

RECORD

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Who In The World: Kiss

HITS OF THE WEEK

SINGLES

JOHN SEBASTIAN, "HIDEAWAY" (prod. by Steve Barri & John Sebastian) (John Sebastian, BMI). John Sebastian's already been welcomed back with one of the fastest breaking pop singles of the year. His follow-up is a Caribbean flavored tune that evokes warm breezes, steel bands and a bulleted path to the top. Reprise RPS 1355 (WB).

ELVIN BISHOP, "STRUTTIN' MY STUFF" (prod. by A. Blazek & B. Szymczyk) (Crabshaw, ASCAP). Elvin has graduated from the rank of "sleeper" since his last effort, the sparkling "Fooled Around and Fell In Love," and stands poised to soar chartward with his second hit in a row. This time he handles the vocal with a cocky charm. Capricorn 0256 (WB).

DAVID CROSBY/GRAHAM NASH, "OUT OF THE DARKNESS" (prod. by Crosby & Nash) (Fair Star/Staysail, BMI; Thin Ice, ASCAP). If this single is any indication of the forthcoming album by the duo, it will surely be their strongest yet. Crosby takes the lead vocal here, with Nash's harmony building a tension as only these artists can create. ABC 12199.

FRANKIE VALLI, "WE'RE ALL ALONE" (Boz Scaggs, BMI) (prod. by Bob Gaudio). A highlight of Boz Scaggs' "Silk Degrees" album, Valli's interpretation is warm and sincere. The ballad boasts the unmistakable Valli vocal charm which has proved so irresistible to programmers for well over a decade now. Chalk up another hit! Private Stock PS 098.

SLEEPERS

THE ALAN PARSONS PROJECT, "(THE SYSTEM OF) DOCTOR TARR AND PROFESSOR FETHER" (prod. by Alan Parsons) (Fox-Fanfare, BMI). Parson's ambitious rock interpretations of the work of Edgar Allen Poe have been lauded in their lp form, but this single holds up as well. The lead vocal is handled elegantly by John Miles. 20th Century TC 2297.

FIREBALLET, "DESIREE" (prod. by Stephan Gal-fas) (Minuet, ASCAP). The Left Banke's great follow-up to "Pretty Ballerina" could now be the hit it never was with this group's harmonies sounding like a cross between the original Mike Brown version and the Association. A strong production holds the ambitious recording together. Passport PPA 7908 (ABC).

ROY BUCHANAN, "KEEP WHAT YOU GOT" (prod. by Arif Mardin) (Jubal/Unichappell, BMI). Buchanan has been known primarily for his fiery and highly distinctive blues guitar work on past efforts. Here, he could enter the r&b/disco field as well with this mostly instrumental uptempo tune punctuated by a chanting female chorus. Atlantic 3342.

JOHNNY GUITAR WATSON, "I NEED IT" (prod. by Johnny Guitar Watson) (Vir-Jon, BMI). Watson makes an extremely satisfying label bow with a snappy melody that comes in short and disco versions. A plush horn arrangement is played in counterpoint to the exceptional guitar work by Watson—after all, "guitar" is his middle name. DJM 1013 (Amherst).

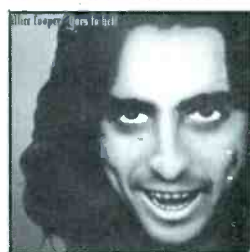
ALBUMS

THE BEACH BOYS, "15 BIG ONES." These boys need no introduction. The 15 marks years together and number of songs included and the album heralds the active return of Brian Wilson. More than three years in coming, the range is from Chuck Berry to Spector/Barry/Greenwich to, of course, Wilson/Love. Surf music has come of age. Brother/Reprise MS 2251 (6.98).

"ALICE COOPER GOES TO HELL." Alice and company are, from the sound here, ready to meet any competition. With ace producer Bob Ezrin pulling things together once again there is unity and variety with both AM and FM possibilities. "Go To Hell," "I'm the Coolest" and "Give the Kid A Break" are among the binding elements. Warner Bros. BS 2896 (6.98).

ISAAC HAYES, "JUICY FRUIT (DISCO FREAK)." With a wonderfully, naughtily suggestive cover, Hayes touches all bases. The title cut's directed right at the discos while the next track, "Let's Don't Ever Blow Our Thing" is a strangely repetitive ballad-like offering. The pacing on the second side, with its four titles, is more naturally flowing. ABC ABCD 953 (6.98).

COMMODORES, "HOT ON THE TRACKS." Stompin' rhythm and blues with funky backbeats, excellent lead and support singing and hot, often understated, arrangements. "Let's Get Started" is the heated opener; "Just To Be Close To You" and "Can't Let You Tease Me" showing other sides of their talents. Listen and you'll know why they're Chartmakers! Motown M6-86751 (6.98).



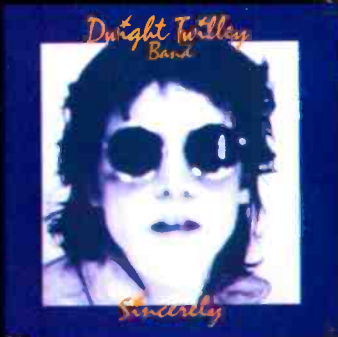
Here's What Summer Sounds Like



CROSBY/NASH
Whistling Down The Wire
ABCD 956



ISAAC HAYES
Juicy Fruit (Disco Freak)
ABCD 953



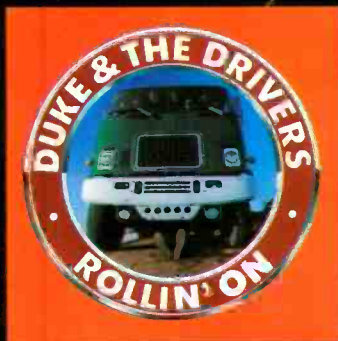
THE DWIGHT TWILLEY BAND
Sincerely
SRL-52001



BOBBY BLAND & B.B. KING
Together Again...LIVE
ASD 9317



MARK-ALMOND
To The Heart
ABCD 945



DUKE & THE DRIVERS
Rollin' On
ABCD 942



U.S. RADIO BAND
Don't Touch That Dial
ABCD 947



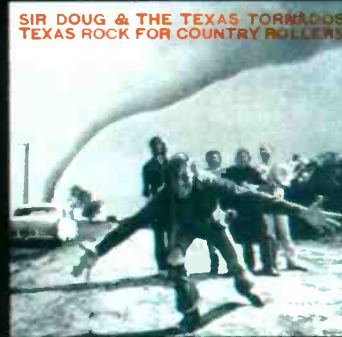
CLARENCE CARTER
A Heart Full Of Song
ABCD 943



BOBBY VINTON
Serenades of Love
ABCD 957



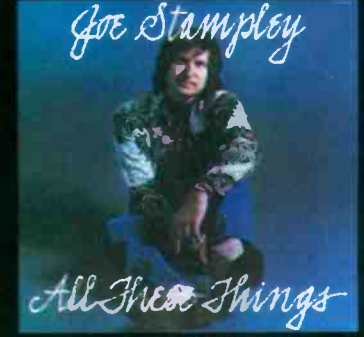
ROY CLARK
Roy Clark In Concert
DQSD 2054



SIR DOUG & THE TEXAS TORNADOES
Texas Rock For Country Rollers
DQSD 2057



RAY PRICE
Rainbows and Tears
DQSD 2053



JOE STAMPLEY
All These Things
DQSD 2059

RECORD WORLD

RW Radio Seminar Set for Balt.-Wash.

Record World has announced that the next trade/radio seminar has been scheduled for Baltimore-Washington, D.C. and surrounding areas on July 24. The seminar will be held at the Key Bridge Marriott Hotel, 1401 Lee Highway in Arlington, Virginia and will begin at 12:30 in the afternoon with a buffet luncheon to be followed by a discussion group and meeting covering both

(Continued on page 41)

Manhattans Single Boosts Sales Index

By LENNY BEER

For the second time in 1976, Columbia Records has blasted to the top with a huge selling crossover record which has simultaneously exploded the Record World Sales Index for singles. This time

it's the Manhattans with "Kiss and Say Goodbye" which has beaten out Starland Vocal Band (Windsong) and Andrea True (Buddah) in a tight three-way, strong sales battle for the top. During May the Sales Index was bolstered as Johnnie

(Continued on page 6)

Natalie Cole Takes Tokyo Fest Top Prize

TOKYO — American artists swept the major awards at the fifth annual Tokyo Music Festival, held at the Imperial Theatre here June 27. Natalie Cole took the grand prize of \$10,000 for "Mr. Melody," written by Marvin Yancy and Chuck Jackson. The Festival was broadcast nationwide throughout Japan over the Tokyo Broadcasting System, reaching over 20 million people.

The gold prize of \$3,400 was won by the Pointer Sisters for "Bring Your Sweet Stuff Home To Me," written by Stevie Wonder. The silver prize (\$2,000) was split between Veronique Sanson of

(Continued on page 52)

Fifty Weeks On:

Fleetwood Mac LP Goes To Number One

By ELIOT SEKULER

LOS ANGELES — Fifty weeks after its release and initial Album Chart entry, The Fleetwood Mac album that bears the group's name has reached the #1 position while the third single to be culled from the lp enters The Singles Chart as Flashmaker of The Week at a bulleted 79. The

Frampton Live Album Leads List Of Most-Played FM Records in '76

By MARC KIRKEBY

NEW YORK—Peter Frampton's "Frampton Comes Alive" (A&M) was the most-played record on the nation's leading FM rock stations in the first six months of 1976, according to a compilation of reports to The FM Airplay Report. Frampton tops a list of albums dominated by uptempo, rock music, with only two of the biggest-name folk-oriented performers cracking the top 10 for the six-month period.

Frampton's album was among the most-played records on FM radio for 13 of the 26 weeks examined, with no other album

numbering among the most-played for more than seven weeks in that period. At the seven-week mark were the latest releases from Joni Mitchell, Bob Dylan, the Doobie Brothers, the Rolling Stones and Steely Dan. Completing the top 10 were albums by Led Zeppelin, Wings, Bad Company and the Steve Miller Band.

It is a telling point in the changing FM rock radio scene that only Dylan and Mitchell, two artists of superstar caliber, have been able to make a substantial mark on the nation's FM playlists so far this year. It has not been the best of times for folk or acoustic artists, with such albums having a very difficult time competing for airtime with louder, electric music, particularly outside of the Northeast.

It is also notable that only three debut albums by new artists were able to achieve most-played status for at least one week—first efforts by Firefall, Heart and Patti Smith. Firefall, though a new act, has supergroup overtones, and perhaps had an easier time of it than did the female artists. A number of other new albums found solid regional acceptance, but were unable to find attentive ears across the country.

The airplay success of Frampton, Thin Lizzy, Camel and others in the first half of this year seems more indicative of where FM radio (and FM record promotion) may be going. All three of those

(Continued on page 59)

album has already sold well over 2,000,000 units, prompting WB's VP of sales and promotion Eddie Rosenblatt to term it "the most amazing album I've come across in my experience in the record business in terms of selling big numbers over a long period of time . . . we're looking forward to hitting the three million mark by year's end."

History

"Fleetwood Mac" was an FM powerhouse from the time of its release in late July of 1975 and entered the top 20 four weeks later on August 23. WB's VP and director of national promotion

(Continued on page 59)

McCartneys To Buy E. H. Morris Music

By PAT BAIRD

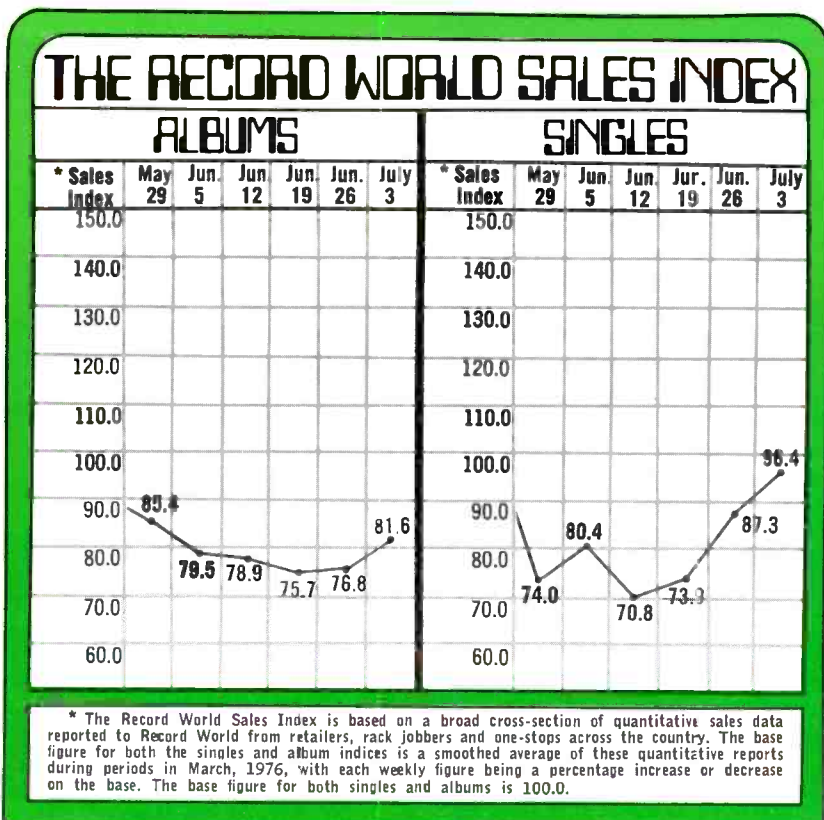
NEW YORK — In the second major purchase of an American publishing company by a British firm in less than a week (see RW, July 3), it has been announced that E.H. Morris Music will be sold to MPL Communications, Inc., a music publishing company owned by Paul and Linda McCartney, for approximately \$9 million.

According to Edwin H. Morris, president, all parties have reached agreement in principle and a down payment has been received. However, final details may not be worked out until early September.

The company will remain a separate entity as a wholly-owned subsidiary. Morris will remain as chief executive and stated that the management and organization will also stay the same. The name E.H. Morris Music will be retained until Morris and McCartney decide on a new corporate logo.

MPL Communications was formed three years ago and immediately began acquiring copyrights. MPL controls all McCartney's songs published since 1973 when his previous contracts with

(Continued on page 26)



Johnny Mercer Dies At 66; Award-Winning Songwriter Was A Capitol Records Founder

■ LOS ANGELES — Academy Award-winning songwriter Johnny Mercer died Friday June 25 in his Bel-Air home. Also one of the founders of Capitol Records, Mercer was 66 at the time of his death.

Mercer, who had suffered from ill health since March when he had brain surgery for removal of a benign tumor, was considered one of the most talented and prolific composers of popular music and lyrics. He wrote alone as well as in collaboration with the top names in the business on more than 1,500 songs, many of which were huge hits.

Among his successes were "The Atchison, Topeka and The Santa Fe" and "In The Cool, Cool, Cool Of The Evening" (for which he wrote the words) and two collaborations with Henri Mancini—"Moon River" and "Days Of Wine And Roses." All four tunes won Oscars. He also had more than a dozen Academy Award nominations.

Born in Savannah, Georgia, he went to New York in 1929 seeking a stage career with minimal success. He landed a job on Wall Street and wrote songs in his spare time including his first hit, "Out Of Breath, Scared To Death Of You," which was used in the Garrick Gaieties musical show where he had been turned down as an actor. He married a chorus girl in the musical revue, Elizabeth "Ginger" Meehan, in 1931 and they had two children, Amanda and John.

While singing in New York cabarets, Paul Whiteman became attracted to his smoky, untutored, lazy-voiced singing and invited him to join the Whiteman band. He later appeared regularly with the Benny Goodman and Bob Crosby orchestras on radio's Camel Caravan and Your Hit Parade shows. He also had his own program on NBC radio called Music Shop.

Mercer moved to Hollywood

in 1935 and wrote film scores such as "Laura," "Here Come The Waves," "Seven Brides For Seven Brothers," "Daddy Long Legs" and "Star Spangled Rhythm." He also wrote for such Broadway shows as "Top Banana," "Li'l Abner" and "St. Louis Woman."

Generally dissatisfied with the record companies he was working with, Mercer half-jokingly mentioned the possibility of forming their own company to his friend, record store owner Glenn Wallichs. Mercer introduced Wallichs to B.G. "Buddy" DeSylva, executive producer of Paramount Pictures, who put up \$10,000 to get them going. DeSylva was the first president, Mercer the first vice-president, and Wallichs the first secretary-treasurer.

The enterprise was first organized as Liberty Records on April 8, 1942, but soon another company was discovered using the name so it was reorganized on June 4, 1942, as Capitol Records. Among the first releases

(Continued on page 55)

Cleary Leaves ICM, Joins Katz-Gallin

■ LOS ANGELES — Dan Cleary has resigned as senior vice president of International Creative Management (ICM) to join the Katz-Gallin, Ltd., organization as a partner effective immediately, it was announced by Raymond Katz and Sandy Gallin..

The development will have the realigned firm operating under the new banner of Katz-Gallin-Cleary Enterprises.

Cleary started his career in 1948 with MCA. Subsequently, he held major posts at GAC and CMA, serving as a member of the board of directors of the latter organization until its merger with ICM.

Among the many artists represented by Cleary over the past years were The Beatles, Carpenters, Olivia Newton-John, Burt Bacharach, Herb Alpert And The Tijuana Brass, The Captain & Tennille, John Davidson and Bob Newhart.

The Katz-Gallin clients include Cher, Donny & Marie Osmond, The Osmonds, Mac Davis, Anthony Newley, the Amazing Rhythm Aces and Kate Smith.

Nippon Award to Wings



At a party in the Forum Club following the first of three Los Angeles performances, Paul and Linda McCartney received a plaque in recognition of Wings being named "Artists Of The Year" by Nippon Radio in Japan. Noboru Takamiya, president of Toshiba-EMI Ltd., Tokyo, Japan, received the award from Nippon in Japan and presented it to the McCartneys in Los Angeles.

Powerhouse Picks

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

Elton John & Kiki Dee (Rocket) "Don't Go Breaking My Heart."

Some half chart jumps and instant sales where there is stock. Only missing a half dozen markets or so. A natural.

Wild Cherry (Epic/Sweet City) "Play That Funky Music."

Already holding the number one position at WCOL and WIXY and on several other majors. Taking half chart jumps, the record is ready to break wide open. Both pop and r&b sales are being reported.

R&R Records Bows

■ LOS ANGELES—The formation of R&R Records Inc., a division of Florida R&R Records, Inc. has been announced by Maria Tynes, president and chief executive officer of the label. The company's offices are located at 6255 Sunset Boulevard, Suite 909, Hollywood, (213) 461-4678.

Maria Tynes

Maria Tynes' presidency of the label comes after ten years of involvement in the music industry. In addition to an extensive background in the areas of publishing and promotion, Ms. Tynes was in-

(Continued on page 55)



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RECORD WORLD JULY 10, 1976

ELTON JOHN



KIKI DEE

*"Don't go breaking
my heart"*



Produced by Gus Dudgeon

PIG-40585

MCA RECORDS

Fleetwood Mac, Manhattans Top Album, Singles Charts

After Almost a Year, Fleetwood on Top

By LENNY BEER

■ After fifty weeks of charting, most of which was in the top ten, Fleetwood Mac (Reprise) has finally achieved the top position on the **Record World** album chart, nosing out Peter Frampton (A&M), another chart veteran (see separate story). Warner Brothers is now in the process of breaking a third single and has marketed and merchandised this package for one entire year to achieve this pinnacle. The album has now shot past the two million mark in sales with increased shipping action this week corresponding with enormous retail and rack response pointing to the possibility of even another million sales if "Say You Love Me," the current single can follow "Rhianon" into the top ten. And considering the start for the new single as Chartmaker of the Week, we may be dealing with this Fleetwood album until the end of the year. It is further interesting to note that Fleetwood at 1, Frampton at 2 and Wings at 3 all have new singles shooting up the charts and creating more and more album sales. So, the new major product that has hit the street in the last month is going to find no easy room at the top of the chart.

Major Artist Product

And the major artist product is everywhere now. Bullethead at #11 is Marvin Gaye (Motown) whose album has resurged due to the Motown television campaign; Chicago (Columbia) is charging to #12 in its second week on with sales strong at rack and retail; Neil Diamond, another two week mover, is climbing this week to #20 with rack sales leading the retail almost two to one. The three week wonders include The Beatles repackaged on Capitol which has shot to #8 and may be fighting the big three next week, Aretha Franklin also with three weeks on the top 100, although it has been

'Spitfire' Gold

■ NEW YORK — The Jefferson Starship's new album, "Spitfire," has been certified Gold by the RIAA on the strength of initial orders and shipments.

Bishop Gold

■ MACON — Capricorn Records has announced that the Elvin Bishop single, "Fooled Around and Fell in Love," has been certified gold by RIAA.

out for five weeks is now #34 bullet, with her Atlantic soundtrack to "Sparkle," Jeff Beck (Epic) after gold again and flying to the #28 position with retail leading the way, but racks now making their move also and Carly Simon (Elektra) scoring well again in her third week at #46.

