

Special Tribute:  
Blue Note Records

# RECORD WORLD



## Who In The World: Doobie Brothers

### HITS OF THE WEEK

#### SINGLES

**HELEN REDDY, "I CAN'T HEAR YOU NO MORE"** (prod. by Joe Wissert) (writers: Carole King & Gerry Goffin) (Screen Gems-Columbia, BMI) (2:49). Helen has gone all the way back to Carole King's "Writer" album to uncover this tune that was first done by Betty Everett in 1964. Nick DeCaro's arrangement will make it a welcome add to any playlist. Capitol P 4312.

**RHYTHM HERITAGE, "DISCO-FIED"** (prod. by S. Barri & M. Omartian) (writers: Omartian & Price) (American Broadcasting/Holcathus, ASCAP) (3:07). From out of the proverbial "no-where," the group has hit the charts with its renditions of popular TV themes. This instrumental deviates from the pattern, but should continue the hit streak. ABC 12205.

**THE ANDREA TRUE CONNECTION, "PARTY LINE"** (prod. by Gregg Diamond) (writer: Diamond) (Buddah/Gem Diamond/MRT, ASCAP) (3:22). Mixing the sensuous with the disco, this songstress was recently rewarded with a #1 record. Here, her vocal is grittier and the song sounds like it could have been a Martha & the Vandellas hit. Buddah BDA 538.

**JEFFERSON STARSHIP, "WITH YOUR LOVE"** (prod. by Larry Cox & Jefferson Starship) (writers: Balin-Covington-Smith) (Diamondback, BMI) (3:33). Following superbly in the tradition of "Caroline" and "Miracles," the Starship, with Marty Balin supplying the vocal, scores again. This "Spitfire" ballad has all the ingredients of a major hit. Grunt JH 1C746 (RCA).

#### SLEEPERS

**ANDY PRATT, "IF YOU COULD SEE YOURSELF (THROUGH MY EYES)"** (prod. by Arif Mardin) (writers: Pratt & Rubin) (April, ASCAP) (2:53). Andy's "Resolution" album marked one of the most satisfying comebacks of the year. This first single from that set is a vibrant love song that glides along with a sympathetic production. A natural hit! Nempcor 32048 (Atl.).

**DON NIX, "ROLLIN' IN MY DREAMS"** (prod. by Don Nix) (writer: Don Nix) (Deerwood, BMI) (2:45). This single culled from the Memphis maestro's "Gone Too Long" album shows off his lyrical finesse which never fails to satisfy. This tale paints a peaceful, easy feeling, one that is not easily forgotten. It has a good sound, give it a listen. Cream CR 7608.

**GENTLE PERSUASION, "FALLING IN LOVE AGAIN"** (prod. by B. Martin & J. Ross) (writers: Harry Vanda & George Young) (Edward B. Marks, BMI) (3:15). A gently persuasive ballad penned by the prolific team of former Easybeats Vanda and Young, it stands up well to the soulful treatment. An excellent interpretation. Capitol P 4296.

**SPIN, "GRASSHOPPER"** (prod. by Spin & John Sonneveld) (writers: Jansen & Vennik) (U.S. Arabella, BMI) (3:20). A European outfit with a good feel for American r&b based funk overdrive, the group puts it together with this instrumental. Horns, synthesizers, clavinetts, etc. provide an unrelenting pulse. Give it a spin! Ariola America P 7632 (Capitol).

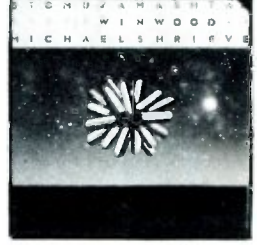
#### ALBUMS

**GLORIA GAYNOR, "I'VE GOT YOU."** Ms. Gaynor's voice has never been surer, full of more power or excitement. Her version of Cole Porter's "I've Got You Under My Skin" is one of the few disco-izations of a standard that would probably please the original composer. "Let's Make A Deal" and "Do It Right" sparkle with the same kind of raw energy. Polydor PD-1-6063 (6.98).

**KRIS KRISTOFFERSON, "SURREAL THING."** A little bit of the energy that's been lacking in Kristofferson's recent recorded efforts has returned with the current David Anderle-produced set. Too, his voice sounds higher than in the past. "You Show Me Yours (And I'll Show You Mine)" and "Eddie the Eunuch" help the newly rising film/record image. Monument PZ 34254 (CBS) (6.98).

**STOMU YAMASHTA, STEVE WINWOOD, MICHAEL SHRIEVE, "GO."** Yamashta's avant garde classical Jeanings meet their rock counterparts in Winwood and Shrieve. And with Winwood's "Winner/Loser" (the rest of the lp is composed by Yamashta), the kind of airplay exposure this type of innovative, far-reaching album requires is assured. Island ILPS 9387 (6.98).

**"POINT BLANK."** For those who've wondered how developed this label's hard rock chops are, Point Blank is a first-rate answer. Bill (ZZ Top) Ham, as producer, harnesses the band's tough Texas outlook and helps polish it to a fine sheen. "Free Man," "Wandering," the bluesy "Bad Bees" and the multiple guitars of "In This World" top this debut set. Arista AL 4087 (6.98).





THE HOTTEST-ON-RECORD!

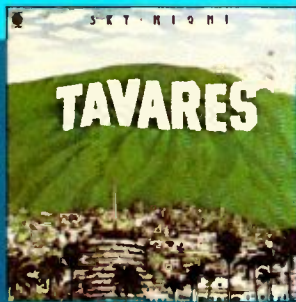
# Capitol's Soul-full Summer



The Sylvers album, **Showcase** (ST-11465) includes their platinum single, **Boogie Fever**, and their latest smash, **Cotton Candy!** (4255)



Nancy Wilson's great new album is **This Mother's Daughter** (ST-11518) featuring her new single, **Now!** (4284)



The new album by Tavares is **Sky-High!** (ST-11533). Features their smash single, **Heaven Must Be Missing An Angel!** (4270)



**Bill Cosby Is Not Himself These Days, Rat Own, Rat Own, Rat Own**, (ST-11530) includes his new single **I Luv Myself Better Than I Luv Myself**, (4299) and **Yes, Yes, Yes!**



Natalie Cole's album, **Natalie** (ST-11517) includes her smash single, **Sophisticated Lady (She's A Different Lady)** (4259)



**Live On, Dream On** (ST-11461) by Sun, includes their hit single, **Wanna Make Love (Come Flick My BIC\*)**, (4254)  
\* Trademark of BIC Pen Corporation



On Capitol Records and Tapes



World Radio History



# RECORD WORLD

## WCI Record Division Leads 2nd Qtr. Gains

■ NEW YORK — Warner Communications, Inc. last week reported second quarter results which set records for any quarter in the history of the company in revenues, net income and earnings per share. Leading the surge was a phenomenal showing by the corporation's record and music division, which showed a 71 percent increase in pre-tax profits and a 43 percent increase in revenues over the second quarter in 1975, although the second quarter is historically not a strong one for the record business.

WCI's net income for the quarter topped \$16 million, a 21 percent increase over the comparable quarter last year. Revenues rose to \$194,601,000. (Continued on page 6)

## Frankie Crocker Indicted for Perjury

■ NEWARK — A Federal Grand Jury here last week handed down a two-count perjury indictment against Frankie Crocker, program director of WBLS-FM (New York) and one of the most prominent figures in black radio in this country. Crocker faces a maximum penalty of 10 years (Continued on page 79)

## CBS Records Concludes Most Successful Convention Ever

By ELIOT SEKULER

■ LOS ANGELES — The 1976 CBS Records Convention was held here last week as over 1,000 CBS staffers, artists and guests mixed business with pleasure as the company held what it terms its biggest convention ever. The atmosphere outpaced even that of the Forum (where the Ringling Bros. & Barnum & Bailey Circus was being held) in terms of frantic activity and the sheer number of simultaneous events. Participants representing Columbia, Epic and CBS Associated Labels came from every state and every record market in the U.S. while the over 200 delegates of CBS Records International were gathered

from dozens of countries on six continents.

The six-day convention was a non-stop series of meetings, seminars, workshops, speeches and presentations. A plethora of awards was presented to CBS engineers, promotion and sales personnel, a total of 89 albums were introduced reflecting every genre of music, the signings of a score of artists were announced including six major acquisitions on the Epic label and a new record company ceased to be rumor and became reality (see separate story.)

In addition, plans were announced for selective list price increases on some albums in what was described as an effort

to counter the effects of spiraling costs. The evenings were devoted to banquets and shows in which dozens of CBS artists — newcomers and established acts — were showcased in acoustically ideal surroundings.

Key addresses were delivered by CBS, Inc. president Arthur Taylor, whose Friday speech reflected the viewpoint of the parent company. CBS Records Group president Walter Yetnikoff (see text in separate story) addressed the convention on Thursday, as did CBS Records division president Bruce Lundvall. Lundvall enumerated some of the company's 1976 achievements and honors, including the (Continued on page 19)

## RCA Hosting 75th Anniversary Convention

■ NEW YORK—RCA Records will open its 75th anniversary national convention in San Francisco Tuesday (27) having achieved the best first half year in its history.

### 500 Attendees

More than 500 persons, including RCA Records executives, the company's full sales, promotion and a&r force, artists and invited guests will attend the Golden Gate gathering at the St. Francis Hotel.

Keynoting the convention will be Kenneth Glancy, president of RCA Records, whose welcoming address will set the tone for the meetings by touching on the company's first 75 years while emphasizing the contemporary new artists who have brought a fresh vigor and vitality to RCA in the past two years.

### Performers

Among the artists who will perform during the four day proceedings are D.J. Rogers, The Tymes, David Banks, Rhythm, The Starland Vocal Band, Rosie, Free Beer and Waylon Jennings.

Plans for the convention were instituted by Jack Kiernan, division vice president, marketing, and coordinated by Jack Burgess, (Continued on page 75)

## CBS Launches New West Coast Label

■ LOS ANGELES—CBS Records has launched a major record label based in Los Angeles. For the first time in its history, CBS Records will have, within its family, a total label based on the west coast.

The label, as yet unnamed, will have its own identity as to a&r direction and artist roster and its own management. Its roster will involve artists covering the broad spectrum of popular music. Serious discussions with several major artists have already begun. The label will take full advantage of the CBS Records marketing and field staff.

In commenting on the new (Continued on page 22)

## Timing Favors Final Passage Of Copyright Legislation

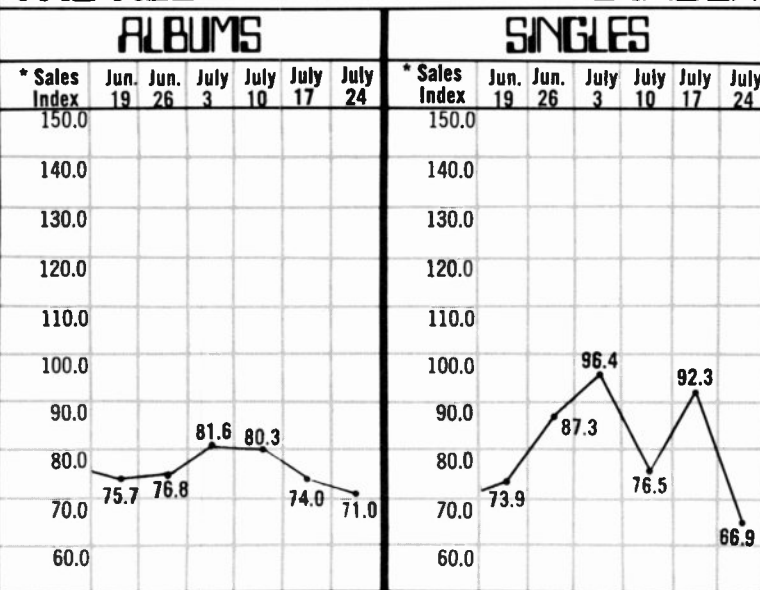
By MICHAEL SHAIN

■ WASHINGTON, D.C.—As the House Copyright Subcommittee drags the revision measure through the final stages of mark up, timing — even more than the specifics of the bill—looms as the most important ingredient in final approval of the long awaited copyright legislation. The subcommittee was expected to finish its work and pass the bill on to the parent Judiciary Committee by last Friday (23). Unofficially staffers are saying that Chairman Peter Rodino will have to act on the

proposal before the Republican National Convention break (August 12-20) if the bill is to make it through the House and the House-Senate conference before the term expires.

The subcommittee, chaired by Rep. Robert Kastenmeier (D-Wis.), met early last week to hash over last minute language changes and fine tunings. An amendment sponsored by Rep. Charles Wiggins (R-Calif.) which makes it harder for the courts and arresting policemen to seize (Continued on page 79)

## 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.

## Clive Davis To Host Retailers Meetings

■ NEW YORK—Arista Records president Clive Davis will host four afternoon dialogue sessions with leading retailers in four cities to discuss the direction of today's music and Arista's role in the marketplace.

"I've been getting a tremendous number of calls and requests," Davis told *Record World*, "to make myself available to retailers and sales people who are on the firing line selling the records." Davis further said that weekend visits to record outlets on both the east and west coasts impressed him for the "knowledgeability and awareness" of the sales staffs and that that, too, contributed to his decision to personally get out and "give my own view of the music industry in general as well as of Arista's growth in the last two years."

The sessions will take place July 28th in Los Angeles at the Beverly Hilton, in Chicago on July 30 at the BBC Club, at the Heilicher Brothers' annual Musicland Convention in Minneapolis on August 2, and in New York at the Park Lane Hotel August 4. More than 1500 persons are expected at the four sessions, and Arista recording group The Movies will perform at the Musicland Convention.

Further information can be obtained from Tom Jones in Los Angeles at (213) 550-0381, Judd Seigal in Chicago at (312) 674-2357 or Steve Dessau in New York at (212) 489-7400.

## Mathis Goes Gold

■ NEW YORK — Columbia recording artist Johnny Mathis' "All-Time Greatest Hits" album has been certified gold by the RIAA.

## Casablanca:

# An Image Growing Clearer

By ELIOT SEKULER

■ LOS ANGELES—The sign outside the Casablanca building—a building whose previous occupants have included 20th Century and A&M Records—reads "the image is growing clearer," a cryptic message, perhaps, but not an idle boast. Within the short span of eighteen months, the company has accomplished a turn-around success that's been almost as dramatic as its cinematic namesake. From the brink of bankruptcy where the firm teetered at about the time that its original distribution deal with Warners lapsed, the label's flamboyant president and founder Neil Bogart has adroitly steered Casablanca on a course that has netted five gold albums, two platinum lps, and a gold single.

More importantly, Casablanca and its growing group of affiliates has been able to solidly establish three acts—Kiss, Donna Summer and Parliament—has developed a stable of promising newcomers, several of whom (e.g. Angel, Blacksmoke and Roberta Kelly) have already achieved varying degrees of audience acceptance and has helped such veteran artists as Buddy Miles and Hugh Masekela to revitalize their careers. Still a relatively fledgling label, Casablanca has already assembled an artist roster that might well be the envy of several older and larger record companies. According to Casablanca executive VP Larry Harris, of 25 lps in their catalogue, 15 have been charted, 9 having appeared on *RW's* Album Chart as recently as six weeks ago.

At the close of 1975, Neil Bogart claimed gross sales of \$6,000,000 a figure made more re-

markable by comparison to the previous two quarters' dismal showing. At the same time, Bogart projected income of \$20,000,000 for 1976 and asserted that his projection did not take into account the possibility of a runaway success by any of the label's new artists. Seven months later, today Casablanca's projected gross income for 1976 has been revised to \$30,000,000.

At present, Casablanca and affiliates have six albums on the top 200 chart (during the latter weeks of May and on into June, they had a hefty four lps in the top 40). There are now four labels in the Casablanca nest: the parent label, German-based Oasis Records, Cecil Holmes' Chocolate City and the newly-formed Douglas Records, which is helmed by producer Alan Douglas and has just released its first three lps. With an increased flow of diverse material expected from the latter three labels and several important projects shaping up on Casablanca itself, the pace of the company's growth appears to be quickening.

The number of Casablanca employees has grown from nineteen to fifty in less than a year but with the exception of a few major changes that have been effected in the promotion department, the label's key staff has remained largely stable since the company's inception two and a half years ago. For the most part, Casablanca's key executives are industry veterans and they have figured prominently into the label's development. Bogart credits Cecil Holmes with playing a key role in the label's growth in the black music area. Mauri Lathower over-

(Continued on page 88)

## Janus Debuts Shock Label

■ LOS ANGELES—Janus Records has added a new label to its operation to be called Shock Records, according to Ed De Joy, vice president and general manager of Janus Records. The Shock label will be primarily top 40 oriented music, and will release 15 to 18 singles a year as well as pop album product.

The first release includes a Martin-Coultter production of "Julie Anne" by English group, Ginger.

Also released is the single "Kentucky Tobacco" by singer Dave Antrobus. The song was written and produced by Bob Stone.

Shock Records will utilize the same U.S. distribution and international licensees as Janus.



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RECORD WORLD JULY 31, 1976

## Powerhouse Picks

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

● **KC and the Sunshine Band (TK)** "(Shake, Shake, Shake) Shake Your Booty."

● As with past hits, this record broke pop out of Pittsburgh and Miami, where it is currently #1. Excellent sales in various markets have preceded airplay, which spread nationally this week with numerous major adds. Already top 10 on the r&b singles chart.

● **England Dan and John Ford Coley (Big Tree)** "I'd Really Love To See You Tonight."

● Complete sales sell-through combined with several major adds and strong upward moves on stations airing the record are the ingredients that make this record a sure winner.





*Olivia  
Newton-  
John*

DON'T STOP BELIEVIN'

MCA 10600



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**MCA RECORDS**

Olivia's newly recorded single, produced by John Farrar and recorded in Nashville.



## Capitol Appoints Canadian A&R VP

■ LOS ANGELES—Don Zimmermann, executive vice president and chief operating officer of Capitol Records, Inc. and Arnold Gosewich, president and chief operating officer, Capitol Records-EMI of Canada, Ltd., have announced a new Canadian a&r relationship with Capitol Records in Hollywood. Effective immediately, Paul White, vice president, a&r Capitol-Canada will report functionally to Rupert Perry, corporate vice president, a&r, Capitol-U.S., for all creative affairs, including matters involving the signing and career development of Canadian artists.

White joined Capitol Records-Canada in 1957 and held various positions in the Canadian company, including national promotion manager and national advertising manager before joining the a&r department in 1967. White has been responsible for the signing and development of numerous acts who have had success both in the United States and Canada. He and his staff will continue to operate from their present offices in downtown Toronto.

## Motown Sets LP, Promo For Jermaine Jackson

■ LOS ANGELES — Jermaine Jackson, former singer and bass guitarist with the Jackson Five, will launch his career as a solo artist with the release of his album, "My Name Is Jermaine," it was announced by Motown Records.

The album teams Jermaine with Jeffery Bowen, who has been responsible for many of the Temptations' recent hits, and Willie Hutch, who was one of the co-writers of "I'll Be There," one of the Jackson Five's biggest hits.

Executive producer for the album is Berry Gordy.

In connection with the release of the album, Motown has announced plans to launch an extensive promotion and marketing campaign. The campaign will include a special press packet for newspapers and radio stations, a special poster reproducing the graphics as the album cover, trade, consumer and progressive newspaper and magazine advertising, seven-sheet posters in key markets, a Sunset Strip billboard, in-store stand up display, which will hold 50 albums, buttons and T-shirts, special radio spots, and a possible ten city promotional tour where Jermaine would visit radio stations and do interviews with local newspapers and magazines.

## RSO To Re-Issue Unavailable LPs

■ LOS ANGELES — Plans to re-issue a collection of RSO Records albums that have not been available generally for years have been announced by label president Al Coury. He indicated that a fall release is likely.

Artists involved include the Bee Gees, Cream and Blind Faith.

Current plans call for the release of "Best of the Bee Gees," the "Odessa" album, the original Blind Faith lp that featured Eric Clapton, Stevie Winwood, Ginger Baker and Rick Grech, and the five original Cream albums.

## Tape Pirate Arrested

■ BROOKLYN, N.Y. — The Office of Brooklyn District Attorney Eugene Gold has announced the arrest of Melvin Cox for the alleged sale of pirated recordings. According to Stephen R. Taub, chief of the Consumer Frauds and Economic Crimes Bureau of the Brooklyn D.A.'s office, the arrest of Cox stemmed from a raid conducted on July 13 at the premises of Cox's Record Distributing Corp., 162 Park Place in Brooklyn.

Investigators from the Consumer Frauds and Economic Crimes Bureau seized a number of recordings from Cox' which had allegedly been manufactured and were being sold without the consent of the owner of the master recording. Such conduct is a violation of Section 561 of N.Y.'s General Business Law and is punishable by a fine of up to \$100 and/or imprisonment for up to 1 year per count.

## Warner Comm. Earnings

(Continued from page 3)

compared to \$154,679,000 1975's second quarter. Fully diluted earnings per share of WCI stock were \$.95 per share, 25 percent above 1975's \$.76 level.

For Warner Bros. Records, Elektra/Asylum Records, Atlantic Records, WEA, WEA International and Warner Bros. Music, the second quarter of 1976 was not only the best quarter in the music division's history, it was one that saw over 20 WEA albums selling more than 200,000 copies domestically during the quarter. Pretax profits for the division were \$15,840,000, against \$9,263,000 in 1975; revenues were \$96,032,000, against \$67,177,000 in 1975.

Sales of each of the WCI record companies were up over last year, with WEA International and Warner Bros. Music also showing increases. New lps by

Led Zeppelin and the Rolling Stones went platinum during the quarter with sales over one million units, while the Eagles' greatest hits album sold over one million units to go with the more than one million sold during the first quarter. Warner Bros.'s remarkable "Fleetwood Mac" album sold nearly one million albums during the quarter.

### WEA International

WEA International sales were up 32 percent in the second quarter, with increases shown in every foreign country in which WEA operates. In England, WEA U.K. gained the number two position in pop lp sales for the first four months of the year. The company also earned five international gold records in its first nine months of operation in South Africa.



Pictured from left: Joe Smith, Ahmet Ertegun, Nesuhi Ertegun, Joel Friedman and Mo Ostin at the press gathering announcing the Warner Communications second quarter earnings.

## REGIONAL BREAKOUTS

### Singles

#### East:

Wild Cherry (Epic/Sweet City)  
Bee Gees (RSO)  
Walter Murphy (Private Stock)

#### South:

Red Sovine (Starday)  
England Dan and John Ford Coley (Big Tree)  
Bee Gees (RSO)  
KC and the Sunshine Band (TK)

#### Midwest:

Red Sovine (Starday)  
KC and the Sunshine Band (TK)  
Walter Murphy (Private Stock)  
Wild Cherry (Epic/Sweet City)  
Cliff Richard (Rocket)

#### West:

Wild Cherry (Epic/Sweet City)  
Boyz Scaggs (Columbia)

### Albums

#### East:

Monkees (Arista)  
Spinners (Atlantic)  
Ritchie Family (Marlin)  
Wild Cherry (Epic/Sweet City)  
Jon Anderson (Atlantic)

#### South:

AWB (Atlantic)  
Wild Cherry (Epic/Sweet City)  
Rod Stewart (Warner Bros.)

#### Midwest:

John Travolta (Midland Intl.)  
Jon Anderson (Atlantic)  
AWB (Atlantic)  
Alice Cooper (Warner Bros.)  
Waylon Jennings (RCA)

#### West:

Spinners (Atlantic)  
Waylon Jennings (RCA)  
Diana Ross (Motown)  
Rod Stewart (Warner Bros.)

## Injunction Granted In Cal. Tape Case

■ LOS ANGELES — Seven record companies here have obtained permanent injunctions restraining Joseph Martin, The National Music Company, The Tape Company and Pearl Music Company, Inc., from infringing, by unauthorized reproduction, distribution or sale, plaintiffs' copyrighted sound recordings.

The companies involved are Capitol Records, ABC Records, CBS Records, MCA Records, Atlantic Recording Corp., RCA Records and Warner Bros. Records. Separate complaints by each of the plaintiff record companies were later consolidated by Judge Irving Hill.

Defendants admitted in the judgment and decree their infringing activities and plaintiffs' respective ownership and validity of the copyrights in question. The defendants then further agreed to the total payment of \$10,000 in damages to plaintiffs.



The New Follow-Up  
Second Smash #1 Single

“Party Line” BDA 538

by

The Andrea True  
Connection

from the Hit Chart Album



Produced and  
Arranged by  
GREGG DIAMOND

BUDDAH  RECORDS  
and   
PLEASURE FROM THE BUDDAH GROUP



# MCA Holds National Convention in L.A.

■ LOS ANGELES—MCA Records held a four-day national convention July 14 through 17 at the Sheraton Universal in Los Angeles. New product was introduced during a series of meetings and the theme for the convention was "company unity."

A welcoming reception hosted by president J.K. Maitland was held on the opening day with a dinner immediately following in the Roof Garden of the hotel.

The formal conference opened with a general session on July 15 attended by over 125 field personnel and national staff. A new product presentation took place in the afternoon with premieres of Grand Funk Railroad's first MCA album, "Good Singin' Good Playin'"; Kenny Kerner and Rich Wise's new production of the KGB Band, and the Buckacre lp produced by Glynn Johns, which is scheduled for release in September.

Product was also introduced to the staff by Andra Willis (produced by Jerry Fuller); Jericho (a newly signed band to MCA from upstate New York), and Sonoma (a new California band). Other materials by such established MCA artists as Bill Anderson; Conway Twitty; Tanya Tucker, and Olivia Newton-John were also presented. The product presentation closed with a live performance by one of MCA's newest acquisitions,

Byron Berline and Sundance, whose album ships in August.

## Upcoming Campaigns

On Friday, promotion managers, salesmen, district managers, operation managers and sales managers met at individual group sessions regarding upcoming marketing campaigns including advertising, promotions and sales. A bar-b-que followed at the hotel with all MCA Records employees attending.



Pictured above at the MCA convention are, top row, from left: MCA president J.K. Maitland opening the general session with remarks on company direction; MCA's VP of artist acquisitions Bob Davis introducing Byron Berline and Sundance, the label's newest act; KGB Band producers Kenny Kerner and Rich Wise, who spoke to the assembled MCA staff on a new direction for KGB, with Maitland; VP of sales Sam Passamano conferring with VP George Lee (New York) and Seattle promotion manager Greg Feldman. Bottom row: Lou Cook (right), VP of administration, discussing company policy with field personnel at lunch; Maitland with sales and

promotion staffs representing six markets including the national office, at the Friday night bar-b-que; Rick Frio (right) with Sam Mercurio (manager, district I), Santo Russo (manager, district V) and Jeff Scheible (manager, district IV) prior to individual manager sessions regarding marketing policies; VP of promotion Vince Cosgrave addressing the promotion staff regarding campaigns on upcoming releases; Maitland presenting a platinum album to district manager Bill Glaseman in recognition for his 42 years of service to Decca and MCA.

## 'Space: 1999' Campaign Planned by RCA

■ NEW YORK—In conjunction with a special Korvettes promotion, RCA Records is launching a special New York campaign on its soundtrack album, "Space: 1999," from the television series.

Korvettes promotion will include special in-store displays at all its stores as well as browser displays, and RCA support will include a purchase of TV spots adjacent to the showing of the series on WPIX-TV. These spots will run for four weeks.

RCA also is making an extensive radio spot buy in New York and will run consumer ads in two issues of the Village Voice and the New York Times during the campaign.

## '7 Beauties' Score Acquired by Famous

■ NEW YORK—The U.S. publishing rights to the music from Lina Wertmuller's "7 Beauties" has been acquired by Famous Music Publishing Company, a division of Gulf & Western. Pasqualina Septebelle negotiated the rights for Edisesse Edizioni Musicali of Italy.

## Aerosmith Platinum For 'Rocks' Album

■ NEW YORK—Columbia Records' group Aerosmith's latest album, "Rocks," has been certified platinum by the Recording Industry Association of America.

## Olivia Gets Gold



MCA Records held a special luncheon to present Olivia Newton-John and her producer, John Farrar, with gold records for Olivia's latest MCA album, "Come On Over." Olivia was also presented with her two NARM awards for "Best Selling Female Artist LPs" and "Best Selling Female Artist LPs, Country." The luncheon, which was held in the private dining room at the MCA/Universal commissary, was attended by various MCA Records' executive personnell, Olivia, John Farrar and Olivia's manager Dan Cleary. Pictured from left, following the presentations are: Bob Davis, MCA vice president, artist acquisition; John Farrar, producer; J. K. Maitland, president, MCA Records; Olivia; Rick Frio, MCA vice president, marketing; and Dan Cleary.

## 'Best of' Campaign Set by Mercury

■ CHICAGO—Leading the way for an extensive August campaign under the banner of "Mercury Greatest Hits Month," will be the release of "The Best Of B.T.O. (So Far)" according to Jules Abramson, senior vice president/market-

ing for Phonogram, Inc./Mercury Records.

"It seems that the consumer is so conscious of getting many hits packed into one lp, probably a phenomenon brought about by the TV packages, that they naturally seek out these 'best of' lps," stated Abramson. "We have in our catalogue 30 'greatest hits' type albums. We are going to merchandise all at the same time along with 'The Best Of B.T.O.'" Abramson also outlined a special promotion centered on a two-minute radio spot highlighting as many as a half dozen albums. The spots will be tested on cooperating stations in Chicago.

The albums comprising the "Mercury Greatest Hits Month" span pop, rock, r&b, country, MOR and jazz from four decades, including two each from Tom T. Hall, Eddy Howard, Jerry Lee Lewis, Roger Miller, the Platters and Dinah Washington. Solo sets feature such artists as Brook Benton, Chuck Berry, Jerry Butler, Lesley Gore, Patti Page, Johnny Rodriguez, Nina Simone, Dusty Springfield, the Statler Brothers, Rod Stewart, Uriah Heep and Sarah Vaughn.





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CONCERT REVIEW:

# The Band: Top-Flight Performers

■ The Band is a paradox. With only one American (and four Canadians) in the group, it is still arguably our most American band in its concerns and its influences. Its recorded existence is no less puzzling. After two late sixties albums that combined fire and poignance in remarkable ways that have been described best in Griel Marcus' essay on The Band in "Mystery Train," the group seemed to lose its direction, and though the two albums that followed are delightful in their own way, they lack the force and vision of the first two, with the multiple songwriting talents of The Band apparently giving way increasingly to the solo pen of guitarist Robbie Robertson. When the group ended its four-year abstention from original studio recordings late last year, it was with an album ("Northern Lights-Southern Cross") that, while obviously an effort of high quality, has waxed and waned in critical appraisal, raising the question again of whether The Band will ever be able to shrive itself of its awesome beginnings.

As performers, however, the members of The Band date their careers back to long before "Music From Big Pink:" to backing up Bob Dylan as his first electric band, to backing up itinerant rock 'n' roller Ronnie Hawkins, to countless dates in bars and juke joints fighting proprietors, sound systems and customers alike.

### Westchester Engagement

Perhaps that is why, when The Band takes the stage in a concert today, its paradoxical nature seems to fade into the background. And when they returned to the New York area for a July 13 engagement at the Westchester Premier Theatre,

they rocked as though they surely were born to it, and although they are by now as venerable a group of veterans as one is likely to see on one stage, they showed no sign of ever surrendering that birthright.

Drummer Levon Helm proved to be the group's stage focus, handling most of the vocals and creating the rhythmic tension that is the basis of The Band's sound: not a song in the 90 minute set lacked the edge, the rough vitality that informs an audience beyond doubt that this is music in which a great deal is at stake.

### A Decade's Music

If the bulk of the set was made up of songs written in the last decade, it seemed only a statement of the group's desire to play only the best songs they had. Selections from all five studio albums (excluding the group's collection of oldies covers, "Moondog Matinee") were featured, including "Forbidden Fruit" and "Ophelia" from the latest album. Particular high points of a show that reached a peak of energy early and never let up were "The Night They Drove Old Dixie Down," "The Weight" and organist Garth Hudson's long solo leading into "Chest Fever."

### High Class

The assertions by longtime Band watchers that they had seen the group perform better on other nights took little away from the magical quality of the show: as performers, the members of The Band have firmly established themselves in the highest class of rock performers, with those who, on any night, can lift the listener out of his chair with music that demands commitment and leaves no member of an audience undisturbed or unmoved.

Marc Kirkeby

# New York, N. Y.

By IRA MAYER & BARRY TAYLOR

*"It takes a lot to get me to a concert these days . . . You can't see, you can't hear . . . and you don't want to get mugged."*

*"Not if they're at Roosevelt Stadium."*

■ If these are the comments one hears with increasing frequency from inside the industry, where free tickets, backstage passes and transportation to and from non-city events are the norm, it's little wonder that business at stadium and arena shows around the country is not strictly SRO.

Many groups have overestimated their potential in a gutted marketplace. Others have been put onto packages that are fine in one area but insufficient drawing cards in others. Bands just short of the top echelon, who thought they'd be touring solo this summer, are allowing promoters to make last minute additions to their bills in hopes of boosting attendance. And the kids who are buying tickets know what the business is about: a sudden new name on a long-advertised show means flagging ticket sales, so why go to a loser?

Elton John and the Beach Boys are institutions and, as one insider put it, the built-in guarantee in attending their concerts is like putting money in a juke box to hear your favorite hits. But even the groups who've been riding high on the charts for the last year or so aren't quite up to the task of selling out the size venues they've opted for. The event factor is gone and, for the reasons stated above, nobody wants to go to stadiums. A lot of promoters are going to be in bad straights at the end of the summer, and one wonders whether some of the groups themselves can sustain the losses they're generating.

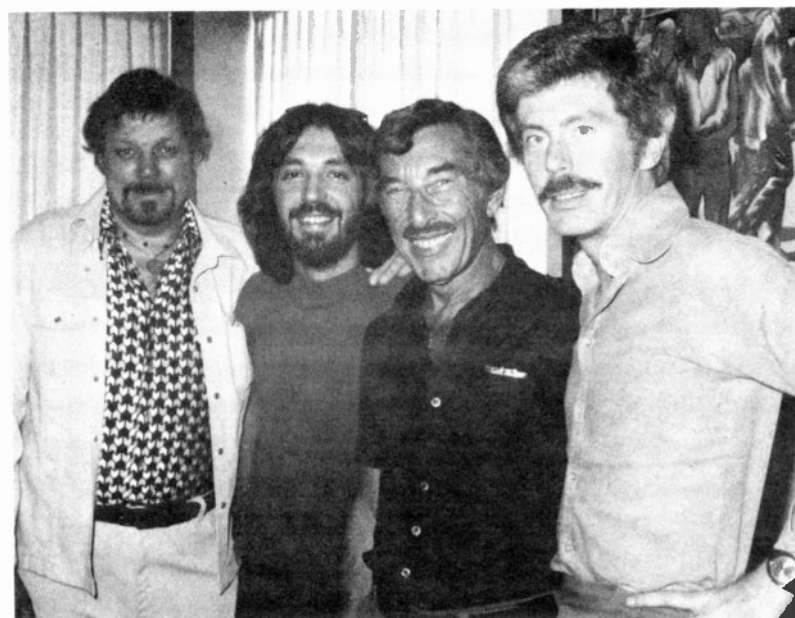
Larry Magid, in Philadelphia, is an exception, his buying power and access to various sized venues giving him unique strength, and his packages are singly imaginative.

Whether this over-saturation will simply be good for those acts who stayed off the road for the summer and who will take to arenas come fall, or whether it will open some doors for new acts—everyone having seen everyone—remains to be seen. The optimism of the spring, however, which seemed overly rosy even at the time, should have been tempered with a more realistic view of what the market could absorb.

SPEAKING OF REALITY and we quote verbatim: "Celebrity Sperm, a sperm bank specializing in donations from rock superstars, will sponsor an auction of its product this Saturday for the benefit of the American Rock and Roll Party. A rock band, and several guest celebrity donors will participate in the auction . . . The American Rock and

(Continued on page 87)

## Did He Say 'Anything?'



Ariola recording artist John Valenti recently dropped by at Record World's west coast offices while promoting his new single release, "Anything You Want." Shown from left, are: "The Living Legend" Phil Jones, president of Raintree productions from whom Ariola obtained the record, Valenti, RW publisher Bob Austin and Bob Cullen, producer of the record.

### RESIDENT SALESMAN WANTED

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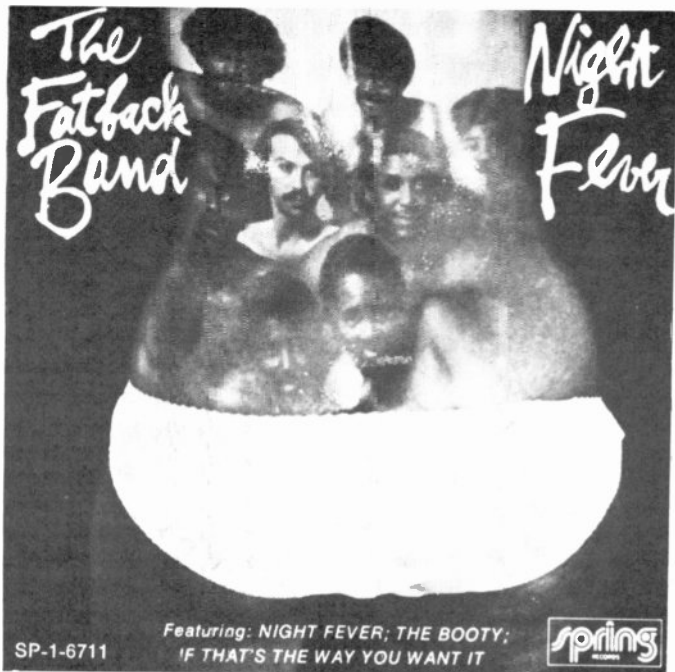
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# SUMMER FEVER

FOUR WAYS TO KEEP THE HEAT ON

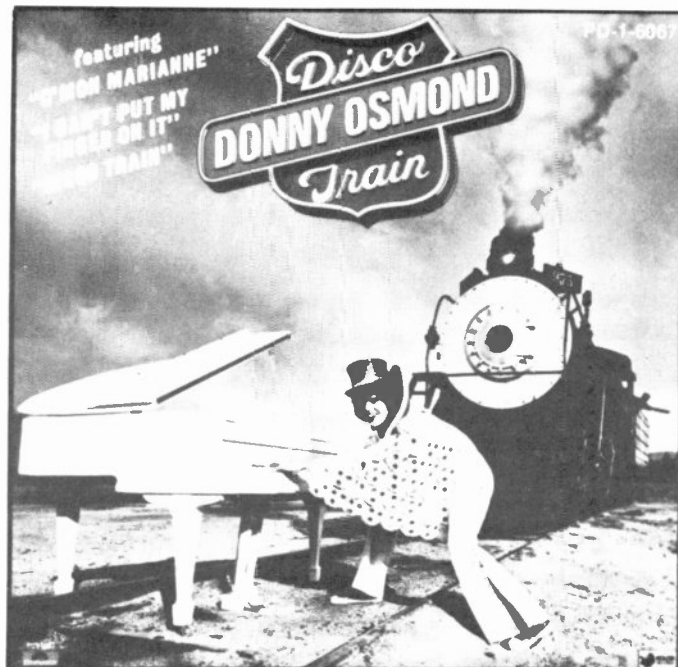


Featuring: NIGHT FEVER; THE BOOTY; IF THAT'S THE WAY YOU WANT IT



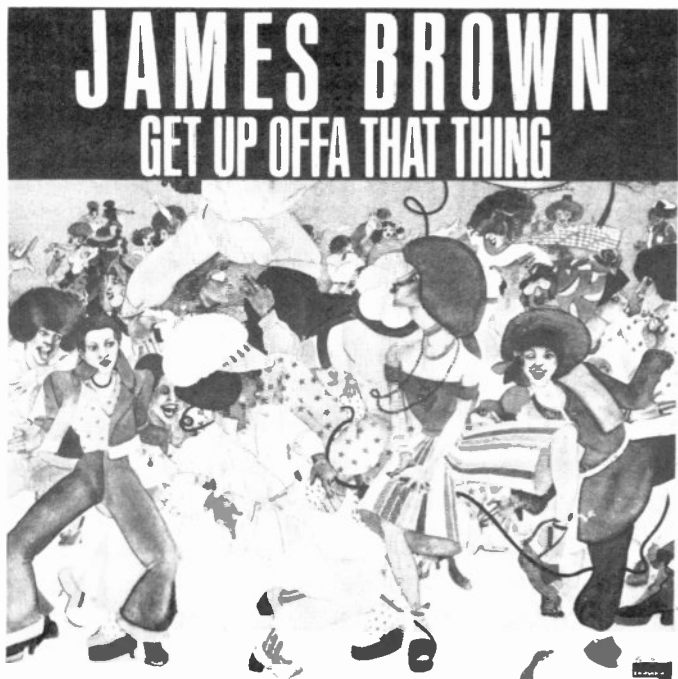
FATBACK BAND  
"NIGHT FEVER"  
SP-1-6711; 8T-1-6711; CT-1-6711

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



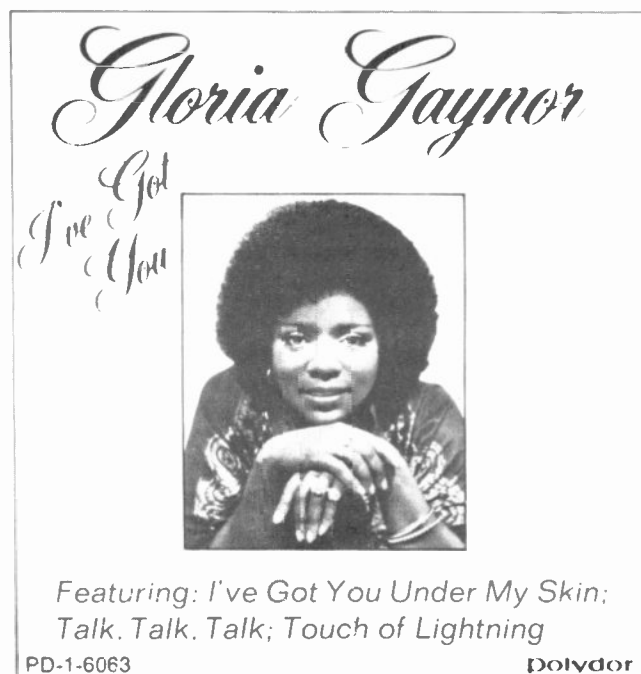
DONNY OSMOND  
"DISCO TRAIN"  
PD-1-6067; 8T-1-6067; CT-1-6067

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



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

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



GLORIA GAYNOR  
"I'VE GOT YOU"  
PD-1-6063; 8T-1-6063; CT-1-6063

Gloria's long-awaited new album is a sensational party package that'll get you up and keep you there with its wide musical mix, ranging from dancing disco to earthy ballads.



Polydor Incorporated  
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Where you raise your standard of listening.



**GINGER**—Shock SH 3 (Janus)

**JULIE ANNE** (prod. by Bill Martin & Phil Coulter) (writers: Martin & Coulter) (Martin/Coulter, ASCAP) (3:10)

Martin and Coulter, who wrote and produced "Saturday Night" for the Bay City Rollers, have struck again with another new talented find. The group has a young sound that should find a big audience.

**THE SHAKERS**—Asylum 45335

**BABY, COME BACK** (prod. by Charles Plotkin) (writer: E. Grant) (Piccadilly, BMI) (3:13)

Back in 1968, the Equals scored a big success with this song in England, but it was only a mid-chart here. This time it is given a reggae treatment by the west coast outfit that could bring it back.

**FAITH, HOPE & CHARITY**—RCA JH 10749

**YOU'RE MY PEACE OF MIND** (prod. by Van McCoy) (writer: McCoy) (Van McCoy/Warner-Tamerlane, BMI) (3:54)

The best collaboration between Van McCoy and this outfit yet is given distinction by a stomping beat (Van's signature) and the use of a harmonica, making the song an unusually appealing number.

**CITY BOY**—Mercury 52866

**HAYMAKING TIME** (prod. by Robert John Lange) (writers: Mason & Broughton) (Chappell & Co., ASCAP) (3:29)

While not the most obvious choice for a single from the group's excellent debut lp, the ballad has a lovely lyric which could make it a popular request item.

**MUSCLE SHOALS HORNS**—Bang 725

**OPEN UP YOUR HEART** (prod. by Barry Beckett) (writer: H. Calloway) (Muscle Shoals Sound/CETS, BMI) (3:12)

The group that proved it was "Born To Get Down" last time out, reconfirms that stance here. A full bodied instrumental, this tune is brimming with talent.

**SUPERCHARGE**—Virgin ZS8 9507 (CBS)

**GIVE IT TO NASTY** (prod. by John Lange) (writers: Robertson, Donnelly, Irving, Yue, Bradshaw & Dunmore) (Almo/Virgin, ASCAP) (3:02)

This group of eccentric Englishmen make their bow on these shores with a cleverly arranged instrumental. Discos should be particularly pleased with the rhythms.

**HUB**—Capitol P 4310

**WHERE THERE'S SMOKE, THERE'S FIRE** (prod. by HUB) (writer: Tom Baird) (20th Century/Moon Meadow, ASCAP) (2:55)

Hub features three of the original members of Rare Earth and has a grinding, soulful sound that can't miss. A smouldering number that should establish them on the airwaves for some time to come.

**STONEGROUND**—Flat Out 002

**WAY BACK** (prod. by Roy Segal) (writer: Fredd Webb) (Fwisk, ASCAP) (2:42)

The group has been around for some time, but now it is making good sounds for its own label. This song could have you hooked after the first listen.

**BO'FLYERS**—Pye 71071

**IF SATURDAY NIGHT COULD ONLY LAST FOREVER** (prod. by B. Kimber & C. Frechter) (writers: Lancaster & Corbett) (M.A.M., ASCAP) (3:09)

The latest English trend seems to be young groups and this outfit, with ages ranging from 16-19 is right up there. A good, fresh sound with emphasis on the harmonies, it could fly up the charts.

**EVIE SANDS**—Haven 806 (Arista)

**THE WAY YOU DO THE THINGS YOU DO** (prod. by D. Lambert & B. Potter) (writers: W. Robinson & B. Rogers) (Jobete, ASCAP) (3:16)

The Temptations' 1964 hit has been taken through many interpretations. Evie's must rank as one of the best and should get recognition with across-the-board airplay.

**GRAHAM CENTRAL STATION**—

Warner Bros 8235  
**ENTROW** (prod. by Larry Graham) (writer: L. Graham) (Nineteen Eighty Foe, BMI) (3:40)

The song is introduced by a parade-like military beat which signals the festivities to begin. From there, Graham and co. brandish a fierce disco beat and an appeal that could reach pop stations as well.

**IMPACT**—Atco 7056 (Atlantic)

**GIVE A BROKEN HEART A BREAK** (prod. by Bobby Eli) (writers: Bobby Eli & Len Barry) (Friday's Child, BMI) (3:54)

Led by former Temptation Damon Harris' familiar high tenor and the hard driving Tower Of Power brass, an impact on pop and r&b charts is most definitely assured.

**THE J. GEILS BAND**—Atlantic 3350

**(AIN'T NOthin' BUT A) HOUSEPARTY** (prod. by A. Blazek & B. Szymczyk) (writers: D. Sharh & J. Thomas) (Dandelion, BMI) (3:16)

One of the group's older favorites, the song has been completely revitalized in its live version. A furiously confident run-through that's surely headed chartward

**WEBSTER LEWIS**—Epic 8 50256

**DO IT WITH STYLE** (prod. by W. Lewis & D. Horowitz) (writers: Perkinson & Gray) (Tosco, ASCAP; Mighty Three/Golden Fleece, BMI) (3:59)

Webster certainly does it with style here! The song is available in both long and short versions, being a breezy disco number, but it should get pop play as well.

**TANYA TUCKER**—MCA 40598

**HERE'S SOME LOVE** (prod. by J. Crutchfield) (writers: Mainegra & Roberts) (Screen Gems-Columbia, BMI) (2:59)

With a full-robust accompaniment that sounds reminiscent of the Eagles, Tanya is headed for pop/country play. Here's an excellent song given a warm reading that should soon be headed chartward.

**FAJARDO**—Coco 5053

**C'MON BABY, DO THE LATIN HUSTLE** (prod. by Harvey Avere) (writer: Fajardo) (Coco, BMI) (3:16)

Combining a hustle beat with a Latin twist, this singer has come up with an enchanting sound that should register well on both the disco and r&b levels.

**SLIK**—Arista AS 0197

**REQUIEM** (prod. by Phil Coulter & Bill Martin) (writers: Martin & Coulter (Martin-Coulter/Famous, ASCAP) (3:58)

The young British combo begins the song with a dirge-like sound, but carries it through several tempo shifts much like "Bohemian Rhapsody." An ambitious record that should get AM/FM play.

**THE DON HARRISON BAND**—Atl. 3348

**ROCK 'N' ROLL RECORDS** (prod. by The Don Harrison Band) (writer: D. Harrison) (Pee Wee Valley, ASCAP) (2:40)

The Harrison band is looking ahead to a bright future if it can continue making jaunty records such as this. It's a strong rhythmic track with a powerful hook.

**CONSUMER RAPPORT**—Wing & A Prayer

HS 102 (Atlantic)  
**EVERYBODY JOIN HANDS** (prod. by S. Scheaffer) (writers: Wainman & Goodison) (Dejamus/Utopia, ASCAP) (4:51)

The group that recently offered its distinct interpretations of "Baby Face" and "Eleanore Rigby" adds a disco bounce, calling for world-wide brotherhood.

**VANGELIS**—RCA JB 10733

**SO LONG AGO, SO CLEAR** (prod. by Vangelis) (writers: Vangelis & Anderson) (Jam, PRS; Topographic/Warner Bros., BMI) (3:17)

The Greek keyboard wiz who almost replaced Rick Wakeman in Yes has teamed up with the group's singer for a very Yes-sounding ballad bathed in bright hues.

**MICHAEL HOLM**—Ariola America P 7629 (Capitol)

**LADY LOVE** (prod. by Pietsch & Holm) (writers: Pietsch/Stein/Dietrich) (Albatros, ASCAP) (3:07)

This singer has a voice that is reminiscent of Neil Diamond as he comes up with a tune boasting a hand-clapping percussive arrangement. A very strong pop entry.

**GALLAGHER & LYLE**—A&M 1850

**HEART ON MY SLEEVE** (prod. by D. Kerstenbaum) (writers: Gallagher & Lyle) (Irving, BMI) (3:23)

Aside from writing the title track from Art Garfunkel's "Breakaway" lp, this duo has turned in a couple of hits in their own right in the U.K. This is the latest and is bound to repeat its success here.

**TONY SILVESTER & THE NEW INGREDIENT**—Mercury 73731

**THE MAGIC TOUCH** (prod. by T. Silvester) (writers: Adams & Hauser) (Rising Sun, BMI) (3:25)

One half of what is probably the most successful disco production team extant, Tony is on his own with a band given the magic touch. It should get solid play.

**BETTY WRIGHT**—Alston 3722 (TK)

**IF I EVER DO WRONG** (prod. by Willie Clarke) (writers: Wright & Clarke) (Sherlyn, BMI) (3:42)

A personal statement from the songstress delivered with a strong emotive quality. Simply one of her best outings in some time, it should get across-the-board play.



## DIAMOND IN THE ROUGH

JESSIE COITER—Capitol ST-11543 (6.98)

The hope for repeating her "I'm Not Lisa" hit of last year is evident though there's a simultaneous attempt to reach for a more pop audience than her country roots indicate. "Hey Jude" and "Get Back" are most obvious in the latter instance; the title track and "Oh Will" in the former. Success in both areas is most probable.



## DISCO TRAIN

DONNY OSMOND—Polydor PD-1-6067 (6.98)

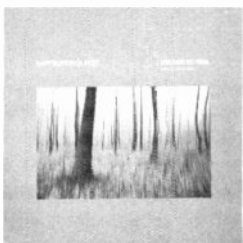
An unlikely combination, perhaps, but Donny Osmond turning to disco is a sign of acceptance at another level of the disco phenomenon—the MOR/television audience. Produced by Mike Curb there's a very different version of "C'mon Marianne" which, along with the title track make for danceable listening.



## DREAMS SO REAL

GARY BURTON QUINTET—ECM-1-1072 (6.98)

Burton tours regularly playing clubs and concerts and his reputation has been growing steadily via equally regular ECM releases. His light touch on the vibes and his impeccable taste in material (all here by Carla Bley) make for an ever-stirring combination. Try the title cut and "Doctor" for starters.



## CHOCOLATE KINGS

P.F.M.—Asylum 7E-1071 (6.98)

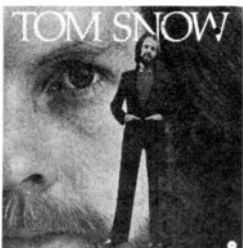
Heard by some to bear resemblance to Genesis, this Italian group continues to build a following in the States. The cuts are directed at FM play with "Chocolate Kings," "From Under" and "Paper Charms" most suitable. With Bernado Lanzetti leading the Genesis-like sound, P.F.M.'s potential should be realized.



## TOM SNOW

Capitol ST-11545 (6.98)

Snow's second lp is a subtle change in direction, the arrangements—and Snow's vocals in particular—forcing attention on the very personal lyrics and the jazzy undertones of his melody lines. John Klemmer, Stephanie Nicks and Wilton Felder are among the contributors. Tom Snow won't be overlooked a second time.



## SLOW DOWN, BABY

RICKIE BOGER—Muse MR 5084 (6.98)

Muse president Joe Fields suggests comparisons to Minnie Riperton and Roberta Flack, among others, in his liner notes for "Slow Down, Baby," an accurate summation in many ways. A songwriter and singer who should appeal to a sophisticated black audience, she is guided beautifully by producer/sessionman Howard Johnson.



## KEEP YOUR HAT ON

JESS RODEN BAND—Island ILPS 9349 (6.98)

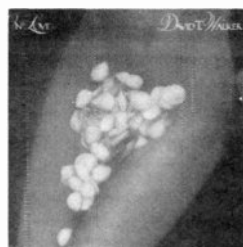
The album takes its name from the Randy Newman song "You Can Leave Your Hat On" which opens side one. The Eagles' "Desperado" and Billy Sherrill's "Too Far Gone" are given somewhat harder treatments than other groups have. "Jump Mama" and "Send It To You" are the standout originals.



## ON LOVE

DAVID T. WALKER—Ode SP 77035 (A&M) (6.98)

A guitarist capable of great delicacy (the opening of "On Love," "Lovin' You") or, as on most of the second side, an upbeat, heavily rhythm-oriented touch ("Kinda Sorta," "I Get High On You"). Gene Page and Jerry Peters arrangements, and session work by several Crusaders, among others, round out the lovin' feelin'.



## HERITAGE

EDDIE HENDERSON—Blue Note BN-LA636-G (UA) (6.98)

The Zemu productions insignia means a funky underbelly on enough cuts to gain Henderson broad airplay. "Inside You" and "Acuphuncture" integrate accessible rhythms readily while the more typical (for Henderson) "Time and Space" and, especially, "Nostalgia" are for jazz fans.



## IN A SPECIAL WAY

GENE HARRIS—Blue Note BN-LA634-G (UA) (6.98)

Though the mellower cuts ("Soft Cycles," "Theme For Relana") have a special appeal, there are Latin rhythms ("Love For Sale") and disco possibilities ("It's Your Love," "Zulu") as well. A variety of keyboards, electric and acoustic, and a strong bed of horns give it all life.



## TEXAS ROCK FOR COUNTRY ROLLERS

SIR DOUG & THE TEXAS TORNADO—ABC Dot DOSD-2057 (6.98)

Doug Sahm has one of country rock's most distinctive voices, the Tex-Mex inflections tempered by a lot of cross-country touring. "I Love The Way You Love," "Wolverton Mountain" and "You Can't Hide A Redneck" feed the legend and the image. Bring your cactus and rock 'n' roll.



## AN ORIGINAL NEW ORLEANS JAZZ BRUNCH

ALVIN ALCORN TRIO—Sandcastle SCR 1030

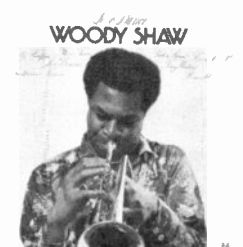
Subtitled "soft and over easy," this is music to eat your heart out—literally. Muted New Orleans jazz (Alcorn, trumpet; Frank Fields, string bass; Justin Adams, acoustic guitar) played with great tenderness is accompanied by recipes to make a perfect Sunday morning interlude.



## LOVE DANCE

WOODY SHAW—Muse MR 5074 (6.98)

A jazz trumpeter whose background and influence stretch from Eric Dolphy and John Coltrane to Art Blakey and McCoy Tyner, Shaw is an electric performer surrounded by a first class ensemble. "Love Dance" and "Sunbath," both high energy, and the subtler "Soulfully I Love You" show superb mastery.



## SILVER LINING

KEVIN ODEGARD—ASI 209 (6.98)

The Minneapolis-based ASI is establishing a number of artists in the midwest, Odegard leading the way with airplay and sales in the area. His light rocking style and smooth songwriting will be his entree to new adventures, though, with "Wine, Women and Song," "New York to North Dakota" and "The Middle" opening doors.

Kevin Odegard Silver Lining





## 'Main Course' Platinum



The Bee Gees' "Main Course" album, which will continue to be distributed by Atlantic through 1976, has been certified platinum by the RIAA for sales in excess of one million units. Seen here at Atlantic during the platinum award presentation are (from left): Ahmet Ertegun, Atlantic Records chairman; Arif Mardin, who was voted "Producer of the Year" by the members of NARAS for this year's Grammy awards; Sheldon Vogel, executive vice president, Atlantic Records; and Jerry Greenberg, president, Atlantic Records.

### Gregory Joins Cayre

■ NEW YORK — Mimi Gregory has been named national sales manager for Cayre Industries' American division, according to Chuck Gregory, vice president of marketing for labels that include Salsoul, Salsoul Disco, Bethlehem and Different Drummer. Ms. Gregory's responsibilities will include co-ordinating distributor sales, dealer cooperative advertising and trade publication communications.

Ms. Gregory comes to Cayre Industries from Arista Records where she was assistant to the vice president of marketing.

### PSO Taps Kapner

■ LOS ANGELES—Suzan Kapner has joined the professional department of Peer-Southern Organization. Miss Kapner will be based in the Hollywood office and will act as professional liaison between the Peer-Southern Organization and record producers as well as a&r personnel with record companies. She will assist in acquiring new writers, while working closely with Roy Kohn.

### Snow Scores Gold

■ NEW YORK—Columbia Records' recording artist Phoebe Snow's "Second Childhood" lp has been certified gold by the RIAA.

### Far Out Taps Wayne

■ LOS ANGELES—Bruce Wayne, former vice president-management for the Robert Ellis organization, has joined Far Out Management to help with the process of career development for the Los Angeles-based firm's roster of artists.

Wayne, while with Ellis, had worked closely with artists such as Billy Preston, Rufus and Chaka Khan.

### Lamont & The Pearl



Lamont Dozier is seen with New York Knicks star Earl "The Pearl" Monroe at the recent reception Warner Bros. Records held in New York for Lamont and his new album, "Right There."

### Smith, McPherson Debut New Agency

■ LOS ANGELES—Paul Smith and Bill McPherson have re-teamed to form Music Management International, a new talent booking agency which both principals say is being geared to serve a selected small roster.

Music Management International (MMI) is located at 8282 Sunset Blvd., Los Angeles, Ca. 90046; telephone (213) 656-6353.

### FBI Seizes Tapes

■ CHICAGO — Agents of the Federal Bureau of Investigation raided Robert's Eyes and Ears, described as a "head shop" located at 1654 Howard Street, Chicago. The agents seized 10 8-track player-recorders, three turntables and a cassette recorder which were allegedly being used to manufacture unauthorized duplications of copyrighted sound recordings.

Robert's allegedly used the equipment to duplicate tapes to order, as well as to maintain an inventory. Over 900 tapes were seized in addition to the equipment.

## CLUB REVIEW

### James Taylor: A Mature Performer

■ LOS ANGELES—In the late sixties, James Taylor (WB) captured the imagination and sympathies of his peers through the infectious melancholia of his songs, intensely personal, often witty tunes that managed, despite their introspective qualities, to reflect an element of universal moodiness. Back in the good old days, the themes were lost love and suicide, drug addiction, insanity, homesickness, insomnia and other assorted joys attendant to rock 'n roll. All this was driven home by simple, dulcet melodies, Taylor's own loping guitar picking and the accompaniment of a dazzling group of studio musicians collectively known, at that time, as "The Section."

Give or take a musician or two, that group is still with him. The melodies are just as infectious, the voice is still satin and

the lyrics have lost little of their personal quality. But Taylor, his audience and his songs have all grown up a little bit since the good-naturedly-nihilistic days of "Knockin' Around The Zoo," et al. It's become, more or less, a PG-rated family affair and if a needle were to pop up in Taylor's lyrics these days, it would most likely be engaged in knitting. Evident also in his recent Amphitheatre performance was an acquired easy rapport with his audience. Taylor, who once professed that his singing/songwriting grew out of his discomfort with more mundane forms of verbal communication, is seemingly as at ease with the crowd as the most seasoned Vegas entertainer.

#### Rapt Attention

With no support act on the bill, Taylor had no trouble in either filling the venue or in holding the rapt attention of the audience. The first portion of the concert was devoted largely to crowd-pleasing familiar tunes drawn from his debut Apple album and the first couple of Warner's lps; by evening's end he had performed a well-balanced sampling of his entire repertoire.

#### Strong Back Up

In addition to the players who have sparked his appearances almost since the beginning of his recording career — guitarist Danny Kortchmar, bassist Leland Sklar and drummer Russ Kunkel — Taylor was supported by such top flight musicians as David Lindley on fiddle and dobro and David Sanborn on alto sax and despite the fact that all of his players were session men, there was a total absence of the precise-but-sterile feeling usually projected by that type of band. The players were obviously getting off on the music and the crowd responded in kind.

Max Nichts

### ABC Taps Harris

■ NEW YORK—Barbara J. Harris has been appointed director of artist relations, ABC Records, east coast, it was announced by Mark Meyerson, director of east coast operations for the label.

In this capacity Ms. Harris will act as liaison between the record company and artists on the label's roster, working closely with ABC's Los Angeles and Nashville offices. In addition, she will join in coordinating promotion, public relations and merchandising activities for ABC artists when on tour.



Barbara Harris

Until recently, Ms. Harris was director of artist relations and special markets for Atlantic Records. Prior to that she worked for Ruth Bowen of the Queen Booking Agency, expediting performance contracts for many of their acts such as Aretha Franklin, King Curtis, the Isley Bros., Curtis Mayfield, Sammy Davis Jr., and Wilson Pickett.

