a couple of hours. We had done all the preparatory work before—we actually lived the whole story. So we wrote the song, and Neil said "Hey, why don't we get together tomorrow?" We got together the next day and wrote "Love Will Keep Us Together." I swear to God that's the truth.

RW: Did you know the Captain and Tennille were going to record "Love Will Keep Us Together"?

Greenfield: The first time I heard the Captain and Tennille was on the radio. I'm a dial switcher; I like to hear what's on the radio. Well, I heard the record and I knew Neil had done it on his album, but that wasn't Neil. Of course the most frustrating thing is when they play a record on the radio and never tell you who it is. As soon as I got home I called the station and one of the station managers—one of the Crew Cuts—told me it was a local record that was getting a lot of requests.

The Captain and Tennille had gone to see Neil at the Troubadour and had heard the song there, and it didn't hit them. But then they listened to it again and decided it would be a good song for their album. The song was turned down by many people.

RW: Rumor has it that Neil actually wrote "Oh! Carol" by himself.

Greenfield: No, I wrote the lyrics to that. That was one of the quickest songs ever written. The reason a lot of those rumors started years ago was because, let's face it, I'm not a performer. And the deejay on the radio said "That was Neil Sedaka's 'Oh! Carol.'"

RW: Were all of the songs that Neil recorded originally intended for him?

(Continued on page 42)

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SEDAKA

Elliot Abbott

(Continued from page 14)

tour, you wouldn't be running in to the head of, say, Concerts West on every one of your dates. You'll be talking to somebody who comes into the city the day before the date and tries to put it all together. So you're faced with the question of whether you'd rather talk to somebody who lives in the town and is constantly in touch with what goes on there or another stranger, just like yourself. There are acts with which a firm like Concerts West does a fantastic job, the acts where you put one ad in the paper and sell out the date completely. But those kind of acts don't require the same amount of attention that the acts you're trying to break require.

RW: How closely do you work with Rocket Records in directing Neil's career?

Abbott: I become very much involved, and they're very receptive to my involvement. Neil himself is a very good promotion man and is very willing to do all he can to help the cause. I'd say that I'm good for at least two or three phone calls a day to Rocket; either I'll need something from them or they'll need something from me. Our relationship is very good; they've been very effective, and of course, there's always MCA in the background.

RW: Is it easier for you as a manager to deal with a small company like Rocket than to deal directly with a larger firm like MCA?

Abbott: That's a good question, and it just gets down to people. If the people there really care, it doesn't matter really how big the company is. Tony King, who's responsible for running Rocket on a day-to-day basis, is very knowledgeable and really knows all he needs to know about running a record company. There's great comfort in knowing that if something needs to be done that can't be handled by Rocket, Tony will have no qualms about going to MCA for information, answers or support. They've also recently added Billy Bass, who's an excellent promotion man; it's a good family.

RW: How active does Leba Sedaka remain in her husband's career?

Abbott: She's still a formidable asset and a tremendous advantage to me in that we can both gang up on him and win. She's a very astute manager, as I've said, even though she's back there in New York with two kids.

RW: You've only recently left BNB to form your own company. Is there any particular style of management that you've found that would characterize that company as well as your own?

Abbott: Yes, laissez-faire. I've found that most artists have tremendous instincts for what they should be doing. For example, I'm not very good at costuming, at building sets, production or creating the music itself. What I think I may be competent at is steering artists in the right direction, knowing how they can get to where they want to get. It's almost a matter of being able to see the future a little bit, of being able to say "If you do this, you will end up doing that." And it seems to work.

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Dick Fox

(Continued from page 27)

tour sold out. We booked him into 3,000 to 8,000 seaters and he sold out all of them. Now he's going to begin a mammoth summer tour. As we're sitting here now, he's busting all house records at the Riviera in Vegas.

"Maybe somebody could debate me, but I think that Neil's was the largest and most exciting comeback in the history of show business. There was Jolson, then there was Sinatra years later, but I don't think that anyone has come back after having a big career a dozen years ago to have the kind of consistent success that Neil Sedaka has. It's been seven years of hard work, but I think it all paid off. I think that it's a real tribute to his talent that people have accepted him. He's much bigger now than he ever was in his first career.

Phil Cody

(Continued from page 26)

ample, I have no idea what I was thinking of when I wrote 'Bad Blood.' Neil just started playing and I started rapping off the top of my head. I had no idea, at that time, that it was going to be a successful tune. If I had known, I might have censored it a bit more and blown the whole thing.

"It's always fun writing with Neil," says Cody, "it's never work. I remember when we wrote 'Sad Eyes,' we just sang and sang that song for hours, unable to get over it because the song felt so good. There we were, sitting at the piano, harmonizing and having a great time."



A younger Neil with Anita Bryant

Billy Bass

(Continued from page 26)

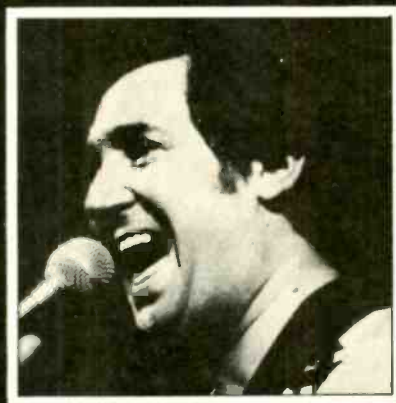
impressed by the degree to which radio was involved with the artist's current material. "At that point there were some stations moving that single slowly while others thought it had hit potential," said Bass. "Almost all of them agreed, though, that 'Steppin' Out,' which we've now released, would be the record that would break the new album wide open." Bass reported that a major objective at Rocket Records is the achievement of platinum status for Sedaka's "Steppin' Out" lp.

"One of the unique aspects of working with Neil Sedaka is the personal relationship that he's established with many promotion directors, music directors and promotion men in the field," continued Bass. "Because of those personal relationships, radio people know that they can be open and frank with him. In turn, Neil has consistently made records that appeal to radio and, even more importantly, records that appeal to radio's audience."

Eliot Sekuler

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SEDAKA

Robert Appere:

Production Power Aids the Sedaka Sound

By MIKE HARRIS

■ LOS ANGELES—Robert Appere first met Neil Sedaka through a mutual friend, songwriter Kenny Young, who in 1974 suggested to Sedaka that he call Appere to talk about producing his next recordings. Appere, who had produced albums for James Taylor and the Average White Band, among others, was privately skeptical during his initial telephone conversations with Sedaka, but his reservations about the proposed project were erased soon enough.

"I didn't take Neil seriously," said Appere, "until he actually walked into the studio and sat down at the piano to play me thirty songs. Then I knew this man was a genius. This was honest-to-God, unmitigated talent — born, developed and cultivated. Here was a man who was a true artist in every sense of the word.

"The recording method that I work with — which is kind of a self-taught method — was very difficult, initially, for Neil," recalled Appere. "I insisted on live vocals on all of the tracks — that is, Neil sings live to a track while playing piano at the same time, instead of overdubbing each track separately, which is characteristic of the 'new school' style of recording. I felt that Neil would sound his most natural using my 'old school' method, which I think is best at capturing that 'from the heart' feeling. But at first, Neil didn't want to do it that way, having been initiated in the 'modern' methods when he was in England.

"Another thing that bothered Neil was that I always keep my studio freezing — like fifty de-



grees. I mean, everybody would be running around rubbing his hands together for warmth. But that's how I like to work. And I remember Neil telling me, after it was all over, that he called his wife the first night and said, 'One more day like this and I'm coming home. I can't work like this. The kid's bizarre. He works for thirty-five hours straight!' But when Neil heard the tracks, he loved 'em. We subsequently became great friends.

"Generally, I've found that ninety-five percent of all recording artists are one-dimensional. They merely come up with variations on the same statement. But Neil has about six or seven dimensions to him, all of which you can hear on his albums. And in the studio, he'll invent a new trip right on the spot, if necessary. It's easy to see that artists like Neil Sedaka aren't born every minute. The guy didn't get where he got because he was lucky. He got there because he worked his ass off."

Howard Greenfield

(Continued from page 39)

Greenfield: Most of the songs that Neil did do were written for other people. "The Diary" we wrote for Little Anthony and the Imperials. "Calendar Girl" was written for Lloyd Price—using the months of the year like the chorus in "Personality." "Happy Birthday Sweet 16"—the melody was written for Annette Funicello. He wrote the melody for her. He said "I've got this great melody," and she never got the song. "Stupid Cupid" was written originally for Sal Mineo. "Breaking Up Is Hard To Do" was written for Neil. "Stairway To Heaven" was written for Jimmy Jones. Most of these people never saw the songs. And "Little Devil" was written for Bobby Rydell.

RW: Was it just a matter of finishing the song and Neil deciding he wanted to record it?

Greenfield: Yeah, Neil would finish the song and take the music off the piano, put it in his pocket and say "Thank you very much, Mr. Rydell." And most of these people probably never knew that these songs were written for them. Actually, "The Diary" was recorded by Little Anthony before Neil. We were supposed to have the follow-up to "Tears On My Pillow."

RW: Were you ever ashamed of being a rock and roll songwriter in the early days?

Greenfield: No, I was very happy to be that because I was a kid who wanted to identify with kids. So it was probably the greatest thing in the world for me because I was certainly very popular with my contemporaries, which was the thing that I wanted more than anything else.

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Success Has Kept
~~Love Will Keep~~
Us Together

WORLDWIDE (EX. USA) ON POLYDOR RECORDS AND TAPES

SALESMAKER OF THE WEEK



CHANGESONEBOWIE
DAVID BOWIE
RCA

TOP SALES

- CHANGESONEBOWIE—David Bowie—RCA
- CONTRADICTION—Ohio Players—Mercury
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- ANOTHER PASSENGER—Carly Simon—Elektra
- ROCK 'N' ROLL MUSIC—Beatles—Capitol
- SUMMERTIME DREAM—Gordon Lightfoot—Reprise
- WIRED—Jeff Beck—Epic

ABC/NATIONAL

- AGENTS OF FORTUNE—Blue Oyster Cult—Col
- ALL THINGS IN TIME—Lou Rawls—Phila. Intl.
- BALLS OF FIRE—Black Oak Arkansas—MCA
- CHANGESONEBOWIE—David Bowie—RCA
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE—Elvis Presley—RCA
- LIVE AT CARNEGIE HALL—Renaissance—Sire
- RAINBOW RISING—Blackmore's Rainbow—Oyster
- STARLAND VOCAL BAND—Windsong
- STRAWBERRY CAKE—Johnny Cash—Col

CAMELOT/NATIONAL

- CHANGESONEBOWIE—David Bowie—RCA
- DREAMBOAT ANNIE—Heart—Mushroom
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- HARVEST FOR THE WORLD—Isley Brothers—T-Neck
- LONG HARD RIDE—Marshall Tucker Band—Capricorn
- NATALIE—Natalie Cole—Capitol
- ROCK 'N' ROLL MUSIC—Beatles—Capitol
- TALES OF MYSTERY & IMAGINATION—Alan Parsons Project—20th Century
- WIRED—Jeff Beck—Epic

HANDLEMAN/NATIONAL

- CHANGESONEBOWIE—David Bowie—RCA
- EVERYTHING'S COMING UP LOVE—David Ruffin—Motown
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE—Elvis Presley—RCA
- HARVEST FOR THE WORLD—Isley Brothers—T-Neck
- LEE OSKAR—UA
- ROCKS—Aerosmith—Col
- STARLAND VOCAL BAND—Windsong
- TALES OF MYSTERY & IMAGINATION—Alan Parsons Project—20th Century
- TOO OLD TO ROCK 'N' ROLL: TOO YOUNG TO DIE—Jethro Tull—Chrysalis

MUSICLAND/NATIONAL

- AGENTS OF FORTUNE—Blue Oyster Cult—Col
- BILLY JOE SPEARS—UA
- CHANGESONEBOWIE—David Bowie—RCA
- CONTRADICTION—Ohio Players—Mercury
- FEVER—Ronnie Laws—Blue Note
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- LEE OSKAR—UA
- MISTY BLUE—Dorothy Moore—Malaco

- MORE, MORE, MORE—Andrea True Connection—Buddah
- WINGS OF LOVE—Temptations—Gordy

KING KAROL/NEW YORK

- CHANGESONEBOWIE—David Bowie—RCA
- CONTRADICTION—Ohio Players—Mercury
- JAILBREAK—Thin Lizzy—Mercury
- JOHN TRAVOLTA—Midland International
- LIVE AT CARNEGIE HALL—Renaissance—Sire
- NATALIE—Natalie Cole—Capitol
- SLIPPIN' AWAY—Chris Hillman—Asylum

SUMMERTIME DREAM

- Gordon Lightfoot—Reprise
- TOGETHER—Johnny & Edgar Winter—Blue Sky
- WIRED—Jeff Beck—Epic

RECORD WORLD-TSS STORES/LONG ISLAND

- AGENTS OF FORTUNE—Blue Oyster Cult—Col
- CHANGESONEBOWIE—David Bowie—RCA
- I ONLY HAVE EYES FOR YOU—Johnny Mathis—Col
- LIVE AT CARNEGIE HALL—Renaissance—Sire
- MOON BATHING—Leslie Duncan—MCA
- NEW RIDERS—New Riders of the Purple Sage—MCA
- SPARKLE—Aretha Franklin—Atlantic
- STARLAND VOCAL BAND—Windsong
- T-SHIRT—Loudon Wainwright III—Arista
- TURNSTILES—Billy Joel—Col

SAM GOODY/EAST COAST

- ANOTHER PASSENGER—Carly Simon—Elektra
- AT THE SPEED OF SOUND—Wings—Capitol
- BREEZIN'—George Benson—WB
- CHANGESONEBOWIE—David Bowie—RCA
- DIGA RHYTHM BAND—UA
- MORE, MORE, MORE—Andrea True Connection—Buddah
- ROCK 'N' ROLL MUSIC—Beatles—Capitol
- SLIPPIN' AWAY—Chris Hillman—Asylum
- TURNSTILES—Billy Joel—Col
- WHERE THE HAPPY PEOPLE GO—Trammps—Atlantic

CUTLER'S/NEW HAVEN

- BREEZIN'—George Benson—WB
- COLLECTOR'S ITEM—Harold Melvin & the Blue Notes—Phila. Intl.
- CONTRADICTION—Ohio Players—Mercury
- HARVEST FOR THE WORLD—Isley Brothers—T-Neck
- NATALIE—Natalie Cole—Capitol
- RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
- ROCK 'N' ROLL MUSIC—Beatles—Capitol
- ROCKS—Aerosmith—Col
- TALES OF MYSTERY & IMAGINATION—Alan Parsons Project—20th Century
- YOU ARE MY STARSHIP—Norman Connors—Buddah

STRAWBERRIES/BOSTON

- ANOTHER PASSENGER—Carly Simon—Elektra
- BORN TO GET DOWN—Muscle Shoals Horns—Bang
- COME ON OUT—Stanley Turrentine—Fantasy
- I'VE GOT A FEELING—Al Wilson—Playboy
- MIRROR—Graham Central Station—WB
- NIGHT & DAY—John Davis & the Monster Orchestra—Sam
- RESOLUTION—Andy Pratt—Nemperor
- STEAL YOUR FACE—Grateful Dead—Round
- SUMMERTIME DREAM—Gordon Lightfoot—Reprise
- THE NEED TO BE—Esther Satterfield—A&M

FOR THE RECORD/ BALTIMORE

- ALL THINGS IN TIME—Lou Rawls—Phila. Intl.
- CONTRADICTION—Ohio Players—Mercury
- DREAMBOAT ANNIE—Heart—Mushroom

- FLY LIKE AN EAGLE—Steve Miller Band—Capitol

- HARVEST FOR THE WORLD—Isley Brothers—T-Neck

- MIRROR—Graham Central Station—WB

- SPARKLE—Aretha Franklin—Atlantic

- THIS IS IT—Melba Moore—Buddah

- WIRED—Jeff Beck—Epic

- YOU ARE MY STARSHIP—Norman Connors—Buddah

VARIETY/MARYLAND—VA.

- CHANGESONEBOWIE—David Bowie—RCA

- CONTRADICTION—Ohio Players—Mercury

- FLY LIKE AN EAGLE—Steve Miller Band—Capitol

- GOOD KING BAD—George Benson—CTI

- HARVEST FOR THE WORLD—Isley Brothers—T-Neck

- JAILBREAK—Thin Lizzy—Mercury

- ROCKS—Aerosmith—Col

- SPARKLE—Aretha Franklin—Atlantic

- TOO OLD TO ROCK 'N' ROLL: TOO YOUNG TO DIE—Jethro Tull—Chrysalis

- WIRED—Jeff Beck—Epic

WAXIE MAXIE/WASH, D.C.

- A DIFFERENT SCENE—Lou Donaldson—Cotillion

- BORN TO GET DOWN—Muscle Shoals Horns—Bang

- CHANGESONEBOWIE—David Bowie—RCA

- CONTRADICTION—Ohio Players—Mercury

- ENERGY TO BURN—B.T. Express—Col

- IT'S A GOOD NIGHT FOR SINGIN'—Jerry Jeff Walker—MCA

- JAILBREAK—Thin Lizzy—Mercury

- ROCK 'N' ROLL MUSIC—Beatles—Capitol

- SPARKLE—Aretha Franklin—Atlantic

- THOSE SOUTHERN KNIGHTS—Crusaders—ABC Blue Thumb

NATL. RECORD MART/ MIDWEST

- BILL COSBY IS NOT HIMSELF THESE DAYS—Bill Cosby—Capitol

- CHANGESONEBOWIE—David Bowie—RCA

- CONTRADICTION—Ohio Players—Mercury

- HARVEST FOR THE WORLD—Isley Brothers—T-Neck

- LEGAL STILLS—Stephen Stills—Col

- RAINBOW RISING—Blackmore's Rainbow—Oyster

- ROCK 'N' ROLL MUSIC—Beatles—Capitol

- ROCKS—Aerosmith—Col

- TOGETHER—Johnny & Edgar Winter—Blue Sky

- TOO OLD TO ROCK 'N' ROLL: TOO YOUNG TO DIE—Jethro Tull—Chrysalis

LIEBERMAN/MINNEAPOLIS

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

- AGENTS OF FORTUNE—Blue Oyster Cult—Col

- CHANGESONEBOWIE—David Bowie—RCA

- FIREFALL—Atlantic

- FLY LIKE AN EAGLE—Steve Miller Band—Capitol

- LONG HARD RIDE—Marshall Tucker Band—Capricorn

- RED TAPE—Atlanta Rhythm Section—Polydor

- ROCKS—Aerosmith—Col

- SADDLE TRAMP—Charlie Daniels Band—Epic

- SUMMERTIME DREAM—Gordon Lightfoot—Reprise

RECORD REVOLUTION/ CLEVELAND

- ANOTHER PASSENGER—Carly Simon—Elektra

- ARPOUR ZENA—Keith Jarrett—ECM

- COME ON OUT—Stanley Turrentine—Fantasy

- FEVER—Ronnie Laws—Blue Note

- HOWLIN' WIND—Graham Parker—Mercury

- I DON'T WANT TO GO HOME—Southside Johnny & the Asbury Jukes—Epic

- OH YEAH—Jan Hammer Group—Nemperor

- RESOLUTION—Andy Pratt—Nemperor

- SLEEPING BEAUTY—Cheech & Chong—Ode

- WARREN ZEVON—Asylum

1812 OVERTURE/ MILWAUKEE

- BEST OF ROD STEWART—Mercury

- BREEZIN'—George Benson—WB

- CHANGESONEBOWIE—David Bowie—RCA

- FLY LIKE AN EAGLE—Steve Miller Band—Capitol

- JAILBREAK—Thin Lizzy—Mercury

- LONG HARD RIDE—Marshall Tucker Band—Capricorn

- MOONMADNESS—Camel—Janus

- ROCKS—Aerosmith—Col

- CORDON BLEU—Solution—Rocket

- TALES OF MYSTERY & IMAGINATION—Alan Parsons Project—20th Century

RECORD ESTATE/CHICAGO

- ANOTHER PASSENGER—Carly Simon—Elektra

- CHANGESONEBOWIE—David Bowie—RCA

- CONTRADICTION—Ohio Players—Mercury

- FLY LIKE AN EAGLE—Steve Miller Band—Capitol

- JAILBREAK—Thin Lizzy—Mercury

- RAINBOW RISING—Blackmore's Rainbow—Oyster

- ROCK 'N' ROLL MUSIC—Beatles—Capitol

- STEPPIN' OUT—Neil Sedaka—Rocket

- SUMMERTIME DREAM—Gordon Lightfoot—Reprise

- TOO OLD TO ROCK 'N' ROLL: TOO YOUNG TO DIE—Jethro Tull—Chrysalis

PEACHES/FT. LAUDERDALE

- ACCEPT NO SUBSTITUTES—Pleasure—Fantasy

- BEST OF ROD STEWART—Mercury

- ANOTHER PASSENGER—Carly Simon—Elektra

- BUZZARD BAIT—Back Pocket—Jayce

- HELLUVA BAND—Angel—Casablanca

- LONG HARD RIDE—Marshall Tucker Band—Capricorn

- NATURAL GAS—Private Stock

- RED TAPE—Atlanta Rhythm Section—Polydor

- STINGRAY—Joe Cocker—A&M

- TURNSTILES—Billy Joel—Col

SPEC'S MUSIC/FLORIDA

- ALL THINGS IN TIME—Lou Rawls—Phila. Intl.

- COME ON OUT—Stanley Turrentine—Fantasy

- ROCK 'N' ROLL MUSIC—Beatles—Capitol

- ROYAL SCAM—Steely Dan—ABC

- SKY HIGH—Tavares—Capitol

- SUMMERTIME DREAM—Gordon Lightfoot—Reprise

- TURNSTILES—Billy Joel—Col

- WIRED—Jeff Beck—Epic

- YOUNG & RICH—Tubes—A&M

- YOUNG HEARTS RUN FREE—Candi Staton—WB

MUSHROOM/ NEW ORLEANS

- ALL THINGS IN TIME—Lou Rawls—Phila. Intl.

- CHANGESONEBOWIE—David Bowie—RCA

- CONTRADICTION—Ohio Players—Mercury

- FAITHFUL—Todd Rundgren—Bearsville

- FEVER—Ronnie Laws—Blue Note

- HARVEST FOR THE WORLD—Isley Brothers—T-Neck

- IT'S A GOOD NIGHT FOR SINGIN'—Jerry Jeff Walker—MCA

- NATALIE—Natalie Cole—Capitol

- RAINBOW RISING—Blackmore's Rainbow—Oyster

- STRETCHIN' OUT—Bootsy's Rubber Band—WB

TAPE CITY/NEW ORLEANS

- ALL THINGS IN TIME—Lou Rawls—Phila. Intl.

- CHANGESONEBOWIE—David Bowie—RCA

- CONTRADICTION—Ohio Players—Mercury

- ENERGY TO BURN—B.T. Express—Columbia

- FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE—Elvis Presley—RCA

- IT'S GOOD TO BE ALIVE—D. J. Rogers—RCA

- NATALIE—Natalie Cole—Capitol

- STRETCHIN' OUT—Bootsy's Rubber Band—WB

- THOSE SOUTHERN KNIGHTS—Crusaders—ABC Blue Thumb

- YOUNG & RICH—Tubes—A&M

INDEPENDENT RECORDS/ DENVER

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

- AIRBORNE—Flying Burrito Brothers—Col

- ANOTHER PASSENGER—Carly Simon—Elektra

- CELLULOID HEROES—Kinks—RCA

- CHANGESONEBOWIE—David Bowie—RCA

- IT'S A GOOD NIGHT FOR SINGIN'—Jerry Jeff Walker—MCA

- LONG HARD RIDE—Marshall Tucker Band—Capricorn

- ROCKY MOUNTAIN MUSIC—Eddie Rabbitt—Asylum

- SLIPPIN' AWAY—Chris Hillman—Asylum

- SUMMERTIME DREAM—Gordon Lightfoot—Reprise

PEACHES/DENVER

TITLE, ARTIST, Label, Number (Distributing Label)

JUNE 26	JUNE 19	TITLE, ARTIST, Label, Number (Distributing Label)	WKS. ON CHART	
1	1	AT THE SPEED OF SOUND WINGS Capitol SW 11525 (2nd Week)	12	F
2	3	FLEETWOOD MAC /Warner-Reprise MS 2225	48	F
3	2	FRAMPTON COMES ALIVE PETER FRAMPTON/A&M SP 3703	22	G
4	4	ROCKS AEROSMITH/Columbia PC 34165	5	F
5	6	THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 7E 1052	17	F
6	5	HERE AND THERE ELTON JOHN/MCA 2197	6	F
7	7	PRESENCE LED ZEPPELIN/Swan Song SS 8416 (Atlantic)	11	F
8	8	BLACK AND BLUE ROLLING STONES/Rolling Stones COC 79104 (Atlantic)	8	F
9	10	THE DREAM WEAVER GARY WRIGHT/Warner Bros. BS 2868	21	F
10	9	TAKIN' IT TO THE STREETS DOOBIE BROTHERS/Warner Bros. BS 2899	12	F
11	14	BREEZIN' GEORGE BENSON/Warner Bros. BS 2919	9	F
12	19	HARVEST FOR THE WORLD ISLEY BROTHERS/T-Neck PZ 33809 (CBS)	5	F
13	16	NATALIE NATALIE COLE/Capitol ST 11517	5	F
14	13	HISTORY/AMERICA'S GREATEST HITS /Warner Bros. BS 2894	32	F
15	11	DIANA ROSS /Motown M6 861S1	17	F
16	26	LOOK OUT FOR #1 BROTHERS JOHNSON/A&M SP 4567	15	F
17	12	A NIGHT AT THE OPERA QUEEN/Elektra 7E 1053	27	F
18	18	I WANT YOU MARVIN GAYE/Tamla T6 342S1 (Motown)	13	F
19	21	RASTAMAN VIBRATION BOB MARLEY & THE WAILERS/ Island ILPS 9383	8	F
20	24	TOO OLD TO ROCK 'N' ROLL: TOO YOUNG TO DIE JETHRO TULL/Chrysalis CHR 1111 (WB)	4	F
21	25	FLY LIKE AN EAGLE THE STEVE MILLER BAND/Capitol ST 11497	5	F
22	23	MOTHERSHIP CONNECTION PARLIAMENT/Casablanca NBLP 7022	19	F
23	15	HIDEAWAY AMERICA /Warner Bros. BS 2932	9	F
24	58	CHANGESONEBOWIE DAVID BOWIE/RCA APL1 1732	3	F
25	17	KISS ALIVE KISS/Casablanca NBLP 7020	38	G
26	28	SONG OF JOY CAPTAIN & TENNILLE/A&M SP 4570	15	F
27	27	TRYIN' TO GET THE FEELING BARRY MANILOW/Arista 4060	34	F
28	50	CONTRADICTION OHIO PLAYERS/Mercury SRM 1 1088	3	F
29	22	SILK DEGREES BOZ SCAGGS/Columbia PC 33920	15	F
30	20	AMIGOS SANTANA/Columbia PC 33576	12	F
31	30	EARGASM JOHNNIE TAYLOR/Columbia PC 33951	16	F
32	31	BRASS CONSTRUCTION /United Artists LA545 G	21	F
33	35	SADDLE TRAMP CHARLIE DANIELS BAND/Epic PE 34150	7	F
34	34	THE ROYAL SCAM STEELY DAN/ABC ABCD 931	7	E
35	36	DONNY & MARIE—FEATURING SONGS FROM THEIR TELEVISION SHOW /Polydor PD 6068	11	F
36	29	DESTROYER KISS/Casablanca NBLP 7025	13	F
37	32	COME ON OVER OLIVIA NEWTON-JOHN/MCA 2186	14	F
38	39	STRUTTIN' MY STUFF ELVIN BISHOP/Capricorn CP 0165 (WB)	22	F
39	33	AEROSMITH /Columbia PC 32005	20	F
40	46	GET CLOSER SEALS & CROFTS/Warner Bros. BS 2907	8	F
41	44	ERIC CARMEN /Arista 4057	25	F
42	42	RUN WITH THE PACK BAD COMPANY/Swan Song 8415 (Atlantic)	20	F
43	45	GREATEST HITS ELTON JOHN/MCA 2128	84	F
44	48	DREAMBOAT ANNIE HEART/Mushroom MRS 5005	7	F
45	47	THE MANHATTANS /Columbia PC 33820	8	F
46	51	FOOL FOR THE CITY FOGHAT/Bearsville BR 6959 (WB)	23	F
47	37	STEPPIN' OUT NEIL SEDAKA/Rocket PIG 2195 (MCA)	8	F
48	40	MAIN COURSE BEE GEES/RSO SO 4807 (Atlantic)	45	F
49	49	LIVE BULLET BOB SEGER & THE SILVER BULLET BAND/ Capitol SKBB 11523	9	F
50	52	FIREFALL /Atlantic SD 18174	9	F
51	57	JAILBREAK THIN LIZZY/Mercury SRM 1 1081	7	F
52	54	LEE OSKAR /United Artists LA594 G	7	F
53	55	WEDDING ALBUM LEON & MARY RUSSELL/Paradise PA 2943 (WB)	9	F