Newcomers

New on the top 100 this week is the Commodores (Motown) who have really broken through as a major act in many markets from their strong Baltimore-Washington base that has been built in the last two years. The album enters as Chartmaker of the Week with a strong #66. Also coming on the top 100 are Cheech & Chong (Ode) with strong rack sales and retail trailing, Grateful Dead (UA) with sales exploding out of New York and John Handy (ABC) whose album is surging again after stock problems in many areas the past few weeks.

The Beatles story that we wrote so much about last week continues interestingly enough this week as the "Venus and Mars" album by Wings is spurting on the west coast in direct response to many of the tunes being performed at the recent concerts. All of the product is selling well and more of the catalogue albums are expected to grab numbers in the next few weeks.

(Continued from page 3)

Taylor (Columbia) shot to the top and now the index has grown for the second straight week with the Manhattans pulling super sales in almost every market in the country. Paul McCartney's monstrous "Silly Love Songs" (Capitol) has finally dropped out of the top two, this time to #4 and the Captain & Tennille (A&M) round out this week's top five with their fourth consecutive top five hits.

Also remaining strong in the top tens this week are Gary Wright (WB) with his second straight top tenner and Starbuck (Private Stock) which broke first in Birmingham at WERC and now rests at 8 with a bullet. Just missing the top ten this week is the Brothers Johnson (A&M) which came in at 11, closely followed by Parliament (Casablanca) with the first hit under the promotional guidance of former WQXI program director Scott Shannon.

Other records charging towards the top of the charts include Seals & Crofts (WB) with "Get Closer," Thin Lizzy (Mercury) with their first hit single ever, Beach Boys (Brother-Reprise), John Travolta (Midland Int'l.) and Queen (Elektra) with their second in a row from their "A Night At the Opera" album.

The Beatles

The Beatles (Capitol) is showing interesting and even amazingly

strong signs where it is being aired, yet many stations are still waiting and not believing this record to be a legitimate hit. All that can and should really be said is that it jumped from #9 to #1 at WLS in Chicago which is the toughest station to garner for airplay and also is extremely serious about its research. This is definitely a top five record, and anyone avoiding it is missing a hit.

Top Chart Competition

The three biggies that hit the chart last week are all showing excellent signs of going all the way, that is if they don't get in each other's way at the top. Elton John & Kiki Dee (Rocket) is already selling in every part of the country after only two weeks in the street and it rests this week at 37 bullet, followed closely by Wings (Capitol) at 40 bullet and the Bee Gees (RSO) at 48 bullet.

Chartmaker

New on this week's chart as Chartmaker is the third single from Fleetwood Mac (Reprise), "Say You Love Me," with the highest debut position of any of the three, War (UA) off and running with their newest and Henry Gross (Lifesong) with the follow-up to "Shannon" getting strong initial action in the northeast.

Diana Ross Hosting 'Rock Music Awards'

■ NEW YORK—Motown recording artist Diana Ross has been signed to host the second annual "Rock Music Awards" special, Saturday, September 18 (10:00-11:00 p.m., ET) on the CBS Television Network, announced Don Kirshner, executive producer of the show.

Additional performers and presenters to appear with Ms. Ross will be announced shortly.

Live Telecast

The Awards ceremony, honoring stars and creators from the world of rock music and featuring entertainment by top performers, will be presented live from the Hollywood Palladium.

Nominations for this year's awards, to be selected by a blue ribbon panel composed of rock music critics and disc jockeys, will be announced on July 15.

Don Kirshner is executive producer of the event, Bob Wynn is producer, Don Mischer will direct and the script is to be written by Marty Farrell. Bonnie Burns and David Yarnell are co-producers.

REGIONAL BREAKOUTS

Singles

East:

Lou Rawls (Phila. Intl.)
Elton John & Kiki Dee (Rocket)

South:

KC & the Sunshine Band (TK)
Vicki Sue Robinson (RCA)
Elton John & Kiki Dee (Rocket)
Lou Rawls (Phila. Intl.)

Midwest:

Keith Carradine (ABC)
Red Sovine (Starday)
Wild Cherry (Epic)
Elton John & Kiki Dee (Rocket)

West:

Keith Carradine (ABC)
Elton John & Kiki Dee (Rocket)
Sons of Champlin (Ariola)

Albums

East:

John Handy (ABC Impulse)
Bob James (CTI)
Lou Rawls (Phila. Intl.)
Grateful Dead (UA)
Commodores (Motown)

South:

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

Midwest:

ELO (UA)
Carpenters (A&M)
Cheech & Chong (Ode)
Jerry Jeff Walker (MCA)
Grateful Dead (UA)

West:

George Benson (CTI)
Wings (Venus & Mars, Capitol)
Commodores (Motown)
Jerry Jeff Walker (MCA)

CROSBY NASH



WHISTLING DOWN THE WIRE

Their new album. ABCD 956

Their finest.

Featuring the single:
"Out of the Darkness"

ABC-12199

On ABC Records

abc Records

L.A.'s Newest Distributor In Tune with the Market

By ELIOT SEKULER

■ LOS ANGELES—Although their doors have been open only since April 2, In-Tune Distributing has already become an important supplier in the market that encompasses Southern California and the surrounding area. The three principals of the firm—president Michael Lipton, VP Eliot Blaine and VP Bernie Wechsler—can boast seventy-one years of experience in the business among them and their approach to independent distributing can be summed up by the phrase, "back to basics."

"We may be considered a little old-fashioned in the way we're conducting our business," Lipton recently told *Record World*, "but the basics haven't really changed in this business over the years. If you're going to make a record a hit, you've still got to walk your shoes off, going to every radio station—big or small—until that record is broken. You've still got to make sure that the record is serviced to every account in the market, and you can't wait until the record is a hit on a major radio station. The small labels we handle need concentration on their product and we service them. Maybe it's an old-fashioned way of doing business, but it's also the right way."

In-Tune, located in the Van Nuys section of the San Fernando Valley, covers a broad territory whose perimeters are San Diego on the south, Bakersfield in the north and Las Vegas on the east. Labels serviced by the firm include Playboy (along with Beserkley and Mega), Farr, Cream, The Pickwick group (P.I.P., De-Lite, Groove Merchant and Gang) Roulette and its affiliate, Pyramid, All Platinum and its subsidiaries (Chess, Checker, Vibration, Stang and Turbo) SaISoul, Bethlehem Jazz, AVI, Mojo, Xanadu, Greedy, Pausa, Golden Records (a children's line) and Sandcastle. In addition, the firm handles BASF blank tape and exclusively distributes three major music folio lines: Warner Bros., Chappell and Screen Gems. (Lipton estimates that as much as 25% of In-Tune's volume will eventually come from the latter area.)

In-Tune, including the three principals, currently has a staff of nine persons all of whom handle every chore attendant to the distribution business. Promotion is the primary responsibility of VP Ernie Farrell, who works closely with the manufacturers' promo staffs in securing airplay, supporting personal appearances and even in setting up press interviews etc. "As we said, we're in business

to provide our labels with concentrated support for their product. That means concentrating on the single, the album and on building the act," said Lipton.

The firm emphasizes prompt filling of all orders and generally provides next-day delivery in most areas. "Getting the goods there on time is half the battle in this business," according to Wechsler. "If the record isn't there when the kid goes into the store to buy it, we've lost that sale. You have to have the goods there up-front; that's a key element. Of course, we're careful not to oversell our accounts, either."

Adds Lipton: "We were very lucky when we first started in that we landed four hits on the charts at the same time: Kool and the Gang, Al Wilson, Hamilton, Joe Frank and Reynolds and Mickey Gilley. The day after we opened was a Saturday, but the accounts all needed goods. Well, we had a truck delivering everything that was ordered the very next morning, after only one day in business. Our accounts couldn't believe the service they were getting, and we haven't stopped ever since. We work until 10:00 p.m. to get our orders out and our truck men will wait there to pick up."

The company entered the folio business as a result of sheet music

experience Lipton had acquired while he was president of Musical Isle, the Transamerica rack operation. When In Tune was being formed, Lipton discovered that the retirement, about one year ago, of the former folio distributor for this market had left a void that had yet to be filled. "The folios have been taking on a new look for some time," said Lipton. "They've been using new, attractive types of covers that usually resembled the album jackets from which the songs were taken. And they were being distributed on so few outlets that kids often had to drive fifteen and twenty miles to a music store that carried them. Now, with our expertise with retail record stores, we're getting more and more successful in the folio book business and we expect our volume in that area to grow tremendously."

Another side of In-Tune's business is turned towards the oldies market, which the firm reaches via the Roulette and Chess-Checker vintage lines. "Every city has an oldies station and television has been helping that part of the business along as well. You hear oldies constantly and it's getting bigger than ever," said Wechsler, a self-confessed oldies buff.

Although the firm has steadily added lines since its inception, Blaine asserted that future growth will be predicated on the ability of In-Tune to provide the same degree of concentration on more product. "There's always an open door for more labels but if we do take on more lines, we'll increase our promotion and sales staff accordingly. The point is to service the account and if we can't give proper service to a new label, we won't take them on."

E/A Signs P.F.M.

■ LOS ANGELES — Joe Smith, chairman of Elektra/Asylum Records, has announced the signing of P.F.M. to the Asylum label in the U.S. and Canada. The group's Asylum debut album, "Chocolate Kings," is slated for July release.

Jeffreys Signs to A&M



Jerry Moss, president of A&M Records has announced the signing of Garland Jeffreys to an exclusive long term recording contract with the label. This represents the first signing to A&M by the new east coast director of a&r John Anthony. From left: John Anthony; Carole Langer, Jeffreys' manager; Garland Jeffreys; Jerry Moss and Ron Farber, east coast regional promotion.

CBS Names Holtze

■ NEW YORK—Walter Yetnikoff, president, CBS Records Group, has announced the appointment of Eric Holtze to the position of assistant to the president, CBS Records Group.

In his new capacity, Holtze will be responsible for undertaking special projects that will be assigned by Yetnikoff. In doing so, he will work closely with CBS Records' department heads. He will report directly to Yetnikoff.

Holtze graduated from Yale University in 1971, after which he moved to New York where he worked as a singer/songwriter, participating in the BMI Songwriters Workshop. In 1972 he started his own music production company, specializing in advertising jingles.



Eric Holtze

Devirian Prof. Mgr. Of Intersong USA

■ NEW YORK—Jon Devirian has been named general professional manager of Intersong USA, it was announced by Norman Weiser, president of Chappell Music Company. Chappell is the administrator of the Intersong publishing companies in the United States.

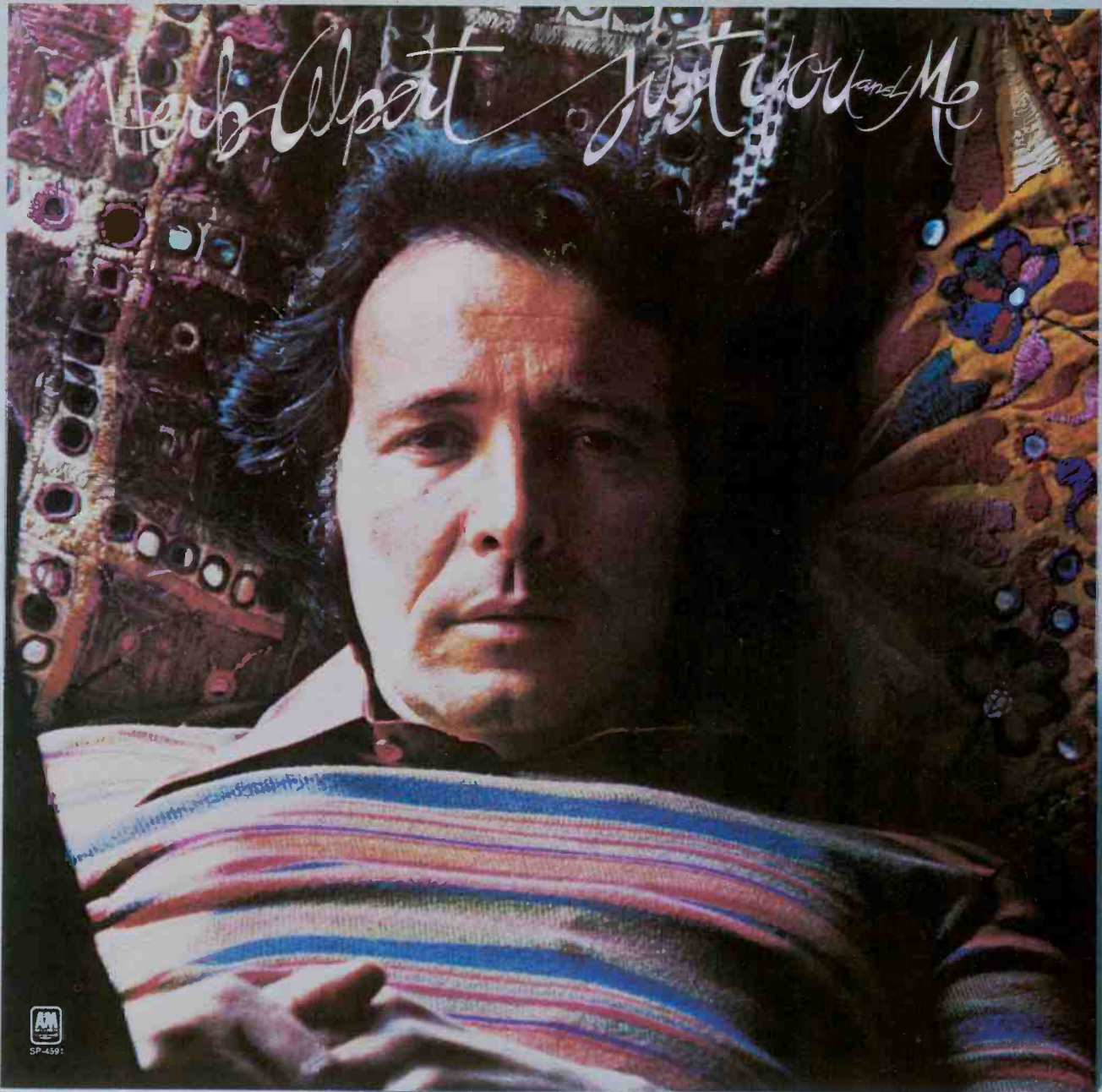


John Devirian

Headquartered in the Chappell-Los Angeles offices, Devirian will direct the creative activities of the U.S. operation for the Intersong international firm. He will be responsible for the signing and development of new and established writers and writer/artists in the U.S. which will be promoted through the international Intersong network.

A Chappell west coast professional manager since 1971, Devirian will work with Eddie Reeves, vice president of Chappell's west coast division, while coordinating with the professional staffs in Chappell's New York, Nashville and Los Angeles offices.

The first solo album from Herb Alpert...new songs written, arranged, performed, and produced by Herb featuring him on trumpet, piano, and voice.



HERB ALPERT "JUST YOU AND ME" ON A&M RECORDS & TAPES
SP 4591

Capricorn Marshall Tucker Campaign Centers On Western Movie

By MIKE HARRIS

■ LOS ANGELES — July's second week marks the beginning of a large-scale promotional campaign by Capricorn Records on behalf of the Marshall Tucker Band. "Long Hard Ride," a 6¾ minute western movie starring the band's members will soon be distributed nationally to first-run theatres in some 25 major markets.

The film, named after the band's current album, features the Tucker Band in classic-style chase scenes and shoot-outs; in place of dialogue, there is a soundtrack consisting of two songs culled from the lp. Approximately three months ago, Capricorn president Phil Walden suggested the project after an idea by the label's Diana Kaylan, who then began putting the movie together with the aid of cinematographer Bob Eberline, photographer David Alexander and designer John Kosh.

The short will also be gaining nationwide exposure in record stores, on college campuses, at Tucker Band concerts and, tentatively, on late-night network TV.

Individuals

In a **Record World** interview—Capricorn's L.A.-based director of advertising and creative services, Diana Kaylan, talked about the purpose of "Long Hard Ride" and the nature of the label's campaign.

"One of the main purposes of the movie," Kaylan explained, "is to familiarize the public with each of the Marshall Tucker Band's members individually. People may know the band as an entity, but the film will give people a chance to look at them as individuals, while they listen to the group's music.

"The film is different from previous promotional films in that it is not a lip-sync picture. Other companies have featured bands in lip-sync-type pictures run in theatres, but no one before had really ever taken the promotional film and made it into a true entertainment short.

Compatible Audience

"We're working with a set group of markets, going into each market and looking at the top two or three highest grossing movies. Then we check out the movie's content, to see if it is appropriate to play alongside our basically light entertainment film. Finally, we check out the demographics that the feature is playing, to make sure that our short will play mostly to the album-buying public. We're trying—in markets where we have a selection of several first-run theaters—to get a theater that's

in an area with several record stores close by.

"The bottom line is, of course, that we want to sell more albums. By going to theatres where we don't get such selective demographics as we do on FM radio, we get the band exposed to even more people than we would normally. What's particularly interesting about the large theatres that we're using is that not only do we get the trailer time for the movie to be shown, but we also get lobby space for posters and, in some theaters, we're even getting marquee space."

Some FM's Serviced

According to Kaylan, Capricorn is also going to be servicing several FM stations across the country — many of which have expressed interest in showing the short in conjunction with weekend midnight screenings that they sponsor. Record stores, Kaylan adds, will also have access to the film. Either rear screen projection or video-cassette units will be available in-store, along with related merchandising aids, such as specially-designed movie-type promotional posters.

Late Night TV

"Additionally," said Kaylan, "several concert promoters have told us that, in advance of the Tucker Band appearing in concert in their town, they could get the movie played on late night TV to enhance ticket sales.

"Our initial in-theater distribution of 25 markets should expand considerably, once we add colleges and radio station promotions. I would imagine," Kaylan concluded, "that 50, 60 or even 70 markets should be possible."

Anderson at WNEW-FM



Jon Anderson, lead vocalist and co-founder of Yes, visited WNEW-FM's Scott Muni for a live interview recently, coinciding with the release of Anderson's first solo album, "Olias of Sunhillow," on Atlantic, which is the last in a series of five solo projects by Yes members. Shown in the WNEW-FM studios are Atlantic FM/special projects coordinator Tunc Erim, Anderson, Muni and Atlantic New York local rep Steve Leeds.

Lang Organizing Jazz-Rock Festival

■ NEW YORK—Woodstock Festival promoter Michael Lang will be sponsoring another large-scale festival, to be held July 24-25 in Le Castellet, France, and to emphasize jazz-rock. Lang reports he has already signed 24 acts for the event, including Airtro, Ray Barretto, the Crusaders, John McLaughlin with Shakti, Eddie Palmieri and Gil Scott-Heron.

The concerts will be held in the Circuit Paul Ricard, a grand prix race track that has in the past held 150,000 people. The site overlooks the French Riviera. Artists will be flown to the festival on a chartered plane, and will be housed on an island offshore specially rented for their use.

Frank Yandolino is coordinating the festival in New York, with Lang spending most of his time in Europe. The festival is being presented by International Music Productions.

Far Out Adds Creed

■ LOS ANGELES — Writer-performer Linda Creed has joined the Far Out Productions organization in a multi-level situation, co-leaders Jerry Goldstein and Steve Gold have announced. Management of Miss Creed is part of the arrangement.

As well, she will be recording her first album as an artist, built around new Creed songs, and she'll co-produce a new Redbone album with Goldstein.

Miss Creed has re-located to Los Angeles after 10 years in Philadelphia as part of the Gamble & Huff organization.

RCA Bicentennial Victrola Release

■ NEW YORK — In July, RCA Records will issue on its Victrola label a number of important recordings of American music as a special salute to the Bicentennial.

The albums include Marian Anderson singing spirituals, Paul Robeson's "Ballad for Americans" and "I Hear America Singing," Toscanini conducting his NBC Symphony in Ferde Grofe's "Grand Canyon Suite" and Gershwin's "An American in Paris," tenor Richard Crooks singing songs of Stephen Foster, Serge Koussevitzky conducting works of contemporary American composer Aaron Copland, and George Gershwin performing his own compositions. In addition there are two collections, "A Collector's 'Show Boat,'" and "A Collector's 'Porgy and Bess,'" featuring various artists who made these roles their own through the years: Paul Robeson, Helen Morgan, Lawrence Tibbett, Helen Jepson, Rise Stevens and Robert Merrill.

'Sara Smile' Gold

■ Daryl Hall and John Oates' RCA single, "Sara Smile," has been certified gold by the RIAA.

More Awards for Helen Reddy



Capitol recording artist Helen Reddy is presented with more gold and platinum album awards from around the world for the sales of her "Helen Reddy's Greatest Hits" lp. She received platinum records for sales in the United States and New Zealand and gold records for sales in the United Kingdom and Australia. Pictured are from left: Jeff Wald, her husband and manager; Ms. Reddy, Bhaskar Menon, Capitol's president, chairman and chief executive officer; and Don Zimmermann, Capitol's executive vice president and chief operating officer.