### Birnbaum To Pickwick

■ WOODBURY, N.Y. — Ira L. Moss, president of Pickwick International, has announced that Richard S. Birnbaum has joined the company in the newly created post of project manager, special markets. He reports directly to Moss.

Prior to joining Pickwick, Birnbaum served International Playtex Company as national accounts sales manager. He has also held the positions of manager, commercial operations administration, and manager, sales administration with RCA Records and as corporate marketing associate with the RCA Corporation.



## WB Sets July LPs

■ LOS ANGELES — The July album release from Warner Bros. including lps on the Warner Bros., Warner/Reprise and Capricorn labels is shipping to WEA branches this week.

The release includes Peter Ivers second album for Warner Bros., "Peter Ivers." The album was produced by Gary Wright. Also coming with a second Warner album this month is saxophonist David Sanborn, whose album produced by Phil Ramone is simply titled "Sanborn." New to Warner Bros. is Mike Finnigan, whose album of the same name was produced by Jerry Wexler in Muscle Shoals.

Two country albums are also part of the release. "Ridin' High," the second Rex Allen, Jr. album for the label, includes the recent single "Can You Hear Those Pioneers" as well as the current "Teardrops In My Heart." Rodeo star Larry Mahan debuts this month with "King of the Rodeo," an album produced by Snuff Garrett and Steve Dorff.

The Meters, fresh from their European tour with The Rolling Stones, have a new album for Warner/Reprise this month, entitled "Trick Bag;" it includes their current single, "Disco Is The Thing Today." "Trick Bag" was produced in New Orleans by Allen Toussaint and the group.

Capricorn's contribution to the release is "Lady's Choice" produced by Johnny Sandlin; the album is Bonnie Bramlett's second for the label.

## Bloom Bows HBO

■ NEW YORK—Howard Bloom has announced the establishment of The Howard Bloom Organization, a full-range public relations firm specializing in the music industry.

The Howard Bloom Organization's clients include London Records' ZZ Top, Sire Records' Renaissance, Motown's Stephanie Mills (star of Broadway's "The Wiz"), RCA Records' Dr. Buzzard's Original Savannah Band, and International Music Productions' Riviera '76 jazz-rock festival (which Bloom is representing in association with Danny Goldberg).

Bloom has been national director of client development for Levinson Associates; director, music division, east coast for ICPR Public Relations and east coast director of public and artist relations for ABC Records.

The Howard Bloom Organization will work in collaboration with Danny Goldberg on select projects. Bloom has established headquarters at 140 West 79th Street, New York; phone: (212) 595-0888.

## Peter Walsh Group, MRI Sign Representation Pact

By ELIOT SEKULER

■ LOS ANGELES — The U.K.'s Peter Walsh Group of companies and the New York-based Music Resources International Corporation have entered into a business representation agreement whereby the two companies will represent each other's artists and music in their respective countries. The interests of both firms include artist's management publishing, foreign licensing, booking, record production and distribution.

The deal was finalized in New York during the week of July 4 between Peter Walsh, chairman of the board of the Peter Walsh Group and Andy Hussakowsky, president and chief executive officer of M.R.I.

M.R.I. is currently represented on the **Record World** charts by "More, More, More," performed by the Andrea True Connection and a #1 single during the week of July 24. M.R.I. co-published the song via the ASCAP affiliated MRI Music (as well as the entire lp, listed at 90 on this week's Album Chart) and through an affiliated firm, G.T.M. Productions, is responsible for the production of the group's records. M.R.I. also functions as a booking agency with varied clients that include Andrea True, Norman Connors, The U.S. Radio Band, the Fatback Band and others. The agency operation is headed by Ricky Koda, a veteran whose prior association was with Universal attractions. M.R.I.'s other interests include the management of a classical artist, Rolf Bruce

Forsland and the representation of a large roster of producers. The firm is a year and a half old.

The Peter Walsh Group is equally diversified and includes a large roster of management clients, the Starlite Artists booking agency (U.K. law does not prohibit managers from acting as agents) four music publishing companies and Sky Records, a label distributed by President Records and headed by former Decca a&r man Dick Rowe. Records released by Peter Walsh artists in this country have included "Love Really Hurts Without You" by Billy Ocean on the GTO/Ariola label and Marmalade's "Falling Apart at the Seams" on Target/Ariola. In addition, Mac and Katie Kissoon, Walsh management and booking clients are signed to the State Records label, distributed in the U.S. by MCA Records. The Peter Walsh Group has been in existence for 16 years.

The first artist to be placed by M.R.I. in Great Britain through the efforts of the Peter Walsh group will be Chubby Checker, whose new single, "The Rub" will be released in the U.K. on Sky Records. In addition, Hussakowsky and Walsh jointly have arranged for a new English artist named Richard Austin to be published through Al Gallico's publishing operation. Other plans for Austin, who will be recorded in London within the coming weeks, will be announced shortly.

M.R.I. will immediately assume management responsibilities for Marmalade, Mac and

Katie Kissoon and Billy Ocean. "Billy Ocean will probably be one of the first acts which we'll be doing a lot with," said Hussakowsky. "His last record did well here and his new single, 'Love On Delivery,' looks as if it will really happen." In addition, another Peter Walsh act, the London-based teen rock group Kenny is expected to be placed on a U.S. label by M.R.I. in the near future. Kenny is signed to Polydor International for the world excluding the U.S.

Walsh described the new venture as "a two-way flow in which both the M.R.I. artists and artists affiliated with the Peter Walsh Group will now have the best possible representation on the opposite sides of the Atlantic."

## Capitol Taps Sharee

■ LOS ANGELES — Kyo Sharee has joined Capitol Records, Inc., as west coast publicity manager reporting directly to Bruce E. Garfield, national publicity manager, announced Dan Davis, CRI vice president, creative services/merchandising & advertising/press & publicity.

Most recently Ms. Sharee was administrator and office manager for literary and theatrical agent Arnold Stiefel of The Stiefel Office. Previously she spent six years as an a&r administrative aide with producers Joe Wissert and Stuart Love at Warner Brothers Records, and again with Love at Columbia Records.

## A&M Honors Kershbaum



Producer David Kershbaum was the guest of honor at a luncheon of A&M executives held recently at the Hollywood Brown Derby. During the luncheon, Kershbaum was presented with a gold album for having produced Joan Baez' album, "Diamonds & Rust." In his congratulatory toast, A&M senior vice president Gil Friesen stated that although Kershbaum is not an A&M staff producer, his several recent album productions for the label (including Hoyt Axton's "Fearless" and Gallagher & Lyle's "Breakaway") have earned him the admiration and affection of the A&M staff. To underscore his point, Friesen presented Kershbaum with a nameplate representing his personal parking space on the A&M Lot. In the photo (from left) are Friesen; Abe Somer, counsel; Kershbaum; VP/a&r Kip Cohen; and VP/promotion Harold Childs. At the far left are the sure hands of Barry Grieff, director of marketing.

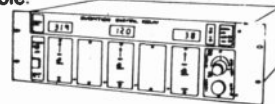
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## Yetnikoff Speech Outlines CBS Objectives

(Following is the complete text of the speech given by CBS Records Group president Walter Yetnikoff at the CBS Records Convention last week.)

Good Morning.

On the way over here this morning, Bruce Lundvall and I decided to do something different. We've agreed to switch our speeches and for each of us to read the other's. So here's Lundvall's speech.

Welcome Ladies and Gentlemen:

Right at the beginning of this Convention, I would like to say that the man I admire and respect most in the whole world is Walter Yetnikoff, and I would really like to thank him for the enormous confidence he has shown in me by appointing me head of . . . . Bruce, this is terrible . . . . I would really like to read my own speech.

You know, all of us are very busy keeping on top of things and because there is so much to do, perhaps we have not taken the time to reflect on something very important thing, it is everything, and then each other that I was kidding about a moment ago.

We have certainly tapped talented people from the outside, such as Joe Wissert, Bert de Couteaux, Bob James, John Boylan, Jim Jeffries and others, and we will continue to do so. But, in the course of our re-organization, we seem to find the common thread that most of the best people are right here at CBS. When Irwin resigned from his adopted home here to go back to his first love, television, after pulling the company through perhaps its most difficult period, there was absolutely no hesitancy in selecting the best executive talent available for the new organization — all of them already right here at CBS — Bruce Lundvall, Ron Alexenburg, Jack Craig, Don Dempsey, Don Ellis and the others. I can think of no greater sign of respect for each other than the absolute endorsement by which these appointments were received by you.

Perhaps it is restating a cliché to say that a record company does not run on bricks and mortar, its assets and balance sheets, but is fired by the imagination and dedication of its people. And look what you've done — we've had the best six months in our history — every month setting a new all-time record. We can articulate this in concrete terms starting in San Diego with the #1, 2, 3 and 4 albums on every industry chart for four successive weeks, and #1 on the charts for 14 consecutive weeks. And now this week, we are coming into this convention with 3 out of the top 10 albums, 6 out of the top 20 albums and the #1 single. We are also coming into this convention with the largest number of gold and platinum certifications to date in our history. In the last 3 weeks alone — 3 weeks — we have had 10 gold record certifications. There is something in the air of this convention which is more difficult to articulate. There is a smell and a feel and an attitude and an expectation of success beyond all statistics. You feel it and I feel it and you know damn well that the whole industry feels it.

Vince Lombardi once said something to the effect that winning isn't the most important thing, it is everything, and then the Packers proceeded to prove it. I say the same thing to you — we're winners — and you're going to prove it. Whether for better or for worse, the record industry is reducing itself to a very small number of successful companies. We're now #1 worldwide, and we all expect and demand of each other that we stay on top. We intend to win.

Everything is in our favor. In the last few months, we have worked out new deals with Art Garfunkel, Janis Ian, Santana, Dave Mason, Aerosmith, Blue Oyster Cult and the Philadelphia International label, among others. Our rosters are in great shape with almost every major artist signed for the future.

We have also in the last few months signed such new artists as Bobby Womack, Southside Johnny and the Asbury Jukes, Odia Coates, Elliott Murphy, the Miracles, Engelbert Humperdinck, Tom Jones, Gilbert O'Sullivan as part of a deal with Gordon Mills' MAM label, Tower of Power, Mary Kay Place, Burton Cummings, Hubert Laws, The Fania All-Stars and more. I promise you we will have the necessary flow of product, thanks to the a&r efforts of Columbia, Epic and the associated labels.

At the beginning of this year, one of our objectives was to sharply raise the sales levels of as many of our established artists as possible. There is no doubt that we have accomplished this with releases by Chicago and Neil Diamond, Earth, Wind & Fire, the Isley Brothers, Jeff Beck, the 4 platinum albums of Aerosmith, the resurgence of Bob Dylan and, of course, Paul Simon and others too numerous to mention.

We can point with pride at what our marketing organization has done for Ted Nugent, who came to us for his first gold album, after being with who knows how many other labels. And how about Johnnie Taylor with the industry's first and only certified platinum single and an album rapidly approaching platinum status. When you talk about the dedication of an organization, let's not forget one of our favorite artists, Boz Scaggs, who has finally achieved the recognition due him with a gold "Silk Degrees" album after six previous tries.

## CBS Meet Attracts Intl. Execs

■ LOS ANGELES—CBS Records International played a major role at this year's CBS Records Convention here. More than 200 delegates from CRI's subsidiary companies on six continents, as well as executive personnel from CRI headquarters in New York, arrived in Los Angeles Monday, July 19, to attend a week-long round of meetings under the aegis of division president M. Richard Asher.

Beginning with a general managers meeting the following morning, the overseas representatives participated in discussions and seminars covering all aspects of international operations, including marketing, publishing and a&r, with an eye toward current musical trends in different parts of the world and inter-company strategies for the year upcoming. Delegates were also invited to attend all CBS Records presentations of domestic product and a number of other functions.

Prominent among those coming from abroad to be on hand for the opening meeting for company managers were Peter de Rougemont, vice president,

Another objective of ours and another big plus in our favor is that we are probably hotter now as a singles company than at any time in the past 5 or 6 years. Every one of you knows that we still have a tough road ahead of us and we still have a long way to go in the singles area. This is particularly so since there is a new challenge here every day, but we have made the first big strides. I just mentioned Johnnie Taylor; let's add "50 Ways to Leave Your Lover" and the fact that this week we have the #1 single by the Manhattans, which is on its way to becoming the second certified platinum single. By the way, we owe a special thanks to Mickey Eichner for his perseverance with the Manhattans. To illustrate how far we have come in the singles area, add Lou Rawls and Wild Cherry to the Manhattans and you have 3 singles which in the last 5 days have each sold between 1-200,000 copies. But we cannot let up now on these or on Getaway or Lowdown or Ronnie Dyson or Southside Johnny or Johnny Duncan or the Isley Brothers, Blue Oyster Cult, or the next single that starts to break. We must treat this recent success as only a beginning — the last thing we can afford is any degree of smugness or complacency. The breaking of singles continues to be of the highest order of your priority.

And this brings me to our third objective — the breaking of the new generation of artists that we have recently signed — tomorrow's superstars. I spoke earlier of the successes we have achieved so far in 1976, but now we must also build our future. And here is part of that future: Starcastle, already over 120,000 album sales without a hit single; Wild Cherry; Kokomo, at 100,000 for their first album; Journey at 150,000 album sales; Small Wonder; Ian Mathews; Mother's Finest;

European operations; Manuel Villarreal, vice president, Latin American operations; A. William T. Smith, vice president, Australasian operations; and Norio Ohga, president, CBS/Sony.

More than 40 visitors from Columbia Records of Canada, Ltd., were gathered on Wednesday for an all-day meeting covering sales, promotion and merchandising, chaired jointly by Terence M. Lynd, vice president and general manager of the

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## Epic Signs Six

■ LOS ANGELES—The announcement of the signings of six major new artists to Epic Records was made at the CBS Records 1976 Convention. Singers Tom Jones, Engelbert Humperdinck, Gilbert O'Sullivan, Gene Pitney, Ricci Martin and young instrumentalist Bobbi Humphrey have joined the label's roster, and all will have their first albums for the label released in the fall of this year. Ron Alexenburg, senior vice president, Epic Records & Associated Labels, made the announcements.

Tony Bird; Southside Johnny; Jane Olivior; Libby Titus; Burton Cummings; Richie Supa; Boston and Mahogany Rush. You will be hearing product by many of these artists and some are performing live for us this week. The quality of product coming from a&r is superlative, but we have not totally solved the problem of how to break the brand new artists. Every new artist that we sign deserves a fair shot at achieving the greatest possible success that their talent warrants. Every potential superstar signing with this company should have the right to know that he or she or they will be broken to the full potential of their talent. I recognize that there are demands on your time and energy, that when you're busy promoting and selling the platinum album, it is sometimes hard to also devote attention to the newer artist, but this is your future and my future and it has to be done. There will be ideas and suggestions and money and commitment coming from Black Rock on this most crucial area, but your ideas and your energy and your commitment are vital.

I'd like to talk about something else which is in our favor. Under the guidance of Dick Asher, we have marketed our product the most efficient and powerful

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## Tony Martell Cites CBS Country Impact

■ LOS ANGELES — During this year's annual convention in Los Angeles, Tony Martell, vice president marketing, CBS Records, Nashville, announced that, "CBS Records now tops the market in country product and we're still climbing." Martell, who gave a special presentation, cited the six no. 1 country singles to top the charts in the past six months and the tremendous success of the first "CBS Country Pre-Pack" released last March.

CBS Records had set six number 1 country singles in the past six months. These hits include: Larry Gatlin — "Broken Lady," Willie Nelson—"Remember Me," Tammy Wynette—"Till I Can Make It On My Own," Johnny Cash—"One Piece At A Time," Marty Robbins—"El Paso City," and Johnny Duncan—"Stranger." The company continues its upward pace with "Golden Ring," a single by Tammy Wynette and George Jones that is still climbing.

Martell discussed the success of the first "CBS Country Pre-Pack" which has already sold in excess of one million albums, according to the label, and outlined the second one. This "Pre-Pack," which will ship shortly, includes 60 albums and spotlights 26 artists from the CBS country roster. The release will be supported by nationwide radio and television spots, an extremely heavy trade and

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# CONVENTION

## CBS Concludes Most Successful Convention

(Continued from page 3)

wealth of gold and platinum records, the frequent primacy of CBS Records on the charts, 14 Grammy awards and the Pulitzer Prize and 10 Tony awards won by Columbia's "Chorus Line." Giving the names of 18 groups and artists as examples, Lundvall lauded the company's abilities in the artist development areas. "Some were totally unknown artists just a year ago," he said, "others had the ring of success but perhaps lacked the constant ring of the retail cash register. Now they're all a vitally growing part of tomorrow's super roster." Lundvall continued by praising the accomplishments of the company in the diverse areas of country, black music and singles, the talent of CBS artists in those areas, the quality of their product and the expertise of CBS staffers in making that product successful. He announced the selective list price increases, predicting that they would probably take place before the close of 1976, described CBS's commitment to the further development of its west coast operation as "total" and said the company would be moving that operation to "a new and highly visible CBS Records facility of our own in Los Angeles also by year's end."

Thursday's session also included the aforementioned product presentation in which 20 new CBS albums were previewed including new product by Herbie Hancock, Rupert Holmes, Mingo Lewis, Mary Kay Place, Willie Nelson, Johnny Gimble, Tony Williams, Labelle, Wah Wah Watson, Hubert Laws, Webster Lewis, Sparks, Richard Supa, Lynne Anderson, Johnny Paycheck, Gasolin', Jon Lucien, Freddie Hubbard and Odia Coates. The presentation consisted of series of slides that were shown with narration; the presentation was produced by Arnold Levine, VP advertising and sales promotion materials for CBS Records, and his staff. In all, a total of 75 albums on the Columbia, Epic and Associated Labels, were spotlighted in that manner during the course of the convention, with other product presentations taking place on Friday and Saturday.

Additional Thursday functions included a film tribute to John Hammond, Sr., with on-screen appearances by Goddard Lieberson, Benny Carter, Willard Alexander,

Bruce Springsteen, Helen Humes, Count Basie and Esme Hammond. An a&r presentation, in which that department described its responsibilities and its modus operandus was coordinated by assistant to the president Arma Andon.

Friday's addresses, in addition to Taylor's, were by CBS Records international president Dick Asher; senior VP, Epic and Associated Labels, Ron Alexenburg; and the VP and general manager of the new, yet unnamed, CBS label, Larry Harris. Asher looked back over the past year in which he has held his current post and summed up the accomplishments of the company's international division during its 11 years of existence. "In the past 11 years since CBS Records' international division was formed, we have grown to a point where we have operating record companies in 26 countries of the world and have 7000 employees scattered around the globe," said Asher. He asserted that such CBS artists as Bob Dylan, Santana, Neil Diamond and Simon and Garfunkel "are certainly among the top ten international artists in the world by anybody's computation," while emphasizing that "a new crop of artists" are joining the ranks as international

stars. "Examples of CBS artists making inroads abroad can be found in the careers of Billy Joel, Blue Oyster Cult, Johnnie Taylor, Manhattans, Janis Ian, Ted Nugent, Labelle, Bruce Springsteen and Aerosmith," according to Asher. The international chief forecast the opening of CBS companies in still more countries while explaining that the growing diversity of musical taste around the world necessitates the company's renewed emphasis on the development of local artist rosters in each market in which it is active.

Alexenburg described the development of several newer Epic artists and applauded the CBS staff for their work in breaking or in expanding the careers of Ted Nugent, Southside Johnny and the Asbury Jukes, Charlie Daniels Band, Starcastle and Wild Cherry. He praised the efforts of the label's a&r chief Steve Popovich in seeking out talent for the company and welcomed six new significant artists to the Epic roster: Tom Jones, Engelbert Humperdinck, Gilbert O'Sullivan, Gene Pitney, Bobbi Humphrey and Rick Nelson. Other departments singled out for recognition by Alexenburg included artist development, to which Al DeMarino

was recently added, merchandising, headed by Bruce Harris, publicity and promotion. The importance of the latter area was emphasized as the Epic chief explained the selection of Julie Godsey as branch promotion person of the year.

Alexenburg continued by citing the achievements of the CBS associated labels—Philadelphia International, Virgin, Blue Sky, Caribou Records, Kirshner Records and the Isleys' T-Neck Records—and by reporting that the net billing for the combined associated labels was, for the year thus far, up \$2,000,000 over the comparable period in 1975. He made numerous announcements concerning future product and key acquisitions made by those CBS affiliates in recent months.

Formerly vice president, business affairs and administration, CBS Records, Larry Harris made his first appearance before the assembled company in his new role as vice president and general manager of the new CBS label. Harris was set to announce appointments to the new company's staff and outline some plans for the label's development (see separate story).

Saturday's speeches were by Paul Smith, VP marketing and distribution, CBS Records; and VP marketing, CBS Records, Jack Craig.

Smith reported a sales increase of 39% for the first six months of 1976 over the comparable period of 1975 and asserted that for each month since the past convention, billing has been up over the corresponding month of the previous year. He described the strategy that goes into the marketing of each CBS lp and spoke of the CBS branch distribution professionals as "experienced, talented, and determined."

Friday afternoon was the occasion for workshops on advertising concepts, album packaging, consumer print advertising, product management, Epic merchandising, country merchandising and a seminar on top 40 radio.

Craig's address was the final speech delivered before Thursday's product presentation. Craig spoke of the issues and challenges that faced the company and the industry, listing as priorities the need for a greater understanding of demographics, the need to broaden the base of the record buying public, increasing the effectiveness of advertising, increas-

### Columbia LPs Introduced at Convention

■ LOS ANGELES—New albums on Columbia Records by a wide range of artists were previewed at the CBS Records 1976 Convention. Included among the releases were lps by a number of the label's best-selling acts as well as acts making their debuts on Columbia. In all, more than 40 albums to be shipped within 90 days of the event were introduced to the CBS Records personnel and invited guests attending the convention. A combination of live appearances, filmed presentations and slide shows was used to showcase the new product.

Among the releases premiered were the new album by Earth, Wind and Fire, whose "Spirit" follows on the heels of two million-selling lps, "That's the Way of the World" and "Gratitude;" the label debut of the Miracles, and two-lp live packages by Herbie Hancock and Laura Nyro. Also on the Columbia schedule are "Delicate & Jumpy" by the Fania All-Stars, and "Inside Star Trek," a spoken-word album featuring the producer, Gene Rodden-

berry, and stars William Shatner and Leonard Nimoy of the popular television show.

Progressive music will be represented by albums by Freddie Hubbard ("Windjammer"), the New Tony Williams Lifetime ("Million Dollar Legs") and the first Columbia album by poll-winning flutist Hubert Laws. Established Columbia artists with new albums in the offing include popular singers Jon Lucien, Mac Davis, Bill Withers and Andy Williams, as well as veteran music-maker Ray Coniff. Contemporary artists with lps due include Journey, Tom Jans and Cecilio & Kapono, and second Columbia albums by Flo & Eddie ("Moving Targets") and Artful Dodger ("Honor Among Thieves") will also be issued in the post-convention period.

Country artists Johnny Cash, David Allan Coe and Earl Scruggs had their newest albums introduced in Los Angeles, and Columbia is also planning to release a 15 lp country pre-pack consisting of a greatest

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(Continued on page 83)



## CBS Spotlights New Product With Multi-Media Presentation

■ LOS ANGELES — Forthcoming album releases on Columbia, Epic and CBS Associated labels were introduced at the CBS Records 1976 Convention by special multi-media presentations. Arnold Levine, vice president, advertising & sales promotion, produced the slide and film programs.

A total of 75 post-convention album releases were presented in separate segments over a three day period to the CBS Records personnel and invited guests. The albums were showcased on a wide screen 50 feet across, and Levine stated that over the course of the three days the entire screen area was used.

Besides the slide material that made up the major portion of the presentations, filmed footage of such CBS recording artists as The Jacksons, Mary Kay Place, Sparks, Odis Coates, Fania All-Stars, Andy Williams and Mother's Finest was interspersed for visual variety, and for comic relief segments from the old Ted Mack Amateur Hour were included alongside the more professional product. For the new albums, voice-over dialogue gave information geared toward an understanding of the acts and possibilities for promotion.

There were a number of other multi-media programs prepared for the convention, including a special opening with champion pole-vaulter Bob Seagren. The voice-over narrator describes how, just as Seagren breaks his own records, so has each month of the past year for CBS Records topped the same month of the year before. Ronnie Finkelstein of CBS Rec-

## Col Signs Davis



Columbia Records has signed Tyrone Davis to a long-term recording contract as a solo artist. Davis' initial lp effort for Columbia will be entitled "Lovin' Touch," which is scheduled for an early September release, and highlights the single, "Give It Up." Pictured from left: Don Ellis, national vice president, Columbia a&r; Tyrone Davis; and Danny Kessler of Kessler/Grass Management, Davis' manager.

ords' sales & promotion department wrote this opening segment.

The following people from the creative services department of CBS Records were responsible for the production of the material: Arnold Levine, Angelo Mazzarino, Sandy Speiser, Don Hunstein and Bonnie Brand. The following engineers were responsible for the sound of the presentations: Bill Lyons, Al Weasner, Bob Fein, and Bill Reil.

Columbia and Epic Records product managers as well as members of both a&r departments contributed their effort to the overall production.

## CBS Honors John Hammond

■ LOS ANGELES — John Hammond, who has been called "the most effective catalyst in the development of jazz," was honored by a special filmed tribute at the CBS Records 1976 Convention. The film consisted of seven on-camera guests talking about the areas and eras in which their lives were affected by Hammond, as well as a visual retrospective of Hammond's distinguished career in the music business.

Hammond has been associated with CBS Records since 1932 when he produced the first recordings of Fletcher Henderson.

## A&R, Press Depts. Utilize Slide Film in Presentations

■ LOS ANGELES — The a&r and press & public information departments of CBS Records gave presentations describing their roles and functions to those attending the company's 1976 convention. The departments utilized slides and film in imaginative contexts to make their presentations amusing as well as informative.

The 20-minute a&r presentation used an investigatory concept, and a narrator imitating the voice of Humphrey Bogart, to trace the duties of the a&r department from the concept of an album to its time of release. The responsibilities of the a&r staff, the paperwork involved, and the relationship between a&r and product managers, were described in taped interviews with department personnel. Members of the Columbia and Epic a&r staffs talked about their roles in the process, and various aspects of pop, country and progressive a&r.

## Live Shows Highlight CBS Meet

■ LOS ANGELES—The CBS Records personnel and invited guests who gathered here for the 1976 convention were entertained by more than 20 major artists who record for the Columbia, Epic and CBS Associated Labels. The CBS recording artists appeared live at four gala banquet shows and one special country presentation, and many introduced material from forthcoming album releases.

The festivities kicked off with a clambake at the Sand and Sea Club in Santa Monica. Then it was over to the Santa Monica Auditorium for a welcoming speech by Bruce Lundvall and an impressive array of country music talent. The fare ranged from Marty Robbins, who marked his return to the Columbia label with a number one country hit, "El Paso City," to Mary Kay Place, a star of television's "Mary Hartman, Mary Hartman" recently signed to Columbia. Also on the bill were Epic artists George Jones and Johnny Paycheck, David Allan Coe, whose latest Columbia lp is "Longhaired Redneck," the five-man Brush Arbor group, Terry Duncan, Rusty Weir and Harlan Sanders, Charlie McCoy and Johnny Gimble. Charlie Rich was presented with a gem studded gold record for "Behind Closed Doors," and awards were also presented throughout all the shows for albums which had topped the million mark.

On Wednesday night the music moved over to the Los Angeles Ballroom of the Century Plaza

Hotel, where all the remaining concerts took place. The show on Wednesday, attended by a host of luminaries, showcased the varied musical styles of The Miracles, Derringer, Tower of Power and Burton Cummings. The Miracles performed many of their biggest hits as well as material from their soon-to-be released debut album for Columbia. Derringer is a new Blue Sky rock quartet headed by Rick Derringer. Their set consisted of songs from throughout their leader's career and selections from their recent lp, "Derringer." Oakland's Tower of Power played music that will be heard on their initial effort for the Columbia label. Rounding out the evening was the appearance of Burton Cummings, the lead singer on the many hit records by the Guess Who, now on his own as a Columbia artist.

Performances by Southside Johnny and the Asbury Jukes, with a final assist from Bruce Springsteen, The Charlie Daniels Band, Johnnie Taylor and Journey highlighted Thursday night's banquet/show. The Jacksons, Dave Mason and Starcastle headlined the show on Friday night.

Capping off the week's live music festivities was a Saturday night show co-starring Lou Rawls and Neil Diamond.

The staging of all of the shows was planned and executed by Sam Hood, director, artist development, CBS Records, and Jock McLean, manager, artist services, CBS Records.

The presentation was coordinated under the supervision of Arma Andon, assistant to the president, CBS Records Division, with a script written by Ed Naha, associate producer, Columbia Records, and visuals organized by Paula Brown, who works with Arma Andon.

The press & public information department's presentation, titled "Several Minutes," used a parody of the magazine format television program to present an audiovisual description of the job done by the department. Among the topics covered in the slide-and-narration show were road publicity, media demographics, artist image development, major press campaigns of the past year, and materials used in the publicity process. The presentation was coordinated by Bob Altshuler, vice president, press & public information, CBS Records Group; Judy Paynter, director, press & public information, Columbia

Records; and Dan Beck, director, press & public information, Epic Records and Associated Labels. All members of the press department participated in the project.

The press & public information department also distributed a booklet titled, "Everything You Always Wanted To Know About Publicity But Were Afraid To Ask," and for the first time gave out their own awards to field personnel "for awareness, understanding, efforts and cooperation in developing the artist's image in conjunction with press & public information." The winners of the First Annual Awards were:

Branch Of The Year: Atlanta; Columbia PR Man of the Year: Dave Remedi, LPM, Chicago branch;

Epic PR Man of the Year: Chuck Schwartz, LPM, Cleveland branch;

Special Markets PR Man of the Year: Charles Knox, LPM, Chicago branch.



# CONVENTION

## Promo, Merchandising Seminars Held

■ LOS ANGELES — The promotion and merchandising departments of CBS Records held meetings at the company's 1976 Convention to discuss their special areas of responsibility and their plans for the marketing of upcoming CBS product. The promotion forces of the Columbia and Epic/Associated labels held joint and separate meetings over a two-day period. A merchandising seminar was held on Thursday afternoon (22), involving a series of multi-media presentations.

The Columbia promotion seminars were chaired by Stan Monteiro, vice president, national promotion, Columbia Records, and the Epic meetings were headed by Jim Jeffries, director, national promotion, Epic Records and Associated Labels. Both meetings dealt with such promotion-related matters as how the department sets priorities, the problems faced by the department, communication between A&R and promotion, merchandising and new artist development in conjunction with promotion, and the presentation by several regional promotion marketing managers of special artist campaigns planned for the fall. The meetings were highlighted by the playing of new music and dis-

### Black Consumer Panel Held at CBS Meet

■ LOS ANGELES — A black consumer panel was presented at the 1976 CBS Records Convention in Los Angeles. The announcement of the discussion came from Le-Baron Taylor, vice president, special markets, CBS Records.

The panel was composed of three of the nation's top black consumer specialists: D. Parke Gibson, president of Gibson & Associates, a New York based consulting firm; Tom Tipton, president of Vanguard Advertising, Minneapolis; and Dr. Thaddeus Spratlen, professor of marketing at the University of Washington, School of Business Administration in Seattle. The special panel was presented on Friday afternoon, July 24 and was chaired by Taylor. The following subjects were under discussion: The black consumer and the importance of the black consumer market; how to reach the black consumer (via advertising, sales promotion, etc.); and research and communication.

cussion of new acts and product on the way.

Tuesday (20) was designated as promotion day, and a series of meetings and panel discussions took place to deal with various aspects of record promotion. The first general meeting of the day involved a dialogue on the latest ARB results and their impact on targeted radio formats, followed by a panel co-chaired by Stan Monteiro and Jim Jeffries called "Closing the Deal," on obtaining airplay on those formats (Top 40, AOR, Progressive FM, Adult Contemporary, Black, Country).

After individual Columbia, Epic/Associated and Special Markets meetings took place in the mid-afternoon, there was another general meeting that included a presentation by Paul Smith, vice president, sales and branch distribution, CBS Records, on initial service and reserivcing procedures, and a

panel on what is expected of a local promotion manager and what he can expect in the way of headquarters support. Called "What Is A Promotion Man," the panel was chaired by Jack Craig, vice president and general manager, marketing, CBS Records, and centered on various topics concerning the special roles and problems of the LPM in relation to other departments and artists.

The first presentations of the merchandising seminar were by Morris Baumstein, media consultant to CBS Records, on unique advertising concepts, and by John Berg, vice president, art package design, Columbia Records, on the contribution of album graphics and the development of a package from the design stage to final production. Then Roz Blanch, director, merchandise planning, administration, CBS Records, and Ina

(Continued on page 22)

## CBS Presents Promo & Sales Awards

■ LOS ANGELES—The Columbia, Epic and Associated Labels honored members of their promotion and sales staffs during the CBS Records 1976 Convention. The awards were given to various field personnel for outstanding achievements over the past year. Announcements of the awards were made by Stan Monteiro, vice president, national promotion, Columbia Records; Jim Jeffries, director, national promotion, Epic and Associated Labels; Richard Mack, director, promotion, special markets, CBS Records; Paul Smith, vice president, sales and branch distribution, CBS Records; Jim Tyrrell, vice president, marketing, Epic and Associated Labels; and Don Dempsey, vice president, marketing, Columbia Records.

Thirteen major awards were handed out over the course of the meetings at the Century Plaza Hotel in Los Angeles. They were as follows:

Columbia Regional Promotion Marketing Manager of the Year—Mike Atkinson, RPMM, western region;

Epic/Associated Regional Promotion Marketing Manager of the Year—Al Gurewitz, RPMM, mid-west region;

Special Markets Regional Promotion Marketing Manager of the Year—Russell Timmons, RPMM, southwest region;

Columbia Local Promotion Manager of the Year—Bob Feineigle, LPM, Cincinnati branch;

Epic/Associated Local Promotion Manager of the Year—Julia Godsey, LPM, Cincinnati branch;

Special Markets Local R&B Promotion Manager of the Year—Eddie Sims, LPM, Los Angeles branch;

CBS Records Distributor of the Year—Los Angeles branch;

Columbia Branch of the Year—Cleveland branch;

Epic Branch of the Year—Washington branch;

Promotion Team Award—Philadelphia branch (Medway, Colberg, Richards, McKissick);

Singles Records Award—Houston branch;

PR Man of the Year, Branch—Atlanta branch;

PR Man of the Year, Columbia LPM—Dave Renid, LPM, Chicago branch;

PR Man of the Year, Epic LPM—Chuck Schwartz, LPM, Cleveland branch;

PR Man of the Year, Special Markets LPM — Charles Knox, LPM, Chicago branch;

In addition to the above, Stan Monteiro, vice president, national promotion, Columbia Records, presented the Killer of the Year Award "for creativity, industry and excellence in the field of promotion" to "Rapid" Robert Smith, LPM, Seattle branch; and the Second Annual Stan Snyder Award "professionalism, dedication and love for this crazy business" to Gordon Anderson, director, sales/artist development, CBS Records.

## New Epic LP Product Unveiled at Convention

■ LOS ANGELES—The release of more than 25 new Epic albums was announced at the CBS Records 1976 Convention. The albums, which include all product to be shipped within 90 days of the event, were introduced to those attending the convention by means of multi-media shows including live, slide and filmed presentations.

Among the records previewed were the first, as yet untitled, albums for the label by The Jacksons and Michael Jackson, who were signed to Epic last year. Also included in the new releases were "Chameleon" by Labelle, "Free For All" by Ted Nugent, whose label debut recently went gold, "Outside Help" by Johnny Rivers, and albums by Michael Murphey, Minnie Riperton, Jimmie Spheeris, Rupert Holmes, Bull Horn, and Dan Fogelberg on Full Moon/Epic, all of which have yet to be titled.

On the country front, there will be a new lp by Johnny Paycheck, separate and joint albums by Tammy Wynette and George Jones, and label debuts by Kinky Friedman and Harlan Sanders. Other debut Epic albums include "Gasolin'," "Mother's Finest," "Boston," "Herb Pedersen," "We Made Love" by Nino, "On The Town" by Webster Lewis, "Don't Fight the Feeling" by Jim Peterik, "Life Line" by Richard Supa and lps by Turley Richards, Odia Coates and Bonnie Koloc on Full Moon/Epic.

## CBS Engineering Awards

■ LOS ANGELES—Six CBS Records engineers were honored with gold record awards, and an additional five were in attendance as special guests of the company, at the CBS Records convention here last week.

Engineer Jack Ashkinazy was given three gold records, one for the mastering of Spirit's "Twelve Dreams of Dr. Sardonicus," and one each for the mastering of the two Aerosmith lps "Toys In The Attic" and "Aerosmith." Russ Payne was honored for the remixing of Janis Ian's "Between The Lines." Don Meehan and Stan Kalina received gold records for re-mixing (Meehan) and mastering (Kalina) Bob Dylan's "Desire." Gold records also went to engineers Stan Tonkel and Ray Moore for the mixing of Miles Davis' "Bitches' Brew."



# New CBS Coast Label

(Continued from page 3)

label, Walter Yetnikoff, president, CBS/Records Group, stated: "This is a major step in what must be considered a year of tremendous expansion for CBS Records. By establishing this new label, we are in the strongest position to maintain CBS/Records Group, as the leading force in the music industry and to surpass the great strides we have achieved in the past. The label has the enthusiastic support of the top management of CBS Inc. and we will make every effort to establish this important new label as rapidly as possible.

## A Vital Community

In a related statement, Bruce Lundvall, president, CBS Records Division said, "In forming and developing this major new operation and in giving it its own identity, we are recognizing not only the importance and vitality of the California music community, but also our involvement in and commitment to the belief that the logical road towards our growth as a company is the establishment of a major west coast label. This move will complement the entirely separate west coast a&r activities of both the Columbia and Epic labels. Senior responsibility for the new label will be assumed by Ron Alexenburg, senior vice president, Epic Records & Associated Labels. He will work closely with the vice president and general manager of the new label."

## Larry Harris

Ron Alexenburg announced the appointment of Larry Harris to the post of vice president & general manager of the new label. Harris has already relocated his office in Los Angeles and has been devoting his efforts to concluding arrangements that will bring a number of major artists to the label. Harris will be announcing the appointments of a&r and promotion executives in the near future.

Ron Alexenburg commented: "The establishment of this new label has been a project toward which all of us at CBS Records have been working for some time. We are fortunate that from within the CBS Records organization, we have been able to place the primary responsibility for our new label with Larry Harris, one of the most qualified executives in the industry. His extensive background in both the business and music areas of our industry makes his the perfect choice for this position, and under Larry's leadership the label will quickly establish itself as a most im-



Larry Harris

portant new venture. This represents a tremendous challenge for our entire marketing, sales and field force, the kind of challenge that we welcome coming as it does at a time when we have never been hotter as a company."

## Plans

In an exclusive interview with **Record World**, Harris discussed the plans for the new label. Among his comments: "This will be an autonomous label and the decisions regarding the running of the label will be made by me as vice president and general manager as well as by Ron, Bruce and Walter to the extent that the divisional authorities require that. It will be no different than the position of Columbia or Epic in terms of autonomy. We will have our own promotion force, a&r, publicity, product management and business affairs while sales and marketing will run through the branch operation. . . .

## Staff Set

"Our basic national staff has been set. We have a head of a&r, a head of promotion, a head of publicity. We've now got to go and build a field staff, but I think that during the past two weeks, we've been able to make considerable progress in filling the top positions."

Among those rumored to be filling such posts were Loren Saifer as head of a&r and Jack Breschard as head of publicity.

"Eventually I think we're going to have to expand the size of our base personnel. But in the beginning, in the first year, we're talking about having approximately five artists. One of the mistakes that I think some record companies tend to make is to overload staff. With that kind of a roster size in the first year—particularly with the kinds of people who are going to compliment our staff (the marketing staff of CBS) and with the backgrounds of the a&r and promo men who are joining this label, it's not going to be neces-

sary, "I'm not at liberty to divulge the figure, but CBS Inc. has made a very substantial commitment to this label, a multi-year commitment. Clearly it's enough to show that it's not a lark: it's a very serious move that CBS has made. In my opinion, the money was sufficient not only to show that the commitment on the part of the corporation was there, but also to accomplish the purpose.

Harris was most recently vice president, business affairs and administration, CBS Records, where he was responsible for all negotiations with artists as well as the administration of a&r financing. Before that he had been vice president, business affairs, CBS Records.

Harris began his career in the music business, as a member of the Law Department of CBS Records in 1963. Three years later, he left to become vice president, business affairs for Elektra Records. While there he was in charge of all international operations, and served on the executive committee of Elektra. In 1969, he started Ampex Records and, during the two years he was there, worked with such artists as Jesse Winchester and Todd Rundgren, before returning to CBS Records in 1971.

## Baez, Walsh

At press time, **RW** learned that Joan Baez and Joe Walsh have been set to join the label.

## Somerstein Joins ABC

■ NEW YORK — Marion Somerstein has been appointed publicist for ABC Records, east coast division, it was announced by Jane Alsobrook, national director of publicity for ABC. In this post, Ms. Somerstein will be press liaison, coordinating national and tour publicity with Marylou Capes, east coast manager of publicity for the label.

Ms. Somerstein was previously national publicist for Atlantic Records. Prior to that, she was associate editor of *Words and Music* magazine.



Marion Somerstein

# CBS Promo, Merch. Meetings

(Continued from page 21)

Marra, associate director, merchandise planning, CBS Records, gave a presentation dealing with the methods of upgrading the quality and presentation of CBS recording artists in the print media.

## Product Management

In a 10-minute CBS product management presentation taking the viewer on a tour of a fictional "School of Product Management," a general overview was given of the roles of the department. The slide and tape presentation was assembled by the members of the product management staffs of Columbia and Epic under the supervision of Ron McCarrell, director, east coast product management, Columbia Records; Bruce Harris, director, merchandising and product management, Epic Records and Associated Labels; and Barbara Cooke, product manager, Columbia Records.

## Merchandising

Bruce Harris gave a presentation on merchandising strategies and the initiation of plans for each individual artist, Tony Martell, vice president, marketing, CBS Records, Nashville, discussed and illustrated the tremendous success of merchandising and sales programs, and included announcements of CBS Records' fall country program, then the meeting was concluded with a main address from Don Dempsey, vice president, marketing Columbia Records, dealing with the challenges faced in the marketplace.

## Key Elements

Three key elements to what Dempsey terms "challenges" are: competition, customer, consumer. "We must be continually aware," Dempsey stated, "that we are all in an industry that uses the same basic machinery: the same radio stations, the same accounts.

## Integrity

"The element that makes the difference is the musical integrity of our artists combined with a dedicated group of record professionals that has established a standard performance in the industry by which all other companies are measured."

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# ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

A FIFTH OF BEETHOVEN RFT Music Pub. Corp. (RFT, BMI)	30	MISTY BLUE Tom Couch & James Stroud (Talmonte, BMI)	43
A LITTLE BIT MORE Ron Haffkine (Bygosh, ASCAP)	44	MOONLIGHT FEELS RIGHT Bruce Blackmar & Mike Clark (Brother Bill's, ASCAP)	4
AFTERNOON DELIGHT Milton Okun (Cherry Lane, ASCAP)	1	MORE, MORE, MORE Gregg Diamond (Buddah/Gee Diamond, ASCAP)	3
ANOTHER RAINY DAY IN NEW YORK CITY James William Guericco (Big Elk/Laminations, ASCAP)	31	MOVIN' Jeff Lane (Desert Moon Ltd./Jeff-Mar, BMI)	56
BABY, I LOVE YOUR WAY Peter Frampton (Almo/Fram-Dee, ASCAP)	27	NEVER GONNA FALL IN LOVE AGAIN Jimmy Ienner (C.A.M./U.S.A., BMI)	42
BOOGIE FEVER Freddie Perren (Perren Vibes/Bull Pen, ASCAP/BMI)	48	ODE TO BILLY JOE Kelly Gordon & Bobby Paris (Larry Shayne, ASCAP)	94
CAN'T CHANGE MY HEART Steve Cropper (Flat River, BMI)	93	ONE FOR THE MONEY Norman Harris (Golden Fleece/Hip Trip/Writers, BMI)	98
CAN'T STOP GROOVIN' NOW, WANNA DO IT SOME MORE Jeff Lane (Blackwood, BMI)	95	PARTY Van McCoy (Warner-Tamerlane, BMI)	72
C'MON MARIANNE Mike Curb (Saturday/Season's Four, BMI)	63	PLAY THAT FUNKY MUSIC Robert Parissi (Bema/Blaze, ASCAP)	19
CRAZY ON YOU Mike Flicker (How About Music, CAPAC)	71	POPSICLE TOES Tommy LiPuma (Mississippi Mud, BMI)	88
DANCIN' KID Kelly Gordon & Bobby Paris (Dawson's Cove/Kenny Nolan/Coral Rock, ASCAP)	85	RAINBOW IN YOUR EYES Leon & Mary Russell (Teddy Jack, BMI)	99
DEVIL WOMAN B. Welch (Chappell, ASCAP)	51	RHIANNON (WILL YOU EVER WIN) Fleetwood Mac & Keith Olsen (Rockhopper, BMI)	100
DON'T GO BREAKING MY HEART Gus Dudgeon (Big Pig/Leeds, ASCAP)	6	ROCK AND ROLL MUSIC Brian Wilson (Arc, BMI)	10
FOOLED AROUND AND FELL IN LOVE Alan Blazek & Bill Szymczyk (Crabshaw, ASCAP)	55	ROCKY MOUNTAIN MUSIC David Malloy (Briar Patch, BMI)	77
FOOL FOR THE CITY Nick Jameson (Knee Trembler, ASCAP)	61	SARA SMILE Christopher Bond, Daryl Hall & John Oates (Unichappell, BMI)	50
FOOL TO CRY The Glimmer Twins (Promopub, B.V., ASCAP)	78	SAY YOU LOVE ME Fleetwood Mac & Keith Olsen (Gentoo, BMI)	40
FOXY LADY Nerangis/Britton (Delightful, BMI)	57	(SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY Casey-Finch (Sherlyn, BMI)	35
FRAMED Lou Adler (Quintet/Freddy Bienstock, BMI)	60	SHANNON Cashman and West (Blending-well, ASCAP)	39
GETAWAY Maurice White & Charles Stepney (Kalimba, ASCAP)	62	SHE'S GONE Arif Mardin (Unichappell, BMI)	96
GET CLOSER Louis Shelton (Dawnbreaker, BMI)	5	SHOP AROUND The Captain and Toni Tennille (Jobete, ASCAP)	11
GET UP OFFA THAT THING James Brown (Dynatone/Belinda/Unichappell, BMI)	76	SILLY LOVE SONGS Paul McCartney (MPL Communications Inc. by Arr. with ATV, BMI)	25
GET UP AND BOOGIE Michel Kunze (Midsong, ASCAP)	36	SOMETHING HE CAN FEEL Curtis Mayfield (Warner-Tamerlane, BMI)	28
GOOD VIBRATIONS Todd Rundgren (Irving, BMI)	49	SOPHISTICATED LADY Jackson, Yancy, Barge & Evans (Jay's Enterprises/Chappell, ASCAP)	33
GOT TO GET YOU INTO MY LIFE producer not listed (Maclen, BMI)	9	SPRINGTIME MAMMA Terry Cashman & Tommy West (Blendingwell, ASCAP)	66
HAPPY DAYS Steve Barri & Michael Omartian (Bruin, BMI)	82	STILL THE ONE Chuck Plotkin (Siren, BMI)	79
HARD WORK Esmond Edwards (Hard Work, BMI)	68	STEPPIN' OUT Neil Sedaka & R. Appere (Don Kirshner/Kirshner Songs, BMI)	37
HEAVEN MUST BE MISSING AN ANGEL F. Perren (Bull Pen, BMI; Perren-Vibes, ASCAP)	32	STRANGER Billy Sherrill (Reseca, BMI)	83
HOLD ON Keith Olsen (JSH, ASCAP)	67	STREET SINGIN' Barry Manilow & Ron Dante (Kamakazi/Angel Dust, BMI)	70
HONEY CHILD Bad Company (Badco, ASCAP)	97	SUMMER Jerry Goldstein (Far Out, ASCAP)	47
HOT STUFF Glimmer Twins (Promopub, B.V., ASCAP)	78	TAKE THE MONEY AND RUN Steve Miller (Sailor, ASCAP)	26
I NEED TO BE IN LOVE Richard Carpenter (Almo/Sweet Harmony/Hammer and Nail/Landes-Roberts, ASCAP)	38	TEAR THE ROOF OFF THE SUCKER (GIVE UP THE FUNK) George Clinton (Malbiz & Ricks, BMI)	8
I'D REALLY LOVE TO SEE YOU TONIGHT K. Lehnig (Dawnbreaker, BMI)	23	TEDDY BEAR Tommy Hill (Cedarwood, BMI)	45
IF YOU KNOW WHAT I MEAN Robbie Robertson (Stonebridge, ASCAP)	29	THAT'S WHERE THE HAPPY PEOPLE GO Baker, Harris & Young (Burma East, BMI)	92
I'M EASY Richard Baskin (Lion's Gate/Easy, ASCAP)	21	THE BOYS ARE BACK IN TOWN John Alcock (RSO, ASCAP)	22
I'M GONNA LET MY HEART DO THE WALKING Brian Holland (Holland-Dozier-Holland)	59	THE MORE YOU DO IT (THE MORE I LIKE IT DONE TO ME) M. Yancy & C. Jackson (Jay's Ent./Chappell, ASCAP)	84
I'VE BEEN LOVIN' YOU D. Weinreich/Easy Street (No exit, BMI)	90	THIS MASQUERADE Tommy LiPuma (Skyhill, BMI)	14
IT KEEPS YOU RUNNIN' Ted Templeman (Taurpin Tunes, ASCAP)	75	TODAY'S THE DAY George Martin (Warner Bros., BMI)	87
I WANT YOU Leon Ware & T-Boy Ross (Almo-Jobette, ASCAP)	58	TRY ME . . . I KNOW . . . WE CAN MAKE IT Giorgio Moroder & Pete Bellote (Sunday/Rick's, BMI)	91
I'LL BE GOOD TO YOU Quincy Jones (Kidada/Gouldris, BMI)	24	TURN THE BEAT AROUND Warren Schatz (Dunbar, BMI)	18
KISS AND SAY GOODBYE Bobby Martin (Nathanam/Blackwood, BMI)	2	UP THE CREEK WITHOUT A PADDLE Jeffrey Bowen & Berry Gordy (Stone Diamond, BMI)	81
LAST CHILD Jack Douglas & Aerosmith (Daksel/Song and Dance/Vinaloo, BMI)	41	WAKE UP SUSAN Thom Bell (Mighty Three, BMI)	73
LET 'EM IN Paul McCartney (MPL Communications by Arrangement with ATV, BMI)	13	WHAM BAM SHANG-A-LANG Tom Sellers & Clive Davis (Colgems, ASCAP)	54
LET HER IN Bob Reno (Midsong, ASCAP)	12	WELCOME BACK Steve Barri & John Sebastian (John Sebastian, BMI)	53
LIVIN' AIN'T LIVIN' Jim Mason (Stephen Stills, BMI)	52	WHO'D SHE COO? Ohio Players (Tight Corporation/Unichappell, BMI)	69
LOVE HANGOVER Hal Davis (Jobete, ASCAP)	34	WITH YOUR LOVE Larry Cox and Jefferson Starship (Diamond Back, BMI)	86
LOVE IS ALIVE Gary Wright (Warner Brothers, ASCAP)	7	YOUNG HEARTS RUN FREE Dave Crawford (Dee-Ann, ASCAP)	20
LOWDOWN Joe Wissert (Boz Scaggs/Hudmar, ASCAP)	65	YOU'RE MY BEST FRIEND Roy Thomas Baker (Trident, ASCAP)	16
MAGIC MAN Mike Flicker (Andorra, ASCAP)	80	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE Gamble & Huff (Mighty Three, BMI)	15
MAKING OUR DREAMS COME TRUE Janna Marilyn Feliciano & Charles Fox (Bruin, BMI)	64	YOU SHOULD BE DANCING Bee-Gees (Cassero/Unichappell, BMI)	17
MAMMA MIA Bjorn Ulvaeus & Benny Andersson (Countess, BMI)	46	YOU TO ME ARE EVERYTHING Ken Gold (Colgems, ASCAP)	74
MARY HARTMAN, MARY HARTMAN (THEME) M. Manieri & D. Spinozza (Southern, ASCAP)	89		

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# 101 THE SINGLES CHART 150

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JULY 31	JULY 24	
101	102	STRETCHIN' OUT (IN A RUBBER BAND) BOOTSY'S RUBBER BAND—Warner Bros. WBS 8215 (Backstage, BMI)
102	103	ROOTS, ROCK, REGGAE BOB MARLEY & THE WAILERS—Island 060 (Tuff Band, ASCAP)
103	105	LISTEN TO THE BUDDAH OZO—D.J.M. 1012 (Amherst) (April, ASCAP)
104	116	SHOWER THE PEOPLE JAMES TAYLOR—Warner Bros. WBS 8222 (Country Road, BMI)
105	111	GOTTA BE THE ONE MAXINE NIGHTINGALE—United Artists XW820 Y (Unart, BMI)
106	—	HIGH FLY JOHN MILES—London 20084 (British Rocket Music)
107	110	I DON'T WANT TO GO HOME SOUTHSIDE JOHNNY & THE ASBURY JUKES—Epic 8 50238 (Blue Midnight, ASCAP)
108	113	LIGHT UP THE WORLD WITH SUNSHINE HAMILTON, JOE FRANK & DENNISON—Playboy P 6077 (Blacksheep, American Dream, ASCAP)
109	118	I'M YOUR MAN ROCK 'N' ROLL TARNEY & SPENCER—Private Stock 088 (ATV, BMI)
110	112	I NEVER CRY ALICE COOPER—Warner Bros. WBS 8228 (Ezra/Early Frost, BMI)
111	114	GET IT WHILE IT'S HOT EDDIE KENDRICKS—Tamla T 54270F (Jobete, BMI)
112	—	SUPERSTAR PAUL DAVIS—Bang 726 (Web IV, BMI)
113	115	YOU TO ME ARE EVERYTHING BROADWAY—Granite G 540 (Pye) (Colgems, ASCAP)
114	106	LOVE GRAHAM CENTRAL STATION—Warner Bros. WBS 8205 (Nineteen Eighty-Five, BMI)
115	—	NITTY GRITTY ROCK AND ROLL COYOTE McCLOUD—Midland Intl. MB 10722 (RCA) (Stansell, BMI)
116	119	FEEL YOUR GROOVE BEN SIDRAN—Arista 0195 (Bulldog, ASCAP)
117	122	KID CHARLEMAGNE STEELY DAN—ABC 12195 (ABC-Dunhill, BMI)
118	120	THERE YOU ARE MILLIE JACKSON—Spring 164 (Polydor) (Double AK/Shun/Pee Wee, BMI)
119	121	HEY SHIRLEY (THIS IS SQUIRRELY) SHIRLEY & SQUIRRELY—GRT 054 (LaDebra, BMI)
120	125	WE BOTH NEED EACH OTHER NORMAN CONNORS—Buddah BDS 534 (Electro Chord, ASCAP)
121	133	(THE SYSTEM OF) DR. TARR & PROFESSOR FETHER ALAN PARSONS PROJECT—20th Century (Fox-Fan Fare, BMI)
122	139	OUT OF THE DARKNESS DAVID CROSBY/GRAHAM NASH—ABC 12199 (Fair Star/Staysail, BMI; Thin Ice, ASCAP)
123	—	RESCUE ME/HAPPY ENDINGS MELISSA MANCHESTER—Arista 0196 (Chevis, BMI)
124	126	UNIVERSAL SOUND KOOL & THE GANG—De-Lite DEP 1583 (Delightful/Gang, BMI)
125	128	BRAND NEW LOVE AFFAIR JIGSAW—Chelsea CH 3043 (Coral Rock, American Dream, Bedsie, ASCAP)
126	130	DID YOU BOOGIE (WITH YOUR BABY) FLASH CADILLAC & THE CONTINENTAL KIDS—Private Stock 079 (Ashton, BMI)
127	131	HELLCAT BELLAMY BROS.—Warner/Curb WBS 8220 (WB) (Famous, ASCAP)
128	129	YOU DON'T HAVE TO GO Chi-Lites—Brunswick B 55528 (Julio Brian, BMI)
129	134	(DON'T FEAR) THE REAPER BLUE OYSTER CULT—Columbia 3 10384 (B.O'Cult, ASCAP)
130	132	HIDEAWAY JOHN SEBASTIAN—Reprise RPS 1355 (WB) (John Sebastian, BMI)
131	123	STEP ON OUT CHRIS HILLMAN—Asylum 45330 (Bar None, BMI)
132	127	WE THE PEOPLE GENERAL JOHNSON—Arista 0192 (Music In General, BMI)
133	104	DON'T TOUCH ME THERE TUBES—A&M 1826 (Lucky Park, ASCAP)
134	107	DEVIL WITH A BLUE DRESS PRATT & McCLAIN—Reprise RPS 1361 (WB) (Stone Agate, BMI)
135	140	DANCIN' THRU THE NIGHT LA JETS—RCA PB 10668 (Koppelman/Bandier, BMI)
136	137	LIFE IS A MINESTRONE 10cc—Mercury 73805 (Man-Ken, BMI)
137	135	IT AIN'T THE REAL THING BOBBY BLAND—ABC 12189 (Meadow Ridge, ASCAP)
138	—	BRING IT ON HOME TO ME MICKEY GILLEY—Playboy P 6075 (Kags, BMI)
139	145	KEEP THAT SAME OLD FEELING THE CRUSADERS—ABC Blue Thumb BTA 269 (Four Knights, BMI)
140	109	ODE TO BILLY JOE BOBBIE GENTRY—Warner Bros. WBS 8210 (Larry Shayne, ASCAP)
141	147	CHERRY BOMB THE RUNAWAYS—Mercury 73819 (BadBoy, BMI)
142	144	BETTER THAN AVERAGE BRIAN GARI—Vanguard BSD 35192 (Foxborough/Intersong/ASA)
143	136	COME HOME AMERICA BYRON MCGREGOR—PIP 6522 (Bambor, ASCAP)
144	138	BUTTERFLY FOR BUCKY BOBBY GOLDSBORO—United Artists XW 793 Y (Unart/Pen In Hand, BMI)
145	141	JUKIN' ATLANTA RHYTHM SECTION—Polydor 14323 (Low-Sal, BMI)
146	142	TOO EASY TO LOVE DAHCOTAH—Cognito 006 (Smile Awhile, BMI)
147	—	YELLOW VAN RONNIE & THE DIRT RIDERS—RCA PB 10651 (Don Kirshner, BMI)
148	146	DON'T LET ME BE WRONG DODGERS—Island 058 (Island, BMI)
149	148	WICHITA JAIL CHARLIE DANIELS BAND—Epic 8 50243 (Night Time, BMI)
150	117	SIDEWALK SURFIN' JAN & DEAN—United Artists XW 670 Y (Irving, BMI)



"Ringo Starr...didn't pay for your car  
Jim Croce...don't buy the groceries  
Johnny Cash...never took out the trash  
So you better **Put a Little Lovin'**  
**on Me!"**

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**BOBBY  
BARE**

*The  
Winner  
and other losers*

RCA

**RCA Records**

APL1-1786

Bobby Bare's new single is "Put a Little Lovin' on Me" PB-10718

From the LP "The Winner and Other Losers".