54	56	JOHN TRAVOLTA /Midland Intl. BKL1 1563 (RCA)	5	F
55	41	SILVER CONVENTION /Midland Intl. BKL1 1369 (RCA)	13	F
56	38	OUTLAWS VARIOUS ARTISTS/RCA APL1 1321	20	F
57	67	RAINBOW RISING BLACKMORE'S RAINBOW/Oyster OY 1 1601 (Polydor)	4	F
58	65	DARYL HALL & JOHN OATES /RCA APL1 1144	7	F
59	62	FAITHFUL TODD RUNDGREN/Bearsville BR 6963 (WB)	6	F
60	68	THOSE SOUTHERN KNIGHTS CRUSADERS/ABC Blue Thumb BTSD 6024	4	F
61	59	HELEN REDDY'S GREATEST HITS /Capitol ST 11467	30	F
62	64	TALES OF MYSTERY AND IMAGINATION: EDGAR ALLEN POE THE ALAN PARSONS PROJECT /20th Century T 508	6	F
63	43	ILLEGAL STILLS STEPHEN STILLS/Columbia PC 34148	7	F
64	66	RELEASE HENRY GROSS/Lifesong LS 6002	18	F
65	74	STARLAND VOCAL BAND WINDSONG/BHL1 1351 (RCA)	4	F
66	53	LOVE TRILOGY DONNA SUMMER/Oasis OCLP 5004 (Casablanca)	14	F
67	69	NEVER GONNA LET YOU GO VICKI SUE ROBINSON/ RCA APL1 1256	11	F
68	84	FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE ELVIS PRESLEY/RCA APL1 1506	2	F
69	75	STRETCHIN' OUT IN BOOTSY'S RUBBER BAND BOOTSY'S RUBBER BAND/Warner Bros. BS 2920	5	F
70	72	YOUNG AND RICH THE TUBES/A&M SP 4580	5	F
71	73	ENERGY TO BURN B.T. EXPRESS/Columbia PC 34178	4	F
72	61	LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/ SP SP 4552	64	F
73	60	ROCK 'N' ROLL LOVE LETTER BAY CITY ROLLERS/Arista 4071	14	F
74	63	STILL CRAZY AFTER ALL THESE YEARS PAUL SIMON/ Columbia PC 33540	36	F
75	70	GRATITUDE EARTH, WIND & FIRE/Columbia PG 33694	30	G
76	86	RENAISSANCE LIVE AT CARNEGIE HALL RENAISSANCE/ Sire SAS 4 3902 2 (ABC)	2	G
77	71	CHICAGO'S GREATEST HITS CHICAGO/Columbia PC 33900	31	F

CHARTMAKER OF THE WEEK

78 — **ROCK 'N' ROLL MUSIC**
THE BEATLES
Capitol SKBO 11537



1 X

79	81	ONE OF THESE NIGHTS EAGLES/Asylum 7E 1039	53	F
80	82	TED NUGENT /Epic PE 33692	26	F
81	78	SALONGO RAMSEY LEWIS/Columbia PC 34173	5	F
82	76	FACE THE MUSIC ELECTRIC LIGHT ORCHESTRA/ United Artists LA546 G	36	F
83	80	RUFUS FEATURING CHAKA KHAN /ABC ABCD 909	31	F
84	—	ANOTHER PASSENGER CARLY SIMON/Elektra 7E 1064	1	F
85	107	SPARKLE ARETHA FRANKLIN/Atlantic SD 18176	1	F
86	83	ROBIN TROWER LIVE /Chrysalis CHR 1089 (WB)	14	F
87	—	SUMMERTIME DREAM GORDON LIGHTFOOT/ Warner-Reprise MS 2246	1	F
88	109	ALL THINGS IN TIME LOU RAWLS/Phila. Intl. PZ 33957 (CBS)	1	F
89	87	LADY IN WAITING OUTLAWS/Arista 4070	12	F
90	—	LONG HARD RIDE MARSHALL TUCKER BAND/Capricorn CP 0170 (WB)	1	F
91	108	EVERYBODY COME ON OUT STANLEY TURRENTINE/ Fantasy F 9508	1	F
92	85	GREATEST STORIES LIVE HARRY CHAPIN/Elektra 7E 2009	7	G
93	96	WINGS OF LOVE TEMPTATIONS/Gordy G6 971S1 (Motown)	14	F
94	89	SEDAKA'S BACK NEIL SEDAKA/Rocket 463 (MCA)	49	F
95	88	WILDERNESS C. W. McCALL/Polydor PD 1 6069	7	F
96	99	WHERE THE HAPPY PEOPLE GO THE TRAMMPS/ Atlantic SD 18172	29	F
97	101	MOONMADNESS CAMEL/Janus JXS 7024	1	F
98	—	JEFF BECK WIRED /Epic PE 33849	1	F
99	115	AGENTS OF FORTUNE BLUE OYSTER CULT/Columbia PC 34164	1	F
100	79	2112 RUSH/Mercury SRM 1 1079	9	F

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Electric Light Orchestra:

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(UA-LA-630-G)
8 Track UA-EA 630-H
Cassette UA-CA 630-H

101 THE ALBUM CHART 150

JUNE 26, 1976

JUNE 26 JUNE 19

101	110	RED TAPE ATLANTA RHYTHM SECTION/Polydor PD 1 6060
102	112	A CIRCLE FILLED WITH LOVE SONS OF CHAMPLIN/ Ariola America 50007 (Capitol)
103	104	FREE AND IN LOVE MILLIE JACKSON/Spring SP 1 6709 (Polydor)
104	119	SLIPPIN' AWAY CHRIS HILLMAN/Asylum 7E 1062
105	105	GET YOURSELF UP HEAD EAST/A&M SP 4579
106	100	GREATEST HITS SEALS & CROFTS/Warner Bros. BS 2886
107	117	FEVER RONNIE LAWS/Blue Note BN LA628 G (UA)
108	77	CRY TOUGH NILS LOFGREN/A&M SP 4573
109	92	YOU CAN'T ARGUE WITH A SICK MIND JOE WALSH/ ABC ABCD 932
110	116	HARD WORK JOHN HANDY/ABC Impulse ASD 9314
111	121	MISTY BLUE DOROTHY MOORE/Malaco 6351 (TK)
112	122	TURNSTILES BILLY JOEL/Columbia PC 33848
113	113	SHOWCASE SYLVERS/Capitol ST 11465
114	130	ABANDONED LUNCHEONETTE DARYL HALL AND JOHN OATES/ Atlantic SD 7269
115	118	LED ZEPPELIN IV/Atlantic SD 7208
116	128	TOGETHER JOHNNY & EDGAR WINTER/Blue Sky PZ 34033 (CBS)
117	106	ENDLESS SUMMER BEACH BOYS/Capitol SVBB 11307
118	90	LIVE: BLOW YOUR FACE OUT J. GEILS BAND/Atlantic SD 2 507
119	129	EVERYTHING'S COMING UP LOVE DAVID RUFFIN/ Motown M6 866S1
120	91	CLOSE ENOUGH FOR ROCK 'N' ROLL NAZARETH/A&M SP 4562
121	131	MORE, MORE, MORE ANDREA TRUE CONNECTION/ Buddah BDS 5670
122	94	DESIRE BOB DYLAN/Columbia PC 33893
123	95	TOYS IN THE ATTIC AEROSMITH/Columbia PC 33479
124	124	HAIR OF THE DOG NAZARETH/A&M SP 4511
125	133	FLY WITH THE WIND McCOY TYNER/Milestone M 9067
126	97	BLACK ROSE JOHN DAVID SOUTHER/Asylum 7E 1059
127	137	NEW RIDERS NEW RIDERS OF THE PURPLE SAGE/MCA 2196
128	138	RIGHT BACK WHERE WE STARTED FROM MAXINE NIGHTGALE/ United Artists LA626 G
129	93	THE SOUND IN YOUR MIND WILLIE NELSON/ Columbia KC 34092
130	98	LOVE & UNDERSTANDING KOOL & THE GANG/ De-Lite DEP 2018
131	103	FOOLS GOLD/Morning Sky 5500 (Arista)
132	120	WELCOME BACK JOHN SEBASTIAN/Warner-Reprise MS 2249
133	123	BILL COSBY IS NOT HIMSELF THESE DAYS—RAT OWN, RAT OWN/Capitol ST 11530
134	102	CITY LIFE THE BLACKBYRDS/Fantasy F 9490
135	—	SKY HIGH TAVARES/Capitol ST 11533
136	125	DISCO-FIED RHYTHM HERITAGE/ABC ABCD 934
137	111	LIVE AND IN LIVING COLOR TOWER OF POWER/ Warner Bros. BS 2924
138	114	NO EARTHLY CONNECTION RICK WAKEMAN/A&M SP 4583
139	139	STINGRAY JOE COCKER/A&M SP 4574
140	143	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ ABC Dot DOSD 2020
141	132	BLOODLINE GLEN CAMPBELL/Capitol SW 11516
142	134	WINDSONG JOHN DENVER/RCA APL1 1183
143	127	ROMANTIC WARRIOR RETURN TO FOREVER/Columbia PC 34076
144	145	HIGH ENERGY THE SUPREMES/Motown M6 863S1
145	126	THE PROMISE MICHAEL PINDER/Threshold THS 18 (London)
146	135	STARCASTLE/Epic PE 33914
147	—	YOU ARE MY STARSHIP NORMAN CONNORS/Buddah BDS 5655
148	140	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482
149	141	SMOKEY'S FAMILY ROBINSON SMOKEY ROBINSON/ Tamla T6 341S1 (Motown)
150	142	THE LEPRECHAUN CHICK COREA/Polydor PD 6062

151-200 ALBUM CHART

151	ODYSSEY CHARLES EARLAND/ Mercury SRM 1 1049	176	THE WHITE ALBUM THE BEATLES/ Apple SWBO 101
152	BELLAMY BROTHERS FEATURING "LET YOUR LOVE FLOW"/ Warner Bros. BS 2941	177	COMIN' AT YA COKE ESCOVEDO/ Mercury SRM 1 1085
153	ROSE OF CIMARRON POCO/ABC ABCD 946	178	THE FOUR SEASONS STORY/ Private Stock PS 7000
154	REO/Epic PE 34143	179	TAPESTRY CAROLE KING/Ode SP 77009 (A&M)
155	THE BEST OF ROD STEWART/ Mercury SRM 2 7507	180	T SHIRT LOUDON WAINWRIGHT III/ Arista 4063
156	HELLUVA BAND ANGEL/Casablanca NBLP 7028	181	RAMONES/Sire SASD 7520 (ABC)
157	THE KINKS GREATEST—CELLULOID HEROES/RCA APL1 1743	182	MAHOGANY RUSH IV/Columbia PC 34190
158	VENUS AND MARS WINGS/Capitol SMAS 11419	183	THE RUNAWAYS/Mercury SRM 1 1090
159	MONTY PYTHON LIVE! AT CITY CENTER/Arista 4073	184	BALLS OF FIRE BLACK OAK ARKANSAS/MCA 2199
160	MYSTIC VOYAGE ROY AYERS UBIQUITY/Polydor PD 6057	185	THE BEATLES '62-'66/Apple SKBO 3403
161	WE GOT RHYTHM PEOPLES CHOICE/ TSOP PZ 34124 (CBS)	186	CATE BROS./Asylum 7E 1050
162	DANCE YOUR ASS OFF BOHANNON/ Dakar DK 76919 (Brunswick)	187	I ONLY HAVE EYES FOR YOU JOHNNY MATHIS/Columbia PC 34117
163	WARREN ZEVON/Asylum 7E 1060	188	GOOD KING BAD GEORGE BENSON/ CTI 6062
164	REBEL JOHN MILES/Lodon PS 669	189	RUMPLESTILTSKIN'S RESOLVE SHAWN PHILLIPS/A&M SP 4582
165	BARRY MANILOW/Arista 4016	190	HOTTER THAN HELL KISS/Casablanca NBLP 7006
166	BORN TO GET DOWN MUSCLE SHOALS HORNS/Bang BLP 403	191	NATURAL GAS/Private Stock PS 2011
167	BLACKSMOKE/Chocolate City 2001 (Casablanca)	192	COME AS YOU ARE ASHFORD & SIMPSON/Warner Bros. BS 2858
168	IT'S A GOOD NIGHT FOR SINGIN' JERRY JEFF WALKER/MCA 2202	193	TOO STUFFED TO JUMP AMAZING RHYTHM ACES/ABC ABCD 940
169	TOUCH JOHN KLEMMER/ABC ABCD 922	194	I'VE GOT A FEELING AL WILSON/ Playboy PB 410
170	RESOLUTION ANDY PRATT/Nemperor NE 438 (Atlantic)	195	EARL KLUGH/Blue Note BN LA596 G (UA)
171	NO HEAVY PETTING UFO/Chrysalis CHR 1103 (WB)	196	THE NEED TO BE ESTHER SATTERFIELD/A&M SP 3411
172	BAND ON THE RUN PAUL McCARTNEY/Capitol SO 3415	197	BUBBLING BROWN SUGAR ORIGINAL CAST/H&L HL 69011
173	A STREET CALLED STRAIGHT ROY BUCHANAN/Atlantic SD 18170	198	YOUNG HEARTS RUN FREE CANDI STATON/Warner Bros. BS 2948
174	JOHN DENVER'S GREATEST HITS/ RCA CPL1 0374	199	DRESSED TO KILL KISS/Casablanca NBLP 7016
175	FABULOUS STYLISTICS/H&L HL 69013	200	NIGHT JOURNEY DOC SEVERINSON/ Epic PE 34078

ALBUM CROSS REFERENCE

AEROSMITH	4, 39, 123	MARSHALL TUCKER BAND	90
AMERICA	14, 23	STEVE MILLER BAND	21
ATLANTA RHYTHM SECTION	101	DOROTHY MOORE	111
BAD COMPANY	42	NAZARETH	120, 124
BAY CITY ROLLERS	73	WILLIE NELSON	129, 148
BEACH BOYS	117	NEW RIDERS OF THE PURPLE SAGE	127
BEATLES	78	OLIVIA NEWTON-JOHN	37
JEFF BECK	98	MAXINE NIGHTINGALE	128
BEE GEES	88	TED NUGENT	80
GEORGE BENSON	41	OHIO PLAYERS	28
ELVIN BISHOP	38	LEE OSKAR	52
BLACKBYRDS	134	DONNY & MARIE OSMOND	35
BLACKMORE'S RAINBOW	57	OUTLAWS	89
BLUE OYSTER CULT	69	PARLIAMENT	22
BOOTSY'S RUBBER BAND	69	ALAN PARSONS PROJECT	62
DAVID BOWIE	24	MICHAEL PINDER	145
BRASS CONSTRUCTION	32	ELVIS PRESLEY	68
BROTHERS JOHNSON	16	QUEEN	17
B.T. EXPRESS	71	LOU RAWLS	88
CAMEL	97	HELEN REDDY	61
GLEN CAMPBELL	141	RENAISSANCE	76
CAPTAIN & TENNILLE	28, 72	RETURN TO FOREVER	143
ERIC CARMEN	41	RHYTHM HERITAGE	136
HARRY CHAPIN	92	SMOKEY ROBINSON	149
CHICAGO	77	VICKI SUE ROBINSON	67
JOE COCKER	139	ROLLING STONES	8
NATALIE COLE	13	DIANA ROSS	15
NORMAN CONNORS	14	DAVID RUFFIN	119
CHICK COREA	150	RUFUS	83
BILL COSBY	133	TODD RUNDGREN	59
CRUSADERS	60	RUSH	100
CHARLIE DANIELS BAND	33	LEON & MARY RUSSELL	53
JOHN DENVER	142	SANTANA	39
DOOBIE BROTHERS	10	BOZ SCAGGS	106
BOB DYLAN	122	SEALS & CROFTS	40, 132
EAGLES	5, 79	JOHN SEBASTIAN	47, 94
EARTH WIND & FIRE	75	NEIL SEDAKA	67, 94
ELECTRIC LIGHT ORCHESTRA	82	BOB SEGER & THE SILVER BULLET BAND	49
FREDDY FENDER	140	SILVER CONVENTION	55
FIREBALL	50	CARLY SIMON	84
FLEETWOOD MAC	2	PAUL SIMON	74
FOGHAT	46	SONS OF CHAMPLIN	102
FOOLS GOLD	131	J.D. SOUTHER	126
PETER FRAMPTON	3	STARCASTLE	146
ARETHA FRANKLIN	85	STARLAND VOCAL BAND	65
MARVIN GAYE	18	STEELY DAN	34
J. GEILS BAND	118	STEPHEN STILLS	66
HENRY GROSS	64	DONNA SUMMER	66
DARYL HALL & JOHN OATES	58, 114	SUPREMES	144
JOHN HANDY	110	SYLVERS	113
HEAD EAST	105	TAVARES	135
HEART	44	JOHNNY TAYLOR	31
CHRIS HILLMAN	104	TEMPTATIONS	93
ISLEY BROTHERS	12	THIN LIZZY	51
MILLIE JACKSON	103	TOWER OF POWER	137
JETHRO TULL	20	THE TRAMMPS	96
BILLY JOEL	112	JOHN TRAVOLTA	54
ELTON JOHN	6, 43	ROBIN TROWER	86
KISS	25, 36	ANDREA TRUE CONNECTION	121
KOOL & THE GANG	130	TUBES	70
RONNIE LAWS	2	STANLEY TURRENTINE	91
LED ZEPPELIN	7, 115	McCOY TYNER	125
RAMSEY LEWIS	87	VARIOUS ARTISTS:	
GORDON LIGHTFOOT	108	OUTLAWS	58
NILS LOFGREN	87	JOE WALSH	109
C. W. McCALL	95	RICK WAKEMAN	138
MANHATTANS	45	WINGS	1
BARRY MANILOW	27	JOHNNY & EDGAR WINTER	116
BOB MARLEY & THE WAILERS	19	GARY WRIGHT	9

AM ACTION

(Compiled by the Record World research department)

■ **John Travolta** (Midland International). Fills in some gigantic markets this week (KHJ, WLS, WFIL, WPGC and KILT) and enjoys healthy movement in several locations: 20-15 KFRC, 16-9 WRKO, 30-29 WHBQ, 16-8 WCOL, 23-19 CKLW, 20-17 KJR, 3-2 Y100, #4 13Q (was previously #1), #8 WIXY (also was #1, 25-22 WOKY, 35-33 KSLQ and 30-26 WERC).

Beach Boys (Brother Reprise). Enters the top 30 nationally this week with strong cart moves, new major airplay and an excellent sales picture forming. New on WQXI (24) and WMAK and moves 16-11 WLS, 17-13 KDWB, HB-23 WKRQ, 32-25 WOKY, 20-15 KSTP, HB-23 KJR, 34-30 KTLK, 28-23 KILT, extra-24 WPGC and #19 WRKO.



John Travolta

George Benson (Warner Bros.). Mentioned here previously as a potential crossover item, the progress in that direction thus far continues to indicate a strong pop appeal. The picture r&b at this point is just about across the board (37-13 on this week's r&b singles chart), as the record pops up top 10 in a myriad of black sales outlets. The top 40 story goes like this: Added this week to WHBQ, KSLQ, numbers at WIXY from an lp rotation, 28-22 CKLW, extra-29 KSTP, and also in lp rotation at WCOL.



Keith Carradine

Starland Vocal Band (Windsong). Already #1 in Minneapolis (5-1 KSTP and 7-1 KDWB) as well as Columbus (1-1 WCOL) and Baltimore (1-1 WPGC). Top 10 at the following: 9-6 KHJ, 14-9 WOKY, 7-3 KJR, 9-6 KILT, 8-8 WQXI, 13-9 WKRQ, 9-6 KLIF. Also 19-17 WFIL, 40-31 WIXY, 18-11 13Q, 20-12 CKLW, 28-20 KTLK, 22-18 Y100, 31-28 KSLQ, 16-11 KFRC, 21-16 WRKO and 22-12 WHBQ. Picked up this week by WABC and WQAM. Looks great.

Gary Wright (Warner Bros.). Moving steadily along into the top area of most radio charts and bringing up the tail with coinciding sales reports. Added to WABC, KHJ and CKLW and moves 10-7 KFRC, 12-5 WRKO, 7-3 WHBQ, 18-8 KDWB, 3-3 WQXI, 24-19 WMAK, 20-12 13Q, 10-8 KJR, 27-24 Y100, 7-6 KSTP, 12-9 KILT, 25-23 KSLQ, #4 WRKQ, #9 WIXY and #12 WCOL.

Keith Carradine (ABC). Breaking out of Buffalo (a market which is fast establishing itself as a projectable barometer for national potential), the major activity actually started last week on this as WRKO (30-25), WCOL and WMAK went with the record. Apparently the spark has ignited a chain reaction with WQXI, WPGC and KLIF joining in this week. Sales breaking strongly out of the east.

NEW ACTION

England Dan & John Ford Coley (Big Tree) "I'd Really Love To See You Tonight." One of the most added records of the week on a primary level. New on KTLK, KLIF, KILT and WCOL. 22-17 WOKY, extra WPGC, extra KJR and also on WKLO, WYSC, WBBF, WMPS, WZUU, KFYR, WLAK and numerous other secondaries.

Chicago (Columbia) "Another Rainy Day in New York City." Out-of-the-box adds on just lots of stations. Some even jumped on the acetate in mid-week (last). Currently on WABC, KILT, KJR, WIXY, KTLK, Y100, KSTP (lp), WPIX (lp), WSAI, KRBE, KIMN, WDRC, K100 and WZUU.

Poe Winners Announced

■ WASHINGTON, D. C.—Bobby Poe of Pop Music Survey announced a turnout of over 400 top 40 radio/record people at his fourth annual Radio/Record Seminar & Celebrity Golf & Tennis Tournaments held June 3-5 in Nashville.

He also announced the following winners of his radio/record awards for 1975:

Radio executive of the year: Dwight Case; national programmer of the year: Rick Sklar; radio consultant of the year: Kent Burkhart; major market radio station of the year: WLS Chicago; major market program director of the year: John Gerhon, WLS; major market music director of the year: Christy Wright, WRKO; major market air personality of the year: John Leader, KHJ.

Large Markets

Large market radio station of the year: WCOL Columbus; large market program director of the year: Bryan McIntyre, WCOL; large market music director of the year: Quincy McCoy, Y100; large market air personality of the year, Harv Moore, WYSL.

Medium market radio station of the year: WAKY Louisville; medium market program director of the year: Johnny Randolph, WAKY; medium market music di-

rector of the year: Beau Matthews, WAYS; medium market air personality of the year: George Klein, WHBQ.

Secondary market radio station of the year: WHHY Montgomery; secondary market program director of the year: Les Garland, WAVZ; secondary market music director of the year: Lanny West, WHHY; secondary market air personality of the year: Russ Spooner, WAIR.

Record Companies

Record company of the year: Arista Records; record company president of the year: Joe Smith; record executive of the year: Al Coury; vice president of promotion of the year: Harold Childs; national promotion director of the year: Bruce Wendell; national promotion executive of the year: (tie) Mel Phillips and Nancy Sain; regional promotion director of the year: Jerry Goodman; local market promotion director of the year: Danny Davenport; independent promotion director of the year: Jimmy Davenport.

Music publisher of the year: MCA; record producer of the year: Bob Crewe; male artist of the year: Barry Manilow; female artist of the year: Linda Ronstadt; group of the year: Eagles; duo

(Continued on page 95)



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SOUL TRUTH

By DEDE DABNEY



■ **HOLLYWOOD:** Personal Pick: "Slow Motion" — The Dells (Mercury). A group whose track record speaks for itself has another hit with a slow and easy tune. Monologue is compelling.

DEDE'S DITTIES TO WATCH: "Come On And Ride" — Enchantment (Desert Moon); "The Emotions" — Flowers (Columbia); "You've Got Extra Added

Power In Your Love" — Chairmen Of The Board (Invictus).

UP & COMING: "You Need Love Like I Do" — Bobby Williams (R&R).

Ms. Irene Gandy, in charge of press and information at Columbia Records, has left that post. The person replacing her is Win Wilfred who was her assistant. Reportedly taking his place will be Ms. Sandra Trim, who formerly worked for Rogers and Cowan.

Dap "Sugar" Willie, comedian and all around entertainer whose album is doing exceptionally well, will have a single released in the near future. This particular single will be extracted from the lp; the cut: "Big Jim." Be on the look out for it!

Things you should know about the NATRA convention:

The date of the convention is August 1-5, during the carnival in Antigua.

According to Al Gee, executive director, workshops being held will include a promotion men's workshop headed up by Matt Parsons; a radio station owner workshop; and a managerial workshop. Beachwear is a must! Weather and scenery are beautiful. According to Gee, 20 percent of members have come through with reservations. Lunches and dinners are being sponsored by record companies. The awards dinner is being held on Wednesday of that week.

This past weekend (12) The Bluenotes featuring Teddy Pendergrass performed in Los Angeles. However, one party was missing from this controversial group — Teddy Pendergrass himself. According to reports, Pendergrass has pulled away from the group to go on his own. The group handled the show very well. Teddy was on a show with Bobby Womack in a midwest city at the time. Buddy Nolan is reportedly no longer his manager, and Ms. Tazz Lang has supposedly replaced him. At press time we could not reach Ms. Lang nor Pendergrass for a comment.

Harold Melvin and The Bluenotes are scheduled to appear at the San Diego Jazz festival June 18-19.

Lamont Dozier: Changing with the Times

■ LOS ANGELES — Lamont Dozier has had an enviable career as a songwriter. A creator of both lyrics and melody, Dozier spent the better part of the 1960s as a member of Motown's own Holland-Dozier-Holland team — an aggregation responsible for most of the label's biggest mid-decade hits. Gold records by the Supremes, the Four Tops, the Marvelettes and Marvin Gaye, among others, put the H-D-H collaboration in the unique position of being the only team that could regularly match The Beatles hit for hit on the charts.

"Now that I look back on it," commented Dozier, "I can't believe that I had a hand in writing all that stuff. I mean, we were just like kids, writing just for the fun of it. We didn't know what we were doing, most of the time. It was just that we were writing instead of playing football or something. The way Motown was, in those days, was like a family thing. We had a little lunch room upstairs and a chick would be cookin' and we'd be downstairs writing if we weren't at the back of the building playing baseball or basketball. It wasn't like work at all—but more like a little club."