JEFFERSON STARSHIP

星船



BFLI-1557

THE NEW ALBUM **SPITFIRE** ON



Manufactured and
Distributed by RCA Records

Produced by Larry Cox

RCA Promo Meetings



RCA Records field and home office promotion force recently met in Chicago for what John Rosica, division vice president, promotion, called "a continuing inter-departmental dialogue." The semi-annual meeting was attended by Ken Glancy, RCA's president, and Mel Ilberman, RCA's division vice president, commercial operations. In addition, RCA's a&r department took the opportunity of presenting to the entire field force upcoming new product. Shown above at the meeting are, from left: Jay Brooks, Pittsburgh promotion manager; Glancy; Ilberman; Ron Geslin, Minnesota

promotion manager; Wayne Edwards, west central regional country & western promotion manager; Mike Berniker, division vice president, pop a&r; Bob Spendlove, west central regional promotion manager; Larry Tompkins, r&b promotion, Washington, D.C.; Sharon Heyward, r&b promotion; Rosica; Larry "Grasshopper" Farmer from RCA's Cleveland branch; Mike Williams of RCA's St. Louis office, and Ray Harris, national r&b promotion manager.

Bottom Line, UA In Publishing Pact

■ LOS ANGELES—United Artists Music Publishing Group and The Bottom Line have formed a joint pubbery, Bottom Line Music Company, Inc.

Michael Stewart, chairman, UA Music, signed the deal with Bottom Line principals Stanley Snadowsky and Allan Pepper.

The publishing pact was initiated by Stu Greenberg, UA Music's east coast professional manager, who recently launched the Songwriters Showcase, a N.Y. platform and organization where new writers can be viewed by publishers. The Songwriters Showcase has been convening at the Bottom Line, an arrangement which precipitated Bottom Line interest in getting more heavily involved in publishing.

Rock Concert Set To Benefit Carter

■ MACON, GA. — Several rock bands will appear in the Gator Bowl in Jacksonville, Florida on July 10 in a scheduled 8-hour rock concert and fund-raiser for Democratic presidential candidate Jimmy Carter. Billed as the "Sunshine Jam," the concert is being promoted by Alex Cooley of Atlanta, Georgia and is scheduled to begin at 2 p.m. and will run until 10 p.m.

Bands slated to appear at the "Sunshine Jam" include the Outlaws, the Charlie Daniels Band, the Marshall Tucker Band, Lynyrd Skynyrd, Grinderswitch, '38 Special and, according to a spokesman for Capricorn Records, "several members of the Allman Brothers Band who will sit in."

A spokesman for the Carter organization said that "special surprise guests" would be on hand to MC the event, which will also feature, "the biggest fireworks display in the history of the South."

BNB Forms Pubbery

■ LOS ANGELES—BNB Associates, Ltd. principals Sherwin Bash, Mace Neufeld & Alan Bernard have jointly announced that their new publishing company, Big Heart Music, Inc. will co-publish the entire Harmony & Griets catalogue containing songs of writers Becky Hobbs and Lewis Anderson. Hobbs and Lewes have had tunes recorded by such artists as Helen Reddy, Shirley Bassey and The Carpenters. Hobbs' new album entitled, "From The Heartland," has just been released on Tattoo Records.

James, Apostol Re-Ink

■ LOS ANGELES — Tommy James has re-signed with John Apostol for personal management after four years of association. James also signed with booking management Sutton Artists.

London Signs April Wine



Walt Maguire, London Records' vice president of a&r, has announced through London Records and British Decca affiliates around the world, the signing to a long term, exclusive recording contract of Canadian quartet April Wine. The group's first London album, "The Whole World's Goin' Crazy," (which recently shipped platinum in Canada) is slated for American release August 1. Shown above at the signing are, from left: Terry Flood, president of Aquarius Records and personal manager of April Wine; Gary Moffat of April Wine; Maguire; Jerry Mercer, Steve Lange and Myles Goodman of April Wine; Sy Warner, London Records' national sales manager.

Almo Folio Line Debuts At NAMM

■ LOS ANGELES — Almo Publications, A&M Records' six-month old sheet music publishing company, made its first appearance at the National Association of Music Merchants (NAMM) in Chicago last week to introduce the new line of personality folios, sheet music, and instruction books.

Originally formed by Irving/Almo executive vice president Chuck Kaye, Almo is being directed by music business veteran Joe Carlton, who has already set up a complete direct distribution network for the U.S., with some distribution deals set and others pending internationally.

Over 50 four-color personality folios were introduced in Chicago including such A&M artists as Peter Frampton, Carpenters, Captain & Tennille, and Joan Baez, as well as non-A&M acts like the Beach Boys, Kiss and the Silver Convention.

Carlton has announced the following personal appointments to Almo Publications, all of whom are working out of the Los Angeles offices adjacent to the A&M lot: Bob Benkelman, sales manager; Linda Chelgren, licensing and music production manager; Ron Mason, art/production coordinator; and Doug Lexa and Brian Higgins, warehouse and sales service.

'Volunteer Jam' Film Set For Aug.

■ NASHVILLE — The first full length Southern rock music motion picture has been set for national release in late August, it was announced last week by producers Roger Grod and Joe E. Sullivan.

The film, titled "Volunteer Jam," includes some of the top Southern rock musicians today. Featured are the Charlie Daniels Band, the Marshall Tucker Band, Allman Brothers Band members Dickie Betts and Chuck Leavell, Wet Willie's Jimmy Hall, and Drew Lombar and Steve Miller of Grinderswitch. Also included are Mylon LeFevre, Grand Ole Opry star Roni Stoneman, and Paul Hornsby. Hornsby, in addition to being a featured musician in "Volunteer Jam," is also the producer of current chart albums by the Charlie Daniels Band, The Marshall Tucker Band, Wet Willie, and Grinderswitch. Hornsby also supervised the 16 track recording and mix-down for the motion picture soundtrack.

The Volunteer Jam Concert is the annual homecoming to the Volunteer State of Tennessee for the Charlie Daniels Band. An advance sell-out crowd of 13,000 flag waving Tennesseans packed the new Murphy Center of Middle Tennessee State University in Murfreesboro, Tennessee to welcome the groups.

FLEETWOOD MAC



MS 2225

52 weeks ago, Fleetwood Mac had absolutely no idea their album **FLEETWOOD MAC** would spend its first anniversary as a double Platinum No. 1 album containing the Chart-maker of the Week ("Say You Love Me").

Fleetwood Mac's **FLEETWOOD MAC** one year old and too hot to stop on Warner/Reprise records and tapes.



New York, N. Y.

By IRA MAYER & BARRY TAYLOR

■ **TREK TRACKS:** Calling it a "TV special of the show on record" the usually incomprehensible Ed Naha says that "Inside Star Trek" will be a spoken word album focusing on the creator of the program, **Gene Roddenberry**. Roddenberry will explain behind the scenes aspects of the show, describe the characters, discuss the rivalries that existed and perhaps most interestingly, give reasons why the show was cancelled. The cast of characters from the original show that Roddenberry and album producer Naha have assembled includes **William Shatner**, **Leonard Nimoy** and **Mark Leonard** (Spock's father) who will compare the difference between Vulcan and Earth philosophies. The album should be out on Columbia by the end of August while a feature length "Star Trek" film is in preparation for release at the end of the year.

IMPORTANT! DIS HERE ENVELOPE HAS DA WINNING ENTRY: Almost, and not having contemplated the possible repercussions of our actions we hereby amend our prize awarding policy to suit any given week's replies (yes, folks, that means there'll be more mystery photos in coming issues). The very first to register a winning answer to last week's white-socked mystery person were Elektra/Asylum's **Steven Baker** and **Hope Antman**, who we hope will figure out some diplomatic way to share their rare T-shirt; winning a consolation prize (awarded for originality and appropriateness to subject matter) is the writer of the card pictured here.

Yeah!
Da Ode in da Picture in N.Y. N.Y.
Column RW July 3, 1976.
Dis is That White Socked
Wunder Hisself Fer Sure
Da Boss AKA
Bruce Springsteen!
uh youz Guys will kindly send da
A Forementionable Prize To Me;
The Attorney AKA Quaque
27 ONGIDA AVE.
ATLANTIC ISLANDS N.J. 07716

CABLE CUES: Cut-a-rug Disco File columnist **Vince Aletti** hosts a Cable TV panel discussion on "Disco Fever" on Channel D, airing July 8, 9, 19 & 22. The half hour show also features Rolling Stone's **Abe Peck**, Salsoul Records' **Denise Chatman**, 12 West d.j. **Tom Savarese** and Latin dance instructor **Ralph Lew**. Peck edited Stone's recent book, "Dancing Madness."

NOTED: The **Grateful Dead's** July 2 Roosevelt Stadium concert has been rescheduled for August 4 . . . The **Stephen Stills/Neil Young** tour premiered last week at the Spectrum in Philadelphia. The group's repertoire contains songs that date all the way back to the **Buffalo Springfield** and **CSN&Y** days and includes several selections from their individual solo lps in addition to a couple of tunes from the duo's forthcoming album that will be released on Warner Bros. later in the month . . . **MH,MH's Mary Kay Place** to Columbia . . . The **Andy Fraser Band** with **Keith Olsen** producing to Polydor . . . Speaking of the new generation of rock bands, English group **Our Kid** completely missed the original **Beatles** chart invasion—they're all 12-14 years old . . . The new **Fifth Dimension** appeared on the "Stars & Stripes" TV special last week, singing the entire Declaration of Independence (minus the signatures) . . . Virgin Records of England has compiled a sampler lp of all their reggae artists which will be titled "The Front Line" and will be sold in the U.K. for the price of a single. The label's two previous attempts at marketing similar albums, "The Faust Tapes" in 1973 and **Gong's** "Camembert Electrique" in 1974 proved extremely successful . . . **Phil May** has left **Pretty Things** after over a decade as the group's lead singer . . . Former **Dave Clark Five** organist/lead singer **Mike Smith** has surfaced in a group he leads with former **Manfred Mann**

(Continued on page 60)

Heavy Trio



The current North American tour of the Jan Hammer Group, with special guest guitarist **Jeff Beck**, has been extended through the end of the summer. Hammer's first Nemperor lp, "Oh Yeah," has just been released to coincide with the tour. In concert, sets are comprised of material written and played by both artists, including "Blue Wind" from Beck's latest Epic lp, "Wired." Shown backstage at a recent appearance at Burbank's Starlight Bowl are (from left) Beck, **Eric Clapton** and Hammer.

Wright Goes Platinum

■ **LOS ANGELES**—Gary Wright's Warner Bros. album debut, "The Dream Weaver" has been certified platinum by the RIAA.

Janus Pacts Happy Fox

■ **LOS ANGELES**—Ed DeJoy, vice-president and general manager of Janus Records, has announced a new label distribution deal with Happy Fox Records.

The label will primarily be r&b and pop oriented music developed by Ron Carson, president of Happy Fox Records, and other staff producers.

Carson has been involved in the record business for 13 years. He produced the successful "Whispers" albums and singles from 1970-1972 for Chess-Janus Records. Over the past few years, Carson has produced various artists on 20th Century, Scepter, Bell and Fantasy Records. He was president of the Soul-Clock label distributed by Fantasy Records in 1968.

Happy Fox is located at 1850 No. Whitley Avenue in Hollywood; (213) 461-8204.

Steinberg & Lipsman Name Bob Emmer VP

■ **LOS ANGELES**—David Steinberg, president of Steinberg, Lipsman and Associates Public Relations, has announced the appointment of **Bob Emmer** as vice president, music division.



Bob Emmer

In his capacity, Emmer will be responsible for trade and consumer press for the firm's music clients, as well as the initiation and implementation of various special projects. Emmer was most recently west coast director of publicity for Atlantic Records.

Jets & Dodgers



RCA recording artists the L.A. Jets visited their favorite baseball team recently, the L.A. Dodgers, and pulled a hat trick, trading their baseball caps for some of the Dodgers'. Seen here at the Dodger stadium cap exchange are (from left): **John Desautels** and **Karen Lawrence** of the Jets, Dodger second baseman **Davey Lopes**, Jets' **Silver Hanson**, Jets' manager **Kristine Desautels**, Dodger third baseman **Ron Cey**, and **Ron Cindrich** and **Harlin McNees** of the Jets.

ACCENT ON FIRE.

**"Getaway" has the burning sound
that originally made Earth, Wind & Fire...**

**"Getaway" is red hot...quarter million
sold on the basis of the first few
days' airplay...already Top 40 in Detroit...**

**"Getaway" is the new Earth,
Wind & Fire single...unavailable on
any album...rush released
because it sounds to us like the
summer record of '76.**

On Columbia Records.



DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Bob Ezrin On 'Alice Cooper Goes To Hell'

By DAVID MCGEE



Photo: Waring Abbot

Dramatic confrontation at the Prince Street Bar: fans look on as big-time producer Bob Ezrin (left) dazzles ace reporter David McGee (right) with a fusillade of four-syllable words.

■ Intellectual, roving ambassador without portfolio, bon vivant, raconteur, published poet and producer extraordinaire (Alice Cooper, Kiss, Lou Reed, Flo and Eddie, et. al.)—Bob Ezrin is all of these things, and depending upon whom you ask, more. After weeks of searching, Record World cornered Ezrin in the Prince Street Bar. A memorable four hour session followed during which he mulled over the question of God's existence and philosophized on the meaning of life. The following Dialogue, concerning in the main the new Alice Cooper album (entitled "Alice Cooper Goes To Hell"), was but one of the many intriguing digressions in Ezrin's conversation.

Record World: Is the new Alice Cooper album a departure from "Welcome To My Nightmare"? Does it have a theme, as "Welcome" had?

Bob Ezrin: It has a definite theme. Much more so than "Welcome To My Nightmare" had. This time we were pretty clear about the form that we were writing for. Last time we were first writing a movie, then we were writing a TV show.

RW: What happened to the movie?

Ezrin: It fell apart as the result of some differences between people who were on the production end. We were brought in because Alice was to have been one of the two main characters and we were to have done the soundtrack. And we began work on songs. The person Alice played was a rock and roll star, and a lot of the stuff that was soundtrack material was actual songs performed in and we were to have done the soundtrack. So we began work on those as soon as we got the script. We began to structure some things for Cooper, and for the character that he was playing, in music well before they had even secured final production rights. We were just cruising along on good faith, and the group of people involved in putting the film together ended up being like a tower of Babel—only b-a-b-l-e—and things just starting falling apart. The next thing we knew we were sitting on seven or eight good songs, or song ideas, based on a theme that was no longer important to us. Then we did the TV show and, because we started to get up against the wall time-wise, tailored some of the material we had written earlier for the film to the "Welcome" concept.

Anyway, we were also experimenting with different types of rhythm sections for Cooper and with different approaches to rock and roll music for Cooper, because for the first time we were on our own and we weren't limited by what we could do—not by the players, not by the writing, not by anything or anyone. We could use any musicians we wanted to use as long as we could afford to pay them. We just tried different things. "Welcome" was an experimental record for us, being the first solo Cooper album, and being the first time Cooper and myself had ever put something together in our heads before it got to the studio. Also, this was the first time the new triumvirate really came together—Alice, Dick Wagner and myself. Wagner was a kind of consulting angel who would come in every once in a while to help out with things.

RW: Is he on the new album?

Ezrin: Very much so. He's all over the new album; the new album is a good measure his.

On "Welcome," Alice and Dick spent time in Hollywood writing alone, Dick and I spent time writing alone and Alice and I spent time writing. Between all of us we came up with some really interesting stuff. We really became a well-honed team around "Welcome," and we got to understand each other's strengths and weaknesses.

The new album began when Alice and Richard went away to Hawaii last summer to write what they thought was going to be the first non-concept Alice Cooper album. It was going to be an album of tunes, good tunes. They got to Hawaii, and they'd just come off tour, and needless to say they were both exhausted and were not in a raunchy street frame of mind. They saw palm trees and heard Hawaiian guitars and started writing some very soft, extremely sensitive un-Alice Cooper material. Totally uncharacteristic. When they came back they had a tape of seven songs, and there were three or four songs on that tape that were as good as Paul Simon compositions. Musically and lyrically. They had that same sensitivity to them. They were so far out in left field as Alice Cooper songs that they were at the same time really attractive and really frightening to everybody. After awhile of thinking about it, and living with these tunes, we decided that that was not the best album to come with at this moment, but not to dump it either. In fact, we've cut two albums now. We've got this other one, the tunes album, whatever it's going to be called, to be released later.

Then the question came up, do we extend "Welcome," do we continue on that line—which was not as credible as some of the other stances that we've taken in the past—it just didn't have that same kind of street raunchiness that "Killer" or "Billion Dollar Babies" had. Some people were put off by that, and were wondering if Cooper was selling out. There was the Dave Marsh article in Rolling Stone—I mustn't be nasty—which accused us all of having sold out entirely—"Ann-Margret horns;" it seemed that Alice Cooper fans, hard-core fans, were a little puzzled by the move in "Welcome To My Nightmare." Musically, they were not sure what the hell we were doing. So there was two ways to go: either we run away from that format and deny the existence of "Welcome To My Nightmare" and deal with it as though it were a mongoloid child—"We never had it"—or we stick by it because it wasn't wrong. It was simply the transitional step to where Alice should be.

What's built into (my approach to producing) is continuity: even if I do only one album—as I elected to do with Kiss —(the group) will have learned the techniques and will be able to carry on themselves.

RW: Was there ever any consideration of taking the audience with you as you progressed?

Ezrin: That's exactly what we ended up agreeing on. If we weren't able to take the audience along with us, if we were going to respond to the hysterics of a few die-hard late '60s rock and roll mentalities, we were going to restrict our own growth in that we wouldn't grow with the marketplace and we would ultimately die out.

So this whole thing was the three of us coming in with our version of the next step. How this all evolved was that Alice's next step was a real theatrical piece—plot line, interaction between himself and other characters and a new style of lyric writing where instead of being just a bellowing, bratty child, he was getting into a couple of interesting pieces of poetry using his certain street style of writing. It's almost like Jack Kerouac was writing rock and roll lyrics.

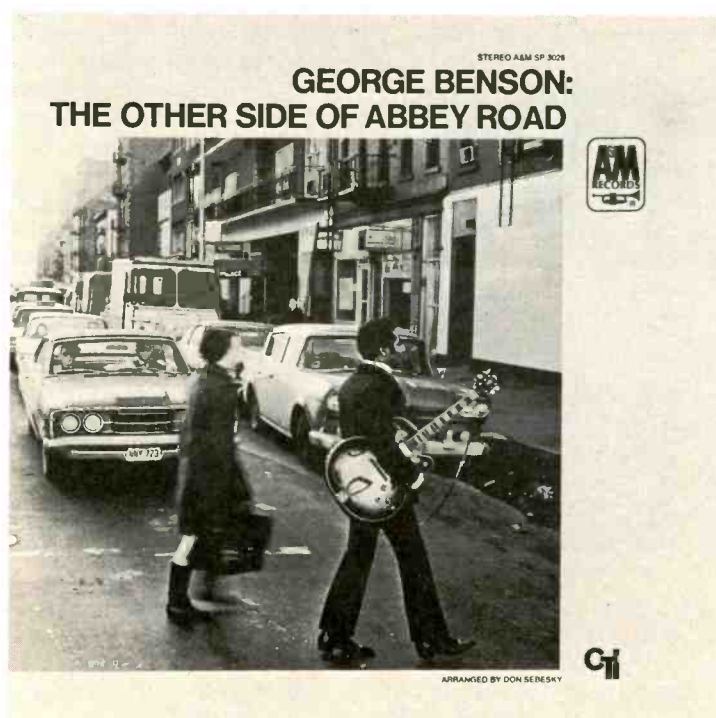
Dick, on the other hand, is getting into a style of writing that's reminiscent of Gershwin, Rodgers and that school of writing in terms of his melodic structures, chord structures—not his rhythm—but putting a

(Continued on page 36)

GREAT GEORGE BENSON VERSIONS OF THE ORIGINAL BEATLE CLASSICS

FEATURING THE INSTRUMENTAL ARTISTRY OF 23 OF THE WORLD'S GREATEST MUSICIANS.

I WANT YOU (SHE'S SO HEAVY) • GOLDEN SLUMBERS
YOU NEVER GIVE ME YOUR MONEY • BECAUSE • COME TOGETHER
OH! DARLING • HERE COMES THE SUN • SOMETHING
OCTUPUS'S GARDEN • THE END



CTI

GEORGE BENSON
“THE OTHER SIDE OF ABBEY ROAD”
ON A&M RECORDS & TAPES

SP 3028



Produced by Creed Taylor

Warners Prepares Stewart TV Spots

■ NEW YORK—Warner Brothers Records is preparing two television spots featuring Rod Stewart to be aired to coincide with the release of his new album, "A Night On the Town." The campaign was coordinated by Stewart's manager Billy Gaff who also heads Stewart's label in England, Riva Records.

According to Gaff, the campaign was conceived because of the previous success of TV advertising Stewart's "Smiler" and "Atlantic Crossing" lps, as well as for individual concert dates. He admitted that he had asked Warners to design a single fold album cover so that the money normally spent on a double fold cover could, instead, be put into the campaign.

Will Tour Soon

The spots were directed by Bruce Gowens, who also directed the recent Queen ads for "Bohemian Rhapsody," and feature three potential singles from the album. Once the final single release is determined, the spots will be altered slightly to emphasize that song.

The spots will run for 30 seconds and one minute and be shown in eight major United States markets.