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

JULY 31 JULY 24

WKS. ON CHART

Windsong

1	3	<b>AFTERNOON DELIGHT</b> STARLAND VOCAL BAND Windsong CB 10588 (RCA)	13
2	2	<b>KISS AND SAY GOODBYE</b> THE MANHATTANS/Columbia 3 10310	14
3	1	<b>MORE, MORE, MORE</b> ANDREA TRUE CONNECTION/ Buddah BDA 515	21
4	5	<b>MOONLIGHT FEELS RIGHT</b> STARBUCK/Private Stock 039	15
5	7	<b>GET CLOSER</b> SEALS & CROFTS/Warner Bros. WBS 8190	13
6	10	<b>DON'T GO BREAKING MY HEART</b> ELTON JOHN & KIKI DEE/ Rocket PIG 40585 (MCA)	5
7	4	<b>LOVE IS ALIVE</b> GARY WRIGHT/Warner Bros. WBS 8143	15
8	9	<b>TEAR THE ROOF OFF THE SUCKER (GIVE UP THE FUNK)</b> PARLIAMENT/Casablanca NB 856	13
9	13	<b>GOT TO GET YOU INTO MY LIFE</b> BEATLES/Capitol P 4274	8
10	14	<b>ROCK AND ROLL MUSIC</b> BEACH BOYS/Brother-Reprise RPS 1354 (WB)	9
11	6	<b>SHOP AROUND</b> CAPTAIN & TENNILLE/A&M 1817	14
12	12	<b>LET HER IN</b> JOHN TRAVOLTA/Midland Intl. MB 10623 (RCA)	13
13	21	<b>LET 'EM IN</b> WINGS/Capitol P 4293	5
14	18	<b>THIS MASQUERADE</b> GEORGE BENSON/Warner Bros. WBS 8209	8
15	20	<b>YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE</b> LOU RAWLS/ Phila. Intl. ZS8 3592 (CBS)	12
16	17	<b>YOU'RE MY BEST FRIEND</b> QUEEN/Elektra 45318	11
17	26	<b>YOU SHOULD BE DANCING</b> BEE GEES/RSO 853 (Polydor)	5
18	19	<b>TURN THE BEAT AROUND</b> VICKI SUE ROBINSON/ RCA PB 10562	12
19	25	<b>PLAY THAT FUNKY MUSIC</b> WILD CHERRY/Epic/Sweet City 8 50225	7
20	23	<b>YOUNG HEARTS RUN FREE</b> CANDI STATON/Warner Bros. WBS 8181	14
21	24	<b>I'M EASY</b> KEITH CARRADINE/ABC 12117	8
22	11	<b>THE BOYS ARE BACK IN TOWN</b> THIN LIZZY/Mercury 73786	12
23	28	<b>I'D REALLY LOVE TO SEE YOU TONIGHT</b> ENGLAND DAN AND JOHN FORD COLEY/Big Tree BT 16069 (Atlantic)	8
24	8	<b>I'LL BE GOOD TO YOU</b> BROTHERS JOHNSON/A&M 1806	14
25	15	<b>SILLY LOVE SONGS</b> WINGS/Capitol P 4256	17
26	16	<b>TAKE THE MONEY AND RUN</b> STEVE MILLER/Capitol 4260	12
27	32	<b>BABY, I LOVE YOUR WAY</b> PETER FRAMPTON/A&M 1832	7
28	29	<b>SOMETHING HE CAN FEEL</b> ARETHA FRANKLIN/Atlantic 3326	9
29	30	<b>IF YOU KNOW WHAT I MEAN</b> NEIL DIAMOND/Columbia 3 10366	8
30	44	<b>A FIFTH OF BEETHOVEN</b> WALTER MURPHY & THE BIG APPLE BAND/Private Stock 073	9
31	31	<b>ANOTHER RAINY DAY IN NEW YORK CITY</b> CHICAGO/ Columbia 3 10360	6
32	38	<b>HEAVEN MUST BE MISSING AN ANGEL</b> TAVARES/ Capitol P 4270	8
33	33	<b>SOPHISTICATED LADY</b> NATALIE COLE/Capitol P 4259	9
34	27	<b>LOVE HANGOVER</b> DIANA ROSS/Motown M 1392F	24
35	54	<b>(SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY</b> KC AND THE SUNSHINE BAND/TK 1019	5
36	22	<b>GET UP AND BOOGIE</b> SILVER CONVENTION/Midland Intl. MB 10571 (RCA)	19
37	41	<b>STEPPIN' OUT</b> NEIL SEDAKA/Rocket PIG 40582 (MCA)	7
38	39	<b>I NEED TO BE IN LOVE</b> CARPENTERS/A&M 1828	9
39	35	<b>SHANNON</b> HENRY GROSS/Lifesong LS 45002	24
40	50	<b>SAY YOU LOVE ME</b> FLEETWOOD MAC/Reprise RPS 1356 (WB)	4
41	43	<b>LAST CHILD</b> AEROSMITH/Columbia 3 10359	7
42	36	<b>NEVER GONNA FALL IN LOVE AGAIN</b> ERIC CARMEN/ Arista 0184	14
43	34	<b>MISTY BLUE</b> DOROTHY MOORE/Malaco M 1029 (TK)	22
44	52	<b>A LITTLE BIT MORE</b> DR. HOOK/Capitol P 4280	6
45	55	<b>TEDDY BEAR</b> RED SOVINE/Starday SD 142	3
46	47	<b>MAMMA MIA</b> ABBA/Atlantic 3315	10
47	59	<b>SUMMER WAR</b> /United Artists XW834 Y	4

48	37	<b>BOOGIE FEVER</b> SYLVERS/Capitol P 4179	28
49	45	<b>GOOD VIBRATIONS</b> TODD RUNDGREN/Bearsville BSS 0309	10
50	42	<b>SARA SMILE</b> DARYL HALL & JOHN OATES/RCA PB 10530	25
51	60	<b>DEVIL WOMAN</b> CLIFF RICHARD/Rocket PIG 40574 (MCA)	5
52	49	<b>LIVIN' AIN'T LIVIN'</b> FIREFALL/Atlantic 3333	8
53	40	<b>WELCOME BACK</b> JOHN SEBASTIAN/Reprise RPS 1349 (WB)	19
54	63	<b>WHAM BAM SHANG-A-LANG</b> SILVER/Arista 0189	5
55	53	<b>FOOLED AROUND AND FELL IN LOVE</b> ELVIN BISHOP/ Capricorn CPS 0252 (WB)	22
56	46	<b>MOVIN'</b> BRASS CONSTRUCTION/United Artists XW775 Y	20
57	62	<b>FOXY LADY</b> CROWN HEIGHTS AFFAIR/De-Lite DEP 1581	5
58	56	<b>I WANT YOU</b> MARVIN GAYE/Tamla T 54264F (Motown)	15
59	61	<b>I'M GONNA LET MY HEART DO THE WALKING</b> THE SUPREMES/Motown M 1391F	7
60	48	<b>FRAMED</b> CHEECH & CHONG/Ode 66124 (A&M)	9
61	51	<b>FOOL FOR THE CITY</b> FOGHAT/Bearsville BSS 0307 (WB)	10
62	71	<b>GETAWAY</b> EARTH, WIND & FIRE/Columbia 3 10373	4
63	57	<b>C'MON MARIANNE</b> DONNY OSMOND/Polydor PD 14320	9
64	58	<b>MAKING OUR DREAMS COME TRUE</b> CYNDI GRECCO/ Private Stock 086	13
65	79	<b>LOWDOWN</b> BOZ SCAGGS/Columbia 3 10367	5
66	74	<b>SPRINGTIME MAMA</b> HENRY GROSS/Lifesong LS 45008	4
67	70	<b>HOLD ON</b> SONS OF CHAMPLIN/Ariola America P 7627	7
68	77	<b>HARD WORK</b> JOHN HANDY/ABC Impulse IMP 310005	7
69	81	<b>WHO'D SHE COO?</b> OHIO PLAYERS/Mercury 73814	2
70	78	<b>STREET SINGIN'</b> LADY FLASH/RSO 852 (Polydor)	3
71	75	<b>CRAZY ON YOU HEART</b> /Mushroom M 7021	13
72	87	<b>PARTY VAN</b> McCOY/H&L 4670	3
73	73	<b>WAKE UP SUSAN</b> SPINNERS/Atlantic 3341	4
74	83	<b>YOU TO ME ARE EVERYTHING</b> THE REAL THING/ United Artists XW833 Y	2
75	76	<b>IT KEEPS YOU RUNNIN'</b> CARLY SIMON/Elektra 45323	6
76	85	<b>GET UP OFFA THAT THING</b> JAMES BROWN/ Polydor PD 14326	3
77	80	<b>ROCKY MOUNTAIN MUSIC</b> EDDIE RABBITT/Elektra 45315	6
78	65	<b>FOOL TO CRY/HOT STUFF</b> ROLLING STONES/Rolling Stones 19304 (Atlantic)	15
79	88	<b>STILL THE ONE</b> ORLEANS/Asylum 45336	2
80	89	<b>MAGIC MAN</b> HEART/Mushroom M 7011	2
81	82	<b>UP THE CREEK WITHOUT A PADDLE</b> TEMPTATIONS/Gordy G 7150F (Motown)	5
82	64	<b>HAPPY DAYS</b> PRATT & McCLAIN/Reprise RPS 1351 (WB)	19
83	84	<b>STRANGER</b> JOHNNY DUNCAN/Columbia 3 10302	4
84	86	<b>THE MORE YOU DO IT, THE MORE I LIKE IT DONE TO ME</b> RONNIE DYSON/Columbia 3 10356	4
85	90	<b>DANCIN' KID DISCO</b> TEX & THE SEX-O-LETTES/Chelsea CH 3045	4

**CHARTMAKER OF THE WEEK**

86	—	<b>WITH YOUR LOVE</b> JEFFERSON STARSHIP Grunt FB 10746 (RCA)	1
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87	69	<b>TODAY'S THE DAY</b> AMERICA/Warner Bros. WBS 8212	12
88	—	<b>POPSICLE TOES</b> MICHAEL FRANKS/Reprise RPS 1360 (WB)	1
89	92	<b>MARY HARTMAN, MARY HARTMAN (THEME)</b> THE DEADLY NIGHTSHADE/Phantom PB 10709 (RCA)	4
90	96	<b>I'VE BEEN LOVIN' YOU</b> EASY STREET/Capricorn CPS 0255 (WB)	3
91	93	<b>TRY ME . . . I KNOW . . . WE CAN MAKE IT</b> DONNA SUMMER/Oasis 406 (Casablanca)	3
92	66	<b>THAT'S WHERE THE HAPPY PEOPLE GO</b> THE TRAMMPS/ Atlantic 3306	14
93	94	<b>CAN'T CHANGE MY HEART</b> THE CATE BROTHERS/Asylum 45326	3
94	97	<b>ODE TO BILLY JOE</b> BOBBIE GENTRY/Capitol P 4294	2
95	95	<b>CAN'T STOP GROOVIN' NOW, WANNA DO IT SOME MORE</b> B.T. EXPRESS/Columbia 3 10346	5
96	—	<b>SHE'S GONE</b> DARYL HALL & JOHN OATES/Atlantic 3332	1
97	98	<b>HONEY CHILD</b> BAD COMPANY/Swan Song 70109 (Atlantic)	2
98	—	<b>ONE FOR THE MONEY</b> WHISPERS/Soul Train SB 10700 (RCA)	1
99	100	<b>RAINBOW IN YOUR EYES</b> LEON & MARY RUSSELL/ Paradise 8208 (WB)	2
100	68	<b>RHIANNON</b> FLEETWOOD MAC/Reprise RPS 1345 (WB)	22



**FLASHMAKER**



**VIVA!**  
ROXY MUSIC  
Atco

**MOST ACTIVE**

- SPITFIRE—Jefferson Starship—Grunt
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- AGENTS OF FORTUNE—Blue Oyster Cult—Col
- NIGHT ON THE TOWN—Rod Stewart—WB
- IN THE POCKET—James Taylor—WB
- RESOLUTION—Andy Pratt—Nemperor

**WBCN-FM/BOSTON**

- ADDS:**
- CITY BOY—Mercury
  - DREAD IN A BABYLON—U-Roy—Virgin
  - FLOWERS—Emotions—Col
  - GLOW—Al Jarreau—WB
  - I'VE GOT A REASON—Richie Furay Band—Asylum
  - OLIAS OF SUNHILL—Jan Anderson—Atlantic
  - WE'VE GOT A LIVE ONE HERE—Commander Cody—WB
- HEAVY ACTION (airplay):**
- AGENTS OF FORTUNE—Blue Oyster Cult—Col
  - FLY LIKE AN EAGLE—Steve Miller Band—Capitol
  - GO FOR BROKE—Ian Matthews—Col
  - I DON'T WANT TO GO HOME—Southside Johnny—Epic
  - IN THE POCKET—James Taylor—WB
  - NIGHT ON THE TOWN—Rod Stewart—WB
  - ROYAL SCAM—Steely Dan—ABC
  - VIVA!—Roxy Music—Atco

**WLIR-FM/LONG ISLAND**

- ADDS:**
- GLOW—Al Jarreau—WB
  - HOPES, WISHES AND DREAMS—Ray Thomas—Threshold
  - POINT BLANK—Arista
  - SAD WINGS OF DESTINY—Judas Priest—Janus
  - SINCERELY—Dwight Twilley Band—Shelter
  - TOM SNOW—Capitol
  - TWO FOR THE SHOW—Trooper—MCA
  - VIVA!—Roxy Music—Atco
- HEAVY ACTION (airplay, in descending order):**
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
  - WHISTLING DOWN THE WIRE—Crosby & Nash—ABC
  - ROYAL SCAM—Steely Dan—ABC
  - TURNSTILES—Billy Joel—Ccl
  - FARTHER ALONG—Spirit—Mercury
  - SPITFIRE—Jefferson Starship—Grunt
  - FREE IN AMERICA—Ben Sidran—Arista
  - RESOLUTION—Andy Pratt—Nemperor

**WHCN-FM/HARTFORD**

- ADDS:**
- BRIGHT SIZE LIFE—Pat Metheny—ECM
  - DREAMS SO REAL—Gary Burton Quintet—ECM
  - ESSENTIAL STEVE GOODMAN—Buddah
  - HOWLIN' WOLF—Chess
  - I'M YOUR MAN ROCK 'N' ROLL (single)—Torney & Spencer—Private Stock

- SHOUTING AND POINTING—Mott—Col
  - STILL THE ONE (single)—Orleans—Asylum
  - WAIT FOR THE NIGHT—Rick Springfield—Chelsea
- HEAVY ACTION (airplay, phones):**
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
  - IN THE POCKET—James Taylor—WB
  - ROYAL SCAM—Steely Dan—ABC
  - SILVERADO—RCA
  - SINCERELY—Dwight Twilley Band—Shelter
  - SPITFIRE—Jefferson Starship—Grunt
  - SUMMERTIME DREAM—Gordon Lightfoot—Reprise

**WCMF-FM/ROCHESTER**

- ADDS:**
- CHOCOLATE KINGS—PFM—Asylum
  - GO—Stomu Yamashta—Island
  - I'VE GOT A REASON—Richie Furay Band—Asylum
  - KEEP YOUR HAT ON—Jess Roden Band—Island
  - POINT BLANK—Arista
  - TWO FOR THE SHOW—Trooper—MCA
  - VIVA!—Roxy Music—Atco
- HEAVY ACTION (airplay, sales, phones, in descending order):**
- AIN'T THAT A BITCH—Johnny Guitar Watson—DJM
  - SOUL SEARCHING—AWB—Atlantic
  - SPITFIRE—Jefferson Starship—Grunt
  - AGENTS OF FORTUNE—Blue Oyster Cult—Col
  - RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
  - CITY BOY—Mercury
  - STARZ—Capitol

**WIOQ-FM/PHILADELPHIA**

- ADDS:**
- GO—Stomu Yamashta—Island
  - HOPES, WISHES AND DREAMS—Ray Thomas—Threshold
  - I'VE GOT A REASON—Richie Furay Band—Asylum
  - POINT BLANK—Arista
  - TWO FOR THE SHOW—Trooper—MCA
  - VIVA!—Roxy Music—Atco
  - WAIT FOR THE NIGHT—Rick Springfield—Chelsea
- HEAVY ACTION (airplay, phones):**
- DREAMBOAT ANNIE—Heart—Mushroom
  - NIGHT ON THE TOWN—Rod Stewart—WB
  - OLD LOVES DIE HARD—Triumvirat—Capitol
  - RESOLUTION—Andy Pratt—Nemperor
  - SINCERELY—Dwight Twilley Band—Shelter
  - SPITFIRE—Jefferson Starship—Grunt
  - TOO OLD TO ROCK 'N' ROLL—Jethro Tull—Chrysalis
  - TO THE HEART—Mark-Almond—ABC

**WHFS-FM/WASHINGTON**

- ADDS:**
- DREAMS SO REAL—Gary Burton Quintet—ECM
  - I'VE GOT A REASON—Richie Furay Band—Asylum
  - SCOOP'S LAST NEWS SHOW—Beserkley
  - SONGS OF THE POETS—Nina Simone—RCA
  - SURREAL THING—Kris Kristofferson—Monument
  - TEXAS ROCK FOR COUNTRY ROLLERS—Sir Doug—ABC
  - WHEELIN' AND DEALIN'—Asleep At the Wheel—Capitol
- HEAVY ACTION (airplay, phones, in descending order):**
- SPITFIRE—Jefferson Starship—Grunt
  - NIGHT ON THE TOWN—Rod Stewart—WB
  - JONATHAN RICHMAN & THE MODERN LOVERS—Beserkley
  - GLOW—Al Jarreau—WB
  - LEGALIZE IT—Peter Tosh—Col

- MAIN FOCXE—Elvin Jones—Vanguard
  - ARE YOU READY FOR THE COUNTRY—Waylon Jennings—RCA
  - NIGHT LIFE—Powerhouse—Aladdin
- WORJ-FM/ORLANDO**
- ADDS:**
- ALICE COOPER GOES TO HELL—WB
  - CURTIS BROS.—Polydor
  - DREAMBOAT ANNIE—Heart—Mushroom
  - OLIAS OF SUNHILL—Jan Anderson—Atlantic
  - SOUL SEARCHING—AWB—Atlantic
  - VIVA!—Roxy Music—Atco
  - WAIT FOR NIGHT—Rick Springfield—Chelsea
- HEAVY ACTION (sales, airplay, phones):**
- BREEZIN'—George Benson—WB
  - ALICE COOPER GOES TO HELL—WB
  - DREAMBOAT ANNIE—Heart—Mushroom
  - 15 BIG ONES—Beach Boys—Brother/Reprise
  - TALES OF MYSTERY—Alan Parsons Project—20th Century

**WMMS-FM/CLEVELAND**

- ADDS:**
- I'VE GOT A REASON—Richie Furay Band—Asylum
  - ROLLIN' ON—Duke & the Drivers—ABC
  - 2ND STREET—Backstreet Crawler—Atco
  - SINCERELY—Dwight Twilley Band—Shelter
  - SOUL SEARCHING—AWB—Atlantic
  - STRETHEART—Dion—WB
  - TO THE HEART—Mark-Almond—ABC
  - VIVA!—Roxy Music—Atco
- HEAVY ACTION (sales, airplay):**
- AGENTS OF FORTUNE—Blue Oyster Cult—Col
  - FLY LIKE AN EAGLE—Steve Miller Band—Capitol
  - IN THE POCKET—James Taylor—WB
  - LADIES' CHOICE—Michael Stanley Band—Epic
  - NIGHT ON THE TOWN—Rod Stewart—WB
  - RESOLUTION—Andy Pratt—Nemperor
  - ROCKS—Aerosmith—Col
  - SPITFIRE—Jefferson Starship—Grunt

**WXRT-FM/CHICAGO**

- ADDS:**
- DOCTOR IS IN AND OUT—Yusef Lateef—Atlantic
  - 8:5—Earthquake—Beserkley
  - HERITAGE—Eddie Henderson—Blue Note
  - OLD LOVES DIE HARD—Triumvirat—Capitol
  - 2ND STREET—Backstreet Crawler—Aico
  - SURREAL THING—Kris Kristofferson—Monument
  - TO THE HEART—Mark-Almond—ABC
  - VIVA!—Roxy Music—Atco
- HEAVY ACTION (sales, phones, airplay):**
- DREAMBOAT ANNIE—Heart—Mushroom
  - FIREFALL—Atlantic
  - FLY LIKE AN EAGLE—Steve Miller Band—Capitol
  - JAILBREAK—Thin Lizzy—Mercury
  - IN THE POCKET—James Taylor—WB
  - SILK DEGREES—Boz Scaggs—Col
  - SPITFIRE—Jefferson Starship—Grunt
  - WIRED—Jeff Beck—Epic

**W-4-FM/DETROIT**

- ADDS:**
- CHEATA—Hub—Capitol
  - GO—Stomu Yamashta—Island
  - I'VE GOT A REASON—Richie Furay Band—Asylum
  - OLD LOVES DIE HARD—Triumvirat—Capitol

- JONATHAN RICHMAN & THE MODERN LOVERS—Beserkley
  - ROLLIN' ON—Duke & the Drivers—ABC
  - VIVA!—Roxy Music—Atco
  - VOLUNTEER JAM—Various Artists—Capricorn
- HEAVY ACTION (airplay, sales):**
- AGENTS OF FORTUNE—Blue Oyster Cult—Col
  - ALL ALONE IN THE END ZONE—Jay Ferguson—Asylum
  - BALLS OF FIRE—Black Oak Arkansas—MCA
  - ALICE COOPER GOES TO HELL—WB
  - DERRINGER—Blue Sky
  - FLY LIKE AN EAGLE—Steve Miller Band—Capitol
  - OH YEAH—Jan Hammer Group—Nemperor
  - WIRED—Jeff Beck—Epic

**KSHE-FM/ST. LOUIS**

- ADDS:**
- I'VE GOT A REASON—Richie Furay Band—Asylum
  - KEEP YOUR HAT ON—Jess Roden Band—Island
  - POINT BLANK—Arista
  - SAD WINGS OF DESTINY—Judas Priest—Janus
  - TWO FOR THE SHOW—Trooper—MCA
  - VIVA!—Roxy Music—Atco
- HEAVY ACTION (approximate airplay, phones):**
- AGENTS OF FORTUNE—Blue Oyster Cult—Col
  - ALL ALONE IN THE END ZONE—Jay Ferguson—Asylum
  - DERRINGER—Blue Sky
  - FARTHER ALONG—Spirit—Mercury
  - LIVE BULLET—Bob Seger & the Silver Bullet Band—Capitol
  - SHOUTING AND POINTING—Mott—Col
  - SPITFIRE—Jefferson Starship—Grunt
  - WIDOWMAKER—UA

**SLEEPER**



**POINT BLANK**  
Arista

**KPFT-FM/HOUSTON**

- ADDS:**
- KEEP YOUR HAT ON—Jess Roden Band—Island
  - OTHER FOLKS' MUSIC—Rahsaan Roland Kirk—Atlantic
  - POINT BLANK—Arista
  - 2ND STREET—Backstreet Crawler—Atco
  - TOM SNOW—Capitol
  - STARZ—Capitol
  - TO THE HEART—Mark-Almond—ABC
  - WAIT FOR NIGHT—Rick Springfield—Chelsea
- HEAVY ACTION (airplay):**
- FEVER—Ronnie Laws—Blue Note
  - FLY WITH THE WIND—McCoy Tyner—Fantasy
  - GLOW—Al Jarreau—WB
  - HOUSE OF THE RISING SUN—Idris Mohammed—Kudu
  - NEED TO BE—Esther Satterfield—A&M
  - SOUL SEARCHING—AWB—Atlantic
  - SPITFIRE—Jefferson Starship—Grunt
  - WIRED—Jeff Beck—Epic

**KDKB-FM/PHOENIX**

- ADDS:**
- ARE YOU READY FOR THE COUNTRY—Waylon Jennings—RCA

- DIAMONDS IN THE ROUGH—Jessi Colter—Capitol
  - GLOW—Al Jarreau—WB
  - POINT BLANK—Arista
  - SINCERELY—Dwight Twilley Band—Shelter
  - VIVA!—Roxy Music—Atco
  - WHEELIN' AND DEALIN'—Asleep At the Wheel—Capitol
- HEAVY ACTION (airplay, phones, sales, in descending order):**
- LONG HARD RIDE—Marshall Tucker Band—Capricorn
  - SEQUENCER—Synergy—Passport
  - IN THE POCKET—James Taylor—WB
  - SPITFIRE—Jefferson Starship—Grunt
  - OLIAS OF SUNHILL—Jan Anderson—Atlantic
  - OLD LOVES DIE HARD—Triumvirat—Capitol
  - IT'S A GOOD NIGHT FOR SINGIN'—Jerry Jeff Walker—MCA
  - JUST LIKE A RECURRING DREAM—Meisberg & Walters—Parchment

**KMET-FM/LOS ANGELES**

- ADDS:**
- 8.5—Earthquake—Beserkley
  - NO HEAVY PETTING—UFO—Chrysalis
  - OLD LOVES DIE HARD—Triumvirat—Capitol
  - POINT BLANK—Arista
  - VIVA!—Roxy Music—Atco
- HEAVY ACTION (airplay, sales):**
- AGENTS OF FORTUNE—Blue Oyster Cult—Col
  - CHICAGO X—Col
  - CIRCLE FILLED WITH LOVE—Sons of Champlin—Ariola America
  - FLEETWOOD MAC—Reprise
  - FLY LIKE AN EAGLE—Steve Miller Band—Capitol
  - SILK DEGREES—Boz Scaggs—Col
  - SPITFIRE—Jefferson Starship—Grunt
  - TAKIN' IT TO THE STREETS—Doobie Bros.—WB

**KSAN-FM/SAN FRANCISCO**

- ADDS:**
- GO—Stomu Yamashta—Island
  - HEART FULL OF SONG—Clarence Carter—ABC
  - HERITAGE—Eddie Henderson—Blue Note
  - ON LOVE—David T. Walker—Ode
  - WIDOWMAKER—UA
- HEAVY ACTION (airplay):**
- ASTARTE—Secret Oyster—CBS (Import)
  - GLOW—Al Jarreau—WB
  - NIGHT ON THE TOWN—Rod Stewart—WB
  - SINCERELY—Dwight Twilley Band—Shelter
  - WIDOWMAKER—UA

**KZEL-FM/EUGENE**

- ADDS:**
- DIAMONDS IN THE ROUGH—Jessi Colter—Capitol
  - GO—Stomu Yamashta—Island
  - I'VE GOT A REASON—Richie Furay Band—Asylum
  - OLD LOVES DIE HARD—Triumvirat—Capitol
  - POINT BLANK—Arista
  - SINCERELY—Dwight Twilley Band—Shelter
  - SURREAL THING—Kris Kristofferson—Monument
  - WAIT FOR THE NIGHT—Rick Springfield—Chelsea
- HEAVY ACTION (airplay, phones):**
- ARE YOU READY FOR THE COUNTRY—Waylon Jennings—RCA
  - FRAMPTON COMES ALIVE—Peter Frampton—A&M
  - LONG HARD RIDE—Marshall Tucker Band—Capricorn
  - RESOLUTION—Andy Pratt—Nemperor
  - ROCK 'N' ROLL MUSIC—The Beatles—Capitol
  - SPITFIRE—Jefferson Starship—Grunt
  - STEAL YOUR FACE—Grateful Dead—Grateful Dead
  - WHISTLING DOWN THE WIRE—Crosby & Nash—ABC



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Blue Sky Records.

Caribou Records.

Hot Wax Records.

Invictus Records.

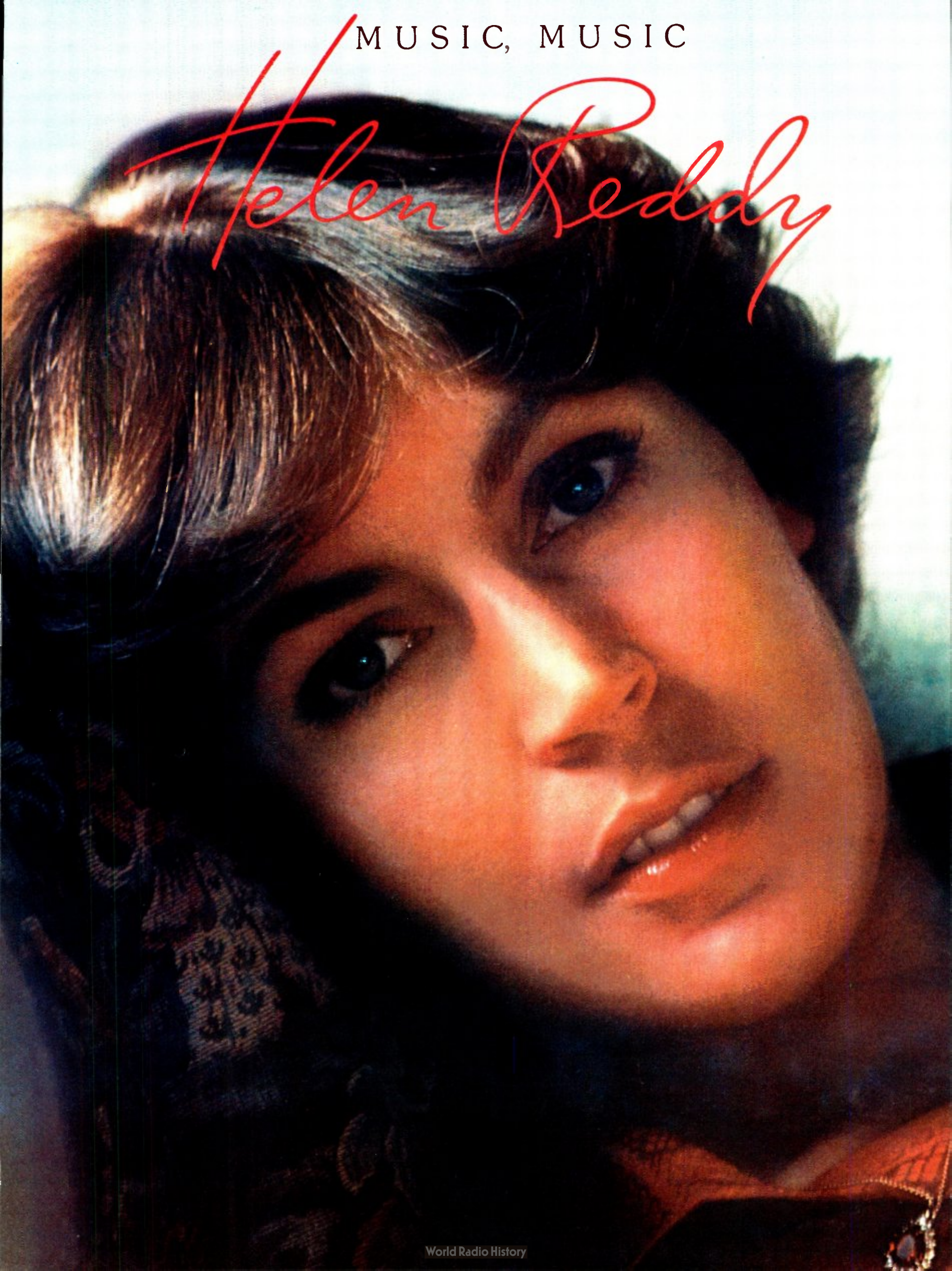
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*Helen Reddy*





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Well, think again.**

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Whatever your musical tastes, you *must* be aware of Helen Reddy. Because Helen Reddy is more than a vocalist. Helen Reddy is vocal. She makes a statement. Whether it be performing at colleges and state fairs or on stage at Las Vegas' MGM Grand Hotel; on television as host of the highly-rated Midnight Special; on film; or in song, on one of her Capitol albums. And her statement says, "I represent an attainable goal... that a woman can make it in the world and still be true to herself."

---

Her statement also says, "*Music, Music.*"<sup>(ST-11547)</sup>  
Her newest album on Capitol Records.  
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---

Includes her new single, *I Can't Hear You No More.* (4312)

---

Management: Jeff Wald



Produced by Joe Wissert



## Mike Martineau on the Role of the Agent

By PAT BAIRD

■ *Mike Martineau, executive vice president and chief operating officer of the year old Gemini Artists Management, began his career as a college and club promoter in Syracuse. He was thrust into the heart of the agency business when he joined Premier Talent in 1966, booking the first American tours of such acts as The Who, Led Zeppelin and the Animals. While at Premier he established college and contemporary black music departments. He took charge of Gemini's New York offices in October 1975, working with such diverse artists as Judy Collins, El Chicano, Kool & The Gang, Tom Jans, Morris Albert, The Commodores, David Frye and others*



Mike Martineau

**Record World:** Could you illustrate your background in the music business prior to starting Gemini Artists?

**Mike Martineau:** Prior to Premier Talent, which I joined in 1966, I promoted concerts in Syracuse, N.Y. Before that I owned a club where we used recording acts. Back then it was Little Eva, Dee Dee Sharpe, Gary U.S. Bonds, those people. From that I began promoting shows in a 9,000 seater. I got to know the agencies, sort of, and what acts they had by being a promoter. That's how I met Frank Barsalona. He, at that time, had just started with Freddie and the Dreamers, the Shangri-las, Sam the Sham, and Gary U.S. Bonds. His first big break-out was Herman's Hermits, the Animals, the Hollies, and all that. That's right when I decided I wanted to be a part of it all. I came down to New York City. Frank and I had become good friends and it was the opening of doors here for me to become an agent. He made me the New England agent at Premier. He handed me a book and an act list and said "okay, let's go." I didn't know what to do and was frightened to ask him because I wanted to be a heavy.

At that time Premier was growing very rapidly. English music had busted wide open and, because of Frank's growing reputation with the English people we were getting all the acts first. They were being offered to us. We weren't giving them college dates because in England to play a university, you make almost no money and their venues may be 400 or 500 seats, 1000 at the most. Anyway, all those things being factors, I went ahead and set up a college department there. We started pushing Spencer Davis and the Animals, etc. into college concerts. After that I went out on my own and managed Herbie Mann for a while and made record deals with companies.

I went back to Premier in 1970. I had been in England a few times and kept running into people I knew from Premier days. I got sort of homesick for Frank and all that. I've had opportunities to work at every agency in the business but his system and way of doing things is what I've respected the most. If I was going to be at an agency, if not my own, I wanted to be with him. During my last year at Premier, it wasn't so much that I became restless, as that I was doing so much there that I think I was almost going mad. We were pretty short-handed. It wasn't that Frank and I fell out. We're still good friends. The people who put Gemini together had been after me for a long time, but I wanted to stay with Frank. After Premier I wanted to go to the West Indies and teach scuba diving and live in that life forever. They stayed on me, and stayed on me and finally I said okay.

We opened in California in Feb. '75 and here in the following October. Since then we've taken off like crazy. We started with variety, rock and theater. We tried to have a little bit of all that here and stayed away from motion pictures. You need superman power to do that. The variety thing doesn't interest me really. My roots are rock and r&b. Rand Stoll is our theater guy here and he is sensational. As a result, we've made N.Y. a bigger operation and wound down California. We've put it under one roof, which makes me 15 times busier.

**RW:** What must be considered before committing an artist to a date?

**Martineau:** You start with a piece of paper and write up an offer. You look at the map and see if it fits. Then you've got to think about the place. Is it good for the act? Will they get bad press, good press? What's in town the night before? How's the sound? What's the stage like? Is there enough power? Is the promoter any good? Then you call the record company to find out if there's any product there. Then you call the manager.

After you've done all this you send a contract. That is, if the manager approves. All this work has been done and you still don't have a date. Then you book it, right? The contract goes out to the promoter and you hope it comes back with a deposit and a signature, and no changes. If there are changes, it has to go back to the manager. If he approves it, all you have to do is hope the artist shows up. If he doesn't show up, whose fault is it? The agent's. That's why most agents have nervous breakdowns or leave the business. They get blamed always, for everything. If the gig gets screwed up, the act hates the agent, not the club owner or promoter. If the act's show is bad or doesn't do any business, it's the agent's fault for selling it to the promoter. It's never his fault for wanting it. Did I put a gun to his head? Did I do some magic thing on the phone? It's still his his finger that writes the check. If the record isn't a hit, it's my fault. The record label sits back and tells the manager "you're not a hit because look what this agency did." They're not going to say "well, we can't get in the racks, we're not cool with Sears and Roebuck." So you've really got to learn to take a beating and deal with it. You're right in the middle of everybody and you're everybody's footbag, a good thing to kick.

When the act becomes huge the agent becomes this thing that rides in the back for 10 percent. Acts make deals for salaries now. It's gotten crazy.

... you've really got to learn to take a beating and deal with it. You're right in the middle of everybody and you're everybody's footbag, a good thing to kick.

**RW:** Do you think artists can be broken through concert dates?

**Martineau:** There's only one way to break an artist, especially today because of how the enthusiasm has dwindled, the bad economy, the lack of excitement from England or elsewhere. The only way today is live performances. When you do a club tour with someone, you're exposing the artist to 200 or 300 people a night and you've gotta stay there a week to get any kind of press and exposure. You've created some excitement but you really haven't sold product. You've got to get in front of a chunk of people, 3,000 or 4,000 or more. I'm not a believer in stadium shows. It really hurts the business and it's killing us this summer. We're in a situation where there are 800 new bands with the record companies really nervous. What do they do with the product? Disc jockeys get 200 records a week, or whatever, and half of them get thrown into the basket. Maybe they spin something and maybe a couple of kids will call up and request it again. They have to do concerts.

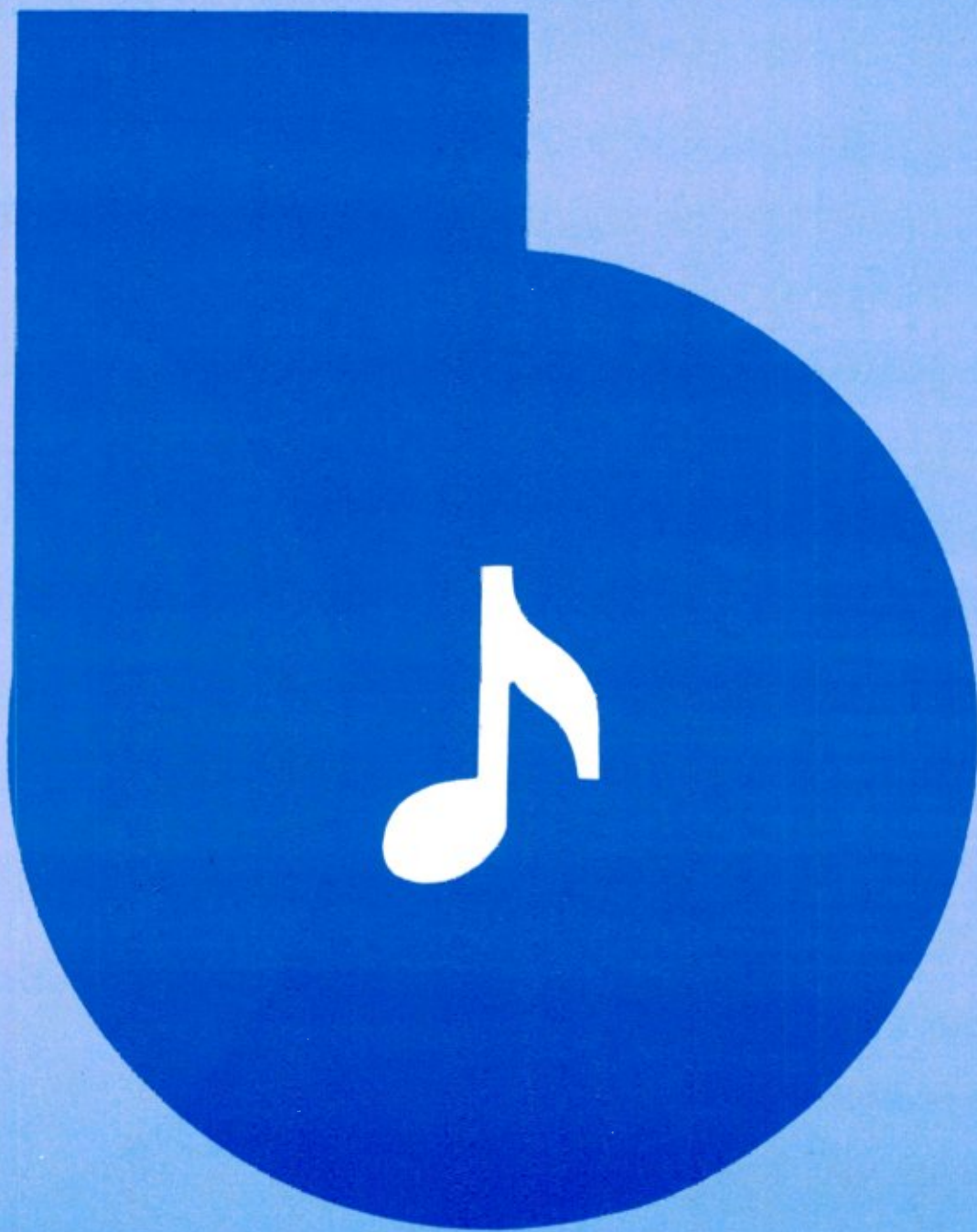
**RW:** How is the concert business in general this summer?

**Martineau:** First of all, thank God for the Bicentennial. I think we were in a mess just before this because of our inflated costs, declining economy, coupled with the lack of a super monstrous somebody that would start a new wave across the country. Just before this summer we had agents being pressured by managers to keep acts working and making bucks. Bucks became a big matter as opposed to career judgments. Secondly, the building managers, the guys who run the big arenas who used to be able to say to the agents: "look, I can't have your show on Saturday because on Wednesday I have this show and they're the same, they're synonymous. It'll hurt." Now you can walk in with a check and have the building. It's put 15 times the pressure on the agents again to do their homework. There are some promoters that will promote anything. They're not being cau-

(Continued on page 70)



Record World Presents  
**A Special Tribute:**



**Blue Note Records**





# Blue Note

Congratulations and continued best wishes from Ivy Hill Packaging  
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# Record World Salutes Blue Note Records

If Blue Note Month is an attempt to spotlight the current product of a specialized, consistently quality-conscious label, it is also a time to reflect on a bit of label history. Dr. George Butler, vice president of Blue Note, does just that in the pages that follow. And the artist biographies and other stories that accompany Dr. Butler's words show a degree of loyalty to the label on the part of several jazz veterans that is indeed rare.

Whether it be a deceptively simple matter such as plastic-lined inner sleeves, or the more subjective (creative) selection and support of young new artists, Blue Note symbolizes the kind of attention to detail — artistically and in promotion and merchandising — that has brought the label to its present stature. **Record World** is proud to participate in Blue Note Month in this special way, for the Blue Note story is one deserving of industry-wide recognition.





# Blue Note

## Blue Note: Yesterday, Today and Tomorrow

By DR. GEORGE BUTLER

(George Butler is vice president/general manager of Blue Note Records)

■ Diversity is perhaps the most salient feature of Blue Note today. Some of the artists, weary of jazz's self-imposed restrictions, have been experimenting, often very audaciously, incorporating other forms of music, including rock, into their jazz evolutions. (Incidentally, rock artists have simultaneously begun incorporating elements of jazz into their music.)

The corollary has been both fusion and confusion. We realize that many jazz purists have abhorred the excessive wattage utilized by our artists' musical experiments, some insisting that these players have forsaken their art purely for the recognition of the younger generation and, not too incidentally, for the millions of dollars it spends on recordings and concert appearances.

But, we believe, jazz cannot and should not stand still, or it will wither and die. So, Blue Note has continued to move ahead in various musical directions, and often very dramatically so. For example, the music now includes, in a visceral and creative sense, elements of all its many periods and styles, from ragtime to electronic jazz.

It must be remembered that much has happened in jazz during the past few years—a period both turbulent and fertile. Be reminded, too, that music is a living art, and thus in constant flux. Disdain and hostility was the reaction by some of the Blue Note artists when rock and roll burst upon the music scene. But as this primitive and clumsy music began to manifest signs of accretion and maturity, some of these same artists began to alter their attitudes; not unexpectedly, the younger, less tradition-bound ones in particular.

The use of at least a few electronic devices became common practice in their respective groups with a contemporary orientation. First came the relatively simple electric pianos and combo organs, the electric guitar, and such accessories as phase-shifters, ring modulators, echo, reverb and feedback units, etc. Varitones and multividers were used by some of our horn players. And then came the Moog and ARP synthesizers



Dr. George Butler

and variants: true electronic instruments capable of producing a facsimile of almost any sound known to man, plus quite a few hitherto unheard.

Since jazz has invariably held individuality in the highest esteem, it was with some reluctance and/or trepidation that our artists began to make use of these new and seemingly impersonal devices. But jazz is also a music that has proven its capacity for assimilating anything it finds useful. Thus, some of the artists on Blue Note have made good use of electronics, oftentimes surpassing rock's endeavors at creative adaptation of technology.

Musical eclecticism has invariably been evidenced by Blue Note artists. John Coltrane, Ornette Coleman and Cecil Taylor, for example, shaped "avant-garde" jazz. Coltrane emerged as the most influential, although he was, initially, considered to be the most conservative. He made music of a restless, searching nature that extended the harmonic, rhythmic and temporal boundaries of jazz well beyond anything that had gone before. Particularly in the realm of intensity, Coltrane went as far as it seemed possible to go. Profoundly influenced by non-Western music, his extended improvisations often seemed the work of a man possessed, though he was also capable of achieving moments of serenity.

The iconoclastic Ornette Coleman had, meanwhile, caused quite a stir in jazz circles with his atonal and aleatory elements adopted from "serious" music; extension of the concept of musical sound toward the inclusion of what earlier might have been re-

garded as cacophony. Cecil Taylor has received numerous academic recognitions, influenced such renowned jazz pianists as Don Pullen and Keith Jarrett; he has yet to be embraced by a wider audience. First and foremost an unprecedented pianist with ferocious energy, endurance and dexterity, he has also created interesting ensemble music.

Today, Donald Byrd, Ronnie Laws, Gene Harris, Bobbi Humphrey, et al, are making use of more sophisticated elements. They are constantly experimenting, avoiding familiar "riffs" when possible and invariably keeping in mind the import of improvisation which is mandatory to good jazz.

It must be remembered that jazz has many different guises—it is many faceted. Consider, if you will, jazz as interpreted by Thelonious Monk, Sonny Rollins, Ornette Coleman, Gerry Mulligan, Bix Beiderbecke, Cecil Taylor, Ben Webster, Jelly Roll Morton, Miles Davis, Paul Whiteman, Dave Brubeck, Donald Byrd, Duke Ellington, George Gershwin, Bessie Smith, Louis Armstrong, Sarah Vaughn, Horace Silver, Benny Goodman, Dizzy Gillespie, Charlie Parker, Lester Young, Django Reinhardt, et al. Each is as different and/or individualistic as the next. Yet, concurrently, each is, stylistically, creating and expressing jazz as he interprets it.

Blue Note artists have invariably been astute as to an immense variety of foreign sounds—accents, rhythms and inflections gathered from around the world; traces, for example, of ballads, folk music, spirituals and work chants, some of them native to Africa or the Caribbean and many to Western Europe. There are even those artists on the label that have been influenced by Stravinsky, Ravel, Milhaud, Bach and other classical artists.

It must be remembered that music (jazz), like oratory, is not only something asserted, but something asserted in a certain way; and since it appeals exclusively to the emotions, the manner of delivery is crucial. Again, the Blue Note artists are ever mindful of this fact.

We at Blue Note soberly believe that there are some significant portents for the future of jazz, considering that it has survived Prohibition, Depression, and

global war. The artist no longer thinks of himself as a happy minstrel, or a sort of urban Pied Piper, but as the creative artist and performer he actually is.

More significant, however, is the fact that the aesthetic revolution that is now becoming evident has opened up vistas which give the present-day jazz scene a diversity and an excitement it has never possessed before. It is a diversity which is best illustrated by the roster of different combos which appear, side by side, at Newport, or the Kool Jazz Festival, or the Berkeley Jazz Festival, or in the Berkshires: roaring bands that make the very stage rock; delicate chamber groups capable of hushing an audience of 10,000; hardswinging quintets that prove how high the moon can sometimes get; singers covering the local spectrum from pop to gospel; exuberant Dixieland outfits, parading a South Rampart Street that stretches these days all the way from Louisiana to Rhode Island.

Ironically, too, the novel paradox that accompanies all periods of transition, the aesthetic revolution of the forties and fifties (as exemplified by veteran Blue Note artists), that at the time seemed to be so hopelessly anarchic, has led directly to a welcoming of musical possibilities and deepening of potentialities.

One of the most striking evidences of this is the fact that bop's major innovators, of which earlier Blue Note artists are well represented, after the years of relative obscurity that followed the official "demise" of the style, have once again become prime influences among younger musicians all across the country. Thelonious Monk, as an example, and a former Blue Note artist, who has been playing in pretty much the same way for 15 years, but who was almost totally ignored during the "cool" hiatus of the early fifties, has suddenly emerged as a mover and shaker of the first magnitude, acting as a creative catalyst on almost everyone with whom he works. A whole new orthodoxy has arisen among the young as a result of the ripe acceptance of modern jazz. As a consequence, there is that school of modernists that are

(Continued on page 6)



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## The Meaning of Blue Note

By DONALD BYRD

■ When I was asked to write the meaning of Blue Note, it was a challenge which I found very difficult. To express what Blue Note means to me is as difficult as to define the words "Blue Note." "Blue Note" is a catchall phrase that has never been fully defined. The words, according to most dictionaries, are defined as a note that sort of hovers or is found in between two notes, like a quarter tone found between a major third and a minor third.

The Blue Note expresses the total human experience. The Blue Note, like the music it springs from, is probably one of the most profound types of musical notes in the world. To define Blue Note would be to define the human emotion or a lifetime of experience. As a total life experience, it encompasses love, joy, depression, sadness, loneliness, despair, warmth and other superlatives ad infinitum.

This is what Blue Note has meant:

Love, such as the camaraderie that I have shared with numerous artists such as Horace Silver, Lee Morgan, Herbie Hancock, Ike Quebec, Lou Donaldson, Grant Green, Jackie McLean, Alphonse Mouzon, Bobby Hutcherson, Bobbi Humphrey, Ronnie Foster and all of the other artists on the label that I have had an association with at one time or another.

It has meant *respect* for all of the accomplishments that the artists have achieved over the years through their recordings.

It has meant *sadness* for all the artists that have passed.

It has meant *happiness* in the fact that Blue Note had the foresight to record these great artists.

It has meant the *warmth* I feel for the people who are involved in the guidance of the company and artists, people like Artie Mogull, George Butler, Larry Mizell, Fonce Mizell, Ed Levine and Elsie Jackson.

To express the meaning of Blue Note is like expressing my feelings for my mother and father. It is indescribable; firstly, it cannot be summed up in a few words; and lastly, any words would be inade-



Donald Byrd

## Promotion Power for Blue Note

By EDDIE LEVINE

(Eddie Levine is director of national promotion, Blue Note Records)

■ It's certainly no secret what promotion can do in the record business. But what about the deep down secrets of promotion in specialized fields of music? In this case, what about "all that jazz"? Well, what about it? The deep down secret is you've got to love, you've got to feel, you've got to *know* your music. After all, jazz is the only true American art form and should be treated as such, but promoted as aggressively as r&b, pop, rock and country. It's very fitting that in the last few years leading up to our nation's bicentennial, jazz has finally come into its own.

### Opening the Door

Up until three years ago you couldn't get jazz played on more than about 30 stations across the nation. Jazz was considered a tune-out at most stations. Then along came Deodato with his arrangement of the theme from "2001" cracking the door open to a new and funkier jazz, and since funky is just another name for Donald Byrd, in he came with "Blackbyrd." It was the first time ever jazz crossed over to r&b, to progressive, to pop. Now the field was open to all jazz artists, and we at Blue Note have continued this trend into the progressive

black music with such talented artists as Ronnie Laws, Bobbi Humphrey, Gene Harris, Marlena Shaw, Alphonse Mouzon, John Lee & Gerry Brown, and Earl Klugh.

### A New Note

It's more than just promotion today, it's marketing, plus! We want the world to know "Blue Note Hits a New Note," and we're doing it with radio time buys, newspaper ads and the Blue Note magazine, catalogues, mobiles and posters, plus an all out radio promotion campaign and record release of both new and reissued product. The demand for the reissues has been steadily climbing but the success of the new prod-

(Continued on page 32)

quate. Blue Note is not just a company—it is an experience and a tradition. It is a tradition that has been well established by my predecessors long before I joined the company, and as the second oldest artist in the company, I know that it will continue. And as an experience, it is something that has left an indelible impression upon me that will never be eradicated.

## Dr. George Butler

(Continued from page 4)

far more interested in consolidating the achievements of the early "bop" players.

Being fully cognizant of the capriciousness of this fiercely competitive business, Blue Note and its artists constantly explore the limitless range of content in jazz—form, rhythm, atonality, harmony, melody and the incorporation of such styles as rock and classicism.

### Future

The staff of Blue Note is ebulliently optimistic as regards its future, its artists and the ever-increasing veneration for its music in the marketplace. Tersely, we are confident the future of jazz is assured, since the label provides a fertile spawning ground for freewheeling innovators like Donald Byrd, Ronnie Laws, Bobby Hutcherson, Carmen McRae, Horace Silver, et al.

As innovation or repertory, in all its marvelous diversity, jazz is here to stay. Thus, Blue Note and its artists are as permanent.



Having a conversation while Eddie Levine (right), director of promotion for Blue Note Records, looks on, are Nduyanyu Bernard Comas (left), UA publicity, and Alphonse Mouzon, after Mouzon opened at Los Angeles' Starwood.



# A Blue Note Discography

**JULIAN "CANNONBALL" ADDERLEY** (alt.)/**MILES DAVIS** (trp.): **Somethin' Else** (w/Hank Jones, pno.; Sam Jones, bs.; Philly Joe Jones, dms.), BNLA169-G\*.

**SIDNEY BECHET** (clt.): **Jazz Classics, Vol. 1** (traditional New Orleans jazz, w/Sidney de Paris, trp.; Art Hodes, Meade "Lux" Lewis, pno.), BST-81201; **Jazz Classics, Vol. 2**, BST-81202.

**ART BLAKEY** (dms.) & **THE JAZZ MESSINGERS**: **At the Cafe Bohemia, Vol. 1** (w/Kenny Dorham, trp.; Hank Mobley, ten.; Horace Silver, pno.), BST-81507; **At the Cafe Bohemia, Vol. 2**, BST-81508; **A Night at Birdland, Vol. 1** (w/Clifford Brown, trp.; Lou Donaldson, alt.; Silver), BST-81521; **A Night at Birdland, Vol. 2**, BST-81522; **Moanin'** (w/Lee Morgan, trp.; Benny Golson, ten.; Bobby Timmons, pno.), BST-84003; **Jazz Corner of the World, Vol. 1** (w/Morgan; Mobley; Timmons; Jymie Merritt, bs.), BST-84015; **Jazz Corner of the World, Vol. 2**, BST-84016; **Big Beat** (w/Morgan; Wayne Shorter, ten.; Timmons; Merritt), BST-84029; **A Night in Tunisia** (personnel same as **Big Beat**) BST-84049; **Meet You at the Jazz Corner of the World, Vol. 1** (personnel same as **Big Beat**), BST-84054; **Meet You at the Jazz Corner of the World, Vol. 2**, BST-84055; **Mosaic** (w/Freddie Hubbard, trp.; Curtis Fuller, trb.; Shorter; Cedar Walton, pno.; Merritt), BST-84090; **The African Beat** (w/the Afro-Drum Ensemble), BST-84097; **Buhaina's Delight** (personnel same as **Mosaic**), BST-84104; **The Freedom Rider** (personnel same as **Big Beat**); BST-84156; **Free for All** (w/Hubbard; Fuller; Shorter; Walton; Reginald Workman, bs.), BST-84170.

**CLIFFORD BROWN** (trp.): **Brownie Eyes** (w/Gigi Gryce, alt./flt.; Lou Donaldson, alt.; Jay Jay Johnson, trb.; Charlie Rouse, Jimmy Heath, ten.; John Lewis, pno.; Percy Heath, bs.; Art Blakey, Kenny Clarke, dms.) BNLA267-G\*.

**KENNY BURRELL** (gtr.): **Introducing** (w/Tommy Flanagan, pno; Paul Chambers, bs.; Kenny Clarke, dms.; Candido, cga.), BST-81523; **Kenny Burrell** (w/Kenny Dorham, trp.; Frank Foster, ten.; Flanagan, Bobby Timmons, pno.; Chambers, Oscar Pettiford, Sam Jones,

bs.; Clarke), BST-81543; **Blue Lights, Vol. 1** (w/Junior Cook, Tina Brooks, ten.; Timmons, Duke Jordan, pno.; Jones; Art Blakey, dms.), BST-81596; **Blue Lights, Vol. 2**, BST-81597; **Midnight Blue** (w/Stanley Turrentine, ten.; Ray Barretto, cga.), BST-84123\*.

**PAUL CHAMBERS** (bs.): **Whims of Chambers** (w/Donald Byrd, trp.; John Coltrane, ten.; Kenny Burrell, gtr.; Horace Silver, pno.; Philly Joe Jones, dms.), BST-81534; **Bass on Top** (w/Burrell; Hank Jones, pno.; Art Taylor, dms.), BST-81569.

**DON CHERRY** (cnt): **Complete Communion** (w/Gato Barbieri, ten.), BST-84226; **Where is Brooklyn?** (w/Pharoah Sanders, ten./pic.), BST-84311.

**SONNY CLARK** (pno.): **Cool Struttin'** (w/Art Farmer, trp.; Jackie McLean, alt.; Paul Chambers, bs.; Philly Joe Jones, dms.), BST-81588.

**ORNETTE COLEMAN** (alt./vln./trp.): **At the "Golden Circle," Vol. 1** (w/David Izenzon, bs.; Charles Moffett, dms.), BST-84224; **At the "Golden Circle," Vol. 2**, BST-84225; **The Empty Foxhole** (w/Charles Haden, bs.) BST-84246.

**JOHN COLTRANE** (ten.): **Blue Train** (w/Lee Morgan, trp.; Curtis Fuller, trb.; Kenny Drew, pno.; Paul Chambers, bs.; Philly Joe Jones, dms.), BST-81577.

**JOHN COLTRANE/PAUL CHAMBERS**: **High Step** (w/Donald Byrd, trp.; Curtis Fuller, trb.; Pepper Adams, bar.; Kenny Burrell, gtr.; Kenny Drew, Horace Silver, pno.; Philly Joe Jones, dms.), BNLA451-H2.

**CHICK COREA** (pno.): **The Song of Singing** (w/Dave Holland, bs.; Barry Altschul, dms.), BST-84353\*; **Chick Corea** (early works on Solid State Records), BNLA395-H2\*; **Circlin' In** (w/Anthony Braxton, rds.; Holland, Miroslav Vitous, bs.; Altschul, Roy Haynes, dms.), BNLA472-H2.

**MILES DAVIS** (trp.): **Miles Davis, Vol. 1** (w/Jay Jay Johnson, trb.; Jackie McLean, alt.; Jimmy Heath, ten.; Horace Silver, pno.; Percy Heath, Oscar Pettiford, bs.; Art Blakey, Kenny Clarke, dms.), BST-81501; **Miles Davis, Vol. 2**, BST-81502.

**ERIC DOLPHY** (alt. flt./bs. clt.): **Out to Lunch** (w/Freddie Hubbard, trp.; Bobby Hutcherson, vib.; Richard Davis, bs.; Tony Williams, dms.) BST-84163.

**LOU DONALDSON** (alt.): **Alligator Boogaloo** (w/George Benson, gtr.), BST-84263\*; **Sophisticated Lou**, BNLA-024-G\*.

**KENNY DORHAM** (trp.): **Whistle Stop** (w/Hank Mobley, ten.; Kenny Drew, pno.; Paul Chambers, bs.; Philly Joe Jones, dms.), BST-84063; **Una Mas (One More Time)** (w/Joe Henderson, ten.; Herbie Hancock, pno.; Tony Williams, dms.), BST-84127.

**GIL EVANS** (arr./con.): **Pacific Standard Time** (w/Julian "Cannonball" Adderley, alt.; Paul Chambers, bs.; Art Blakey, Elvin Jones, dms.), BNLA461-H2.

**RONNIE FOSTER** (el. pno./syn./vcl.): **Cheshire Cat** (w/Joe Beck, George Benson, gtr.), BNLA425-G\*.

**DEXTER GORDON** (ten.): **Do!n' Alright** (w/Freddie Hubbard, trp.; Horace Parlan, pno.), BST-84077; **Go!** (w/Sonny Clark, pno.; Butch Warren, bs.; Billy Higgins, dms.), BST-84112; **A Swingin' Affair** (personnel same as **Go!**), BST-84133; **Our Man in Paris** (w/Bud Powell, pno.; Kenny Clarke, dms.), BST-84146; **One Flight Up** (w/Donald Byrd, trp.; Kenny Drew, pno.; Niels-Henning Orsted Pedersen, bs.; Art Taylor, dms.), BST-84176; **Dexter Gordon** (selections from above LPs), BNLA383-H2\*.

**GRANT GREEN** (gtr.): **Grantstand** (w/Yusef Lateef, ten./flt.; Jack McDuff, org.), BST-84086; **Feelin' the Spirit** (w/Herbie Hancock, pno.), BST-84132; **Idle Moments** (w/Joe Henderson, ten.; Bobby Hutcherson, vib.; Duke Pearson, pno.; Bob Cranshaw, bs.), BST-84154; **Live at the Lighthouse** (w/Wilton Felder, el. bs.), BNLA-037-G2\*\*.

**JOHNNY GRIFFIN** (ten.)/**JOHN COLTRANE** (ten.)/**HANK MOBLEY** (ten.): **Blowin' Sessions** (w/Lee Morgan, trp.; John Gilmore, Clifford Jordan, ten.; Horace Silver, pno.; Paul Chambers, Curly Russell, bs.; Art Blakey, dms.), BNLA521-H2.



# A Blue Note Discography

**HERBIE HANCOCK** (pno./el. pno.): **Takin' Off** (w/Freddie Hubbard, trp.; Dexter Gordon, ten.), BST-84109; **My Point of View** (w/Donald Byrd, trp.; Hank Mobley, ten.; Grant Green, gtr.; Tony Williams, dms.), BST-84126; **Empyrean Isles** (w/Hubbard; Ron Carter, bs.; Williams), BST-84175; **Maiden Voyage** (w/Hubbard; George Coleman, ten.; Carter; Williams), BST-84195\*; **Speak Like a Child** (w/Thad Jones, flg.; Carter; Mickey Roker, dms.); **The Prisoner** (w/Joe Henderson, ten./alt./flt.; Hubert Laws, flt.; Jerome Richardson, rds.; Garnett Brown, trb.; Buster Williams, bs.; Albert "Tootie" Heath, dms.), BST-84321\*\*; **The Best of Herbie Hancock**, BST-89907\*\*; **Succotash** (formerly **Inventions & Dimensions**, w/Paul Chambers, bs.; Willie Bobo, dms./tim.), BNLA152-G\*; **Herbie Hancock** (selections from above albums), BNLA399-H2\*.

**JOE HENDERSON** (ten./flt.): **Page One** (w/Kenny Dorham, trp.; McCoy Tyner, pno.), BST-8414J; **In 'N Out** (w/Dorham; Tyner; Richard Davis, bs.; Elvin Jones, dms.), BST-84166; **Inner Urge** (w/Tyner; Bob Cranshaw, bs.; Jones), BST-84189; **Mode for Joe** (w/Lee Morgan, trp.; Curtis Fuller, trb.; Bobby Hutcherson, vib.; Cedar Walton, pno.; Ron Carter, bs.; Joe Chambers, dms.), BST-84227.

**ANDREW HILL** (pno.): **Black Fire** (w/Joe Henderson, ten.; Richard Davis, bs.; Roy Haynes, dms.), BST-84151; **Judgment** (w/Bobby Hutcherson, vib.; Davis; Elvin Jones, dms.), BST-84159; **Point of Departure** (w/Kenny Dorham, trp.; Eric Dolphy, rds.; Henderson; Davis; Tony Williams, dms.), BST-84167; **Compulsion!** (w/Freddie Hubbard, trp./flg.; John Gilmore, ten./bs. clt.; Davis; Cecil McBee, bs.; Joe Chambers, dms.), BST-84217; **Grass Roots** (w/Lee Morgan, trp.; Booker Ervin, ten.; Ron Carter, bs.; Freddie Waits, dms.), BST-84303; **One for One** (w/Benny Maupin, ten./flt./bs. clt.; Pat Patrick, alt./flt./bar.; Henderson; Hubbard, Charles Tolliver, trp.; Carter; Davis; Chambers), BNLA459-H2.

**PAUL HORN** (flt.): **In India** (East/West musical merger, recorded in New Delhi), BNLA529-H2.

**FREDDIE HUBBARD** (trp./flg.): **Goin' Up** (w/Hank Mobley, ten.; McCoy Tyner, pno.) BST-84056; **Ready for Freddie** (w/Wayne Shorter, ten.; Tyner; Elvin Jones, dms.), BST-84085; **Hub-Tones** (w/James Spaulding, alt./flt.; Herbie Hancock, pno.; Reginald Workman, bs.; Clifford Jarvis, dms.), BST-84115; **Breaking Point** (w/Spaulding; Joe Chambers, dms.), BST-84172; **Blue Spirits** (w/Spaulding; Joe Henderson, Hank Mobley, ten.; Tyner), BST-84196; **The Night of the Cookers, Vol. 1** (w/Lee Morgan, trp.; Spaulding; Harold Mabern, pno.; Larry Ridley, bs.; Pete La Rocca, dms.; Big Black, cga.), BST-84207; **The Night of the Cookers, Vol. 2**, BST-84208; **Freddie Hubbard** (selections from above LPs), BNLA356-H2\*.