From Motown, Dozier—along with Brian and Eddie Holland—formed their own record company, Invictus, which soon led to more than a dozen gold records with Freda Payne, Honey Cone and the Chairmen of the Board. But the arrangement was relatively short-lived.

"I became disenchanted," said Dozier, "because I really wanted to become a singer again, having started out as a singer, writing all my own stuff for the Romeos. I

felt that the Hollands and I had sort of run the gamut, and I felt that in order for me to continue in this business and be creative I had to make a move."

So Dozier left Detroit for Los Angeles and ABC Records. In 1973, his first solo album, "Out Here On My Own," was released, accompanied by two r&b hit singles—"Fish Ain't Bitin'" and "Let Me Start Tonight." All the while, Dozier also kept his producer-arranger talents in shape, working with Z.Z. Hill and the Originals.

Last year, Dozier signed with Warner Bros. Records and the multifaceted musician hopes to reaffirm his position as a premier pop balladeer with his newest lp, "Right There."

"I think," Dozier reflected, "that I've become a little more sophisticated. If you want to grow in this business, then you have to change. But it's still fun for me. I wouldn't trade what I'm doing for anything."

Mike Harris

Curtom Film Foray

(Continued from page 3)

proper techniques of marketing and promotion are utilized.

Stuart anticipates a decision will be made on the label's initial movie project within a month to six weeks. Curtom hopes to begin production by the fall, with release of the first feature slated for late winter or early spring of 1977.

Not surprisingly Stuart is most optimistic about Curtom's future on the silver screen. He points to the company's commitment to using qualified people at every step along the way, the potential promotional impetus and box office attraction a major recording artist turned actor could provide and the possible distribution assistance Warner Communications might offer (Warner Bros. distributes Curtom record product). "This is a profit-making operation. We're not interested in tax shelters. Blacks have shown a willingness to spend their dollars at the motion picture box office. For us, the road is open."

Santana Gold

■ NEW YORK — Columbia recording artists Santana have had their latest album, "Amigos," certified gold by RIAA, signifying sales in excess of 500,000 units. For the sextet, this represents their seventh gold record. "Amigos" was produced by David Rubinson.

R&B PICKS OF THE WEEK

SINGLE



STAIRSTEPS, "TELL ME WHY" (Screen Gems-Columbia Music, BMI). This group has totally matured; you can hear it and see it. Kenneth Burke wrote this spectacular single, laced with a heavy piano background which enhances the beauty of it all. With flowing harmony, the Stairsteps have built a unique sound. Lyrically it has the makings to garner much chart action. Dark Horse 10017-S (A&M).

SLEEPER



GENERAL JOHNSON, "WE THE PEOPLE" (Music In General, BMI). Johnson has that touch in which he gently handles a haunting, lingering beat. After leaving the family of Holland, Dozier and Holland, General Johnson has been out there doing a job on his own. His unusual voice captivates the public with flashes of his past. Arista AS 0192.

ALBUM

"JOE SIMON TODAY." Joe Simon has changed with time, getting better with each outing. This lp is loaded with heavy rhythm, powerful horns and strings, and has much potential. "Let The Good Times Roll" is a toe tapper, "Come Get To This" is a definite must for strong airplay and "I Need You, You Need Me" has an interesting introduction. A superb album. Spring SP 1 - 6710 (Polydor).



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How Can You Stop Loving Someone
No Plans For Tomorrow/Special Part



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DISCO FILE TOP 20

- SOUL SEARCHIN' TIME/DISCO PARTY/CAN WE COME TOGETHER**
TRAMMPS—Atlantic (lp cuts)
- TROUBLE-MAKER**
ROBERTA KELLY—Oasis (lp cut)
- TEN PERCENT**
DOUBLE EXPOSURE—Salsoul (disco version)
- NICE & SLOW**
JESSE GREEN—Scepter (disco version)
- HEAVEN MUST BE MISSING AN ANGEL**
TAVARES—Capitol (lp cut)
- DESPERATELY**
BARRABAS—Atco (lp cut)
- TAKE A LITTLE**
LIQUID PLEASURE—Midland Intl. (disco version)
- NINETY-NINE AND A HALF**
TRAMMPS—Atlantic (lp cut)
- LIPSTICK**
MICHEL POLNAREFF—Atlantic (disco version)
- CATHEDRALS**
D.C. LaRUE—Pyramid (lp cut)
- GIVE A BROKEN HEART A BREAK**
IMPACT—Atco (lp cut)
- I'M GONNA LET MY HEART DO THE WALKING**
SUPREMES—Motown (lp cut)
- HERE WE GO AGAIN**
PEOPLES CHOICE—TSOP (lp cut)
- BROADWAY STAR/SEXY LADY**
BARRABAS—Atco (lp cuts)
- LOWDOWN**
BOZ SCAGGS—Columbia (lp cut)
- THAT'S WHERE THE HAPPY PEOPLE GO**
TRAMMPS—Atlantic (lp cut)
- ONE MORE TRY**
ASHFORD & SIMPSON—Warner Bros. (disco version)
- YOUNG HEARTS RUN FREE/RUN TO ME**
CANDI STATON—Warner Bros. (lp cuts)
- TRY ME I KNOW WE CAN MAKE IT**
DONNA SUMMER—Oasis (lp cut)
- LOVE CHANT (PART II)**
ELI'S SECOND COMING—Silver Blue

Stark Joins CTI; Sarafino Promoted

■ NEW YORK — Jerry Wagner, vice president/marketing, CTI Records, has announced the appointment of Penny Stark as director of product services, and the promotion of Tony Sarafino to director of publishing and writer relations.

Springboard Opens Chicago Facility

■ CHICAGO — Springboard International president Danny Pugliese has officially opened a new branch office and warehouse for the firm in Chicago.

Heading the new branch will be regional marketing veteran John Connor. Previously branch manager for the midwest region for ABC Dunhill Records, Connor began his career in Los Angeles as a salesman for Capitol Records and within five years had risen to sales manager for the Chicago area. Three years later, he moved to the ABC Dunhill regional slot.

Pugliese further announced that in conjunction with the Chicago opening, the name of the company's wholly-owned distribution operation, MDA (Music Distributors of America) has been changed to Springboard Distributing Company, Inc.

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ Best new album cut this week "The Word" from L.T.D.'s latest release, "Love to the World" (A&M), a major jump forward for this group, primarily because they've hooked up here with Larry and Fonce Mizell (producers of Bobbi Humphrey, Donald Byrd, Johnny Hammond and others) and the combination is superb. "The Word" (5:30) is in the Mizells' usual energetic, sweeping style, only here they're dealing with a lead vocal as well as their trademark breezy chanting choruses so the interplay of vocals and instrumental breaks is even more striking. The subject is gossip and infidelity; they key line: "The word is out on you"—another "I heard it through the grapevine." The album's title cut, opening up the record and setting its tone, is another pumping, spirited Mizell composition running just over five minutes, and one more track, "Get Your It Together," is danceable in the jazzy funk style L.T.D. established on their earlier lps.

The debut album of Mark Radice, a singer with a rough, self-consciously "soulful" style, is notable mainly because it was produced by Jeff Lane and features Brass Construction, who are enough to spark any record. So the singing is okay, but the production is terrific and in disco, production is all. The album's called "Ain't Nothin' But a Party" (United Artists) and the standout track is "If You Can't Beat 'Em Join 'Em" (7:01), which is hard and chugging with a long instrumental segment. Two other cuts—"Monkey See Monkey Do" and "Here I Go Fallin' in Love Again," both over six minutes—are similarly structured and close runners up in the dance, dance, dance department.

Jimmy James & the Vagabonds' second album is out now, titled "I'll Go Where Your Music Takes Me" (Pye) and featuring that cut plus a number of other Biddu productions. Among them: a strong version of "Disco Fever," the Tina Charles song; "Your Love Keeps

(Continued on page 86)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

INFINITY/NEW YORK

- DJ: Bobby Guttadaro
- BEST DISCO IN TOWN**—Ritchie Family—Marlin (lp cut)
- DISCO PARTY/NINETY-NINE AND A HALF**—Trammps—Atlantic (lp cuts)
- GIVE A BROKEN HEART A BREAK**—Impact—Atco (lp cut)
- HEAVEN MUST BE MISSING AN ANGEL/DON'T TAKE AWAY THE MUSIC**—Tavares—Capitol (lp cuts)
- LOVE CHANT (PART II)**—Eli's Second Coming—Silver Blue
- ONE MORE TRY**—Ashford & Simpson—Warner Bros. (disco version)
- RUN TO ME**—Candi Staton—Warner Bros. (lp cut)
- TEN PERCENT**—Double Exposure—Salsoul (disco version)
- TROUBLE-MAKER**—Roberta Kelly—Oasis (lp cut)
- TRY ME I KNOW WE CAN MAKE IT**—Donna Summer—Oasis (lp cut)

HIPPOTAMUS/NEW YORK

- DJ: Alfe Davidson
- CALL ME**—Andrea True Connection—Buddah (lp cut)
- CATHEDRALS**—D.C. LaRue—Pyramid (lp cut)
- DESPERATELY**—Barrabas—Atco (lp cut)
- DISCO PARTY/NINETY-NINE AND A HALF/CAN WE COME TOGETHER/SOUL SEARCHIN' TIME**—Trammps—Atlantic (lp cuts)
- I'M GONNA LET MY HEART DO THE WALKING**—Supremes—Motown (lp cut)
- LAURA**—Biddu Orchestra—Epic (import lp cut)
- NICE & SLOW**—Jesse Green—Scepter (disco version)
- TEN PERCENT**—Double Exposure—Salsoul (disco version)
- TROUBLE-MAKER**—Roberta Kelly—Oasis (lp cut)
- TRY ME I KNOW WE CAN MAKE IT**—Donna Summer—Oasis (lp cut)

YESTERDAY/BOSTON

- DJ: Cosmo Wyatt
- ALL THE TIME**—Ronnie Laws—Blue Note (lp cut)
- DISCO PARTY**—Trammps—Atlantic (lp cut)
- HEAVEN MUST BE MISSING AN ANGEL/DON'T TAKE AWAY THE MUSIC/THE MIGHTY POWER OF LOVE**—Tavares—Capitol (lp cuts)
- I'M GONNA LET MY HEART DO THE WALKING**—Supremes—Motown (lp cut)
- NICE & SLOW**—Jesse Green—Scepter (disco version)
- ONE FOR THE MONEY**—Whispers—Soul Train—(disco version)
- RUN TO ME/YOUNG HEARTS RUN FREE**—Candi Staton—Warner Bros. (lp cuts)
- TAKE A LITTLE**—Liquid Pleasure—Midland Intl. (disco version)
- TEN PERCENT**—Double Exposure—Salsoul (disco version)
- TROUBLE-MAKER**—Roberta Kelly—Oasis (lp cut)

FRIENDS AGAIN/NEW YORK

- DJ: John Colon
- ALWAYS THERE**—Side Effect—Fantasy (disco version)
- DESPERATELY/BROADWAY STAR/HIGH LIGHT**—Barrabas—Atco (lp cuts)
- FOR THE LOVE OF MONEY**—Disco Dubs—Movers (import)
- HERE WE GO AGAIN**—People's Choice—TSOP (lp cut)
- JU JU MAN**—Passport—Atco (lp cut)
- LIFE ON MARS/YOU CAN BE WHAT YOU WANNA BE**—Dexter Wansel—Phila. Intl. (lp cuts)
- NEW YORK CITY**—Miroslav Vitous—Warner Bros. (lp cut)
- ONE FOR THE MONEY**—Whispers—Soul Train (disco version)
- OPEN THE DOOR TO YOUR HEART**—Betty Wright—Alston (lp cut)
- TAKE A LITTLE**—Liquid Pleasure—Midland Intl. (disco version)

Blue Note Line-Up Set for Roxy Show

■ LOS ANGELES—Artie Mogull, president, United Artists Records, and Dr. George Butler, vice president, Blue Note Records, have announced that the following Blue Note progressive soul artists will appear at "Blue Note at the Roxy," June 28: Donald Byrd, Ronnie Laws, Alphonse Mouzon, Carmen McRae and the "Blue Note All-Stars," a one-time-only band composed of Gerry Brown on drums, Gene Harris on acoustic piano, Bobbi Humphrey on flute, Bobby Hutcherson on vibes, Earl Klugh on acoustic guitar and John Lee on electric bass.

The emcee for the event, which will be recorded for later release as a Blue Note album, will be radio personality Rosco.

Mayor Tom Bradley of Los Angeles has proclaimed June 28 as Blue Note Day in Los Angeles and during the Roxy show, the Mayor will present a plaque to Blue Note saluting the label's role in the furtherance of jazz.

Five Set To Produce Curtom Mystique LP

■ CHICAGO — Marv Stuart, co-president of Curtom Records, has announced that five producers—Curtis Mayfield, Gene McDaniels, Jerry Butler, Rich Tufo and Lowrell Simon—will co-produce the debut lp by Mystique featuring Ralph Johnson, who was the most recent lead singer of the Impressions.

Mystique featuring Ralph Johnson is set to record their album in July.

Bohannon Files Suit

■ NEW YORK—Dakar recording artist Hamilton Bohannon instituted legal proceedings in the United States District Court for the Eastern District of Pennsylvania against Ohio Players, Inc., Music Fair Enterprises, Inc., of Bala Cynwyd, Pennsylvania, and Stephen Arnold on June 10, 1976 for breach of contract and damages occurred when Bohannon and his group were reputedly barred from performing at the Valley Forge Music Fair in Pennsylvania on May 8-9 as contracted.

WCI Taps Haas

■ NEW YORK — David Haas has been appointed assistant corporate controller of Warner Communications Inc., it was announced by Bert W. Wasserman, vice president and controller of WCI.

Before joining WCI, Haas was a principal with Arthur Young & Company. He is a graduate of the University of Vermont.

Chi-Lites

THEIR "GREATEST HITS"

Vol. 2

BL 754208

MARYANN FARRA

& SATIN SOUL

**"NEVER GONNA
LEAVE YOU"**

BL 754207

BRUNSWICK

DAKAR

RECORDS THE R&B SINGLES CHART

JUNE 26, 1976

JUNE 26	JUNE 19	ARTIST	RECORD LABEL
1	1	KISS AND SAY GOODBYE THE MANHATTANS—	Columbia 3 10310
2	2	YOUNG HEARTS RUN FREE CANDI STATON—	Warner Bros. WBS 8181
3	3	SOPHISTICATED LADY NATALIE COLE—	Capitol P 4259
4	12	SOMETHING HE CAN FEEL ARETHA FRANKLIN—	Atlantic 3326
5	5	BARETTA'S THEME: KEEP YOUR EYE ON THE SPARROW RHYTHM HERITAGE—	ABC 12177
6	11	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE LOU RAWLS—	Phila. Intl. Z58 3582 (CBS)
7	4	TEAR THE ROOF OFF THE SUCKER (GIVE UP THE FUNK) PARLIAMENT—	Casablanca NB 856
8	9	THAT'S WHERE THE HAPPY PEOPLE GO THE TRAMMPS—	Atlantic 3306
9	10	THE LONELY ONE SPECIAL DELIVERY—	Mainstream MRL 5581
10	6	I WANT YOU MARVIN GAYE—	Tamla T 54264F (Motown)

11	7	LOVE HANGOVER DIANA ROSS—	Motown M 1392F
12	8	OPEN SMOKEY ROBINSON—	Tamla T 54267F (Motown)
13	37	THIS MASQUERADE GEORGE BENSON—	Warner Bros. WBS 8209
14	30	SOMEBODY'S GETTIN' IT JOHNNIE TAYLOR—	Columbia 3 10334
15	16	I'LL BE GOOD TO YOU BROTHERS JOHNSON—	A&M 1806
16	14	MARRIED BUT NOT TO EACH OTHER DENISE LA SALLE—	Westbound WT 5019 (20 Century)
17	19	WHO LOVES YOU BETTER THAN I DO ISLEY BROTHERS—	T-Neck Z58 2260 (CBS)
18	13	FRIEND OF MINE LITTLE MILTON—	Glades 1734 (TK)
19	22	STROKIN' (PT. II) LEON HAYWOOD—	20th Century TC 2285
20	23	HEAR THE WORDS, FEEL THE FEELING MARGIE JOSEPH—	Cotillion 44201 (Atlantic)
21	26	UP THE CREEK WITHOUT A PADDLE TEMPTATIONS—	Gordy G 7150F (Motown)
22	24	YES, YES, YES BILL COSBY—	Capitol P 4258
23	27	FOXY LADY CROWN HEIGHTS AFFAIR—	De-Lite DEP 1581
24	15	GET UP AND BOOGIE SILVER CONVENTION—	Midland Intl. PB 10571 (RCA)
25	21	MISTY BLUE DOROTHY MOORE—	Malaco M 1029 (TK)
26	36	LOVE GRAHAM CENTRAL STATION—	Warner Bros. WBS 8205
27	31	CAUGHT IN THE ACT (OF GETTING IT ON) FACTS OF LIFE—	Keyvette 5162 (TK)
28	33	CAN'T STOP GROOVIN' B.T. EXPRESS—	Columbia 3 10346
29	34	HEAVEN MUST BE MISSING AN ANGEL TAVARES—	Capitol P 4270
30	32	IT'S GOOD FOR THE SOUL LUTHER—	Cotillion 44200 (Atlantic)
31	18	COULD IT BE MAGIC DONNA SUMMER—	Oasis 405 (Casablanca)
32	38	SARA SMILE DARYL HALL & JOHN OATES—	RCA PB 10530
33	17	MOVIN' BRASS CONSTRUCTION—	United Artists XW775 Y
34	28	DISCO LADY JOHNNIE TAYLOR—	Columbia 3 10281
35	20	DANCE WIT ME RUFUS FEATURING CHAKA KHAN—	ABC 12179
36	41	I HOPE WE GET TO LOVE IN TIME MARILYN McCoo & BILLY DAVIS JR.—	ABC 12170
37	40	SUNSHINE IMPRESSIONS—	Curtom CMS 0716 (WB)
38	25	LET IT SHINE AL GREEN—	BN 2306
39	35	GET OFF YOUR ASS! AND DANCE (PART I) FOXY—	Dash 5022 (TK)
40	39	BORN TO GET DOWN (BORN TO MESS AROUND) MUSCLE SHOALS HORNS—	Bang B 721
41	44	EASY LOVE/WE GOT THE RECIPE BO KIRKLAND & RUTH DAVIS—	Claridge 414

42	50	SO GOOD TO BE HOME WITH YOU TYRONE DAVIS—	Dakar DK 4553 (Brunswick)
43	48	IT AIN'T THE REAL THING BOBBY BLAND—	ABC 12189
44	54	EVERYTHING'S COMING UP LOVE DAVID RUFFIN—	Motown M 1393F
45	29	I GET LIFTED SWEET MUSIC—	Wand WDS 11295 (Scepter)
46	43	THIS IS IT MELBA MOORE—	Buddah BDA 519
47	49	SPIRIT OF '76 BOOTY PEOPLE—	Calla CAS 110
48	51	HAPPY MAN IMPACT—	Atco/WMot 7049
49	55	I'M GONNA LET MY HEART DO THE WALKING THE SUPREMES—	Motown M 1391F
50	58	GET OFFA THAT THING JAMES BROWN—	Polydor PD 14326
51	57	L.A. SUNSHINE SYLVIA—	Vibration VI 567 (All Platinum)
52	52	WANNA MAKE LOVE SUN—	Capitol P 4254
53	53	NINE TIMES MOMENTS—	Stang 5066 (All Platinum)
54	60	BLT LEE OSKAR—	United Artists XWB07 Y
55	62	YOU DON'T HAVE TO GO CHI-LITES—	Brunswick B 55528
56	63	PARTY VAN MCCOY—	H&L 4670
57	64	HARD WORK JOHN HANDY—	ABC Impulse IMP 310005
58	56	WHOLE NEW THING ROSE BANKS—	Motown M 1383F
59	65	GET IT WHILE ITS HOT EDDIE KENDRICKS—	Tamla T 54270F (Motown)
60	66	ROOTS, ROCK, REGGAE BOB MARLEY & THE WAILERS—	Island 060
61	—	ONE FOR THE MONEY WHISPERS—	Soul Train SB 10700 (RCA)
62	—	WHO'D SHE COO OHIO PLAYERS—	Mercury 73814
63	69	THERE YOU ARE MILLIE JACKSON—	Spring SP 164 (Polydor)
64	67	SAY YOU LOVE ME D.J. ROGERS—	RCA PB 10568
65	71	KEEP THAT SAME OLD FEELING THE CRUSADERS—	ABC Blue Thumb BTA 269
66	—	STRETCHIN' OUT (IN A RUBBER BAND) BOOTSY'S RUBBER BAND—	Warner Bros. WBS 8215
67	70	CAN'T HELP FALLING IN LOVE STYLISTICS—	H&L HL 4669
68	—	WAKE UP SUSAN SPINNERS—	Atlantic 3341
69	—	HARDTIME U.S.A. TOMMY TATE—	Koko KO 722
70	72	ALWAYS THERE SIDE EFFECT—	Fantasy 769
71	73	LOVE CHANT ELI'S SECOND COMING—	Silver Blue 7302 (TK)
72	—	TURN THE BEAT AROUND VICKI SUE ROBINSON—	RCA PB 10562
73	75	WHEREVER YOU GO SKIP MAHOANEY & THE CASUALS—	Aber 9465 (Nashboro)
74	—	WAITING AT THE BUS STOP KAY-GEES—	De-Lite GR 1326
75	—	TEN PERCENT DOUBLE EXPOSURE—	Salsoul 2008

He's Got The Fever



Backstage after Ronnie Laws debuted selections from his new Blue Note album, "Fever," at Los Angeles Shrine Auditorium, are (from left) Jeff Cheen, Far Out Management; Ronnie Laws; and Stan Goldstein, of Magna Artists, Laws' agent. Laws' album, his second for Blue Note, has just been released by United Artists.

Disco File (Continued from page 84)

Haunting Me," which sounds very **Four Tops**; and a short, cute cut called "Whatever Happened to the Love We Knew." "Now Is the Time," the album's longest track at 6:08, is an attempt to deliver a danceable message song a la the group's "I Am Somebody," but this one's too preachy and downbeat, only working in moments but with an interesting enough build in the production to be a possible left field hit.

Even more left field: an eight-minute instrumental cut called "Sweet Sixteen" from the debut album of the **Diga Rhythm Band** ("Diga" on Round Records, through United Artists) which Kiki Cuffee at the New York Record Pool alerted me to. The group is a rich mix of Latin and Indian percussion, a drum freak's dream, and "Sweet Sixteen" is one of the most lively cuts, not entirely danceable (except for a great break in the middle) but really inspiring. Perfect for early in the evening to start people's temperatures rising.

FEEDBACK: The new cut on Cosmo Wyatt's top 10 from Yesterday in Boston is a tight, pulsing jazz instrumental called "All the Time" from **Ronnie Laws'** "Fever" album on Blue Note. Wyatt and Infinity's Bobby Guttadaro (just beginning the summer season at Fire Island's Ice Palace) both recommend "Down to Love Town" on the new **Originals** album ("Communique" on Soul, also featuring "Everybody's Got to Do Something"), a very nice production by **Frank Wilson** and someone named **Michael B. Sutton**, who co-wrote the song. Guttadaro also reports fabulous reaction to the lengthy, lush, romantic "Midnight Rhapsody" (10:50) from the all-instrumental "Motown Magic Disco Machine Volume III" (Motown), which is a very effective blend of styles (**Barry White**, the **Ritchie Family**, **Salsoul Orchestra**, etc.). And he says he's playing the B side of the new **Deodato** single, a version of "I Shot the Sheriff" with a fine drum break (MCA) . . . John Colon at Friends Again says **Betty Wright's** rough-and-tumble version of the old **Darrell Banks** record, "Open the Door to Your Heart" (in her "Explosion!" album on Alston), is doing so well, he's putting it on his top 10 this week. And **Alfie Davidson**, alternating at Hippopotamus with **Rich Pampinella**, is crazy about **Natalie Cole's** perfect, overlooked "Mr. Melody" (Capitol) . . . "Tribal Rites of the New Saturday Night," **Nik Cohn's** jagged profile of a group of discogers that we recommended on its appearance in New York magazine a few issues back, has been purchased by the **Robert Stigwood** Organisation for conversion into a film with Cohn scripting.

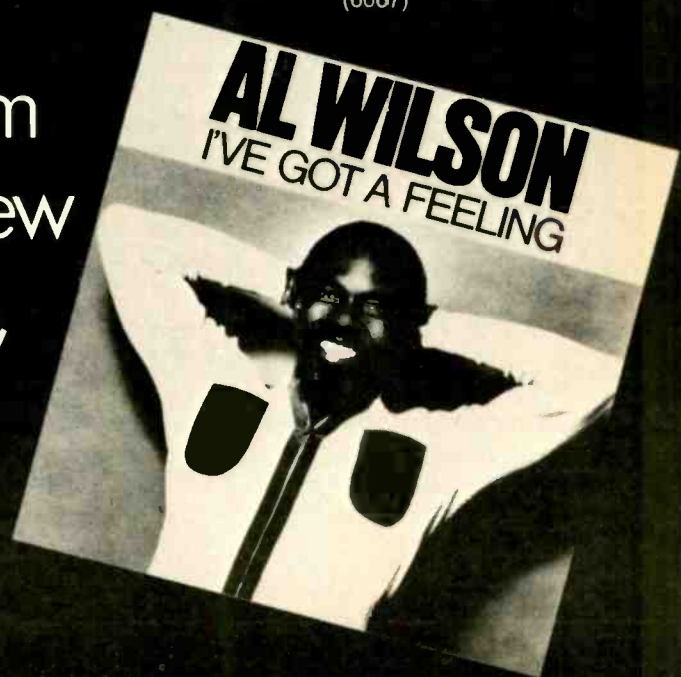
Roulette's got the two hottest new 12-inch records in "I Got Your Love" by **Stratavarious Featuring Lady** (8:05), already highly recommended—I think it's one of this year's great records—and finally available; and "My Baby's Got E.S.P." by **Four Below Zero**, an amazingly up, driving **Patrick Adams** production with powerful male vocals that runs 5:24 with an incredible break. Atlantic is also issuing two new Disco Discs, one **Barrabas** back-to-back—"Desperately" and "Broadway Star"—the other with two cuts from the **Impact** album, "Give a Broken Heart a Break" and "Happy Man;" save for "Happy Man," all these cuts are already active, strong entries on the DISCO FILE Top 20.

RECOMMENDED SINGLES: "The Unexplained," a mysterious, sci-fi instrumental with great electronic effects by a group called **Ataraxia** (RCA) . . . "Jack in the Box," a **Blue Magic** kind of song by **David Morris, Jr.** (Buddah) and produced in part by **Bobby Eli** who's been very busy lately—this one's a gem of Philadelphia styling (long version: 5:07) . . . and the return of **Lloyd Price** with an excellent mid-tempo record in an unexpectedly dreamy and seductive rendition: "What Did You Do With My Love" (JPG).

"BABY I WANT YOUR BODY"

(6067)

A straightforward proposition from *Al Wilson*. The much-requested new single from his first Playboy album, "I've Got A Feeling." Potent.



COMIN' UP STRONG-

Skip Mahoney and The Casuals

"Where Ever You Go"

Abet 9465

Record World **73**
 Billboard **78**
 Cashbox **59***

Hit's as easy as 1...2...3!

"IT'S SUMMERTIME"
 Mankind 12024
 Nazty

"SHE'S ALL ALONE
 (I Need A Man)"
 Excello 2344
 Ingram Family

"I LOVED ANOTHER WOMAN"
 Mankind 12025
 Freddie North

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NASHBORO RECORDS

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 Music Company

1011 Woodland Street
 Nashville, Tennessee 37206
 (615) 227-5081

New York, N.Y. (Continued from page 20)

of which he hopes his audiences "will recognize the humor of the insensitivity of the characters I write about." And his sudden realization that this was a YMHA at which he was describing a concept album that would depict Hitler's human side was one of those rare moments in rock history to be treasured always.