Stewart is currently in Los Angeles rehearsing with a new band. Gaff will announce the members of that band sometime this month. They will begin tours of Australia and Europe in the fall and a 50-city tour of the U.S. will take place early next year.

Four from MCA

■ LOS ANGELES—MCA Records will release four albums on July.

Among them is the soundtrack from the original motion picture "The Bingo Long Traveling All-Stars & Motor Kings," scored by William Goldstein, and the music from the television production of "Rich Man, Poor Man."

Add'l Releases

Also being released by MCA is Legend Record's artists Trouper with their second album titled "Two For The Show," & Leona Williams' debut album "San Quentin's First Lady" on Tally Records.

Mottola Forms Firms

■ NEW YORK—Tommy Mottola has announced the formation of a series of new companies which will deal with management, production, and publishing. The names of the firms as well as the artists involved will be announced shortly. Mottola will be located at 105 West 55 Street, Suite 7A. The phone number is (212) 598-4831.

UA Welcomes Chi-Town



Shown at a special party celebrating the birth of Chi-Town Records, manufactured and distributed by United Artists Records are, picture 1, from left: Artie Mogull, president, United Artists Records and Carl Davis, president of Chi-Town; picture 2, from left John Galgano and Tony Galgano of Galgano Distributing; Artie Mogull; Tony Dalesandro, general manager, M.S. Distributing; and John Salstone, vice president of M.S. Distributing. The party was held in Chicago.

CONCERT REVIEW

Sedaka Shines at Jersey Date

■ HOLMDEL, N.J. — In the lush outdoor atmosphere of the Garden State Arts Center (and after most of the audience had spent an hour or more trying to get into the mammoth parking lots) Neil Sedaka (Rocket) gave a glistening performance recently that matched the setting and

helped everyone forget their previous discomfort.

Sedaka's mere appearance on stage produced a standing ovation and he opened, alone on the stage, with the autobiographical "The Other Side." Joined by his three piece band and back-up singers, the next hour was filled with hit after hit to the enthusiastic recognition of the largely 30-ish crowd.

Motown Names Isgro

■ LOS ANGELES—Paul L. Johnson, vice president of promotion of Motown Records has announced the appointment of Joe Isgro to the position of national pop promotion director. According to the label, the appointment is the first step in a major realignment of pop promotion responsibilities.

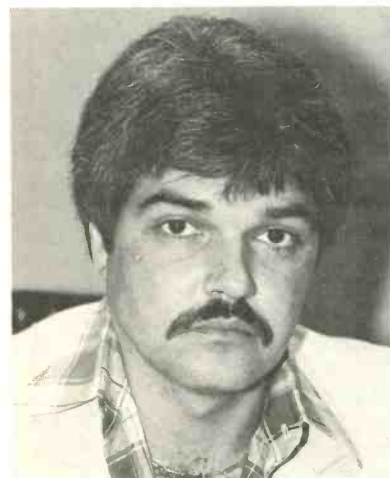
Highlights were the ballads "Solitaire" and "The Hungry Years;" Sedaka's recent hits "Laughter In The Rain" and "Bad Blood;" the Captain & Tennille's recent hits "Love Will Keep Us Together" and "Lonely Nights (Angel Face)," and the rousing show closer "That's When the Music Takes Me." He encoored with the updated version of "Breaking Up Is Hard to Do."

Reverential Treatment

The gigantic stage, subtle lighting and camouflaged sound system at the center would lend dignity to any performer; but this is an attribute Sedaka hardly needs supplied by outside sources. He was being acknowledged not only as a performer but as one of the major songwriters of his generation. While appearances at smaller clubs and concert halls might bring out a younger and more animated audience, rarely is a performer given the opportunity to be treated with such reverence.

The show was opened by a comedian (or comedians) who was unadvertised, unannounced and completely missed by hundreds of people who were trapped in the maze of highways and parking lots that surround the center. Sedaka himself arrived only moments before he was to go on. It is unfortunate that so many potential ticket buyers must be dissuaded from attending performances at such a lovely venue because of traffic problems.

Pat Baird



Joe Isgro

Prior to his promotion to national pop promotion director, Isgro worked in the position of east coast regional promotion manager. Before joining Motown, he was national promotion director for Roulette Records, and also worked in promotion for Schwartz Bros. Distributors in Philadelphia.

Isgro, who will be headquartered at Motown's Los Angeles home offices, will report directly to Johnson.

Droppin' In



While in Chicago recently for a concert, the Captain and Tennille stopped by radio station WDFH. Pictured with Daryl Dragon and Toni Tennille are (standing) Steve Campbell, morning man WDFH and (right) Harvey Pearlman, general manager WDFH.

Motown Claims Success For TV Promo Campaign

■ LOS ANGELES—Motown Records has claimed success for the television and advertising campaign launched in conjunction with the on-going "Motown 1976 Music Revolution" push.

The campaign was concentrated on 60-second TV spot buys in New York, Chicago, Atlanta and Los Angeles, featuring the current releases by Diana Ross, Marvin Gaye, The Temptations, and Smokey Robinson. The television time buys, featuring Smokey Robinson as the announcer, included two 60-second rotating spots encompassing all four albums.

According to the label's sales VP, Mike Lushka, Motown's plans call for similar campaigns on future product.

Stone Signs Scott To Produce Reid

■ Henry Stone's TK Productions has signed producer/writer Buddy Scott to produce Irene Reid for Glades Records. Reid's first Glades lp, entitled "Two of Us," is scheduled for immediate release.

Johnny Mercer

was a good friend, a brilliant composer
and one of the creators of Capitol Records.

We will all miss him enormously.

Thank you, Johnny, for leaving us with

LAURA
AUTUMN LEAVES
THE ATCHISON, TOPEKA AND THE SANTA FE
IN THE COOL, COOL, COOL OF THE EVENING
MOON RIVER
DAYS OF WINE AND ROSES
LAZYBONES
P. S. I LOVE YOU
GOODY-GOODY
I'M AN OLD COWHAND
TOO MARVELOUS FOR WORDS
HOORAY FOR HOLLYWOOD
LOVE IS WHERE YOU FIND IT
JEEPERS CREEPERS
YOU MUST HAVE BEEN A BEAUTIFUL BABY
AND THE ANGELS SING
FOOLS RUSH IN
BLUES IN THE NIGHT
TANGERINE
I REMEMBER YOU
YOU WERE NEVER LOVELIER
I'M OLD FASHIONED
ONE FOR MY BABY
G. I. JIVE
DREAM
HOW LITTLE WE KNOW
AC-CENT-CHU-ATE THE POSITIVE
COME RAIN OR COME SHINE
SOMETHING'S GOTTA GIVE
JUBILATION T. CORNPONE
SATIN DOLL
I WANNA BE AROUND
STRIP POLKA
BOB WHITE
THAT OLD BLACK MAGIC



Capitol®

THE BLACKBYRDS—Fantasy 771

ROCK CREEK PARK (prod. by Donald Byrd)
(Blackbyrd, BMI)

The group follows "Happy Music" in style with this compelling tune. The sound is notably sparse, but the group compensates with its great instrumental/vocal work maintaining a pulse.

BEN SIDRAN—Arista AS 0195

FEEL YOUR GROOVE (prod. by Ben Sidran)
(Bulldog, ASCAP)

An artist who has already built an impressive solo career with past efforts makes his label debut with a number of quiet intensity. An intelligently crafted song that is earmarked for the top.

THE FIRST CLASS—UK 093 (Pvt. Stock)

AIN'T NO LOVE (prod. by John Carter)
(Mainstay, BMI)

The Carter/Shakespeare songwriting team remembered for "Beach Baby" a couple of summers ago, returns with a light pop effort built around a strong hook and crisp orchestration. A truly first class effort.

GUY THOMAS—RCA JH 10727

COURTNEY DAWN (prod. by Carl Bellante & John Bellante) (N.Y. Times/Sona, BMI)

Thomas fuses a country sound with a rock ballad beat. A good lyric helps it to stand up to repeated listenings. It could show up on either pop or MOR playlists.

THE RUNAWAYS—Mercury 73819

CHERRY BOMB (prod. by Kim Fowley)
(Bad Boy, BMI)

This group has rocked its way into the hearts of those who have seen them and should receive good national exposure via this rocker, a ch-ch-chart smash!

SAMMY JOHNS—Warner/Curb
WBS 8224

PEAS IN A POD (prod. by J. Senter & L. Knechtel)
(Captain Crystal/Chattahoochee/Legibus, BMI)

With his best follow-up to "Chevy Van" yet, Johns shows good potential with this label bow. A smooth, graceful sound that should span pop and MOR markets.

NATURE ZONE—London 5N 235

PORCUPINE (prod. by S. Feldman & T. Dawes)
(Music Development, BMI; Tom Dawes, ASCAP)

All of the ingredients of a disco smash—a pounding beat, percussive bass and swaying strings—are present here, but the group has a distinct sound all its own.

BANANA BROS.—BGO 5675

JOHNNY BANANA (prod. not listed)
(Banana Bros., BMI)

The group shows what it means by "gangster rock" with this hard-hitting, blues-based number reminiscent of Lynyrd Skynyrd and Marshall Tucker.

SONG OF THE WEEK

YOU TO ME ARE EVERYTHING

(Colgems, ASCAP)

REVELATION—RSO 854 (Polydor)

(prod. by Freddie Perren)

THE REAL THING—UA XW833 Y

(prod. by Ken Gold)

BROADWAY—Granite G 540 (Pye)

(prod. by Tony Sylvester)

This song was recently taken to the top of the U.K. charts by the Real Thing, one of three versions out this week. Both covers are faithful to the original, a midtempo vocally demanding number which is primed, in all three instances, for crossover action.

NILS LOFGREN—A&M 1839

IT'S NOT A CRIME (prod. by Al Kooper)
(Almo/Hilmer, ASCAP)

Lofgren, while still considered an up and comer, continues to make exceptional singles. His latest, in the tradition of "Back It Up" and "Cry Tough," shows enormous potential for the rocker.

HERBIE MANN—Atlantic 3343

CAJUN MOON (prod. by Herbie Mann)
(Audigram, BMI)

Songstress Cissy Houston and Herbie Mann turn this number into something all their own. A haunting arrangement gives the tune a mysterious aura.

KOKOMO—Columbia 3 10380

USE YOUR IMAGINATION (prod. by Brad Shapiro)
(Anglo Rock, BMI)

The soulful English aggregate has yet to break on the AM level, but the time has come with this Alan Spenner tune, a rousing disco/pop number.

BILLY VERA—Midland Intl.

JH 10639 (RCA)

BACK DOOR MAN (prod. by T. Darrell & B. Vera)
(Piedmont/Vera Cruz, ASCAP)

A country-based number with pop possibilities, Vera's vocal is sharp and hits the mark. Good accompaniment offers strong crossover potential.

LIFE USA—Buddah BDA 530

FOXY TROT (prod. by B.B.P. Prod.)
(Kama Sutra/BBP, BMI)

The group has come up with a dynamic disco flavored single complete with a chanting line, "give what you got, foxy trot." It should get some r&b/disco play.

BILL PURSELL—Alston 3721 (TK)

NOW (prod. by G. Nash)
(Peer Int./Dunbar, BMI)

Though the group is credited as "The Nashville Sweat Band & Aides," this number is purely disco rooted. An instrumental that should get some r&b play.

PRATT & McCLAIN—Reprise 1361 (WB)

DEVIL WITH A BLUE DRESS (prod. by Steve Barri & Michael Ofartian) (Stone Agate, BMI)

The duo that skyrocketed up the chart with the theme song from "Happy Days" returns with the rock classic that was a smash for Mitch Ryder. A great update should do it again for song and group.

IAN MATTHEWS—Columbia 3 10374

BROWN EYED GIRL (prod. by Norbert Putnam & Glen Spreen) (Web IV, ASCAP)

Matthews is best known as a folkster, but here he works with a full arrangement and gives the Van Morrison tune a unique slant. The familiarity and fresh treatment of the song could make it a hit once again.

RITA GRAHAM—Prodigal 0626 F
(Motown)

RICH MAN, POOR MAN (prod. by Joe Harrelson)
(Brianhead/Language of Sound, ASCAP)

A song inspired by Irving Shaw's novel which will soon be turned into a regular TV series, this possible theme tune is delivered with conviction by the songstress.

MELISSA MANCHESTER—Arista AS 0196

RESCUE ME (prod. by Vini Poncia)
(Chevis, BMI)

This is a two-sided single, with Melissa's soulful rendition of the 1965 Fontella Bass hit sharing the spotlight with the graceful "Happy Endings."

JOHNNY RIVERS—Epic 8 50248

LINDA LU (prod. by Johnny Rivers)
(Gregmark, BMI)

Rivers is rockin' with more assurance than ever. The song is sparked with some great hard rock guitar work which adds a kind of frenzied enthusiasm to the sound.

FUNKATEERS—Chocolate City 002
(Casablanca)

GIVE WHAT YOU GOT (prod. by Montaque/
Ashford/Montaque) (Butch, ASCAP)

This spright funk number is in the tradition of Parliament and the Funkadelics, with a simple but effective beat underlining a chanting vocal. A hot r&b prospect.

JIMMY CHAPEL—Ada 201

STANDING TALL (prod. by Don Mangano)
(E. H. Morris/Ada, ASCAP)

A singer who fuses elements of rock, country and gospel, Chapel offers a little something for everyone. He should be standing tall with this record.

FRANK LYDON—Strawberry STW 101

FONZIE MEETS KOTTER'S SWEAT HOGS (prod. by R. Irwin & N. Creppos) (Strawberry, BMI)

A song that strings together all of the cliches from "Kotter" and "Happy Days," this novelty tune could be the thing for those looking for a change of pace.

Rushing Smashes Out

“You To Me Are Everything” *by Revelation*

The most talked about new group out of New York City.

Produced by Freddie Perren

The Hottest Pop/R&B Producer who has produced such Smash Hits as:

- Boogie Fever—The Sylvers, National #1
- Love Machine—The Miracles, National #1
- Heaven Must Be Missing An Angel—Tavares
- I Want You Back—The Jackson 5, National #1
- A.B.C.—The Jackson 5, National #1

And Now

“You To Me Are Everything” 3:05 RSO 854 *b/w Part 2*

The Music We Believe In



RECORDS, INC.

Manufactured and Marketed by Polydor, Inc.

DISCO FILE TOP 20

JULY 10, 1976

1. **TROUBLE-MAKER**
ROBERTA KELLY—Oasis (lp cut)
2. **HEAVEN MUST BE MISSING AN ANGEL**
TAVARES—Capitol (lp cut)
3. **TEN PERCENT**
DOUBLE EXPOSURE—Salsoul (disco version)
4. **DISCO PARTY/SOUL SEARCHIN' TIME/CAN WE COME TOGETHER**
TRAMMPS—Atlantic (lp cuts)
5. **LIPSTICK**
MICHEL POLNAREFF—Atlantic (disco version)
6. **DESPERATELY**
BARRABAS—Atco (lp cut)
7. **NICE & SLOW**
JESSE GREEN—Scepter (disco version)
8. **TAKE A LITTLE**
LIQUID PLEASURE—Midland Intl. (disco version)
9. **I'M GONNA LET MY HEART DO THE WALKING**
SUPREMES—Motown
10. **DON'T TAKE AWAY THE MUSIC**
TAVARES—Capitol (lp cut)
11. **YOUNG HEARTS RUN FREE/RUN TO ME**
CANDI STATION—Warner Bros. (lp cuts)
12. **NINETY-NINE AND A HALF**
TRAMMPS—Atlantic (lp cut)
13. **ONE FOR THE MONEY**
WHISPERS—Soul Train (disco version)
14. **BROADWAY STAR/SEXY LADY**
BARRABAS—Atco (lp cuts)
15. **HERE WE GO AGAIN**
PEOPLE'S CHOICE—TSOP (lp cut)
16. **CATHEDRALS**
D.C. LaRUE—Pyramid (lp cut)
17. **THAT'S WHERE THE HAPPY PEOPLE GO**
TRAMMPS—Atlantic (lp cut)
18. **YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE**
LOU RAWLS—Phila. Intl.
19. **GIVE A BROKEN HEART A BREAK**
IMPACT—Atco (lp cut)
20. **TRY ME I KNOW WE CAN MAKE IT**
DONNA SUMMER—Oasis (lp cut)

London Sponsors Cable TV Show

NEW YORK—London Records, in association with Shamus Productions, has completed an agreement to film London artist John Miles in his own television special for Manhattan Cable TV's Channel J.

Slated for taping July 13, with air dates in August, "Clubhouse—The Home of FM-TV" will mark John Miles' initial concert appearance in the New York area. This special, solely sponsored by London, will also kick off the "Clubhouse" series on Channel J.

London will tag the show with a 60-second John Miles TV commercial, already produced, as well as a spot for Hi/London artist Al Green.

In a second television special, London will spotlight Canadian group, April Wine, who last week signed a world-wide exclusive recording contract with the label.

Candy Stripe Schedule

NEW YORK — Candy Stripe Records has begun a new four-day work week schedule, with the office and warehouse to be closed Wednesdays. They will also be closed from August 28 to September 12 for vacation.

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

Getting back to New York after two weeks of what travel agents like to call Real Relaxation in Florida is difficult in itself (the question keeps popping up: "Why am I here?"), but trying to contend with a knee-high pile-up of new records in a quick two-day catch-up session is enough to send me back to LaGuardia—"Destination Anywhere" as the Marvelettes sang—on the first Checker cab. In an attempt to preserve what little Real Relaxation I managed to smuggle back with me, this column is a cream-off-the-top survey of the most immediately interesting items in the flood of new releases that washed up in my post office box while I was away. A more in-depth investigation will follow next week.

Top of the list is the Bee Gees' instant hit, "You Should Be Dancing" (RSO) which should be even more of a success on the disco level than "Jive Talkin'." The sound is tough and brittle, dense with percussion that makes an especially effective contrast to the shrill, cutting quality of the vocals. A promotional 12-inch disc is available at 4:47 and, as Rich Pampinella—who put the record on his top 10 from Hippopotamus this week—points out, the record is perfect for longer turntable blends and double plays. Irresistible.

Salsoul Records' second commercial "Giant 45"—their breakthrough in disco disc marketing—is Moment of Truth's "So Much for Love," a completely captivating I've-had-it-with-love song that manages to capture that particular feeling of elation edged with bitterness that comes at the end of an affair. The production, by Reid Whitelaw and Norman Bergen who also wrote the song, is smooth and bright with a nagging girl chorus providing just the right note of nastiness to balance the persevering male lead. Promotional copies of the 12-inch include a 6:36 vocal backed by a 5:45 instrumental version;

(Continued on page 44)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

PIER 9/WASHINGTON, D.C.

DJ: Curt Strack

- BEST DISCO IN TOWN—Ritchie Family—Marlin (lp cut)
- CAN'T STOP GROOVIN' NOW, WANNA DO IT SOME MORE—B.T. Express—Columbia (disco version)
- HEAVEN MUST BE MISSING AN ANGEL/DON'T TAKE AWAY THE MUSIC/MIGHTY POWER OF LOVE—Tavares—Capitol (lp cuts)
- I'M GONNA LET MY HEART DO THE WALKING—Supremes—Motown (lp cut)
- LIPSTICK—Michel Polnareff—Atlantic (disco version)
- MAKES YOU BLIND—Glitter Band—Bell (import)
- ONE FOR THE MONEY—Whispers—Soul Train (disco version)
- RUN TO ME/YOUNG HEARTS RUN FREE/DESTINY—Candi Station—Warner Bros. (lp cuts)
- TEN PERCENT—Double Exposure—Salsoul (disco version)
- TROUBLE-MAKER/THE FAMILY—Roberta Kelly—Oasis (lp cuts)

SUNDAY'S/CHICAGO

DJ: Artie Feldman

- DESPERATELY—Barrabas—Atco (lp cut)
- DISCO PARTY—Trammps—Atlantic (lp cut)
- HEAVEN MUST BE MISSING AN ANGEL—Tavares—Capitol (lp cut)
- I'M GONNA LET MY HEART DO THE WALKING—Supremes—Motown
- SOUR AND SWEET—Dr. Buzzard's Original Savannah Band—RCA (lp cut)
- TAKE A LITTLE—Liquid Pleasure—Midland Intl. (disco version)
- TEN PERCENT—Double Exposure—Salsoul (disco version)
- TROUBLE-MAKER/LOVE POWER—Roberta Kelly—Oasis (lp cuts)
- TRY ME I KNOW WE CAN MAKE IT—Donna Summer—Oasis (lp cut)
- YOUNG HEARTS RUN FREE—Candi Station—Warner Bros.