**MILT JACKSON** (vib.)/**THELONIOUS MONK** (pno.) **QUINTET** (w/John Lewis, pno.; Percy Heath, bs.; Kenny Clarke, dms.), BST-8109.

**THE JAZZ CRUSADERS: Tough Talk** (w/Wilton Felder, ten.; Wayne Henderson, trb.; Joe Sample, pno.; Stix Hooper, dms.; Hubert Laws, flt.), BNLA170-G2\*\* **The Young Rabbits** (the above personnel, plus Joe Pass, gtr.; Al McKibbon, Buster Williams, Percy Vinegar, bs.), BNLA530-H2.

**JAY JAY JOHNSON** (trb.): **The Eminent Jay Jay Johnson, Vol. 1** (w/Clifford Brown, trp.; Jimmy Heath, ten./bar.; Hank Mobley, ten.; John Lewis, Wynton Kelly, Horace Silver, pno.; Percy Heath, Charles Mingus, Paul Chambers, bs.; Kenny Clarke, dms.), BST-81505; **The Eminent Jay Jay Johnson, Vol. 2**, BST-81506.

**ELVIN JONES** (dms.): **Puttin' It Together** (w/Joe Farrell, ten./sop./flt.; Jimmy Garrison, bs.), BST-84282; **The Ultimate** (w/Farrell; Garrison), BST-84305; **Genesis** (w/Farrell; Dave Liebman, ten./alt.; Frank Foster, ten./alt. flt.; Gene Perla, bs.) BST-84369\*.

**THAD JONES** (trp./flg.) & **MEL LEWIS** (dms.): **Consumption** (big band personified, w/Snoopy Young, Jimmy Nottingham, Richard Williams, Danny Moore, Danny Stiles, Bill Berry, Al Porcino, Marvin Stamm, trp.; Eddie Bert, Jimmy Knepper, Bennie Powell, Bob Brookmeyer, Jack Raines, Tom McClintock, Cliff Heath, Garnett Brown, Jimmy Cleveland, trb.; Jerome Richardson, Jerry Dodgion, Eddie Daniels, Joe Farrell, Joe Temperly, Pepper Adams, Billy Harper, Richie Kamuca, Sheldon Powell, rds.; Barry Galbraith, Sam Herman, Sam Brown, gtr.; Roland Hanna, Hank Jones, pno.; Richard Davis, bs.), BST-84346; **Thad Jones & Mel Lewis** (selections from their Solid State recordings, featuring many of the personnel above, plus Joe Williams, Ruth Brown, vcl.), BNLA392-H2\*.

**GEORGE LEWIS** (pl.): **George Lewis & His New Orleans Stompers, Vol. 1** (traditional New Orleans Jazz), BST-81205; **George Lewis & His New Orleans Stompers, Vol. 2**, BST-81206; **Concert!**, BST-81208.

**GEORGE LEWIS** (pl.): **George Lewis & His New Orleans Stompers, Vol. 1** (traditional New Orleans Jazz), BST-81205; **George Lewis & His New Orleans Stompers, Vol. 2**, BST-81206; **Concert!**, BST-81208.

**JACKIE McLEAN** (alt.): **Capuchin Swing** (w/Blue Mitchell, trp.; Walter Bishop, Jr., pno.; Paul Chambers, bs.; Art Taylor, dms.), BST-84038; **Bluesnik** (w/Freddie Hubbard, trp.; Kenny Drew, pno.; Doug Watkins, bs.; Pete La Rocca, dms.), BST-84067; **Let Freedom Ring** (w/Walter Davis, pno.; Herbie Lewis, bs.; Billy Higgins, dms.), BST-84106; **Destination Out!** (w/Bobby Hutcherson, vib.; Larry Ridley, bs.; Roy Haynes, dms.), BST-84165; **Jackknife** (w/Lee Morgan, Charles Tolliver, trp.; Larry Willie, pno.; Jack DeJohnette, dms.), BNLA457-H2.

**DOM MINASI** (gtr.): **I Have the Feeling I've Been Here Before** (w/Roger Kellaway, pno./arr.) BNLA426-G\*.

**HANK MOBLEY** (ten.): **Roll Call** (w/Freddie Hubbard, trp.; Wynton Kelly, pno.; Paul Chambers, bs.; Art Blakey, dms.), BST-84058; **No Room for Squares** (w/Lee Morgan, Donald Byrd, trp.; Andrew Hill, Herbie Hancock, pno.), BST-84149.

**GRACHAN MONCUR III** (trb.): **Evolution** (w/Lee Morgan, trp.; Jackie McLean, alt.; Bobby Hutcherson, vib.; Bob Cranshaw, bs.; Tony Williams, dms.), BST-84153.

**THELONIOUS MONK** (pno.): **Genius of Modern Music, Vol. 1** (w/Milt Jackson, vib.; Art Blakey, dms.), BST-81510; **Genius of Modern Music, Vol. 2** (w/Kenny Dorham, trp.; Lou Donaldson, alt.; Max Roach, dms.), BST-81511.



# A Blue Note Discography

**LEE MORGAN** (trp.): **Leeway** (w/Jackie McLean; alt.; Bobby Timmons, pno.; Paul Chambers, bs.; Art Blakey, dms.), BST-84034; **The Sidewinder** (w/Joe Henderson, ten.; Barry Harris, pno.; Billy Higgins, dms.), BST-84157\*; **Search for the New Land** (w/Wayne Shorter, ten.; Grant Green, gtr.; Herbie Hancock, pno.; Reginald Workman, bs.; Higgins), BST-84169\*; **Cornbread** (w/McLean; Hank Mobley, ten.; Hancock; Larry Ridley, bs.; Higgins), BST-84222; **Live at the Lighthouse** (w/Benny Maupin, ten./flt./bs. clt.; Harold Mabern, pno.; Jymie Merritt, bs.; Mickey Roker, dms.), BST-89906\*\*.

**GERRY MULLIGAN** (bar.)/**LEE KONITZ** (alt.): **Revelation** (w/Chet Baker, trp.; Zoot Sims, alt.; Al Cohn, ten.), BNLA-532-H2.

**FATS NAVARRO** (trp.): **Prime Source** (w/Bud Powell, pno.; Sonny Rollins, ten.; Milt Jackson, vib.), BNLA507-H2.

**HERBIE NICHOLS** (pno.): **The Third World** (w/Al McKibbin, Terry Kotick, bs.; Art Blakey, Max Roach, dms.), BNLA485-H2.

**BUD POWELL** (Pno.): **The Amazing Bud Powell, Vol. 1** (w/Sonny Rollins, ten.; Curly Russell, George Duvivier, bs.; Fats Navarro, trp.; Max Roach, Roy Haynes, dms.), BST-81503; **The Amazing Bud Powell, Vol. 2**, BST-81504; **Time Waits** (w/Sam Jones, bs.; Philly Joe Jones, dms.), BST-81598; **The Scene Changes** (w/Paul Chambers, bs.; Art Taylor, dms.), BST-84009.

**SAM RIVERS** (ten./sop./flt.): **Fuchsia Swing Song** (w/Jaki Byard, pno.; Ron Carter, bs.; Tony Williams, dms.), BST-84184; **Contours** (w/Freddie Hubbard, trp.; Herbie Hancock, pno.; Carter; Williams), BST-84206; **Involution** (w/James Spaulding, alt./flt.; Donald Byrd, trp.; Julian Priester, trb.; Andrew Hill, pno.; Cecil McBee, Walter Booker, bs.), BNLA453-H2.

**SONNY ROLLINS** (ten.): **Sonny Rollins, Vol. 1** (w/Donald Byrd, trp.; Wynton Kelly, pno.; Max Roach, dms.), BST-81542; **Sonny Rollins, Vol. 2** (w/Jay Johnson, trb.; Horace Silver, Thelonious Monk, pno.; Paul Chambers, bs.; Art Blakey, dms.), BST-81558; **A Night at the Vanguard** (w/Wilbur Ware, bs.; Elvin Jones, Donald Bailey, dms.), BST-

81581; **More from the Vanguard** (w/Ware; Jones; Bailey; Pete La Roca, dms.), BNLA475-H2.

**MOACIR SANTOS** (vcl./bar./alt./per.): **Maestro** (w/Frank Rosolino, trb.; Joe Pass, gtr.), BNLA007G; **Saudade** (w/Jerome Richardson, rds.; Lee Ritenour, gtr.; Harvey Mason, dms.), BNLA260-G\*; **Carnival of the Spirits** (w/Jay Johnson, trb.; Mason; Richardson), BNLA463-G\*.

**WAYNE SHORTER** (ten./sop.): **Night Dreamer** (w/Lee Morgan, trp.; McCoy Tyner, pno.; Reginald Workman, bs.; Elvin Jones, dms.), BST-84173; **Juju** (w/Tyner; Workman; Jones), BST-84182; **Speak No Evil** (w/Freddie Hubbard, trp.; Herbie Hancock, pno.; Ron Carter, bs.; Jones), BST-84194; **The All Seeing Eye** (w/Hubbard; Alan Shorter, flg.; James Spaulding, alt.; Hancock; Carter; Joe Chambers, dms.), BST-84219; **Adam's Apple** (w/Hancock; Workman; Chambers), BST-84232; **Schizophrenia** (w/Curtis Fuller, trb.; Spaulding; Hancock; Carter; Chambers), BST-84297; **Super Nova** (w/John McLaughlin, Sonny Sharrock, Walter Booker, gtr.; Miroslav Vitous, bs.; Jack DeJohnette, Chick Corea, dms./per.; Airtu Moreira, per.), BST-84332; **Moto Grosso Feio** (w/McLaughlin; Corea; Carter, cel./bs.; Dave Holland, bs.), BNLA014-G\*.

**HORACE SILVER** (Pno.) & **THE JAZZ MESSENGERS**: (w/Kenny Dorham, trp.; Hank Mobley, ten.; Art Blakey, dms.), BST-81518.

**JIMMY SMITH** (org.): **The Sermon** (w/Lee Morgan, trp.; Lou Donaldson, George Coleman, alt.; Kenny Burrell, gtr.; Art Blakey, Donald Bailey, dms.), BST-84011\*\*; **Home Cookin'** (w/Burrell; Bailey), BST-84050\*\*; **Plays Fats Waller** (w/Quentin Warren, gtr.; Bailey), BST-84100; **Back at the Chicken Shack** (w/Stanley Turrentine, ten.; Burrell, Bailey), BST-84117\*\*; **Prayer Meetin'** (w/Turrentine; Burrell; Bailey, BST-84164; **Greatest Hits**, BST-89901\*\*; **Jimmy Smith** (selections from above albums), ENLA400H2\*.

**CECIL TAYLOR** (Pno.): **Unit Structures** (w/Eddie Gale, trp.), BST-84237; **Conquistador!**, BST-84260; **In Transition** (early Transition recordings), BNLA-458-H2.

**STANLEY TURRENTINE** (ten.): **That's Where It's At** (w/Les McCann, pno.), BST-84096; **Never Let Me Go** (w/Shirley Scott, org.; Major Holley Jr., bs.; Ray Barretto, cga.), BST-84129; **Chip Off the Old Block** (w/Blue Mitchell, trp.; Scott), BST-84150; **Hustlin'** (w/Scott; Kenny Burrell, gtr.), BST-84162; **Joyride** (w/Ernie Royal, Clark Terry, Snooky Young, trp.; Jay Johnson, Jimmy Cleveland, trb.; Phil Woods, Jerry Dodgion, rds.; Burrell; Herbie Hancock, pno.; Bob Cranshaw, bs.; Grady Tate, dms.; Oliver Nelson, arr/con.), BST-84201\*; **Stanley Turrentine** (selections from above albums), BNLA-394-H2\*.

**STANLEY TURRENTINE & THE THREE SOUNDS**: **Blue Hour** (w/Gene Harris, pno.; Andrea Simpkins, bs.; Bill Dowdy, dms.), BST-84057.

**MCCOY TYNER** (pno.): **The Real McCoy** (w/Joe Henderson, ten.; Ron Carter, bs.; Elvin Jones, dms.), BST-84264; **Tender Moments** (w/Lee Morgan, trp.; Julian Priester, trb.; James Spaulding, alt./flt.; Benny Maupin, ten.; Howard Johnson, tub.; Herbie Lewis, bs.; Joe Chambers, dms.), BST-84275; **Time for Tyner** (w/Bobby Hutcherson, vib.; Lewis; Freddie Waits, dms.), BST-84307; **Expansions** (w/Woody Shaw, trp.; Gary Bartz, alt./wd. flt.; Wayne Shorter, ten./clt.; Carter, cel.; Lewis; Waits), BST-84338; **Extensions** (w/Alice Coltrane, hrp.; Shorter, ten./sop.; Bartz; Carter, bs.; Jones), ENLA006F; **Asante** (w/Andrew White, alt.; Buster Williams, bs.; Billy Bart, dms.; Ted Dunbar, gtr.; Mtume, cga.), BNLA-223-G\*.

**VARIOUS ARTISTS**: **A Decade of Jazz, Vol. 1 1939-49** (selections from Blue Note lps recorded during the decade), BNLA158-G2; **A Decade of Jazz, Vol. 2 1949-59**, BNLA159-G2.

**JOE WILLIAMS** (vcl.); **Worth Waiting For . . .** (w/Horace Ott, arr./con.), BST-84355.

**TONY WILLIAMS** (dms.): **Life Time** (w/Sam Rivers, ten.; Bobby Hutcherson, vib.; Herbie Hancock, pno.; Richard Davis, bs.; Gary Peacock, bs.), BST-84180; **Spring** (w/Wayne Shorter, ten.; Rivers; Hancock; Peacock), BST-84216.

**LESTER YOUNG** (ten.): **The Aladdin Sessions** (early Aladdin recordings; bop revisited), BNLA456-H2.



# Blue Note

## Byrd Soars for Blue Note

■ Donald Byrd was born December 9, 1932, and attended elementary and secondary schools in Detroit, Michigan. He graduated from Cass Technical High, known for its music graduates, and joined the Air Force, being stationed in Newburgh, New York with the 579th Air Force Band.

writer for many radio orchestras of Denmark, Sweden, Norway, Belgium and France, among others.

Later in the decade, Byrd returned to the United States to complete his doctorate at Columbia Teachers College in music. (Continued on page 14)



Donald Byrd (center) meets with George Woods (left) of WDAS-AM and Jerry Wells of WDAS-FM after an appearance at Just Jazz in Philadelphia.

Byrd played weekly Air Force shows for recruiting. Upon receiving his discharge, he returned to Detroit and attended Wayne State University for one year. Then he went back to New York City to attend Manhattan School of Music, receiving a diploma in music, bachelor's degree of music and a masters in music education.

During the '50s Byrd's life was a melange of academic study and performance. He worked with such people as Art Blakey and the Jazz Messengers, Max Roach's Quintet, Thelonious Monk's Orchestra, Oscar Pettiford's Orchestra, Kenny Clarke's Quintet, and did studio work around New York City. He formed his own group shortly after. The bands included such notable artists as Gigi Gryce, Lou Donaldson, Pepper Adams, Duke Pearson and Herbie Hancock. Byrd first recorded for Blue Note in the middle '50s and has been with them continuously, being the second oldest artist (after Horace Silver) with the company.

### Paris

In the '60s Byrd attended the Fontainebleau School of the Fine Arts in France, and studied in Paris for four years, during which time he was guest artist and

## Carmen McCrae: Vocal Virtuosity

■ There was a girl who was born in Manhattan, took piano lessons and decided, early in her life, that she wanted to be a singer. This occurred after she had been exposed to the artistry of Billie Holiday.

Sound familiar? It could be the story of countless jazz-pop-soul singers. Except that in this case, the magic of Lady Day gave birth to the artistry that is embodied in Carmen McCrae.

During the 1940s, Ms. McCrae worked as a band vocalist with Mercer Ellington, Benny Carter, Count Basie and others. She also worked, between gigs, as a chorus girl and secretary. By the time a Chicago club hired her as a singer-pianist in 1948, she was so broke she had to borrow money from the owner to join the local union.

It was in the fifties that she stepped out on her own as a singer and, to use a very old cliché (but one that is apt here), the rest is history.

She had been the recipient of countless awards, she has been written about in countless magazines. The Saturday Review once said of her, for instance, that "songs seem not merely songs to

## Bobbi Humphrey & Blue Note: An Unbeatable Combination

■ When Bobbi Humphrey first joined Blue Note Records in 1971, she received instant attention, not just because she was a new flute player on the scene, but for the fact that a woman was making inroads into the male-dominated field of jazz.

But all that has changed. She still is looked upon from a feminist point of view, as evidenced by her being named the "Female Jazz Performer of the Year" by *Record World*. Bobbi Humphrey, however, at the release of her fifth Blue Note lp, "Fancy Dancer," has firmly established herself as a bona fide member of today's contemporary music scene.

Her credentials speak for themselves. Still in her early twenties, the diminutive (just four-foot-11-inch) Ms. Humphrey has already performed with the likes of Duke Ellington, Lee Morgan, Rahsaan Roland Kirk, Cannonball Adderley, Herbie Mann and Stevie



Bobbi Humphrey

Wonder. At her first visit to the Montreux Jazz Festival a few seasons ago, Bobbi was penned as the "surprise hit" of the event by the veteran critic Leonard Feather. And Max Gordon, himself something of a living legend around New York club circles, called Bobbi one of jazz's top newcomers. Yet she has gone beyond being categorized, as her albums have done well on r&b charts and pop as well.

A native of Dallas and a graduate of Southern Methodist University, Bobbi feels her success in reaching her audience has come from placing the direction of her music toward the emotions of a person as opposed to making a verbal statement. "I don't think I try to project any particular message, because I think music is a thing where if you have a thousand people listening, you will have a thousand different reactions," states Ms. Humphrey. "I think the most important thing in my music is to entertain, not to convey a message."

Her crowds grow larger with each day. Bobbi has been seen regularly as part of major music festivals in large structures such as Cincinnati's Riverfront Stadium, Oakland's Alameda Coliseum, Pittsburgh's Three Rivers Stadium and Kansas City's Arrowhead Stadium. Yet Bobbi still finds time to spend with her young daughter, Ricci Linn, who adorns the cover of Ms. Humphrey's "Satin Doll" lp.

Bobbi Humphrey, as both an artist and as a woman, has arrived, and we are fortunate that she'll be here for some time to come. A word to the wise: watch out for her new album, coming in August.



Carmen McCrae

her, but experiences . . ."

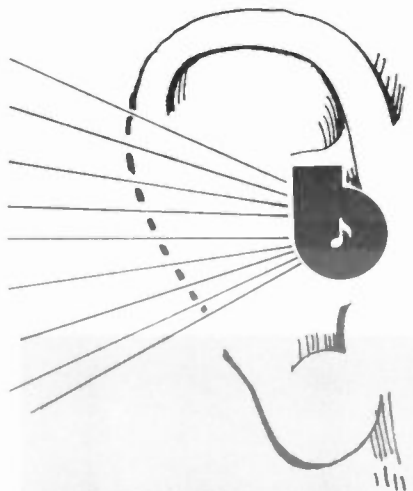
To go into a long discourse on Carmen McCrae would be pointless here. Let it just be said that she has been one of the most widely reviewed and sincerely loved performers in contemporary music. And that this affection for her is literally worldwide—she always draws crowds at the Montreux Festival, and has toured Japan and the Far East.

Her first Blue Note album, "I Am Music," produced by pianist-composer Roger Kellaway, exhibited the superb instrument that is her voice. Her new one, produced by Dale Oehler, confirms it.



# MUSIC TO OUR EARS

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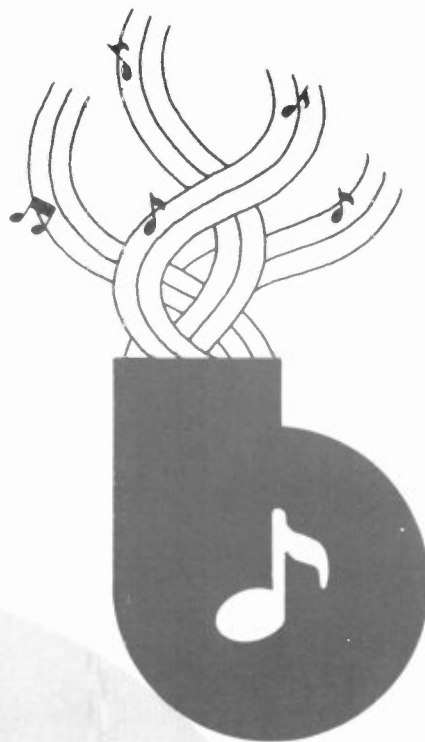
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## Earl Klugh: 'A Very Special Musician'

■ Twenty-two year old Earl Klugh is a quietly intense and committed musician who comes from Detroit.

While denying that he was any kind of prodigy, Klugh reveals that he started playing the piano by ear when he was three. He even remembers his first tune, "Canadian Sunset," the old piano hit for Eddie Heywood.

It was when he was eight or nine that Klugh remembers listening to the radio, and that the first genre that made an impression on him was the then burgeoning folk boom; this, in turn, caused him to pick up the acoustic guitar when he was 10. Three years later, he heard a record by Chet Atkins on which Atkins, acknowledged to be a master guitarist by anybody who has ever fingered a fret, played both melody and chords.

That was it.

Klugh became obsessed — he began lessons, listened to some-



Earl Klugh

thing like 30 Atkins albums all the time, and taught himself to play by mimicking what he heard on the albums. In this way Klugh developed his own peculiar finger-picking style, later influenced by Laurindo Almeida.

When he was 15, he was good enough to teach guitar for a Detroit music store. When he was 16, Detroit jazz man Yusef Lateef wandered in and asked the teenager if he'd like to record. Naturally, Klugh said he would; they did.

When he was 17, he met

George Benson, later joining Benson's band. The interplay between the two premier guitarists resulted in a kind of warm electricity, as Benson used his flat picking style to create sparks, while Klugh added texture and warmth with his amplified finger picking. Klugh, meanwhile, was learning from Benson, and enlarging his repertoire (the band played everything from ballads to pop and blues).

Klugh stayed with Benson for 14 months, leaving to join Chick Corea's Return to Forever as the replacement for RTF's original guitarist, Billy Connors. It was with RTF that Klugh exposed himself to electronics and played a more high energy style. It was with Corea, also, that Klugh began to develop his already existing love for Latin rhythms.

After several months with Corea, Klugh left to join George Shearing, whose melodic inter-  
*(Continued on page 32)*

## New Beginning For Barbara Carroll

■ Barbara Carroll was born on January 25, in Worcester, Mass., one of three daughters, all of whom took music lessons under the prompting of Barbara's father, who was an amateur trumpet player. While her two sisters showed no real interest in music, Barbara, who was the youngest, was in love with music from an early age. She was picking tunes out on the piano when she was four and began piano lessons when she was eight.

### Background

As far back as she can remember, however, she was not into playing things as they were written, preferring to make up her own songs. An extremely precocious young girl, she began to listen to jazz when she was about 10, and immediately developed a love for the piano greats of the time—Nat Cole (who

*(Continued on page 34)*



Photo: Phil Fewsmith

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## Marlena Shaw: Singing from Soul Experience

■ Marlena Shaw got her first professional break in show business at Harlem's renowned Apollo Theatre. She was 10 years old when the spotlight hit her. Her appearance at the Apollo brought her to the attention of the talent booker for Ralph Cooper's "Spotlight On Harlem" TV show, and she made several appearances on that program.

### Choir Singing

She then hit the road with her trumpeter uncle, Jimmy Burgess, until her grandmother finally called a halt to it. Marlena returned to her hometown, New Rochelle, New York, and confined her performing to her Baptist

church choir and local talent shows.

In 1965, Marlena decided to try her professional wings again, and she began playing dates in nightclubs along the east coast. Shortly after resuming performing, Marlena was signed to a contract with Cadet Records. Her first Cadet single, "Wade In The Water," brought Marlena heavy attention from the general public. Following the success of the instrumental rendition of "Mercy, Mercy" by Cannonball Adderley, Marlena brought disc jockeys, critics and listeners to their feet with her vocal rendition.

More important than that, the record brought her to the attention of Count Basie. Basie hired



Marlena Shaw

Marlena without an audition. At a time when big bands with an up-front band singer were considered passe, Marlena toured with Basie's band to standing (Continued on page 28)

## Donald Byrd

(Continued from page 10)

education, specializing in college teaching and administration.

He later pursued a career as a college professor and has lectured at most of the well known academic schools in the United States including some in Europe. Byrd has held regular positions at New York University, Brooklyn College, Rutgers University, and had a chairmanship at Howard University, and now he is involved at North Carolina Central State University. He also went to law school at Howard University for two years. Byrd has at one time or another won most of the nationally known music awards. He has also performed with just about every well known musician. He has published numerous articles including an article on entertainment in the Howard University law journal. Byrd has toured in most parts of the world as a performer and has done research in Africa and the Caribbean as an ethnomusicologist. Musically, he has been responsible for showcasing in their early years such artists as Herbie Hancock, Jimmy Owens and, most recently, the Blackbyrds. Byrd has also written numerous film scores, the latest one being "Cornbread, Earl and Me."

With all of these activities Byrd still has time to pursue a hobby. He is a rated pilot and has a multi-engine aircraft which he personally flies.

Byrd explained briefly, "I sum up my life and activities with this philosophy: Leadership through setting an example."

## John Lee & Gerry Brown:

### The Dawn of a New Musical Entity

■ It seems more than fitting that bassist John Lee and percussionist Gerry Brown chose "Mango Sunrise" as both their Blue Note Records and American recording debuts as leaders. The two have gone through quite a bit together.

### Philadelphia Roots

Both were musically developed in Philadelphia, which has nurtured more than its share of artists, long before the days of Gamble-Huff and today's "Philly Sound." They have known each other since high school and their days at the Philadelphia Musical Academy. Today they comprise the rhythm section of Larry Coryell's Eleventh House. But, more importantly, the two have evolved from the new musical experience, which has produced the likes of Herbie Hancock, Stevie Wonder and other prototypes of today's sound.

### Grade School Jazzman

Lee was born in Roxbury, Mass., on June 28, 1952. He also got to see Connecticut and New York through his father, who played for the Navy band, before landing in Philadelphia. During his travels, John learned to play string bass, beginning in the fourth grade, and got into the jazz idiom while performing with bands starting in the sixth grade.

By the time he got to Philadelphia, he soon found out that he would need every minute of experience on his instrument. "I



John Lee & Gerry Brown

went to a high school which had an incredible jazz program. Some of the people going to school at that time were Stanley Clarke, who has played in the studio with a number of people and is now in Return to Forever, and John Lamb, a bassist for Duke Ellington," John added, "so for my audition in the high school jazz band I had to play John Coltrane's 'A Love Supreme.'"

### Lee and Brown Meet

Lee not only passed with flying colors, but also met Gerry Brown. A native of Philadelphia, Brown was born on November 9, 1951, and began playing drums when he was four. "My parents got me a set of drums to keep me from banging up the furniture," Gerry states.

After playing in and around Philly, Gerry, like everyone else (Continued on page 22)



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## Ronnie Laws Heads for the Top

■ Ronnie Laws was born in Houston, Texas, where he spent 20 of his 24 years. Ronnie comes from a musical family — his older brother, Hubert, is a celebrated jazz and classical flautist, and his older sister, Eloise, is an actress-singer. Ronnie reveals that his mother, who plays piano, has been a real inspiration to the Laws aggregation, but that his father, while not exactly downgrading music, would have liked Ronnie to pursue athletics—Ronnie was good enough to be considered for semi-pro baseball.

In a house where there was music all the time, however, it was inevitable that Ronnie should take up some musical instrument—and he did, picking up on alto sax when he was 12. He now plays all reeds, switching from alto to tenor in high school and college; he majored in flute at Stephen F. Austin.

Ronnie soon became a part of the burgeoning music scene in Houston. His family was friendly with the people who became The Crusaders, and Ronnie was soon gigging around, even as early as high school with a local group called The Lightmen. Influences included the entire Houston music scene, with special homage being paid to fellow Texan David "Fathead" Newman, who Ronnie speaks of in rapturous tones.

Ronnie had many many scholarship offers (\$18,000 worth), including ones from the Berkeley School of Music and North Texas State, but decided to go to Austin because there was a teacher there whom Ronnie thought he could benefit from.

The experience was highly productive for Ronnie, but he found that he could learn more by playing and soon left college. After spending some two years in college, Ronnie got married, and he and his wife Karmen moved to Los Angeles.

There followed stints with various bands (he admits that the jobs came pretty fast), beginning with a rock-r&b group called Von Ryan's Express, and then moving into gigs with local bands, Quincy Jones and Walter Bishop. Ronnie then joined Earth, Wind and Fire. He was on their first Columbia album, and had a strong influence on the group's music.

He then went with Hugh Masekela, who, says Ronnie, plays music that is "relaxed but still



Ronnie Laws

very him," and then moved out on his own.

Laws freelanced around town, playing with Los Angeles band Ujima, working with his brother Hubert, writing and thinking about forming his own group. A group was formed, friend and Crusader Wayne Henderson became producer after hearing the group's music, some tapes were taken to Blue Note and what resulted was the breaking of a new artist. Laws' first album, "Pressure Sensitive," became the largest selling debut album in the 37-year history of Blue Note, and a

(Continued on page 34)

## Alphonse Mouzon:

## Moving with the Sounds of the Times

■ Alphonse Mouzon is a multi-talented musician who can make his drums (and lots of other instruments) talk, and who creates music that transcends all categories to end up being that elusive thing all musicians strive for (but few achieve), a totally new and contemporary sound.

Alphonse Mouzon is in his twenties, but he's crammed a lifetime of musical experience into his career. Born in Charleston, South Carolina, and coming up out of a strong background of r&b, he burst on the scene in 1966 playing at Wells' Bar in Harlem where he met pianist Horace Parlan and played with all the artists who made it up to "the Wells" (as musicians call it) for countless late night jams.

### Beginnings

In 1968 he played with Chubby Checker in Miami, and then returned to New York to become one of Gotham's most in-demand session men—but his interests went beyond just playing music.

## Gene Harris:

## From Benton Harbor to Blue Note

■ In order to trace Gene Harris' musical evolution we have to travel back to Benton Harbor, Michigan, where Harris was born. He first touched a piano when he was four years old; he was playing professionally by the time he was seven, in a trick piano act (playing from below the keyboard, playing with his elbows, etc.) as his father took him all around the Benton Harbor area to play lodge halls.

By the time he was 12, he had his own radio show, the result of a local radio station hearing the young boogie woogie player do his thing for a school play.

The show featured the young Harris (now backed by bass and drums) and caused quite a stir in the midwest. ("Hell," says Gene, "they heard me all the way to Indiana.") This led to club dates for Harris—a strange feeling, he says, for he was 14 or 16 years old with a band made up of guys five to ten years older than him, and Harris gave out the parts. He couldn't read as yet—so he just sort of showed the bandmembers what he wanted. He was playing



Gene Harris

stone blues and rhythm and blues then.

At the same time, he began to indulge his penchant for sports—he was on the basketball team, he ran track, he started boxing. With the sports and the music, as Gene puts it, "alotta times I didn't make it into school on Mondays." He was one busy teenager, singing and playing and leading his band, doing traditional blues and r&b backed by a rocking band that included two saxophones.

From high school, Gene went right into the service, where he quickly became a member of the 82nd Airborne band (he still

(Continued on page 26)



Alphonse Mouzon

Wanting to develop his creativity to the fullest, he studied dramatics at City College.

In 1970 he joined the Roy Ayers Ubiquity, laying down rock, solid and unadorned, drumming for that pioneering group that sought to combine the pop and jazz idioms. As the same time, he played sessions with such diverse talents as Les McCann, Gil Evans and Tim Hardin.

In 1971 he joined the original Weather Report and spent 1972 and part of '73 with McCoy Tyner, a most demanding musician, notorious for being a perfectionist when it comes to his sidemen. During this time he played with various artists, including Roberta Flack, Robin Kenyatta and Stevie Wonder, adding his special earthiness to their various musics. He's most recently been a member of the Eleventh House featuring Larry Coryell.

All the while, Mouzon's been moving toward his own sound, a sound that has its roots in the rich South Carolina soil, in big city rock, in the solid soul sound of Motown, in the sinuous sensuality of Latin rhythms. And, as the music he's playing now proves, he's got it down.

Surrounding himself with a young, rocking band, he's come up with music with that funky Mouzon sound, the sound that's

(Continued on page 34)



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## Blue Note Artists Rock the Jazz World

By ALLEN LEVY

(Allen Levy is director of publicity for UA Records)

■ During the early days of rock 'n' roll, in the early fifties, the people who loved music were increasingly polarized into two camps. There were those, both musicians and fans, who adored the new, if rather primitive, sounds coming out of every street corner in every city in America, and there were those, both musicians and fans (and parents, in this latter group), who were appalled at what they considered a cacophony of sounds.

Nowhere was this antipathy more extreme than in the camps of the jazz musicians of the time, who, having come out of the extremely creative bop period of the forties, felt that rock 'n' roll, as exemplified by the music such disc jockeys as Alan Freed in New York and George "the Hound" Lorenz in Buffalo were playing, was extremely unsophisticated, a musical step backwards. As musician after musician was interviewed by such jazz stalwarts as Al "Jazzbo" Collins and Mort Fega, they gave the back of their hand to the rising new phenomena and, indeed, formed a rather strange coalition against rock 'n' roll with the parents of the time, who felt that the music was also a step backward.

It was soon clear, however, that the musicians of the time had to come to terms with what was happening, especially after country rockabilly and urban blues solidified into the basic fabric of rock 'n' roll.

The accommodation was not an easy one. Some musicians, like Red Prysock, quickly adapted, and went on to have early rock hit records — like Prysock's "Hand Clappin'." Others joined the backup bands for the rock 'n' roll shows.

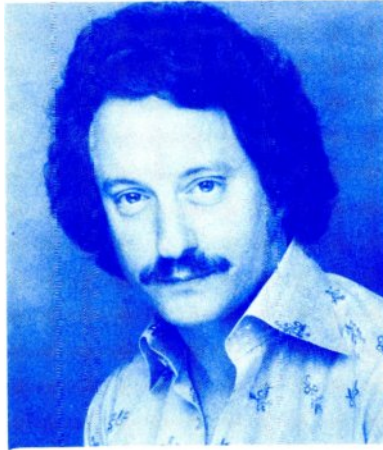
This condition existed well into the sixties with some jazz musicians continuing to turn their noses up at the music that was, at the time, putting them out of work, especially with the advent of The Beatles and the rush to sign rock artists, preferably with a British accent or, later, a San Francisco accent, by all the record labels.

Still, there were some musicians who were listening, and it was one of them, Miles Davis, who had been a Blue Note artist, who brought the rock to jazz. In a series of concerts at the Filmore East, later recorded for a truly historic album, he simplified his music, married it to an insistent rock beat, added electronics and came up with a sound that gave birth to Weather Report, Larry Coryell, the later Herbie Hancock and Ramsey Lewis, Chick Corea and Return to Forever (an ideal example of a formerly introspective musician who has opened up to the public), and the superb contemporary sound of the Blue Note roster of artists.

As this piece goes along, the word "jazz" will be mentioned less and less. There are reasons for this—first of all, for several years, the word jazz itself was considered anathema, and record labels were hard pressed to find convenient verbal niches for their artists without mentioning the unmentionable. Secondly, the music that has come out of this revolution is not, in the oldest sense of the word, jazz. What it is is something new, using the superb musicianship of jazz players (thus overcoming their own prejudice against rock), playing relatively simple music set against the rhythms and electronic technology of rock. Nowhere is it better exemplified than in the work of the artists on Blue Note.

Donald Byrd, for instance, after breaking ground of several kinds in his early Blue Note albums, most notably in his "A New Perspective," which featured "Christo Redentor," which turned to the contemporary scene several years ago and came up with "Black Byrd," which featured his sparse trumpet style set against funky arrangements set up by Larry and Fonce Mizell. It turned out to be one of the most successful Byrd albums ever released, and was one of the first albums of its type to hit and stay on the pop charts. It was clear that Byrd had struck on a combination that was not only artistically fulfilling but commercially successful.

Byrd quickly followed up this innovation with several similar albums, each one again carving out



Allen Levy

ground in the contemporary scene. His newest one, which forms the cornerstone of Blue Note's July release, promises more of the same.

The extraordinarily rapid rise of Ronnie Laws is another case in point. Laws' first Blue Note album, "Pressure Sensitive," was the largest selling debut album in the 37-year history of Blue Note, and it was so because it combined his strong musicianship with the powerful sound of rock drums, rock guitar, and rock-oriented material. One of the strongest cuts on that first album was Laws' reading of "Tell Me Something Good," which had been a pop-chart for Chaka Khan and Rufus. Laws' second album, "Fever," just released, features more of the same amalgamation that marked his first opus.

The distaff side is well represented on Blue Note in the per-

son of Bobbi Humphrey, whose albums have featured her funky flute backed by some of the most percussive rhythm tracks around. One of her cuts, "Harlem River Drive," was at one time the unofficial anthem of the entire West Side of Manhattan.

Earl Klugh is another artist who seems to have found the right combination of musicianship and accessibility. His first-ever album is already stirring up interest as he wends his way through superb production by Dave Grusin, and on the way applies his acoustic guitar sound to the best in funk, Latin and Carribean rhythms. Klugh's guitar playing, as manifested on such tunes as "Could It Be I'm Falling in Love" and Neil Sedaka's "Laughter in the Rain," is right in the pop-soul mainstream.

The rest of the Blue Note roster abounds in the musicians who are creating this new music. Alphonse Mouzon, for instance, has released a series of albums that move increasingly into the mainstream of contemporary music. His newest album, "The Man Incognito," produced by Skip Drinkwater, includes classical elements as well as funky motifs—all of it drawn together by the superb drumming of Alphonse. John Lee & Gerry Brown, whose first album for Blue Note, "Mango Sunrise," featured elements drawn from Latin, calypso and funk, continue to experiment with both rhythm and melody. Chico Hamilton, on

(Continued on page 24)



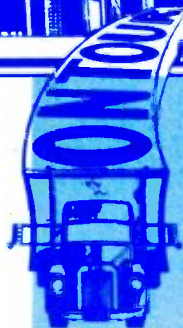
Gamma Records recently became the exclusive Mexican licensee for Blue Note Records, marking the first time that Blue Note Records will be distributed in Mexico. Shown during part of a day-long celebration of the Gamma-Blue Note deal in Mexico City are (from left): Kazuya Sakai, noted writer-translator and jazz critic; Carlos J. Camacho, Gamma managing director; and Dr. George Butler, vice president, Blue Note Records. Sakai presented a lecture and the Mexican Jazz Quartet performed during a party celebrating the licensing agreement.



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## Horace Silver—Pianist Extraordinaire

■ Watching Horace Silver play the piano is an experience that goes beyond the music itself. Silver plays, if you will, muscicularly, hunched over the piano, sweat pouring from an already thin body. As he attacks the piano, coaxing from it percussive and yet eerily melodic sounds, one cannot help but notice that Horace Silver does not merely play the piano—he becomes part of the piano.

Many people can remember sitting in smoky New York clubs listening to Silver perform such tunes as "Sister Sadie," "Doodlin'" and "Song For My Father" and being moved beyond words by what this small, birdlike man with delicate features and hands that seem to go on forever was doing. For what he was doing was creating a catalogue right there in front of the audience, a history of American music, from the slave shouts and hollers that predate even the blues, to gospel,



Horace Silver

to bop and beyond. People were finger-popping, nodding their heads, while a history lesson was being given by one Horace Silver.

Born Horace Ward Martin Tavares Silver in 1928, he was first exposed to music in his hometown of Norwalk, Connecticut. His first solid professional gig was with Stan Getz in 1950-51. Silver, who soon became a regular New York jazzman, won the Downbeat New Star Pianist Award in 1954—and

he's never been headed since.

Silver actually invented a whole school of jazz, the so-called soul school which flourished in the late fifties and early sixties. His groups were truly seminal aggregations, as they spawned tune upon funky tune, blues upon blues—and influenced such stellar performers as Art Farmer, Hank Mobley, Louis Hayes (later to find funky fame with Cannonball Adderley), Blue Mitchell, Joe Henderson, Stanley Turrentine, Roy Brooks, Mickey Roker and Billy Cobham, all of whom played with Silver.

Later on, he developed into other styles but always came back to funk.

With Silver there is always the blues, there is always the respect for melody, there is always the insistent beat.

Silver's newest collection, "Silver 'n Wood," continues the traditional excellence that is peculiarly his.

## Lee & Brown

(Continued from page 14)

his age, devoted a major portion of his listening and learning time to checking out the Motown Sound, always wishing someday to play for Motown. While still in his teens, that day came. "Some people I knew from high school said that the Motown drummer couldn't make the gig, and wondered if I couldn't fly to Detroit and do it. It was like a dream come true. It turned out to be the old Motortown Revue, with all the major artists recording for Motown at the time involved. During the couple of days I played, my heart must have been beating 200 times a minute."

Upon the conclusion of their second year in college, the two went to Europe to work with flautist Chris Henzler. They spent two years there, mostly in Holland, recording with various artists. They also recorded an album for themselves. This experience

(Continued on page 24)



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# Blue Note

## Eddie Henderson: A Star on the Horizon

■ Eddie Henderson, a doctor of psychiatry, a graduate of the Howard University School of Medicine and the innovative Herbie Hancock Sextet/Septet of 1970-73, has a gift for blowing trumpet. His playing has been called a prototype of the new approach to his instrument.

Considering his relatively short time in the arena, Henderson's significance to today's music impressed Blue Note enough to sign him to the label and release the album "Sunburst," a blend of funk and free rhythms, augmented by the likes of Benny Maupin, Julian Priester, Buster Williams and Billy Hart (all of whom, with Henderson, formed the foundation of the Hancock group of the early seventies).

Comparisons to Miles Davis have occasionally been made. And there is no question Henderson feels an affinity towards "The Sorcerer." Davis, the son of a



Eddie Henderson

dentist, was a close friend of Henderson's stepfather, a physician. "And whenever he (Davis) was working in San Francisco," Henderson recalls, "he would come by our house. Also, listening to Miles play influenced me a great deal."

But Davis influenced music itself, giving young musicians a

new pathway to seek still unexplored areas through their own playing without having to exclusively rely upon tradition. And Henderson, though he also plays trumpet, has developed a style within and of itself, capable of navigating its own course.

This was one of the chief reasons Herbie Hancock hired Henderson after what was supposed to be a temporary week's work toward the end of 1970. "At the time, Woody Shaw, whom I had got to know very well, was in San Francisco with Joe Henderson. Herbie, who was coming into town to play for a week, called Woody and asked him if he would make the gig. I was practicing as a doctor in San Francisco then, but Woody knew that I was anxious to play, so we got a little conspiracy going. When Herbie arrived, Woody told him that he could only make the gig for a couple

of nights, but he should get in touch with Eddie Henderson. He used me for that week because there was nobody else, and I worked with the group until it was disbanded in '73."

The association led to the Hancock "Mwandishi" recording, hailed by Time Magazine, among others, as one of the 10 best albums of 1971. Subsequent ventures with the Hancock band resulted in the release of two other albums, "Crossings" and "Sextant."

Henderson's talents, however, received their first true showcasing on his own albums, "Realization" and "Inside Out." He has also recorded for Carlos Garnett and Norman Connors, among others, and has played with Pharoah Sanders, Bobby Hutcherson, Elvin Jones and others. His newest Blue Note opus, "Heritage," continues to chronicle his growth.

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# Blue Note

## Allen Levy *(Continued from page 20)*

his new album, "Chico Hamilton & the Players," continues the exploration of musical textures that have marked his entire musical career. Eddie Henderson, who is not only a superb trumpet player but a well known psychologist, continues to explore the upper reaches of his instrument through the use of electronics. His newest, "Heritage," produced by the aforementioned Drinkwater, manifests the sense of adventure in Henderson's music beautifully.

Not to be outdone, Blue Note also has two superb female vocalists that are both well-tuned-in to contemporary sounds, each in her own way. Marlena Shaw, for instance, takes the soul-disco route in her newest Blue Note album, "Just A Matter Of Time," from which her single, "It's Better Than Walkin' Out," is culled. Carmen McRae, on the other hand, she of the superb voice and immaculate phrasing, intends to bring her

musicianship to bear on decidedly contemporary material on her new album.

There are certainly rock elements present in the work of Gene Harris, who doesn't even like the term "(noun deleted) pianist," preferring to call himself "a blues player with technique." His newest opus, "In a Special Way," continues to show his artistry in a funky setting. Bobby Hutcherson, who dabbled in salsa on his last Blue Note opus, "Montara," is manifestly playing better than ever on his new one, "Waiting," while Horace Silver, who virtually singlehandedly invented the soul school of jazz several years ago, interpolates rock elements in much of his Blue Note work. Newly-arrived Barbara Carroll takes a very contemporary view of her piano playing—so much so that she was featured on piano on a Rita Coolidge-Kris Kristofferson tour of the Far East.

## Blue Note: More Than Jazz

By DAN ALVINO

*(Dan Alvino is director of national sales, UA Records)*

■ Our main thrust on Blue Note at the retail level is to make sure that Blue Note product is not placed in the "Jazz" section, because the word jazz carries with it a connotation that simply does not apply to Blue Note. Thus, we try to keep Blue Note in the pop section, and especially in the pop artists section, for we feel that with such well known artists as Ronnie Laws and Donald Byrd, the names alone will cause consumer interest to blossom.

We have found that in-store material of a very specific kind is helpful in merchandising the Blue Note line. Our series of image posters are up throughout the country; very successful. We are backing up our continuing program of image posters with a whole raft of merchandising aids designed for in-store use. These include a standup display for our

consumer-oriented "Blue Note Hits a New Note" catalogue, posters, mobiles, note pads and the like.

We have also found that in-store play helps Blue Note product, and we intend to fully exploit this device in the future.

All in all, it seems clear that popular taste is turning to the kind of music in which Blue Note is an acknowledged leader. If we can maintain the pattern of success we have had with Donald Byrd, Ronnie Laws, Earl Klugh and the like, we feel that Blue Note's future is bright indeed.

## John Lee & Gerry Brown

*(Continued from page 22)*

served as a foundation for "Mango Sunrise," which was also recorded partly in Holland and Belgium.

"Mango Sunrise:" the dawn of a new musical entity.

# HIGH TIMES IN JAMAICA— a special report on Reggae, Rastafarians and Ganja



## Inside Reggae: The Music, The Records, The Stars

Bob Marley and the Wailers are climbing the charts and a dozen other reggae bands are packing houses around the country. The September issue of *High Times* covers reggae music from Toots and the Maytals and the Wailers to the Skatalites and the Mighty Diamonds. Included is a current discography of Jamaican music, an interview with Bob Marley and an article on "Herb" by Columbia recording artist Peter Tosh. And much, much more.

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# Blue Note

## Chico Hamilton Comes Full Circle

■ Foreststorn (Chico) Hamilton was born in Los Angeles, where he grew up with such stellar west coast musicians as Buddy Collette and Dexter Gordon—they were, as he puts it, his “compatriots.”

Chico did not come from a musical family, though his older brother took some drum lessons at school. When his brother graduated from grade school, Chico inherited the drum lessons. He had picked up the clarinet when he was nine, but when he sat back behind his first kit, it was the drums or nothing. He admits, however, that it was not only the love of the drums that caused him to take them up—there were a lot of athletes in his school and playing drums was a way to be noticed.

By the time he reached high school, Chico was working clubs, “playing for real” in such L.A. spots as The Club Capri and The Downbeat. It was from this base as a house drummer that Chico

listened to (and played with) such giants as Lester Young, Buddy Rich, Billie Holiday and Illinois Jacquet.

Chico left high school to go on the road with Lionel Hampton on the condition that he would eventually come back and graduate. Three years later, after spending time with Hampton and a whole slew of bands, Chico did just that, graduating from L.A.’s Jefferson High School at the age of 19.

Then came World War II; and Chico went right into the bubbling post-war Los Angeles music scene after spending time in the army.

The bulk of those years were spent as a drummer for Lena Horne. He stayed with the singer until 1955, when he formed the first of his memorable quintets; that first group contained Buddy Collette, Jim Hall, Fred Katz and Carson Smith. The group played in Long Beach and simply exploded out of a little club called



Chico Hamilton

The Strollers.

There followed a series of quintets, each with its own distinctive sound. Members included Eric Dolphy, Ron Carter, Gabor Szabo and Charles Lloyd. The quintets were strongly represented in the movies, doing the score for “The Sweet Smell of Success” and “Repulsion.” After awhile, however,

Chico began to sour on the traveling life, and instead opened a successful music house on Madison Avenue. This was 1966.

Chico feels that his time on Madison Avenue was well spent, because it kept him abreast of all different kinds of music, and it made him an expert in the studio.

This part of his life lasted up until the recent past—and then Chico knew it was time to get out of Madison Avenue, back on the road, and back on record.

He started to tour, obtained a record contract on Blue Note, and recorded his first Blue Note album, “Peregrinations.” He also scored Ralph Bakshi’s controversial “Coonskin.”

Hamilton’s new band, which is showcased on his new Blue Note opus, “Chico Hamilton and The Players,” is composed of some very young (and very funky) musicians. All the possible textures of music are explored—one guy even plays sea-shells.

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# Blue Note

## Blue Note at The Roxy



It was a night to remember as Blue Note presented the entire spectrum of its artists in one spectacular evening at Los Angeles' Roxy. The evening was billed as the very first time all of the artists on Blue Note had appeared on stage together in the 37 year history of the pioneering progressive-soul label. In honor of the historic occasion, Los Angeles Mayor Tom Bradley declared the day Blue Note Day in Los Angeles, and saluted Blue Note with the presentation of a plaque honoring the label for the furtherance of jazz and recorded music in the United States. Attended by many show business and record industry celebrities, the historic concert was recorded for pos-

terity under the sure hand of Blue Note's Dr. George Butler. The concert, emceed by radio personality Rosko, will be released as a multi-record set sometime in the fall, complete with notes and visuals designed to capture the excitement of this most important musical event. Pictured from left: (top row) Ronnie Laws and Pressure raise the temperature of the Roxy to feverish heights; Alphonse Mouzon proves that he is no longer the "man incognito;" (bottom row) Bobby Hutcherson concentrates on a particularly complex lick on the vibes; and guitarist Earl Klugh demonstrates his virtuosity.

## Gene Harris *(Continued from page 16)*

couldn't read, but quickly learned out of admiration for the well trained musicians in the band). When he got out he went to Florida to play with a friend, then returned to Michigan.

Almost as soon as Harris got back home, he formed The Three Sounds. Well, actually, it wasn't The Three Sounds; it was originally The Four Sounds (a saxophone was in there). The group did club gigs in Michigan, with Harris' music changing to a kind of funky jazz (soul-jazz was the in thing at that time). A few years later (it was a time of piano trios —Ahmad Jamal was hot with a tune called "But Not For Me" and

Ramsey Lewis was starting his Argo dates), the now saxophone-less Three Sounds were signed to Blue Note Records.

That was over a decade ago, and, as Gene puts it, the group's sound went through a lot of changes. Starting with a very blues-based sound, it soon became very elegant; the group began appearing at posh supper-clubs, playing standards, show tunes, the pop songs of the day. Though lucrative, Harris remembers it as a period in which he was playing "surface music," not really getting down into the essence of the songs.

It was during this time that

Harris, in a kind of counter-movement, was starting to drift back to his roots, back to the blues. It was a good life, says Gene, playing Vegas and the big rooms in New York, but it wasn't the music that was part of his soul.

It was when Gene and his cohorts started to play concerts at west coast colleges (Gene had settled on the coast) that he realized that the things that were getting his audience off were the funky rocking things he had started out playing 10 these many years ago back in Benton Harbor. He knew his instincts were right —it was the blues that were moving his audiences to standing ova-

tions.

Harris was beginning to feel increasingly constricted by the musical image of The Three Sounds. He began to move more and more toward the blues, and toward the street rhythms of r&b.

This progression, foretold in his "Yesterday, Today and Tomorrow" album, and demonstrated in his "Astralsignal" opus, reached full funky flower on "Nexus," his last one for Blue Note.

Now his new one, "In a Special Way," moves Harris even further into the mainstream, as he continues to explore both the past and future of contemporary music.



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--Martin Cerf,  
Publisher

**PHONOGRAPH**  
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**SOUL & JAZZ**

# Blue Note

## Marlena Shaw

(Continued from page 14)  
room only audiences and smash notices in this country as well as Europe.

She considers the experience of traveling with a big band for more than four years, doing one night stands, invaluable. The memories of that, such as the time when a wealthy millionaire paid for Basie's band and Marlena to come to England for a one night performance at his daughter's wedding, are among the highlights of her career to date.

When Blue Note Records offered her a recording contract in 1972, Marlena was faced with a difficult decision—to stay with the security that Basie's band offered her or to strike out on her own.

"It was simply a now or never situation," Marlena explains. "I must admit it was good for my ego to be the first female vocalist to be offered a contract with the label, but that isn't why I made the decision to try it on my own.



Marlena Shaw with Sammy Davis

I just knew that I was ready and in order to develop further as an artist, it was a necessary step."

Marlena has recorded three albums for Blue Note, "Marlena," "From The Depths Of My Soul," and "Who Is This Bitch Anyway?" and a new, regal Marlena has emerged, singing from her soul,

(Continued on page 32)

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# Blue Note

## Good Vibes from Bobby Hutcherson

■ Like so many artists featured on Blue Note Records, Bobby Hutcherson has become a symbol of advancement and evolution on the instrument of his choice. What Freddie Hubbard is to the trumpet, Andrew Hill is to the piano and Joe Henderson to the tenor saxophone, Bobby is to the vibraphone—and also, incidentally, to the marimba, an instrument he has done much to revive in progressive music.

He was born January 27, 1941 in Los Angeles and raised in nearby Pasadena. Bobby took a few piano lessons when he was about nine years old, but did not become seriously interested in music until he heard a record by Milt Jackson. That was in 1956, when Bobby was 15. Soon he had his own set of vibes and was playing local dances and concerts.

A pianist, Terry Trotter, helped him expand his harmonic knowledge. He also studied vibes in-

formally for a while with Dave Pike.

After gigging around Los Angeles for some time with Curtis Amy, Charles Lloyd and others, Hutcherson joined the Al Grey-Billy Mitchell combo. On the road with this group, he earned wide exposure in 1960-61, all the way from San Francisco to New York's Birdland. After leaving the Grey-Mitchell unit, he decided to stay around New York, where he played off and on for a year, mainly with Jackie McLean.

During his second year in New York, Bobby worked with other combos, including those of Archie Shepp, Hank Mobley, Charles Tolliver and Grachan Moncur III. Returning to the west coast, he free-lanced with small groups. He also played in two notable big bands, Gil Fuller's orchestra at the Monterey Jazz Festival in 1964, and later with

*(Continued on page 32)*



Bobby Hutcherson and his group.

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## Bobby Hutcherson (Continued from page 30)

Gerald Wilson's all-star ensemble.

Hutcherson won the 1964 Down Beat critics poll as the vibes man most deserving of wider recognition. In May, 1966, he won an award from Jazz Magazine as the overall best vibraphonist in the present jazz scene.

It was in 1965 that Hutcherson took to doubling on the marimba, commenting: "It's such a basic instrument, and it really hasn't been brought out in jazz."

Bobby has been widely acclaimed for his fresh, free style, which bears less of a resemblance to the widely-imitated Milt Jackson than that of any other vibraphonist in the past few years. His use of four mallets in some of his performances has been a notable characteristic. His technical dexterity has enabled him to carry out ideas that would present insurmountable problems to lesser musicians.

Hutcherson's last album, "Mon-



Carmen McCrae fronts a combo headed by Dizzy Gillespie.

ara," featured the musician in a decidedly Latin mood. In fact, the dominant feel was salsa, that hottest of musical forms, a spicy combination of Puerto Rican, Cuban and big city rhythms. The man did superb jobs on such salsa biggies as "Oye Como Va"

## Eddie Levine

(Continued from page 6)

uct is getting close to phenomenal. With this up-swing in the newer jazz, the demand for traditional jazz artists is also climbing. These Blue Note artists are Barbara Carroll, Chico Hamilton, Eddie Henderson, Bobby Hutcherson, Carmen McCrae and Horace Silver.

### Promotion, Marketing

Today, jazz is being promoted and marketed at the same level as pop music. But yesterday it was a different story. At the beginning it had to be a labor of love and an awful lot of leg work trying to convince radio programmers, music directors and jocks that the new jazz was here to hear and here to stay.

Take a look at any pop playlist and you'll find about 10 percent of the artists are jazz artists. It's not unusual for a jazz artist to sell 300,000 to 500,000 albums or more, with today's radio play reflecting this trend. In the past a promo man had to promote only at the radio level, but with marketing thrown in, there's one-stop, racks and that most important "in-store play," which is a great sales outlet for Blue Note Records.

### Honesty

That's just the beginning. A

good promotion man must be a psychiatrist, babysitter, father (or mother) confessor to each of his or her artists. The more creative the artist the bigger the problems. You must remember the artist thinks everything he does is a hit and rather than agree to please him, the promotion staff has an obligation to be straight. He needs to know the truth. If it's a hit, great, but on the other hand, he's got to be dealt with honestly. Again, *honesty* is the best policy. After all, this is a business where pleasure and hard work go hand-in-hand and we must remember artists are people too, and so, I might add, are promotion persons.

### Promotion

Sometimes a record is so big it makes a promotion man, but more often it's the other way around. It was men like John Hammond, Alfred Lyon & Frank Wolf, Norman Granz, Jerry Wexler, Esmond Edwards and Creed Taylor that kept jazz above water all these years, treading all the way. Now that the youth of America has discovered jazz, promoting it is much more exciting and exacting than ever before.

and "La Malanga" (a hit for salsero Eddie Palmieri), but was especially hot on his own "Yuyo."

His new album, "Waiting," brings him back to his superb musicianship. He's playing at his best now.

## Marlena Shaw

(Continued from page 28)

singing her experience.

Now comes Marlena's new one, "Just a Matter Of Time," produced by disco-soul masters Bert deCoteaux and Tony Silvester, and Marlena moves even further into the mainstream of contemporary music.

## Earl Klugh

(Continued from page 12)

weaving, almost classical in its complexity, added another element to Klugh's music life.

Klugh soon left Shearing and went home to woodshed, to learn more about himself and his guitar. He formed a band called The Trio in Detroit, and financed a tape. A friend heard it, and brought it to Blue Note; the result is an album.

Produced by Dave Grusin, who has also worked for such widely disparate talents as Jon Lucien and Sergio Mendes, the album introduces a special musician.

## Key To The City



Shown receiving the key to the city of Detroit is trumpeter Donald Byrd (right); presenting the key to Byrd is Coleman Young, mayor of the city of Detroit. The presentation came in honor of Byrd's efforts at organizing a benefit concert for Detroit's Cass Technical High School and Cass' Madrigal Singers. Byrd performed at the concert. Cass is a specialized high school out of which have come many of the city's most famous musicians, technicians, artists and scientists. The school, in danger of becoming a "regular" (unspecialized) high school, called on Byrd to organize a benefit and the Blue Note artist responded with an appearance at the concert, which was held in Detroit's Ford Auditorium.



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# Blue Note

## A New Beginning for Barbara Carroll

(Continued from page 12)  
was a renowned jazz pianist before he ever became a singing star), Art Tatum, Teddy Wilson, Oscar Peterson and Bud Powell. Barbara was playing for social functions in the Worcester area by the time she was in mid-adolescence.

### Schooling

After graduation from high school, she attended the New England Conservatory of Music in Boston, making a little money on the side with rhumba bands at night. She says she can still hear the sounds of the maracas late at night, remembering.

### 52nd Street Era

After coming to the conclusion that she couldn't do both (play rhumbas all night and attend school during the day), she went to New York. This was at the end of the celebrated 52nd Street era and, in a stroke of good fortune, she immediately became the leader of her own trio at a club called the Three Deuces. In the trio with her were guitarist Chuck



Barbara Carroll



Barbara Carroll at WGN Radio in Chicago. Pictured from left: Jay Andres, WGN air personality, Barbara Carroll.

Wayne and bassist Clyde Lombardi, both musical heavies.

### Recording

There began several years of appearing at the smartest jazz rooms in the country and a recording career that saw Barbara record for several labels. After a

## Ronnie Laws

(Continued from page 16)  
major pop chart item to boot.

### 'Fever'

Now his second album, "Fever," fulfills the promise of his first. Funky, hard-edged, percussive, Ronnie Laws and his cohorts play music that appeals to your head while it caresses your body.

while, however, Barbara decided to take some time off from performing and develop other aspects of her life.

It was in 1972 that the performing bug bit her again. She appeared at Michael's Pub in New York for a three-week gig that eventually turned into five months. This in turn led to performances at Los Angeles' Mark Taper Forum, Town Hall and lots of TV work.

### Contemporary Approach

Barbara's superb command of her instrument has been combined with a decidedly contemporary approach, so much so that

she was featured on a recent Rita Coolidge-Kris Kristofferson tour to the Far East.

A witty, urbane woman who obviously loves music, she's back recording for Blue Note, under the tutelage of Dr. George Butler, and it's definitely a new beginning for Barbara Carroll.

## Bobbi & Rick



Bobbi Humphrey is pictured with her baby Ricci Lynn and Rick Derringer.

## Alphonse Mouzon

(Continued from page 16)  
made up of flesh, flash, rock n' soul.

### 'The Man Incognito'

At Blue Note, we are intent on making the title of his newest album, "The Man Incognito," inappropriate.

Alphonse's talent demands that he remain incognito no longer.

## Laying Down The Laws



Ronnie Laws is surrounded by female admirers after a recent appearance at Philadelphia's Just Jazz. Pictured from left: Mary Tindle, WHAT radio; Diane "Sugar" Blackman, WHAT radio; Laws; Angie Swingler, WDAS radio; and two friends of WHAT.



Pictured from left: Dr. George Butler; Michael Cuscuna, producer of Chico Hamilton's new album, "Chico Hamilton & the Players;" Hamilton; and Eddie Levine.