SPEAKING OF SELF-EVALUATION: You might check out RW's "relics of a golden age" cover album picks last week—**The Beatles, Jeff Beck, Aretha Franklin and Cliff Richard**; and a close check of this week's FM Airplay Report reveals that **James and Carly** are keeping the peace with their latest respective long playing phonograph recordings, having garnered nine station adds each.

SPEAKING OF KEEPING THE PEACE: Dead Heads are notorious for their devotion, but who would have suspected 30 of them would go to a Saturday night **Steve Miller** concert at the Beacon in order to be on hand for the **Grateful Dead's** Monday night show, hanging out under seats, in bathroom stalls and wherever else a little cover was available? About 1500 others, who also weren't able to get tickets, milled about on the street outside the theater at showtime, breaking down a couple of doors and ending up with the services of two Tactical Patrol Force units. By Tuesday all was said to be under control. Saturday (19) night's Capitol Theater show was to be broadcast live by WNEW-FM here and via other outlets in a national hookup.

RAT ON, PART II: Inspired by the song "Rat Race" from **Bob Marley's** "Rastaman Vibration" album, the Friends one stop of Wichita decided to hold a rat race of their own in the parking lot this past Saturday. Details will be forthcoming.

FEVER FEVER: Three different versions of **Bruce Springsteen's** "The Fever" have been getting airplay in the area lately, with the song appearing on new albums by **Southside Johnny and the Asbury Jukes** and **Allan Rich**. The third version is a demo tape made by The Boss that has somehow gotten into the hands of some New York jocks . . . The Philadelphia "hit makers," baseball players, **Cash, Bowa, Schmidt, Luzinski and Maddox**, have cut a record "Phillies Fever" (no relation to the above mentioned song) for the Grand Prix label. The group gives a live, premiere performance of the tune at a party prior to the Phillies—Expos game Monday (21).

QUOTE OF THE WEEK: Comes from the inimitable Daily News under the headline, "Rod Stewart Living In Love Britt-ish Style," wherein Roddy was quoted, "I feel I have not found the woman I want to marry yet . . . I have still got an eye for the odd leg and bosom."

NOTED: **Bobby Womack** and **Heartsfield** headed for Black Rock . . . The Agora Club in Cleveland, usually a rock stronghold, begins a series of 13 syndicated jazz programs beginning Tuesday (22) with a concert by **Dave Liebman** and **Lookout Farm**. Other artists to be featured include **Pat Martino** and **Michal Urbaniak** . . . Good Times, Long Island's bi-weekly music magazine, celebrates its seventh anniversary with a gala bash at a midtown Burger King on Thursday (24).

SOFTBALL NEWS: In the most boring game in the annals of modern softball, the **Record World Flashmakers** blew an 8-1 lead, dropped a 14-11 decision to Atlantic Records and saw their season record plummet to 0-2. Walks and rhubarbs, not hits, were the order of the day. Next week, the Flashmakers try to break into the win column against Vanguard Records . . . From left field: A challenge by the all-female Apex Arrows (of Springboard/Apex) to play the winner of the Fan Fair tournament or any other record biz team.

MANY HAPPY RETURNS (NO DISCOUNT): To **Ron Delsener**, whose wife **Ellen** threw a birthday party for him at the U. S. Steakhouse following **Labelle's** Central Park concert. **Labelle, Bette Midler, Phoebe Snow, Paul Simon, John McLaughlin, Frank and June Barsalona, Dee and Val Anthony, Don Kirshner** and **Jerry Wexler** were among the celebrants . . . To **Richard and Arlene Gersh**, together celebrating a 20th anniversary and celebrating together **Dick's** 20th anniversary as head of his own publicity firm . . . And to **Stephen Metz** and wife on the birth of a son.

The Coast (Continued from page 10)

(is it possible?) by a certain **Richard Starkey** . . . **Tim McGovern's** **Straightjacket** entered the studios last week to begin work on its first lp. As yet, they remain unaffiliated with a label.

RAY TO ROCK?: **Black Oak Arkansas** has asked Washington newsmaker **Elizabeth Ray** to join them on their upcoming international concert tour, **BOA's** manager, **Butch Stone**, commented, "She's our kind of people. We got a thing about people who better themselves by giving their all to the job."

THE R&B LP CHART

JUNE 26, 1976

- BREEZIN'**
 GEORGE BENSON—Warner Bros.
 BS 2919
- LOOK OUT FOR #1**
 BROTHERS JOHNSON—A&M SP 4567
- NATALIE**
 NATALIE COLE—Capitol ST 11517
- I WANT YOU**
 MARVIN GAYE—Tamla T6 34251
- HARVEST FOR THE WORLD**
 ISLEY BROTHERS—T-Neck PZ 33809
 (CBS)
- THE MANHATTANS**
 Columbia PC 33820
- MOTHERSHIP CONNECTION**
 PARLIAMENT—Casablanca NBLP 7022
- DIANA ROSS**
 Motown M6 86151
- STRETCHIN' OUT IN BOOTSY'S RUBBER BAND**
 BOOTSY'S RUBBER BAND—Warner Bros.
 BS 2920
- THOSE SOUTHERN KNIGHTS**
 THE CRUSADERS—ABC Blue Thumb
 BTSD 6024
- EARGASM**
 JOHNNIE TAYLOR—Columbia PC 33951
- CONTRADICTION**
 OHIO PLAYERS—Mercury SRM 1 1088
- ENERGY TO BURN**
 B.T. EXPRESS—Columbia PC 34178
- ALL THINGS IN TIME**
 LOU RAWLS—Phila. Intl. PZ 33957
 (CBS)
- MISTY BLUE**
 DOROTHY MOORE—Malaco 6351 (TK)
- WHERE THE HAPPY PEOPLE GO**
 THE TRAMMPS—Atlantic SD 18172
- RASTAMAN VIBRATION**
 BOB MARLEY & THE WAILERS—Island
 ILPS 9383
- LEE OSKAR**
 United Artists LA594 G
- BRASS CONSTRUCTION**
 United Artists LA545 G
- SPARKLE**
 ARETHA FRANKLIN—Atlantic SD 18176
- FREE AND IN LOVE**
 MILLIE JACKSON—Spring SP 1 6709
 (Polydor)
- WINGS OF LOVE**
 TEMPTATIONS—Gordy G6 97151
 (Motown)
- COME AS YOU ARE**
 ASHFORD & SIMPSON—Warner Bros.
 BS 2858
- SILVER CONVENTION**
 Midland Intl. BKL1 1369 (RCA)
- FEVER**
 RONNIE LAWS—Blue Note
 BN LA528G (UA)
- THIS IS IT**
 MELBA MOORE—Buddah BDS 5657
- AMIGOS**
 SANTANA—Columbia PC 33576
- YOU ARE MY STARSHIP**
 NORMAN CONNORS—Buddah BDS 5655
- THE LONELY ONE**
 TERRY HUFF AND SPECIAL
 DELIVERY—Mainstream 420
- BILL COSBY IS NOT HIMSELF THESE DAYS—RAT ON, RAT ON**
 Capitol ST 11530
- SKY HIGH**
 TAVARES—Capitol ST 11533
- MIRROR**
 GRAHAM CENTRAL STATION—
 Warner Bros. BS 2937
- HARD WORK**
 JOHN HANDY—ABC Impulse ASD 9314
- EVERYTHING'S COMING UP LOVE**
 DAVID RUFFIN—Motown M6 86651
- YOUNG HEARTS RUN FREE**
 CANDI STATON—Warner Bros. BS 2948
- ACCEPT NO SUBSTITUTES**
 PLEASURE—Fantasy F 9506
- HIGH ENERGY**
 THE SUPREMES—Motown M6 86351
- CITY LIFE**
 THE BLACKBYRDS—Fantasy F 9490
- IMPACT**
 Atco/WMOT SD 36 135
- BORN TO GET DOWN**
 MUSCLE SHOALS HORNS—Bang BLP 403

At-Home Productions



Dr. W. Henderson

*This single will have
you on your feet in
no time!*
W.H.H.



SIDE EFFECT is:
Gregory Matta
Helen Lowe
Augie Johnson
Louis Patton

Produced by Wayne Henderson for At-Home Productions, Inc.

These stations are among those who report a pleasant SIDE EFFECT from "ALWAYS THERE."

KDIA, WLIB, WDAS-AM, WLYT, WYLD, WJLB, WDKX, WCHB, KNOK,
WGIU, WAWA, WNOU, WGOV, WWRL, KYOK, WWIN, WABQ, KATZ,
KKSS, WCKO, WRBD, WAMO, KCOH, WPIX, WMBM, WLOK,
WOL, WJPC, KRE, WCAU, WNJR, WVKO, WHBC, WDAO,
WBMX, WNOO, WGCI, WBOK, WESL, WWWS



Album Picks

(Continued from page 24)

TOGETHER WE CAN MAKE SOMETHING HAPPEN

THE INDIVIDUALS—PIP 6816 (6.98)

These individuals are quite together—Bobby Wilkes, Earl Singleton and Michael Dowden—serving up a spicy main course, hot and juicy. Disco soul with faster and slower rhythms to whet the appetite for a midnight romp. "Try It Again," the title track and "Never Too Late" are saucy.



NOTORIOUS MIAMI

Drive 102 (T.K.) (6.98)

A neat synchronization of a horn-based rhythm and blues sound laced with Latin overtones. "Kill that Roach," "Hold On To What You Got" and "Do It Together" display that combination best, while "If You Love Me" and "I Can't Help Myself" should please disco programmers immensely. Notorious, indeed.



ALWAYS A LADY

ROSALIE SORRELS—Philo 1029

This is Rosalie Sorrels as she has never been recorded before—relaxed, natural, full of that glowing warmth that is communicated immediately in live performance. The accompaniment is professional living room, with "Red Wine at Noon" and "Song For My Birthday" outstanding in their passion and depth.



PRATT & McLAIN, FEATURING 'HAPPY DAYS'

Reprise MS 2250 (6.98)

"Happy Days" expresses the theme around which this collection is centered, as do the letters on the sweaters in which the two are shown on the cover. New versions of "Tonight We're Gonna Fall In Love," "Devil With A Blue Dress On" and "Our Last Song Together" make this a happy day throwback.



THE CURTIS BROS.

Polydor PD-1-6076 (6.98)

The sound is part Crosby, Stills, Nash and Young, part Eric Clapton ("Layla" vintage) as evidenced, respectively, by the opening cuts, "Don't Light That Dynamite" and "She Gives Me Her Love." It's an effective combination that holds up on both heavier ("Blue Letter") and lighter ("Love Is Gonna Make you Strong") cuts.



AIN'T NOTHIN' BUT A PARTY

MARK RADICE—UA LA629-G (6.98)

A songwriter who has supplied material to B.T. Express and Brass Construction, among others, Radice is on his own with Express producer Jeff Lane guiding the way. The songs are mostly more than five minutes, the rhythms sustained for dance purposes. The title track and "Here I Go Fallin' In Love Again" top the set.



SAVE YOUR KISSES FOR ME

BROTHERHOOD OF MAN—Pye 12134 (6.98)

The title cut worked to introduce this British Tony Orlando and Dawn-like group to American audiences. Easy going pop is the goal, reached through full orchestration and multiple vocal overlays. "Dream On," "Now" and "You Are Love" carry that spirited sound on. There're more kisses to come.



CONCERT REVIEW

Miller's High Life Buoy Beacon

■ NEW YORK—There are several reasons why the Steve Miller Band's current tour is the best the reclusive Texan-San Franciscan has ever put together. First, he has surrounded himself with a few very talented west coast studio musicians who, while not providing the composing talents of the Boz Scaggs-Tim Davis-Ben Sidran era, have given Miller's songs a crispness and sensitivity that they have previously had only on record. Second, he has an album-full of exceptional new material that recalls his late-sixties excellence and, based upon his June 12 Beacon Theatre performance, is winning audiences over as thoroughly as has his older material. Third, and perhaps most important, though, is the sense one gets of a new commitment to performing and composing on Miller's part, a desire to make this string of concerts one to remember, and although his New York date fell short of perfection in more than one respect, its overall effect was euphoric, a pleasant, two-hour reminder of how much fine music Miller has created in the past eight years.

Ballads and Rockers

Performing a set of ballads and a set of rockers, Miller seemed preoccupied with precision and attention to detail, in his guitar playing in particular, and most of his songs were brief, understated, and highlighted, usually, by one solo from a band member. Harpist Norton Buffalo, guitarist Dave Denny and pianist Greg McCarthy all shone at various

points in the show, supported by a rhythm section of drummer Gary Mallaber and bassist Lonnie Turner that is one of the most formidable in rock.

Miller drew on material from most of his recorded opus, and if the older choices such as "Song for Our Ancestors" and "Baby's Calling Me Home" were sentimental favorites, such selections as "Wild Mountain Honey" and "Rockin' Me" from his new Capitol album had an equal impact, and sound as though they will wear as well as his older material has.

And yet, in an age of senseless over-loudness, Miller's performance was one of the most undermined in this reviewer's memory, with soloists and rhythm players alike throwing aural punches that consistently fell short. Even in the second set, when his material lent itself more to cutting loose, Miller seemed to hold his players in check, and if their precision was admirable throughout, their reserve was a bit frustrating.

Even the best instrumentalist can't rise above the quality of his material, though, and if there was a point emphatically made by Miller's Beacon set, it was that his songs will stand with those of the best American rockers. If his commitment to performing is as sincere as it appears, and if he can maintain the Steve Miller Band as something more than a studio entity, he should continue toward fulfilling in performance the promise of that material.

Marc Kirkeby

Celestial Greetings



Casablanca recording artists Angel made their debut Los Angeles concert appearance at the Santa Monica Civic auditorium on June 11. Billed as "Angel at Midnight," the concert was presented by K-WEST and Fun Productions. Arriving on stage precisely at midnight, the band performed renditions of material featured on their first lp, "Helluva Band." Pictured back stage following the concert are, from left: Shelly Grafman, vice president, Century Broadcasting Corp., Barry Brandt, Frank Dimino, Neil Bogart, president of Casablanca Records, Mickey Jones, Gregg Guiffria, Larry Harris, executive vice president of Casablanca Records, Bill Schereck, Angel's road manager, and Punky Meadows.

Don Kirshner (Continued from page 3)

for "Sugar, Sugar."

While Sedaka and his co-writers may be the best known of the Kirshner roster, the publishing company has actually signed more than 20 songwriters. Included are recording artists Elliott Randall, Tom Dampier, Phil Cody, writer-artist-producer Ron Dante and the members of Kansas.

"Our business philosophy has always been built around the writer/artist," explained Herb Moelis, executive vice president of Kirshner entertainment. "If you build the proper writer/artist he becomes a built in song plugger. I think we've displayed the ability to spot a great young writer and give him the confidence to become a great established song writer. It's a matter of encouragement. It's always their talents that make it and you, in some small way, enhance it."

Kirshner admits that he has built his writer roster by a combination of "word of mouth and reputation. If someone like Sedaka, Greenfield or Cody is on

the road they may hear someone they like and recommend them. Once you have the reputation of being a successful publisher, writers come to you. I feel we also have the top music men around in Wally Gold, Felix DiPalma and Jay Seigel. These men live on the streets just as I did when I started. There are such incredible talents out there you really have to fight them off. You have to be selective and think in terms of longevity."

Publishing Background

Before forming the Kirshner Entertainment Corporation, Kirshner formed Aldon Music and Nevins-Kirshner Associates, working with such songwriters as Carole King, Gerry Goffin, Tony Orlando, Barry Mann and Cynthia Weil. As president of Screen Gems-Colgems Music he published the songs of Neil Diamond, Jeff Barry, Leiber & Stoller, Phil Spector, Elmer Bernstein, David Gates, Dickie Lee, Quincy Jones, Maurice Jarre, John Barry and Bacharach and David, among others.

In 1971, Kirshner Entertainment formed a world-wide music publishing affiliation with Sir Lew Grade and ATV. ATV-Kirshner assumed control of the North American publishing rights of more than 200 Lennon-McCartney copyrights, including "Michelle,"

"Yesterday," "Hey Jude" and "Let It Be." The company has also been involved in the acquisition of copyrights, having purchased the author's interest of Alan J. Lerner for his Broadway scores "My Fair Lady," "Gigi," "Paint Your Wagon," "Brigadoon," "Camelot" and "On A Clear Day."

"I think the embryonic stages of the writers we have here today are even more exciting than when we were developing Screen Gems or Aldon Music," Kirshner said. "I believe we've had a good sense of timing in the marketplace and have had the foresight to bridge the gap into our own label, television, etc. Copyrights are like real estate, like a gold mine. However, you could have a good building in a bad location. It may not mean anything and you still have to pay taxes. You can't just believe it's gold; you have to know how to mine it."

With future plans that include the production of a multi-media television show ("The Kids From C.A.P.E.R."), continuing development and promotion of Kirshner Records and the building of new writing teams, he obviously has a good sense of the location of that "gold."

Kirshner concluded: "After 18 years I still believe that the song is the key in the most lucrative and gratifying business around."

U.S. District Court Rejects E-C Suit

■ MILWAUKEE—A suit brought by E-C Tape Service, Inc., against the Recording Industry Association of America and a number of record companies charging anti-trust violations was dismissed with prejudice by Chief Judge John W. Reynolds of the U.S. District Court for the Eastern District of Wisconsin here.

\$6.4 Million Claim Denied

E-C Tape, which has been held to have engaged in unfair competition a number of times by various courts for the manufacture, distribution, sale and advertising of pirated sound recordings, had charged RIAA and the other defendants with conspiracy to monopolize and control the publication of music and the manufacture and distribution of records and tapes, with fixing prices and with attempting to exclude competition. E-C Tape had asked the Court for judgments against the defendants equal to three times the amount of \$6.4 million it claimed it had lost in profits and goodwill. It also asked for a permanent injunction and restraining order that would bar the defendants from preventing E-C Tape from copying, selling and/or advertising the recordings it had pirated.

The defendants, in addition to RIAA, were: Atlantic Recording Corp., Capitol Records, Inc., CBS, Inc., Elektra Records, Inc., London Records, Inc., MCA Records, Inc., MGM Records, Inc., and the National Association of Recording Merchandisers.

Bobby Ganim Joins Pyramid

■ NEW YORK — Dennis Ganim, president of Pyramid Records has announced the appointment of Bobby Ganim as midwest sales and promotional representative for Roulette/Pyramid Records.

Territory

Ganim's territory will include Chicago to New Orleans and from Minneapolis to Pittsburgh, as well

as all the markets in between. He will be directly responsible for all sales and promotional activities on both labels, and will report to Ira Leslie, national sales/promotion manager for Roulette/Pyramid.

Ganim formerly covered the same territory for Polydor/MGM for five and a half years.

Sentimental Journey



Columbia recording artists Journey recently played their first headline engagement in the Los Angeles area. The group played at the Santa Monica Civic on June 2 and were feted at Madame Wu's earlier in the day by west coast executives of Columbia Records. Pictured from left: (top row) Don Ellis, national vice president of Columbia a&r; Aynsley Dunbar, drummer for Journey; Mike Dilbeck, assistant to Don Ellis; Neal Schon, guitarist for Journey; Greg Rolie, keyboards for Journey; Frank Shargo, director of product management, Columbia, west coast; and Del Costello, regional sales director to Columbia and Epic; (seated): Ron Oberman, director of merchandising, Columbia, west coast; Ross Vallory, bassist for Journey; Lou Bramy, Journey manager; and Frank Mooney, manager, Los Angeles branch of CBS Records.

THE JAZZ LP CHART

JUNE 26, 1976

1. **BREEZIN'**
GEORGE BENSON—Warner Bros. BS 2919
2. **THOSE SOUTHERN KNIGHTS**
THE CRUSADERS—ABC Blue Thumb BTSO 6024
3. **SALONGO**
RAMSEY LEWIS—Columbia PC 34173
4. **LOOK OUT FOR #1**
BROTHERS JOHNSON—A&M SP 4567
5. **BLACK MARKET**
WEATHER REPORT—Columbia PC 34099
6. **ROMANTIC WARRIOR**
RETURN TO FOREVER—Columbia PC 34076
7. **FEVER**
RONNIE LAWS—Blue Note BN LA628 G (UA)
8. **FLY WITH THE WIND**
MCCOY TYNER—Milestone M 9067
9. **TOUCH**
JOHN KLEMMER—ABC ABCD 922
10. **CITY LIFE**
THE BLACKBYRDS—Fantasy F 9490
11. **THE LEPRECHAUN**
CHICK COREA—Polydor PD 6062
12. **REFLECTIONS OF A GOLDEN DREAM**
LONNIE LISTON SMITH & THE COSMIC ECHOES—BDL1 1460 (RCA)
13. **EVERYBODY COME ON OUT**
STANLEY TURRENTINE—Fantasy F 9508
14. **PRIMAL SCREAM**
MAYNARD FERGUSON—Columbia PC 33953
15. **LAND OF THE MIDNIGHT SUN**
AL DIMEOLA—Columbia PC 34074
16. **ODYSSEY**
CHARLES EARLAND—Mercury SRM 1 1049
17. **MYSTIC VOYAGE**
ROY AYERS UBIQUITY—Polydor PD 6057
18. **MYSTERIES**
KEITH JARRETT—ABC Impulse ASD 9315
19. **AURORA**
JEAN-LUC PONTY—Atlantic SD 18163
20. **HARD WORK**
JOHN HANDY—ABC Impulse ASD 9314
21. **FEELS SO GOOD**
GROVER WASHINGTON, JR.—Kudu KU 2451
22. **OPEN YOUR EYES: YOU CAN FLY**
FLORA PURIM—Milestone M 9065
23. **SURPRISES**
HERBIE MANN—Atlantic SD 1682
24. **JACO PASTORIUS**
Epic PE 33949
25. **LEE OSKAR**
United Artists LA594 G
26. **ASPECTS**
THE ELEVENTH HOUSE FEATURING LARRY CORYELL—Arista 4077
27. **AMIGOS**
SANTANA—Columbia PC 33576
28. **GOOD KING BAD**
GEORGE BENSON—CT1 6062
29. **PLACES AND SPACES**
DONALD BYRD—Blue Note BN LA549 G (UA)
30. **MOONSHADOWS**
ALPHONSO JOHNSON—Epic PE 34118
31. **YOU ARE MY STARSHIP**
NORMAN CONNORS—Buddah BDS 5655
32. **BRASS CONSTRUCTION**
United Artists LA545 G
33. **BOB JAMES THREE**
CT1 6063
34. **THE MEAN MACHINE**
JIMMY McGRUFF—Groove Merchant 3311
35. **SHAKTI WITH JOHN McLAUGHLIN**
Columbia PC 34162
36. **ALL THINGS IN TIME**
LOU RAWLS—Phila. Intl. PZ 33957 (CBS)
37. **NIGHTFLIGHT**
GABOR SZABO—Mercury SRM 1 1091
38. **BODY ENGLISH**
MICHAEL URBANIAK—Arista 4086
39. **THAT IS WHY YOU'RE OVERWEIGHT**
EDDIE HARRIS—Atlantic SD 1683
40. **ARBOUR ZENA**
KEITH JARRETT—ECM 1 1070 (Polydor)

Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO—Todas las especulaciones que se hicieron, respecto a que Los Terrícolas cambiarían de compañía, quedaron desmentidas. El grupo venezolano, seguirá ligado en exclusiva con el sello Discomoda de Venezuela y distribuido en México por discos Gamma. Esta información el amigo Carlos Camacho Director General de Gamma, quien agregó "además del contrato individual que une al grupo con Discomoda, el cantante Néstor Daniel, tiene contrato individual como solista con el mismo sello, uniéndose a esto, las cordiales relaciones que existen entre grabadora y artistas."

Los Terrícolas, quienes todavía se mantienen con fuerte difusión con los temas "Una carta" y "Llorarás," harán su segunda temporada en México manejados por la empresa Asyra (Asesoramiento y Representaciones Artísticas), iniciando sus actividades con cuatro estelares en televisión y un extenso programa en toda la República... Silvestre, compo-

tor-intérprete argentino que se desligó de Music Hall de Argentina, firmó en exclusiva con discos Mélody de México y sus producciones pronto estarán en el mercado. Silvestre, según me informan, dió por terminadas sus relaciones con Music Hall lleno de felicidad. Sus producciones serán editadas en Argentina por RCA... En unos días más, cambian de casa la familia Polydor; sus nuevas oficinas están ubicadas en Miguel Angel de Quevedo 531, México D.F. y el teléfono es 5541422.

Arrolladoramente varios temas ascienden en busca de los primeros lugares; se trata de "Falso amor" con Los Bukis, "A mi guitarra" con Juan Gabriel, "Nuestro amor es el más bello del mundo" con Estela Nuñez y se agrega "La que fué mi novia" con Octavio... La falta de creatividad y de escasos recursos profesionales de ciertos directores artísticos, nuevamente se pone de manifiesto. El tema "Vuelve con-

(Continued on page 93)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Dos grandes temas en excelentes interpretaciones andan dando vueltas por toda Latinoamérica, sufriendo ya los rigores de la copia o "cover versions," de aquí que todos los licenciados de EMI-Odeon de España, tienen que movilizarse activamente en todos los aspectos promocionales para no perder la oportunidad de disfrutar de las utilidades que ambas interpretaciones deban de proporcionar si son atendidas apropiadamente. "Qué de hacer para Olvidarte"

de M. dela Calva y R. Arcusa en interpretación de Manolo Otero y "Hoy Tengo Ganas de tí" de e interpretado por Miguel Gallardo son indiscutiblemente dos grandes baladas con todos los ingredientes para consolidarse de modo absoluto y situar a sus interpretes como ídolos en nuestro "mundillo." Latin International, la equieta responsable de ambos "releases" en Estados Unidos y que les han caído como anillos a los dedos, tiene que reforzar sus departamentos promocionales antes de que les roben estas dos grandes creaciones. Latin International y lanzó el long playing de Manolo Otero con este tema y un simple con el de Miguel Gallardo. Es importante destacar que con estos interpretes EMI-Odeon vuelve a revitalizar sus cuadros de ataque, debilitados ultimamente en el plano internacional. Así,

EMI-Odeon de España está haciendo su parte. Ahora les toca la labor de promoción y venta a sus licenciadas en el mundo latino. ¡Muevan las piernas, por no decir cualquier otra parte del cuerpo!

Firmó Joe Cayre a nombre de Cayre Industries Incorporated y para su etiqueta Salsoul al grupo Conjunto Libre, con Manny Oquendo y Andy Gonzalez como líderes del grupo y como co-productores con la equieta. La música es de raíces netamente cubanas, clasificadas ultimamente como "salsa." Por otra parte, Joe Cayre está lo-



Manolo Otero

grando impacto formidable dentro del mercado norteamericano con su feliz lanzamiento del "single gigante," en el cual la labor de corte

permite que el sonido reproducido sea el más parecido posible al reproducido por las excelentes salas de las "discoteques" en todo el país. Aparte de ser una excelente pieza promocional entre las discoteques, el nuevo "simple gigante" está siendo adquirido profusamente por los propios fanaticos de la música "disco" en Estados Unidos. En tal clasificación acaban de lanzar ahora al grupo Double Exposure con el tema "Ten Per Cent" en su etiqueta Salsoul y que está robando gran programa "Siempre en Domingo" de la televisión mexicana, llevados de la mano por la etiqueta



Miguel Gallardo

Musart... RCA de España también tiene un tema de gran fuerza en "Enhorabuena" de Ana María Drack, que después de una pausa de

ausencia en la discografía acaba de ser lanzada al mercado con este tema y "No Plorem per la Mort" de F. Martínez Pastor, en producción de la propia Ana María y con arreglos de Rafael Ferro. El tema "No Plorem per la Mort" debe ser también lanzado en castellano... Habrán cambios drásticos y absolutos en la dirección a tomar por RCA en Latinoamérica. Las riendas tomadas hasta ahora por México pasarán a Brasil, según se espera sea anunciado en la próxima reunión a celebrarse en Caracas... La South Carolina Educational Radio Station, con las siglas WLTR,

anuncia un programa radial en el cual se destacará la cultura musical de los diferentes países latinoamericanos. Esta estación, situada en

(Continued on page 94)



THE BEST NEW BAND OF THE YEAR!