HIPPOTAMUS/NEW YORK

DJ: Rich Pampinella

- ALWAYS THERE—Side Effect—Fantasy (disco version)
- CAN WE COME TOGETHER/DISCO PARTY/SOUL SEARCHIN' TIME—Trammps—Atlantic (lp cuts)
- HEAVEN MUST BE MISSING AN ANGEL/DON'T TAKE AWAY THE MUSIC—Tavares—Capitol (lp cuts)
- LIPSTICK—Michel Polnareff—Atlantic (disco version)
- MAMA, CAN YOU MEET THE 6:15—Sondra Simon & Simon Said—Atco
- TEN PERCENT—Double Exposure—Salsoul (disco version)
- TROUBLE-MAKER—Roberta Kelly—Oasis (lp cut)
- YELLOW TRAIN—Resonance—Bradley's (import)
- YOU SHOULD BE DANCING—Bee Gees—RSO (disco version)
- YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls—Phila. Intl.
- HEAVEN MUST BE MISSING AN ANGEL/DON'T TAKE AWAY THE MUSIC—Tavares—Capitol (lp cuts)

LE DOMME/MIAMI

DJ: Aristides Jacobs

- CALL ME/KEEP IT UP LONGER—Andrea True Connection—Buddah (lp cuts)
- DANCING FREE—Hot Ice—Rage (disco version)
- DESPERATELY/BROADWAY STAR—Barrabas—Atco (lp cuts)
- GETAWAY—Earth, Wind & Fire—Columbia
- LIPSTICK—Michel Polnareff—Atlantic (disco version)
- NEW YORK CITY—Miroslav Vitous—Warner Bros. (disco version)
- S.O.S.—Today's People—Gamma (import)
- TROUBLE-MAKER—Roberta Kelly—Oasis (lp cut)
- YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls—Phila. Intl.
- YOUNG HEARTS RUN FREE/RUN TO ME—Candi Station—Warner Bros. (lp cuts)

Congrats to Nils



Following his recent sold-out Roxy appearance in Los Angeles, Nils Lofgren is congratulated backstage by A&M president Jerry Moss, and manager Art Linson (left).

McCartneys Buy E. H. Morris Firm

(Continued from page 3)

ATV and Maclen Music expired. The company also owns the Buddy Holly catalogue and half the Morley Music catalogue.

In an interview with Record World, Morris stated: "I had been approached over the years by many individuals and corporations and had resisted their offers for one reason—I felt the situation would mean the loss of the relationship between the purchaser and the original owner. I am very pleased with the McCartney deal because I know that the present catalogue will be actively promoted and new writers will be brought in."

McCartney on Broadway

E.H. Morris Music is known primarily as publisher of Broadway show scores and Morris admitted that one of the first orders of Business will be to find a suitable Broadway vehicle for an original McCartney score. Among the scores already in the Morris catalogue are "Shenandoah," "Grease," "A Chorus Line," "Mame," "Applause," "Promises, Promises" and "Bye, Bye Birdie."

Speaking for the McCartneys, attorney Lee Eastman stated: "E.H. Morris is a great company and we plan to do great things in the publishing field."

The agreement was negotiated by Eastman for MPL Communications and Alvin Deutch, of Linden and Deutch, on behalf of E.H. Morris Music.

Kruger to U.S.

Jeffrey S. Kruger, president of The Ember Group of Companies, (London) will arrive here soon for his fifth business trip to the U.S. this year. After several stops in South America, Ember will visit New York, Nashville and Los Angeles.



BILL WRAY

Mr. Excitement! After years of creating havoc in Louisiana, Legend & MCA Records proudly present Bill to the world. And believe us you're in for a good, good time. Put it on. Bill Wray, a new way.

River City (Rock 'n' Roll)
MCA-40576
is Bill's new single from:



MCA-2188

Produced by: Cy Seaberry Frost & Bill Wray
Executive Producer: Randy Bachman



MCA RECORDS

101 THE SINGLES CHART 150

JULY 10, 1976

JULY 10	JULY 3	
101	101	RAINBOW IN YOUR EYES LEON & MARY RUSSELL—Paradise 8208 (WB) (Teddy Jack, BMI)
102	117	TEDDY BEAR RED SOVINE—Starday SD 142 (Cedarwood, BMI)
103	104	I'VE BEEN LOVIN' YOU EASY STREET—Capricorn CPS 0255 (WB) (Carrots)
104	106	SHE'S GONE DARYL HALL & JOHN OATES—Atlantic 3332 (Unichappell, BMI)
105	105	BUTTERFLY FOR BUCKY BOBBY GOLDSBORO—United Artists XW793 Y (Unart/Pen In Hand, BMI)
106	110	DON'T TOUCH ME THERE TUBES—A&M 1826 (Lucky Pork, ASCAP)
107	112	ROOTS, ROCK, REGGAE BOB MARLEY & THE WAILERS—Island 060 (Tuff Gang, ASCAP)
108	107	LOVE GRAHAM CENTRAL STATION—Warner Bros. WBS 8205 (Nineteen Eighty Foe, BMI)
109	111	IT AIN'T THE REAL THING BOBBY BLAND—ABC 12189 (Meadow Ridge, ASCAP)
110	122	STRETCHIN' OUT (IN A RUBBER BAND) BOOTSY'S RUBBER BAND—Warner Bros. WBS 8215 (Backstage, BMI)
111	113	LIE TO ME BILL LA BOUNTY—20th Century TC 2290 (Captain Crystal, BMI)
112	102	JUKIN' ATLANTA RHYTHM SECTION—Polydor 14323 (Low-Sal, BMI)
113	127	ONE FOR THE MONEY WHISPERS—Soul Train SB 10700 (RCA) (Golden Fleece/Hip Trip/Writers, BMI)
114	103	VAYA CON DIOS FREDDY FENDER—ABC Dot 17627 (Morley, ASCAP)
115	118	WICHITA JAIL CHARLIE DANIELS BAND—Epic 8 50243 (Night Time, BMI)
116	120	ODE TO BILLY JOE BOBBI GENTRY—Warner Bros. WBS 8210 (Larry Shayne, ASCAP)
117	126	LISTEN TO THE BUDDAH OZO—D.J.M. 1012 (Amherst) (April, ASCAP)
118	128	GET IT WHILE IT'S HOT EDDIE KENDRICKS—Tamla T 54270F (Jobete, BMI)
119	123	SIDEWALK SURFIN' JAN AND DEAN—United Artists XW670 Y (Irving, BMI)
120	124	LIGHT UP THE WORLD WITH SUNSHINE HAMILTON, JOE FRANK & DENNISON—Playboy P 6077 (Blacksheep, American Dream, ASCAP)
121	—	COME HOME AMERICA BYRON MCGREGOR—PIP 6522 (Bambor, ASCAP)
122	108	SHARING THE NIGHT TOGETHER ARTHUR ALEXANDER—Buddah BDA 522 (Music Mill, ASCAP; Alcartee, BMI)
123	109	EASY LOVIN'/WE GOT THE RECIPE BO KIRKLAND & RUTH DAVIS—Claridge 414 (Blue Book, BMI)
124	—	GOTTA BE THE ONE MAXINE NIGHTINGALE—United Artists XW820 Y (Unart, BMI)
125	116	FLAMING YOUTH KISS —Casablanca NB 858 (Cafe Americana/Rock Steady, ASCAP; All By Myself, BMI)
126	—	GET OFFA THAT THING JAMES BROWN—Polydor PD 14326 (Dynatone/Belinda/Unichappell, BMI)
127	135	HEY SHIRLEY (THIS IS SQUIRRELY) SHIRLEY & SQUIRRELY—GRT 054 (LaDebra, BMI)
128	—	I DON'T WANT TO GO HOME SOUTH SIDE JOHNNY & THE ASBURY JUKES—Epic 8 50238 (Blue Midnight, ASCAP)
129	119	WILL YOU LOVE ME TOMORROW DANA VALERY—Phantom JB 10566 (RCA) (Screen Gems, Columbia, BMI)
130	132	SPIRIT OF '76 THE BOOTY PEOPLE—Calla CAS 110 (Sirom Merchant & Far Out, ASCAP)
131	—	WE THE PEOPLE GENERAL JOHNSON—Arista 0192 (Music In General, BMI)
132	133	SUNSHINE IMPRESSIONS —Curtom CMS 0116 (WB) (Blackwood, BMI)
133	138	ODE TO BILLY JOE BOBBY GENTRY—Capitol P 4294 (Larry Shayne, ASCAP)
134	136	DIANE BILLY KIRKLAND—Lifesong LS 45006 (Blendingwell, ASCAP)
135	—	THERE YOU ARE MILLIE JACKSON—Spring 164 (Polydor) (Double Ak/Shun/Pee Wee, BMI)
136	—	UNIVERSAL SOUND KOOL & THE GANG—De-Lite DEP 1583 (Delightful/Gang, BMI)
137	140	HUNGRY YEARS WAYNE NEWTON—Chelsea CH 3041 (Don Kirshner, BMI)
138	131	NORMA JEAN WANTS TO BE A MOVIE STAR SUNDOWN COMPANY—Polydor PD 14312 (Natural Songs, ASCAP)
139	142	DON'T LET ME BE WRONG DODGERS—Island 058 (Island, BMI)
140	129	THE FLAG CHARLIE VAN DYKE—United Artists XW810 Y (UA/Hollywood Blvd., ASCAP)
141	134	MUSIC JOHN MILES —London 5N 20086 (Velvet/RA/PUB)
142	—	TOO EASY TO LOVE DAHCOTAH—Coghito 006 (Smile Awhile, BMI)
143	141	SAVE YOUR KISSES FOR ME BOBBY VINTON—ABC 12186 (Easy Listening, ASCAP)
144	143	BREAKER-BREAKER OUTLAWS—Arista 0188 (Hustlers, BMI)
145	—	LIFE IS A MINSTRONE 10cc—Mercury 73805 (Man-Ken, BMI)
146	145	LET IT SHINE AL GREEN—Hi 5N 2306 (London) (Jec/Al Green, BMI)
147	—	DANCIN' THRU THE NIGHT LA JETS—RCA PB 10668 (Koppelman/Bandier, BMI)
148	130	LIFE IS TOO SHORT GIRL SHEER ELEGANCE—ABC 12194 (N.Y. Times, BMI)
149	125	TOWN CRYER SCOTT KEY—Pyramid 8002 (Roulette) (Planetary/Karolman, ASCAP)
150	137	SHARING THE NIGHT TOGETHER LENNY LeBLANC—Big Tree BT 16062 (Atlantic) (Alan Carter, BMI)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

A BETTER PLACE TO BE	Fred Kewley (Story Songs, ASCAP)	80	LOWDOWN	Joe Wissert (Boz Scaggs/Hudmar, ASCAP)	92
A FIFTH OF BEETHOVEN	RFT Music Pub. Corp. (RFT, BMI)	55	MAKING OUR DREAMS COME TRUE	Janna Marilyn Feliciano & Charles Fox (Bruin, BMI)	26
A LITTLE BIT MORE	Ron Haffkine (Bygosh, ASCAP)	69	MAMMA MIA	Bjorn Ulvaeus & Benny Anderson (Countess, BMI)	39
AFTERNOON DELIGHT	Milton Okun (Cherry Lane, ASCAP)	2	MARY HARTMAN, MARY HARTMAN	(THEME) M. Manieri & D. Spinozza (Southern, ASCAP)	95
ANOTHER RAINY DAY IN NEW YORK CITY	James William Guericco (Big Elk/Laminations, ASCAP)	38	MISTY BLUE	Tom Couch & James Stroud (Talmonte, BMI)	10
BABY, I LOVE YOUR WAYS	Peter Frampton (Almo/Fram-Dee, ASCAP)	49	MOONLIGHT FEELS RIGHT	Bruce Blackman & Mike Clark (Brother Bill's, ASCAP)	8
BARETTA'S THEME: KEEP YOUR EYE ON THE SPARROW	Steve Barri & Michael Omartian (Leeds/Dutchess, ASCAP)	64	MORE, MORE, MORE	Gregg Diamond (Buddah/Gee Diamond, ASCAP)	3
BLT	Greg Errico and Jerry Goldstein (Far Out/Ikke-Bad, ASCAP)	88	MOVIN'	Jeff Lane (Desert Moon Ltd./Jeff-Mar, BMI)	23
BOOGIE FEVER	Freddie Perren (Perren Vibes/Bull Pen, ASCAP/BMI)	19	NEVER GONNA FALL IN LOVE AGAIN	Jimmy Ienner (C.A.M./U.S.A., BMI)	14
CAN'T STOP GROVIN' NOW, WANNA DO IT SOME MORE	Jeff Lane (Blackwood, BMI)	98	PLAY THAT FUNKY MUSIC	Robert Parissi (Bema/Blaze, ASCAP)	66
C'MON MARIANNE	Mike Curb (Saturday/Season's Four, BMI)	59	RHIANNON (WILL YOU EVER WIN)	Fleetwood Mac & Keith Olsen (Rockhopper, BMI)	58
CRAZY ON YOU	Mike Flicker (How About Music, CAPAC)	75	RIGHT BACK WHERE WE STARTED FROM	Pierre Tubbs & Vince Edwards (Unart/ATV, BMI)	62
DANCIN' KID	Kelly Gdon & Bobby Paris (Dawson's Cove/Kenny Nolan/Coral Rock, ASCAP)	97	ROCK AND ROLL LOVE LETTER	Colin Frechter (Ackee/Andustin, ASCAP)	63
DEVIL WOMAN	B. Belch (Chappell, ASCAP)	77	ROCK AND ROLL MUSIC	Brian Wilson (Arc, BMI)	21
DON'T GO BREAKING MY HEART	Gus Dudgeon (Big Pig/Leeds, ASCAP)	37	ROCKY MOUNTAIN MUSIC	David Malloy (Briar Patch, BMI)	86
EVERYTHING'S COMING UP LOVE	Van McCoy/McCoy-Kippis (Warner-Tamerlane/Van McCoy/Ocean Blue, BMI)	76	SARA SMILE	Christopher Bond, Daryl Hall & John Oates (Unichappell, BMI)	20
FOOLED AROUND AND FELL IN LOVE	Alan Blazek & Bill Szymczyk (Crabshaw, ASCAP)	28	SAVE YOUR KISSES FOR ME	Tony Hiller (Tony Hiller, ASCAP)	65
FOOL FOR THE CITY	(Nick Jameson (Knee Trembler, ASCAP)	44	SAY YOU LOVE ME	Fleetwood Mac & Keith Olsen (Gentoo, BMI)	79
FOOL TO CRY	The Glimmer Twins (Promopub, B.V., ASCAP)	52	SHAKE, SHAKE, SHAKE	SHAKE YOUR BOOTY Casey-Finch (Sherlyn, BMI)	78
FOXY LADY	Nerangis/Britton (Delightful, BMI)	82	SHANNON	Cashman and West (Blendingwell, ASCAP)	12
FRAMED	Lou Adler (Quintet/Freddy Biensstock, BMI)	43	SHOP AROUND	The Captain and Toni Tennille (Jobete, ASCAP)	5
GETAWAY	Maurice White & Charles Stepany (Kalimba, ASCAP)	91	SHOW ME THE WAY	Peter Frampton (Almo-Fram-Dee Music Ltd., ASCAP)	70
GET CLOSER	Louis Shelton (Dawnbreaker, BMI)	15	SILLY LOVE SONGS	Paul McCartney (MPL Communications Inc. by Arr. with ATV, BMI)	4
GET UP AND BOOGIE	Michael Kunze (Midsong, ASCAP)	6	SOLITARY MAN	Jack Gilmer & Bill Browder (Tallyrand, BMI)	99
GOOD VIBRATIONS	Todd Rundgren (Irving, BMI)	46	SOMEBODY'S GETTIN' IT	Don Davis/Groovesville (Groovesville, BMI; Conquistador, ASCAP)	74
GOT TO GET YOU INTO MY LIFE	producer not listed (Maclen, BMI)	27	SOMETHING HE CAN FEEL	Curtis Mayfield (Warner-Tamerlane, BMI)	33
HAPPY DAYS	Steve Barri & Michael Omartian (Bruin, BMI)	31	SOPHISTICATED LADY	Jackson, Yancy, Barge & Evans (Jay's Enterprises/Chappell, ASCAP)	41
HARD WORK	Esmond Edwards (Hard Work, BMI)	83	SPRINGTIME MAMA	Terry Cashman & Tommy West (Blendingwell, ASCAP)	89
HEAR THE WORDS, FEEL THE FEELING	Lamont Dozier (Dozier, BMI)	96	STEPPIN' OUT	Neil Sedaka & R. Appere (Don Kirshner/Kirshner Songs, BMI)	47
HEAVEN MUST BE MISSING AN ANGEL	F. Perren (Bull Pen, BMI; Perren-Vibes, ASCAP)	53	STRANGER	Billy Sherrill (Reseca, BMI)	93
HOLD ON	Keith Olsen (JSH, ASCAP)	73	SUMMER	Jerry Goldstein (Far Out, ASCAP)	84
HOT STUFF	Glimmer Twins (Promopub, B.V., ASCAP)	52	TAKIN' IT TO THE STREETS	Ted Templeman (Taurpin Tunes, BMI)	56
IN MY FATHER'S FOOTSTEPS	Terry Jacks (Dorchester/Red Apple, N.Y. Times, BMI)	100	TAKE THE MONEY AND RUN	Steve Miller (Sailor, ASCAP)	18
I NEED TO BE LOVED	Richard Carpenter (Almo/Sweet Harmony/Hammer and Nail/Landes-Roberts, ASCAP)	42	TEAR THE ROOF OFF THE SUCKER (GIVE UP THE FUNK)	George Clinton (Malbiz & Ricks, BMI)	13
I'D REALLY LOVE TO SEE YOU TONIGHT	K. Lehnig (Dawnbreaker, BMI)	45	THAT'S WHERE THE HAPPY PEOPLE GO	Baker, Harris & Young (Burma East, BMI)	50
IF YOU KNOW WHAT I MEAN	Robbie Robertson (Stonebridge, ASCAP)	36	THE BOYS ARE BACK IN TOWN	John Alcock (RSO, ASCAP)	16
I'M EASY	Richard Baskin (Lion's Gate/Easy, ASCAP)	34	THE LONELY ONE	Prod. not listed (Brent, BMI)	68
I'M GONNA LET MY HEART DO THE WALKING	Brian Holland (Holland-Dozier-Holland)	72	THE MORE YOU DO IT TO ME (THE MORE I LIKE IT DONE TO ME)	M. Yancy & C. Jackson (Jay's Ent./Chappell, ASCAP)	94
IT KEEPS YOU RUNNIN'	Ted Templeman (Taurpin Tunes, ASCAP)	85	THIS MASQUERADE	Tommy LiPuma (Skyhill, BMI)	35
I WANT TO STAY WITH YOU	David Kershbaum (Irving, BMI)	71	TODAY'S THE DAY	George Martin (Warner Bros., BMI)	57
I WANT YOU	Leon Ware & T-Boy Ross (Almo-Jobete, ASCAP)	30	TRYIN' TO GET THE FEELING AGAIN	R. Dante & B. Manilow (Warner-Tamerlane/Upward Spiral, BMI)	60
I'LL BE GOOD TO YOU	Quincy Jones (Kidada/Gouldris, BMI)	11	TURN THE BEAT AROUND	Warren Schatz (Dunbar, BMI)	24
KISS AND SAY GOODBYE	Bobby Martin (Nathanam/Blackwood, BMI)	1	UP THE CREEK WITHOUT A PADDLE	Jeffrey Bowen & Berry Gordy (Stone Diamond, BMI)	90
LAST CHILD	Jack Douglas & Aerosmith (Kaksel/Song and Dance/Vinaloo, BMI)	51	WAKE UP SUSAN	Thom Bell (Mighty Three, BMI)	87
LET 'EM IN	Paul McCartney (MPL Communications by Arrangement with ATV, BMI)	40	WHAM BANG SHANG-A-LANG	Tom Sellers & Clive Davis (Colgems, ASCAP)	81
LET HER IN	Bob Reno (Midsong, ASCAP)	17	WHO LOVS YOU BETTER THAN I DO	Isley Bros. (Bowina, ASCAP)	67
LET YOUR LOVE FLOW	Phil Gernhard & Tony Scotti (Loaves & Fishes, BMI)	61	WELCOME BACK	Steve Barri & John Sebastian (John Sebastian, BMI)	22
LIVIN' AIN'T LIVIN'	Jim Mason (Stephen Stills, BMI)	54	YOUNG HEARTS RUN FREE	Dave Crawford (Dee-Ann, ASCAP)	32
LOVE HANGOVER	Hal Davis (Jobete, ASCAP)	9	YOU'RE MY BEST FRIEND	Roy Thomas Baker (Trident, ASCAP)	25
LOVE IS ALIVE	Gary Wright (Warner Brothers, ASCAP)	7	YOU'LL NEVER FIND ANOTHER LOVE	LIKE MINE Gamble & Huff (Mighty Three, BMI)	29
			YOU SHOULD BE DANCING	Bee Gees (Cassero/Unichappell, BMI)	48



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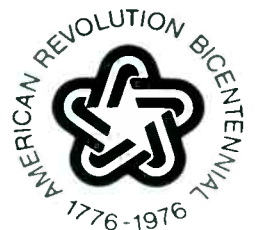
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THE SINGLES CHART