# THE RECORD WORLD ENVIRONMENT

**Who In The World: Jefferson Starship**

**THE SINGLES CHART**

**THE ALBUM CHART**

**THE FM AIRPLAY REPORT**

**THE RETAIL REPORT**

**RECORD WORLD COUNTRY**

**DISCO FILE**

**DIALOGUE**

**SOUL TRUTH**

**Powerhouse Picks**

**REGIONAL BREAKOUTS**

**Singles**

**Albums**

**THE RECORD WORLD SALES INDEX**

**ALBUMS**

Year	May	June	July	Aug	Sept	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May
1975	78.0	83.0	77.0	81.0	85.0	79.0	82.0	80.0	84.0	88.0	92.0	96.0	100.0
1976	100.0	105.0	110.0	115.0	120.0	125.0	130.0	135.0	140.0	145.0	150.0	155.0	160.0
1977	165.0	170.0	175.0	180.0	185.0	190.0	195.0	200.0	205.0	210.0	215.0	220.0	225.0
1978	230.0	235.0	240.0	245.0	250.0	255.0	260.0	265.0	270.0	275.0	280.0	285.0	290.0
1979	295.0	300.0	305.0	310.0	315.0	320.0	325.0	330.0	335.0	340.0	345.0	350.0	355.0
1980	360.0	365.0	370.0	375.0	380.0	385.0	390.0	395.0	400.0	405.0	410.0	415.0	420.0

**SINGLES**

Year	May	June	July	Aug	Sept	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May
1975	78.0	83.0	77.0	81.0	85.0	79.0	82.0	80.0	84.0	88.0	92.0	96.0	100.0
1976	100.0	105.0	110.0	115.0	120.0	125.0	130.0	135.0	140.0	145.0	150.0	155.0	160.0
1977	165.0	170.0	175.0	180.0	185.0	190.0	195.0	200.0	205.0	210.0	215.0	220.0	225.0
1978	230.0	235.0	240.0	245.0	250.0	255.0	260.0	265.0	270.0	275.0	280.0	285.0	290.0
1979	295.0	300.0	305.0	310.0	315.0	320.0	325.0	330.0	335.0	340.0	345.0	350.0	355.0
1980	360.0	365.0	370.0	375.0	380.0	385.0	390.0	395.0	400.0	405.0	410.0	415.0	420.0

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

**RECORD WORLD INVOLVES YOU**



**Bleep?**

a high note

**Boop.**

a low note

**WHAP!**

a key note

**BLAP!**

a free note

**Arrk!**

a flat note

**Gurk!**

a sharp note

**Map!**

a drum note

**Grrk!**

a harp note

**Mmmm.**

please note

**Hmmm.**

the new note

**AHHH...**

on blue note

**Oooo...**

so cast your vote

**Haa....**

for the new note

**Barp!**

on blue note

yeah!



Another new note from Blue Note.

DONALD BYRD  
BARBARA CARROLL  
CHICO HAMILTON  
GENE HARRIS  
EDDIE HENDERSON  
BOBBI HUMPHREY  
BOBBY HUTCHERSON  
EARL KLUGH  
RONNIE LAWS  
JOHN LEE & GERRY BROWN  
CARMEN McRAE  
ALPHONSE MOUZON  
MARLENA SHAW  
HORACE SILVER





# CLASSICAL



## CLASSICAL RETAIL REPORT

JULY 31, 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
- MESSIAEN: *QUARTET FOR THE END OF TIME*—Tashi—RCA
- VERDI: *LUISA MILLER*—Caballe, Pavarotti, Milnes, Maag—London

### SAM GOODY/EAST COAST

- BEETHOVEN: *COMPLETE PIANO CONCERTOS*—Rubinstein, Barenboim—RCA
- CHOPIN: *PIANO CONCERTO NO. 1*—Ohlsson—Angel
- DONIZETTI: *MARIA STUARDA*—Sutherland, Pavarotti, Bonyngé—London
- MAN WITH THE GOLDEN FLUTE—Galway—RCA
- VIRTUOSO FLUTE—Rampal—RCA
- JOPLIN: *TREEMONISHA*—Schuller—DG
- MAHLER: *SYMPHONY NO. 2*—Mehta—London
- SCRIABIN: *PIANO SONATAS*—Ashkenazy—London
- VERDI: *IL CORSARO*—Caballe, Norman, Carreras, Gardelli—Philips
- VERDI: *LUISA MILLER*—Caballe, Pavarotti, Milnes, Maag—London

### RECORD WORLD/TSS/ LONG ISLAND

- BELLINI: *I CAPULETI E I MONTECCHI*—Sills, Baker, Gedda, Patane—Angel
- BLITZSTEIN: *AIRBORNE SYMPHONY*—Bernstein—Columbia
- IVES: *THREE PLACES IN NEW ENGLAND*—Ormandy—RCA
- MESSIAEN: *QUARTET FOR THE END OF TIME*—Tashi—RCA
- MOZART: *OPERA ARIAS*—Margaret Price—RCA
- STRAUSS, J.: *WALTZES*—Karajan—Angel
- STRAUSS, R.: *DON QUIXOTE*—Karajan—Angel
- TCHAIKOVSKY: *SERENADE FOR STRINGS*—Bernstein—Columbia
- VERDI: *IL CORSARO*—Caballe, Norman, Carreras, Gardelli—Philips
- VERDI: *LUISA MILLER*—Caballe, Pavarotti, Milnes, Maag—London

### RECORD AND TAPE COLLECTORS/BALTIMORE

- 100 YEARS OF COUNTRY FIDDLE MUSIC—Schuller—Columbia
- GERSHWIN: *WATTS BY GEORGE*—Columbia

- GILBERT & SULIVAN: *IOLANTHE*—D'Oyle Carte—London
- KREISLER: *VIOLIN PIECES*—Perlman—Angel
- MESSIAEN: *QUARTET FOR THE END OF TIME*—Tashi—RCA
- MORMON TABERNACLE CHOIR: *A JUBILANT SONG*—Columbia
- SOUSA: *STARS AND STRIPES FOREVER*—Eastman Wind Ensemble—Mercury
- STARS AND STRIPES FOREVER—Biggs—Columbia
- VERDI: *IL CORSARO*—Caballe, Norman, Carreras, Gardelli—Philips
- VERDI: *LUISA MILLER*—Caballe, Pavarotti, Milnes, Maag—London

### THE MUSHROOM/ NEW ORLEANS

- BACH: *VIOLIN SONATAS*—Menuhin—Angel
- 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
- FAURE: *REQUIEM*—Ameling—Philips
- GERSHWIN: *PORGY AND BESS*—White, Mitchell, Maazel—London
- JOPLIN: *TREEMONISHA*—Schuller—DG
- LUCIANO PAVAROTTI: *KING OF THE HIGH C'S*—London
- PROKOFIEV: *COMPLETE PIANO CONCERTOS*—Ashkenazy, Previn—London
- VERDI: *IL CORSARO*—Caballe, Norman, Carreras, Gardelli—Philips

### VOGUE BOOKS & RECORDS/ LOS ANGELES

- ALBINONI: *ADAGIO*—Marriner—Angel
- BEETHOVEN: *PIANO SONATAS*—Ashkenazy—London
- BERLIOZ: *HAROLD IN ITALY*—Davis—Philips
- GERSHWIN: *PORGY AND BESS*—White, Mitchell, Maazel—London
- GERSHWIN: *WATTS BY GEORGE*—Columbia
- MIDDLE AGES—Munrow—Odeon (Peters Int. Import)
- PETTERSON: *SYMPHONY NO. 10*—Dorati—Odeon (Peters Int. Import)
- TCHAIKOVSKY: *PIANO CONCERTO NO. 1*—Berman, Karajan—DG
- VERDI: *IL CORSARO*—Caballe, Norman, Carreras, Gardelli—Philips
- VERDI: *LUISA MILLER*—Caballe, Pavarotti, Milnes, Maag—London

### TOWER RECORDS/ SAN FRANCISCO

- BLITZSTEIN: *AIRBORNE SYMPHONY*—Bernstein—Columbia
- IVES: *THREE PLACES IN NEW ENGLAND*—Ormandy—RCA
- MESSIAEN: *QUARTET FOR THE END OF TIME*—Tashi—RCA
- MOZART: *PIANO CONCERTOS NOS. 21, 23*—Vered—London
- STRAUSS: *ALPINE SYMPHONY*—Mehta—London
- STRAUSS, WOLF: *LIEDER*—Blegen—RCA
- VERDI: *IL CORSARO*—Caballe, Norman, Carreras, Gardelli—Philips
- VERDI: *LUISA MILLER*—Caballe, Pavarotti, Milnes, Maag—London
- WAGNER: *RING HIGHLIGHTS*—Dorati—London
- WEBER: *OVERTURES*—Bernstein—Columbia

## Carlo Bergonzi: Voyager Through Verdi

By SPEIGHT JENKINS

NEW YORK—The very idea that any singer should record 31 arias from one composer and that they could be put together in one album staggers the imagination. Too many factors, it would seem, would make the recital dull: no one can color his voice differently enough to make such a recital interesting even if he takes on a whole variety of composers, one might say, and with one composer repetition should make the whole tedious.

The powers that be in Holland fortunately are not so bound by conventional reasoning and Philips Records has turned out an amazing document: "Carlo Bergonzi Sings Verdi," 31 arias from his first opera, *Oberto*, to and including Fenton's aria in *Falstaff*. Just having listened to all six sides, I am frankly amazed. Except for some sense of repetition in some of the lesser known, early works such as *Attila* and *Alzira*, the album makes a varied listening experience. It is not only not dull, but gives an opera lover a chance

to hear dramatically how the most popular composer of them all developed.

For Verdi is certainly a hero here. His work has the unifying characteristics of melody, sensitivity for the voice and marvelous setting of words, but the sheer variety of invention for the tenor voice is perhaps the most striking. All of our friends—Ernani, the Duke, Manrico, Don Carlo, Radames, Otello—really sound different. They are vocally varied personalities.

To bring out their variety takes a great interpreter and Carlo Bergonzi is almost surely the most underrated tenor of the last quarter-century. Underrated, that is, at the box office. Critics and aficionados have always bowed before his voice and his capacity to express himself vocally, but his lack of drama onstage and his rather placid stage personality and appearance never made him a charismatic figure for general audiences. One is reminded of performances (Continued on page 82)

## CLASSICAL PICKS FROM COLUMBIA:

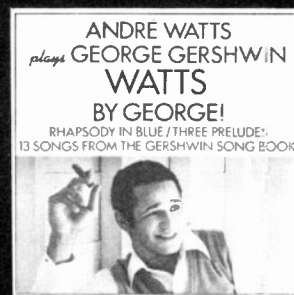
# A Winning Hand Four ACES



M 33981



M 34192



M 34221



M 34129





# DISCO FILE TOP 20

JULY 31, 1976

1. **HEAVEN MUST BE MISSING AN ANGEL**  
TAVARES—Capitol (lp cut)
2. **BEST DISCO IN TOWN**  
RITCHIE FAMILY—Marlin (lp cut)
3. **YOU SHOULD BE DANCING**  
BEE GEES—RSO (disco version)
4. **DON'T TAKE AWAY THE MUSIC**  
TAVARES—Capitol (lp cut)
5. **TEN PERCENT**  
DOUBLE EXPOSURE—Salsoul (disco version)
6. **YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE**  
LOU RAWLS—Phila. Intl.
7. **TROUBLE-MAKER**  
ROBERTA KELLY—Oasis (lp cut)
8. **DISCO PARTY/SOUL SEARCHIN' TIME/CAN WE COME TOGETHER/ THAT'S WHERE THE HAPPY PEOPLE GO**  
TRAMMPS—Atlantic (lp cuts)
9. **SUN . . . SUN . . . SUN**  
JAKKI—Pyramid (disco version)
10. **ONE FOR THE MONEY**  
WHISPERS—Soul Train (disco version)
11. **RUN TO ME/YOUNG HEARTS RUN FREE**  
CANDI STATON—Warner Bros. (lp cuts)
12. **TAKE A LITTLE**  
LIQUID PLEASURE—Midland Intl. (disco version)
13. **LIPSTICK**  
MICHEL POLNAREFF—Atlantic (disco version)
14. **SOUR AND SWEET/CHERCHEZ LA FEMME**  
SAVANNAH BAND—RCA (lp cuts)
15. **ARABIAN NIGHTS/BABY I'M ON FIRE**  
RITCHIE FAMILY—Marlin (lp cuts)
16. **NICE & SLOW**  
JESSE GREEN—Scepter (disco version)
17. **HERE WE GO AGAIN**  
PEOPLE'S CHOICE—TSOP (lp cut)
18. **ALWAYS THERE**  
SIDE EFFECT—Fantasy (disco version)
19. **I'M GONNA LET MY HEART DO THE WALKING**  
SUPREMES—Motown
20. **TRY ME I KNOW WE CAN MAKE IT**  
DONNA SUMMER—Oasis (lp cut)

## New Nero Theme



Peter Nero is pictured in the studio for Ariola Records where he cut the Michel Legrand, Marilyn & Alan Bergman love theme "There'll Be Time" from the WB film "Ode To Billy Joe." Seen with Nero are producer Paul Leka and Warner Brothers Music's Henry Marks.

# DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ Two essential albums and one runner-up out this week, all in established, durable disco styles that are beginning to sound more comfortable than adventurous but remain, at their best, quite irresistible. The front-runners are **Gloria Gaynor's** "I've Got You" (Polydor), produced by the DCA group, **Monardo, Bongiovi & Ellis**, and "Knights in White Satin" by **Giorgio** (Moroder), who is one half of the **Donna Summer/Roberta Kelly** production team, so you know what to expect here (on Oasis). Gaynor's innovative side-one run-through is not as compelling as it once was—the cuts don't build and blend together as forcefully as they did on previous albums—but, individually, the three tracks stand up nicely and two are among her best work. "I've Got You Under My Skin" (8:14) is classic Gloria Gaynor: hard-driving, loud, dense with strings and a pounding bass, powerful and terrific to dance to. Gaynor sounds like she could sing over a hurricane with ease; that she can dominate these incredible full productions is perhaps her greatest talent. "Be Mine," the other knockout cut, follows "I've Got You" with an equally irrepressible sound that picks up pieces from several other DCA productions for a bright, steamy-hot effect. "Advance Disco Copies" of the Gaynor side one mix were made available to DJs last week and the entire album is out now.

In a similar promotional move, several advances of Giorgio's extended "Knights in White Satin"—the nearly 15-minute side one of the album—were given to a number of DJs on both coasts a few weeks back and reviewed here briefly at that time. "Knights," always a mysteriously involving song, has been broken into three segments, two vocal parts framing an instrumental break called "In the Middle of the Night," and the full effect, with blurry, gruff vocals surrounded

(Continued on page 78)

## Discotheque Hit Parade

(Listings are in alphabetical order, by title)

### CIRCUS MAXIMUS/LOS ANGELES

DJ: Mitch Schatsky  
**BEST DISCO IN TOWN/ARABIAN NIGHTS/BABY I'M ON FIRE**—Ritchie Family—Marlin (lp cuts)  
**ENTROD**—Graham Central Station—Warner Bros. (lp cut)  
**HEAVEN MUST BE MISSING AN ANGEL/DON'T TAKE AWAY THE MUSIC**—Tavarez—Capitol (lp cuts)  
**KNIGHTS IN WHITE SATIN/I WANNA FUNK WITH YOU TONITE**—Giorgio—Oasis (lp cuts)  
**SO MUCH FOR LOVE**—Moment of Truth—Salsoul (disco version)  
**SMOKE YOUR TROUBLES AWAY**—Glass Family—Earhole  
**SUN . . . SUN . . . SUN . . .**—Jakki—Pyramid (disco version)  
**TAKE A LETTER**—Liquid Pleasure—Midland Intl. (disco version)  
**TROUBLE-MAKER**—Roberta Kelly—Oasis (lp cut)  
**YOU SHOULD BE DANCING**—Bee Gees—RSO (disco version)

### THE CITY/SAN FRANCISCO

DJ: John Hedges  
**BEST DISCO IN TOWN/ARABIAN NIGHTS**—Ritchie Family—Marlin (lp cuts)  
**DANCIN' KID**—Disco Tex & the Sex-O-Lettes—Chelsea  
**HERE WE GO AGAIN**—People's Choice—TSOP (lp cut)  
**I'VE GOT YOU UNDER MY SKIN/BE MINE**—Gloria Gaynor—Polydor (lp cuts)  
**PICNIC IN THE PARK**—MFSB—Phila. Intl. (lp cut)  
**SHAKE YOUR BOOTY**—KC & the Sunshine Band—TK  
**SO MUCH FOR LOVE**—Moment of Truth—Salsoul (disco version)  
**TAKE A LITTLE**—Liquid Pleasure—Midland Intl. (disco version)  
**TEN PERCENT**—Double Exposure—Salsoul (disco version)  
**YOU SHOULD BE DANCING**—Bee Gees—RSO (disco version)

### BETTER DAYS/NEW YORK

DJ: Walter Gibbons  
**ALWAYS THERE**—Side Effect—Fantasy (disco version)  
**CHERCHEZ LA FEMME/SOUR AND SWEET/I'LL PLAY THE FOOL**—Savannah Band—RCA (lp cuts)  
**EVERYMAN/MY LOVE IS FREE**—Double Exposure—Salsoul (lp cuts)  
**FIRST ROUND KNOCKOUT**—David Ruffin—Motown (lp cut)  
**GIVE A BROKEN HEART A BREAK**—Impact—Atco (lp cut)  
**JUMP/HOOKED ON YOUR LOVE**—Aretha Franklin—Atlantic (lp cuts)  
**ONE FOR THE MONEY**—Whispers—Soul Train (disco version)  
**PROPHECY**—Margie Joseph—Cotillion (lp cut)  
**SUN . . . SUN . . . SUN**—Jakki—Pyramid (disco version)  
**YOU SHOULD BE DANCING**—Bee Gees—RSO (disco version)

### LA BOUCHERIE/NEW ORLEANS

DJ: David C. Wolf  
**ALWAYS THERE**—Side Effect—Fantasy (disco version)  
**BEST DISCO IN TOWN**—Ritchie Family—Marlin (lp cut)  
**GET THE FUNK OUT MA FACE**—Brothers Johnson—A&M (disco version)  
**GETAWAY**—Earth, Wind & Fire—Columbia (instrumental version)  
**HEAVEN MUST BE MISSING AN ANGEL**—Tavarez—Capitol (lp cut)  
**LOWDOWN/WHAT CAN I SAY**—Boz Scaggs—Columbia (lp cuts)  
**PLAY THAT FUNKY MUSIC**—Wild Cherry—Epic/Sweet City  
**SHAKE YOUR BOOTY**—KC & the Sunshine Band—TK  
**TURN THE BEAT AROUND**—Vicki Sue Robinson—RCA (lp cut)  
**YOU SHOULD BE DANCING**—Bee Gees—RSO (disco version)

## New Japanese Label Sets U. S. Showcase

■ LOS ANGELES — For Life Records, a Japanese-based record company, is set for a showcase at Los Angeles' Troubadour Wednesday (July 28). The firm will present singer/songwriter Shigeru Izumiya as well as a promotional film on the label. The film, according to Louie Nishigima, firm's international department chief, will introduce For Life to an audience of L.A.'s record industry community.

For Life was formed as a cooperative venture by four Japanese artists — Hitoshi Komuro, Takuro Yoshida, Yosui Inoue and Shigeru Izumiya.

In Los Angeles for the Troubadour engagement, Nishigima explained the purpose of Wednesday's engagement as an introduction of For Life to U.S. music industry personnel. Nishigima also wants to measure the interest of American audiences in Japanese contemporary music for possible future distribution of For Life in the U.S.

## Robinson Joins WB

■ LOS ANGELES — Joe Robinson has joined Warner Bros. Records as a staff writer, it was announced by Gene Sculatti, director of editorial services. Robinson will be involved with the creation of artist biographies, advertising copy and working on "Waxpaper," Warners promotional magazine.

Robinson comes to Warner Bros. from Watermark, Inc. where he served as writer/researcher for the syndicated "American Top 40" radio program. He had previously been a London-based contributor to a number of publications including "Sounds" and "Time Out."

## Chrysalis Names Two

■ LOS ANGELES — Chrysalis Records president Terry Ellis has announced the appointment of Linda Steiner as east coast manager of artist development & publicity, and also the appointment of Sherry Reed to assistant director of national artist development & publicity.

Ms. Steiner has been with Chrysalis artist services for five years, and served as vice president of Casi Productions, a Chrysalis subsidiary, working with Jethro Tull and Robin Trower, among others.

Ms. Reed, prior to joining Chrysalis, was west coast artist relations supervisor at Warner Bros. Records as well as doing independent public relations.

Ms. Steiner and Ms. Reed will report to Russ Shaw, Chrysalis director of artist relations & publicity.



## Jimmy Angel:

# Doin' What Comes Naturally

■ NEW YORK — Jimmy Angel, Rameses II recording artist and teen press idol, is a man with a background that could only be matched by the Lana Turner/Schwab's Drug Store legend.

Standing in a Memphis record store with friends some four years ago, Angel was spotted by N.Y. manager Ted "Eddy" Simonetti. Eddy instantly decided to take advantage of the facial resemblance between Angel and Elvis (they had both graduated from Humes High School in Memphis) and yanked him away—from his friends and up to New York for vocal and stage coaching.

### Baseball to Rock

The soft-spoken and ever polite Angel freely admits that he had no aspirations to sing at the time. "I really wanted to play professional baseball," he explained, "and had just been signed to a Yankees' farm team in Johnsonville, Tenn. as a shortstop." Eddy's offer must have been too tempting, however, because pictures of Angel soon appeared in teen and movie magazines drawing 100 fan letters in the first week. According to Angel, that number has since increased to 1500 a week.

After months of stage coaching and singing along with records to learn phrasing and tempo, Angel was signed to various recording labels over the next three years but failed to get the same response to his records as he did to the pictures published in magazines such as "Photoplay" and "Hollywood Exposed."

"Because I look like Elvis, they thought I should be a screaming rock 'n roller," Angel said. "But it just didn't fit my voice. My new material (pop-country) fits it much better."



Jimmy Angel, whose single "Nobody's Perfect" was just released by the new Rameses II label, is pictured here with RW publisher Bob Austin.

He was recently signed by Rameses II Productions and the company soon started a label in order to release Angel's single, "Nobody's Perfect." It was produced by Rusty Liberman and Ersel Hickey (the latter also produced the classic "Bluebirds Over the Mountain") and is garnering both country and MOR airplay.

### Acclaim

Over the past year Angel has appeared in the NBC-TV soap "Somerset" and served as N.Y. State co-chairman of the Easter Seals Society. He has been the subject of news special features on two of New York's television stations' news programs and, on Aug. 7, will be honored by radio station W104-FM, Waterbury, Conn., with a "Jimmy Angel Day." Best of all, says Angel, he is soon scheduled to meet the N.Y. Yankees "and have my picture taken with Catfish Hunter."

### No Time to Think

All the work and attention has scarcely affected Angel, although he admits: "It's so big now, I haven't had time to think about it. It's like being in the World Series."

## Gross Gathering



While in Los Angeles to tape the Midnight Special, Henry Gross stopped in at Record World for a visit. Pictured from left: Warner Brothers recording artist Dion DiMucci; Marty Kupps, Lifesong Records vice president of sales and promotion; Henry Gross, and Record World VP Spence Berland.

## CONCERT REVIEW

# Solid Sounds at the Nashville Speedway

■ NASHVILLE—The concert lineup of Tracy Nelson and Mother Earth, Natural Gas (Private Stock), Gary Wright (WB) and Peter Frampton entertained Nashville recently at the Nashville Speedway in an outdoor setting.

Tracy Nelson opened the show with her strong, bluesy vocals but a bad sound system and an unruly early crowd caused the fine performance to be lost.

Natural Gas, a group composed of Joey Molland from Badfinger, Mark Clarke from Uriah Heep, Jerry Shirley from Humble Pie and Peter Wood from the Sutherland Brothers and Quiver, proved themselves to be more than a put-together group out for a few quick hits. They displayed vitality, honesty and power, close to the Beatles/Badfinger of commercial pop with "Love Me Once Again" and "Little Darlin'" the most crowd pleasing.

Gary Wright's set brought the Speedway audience to life as he

moved about the stage in red pants, supplying the proven hits with a barrage of amplified keyboard sounds. Visually attractive, the group's super electronic sound proved most effective in "Dream Weaver," although the PA system proved disastrous to many of the lyrics. Wright's talented group was uniquely minus the presence of any guitars on stage.

Peter Frampton's delayed appearance brought the audience to its feet, soothing the crowd with his easy charm. Opening with an acoustic number, Frampton's fine voice carried pleasantly through a considerable improved P.S. system.

Superstardom has given Frampton confidence to refine his showmanship into real expertise. His audience, which he won quickly, rose to cheer each song pouring from the guitar filled stage. Both playing and singing, Frampton proved that his reputation is well earned.

Valerie Ridenour

## Disco Dynamite



Attending the recent kick-off of 20th Century Records' "The Broadway Brass Takes Guys And Dalls Disco" lp at Chicago's Bombay Bicycle Club are, from left: John Loesser, the lp's co-producer (and son of the late Frank Loesser, composer of the musical); Russ Regan, 20th president; Milt Salstone, head of MS Sales; and Jack Hakim, 20th VP, promotion & artist relations. 20th has just released "Luck Be A Lady" as the initial single from the lp.

## Island Sets 3 LPs

■ LOS ANGELES — Charley Nuccio, president of Island Records Inc., has announced that Island will ship 3 new albums in July.

The three albums are "Go," written by Somo Yamashta and featuring performances by Steve Winwood and former Santana member Michael Shrieve; "Samba Nova" by Jorge Ben, a collection of samba pieces aimed at pop and classical audiences and "Keep Your Hat On," by Jess Roden featuring the vocalist's interpretations of songs by such writers as Randy Newman and The Eagles.

## Flamin' Groovies Set European Tour

■ LOS ANGELES — ABC/Sire recording artists The Flamin' Groovies are currently lining up dates for a projected 30-concert tour of England and Europe to take place in November and December of this year. The tour is being booked by the Bron Agency, Ltd.

Prior to this European excursion, the Flamin' Groovies plan to tour extensively in the United States during the months of September and October, beginning with showcase concerts in Los Angeles and New York in August.



## Dialogue (Continued from page 30)

tious. The agents are under pressure to the managers because of the economy, so they're not being overly cautious either. If you need a date in St. Louis on the way between something and something and the hall is open, so what if the Beach Boys are over here and Crosby and Nash are over here and God is over there, let's try it. Groups that were doing sell-out business a year ago are doing ¾ houses now. There are too many shows. Now we have "hurray for America." Every act with a heartbeat is out there playing this summer. Big shows, stadium shows. Every 10 seconds someone puts a fence around a field, puts a stage up and calls up an agent and asks "what have you got?" The agent rubs his hands together because he has open dates on his acts. All the big acts get tons of work. All the medium acts get a little bit of work and all the new acts get no work. This fall I see no new acts breaking at all or breaking only on radio. I see a lack of enthusiasm.

There's an underlying current of violence from coast to coast. The first show this summer at Shea Stadium, we had the Commodores on that show, and there were several rapes and robberies. Four rapes. Guys were dragging girls into the men's room and raping them on the floor. Afterwards they were running through the subway cars robbing people and holding them against the walls. And 200 security guards were not able to hold 20,000 kids from coming at the stage. Shea cancelled all other shows. The big show scheduled for July 4th in Philadelphia was cancelled because the promoters were not together. There's a perfect example of someone being able to walk in with a rent check and suddenly they're in show business. Money speaks louder than ethics. Last summer when I was at Roosevelt Stadium a few times with the acts, we'd come in a limousine and the kids would try to tip us over. I really think it's because kids are bored and restless and fed up. They're finding out our country is crazy and all our leaders are creeps and all that stuff. The underlying things that go on give the kids the feeling they can be irresponsible and get away with it. Why not throw a cherry bomb at the lead singer?

**RW:** Do you think this turn to violence is as much the fault of promoters as the audience?

**Martineau:** They have to share the responsibility. If the show at Shea Stadium had proper security it wouldn't have turned into as much a nightmare as it did. The big bitch by the City of New York was not to let the kids on the field because they'd ruin the turf.

So the promoter hired these turkey rent-a-cops with hats that didn't fit and coat cuffs that came down over their fingers. You look at a security cop like that and you giggle. There's no show of respect for authority. What causes problems at big festivals? A bad sound system is a big factor. Or the kids that paid watching 20,000 other kids just walk in. They have attitudes the whole rest of the show and become violent because of it.

**RW:** Have general agency business practices changed?

**Martineau:** The unethical manager will demand that agents take acts for less than 10 percent. As soon as the agent puts his name to that, the act knows about it. The credibility and respect level is diminished and as soon as that falls apart you have no power any more. You can't convince them of a career decision you're sure is right and it becomes a big mess. On top of that you have the record company sitting back on their haunches. As soon as an act goes with a good agency, or a good agent, there's a tendency to think it will hit all by itself, and they fall back in their attention.

**RW:** How do you work with the record companies?

**Martineau:** First of all I'm trying not to take a whole lot of acts. There's an agency in this business (and it's good they're there because it takes the pressure off the rest of us) that will sign any act with a heartbeat. Just walk in the door with a record and they'll make a deal. Then they throw it against the wall and every now and then one of them sticks. But the credibility becomes zero when you do that. I want to be sure I know someone in a high level of the record company on the acts I take. Every time we book a date, they'll get the information from us instead of leaving it up to the manager. If it's a market I know is super important, I'll even call up the president of the company.

**RW:** Have you attempted to simplify your concert contracts?

**Martineau:** I've gotten into a lot of trouble over that. We're all supposed to be baby sitters when it comes to the acts, but there's one thing I just can't stand and that's the riders that call for "80 bottles of Dom Perignon, potted plants and a macrobiotic meal for 11 people" kind of bullshit. It comes down to the stages, the lights, the sound, the security, how its promoted, the advertisers, those are the essentials. Don't ask the promoter for all this extra stuff because

he's going to get you for it some way. The artist is paying for it anyway in their deal. So they're having their hand held for one night but they're wasting all this money that they could be saving or investing. The promoter is going to get you somewhere else in the deal because it's going to piss him off. So he's going to come up with a funny radio bill or something to come up with the difference. His ego's been stroked. He doesn't like being told to serve Porter-house steaks to the road crew and their groupies.

**RW:** How did these riders become part of contracts?

**Martineau:** I think it was the English acts that started it. Actually, I think it came more from managers stroking their artists. The paranoia always exists in a manager that the act will wake up one morning and realize they don't need him. In today's business acts are much more aware of who they can deal with. I've sat in a lot of meetings where I was dealing with the artist, and the manager just made marks on the paper. So what does the manager do to make himself more important to the act? He says: "look what I got you backstage, there'll be a helicopter waiting for you, etc." If you get an artist that's incredibly talented but not too bright, that's where you throw the match to start the fire. I think the problem has come from the managers and acts that are not career or business conscious but just want to ego trip themselves. It's the acts that have hit overnight and are on their first ride on the glitter wagon.

**RW:** There seems to be a change over the past few years in the black concert market.

**Martineau:** Two years ago when rock peaked, or let's say went heavy metal, high energy rock became something you could see four nights a week in your home town. A couple of the black acts saw what was going on and decided to use more stage gimmicks and theatrics. Earth, Wind & Fire are probably the classic example. We literally took Emerson, Lake & Palmer's flying piano and put it in their act. No black audience in the world had ever seen that. So theatrics came to black music. Festival seating came to black music so that kids didn't have to sit on their hands all night. Something exciting was going on and they could dance to it. Also we've gotten some very sophisticated black promoters that have come on the scene. Years ago, if you sold a black act to a black promoter, you weren't sure if the show was going to happen. The acts played small halls and staging was often bad. Sometimes the deposit check would come in the mail with no signature on it. Now, with rock and roll's influence, black acts play rock and roll. We have the Commodores and they're a crossover act. They play rock in their set. They don't wear white gloves and sing oooo-aaahhh. It's gotten hipper and more together and the disco wave has come because of it. Because kids started to dance at the concerts, it's created a demand for it in the cities. It's peaking but it's a good thing it's come with such enthusiasm. Now the black market is incredible. There are some really great black acts out there. They're appealing to both black and white

*(Continued on page 86)*

## Atlantic Signs Liverpool Express



Atlantic Records has signed British group Liverpool Express to a long term contract. The group's first single here will be "You Are My Love" which is being released this week on Atco. The group is rooted in the '60s Mersey sound and includes Billy Kinsley, formerly of the Merseybeats. Seen here in London at the signing are standing (from left): Derek Taylor, WEA joint deputy managing director; Phil Carson, Atlantic Records European manager; Hal Carter, group manager; and Rob Dickens, managing director, Warner Bros. Music, U.K. Seated are Billy Kinsley, Roger Craig and Tony Coates.



## SALESMAKER OF THE WEEK



**SPITFIRE**  
JEFFERSON STARSHIP  
Grunt

### TOP SALES

- SPITFIRE—Jefferson Starship—Grunt
- 15 BIG ONES—Beach Boys—Brother/Reprise
- SOUL SEARCHING—Average White Band—Atlantic
- WHISTLING DOWN THE WIRE—David Crosby & Graham Nash—ABC
- A NIGHT ON THE TOWN—Rod Stewart—WB

### ABC/NATIONAL

- ALICE COOPER GOES TO HELL—WB
- ARE YOU READY FOR THE COUNTRY—Waylon Jennings—RCA
- BREEZIN'—George Benson—WB
- 15 BIG ONES—Beach Boys—Brother/Reprise
- HARD WORK—John Handy—ABC Impulse
- JACKSON FIVE ANTHOLOGY—Motown
- MONKEES GREATEST HITS—Arista
- SPITFIRE—Jefferson Starship—Grunt
- STEAL YOUR FACE—Grateful Dead—Grateful Dead
- WHISTLING DOWN THE WIRE—David Crosby & Graham Nash—ABC

### CAMELOT/NATIONAL

- A KIND OF HUSH—Carpenters—A&M
- BEAUTIFUL NOISE—Neil Diamond—Col
- CHICAGO X—Col
- 15 BIG ONES—Beach Boys—Brother/Reprise
- OLE ELO—Electric Light Orchestra—UA
- ROCK 'N' ROLL MUSIC—Beatles—Capitol
- ROCKS—Aerosmith—Col
- SPITFIRE—Jefferson Starship—Grunt
- WHISTLING DOWN THE WIRE—David Crosby & Graham Nash—ABC
- WIRED—Jeff Beck—Epic

### HANDLEMAN/NATIONAL

- ALICE COOPER GOES TO HELL—WB
- ARE YOU READY FOR THE COUNTRY—Waylon Jennings—RCA
- BEAUTIFUL NOISE—Neil Diamond—Col
- CHICAGO X—Col
- 15 BIG ONES—Beach Boys—Brother/Reprise
- HOT ON THE TRACKS—Commodores—Motown
- OLE ELO—Electric Light Orchestra—UA
- SPITFIRE—Jefferson Starship—Grunt
- WILD CHERRY—Epic/Sweet City
- YOU ARE MY STARSHIP—Norman Connors—Buddah

### KORVETTES/NATIONAL

- A KIND OF HUSH—Carpenters—A&M
- ALL THINGS IN TIME—Lou Rawls—Phila. Intl.
- DREAM WEAVER—Gary Wright—WB
- ESCAPE FROM BABYLON—Martha Velez—Sire
- 15 BIG ONES—Beach Boys—Brother/Reprise
- JAILBREAK—Thin Lizzy—Mercury
- MONKEES GREATEST HITS—Arista
- OLIAS OF SUNHILL—Jon Anderson—Atlantic
- SILK DEGREES—Boyz Scaggs—Col

- WHISTLING DOWN THE WIRE—David Crosby & Graham Nash—ABC

### MUSICLAND/NATIONAL

- A NIGHT ON THE TOWN—Rod Stewart—WB
- ALICE COOPER GOES TO HELL—WB
- ARE YOU READY FOR THE COUNTRY—Waylon Jennings—RCA
- 15 BIG ONES—Beach Boys—Brother/Reprise
- HOT ON THE TRACKS—Commodores—Motown
- JOHN DAVIDSON—20th Century
- JOHN TRAVOLTA—Midland International
- MOONLIGHT FEELS RIGHT—Starbuck—Private Stock
- SOUL SEARCHING—Average White Band—Atlantic
- WHISTLING DOWN THE WIRE—David Crosby & Graham Nash—ABC

### RECORD BAR/NATIONAL

- COLLECTORS' ITEM—Harold Melvin & the Blue Notes—Phila. Intl.
- 15 BIG ONES—Beach Boys—Brother/Reprise
- FIREFALL—Atlantic
- HOT ON THE TRACKS—Commodores—Motown
- I'M EASY—Keith Carradine—Asylum
- ROCKS—Aerosmith—Col
- SOUL SEARCHING—Average White Band—Atlantic
- STARLAND VOCAL BAND—Windsong
- STEAL YOUR FACE—Grateful Dead—Grateful Dead
- WILD CHERRY—Epic/Sweet City

### KING KAROL/NEW YORK

- ALL THINGS IN TIME—Lou Rawls—Phila. Intl.
- CHANGESONEBOWIE—David Bowie—RCA
- CHILD IN TIME—Ian Gillan Band—Oyster
- 15 BIG ONES—Beach Boys—Brother/Reprise
- HAPPINESS IS BEING WITH THE SPINNERS—Atlantic
- OLE ELO—Electric Light Orchestra—UA
- SOUL SEARCHING—Average White Band—Atlantic
- TO THE HEART—Mark Almond—ABC
- TODAY—Joe Simon—Spring
- WHISTLING DOWN THE WIRE—David Crosby & Graham Nash—ABC

### SAM GOODY/EAST COAST

- ALL THINGS IN TIME—Lou Rawls—Phila. Intl.
- BEAUTIFUL NOISE—Neil Diamond—Col
- CHICAGO X—Col
- 15 BIG ONES—Beach Boys—Brother/Reprise
- JAILBREAK—Thin Lizzy—Mercury
- MONKEES GREATEST HITS—Arista
- OLIAS OF SUNHILL—Jon Anderson—Atlantic
- ROCK 'N' ROLL MUSIC—Beatles—Capitol
- SPITFIRE—Jefferson Starship—Grunt
- STARLAND VOCAL BAND—Windsong

### TWO GUYS/EAST COAST

- A NIGHT ON THE TOWN—Rod Stewart—WB
- AT THE SPEED OF SOUND—Wings—Capitol
- BEAUTIFUL NOISE—Neil Diamond—Col
- CHANGESONEBOWIE—David Bowie—RCA
- CHICAGO X—Col
- CONTRADICTION—Ohio Players—Mercury
- FLEETWOOD MAC—Reprise
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- ROCK 'N' ROLL MUSIC—Beatles—Capitol
- SPITFIRE—Jefferson Starship—Grunt

### CUTLER'S/NEW HAVEN

- ALICE COOPER GOES TO HELL—WB
- COLLECTORS' ITEM—Harold Melvin & the Blue Notes—Phila. Intl.
- FEVER—Ronnie Laws—Blue Note
- HAPPINESS IS BEING WITH THE SPINNERS—Atlantic

- LEGALIZE IT—Peter Tosh—Col
- PLEASURE—Fantasy
- ROCK 'N' ROLL MUSIC—Beatles—Capitol
- SOUL SEARCHING—Average White Band—Atlantic
- SUN—Capitol
- THOSE SOUTHERN KNIGHTS—Crusaders—ABC Blue Thumb

### FOR THE RECORD/ BALTIMORE

- BOB JAMES 3—CTI
- LET YOUR MIND BE FREE—Brother To Brother—Turbo
- CONTRADICTION—Ohio Players—Mercury
- GLOW—Al Jarreau—WB
- HAPPINESS IS BEING WITH THE SPINNERS—Atlantic
- HOT ON THE TRACKS—Commodores—Motown
- LOVE POTION—New Birth—WB
- LOVE TO THE WORLD—LTD—A&M
- SOUL SEARCHING—Average White Band—Atlantic
- WILD CHERRY—Epic/Sweet City

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

- A KIND OF HUSH—Carpenters—A&M
- ARABIAN KNIGHTS—Richie Family—Marlin
- BOB JAMES 3—CTI
- BOBBY BLAND & B.B. KING TOGETHER AGAIN—ABC Impulse
- HAPPINESS IS BEING WITH THE SPINNERS—Atlantic
- IT'S A GOOD NIGHT FOR SINGIN'—Jerry Jeff Walker—MCA
- ROCK 'N' ROLL MUSIC—Beatles—Capitol
- SOUL SEARCHING—Average White Band—Atlantic
- SPITFIRE—Jefferson Starship—Grunt
- WILD CHERRY—Epic/Sweet City

### GARY'S/RICHMOND

- A KIND OF HUSH—Carpenters—A&M
- A NIGHT ON THE TOWN—Rod Stewart—WB
- BEAUTIFUL NOISE—Neil Diamond—Col
- CHICAGO X—Col
- 15 BIG ONES—Beach Boys—Brother/Reprise
- FIREFALL—Atlantic
- ROCK 'N' ROLL MUSIC—Beatles—Capitol
- ROCKS—Aerosmith—Col
- SPARKLE—Aretha Franklin—Atlantic
- SPITFIRE—Jefferson Starship—Grunt

### VARIETY/MARYLAND-VA.

- ALICE COOPER GOES TO HELL—WB
- DIANA ROSS' GREATEST HITS—Motown
- 15 BIG ONES—Beach Boys—Brother/Reprise
- I'M NEARLY FAMOUS—Cliff Richard—Rocket
- OLIAS OF SUNHILL—Jon Anderson—Atlantic
- RED TAPE—Atlanta Rhythm Section—Polydor
- ROYAL SCAM—Steely Dan—ABC
- SPITFIRE—Jefferson Starship—Grunt
- WHISTLING DOWN THE WIRE—David Crosby & Graham Nash—ABC
- WILD CHERRY—Epic/Sweet City

### RECORD REVOLUTION/ CLEVELAND

- A NIGHT ON THE TOWN—Rod Stewart—WB
- CITY BOY—Mercury
- 8.5—Earthquake—Beserkley
- FREE IN AMERICA—Ben Sidran—Arista
- HOWLIN' WIND—Graham Parker & the Rumor—Mercury
- JONATHAN RICHMAN & THE MODERN LOVERS—Beserkley
- ROLLIN' ON—Duke & the Drivers—ABC
- SINCERELY—Dwight Twilley Band—Shelter
- SPITFIRE—Jefferson Starship—Grunt
- VIVA! ROXY MUSIC—Atco

### ONE OCTAVE HIGHER/ CHICAGO

- ARE YOU READY FOR THE COUNTRY—Waylon Jennings—RCA
- HOPES WISHES & DREAMS—Ray Thomas—Threshold

- IN TOUCH—Tommy James—Fantasy
- MONKEES GREATEST HITS—Arista
- MOVIES—Arista
- OLIAS OF SUNHILL—Jon Anderson—Atlantic
- SINCERELY—Dwight Twilley Band—Shelter
- STREETHEART—Dion—WB
- TO THE HEART—Mark Almond—ABC
- TWO FOR THE SHOW—Trooper—MCA

### 1812 OVERTURE/ MILWAUKEE

- ANOTHER PASSENGER—Carly Simon—Elektra
- CHICAGO X—Col
- DERRINGER—Blue Sky
- 15 BIG ONES—Beach Boys—Brother/Reprise
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- MOVIES—Arista
- SOUL SEARCHING—Average White Band—Atlantic
- SPITFIRE—Jefferson Starship—Grunt
- WHISTLING DOWN THE WIRE—David Crosby & Graham Nash—ABC
- YANCY DERRINGER—Hemisphere

### POPLAR TUNES/MEMPHIS

- A NIGHT ON THE TOWN—Rod Stewart—WB
- ARABIAN KNIGHTS—Richie Family—Marlin
- DIANA ROSS' GREATEST HITS—Motown
- HAPPINESS IS BEING WITH THE SPINNERS—Atlantic
- I'M NEARLY FAMOUS—Cliff Richard—Rocket
- OLD LOVES DIE HARD—Triumvirat—Capitol
- OLIAS OF SUNHILL—Jon Anderson—Atlantic
- POINT BLANK—Atista
- WHISTLING DOWN THE WIRE—David Crosby & Graham Nash—ABC
- WILD CHERRY—Epic/Sweet City

### MUSHROOM/ NEW ORLEANS

- A NIGHT ON THE TOWN—Rod Stewart—WB
- AIN'T THAT A BITCH—Johnny Guitar Watson—DJM
- CITY BOY—Mercury
- 15 BIG ONES—Beach Boys—Brother/Reprise
- GIVE GET TAKE & HAVE—Curtis Mayfield—Curton
- HOT ON THE TRACKS—Commodores—Motown
- REGGAE GOT SOUL—Toots & the Maytals—Island
- SOUL SEARCHING—Average White Band—Atlantic
- SPITFIRE—Jefferson Starship—Grunt
- WILD TCHOUPITOUAS—Island

### INDEPENDENT RECORDS/ DENVER

- A NIGHT ON THE TOWN—Rod Stewart—WB
- ALICE COOPER GOES TO HELL—WB
- BEAUTIFUL NOISE—Neil Diamond—Col
- 15 BIG ONES—Beach Boys—Brother/Reprise
- OLIAS OF SUNHILL—Jon Anderson—Atlantic
- SOUL SEARCHING—Average White Band—Atlantic
- SPITFIRE—Jefferson Starship—Grunt
- STEAL YOUR FACE—Grateful Dead—Grateful Dead
- WE'VE GOT A LIVE ONE HERE—Commander Cody & His Lost Planet Airmen—WB
- WHISTLING DOWN THE WIRE—David Crosby & Graham Nash—ABC

### PEACHES/DENVER

- A NIGHT ON THE TOWN—Rod Stewart—WB
- ARE YOU READY FOR THE COUNTRY—Waylon Jennings—RCA
- 15 BIG ONES—Beach Boys—Brother/Reprise
- GLOW—Al Jarreau—WB
- GOOD KING BAD—George Benson—CTI
- I DON'T WANT TO GO HOME—Southside Johnny & the Asbury Jukes—Epic

- ROCK 'N' ROLL MUSIC—Beatles—Capitol
- SPITFIRE—Jefferson Starship—Grunt
- VGLUNTEER JAM—Various Artists—Capricorn
- WILD CHERRY—Epic/Sweet City

### CIRCLES/ARIZONA

- ARABIAN NIGHTS—Richie Family—Marlin
- ARE YOU READY FOR THE COUNTRY—Waylon Jennings—RCA
- BOBBY BLAND & B.B. KING TOGETHER AGAIN—ABC Impulse
- DIANA ROSS' GREATEST HITS—Motown
- JUICY FRUIT (DISCO FREAK)—Isaac Hayes—ABC
- MOONLIGHT FEELS RIGHT—Starbuck—Private Stock
- SOUL SEARCHING—Average White Band—Atlantic
- SPITFIRE—Jefferson Starship—Grunt
- SUMMERTIME—MFSB—Phila. Intl.
- WHISTLING DOWN THE WIRE—David Crosby & Graham Nash—ABC

### LICORICE PIZZA/ LOS ANGELES

- A NIGHT ON THE TOWN—Rod Stewart—WB
- ALICE COOPER GOES TO HELL—WB
- BEAUTIFUL NOISE—Neil Diamond—Col
- CHANGESONEBOWIE—David Bowie—RCA
- IN THE POCKET—James Taylor—WB
- ROCK 'N' ROLL MUSIC—Beatles—Capitol
- SOUL SEARCHING—Average White Band—Atlantic
- SPITFIRE—Jefferson Starship—Grunt
- VIVA! ROXY MUSIC—Atco

### MUSIC PLUS/LOS ANGELES

- CHANGESONEBOWIE—David Bowie—RCA
- CHOCOLATE KINGS—PFM—Asylum
- CITY BOY—Mercury
- DIANA ROSS' GREATEST HITS—Motown
- I'VE GOT A REASON—Richie Furay Band—Asylum
- LEE OSKAR—UA
- LOOK OUT FOR #1—Brothers Johnson—A&M
- OLD LOVES DIE HARD—Triumvirat—Capitol
- STARZ—Capitol
- WILD CHERRY—Epic/Sweet City

### TOWER/LOS ANGELES

- A NIGHT ON THE TOWN—Rod Stewart—WB
- ARE YOU READY FOR THE COUNTRY—Waylon Jennings—RCA
- DIANA ROSS' GREATEST HITS—Motown
- GLOW—Al Jarreau—WB
- HAPPINESS IS BEING WITH THE SPINNERS—Atlantic
- MISTY BLUE—Dorothy Moore—Malaco
- SPITFIRE—Jefferson Starship—Grunt
- SURREAL THING—Kris Kristofferson—Monument
- WHISTLING DOWN THE WIRE—David Crosby & Graham Nash—ABC
- WILD CHERRY—Epic/Sweet City

### EVERYBODY'S RECORDS/ NORTHWEST

- A NIGHT ON THE TOWN—Rod Stewart—WB
- ARE YOU READY FOR THE COUNTRY—Waylon Jennings—RCA
- 15 BIG ONES—Beach Boys—Brother/Reprise
- IT'S A GOOD NIGHT FOR SINGIN'—Jerry Jeff Walker—MCA
- I'VE GOT A REASON—Richie Furay Band—Asylum
- MOONMADNESS—Camel—Janus
- OLD LOVES DIE HARD—Triumvirat—Capitol
- SOUL SEARCHING—Average White Band—Atlantic
- WE'VE GOT A LIVE ONE HERE—Commander Cody & His Lost Planet Airmen—WB
- WHISTLING DOWN THE WIRE—David Crosby & Graham Nash—ABC



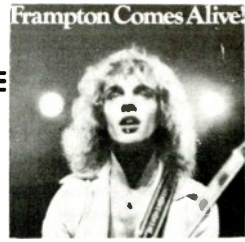


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<b>2</b>	<b>3</b>	<b>ROCK 'N' ROLL MUSIC THE BEATLES/Capitol SKBO 11537</b>	<b>6</b>	<b>X</b>
<b>3</b>	<b>4</b>	<b>SPITFIRE JEFFERSON STARSHIP/Grunt BFL1 1557 (RCA)</b>	<b>3</b>	<b>F</b>
<b>4</b>	<b>2</b>	<b>FLEETWOOD MAC/Reprise MS 2225 (WB)</b>	<b>53</b>	<b>F</b>
<b>5</b>	<b>6</b>	<b>BEAUTIFUL NOISE NEIL DIAMOND/Columbia PC 33965</b>	<b>5</b>	<b>F</b>
<b>6</b>	<b>7</b>	<b>THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 7E 1052</b>	<b>22</b>	<b>F</b>
<b>7</b>	<b>8</b>	<b>CHICAGO X/Columbia PC 34200</b>	<b>5</b>	<b>F</b>
<b>8</b>	<b>5</b>	<b>AT THE SPEED OF SOUND WINGS/Capitol SW 11525</b>	<b>17</b>	<b>F</b>
<b>9</b>	<b>10</b>	<b>BREEZIN' GEORGE BENSON/Warner Bros. BS 2919</b>	<b>14</b>	<b>F</b>
<b>10</b>	<b>11</b>	<b>ROCKS AEROSMITH/Columbia PC 34165</b>	<b>10</b>	<b>F</b>
<b>11</b>	<b>9</b>	<b>THE DREAM WEAVER GARY WRIGHT/Warner Bros. BS 2868</b>	<b>24</b>	<b>F</b>
<b>12</b>	<b>37</b>	<b>15 BIG ONES BEACH BOYS/Reprise MS 2251</b>	<b>3</b>	<b>F</b>
<b>13</b>	<b>13</b>	<b>I WANT YOU MARVIN GAYE/Tamla T6 342S1 (Motown)</b>	<b>18</b>	<b>F</b>
<b>14</b>	<b>12</b>	<b>HARVEST FOR THE WORLD ISLEY BROTHERS/T-Neck PZ 33809 (CBS)</b>	<b>10</b>	<b>F</b>
<b>15</b>	<b>14</b>	<b>FLY LIKE AN EAGLE THE STEVE MILLER BAND/Capitol ST 11497</b>	<b>10</b>	<b>F</b>
<b>16</b>	<b>16</b>	<b>CONTRADICTION OHIO PLAYERS/Mercury SRM 1 1088</b>	<b>8</b>	<b>F</b>
<b>17</b>	<b>18</b>	<b>A NIGHT AT THE OPERA QUEEN/Elektra 7E 1053</b>	<b>32</b>	<b>F</b>
<b>18</b>	<b>15</b>	<b>CHANGESONEBOWIE DAVID BOWIE/RCA APL1 1732</b>	<b>8</b>	<b>F</b>
<b>19</b>	<b>21</b>	<b>JEFF BECK/WIRED/Epic PE 33849</b>	<b>6</b>	<b>F</b>
<b>20</b>	<b>17</b>	<b>LOOK OUT FOR #1 BROTHERS JOHNSON/A&amp;M SP 4567</b>	<b>20</b>	<b>F</b>
<b>21</b>	<b>25</b>	<b>SPARKLE ARETHA FRANKLIN/Atlantic SD 18176</b>	<b>6</b>	<b>F</b>
<b>22</b>	<b>20</b>	<b>NATALIE NATALIE COLE/Capitol ST 11517</b>	<b>10</b>	<b>F</b>
<b>23</b>	<b>19</b>	<b>DIANA ROSS/Motown M6 861S1</b>	<b>22</b>	<b>F</b>
<b>24</b>	<b>68</b>	<b>SOUL SEARCHING AVERAGE WHITE BAND/Atlantic SD 18179</b>	<b>2</b>	<b>F</b>
<b>25</b>	<b>27</b>	<b>A KIND OF HUSH CARPENTERS/A&amp;M SP 4581</b>	<b>5</b>	<b>F</b>
<b>26</b>	<b>29</b>	<b>IN THE POCKET JAMES TAYLOR/Warner Bros. BS 2912</b>	<b>5</b>	<b>F</b>
<b>27</b>	<b>30</b>	<b>DONNY &amp; MARIE—FEATURING SONGS FROM THEIR TELEVISION SHOW/Polydor PD 6068</b>	<b>16</b>	<b>F</b>
<b>28</b>	<b>31</b>	<b>ANOTHER PASSENGER CARLY SIMON/Elektra 7E 1064</b>	<b>6</b>	<b>F</b>
<b>29</b>	<b>32</b>	<b>DREAMBOAT ANNIE HEART/Mushroom MRS 5005</b>	<b>12</b>	<b>F</b>
<b>30</b>	<b>36</b>	<b>OLE ELO ELECTRIC LIGHT ORCHESTRA/United Artists LA630</b>	<b>5</b>	<b>F</b>
<b>31</b>	<b>34</b>	<b>LONG HARD RIDE MARSHALL TUCKER BAND/Capricorn CP 0170 (WB)</b>	<b>6</b>	<b>F</b>
<b>32</b>	<b>38</b>	<b>HOT ON THE TRACKS COMMODORES/Motown M6 867S1</b>	<b>4</b>	<b>F</b>
<b>33</b>	<b>35</b>	<b>SILK DEGREES BOZ SCAGGS/Columbia PC 33920</b>	<b>20</b>	<b>F</b>
<b>34</b>	<b>33</b>	<b>GET CLOSER SEALS &amp; CROFTS/Warner Bros. BS 2907</b>	<b>13</b>	<b>F</b>
<b>35</b>	<b>40</b>	<b>STARLAND VOCAL BAND WINDSONG/BHL1 1351 (RCA)</b>	<b>9</b>	<b>F</b>
<b>36</b>	<b>45</b>	<b>STEAL YOUR FACE GRATEFUL DEAD/Grateful Dead GD LA620 J2/GD 104 (UA)</b>	<b>4</b>	<b>F</b>
<b>37</b>	<b>23</b>	<b>TAKIN' IT TO THE STREETS DOOBIE BROTHERS/Warner Bros. BS 2899</b>	<b>17</b>	<b>F</b>
<b>38</b>	<b>39</b>	<b>GREATEST HITS ELTON JOHN/MCA 2128</b>	<b>89</b>	<b>F</b>
<b>39</b>	<b>41</b>	<b>SUMMERTIME DREAM GORDON LIGHTFOOT/Reprise MS 2246 (WB)</b>	<b>6</b>	<b>F</b>
<b>40</b>	<b>47</b>	<b>ALL THINGS IN TIME LOU RAWLS/Phila. Intl. PZ 33957 (CBS)</b>	<b>6</b>	<b>F</b>
<b>41</b>	<b>42</b>	<b>FIREFALL/Atlantic SD 18174</b>	<b>14</b>	<b>F</b>
<b>42</b>	<b>86</b>	<b>ARE YOU READY FOR THE COUNTRY WAYLON JENNINGS/RCA APL1 1816</b>	<b>2</b>	<b>F</b>
<b>43</b>	<b>28</b>	<b>MOTHERSHIP CONNECTION PARLIAMENT/Casablanca NBLP 7022</b>	<b>24</b>	<b>F</b>
<b>44</b>	<b>22</b>	<b>BLACK AND BLUE ROLLING STONES/Rolling Stones COC 79104 (Atlantic)</b>	<b>13</b>	<b>F</b>
<b>45</b>	<b>51</b>	<b>JOHN TRAVOLTA/Midland Intl. BKL1 1563 (RCA)</b>	<b>10</b>	<b>F</b>
<b>46</b>	<b>24</b>	<b>HISTORY/AMERICA'S GREATEST HITS/Warner Bros BS 2894</b>	<b>37</b>	<b>F</b>
<b>47</b>	<b>49</b>	<b>KISS ALIVE KISS/Casablanca NBLP 7020</b>	<b>43</b>	<b>G</b>
<b>48</b>	<b>48</b>	<b>SONG OF JOY CAPTAIN &amp; TENNILLE/A&amp;M SP 4570</b>	<b>20</b>	<b>F</b>
<b>49</b>	<b>81</b>	<b>WHISTLING DOWN THE WIRE CROSBY &amp; NASH/ABC 956</b>	<b>2</b>	<b>F</b>
<b>50</b>	<b>46</b>	<b>THOSE SOUTHERN KNIGHTS CRUSADERS/ABC Blue Thumb BTSD 6024</b>	<b>9</b>	<b>F</b>
<b>51</b>	<b>54</b>	<b>SLEEPING BEAUTY CHEECH &amp; CHONG/Ode SP 77040 (A&amp;M)</b>	<b>3</b>	<b>F</b>

<b>52</b>	<b>76</b>	<b>A NIGHT ON THE TOWN ROD STEWART/Warner Bros. BS 2938</b>	<b>2</b>	<b>F</b>
<b>53</b>	<b>55</b>	<b>FROM ELVIS PRESLEY BOULEVARD, MEMPHIS TENNESSEE ELVIS PRESLEY/RCA APL1 1506</b>	<b>7</b>	<b>F</b>
<b>54</b>	<b>87</b>	<b>ALICE COOPER GOES TO HELL/Warner Bros. BS 2896</b>	<b>2</b>	<b>F</b>
<b>55</b>	<b>43</b>	<b>JAILBREAK THIN LIZZY/Mercury SRM 1 1081</b>	<b>12</b>	<b>F</b>
<b>56</b>	<b>44</b>	<b>TRYIN' TO GET THE FEELING BARRY MANILOW/Arista 4060</b>	<b>39</b>	<b>F</b>
<b>57</b>	<b>56</b>	<b>THE ROYAL SCAM STEELY DAN/ABC ABCD 931</b>	<b>12</b>	<b>F</b>
<b>58</b>	<b>61</b>	<b>STRETCHIN' OUT IN BOOTSY'S RUBBER BAND BOOTSY'S RUBBER BAND/Warner Bros. BS 2920</b>	<b>10</b>	<b>F</b>
<b>59</b>	<b>26</b>	<b>HERE AND THERE ELTON JOHN/MCA 2197</b>	<b>11</b>	<b>F</b>
<b>60</b>	<b>65</b>	<b>FEVER RONNIE LAWS/Blue Note BN LA628 G (UA)</b>	<b>5</b>	<b>F</b>
<b>61</b>	<b>64</b>	<b>LOVE WILL KEEP US TOGETHER CAPTAIN &amp; TENNILLE/SP 4552</b>	<b>69</b>	<b>F</b>
<b>62</b>	<b>62</b>	<b>COME ON OVER OLIVIA NEWTON-JOHN/MCA 2186</b>	<b>19</b>	<b>F</b>
<b>63</b>	<b>96</b>	<b>WILD CHERRY Epic/Sweet City PE 34195</b>	<b>2</b>	<b>F</b>
<b>64</b>	<b>52</b>	<b>RASTAMAN VIBRATION BOB MARLEY &amp; THE WAILERS/Island ILPS 9383</b>	<b>13</b>	<b>F</b>
<b>65</b>	<b>69</b>	<b>THE MANHATTANS/Columbia PC 33820</b>	<b>13</b>	<b>F</b>
<b>66</b>	<b>75</b>	<b>CHICAGO'S GREATEST HITS CHICAGO/Columbia PC 33900</b>	<b>36</b>	<b>F</b>
<b>67</b>	<b>53</b>	<b>HIDEAWAY AMERICA/Warner Bros. BS 2932</b>	<b>14</b>	<b>F</b>
<b>68</b>	<b>71</b>	<b>TED NUGENT/Epic PE 33692</b>	<b>31</b>	<b>F</b>
<b>69</b>	<b>57</b>	<b>PRESENCE LED ZEPPELIN/Swan Song SS 8416 (Atlantic)</b>	<b>16</b>	<b>F</b>
<b>70</b>	<b>58</b>	<b>DARYL HALL &amp; JOHN OATES/RCA APL1 1144</b>	<b>12</b>	<b>F</b>
<b>71</b>	<b>59</b>	<b>ERIC CARMEN/Arista 4057</b>	<b>30</b>	<b>F</b>
<b>72</b>	<b>50</b>	<b>TOO OLD TO ROCK 'N' ROLL: TOO YOUNG TO DIE JETHRO TULL/Chrysalis CHR 1111 (WB)</b>	<b>9</b>	<b>F</b>
<b>73</b>	<b>73</b>	<b>ONE OF THESE NIGHTS EAGLES/Asylum 7E 1039</b>	<b>58</b>	<b>F</b>
<b>74</b>	<b>78</b>	<b>MIRROR GRAHAM CENTRAL STATION/Warner Bros. BS 2937</b>	<b>3</b>	<b>F</b>
<b>75</b>	<b>77</b>	<b>AGENTS OF FORTUNE BLUE OYSTER CULT/Columbia PC 34164</b>	<b>6</b>	<b>F</b>
<b>76</b>	<b>63</b>	<b>FOOL FOR THE CITY FOGHAT/Bearsville BR 6959 (WB)</b>	<b>28</b>	<b>F</b>
<b>77</b>	<b>60</b>	<b>RAINBOW RISING BLACKMORE'S RAINBOW/Oyster 1 1601 (Polydor)</b>	<b>9</b>	<b>F</b>
<b>78</b>	<b>66</b>	<b>WEDDING ALBUM LEON &amp; MARY RUSSELL/Paradise PA 2943 (WB)</b>	<b>14</b>	<b>F</b>
<b>79</b>	<b>67</b>	<b>SADDLE TRAMP CHARLIE DANIELS BAND/Epic PE 34150</b>	<b>12</b>	<b>F</b>
<b>80</b>	<b>83</b>	<b>IT'S A GOOD NIGHT FOR SINGIN' JERRY JEFF WALKER/MCA 2202</b>	<b>3</b>	<b>F</b>
<b>81</b>	<b>82</b>	<b>STEPPIN' OUT NEIL SEDAKA/Rocket PIG 2195 (MCA)</b>	<b>13</b>	<b>F</b>