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WITH AN UNPRECEDENTED 5 HITS
"LA MORAL", "PA' BORINQUEN VOY",
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"RECUERDOS DE ARCANO",
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"EL NUMERO 6"

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EXECUTIVE PRODUCER: ALEX MASUCCI

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- "DESAFIO/CHALLENGE", FANIA ALL-STARS, 764
- "LAS MUCHACHAS", PACHECO, FANIA 763
- "LA COQUETONA PART II", FRANKIE DANTE, COTIQUE 279
- "RETORNO DEL MAMBO", JOHNNY COLON, COTIQUE 277
- "MI DESENGANO", ROBERTO ROENA, INT'L, 8021
- "TODA LA VERDAD", PUPI, VAYA V-5107
- "JULIA LEE", WILLIE & MON, VAYA 5101
- "LOS SANTOS", BRONCO, INCA 6096
- "MALDADES", TITO ALLEN, ALEGRE 4079
- "LAURA", LOUIE RAMIREZ, COTIQUE 280



Ana Maria Drack

LATIN AMERICAN HIT PARADE

Singles

Mexico

By VILO ARIAS SILVA

1. **JAMAS**
CAMILO SESTO—Musart
2. **FALSO AMOR**
LOS BUKIS—Melody
3. **SEMAFORO ROJO**
JOSE AUGUSTO—EMI Capitol
4. **A MI GUITARRA**
JUAN GABRIEL—RCA
5. **NUUESTRO AMOR ES EL MAS BELLO DEL MUNDO**
ESTELA NUÑEZ—RCA
6. **QUIERO**
JULIO IGLESIAS—Polydor
7. **CUERPO SIN ALMA**
LAS COLOMBIANITAS—Peerless
8. **GOLONDRINA**
WALDO—Cisne Raff
9. **JURAME**
NELSON NED—Gamma
10. **MORIR CONTIGO**
LOS BABY'S—Peerless

Los Angeles

By KALI (JUAN R. MEONO)

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

Texas

By KCOR (S. GARZA)

1. **NO MAS CONTIGO**
GRUPO ALPHA—Musimex
MARIO QUINTERO—Orfeon
2. **CUATRO LAGRIMAS**
LOS POLIFACETICOS—Latin
3. **LA SOMBRA DEL DOLOR**
KELENA—Musimex
4. **EL DIA QUE ME ACARICIES, LLORARE**
HERMANAS HUERTA—Caytronics
YOLANDA DEL RIO—Arcano
5. **UNA PALOMA BLANCA**
GEORGE DANN—Caytronics
6. **ME CAMBIARE DE NOMBRE**
JOSE JOAQUIN—Raff
7. **LA NEGRA**
CHELO—Musart
8. **LIBRO AZUL**
CARLOS GUZMAN—Falcon
9. **SI NO TE VAS**
ROYAL JESTERS—GCP
10. **A MI GUITARRA**
JUAN GABRIEL—Arcano

New York (Salsa)

By JOE GAINES

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

Albums

California

By SERGIO ALONSO

1. **CUATRO LAGRIMAS**
LOS POLIFACETICOS—Latin
2. **TU ABANDONO**
JUAN GABRIEL—Arcano
3. **YA ENCONTRARON A CORNELIA**
LOS TIGRES DEL NORO—Fania
4. **INTERROGACION**
FRESA SALVAJE—Discolando
5. **HOY TENGO GANAS DE TI**
MIGUEL GALLARDO—Latin
6. **LA LEY DEL MONTE**
VICENTE FERNANDEZ—Caytronics
7. **LA ZAPARRITA**
LUIS FELIPE GONZALEZ—Zeida
8. **NUNCA MAS PODRE OLVIDARTE**
LOS CUATRO SOLES—Latin
9. **ME ESTOY ACOSTUMBRANDO A TI**
RICARDO CERATTO—Latin
10. **HOY TE CONFIESO**
LOS TERRICOLAS—Lamar

Mexico

By VILO ARIAS SILVA

1. **MELINA-JAMAS**
CAMILO SESTO—Musart
2. **PARA PIEL DE MANZANA**
JOAN MANUEL SERRAT—EMI Capitol
3. **SIEMPRE ESTOY PENSANDO EN TI**
LUCIA MENDEZ—RCA
4. **PARODIAS POLITICAS**
OSCAR CHAVEZ—Polydor
5. **COMO TE EXTRANO**
LA REVOLUCION DE EMILIANO ZAPATA—Melody
6. **SR. LOCUTOR**
MONICA YGUAL—Cisne Raff
7. **MUCHACHO ALEGRE**
LOS POTROS—Peerless
8. **QUIERO**
JULIO IGLESIAS—Polydor
9. **CHICO RARO**
ACAPULCO TROPICAL—RCA
10. **POR QUE TE FUISTE**
LOS VERSATILES—Coro

En Mexico (Continued from page 92)

migo amor," grabado sensacionalmente por el grupo Los Sobrinos del Juez, acaba de ser copiado por un conjunto nuevo que responde al nombre de Los Playboys. Todo podría aceptarse, si la copia superara en calidad al original, pero esta producción resulta mediocre con letras mayúsculas . . . Otra vez Los Freddy's (Peerless), grandes triunfadores en todas las temporadas, se dejan escuchar con el tema "Que más puedo pedir."

Muy merecida la designación del colega Raúl Vieyra Campos, como el periodista especializado del año, según encuesta que se ha realizado para la selección de los valores internacionales que hace todos los años Record World. En la actualidad, Raúl Vieyra es jefe de la plana de espectáculos del diario Excelsior de México y Presidente de UPEM (Unión de Periodistas de Espectáculos de México), la agrupación más importante del medio . . . Consolidado como un éxito nacional el tema "Semáforo rojo," que interpreta el brasileño José Augusto (EMI Cápitol).

Una promoción que resulta la más espectacular y completa de los últimos tiempos, está llevando a cabo discos Polydor. Abarcan prensa, radio y televisión anunciando el lp. Galaxia 16 que trae precisamente 16 hits de sus mejores intérpretes, entre los que se cuentan Julio Iglesias "Un mundo raro" y "A flor de piel," El grupo Yndio "Por que nos dijimos adiós," Victor Iturbe "Me está gustando" y "Yo lo comprendo," Danny Daniel "Por el amor de una mujer" y Oscar Chavez con "Por Tí." Un brillante élepe y una idea publicitaria valiente, profesional y digna de los mejores comentarios.

Felicitaciones para ese par de jóvenes ejecutivos de Cisne RAFF Jaime Reyes Castro y Manuel Avila Barragán, su infatigable labor promocional está dando resultados muy positivos . . . Muy buena la nueva producción que acaba de aparecer de Raúl Vale (Melody) quien dá la gran sorpresa con el tema "Cuando Llegues" . . . ¡Y hasta la próxima desde México!

Record World en Nueva York

By EMILIO GARCIA

■ Impresionante ola de popularidad ha levantado Camilo Sesto con su canción "Amor Libre." Tema romántico, de corte moderno, que está bien pegado en la radio y las ventas que acumula son extraordinarias . . . Por su parte Julio Iglesias está vendiendo éxitosamente su álbum titulado "El Amor." El cual cuenta en su repertorio con temas de mucho arrastre popular, entre ellos, "Dejala" su actual éxito de impacto en este mercado . . . Firmó Rafael Díaz Gutiérrez de Audiorama Records, un nuevo contrato con la grabadora venezolana Suramericana del Disco, a través del cual prorroga por varios años, el convenio que la concede pensar el catálogo de "Suramericana" en los Estados Unidos . . . En el género del "salsoul" neoyorquino, Johnny Pacheco, está vendiendo muy bien los números "Guaguanco Pa'l Que Sabe" de Felipe Yanez y "Las Muchachas. Ambos éxitos figuran en su álbum "El Maestro," grabado por el sello Fania.

Chucho Avellanet, el cantante puertorriqueño que ha logrado

mantenerse en un primer plano de popularidad, está cumpliendo con mucho éxito un ventajoso contrato de cuatro semanas en el "Chateau Madrid" de Nueva York . . . Muy atinada el repertorio del nuevo álbum de la popularísima Sophy. De este LP los temas: "Que He De Hacer Para Olvidarte" de Manolo Otero, "Hoy Hace Un Mes," "Si Hubiera Sido Ayer En Vez De Hoy" de Luisito Rey y "Es Un Problema" de J. Renard-M. Mallory, versión en español de Wilkins, que lo interpreta a duo con Wilkins, han sido lanzados por el sello Velvet, en dos discos sencillos . . . Después del "jitazo" que ha dado con su estupenda versión de "Cierra los Ojos y Juntos Recordares" de E. Franco, Yolandita Monge de Coco Records, se afianza como una figura de relieve en nuestro medio musical . . . Se comenta que hay planes para presentar a Roberto Carlos en un concierto en el Felt Forum del Madison Square Garden. Por lo que nos anima preguntar: ¿Qué es lo que pasa (Continued on page 95)

velvet is proud to release their new album by



DANNY RIVERA



Velvet LPV-14903

Que será, será
Las Hojas Muertas
La Vida en Rosa
Si Esperame
Sueño Imposible
Canción de Orfeo
Amor de mis sueños
El Amor es una cosa esplendorosa
Fascinación
Un Hombre y una Mujer
Exodo

VELVET RECORDS INC.
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AUDIORAMA RECORDS
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Nuestro Rincon (Continued from page 92)

2712 Millwood Avenue, Drawer L., Columbia, South Carolina 29250, con la atención de **Abie Vazquez**, nos solicita en envío de grabaciones y material impreso en relación con las diferentes expresiones musicales, artistas y compositores de cada país de los nuestros. ¡Agradeceremos estos envíos!

TR Records acaba de lanzar la nueva banda **Charanga 76** con **Andrea Brachfeld** en la flauta. El album fué producido por **Mike Garcia** y **Eddie Drennon**, de la **Orquesta Novel**, con **Felipe** y **Hansel Martinez** como líderes del grupo, que comenzará a trabajar con gran energía desde el mercado neoyorkino a mediados de este mes . . . Lita Records lanzó en Miami un simple por el grupo miamense **Pearly Queen** interpretando "Adoro" y "More" en la clasificación "disco." La producción estuvo a cargo de **Luis Carlos Endara** y grabado por **Carlitos Díaz Granados** de Miami Sound Studios . . . Fué en extremo exitoso el concierto de **Ray Barretto** titulado "Welcome Back" brindado en el Beacon Theater de Nueva York. El concierto de tres y media horas de duración fué grabado por Fania Records . . . **Myriam Von Schrebler** acaba de ser nombrada International Export Manager por RCA de España. ¡Felicidades Myriam! Y hablando de esta gran amiga, genial miembro del muy popular y profesional duo **Sonia y Myriam** está siendo anunciada en México para presentaciones como regreso del siempre recordado duo que sentó pautas en nuestro mundo latinoamericano. ¿Qué hay de cierto en esto Myriam? . . . De visita el muy popular **Alfred D. Herger** de Puerto Rico en nuestras oficinas en Miami. Siempre es en extremo agradable el charlar con gente de la dinámica, profesional y creativa . . . Y ahora . . . ¡Hasta la próxima!

There are two great tunes going around Latin America that could make it real big all over. One of them is "Que he de hacer para Olvidarte" (M. de la Calva-R. Arcusa) by **Manolo Otero** and the other is "Hoy tengo Ganas de Ti" (Miguel Gallardo) by **Miguel Gallardo**, both of them produced by EMI-Odeon, Spain. Licensees all over should move very energetically since almost every label in every country is preparing a cover version. EMI should move their international promotional forces now that they have a real smash product in their bag, since their productions have been somewhat weak for a certain period of time. Latin International, their licensees in the States and Puerto Rico, already released a single by **Miguel Gallardo** with this theme and an album by **Manolo Otero** containing "Que he de hacer para Olvidarte." If all the EMI licensees do not get together and plan a team effort with these tunes, they are going to waste a terrific opportunity!

Joe Cayre, president of Cayre Industries, Incorporated, has announced the signing of the nine piece **Conjunto Libre** band to a long term international recording contract, with **Manny Oquendo** and **Andy Gonzalez** serving as co-leaders and co-producers for an album to be released on Cayre's Salsoul label. The Cuban rooted and influenced group is completing their album, to be released shortly . . . **Ray Barretto's** concert, "Welcome Back," which took place at the Beacon Theater on May 28th, was a great achievement by the talented musician. The entire concert was recorded by Fania Records. It was three and a half hours of Barretto classics and new works . . . **Joe Cayre** is also achieving great success with the release of the Salsoul giant singles, offering disco productions. These giant singles, first released in order to cover the promotion of the Salsoul singles in all discotheques, are now showing great sales. Their newest release by **Double Exposure** performing "Ten Per Cent" is enjoying great acceptance among discotheques, as a promotional piece and by fans in record shops. Congratulations Joe! . . . RCA from Spain also released a terrific tune by **Ana Maria Drack** entitled "Enhorabuena," with arrangements by **Rafael Ferro** . . . It seems that RCA will change their promotional and executive direction in Latin America. Latin America was previously directed from Mexico and it seems that Brazil is taking over the guidance, headed by **Adolfo Pino** . . . The South Carolina educational radio station, WLTR, is undertaking a program featuring the culture and music of Latin American countries. They will greatly appreciate sending of recordings and literature about the different countries and composers to their address: 2712 Millwood Avenue, Drawer L., Columbia, South Carolina 29250, to the attention of producer **Abie Vazquez** . . . TR Records is releasing an album by the newly formed band **Charanga 76** which features **Andres Brachfeld** playing a sensational flute. The album was produced by **Mike Garcia** and **Eddie Drennon**, both of Novel. The leaders of the band are **Felipe** and **Hansel Martinez** and they will start working all the clubs in the New York area in this month . . . Lita Records released in Miami a disco production by the Miamian group **Pearly**



LATIN AMERICAN ALBUM PICKS

JESUCRISTO SUPERSTAR



JESUCRISTO SUPERSTAR

CAMILO SESTO—Pronto PTS 2 0600

Con el reparto original presentado en el Teatro Alcala-Palace de Madrid y con arreglos y dirección musical de Teddy Bautista, Camilo Sesto ofrece aquí la versión española de Jesus Christ Superstar. Buena realización! Con "Getsemani" como éxito, el long playing está recibiendo gran impulso en general.

■ With the original cast presented at Teatro Alcala-Palace in Madrid and under the direction and arrangements of Teddy Bautista, Camilo Sesto offers the Spanish version of "Jesus Christ Superstar" (I. Artime-J. Azpilicueta).



QUE TIENE LA OTRA?

ELIANNA—Microfon M-76056

La interprete argentina Elianna va hacia adelante en varias áreas con "Qué tiene la otra" (Vanusa-Mario Campanha-Michell). Bajo la dirección artística de Lelia Varsi también ofrece aquí excelentes interpretaciones de "Eres tú" (J. C. Calderón), "Todo" (Berretta-Suligoj-A. de Marco), "Lo poco que me das" (Cecilio-E. Recke) y "No tengo fuerzas para amarte" (G. Moro-E. Recke-Master).

■ Argentinean singer Elianna is conquering several markets with "Que tiene la otra" released in this album under the artistic direction of Lelia Varsi. Also good in this package: "Lo poco que me das," "Otro Mañana" (A. Kasha-J. Kishorn-Wilsonhon) and "Que soy para tí" (V. Daniel-E. Recke).



DANNY RIVERA

Velvet LPV 14903

Con arreglos y dirección de Rafael Ferro de España, Danny Rivera de Puerto Rico interpreta aquí temas de por siempre. "Un Hombre y una Mujer" (F. Lai-C. Alonso), "Fascinación" (F.D. Marchetti-Molina Montes), "Exodo" (E. Gold-C. Alonso) y "Las Hojas Muertas" (J. Kosma-M. Salinas).

■ With arrangements and direction by Rafael Ferro from Spain, Danny Rivera from Puerto Rico offers a package of great oldies that will sell forever, such as "The Falling Leaves" (J. Kosma-M. Salinas), "Canción de Orfeo" (A. Maria-L. Bonza-Arozamena) and "La vie en Rose" (Louiguy-Piaf-C. Alonso).



EL YERBERO DEL BARRIO

ROBERTO Y SU NUEVO MONTUNO—

International SLP 00446

En producción de Bobby Valentin, Roberto y su Nuevo Montuno se lucen en esta ritmica y muyailable producción salsera. "Virazón" (D. Alonso), "El Yerberero del Barrio" (Felix "El Poeta"), "Nació Pa' mí" (C. Alonso) y "San Lazaro" (C. Alonso).

■ Produced by Bobby Valentin, Roberto y su Nuevo Montuno offers a very danceable and spicy salsa package. "Corazón Frágil" (J. Cordoba), "Café" (Gales-Lopez-Palmieri) and "Montuno Dulzón" (Junior Cordova).

Queen performing "More" and "Adoro," produced by **Luis Carlos Endara** and recorded at Miami Sound by **Carlitos Díaz Granados** as engineer . . . **Myriam Von Schrebler** was appointed international export manager for RCA Records in Spain. Congratulations Myriam, and by the way, this terrific singer, formerly with duo **Sonia y Myriam**, that established policies and pattern for almost all performers in Latin America several years ago, is being set for performances in Mexico with her sister **Sonia**, as a "comeback" of the very popular duo. Is it true? . . . I enjoyed chatting with **Alfred D. Herger**, TV and radio personality from Puerto Rico, during a short visit to our offices in Miami . . . And that's it for the time being!

Poe Winners

(Continued from page 81)

of the year: Captain & Tennille; instrumentalist of the year: K.C. & the Sunshine Band; record of the year: "Get Down Tonight" by K.C. & the Sunshine Band; song of the year: "Love Will Keep Us Together," Sedaka/Greenfield; album of the year: "One of these Nights" by the Eagles.

Golf winners: Jimmy Bowen (trophy) and George Deacon (both \$400, tie); third place: Lucky Carle, \$200. Tennis winner division A: Ron Henry, \$350 and trophy; second place: Marty Kupps, \$250; tennis winner division B: Bill Heard, \$250 & trophy; second place: Larry Douglas, \$150.

En Nueva York

(Continued from page 93)

con sus grabaciones?. Pues hace rato que no se escucha nada de talentoso compositor e interprete brasileño en la radio hispana.

Gran actividad despliega en esta ciudad, el distinguido amigo **Raúl Matas**, director internacional de los discos Hispavox de España . . . Todo parece indicar que la canción "Sin Quererlo Yo Me Enamore" de **Marquito Livi**, es el próximo éxito de la popularísima **Lisette** . . . **Tania**, la talentosa cantante venezolana, está vendiendo fuerte su interpretación de "En Silencio" de **Gloria Rodríguez**. Grabación que figura entre los diez "hits" de más demanda en este mercado . . . Impulsado por Casino Record, que distribuye el sello Alhambra en esta ciudad, comienza **José Velez**, el popular cantante español, a mover con fuerza su interpretación de "Con Una Copa De Más" del compositor **Ricardo Cerratto**.

Conrado González, nuevo y activo ejecutivo del sello Gas en los Estados Unidos. Anuncia que en breve dispondrá de una planta, para fabricar cartuchos de 8 pistas, comenzando así, los planes de expansión de Discos Gas de México en la Unión Americana . . . Nuevamente esta presentando el incansable productor **Ralph Lew**, grandes atracciones de la música de "salsa," en la nueva y lujosa "Ipanema Discotheque," ubicada en el corazón de Manhattan.

Nuevo álbum del destacado músico cubano **Javier Vázquez**, con el acompañamiento de su grupo orquestal "Salsa." Este LP lanzado por el sello Mericana, reúne magníficas interpretaciones apoyadas con fuerza por los arreglos del propio Javier, y el acoplado estilo de **Chito** en la parte vocal. La dirección y producción de esta grabación estuvo a cargo del conocido músico y arreglista **Joe Cain**.

Frankie Valli: 15 Years of Success

By ELIOT SEKULER

■ LOS ANGELES—The exact date, it's conceded, may be hard to figure, but Frankie Valli will be celebrating 15 years of success with and without the Four Seasons next fall, at about the time he completes his current 36-city tour with the group. Even including the days of the group's early heyday, when such songs as "Sherry," "Big Girls Don't Cry" and "Walk Like A Man" dominated the charts without interruption, it could be said that the singer's future has never looked quite as bright as it does at present. Since his Private Stock recording of "My Eyes Adored You" topped the Singles Chart a year and a half ago, Valli, both as a solo artist and with the Four Seasons, has re-established his top 40 ubiquity. It's almost like he'd never left, and in fact, as Valli is quick to point out, he never did.

"Some people aren't aware that even during the period of time when we weren't having any success with records, the Four Seasons were still doing very well with personal appearances," he said recently, in an interview that preceded his recent opening at Harrah's in Reno. Valli, who has developed into an astute businessman over the years, attributes the continuous popularity of the group in part to the proliferation of the oldies format stations that programmed the voluminous Four Seasons catalogue through the group's slower years. In addition, the Four Seasons stage show is designed both to please his old fans while still drawing newcomers into the fold. As a result, Valli and The Four Seasons' audience—as evidenced by the Harrah's engagement—spans two generations.

'Rabbit' Hunt



Playboy Records recently honored Marvin Ginsberg of Aquarius Distributing of Hartford, Conn., for winning the label's nationwide incentive program, "The Great White Rabbit Chase." Ginsberg, along with his general manager, Sam Diascesavas, will receive fully-equipped, specially-painted, white Volkswagen Rabbits "for achieving the highest percentage over their assigned sales program target." Pictured at the Playboy Mansion breakfast are (from left) Playboy national sales director Eli Bird, vp in charge of Playboy west Harvey Markowitz, Playboy recording artists Joey Stec and Al Wilson, contest winners Nancy and Marvin Ginsberg, and executive VP of Playboy Records Tom Takayoshi.



At a party celebrating their recent opening at Harrah's in Reno, Frankie Valli and The Four Seasons are congratulated by KCBN deejay Johnny Michaels. Enjoying the revelry are from left: (front) Frankie Valli, his wife Mary Ann and manager Allan Carr; (back row) Four Seasons Don Ciccone; Johnny Michaels; Lee Shapiro; Gerry Polci and John Paiva of The Four Seasons.

A major development for both Valli and Seasons over the past year has been the emergence of the group and Valli as a solo artist as two not-so-distinct entities. The Four Seasons, for their part, are virtually a new group and although they have been, up until the present, fairly well dominated by Valli's lead, that may not be the case in the future. The group, which now consists of Gerry Polci, Don Cicconi, John Paiva and Lee Shapiro, is fairly well-spotlighted on their debut Warner-Curb lp, "Who Loves You," while in their concert appearances, they've been given ample room to stretch out. Valli, who along with producer and former Season Bob Gaudio owns all the rights to the group's name and catalogue, is now considering the possibility of establishing the group as a separate act, which will tour and record independently. "I've learned a lot of things through the experience of the last 15 years that I can pass along to young artists," Valli said. "I've always been enthusiastic about developing a group of

young people and I think that the new Four Seasons are very talented musicians." As Valli's scheme would have it, both he and the group would tour separately with possibly 20 or 30 dates a year being performed together.

Third Solo LP Set

Current plans call for Valli to begin recording his third Private Stock solo lp with Gaudio; at present, both the artist and the producer are sorting through a wide variety of material. "I do a lot of research and a lot of listening; I really like to get involved with working with a song and deciding what kind of treatment the tune is going to get, which is something that I didn't have a chance to do on my last album," claimed Valli, who someday would like to be involved in production and, possibly, film and TV direction. Among the writers whose material Valli is currently considering is Tony Randazzo, from whose catalogue the new lp may feature as many as three songs. "But it really isn't a matter of who's written the song so much as just believing in the song itself. I do like to see some new, contemporary writers get a chance. There has to be room for them in the business or we'll never be able to develop any new talent."

Summer Tour Set For Beach Boys

■ LOS ANGELES — Soon to be celebrating their 15th anniversary, The Beach Boys will embark on a summer concert tour to coincide with the release of their first new album in three years, "15 Big Ones." The lp ships this week on the Reprise/Brother label.

Much of the new album will be featured on the Beach Boys tour which gets underway July 2 in Oakland and concludes in Portland Sept. 21. Additional dates are being added. Also, in the midst of the tour, The Beach Boys will be featured on their first television special airing Aug. 5 on the NBC network.

A Bit of the Old Sod, Yankee Style

By SPEIGHT JENKINS

■ NEW YORK — As THE DAY approaches (July 4, 1976), the Bicentennial deluge increases. Concert life in New York, now at the usual quiet status of early summer, has been influenced all spring by diggings for forgotten American music, much of which has been plain dull. The record companies have done their part in turning up many a disc that should not outlast the year—the brilliance of Jan DeGaetani singing Ives songs is one notable, typically None-such exception—but now comes RCA with a novelty of some interest.

New York-born tenor Robert White, who was tenor lead in ABC's beautiful recording of Marco da Gagliano's *Dafne*, and his eminent accompanist Samuel Sanders have prepared a record called "When You and I Were Young Maggie" that explores the sentimental Irish tenor repertory. The record is a somewhat complicated Bicentennial contribution, but the songs are not Irish; they are in almost every instance com-

posed by Americans, and the words generally have no connection to Eire or its northern cousin. But the songs in their heyday—at the beginning of this century—were associated with John McCormick and other Irish tenors, and so they seem Irish to American. An Irish brogue singing "Beautiful Dreamer," in other words, sounds right even though the song was composed by Stephen Collins Foster, and the same goes for the "lace curtain" and, in its time, the wildly popular "The Rosary." The record's title song, "Sylvia" (by Oley Speaks), "Smilin' Through," "I Love You Truly," "I'll Take You Home Again, Kathleen," "Silver Threads Among the Gold" and "A Perfect Day," plus a few others can all be found on this record.