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

JULY 10	JULY 3		WKS. ON CHART
1	4	KISS AND SAY GOODBYE THE MANHATTANS Columbia 3 10310	11
2	5	AFTERNOON DELIGHT STARLAND VOCAL BAND/ Windsong CB 10588 (RCA)	10
3	3	MORE, MORE, MORE ANDREA TRUE CONNECTION/ Buddah BDA 515	18
4	1	SILLY LOVE SONGS WINGS/Capitol P 4256	14
5	6	SHOP AROUND CAPTAIN & TENNILLE/A&M 1817	11
6	2	GET UP AND BOOGIE SILVER CONVENTION/Midland Intl. MB 10571	16
7	9	LOVE IS ALIVE GARY WRIGHT/Warner Bros. WBS 8143	12
8	10	MOONLIGHT FEELS RIGHT STARBUCK/Private Stock 039	12
9	7	LOVE HANGOVER DIANA ROSS/Motown M 1392F	21
10	8	MISTY BLUE DOROTHY MOORE/Malaco M 1029 (TK)	19
11	14	I'LL BE GOOD TO YOU BROTHERS JOHNSON/A&M 1806	11
12	11	SHANNON HENRY GROSS/Lifesong LS 45002	21
13	15	TEAR THE ROOF OFF THE SUCKER (GIVE UP THE FUNK) PARLIAMENT/Casablanca NB 856	10
14	12	NEVER GONNA FALL IN LOVE AGAIN ERIC CARMEN/ Arista 0184	11
15	23	GET CLOSER SEALS & CROFTS/Warner Bros. WBS 8190	10
16	19	THE BOYS ARE BACK IN TOWN THIN LIZZY/Mercury 73786	9
17	20	LET HER IN JOHN TRAVOLTA/Midland Intl. MB 10623 (RCA)	10
18	21	TAKE THE MONEY AND RUN STEVE MILLER/Capitol 4260	9
19	13	BOOGIE FEVER SYLVERS/Capitol P 4179	25
20	17	SARA SMILE DARYL HALL & JOHN OATES/RCA PB 10530	22
21	24	ROCK AND ROLL MUSIC BEACH BOYS/Brother-Reprise RPS 1354	6
22	16	WELCOME BACK JOHN SEBASTIAN/Reprise RPS 1349 (WB)	16
23	18	MOVIN' BRASS CONSTRUCTION/United Artists XW775 Y	17
24	28	TURN THE BEAT AROUND VICKI SUE ROBINSON/ RCA PB 10562	9
25	29	YOU'RE MY BEST FRIEND QUEEN/Elektra 45318	8
26	26	MAKING OUR DREAMS COME TRUE CYNDI GRECCO/ Private Stock 086	10
27	37	GOT TO GET YOU INTO MY LIFE BEATLES/Capitol P 4274	5
28	27	FOOLED AROUND AND FELL IN LOVE ELVIN BISHOP/ Capricorn CPS 0252 (WB)	19
29	34	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE LOU RAWLS/ Phila. Intl. ZS8 3592 (CBS)	9
30	25	I WANT YOU MARVIN GAYE/Tamla T 54264F (Motown)	12
31	22	HAPPY DAYS PRATT & McCLAIN/Reprise RPS 1351 (WB)	16
32	36	YOUNG HEARTS RUN FREE CANDI STATON/Warner Bros. WBS 8181	11
33	35	SOMETHING HE CAN FEEL ARETHA FRANKLIN/Atlantic 3326	7
34	44	I'M EASY KEITH CARRADINE/ABC 12117	5
35	54	THIS MASQUERADE GEORGE BENSON/Warner Bros. WBS 8209	5
36	43	IF YOU KNOW WHAT I MEAN NEIL DIAMOND/ Columbia 3 10366	5
37	55	DON'T GO BREAKING MY HEART ELTON JOHN & KIKI DEE/ Rocket PIG 40585 (MCA)	2
38	51	ANOTHER RAINY DAY IN NEW YORK CITY CHICAGO/ Columbia 3 10360	3
39	41	MAMMA MIA ABBA/Atlantic 3315	19
40	66	LET 'EM IN WINGS/Capitol P 4293	3
41	50	SOPHISTICATED LADY NATALIE COLE/Capitol P 4259	6
42	48	I NEED TO BE IN LOVE CARPENTERS/A&M 1828	6
43	45	FRAMED CHEECH & CHONG/Ode 66124 (A&M)	6
44	46	FOOL FOR THE CITY FOGHAT/Bearsville BSS 0307 (WB)	7
45	53	I'D REALLY LOVE TO SEE YOU TONIGHT ENGLAND DAN AND JOHN FORD COLEY/Big Tree BT 16069	5
46	47	GOOD VIBRATIONS TODD RUNDGREN/Bearsville BSS 0309	6
47	52	STEPPIN' OUT NEIL SEDAKA/Rocket PIG 40582 (MCA)	4
48	69	YOU SHOULD BE DANCING BEE GEES/RSO 853 (Polydor)	2
49	58	BABY, I LOVE YOUR WAYS PETER FRAMPTON/A&M 1832	4
50	40	THAT'S WHERE THE HAPPY PEOPLE GO THE TRAMMPS/ Atlantic 3306	11
51	57	LAST CHILD AEROSMITH/Columbia 3 10359	5
52	39	FOOL TO CRY/HOT STUFF ROLLING STONES/Rolling Stones RS 19304 (Atlantic)	12



53	60	HEAVEN MUST BE MISSING AN ANGEL TAVARES/ Capitol P 4270	5
54	62	LIVIN' AIN'T LIVIN' FIREFALL/Atlantic 3333	5
55	64	A FIFTH OF BEETHOVEN WALTER MURPHY & THE BIG APPLE BAND/Private Stock 073	6
56	32	TAKIN' IT TO THE STREETS THE DOOBIE BROTHERS/ Warner Bros. WBS 8196	12
57	33	TODAY'S THE DAY AMERICA/Warner Bros. WBS 8212	9
58	30	RHIANNON FLEETWOOD MAC/Reprise RPS 1345 (WB)	19
59	61	C'MON MARIANNE DONNY OSMOND/Polydor PD 14320	6
60	31	TRYIN' TO GET THE FEELING AGAIN BARRY MANILOW/ Arista 0172	17
61	42	LET YOUR LOVE FLOW BELLAMY BROS./Warner Bros. WBS 8169	12
62	56	RIGHT BACK WHERE WE STARTED FROM MAXINE NIGHTINGALE/United Artists XW752 Y	20
63	59	ROCK AND ROLL LOVE LETTER BAY CITY ROLLERS/ Arista 0185	12
64	38	BARETTA'S THEME: KEEP YOUR EYE ON THE SPARROW RHYTHM HERITAGE/ABC 12177	13
65	49	SAVE YOUR KISSES FOR ME BROTHERHOOD OF MAN/ Pye 71066	10
66	79	PLAY THAT FUNKY MUSIC WILD CHERRY/Epic/Sweet City 8 50225	4
67	65	WHO LOVES YOU BETTER THAN I DO ISLEY BROTHERS/ T-Neck ZS8 2260	7
68	67	THE LONELY ONE SPECIAL DELIVERY/Mainstream MRL 5581	8
69	78	A LITTLE BIT MORE DR. HOOK/Capitol P 4280	3
70	63	SHOW ME THE WAY PETER FRAMPTON/A&M 1795	11
71	74	I WANT TO STAY WITH YOU GALLAGHER & LYLE/ A&M 1778	9
72	81	I'M GONNA LET MY HEART DO THE WALKING THE SUPREMES/Motown M 1391F	4
73	82	HOLD ON SONS OF CHAMPLIN /Ariola America P 7627	4
74	76	SOMEBODY'S GETTIN' IT JOHNNIE TAYLOR/ Columbia 3 10334	4
75	75	CRAZY ON YOU HEART /Mushroom 7021	10
76	80	EVERYTHING'S COMING UP LOVE DAVID RUFFIN/ Motown M 1393F	5
77	86	DEVIL WOMAN CLIFF RICHARD/Rocket PIG 40574 (MCA)	25
78	87	(SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY KC AND THE SUNSHINE BAND/TK 1019	2

CHARTMAKER OF THE WEEK

79	—	SAY YOU LOVE ME FLEETWOOD MAC Reprise RPS 1356 (WB)	1
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80	77	A BETTER PLACE TO BE HARRY CHAPIN/Elektra 45327	5
81	91	WHAM BAM SHANG-A-LANG SILVER/Arista 0189	2
82	90	FOXY LADY CROWN HEIGHTS AFFAIR/De-Lite DEP 1581	2
83	85	HARD WORK JOHN HANDY/ABC Impulse IMP 310005	3
84	—	SUMMER WAR /United Artists XW834 Y	1
85	88	IT KEEPS YOU RUNNIN' CARLY SIMON/Elektra 45323	3
86	89	ROCKY MOUNTAIN MUSIC EDDIE RABBITT/Elektra 45315	3
87	—	WAKE UP SUSAN SPINNERS/Atlantic 3341	1
88	93	BLT LEE OSKAR/United Artists XW807 Y	2
89	—	SPRINGTIME MAMA HENRY GROSS/Lifesong LS 45008	1
90	92	UP THE CREEK WITHOUT A PADDLE TEMPTATIONS/ Gordy G 7150F (Motown)	2
91	—	GETAWAY EARTH, WIND & FIRE/Columbia 3 10373	1
92	97	LOW DOWN BOZ SCAGGS/Columbia 3 10367	2
93	—	STRANGE JOHNNY DUNCAN/Columbia 3 10302	1
94	—	THE MORE YOU DO IT, THE MORE I LIKE IT DONE TO ME RONNIE DYSON/Columbia 3 10356	1
95	—	MARY HARTMAN, MARY HARTMAN (THEME) THE DEADLY NIGHTSHADE/Phantom PB 10709 (RCA)	1
96	96	HEAR THE WORDS, FEEL THE FEELING MARGIE JOSEPH/ Cotillion 44201 (Atlantic)	2
97	—	DANCIN' KID DISCO TEX & THE SEX-O-LETTES/Chelsea CH 3045	1
98	—	CAN'T STOP GROOVIN' NOW, WANNA DO IT SOME MORE B.T. EXPRESS/Columbia 3 10346	2
99	100	SOLITARY MAN T.G. SHEPPARD/Hitsville H 6032F (Motown)	2
100	99	IN MY FATHER'S FOOTSTEPS TERRY JACKS/Private Stock PS 094	2

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

FLASHMAKER



SPITFIRE
JEFFERSON STARSHIP
Grunt

MOST ACTIVE

- WIRED—Jeff Beck—Epic
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- IN THE POCKET—James Taylor—WB
- ROCKS—Aerosmith—Col
- SPITFIRE—Jefferson Starship—Grunt

WNEW-FM/NEW YORK

- ADDS:**
- DERRINGER—Blue Sky
 - HOWLIN' WIND—Graham Parker & the Rumor—Mercury
 - KEYS TO THE COUNTRY—Barefoot Jerry—Monument
 - NIGHT FOOD—Heptones—Island
 - REGGAE GOT SOUL—Toots & the Maytals—Island
 - STEAL YOUR FACE—Grateful Dead—Grateful Dead
 - TIME IS ON MY SIDE—Tracy Nelson—MCA
 - WILD TCHOUPITOULAS—Island
- HEAVY ACTION (approximate airplay):**
- BEAUTIFUL NOISE—Neil Diamond—Col
 - CHICAGO X—Col
 - CITY BOY—Mercury
 - FARTHER ALONG—Spirit—Mercury
 - 15 BIG ONES—Beach Boys—Brother/Reprise
 - IN THE POCKET—James Taylor—WB
 - LIVE & ON THE MOVE—James Cotton Band—Buddah
 - SPITFIRE—Jefferson Starship—Grunt

WCOZ-FM/BOSTON

- ADDS:**
- CITY BOY—Mercury
 - GETAWAY (single)—Earth, Wind & Fire—Col
 - HOT ON THE TRACKS—Commodores—Motown
 - REGGAE GOT SOUL—Toots & the Maytals—Island
 - SPITFIRE—Jefferson Starship—Grunt
- HEAVY ACTION (airplay):**
- AMIGOS—Santana—Col
 - ANOTHER PASSENGER—Carly Simon—Elektra
 - HARVEST FOR THE WORLD—Isley Bros.—T-Neck
 - I DON'T WANT TO GO HOME—Southside Johnny—Epic
 - SILK DEGREES—Boyz Scaggs—Col
 - TAKIN' IT TO THE STREETS—Doobie Bros.—WB
 - TURNSTILES—Billy Joel—Col
 - WIRED—Jeff Beck—Epic

WRNW-FM/WESTCHESTER

- ADDS:**
- BEDTIME STORIES—John Payne Band—Arista/Freedom
 - DERRINGER—Blue Sky
 - ESSENTIAL RAMBLIN' JACK ELLIOTT—Vanguard
 - FARTHER ALONG—Spirit—Mercury
 - 15 BIG ONES—Beach Boys—Brother/Reprise
 - OLIAS OF SUNHILL—Jon Anderson—Atlantic
 - SOUL SEARCHING—AWB—Atlantic
 - SPITFIRE—Jefferson Starship—Grunt
- HEAVY ACTION (airplay, sales, phones):**
- BECKIES—Sire
 - DANCER—A&M

- HOWLIN' WIND—Graham Parker & the Rumor—Mercury
- LIVE & ON THE MOVE—James Cotton Band—Buddah
- MORE THAN EVER—Blood, Sweat & Tears—Col
- REGGAE GOT SOUL—Toots & the Maytals—Island
- ROCK 'N' ROLL MUSIC—The Beatles—Capitol
- WIRED—Jeff Beck—Epic

WPLR-FM/NEW HAVEN

- ADDS:**
- BOBBY BLAND & B.B. KING TOGETHER AGAIN—ABC Impulse
 - CITY BOY—Mercury
 - FARTHER ALONG—Spirit—Mercury
 - OLIAS OF SUNHILL—Jon Anderson—Atlantic
 - ROLLIN' ON—Duke & the Drivers—ABC
 - SOUL SEARCHING—AWB—Atlantic
 - STARZ—Capitol
 - WIDOWMAKER—UA
- HEAVY ACTION (airplay, sales, phones, in descending order):**
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
 - STEAL YOUR FACE—Grateful Dead—Grateful Dead
 - SPITFIRE—Jefferson Starship—Grunt
 - WIRED—Jeff Beck—Epic
 - LIVE AT CARNEGIE HALL—Renaissance—Sire
 - RESOLUTION—Andy Pratt—Nemperor
 - I DON'T WANT TO GO HOME—Southside Johnny—Epic
 - RED TAPE—Atlanta Rhythm Section—Polydor

WBLM-FM/MAINE

- ADDS:**
- AGENTS OF FORTUNE—Blue Oyster Cult—Col
 - ALL ALONE IN THE END ZONE—Jay Ferguson—Asylum
 - CITY BOY—Mercury
 - RIGHT TIME—Mighty Diamonds—Virgin
 - STEAL YOUR FACE—Grateful Dead—Grateful Dead
 - SUMMERTIME DREAM—Gordon Lightfoot—Reprise
 - WILD TCHOUPITOULAS—Island
 - WIRED—Jeff Beck—Epic
- HEAVY ACTION (airplay, in descending order):**
- RESOLUTION—Andy Pratt—Nemperor
 - IN THE POCKET—James Taylor—WB
 - GO FOR BROKE—Ian Matthews—Col
 - IT'S A GOOD NIGHT FOR SINGIN'—Jerry Jeff Walker—MCA
 - LIVE AT CARNEGIE HALL—Renaissance—Sire
 - ROCKS—Aerosmith—Col
 - FLY LIKE AN EAGLE—Steve Miller Band—Capitol
 - T SHIRT—Loudon Wainwright III—Arista

WQSR-FM/SARASOTA

- ADDS:**
- CITY BOY—Mercury
 - CURTIS BROS.—Polydor
 - DREAD IN A BABYLON—U-Roy—Virgin
 - HOT ON THE TRACKS—Commodores—Motown
 - FELIX PAPPALARDI & CREATION—A&M
 - SOUL SEARCHING—AWB—Atlantic
 - TRAVELLING IN HEAVY TRAFFIC—Don Covay—Phila. Intl.
 - WINNER & OTHER LOSERS—Bobby Bare—RCA
- HEAVY ACTION (airplay, sales, phones, in descending order):**
- STEAL YOUR FACE—Grateful Dead—Grateful Dead
 - WIRED—Jeff Beck—Epic
 - I DON'T WANT TO GO HOME—Southside Johnny—Epic
 - IN THE POCKET—James Taylor—WB
 - BLACK & BLUE—Rolling Stones—Rolling Stones
 - SILK DEGREES—Boyz Scaggs—Col
 - LONG HARD RIDE—Marshall Tucker Band—Capricorn
 - POUSETTE-DART BAND—Capitol

WABX-FM/DETROIT

- ADDS:**
- DERRINGER—Blue Sky
 - MORE THAN EVER—Blood, Sweat & Tears—Col
 - RUSSELL MORRIS II—RCA
 - OLIAS OF SUNHILL—Jon Anderson—Atlantic
 - OUT OF THE DARKNESS (single)—Crosby & Nash—ABC
 - SPITFIRE—Jefferson Starship—Grunt
 - WIDOWMAKER—UA
- HEAVY ACTION (sales, phones, airplay):**
- AGENTS OF FORTUNE—Blue Oyster Cult—Col
 - ALL ALONE IN THE END ZONE—Jay Ferguson—Asylum
 - I DON'T WANT TO GO HOME—Southside Johnny—Epic
 - FELIX PAPPALARDI & CREATION—A&M
 - ROYAL SCAM—Steely Dan—ABC
 - TOGETHER—Johnny & Edgar Winter—Blue Sky
 - WIRED—Jeff Beck—Epic
 - WARREN ZEVON—Asylum

CHUM-FM/TORONTO

- ADDS:**
- ANOTHER PASSENGER—Carly Simon—Elektra
 - CHICAGO X—Col
 - FREE IN AMERICA—Ben Sidran—Arista
 - IN THE POCKET—James Taylor—WB
 - SEQUENCER—Synergy—Passport
 - STEAL YOUR FACE—Grateful Dead—Grateful Dead
 - VALDY & THE HOMETOWN BAND—Valdy—A&M
 - WIRED—Jeff Beck—Epic
- HEAVY ACTION (airplay, sales):**
- ANOTHER PASSENGER—Carly Simon—Elektra
 - CHICAGO X—Col
 - IN THE POCKET—James Taylor—WB
 - ROCK 'N' ROLL MUSIC—The Beatles—Capitol
 - ROCKS—Aerosmith—Col
 - SUMMERTIME DREAM—Gordon Lightfoot—Reprise
 - TALES OF MYSTERY—Alan Parsons Project—20th Century
 - WIRED—Jeff Beck—Epic

WXRT-FM/CHICAGO

- ADDS:**
- DERRINGER—Blue Sky
 - FARTHER ALONG—Spirit—Mercury
 - LIVE & ON THE MOVE—James Cotton Band—Buddah
 - NIGHT FOOD—Heptones—Island
 - REGGAE GOT SOUL—Toots & the Maytals—Island
- HEAVY ACTION (sales, phones, airplay):**
- BLACK & BLUE—Rolling Stones—Rolling Stones
 - DREAMBOAT ANNIE—Heart—Mushroom
 - FIREFALL—Atlantic
 - FLY LIKE AN EAGLE—Steve Miller Band—Capitol
 - JAILBREAK—Thin Lizzy—Mercury
 - ROYAL SCAM—Steely Dan—ABC
 - STEAL YOUR FACE—Grateful Dead—Grateful Dead
 - WIRED—Jeff Beck—Epic

WZMF-FM/MILWAUKEE

- ADDS:**
- RENEGADE PICKER—Steve Young—RCA
 - CIRCLE FILLED WITH LOVE—Sons of Champlin—Ariola America
 - FREE IN AMERICA—Ben Sidran—Arista
 - IN THE POCKET—James Taylor—WB
 - LONG WAY THERE (single)—Little River Band—Harvest
 - NEVER YOU MIND—Charlie Bleak—PIP
 - SPITFIRE—Jefferson Starship—Grunt
 - STARZ—Capitol
- HEAVY ACTION (airplay, sales, phones):**
- CHANGES ONE BOWIE—David Bowie—RCA
 - CLOSE ENOUGH FOR ROCK 'N' ROLL—Nazareth—A&M
 - DREAMBOAT ANNIE—Heart—Mushroom

- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- ROCKS—Aerosmith—Col
- TALES OF MYSTERY—Alan Parsons Project—20th Century

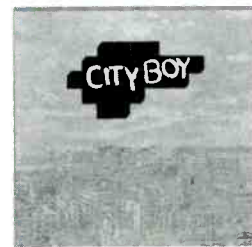
KZEW-FM/DALLAS

- ADDS:**
- ALL ALONE IN THE END ZONE—Jay Ferguson—Asylum
 - CITY BOY—Mercury
 - DERRINGER—Blue Sky
 - FARTHER ALONG—Spirit—Mercury
 - MORE THAN EVER—Blood, Sweat & Tears—Col
 - SPITFIRE—Jefferson Starship—Grunt
- HEAVY ACTION (sales, phones, airplay, in descending order):**
- IN THE POCKET—James Taylor—WB
 - TALES OF MYSTERY—Alan Parsons Project—20th Century
 - CHICAGO X—Col
 - ROCKS—Aerosmith—Col
 - WIRED—Jeff Beck—Epic
 - IT'S A GOOD NIGHT FOR SINGIN'—Jerry Jeff Walker—MCA
 - WEDDING ALBUM—Leon & Mary Russell—Paradise
 - AT THE SPEED OF SOUND—Wings—Capitol