**CHARTMAKER OF THE WEEK**

**82** — **HAPPINESS IS BEING WITH THE SPINNERS**  
 SPINNERS  
 Atlantic SD 18181



<b>83</b>	<b>109</b>	<b>THREE BOB JAMES/CTI 6063</b>	<b>1</b>	<b>F</b>
<b>84</b>	<b>93</b>	<b>GOOD KING BAD GEORGE BENSON/CTI 6062</b>	<b>2</b>	<b>F</b>
<b>85</b>	<b>70</b>	<b>RENAISSANCE LIVE AT CARNEGIE HALL RENAISSANCE/Sire SAS 3902 2 (ABC)</b>	<b>7</b>	<b>G</b>
<b>86</b>	<b>98</b>	<b>OLIAS OF SUNHOLLOW JON ANDERSON/Atlantic SD 18180</b>	<b>2</b>	<b>F</b>
<b>87</b>	<b>89</b>	<b>HARD WORK JOHN HANDY/ABC Impulse ASD 9314</b>	<b>4</b>	<b>F</b>
<b>88</b>	<b>72</b>	<b>LEE OSKAR/United Artists LA594 G</b>	<b>12</b>	<b>F</b>
<b>89</b>	<b>74</b>	<b>HELEN REDDY'S GREATEST HITS/Capitol ST 11467</b>	<b>35</b>	<b>F</b>
<b>90</b>	<b>90</b>	<b>MORE, MORE, MORE ANDREA TRUE CONNECTION/Buddah BDS 5670</b>	<b>3</b>	<b>F</b>
<b>91</b>	<b>99</b>	<b>TOGETHER AGAIN . . . LIVE BOBBY BLAND &amp; B.B. KING/ABC Impulse ASD 9317</b>	<b>2</b>	<b>F</b>
<b>92</b>	<b>79</b>	<b>AMIGOS SANTANA/Columbia PC 33576</b>	<b>17</b>	<b>F</b>
<b>93</b>	<b>80</b>	<b>AEROSMITH/Columbia PC 32005</b>	<b>25</b>	<b>F</b>
<b>94</b>	<b>100</b>	<b>COLLECTORS' ITEM HAROLD MELVIN &amp; THE BLUE NOTES/Phila. Intl. PZ 34232 (CBS)</b>	<b>2</b>	<b>F</b>
<b>95</b>	<b>84</b>	<b>RED TAPE ATLANTA RHYTHM SECTION/Polydor PD 1 6060</b>	<b>5</b>	<b>F</b>
<b>96</b>	<b>85</b>	<b>RELEASE HENRY GROSS/Lifesong LS 6002</b>	<b>23</b>	<b>F</b>
<b>97</b>	—	<b>DIANA ROSS' GREATEST HITS/Motown M6 869S1</b>	<b>1</b>	<b>F</b>
<b>98</b>	<b>91</b>	<b>TALES OF MYSTERY AND IMAGINATION: EDGAR ALLEN POE THE ALAN PARSONS PROJECT/20th Century T 508</b>	<b>11</b>	<b>F</b>
<b>99</b>	<b>92</b>	<b>DESTROYER KISS/Casablanca NBLP 7025</b>	<b>18</b>	<b>F</b>
<b>100</b>	<b>94</b>	<b>FAITHFUL TODD RUNDGREN/Bearsville BR 6963 (WB)</b>	<b>11</b>	<b>F</b>



# 151-200 ALBUM CHART

- 151 GREATEST HITS CHARLIE RICH/  
Epic TE 34240
- 152 THE NEED TO BE ESTHER  
SATTERFIELD/A&M SP 3411
- 153 FREE IN AMERICA BEN SIDRAN/  
Arista 4081
- 154 CHILD IN TIME IAN GILLAN/  
Oyster 1 1602 (Polydor)
- 155 MYSTERIES KEITH JARRETT/  
ABC Impulse ASD 9315
- 156 THE BEATLES 62-66/Apple  
SKBO 3403
- 157 THE BEST OF ROD STEWART/Mercury  
SRM 2 7507
- 158 THE JACKSON FIVE ANTHOLOGY  
JACKSON FIVE/Motown  
M7 868R3
- 159 BAND ON THE RUN PAUL  
McCARTNEY/Capitol SO 3415
- 160 SHOUTING AND POINTING MOTT/  
Columbia PC 34236
- 161 VOLUNTEER JAM VARIOUS  
ARTISTS/Capricorn CP 0172 (WB)
- 162 RED OCTOPUS JEFFERSON STARSHIP/  
Grunt BFLI 0999 (RCA)
- 163 LEGALIZE IT FETER TOSH/Columbia  
PC 34253
- 164 GLOW AL JARREAU/Reprise  
MS 2248 (WB)
- 165 THE BEATLES 67-70/Apple  
SKBO 3404
- 166 JOHN DENVER'S GREATEST HITS/  
RCA CPL1 0374
- 167 OLD LOVES DIE HARD  
TRIUMVERAT/Capitol ST 11551
- 168 VIVA! ROXY MUSIC/Atco SD 36 139
- 169 JUICY FRUIT (DISCO FREAK) ISAAC  
HAYES/ABC ABCD 953
- 170 ON THE TRACK LEON REDBONE/  
Warner Bros. BS 2888
- 171 ARBOUR ZENA KEITH JARRETT/  
ECM 1 1070 (Polydor)
- 172 I'VE GOT A REASON  
RICHIE FURAY/Asylum 7E 1067
- 173 THE MOVIES/Arista 4085
- 174 ACCEPT NO SUBSTITUTES PLEASURE/  
Fantasy F 9506
- 175 THE FOUR SEASONS STORY/  
Private Stock PS 7000
- 176 FARTHER ALONG SPIRIT/Mercury  
SRM 1 1094

- 177 ROLLIN' ON DUKE & THE DRIVERS/  
ABC ABCD 942
- 178 EARL KLUGH/Blue Note  
BN LA596 G (UA)
- 179 AIN'T THAT A BITCH JOHNNY  
WATSON/DJM DJPA 3 (Amherst)
- 180 ESCAPE FROM BABYLON MARTHA  
VELEZ/Sire SADS 7515 (ABC)
- 181 PULLIN' TOGETHER GRINDERSWITCH/  
Capricorn CP 0173 (WB)
- 182 LOVE POTION NEW BIRTH/  
Warner Bros. BS 2953
- 183 THE ART OF TEA MICHAEL FRANKS/  
Reprise MS 2230 (WB)
- 184 DERRINGER/Blue Sky PZ 34181  
(CBS)
- 185 I'M NEARLY FAMOUS  
CLIFF RICHARD/Rocket PIG 2210  
(MCA)
- 186 I'VE GOT A FEELING AL WILSON/  
Playboy PB 410
- 187 HIGH AND MIGHTY  
URIAH YEEP/Warner Bros.  
BS 2949
- 188 TODAY JOE SIMON/Spring  
SP 1 6710 (Polydor)
- 189 TAPESTRY CAROLE KING/Ode  
SP 77009 (A&M)
- 190 GIVE GET TAKE HAVE CURTIS  
MAYFIELD/Curtom CU 5007 (WB)
- 191 BORN TO GET DOWN MUSCLE  
SHOALS HORNS/Bang BLP 403
- 192 NATURAL GAS/Private Stock  
PS 2011
- 193 TO THE HEART MARK/ALMOND/  
ABC ABCD 945
- 194 BLACKSMOKE/Chocolate City 2001  
(Casablanca)
- 195 BARRY MANILOW/Arista 4016
- 196 THIS IS IT MELBA MOORE/Buddah  
BDS 5657
- 197 OH YEAH? JAN HAMMER/  
Nemperor 437 (Atlantic)
- 198 A CHORUS LINE ORIGINAL CAST/  
Columbia PS 33581
- 199 LOVE TO THE WORLD LTD/  
A&M SP 4589
- 200 LET YOUR MIND BE FREE  
BROTHER TO BROTHER/  
Turbo 7015 (All Platinum)

# 101 THE ALBUM CHART 150

JULY 31, 1976

- | JULY 31 | JULY 24 |   |
|---------|---------|---|
| 101     | 103     | SKY HIGH TAVARES/Capitol ST 11533   |
| 102     | 112     | RESOLUTION ANDY PRATT/Nemperor NE 438 (Atlantic)  |
| 103     | 101     | GREATEST HITS SEALS & CROFTS/Warner Bros. BS 2886   |
| 104     | 107     | LED ZEPPELIN IV/Atlantic SD 7208  |
| 105     | 95      | BRASS CONSTRUCTION/United Artists LA545 G   |
| 106     | 104     | ABANDONED LUNCHEONETTE DARYL HALL & JOHN OATES/<br>Atlantic SD 7269                       |
| 107     | 117     | ENDLESS SUMMER BEACH BOYS/Capitol SVBB 11307  |
| 108     | 97      | RUN WITH THE PACK BAD COMPANY/Swan Song 8415<br>(Atlantic)                                |
| 109     | 102     | EVERYTHING'S COMING UP LOVE DAVID RUFFIN/<br>Motown M6 866S1                              |
| 110     | 124     | YOU ARE MY STARSHIP NORMAN CONNORS/Buddah BDS 5655  |
| 111     | 105     | GRATITUDE EARTH, WIND & FIRE/Columbia PG 33694  |
| 112     | 113     | VENUS AND MARS WINGS/Capitol SMAS 11419   |
| 113     | 108     | EARGASM JOHNNIE TAYLOR/Columbia PC 33951  |
| 114     | 115     | MISTY BLUE DOROTHY MOORE/Malaco 6351 (TK)   |
| 115     | 110     | NEW RIDERS NEW RIDERS OF THE PURPLE SAGE/MCA 2196   |
| 116     | 111     | OUTLAWS VARIOUS ARTISTS/RCA APL1 1321   |
| 117     | 132     | REGGAE GOT SOUL TOOTS & THE MAYTALS/Island ILPS 9394                                      |
| 118     | 88      | EVERYBODY COME ON OUT STANLEY TURRENTINE/Fantasy<br>F 9508                                |
| 119     | 129     | SINCERELY DWIGHT TWILLEY BAND/Shelter SRL 52001 (ABC)                                     |
| 120     | 114     | STRUTTIN' MY STUFF ELVIN BISHOP/Capricorn CP 0165 (WB)                                    |
| 121     | 116     | A CIRCLE FILLED WITH LOVE SONS OF CHAMPLIN/<br>Ariola America 50007 (Capitol)             |
| 122     | 125     | TOYS IN THE ATTIC AEROSMITH/Columbia PC 33479   |
| 123     | 118     | LIVE BULLET BOB SEGER & THE SILVER BULLET BAND/<br>Capitol SKBB 11523                     |
| 124     | 134     | I ONLY HAVE EYES FOR YOU JOHNNY MATHIS/Columbia<br>PC 34117                               |
| 125     | 135     | MOONLIGHT FEELS RIGHT STARBUCK/Private Stock PS 2013                                      |
| 126     | 119     | SLIPPIN' AWAY CHRIS HILLMAN/Asylum 7E 1062  |
| 127     | 121     | THE WHITE ALBUM THE BEATLES/Apple SWBO 101  |
| 128     | 128     | NEVER GONNA LET YOU GO VICKI SUE ROBINSON/<br>RCA APL1 1256                               |
| 129     | 139     | WE'VE GOT A LIVE ONE HERE COMMANDER CODY & HIS LOST<br>PLANET ARMEN/Warner Bros. 2LS 2939 |
| 130     | 106     | ENERGY TO BURN B.T. EXPRESS/Columbia PC 34178   |
| 131     | 122     | TOGETHER JOHNNY & EDGAR WINTER/Blue Sky PZ 34033 (CBS)                                    |
| 132     | —       | GREATEST HITS MONKEES/Arista 4089   |
| 133     | —       | ARABIAN NIGHTS RITCHIE FAMILY/Marlin 2201 (TK)  |
| 134     | —       | I'M EASY KEITH CARRADINE/Asylum 7E 1066   |
| 135     | 127     | TURNSTILES BILLY JOEL/Columbia PC 33848   |
| 136     | 137     | HELLUVA BAND ANGEL/Casablanca NBLP 7028   |
| 137     | 140     | I DON'T WANT TO GO HOME SOUTHSIDE JOHNNY & THE<br>ASBURY JUKES/Epic PE 34180              |
| 138     | —       | CITY BOY/Mercury SRM 1 1098   |
| 139     | 141     | BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/<br>ABC Dot DOSD 2020                        |
| 140     | 130     | LOVE TRILOGY DONNA SUMMER/Oasis OCLP 5004<br>(Casablanca)                                 |
| 141     | 133     | SILVER CONVENTION/Midland International BKL1 1369 (RCA)                                   |
| 142     | 144     | WHERE THE HAPPY PEOPLE GO THE TRAMMPS/<br>Atlantic SD 18172                               |
| 143     | 145     | WARREN ZEVON/Asylum 7E 1060   |
| 144     | 136     | MOONMADNESS CAMEL/Janus JXS 7024  |
| 145     | 126     | ROCK 'N' ROLL LOVE LETTER BAY CITY ROLLERS/Arista 4071                                    |
| 146     | 120     | YOUNG AND RICH THE TUBES/A&M SP 4580  |
| 147     | 143     | SEDAKA'S BACK NEIL SEDAKA/Rocket 463 (MCA)  |
| 148     | 151     | YOUNG HEARTS RUN FREE CANDI STATON/Warner Bros.<br>BS 2948                                |
| 149     | 131     | MAIN COURSE BEE GEES/RSO SO 4807 (Atlantic)   |
| 150     | 123     | BILL COSBY IS NOT HIMSELF THESE DAYS—RAT OWN,<br>RAT OWN/Capitol ST 11530                 |

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CRUSADERS	50	CARLY SIMON	28
NEIL DIAMOND	5	SONS OF CHAMPLIN	121
CHARLIE DANIELS BAND	79	SOUTHSIDE JOHNNY & THE ASBURY JUKES	137
DOOBIE BROTHERS	37	SPINNERS	82
EAGLES	6, 73	STARBUCK	125
EARTH, WIND & FIRE	111	STARLAND VOCAL BAND	35
ELECTRIC LIGHT ORCHESTRA	30	CANDI STATON	148
FREDDY FENDER	139	STEELY DAN	57
FIREFALL	41	ROD STEWART	52
FLEETWOOD MAC	4	DONNA SUMMER	140
FOGHAT	76	TAVARES	101
PETER FRAMPTON	1	JAMES TAYLOR	26
ARETHA FRANKLIN	21	JOHNNIE TAYLOR	113
MARVIN GAYE	13	THIN LIZZY	55
GRAHAM CENTRAL STATION	74	TOOTS & THE MAYTALS	117
GRATEFUL DEAD	36	TRAMMPS	142
HENRY GROSS	96	JOHN TRAVOLTA	45
DARYL HALL & JOHN OATES	70, 106	ANDREA TRUE CONNECTION	90
JOHN HANDY	87	TUBES	146
HEART	29	STANLEY TURRENTINE	118
CHRIS HILLMAN	126	DWIGHT TWILLEY BAND	119
ISLEY BROTHERS	14	VARIOUS ARTISTS: OUTLAWS	116
BOB JAMES	83	WINGS	8, 112
JEFFERSON STARSHIP	3	JERRY JEFF WALKER	80
WAYLON JENNINGS	42	WILD CHERRY	63
JETHRO TULL	72	JOHNNY & EDGAR WINTER	151
BILLY JOEL	135	GARY WRIGHT	11
ELTON JOHN	38, 59	WARREN ZEVON	143
KISS	47, 99		
RONNIE LAWS	60		
LED ZEPPELIN	69, 104		



# The MOR Report

(Listings are in alphabetical order, by title)

## Most Adds

**SAY YOU LOVE ME**—  
Fleetwood Mac—Reprise  
**STARGAZER**—Frank Sinatra—  
Reprise  
**SUMMER**—War—UA

## Most Active

**DON'T GO BREAKING MY HEART**—Elton John & Kiki Dee—Rocket  
**ANOTHER RAINY DAY IN NEW YORK CITY**—Chicago—Col  
**KISS & SAY GOODBYE**—  
Manhattans—Col  
**I'M EASY**—Keith Carradine—ABC

## WBZ/BOSTON

### Adds

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

**SAY YOU LOVE ME**—  
Fleetwood Mac—Reprise

**SPRINGTIME MAMA**—  
Henry Gross—Lifesong

**SUMMER**—War—UA

**WHAM BAM SHANG-A-LANG**—  
Silver—Arista

### Active

**DON'T GO BREAKING MY HEART**—  
Elton John & Kiki Dee—  
Rocket

**KISS AND SAY GOODBYE**—  
Manhattans—Col

**MAMMA MIA**—ABBA—Atlantic

## WHAM/ROCHESTER

### Adds

**DEVIL WOMAN**—Cliff Richard—  
Rocket

**FLAMINGO**—Lalo Schifrin—CTI

**GOT TO GET YOU INTO MY LIFE**—  
Beatles—Capitol

**HEAVEN MUST BE MISSING AN ANGEL**—Tavares—Capitol

**ROCK & ROLL MUSIC**—Beach Boys—  
Brother / Reprise

**THE FIRST HELLO, THE LAST GOODBYE**—Roger  
Whittaker—RCA

### Active

**DON'T GO BREAKING MY HEART**—  
Elton John & Kiki Dee—  
Rocket

**KISS AND SAY GOODBYE**—  
Manhattans—Col

**LIGHT UP THE WORLD WITH SUNSHINE**—Hamilton, Joe  
Frank & Dennison—Playboy

**THEME FROM 'STAR TREK'**—  
Deodato—MCA

## WNHC/NEW HAVEN

### Adds

**BETTER THAN AVERAGE**—  
Brian Gari—Vanguard

**EVERYTIME I SING A LOVE SONG**—  
John Davidson—20th Cent.

**NO LOVE TODAY**—  
Michelle Phillips—A&M

**RESCUE ME**—Lesley Duncan—MCA

**ROOTS, ROCK, REGGAE**—  
Bob Marley & the  
Wailers—Island

**STARGAZER**—Frank Sinatra—  
Reprise

### Active

**LET 'EM IN**—Wings—Capitol

**THIS MASQUERADE**—  
George Benson—WB

**WAKE UP SUSAN**—  
Spinners—Atlantic

## WMAL/WASHINGTON

### Adds

**CAN'T YOU SEE**—  
Waylon Jennings—RCA

**HAYMAKING TIME**—City Boy—  
Mercury

**LONG HOT WIND**—  
Henry Mancini—RCA

**ONE LOVE IN MY LIFETIME**—  
Diana Ross—Motown

**RESCUE ME**—Lesley Duncan—MCA

**ROSE OF CIMARRON**—Poco—ABC

**THE FIRST HELLO, THE LAST GOODBYE**—Roger  
Whittaker—RCA

## Active

**ANOTHER RAINY DAY IN NEW YORK CITY**—Chicago—Col

**IF YOU KNOW WHAT I MEAN**—  
Neil Diamond—Col

**KISS AND SAY GOODBYE**—  
Manhattans—Col

**SAY YOU LOVE ME**—  
Fleetwood Mac—Reprise

**THINK SUMMER**—  
Roy Clark—ABC/Dot

## WLW/CINCINNATI

### Adds

**A LITTLE BIT MORE**—  
Dr. Hook—Capitol

**IT KEEPS YOU RUNNIN'**—  
Carly Simon—Elektra

**SEE YOU ON SUNDAY**—  
Glen Campbell—Capitol

**SUMMER**—War—UA

**THEME FROM 'STAR TREK'**—  
Deodato—MCA

**WTMJ/MILWAUKEE**

### Adds

**FEEL YOUR GROOVE**—  
Ben Sidran—Arista

**IF YOU'VE GOT THE MONEY, I'VE GOT THE TIME**—  
Willie Nelson—Col

**I LOVE YOU MARY HARTMAN**—  
Jules Blattner—Blue Ribbon

**LUCK BE A LADY**—  
Broadway Brass—20th Cent.

**LOVER, FRIENDS & STRANGERS**—  
Ronnie Millsap—RCA

**NOW**—Nancy Wilson—Capitol

**NOW**—Bill Purcell—Alston

**STEPPIN' OUT**—Neil Sedaka—  
Rocket

### Active

**STEPPIN' OUT**—Neil Sedaka—  
Rocket

## WGN/CHICAGO

### Adds

**DISCO IS THE THING TODAY**—  
The Meters—Reprise

**FLYING HIGH WITH YOU**—  
L. D. Pearl—London

**IT'S ONLY YOU BABE**—  
Curtis Mayfield—Curtram

**NO, NO JOE**—Silver Convention—  
Midland Intl.

**ONE LOVE IN MY LIFETIME**—  
Diana Ross—Motown

**OPEN**—Smokey Robinson—  
Motown

**STARGAZER**—Frank Sinatra—  
Reprise

**SUPERSTAR**—Paul Davis—Bang

**THE END IS OUT OF SIGHT**—  
Amazing Rhythm Aces—ABC

**YOU ARE THE WOMAN**—  
Firefall—Atlantic

### Active

**ADIOS**—Santa Fe—Chelsea

**KMOX/ST. LOUIS**

### Adds

**AFTER FIVE YEARS**—  
Splinter—Dark Horse

**FALLING IN LOVE AGAIN**—  
Gentle Persuasion—Capitol

**HEART ON MY SLEEVE**—  
Gallagher & Lyle—A&M

**IF YOU WALKED AWAY**—  
Peter Lemongello—Private Stock

**ME**—Paul Bogush Jr.—  
Private Stock

**KFI/LOS ANGELES**

### Adds

**ADIOS**—Santa Fe—Chelsea

**COWBOY**—Eddy Arnold—RCA

**KISS & SAY GOODBYE**—  
Manhattans—Col

**MEMORIES**—Morris Albert—RCA

**STARGAZER**—Frank Sinatra—  
Reprise

**STREET SINGIN'**—Lady Flash—RSO

**YOU SHOULD BE DANCING**—  
Bee Gees—RSO

### Active

**AFTERNOON DELIGHT**—Starland  
Vocal Band—Windsong

**ANOTHER RAINY DAY IN NEW YORK CITY**—Chicago—Col

**I'M EASY**—Keith Carradine—ABC

**I NEED TO BE IN LOVE**—  
Carpenters—A&M

Also reporting this week: WIP,  
WNEW, WBAL, WSM, KULF, KSFO,  
WGAR, WSB, WCCO, WMBZ

# AM ACTION

(Compiled by the Record World research department)

■ **Bee Gees** (RSO). Beginning to skyrocket now in black sales and radio (54 with a bullet on this week's R&B Singles Chart). Pop picture is as follows: 13-8 WQXI, 25-18 WFIL, 15-8 KLIF, 23-13 WRKO, 22-16 WPGC, 27-21 KILT, 19-14 WGCL, 20-13 KDWB, 23-13 WCOL, 22-17 KHJ, 25-20 WQAM, 21-16 Q102, 26-22 KTLK, 14-9 WMAK, 28-26 WHBQ, 27-25 CKLW and 10-7 WERC. Among the adds are 13Q and KFRC.

**Wild Cherry** (Epic/Sweet City). Currently #1 in four major markets — still Columbus (WCOL-4th week) and still Cleveland (WGCL-4th week). Hits the top at 13Q (11-1) and WPGC (6-1). Other exciting jumps include 22-18 WQXI, 23-5 Q102, 12-9 CKLW, 28-24 KSLQ, HB-26 WFIL, 19-17 Y100, HB-29 KHJ, 30-27 WHBQ, HB-33 KILT and 28-24 WERC. Picks up WRKO this week. (Note: The action on the lp has exploded 96-63 with a bullet on this week's lp chart).



Boz Scaggs

**Wings** (Capitol). On and cookin' in just about every important market. Here's a rundown: 9-4 KHJ, 34-24 WLS, 20-14 WQAM, 18-11 WFIL, 12-7 WHBQ, 8-2 WRKO, 14-9 KFRC, 24-12 CKLW, 23-14 KILT, 17-10 WPGC, 29-26 KSLQ, 17-13 WMAK, 9-3 KTLK, 8-6 Q102, 27-17 WCOL, 6-4 KDWB, 25-23 WOKY, 17-14 Y-100, 9-6 WGCL, 16-6 WQXI, 16-15 WABC and adds KLIF.

**Lou Rawls** (Phila. Intl). Closing up some of the open spaces this week with adds on WLS (12), 13Q (21), WQAM (24) and KJR. Black action remains phenomenal (#1 this week on the R&B Chart.) All pop moves continue upward. 6-2 WABC, 3-2 WFIL, 1-1 CKLW, 2-2 WPGC. Also 14-11 KLIF, 32-27 WCOL, 29-23 KHJ, 26-21 WMAK, 18-11 WRKO, 21-19 KFRC, 24-21 WHBQ, 23-17 KSLQ, 35-25 KILT and 29-27 WOKY.



Jefferson Starship

**KC and the Sunshine Band** (TK). Explodes this week with tons of new heavies, among them WFIL, CKLW, WPGC, KSLQ, WQXI and WCOL. All have obviously picked up the enormous sales action which has preceded these additions in several markets. Other action: 1-1 Y100, 26-18 WQAM, 17-11 13Q, 20-16 KTLK, 29-24 WMAK and 24-19 WERC. (Note One of this week's Powerhouse Picks.)

**Boz Scaggs** (Columbia). Boz's latest continues to build with the addition of KHJ (HB), WCOL (38) and Z93 (extra) to go along with action at KFRC 27-23 and WGCL LP-29. It is also receiving secondary airplay at KJRB, WZUU, U100 and KROY. Record has crossed over to the r&b side with airplay at WBLS, WNJR, WDAS, WAMO, WOL, WJMO, WVON, WJPC, KPRS and KDAY. Strong breakout sales are being reported both on the pop and R&B side.

**Dr. Hook** (Capitol). Already receiving airplay at KLIF 8-6, KJR Ex-24, WCOL 28-25, WMAK 30-26, WERC HB-27, WHHY 8-3, KEEL 35-26 and on at WORC, the record broke open this week with major adds at WFIL, WQXI, KILT, Q102 and WIFI.

## NEW ACTION

**Jefferson Starship** (Grunt) "With Your Love." The Starship takes off as this week's Chartmaker with action at KFRC 25-22, WPGC extra, WKBW LP cut, KJR LP cut, WERC HB-18, WCAO HB-32, WPIX LP cut, KYA extra, U100 28-25 and on KJRB along with adds at KSTP and WIFI.



## Brownsmith to Capitol



Brownsmith, a new act from the Pacific northwest, has signed an exclusive recording agreement with Capitol Records, announced Rupert Perry, CRI vice president, a&r. Brownsmith, a folk-flavored group with some rock and jazz influences, is comprised of Don Brown and Gary Smith with friends. Their debut album, to be released August 9, was recorded in Seattle. Pictured from left: Seymour Bricker, Brownsmith attorney; John Palladino, Capitol's director—a&r recording; Brown; Perry; Smith; producer Jim Bredouw; Bob Young, vice president, business affairs; and Rich Nelson, Brownsmith attorney.

## UA Announces August Albums

■ LOS ANGELES—United Artists Records has announced its August album release, highlighted by the debut album by "American Flyer," the recently formed group composed of Steve Katz (of Blood, Sweat & Tears), Craig Fuller (of Pure Prairie League), Doug Yule (of the Velvet Underground), and singer-songwriter Eric Kaz. The album was produced by George Martin.

The August UA album release includes albums by Crystal Gayle, "Crystal," Shirley Bassey's "Love, Life and Feelings," Don McLean's "Solo," a live 2-record set, and an album by Del Reeves and Billie Jo Spears, "By Request: Del and Billie Jo."

The August UA album release ships August 6.

## Starland Gets Gold

■ NEW YORK—"Afternoon Delight," the first single to be released by the Starland Vocal Band, has been certified gold by the RIAA. It is the first gold record for Windsong Records, distributed and manufactured by RCA Records.

## The Coast (Continued from page 8)

Beach Boys concert.

THE MAN ON THE FLYING TRAPEZE. Glenn Hughes, late of Deep Purple, left Trapeze to join Purple, but since that band is on an over-extended summer vacation, Hughes has decided to drop back and pay his old pals at Trapeze a visit. He stayed so long that he had time to record an album with his old alma mater that will be out on Warner Brothers towards the end of the summer.

MUSICAL CHAIRS: Could it be true that Todd Rundgren, War and Neil Sedaka are all contemplating label moves in the very immediate future?

WARREN ZEVON is not taking his new album on Elektra on the road because his wife Crystal is expecting a new release.

## O'Jays Set LP, Tour

■ LOS ANGELES — The O'Jays new album, "Message In Our Music" will be released on the Philadelphia label August 20. Relative to the release, the group will continue its current coast-to-coast concert swing plus do some special guest spots on national television shows.

TV

The O'Jays have been set for the new Bill Cosby TV series, taping August 20-24, and will appear on "Soul Train," August 22, and "Dinah!" on August 30. The group appears at The New Greek Theatre in Los Angeles, August 4-8, with the 4th declared O'Jay Day in Los Angeles by Mayor Tom Bradley.

## Chi-Town Label Now Chi-Sound

■ CHICAGO—Chi-Town Records has announced that the company's name has been changed to Chi-Sound Records. The United Artists manufactured-and-distributed progressive soul label, headed by Carl Davis, will announce its first album release in the near future.

## Who In The World: Doobies Do It Right

■ Five years ago the Doobie Brothers (Warner Bros.) were a northern California bar band, making ends meet with food stamps, often playing gigs for drinks and "whatever we could find under the tables at closing time."

Today they are one of the most sought after concert performing groups and consistent record sellers in the U.S., with five gold albums and a half dozen chart topping singles to their credit.

The group includes Tom Johnson, lead guitar, lead vocals; John Hartman, lead drums and percussion; Pat Simmons, lead guitar, lead vocals; Tiran Porter, bass and vocals; Keith Knudsen, drums and vocals; Jeffrey Baxter, guitar, steel guitar, drums and vocals and Mike McDonald, keyboards.

The Doobie Brothers had its beginning in the student ghetto of San Jose, California, where legendary Moby Grape guitarist and ex-Jefferson Airplane drummer Skip Spence introduced Tom Johnson and John Hartman.

Johnson had been studying music since he was five years old, working in everything from rock groups to Mexican wedding bands all through his school years. Hartman, from Washington, D.C., was drawn to northern California by the Monterey Pop Festival and stayed around to develop a reputation as one of the most versatile drummers in the area. He often plays as many as 17 different percussion instru-

ments on one song; but refuses to do solos because he feels most audiences find drum solos "tedious."

The personnel of the original group has changed only slightly over the years and the present ensemble includes two ex-members of Steely Dan, Jeff Baxter and Mike McDonald. Baxter was also a member of the Boston group Ultimate Spinach. Pat Simmons and Tiran Porter had worked together before as guitarist and bassist for the California group Scratch. Keith Knudsen, a veteran performer and touring musician, was added to the group in an emergency situation on five days notice. He's been with the Doobie's since 1975.

Since April 1971, the Doobie Brothers have released six albums. All but the first has been certified gold. Their twelve single releases include the hits "Listen to the Music," "Long Train Runnin'," "Take Me In Your Arms" and the current "Takin' It To the Streets" from the album by the same title. Scheduled to be released soon is the single "Eighth Street Shuffle."

The Doobie Brothers are still headquartered in the Northern California town of San Anselmo. The members' homes are scattered up and down the coast from Marin County, south to Hollywood. They all gather, however, at their San Francisco warehouse rehearsal site, while recording takes place in Hollywood.

## RCA Convention (Continued from page 3)

division vice president, market research. The first full day's sessions will be devoted to artist-development, management-booking-promotion and black, MOR and country radio. Thursday's meetings will cover marketing, encompassing one-stops, record merchandisers and retailers, and artists and repertoire for RCA and its affiliated labels. A product presentation will highlight the Thursday agenda.

Guests for the convention will include radio personalities, record retailers, merchandisers and one-stop operators, and executives representing RCA's recently affiliated independent record companies and labels. Also attending will be officials from RCA Records in Canada, Japan and England.

The San Francisco meetings are a culmination of a great period in the annals of RCA Records. In 1975, the company had the best sales and profit in its history. The first six months of 1976 have proven even more impressive in

volume and profit. John Denver sustained his worldwide sales impact; David Bowie solidified his superstar status; Jefferson Starship on the Grunt label, with more than 2 million copies sold of "Octopus" and their current gold record, "Spitfire," and Waylon Jennings, whose lp, "The Outlaws," is nearing platinum and has established Jennings as a top pop artist spearheaded the RCA Records sales story. Much of this success has also stemmed from such new artists as Starland Vocal Band, which had a gold record on its first single release and successfully launched the Windsong label, and Daryl Hall and John Oates, who came to RCA to become stars in their own right. Excellent consumer response to the first product by Vicki Sue Robinson, Flying Dutchman's Lonnie Liston Smith, and Midland International recordings by Silver Convention and John Travolta also enhanced RCA's sales picture during this record-breaking period.



# SOUL TRUTH

By DEDE DABNEY



■ **HOLLYWOOD: Personal Pick:** "If You Can't Beat 'Em, Join 'Em" — Mark Radice (United Artists). Producer Jeff Lane has gathered all the natural rhythm of this artist and has come up with a record destined to go all the way.

**DEDE'S DITTIES TO WATCH:** "I Dare You" — The Temprees (Epic); "I Can't Stand To See You Go" — Jackie Ross (Capitol); "Jive Talkin'" — Rufus featuring Chaka Khan (ABC).

**UP & COMING:** "Election Day I'm Goin' Fishin'" — John Fox (Capitol).

Harry Belafonte's up-coming performance at the Greek Theatre on August 17th in Los Angeles, where all the proceeds of his appearance will go toward Sickle Cell Anemia Research, should be an all-time success. Tickets will go on sale for \$15.00, \$25.00 and \$50.00; for those wishing to obtain tickets, phone (213) 292-8188.

Andre Montell is looking for a job and is willing to relocate. You may contact this veteran promo man at (303) 321-5743.

Radio Station KDAY (Los Angeles) has acquired a new radio announcer by the name of Brian White. White joins this station after being with KCBQ (San Diego) as music director and jock from 6-9 p.m. With KDAY, he will be holding down the weekend slot. Also for all the programmers out there, you might be interested in knowing that this station staged a bike-a-thon Saturday, July 24th. This particular trip is for the United High Blood Pressure Foundation, and is intended to educate the community about the number one killer of blacks.

After a 15 year career in the record industry, Joe Medlin has been appointed executive vice president of R&R Records, a division of Florida R&R. Making this appointment was the president of the company, Ms. Maria Tynes. Medlin stated that he looks forward to the personal challenge presented by R&R Records, and that his new position will "provide me the opportunity to be creative in all facets of the development of our artists' careers."

Once again, if you are looking for an air personality, you're in luck, for Frankie "M" formerly airing his talents in Detroit, has been looking for quite some time. He currently holds a first phone and is willing to relocate. Please contact him at (313) 898-3762.

## Spinners Day in L.A.



Los Angeles Mayor Tom Brady proclaimed June 30 as "Spinners Day" in that city, and the Atlantic artists were honored with a sidewalk star in the Hollywood Blvd. "Walk of Fame," a rare achievement for a musical group. Proclamation plaques were presented to the group by Ezunial "Eze" Burts of the Mayor's office at a private luncheon following the ceremonies. Pictured at the presentation are, from left (back row) KJLH program director/station manager (and luncheon MC) Rod McGrew, Spinners manager Buddy Allen, Atlantic Records chairman Ahmet Ertegun, Spinners producer Thom Bell, Philippe Soul Wynn, and Burts; (front row) Pervis Jackson, Bobby Smith, Billy Henderson and Henry Fambrough.

### CLUB REVIEW

## Reggae's Got Soul at Bottom Line

■ **NEW YORK** — The acceptance of reggae as a mass market musical style is at present resting precariously on the shoulders of those up and coming groups and singers being swooped up by record companies sensing a trend. The reggae groundswell that has taken place since the success of Bob Marley and the Wailers has resulted in a potpourri of vocal styles overflowing with third world references in lyrics delivered over a trance inducing, at times almost obligatory rhythm.

One reggae form which could have a wide-ranging appeal here is derived from American r&b and is currently being paraded by groups like the Heptones, Greyhound, the Mighty Diamonds and most notably, Toots and the Maytals. The latter two are currently touring the country and recently appeared here at the Bottom Line in advance of a Central Park engagement.

Toots and the Maytals (Island) already graduated from the club circuit, having toured here with The Who, and attract theater-sized audiences in their own right where their rousing performances are probably most effective.

At his devastating best, Toots urges the audience to participate during the extended breaks in songs like "Pressure Drop" and "Reggae Got Soul," playing off the generated enthusiasm in much the same way Sam and Dave or Sly Stone would command the stage in the '60s. Utilizing elements of gospel and soul and underpinning them with a fervent reggae urgency, Toots and the Maytals clearly showed why they're one of the best.

The Mighty Diamonds (Virgin) drop the occasional roots references ("Natural Natty," "Africa") but their sound is more indebted to the sleek soulfulness of the Miracles or Little Anthony and the Imperials. While the group's stage presence could best be described as nervous on its first American tour, they at times hinted at a vital spirit that is too often obscured in r&b today. At least several of the songs performed stood out, including a sinewy "Shame and Pride," which will hopefully become the group's single. Though these Diamonds are still in the rough, their future is bright.

Barry Taylor

## R&B PICKS OF THE WEEK

**SINGLE** **DEXTER WANSEL**, "LIFE ON MARS (PART 1)" (Mighty Three Music, BMI). A devastating instrumental laced with extremely interesting vocals. If there is life on Mars then they should be having a true disco trip as they pat their little toes to a heavy tune. Wansel has a bright future awaiting him as he moves up the charts. Philadelphia International ZS83599 (CBS).

**SLEEPER** **SPIN**, "GRASSHOPPER" (Arabella, BMI). A tasty instrumental which deserves much praise. One would believe — after hearing this spicy treat — that a dance would be invented to pay tribute. It should jump all over the charts both r&b and pop. A disco delight displaying much versatility and talent. Ariola America P-7632 (Capitol).

**ALBUM** **THE SPINNERS**, "HAPPINESS IS BEING WITH THE SPINNERS." Another taste of the pleasant, soulful sound of this top flight group. Thom Bell has joined forces with such writers as Jefferson, Hawes, Simmons and Linda Creed to put together a dynamic package destined to be a collectors' item. Terry, Conway and Life do an excellent job with "Now That We're Together." Atlantic SD 18181.





This is what they're saying about...

# MARYANN FARRA & SATIN SOUL

## DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)  
By VINCE ALETTI

... on the longer version), and a perky "I've Got a Feeling."  
My favorite cuts from the **Maryann Farra & Satin Soul** debut LP ("Never Gonna Leave You" on Brunswick) are three handsome re-makes of old Chi-lites songs: "You Got to Be the One," "Stoned Out of My Mind" and "Living in the Footsteps of Another Girl" run one after the other in lush, fluid **Tony Valor** productions. The first two songs both just over five minutes, are the most successful and it should be noted that **Eugene Record** of the Chi-lites participated in the up-dated re-arrangement of all his material. The rest of the album is also unexpectedly attractive, featuring a 5:35 version of the title track, a pleasant version of "Forget That Girl" and something called "Do Those Little Things" which is cute and sweet.  
Other notable cuts: "Queen of the Soul" a six-minute...

## Disco Action

### Disco Mix

By TOM MOULTON

The Mary Ann Farra & Satin Soul LP will be available next week on Brunswick. The LP contains "Never Gonna Leave You" and "Do Those Little Things," plus a remake of their hit "Forget That Girl" which they had originally recorded on **Vigor** as **De-Lite-Ful**. "Just A Little Timing" is the strongest cut. They have recorded two Chi-lites' hits in "You Got To Be The One" and "Stoned Out Of My Mind."  
... by AF Soulful Symphon...

## TORONTO DISCO WEEK

The latest news from Toronto's disco scene is found in Jackie Valasek's

### DISCO COLUMN

MARYANN FARRA & SATIN SOUL have the **Tony Valor Orchestra** backing them on their new LP "Never Gonna Leave You", while **Tom Moulton** did the mix, and **Jose Rodriguez** mastered, and that's a heavy combination. Album well worth the bucks. All cuts good...

New JIMMY... THE VACARONDS

## Billboard's Top Album Picks

Number of LPs reviewed this week 43 Last week 62

Billboard SPECIAL SURVEY For Week Ending 7/24/76

### Soul

MARYANN FARRA & SATIN SOUL—Never Gonna Leave You, Brunswick BL 754207. This is a total disco record with the usual dancing touches thrown in by Tom Moulton's mix. It has all of the r&b ingredients, but is geared mostly toward the rhythmic dance approach. Farra has a very pleasant voice, especially for those bouncy arrangements, and this LP should get loads of airplay. Expect this album to break wide open out of the discos and then begin an assault on AM and r&b.  
Best cuts: "Never Gonna Leave You," "Forget That Girl," "Just A Little Thing," "Stoned Out Of My Mind."  
Dealers: Let people know that this is a very strong disco LP

# BRUNSWICK



# RECORD WORLD THE R&B SINGLES CHART

JULY 31, 1976

JULY 31	JULY 24
1	2
2	1
3	5
4	6
5	16
6	3
7	10
8	14
9	7
10	4

11	9	TEAR THE ROOF OFF THE SUCKER (GIVE UP THE FUNK) PARLIAMENT—Casablanca NB 856
12	28	PLAY THAT FUNKY MUSIC WILD CHERRY—Epic/Sweet City 8 50225 B.T. EXPRESS—Columbia 3 10346
13	8	YOUNG HEARTS RUN FREE CANDI STATON—Warner Bros. WBS 8181
14	15	HEAR THE WORDS, FEEL THE FEELING MARGIE JOSEPH—Cotillion 44201 (Atlantic)
15	21	ONE FOR THE MONEY WHISPERS—Soul Train SB 10700 (RCA)
16	12	CAN'T STOP GROOVIN' NOW, WANNA DO IT SOME MORE
17	18	FOXY LADY CROWN HEIGHTS AFFAIR—De-Lite DEP 1581
18	27	SUMMER WAR—United Artists XW834 Y
19	19	I'M GONNA LET MY HEART DO THE WALKING THE SUPREMES—Motown M 1391F
20	11	SOMEBODY'S GETTIN' IT JOHNNIE TAYLOR—Columbia 3 10334
21	23	IT AIN'T THE REAL THING BOBBY BLAND—ABC 12189
22	26	HARD WORK JOHN HANDY—ABC Impulse IMP 310005
23	22	EVERYTHING'S COMING UP LOVE DAVID RUFFIN—Motown M 1393F
24	20	LOVE GRAHAM CENTRAL STATION—Warner Bros. WBS 8205
25	29	GET IT WHILE IT'S HOT EDDIE KENDRICKS—Tamla T 54270F (Motown)
26	13	UP THE CREEK WITHOUT A PADDLE TEMPTATIONS—Gordy G 7150F (Motown)
27	24	SARA SMILE DARYL HALL & JOHN OATES—RCA PB 10530
28	30	PARTY VAN MCCOY—H&L 4670
29	25	THAT'S WHERE THE HAPPY PEOPLE GO THE TRAMMPS—Atlantic 3306
30	17	THE LONELY ONE SPECIAL DELIVERY—Mainstream MRL 5581
31	33	STRETCHIN' OUT (IN A RUBBER BAND) BOOTSIE'S RUBBER BAND—Warner Bros. WBS 8215
32	41	THE MORE YOU DO IT THE MORE I LIKE IT DONE TO ME RONNIE DYSON—Columbia 3 10356
33	35	YOU DON'T HAVE TO GO CHI-LITES—Brunswick B 55528
34	38	COTTON CANDY SYLVERS—Capitol P 4255
35	45	TRY ME . . . I KNOW . . . WE CAN MAKE IT DONNA SUMMER—Oasis 406 (Casablanca)
36	39	WAKE UP SUSAN SPINNERS—Atlantic 3341
37	32	LOVE HANGOVER DIANA ROSS—Motown M 1392F
38	40	THERE YOU ARE MILLIE JACKSON—Spring SP 164 (Polydor)
39	44	BABY, WE BETTER TRY TO GET IT TOGETHER BARRY WHITE—20th Century TC 2298
40	37	I'LL BE GOOD TO YOU BROTHERS JOHNSON—A&M 1806
41	42	KEEP THAT SAME OLD FEELING THE CRUSADERS—ABC Blue Thumb BTA 269
42	43	ROOTS, ROCK, REGGAE BOB MARLEY & THE WAILERS—Island 060

43	34	I HOPE WE GET TO LOVE IN TIME MARILYN MCCOO & BILLY DAVIS, JR.—ABC 12170
44	36	STROKIN' (PT. II) LEON HAYWOOD—20th Century TC 2285
45	48	IT'S GOOD FOR THE SOUL LUTHER—Cotillion 44200 (Atlantic)
46	51	WE THE PEOPLE GENERAL JOHNSON—Arista 0192
47	47	BLT LEE OSKAR—United Artists XW807 Y
48	54	WE BOTH NEED EACH OTHER NORMAN CONNORS—Buddah BDS 534
49	55	FUNNY HOW TIME SLIPS AWAY DOROTHY MOORE—Malaco M 1033 (TK)
50	56	UNIVERSAL SOUND KOOL & THE GANG—De-Lite DEP 1583
51	63	YOU TO ME ARE EVERYTHING THE REAL THING—United Artists XW833 Y
52	57	I NEEDED IT JOHNNY GUITAR WATSON—DJM 1013 (Amherst)
53	53	COME ON AND RIDE ENCHANTMENT—Desert Moon 6403 (Buddah)
54	68	YOU SHOULD BE DANCING BEE GEES—RSO 853 (Polydor)
55	46	BARETTA'S THEME: KEEP YOUR EYE ON THE SPARROW RHYTHM HERITAGE—ABC 12177
56	62	BABY, I WANT YOUR BODY AL WILSON—Playboy P 6076
57	31	I WANT YOU MARVIN GAYE—Tamla T 54264F (Motown)
58	59	TEN PERCENT DOUBLE EXPOSURE—Salsoul 2008
59	65	SLOW MOTION DELLS—Mercury 73807
60	61	LOVE CHANT ELI'S SECOND COMING—Silver Blue 7302 (TK)
61	—	LET THE GOOD TIMES ROLL BOBBY BLAND & B.B. KING—ABC Impulse IMP 31006
62	49	SO GOOD TO BE HOME WITH YOU TYRONE DAVIS—Dakar DK 4553 (Brunswick)
63	69	SUPER DISCO RIMSHOTS—Stang 5067 (All Platinum)
64	71	LOWDOWN BOZ SCAGGS—Columbia 3 10367
65	—	LEAN ON ME MELBA MOORE—Buddah BDA 535
66	67	IT'S HARDER TO LEAVE JACKIE MOORE—Kayvette 5125 (TK)
67	58	HARDTIME S.O.S. TOMMY TATE—Koko KO 722
68	—	PORCUPINE NATURE ZONE—London 5N 235
69	—	AIN'T GOOD FOR NOTHING LUTHER INGRAM—Koko 721
70	—	JUST LIKE IN THE MOVIES BLOODSTONE—London 5N 1067
71	64	WHEREVER YOU GO SKIP MAHOANEY & THE CASUALS—Abet 9465 (Nashboro)
72	73	DANCIN' KID DISCO TEX & THE SEX-O-LETTES—Chelsea CH 3045
73	—	FLOWERS THE EMOTIONS—Columbia 3 10347
74	75	SNAP IT PHIL MEDLEY—Pyramid P8003 (Rolette)
75	—	THANK YOU FOR TODAY SISTER SLEDGE—Cotillion 44202 (Atlantic)

## Jackson, Yancy & Chappell



The producing and writing team of Chuck Jackson and Marvin Yancy recently celebrated in New York by re-signing with Chappell Music, even before their long-term contract had expired. The team, who are producers and writers for Natalie Cole, The Manhattans, The Impressions, Ronnie Dyson and many other acts, also presented Chappell president Norman Weiser with a gold record for Natalie's first lp "Inseparable." Shown above are (from left): Chuck Jackson, personal manager Bob Schwaid, Chappell's vice president/creative Frank Military, Chappell president Norman Weiser, Chappell's Buddy Robbins, and Marvin Yancy (seated).

## Disco File (Continued from page 68)

by muffled steady drums and those gorgeous Munich Machine strings, is rather amazing. Procol Harum would surely approve. And side two here is far from disappointing. Surely its most popular cut will be something called "I Wanna Funk with You Tonight" which is very upbeat and quite willing to slur the key word in its constantly-repeated title so there's little doubt about what the singer (or the girl chorus) have in mind here. What could be more explicit? The remaining two tracks, both over five minutes, are also interesting, especially "Oh, L'Amour" which adds a touch of B.T. Express sound to the usual Donna Summer style.

The runner-up is the debut album from Double Exposure on Salsoul, titled "Ten Percent" after the record which is certainly one of the year's top five songs, but, as a whole collection, not up to the fantastic energy and impact of that song. Baker, Harris & Young produced with Philadelphia perfection but the album's other two extended cuts, "Everyman" (7:27) and "My Love Is Free" (7:00), while attractive and invigorating, are not the inspired explosions we've come to expect from this team. Still, any Baker, Harris & Young number is several giant steps above most other stuff on the disco market today and this one may grow on me yet. Note: The version of "Ten Percent" included here is 6:51, shorter than either of the mixes on the disco disc version now in the stores, so buyers of the first Giant 45 have something unavailable in any other form.

FEEDBACK: Walter Gibbons, the New York DJ famous for his disco mix on "Ten Percent," recommends a track from the new Spinners album, "Happiness Is Being with the Spinners" on Atlantic. The song, a Thom Bell production written by Bell and Linda Creed, is a 7:22 cut called "The Rubberband Man" which sounds like an early Jackson 5 record—cute, bouncy and fun—but without that J5 spunk . . . John Hedges from The City in San Francisco suggests Jeannie Reynolds' "Hit and Run" (from her "Cherries, Bananas & Other Fine Things" album on Casablanca) which he rightly points out has a Candi Staton feel and a nice Don Davis production. Also doing well at The City: "Love Chant" by Eli's Second Coming, "Smoke Your Troubles Away" by the Glass Family and "Getaway" by Earth, Wind & Fire . . . My favorite single this week is an import Disco-On-The-Run's Jeff Baugh says he picked up at Downstairs Records in New York and which he described as "sounding like 'Yellow Train' but with the sounds of a clock instead of a train." The record is called "Tick Tack" by Alarm Clock (on Celebration, a Canadian label) and over an electronic tick tock that sounds like that coffee perking commercial there's a breathy kind of sustained shout and builds to an all-out scream at the end. It's completely weird and exciting in a driven, insane way. Definitely not for all tastes but if you liked "Yellow Train," "Wow" and "Erucu," you'll probably love this.

RECOMMENDED SINGLES: "The Magic Touch," a very George McCrae-sounding production by and for Tony Sylvester and the New Ingredient in case you'd forgotten that the producer whose name has been cropping up all over started out as a member of the Main Ingredient; the song was written by Fay Hauser and Patrick Adams and runs 4:37 in its long, orgasmic version (Mercury) . . . "Baia" by the Alice Street Gang (on Amazon, yet another TK label), a Ritchie Family-like version of the standard that begins with a taste of the theme from "2001" . . . "Kill That Roach," a fine, funky drug song by Miami (Drive) . . . "Everybody Join Hands" by Consumer Rapport (remember them?), only because the song's second half (of its 4:51 length) is so powerful and spirited.



**JULY 31, 1976**

1. **SPARKLE**  
ARETHA FRANKLIN—Atlantic SD 18176
2. **BREEZIN'**  
GEORGE BENSON—  
Warner Bros. BS 2919
3. **HARVEST FOR THE WORLD**  
ISLEY BROTHERS—T-Neck PZ 33809 (CBS)
4. **HOT ON THE TRACKS**  
COMMODORES—Motown M6 86751
5. **CONTRADICTION**  
OHIO PLAYERS—Mercury SRM 1 1088
6. **NATALIE**  
NATALIE COLE—Capitol ST 11517
7. **ALL THINGS IN TIME**  
LOU RAWLS—Phila. Intl. PZ 33957  
(CBS)
8. **LOOK OUT FOR #1**  
BROTHERS JOHNSON—A&M SP 4567
9. **I WANT YOU**  
MARVIN GAYE—Tamlam T6 34251  
(Motown)
10. **MOTHERSHIP CONNECTION**  
PARLIAMENT—Casablanca NBLP 7022
11. **MIRROR**  
GRAHAM CENTRAL STATION—  
Warner Bros. BS 2937
12. **SKY HIGH**  
TAVARES—Capitol ST 11533
13. **THOSE SOUTHERN KNIGHTS**  
THE CRUSADERS—ABC Blue Thumb  
BTS 6024
14. **THE MANHATTANS**  
Columbia PC 33820
15. **HARD WORK**  
JOHN HANDY—ABC Impulse ASD 9314
16. **STRETCHIN' OUT IN BOOTSY'S  
RUBBER BAND**  
BOOTSY'S RUBBER BAND—Warner Bros.  
BS 2920
17. **SOUL SEARCHING**  
AVERAGE WHITE BAND—Atlantic  
SD 18179
18. **YOU ARE MY STARSHIP**  
NORMAN CONNORS—Buddah BDS 5655
19. **YOUNG HEARTS RUN FREE**  
CANDI STATION—Warner Bros. BS 2948
20. **ENERGY TO BURN**  
B.T. EXPRESS—Columbia PC 34178
21. **FEVER**  
RONNIE LAWS—Blue Note BN LA628 G  
(UA)
22. **DIANA ROSS**  
Motown M6 86151
23. **WILD CHERRY**  
EPIC/SWEET CITY PE 34195 (CBS)
24. **GIVE GET TAKE AND HAVE**  
CURTIS MAYFIELD—Curton 5007 (WB)
25. **TOGETHER AGAIN . . . LIVE**  
BOBBY BLAND & B.B. KING—  
ABC Impulse ASD 9317
26. **COLLECTORS' ITEM**  
HAROLD MELVIN & THE BLUE NOTES—  
Phila. Intl. PZ 34232 (CBS)
27. **EARGASM**  
JOHNNIE TAYLOR—Columbia PC 33951
28. **WHERE THE HAPPY PEOPLE GO**  
THE TRAMMPS—Atlantic SD 18172
29. **HAPPINESS IS BEING WITH THE  
SPINNERS**  
SPINNERS—Atlantic SD 18181
30. **LOVE & UNDERSTANDING**  
KOOL & THE GANG—De-Lite DEP 2018
31. **LOVE POTION**  
NEW BIRTH—Warner Bros. BS 2959
32. **SUMMERTIME**  
MFSB—Phila. Intl. PZ 34238 (CBS)
33. **MISTY BLUE**  
DOROTHY MOORE—Malaco 6351 (TK)
34. **LET YOUR MIND BE FREE**  
BROTHER TO BROTHER—Turbo 7015  
(All Platinum)
35. **BOB JAMES THREE**  
CTI 6063
36. **JUICY FRUIT (DISCO FREAK)**  
ISAAC HAYES—ABC ABCD 953
37. **GOOD KING BAD**  
GEORGE BENSON—CTI 6062
38. **ARABIAN NIGHTS**  
RITCHIE FAMILY—Marlin 2201 (TK)
39. **AIN'T THAT A BITCH**  
JOHNNY GUITAR WATSON—  
DJM DJLPA 3 (Amherst)
40. **TODAY**  
JOE SIMON—Spring SP 1 6710 (Polydor)

**RECORD WORLD JULY 31, 1976**

## Crocker Indicted

*(Continued from page 3)*

imprisonment and a fine of \$20,000 if convicted.

Crocker, 32, is charged with making false statements on two occasions before another Newark Grand Jury on September 15, 1975, when he was called to testify on allegations that led to the indictment of executives of Brunswick and Philadelphia International Records. Specifically, he is charged with perjuring himself regarding the receipt of cash payments in excess of \$10,000 in 1974-75 from independent record promoter Ellsworth Groce ("Rocky G") and \$400 in 1973 from Harry Coombs, promotion VP for Philadelphia International Records.

Coombs was one of four Philadelphia International and Gamble-Huff executives to plead nolo contendere to payola and other charges last April. Groce, who has done promotion work

for Capitol, Playboy, Curton and Babylon Records, among other labels, has not been charged with any crime to date, although U.S. Attorney Jonathan L. Goldstein said that an investigation into Groce's activities is still in progress.

Crocker rose to prominence as an air personality with WMCA-AM in New York in the mid-sixties, later moving to WBLS-FM. He also has interests in several other radio stations around the country, and has in recent years become one of the leading concert promoters in the New York area. He is the second radio figure to be charged in the record industry investigations begun by Goldstein in 1975. In January of this year, Paul Burke Johnson of WAOK in Atlanta pled guilty to perjury charges before the same Grand Jury. No date has been set for Crocker's trial.

## Guastella to Bestway

■ NEW YORK — Jerry Massler, vice president of Bestway Products, Inc., has announced the appointment of Joe Guastella as director of operations and customer service for the company.

In his new capacity, Guastella will be responsible for Bestway's scheduling and production, and will be in direct control of the company's packaging, injection and compression molding and quality control departments.

## Sober To Blendingwell

■ NEW YORK — Errol Sober has been appointed general professional manager for Blendingwell Music, Inc., it was announced by Phil Kurnit, executive vice president, Blendingwell.

Sober, a veteran of such publishing companies as April Blackwood Music, Playboy Music and Green Apple Music, is also a recording artist and songwriter.

Sober will be based at Blendingwell's offices, 9229 Sunset Boulevard, Beverly Hills, California.

## Copyright Reform

*(Continued from page 3)*

equipment during raids on copyright violators was approved. The amendment still permits the courts to force forfeiture of tape duplicators and other hardware involved in infringement cases but makes it more difficult for them to seize such things as trucks or boats.

"The police say they need to be able to do this for law enforcement purposes," Wiggins said. "I know it's to collect vehicles for their own use."

In another subcommittee move, the bill now prescribes a maximum budget for the new Copyright Tribunal at no more than \$500,000 annually.

Rep. George Danielson (D-Calif.) told *Record World* after the mark up session that he intends to introduce an amendment that will exempt jukeboxes from the authority of the Tribunal, meaning only Congress can change the \$8.00 per box annual performance fee that is newly created by the revision. The move is not given much

chance for passage.

Chairman Kastenmeier told the subcommittee last week that the copyright bill will be taken to the full Judiciary Committee before the higher-priority Privacy Bill also pending before the subcommittee. The announcement was a strong indication of Kastenmeier's resolve to get the copyright bill through Congress before year's end. The move, Kastenmeier explained, was to prevent opponents of the proposed privacy law — which would make illegal certain types of surveillance and protect personal information—from holding the Privacy Bill hostage to the copyright law. Kastenmeier felt that more conservative members of the Judiciary Committee might be able to force unwanted compromises on the backers of the Privacy Bill in order to get the copyright proposal before the full committee in time for passage this year. Timing is the most important thing going for copyright revision at this point.

**JULY 31, 1976**

1. **BREEZIN'**  
GEORGE BENSON—Warner Bros. BS 2919
2. **THOSE SOUTHERN KNIGHTS**  
THE CRUSADERS—ABC Blue Thumb  
BTS 6024
3. **BOB JAMES THREE**  
CTI 6063
4. **GOOD KING BAD**  
GEORGE BENSON—CTI 6062
5. **EVERYBODY COME ON OUT**  
STANLEY TURRENTINE—Fantasy F 9508
6. **FEVER**  
RONNIE LAWS—Blue Note BN LA628 G  
(UA)
7. **LOOK OUT FOR #1**  
BROTHERS JOHNSON—A&M SP 4567
8. **FLY WITH THE WIND**  
McCOY TYNER—Milestone M 9067
9. **HARD WORK**  
JOHN HANDY—ABC Impulse ASD 9314
10. **MYSTERIES**  
KEITH JARRETT—Impulse ASD 9315
11. **SALONGO**  
RAMSEY LEWIS—Columbia PC 34173
12. **LEE OSKAR**  
United Artists LA594 G
13. **CITY LIFE**  
THE BLACKBYRDS—Fantasy F 9490
14. **YOU ARE MY STARSHIP**  
NORMAN CONNORS—Buddah BDS 5655
15. **THE NEED TO BE**  
ESTHER SATTERFIELD—A&M SP 3411
16. **TOUCH**  
JOHN KLEMMER—ABC ABCD 922
17. **BLACK MARKET**  
WEATHER REPORT—Columbia PC 34099
18. **ROMANTIC WARRIOR**  
RETURN TO FOREVER—Columbia  
PC 34076
19. **THE LEPRECHAUN**  
CHICK COREA—Polydor PD 6062
20. **REFLECTIONS OF A GOLDEN DREAM**  
LONNIE LISTON SMITH & THE COSMIC  
ECHOES—BDLI 1460 (RCA)
21. **FEELS SO GOOD**  
GROVER WASHINGTON, Jr.—Kudu  
KU 2451
22. **ODYSSEY**  
CHARLES EARLAND—Mercury  
SRM 1 1049
23. **ARBOUR ZENA**  
KEITH JARRETT—ECM 1 1070 (Polydor)
24. **PRIMAL SCREAM**  
MAYNARD FERGUSON—Columbia  
PC 33953
25. **MYSTIC VOYAGE**  
ROY AYERS UBIQUITY—Polydor PD 6057
26. **THE MEAN MACHINE**  
JIMMY McGRUFF—Groove Merchant 3311
27. **BRASS CONSTRUCTION**  
United Artists LA545 G
28. **AURORA**  
JEAN-LUC PONTY—Atlantic SD 18163
29. **ASPECTS**  
THE ELEVENTH HOUSE FEATURING  
LARRY CORYELL—Arista 4077
30. **EARL KLUGH**  
Blue Note BN LA596 G
31. **CORDON BLEU**  
SOLUTION—Rocket PIG 2189 (MCA)
32. **ALL THINGS IN TIME**  
LOU RAWLS—Phila. Intl. PZ 33957  
(CBS)
33. **JACO PASTORIUS**  
Epic PE 33949
34. **SUMMERTIME**  
MFSB—Phila. Intl. PZ 34238 (CBS)
35. **NIGHTFLIGHT**  
GABOR SZABO—Mercury SRM 1 1091
36. **LOW**  
AL JARREAU—Warner Bros. WB 2248
37. **BIRD: THE SAVOY RECORDINGS**  
CHARLIE PARKER—Savoy SJL 2201  
(Arista)
38. **THIS MOTHER'S DAUGHTER**  
NANCY WILSON—Capitol ST 11518
39. **A DIFFERENT SCENE**  
LOU DONALDSON—Cotillion SD 9905  
(Atlantic)
40. **ECHOES OF BLUE**  
FREDDIE HUBBARD—Atlantic SD 1687



## Record World en Colombia

By **ARMANDO PLATA CAMACHO**

■ Para los próximos años tenemos ya la sucesora de **Claudia** de Colombia. Se trata de **Gretta**, joven cantante que impacta en nuestros países vecinos. También surge con fuerza **Isadora**, su nuevo elepe anda bien en ventas y difusión, especialmente "Sabrás de mí," tema altamente popular.