If any retailer discounts this as ornamental fluff, he should consider in all seriousness the number of Irish names in his local telephone book and the influence of the Irish clergy in his neighbor-

(Continued on page 99)



CLASSICAL RETAIL REPORT

JUNE 19, 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
BELLINI: *I CAPULETI E I MONTECCHI*—Sills, Baker, Gedda, Patane—Angel
BOLLING: *SUITE FOR FLUTE AND JAZZ PIANO*—Rampal, Bolling—Columbia
DONIZETTI: *MARIA STUARDA*—Sutherland, Pavarotti, Bonyngé—London
CLASSICAL BARBRA—Streisand—Columbia

SAM GOODY/EAST COAST

BEETHOVEN: *COMPLETE PIANO CONCERTOS*—Rubinstein, Barenboim—RCA
BELLINI: *I CAPULETI E I MONTECCHI*—Sills, Baker, Gedda, Patane—Angel
BOLLING: *SUITE FOR FLUTE AND JAZZ PIANO*—Rampal, Bolling—Columbia
VIRTUOSO FLUTE—Rampal—RCA
GERSHWIN: *PORGY AND BESS*—White, Mitchell, Maazel—London
HAYDN: *LA FIDELTA PREMIATA*—Dorati—Philips
JOPLIN: *TREEMONISHA*—Schuller—DG
LISZT: *SONATA IN B MINOR, OTHER PIECES*—Berman—Columbia
CLASSICAL BARBRA—Streisand—Columbia
TOMITA: *FIREBIRD*—RCA

KORVETTES/NEW YORK

BELLINI: *I CAPULETI E I MONTECCHI*—Sills, Baker, Gedda, Patane—Angel
BOLLING: *SUITE FOR FLUTE AND JAZZ PIANO*—Rampal, Bolling—Columbia
DONIZETTI: *MARIA STUARDA*—Sutherland, Pavarotti, Bonyngé—London
PLANQUETTE: *CHIMES OF NORMANDY*—Connoisseur Society
RAKSIN: *LAURA*—Raksin—RCA
STRAUSS, J.: *VIENNA WALTZES*—Connoisseur Society
CLASSICAL BARBRA—Streisand—Columbia
VERDI: *IL CORSARO*—Caballe, Norman, Carreras, Gardelli—Philips
WAGNER: *WESENDONCK LIEDER, LIEBESTOD*—Norman, Davis—Philips

RECORD THEATRE/CLEVELAND

BELLINI: *I CAPULETI E I MONTECCHI*—Sills, Baker, Gedda, Patane—Angel
BOLLING: *SUITE FOR FLUTE AND JAZZ PIANO*—Rampal, Bolling—Columbia
DONIZETTI: *MARIA STUARDA*—Sutherland, Pavarotti, Bonyngé—London

GERSHWIN: *PORGY AND BESS*—White, Mitchell, Maazel—London
HAYDN: *LA FIDELTA PREMIATA*—Dorati—Philips
JOPLIN: *TREEMONISHA*—Schuller—DG
BEVERLY SILLS SINGS *PLAISIR D'AMOUR*—Columbia
CLASSICAL BARBRA—Streisand—Columbia
TCHAIKOVSKY: *PIANO CONCERTO NO. 1*—Berman, Karajan—DG
VERDI: *IL CORSARO*—Caballe, Norman, Carreras, Gardelli—Philips

CACTUS RECORDS/HOUSTON

PLACIDO DOMINGO SINGS *BE MY LOVE*—DG
DONIZETTI: *MARIA STUARDA*—Sutherland, Pavarotti, Bonyngé—London
MAHLER: *SYMPHONY NO. 2*—Mehta—London
MENDELSSOHN: *SYMPHONY NO. 3*—Muti—Angel
MOZART: *LAST QUARTETS*—Juilliard Quartet—Columbia
ORFF: *CARMINA BURANA*—Previn—Angel
RACHMANINOFF: *PRELUDES*—Ashkenazy—London
STRAVINSKY: *L'HISTOIRE DU SOLDAT*—DG
STRAVINSKY: *OEDIPUS REX*—Bernstein—Columbia
VERDI: *IL CORSARO*—Caballe, Norman, Carreras, Gardelli—Philips

VOUGE RECORDS AND BOOKS/LOS ANGELES

BENNETT: *VIOLIN CONCERTO*—Haveman—Citadel
BRIDGE: *THE SEA*—Groves—EMI (Import)
ELGAR: *DREAM OF GERONTIUS*—Boult—EMI (Import)
ELGAR: *THE KINGDOM*—Boult—Connoisseur Society
MESSIAEN: *QUARTET FOR THE END OF TIME*—Tashi—RCA
MOZART: *LAST QUARTETS*—Juilliard Quartet—Columbia
PETERSSON: *SYMPHONY NO. 10*—Dorati—Swedish Odeon (Import)
SAINT-SAENS: *SYMPHONY NO. 3*—Barenboim—DG
VERDI: *IL CORSARO*—Caballe, Norman, Carreras, Gardelli—Philips
WAGNER: *DIE MEISTERSINGER*—Furtwaengler—German Odeon (Import)

ODYSSEY RECORDS/SAN FRANCISCO

DONIZETTI: *MARIA STUARDA*—Sutherland, Pavarotti, Bonyngé—London
FALLA: *THREE-CORNERED HAT*—Boulez—Columbia
MAN WITH THE GOLDEN FLUTE—Galway—RCA
VIRTUOSO FLUTE—Rampal—RCA
GERSHWIN: *WATTS BY GEORGE*—Columbia
LOCATELLI: *VIOLIN CONCERTO*—Ensemble Instrumental de France—Decca (Import)
RACHMANINOFF: *SONGS*—Soederstroem, Ashkenazy—London
SAINT-SAENS: *SYMPHONY NO. 3*—Barenboim—DG
TCHAIKOVSKY: *SYMPHONY NO. 5*—Haitink—Philips
VERDI: *IL CORSARO*—Caballe, Norman, Carreras, Gardelli—Philips

CLASSICAL PICKS FROM COLUMBIA:

Mark Blitzstein's
"Airborne Symphony"
A Legendary work now Available.

First stereo/LP Release

MODERN AMERICAN MUSIC SERIES
ORSON WELLES
LEONARD BERNSTEIN
Mark Blitzstein
THE AIRBORNE SYMPHONY
New York Philharmonic
Choral Art Society



M34136



Beck's Buddies



Epic recording artist Jeff Beck is presently touring in support of his new Epic lp "Wired," a follow up to the gold "Blow By Blow." Beck's L.A. show drew a number of his old comrades for a backstage reception. Pictured from left are: Eric Clapton, Steve Kindler, Jeff Beck, Steve Slutzah, Epic associate director of product management, Epic's Doc Severinson, Epic's Alphonso Johnson and Gregg Geller, Epic director west coast a&r.

CLUB REVIEW

Stoneground: Solid Sounds

■ LOS ANGELES — In a former incarnation, Stoneground, fronted at the time by former Beau Brummel Sal Valentino, recorded three albums for Warner Bros. and was featured in 1970's "Medicine Ball Caravan" cine-rock epic. Of that original troupe only guitarist Tim Barnes remains in the band, but their current line-up has been performing extensively for over two years now, mostly in the clubs of Northern California. As demonstrated in their recent performance at the Starwood, this new Stoneground has found and is gradually perfecting a new identity as purveyors of a rather unique blend of pop and r&b, one that borrows interesting elements from both of those genres. Although the group is currently unsigned to a major label, an lp, titled "Flat Out," was recently released under their own auspices and has attracted a good deal of attention from AOR stations on their home turf.

At the core of Stoneground's sound are the twin lead vocals of Jo Baker and Annie Sampson, two black ladies who are equally at home with soul and pop stylings. Behind them is a solid four-man instrumental unit consisting of Barnes (who also contributes background vocals), keyboard player Fred Webb, bassist Terry Davis and an excellent drummer, Sammy Piazza; all of them are veteran Bay Area musicians. Separately, the vocal abilities of Baker and Sampson are strong but unremarkable. Together, their sound is often reminiscent of the fifties' girl groups and embellished by the tight backing of their male cohorts, their music is often refreshingly distinctive.

Eliot Sekuler

Chicago Sets Tour

■ LOS ANGELES — Coinciding with the release of its newest album, "Chicago X," the Columbia recording artists will launch a coast-to-coast concert tour July 4 in Washington, D.C. The Washington, D.C. date at RFK Stadium will also include The Beach Boys.

Additional highlights of Chicago's summer swing include a four-day special appearance at the new Las Vegas Alladin Hotel's Theatre for the Performing Arts, July 8-11, and a homecoming in Chicago Stadium, Aug. 18-21.

"Chicago X," produced at Caribou Ranch in Colorado by Jimmy Guercio, is also the theme of the tour with many cuts from the lp added to the group's playlist.

Wyeth to P.K.S.

■ NEW YORK—Peter K. Siegel, president of P.K.S. Publishing, Incorporated, has announced the signing of Lisa Wyeth to a worldwide songwriter's contract.

Kirshner Signs Randall



Don Kirshner, president of the CBS-distributed Kirshner label, has announced the signing of Elliott Randall to the label. Randall's credits include sessions with Steely Dan, Ashford & Simpson, Frankie Valli and Tom Rush as well as live guest appearances with the Doobie Brothers, the Rochester Philharmonic and the Alvin Ailey Ballet Company. Product is expected for late summer release. Pictured above, from left, are: Jay Siegel, Phil Margo, Mitch Margo (the producers of the album), Kirshner and Randall.

London Plans John Miles Campaign

■ NEW YORK—London Records has unveiled the most extensive merchandising campaign of its 29 year history to launch a new artist. The artist is British singer/songwriter John Miles, and the campaign has been formulated to back his debut lp on London, "Rebel," and his inaugural tour of the U.S. this summer.

The two-month tour, slated for July and August, is highlighted by three dates with Elton John—Sunday, July 4 at Schaeffer Stadium in Foxboro, Massachusetts (near Boston); Sunday, July 11 at Pontiac Stadium in Detroit; and Saturday, July 4 at Schaeffer Stadium Buffalo.

The merchandising campaign will cover many facets of promotion, including store windows, point-of-purchase materials, task forces, radio, television and print. The following sales aids are currently in production and will shortly be ready for distribution:

Rogoff Mgmt. Debuts

■ LOS ANGELES — Linda Rogoff, former manager of artist development for United Artists Records, has formed Linda Rogoff Management, Inc. Ms. Rogoff previously worked on the development of the career of the Pointer Sisters in partnership with David Rubinson. Prior to that, she was officer manager of Adamsdad Management, involved with such acts as Herbie Hancock, Taj Mahal, Moby Grape, and The Hoodoo Rhythm Devils.

Linda Rogoff Management, Inc. has signed recording artist/entertainer Marlena Shaw, whose new album, "Just a Matter of Time" has just been released on Blue Note Records. Ms. Rogoff plans to expand the scope and roster of the company with new signings to be announced shortly.

black and silver foil posters promoting John Miles, "Rebel," and its single, "Music," black and silver foil window streamers advocating "Music" and John Miles; a black and white poster with a photograph of the artist and advertising his premiere American tour; matching presskit covers; biographies; photographs; album review reprints; black T-shirts with John Miles and "Rebel" imprinted in silver; gray, limited edition tour T-shirts; frisbees; 30 and 60 second radio spots; trade and consumer ad mats; and a 30 second television commercial.

Clark Pens Book

■ LOS ANGELES — Dick Clark has written, in conjunction with Richard Robinson, a semi-autobiographical work dealing with the first decade of rock 'n roll.

Entitled "Rock, Roll & Remember," Clark's novel will trace the years 1954-64, and will include 100 photographs never before published from Clark's personal collection. The book will be released this summer by the publishing company of Thomas Y. Crowell.

Hickory Wind Sets Iron Curtain Tour

■ NEW YORK — Hickory Wind, the mountain string band from West Virginia, have begun their second Iron Curtain concert tour this year.

Kunze, Levay Look to U.S.

■ NEW YORK — Michael Kunze and Sylvester Levay, the songwriting / producing / arranging team that has been responsible for the international success of Midland International recording act Silver Convention, have been traveling in the United States introducing themselves personally to radio and promotion people. In the course of their travels, the two, who stopped at Record World with attorney and business representative Richard H. Roemer, have also been making plans for possible writing and producing efforts for American artists, and for a licensing arrangement for an independent production company handling artists in Europe. Their hope is to produce their own songs for these various artists, having found the combination of their own writing with their own production to be the most beneficial arrangement.

"With the acceptance in the United States of 'Fly, Robin Fly' and 'Get Up and Boogie,'" said Kunze, "we feel we should offer our abilities to American artists."

CANADA

By LARRY LeBLANC



■ TORONTO—A&M singer/songwriter Valdy will perform at the upcoming North American A&M meetings in Los Angeles. He'll also debut songs from his new Canadian lp, "Valdy and the Home-town Band" . . . The Alice Cooper-Max Webster Canadian tour has been cancelled . . . New single from Murray McLauchlan is "On the Boulevard" from his upcoming "True North" lp . . . GRT's Ian Thomas has been added to The Stampeders' 28 gig tour across Canada . . . Charity Brown has completed work on her new lp and is presently touring in the west.

Liverpool has been working at Phase I with Paul Gross producing and the single on Taurus will be "Blowing The Blues Away" . . . Attic Records' Ken Tobias will be recording from June 20 to July 10 at Manta Sound for his second lp for the label . . . New Frank Mills single on Attic is "Look At Me Real," produced by Eric Robertson at the RCA studio for the Canadian Talent Library . . . The Olympic Benefit with Gordon Lightfoot, Sylvia Tyson, Murray McLauchlan and Liona Boyd at Maple Leaf Gardens was deemed an artistic success and raised over \$200 thousand for the Olympic track team. CBS-TV filmed the concert and it was shown the following week . . . Major Hoople's Boarding House is now touring in the west and has released a new single on Axe, titled "I Got You On My Mind," with production handled by Greg Hambleton. Hambleton has been busy this month recording a new lp for Thundermug at Captain Audio.

New address for Smile Records is 1659 Bayview Avenue, Toronto, Ontario M4G 3C1; phone: (416) 485-1157 . . . New publicity service in town has been set up by Colleen Riley and Jo Ann Compton under the name The Promotion House. The firm handled the arrangements for the recent Terry Christenson reception held by Corner Store Records and Quality Records . . . RCA held a dinner and performance reception for The Good Brothers in honor of their first RCA lp . . . Chilliwack has been working on a new lp for Casino Records at Little Mountain Sound in Vancouver.

AUSTRALIA

■ Making a big impact with the release of their first album, "Taking It Greasy," is Ol' 55. The band's recently released second single, "On the Prowl," is also garnering substantial airplay . . . John Lee Hooker is currently on a tour with Canned Heat that began in Melbourne and will wind up in New Zealand . . . Ariel, recently signed by CBS, has its debut single, "I Can Do Anything," out now with an album soon to follow . . . Initial releases on Capricorn (recently acquired in Australia by Phonogram) include Elvin Bishop's "Fooled Around and Fell In Love," and a new album by the Allman Brothers.

Sydney's Radio 2KY is switching formats from all-country to pop/country. Program director Kevin Kahler sees the move as a step in the right direction for those all important ratings . . . John Egginton, ABC label manager, reports initial reaction to Steely Dan's new lp, "Royal Scam," has been "staggering." Even without a single at this stage, the record is receiving plenty of radio play . . . Dolly Parton's "Jolene" is being released by RCA. The record is already big in England and is sure to follow suit here. Olivia Newton-John's version of the song has also received good responses . . . Max Merritt has one of the biggest records of 1976, "Slipping Away," and is currently on tour in Australia . . . Former Astor artist Benjamin Hugg has reportedly signed a contract with Wizard Records. An album is in the works, with a single due very soon.

American artist Allen is offering his tribute to Elvis Presley at Sydney's Centerfold nightclub . . . Biggest Record of the Week (and year): ABBA's "Fernando" (RCA) with sales approaching the 300,000 mark . . . Radio 2JJ has dropped its midnight to dawn programs, the action reportedly being attributed to the ABC's cuts in expenditures . . . A strong July release for WEA will include new albums from the Average White Band, Alice Cooper and Uriah Heep, to name just a few.

ENGLAND

By RON McCREIGHT

■ LONDON—A hot summer is being celebrated with a mass of Beach Boys product (although surfing is still to become accepted as a national sport here). By sheer coincidence a massive promotion by EMI for its compilation of "20 Golden Greats by the Beach Boys" album coincides with WEA's launch of a new package by the legendary harmony band, titled "15 Big Ones," which includes the "Rock & Roll Music" single. The Reprise release is the long awaited new Beach Boys album and is comprised of entirely new product, while EMI's offering, the subject of a \$350 thousand TV advertising campaign, consists of 20 classic oldies.

A government report just published came out in favor of free rock festivals. A working party, led by Lord Melchett from the Department of the Environment, decided that costs of policing festivals should be carried by rate payers; chosen site areas would be relatively peaceful; and that finance should come from independent organizations such as Arts Councils.

Heavy Metal Kids follow a European tour supporting Uriah Heep with a string of dates at Britain's coastal resorts, including the Royal Ballet's Travelling Tent in Plymouth. This will coincide with the release of the Kids' first Mickie Most-produced album on RAK. Peter Frampton, currently in the States, is repeating his success there with the "Show Me the Way" single and "Alive" album (A&M) and plans to back this with what will be his first British appearance for two years, probably in the Fall, possibly at Charlton's Soccer Stadium.

Arista Records and Unicorn Artists are very strong on their new protege, Alexander Robertson. Although Glaswegian Robertson has been around for some time, he was a complete unknown before his recent performance at the Glasgow Apollo and London's New Victoria where he presented his "Shadow of a Thin Man" album. The result is that A.R. is here to stay and both his live performance and the album confirm producer Herbie Flowers' claim that "Alexander is an original and surely what music has been looking for for too long."

American hits just out here include "Rain, Oh Rain," taken from the excellent Fools Gold debut album (Arista), "Moonlight Feels Right" by Starbuck (Private Stock), "Let Her In" by John Travolta (RCA), and "Get Closer" by Seals & Crofts (Warner Brothers), which is already receiving heavy airplay. "L.O.D." is Billy Ocean's (GTO) follow up, which sounds good enough to give him another big international hit, and the Glyn Johns' produced Georgie Fame single, "Sweet Perfection" (Island), is his best for some time. Ian Gillan

(Continued on page 99)

Queen Kudos



The members of Queen were presented with gold and platinum albums in Australia recently for sales in excess of 100,000 units of "A Night At the Opera" in that country, following a sell-out tour promoted by John Reid's Duet Productions. The presentation took place in Perth on the ABC national television show "Countdown." Pictured are (seated) Queen members John Deacon, Freddie Mercury, Roger Meddows-Taylor and Brian May; and (standing) "Countdown" producer Ian Meldrum, WEA product marketing manager Peter Ikin and promoter Kevin Ritchie.

England (Continued from page 98)

("Child in Time"—Oyster) and **Automatic Man** (Island) have potential hit albums, although Virgin released the most unusual set of the week which is "Guitar Solos 2" and features **Fred Frith, Derek Bailey, J.F. Fitzgerald, and Hans Reichel.**

Radio One deejays **Johnny Walker** and **Emperor Rosko** are both bound for America. Walker, one of the BBC's five daily jocks on the national pop network, has decided to end his long run with the station in favor of pursuing a career in the U.S.A., while Rosko is forced to resign in order to attend his ailing father, movie producer **Joe Pasternak**, who resides in L.A.

Top international publisher/producer **Jan Olofsson** has returned from France with news of a smash for **Rogue's** original version of "Fallen Angel," published by his Blue Eyes Music and released there by Carrere Records. Olofsson has produced a new version of "Buona Sera" by **Johnny Roman** which is on RAK in the U.K. and various top international labels elsewhere.

Former independent agent **John Sherry** has formed a new company in partnership with **Vic Lewis** and **Patrick Meehan**, named Nems Agency Limited. The new company claims to be the world's biggest agency employing seven agents and representing over 50 acts including **Wishbone Ash, Camel, Supertramp, Sutherland Brothers & Quiver** and **Jeff Beck.**

A Bit of the Old Sod (Continued from page 96)

hood. These are all songs that could grace many a church function, and though every age group might enjoy the sentimental nostalgia the songs call up, this is a record that will really sell to older record buyers.

White has an attractive tenor sound with a quick vibrato and for someone so American and contemporary in person sounds as though he barely has made it past Ellis Island. His vocal strength is in the middle register where most of these songs lie, and he delivers them with love and feeling. Occasionally there could be less bearing down, but in the best of the songs, such as "Beautiful Dreamer" or "Silver Threads Among the Gold," he sings with sweetness and finesse. His phrasing and musicianship throughout are good, and one is conscious of something more than cloying sentiment in the songs: there is humor and always a touch of blarney. Throughout, Sanders (who has worked with White in this repertory since college days) accompanies ideally: the balance is perfect, his playing is musicianly and distinguished; and he never fails to make the piano a vital part of the collaboration.

The record originated in White's mind via the New York dowager and arts patroness Alice Tully, for whom one of Lincoln Center's halls was named. Two years ago at a dinner attended by White she lamented that the lovely "Irish" ballads of her youth were no longer sung. When she mentioned one by name, White sang it for her, and Miss Tully wept (as she did recently at a recital given by White, attended by this listener). Last November White had a whole repertory of these "Ballads of Sentiment" ready to present to Thomas Z. Shepard, Red Seal chief. Within

a week the deal for the recording was made, and as White said in his New York apartment last week "a childhood dream had come true." His dream really came true in toto, because as a child he had wanted not only to make a record of ballads, but a record with the RCA dog, Nipper, and the horn, and for this record the company placed Nipper on the cover. White, the son of the Irish tenor Joseph White, began his career on radio as a boy soprano in the forties, singing on the Fred Allen Show and many, many others. His father had been known as the "Silver-masked" tenor on a famous B.F. Goodrich radio program in the twenties, and when talent was discovered in young Robert, he went on the radio. A degree at Hunter College and a Masters at Juilliard took him through voice change and based a career that has seen much concertizing in this city. He has also performed the lead tenor role in Agostini Steffani's *Tasilone* both in New York and in Italy, with Newell Jenkins.

White is an effervescent person and talks as easily and as persuasively as he sings. At his apartment last week as he rattled off his history, mentioning a recent performance of the Monteverdi *Vespers* with the Desoff Choirs at Alice Tully Hall (where else?), and an upcoming St. John Passion with Raymond Leppard in Minnesota, he paused to play some tapes of his father's voice. A pure, sweet, perfectly produced Irish tenor very much in the manner of McCormick, one can hear where White received his inspiration. And if people listen to music when they play bingo or drink a drop afterwards, "When you and I Were Young Maggie" might well be one of the sleepers of the Bicentennial.

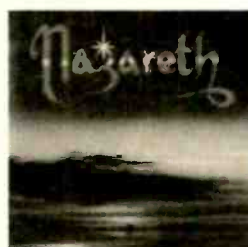
Import Albums



STILL LIFE

VAN DER GRAAF GENERATOR—Charisma (U.K.)

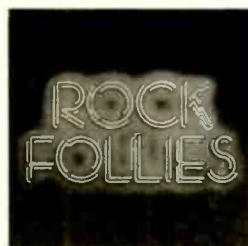
A new album by this group is always welcomed with open arms by its many ardent fans. Whether Van der Graaf's following will ever amount to more than a groundswell here is totally beside the point. Their lps are consistently provocative due to the stylings of Peter Hammill who is once again at his sardonic best.



GREATEST HITS

NAZARETH—A&M SP 9020 (Canada)

Most of these 12 songs (recorded 1972-1975) have been hits for the group in Europe, making this an unusually strong collection and an excellent introduction to those who only know them through "Love Hurts." Included are scorching versions of Tomorrow's "My White Bicycle" (unreleased here), Joni Mitchell's "This Flight Tonight" and "Broken Down Angel."



ROCK FOLLIES

Island ILPS 9362 (U.K.)

A recent number one record in the U.K., this is the soundtrack album from a popular TV show based on the lives of three girl singers and their "rock follies." Produced by Roxy Music's Andy Mackay, several of the songs stand on their own, though most require an understanding of the plot. Musicians include Mackay, Brian Chatton and bassist Tony Stevens.



RARE TRACKS

Polydor 2482 274 (U.K.)

A collection of antiques and curios that puts the careers of several artists into perspective. Of note are the unavailable recordings by the High Numbers (The Who), Sly & the Family Stone, Nicki Hopkins & the Whistling Piano, Cream ("Anyone For Tennis"), Jimi Hendrix and early singles by Jack Bruce, Linda Lewis and Jethro Toe (Jethro Tull).



STUCK IN GEAR

LINK WRAY—Virgin V2050 (U.K.)

He may be the George Blanda of rock music, but Wray's first album in two years shows the "Rumble" man in top form. Moving from the tepid to the torrid, Wray and an excellent group of studio musicians cover all bases. Standouts include "Southern Lady" and a re-make of his 1963 hit, "Jack the Ripper."



GOOD MORNING

DAVID ALLEN & EUTERPE—Virgin V2054 (U.K.)

The enigmatic David Allen (founding member Soft Machine, Gong) is now living in Mallorca where he recorded this album with a group of "Catalunatics" known collectively as Euterpe on a four track machine. The nature of the soft, droning melodies is most reminiscent of another eccentric Briton . . . Syd Barrett.

Salsoul Signs Moment of Truth



Joe Cayre, president of Cayre Industries, Incorporated, has announced the signing of Moment of Truth to a long-term, exclusive world-wide contract to the Salsoul label. The agreement was made by Reid Whitelaw and Norman Bergen, whose production company, Bergen-Whitelaw Productions, Ltd., produce, arrange and create material for the group. Their new Salsoul single, "So Much For Love," is being rush released in two versions, a commercial single of 3:16 minutes duration, and a "Giant 45" special extended disco mix version that will contain 6:36 minutes of a danceable edit for the disco buyers. Meanwhile, the group is at work in the studio, putting the finishing touches on their album, scheduled for release next month. Pictured at the signing are, from left: (seated) Reid Whitelaw, Joe Cayre, Norman Bergen; (standing) Denise Chatman, disco promotion person for Salsoul Records; Ken Cayre, vice president, Salsoul Records; Lloyd Gelassen, press and publicity director, Salsoul Records.

Chelsea Continues Gospel Expansion

■ LOS ANGELES — Chelsea Records last week made several key announcements regarding its ongoing thrust into the gospel market. By the close of 1976, the label plans to have in release some 200 gospel/spiritual albums from the combined catalogues of Bee Gee Records, Vee-Jay Records and from a newly acquired label, Eternal Records, the white gospel, division of Bee Gee.

Gentry McCreary has been named to head up a nation-wide promotion, marketing and sales program; he will be working under the direction of Ed Walker, Chelsea's marketing and sales chief. An advertising and merchandising format has been devised by the label to exploit what Chelsea describes as "the expanding gospel-spiritual market."

Over the next three months, Chelsea will release 89 lps culled from the Vee-Jay catalogue, with the initial 12 albums in the group shipping this week.

DJB&H Set Orient Tour

■ LOS ANGELES—Dolenz, Jones, Boyce & Hart will leave for a three week concert tour of the Orient July 14. The Capitol recording artists' first stop will be in Japan where they will perform in Tokyo, Osaka, and Nagoya; then on to Hong Kong, with additional dates scheduled in Singapore, Bangkok, and Taipeh.

This will be DJB&H's first sojourn across the Pacific and will coincide with the release of their Capitol album "Dolenz, Jones, Boyce & Hart" in those markets.

Lizzy Tour Cancelled Due to Lynott Illness

■ CHICAGO—Due to the illness of leader/vocalist Phil Lynott, the Thin Lizzy US tour has been cancelled. Mercury Records announced that Lynott became ill in Columbus, Ohio and had to be rushed home to a hospital in Manchester, England. The viral infection is expected to keep Lynott in the hospital for two weeks. The group plans to do at least one date in London in July.

Blackburn Exits Capitol

■ LOS ANGELES—Skip Blackburn has left his post as national promotion trade liaison at Capitol Records, a post he has held for three years. Future plans will be announced shortly. Blackburn may be reached at (213) 274-9782.

Let Them Eat Cake



David Rubinson, "Amigos" producer, presents a cake to the members of the Santana group and their management staff in celebration of "Amigos" going gold. Rubinson surprised the group backstage at Bill Graham's Day On The Green #3 where the Santana band was a headliner. Pictured from left: (bottom) Arnold Pustilnik, FM Management; Carlos Santana; David Rubinson, "Amigos" producer; (second row) Bill Graham, Santana's manager; Ray Etzler, Santana's tour director; Don Ellis, vice president a&r, Columbia Records; Tom Coster, Santana keyboardist; (top) Armando Perez, congas; Ndugu Chancler, drums; Byron Miller, bass; and Greg Walker, vocals.

THEATER REVIEW

Diana Ross At the Palace: Graceful, Elegant, Radiant

■ NEW YORK—Diana Ross is to r&b-based pop music what Lena Horne is to jazz. Both are graceful, elegant women with radiant stage smiles that can be masks but are never deceptive. Both have style, and wit, and taste. Each has the ability to take an audience through a series of mood changes, building enthusiasm with a minimum of extramusical effects.