KBPI-FM/DENVER

- ADDS:**
- FARTHER ALONG—Spirit—Mercury
 - 15 BIG ONES—Beach Boys—Brother/Reprise
 - NIGHT ON THE TOWN—Rod Stewart—WB
 - SPITFIRE—Jefferson Starship—Grunt
 - STEAL YOUR FACE—Grateful Dead—Grateful Dead
 - WARREN ZEVON—Asylum
- HEAVY ACTION (airplay, sales, phones, in descending order):**
- AT THE SPEED OF SOUND—Wings—Capitol
 - FLY LIKE AN EAGLE—Steve Miller Band—Capitol
 - WIRED—Jeff Beck—Epic
 - IN THE POCKET—James Taylor—WB
 - LONG HARD RIDE—Marshall Tucker Band—Capricorn
 - FIREFALL—Atlantic
 - IT'S A GOOD NIGHT FOR SINGIN'—Jerry Jeff Walker—MCA
 - ROCKS—Aerosmith—Col

SLEEPER



CITY BOY
Mercury

KMYR-FM/ALBUQUERQUE

- ADDS:**
- AIRBORNE—Flying Burrito Bros.—Col
 - ARE YOU READY FOR THE COUNTRY—Waylon Jennings—RCA
 - CITY BOY—Mercury
 - FARTHER ALONG—Spirit—Mercury
 - IN THE POCKET—James Taylor—WB
 - NIGHT ON THE TOWN—Rod Stewart—WB
 - SPITFIRE—Jefferson Starship—Grunt
- HEAVY ACTION (airplay, sales, phones):**
- DREAMBOAT ANNIE—Heart—Mushroom
 - FLEETWOOD MAC—Reprise
 - FLY LIKE AN EAGLE—Steve Miller Band—Capitol
 - RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
 - ROYAL SCAM—Steely Dan—ABC

- SEED OF MEMORY—Terry Reid—ABC
- SPITFIRE—Jefferson Starship—Grunt
- WIRED—Jeff Beck—Epic

KWST-FM/LOS ANGELES

- ADDS:**
- ALICE COOPER GOES TO HELL—WB
 - 15 BIG ONES—Beach Boys—Brother/Reprise
 - MORE THAN EVER—Blood, Sweat & Tears—Col
 - NIGHT ON THE TOWN—Rod Stewart—WB
 - OLIAS OF SUNHILL—Jon Anderson—Atlantic
 - OUT OF THE DARKNESS (single)—Crosby & Nash—ABC
 - PULLIN' TOGETHER—Grinderswitch—Capricorn
 - SPITFIRE—Jefferson Starship—Grunt
- HEAVY ACTION (airplay, sales, phones):**
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
 - LONG HARD RIDE—Marshall Tucker Band—Capricorn
 - ROYAL SCAM—Steely Dan—ABC
 - ROCKS—Aerosmith—Col
 - SEED OF MEMORY—Terry Reid—ABC
 - STEAL YOUR FACE—Grateful Dead—Grateful Dead
 - WIRED—Jeff Beck—Epic
 - WARREN ZEVON—Asylum

KSAN-FM/SAN FRANCISCO

- ADDS:**
- 8.5—Earthquake—Beserkley
 - LEGALIZE IT—Peter Tosh—Col
 - NIGHT ON THE TOWN—Rod Stewart—WB
 - JONATHAN RICHMAN & THE MODERN LOVERS—Beserkley
 - SHAKE SOME ACTION—Flaming Groovies—Sire
 - SOUL SEARCHING—AWB—Atlantic
 - SPITFIRE—Jefferson Starship—Grunt
 - STEAL YOUR FACE—Grateful Dead—Grateful Dead
- HEAVY ACTION (airplay):**
- AGENTS OF FORTUNE—Blue Oyster Cult—Col
 - CHILD IN TIME—Ian Gillan—Oyster
 - FARTHER ALONG—Spirit—Mercury
 - 15 BIG ONES—Beach Boys—Brother/Reprise
 - RESOLUTION—Andy Pratt—Nemperor
 - SPITFIRE—Jefferson Starship—Grunt
 - WIDOWMAKER—UA
 - YOU SHOULD BE DANCING (single)—Bee Gees—RSO

KZAM-FM/SEATTLE

- ADDS:**
- ARE YOU READY FOR THE COUNTRY—Waylon Jennings—RCA
 - 15 BIG ONES—Beach Boys—Brother/Reprise
 - KEYS TO THE COUNTRY—Barefoot Jerry—Monument
 - LEGALIZE IT—Peter Tosh—Col
 - MEMPHIS JELLY ROLL—Stefan Grossman—Kicking Mule
 - NIGHT ON THE TOWN—Rod Stewart—WB
 - REGGAE GOT SOUL—Toots & the Maytals—Island
 - STEAL YOUR FACE—Grateful Dead—Grateful Dead
- HEAVY ACTION (airplay):**
- ANOTHER PASSENGER—Carly Simon—Elektra
 - FIREFALL—Atlantic
 - IN THE POCKET—James Taylor—WB
 - ROMANTIC WARRIOR—Return to Forever—Col
 - SLIPPIN' AWAY—Chris Hillman—Asylum
 - SPITFIRE—Jefferson Starship—Grunt
 - SUMMERTIME DREAM—Gordon Lightfoot—Reprise
 - TOO STUFFED TO JUMP—Amazing Rhythm Aces—ABC

King George's Revenge.

George III may have lost the colonies, but Mott won them back again, and right royally too.

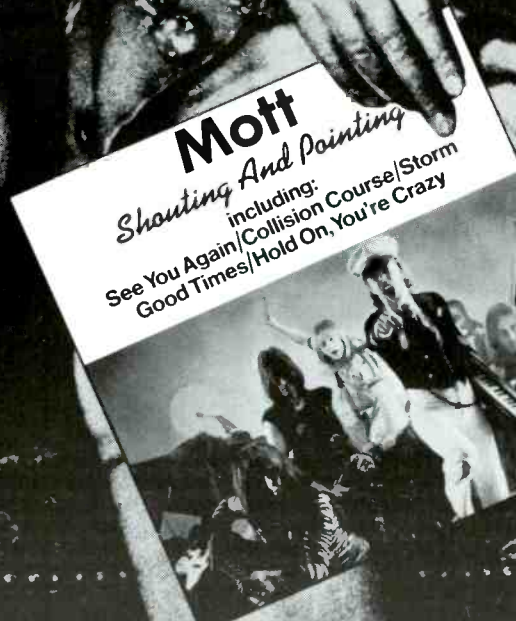
With a brand-new album called "Shouting and Pointing" that even Francis Scott Key would have envied: redefined, redesigned, and thoroughly revitalized British rock.

And with a bang-up, cross-country American tour that'll have a lot of people shouting about it before they're through.

"Shouting and Pointing." PC 34236

The new Mott album.

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The MOR Report

(Listings are in alphabetical order, by title)

Most Adds

LET 'EM IN—Wings—Capitol
DON'T GO BREAKING MY HEART—Elton John & Kiki Dee—Rocket
ANOTHER RAINY DAY IN NEW YORK CITY—Chicago—Col
SUMMER—War—UA
THIS MASQUERADE—George Benson—WB

Most Active

IF YOU KNOW WHAT I MEAN—Neil Diamond—Col
AFTERNOON DELIGHT—Starland Vocal Band—Windsong
ANOTHER RAINY DAY IN NEW YORK CITY—Chicago—Col
FROG KISSIN'—Chet Atkins—RCA
I'D REALLY LOVE TO SEE YOU TONIGHT—England Dan & J.F. Coley—Big Tree
LET HER IN—John Travolta—Midland Intl.
YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls—Phila. Intl.

WNEW/NEW YORK

Adds

HIDEAWAY—John Sebastian—WB
LET 'EM IN—Wings—Capitol
SHOWER THE PEOPLE—James Taylor—WB
THIS MASQUERADE—George Benson—WB

Active

AFTERNOON DELIGHT—Starland Vocal Band—Windsong
ANOTHER RAINY DAY IN NEW YORK CITY—Chicago—Col
DON'T GO BREAKING MY HEART—Elton John & Kiki Dee—Rocket
IF YOU KNOW WHAT I MEAN—Neil Diamond—Col
YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls—Phila. Intl.

WBZ/BOSTON

Adds

ANOTHER RAINY DAY IN NEW YORK CITY—Chicago—Col
DON'T GO BREAKING MY HEART—Elton John & Kiki Dee—Rocket
I'D REALLY LOVE TO SEE YOU TONIGHT—England Dan & J.F. Coley—Big Tree

WBAL/BALTIMORE

Adds

BARNSTORMER—Joe & Bing—Kirshner
LET 'EM IN—Wings—Capitol
WSM/NASHVILLE
DON'T GO BREAKING MY HEART—Elton John & Kiki Dee—Rocket
LET 'EM IN—Wings—Capitol
SPRINGTIME MAMA—Henry Gross—Lifesong
STEPPIN' OUT—Neil Sedaka—Rocket
SUMMER—War—UA
YOU SHOULD BE DANCING—Bee Gees—RSO

Active

GOTTA BE THE ONE—Maxine Nightingale—UA
I'D REALLY LOVE TO SEE YOU TONIGHT—England Dan & J.F. Coley—Big Tree
KISS & SAY GOODBYE—Manhattans—Col

WSB/ATLANTA

Adds

A BOY NAMED HUGH—Gene Price—Cream
CRYING—Ronnie Milsap—WB
IF YOU LOVE ME—Mary Hopkin—RCA
LIFE IS TOO SHORT GIRL—Sheer Elegance—ABC
PEAS IN A POD—Sammi Johns—WB
YOU'LL NEVER HAVE TO ASK ME IF I LOVE YOU—Sean Morton Downey—AOA
YOU'RE NOT THE ONLY GIRL IN MY LIFE—Bobby Rydell—PIP

Active

FROG KISSIN'—Chet Atkins—RCA
THE FIRST HELLO, THE LAST GOODBYE—Roger Whittaker—RCA

WIOD/MIAMI

Adds

EVERYTIME I SING A LOVE SONG—John Davidson—20th Cent.
I WANNA STAY WITH YOU—Gallagher & Lyle—A&M
LET 'EM IN—Wings—Capitol
THIS MASQUERADE—George Benson—WB

WIP/PHILADELPHIA

Adds

BABY I LOVE YOUR WAYS—Peter Frampton—A&M
BRING IT ON HOME TO ME—Mickey Gilley—Playboy
DON'T GO BREAKING MY HEART—Elton John & Kiki Dee—Rocket
EVERYTIME I SING A LOVE SONG—John Davidson—20th Cent.
ROCKY MOUNTAIN MUSIC—Eddie Rabbit—Elektra
SUMMER—War—UA
TEACH THE CHILDREN—Anthony Newley—UA

Active

I NEED TO BE IN LOVE—Carpenters—A&M
LIVIN' AIN'T LIVIN'—Firefall—Atlantic
THIS MASQUERADE—George Benson—WB

WLW/CINCINNATI

Adds

GOTTA BE THE ONE—Maxine Nightingale—UA
IF YOU LIKE THE MUSIC (Sulicide & Vins)—Stark & McBrien—RCA
SHOWER THE PEOPLE—James Taylor—WB

KMOX/ST. LOUIS

Adds

JODY—Richard Maniegra—Epic
LET 'EM IN—Wings—Capitol
SILVER BIRD—Guess Who—RCA
WE'RE ALL ALONE—Frankie Valli—Private Stock

Active

LET 'EM IN—Wings—Capitol
LET HER IN—John Travolta—Midland Intl.
PEAS IN A POD—Sammi Johns—WB

KULF/HOUSTON

Adds

A FIFTH OF BEETHOVEN—Walter Murphy & Big Apple Band—Private Stock
ANOTHER RAINY DAY IN NEW YORK CITY—Chicago—Col
DON'T GO BREAKING MY HEART—Elton John & Kiki Dee—Rocket
I'D REALLY LOVE TO SEE YOU TONIGHT—England Dan & J.F. Coley—Big Tree
LET HER IN—John Travolta—Midland Intl.
STEPPIN' OUT—Neil Sedaka—Rocket
THIS MASQUERADE—George Benson—WB
YOU SHOULD BE DANCING—Bee Gees—RSO

Active

BARETTA'S THEME: KEEP YOUR EYE ON THE SPARROW—Rhythm Heritage—ABC
GOT TO GET YOU INTO MY LIFE—Beatles—Capitol
ROCK AND ROLL MUSIC—Beach Boys—Capitol
TAKE THE MONEY AND RUN—Steve Miller Band—Capitol
KSFO/SAN FRANCISCO
BRING IT ON HOME TO ME—Mickey Gilley—Playboy
DON'T GO BREAKING MY HEART—Elton John & Kiki Dee—Rocket
FUNNY HOW TIME SLIPS AWAY—Dorothy Moore—Malaco
I'VE BEEN TRAVELING ON A FAST TRAIN—Tennessee Ernie Ford—Capitol
LOVE THEME FROM 'MISSOURI BREAKS'—Hagood Hardy—Capitol

Active

BEAUTIFUL NOISE—Neil Diamond—Col (lp cut)
NOSTALGIA—Francis Goya—Morningstar

Also reporting this week: WBZ, Boston; WTAMJ, Milwaukee; WGN, Chicago; WMAL, Washington; WCCO, Minneapolis; KMBZ, Kansas City; KOY, Phoenix; KFI, Los Angeles

CLUB REVIEW

Derringer Works Out with New Band

NEW YORK—The setting was rustic, but the music could hardly have been more electric, as Rick Derringer (Blue Sky) worked out with his new band before a packed and vocal house at the Shaboo Inn, a spacious and amiable barn of a club in the wilds of Manfield, Conn.

Derringer bounded onto the stage to a reception made a bit more enthusiastic by the announcement that his performance would be taped for broadcast by WHCN-FM (Hartford).

His song selection took few chances, relying on solid versions of proved favorites recorded by Derringer as a solo artist and with either Johnny or Edgar Winter. From the opening "Still Alive and Well" through "Teen-Age Love Affair" to "Rock 'n' Roll Hoochie Koo," Derringer seemed to be reminding the audience that it is as a songwriter (and producer) that he is most renowned, and while his guitar playing was fine as always, he lacks the vocal timbre of either of the Winters, and seemed to miss the female vocal back-up he has used on record.

Guitar Duels

The guitar duels between Derringer and Dan Johnson, which provided several high points in the show, were reminiscent of much of the best Southern rock playing of Lynyrd Skynyrd and others, particularly in the style of Johnson, who was featured on several numbers. The rhythm section, bassist Kenny Aaronson and drummer Vinnie Appice, rocked admirably through the set and were featured on lengthy solos, managing to rise above most of that genre, which generally send this reviewer to the exits.

Derringer has never pretended to be other than a rock 'n' roller, and the impression he left was similar to that made on other occasions—that he has a remarkable talent for re-working the motifs that comprise rock 'n' roll, and for combining a variety of influences into a style of guitar-playing that is made more appealing, once again, by a fine body of material.

Stu Daye

Opening the show was Stu Daye, a New Yorker with a recent debut album (on Columbia) and a rock 'n' roll allegiance that is similar to Derringer's. Daye also has a number of very good songs with which to work, most notably "Firefly" and "Moonshine," but his greatest strength is his voice, which is one of the more impressive rock instruments to come along in recent months. Daye and his back-up band had been together for only a few weeks, and it showed, but Daye's talent should provide him and his band with time to develop, and with exposure for their abilities.

Marc Kirkeby

Ellis Taps Hodosh

LOS ANGELES — Robert Ellis, president of Robert Ellis and Associates, has announced the appointment of Mark Hodosh as manager and assistant to Ellis.

Hodosh will be working on behalf of Rufus featuring Chaka Khan, Billy Preston, Ronnie Wood, the Faragher Brothers and Stephen Bishop. Among his responsibilities will be the coordination of all personal appearances and the internal coordination of the various divisions within the company.

Denver Bash For Young Weintraub



In lieu of the usual post-concert party, John Denver held a 14th birthday party for Michael Weintraub, son of manager/producer/promoter, Jerry Weintraub. The group gathered backstage after the series of sell-out Denver concerts held at the Universal Amphitheatre, which benefited Los Angeles charities. Seen among the people congratulating the birthday boy are, from left, Jerry Weintraub, Annie Denver, Bill Danoff, Michael, Jane Morgan, Weintraub and John Denver.

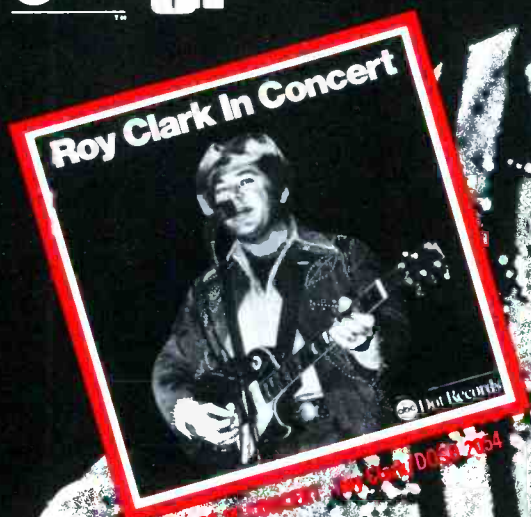
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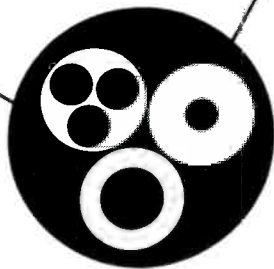
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Dialogue *(Continued from page 16)*

jump beat or a rock beat behind classical forms of writing.

The stuff that I've been bringing into it is the next stage in my classically-oriented approach to rock and roll and to rock grandeur, plus the same awareness we all have of the influence of disco and r&b material on today's music. So I've tried to combine a different kind of bottom and beat and essentially a classical music form. I came up with a bunch of crazy ideas. If you lifted the themes out and played them on a french horn, they'd go well with a symphony, but they're all set to danceable rhythms.

While we were working on this, Alice, Shep and I discussed the concept of this album and decided that we would in fact not only not deny "Welcome To My Nightmare," but we would reinforce whatever we did there with what we do now and at the same time set up what's coming next. By having a concept that could be considered an extension of "Welcome," using a familiar form of Alice—the fantasy, the fable, the fairy tale—but at the same time make it musically interesting, into the realm of really good tunes. In some cases, really good show tunes; things that could have been written 20 years ago. One of the songs was written 20 years ago, so it's sort of a surprise on the record.

The concept that was first developed was Alice Cooper Goes To Hell. Last week we saw Alice waking from his nightmare and this week we find him going to Hell. But Alice woke up once in the middle of the night and called me and said, "I've got it! I've got it! Hell is a discotheque. No one can stop dancing." And the image of that disco was so clear and brought so many things to mind, from old movies to the present day. When we say discotheque, we mean a club, a concept of having that club there with smoky, red-lit rooms and all these bodies draped over each other until the man—The Boss—we never refer to him as the Devil—would say "Dance, damn you!" And they would dance. Okay, if there's a boss that means that there's an office, and the office is straight out of "The Front Page." And that means The Boss could either be a black leather jacketed hood, or he could be an old Sheldon Leonard type. It just opened up all kinds of possibilities. So we began working on that premise and we drafted a story in which there is no denouement, but there is simply Alice's introduction into the netherworld.

We begin by introducing the reasons for Alice's relegation to Hell in a song called "Go To Hell," which is the first song on the album. It says, "For criminal acts, violence on the stage, for being a brat, refusing to act your age/for all the decent citizens you've enraged/you can go to Hell." It goes on to get even cuter than that, about gift-wrapping lepers and mailing them. It accuses Alice of being sick. Isn't that terrible? It accuses Alice of being sicko, and basically says that for that reason he's going to Hell. In the next song he's brought to the front door of the club by the Mephistopheles-figure we have, who's called Nurd. N-u-r-d. Nurd is never really part of the album, but he will be part of the stage show. We find out later that in reality Nurd is Dwight Frye.

RW: Why are you picking on Dwight Frye again?

Ezrin: Well, we left him alone for so long we thought he might be getting lonely. We really wanted to bring him back somehow. We're not going to do the same tune, but he was so cute.

Anyway, Alice is condemned to washing floors in the club and to dancing when he's told to dance. So he does, and he begins to be assimilated into the whole thing. Then time passes—we don't know if

Starcastle in Gotham



Epic recording artists Starcastle blew into New York recently to play a concert at the Schaefer Music Festival in Central Park. The band has been on tour for eight weeks, playing to tremendous audience response. While in New York, the group stopped by the CBS offices to talk with members of Epic Records. Shown (from left): Steve Popovich, vice president, a&r, Epic Records; Starcastle's Gary Strater, Stephen Hagler, Herb Schildt, Terry Luttrell, Stephen Tassler and Matthew Stewart; Ron Alexenburg, senior vice president, Epic Records & Associated Labels.

it's months or years—and Alice becomes like Cinderella: resigned to his station. Then, while he's reminiscing about home, a switch goes off inside his head and he says, "Wait a minute! I don't care what they do. I'm gonna go home. I'm going home and nothing's going to stop me." And he determines he's going home and he sings the closing medley on the record. Verse two is a surprise but the last one is, "I'm going home" and the whole chorus ends like a 1937 movie: suddenly he's alone, center stage, in a pin spot singing "I'm going home/nothing can stop me," picks up his two suitcases, and as he marches off down the road 100,000 strings and voices start playing and singing "I'm going home." In fact, there is no encounter with the Devil on this one. He doesn't even really leave. It's just that we leave him at the moment he makes up his mind. We don't know in fact if he ever gets home. Perhaps he'll actually leave. Perhaps he'll get outside the front door and be hauled back.