Se casó **Claudia** con el publicista **Rodrigo Restrepo**, quien a propósito completa así sus cinco matrimonios.

Apareció la canción "El Detenido" compuesta por **Jorge Villamil**, quien afrontó delicada situación por ser intermediario de guerrilleros, en hechos ya comentados por **Record World**.

El mejor lanzamiento de L.P. en los últimos meses lo realizó la CBS para **Ximena** (otra que se casó y pasó la luna de miel en Rusia, invitada por el gobierno) con el título de "Tuya de la Cabeza a los Pies."

Cuarenta y cinco años de vida profesional cumple **Lucho Bermúdez**, el famoso compositor y

director de orquesta, autor de obras inmortales como "San Fernando," "Carmen de Bolívar," "Colombia, tierra querida" y "Salisipedes" entre otras.

La huelga de músicos por reajuste de salarios ha paralizado toda la producción por más de un mes . . . la cosa se pone dramática!

### Genesis

El Grupo **Genesis** salió de gira por todos los puertos del Rio Magdalena, acompañando a **Capax**, un joven nadador que tuvo la osadía de cruzar el río desde Neiva hasta Barranquilla, a físico nado en 21 días . . . todo un show!

**Jorge Barón** realizó el mayor show musical en la historia de nuestro país, tres horas con los mejores artistas internacionales del momento, en vivo, **Raphael**, **Mocedades**, **Mari Trini**, entre otros.

Se separó **Lyda Zamora** de su esposo por 11 años, el diestro **Pepe Cáceres**. La noticia fué comidilla de todos los rincones del ambiente.

## DESDE NUESTRO RINCON INTERNACIONAL

By **TOMAS FUNDORA**



■ Mientras que su interpretación de "She's My Girl," como tema de una telenovela en Brasil, va catapulteando a **Morris Albert** a nuevo éxito de gran fuerza, en su país de origen, su interpretación de "Memories" de su propia autoría, así como la versión en Español "Te Recuerdo" de **Elizabeth García**, van tomando fuerza arrolladora en el mercado norteamericano. El número, que comenzó su desarrollo como tormenta discográfica con tenue fuerza, al igual que su "Feelings" (Dime), hace ya pensar que el brasileño no será interprete triunfador de un solo número. **Morris** ha establecido su residencia permanente en Los Angeles y su "Fan Club," trabajando a gran capacidad, puede ser contactado de la siguiente manera: **Morris Albert Fan Club**, P.O. Box 62,005, Rio de Janeiro 20.000, Brazil, **Morris** está en estos momentos tomando parte en varios Especiales de Televisión en Inglaterra y su promoción por RCA en Estados Unidos va en fuerte "Crescendo." La versión en Español de "Memories" está disfrutando de una muy amplia acogida por la radio en Estados Unidos . . . Vaya mi felicitación a Discos Orbe de Colombia por su producción de **Emilce** que acaban de lanzar al mercado. Con arreglos de **Quique Fernández**, **Jorge Calandrelli** y **Arturo Astudillo**, **Emilce** puede lograr

impacto fuerte en el mercado internacional. Entre los temas brillan "Un Amante Más," (Alex Gonzalez) "Pienso," (J. Valencia) "Dame fuerza" (A. Gonzalez) y su primer éxito, "Piel sobre Piel" (Alex Gonzalez) que al ser presentada por la intérprete en el Festival de San Sebastian, en San Cristobal, Venezuela, provocó un aluvión de diferentes interpretaciones por la fuerte, pero muy fina, temática de la canción. Con **Emilce** puede pasar cualquier cosa si recibe la promoción adecuada internacionalmente.



**Morris Albert**

**Fruko** y sus **Tesos** actuarán en el Sunnyside Garden de Queens, New York, la pasada semana y permanecerán por treinta días en ese área en campañas publicitarias por televisión y radio, a más de cumplir otros compromisos para actuaciones. En el mismo esfuerzo por acreditar fuertemente el sello Fuentes de Colombia a sus artistas en el territorio norteamericano, en la fuerte población latina, **Karool** se presentará por 30 días en New Jersey, **Los Elphos** actuarán por 15 días y **Montecristo** se presentará en Nueva York para las festividades colombianas del 20 de Julio . . . Otra artista que triunfó dentro del conglomerado latino de Miami lo fué **Claudia**. Su presentación en un centro nocturno dirigido a los colombianos residentes en el área fué en extremo



**Tony Pabon**

exitosa.

**Antonio Aguilar** hará televisión por primera vez en más de 18 años en México. El charro cantor zacatecano aparecerá en dos programas patrocinados por una firma licorera y han sido filmados en la Hacienda de **Antonio Aguilar** en Tayagua, en sus casa de Ciudad México, en los estudios de Televisa y en el Estudio "A" de Discos Musart . . . El popular programa radial de **Juan Montenegro**, "Latin Explosion" está ahora también en el aire los Sábados y Domingos por la noche a través de Radio WOJO en el área de Chicago. El formato de Juan es de "salsa." Las muestras pueden ser enviadas a Juan Montenegro, 2425 Main Street, Evanston, Illinois 60202 . . . Lanzará el sello Salsoul la grabación "disco" de **Bebu Silvetti** realizada por Hispavox de España. **Bebu**, argentino radicado en España actualmente y que vivió larga temporada en el



**Bobby Rodriguez**

(Continued on page 81)

### THE PEOPLE'S CHOICE

## "IMPACTO CREA"

(VS-51)



A Message For Society  
Wrapped In Salsa!

Recording Director  
& Arranger:  
**Carmelo Rivera**

Produced By:  
**Bobby Valentin**

On Crea Records & Tapes

Distributed By  
**Vaya Records**

### "SALSA CARAVAN '76"

STARRING THE FANIA ALL STARS

Aug. 6th	New York	Madison Sq. Garden
Aug. 7th	Chicago	Aragon Ballroom
Aug. 21st	Puerto Rico	Coliseo Roberto Clemente
Aug. 22-23rd	Santo Domingo	
Sept. 19-29th	Japan	Six Shows
Oct. 1st	Los Angeles	Hollywood Palladium
Oct. 2nd	San Francisco	Winterland

Producer:  
**JERRY MASUCCI**



Musical Director  
**JOHNNY PACHECO**



# LATIN AMERICAN HIT PARADE

## Albums

### Mexico

By VILO ARIAS SILVA

1. **PARA PIEL DE MANZANA**  
JUAN MANUEL SERRAT—EMI Capitol
2. **A MI GUITARRA**  
JUAN GABRIEL—RCA
3. **FALSO AMOR**  
LOS BUKIS—Melody
4. **PARODIAS POLITICAS**  
OSCAR CHAVEZ—Polydor
5. **CHICO RARO**  
ACAPULCO TROPICAL—RCA
6. **JAMAS-MELINA**  
CAMILO SESTO—Musart
7. **QUIERO**  
JULIO IGLESIAS—Polydor
8. **SIEMPRE ESTOY PENSANDO EN TI**  
LUCIA MENDEZ—RCA
9. **MUCHACHO ALEGRE**  
LOS POTROS—Peerless
10. **BESAME MUCHO**  
ANAMIA—Gamma

### Miami

By OSCAR GUTIERREZ

1. **THE JUDGE'S NEPHEWS**  
LOS SOBRINOS DEL JUEZ—Audio Latino
2. **LISSETTE**  
LISSETTE—Borinquen
3. **HOY TENGO GANAS DE TI**  
MIGUEL GALLARDO—Latin Int.
4. **APARTAMENTO NO. 2**  
RAUL MARRERO—Mericana
5. **POR LA PUERTA GRANDE**  
NELSON NED—West Side Latino
6. **EN EL OLYMPIA**  
JULIO IGLESIAS—Alhambra
7. **QUE VAS A HACER SIN MI**  
SOPHY—Velvet
8. **FLORECIENDO**  
YOLANDITA MONGE—Coco
9. **AMOR LIBRE**  
CAMILO SESTO—Pronto
10. **LA GORME**  
EYDIE GORME—Gala

### Los Angeles

By KALI (JUAN R. MEONO)

1. **REGRESA CORAZON**  
CONJUNTO SUPERIOR—Latin
2. **MI AMIGA, MI ESPOSA, MI AMANTE**  
CONJ. COSTA AZUL—Nova Vox
3. **CONTRABANDO Y TRAIACION**  
NACHO DE HARO—Latin
4. **LA CAMELIA**  
ROSA FELIX—Musimex
5. **BARRIO POBRE**  
YOLANDA DEL RIO—Arcano
6. **ME LLEGA, ME LLEGA**  
MARIO QUINTERO—Orfeon
7. **LOS POLLEROS**  
CONJUNTO ANDALUCIA—Olympico
8. **MI SOLDADITA**  
CHAYITO VALDEZ—Cronos
9. **LA NOVIA DEL PESCADOR**  
PERLA NEGRA—Gas
10. **ASI**  
GRUPO EL TREN—Orfeon

### Mexico

By VILO ARIAS SILVA

1. **FALSO AMOR**  
LOS BUKIS—Melody
2. **A MI GUITARRA**  
JUAN GABRIEL—RCA
3. **SEMAFORO ROJO**  
JOSE AUGUSTO—EMI Capitol
4. **QUIERO**  
JULIO IGLESIAS—Polydor
5. **JAMAS**  
CAMILO SESTO—Musart
6. **MORIR CONTIGO**  
LOS BABY'S—Peerless
7. **LA QUE FUE MI NOVIA**  
OCTAVIO—Musart
8. **VOLVERAS, VOLVERE**  
LA FAMILIA MORLED—Cisne RAFF
9. **CUERPO SIN ALMA**  
LAS COLOMBIANITAS—Peerless
10. **17 AÑOS**  
JUAN GABRIEL Y MA. VICTORIA—RCA

## Nuestro Rincon *(Continued from page 80)*

área de California y después en México, se encuentra exitoso en estos días con su grabación "Lluvia de Primavera" . . . **Los Satelites** de Venezuela estarán en jira por Puerto Rico durante Agosto. Su próximo long playing titulado "Salsa" estará a la venta próximamente en el sello Discolando en Estados Unidos . . . "Dominicanita," tema exitoso en Santo Domingo en la interpretación de **Rafael Solalando Brú** . . . El nuevo "elepé" de **El Gran Combo** titulado "En Puerto Rico," está recibiendo amplia acogida. Los temas exitosos en este larga duración son "La Soledad" (R. Anglero) y "Los Escaparates" (D. Gomez) . . . **Tony Pabon**, excelente trompetista, cantante y compositor lanza su **Nueva Protesta** con un L.P. de "salsa" y "Disco." Tony presentará a su nuevo cantante **Jr. Santiago** y ya están obteniendo éxito con el tema titulado "Fango."

Más de veinte mil fanaticos se aglomeraron en el Robin Hodd Dell West en Fairmount Park, Philadelphia, para presenciar las actuaciones de **Willie Colon** y dos bandas locales el pasado día 7 de Julio. Este festival, que se realiza cada año en Philadelphia, es presentado por el Departamento de Parques y Recreo . . . Cargados d éxito absoluto con su interpretación de "Glorioso San Antonio," debutarán **Los Sobrinos del Juez** (The Judge's Nephews) en el "Zebra Night Club" de Panamá, donde actuarán desde el 29 de Julio hasta el 17 de Agosto. ¡Éxitos muchachos! . . . El "Joyous Lake Restaurant" de Woodstock, New York, fué el escenario en que se orreció un gran espectáculo salsero grabado en vivo, presentando a **Bobby Rodriguez y la Compañía**, en la noche del 4 de Julio. Fué la primera vez en que hubo de ofrecerse en Woodstock un espectáculo de "Salsa" y el acogedor Restaurant de **Ron Marien** se vió invadido por los fanáticos de la "salsa" neoyorkina . . . Y ahora . . . ¡Hasta la próxima desde México, antes de partir a Venezuela, Brasil y Argentina!

With "She's My Girl" climbing the charts in Brazil, **Morris Albert** is skyrocketing his "Memories" ("Te Recuerdo") (Elizabeth Garcia) in the American market. Radio, both American and Latin, is backing this new theme that looks like another real winner, as big as his previous smash tune, "Feelings." Morris Albert's Fan Club can be contacted at P.O. Box 62,005, Rio de Janeiro 20.000, Brazil. Morris has established his residence in the Los Angeles area and he is at present in London taping some specials on TV and a very strong promotional campaign is already in process, conducted by RCA Records in the States . . . Our congratulations to **Discos Orbe** from Colombia for their excellent new production on **Emilce**, with arrangements by **Jorge Calandrelli, Quique Fernandez** and **Arturo Astudillo**. Her performance of "Piel sobre Piel" could be the door opener for her in the international markets, since her performance at Festival San Sebastian that took place in San Cristobal, Venezuela, became an overnight success because of the theme of the tune, which is, in a way, inclined to be too sexy but exquisite and nicely treated . . . **Fruko and sus Tesos** from Colombia performed last week at the Sunnyside Garden in Queens, New York. He and his band will stay on a promotional campaign in the New York area for over 30 days. Also from Fuentes, in an effort to promote their artists in the States,

*(Continued on page 82)*

## Singles

### Puerto Rico

By WKAQ (JOSE JUAN ORTIZ)

1. **MI DESENGANO**  
APOLLO SOUND—International
2. **SON LOS NERVIOS**  
RUBBY JADDOCK—Tab
3. **MARIA LUISA**  
ISMAEL MIRANDA—Fania
4. **SERENATA JIBARA**  
CORPORACION LATINA—Lamar
5. **JAMAS**  
CAMILO SESTO—Pronto
6. **PRESTAME LOS GUANTES**  
JOHNNY PACHECO—Fania
7. **EL BOCHINCHE**  
CORTIJO—Coco
8. **FIFTH OF BEETHOVEN**  
WALTER MURPHY AND BIG APPLE BAND—Capitol
9. **THE BLUE DANUBE HUSTLE**  
RICE & BEANS ORCHESTRA—Ore
10. **SENTIMIENTO**  
PETE RODRIGUEZ—Fania

### Panama

By EDMUNDO VARGAS

1. **DANDO VUELTAS**  
ROBERTO Y SU ZAFRA—Tamayo
2. **QUE SE VAYAN ELLOS**  
SANDRA CUMBERBATCH—CBS
3. **GLORIOSO SAN ANTONIO**  
THE JUDGE'S NEPHEWS—Audio Latino
4. **SE QUE ME ENGANASTE UN DIA**  
DANNY DANIEL—Polydor
5. **BUSCANDOTE**  
LATIN BROTHERS—Fuentes
6. **OLVIDALO**  
CAMILO SESTO—Ariola
7. **SIN EMBARGO**  
HERMANOS DUNCAN—Sally Ruth
8. **CIERRA LOS OJOS**  
YOLANDITA MONGE—Coco
9. **TIO CAIMAN**  
SANDRA CUMBERBATCH—CBS
10. **GITANO**  
SANTANA—CBS

## Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO—Discos Musart robusteció su catálogo internacional al firmar en exclusiva para la explotación en México al sello Diia de Centro América, que tiene entre su elenco al triunfador intérprete **César**, el cual colocó la temporada pasada el tema "Mi plegaria" como hitazo nacional alcanzando altísimas cifras en ventas. El convenio se rubricó en las oficinas de Musart, estando representado el sello mexicano por el **Lic. Eduardo Baptista L.** Sub-director general y Dila por su director general **Lic. Augusto Diaz Durán** . . . Destacados comentarios en los más importantes diarios, resaltan la nominación que hace **Record World** de **Raúl Vieyra** como el periodista especializado del año en la Selección de Valores Internacionales. El Universal, Novedades, Cine Mundial y El Sol de México, exaltan la calidad moral y profesional de Vieyra, justificando la distinción internacional . . . **Rosalba** (Melody) recibe el apoyo masivo de las radiodifusoras y coloca paulatinamente su reciente lanzamiento "Cuando calienta el sol" . . . Amplias y de acuerdo con el prestigio adquirido, son las nuevas instalaciones que ocupa actualmente discos Polydor. La com-

pañía va en crecimiento y es justo destacar la labor de **Luis Bastón** y **Enrique de Noriega** director general y gerente comercial respectivamente. ¡Felicitaciones! . . .

El monstruo musical de México llamado **Juan Gabriel** (RCA), consolidó otro hit nacional de enormes proporciones con el tema "A mi guitarra." La difusión llega de costa a consta . . . La brillante labor promocional de Peerless, se refleja en la forma como se mas-tienen **Lon Baby's** en las listas de popularidad, quienes continúan ascendiendo con su "Morir contigo" . . . El domingo 29 de Agosto para ser exacto, el grupo Venezolano **Los Terrícolas** (Gamma) inician una nueva temporada en televisión manejados una vez más por la empresa Asyra (Asesoramiento y representaciones artísticas).

Desde Colombia, Ecuador y Perú me llegan noticias de los triunfos disqueros que están obteniendo **Tirzo Paiz y Octavio**; el primero con el número "Si me quisieras una poquito" y **Octavio** con "Vestido mojado," lo que se puede considerar como una excelente labor internacional de Musart . . . Violentamente **La Familia Morled** (Cisne RAFF) coloco

*(Continued on page 82)*



## En Mexico (Continued from page 81)

cando "Volverás, volveré" a nivel de hit. Cabe destacar en este tema, lo sensacional que lucen las voces femeninas de las hermanas Rosi é Isabel . . . Según reporte de las principales cadenas discotecarias, **Juan Manuel Serrat** (EMI Cápitol) acapara por varias semanas consecutivas el primer lugar de ventas de lp. con su álbum "Para piel de manzana."

En ameno cocktail de prensa Cisne RAFF presentó el nuevo álbum a ritmo de hustle que grabó **Pocho Perez**, en el que incluye viejos temas como "La cumparita," "Aquellos ojos verdes," "Cielito lindo" y "Currucú paloma" . . . Agasajo en grande recibió **Anamía** por parte del sello Gamma al aparecer su nuevo elepe que se identifica con su éxito "Bésame mucho." **Carlos**

**Camacho** director general de Gamma presidió la distinguida reunión . . . **Las Colombianitas** (Peerless) triunfadoras con el número "Cuerpo sin alma," lanzan con muchas posibilidades "Ojitos que matan" . . . Otro buen número que aparece con fuerza es "Mariposa vanidosa" interpretado por **Los Felinos** (Musart).

El grupo argentino **Los 4 Soles** (EMI Cápitol) siguen manteniéndose con mucha difusión con el "Nunca más podré olvidarte" de **King Clave** . . . **Los Lince** de argentina quedaron ligados y Polydor. Su primera producción aparecerá en breve . . . **Los Bukis** (Mélody) mantienen el primer lugar de popularidad por sexta semana consecutiva, amenazados duramente por **Juan Gabriel** . . . ¡Y hasta la próxima desde México!

## Nuestro Rincon (Continued from page 81)

**Karool** will be performing in New Jersey, **Los Elphos** will be in the New York area for over 15 days and **Montecristo** will perform on July 20th in New York, due to Colombian festivities . . . Another artist from Colombia that is winning more fans in the States is **Claudia** (CBS), who performed for two weeks in Miami . . . **Antonio Aguilar** from Mexico taped his first TV show in 18 years in Mexico. It was sponsored by a liquor company and filmed in his hacienda in Tayagua, in his residence in Mexico City, the studios of Televisa and the recording studios of Disco Musart . . . The All-Night Show at WOJO, conducted by **Juan Montenegro**, is now on the air on Saturday and Sunday nights for salsa programming. DeeJay copies should be addressed to this popular Chicago salsa show as follows: Juan Montenegro, WOJO Radio, 2425 Main Street, Evanston, Illinois 60202 . . . Salsoul will release in the States the Hispavox productions of **Bebu Silvetti**, an Argentinean residing in Spain for several years after residing for quite some time in Los Angeles and Mexico . . . **Los Satelites** from Venezuela will tour Puerto Rico in August. Their new lp, titled "Salsa," will be released by Discolando Records in the States. Also from Discolando is a new release by **Rafael Solano**, containing "Dominicanita," a hit in Santo Domingo . . . "El Gran Combo en Puerto Rico," a new album by el **Gran Combo**, is selling nicely in Puerto Rico, New York, Miami and spreading to other areas . . . **Tony Pabon**, excellent trumpet player, singer and composer, is producing his **Nueva Protesta Orchestra** album containing salsa and disco tunes. In this new album, Tony introduces the voice of **Jr. Santiago**, and the promotion "Fango" is enjoying makes it look like a real winner.

Over 20,000 salsa fans turned out to see **Willie Colon** and two local Philadelphia bands at the Robin Hood Dell West in Fairmount Park on Wednesday, July 7th. This festival, which is a yearly event in Philadelphia, was sponsored by the Department of Parks and Recreation . . . **The Judge's Nephews** (Los Sobrinos del Juez) will debut at Zebra Club in Panama City on the 29th of July. They will stay in Panama till the 17th of August in time to reopen at the Pagliacci Restaurant (Numero Uno) in Miami. Their performance of "Glorioso San Antonio" (Antonio Carlos-Jocafi) is a smash all over.

## Bergonzi (Continued from page 67)

when the tenor's facial expression remained fairly constant throughout. Yet his is a voice, almost infinite in variety and color, and this recital finds him in an extraordinary state.

The notes are frustrating as to how many of the arias are culled from Phillips' complete recordings and how many are newly pressed. Whatever the facts, Bergonzi is ever the master of the long line, the tasteful user of high notes—

his final B flat in "Celeste Aida" takes one back to many wonderful evenings at the Metropolitan Opera—and has a rare control of dynamics and intonation.

One is not convinced by the recording that Bergonzi should ever sing Otello in the theater, but the great third act aria is sung with the "voce suffocata" that Verdi requested and the "Nium me tema" has enough heartbreak in it to satisfy any listener. The



# LATIN AMERICAN ALBUM PICKS

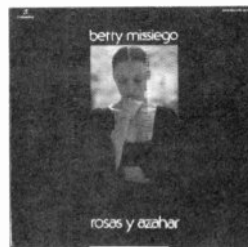


### PARA MI GENTE

**CHIVIRICO—Cotique CS 1084**

En producción y con arreglos de Jorge Millet, el gran Chivirico le da el toque de su salsa y su talento a excelente labor de músicos. Grabación cargada de ritmo y sabor! "Para mi Gente" (Chivirico Davila), "Enamorado" (Mario R. Armelgol), "Yare Yare" (Chivirico Davila) y "Por equivocación" (Ch. Lopez).

Produced and arranged by Jorge Millet, great salsero Chivirico Davilla offers a very special touch to great achievements in salsa rhythm. "Mar y Cielo" (J. Rodriguez), "Cristal" (Marianito More), "Gavilán" (Ch. Davila) and "Tumba" (Ch. Davila).



### ROSAS Y AZAHAR

**BETTY MISSIEGO—Columbia CPS 9445**

Con arreglos y dirección musical de José Luís Navarro, la exquisita interprete peruana, Betty Missiego, en una grabación de valsos peruanos logrados con gran maestría. "Regresa" (A. Polo Campos), "Rosas y Azahar" (Ch. Granda), "Toro Mata" (Soto de la Colina) y "Pobre Voz" (Ch. Granda).

With arrangements and musical direction by José Luís Navarro, the very talented and exquisite Betty Missiego in a package of beautiful Peruvian waltzes. "La Historia de mi Vida" (M. Cavagnaro), "El Picaflor" (Popular), "Me he de guardar" (Ch. Granda), more.



### CHARANGA 76

**TR Records**

En producción de Mike Garcia y Eddie Drennon y con Ronnie Baro y Hansel Martínez en las partes vocales, se luce Charanga 76 con Andrea Brachfeld en la flauta. Brillante labor de lo músicos involucrados y mezcla. "Quiero Más" (D. Carvajal), "Si no te encuentras tú" (A. Martínez-H. Martínez) y "Pita Camion" (Mike García).

Produced by Mike Garcia and Eddie Drennon and with Ronnie Baro and Hansel Martínez handling the vocals, Charanga 76 really moves. Andrea Brachfeld is excellent on the flute. Good musicians and mixing! "Musica y Ambiente" (M. Garcia), "Soy" (Willie Chirino), "Chicago Salsa y Sabor" (Mike Garcia), others.



### ODILIO GONZALEZ

**Velvet LPV 1508**

El gran vendedor de masas puertorriqueñas Odilio Gonzalez va logrando impacto también en otras áreas. Con su peculiar estilo interpreta "El Porcentaje" (R. Cantoral), "La Hamaca" (C. Rodríguez), "Mi Niña" (José Carpio) y "Presagio" (E. Hidalgo).

Odilio Gonzalez has great potential for sales with every one of his recordings in Puerto Rican areas. Now moving forward in other countries. "Cansancio" (Iuz Celenia Tirado), "Cosas de mi Amor" (I. Rosado) and "La Guayaba" (J. Carpio).

big aria from *I Vespri Siciliani*, now blessedly familiar to New Yorkers, has a richness and lyric ease that it never received in two years of performance at the Met (why didn't Bergonzi ever sing Arrigo there?) and Fenton in *Falstaff* is an unexpected delight. After all the heroic singing, Bergonzi handles a lyric aria with ease and remarkable agility.

The tenor has been singing for at least two decades in this coun-

try. He used to be a regular feature at the Met; since the change of administration following Rudolf Bing, he has rarely been at the Lincoln Center house. And this recording shows how poor we are in the loss. He is a real primo tenore—a great technician, a remarkable musician, a sensitive vocal actor and the possessor of God-given beauty of voice. Phillips should be proud to have issued such a fine record of his art.



# CBS Convention Wrap-Up

(Continued from page 19)

ing tape sales and increasing the unit sales per available square feet of retail marketing space. In closing, he reminded the convention that the CBS charter is "We Believe In Music" and described CBS as "proud and experienced, prudent and innovative, aggressive and competitive and persistent . . . a company connected with artists, with radio, with its customers to form a music business community within an industry."

## Product Presentations

Following Craig's speech, still more product presentations were made introducing lps by the following artists: Mother's Finest, Heartfield, Chip Taylor, Jim Peterik, Ned Dohemy, Bonnie Koloc,

## Col Masterworks Sets Fall Release

■ NEW YORK — Columbia Masterworks has announced its fall release of classical music, highlighted by the "Dynamite Dozen," a diversified collection of vocal and orchestral music. These twelve albums include "Lazar Berman Plays Beethoven;" Berlioz: "Requiem," conducted by Leonard Bernstein; George Gershwin/Michael Tilson Thomas: "Rhapsody In Blue;" "The Heifetz - Piatogorsky Concerts;" "Sidewalks of New York," played on the Wurlitzer 164; Charpentier's opera "Louise;" Massenet's "Le Cid," recorded live at Carnegie Hall; Boulez conducting Bartok's "Blue Beard's Castle;" E. Power Biggs playing Bach: "The Six Organ Concerto Sinfonias from the Cantatas;" "When the Lights Go On Again All Over the World," with soloist Robert Merrill; Meyerbeer's "Le Prophete;" and the original cast album of the New York Shakespeare Festival production of "Threepenny Opera."

Also to be released in the coming months are "Colas Breugnon," by Kabalevsky, with soloists, chorus and orchestra of the Moscow Musical Theatre; "Frederica Van Stade/French Opera Arias;" "Claudio Muzio," from the Edison Diamond Discs of 1920-1925; "Bidu Sayao/French Arias and Songs;" a three record memorial tribute, "Lily Pons—Coloratura Assoluta;" "John Williams"—Scarlatti: Six Sonatas and Villa-Lobos: Five Preludes; "Perahia Plays and Conducts Mozart;" "C.P.E. Bach/Three Trios for Flute, Violin and Continuo;" Jaime Laredo/Glenn Gould — Bach. "The Six Sonatas for Violin and Harpsichord;" and "Pierre Boulez Conducts Dukas: 'La Peri' (Complete Ballet) and Rousel: Symphony No. 3."

Troy Seals, Charlie McCoy, Sonny James, Roy Orbison, James Vincent, Shilo, Turley Richards, the Carter Family, Barbara Fairchild, Tower of Power, Boston, Bob Dylan, Bobbie Scott, Tammy Wynette, Burton Cummings and Eddie Russ.

## Artists Awards

Presentations of awards to artists included that of a "diamond record" in recognition of sales of three million units of "Behind Closed Doors" made to Charlie Rich at a Tuesday night country music show held at the Santa Monica Civic Auditorium. Twenty-eight platinum records were given to Aerosmith and their management, Leber-Krebs, Boz Scaggs was given his first gold lp for "Silk Degrees," and Ted Nugent, Phoebe Snow and the Isley Bros. were also given gold records.

## Overview

An over-view of the convention reveals (the CBS Records group as) one of the most potent marketing and creative forces in the entertainment industry.

## 24 Gold Records

At mid-year, the CBS labels and their affiliates have already gathered twenty-four gold records, three of which—lps by Dylan and Aerosmith, a single by Johnnie Taylor have gone platinum. Columbia was responsible for fourteen of the gold lps and

## Col LPs

(Continued from page 19) hits album by Lynn Anderson, the return of Marty Robbins, the recording debut of Mary Kay Place, plus Willie Nelson, Moe Bandy, The Carter Family, Sonny James and numerous other country artists. Albums by Monument artists Charlie McCoy and Larry Gatlin will be a part of the country package, and Monument will also release an album by Roy Orbison, who returns to the label.

Among the artists who will release their first albums for the label are two singer-composers, Chip Taylor and Bobby Scott, comedian Paul Lynde, ex-Guess Who lead singer Burton Cummings, the popular Oakland band Tower of Power, Jane Olivor, a leading singer from New York's active club circuit, Tony Bird, Mingo Lewis, John Reid, Denice Williams, Zim Zemarel, Valerie Carter, Dave Donohue, Wah-Wa Watson, Marie Cain, Tyrone Davis, Ned Doheny, Cash McCall and Libby Titus. Columbia will also issue a collection of the best of the classic routines of the late comedian Ernie Kovacs.

four of the gold singles. Epic scored three gold albums, The Isley's T-Neck Records one and Philadelphia International with a gold album and a gold single. The gold and platinum records represent income of over \$33,000,000 at wholesale selling prices (although not all of those records, of course, were necessarily sold in 1976).

## Retaining Successful Artists

Moreover, the company as underscored in Yetnikoff's address, has been successful in retaining on its roster the vast majority of its successful artists (of the twenty-three artists who were awarded gold or platinum records, twenty-two remain on a CBS label). At the same time, an aggressive acquisi-

## Yetnikoff Speech

(Continued from page 18)

and dedicated international organization in the world. We are perhaps two to three times bigger overseas than our nearest American competitor doing business abroad, and I think I know what I'm talking about when I tell you that we're far better than three times better when it comes to the promotion and marketing of American artists abroad. There is just no comparison in this area between ourselves and the others, and I don't care, and I'm sure Dick Asher doesn't care, what ads Warner Brothers pays for in the trade press. Any English speaking artist who is truly interested in an international career should know that the best possible place to go is right here at CBS. Let them ask Neil Diamond, whose sales overseas equal his sales in the United States, or Santana with the same result, or Bob Dylan, or Paul Simon, or Art Garfunkel, or the Philadelphia International label. I can't emphasize too strongly how important it is to CBS Records to have this strength and dedication overseas, how important it is to our overall success to have the type of communication and dialogue which we do between the two divisions, and how increasingly important these factors have become in negotiations with artists who every day become more and more aware of the potential of the overseas markets.

While we're on the subject of geography and we're in California, perhaps the greatest musical center of them all, a few words are in order about our intentions here. For too many years, we've been known as an East Coast Company, but we're not. We're an East Coast company, and we're a West Coast company, and an English company, and a Japanese company, and a Midwest company, and a Northern company, and a Southern company, and a Nashville company. And if the Antarctic opens up for trade, we'll be there too. But we're definitely a West Coast company with a total organization here, with a new Los Angeles facility in the works for the very near future, and with Don Ellis, the head of Columbia Records a&r, residing here. I don't mean to suggest that Bruce Lundvall or myself or Ron Alexenburg or Steve Popovich are not going to be making constant trips to California. Life would be too pleasant for the local residents if we did that. But we don't intend to operate here just by having some executives fly in and out. We have a total a&r, marketing, and sales organization for both Epic and Columbia based right here in California, and we intend to build on that organization. And I'll tell you one more

tion policy has netted the combined CBS labels since the beginning of the year well over a dozen artists who had met with prior success on other labels. Other artists-newcomers being developed by the label—are said to be breaking. And among those set to be joining the new CBS label were Joan Baez and Joe Walsh.

Walter Yetnikoff summed up the company's posture succinctly as he said: "Whether for better or worse, the record industry is reducing itself to a very small number of successful companies. We're now #1 world-wide and we all expect and demand of each other that we stay on top we intend to win."

thing we intend — many of the so-called West Coast companies have, in the past, had this area a little too much to themselves because of our transient presence here. We intend to continue to change that.

A new, significant factor in that change is the worst-kept secret of the past few weeks. So let me make it official. CBS Records is launching a new, wholly-owned, major record label based here in Los Angeles to be headed by Larry Harris under the responsibility of Ron Alexenburg as senior vice president, Epic Records and Associated Labels. This label will have its own separate identity, a small, elite artist roster not limited to any particular area of popular music, and a few surprises which I don't want to spring now, but which you will be hearing more about in the next few days.

The only additional comment I'd like to make at this time about the new label is that we're aiming to combine the best of the small. With a small roster, we will be able to give very individualized and personalized attention to certain artists, while at the same time relying on the logistical and marketing punch of the CBS Records organization. And this new venture has the complete, uncompromising support of CBS Inc. As an indication of that support and the support of CBS for the entire records operation, and a further indication of our commitment to California, we have with us this morning and for most of this Convention, Arthur Taylor, the president of CBS. I'd like to know the attitude of CBS towards our over-all record operation, which is exemplified by a telephone call which Mr. Taylor made to me just before I left New York. He asked me not to worry about his being well fed and well housed at this convention, that he was not here merely as a supportive symbol, but that we should instead utilize his presence to aid in the solution of pressing organizational problems. Therefore, he's in room 1217, and if you have any problems, please don't bother Bruce or myself, call Arthur Taylor. Seriously, we do have many, many problems to face and we are grateful for the support of CBS and the understanding that it takes a unique breed to make a good CBS Records man or woman. In this context, unique is a euphemism for a lot creative, a little crazy, peculiarly dedicated and tremendously hard-working. Unique means that we don't get to see our wives and husbands and girl friends and children as often as the others. But unique is also the reason we are where we are — unique is why we're the best.

Thank you.



## CANADA

By LARRY LeBLANC



■ TORONTO—A&M artist **Gino Vannelli** has cancelled his extensive Canadian tour at the last minute due to the break-up of his back-up band. Highlight of the tour was to be an Olympic appearance with a gold record presentation by **Princess Anne**. A new Vannelli lp, his fourth for the label, has been released . . . **Ronnie Hawkins** is forming yet another band and has confirmed rumors that **The Band's Levon Helm** will join up for some dates. Meanwhile, Polydor has reissued "The Hawk" lp as a

collectors' item.

**The Mercey Brothers** have completed their new album in Elmira, Ont. for RCA and have been added to the Canadian National Exhibition grandstand show with **Mac Davis** . . . Capitol is backing a national **Bay City Rollers** promo with tie-in with local stations for autographed Rollers pictures and copies of their current "Rock 'n Roll Love Letter" lp. The promotion is being handled by **Rick Nickerson** and **Scot Irwin** . . . Capitol Records-EMI Canada a&r office will report directly to the Los Angeles head office instead of the Toronto head office as has been the case in the past . . . United Artists is also attaining a closer relationship between its U.S. a&r office and its firm here.

Fiddler **Bob O'Donovan** has been added to the **Irish Rovers** . . . **Burton Cummings** expected to tour in mid-September and will likely have his CBS lp available at that time . . . **Chuck Camroux** has been named vice president, programming-AM stations for Rogers Radio Broadcasting Ltd. . . . Attic Records hosted its second annual records convention at the plush Morrissey Tavern in town. No awards were presented . . . **Barb Onrot** has been named artist relations/artist development manager at Capitol-EMI. Also added to the staff is **Dennis Kashyap** as marketing administration manager.

**Phil Ramone** is producing **The Lisa Hartt Band** in Montreal . . . **Ronnie Prophet** is touring in the U.S. with **Perry Como** from July 12-31st and from August 31st-September 8 . . . CBS has signed **Fosterchild** from Calgary with **Bob Gallo** producing at Manta Sound.

## GERMANY

By JIM SAMPSON

■ According to a couple of recent polls, three out of every four German radio listeners want to hear more German pop music, instead of foreign hits. And most of the people queried said they liked the "hit parade" or top 40 type of program. Most of the state-operated radio stations in Germany provide a wide variety of different types of music, with only an hour or two of top 40 format daily in some areas. Meanwhile, the German automobile club, ADAC, advised its members not to listen to the music they like while in the car, because it could distract them from the road.

UFA Musikverlage has sent copies of their new series of records to German radio stations, featuring MOR instrumental recordings of 64 standards. UFA's **Dr. Joe Bamburger** is very pleased with an album of oldies (Tenderly, Limehouse Blues and others) arranged for the disco market and recorded for UFA in Munich by a group of studio musicians called **The Beauty Case Orchestra**.

Several labels have releases honoring the 100th anniversary of the Bayreuth Festival, which starts July 24th. One of the most ambitious is EMI's 10 lp package, called "Saenger auf dem Gruenen Huegel" (Singers On The Green Hill), featuring 130 singers. Completely unrelated to Bayreuth is the new RCA reissue of **Florence Foster Jenkins** material called "The Glory Of The Human Voice."

**Peter Horton** has just completed a highly successful club engagement in Munich, and he's changed his image, shunning old and new pop hits and concentrating on his guitar, chansons and cabaret songs. **ABBA** still has the hottest single in Germany with "Fernando" on Polydor. **Peter Alexander**, who has a hit on Ariola with "Die Kleine Kneipe" (The Little Bar), heads for Florida later this year for a TV special at Disney World.

## ENGLAND

By KUN MCKEIGHT

■ LONDON—**Paul Williams** arrives shortly to attend the premiere of the "Bugsy Malone" movie for which he composed the score. Soundtrack album is on Polydor, although Williams' own single version of the title track is released this week by A&M. **John McLaughlin** is due in later this month for two Hammersmith Odeon dates with **Weather Report**, **Shakti** and **Alphonso Johnson**. **Disco Tex** is currently stomping 'round London discos promoting his new "Dancin' Kid" single (Chelsea). On his next trip he may have to give our most popular nightspot, Tramp, a miss as they have been refused a lease renewal and closure looks certain.

**Twiggy's** post concert party at Mr. Chow's Restaurant was jam-packed with music people as well as several personalities from the acting world, all of whom celebrated the ex-model's surprisingly successful concert debut. Phonogram executives in attendance, **Tony Morris**, **Nigel Grainge** and **Lisa Denton**, must also have been delighted with **Clifford T. Ward's** first stage outing. **Twiggy** and **Clifford T.** chose the Royal Festival to introduce their talents to British audiences.

Success for **Jonathan King** alias **100 Ton & A Feather** with "It Only Takes A Minute" (UK) at the expense of **Tavares'** American hit version on Capitol. **Gallagher & Lyle** follow their second hit single, "Heart On My Sleeve," with yet another cut from their album, the title track, "Breakaway" (A&M). Following recent successful '60s revivals, Arista now brings back **The Monkees** with "Daydream Believer." Other possible hits come from **Prelude** ("Never Be Anyone Else But You"—Pye), **Showaddywaddy** ("Take Me In Your Arms"—Bell) and **Heavy Metal Kids** ("From Heaven To Hell And Back Again"—RAK).

After recent negotiations RCA and Barclay Records have agreed to a restructured deal whereby some of the French label's product will be distributed through various other U.K. outlets. However, several artists will continue to be handled by RCA, including **Charles Aznavour**, **Raymond Lefevre** and **Nicole Rieu**. Meanwhile, Germany's BASF has closed its U.K. operation and its pressing and distribution deal with Decca will be terminated at the end of this month. The end too for the Pye distributed Route label, which recently enjoyed success with **Mistura's** "The Flasher." Former general manager **Dennis Berger** has joined the Cyril Shane Organization.

Dates have been confirmed for **Eric Clapton's** summer tour, which commences on July 31st at Crystal Palace. Other venues for Clapton and his band (**George Terry**, **Carl Radle** and **Dick Sims**) include several holiday resorts. Playing in support is **Mr. Pugh's Puppet Theatre**.

### RCA Music Publishing Active Internationally

■ NEW YORK — RCA Records international publishing activities generated in the United States have increased sharply in the past few months, it was announced by **Kelli Ross**, manager, international music publishing at the company.

**Dr. Hook**

Highlighting the activity, said Ms. Ross, was the recent acquisition by RCA International publishing subsidiaries of the current **Dr. Hook** single, "A Little Bit More," for worldwide distribution excluding the United States and Canada. The record is now charted at number two in the United Kingdom and is due to be released throughout Europe and the world later this month.

**KC**

Ms. Ross also reported that the new **K.C.** and **The Sunshine Band**

single, "Shake Shake Your Booty," which RCA has internationally through T.K.'s **Sherlyn Music**, has just been released abroad and is already charting at number six in Holland, and, after only one week is listed at number 37 in England.

**Eric Carmen**

Another RCA international chart item noted by Ms. Ross is **Eric Carmen's** "All By Myself," already at the number two spot in Brazil, having been acquired recently from CAM-U.S.A. It is also expected that newly acquired publishing on the B.T. Express and Brass Construction albums will see action in South America.

New publishing agreements with **Ariola America, Inc.** and **U.S. Arabella, Inc.** publishing catalogues for Australia, Argentina and Brazil were also noted.



## A&M Brazil Sales Up

■ LOS ANGELES—A&M Records has reported "dramatic sales increases" generated by the company's Brazilian licensee, EMI-Odeon, since the beginning of 1975. Between the first quarters of 1975 and 1976, according to the label, the increase in earnings was 438 percent, a figure attributed by the company both to changes in the Brazilian record market and the efforts of A&M's Brazilian label manager, Antonio Carols Duncan, working under the direction of Rolf Dohlman, managing director of EMI-Odeon.

While the A&M figures reflect a particularly strong spurt in sales, many American labels have found the Brazilian market to be increasingly lucrative. The reasons for the market's growth are varied, but include a more sophisticated record-buying public, expanded use of radio and television as promotional media and a greater interest on the part of American labels in the inter-

national market.

A&M artists to have benefitted from expanded use of visual media include Herb Ohta, whose "Song For Anna" has reportedly sold some 300,000 units as a result of its use as a theme song in a local TV soap opera. A similar situation resulted in the sales of a reported 230,000 units of Chris De Burgh's single, "Flying" (titled "Turning Around" in the U.S.).

### Other Factors

Other factors proving to be increasingly influential on Brazilian record sales are artists tours (the lp sales of Rick Wakeman in that country clearly reflected his 1975 concerts in three Brazilian cities) and American chart activity, which according to A&M, has been influential in promoting the sales of compilation albums by such American artists as the Carpenters.

## CBS International Taps Simmel, Chaimowitz

■ NEW YORK—Richard D. Simmel has been named to the position of director, planning, and Ronald W. Chaimowitz to the position of director, development, by Bernard DiMatteo, vice president, development and administration, CBS Records International.

### Responsibilities

In his new post Simmel will be responsible for developing CRI's overall strategic planning system and recommending division-wide objectives and guidelines for growth and profitability. He will also be called upon to process and analyze market data pertaining to the music business in CRI's major world markets.

Chaimowitz will direct internally implemented growth programs, evaluate acquisition and diversification opportunities, in addition to expansion into new markets. He will also assist CRI subsidiaries in their internal development efforts and participate in the development of CRI's long-range strategic plan.

## Yudkofsky Joins Platinum/Chess

■ NEW YORK — Bernie "Y" Yudkofsky, a veteran of 25 years in the music business, has joined the staff of the Platinum/Chess Record Group as national sales manager. Yudkofsky was previously the New York branch manager of Cosnat Distributors and was in business as a distributor of records to the juke box industry.

## Burdick Exits IRDA

■ NASHVILLE — Hank Levine, president of International Record Distributing Associates, has announced the resignation of Ross Burdick from his position as manager of IRDA's west coast office in Hollywood.

Levine further stated that due to the importance of the west coast clients and distribution deals being formulated there, he and his partner Mike Shepherd will be alternating between IRDA's Nashville and Hollywood locations, spending separate two week intervals at each office.

Among the many transactions now in the works in Hollywood is a major motion picture soundtrack deal which will combine singles and albums from a large movie studio.

## CBS Intl.

(Continued from page 18)

company, and Jack Robertson, executive vice president, marketing.

Just prior to the 1976 CBS Convention, at Los Angeles' Century Plaza Hotel, the CRI music publishing wing hosted a reception for all arriving delegates and numerous CBS recording artists along with their managers and legal representatives.

The following evening, Tuesday, July 20, CBS Records International entertained some 1300 convention attendees and guests at an open-air clam bake at the Sand and Sea Club in Santa Monica, capped by an air show and fireworks display.

# ENGLAND'S TOP 25

## Singles

- 1 DON'T GO BREAKING MY HEART ELTON JOHN AND KIKI DEE/Rocket
- 2 A LITTLE BIT MORE DR. HOOK/Capitol
- 3 THE ROUSSOS PHENOMENON DEMIS ROUSSOS/Philips
- 4 YOUNG HEARTS RUN FREE CANDI STATON/Warner Bros.
- 5 KISS AND SAY GOODBYE MANHATTANS/CBS
- 6 MISTY BLUE DOROTHY MOORE/Contempo
- 7 YOU TO ME ARE EVERYTHING THE REAL THING/Pye Intl.
- 8 YOU'RE MY BEST FRIEND QUEEN/EMI
- 9 IT ONLY TAKES A MINUTE 100 TON AND A FEATHER/UK
- 10 LET'S STICK TOGETHER BRYAN FERRY/Island
- 11 YOU ARE MY LOVE LIVERPOOL EXPRESS/Warner Bros.
- 12 HEAVEN MUST BE MISSING AN ANGEL TAVARES/Capitol
- 13 BOSTON TEA PARTY SENSATIONAL ALEX HARVEY BAND/Mountain
- 14 YOU JUST MIGHT SEE ME CRY OUT KID/Polydor
- 15 MAN TO MAN HOT CHOCOLATE/RAK
- 16 TONIGHT'S THE NIGHT ROD STEWART/Riva
- 17 LEADER OF THE PACK SHANGRI LAS/Contempo
- 18 GOOD VIBRATIONS BEACH BOYS/Capitol
- 19 BACK IN THE USSR BEATLES/Parlophone
- 20 I LOVE TO BOOGIE T REX/EMI
- 21 NOW IS THE TIME JIMMY JAMES AND THE VAGABONDS/Pye
- 22 LOVE ON DELIVERY BILLY OCEAN/GTO
- 23 HARVEST FOR THE WORLD ISLEY BROTHERS/Epic
- 24 I RECALL A GYPSY WOMAN DON WILLIAMS/ABC
- 25 JEANS ON DAVID DUNDAS/Air

## Albums

- 1 A NIGHT ON THE TOWN ROD STEWART/Riva
- 2 GREATEST HITS ABBA/Epic
- 3 20 GOLDEN GREATS BEACH BOYS/Capitol
- 4 CHANGES ONE BOWIE DAVID BOWIE/RCA
- 5 A KIND OF HUSH CARPENTERS/A&M
- 6 FOREVER AND EVER DEMIS ROUSSOS/Philips
- 7 HAPPY TO BE DEMIS ROUSSOS/Philips
- 8 LAUGHTER AND TEARS NEIL SEDAKA/Polydor
- 9 LIVE IN LONDON JOHN DENVER/RCA
- 10 BEAUTIFUL NOISE NEIL DIAMOND/CBS
- 11 WINGS AT THE SPEED OF SOUND/Parlophone
- 12 INSTRUMENTAL GOLD VARIOUS ARTISTS/Warwick
- 13 JAIL BREAK THIN LIZZY/Vertigo
- 14 PASSPORT NANA MOUSKOURI/Philips
- 15 A LITTLE BIT MORE DR. HOOK/Capitol
- 16 FRAMPTON COMES ALIVE PETER FRAMPTON/A&M
- 17 BEST OF GLADYS KNIGHT AND THE PIPS/Buddah
- 18 THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum
- 19 ONE MAN SHOW MIKE HARDING/Philips
- 20 ROCK 'N ROLL MUSIC BEATLES/Parlophone
- 21 COMBINE HARVESTER WURZELS/One Up
- 22 KING COTTON FIVEPENNY PIECE/EMI
- 23 MUSIC OF AMERICA RICHMOND STRINGS/MIKE SAMMES SINGERS/Ronco
- 24 BREAKAWAY GALLAGHER AND LYLE/A&M
- 25 DIANA ROSS/Tamla Motown



## Dialogue (Continued from page 70)

audiences.

**RW:** To get away from rock 'n roll for a moment, you're booking the Henry Fonda production of "An Evening With Clarence Darrow." Do you feel there is more of an interest now in theater and dance in the college market?

**Martineau:** Yes, and again, I'm cutting my own throat by saying it. All my knowledge is in the rock business but because rock has been around for quite a long time, and without a lot of innovative things, new bands or whatever, kids have looked for other things. They've become less culty and crusade conscious. Like Ken Kesey, a guy who wrote a book a few years ago, and a very cultish few kids followed that around. We have (the touring company of) "One Flew Over the Cuckoo's Nest" and it's now the hottest property in the United States. We have three quarters of a million dollars in our tour this fall for theater. That's a big figure for a bus and truck tour.

Now we have "Star Trek" with William Shatner going out with his Starship stuff and all its craziness, a collage of things from the show. Four or five thousand dollars a night and we have a waiting list for people who want to buy dates on it. Where maybe two years ago they would have bought Mountain, or J. Geils. We also have the Julie Harris show, "The Belle of Amherst." We took Julie Harris before she started getting the reviews. We crossed our fingers because if she had gotten panned on Broadway it would have been a little tough. Kids didn't even care. If they had called it the stiff of the century and she shouldn't even wear a dress, we still would have sold it. We had already booked it. Why? Because they want to see a star and it's difficult.

Like Henry Fonda. He never stepped on a college campus in his life and he was going to go to campuses to do "Clarence Darrow." There's an example of a guy that's really a humanitarian. Henry Fonda, as you probably know, has just gone through some lung surgery. They removed a tumor and for a 70 year old guy that's pretty delicate stuff. He had to cancel all of the tour because of his illness. Get a guy like Henry Fonda who owes nobody nothing, he's been there eight times and back already in his career, calls us up and says "Randy and Mike, tell those college kids I'm coming. As soon as my doctor gives me the go-ahead I'll be out there this fall to honor those dates." Does he need the money? It's more of a tax liability for him to do this tour because of the bracket he's in. That's why I love being involved with people like this, properties like this and "Cuckoo's Nest." There's no aggravation.

**RW:** Do you think you'll be working with any dance companies or speakers?

**Martineau:** We have "The National Lampoon" show out and it played 189 dates in a row without any break, which nobody believed. After it was over we took the cast and buried them in the cemetery. Because Lampoon was so good and the colleges loved it, the Lampoon editors are now going to go out. We have the Rolling Stone magazine people too. All their speakers. It's a market, it's a whole market. Another property we have, The Madhouse Company of England, it's like a poor man's Monty Python—they are incredibly funny and inexpensive even though they are from Europe.

**RW:** It seems to me that you're almost divided between your rock

and roll and plays, etc.

**Martineau:** It's become that. I want to have more music than theatre. Right now I'd say we are 50-50. We've dropped the variety, completely. I don't want to work with Vegas comedians, it doesn't do anything to me, you know, doesn't stimulate me to work on their careers. What am I working at? I like working with record companies and developing new artists. I really do. I have Melba Moore. Everytime Melba Moore walks off the stage it's reorders. And it's really exciting to hear. I put her in Baltimore and wait to the Monday after and they call me up—they just sold 3000 records. That's really fun. So music first and theatre second.

**RW:** Do you think it was sort of provocative for you to open an agency at this particular point in the business?

**Martineau:** I was scared to death and I still am, between the economy and the competition. I must have it together because if there was ever a reason to be insecure, this is it. You know I've got nobody to hide behind. Everything that the company does, my name is on it. So if something gets screwed up within the company, I'm the one that's screwed up. So I was frightened and I still am. But we got awful lucky, we got lucky very fast. Our biggest triumph is Diana Ross on Broadway. We made the deal to the Palace and it went on to three weeks. She's broken Shirley MacLaine's attendance record. I think—I forget in how many years—the New York Post wrote it up—in 43 years there hasn't been a box office like that on any theatre on Broadway. We did that.

**RW:** Do you think this is an indication of your faith, if not in yourself, then in the music business?

**Martineau:** Each day I walk in here I sit down in the chair and I wait to see what nightmares I have to face and deal with through the day. But we're making progress every single day. We've already outgrown our space here. Instead of going backwards we're going forward. Or instead of just treading water and getting by. So we're really excited and the people that are around us, the investment group are tickled pink.

I guess really all the years I spent with Premier, I watched Frank gain a reputation for being a guy with an impossible ego, a guy that doesn't exist because no one can get him on the phone. Two things I'm going to make sure of here—I understand why he's done that over the years I've been around him for 13 years, I've known the man—known why he didn't take any act that walked into the building. This is the reputation that he built and it was successful. It stands on its own merit. One thing we're going to make sure here is that no matter who calls up, we return the phone call. If anybody ever starts saying we're on an ego trip, it will only be because they're jealous of us because we've got big acts and we do big and exciting things. But it won't because they can't get to me. You know I've got messages here that are a week old and it's really bothering me that I haven't returned these calls. But if I don't return them somebody does. Today's little guys are tomorrow's big guys. I've watched that over the years. You know you meet a guy—and we're all guilty of this in show business—you meet a really great person but he's got a little nothing act and all of a sudden in your eyes, because of the egos—he's a shmuck. Why is he a shmuck? Take a shmuck with a big act, he's a great guy. That shouldn't be. So it isn't like I champion the underdog; but when you see people really believing in projects and working towards the future, don't turn your back on them. Try to be around them somewhere, leave the door open because all of a sudden that's the guy that manages the next Led Zeppelin. I'll give you an example. I've been a George Benson freak for a long time. I never thought, when we opened our doors here, to go after him. I'm a little guilty of this inside because George Benson just busted wide open. He's a hot tomato right now. What do I do? I pick up the phone—"Sorry, Charlie." Where was I six months ago, where was I a year ago? I profess all this greatness I'm guilty of it too. I should have been on his case because I believed in him a long time ago. That was a recent reminder of me making a mistake. The things I've turned down, I know the things I've turned down in the last three weeks, it's only because I'm afraid of not doing a good job. I passed up Vicki Sue Robinson and ICM got her and that record is so huge and it's bothering me already. ☺

## Where Eagles Dare



Following the opening concert of their current national tour, the Eagles were congratulated backstage by visiting Elektra/Asylum executives. Seen at the Charlotte, N. C., engagement are (front row, from left): Ralph Ebler, artist relations, east coast manager; Irv Azoff, head of Front Line Management and the group's manager; Don Henley; Glenn Frey; and Steve Wax, executive vice president, Elektra/Asylum Records. Pictured in back, from left, are: Jerry Goodman, regional promotion representative, Elektra/Asylum Records; Don Felder; Joe Walsh; and Rip Pelley, artist relations, midwest manager.

## Midsong Names Robbins

■ NEW YORK—Midsong Music, the publishing wing of Midland International, has named Cory Robbins to post of professional manager, announced Ed O'Loughlin, vice president-general manager of the firm.

## De Nave Consulting World Wide Artists

■ LOS ANGELES — Henry Lazarus, president of World Wide Artists, has announced an association with Connie De Nave as consultant to the agency.



## Libert Forms Agency

■ LOS ANGELES — The David Libert Agency has been formed by Dave Libert, with offices at 1108 N. Sherbourne Drive in Los Angeles.

Libert formerly was Alice Cooper's tour manager for four years. Between 1973 and 1975, when Cooper didn't tour, Libert joined Jon Podell's BMF Enterprises booking agency, which coordinated tours for Cooper, Suzi Quatro, Crosby, Stills Nash & Young, and George Harrison, among others, during his time there.

## Vanguard Releases Roy Smith Disc

■ NEW YORK — Maynard Solomon, president of Vanguard Records and Henry Jerome of Green Menu Records have reached agreement for the immediate release on the Vanguard label of the Roy Smith record, "For The Love of Her."

Future Roy Smith product will be released exclusively on Vanguard and the artist's record sessions will continue to be produced by Henry Jerome for Green Menu Music Factory Inc.

## Chappell To Release Janis Joplin Songbook

■ NEW YORK — Chappell Music is releasing a comprehensive Janis Joplin songbook featuring classic Joplin songs and exclusive photographs that span the career of the legendary rock artist.

In the 88-page "Janis" songbook are 16 Joplin hits performed live and on record from 1963 to 1970. These include "Me And Bobby McGee," "Piece of My Heart," "Cry Baby," "Summertime" and "Mercedes Benz."

The book, which is based on the Universal motion picture "Janis" (produced by Crawley Films) and the Columbia Records film soundtrack, was designed and edited by graphic designer and photographer Bruce Steinberg.

## Barbi's Benefit



Playboy Records artist Barbi Benton, whose newest lp "Something New" is about to be released, presents a check from the proceeds of the recent second annual Barbi Benton Backgammon Tournament held at Pips, to Carroll Pfammer, area director of the American Cancer Society.

## CLUB REVIEW

## Cheech & Chong: Outrageously Funny

■ NEW YORK — Their routines would have made the bristles on Jack Webb's crewcut dome stand on end, but at the Bottom Line Friday night (2) Cheech & Chong (Ode) managed to evade any "dagnet" that might have been set for them and delivered a series of outrageous burlesques of contemporary attitudes and activities.

The L.A. Jets (RCA) opened the show with some tight, inspired hard rock n' roll tunes culled primarily from their debut album. Jumpsuited lead vocalist Karen Lawrence was an energetic vision of silver slinkiness throughout, with "Never Satisfied" an effective vehicle for displaying her various talents, along with those of the band.

In the course of their satirical soiree, Cheech & Chong spared few institutions. Hitting heavily in the area of sex and drugs, they also ended up spoofing TV sports, pimpmobiles, flying saucers, AMC Pacers, Dentyne Dynamints, Benji, Ronald Reagan, feminine hygiene deodorants and ADAM 12, to name just a few. While a good part of their banter is not susceptible to reproduction in a family publication, it should be noted there were an excess of peaks over valleys in the course of the performance.

Probably the most inventive of the duo's routines was "The Laid Back Lenny Show," a parody of pop music TV programs, Lenny being a latter day Clay Cole. There was of course a c&w crooner and a soul superstar on the bill, but the showstopper had to be a take-off on hard rock theatrics, featuring the hyperactive "Alice Bowie."

## CTI Summer Jazz

■ NEW YORK — Peter Paul, VP/artist relations for CTI Records has announced the beginning of "CTI Summer Jazz '76," a tour of the label's catalogue and current artists. This is the fourth year in a row that CTI has sent an all-star roster of its artists out on the road.

### West Coast Dates

The current tour, produced and organized by Paul in coordination with Get Down Productions in Seattle, will begin July 31 in San Diego and wind up in Berkeley, California on August 15. Along the way, dates are scheduled in Fresno (Aug. 4), Portland (Aug. 5 & 6), Seattle (Aug. 7, 9 & 10), Vancouver, B.C. (Aug. 8), Spokane (Aug. 11), Denver (Aug. 12), Santa Barbara (Aug. 13) and Los Angeles (Aug. 14).

## MCA Plans Campaign For Grand Funk LP

■ LOS ANGELES — Grand Funk Railroad makes its MCA Records debut in August with an lp titled "Good Singin' Good Playin'." The album—the group's 14th was produced by Frank Zappa.

All songs were written by the band members with the exception of "Can You Do It?," the first single from the lp, which was written by Richard Street and Thelma Gordy.

Rick Frio, MCA Records vice president of marketing, has announced a special marketing campaign to coincide with the release of "Good Singin' Good Playin'" that will include specially designed posters, stickers, T-shirts, in-store counter displays and mobiles.

A special 30-second television spot has been produced by photographer and creative artist Norman Seeff.

An appreciative audience called the duo back for an encore sketch which only served to further legitimize Cheech & Chong's claim to being off-color, off the wall and very, very funny.

Jonathan Skiba

## Hit Brewer



Flying Dutchman artist Teresa Brewer appeared in Hamburg, Germany recently where she recorded a single in German at Studio Maschen and performed with the Frank Valdor Orchestra (shown here) at an RCA Records International distribution meeting attended by press, radio and TV personalities.

## New York, N.Y.

(Continued from page 12)

Roll Party was recently organized with the goal of bringing more boogieing into our everyday life . . ."

SPEAKING OF SPERM: Vicki and Stu Ginsburg are the proud parents of 8' 9½" Wendy Lauren as of July 13.

SPEAKING OF NEW-FOUND LIFE: Will RCA now release David Bowie's "Life On Mars" as a single?

ALKA SELTZER AWARD: The Mike "Travis" Vallone-inspired-and-organized First Annual RW Ice Cream Olympics were held July 19, the soupy remains of the winning entry pictured at left in the hands of WB's Peter Kane. Among the conspicuous consumers were M. Sigman, R. Eichler and T. Profera.



HITHER AND YON: Is Capitol working on the final mix of a live Beatles album recorded in 1964? . . . Henry Gross' recent two nights at the Bottom Line were recorded for a probable forthcoming live album . . . Elektra and Asylum win the award for being the first to have two different record labels appearing on the same disk. It happens on a 12 inch English promotional record with Asylum's Shandi Sinnamon's "Rainbow In My Heart" backed with Elektra's Brigati version of "Groovin'." . . .