With three mimes and an opening number ("Here I Am") during which movies of Ms. Ross singing were projected onto her white caftan (held extended ten feet to her left by two of the mimes), one wondered whether "An Evening With Diana Ross At the Palace" was about to degenerate into a series of theatrical gimmicks and Las Vegas over-production. Nothing could have been further from the truth.

The "Motown Sound" which so took popular music by storm in the early '60s is today one of the mainstays of pop and MOR; and with Ms. Ross' career spanning film, records, television and personal appearances, she is virtually an ideal person to maintain a quality standard on behalf of a musical style that so many have attempted to water down in the name of mass acceptance. Ms. Ross has that acceptance and it is to her credit that she has not compromised the credibility of an era she helped create.

The mimes, the almost constant costume changes (each quite distinctive and beautiful), the stage and lighting effects were relegated to the first half. "The Point" was a fairy tale told with the help of the mimes, and "Lady Sings

the Blues" segued naturally into a tribute to black entertainers whose successes never could have reached the heights of her own—Bessie Smith, Ethel Waters, Billie Holiday. And thankfully she did not sing their songs in imitation. She sang as Diana Ross.

The second half of the Joe Layton-directed evening was a slightly detailed personal history—back-up singing at Motown, the Supremes, stepping out on her own (using the analogy of the children's game "May I?") and, finally, personal achievement on a level equal to that of her earlier career. Medleys made up the bulk of the set, including an interesting streamlined version of "A Chorus Line" that proved that score's viability outside the context of the show itself.

The arrangements were contemporary, hinting at the disco influence that would have been the back-beat of the old Supremes' hits were they recorded today, but Ms. Ross held that all in tow. The orchestra over-powered her at times (she frequently signaled the conductor to lower the level), and the forcefulness of the playing contributed to the power she herself strove for. And once strolling up the center aisle, as the last curtain was to fall, leading the audience in singing "Reach Out and Touch," all was forgiven. Would that others would exercise her taste and control.

Ira Mayer

Strassberg Relocates

■ LOS ANGELES—Phil Strassberg has relocated in Los Angeles and opened publicity offices at 5151 Woodman Avenue, Sherman Oaks.

Strassberg, former entertainment writer-critic-editor for the New York Daily Mirror and later film-TV critic and entertainment columnist for the Arizona Republic in Phoenix, operated a public relations firm in New York with film and TV personalities as clients. He was also a personal manager for music and variety acts.

Strassberg's wife, former New York actress Toni Moore, is associated with him in the new venture.

BMI Inks Rubinson

■ LOS ANGELES—David Rubinson has signed an exclusive agreement as a writer affiliate with Broadcast Music Inc. (BMI). Rubinson, president of David Rubinson and Friends, produces Santana, Herbie Hancock and the Pointer Sisters, among others.

Nashboro To Market 'Composite' Album

■ NASHVILLE — Nashboro Records has instituted a unique approach to marketing several of their acts as well as breaking new acts through a composite album. The album, entitled "Abet Review, Vol. 1," features Freddie North, Jesse Morrison, Skip Mahoaney, Ingram Family, Oliver Sain, The Nazty and Ureaus, all r&b acts with current songs.

Album Variety

According to Bud Howell, head of the Nashville-based label, "We hope to break new acts here, be programmed on stations that don't program singles, such as FM, and give consumers a chance to buy an album with a variety of artists."

The album design is like that of a newspaper layout with a picture of each artist and a short story of them featured on the cover. Plans call for future releases to have the same basic format with changing color schemes.

Some of the acts, such as Nazty, Ureaus, Skip Mahoaney and the Ingram Family, already have singles out on the market—and this album is a way of insuring them a chance at airplay at stations that don't program singles, such as some FM and college stations.

Cost Reduced

The cost of breaking a new act is reduced here since the expense of pressing and mailing a single is alleviated and they are included on an album. Too, Howell projects that it helps to have their name linked with "name" artists.

Distributors have received copies of this album for the commercial market. Howell stated, "We feel that some people would like to buy a variety album instead of an album by just one artist so we're offering that."

Don Cusic

T.K. Signs Kracker



T.K. Productions has signed rock group Kracker to an exclusive recording contract. Pictured at the signing are, from left: band members Victor Angulo, Carl Driggs and Chuck Francour, producer Ray Martinez, band members Artie Casado and Carlos Garcia Jr.

CONCERT REVIEW

Keith Jarrett: 'Artist of the Future'

■ LOS ANGELES—Not long ago, Keith Jarrett's (ECM, Impulse) following was limited to a small cult of hard-core highbrow devotees of "the new music," a jazz-classical fusion that was conceived in the mid-fifties, flourished through the mid-sixties and has since become so fragmented as to defy even that ambiguous labeling.

But within the past two years, the numbers of Jarrett buffs have grown at a rate that is nothing short of remarkable. Forgetting, for a moment, the artistic implications of the pianist's work—which are among the most exciting developments in contemporary music—the purely practical aspect inherent to the growth of Jarrett's audience gives rise, in of itself, to some interesting speculation. Only recently, in a *Record World* Dialogue (May 15, 1976), Phonogram Record Group president Irwin Steinberg, who of necessity is as tuned in as anyone to the practical aspects of his firm's record biz, enthused over the commercial benefits that may be reaped from that "new music" audience. "Who's to know," Steinberg asked rhetorically, "that Keith Jarrett . . . isn't the artist of the future?"

For his part, Jarrett has not allowed the growth of his following to hinder in any way, his artistic growth. He's appeared no fewer than three times within the past year and a half at UCLA's Royce Hall (an ideal venue for his music), the first time as a solo pianist, the next as leader of an all-star quartet. It was during that last performance that Jarrett acknowledged the expansion of his audience while, in the same breath, he expressed his hope that they would remain as flexible in their tastes as he would in his

creative development. "I'm glad to see that an audience for this music has grown," he told the crowd. "And I just hope that your minds would not be closed if I were to return here next summer with a 26-piece string ensemble." Their minds, for the most part, remained open.

Working within the basic framework that is admirably displayed in his latest ECM lp, "Arbour Zena," Jarrett was accompanied by two long-standing cohorts, bassist Charlie Haden and Norwegian saxophonist Jan Garbarek, as well as by a string orchestra under the direction of Paul Shure. In many ways, his use of the orchestra was reminiscent of some of the early sixties' "Third Stream" collaborations between German composer Gunther Schuller and the MJQ's John Lewis, although in the latter experiments, the division between the orchestra and the improvisationalists was far more clear-cut. Jarrett's compositions call for the orchestra to act at times as a fourth instrument, at other times as a bridging device between solo passages. As is always characteristic of the pianist's music, the compositions made extensive use of the juxtaposition of dissonant and almost pastoral elements, between a classical "feel" and jazz motifs.

The second part of his concert, which was divided by a single intermission, began with a piece performed by the trio alone on stage. A thunderous burst of applause and one piano change later (Jarrett claimed the first was out of tune, although nobody in the audience could discern any mishap) the entire ensemble launched into "Mirrors," perhaps the crowning achievement of that recent ECM lp. As usual, the pianist's virtuosity was oddly matched by his unwitting showmanship, his intense feeling for and unity with his instrument that results in a style of playing that is more visual than that of most rock keyboardists.

It remains to be seen what new format Jarrett will work with in his next Royce Hall engagement. If the past three performances can be relied upon in making a prediction, it will almost certainly be a triumph.

Eliot Sekuler

Tull Tour Set

■ LOS ANGELES — Chrysalis recording group Jethro Tull has been set for a summer concert tour of America, including an appearance at the Los Angeles Coliseum on Aug. 15, it was announced by Chrysalis Records president Terry Ellis, who also manages Tull.

Springboard Pacts With Intercord

■ RAHWAY, N. J. — Springboard Intl. Records has concluded a licensing agreement for distribution of their family of labels in Germany with Intercord. This marks the first major label distribution deal for the German company, which is a division of Verlagsgroupe Holtzbrinck, a newspaper and book publishing conglomerate.

Negotiations began at MIDEM by Springboard executives George Port and Dick Broderick with Intercord international director Ingo Kleinhammer and the final contract was signed by Springboard president Danny Pugliese and Intercord managing director Dr. Udo Unger.

CLUB REVIEW

Billy Joel Comes Home

■ NEW YORK — It was one of those hot pre-summer nights when the air conditioning didn't make a difference, when the standees were five and six deep at the bar and along the opposite wall. Billy Joel's (Col) first New York appearance in about a year, and his first local club appearance in more than two years, was a mini-event. If it wasn't the hysteria that greeted Bruce Springsteen late last summer, it was a genuine welcome home, and the sweaty enthusiasm that swelled at his very entrance was sustained at both the beginning and end of every number.

Essentially the program was similar to those he has performed in recent years, with the addition of a few numbers from his Columbia "Turnstiles" album. The bulk of material was drawn from earlier lps, however, with such favorites as "Travelling Prayer," "The Entertainer," "Piano Man" and "Captain Jack" as freshly performed as ever. Too, Joel was more at ease on stage than in the past, seemingly finding himself comfortable shortly into the opening song. Talking to the audience, responding to its pulse, Joel's pace was tailored to a perfect fit.

Ira Mayer

BOA Tour Set

■ LOS ANGELES — Black Oak Arkansas is about to hit the international concert trail again, following earlier cancellation of show plans in Britain and on the continent, when production of the group's new MCA Records album fell behind schedule.

With the lp, "Balls of Fire," in release, BOA is readying for an overseas schedule that begins August 29, at the Reading Music Festival outside London.



RECORD WORLD COUNTRY

Fan Fair '76 Draws Record Turnout

■ NASHVILLE — The Fifth Annual International Country Music Fan Fair, held June 7-13, was the biggest and most successful ever, according to the Country Music Association.

A record breaking crowd of 12,600 registrants enjoyed a wide variety of indoor and outdoor events, which included: a free Celebrity Softball Tournament; a four-hour bluegrass concert; more than 25 hours of live entertainment as presented by record labels and music industry organizations; live country music tent shows during lunch breaks; a Grand Masters Fiddlin' Contest; picture taking and autograph sessions with country artists and songwriters in the exhibition area dominated by fan booths; visits to the Country Music Hall of Fame, the Grand Ole Opry and Opryland.

Scores of tour buses from all over the United States and Canada surrounded Nashville's Municipal Auditorium, while taxis and buses shuttled hundreds of visitors from 11 foreign countries to and from the airport. Those countries represented during the week were: Canada, England, Australia, the Bahamas, the British West Indies, Czechoslovakia, Puerto Rico, Denmark, New Zealand, Sweden and Ireland.

In all, 77 tour groups attended Fan Fair, and the largest group of 220 people was brought in by Break-Away Tours of Los Angeles. 175 people arrived with Country Music Holidays of Myerstown, Pennsylvania; Country Music Travelers of Sudbury, Ontario carried 144; and KWMT Radio in Ft. Dodge, Iowa came to town with a group of 140.

The third annual Fan Fair Celebrity Softball Tournament was held on Monday, June 7 at Nashville's Two Rivers Park (see RW, June 19).

Fans in attendance received record albums and autographed softballs throughout the two-day event. On Tuesday afternoon, Nashville songwriter and artist

Frank Knapp, entertained the fans and players alike in high style by making a 8000 foot free-fall parachute jump into the park.

Live Shows

The week's line-up of live performances began on June 9 with a four-hour bluegrass concert at the Municipal Auditorium. The emcees were Grant Turner, Hairl

Hensley and Tony Lyons.

The International Fan Club Organization (IFCO) held their dinner and show during Fan Fair, on Wednesday evening, June 9. The event was co-hosted by Ralph Emery and Charlie Douglas. During the show, CMA executive vice president Irving Waugh was
(Continued on page 104)

Country Artists Active During Bicentennial

■ NASHVILLE — Country music entertainers will be featured prominently this Fourth of July, in celebrations of the Bicentennial across the country. Some of the major events will be held in Philadelphia, Washington, D.C., Staunton, Va., Kerrville, Texas and Gonzalez, Texas.

In Philadelphia, Charlie Rich and Charley Pride are scheduled to perform, while in the nation's capital, Johnny Cash will appear.

In Staunton, Va., the Statler Brothers will hold their annual Fourth of July celebration with special guest Tammy Wynette.

Kerrville, Texas will be the site of the annual Kerrville Country and Western Jamboree, with artists such as Mother Maybelle and the Carter Family, Johnny Gimble, Hank Snow, Hank Thompson, Ernest Tubb, Tommy Thompstreet, Mickey Gilley, Mel Tillis and others slated to perform.

At the annual Willie Nelson Fourth of July picnic, to be held this year in Gonzalez, Texas, artists included Waylon Jennings, Jessi Colter, Kris Kristofferson, Rita Coolidge, George Jones, Leon and Mary Russell, Jerry Jeff Walker, David Allan Coe and Roger Miller.

NASHVILLE REPORT

By RED O'DONNELL



■ Not that it matters, but: If somebody were to ask me to name the top box office attractions in the history of entertainment (music division), my answer with celerity would be Elvis Presley and the Grand Ole Opry. Their performances are synonyms for sellouts.

Californian Tom Bresh has a hit in the country-fied song, "Home Made Love," on the Farr label. And it's about time; The 28-year-old handsome singer has been performing professionally for 25 years. He's "sort of" a protege of Merle Travis. ("We're going to do an album together later this summer," Tom says.) The record company is owned by Mississippi-born Asa Farr, who makes much moola buying and selling pigs in New Jersey. Oink! Tom's producer is Jimmy Bowen and he's co-managed by Suzy Frank and Piggy Smith. (Piggy is a brother of jazz singer Keely Smith.) Tom's story is one that you can't Bresh off! (Ugh.)

(Continued on page 103)

Anderson Tops RW 'Fun Poll'

■ A wide geographic spectrum of country fans were represented at the 1976 Fan Fair, where the Record World Fun Poll voting showed ballots from 40 different states, as well as England, Australia and the Canadian Provinces of Ontario, Nova Scotia and British Columbia. Out of 12,600 Fan Fair registrants, over 65 percent stopped by the Record World booth.

Winner of the popularity contest was Bill Anderson, with Loretta Lynn running a close second.

Nashville NARAS Elects New Officers



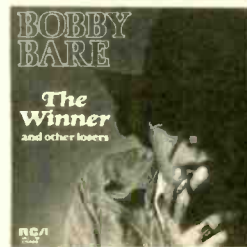
Pictured above are the newly elected officers for the Nashville chapter of NARAS. Seated is the president, RW VP John Sturdivant, and standing (from left) are Willie Ackerman, second vice president; Francine Anderson, executive director; Bob Schanz, secretary; Rory Burke, treasurer; and Tom Collins, first vice president.

COUNTRY PICKS OF THE WEEK

SINGLE **BILLY "CRASH" CRADDOCK, "YOU RUBBED IT IN ALL WRONG"** (J. Adrian; Pick-A-Hit, BMI). There's some funky goings on in the tracks here, as Mr. Country Rock cooks on a hit that's bound to tear up the charts and fill up the dance floor. It's hard to sit still while this one is spinning. Crash is rubbing it in right! ABC/Dot DOA-17635.

SLEEPER **LINDA HARGROVE, "FIRE AT FIRST SIGHT"** (L. Hargrove; Beechwood/Window, BMI). Super singer/songwriter Linda pens herself one that's sure to gather up a lot of requests. It's a story about the fire of desire that makes romance at a glance such an easy chance to take. First sight or first listen, you'll love this one! Capitol P-4283.

ALBUM **BOBBY BARE, "THE WINNER AND OTHER LOSERS."** Bobby Bare's albums are always refreshing, always right on target, a step ahead, one beat behind and heading forward. Listen to "Lost In Austin," the best cut on the album, and you'll see why Bare's always a "winner." "Put A Little Lovin' On Me" is a classic. Bare never disappoints with an album and always points ahead. RCA APL1-1786.



COUNTRY HOT LINE

By MARIE RATLIFF



■ **FEERLESS FORECAST:** "While The Feeling's Good" was tried before by Mike Lunsford and just missed being a hit; now the time is right and we believe Kenny Rogers has got it! A superb rendition that's already starting at KBOX, WHK, KCKN and WCMS.

"Ain't Love Good" is a real good one for Jean Shepard and it should carry her back to the top! The list of adds in just 10 days include KRMD, WPLO, KCKN, KSOP, KKYX, KFDI, WENO, WSDS, WMTS, KPIK, KBOX and KTSS.

Kenny Starr's "Calico Cat" is putting smiles on programmers in Ft. Worth, Wichita, Kansas City, Salt Lake City, Norfolk and Colorado Springs.

The new pairing of Jim Ed Brown and Helen Cornelius, "I Don't Want To Have To Marry You," is beginning to show action in the southwest; the Oak Ridge Boys continue to come through strongly with "Family Reunion," their first to hit the national country charts, with movement reported at WINN, KBUL, KLPR, WENO, WMNI and WMOP.



Sandy Posey

Sandy Posey re-enters the recording scene, now on Monument, with two heavy songs! Initial play was on "Why Do We Carry On," but flip action in several major markets has prompted label promo people to do an about-face and run with "Trying To Live Without You Kind of Days."

David Houston's "The Lullaby Song" is getting spins at WDEE and KRMD; Moe Bandy seeing action on "Here I Am Drunk Again" at KCKC, WBAP, WWOK, WENO and KSOP.

Instrumentally speaking, Bill Black's Combo is getting heavy initial play on "Jump Back Joe Joe"; Larry Butler's "Theme From 'Stay Hungry'" getting aired at KLAK, KTTs and WMTS.

Super Strong: Mickey Gilley, Red Sovine, Red Steagall.

SURE SHOTS

Billy Crash Craddock — "You Rubbed It In All Wrong"

C. W. McCall — "Crispy Critters"

Jean Shepard — "Ain't Love Good"

LEFT FIELDERS

Jerry Powell — "Flash Turnipseed"

Terry Bradshaw — "The Last Word In Lonesome is Me"

AREA ACTION

Pat Daisy — "I'm Going Back (To The Country)" (KCKN, WENO)

Jerry Ford — "I Forgot To Live Today" (KKYX)

Lisa Hartman — "Saying Hello, Saying I Love You, Saying Goodbye" (KRMD)

HOTLINE CHECKLIST

KAYO, Seattle
KBOX, Dallas
KBUL, Wichita
KCKC, San Bernardino
KCKN, Kansas City
KD JW, Amarillo
KENR, Houston
KFDI, Wichita
KGFX, Pierre
KIKK, Houston
KJJJ, Phoenix
KKYX, San Antonio
KLAK, Denver
KLPR, Oklahoma City

KPIK, Colorado Springs
KRMD, Shreveport
KSOP, Salt Lake City
KTOW, Oklahoma City
KTTs, Springfield
WBAP, Ft. Worth
WCMS, Norfolk
WDEE, Detroit
WEET, Richmond
WENO, Nashville
WHK, Cleveland
WHOO, Orlando
WIL, St. Louis
WINN, Louisville

WIRE, Indianapolis
WITL, Lansing
WJJD, Chicago
WJQS, Jackson
WMC, Memphis
WMNI, Columbus
WMOP, Ocala
WMTS, Murfreesboro
WPLO, Atlanta
WSDS, Detroit
WSLR, Akron
WSUN, St. Petersburg
WWOK, Miami
WWVA, Wheeling

Walkway Adds Twelve New Members

■ NASHVILLE—The Country Music Foundation hosted its annual Walkway of Stars installation ceremony during Fan Fair at the Country Music Hall of Fame and Museum. The ceremony recognizes individuals who have contributed greatly to country music by placing the name of each artist, in bronze, in the terrazzo walkway leading to the entrance of the Country Music Hall of Fame and Museum. The 12 1976 inductees include: Bob Atcher, Hoyt Axton, Jim Ed Brown, Vernon Dalhart, Mac Davis, Mickey Gilley, Joe E. Lewis, C. W. McCall, Red River Dave McEnery, Ronnie Milsap, Ramblin' Tommy Scott, and Ray Whitley.

The event was attended by artists and their representatives, country fans brought to Nashville for Fan Fair activities, music industry executives, and the Country Music Foundation staff and board of trustees.

Each artist inducted into the Walkway of Stars donates one thousand dollars to the Country Music Foundation, and these funds are used in the library program.

Two Walkway memberships involved special efforts by many people. The Walkway block honoring Vernon Dalhart, the early country star who recorded such hits as "The Prisoner's Song" and "The Wreck of Old 97," was ob-

tained after a six-year fund-raising effort by Fred Goldrup of Lisbon Falls, Maine. Goldrup was on hand to accept the Walkway Certificate on behalf of the deceased Dalhart.

Conway Twitty and Jimmy Jay, of United Talent, attended the ceremony to accept the Walkway Certificate on behalf of Joe E. Lewis, longtime leader of Twitty's "Twitty Bird" band. Lewis was killed in an auto accident this past April, and Twitty and Jay spearheaded a drive to place his name in the Walkway.

Gene Meets 'Manny'



Gene Autry made a weekend trip to discuss business interests with the manager of his music to Nashville interests, Dave Burgess. While here, Maggie Caverder (left), executive director of the Nashville Songwriters Association, International, awarded Autry the "Manny," NSAI's Hall of Fame trophy. Autry was inducted into the Hall of Fame in 1970, and NSAI is this year going back and giving the bronze sculpture to all writers who became Hall of Famers in 1970 through 1974.

Nashville Report (Continued from page 102)

The local "Fan Fair" was such a success that the sponsors (WSM, Inc. and CMA) are mulling plans to divide it into a two-parter for 1977; that or find a large place for it, and there just isn't any such place in Nashville.

Just for the record, the recording of Red Sovine's "Teddy Bear" on Starday is a song co-written by Dale Royal, Billy Joe Burnette, Tommy Hill and Sovine. I previously wrote that Royal was the writer.

Did you know that Johnny Cash gifted Don Davis with a 1976 unused Cadillac for producing his "One Piece At A Time" hit. It's the second time Davis has been the recipient of a Caddy with no price tag attached. Writer Shel Silverstein gave him one about six years ago for calling Cash's attention to Shel's "A Boy Named Sue." "I can live with such motorized surprises," says Davis.

Are you aware that "United Talent," the title of latest Loretta Lynn-Conway Twitty lp for MCA, also is the name of a talent agency operated by L. Lynn & Co.?

Some biggies birthing this week: Roy Drusky, Kris Kristofferson, June Carter Cash, Diana Trask, George Kent, Rosalie Allen and Bobby Harden.

That photo of Charlie Daniels advertising his latest Epic lp, "Saddle Tramp," has some Music Rovers asking who posed for Charlie's tummy—Kenny Price or Little David Wilkins?

Jim Pelton figures The Brothers Johnson and The Sisters Johnson should get together and do a double-labeled album.

Ronnie Prophet's Canadian television series, "Grand Old Country," has been picked up for the second year by the CTV Network. (The 25 episode tapings are underway in Toronto). Guests on first show included Hank Williams, Jr., Johnny Rodriguez, Rex Allen, Jr. and Jerry Wallace.

A fan asked Dolly Parton if she wore a wig: "I wouldn't be caught alive without one," quipped Dolly.

Sports Dept.: Archie Campbell and Boots Randolph are the best golfers among Nashville-based entertainers—and Dave Rowland of the Dave and Sugar trio is the best softball player.

Veteran Biff Collie has come up with the "Original Country Music Atlas." It pinpoints the more than 1800 radio stations that play part or all country music, complete with call letters, the dial, the town and nearest highway.

Fan Fair (Continued from page 102)

presented with the Third Annual Tex Ritter Memorial Award.

Throughout the remainder of the week, fans attended live shows produced by the individual record companies and music industry organizations.

Reunion Show

In addition, more than 8000 fans packed the Municipal Auditorium for CMA's Country Music Reunion Show on Saturday afternoon. Grant Turner was the master of ceremonies with co-hosts John Lair, Ramblin' Lou Schriver and the Duke of Paducah.

Ben Smathers coordinated production of the entertainment, along with the assistance of Jimmy Gately and Harold Morrison. Fred Carter, Jr. was the musical director; RW VP John Sturdivant was the lighting director; and the Jordanaires provided vocal backgrounds.

Brunch

Prior to the afternoon show, more than 90 reunionaires and their families and friends attended a brunch in their honor at the Country Music Hall of Fame as hosted by the Country Music Foundation. Immediately following the show, the reunionaires had supper together at the Municipal Auditorium, and later attended the 6:30 performance of the Grand Ole Opry.

On Thursday, Friday and Saturday live entertainment was featured in the lunch tent, with the

WHO THE HELL IS Ron Shaw?

ASK ANY OF THESE STATIONS

KWMC - KPLS - KACT
 KMBL - KRHO - KYSO
 WMNI - WXLE - WPOR
 WKPT - WESX - KHMO
 KFUL - KSTL - WSNJ
 KKZZ - WJTN - KAWC
 KTAE - KCIN - KPMC
 KWIP - KWTC - KWIN
 KKIO - KCUE - KHIL
 KPIN - KSUN - KSWW
 KVWM - WLBJ - WNCO
 WGGC - WYII - KHOT
 KPRB - KFAY - WLIK
 WCMA - KAMD - KCMX
 KSHA - KLOO - KRDR
 KBFW - KXLE - KUTI
 KARY - KPPL - KWNA
 KIBS - KCAD - KOYL
 KENE

RON'S IRDA #2015
"Tomorrow's Another Day"

Looks like a sure thing. If you don't have your DJ copies yet contact your distributor or

Pacific Challenger Records

Distributed by: IRDA
 NASHVILLE / HOLLYWOOD

shows produced by Mike Slattery.

The Theater By the Lake at Opryland was the setting for the Fan Fair finale — The Grand Master's Fiddlin' Contest. This year's winner was Terry Joe Morris of Hurst, Texas who took home the top prize of \$1,000. Larry Franklin of Sherman, Texas took second place and \$300; James "Shorty" Chancellor of Richardson, Texas captured third place and picked up \$275. Cash prizes were also awarded the other contestants placing in the top ten.

A special segment of the program was a tribute to Roy Acuff

by a group of Nashville string players conducted by Bill McElhiney. Roy himself, now recovering from a heart attack, stepped on stage to acknowledge the tribute. In addition, a TV crew was on hand to tape a Porter Wagoner Show for future telecast.

The lower level of the Municipal Auditorium was packed during the entire event, as more than 200 booths and displays were occupied by fan clubs, record companies, travel agencies, publications and other country music oriented businesses. All throughout the week country artists vis-

ited the booths to meet fans, sign autographs and give away photographs. Prizes were awarded to fan clubs with the most meaningful exhibits, and first place (\$300) was awarded to the Dolly Parton Fan Club. Second place was captured by the Lynn Anderson Fan Club (\$200), and the Johnny Rodriguez Fan Club placed third (\$100).

Next year's Fan Fair is scheduled to take place June 8-12, proceeded once again by a Celebrity Slow-Pitch Softball Tournament. Fan Fair is co-sponsored by CMA and the Grand Ole Opry.



During Fan Fair, the Ray Griff Rays of Sunshine (left) pose with the championship softball trophy after winning the Fan Fair Tournament in the men's division; the Mary Reeves Reevettes (center) show off their trophy and mascot after capturing the Fan Fair Softball Tournament crown in the ladies' division; and a number of old timers gather together for the annual Reunion Show held at each Fan Fair.

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

BOBBY BARE—RCA PB-10718

PUT A LITTLE LOVIN' ON ME (B. McDill; Hall-Clements, BMI)

Count on Bare to come up with something unique and innovative and he'll never let you down. A sense of humor strikes home. It's a winner!

RONNIE SESSIONS—MCA MCA-40581

SUPPORT YOUR LOCAL HONKY TONKS (R. Willis-T. Willis; War Drum, BMI)

One of these days honkin' Ronnie is gonna wake up with a hit—and this could be it. Support your local request lines and dial for this.

JEANNIE C. RILEY—Warner Bros. WBS 8226

THE BEST I'VE EVER HAD (J. C. Riley; Jeannie C. Riley, BMI)

Jeannie C. is back with producer Shelby Singleton and once again it sounds like a winning combination. Stone country and a stone smash.

RAY STEVENS—Barnaby B-619

MOCKINGBIRD HILL (V. Horton; Southern, ASCAP)

LADY OF SPAIN (R. Hargreaves-T. Evans-S. Damerell-H. B. Tilsley; Peter Maurice/Sam Fly, ASCAP)

Once again Ray picks up an old standard and gives it the Stevens treatment that's guaranteed to draw attention, requests and amazement.

JERRY REED—RCA PB-10717

GATOR (J. R. Hubbard; Vector, BMI)

The Alabama Wild Man wrote this one for the movie of the same name, putting his distinctive stamp of Nashville funk on the grooves. Lot of swamp pickin' here!

TERRY BRADSHAW—Mercury 73808

THE LAST WORD IN LONESOME IS ME (R. Miller; Tree, BMI)

Terry sings this Roger Miller classic in hit form. Another touchdown!

(Continued on page 105)

ABC Country Campaign Keyed To Bicentennial

■ NASHVILLE—In June, ABC/Dot Records will distribute T-shirts, cigarette lighters, ash trays and other merchandising aids to retailers and selected radio stations, in addition to offering special discounts and advertising incentives as part of the company's promotional campaign for the Bicentennial year. The theme of the campaign is "America's Best Country."

Retailers already have received "America's Best Country" browser boxes as well as posters with a special bicentennial logo in red, white and blue depicting the Statue of Liberty with torch in one hand and guitar in the other.

T-Shirts

More than 21,000 T-shirts have been traded out to 37 of the nation's top country radio stations depicting the special ABC/Dot logo on the back and the stations' own designs on the front. In addition, 1000 cigarette lighters and ash trays bearing the logo have been handed out to key salesmen, sales accounts and country radio personalities. All merchandising pieces for the campaign are keyed with the special bicentennial logo, featuring the ABC in America's Best Country.

Discounts

Special discounts and advertising incentives are being offered on all ABC/Dot country catalogue entries with particular emphasis on current releases.



THE COUNTRY ALBUM CHART

JUNE 26, 1976

JUNE 26	JUNE 19		WKS ON CHART
1	3	HARMONY DON WILLIAMS—ABC Dot DOSD 2049	9
2	2	BLOODLINE GLEN CAMPBELL—Capitol SW 11516	10
3	1	THE SUN SESSIONS ELVIS PRESLEY—RCA APMI 1675	11
4	4	THE SOUND IN YOUR MIND WILLIE NELSON—Columbia/Lone Star KC 34092	14
5	6	WILLIE NELSON LIVE—RCA APL1 1487	9
7	8	GILLEY'S GREATEST HITS, VOL. 1 MICKEY GILLEY—Playboy PB 409	12
8	7	FASTER HORSES TOM T. HALL—Mercury SRM 1 1076	11
9	10	SUNDAY MORNING WITH CHARLIE PRIDE—RCA APL1 1359	8
10	15	ONE PIECE AT A TIME JOHNNY CASH—Columbia KC 34193	4
11	9	HAROLD, LEW, PHIL & DON STATLER BROTHERS—Mercury SRM 1 1077	11
12	13	THE OUTLAWS WAYLON, WILLIE, JESSI & TOMPALL—RCA APL1 1321	5
13	18	20-20 VISION RONNIE MILSAP—RCA APL1 1666	5
14	20	NOW AND THEN CONWAY TWITTY—MCA 2206	4
15	26	FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE ELVIS PRESLEY—RCA APL 1 1506	4
16	25	SADDLE TRAMP CHARLIE DANIELS BAND—Epic PE 34150	5
17	11	COME ON OVER OLIVIA NEWTON-JOHN—MCA 2186	15
18	12	'TIL I CAN MAKE IT ON MY OWN TAMMY WYNETTE—Epic KE 34075	14
19	17	ELITE HOTEL EMMYLOU HARRIS—Reprise MS 2239	22
20	23	SOMEBODY LOVES YOU CRYSTAL GAYLE—United Artists LA543 G	30
21	14	WILDERNESS C. W. McCALL—Polydor 1 6069	8
22	16	IT'S ALL IN THE MOVIES MERLE HAGGARD—Capitol ST 11483	17
23	31	MEL STREET'S GREATEST HITS—GRT 8010	5
24	19	FOREVER LOVERS MAC DAVIS—Columbia PC 34105	10
25	39	TOO STUFFED TO JUMP AMAZING RHYTHM ACES—ABC ABCD 940	2
26	21	TWITTY CONWAY TWITTY—MCA 2176	23
27	34	THIS IS BARBARA MANDRELL—ABC Dot DOSD 2045	4
28	22	FEARLESS HOYT AXTON—A&M SP 4571	9
29	41	A' LITTLE BIT MORE DR. HOOK—Capitol ST 11562	2
30	24	CHESTER & LESTER CHET ATKINS & LES PAUL—RCA APL1 1167	15
31	45	ROCKY MOUNTAIN MUSIC EDDIE RABBITT—Elektra 7E 1065	2
32	32	BILLY SWAN—Monument PZ 34183	6
33	28	THE EARL SCRUGGS REVUE, VOL. II—Columbia PC 34090	9
34	27	JUST FOR THE RECORD RAY STEVENS—Warner Bros. BS 2914	8
35	43	JONI LEE—MCA 2194	3
36	46	ANGELS, ROSES AND RAIN DICKEY LEE—RCA APL1 1725	2
37	49	BECAUSE YOU BELIEVED IN ME GENE WATSON—Capitol ST 11529	2
38	38	AS LONG AS THERE'S A SUNDAY SAMMI SMITH—Elektra 7E 1058	7
39	30	MACKINTOSH & T.J. SOUNDTRACK—RCA APL1 1520	11
40	35	TEXAS DANNY DAVIS & THE NASHVILLE BRASS—RCA APL1 1578	7
41	29	LARRY GATLIN & FAMILY & FRIENDS—Monument KZ 34042	13
42	33	THE WHITE KNIGHT CLEDUS MAGGARD & THE CITIZENS BAND—Mercury SRM 1 1072	16
43	55	INSTANT RICE, THE BEST OF BOBBY G.—GRT 8011	2
44	42	SOMETIMES BILL ANDERSON & MARY LOU TURNER—MCA 2182	19
45	36	HANK WILLIAMS, YOU WROTE MY LIFE MOE BANDY—Columbia KC 34091	13
46	—	UNITED TALENT LORETTA & CONWAY—MCA 2209	1
47	48	HEAD FIRST ROY HEAD—ABC Dot DOSD 2051	6
48	37	MOTELS AND MEMORIES T. G. SHEPPARD—Melodyland ME 6 40351	11
49	44	WILLIE NELSON & FRIENDS—Plantation PLP 24	6
50	47	200 YEARS OF COUNTRY SONNY JAMES—Columbia KC 33918	21
51	59	SNUFF GARRETT'S TEXAS OPERA COMPANY—Ranwood 8156	2
52	—	THE BEST OF RAY PRICE Columbia KC 34160	1
53	53	ROCK 'N' COUNTRY FREDDY FENDER—ABC Dot DOSD 2050	18
54	—	WHAT I'VE GOT IN MIND BILLIE JO SPEARS—United Artists LA608 G	1
55	67	REMEMBERING THE GREATEST HITS OF BOB WILLS—Columbia KC 34108	2
56	40	SILVER LININGS CHARLIE RICH—Epic KE 33545	10
57	—	LONE STAR BEER AND BOB WILLS MUSIC RED STEAGALL—ABC Dot DOSD 2055	1
58	62	NARVEL THE MARVEL NARVEL FELTS—ABC ABC Dot DOSD 2033	17
59	56	WHEN THE TINGLE BECOMES A CHILL LORETTA LYNN—MCA 2179	19
60	57	EASY AS PIE BILLY CRASH CRADDOCK—ABC Dot DOSD 2040	18
61	50	ON THE MOVE DONNA FARGO—Warner Bros. BS 2926	12
62	58	REDHEADED STRANGER WILLIE NELSON—Columbia KC 33482	53
63	—	LIVE AT THE GRAND OLE OPRY HANK WILLIAMS, SR.—MGM MG 1 5019	1
64	51	THE GREAT TOMPALL TOMPALL GLASER—MGM M3G 5014	17
65	52	LONGHAIRD REDNECK DAVID ALLEN COE—Columbia KC 33916	13
66	65	PRISONER IN DISGUISE LINDA RONSTADT—Asylum 7E 1045	47
67	54	THE SHIEK OF CHICAGO JOE STAMPLEY—Epic KE 34036	12
68	64	FLOYD CRAMER COUNTRY—RCA AFL1 1541	10
69	61	LOVIN' AND LEARNIN' TANYA TUCKER—MCA 2167	22
70	69	LOVE PUT A SONG IN MY HEART JOHNNY RODRIGUEZ—Mercury SRM 1 1057	24
71	63	ALONE AGAIN BILLY WALKER—RCA APL1 1489	9
72	60	PEOPLE PUT TO MUSIC FREDDIE HART—Capitol ST 11504	12
73	68	BLACK BEAR ROAD C. W. McCALL—MGM M3G 5008	35
74	66	I'D JUST BE FOOL ENOUGH FARON YOUNG—Mercury SRM 1 1075	10
75	71	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER—ABC Dot DOSD 2020	63

Country Single Picks (Continued from page 104)

JACK BLANCHARD AND MISTY MORGAN—Epic 8-50245
MOLASSES IN THE MOONLIGHT (J. Blanchard; Hall-Clement, BMI)
 Super smooth production and an off-beat number from the Tennessee Birdwalk duo. Moonlight, sunlight, it's all right!

BRENDA LEE—MCA MCA-40584

BROTHER SHELTON (B. Anthony-B. Morrison; Combine, BMI/Music City, ASCAP)

Brenda is listening to some sweet nothings from a righteous church fellow here—and bless her soul, she lost control!

FAITH O'HARA—Columbia 3-10355

SO EASY TO LOVE (HARD TO FORGET) (E. Rabbitt-E. Stevens; Briarpatch/DebDave, BMI)

A bouncy number that'll add a little spice to your turntable. Have faith!

EARL HUGHES—Inferno IN 100

LADY, LADY (E. Hughes; Manilus, BMI)

Nice beat on this up-tempo number that'll be a welcome addition to any playlist or turntable.

SHEILA TILTON—Con Brio CBK 110A

HALF AS MUCH (C. Williams; Fred Rose, BMI)

This song, which was a big hit for Hank Williams, is brought back in winning form on the female side by Sheila. Twice as much a hit!

FAITH ALLEN—Denim 1003

IS THIS ALL THERE IS TO A HONKY TONK (D. Lee-B. Duncan; Brother Karl's/Mandina, BMI)

Super strong lyric that has this lady asking the musical question "is that all there is to a honky tonk"—after she sees where her man spends his time.

JAMES HENDRICKS—Starcrest GRT-060

LONG LONESOME HIGHWAY (J. Hendricks; ENP, BMI)

Formerly a hit for Michael Parks, James brings this self-penned number across country style.

I LOVE THE WAY THAT YOU LOVE ME

(4266)

RAY GRIFF'S
 Third Big Chart Single Hit
 On Capitol Country!
 From His Chart Album Titled
RAY GRIFF (ST-11486)



Booking: American Management
 17175 Ventura Boulevard
 Encino, California 91316
 Tel: (213) 981-6500
 Contact: Jim Wagner



JUNE 26, 1976



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

JUNE 26
JUNE 19

WKS. ON CHART

1	2	EL PASO CITY MARTY ROBBINS Columbia 3 10305		12
2	4	ALL THESE THINGS JOE STAMPLEY/ABC Dot DOA 17624		10
3	5	STRANGER JOHNNY DUNCAN/Columbia 3 10302		15
4	7	THE DOOR IS ALWAYS OPEN DAVE & SUGAR/ RCA PB 10625		11
	1	I'LL GET OVER YOU CRYSTAL GAYLE/United Artists XW781 Y		13
6	11	SUSPICIOUS MINDS WAYLON JENNINGS & JESSI COLTER/ RCA PB 10653		9
7	3	ONE PIECE AT A TIME JOHNNY CASH/Columbia 3 10321		12
8	12	HERE COMES THE FREEDOM TRAIN MERLE HAGGARD/ Capitol 4267		6
9	8	LONELY TEARDROPS NARVEL FELTS/ABC Dot DOA 17620		13
10	10	SHE'LL THROW STONES AT YOU FREDDIE HART/ Capitol 4251		12
11	15	I'D HAVE TO BE CRAZY WILLIE NELSON/Columbia 3 10327		10
12	19	VAYA CON DIOS FREDDY FENDER/ABC Dot 17627		6
13	13	YOUR PICTURE IN THE PAPER STATLER BROTHERS/ Mercury 73785		11
14	17	HOMEMADE LOVE TOM BRESH/Farr 004		9
15	18	IS FOREVER LONGER THAN ALWAYS PORTER WAGONER & DOLLY PARTON/RCA PB 10652		7
16	16	CAN YOU HEAR THOSE PIONEERS REX ALLEN, JR. Warner Bros. WBS 8204		9
17	20	WHEN SOMETHING'S WRONG WITH MY BABY SONNY JAMES/Columbia 3 10335		7
18	25	NEGATORY ROMANCE TOM T. HALL/Mercury 73795		6
19	21	YOU ARE SO BEAUTIFUL RAY STEVENS/Warner Bros. WBS 8198		9
20	22	THAT'S WHAT FRIENDS ARE FOR BARBARA MANDRELL/ ABC Dot DOA 17623		8
21	26	ON THE REBOUND DEL REEVES & BILLIE JO SPEARS/ United Artists XW797 Y		9
22	23	I REALLY HAD A BALL LAST NIGHT CARMOL TAYLOR/ Elektra 45312		8
23	28	A BUTTERFLY FOR BUCKY BOBBY GOLDSBORO/ United Artists XW793 Y		7
24	27	LOVIN' SOMEBODY ON A RAINY NIGHT LaCOSTA/ Capitol 4264		6
25	30	IN SOME ROOM ABOVE THE STREET GARY STEWART/ RCA PB 10680		6
26	33	LOVE REVIVAL MEL TILLIS/MCA 40559		5
27	34	SAVE YOUR KISSES FOR ME MARGO SMITH/Warner Bros. WBS 8213		5
28	31	HEART DON'T FAIL ME NOW RANDY CORNOR/ABC Dot DOA 17625		7
29	35	SOLITARY MAN T. G. SHEPPARD/Hitsville 6032		5
30	32	ANGEL ON MY SHOULDER JONI LEE/MCA 40553		7
31	40	ROCKY MOUNTAIN MUSIC EDDIE RABBITT/Elektra 45315		4
32	6	WALK SOFTLY BILLY CRASH CRADDOCK/ABC Dot DOA 17619		13
33	41	GOLDEN RING GEORGE JONES & TAMMY WYNETTE/ Epic 8 50235		4
34	48	SAY IT AGAIN DON WILLIAMS/ABC Dot DOA 17631		3
35	9	YOU'VE GOT ME TO HOLD ON TO TANYA TUCKER/ MCA 40540		11
36	39	YOU ALWAYS LOOK YOUR BEST (HERE IN MY ARMS) GEORGE JONES/Epic 8 50227		7
37	56	ONE OF THESE DAYS EMMYLOU HARRIS/Reprise RPS 1353		4
38	14	AFTER ALL THE GOOD IS GONE CONWAY TWITTY/ MCA 40534		13
39	43	GOLDEN OLDIE ANNE MURRAY/Capitol 4265		6
40	47	I LOVE THE WAY THAT YOU LOVE ME RAY GRIFF/ Capitol 4266		5
	41	FLASH OF FIRE HOYT AXTON/A&M 1811		7
42	42	GONE AT LAST JOHNNY PAYCHECK & CHARNISSA/ Epic 8 50215		9
43	46	THIS MAN AND WOMAN THING JOHNNY RUSSELL/ RCA PB 10667		6
44	44	PLEASE TELL HIM THAT I SAID HELLO SUE RICHARDS/ ABC Dot DOA 17622		9
45	52	THINK SUMMER ROY CLARK/ABC Dot DOA 17626		4

46	85	TEDDY BEAR RED SOVINE/Starday SD 142	2
47	53	WAS IT WORTH IT JOE STAMPLEY/Epic 8 50224	6
48	51	DOING MY TIME DON GIBSON/Hickory 372	5
49	58	MAKIN' LOVE DON'T ALWAYS MAKE LOVE GROW DICKEY LEE/RCA PB 10684	5
50	57	HEY SHIRLEY (THIS IS SQUIRRELY) SHIRLEY & SQUIRRELY/ GRT 054	4
51	55	SO SAD (TO WATCH GOOD LOVE GO BAD) CONNIE SMITH/Columbia 3 10345	4
52	54	HAVE A DREAM ON ME MEL McDANIELS/Capitol 4249	8
53	70	THE LETTER CONWAY & LORETTA/MCA 40572	2
54	61	RODEO COWBOY/DIXIELAND YOU WILL NEVER DIE LYNN ANDERSON/Columbia 3 10337	3
55	64	I MET A FRIEND OF YOURS TODAY MEL STREET/GRT 057	3
56	71	HERE COMES THAT GIRL AGAIN TOMMY OVERSTREET/ ABC Dot DOA 17630	3
57	63	WOMAN DAVID WILLS/Epic 8 50228	7
58	66	REDNECK VERNON OXFORD/RCA PB 10693	3
59	59	INDIAN NATION BILLY THUNDERCLOUD/Polydor 14321	6
60	67	IT'S DIFFERENT WITH YOU MARY LOU TURNER/MCA 40566	4
61	68	COWBOY EDDY ARNOLD/RCA PB 10701	2
62	69	GOODNIGHT MY LOVE RANDY BARLOW/Gazelle IRDA 217	4
63	65	BRIDGE FOR CRAWLING BACK ROY HEAD/ABC Dot DOA 17629	4
64	74	MacARTHUR'S HAND CAL SMITH/MCA 40563	3
65	72	I DON'T WANT IT CHUCK PRICE/Playboy 6072	3
66	84	MISTY BLUE BILLIE JO SPEARS/United Artists XW813 Y	2
67	73	#1 WITH A HEARTACHE BILLY LARKIN/Casino 185 043	3
68	78	BECAUSE YOU BELIEVED IN ME GENE WATSON/Capitol 4279	4
69	80	THE WAY HE'S TREATED YOU NAT STUCKEY/MCA 40568	2

CHARTMAKER OF THE WEEK

70 — BRING IT ON HOME TO ME
MICKEY GILLEY
Playboy 6075



71	75	I'LL GET BETTER SAMMI SMITH/Elektra 45320	5
72	82	A COUPLE MORE YEARS DR. HOOK/Capitol 4280	3
73	24	HURT/FOR THE HEART ELVIS PRESLEY/RCA PB 10601	13
74	83	WARM AND TENDER LARRY GATLIN/Monument ZS8 8696	3
75	96	TRUCK DRIVIN' MAN RED STEAGALL/ABC Dot DOA 17634	2
76	—	AIN'T LOVE GOOD JEAN SHEPARD/United Artists XW818 Y	1
77	—	HOLLYWOOD WALTZ BUCK OWENS/Warner Bros. WBS 8223	1
78	77	TRA-LA-LA-LA-SUZY PRICE MITCHELL/GRT 050	6
79	—	SLEEP ALL MORNIN' ED BRUCE/United Artists XW811 Y	1
80	93	FROG KISSING CHET ATKINS/RCA PB 10614	2
81	81	THE SWEETEST THING (I'VE EVER KNOWN) DOTTSY/ RCA PB 10666	5
82	—	HONKY TONK WOMEN LOVE REDNECK MEN JERRY JAYE/Hi 2310	1
83	29	DON'T PULL YOUR LOVE/THEN YOU CAN TELL ME GOODBYE GLEN CAMPBELL/Capitol 4245	13
84	36	T FOR TEXAS TOMPALL GLASER & HIS OUTLAW BAND/ Polydor PD 19314	10
85	38	WHAT GOES ON WHEN THE SUN GOES DOWN RONNIE MILSAP/RCA PB 10593	15
86	91	CRYING RONNIE MILSAP/Warner Bros. WBS 8218	2
87	—	WICHITA JAIL CHARLIE DANIELS BAND/Epic 8 50243	1
88	92	LIVIN' ON LOVE STREET SHYLO/Columbia 3 10343	2
89	89	WAITING FOR THE TABLES TO TURN WAYNE KEMP/ United Artists XW805 Y	3
90	—	WEEP NO MORE MY BABY LOIS JOHNSON/Polydor PD 14328	1
91	—	IF I'M A FOOL FOR LOVING YOU DOTTIE WEST/ RCA PB 10699	1
92	94	THAT'LL BE THE DAY PURE PRAIRIE LEAGUE/ RCA PB 10679	3
93	—	TRYING TO LIVE WITHOUT YOU KIND OF DAYS SANDY POSEY/Monument ZS8 8698	1
94	—	LONESOME IS A COWBOY MUNDO EARWOOD/Epic 8 50232	1
95	37	AMERICA THE BEAUTIFUL CHARLIE RICH/Epic 8 50222	10
96	100	FAMILY REUNION OAK RIDGE BOYS/Columbia 3 10349	2
97	97	THE FOOL I'VE BEEN TODAY JERRY WALLACE/Polydor PD 14322	2
98	99	C. B. WIDOW LINDA CASSADY/Cin-Kay 107	2
99	—	A COWBOY LIKE YOU THE HECKELS/RCA PB 10685	1
100	—	FAMILY MAN AL BOLT/Cin-Kay 103	1

TWO FROM TEXAS

Randy Cornor and Roy Head

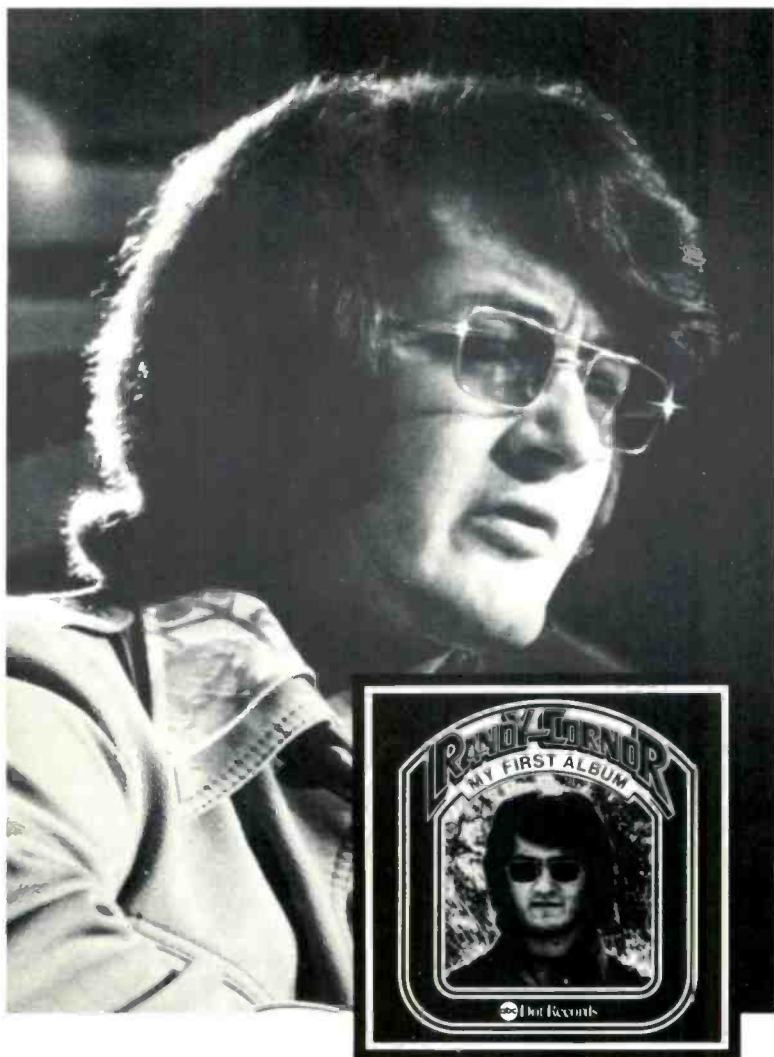
Randy Cornor has sung himself onto the charts with a song about a man who wants to walk out on it all but can't. Meanwhile, Roy Head is heading up the charts with a song about a man who's walked out on it all but wishes he hadn't.

Randy Cornor's "Heart Don't Fail Me Now"

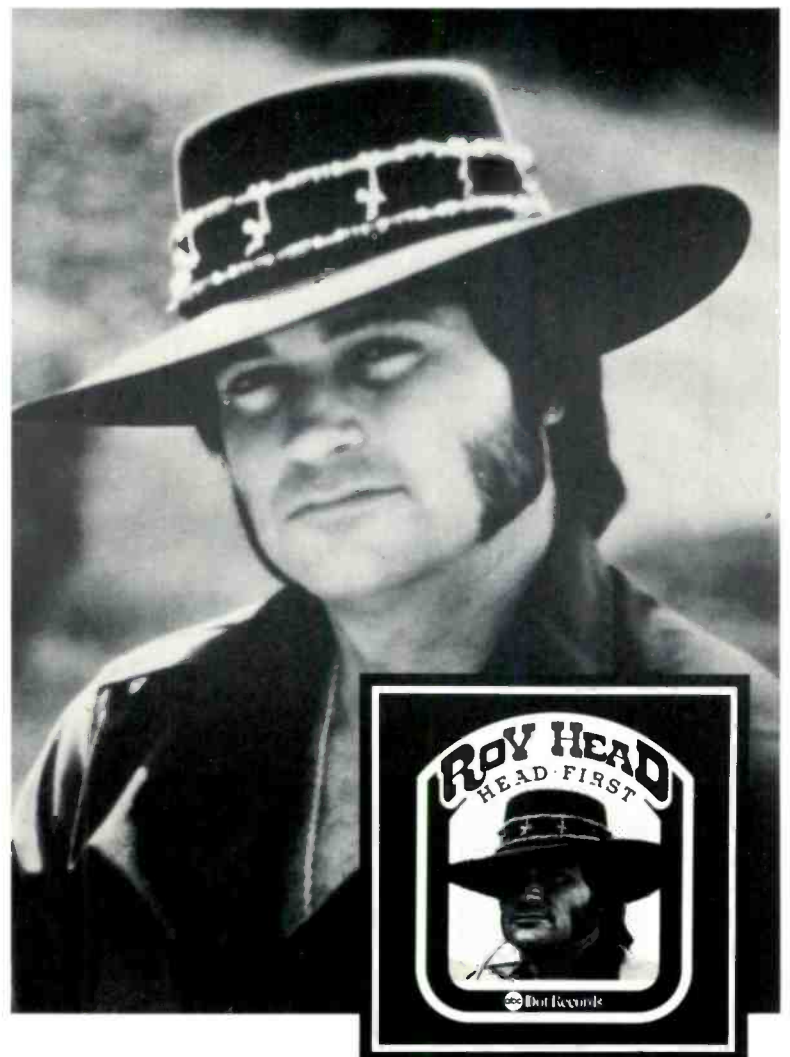
DOA 17625

Roy Head's "Bridge For Crawling Back"

DOA 17629



(From his soon-to-be-released album: **MY FIRST ALBUM** DOSD 2048



(From his debut ABC-Dot album: **HEAD FIRST** DOSD 2051

abc Dot Records

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The new album  Warner Bros. BS 2912 produced by Lenny Waronker and Russ Titelman.