Why has Ringo adopted the Telly Savalas look? . . . Noel Redding and Mitch Mitchell jammed at the Marquee recently, the first time they've gotten together since the Jimi Hendrix Experience.

AND TO THE WINNER OF THIS WEEK'S MYSTERY PHOTO IDENTIFICATION goes a one inch square of hemp.

A TIE IS LIKE KISSING YOUR SISTER: The first game of the Record World-Cashbox World Series ended in a 14-14 tie Thursday evening. After jumping out to a 13-5 lead, RW fell apart defensively and CB tied the game, under cover of darkness, in the bottom of the seventh. Stuart Sank made a triumphant return to the RW lineup by batting in four runs and touching off a wild, free-swinging melee on the last play of the game when he caught a foul pop fly that CB insisted was not high enough to be played. A check of the rulebook however, vindicates Sank.



# Casablanca (Continued from page 4)

sees the company's international licensing structure, an area that is growing in importance to the firm. Scott Shannon was recruited late last year to head up pop promotion. Dick Sherman handles sales and Larry Harris, the company's executive vice president, supervises the day to day operation. In a **Record World** interview, the latter executive recently outlined some of the factors that have figured into Casablanca's success and some plans for the future. Harris, as well as Holmes, are partners in Casablanca.

A key element in the label's rapid growth has been its willingness to risk large sums on a wide variety of promotional strategies, many of which would be considered unconventional.

## Exposure

When difficulties were encountered in obtaining airplay, the firm searched out and exploited alternative avenues of exposure, lavishing large sums on tour support, working closely with management in several key situations to maximize the efforts of both the act and the label. Extensive use of television and other forms of advertising, aggressive pursuit of publicity, in-store promotions and the use of almost every conceivable promotional tool have been characteristic of Casablanca Records since the label's inception. "I don't think that we've been doing a lot that other labels don't do" said Harris. "It's just that we possibly have been doing more of it. For one thing, we're heavily in research; for another many labels get bogged down with too many acts while we've kept our roster compact. We've only signed acts that we genuinely believe in and then we go all out in promoting them."

## Dealer Relationships

Harris, interrupted by the buzzing of an intercom, picked up a call on his phone. "That was the Record Bar," he explained moments later. "They were calling about an Angel promotion that they want to hold. Of course we'll do it; if an account becomes that interested in our product, we'll always support them. The support that we've received from most of our accounts has proven invaluable. We've developed close relationships with many of them, relationships that have grown from our being in constant contact with them, the people at the Record Bar, Peaches, Musicland, all of them, and our distributors as well. They want to help. They see that our product has been making money for them and that we're always willing to cooperate in every possible way."

Although each of Casablanca's three biggest successes in breaking artists (Kiss, Parliament and Donna Summer) were unique situations involving the employment of wholly different strategies, the former act, Kiss, was the first to be established by the label and provides, perhaps, the clearest illustration of Casablanca's modus operandi. "It was one of the first times that I'd seen an honest partnership between a label and an act work so well," Harris said. "Kiss was there for us every time that we needed them to do things, and there were times that they didn't necessarily like it. There were endless radio promotions, autograph sessions in the stores, TV promotions and every type of personal appearance in existence. For our part, we gave the group an advance, assisted their management and helped them put their show together."

## Kiss

"We were able to sit down with Kiss and unscramble a lot of interesting ideas for promotions, many of which came from their manager, Bill Aucoin, their business manager, Howard Marks and from the group itself. It was a struggle to get the group on the road with their enormous amount of equipment. Unforeseen problems popped up all along the way, things like other groups not wanting to play with them because they didn't have as much equipment. The jealousy factor is significant and it still exists with a lot of groups."

"We learned a lot by working with Kiss and what we learned has really helped us get Angel off the

ground," Harris said. In addition to maintaining a close relationship with Aucoin management, Casablanca worked alongside the band's agency, ATI in setting up tours and that agency has since given the label valuable assistance in launching Angel. "From their experiences with Kiss, many promoters knew that taking a Casablanca act meant that they would be receiving extensive support in ads and promotions. It reduces their gamble and although it can be expensive, it's worth gambling more on fewer acts you believe in and, we've found that it's been paying off for us to operate in that way."

## Parliament

The process of breaking Parliament has been longer but similar in its overall strategy. "Mothership Connection," the group's current, gold lp is the third album to have been released by the Parliament on Casablanca and is the first to achieve a major cross-over into the white marketplace. "The Parliament lps each went progressively higher in sales until the last one finally exploded," said Harris. Extensive tour support was undertaken by the label, and Casablanca worked with the group, as it had done with Kiss, in re-vamping the stage show which is being staged by Jules Fischer. As is the label's policy with most of its acts, Casablanca worked to establish the lp—which broke out of the Washington-Baltimore and Philadelphia markets—before releasing a single. The second single to be released from the album crossed over—it was the first cross-over success achieved by Parliament

since "I Want To Testify" broke eight years ago—and the album's sales increased geometrically.

## Donna Summer

The label's campaign for Donna Summer differed in that, at first, there were no personal appearances to support. Instead, the label relied heavily on disco play, promoting the 20-minute lp cut of "Love To Love You Baby" until the album had achieved a strong regional acceptance, largely along the east coast. By the time a 3-minute edited version of the song was released and serviced to radio, there was already a high degree of awareness among the public and the media of both the song and the artist and "Love To Love You" became the label's first #1 single. Subsequently, Donna Summer has become a successful concert attraction.

## Album Artists

If any aspect of Casablanca's growth can be singled out as particularly remarkable, it would be the label's lack of exclusive dependence on top 40 airplay. Only three of the label's singles have been genuinely accepted on a widespread basis by top 40 and both those singles were released after the albums they were culled from had already met with success. Casablanca has not been the only label to build successful careers without the use of singles, but perhaps it has been among the most innovative companies in terms of developing alternatives. Seven months ago, Neil Bogart made a series of predictions for Casablanca and for the industry as a whole. "1976 is going to be an important year," he said, "not only in terms of our success, but because this is the year that we'll begin learning about our audience. We haven't even touched our audience yet and it's time that both radio and the record industry started learning about our listeners." The image, as it were, is already clear.

## Prodigal Releases First New Albums

■ LOS ANGELES — Motown's Prodigal label is shipping its first set of new releases. Prodigal will release debut album product on three new artists, Dunn & Rubini, Fantasy Hill, and Kathe Green.

The label will be implementing marketing and promotional drives to coincide with the release of the new product, which follows Prodigal's initial expansion with Michael Quatro and his debut album for the label, "Dancers, Romancers, Dreamers and Schemers."

## Brian's Back



The long-anticipated stage return of Brian Wilson with The Beach Boys took place in Oakland and Anaheim recently where the Warner Bros. Records artists launched their 15th anniversary tour to coincide with the release of their new lp, "15 Big Ones." Brian, pictured here at the sold-out Oakland Stadium bash, also produced the group's new album as well as writing some of the tunes.



# Mercury Signs The Quick



Teenage rockers The Quick have been signed to Phonogram, Inc. Their debut album will be released on Mercury in the early fall. Pictured from left: Ian Ainsworth; Denny Rosencrantz, general manager, Mercury a&r, west coast; Billy Bizeau; Danny Benior; producer-manager Kim Fowley; Danny Wilde; Steve Huffsteder.

## Capricorn Sets Bramlett Album

■ MACON — Don Schmitzerle, vice president and general manager of Capricorn Records, has announced the release of the new Bonnie Bramlett album, "Lady's Choice," for the month of August.

### Duets

The album, which will ship on July 22, features Bonnie Bramlett singing solo and in duets with Gregg Allman, Dobie Gray, Jimmy Hall, Mickey Thomas, and Bobby Whitlock. Johnny Sandlin produced.

## Sinatra Sets Tour

■ LOS ANGELES — Frank Sinatra will embark upon a series of concerts including appearances in five cities in the U.S. and Canada, from Aug. 21 through Aug. 29. Cities that will be visited by Sinatra include Vancouver, Cincinnatti, Saratoga Springs (N.Y.) and Holmdel, N.J.

## R&R Records Taps Kerr

■ LOS ANGELES — Maria Tynes, president of R&R Records Inc. (a division of Florida R&R Records Inc.), has announced the appointment of George Kerr to the position of vice president, a&r for the label.

Kerr comes to R&R after seventeen years of industry experience as an artist, songwriter and record producer.

## Dombrowski Exits Cap.

■ LOS ANGELES — Bob Dombrowski has resigned after two years as national artist relations manager for Capitol Records, concluding a 10 year association with the label. Dombrowski can be contacted at (213) 363-2362.

## Ozark Mt. Daredevils Sign With Paragon

■ MACON, GA.—Terry Rhodes, has announced the signing of A&M artists Ozark Mountain Daredevils for exclusive representation by Paragon.

### Group Members

The six member group includes John Dillon, guitar and vocals; Steve Cash, harp and vocals; Randle Chowning, guitar, harp and mandolin; Michael "Supe" Granda, bass and vocals; Larry Lee, drums, guitar and piano; and Buddy Brayfield, piano.

Plans for the Daredevils include tour dates with The Charlie Daniels Band and Grinderswitch.

## Annuit Coeptis Pacts Quality of Canada

■ CROYDON, PA.—Eric Steinmetz, president of Annuit Coeptis Records, has announced the appointment of Quality Records, Ltd., Toronto, as its licensee for Canada.

## Columbia Signs Mary Kay Place

■ LOS ANGELES—Bruce Lundvall, president, CBS Records division, has announced the signing of country artist Mary Kay Place to an exclusive recording contract with the Columbia label.

Ms. Place is most well known for her characterization of Loretta Haggars, struggling country singer/songwriter and best friend of Mary Hartman on the successful television series "Mary Hartman, Mary Hartman." Ms. Place writes all her own material for the show, some of which will be included in her debut Columbia lp.

Her premiere album for the label is being produced by Brian Ahern.

# COUNTRY SINGLES PUBLISHERS LIST

A BUTTERFLY FOR BUCKY Denny Diante & Bobby Goldsboro (Unart/Pen in Hand, BMI) .....	36	LET'S PUT IT BACK TOGETHER AGAIN Jerry Kennedy (Jack & Bill, ASCAP) .....	84
A COUPLE MORE YEARS Ron Haffkine (Evil Eye/Horse Hairs, BMI) .....	44	LIQUOR, LOVE AND LIFE Billy Sherrill (Young World, BMI) .....	65
"A" MY NAME IS ALICE Mike Curb (Caseyem/Twentieth Century/Osmusic/BMI, ASCAP) .....	89	LIVIN' ON LOVE STREET Larry Rogers (Partner-Julep, BMI) .....	67
AFTERNOON DELIGHT Milton Okun (Cherry Lane, ASCAP) .....	92	LONESOME IS A COWBOY Henry Strzelecki & Natalie Rosenberg (Double R, ASCAP) .....	73
AFTERNOON DELIGHT Ron Chancey (Cherry Lane, ASCAP) .....	40	LOVE REIVAL Mel Tellis & John Virgin (Sawgrass, BMI) .....	33
AFTER THE STORM Eddie Kilroy (Proud Bird, BMI) .....	87	LOVE YOU ALL TO PIECES Ray Pennington (Tree/Joe Allen, BMI) .....	75
AIN'T LOVE GOOD Larry Butler (Unart/Ben Peters, BMI) .....	46	MacARTHUR'S HAND Walter Haynes (Tree, BMI) .....	55
ALL I CAN DO Porter & Dolly (Owepar, BMI) .....	62	MAKIN' LOVE DON'T ALWAYS MAKE LOVE GROW Roy Dea & Dickey Lee (Tree, BMI) .....	30
ALL THESE THINGS Norro Wilson & Ron Chancey (Tune-Kal, BMI) .....	35	MISSISSIPPI Billy Sherrill (Al Gallico/Algee, BMI) .....	76
BECAUSE YOU BELIEVED IN ME Russ Reeder & Bob Webster (Melinda, BMI) .....	18	MISTY BLUE Larry Butler (Talmont, BMI) .....	23
BRIDGE FOR CRAWLING BACK Bud Logan (Ma-Ree, Porter-Jones, ASCAP) .....	60	NOBODY TOUCHES MY BABY Milton Blackford (Famous, ASCAP) .....	99
BRING IT ON HOME TO ME Eddie Kilroy (Kags, BMI) .....	11	ONE OF THESE DAYS Brian Ahern (Altman, BMI) .....	6
BROTHER SHELTON Owen Bradley (Combine, BMI/Music City, ASCAP) .....	77	PUT A LITTLE LOVIN' ON ME Bobby Bare & Bill Rice (Hall-Clement, BMI) .....	52
CALICO CAT Snuffy Miller (Tree, BMI) .....	66	REDNECK Bob Ferguson (Velvour, BMI) .....	15
CAN'T YOU SEE Waylon Jennings & Ken Mansfield (No Exit, BMI) .....	72	ROCKY MOUNTAIN MUSIC David Malloy (Briar Patch, BMI) .....	9
COWBOY Owen Bradley (Wellback, ASCAP/Sweco, BMI) .....	22	RED SAILS IN THE SUNSET Prod. not available (Shapiro Bernstein & Co., ASCAP) .....	83
CRISPY CRITTERS Don Sears & Chip Davis (American Gramophone, SESAC) .....	37	RODEO COWBOY/DIXIELAND YOU WILL NEVER DIE Glenn Sutton (Flagship, BMI/Starship, ASCAP) .....	51
DISCO-TEX Owen Bradley (Ash Valley, ASCAP) .....	69	SAVE YOUR KISSES FOR ME Norro Wilson (Easy Listening, ASCAP) .....	10
DOING MY TIME Wesley Rose (Fred Rose, BMI) .....	68	SAY IT AGAIN Don Williams (Hall-Clement, BMI) .....	5
11 MONTHS AND 29 DAYS Billy Sherrill (Algee, BMI) .....	81	SEE YOU ON SUNDAY Dennis Lambert & Brian Potter (ABC Dunhill, BMI) .....	49
EL PASO CITY Billy Sherrill (Mariposa, BMI) .....	93	SLEEP ALL MORNIN' Larry Butler (United Artists/Big Ax, ASCAP) .....	47
EVEN IF IT'S WRONG Jim Vinneau (Unart, BMI/United Artists, ASCAP) .....	91	SOLD OUT OF FLAGPOLES Charlie Bragg & Don Davis (House of Cash, BMI) .....	53
FIRE AT FIRST SIGHT Pete Drake (Beechwood, Window, BMI) .....	96	SOLITARY MAN Jack Gilmer & Bill Browder (Hallyrand, BMI) .....	14
FLASH OF FIRE David Kershbaum (Lady Jane, BMI) .....	26	SO SAD (TO WATCH A GOOD LOVE GO BAD) Ray Baker (Acuff-Rose, BMI) .....	48
FROG KISSING Ray Stevens (Ahab, BMI) .....	31	STOP THE WORLD (AND LET ME OFF) Huey P. Meaux (4-Star, BMI) .....	86
GATOR Chet Atkins & Jerry Reed (Unart/Vector, BMI) .....	57	STRANGER Billy Sherrill (Resaca, BMI) .....	34
GOLDEN RING Billy Sherrill (Tree, BMI) .....	2	SUITCASE LIFE Mike Leech (Colgems/Glory, ASCAP) .....	100
HALF AS MUCH Bill Walker (Fred Rose, BMI) .....	63	SUNDAY SCHOOL TO BROADWAY Jim Malloy (Mandy, ASCAP) .....	70
HERE COMES THAT GIRL AGAIN Ron Chancey (Chappell & Co., ASCAP) .....	17	SUSPICIOUS MINDS Prod. Unlisted (Screen Gems/Columbia, BMI) .....	50
HERE COMES THE FREEDOM TRAIN Fuzzy Owen (Vashti, ASCAP) .....	56	TEDDY BEAR Tommy Hill (Cedarwood, BMI) .....	1
HERE I AM DRUNK AGAIN Ray Baker (Cedarwood, BMI) .....	32	TEXAS WOMAN Ray Ruff (Mandina, BMI) .....	64
HEY SHIRLEY (THIS IS SQUIRRELY) Bob Milsap (La Debra, BMI) .....	16	THE DOOR IS ALWAYS OPEN Chardon, Inc. (Jack, BMI) .....	4
HOLLYWOOD WALTZ Norro Wilson (Kicking Bear, ASCAP) .....	43	(THE GREAT AMERICAN) CLASSIC COWBOY Scott Turner (Starburst, ASCAP) .....	95
HOMEMADE LOVE Larry Butler (Unart, BMI) .....	58	THE LAST WORD IN LONESOME IS ME Jerry Kennedy (Tree, BMI) .....	82
HONEY HUNGRY Tommy Hill (Power Play, BMI) .....	90	THE LETTER Owen Bradley (Twitty Bird, BMI) .....	3
HONKY TONK WOMEN LOVE REDNECK MEN Larry Rogers (Partner, BMI/Bill Black, ASCAP) .....	39	THE NIGHTTIME AND MY BABY Norro Wilson (Al Gallico/Algee, BMI) .....	74
HOW DO YOU STAR TOVER Billy Sherrill (Acuff-Rose, BMI) .....	94	THE WAY HE'S TREATED YOU David Harnes (Convention, SESAC) .....	38
I BEEN TO GEORGIA ON A FAST TRAIN Steve Stone (Return, BMI) .....	98	THINK SUMMER Jim Fogelson (September, ASCAP) .....	21
IF YOU'VE GOT THE MONEY, I'VE GOT THE TIME Willie Nelson (Peer, Intl., BMI) .....	54	TRUCK DRIVIN' MAN Glen Sutton (Belinda/Elvis Presley, BMI) .....	29
I LOVE THE WAY YOU LOVE ME Roy Greiff (Blue Echo, ASCAP) .....	61	TRY A LITTLE TENDERNESS Farah Productions (Robbins, ASCAP) .....	88
(I'M A) STAND BY MY WOMAN MAN Tom Collins & Jack Johnson (Pi-Gem, BMI) .....	24	VAYA CON DIOS Huey P. Meaux (Morley, ASCAP) .....	7
I NEVER MET A GIRL I DIDN'T LIKE Don Gant (Chappell, ASCAP) .....	97	WAITING FOR THE TABLES TO TURN Buddy Klien (Tree, BMI) .....	71
IN SOME ROOM ABOVE THE STREET Roy Dea (Tree, BMI) .....	13	WARM AND TENDER Fred Foster (First Generation, BMI) .....	59
I DON'T WANT TO HAVE TO MARRY YOU Bob Ferguson (Blackwood/Imusic, BMI) .....	45	WE'RE GETTING THERE Jim Fogelson (Fullness, BMI) .....	79
I MET A FRIEND OF YOURS TODAY Dick Heard (Hall-Clement/Maple Hill, Vogue, BMI) .....	19	WHEN A MAN LOVES A WOMAN Johnny Morris (Pronto-Quincy, BMI) .....	80
IS FOREVER LONGER THAN ALWAYS Porter Waggoner (Owepar, BMI) .....	8	WHEN SOMETHING'S WRONG WITH MY BABY George Richey (Publisher Pending) .....	12
IT'S DIFFERENT WITH YOU Snuffy Miller, Jerry Kennedy (Acuff-Rose, BMI) .....	28	WHILE THE FEELING'S GOOD Larry Butler (Brougham Hall/Hairline, BMI) .....	41
I'VE LOVED YOU ALL THE WAY Stan Silver (Prima Donna, BMI) .....	42	WICHITA JAIL Paul Hornsby (Night Time, BMI) .....	25
I WONDER IF I EVER SAID GOODBYE (Stallion, BMI) .....	27	YOU ARE MY SPECIAL AGENT Gary S. Paxton (Warner-Tamerlane, BMI) .....	48
JUST YOU 'N ME Fred Carter Jr. (Moose & Big Elk, ASCAP) .....	85	YOU RUBBED IT IN ALL WRONG Ron Chancy (Pick-A-Hit, BMI) .....	20



## CMA Board Meets in San Francisco

■ SAN FRANCISCO — The third quarterly board meeting of the Country Music Association was held here on July 14-15. Called to order by CMA president Ron Bledsoe, the meeting was conducted by board chairman Jim Foglesong.

CMA director Frances Preston reported that the Country Music Association will again participate in Musexpo, the worldwide gathering of music industry executives scheduled for September 8-11 at the Fairmont Hotel in New Orleans. In keeping with the international scope of the association's activities, the CMA will also produce a Musexpo country music show on Wednesday evening, September 8. Further information on the show and performers will be announced in the near future.

Public relations chairman Tandy Rice announced that the CMA Speakers Bureau will be operational by August 1. Board members were supplied with preview copies of a 4-page brochure which lists the current members of the Speakers Bureau, along with information on how to schedule speaking engagements.

## CMA Banquet, Show Planned for October

■ NASHVILLE — This year's CMA Anniversary Banquet and Show will be held at the Grand Ole Opry on October 14.

Cocktails and dinner will be served and guests will be invited to take advantage of the facilities of the Grand Ole Opry before the start of the traditional CMA Banquet Show. The entertainment will be provided by Gene Nash, with musical direction by Bill Purcell.

Tickets to the event will be made available to the general membership around August 15. Orders will be mailed to all members.

Chic Doherty, chairman of the country music promotion committee, brought the board up-to-date on the progress of the new CMA audio-visual presentation which will be completed this September. The presentation is directed toward record merchandisers, advertising agencies and similar groups. A summary of the work completed by the promotion committee's New York task force was delivered by director and RW publisher Bob Austin.

This year's "Country Music Month" promotion will be enhanced by several changes as proposed by Roy Horton and subsequently approved by the board. First of all, the annual "Country Music Month" radio station contest will now be extended to include all station promotions within the period of October 1, 1976 and July 31, 1977. This means that the contest judges will pick the winners on the basis of the station's "October Is Country Music Month" promotion as well as other general country music promotions completed within the October-July eligibility span. Next, rather than select first, second, and third place winners, there will now be winners in three market-size categories: small (under 50,000), medium (50,000-500,000) and large (over 500,000). The third change concerns the contest prizes: the winners in each category will now make a guest appearance on "Hee-Haw." Complete details of contest rules and prizes will be released prior to the mailing of entry kits to radio stations.

Jimmy Jay reported that the 1976 Talent Buyers Seminar will focus on a wide range of current topics as presented by some of the most dynamic people in the business. The agenda for the October event will include semi-

(Continued on page 92)

## MCA Names Parker, Doherty VPs

■ LOS ANGELES—J.K. Maitland, president of MCA Records, has announced the appointments and promotions of Jack Parker to vice president, a&r Nashville; and Chic Doherty, vice president, operations, Nashville. The appointments are effective immediately.

### Responsibilities

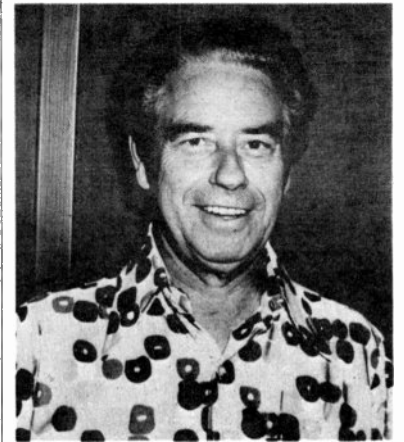
Doherty will coordinate between the label and artists located in Nashville while acting

as liaison and administrator for company activities in the Nashville area. His career with the company began 30 years ago, working for the Decca label in New Orleans. His was district manager in Dallas before moving to the Nashville office in 1970.

Jack Parker will continue to report to Bob Davis, MCA vice president of artist acquisition, with Doherty reporting to Parker in Nashville.



Jack Parker



Chic Doherty

## NASHVILLE REPORT

By RED O'DONNELL

■ Here's to ye —

Here's a tip from right, not leftfield: **Roy Clark** and **Johnny Cash** are going to co-host the annual Country Music Awards show Monday night, Oct. 11 at the Grand Ole Opry House. The presentation and entertainment will be televised live by CBS-TV as a 90-minute special—a half-hour more exposure than in previous seasons. **Bob Precht** is to be the new producer. (Joe Cates and his team produced in 1975.)

Here's some good news: **Bob Luman**, who suffered a ruptured blood vessel in his esophagus the past Feb. 28 and has been sidelined since—in and out of hospitals—has resumed performing on a "trial basis." Luman did two Grand Ole Opry shows and then hit the road with his **Stone's River Band** for bookings in Houston, Kilgore and Naogdoches. He has no more dates arranged until September.

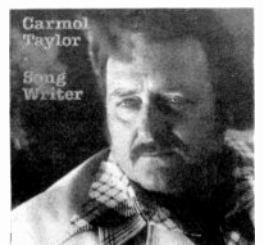
(Continued on page 92)

## COUNTRY PICKS OF THE WEEK

**SINGLE** REX ALLEN, JR., "TEARDROPS IN MY HEART" (V. Horton; Southern, ASCAP). Rex sings this classic cowboy number beautifully—it's bound to bring back a lot of old, fine memories as well as create a lot of new ones when it hits the airwaves. It sounds like a monster cut, guaranteed to draw requests and dimes by the bushel. Warner Bros. WBS 8236.

**SLEEPER** DeWAYNE PHILLIPS, "YOU'RE ONE OF THE PEOPLE (THAT HELPS KEEP AMERICA BEAUTIFUL)" (J. Schweers; Chess, ASCAP). Super catchy number, lots of bounce and pep, that has a beautiful, unique message here—his lady is part of the Keep America Beautiful campaign just by being herself. Look for this number to gain immediate acceptance—then move straight to the top. United Artists UA-XW841-Y.

**ALBUM** CARMOL TAYLOR, "SONGWRITER." Carmol has proven himself over the years to be one of the finest songwriters in Nashville. His emergence as an artist proves the point even further—and his inclinations towards stone country are bound to make him a favorite soon. Best cuts are "I Really Had A Ball Last Night," "Good Cheatin' Songs," and "Who Will I Be Lovin' Now." Elektra 7E-1069.





# COUNTRY HOT LINE

By MARIE RATLIFF



■ **FEARLESS FORECAST:** Del Reeves and Billie Jo Spears have a strong entry in the chart sweepstakes — "Teardrops Will Kiss The Morning Dew" has hit potential; early adds showing at KFDI, WWVA, KHEY, KSOP, KTTS, WCMS and KGFY.

Making a strong first entry in the country market are R. W. Blackwood and the Blackwood Singers. The 1920s' sound of "Sunday Afternoon Boatride in the Park on the Lake" is a delightful addition to playlists at KCKN, WHOO, WJQS, KGFY, KFDI and KBUL.

"Te Quiero (I Love You In Many Ways)" is beginning to show well for the Country Cavaleers in Akron, Norfolk and Wichita.

Instrumentally speaking, Charlie McCoy's "Wabash Cannonball" is getting aired at WDEE, KFDI, WSLR, KCKN, KGFY and WCMS. Jana-Lou's "Draggin' The Bow" is playing at KVET.

The fans really like Jim Mundy's "I Never Met A Girl I Didn't Like" at KKYK, KLPR, KBOX, KCKN, KSOP, WSLR and WCMS.



Country Cavaleers

Another dual dose of Joe Stampley is offered: ABC Dot's entry, "The Nighttime and My Baby," is already moving in the national charts; Epic's "Whiskey Talkin'" is breathing down its neck with a number of adds this week. Another promotion struggle is under way!



Jim Mundy

It's flipsville for Little David Wilkins: "Half The Way In, Half The Way Out" is already added at KENR and KCKN. Ditto for Kenny Starr — the plug side is now "Victims."

Super Strong: Waylon Jennings, Jerry Lee Lewis, Mike Lunsford.

Randy Knight's "The Fool" beginning to spark interest at WHK and WSLC. "Queen of New Orleans" is looking good for Earl Conley at WVOJ, KKYX, KFDI and WCMS.

## SURE SHOTS

Tanya Tucker — "Here's Some Love"  
Narvel Felts — "My Prayer"

## LEFT FIELDERS

Rex Allen, Jr. — "Teardrops In My Heart"  
Sue Richards — "I'll Never See Him Again"  
Cledus Maggard — "Virgil and the \$300 Vacation"

## AREA ACTION

Jimmy Rabbitt — "I Wish I Had Someone to Miss" (KCKN)  
James Rogers — "Fly Eagle Fly" (WIRE, KERE)

## HOTLINE CHECKLIST

KBOX, Dallas  
KCKC, San Bernardino  
KDKN, Kansas City  
KENR, Houston  
KFDI, Wichita  
KGFY, Pierre  
KIKK, Houston  
KJJJ, Phoenix  
KKYX, San Antonio  
KLAC, Los Angeles  
KLAKE, Denver  
KLPR, Oklahoma City  
KNEW, Oakland  
KRAK, Sacramento

KRMD, Shreveport  
KSO, Des Moines  
KSOP, Salt Lake City  
KTTS, Springfield  
KVET, Austin  
KWMT, Ft. Dodge  
WAXU, Lexington  
WBAP, Ft. Worth  
WCMS, Norfolk  
WDEE, Detroit  
WEET, Richmond  
WHK, Cleveland  
WHN, New York  
WHOO, Orlando

WIL, St. Louis  
WINN, Louisville  
WIRE, Indianapolis  
WJJD, Chicago  
WJQS, Jackson  
WMC, Memphis  
WSLC, Roanoke  
WSLR, Akron  
WSUN, St. Petersburg  
WVOJ, Jacksonville  
WWOK, Miami  
WWVA, Wheeling  
WXCL, Peoria

## Rap Session



Over 200 persons attended the Atlanta recording industry "rap" session sponsored by the Atlanta chapter of the National Academy of Recording Arts and Sciences. The panel included, from left: Bill Lowery, Lowery Music Co.; Elmo Ellis, WSB Radio; and Rhett Walker, WQXI Radio.

## CLUB REVIEW

### Steve Young—The 'New Breed'

■ NASHVILLE — There are a growing number of performers whose musical path is not clearly defined. They play country music of sorts, learning that music at a very early age before they spent their teen years growing up to The Beatles and rock 'n roll, and returning to country with the influence of rock firmly embedded in their music.

The music has been called "progressive country" and it's basically country flavored, aimed more towards a "pop" audience. Steve Young (RCA) is a singer/songwriter who was around doing this music before it came into vogue recently with Willie and Waylon—an artist who has "toughed it out" and can now perform with newly tuned ears in appreciation.

At the Exit/In recently, Young and his band played a set that presented a fine selection from his current album, "Renegade Picker," as well as songs he had recorded before coming to RCA.

Beginning the set with "Renegade Picker" and moving through songs such as "Lonesome On'ry and Mean" and "Tobacco Road" and including Willie Nelson's "It's Not Supposed To Be That Way," he brought a very enthusiastic response from the Exit/In crowd, who demanded an encore. Steve served them with "Light Of My Life" from the "Renegade Picker" album before leaving the stage—proving himself more than adept at performing as well as writing songs that are finding a larger audience each day.

The opening act for Steve Young was The Contenders, a Nashville based group which also plays in the progressive country vein. Although they don't have

a label as yet, the future looks incredibly bright for them as they proved themselves excellent songwriters, singers and musicians whose versatility and harmonies insure them being around a long time. Keep an eye for this group in the future—they could easily be a major talent.

Don Cusic



"IS THAT ALL THERE IS TO A HONKY TONK"

(D-1003)

FAITH ALLEN

DENIM RECORDS  
DON LEE

25132 Wiley Canyon Rd.  
Newhall, Cal. 91321

ALLEN PASSERIN

213 Hastings Ct.  
Doylestown, Pa. 18901

Promotion by:  
CHUCK CHELLMAN

The Chellman Bldg.  
1201-16th Ave. South  
Nashville, Tenn. 37212



## Tony Martell (Continued from page 18)

consumer print campaign, in-store displays, posters, T-shirts and many other surprise national promotional items, as well as choice dealer incentives. "The reaction to the first 'CBS Country Pre-Pack' was so tremendously positive," stated Martell. "We have received an enormous amount of positive feedback from rack-jobbers and retailers nationwide, and CBS has doubled its forecast for the first six months of 1976 in country sales."

The success of CBS Records in the country market has been a full-scale effort by: Billy Sherrill, vice president, a&r, Nashville; Joe Casey, associate director,

## Armadillo Fete Set

■ AUSTIN—The Armadillo World Headquarters in Austin, Texas will celebrate its sixth birthday August 7 with a special birthday bash.

### Tickets

Austin Mayor Jeff Friedman has signed a proclamation naming August 1-7 Armadillo Appreciation Week. Tickets, priced at \$100 each to benefit expansion, are now available by contacting Mitch Green at the Armadillo World Headquarters in Austin.

## CMA Meeting

nars, panel discussions, informal rap sessions and talent showcases.

This year's Country Music Fan Fair was the most successful ever, according to director Bud Wendell. The final attendance count showed that 12,600 fans registered for the June event, a 30 percent increase over last year's record figure.

There will be a new look to the awards presented to CMA "DJ of the Year" winners, thanks to the combined efforts of Bill Robinson, Dan McKinnon and their committees. Also new: another CMA radio station media mailer, titled "You're Gonna Get a Boot Out of This!"

Other CMA activities and events discussed during the meeting included: membership (Charles Scully and Hutch Car-

lock), long range planning (Frances Preston), anti-piracy (Mary Reeves Davis), bylaws (Stanley Adams), the Music City USA Pro-Celebrity Golf Tournament (Jim Foglesong), the CMA cocktail party, banquet and show (Paul Tannen), the CMA Awards Show (Irving Waugh), the Founding President's Award (Ron Bledsoe), international (Paul Tannen), DJ Awards (Dan McKinnon), Artist-DJ Session (Bill Anderson), and meetings and arrangements (Johnny Bond). Jim Foglesong reviewed plans for the October board meeting; the treasurer's report was presented by Hutch Carlock; Joe Talbot reported the activity of the finance committee.

## Pride To Tour U.K.

■ LONDON — Chardon, Inc., represented by R.B. Kramer and Jeffrey S. Kruger, president of Ember Records and chairman of the Ember Concert Division, London, England, has finalized contracts and tour date arrangements for a two-week tour of the United Kingdom by the Charley Pride Show.

The show, featuring Pride, Dave and Sugar and The Pridemen, will open in Dublin, Ireland on November 2 and close in Aberdeen, Scotland on November 13.

*(Continued from page 90)*

lock), long range planning (Frances Preston), anti-piracy (Mary Reeves Davis), bylaws (Stanley Adams), the Music City USA Pro-Celebrity Golf Tournament (Jim Foglesong), the CMA cocktail party, banquet and show (Paul Tannen), the CMA Awards Show (Irving Waugh), the Founding President's Award (Ron Bledsoe), international (Paul Tannen), DJ Awards (Dan McKinnon), Artist-DJ Session (Bill Anderson), and meetings and arrangements (Johnny Bond). Jim Foglesong reviewed plans for the October board meeting; the treasurer's report was presented by Hutch Carlock; Joe Talbot reported the activity of the finance committee.

On Tuesday evening, July 13, the board attended a cocktail party and reception hosted by fellow board member Stanley Adams, president of ASCAP. On hand were representatives from area radio and television stations, music industry executives, and members of the news media. Then, on Wednesday evening, July 14, board member Janet Gavin and her husband, Bill ("The Gavin Report"), entertained the CMA board and other guests at an informal reception at the Fairmont Hotel meeting headquarters.

# COUNTRY ALBUM PICKS



## TEXAS ROCK FOR COUNTRY ROLLERS

SIR DOUGLAS & THE TEXAS TORNADOS—  
ABC/Dot DOSD-2057

Sir Douglas is none other than Doug Sahm, who is still a rockin' redneck/country hippie after all this time. This new album is definitely in the new wave of Texas country with "Cowboy Peyton Place," "Wolverton Mountain," the Gene Thomas medley, "Country Groove" and "Give Back The Key To My Heart" the best cuts.



## BRUSH ARBOR—Monument KZ 34251

Brush Arbor is not a bluegrass group, but they have a sound that is strongly oriented in that direction. Great harmonies and infectious rhythms will make this a group to watch. Listen to "Pickin' For My Family," "Daryl Jean," "Dreamin'" and "Emmylou" and you'll hear some of the happiest music around.

## Nashville Report (Continued from page 90)

Luman told his agent Joe Taylor: "I'm going to do those Texas shows, then take the month of August off with exception of a few visits to the Opry and Opryland."

Once a 200-plus overweight, Luman now weighs a trim 170 or thereabouts. "I'm going to try to pick up some pounds next month while I'm taking it easy."

Incidentally, on the Opry, Bob's voice came in loud and clear. "I was a bit shaky on the first song but soon got into the groove," he said happily.

Here's something about Elektra recording artist Eddie Rabbitt—and why isn't he called "Bunny." Eddie's single of "Rocky Mountain Music," which he wrote, and already is a country music click, is now showing up in the pop charts. And what does Rabbitt know about the Rocky Mountains? "Not much," he candidly admits. "I saw them once. The song is more fiction than fact insofar as I as a writer, am involved."

Here's more hops about Rabbitt: He's signed with BNB, a prestigious Hollywood management agency, operated by Sherwin Bash and Mace Newfeld, whose clients include Neil Sedaka, The Carpenters and the Captain and Tennille, among others. And isn't Newfeld the executive producer of the box-office smash movie, "The Omen," that stars Gregory Peck?

Here are the birthdays for this week: Cathie Taylor, Bobbie Gentry, Charlie Louvin, Sherwin Linton, Bonnie Brown, James W. Blackwood, Jr.

Here's a reminder: 12 years ago next Saturday RCA artist Jim Reeves died in a plane crash while on flight from Batesville, Ark. to Nashville. The aircraft, with Jim's piano player Dean Manuel as passenger, crashed in the Brentwood area of suburban Nashville, a community where many country music entertainers now live. Reeves was 39. His widow, Mary (now Mrs. Terry Davis), still owns and operates his recording and song publishing firms and is lucratively involved with Davis in the breeding and raising of registered Hereford cattle.

Here's to humor: the garden wedding of Tammy Wynette and local businessman J. Michael Tomlin saw no gate-crashers or otherwise uninvited guests in attendance. Tight security prevailed at all entrances to the bride's million-dollar-plus home. However, the presiding preacher, The Rev. Dudley Ferguson, ended the ceremony with a funny in-trade remark: "Tammy," he said solemnly, "requests that her band refrain from selling albums, souvenir picture books, T-shirts, etc. as the guests leave." (Archie Campbell must write the Reverend's lines?)

Here's to Ahab Music contract writer Layng Martine, Jr.: He's on a hotter streak than Detroit pitcher Mark (The Bird) Fydrich. During past two months Martine, Jr.'s songs have been recorded by Billy (Crash) Craddock (2); and Tanya Tucker, Tommy Overstreet, Tennessee Ernie Ford, Anson Williams (Potsie of the "Happy Days" TVer), Johnny Tillotson and Ronnie Sessions.

**"38 & LONELY"**  
UA XW836-Y  
**BY**  
**DAVE DUDLEY**  
**IS OUT & PLAYING!**



# COUNTRY SINGLE PICKS

## COUNTRY SONG OF THE WEEK

**RAY STEVENS**—Warner Bros. WBS 8237

**HONKY TONK WALTZ** (P. Craft; Ahab, BMI)

Ray has come up with a real gem about waltzing with his darlin' to a juke box when another ole boy cuts in. A honky tonk hit!

**TANYA TUCKER**—MCA MCA-40598

**HERE'S SOME LOVE** (R. Mainegra-Jack Roberts; Screen Gems-Columbia, BMI)

Tanya lets loose with a flowing number that's guaranteed to pull in the requests, especially during drive time. Here's some good sounds.

**NARVEL FELTS**—ABC/Dot DOA-17643

**MY PRAYER** (J. Kennedy-G. Boulanger; Skidmore, ASCAP)

Narvel the Marvel strikes again with another oldie that's got a brand new interpretation. This'll send you to heaven!

**ROGER WHITTAKER**—RCA PB-10732

**THE FIRST HELLO, THE LAST GOODBYE** (R. Whittaker-C. Robinson; Tembo, CAPAC)

This record will surprise a lot of folks. Very strong message delivered with the smoothest of vocals. Say hello to a hit here.

**STEVEN FROMHOLZ**—Capitol P-4307

**DEAR DARCIÉ** (S. Fromholz; Prophecy, ASCAP)

One of the finest singer/songwriters to come out of Texas has got an excellent chance for AM recognition. A rumor come true!

**JACK RUTH AND THE CINNAMON HILL SINGERS**—RCA PB-10739

**YOUR LOVE IS MY REFUGE** (W. Holyfield; Maplehill/Vogue, BMI)

An easy-paced number certain to gain quick acceptance on playlists. A nice message, catchy melody and fine vocal add up to hitsville.

**DON KING**—Con Brio CBK 112

**CABIN HIGH** (L. Parker; Wiljex, ASCAP)

Very catchy tune with a bluegrass feel that'll have the phone lines lit. Super chorus will hook the ears of any listener.

**THE CARTER FAMILY**—Columbia 3-10387

**PAPA'S SUGAR** (S. Throckmorton, True, BMI)

Nice, bouncy number that has a cute story about a peppy Papa. Daddy's kiss doesn't miss—it's right on!

**SUE RICHARDS**—ABC/Dot DOA-17645

**I'LL NEVER SEE HIM AGAIN** (R. Mainegra-M.Blackford; Unart, BMI/United Artists, ASCAP)

A soft, sweet number from a sweet singin' gal. You'll be seeing a lot of her.

**RONNIE DOVE**—Hitsville H 6038 F

**TRAGEDY** (F. Burch-G. Nelson; Bluff City, BMI)

This classic number, done originally by the Fleetwoods, is brought back country style by Ronnie.

**CARMEN MORENO**—Capitol P-4306

**COLD COLD HEART** (H. Williams; Fred Rose, BMI)

This Hank Williams classic is brought back once again on the female side of country.

**RANDY BARLOW**—Gazelle IRDA 280

**LONELY EYES** (F. Kelly; Frebar, BMI)

Nice, up-tempo number about a sad-eyed gal. Good beat will attract listeners.

**THE COUNTRY CAVALEERS**—Country Showcase America CSA 171

**TE'QUIERO ( I LOVE YOU IN MANY WAYS)** (Good-Marvel; Zarit, BMI)

Soft, tender melody with some Spanish lyrics delivering a beautiful message.

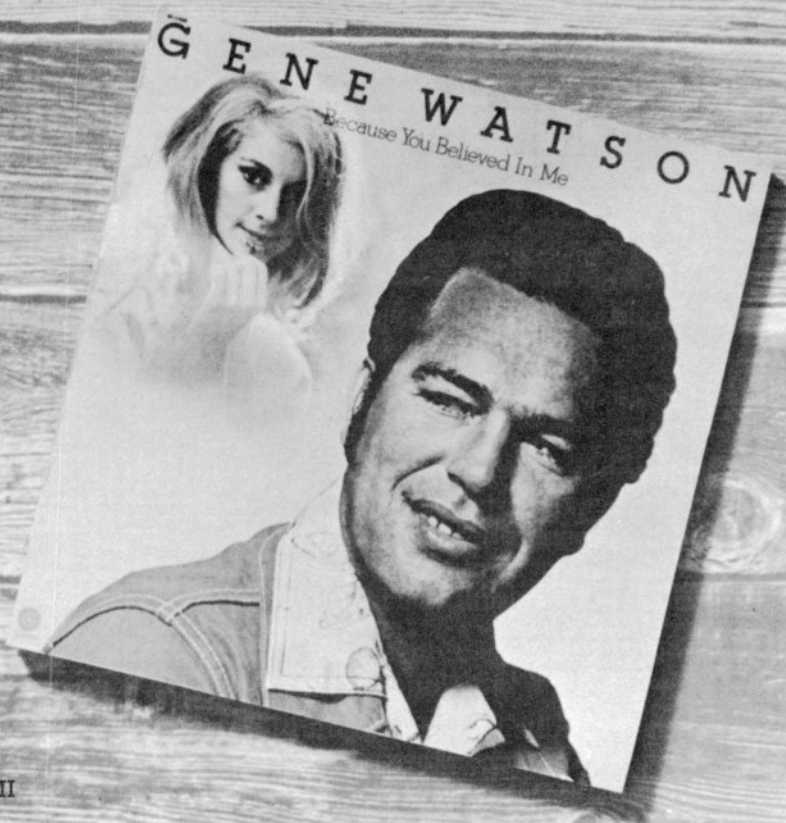
# GENE WATSON

His first big hit was  
"Love In The Hot Afternoon"  
followed by "Where Love Begins"  
and "You Could Know As Much  
About A Stranger"!

...and now his Giant Single is  
"BECAUSE YOU BELIEVED IN ME"  
From His Chart Album  
Of The Same Name (ST-11529)!

On Capitol Records and Tapes

Writers: Owens-Hall-Vowell Publisher: Unichappell Music Inc., BMI





JULY 31, 1976



# THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number  
 JULY 31 JULY 24

WKS. ON CHART

Starday

1	1	<b>TEDDY BEAR</b> RED SOVINE Starday SD 142	7
2	3	<b>GOLDEN RING</b> GEORGE JONES & TAMMY WYNETTE/ Epic 8 50235	9
3	5	<b>THE LETTER</b> CONWAY & LORETTA/MCA 40572	7
4	2	<b>THE DOOR IS ALWAYS OPEN</b> DAVE & SUGAR/RCA PB 10625	16
5	8	<b>SAY IT AGAIN</b> DON WILLIAMS/ABC Dot DOA 17631	8
6	11	<b>ONE OF THESE DAYS</b> EMMYLOU HARRIS/Reprise RPS 1353	9
7	6	<b>VAYA CON DIOS</b> FREDDY FENDER/ABC Dot 17627	11
8	7	<b>IS FOREVER LONGER THAN ALWAYS</b> PORTER & DOLLY/ RCA PB 10652	12
9	16	<b>ROCKY MOUNTAIN MUSIC/DO YOU RIGHT TONIGHT</b> EDDIE RABBITT/Elektra 45315	9
10	15	<b>SAVE YOUR KISSES FOR ME</b> MARGO SMITH/Warner Bros. WBS 8213	10
11	17	<b>BRING IT ON HOME TO ME</b> MICKEY GILLEY/Playboy 6075	6
12	9	<b>WHEN SOMETHING'S WRONG WITH MY BABY</b> SONNY JAMES/Columbia 3 10335	12
13	14	<b>IN SOME ROOM ABOVE THE STREET</b> GARY STEWART/ RCA PB 10680	11
14	13	<b>SOLITARY MAN</b> T. G. SHEPPARD/Hitsville 6032	10
15	20	<b>REDNECK</b> VERNON OXFORD/RCA PB 10693	8
16	18	<b>HEY SHIRLEY (THIS IS SQUIRRELY)</b> SHIRLEY & SQUIRRELY/ GRT 054	9
17	19	<b>HERE COMES THAT GIRL AGAIN</b> TOMMY OVERSTREET/ ABC Dot DOA 17630	8
18	24	<b>BECAUSE YOU BELIEVED IN ME</b> GENE WATSON/Capitol 4279	9
19	22	<b>I MET A FRIEND OF YOURS TODAY</b> MEL STREET/GRT 057	8
20	25	<b>YOU RUBBED IT IN ALL WRONG</b> BILLY CRASH CRADDOCK/ ABC Dot DOA 17635	5
21	21	<b>THINK SUMMER</b> ROY CLARK/ABC Dot DOA 17626	9
22	27	<b>COWBOY</b> EDDY ARNOLD/RCA PB 10701	7
23	28	<b>MISTY BLUE</b> BILLIE JO SPEARS/United Artists XW813 Y	7
24	36	<b>(I'M A) STAND BY MY WOMAN MAN</b> RONNIE MILSAP/ RCA PB 10724	4
25	32	<b>WICHITA JAIL</b> CHARLIE DANIELS BAND/Epic 8 50243	6
26	26	<b>FLASH OF FIRE</b> HOYT AXTON/A&M 1811	12
27	42	<b>I WONDER IF I EVER SAID GOODBYE</b> JOHNNY RODRIGUEZ/ Mercury 73815	4
28	29	<b>IT'S DIFFERENT WITH YOU</b> MARY LOU TURNER/MCA 40566	9
29	34	<b>TRUCK DRIVIN' MAN</b> RED STEAGALL/ABC Dot DOA 17634	7
30	30	<b>MAKIN' LOVE DON'T ALWAYS MAKE LOVE GROW</b> DICKEY LEE/RCA PB 10684	10
31	37	<b>FROG KISSIN'</b> CHET ATKINS/RCA PB 10614	7
32	43	<b>HERE I AM DRUNK AGAIN</b> MOE BANDY/Columbia 3 10361	5
33	12	<b>LOVE REVIVAL</b> MEL TILLIS/MCA 40559	10
34	10	<b>STRANGER</b> JOHNNY DUNCAN/Columbia 3 10302	20
35	4	<b>ALL THESE THINGS</b> JOE STAMPLEY/ABC Dot DOA 17624	15
36	35	<b>A BUTTERFLY FOR BUCKY</b> BOBBY GOLDSBORO/ United Artists XW793 Y	12
37	50	<b>CRISPY CRITTERS</b> C. W. McCALL/Polydor PD 14331	5
38	39	<b>THE WAY HE'S TREATED YOU</b> NAT STUCKEY/MCA 40568	7
39	45	<b>HONKY TONK WOMEN LOVE REDNECK MEN</b> JERRY JAYE/ Hi 2310	6
40	52	<b>AFTERNOON DELIGHT</b> JOHNNY CARVER/ABC Dot DOA 17640	4
41	46	<b>WHILE THE FEELING'S GOOD</b> KENNY ROGERS/ United Artists XW812 Y	5
42	61	<b>I'VE LOVED YOU ALL THE WAY</b> DONNA FARGO/ Warner Bros. WBS 8227	3
43	49	<b>HOLLYWOOD WALTZ</b> BUCK OWENS/Warner Bros. WBS 8223	6
44	47	<b>A COUPLE MORE YEARS</b> DR. HOOK/Capitol 4280	8
45	55	<b>I DON'T WANT TO HAVE TO MARRY YOU</b> JIM ED BROWN & HELEN CORNELIUS/RCA PB 10711	5
46	54	<b>AIN'T LOVE GOOD</b> JEAN SHEPARD/United Artists XW818 Y	6
47	48	<b>SLEEP ALL MORNIN'</b> ED BRUCE/United Artists XW811 Y	6
48	40	<b>SO SAD (TO WATCH GOOD LOVE GO BAD)</b> CONNIE SMITH/ Columbia 3 10345	9

49	66	<b>SEE YOU ON SUNDAY</b> GLEN CAMPBELL/Capitol 4288	3
50	23	<b>SUSPICIOUS MINDS</b> WAYLON & JESSI/RCA PB 10653	14
51	38	<b>RODEO COWBOY/DIXIELAND YOU WILL NEVER DIE</b> LYNN ANDERSON/Columbia 3 10337	8
52	63	<b>PUT A LITTLE LOVIN' ON ME</b> BOBBY BARE/RCA PB 10718	4
53	64	<b>SOLD OUT OF FLAGPOLES</b> JOHNNY CASH/Columbia 3 10381	3
54	71	<b>IF YOU'VE GOT THE MONEY (I'VE GOT THE TIME)</b> WILLIE NELSON/Columbia/Lone Star 3 10383	2
55	44	<b>MacARTHUR'S HAND</b> CAL SMITH/MCA 40563	8
56	31	<b>HERE COMES THE FREEDOM TRAIN</b> MERLE HAGGARD/ Capitol 4267	11
57	62	<b>GATOR</b> JERRY REED/RCA PB 10717	4
58	33	<b>HOME MADE LOVE</b> TOM BRESH/Farr 004	14
59	59	<b>WARM AND TENDER</b> LARRY GATLIN/Monument ZS8 8696	8
60	58	<b>BRIDGE FOR CRAWLING BACK</b> ROY HEAD/ABC Dot DOA 17629	9
61	53	<b>I LOVE THE WAY THAT YOU LOVE ME</b> RAY GRIFF/ Capitol 4266	10
62	80	<b>ALL I CAN DO</b> DOLLY PARTON/RCA PB 10730	2
63	73	<b>HALF AS MUCH</b> SHEILA TILTON/Con Brio 110 (NSD)	5
64	76	<b>TEXAS WOMAN</b> PAT BOONE/Hitsville 6037	3
65	74	<b>LIQUOR, LOVE AND LIFE</b> FREDDY WELLER/Columbia 3 10352	5
66	68	<b>CALICO CAT</b> KENNY STARR/MCA 40580	5
67	67	<b>LIVIN' ON LOVE STREET</b> SHYLO/Columbia 3 10343	7
68	69	<b>DOING MY TIME</b> DON GIBSON/Hickory 372	10
69	72	<b>DISCO-TEX</b> LITTLE DAVID WILKINS/MCA 40579	5
70	79	<b>SUNDAY SCHOOL TO BROADWAY</b> SAMMI SMITH/ Elektra 45334	2
71	70	<b>WAITING FOR THE TABLES TO TURN</b> WAYNE KEMP/ United Artists XW805 Y	8

CHARTMAKER OF THE WEEK

72	—	<b>CAN'T YOU SEE</b> WAYLON JENNINGS RCA PB 10721	1
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73	77	<b>LONESOME IS A COWBOY</b> MUNDO EARWOOD/Epic 8 50232	
74	—	<b>THE NIGHTTIME AND MY BABY</b> JOE STAMPLEY/ ABC Dot DOA 17642	1
75	85	<b>LOVE YOU ALL TO PIECES</b> BILLY WALKER/RCA PB 10729	2
76	82	<b>MISSISSIPPI</b> BARBARA FAIRCHILD/Columbia 3 10378	3
77	78	<b>BROTHER SHELTON</b> BRENDA LEE/MCA 40584	4
78	84	<b>YOU ARE MY SPECIAL ANGEL</b> BOBBY G. RICE/GRT 061	2
79	86	<b>WE'RE GETTING THERE</b> RAY PRICE/ABC Dot DOA 17637	4
80	88	<b>WHEN A MAN LOVES A WOMAN</b> JOHN WESLEY RYLES/ Music Mill IRDA 240	3
81	96	<b>11 MONTHS AND 29 DAYS</b> JOHNNY PAYCHECK/ Epic 8 50249	2
82	83	<b>THE LAST WORD IN LONESOME IS ME</b> TERRY BRADSHAW/ Mercury 73808	4
83	87	<b>RED SAILS IN THE SUNSET</b> JOHNNY LEE/GRT 065	3
84	—	<b>LET'S PUT IT BACK TOGETHER AGAIN</b> JERRY LEE LEWIS/ Mercury 73822	1
85	93	<b>JUST YOU 'N ME</b> SAMMI SMITH/Zodiac ZS 1005	2
86	91	<b>STOP THE WORLD (AND LET ME OFF)</b> DONNY KING/ Warner Bros. WBS 8229	2
87	—	<b>AFTER THE STORM</b> WYNN STEWART/Playboy 6080	1
88	—	<b>TRY A LITTLE TENDERNESS</b> BILLY THUNDERKLOUD/ Polydor PD 14338	1
89	95	<b>"A" MY NAME IS ALICE</b> MARIE OSMOND/Polydor PD 14333	3
90	—	<b>HONEY HUNGRY</b> MIKE LUNSFORD/Starday SD 143	1
91	94	<b>EVEN IF ITS WRONG</b> BEN REECE/Polydor PD 14329	4
92	99	<b>AFTERNOON DELIGHT</b> STARLAND VOCAL BAND/ Windsong 10588	2
93	41	<b>EL PASO CITY</b> MARTY ROBBINS/Columbia 3 10305	17
94	98	<b>HOW DO YOU START OVER</b> BOB LUMAN/Epic 8 50247	2
95	—	<b>(THE GREAT AMERICAN) CLASSIC COWBOY</b> PENNY DeHAVEN/Starcrest GRT 066	1
96	92	<b>FIRE AT FIRST SIGHT</b> LINDA HARGROVE/Capitol 4283	4
97	—	<b>I NEVER MET A GIRL I DIDN'T LIKE</b> JIM MUNDY/ ABC Dot DOA 17638	1
98	100	<b>I BEEN TO GEORGIA ON A FAST TRAIN</b> TENNESSEE ERNIE FORD/Capitol 4285	2
99	—	<b>NOBODY TOUCHES MY BABY</b> DEL REEVES/United Artists XW829 Y	1
100	—	<b>SUITCASE LIFE</b> SIDE OF THE ROAD GANG/Capitol 4298	1





# THE COUNTRY ALBUM CHART

JULY 31, 1976

JULY 31 JULY 24

		WKS ON CHART
1	2 ONE PIECE AT A TIME JOHNNY CASH—Columbia KC 34193	9
2	3 20-20 VISION RONNIE MILSAP—RCA APL1 1666	10
3	4 NOW AND THEN CONWAY TWITTY—MCA 2206	9
4	6 UNITED TALENT LORETTA & CONWAY—MCA 2209	6
5	1 FROM ELVIS PRESLEY BLVD., MEMPHIS, TENN. ELVIS PRESLEY—RCA APL1 1506	14
6	5 HARMONY DON WILLIAMS—ABC Dot DOSD 2049	3
7	25 ARE YOU READY FOR THE COUNTRY WAYLON JENNINGS—RCA APL1 1816	15
8	7 BLOODLINE GLEN CAM BELL—Capitol SW 11516	6
9	12 WHAT I'VE GOT IN MIND BILLIE JO SPEARS—United Artists LA608 G	10
10	8 SADDLE TRAMP CHARLIE DANIELS BAND—Epic PE 34150	35
11	10 SOMEBODY LOVES YOU CRYSTAL GAYLE—United Artists LA543 G	17
12	11 GILLEY'S GREATEST HITS, VOL. 1 MICKEY GILLEY—Playboy PB 409	14
13	9 WILLIE NELSON LIVE—RCA APL1 1487	7
14	14 TOO STUFFED TO JUMP AMAZING RHYTHM ACES—ABC ABCD 940	5
15	15 LOVE REVIVAL MEL TILLIS—MCA 2204	3
16	22 THE BEST OF JOHNNY DUNCAN—Columbia KC 34243	5
17	23 CHARLIE RICH'S GREATEST HITS—Epic PE 34240	7
18	19 ROCKY MOUNTAIN MUSIC EDDIE RABBITT—Elektra 7E 1065	6
19	20 LIVE AT THE GRAND OLE OPRY HANK WILLIAMS, SR.—MGM MG 1 5019	3
20	27 THE WINNER AND OTHER LOSERS BOBBY BARE—RCA APL1 1786	3
21	28 IT'S A GOOD NIGHT FOR SINGIN' JERRY JEFF WALKER—MCA 2202	4
22	26 LONG HARD RIDE MARSHALL TUCKER BAND—Capricorn CP 0170	19
23	13 THE SOUND IN YOUR MIND WILLIE NELSON—Columbia/Lone Star KC 34092	3
24	38 TEDDY BEAR RED SOVINE—Gusto SD 968X	7
25	29 BECAUSE YOU BELIEVED IN ME GENE WATSON—Capitol ST 11529	27
26	16 ELITE HOTEL EMMYLOU HARRIS—Reprise MS 2239	26
27	21 THE OUTLAWS WAYLON, WILLIE, JESSI AND TOMPALL—RCA APL1 1321	2
28	48 ALL THESE THINGS JOE STAMFLEY—ABC Dot DOSD 2059	16
29	17 GREATEST HITS OF JOHNNY RODRIGUEZ—Mercury SRM 1 1076	2
30	46 IN CONCERT ROY CLARK—ABC Dot DOSD 2054	16
31	18 THE SUN SESSIONS ELVIS PRESLEY—RCA APM1 1675	16

32	34 AMBASSADOR OF GOODWILL JERRY CLOWER—MCA 2205	4
33	24 THIS IS BARBARA MANDRELL—ABC Dot DOSD 2045	9
34	37 LOVE LIFTED ME KENNY ROGERS—United Artists LA607 G	4
35	31 HAROLD, LEW, PHIL AND DON STATLER BROTHERS—Mercury SKM 1 1077	16
36	35 THE BEST OF RAY PRICE—Columbia KC 34160	6
37	30 LONE STAR BEER AND BOB WILLS MUSIC RED STEAGALL—ABC Dot DOSD 2055	6
38	40 MERCY AIN'T LOVE GOOD JEAN SHEPARD—United Artists LA609 G	3
39	39 REMEMBERING THE GREATEST HITS OF BOB WILLS—Columbia KC 34108	7
40	36 THIS IS BARE COUNTRY BOBBY BARE—United Artists LA621 G	5
41	44 I.O.U. JIMMY DEAN—Casino GRT 8014	3
42	— MY LOVE AFFAIR WITH TRAINS MERLE HAGGARD—Capitol ST 11544	1
43	45 ED BRUCE—United Artists LA613 G	4
44	33 ANGELS, ROSES AND RAIN DICKEY LEE—RCA APL1 1725	7
45	— BUCK EM BUCK OWENS—Warner Brothers BS 2952	1
46	56 RAINBOWS AND TEARS RAY PRICE—ABC Dot DOSD 2053	2
47	43 FASTER HORSES TOM T. HALL—Mercury SRM 1 1076	16
48	32 A LITTLE BIT MORE DR. HOOK—Capitol ST 11562	7
49	41 SUNDAY MORNING WITH CHARLIE PRIDE—RCA APL1 1359	13
50	55 200 YEARS OF COUNTRY SONNY JAMES—Columbia KC 33918	24
51	42 IT'S ALL IN THE MOVIES MERLE HAGGARD—Capitol ST 11483	22
52	— A BUTTERFLY FOR BUCKY BOBBY GOLDSBORO—United Artists LA639 G	1
53	47 MEL STREET'S GREATEST HITS—GRT 8010	10
54	52 INSTANT RICE, THE BEST OF BOBBY G.—GRT 8011	7
55	54 MOTELS AND MEMORIES T.G. SHEPPARD—Melodyland ME 6 40351	16
56	50 COME ON OVER OLIVIA NEWTON-JOHN—MCA 2186	19
57	49 'TIL I CAN MAKE IT ON MY OWN TAMMY WYNETTE—Epic KE 34075	20
58	51 WILDERNESS C.W. McCALL—Folydor 1 6069	13
59	58 CHESTER AND LESTER CHET ATKINS & LES PAUL—RCA APL1 1167	20
60	53 FOREVER LOVERS MAC DAVIS—Columbia PC 34105	15
61	57 FEARLESS HOYT AXTON—A&M SP 4571	14
62	61 TWITTY CONWAY TWITTY—MCA 2176	28
63	59 SOMETIMES BILL ANDERSON & MARY LOU TURNER—MCA 2182	24
64	63 THE EARL SCRUGGS REVUE, VOL. II—Columbia PC 34090	14
65	65 MACKINTOSH AND T.J. SOUNDTRACK—RCA APL1 1520	16
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