RW: I think one question that arises in discussing your work is how much of a group's identity remains when you produce them. For instance, the new Kiss album is so different from their other albums that some think it's all you. Do you feel you exert too much control over groups like Kiss and Alice Cooper?

Ezrin: I think a producer ought to do that. I don't understand how he earns his three or four percent, or whatever huge fee he commands, by sitting back and hoping for a hit record. I mean, he's being paid by someone to perform a service.

RW: Some would argue that they can't play that good. If it wasn't for Ezrin, they couldn't make that album.

Ezrin: Well, it's not all me. A producer should be like a good film director and recognize the talent of his artists even better than his artists do, and then bring out that talent. That's Kiss playing on that album—that's their drums, their bass, their guitars. That's them, and if it's bad for me to impose myself on that level, then it's only because there isn't enough advance hype explaining what the group is going through while we're working together. When a group has had four or five albums out it's more apparent what's wrong with them than it is with Alice Cooper, who was an unknown before I came into the picture.

Once they leave the studio after having worked with me, they have a pretty good overall picture of their abilities and their weak points as musicians. What's built into that is continuity; because even if I do only one album—as I elected to do with Kiss—they will have learned the techniques and will be able to carry on themselves.

RW: How has Alice changed since you first met him?

Ezrin: He's a lot more mature. And a lot less interested in destruction. He's growing up, like all of us. His personality is pretty much exactly the same. Nothing really happened to that guy in terms of ego or wants or accessibility; he's always been the same person, really.

RW: Always wanted to golf with Agnew?

Ezrin: Sure. He would've always laid down his life to be with George Burns and Jack Benny. If you're asking if he's become Establishment, he's not really Establishment. Not the kind of guy most girls would want to take home to their mom. He still does silly things, like speak out of turn and get drunk and rowdy.

RW: Is he really married?

Ezrin: Yeah.

RW: That's for real?

Ezrin: Oh, that's for real. One does not make those kinds of announcements just for the shock value. I saw an article somewhere speculating that it was just another of Alice's jokes. It's not a joke. It's the real thing—they are Mr. and Mrs. Cooper, and they're just as cute as any other newly-married couple.

RW: Were you ever concerned about the violence in his show?

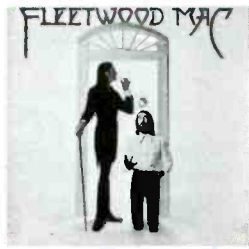
Ezrin: Yes. We all have been very sensitive about it. But then again, we also have been concerned not to impose ourselves on the group in that sense. Musically was one thing, but conceptually was another. They were a representation of a real phenomenon in the United States of America. They didn't become violent by accident. They weren't obsessed with the subjects they ended up being obsessed with by accident. They happened to be what they were for damn good reasons, because culturally the United States was heading in that direction. The focal point of that self-destructive, rebellious sort of countercultural movement was Detroit. When Cooper got there, he was not significantly different from 90 percent of the people I met in that city at the time I went to work with him. He may have looked weird to a guy from Tucson or to a guy from Tallahassee or to a guy from Nashville, but he was one of thousands of kids who were walking the streets of Detroit in snakeskin boots and painted faces and all that. The band's performance was an overstated representation of a basic feeling of futility and anger and repressed resentment toward authority and parents

(Continued on page 58)

TITLE, ARTIST, Label, Number (Distributing Label)

JULY 10 JULY 3

1 3 FLEETWOOD MAC
Reprise MS 2225 (WB)



WKS. ON CHART

50 | F

Table with 4 columns: Rank, Week, Title, Artist, Label, Number, Distributing Label, and WKS. ON CHART. Includes entries like FRAMPTON COMES ALIVE, AT THE SPEED OF SOUND, THEIR GREATEST HITS, etc.

Table with 4 columns: Rank, Week, Title, Artist, Label, Number, Distributing Label, and WKS. ON CHART. Includes entries like AEROSMITH, IN THE POCKET, TALES OF MYSTERY AND IMAGINATION, etc.

CHARTMAKER OF THE WEEK

66 112 HOT ON THE TRACKS
COMMODORES
Motown M6 86751



1 | F

Table with 4 columns: Rank, Week, Title, Artist, Label, Number, Distributing Label, and WKS. ON CHART. Includes entries like DESTROYER, LOVE WILL KEEP US TOGETHER, RELEASE, etc.

DION

STREETHEART

The New Dion Album is Streetheart.
Featuring the premier single 'HEY MY LOVE'

On Warner Bros. records and tapes. Produced by Steve Barri & Michael Omartian



RADIO WORLD

James & Carly at 'BCN



James Taylor and Carly Simon stopped by WBCN in Boston recently and did nearly an hour on the air including a couple of live tunes and lots of discussion about music. Tom Hedges hosted the session. Pictured from left are: Hedges, Kurt Nerlinger of Elektra Records, James, Carly, Mike Symonds of Warner Bros. and famous Fats of WBCN.

Balt.-Wash. Seminar

(Continued from page 3)

national and local industry business.

These seminars are part of **Record World's** overall philosophy of involvement with the people who are the day-to-day backbone of the industry. Feedback from these seminars has led directly to the creation of new features in the magazine as well as a better understanding between dealers, radio personnel and the staff of **Record World**.

Jim Elliot, music director of Top 40 powerhouse WPGC, will serve as the local contact and seminar coordinator for this seminar. All industry personnel in the area are invited and specific questions about the seminar can be directed to Jim Elliot or to members of the **Record World** marketing department in New York or Los Angeles.

Menorah Dedicated To Jack Welfeld

■ OAKLAND — Friends, relatives and associates of the late Jack M. Welfeld, who for 25 years was affiliated with London Records, have dedicated in his memory a Menorah which will grace the front wall of Oakland's The Five Books of Moses Synagogue.

The Menorah, conceived and executed by Bert Schwartz, represents a replica of an ancient Menorah that was recently discovered by archaeologists excavating in an ancient Jewish community in Galilee. It resembles the candelabra on the Arch of Titus in Rome depicting Jewish prisoners bearing the artifacts of the Temple following its destruction in the year 70 AC. The Menorah was cast in a filigreed bronze and is finished in antique gold.

Natural Gas on The Move



Natural Gas, Private Stock Records recording artists, recently took some time out of rehearsals for their current east coast tour with Peter Frampton to visit L.A. Radio station KWST and thank them for being the first L.A. radio station play on their new lp. Pictured from left: Jerry Shirley (drummer), Joey Molland (guitar), KWST deejay Mark Cooper, Peter Wood (keyboards) and Mark Clarke (bass). Following their initial swing through Hartford, New York, Mobile, Ala. and Nashville for the 4th of July weekend, Natural Gas has been set by Premier Talent for an extensive series of concert appearances.

AM ACTION

(Compiled by the Record World research department)

■ **Queen** (Elektra). Super strong adds the likes of KHJ, WFIL and WQXI coupled with healthy chart jumps in most areas indicate continued upward strides for this disc. Action includes 10-5 WOKY, 23-18 WLS, 16-13 KTLK, 11-10 KHJ, 18-17 WHBQ, 4-5 WRKO, 15-13 CKLW, 20-18 WMAK, 15-13 KXOK, 15-12 WCOL and extra WQAM. Looks good all around.



Queen

spot pop.

Bee Gees (RSO). One of the most added records of the week with KHJ, WFIL, KDWB, Q102, KTLK, KJR, WRKO and CKLW going with it. Chart moves include 40-36 WCOL, 38-31 WIXY, 30-24 WMAK, HB-24 Y100, 27-25 WOKY, 25-23 WQXI and HB-KLIF. Nothing but positive talk.



Spinners

Walter Murphy (Private Stock). This disc, which broke primarily off concentrated MOR action, has proven itself to be a top 40 hit (currently #3 WCOL, 12-6 KLIF) and is starting to spread now as WOKY, KHJ and WERC go with the record. Other significant info. — 32-27 KILT, 37-30 WIXY, on WAYS, WCAO among others. Also selling in some markets not yet enjoying primary airplay.

Wild Cherry (Epic/Sweet City). This record, mentioned here last week as a potential crossover item, is well on its way in both categories. Still #1 at WCOL and also 2-1 WIXY. New key airplay includes CKLW and Y100. Also of import extra-35 KSLQ, added to KJR in lp rotation, and is also on WSAI, WAKY, WBBQ and numerous others.

CROSSOVERS

Detroit is big news in the crossover department this week with both rockers in town stepping out first on a few r&b items which stand out in sales. Here's the rundown: **Ronnie Dyson** (Columbia) on CKLW, **Earth, Wind & Fire's** (Columbia) new one which exploded r&b this week on WDRQ (out of the box) and the **Spinners** (Atlantic) which has been steadily building r&b also on WDRQ. Keep your eye on the motor city for progress reports.

NEW ACTION

Fleetwood Mac (Warner Bros.) "Say You Love Me." Several heavies add support this week to broad

(Continued on page 55)

SOUL TRUTH

By DEDE DABNEY



■ **HOLLYWOOD:** Personal Pick: "Getaway"—Earth, Wind and Fire (Col). In addition to being a top live act, EWF surpasses itself on record each time around. This uptempo single should be the group's next million seller.

DEDE'S DITTIES TO WATCH: "Big Jim"—Dap Sugar Willie (P.I.R.); "You To Me Are Everything"—The Real Thing (United Artists); "Lovin' Fool"—Oliver and The Rockettes (Mercury).

UP & COMING: "Don't Hate Your Father"—The Rivingtons (JD).

Johnny Lloyd, formerly with Buddah Records, is seeking employment elsewhere, in either promotion or artist relations. He can be contacted at 404-241-3242, or at 404-876-7041. He is willing to relocate.

The NATRA Convention is almost upon us. If you haven't made arrangements to attend you should do so immediately. For charter flight information, phone 516-538-0916. For room information, phone Kitty Brody at 301-542-1370.

On June 24, Jet Sets Social Club and Southeastern Entertainment saluted the recording industry. The Honorable Maynard Jackson, Mayor of Atlanta, along with other dignitaries, presented awards to the following members of the industry: artists—Stevie Wonder; The Commodores; Earth, Wind and Fire; James Carmichael; Maurice White; The Spinners; Quincy Jones; Brothers Johnson; George Benson; Marvin Gaye; Smokey Robinson; trade magazine—Record World r&b editor Dede Dabney. radio—WAOK's Dr. Feelgood and WXAP's Tom West.

I would like to extend my personal thank you to Jet Sets Social Club and to Southeastern Entertainment for honoring me with the trade magazine award.

Cuba Gooding has resigned from the Main Ingredient. He cited, in a notarized deposition, the following reasons for his leaving the group: Serious conflicts in the group's organizational policies; irreparable opposition to the group's business tactics; "My belief that my absence will allow the Main Ingredient to replace me with the type of singer that can return the group to its original concept of uniformity," to "free me to pursue my life-long ambition of becoming a solo recording artist, and to study the art of acting."

CONCERT REVIEW

L.A. Jazz Fest a Series of Highlights

■ **LOS ANGELES**—The pattern of celebration that evolved from the L.A. Jazz Fest was indeed a hearty tribute to one of the major musical forms to surface in 200 years of America's development as a culture. With George Benson headlining a bill with McCoy Tyner, Hubert Laws and Ronnie Laws' Pressure, the Fest fully delivered on every promise a ticket buyer could have imagined. Contained within the regal surroundings of the Shrine, the sensation of pure pleasure filled the air as the four acts provided clear insight into the many variations of the jazz theme.

Lightning Pace

Much of the evening's repertoire went unidentified as the bands performed at lightning pace, but song titles seemed unimportant to the audience, who applauded recognizable opening lines and enjoyed their first encounters with fresh or unnamed tunes. The Shrine stage was the picture of efficiency with a minimal, yet proficient, PA system and absolutely no frills. The union lighting directors were laughingly non-responsive to the going-ons, often spotlighting a relaxed player as another soloed in the dark.

Ronnie Laws

Opener Ronnie Laws (Blue Note) and his funk-driven quintet, Pressure, offered an up-beat bout with the vibrant side of jazz, revealing ample reasoning for its recent album success. Laws is a satin-breathed hornman, relatively new to prominence, who leads a unit of outstanding instrumentalists, capable of grand solos as well as the all-important teamwork that marks staying power in the record marketplace. Much of Pressure's set material has the sensual push-beat that fits so well as a soundtrack to present times. Younger brother of Hubert Laws, Ronnie lays out fully-defined, cascading lines that inspired his back-up players to contribute with a vitality that exploded into meteoric ecstasy.

The elegant statesman of the classical jazz fusion, Hubert Laws (Columbia) took to the stage amidst the Fest's finest showing in the all-star line-up department. The genius-driven Patrice Rushen provided some of the evenings highlights with her rapturous keyboard meanderings, including the self-penned "Before the Dawn," which worked its feeling from the gentle breezes of the Pacific shore to the bustling vibrations of an inner-city bus ride. The nuclear-powered Alphonse Mouzon proved that there's more space for action in each section than the mind can readily comprehend by exhibiting his accelerated drum technique.

Midway through his set, several of flautist Laws' sidemen exited the stage, leaving a four-piece unit (Laws, Rushen, Mouzon and bass player) to feature magnificent interaction cleverly blended with revolving solos. Eloise and Blanche Laws later joined the full ensemble for a hearty rendering of the spiritual, "Gone, Gone the Desolate."

McCoy Tyner

McCoy Tyner (Milestone), who holds a position in piano (as well as music) history as a giant amongst mortals, provided the only exodus from the evening's adventures in smoothland by playing out an intense experience of a human's heart and soul being poured, via fingertips, over the ivories of his instrument, through its tuned strings and straight into the hearts and souls of all present. Truly a magical connection.

Propelled Into A Frenzy

Without a doubt the most progressive of the four acts, Tyner's set propelled the Shrine into a frenzy of emotion that would appear to be the result of some mania, but was in actuality the result of witnessing a disciplined virtuoso baring his inner self in a most primal way. Tyner's set
(Continued on page 49)

R&B PICKS OF THE WEEK

SINGLE

WAR, "SUMMER" (Far Out Music, Inc., ASCAP). Soothing as the breezes that blow in this warm season. War's trademark, imaginative arrangements create the sort of compelling musical experience for which the group is famous. Delightful, refreshing tune should garner plenty of chart action. Fine instrumental and vocal work. United Artists UA-XW834-Y.

SLEEPER

SOUL SURVIVORS, "HAPPY BIRTHDAY AMERICA" (Rose Tree Music, ASCAP/Mighty Three Music, BMI). In honor of the Bicentennial, the Soul Survivors, teaming with Gamble/Huff and with John Davis, have come up with a unique birthday salute in this musical mosaic in red, white and blue. What better way to celebrate the day of our nation's birth than with a Gamble/Huff production? The vocals here are superb. Philadelphia International ZS8 3595.

ALBUM

"THE WHISPERS." This underrated group returns with a winner. Producer Norman Harris (and executive producers Don Cornelius and Dick Griffey) has done a masterful job of capturing this group's spirit on vinyl. An all-star line-up of musicians (including Bobby Eli and Earl Young) accounts for the album's instrumental punch, while the Whispers themselves sing with a conviction that is nothing if not soul-stirring. Of the many fine cuts here, "Living Together (In Sin)" seems a natural single. Soul Train BVLI-1450-B (RCA).



Chi-Lites
**THEIR
"GREATEST
HITS"**

Vol. 2

BL 754208

BRUNSWICK

DAKAR

JULY 10, 1976

JULY 10	JULY 3	
1	1	SOMETHING HE CAN FEEL ARETHA FRANKLIN—Atlantic 3326
2	2	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE LOU RAWLS—Phila. Intl. Z58 3582 (CBS)
3	6	THIS MASQUERADE GEORGE BENSON—Warner Bros. WBS 8209
4	4	SOPHISTICATED LADY NATALIE COLE—Capitol P 4259
5	5	YOUNG HEARTS RUN FREE CANDI STATON—Warner Bros. WBS 8181
6	3	KISS AND SAY GOODBYE THE MANHATTANS—Columbia 3 10310
7	7	TEAR THE ROOF OFF THE SUCKER (GIVE UP THE FUNK) PARLIAMENT—Casablanca NB 856
8	8	THAT'S WHERE THE HAPPY PEOPLE GO THE TRAMMPS—Atlantic 3306
9	10	SOMEBODY'S GETTIN' IT JOHNNIE TAYLOR—Columbia 3 10334
10	9	THE LONELY ONE SPECIAL DELIVERY—Mainstream MRL 5581

11	11	BARETTA'S THEME: KEEP YOUR EYE ON THE SPARROW RHYTHM HERITAGE—ABC 12177
12	12	LOVE HANGOVER DIANA ROSS—Motown M 1392F
13	13	I WANT YOU MARVIN GAYE—Tamla T 54264F (Motown)
14	16	UP THE CREEK WITHOUT A PADDLE TEMPTATIONS—Gordy G 7150F (Motown)
15	15	WHO LOVES YOU BETTER THAN I DO ISLEY BROTHERS—T-Neck ZS8 2260 (CBS)
16	17	STROKIN' (PT. II) LEON HAYWOOD—20th Century TC 2285
17	19	HEAR THE WORDS, FEEL THE FEELING MARGIE JOSEPH—Cotillion 44201 (Atlantic)
18	21	CAN'T STOP GROOVIN' B.T. EXPRESS—Columbia 3 10346
19	23	HEAVEN MUST BE MISSING AN ANGEL TAVARES—Capitol P 4270
20	18	I'LL BE GOOD TO YOU BROTHERS JOHNSON—A&M 1806
21	22	FOXY LADY CROWN HEIGHTS AFFAIR—De-Lite DEP 1581
22	39	GET OFFA THAT THING JAMES BROWN—Polydor PD 14326
23	24	LOVE GRAHAM CENTRAL STATION—Warner Bros. WBS 8205
24	25	CAUGHT IN THE ACT (OF GETTING IT ON) FACTS OF LIFE—Kayvette 5126 (TK)
25	27	SARA SMILE DARYL HALL & JOHN OATES—RCA PB 10530
26	32	EVERYTHING'S COMING UP LOVE DAVID RUFFIN—Motown M 1393F
27	31	I'M GONNA LET MY HEART DO THE WALKING THE SUPREMES—Motown M 1391F
28	20	YES, YES, YES BILL COSBY—Capitol P 4258
29	29	IT'S GOOD FOR THE SOUL LUTHER—Cotillion 44200 (Atlantic)
30	43	WHO'D SHE COO? OHIO PLAYERS—Mercury 73814
31	33	I HOPE WE GET TO LOVE IN TIME MARILYN McCOO & BILLY DAVIS, Jr.—ABC 12170
32	14	OPEN SMOKEY ROBINSON—Tamla T 54267F (Motown)
33	38	IT AIN'T THE REAL THING BOBBY BLAND—ABC 12189
34	52	ONE FOR THE MONEY WHISPERS—Soul Train SB 10700 (RCA)
35	26	MARRIED BUT NOT TO EACH OTHER DENISE LA SALLE—Westbound WT 5019 (20th Century)
36	28	FRIEND OF MINE LITTLE MILTON—Glades 1734 (TK)
37	47	GET IT WHILE IT'S HOT EDDIE KENDRICKS—Tamla T 54270F (Motown)
38	41	SO GOOD TO BE HOME WITH YOU TYRONE DAVIS—Dakar DK 4553 (Brunswick)
39	50	HARD WORK JOHN HANDY—ABC Impulse IMP 310005
40	30	MISTY BLUE DOROTHY MOORE—Malaco M 1029 (TK)
41	46	YOU DON'T HAVE TO GO CHI-LITES —Brunswick B 55528
42	48	FARTY VAN MCCOY—H&L 4670

43	55	STRETCHIN' OUT (IN A RUBBER BAND) BOOTSIE'S RUBBER BAND—Warner Bros. WBS 8215
44	34	SUNSHINE IMPRESSIONS —Curtom CMS 0166 (WB)
45	60	(SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY KC & THE SUNSHINE BAND—TK 1019
46	56	WAKE UP SUSAN SPINNERS—Atlantic 3341
47	54	ROOTS, ROCK, REGGAE BOB MARLEY & THE WAILERS—Island 060
48	44	SPIRIT OF '76 BOOTY PEOPLE—Calla CAS 110
49	51	WANNA MAKE LOVE SUN—Capitol P 4254
50	59	KEEP THAT SAME OLD FEELING THE CRUSADERS—ABC Blue Thumb BTA 269
51	57	WHERE YOU ARE MILLIE JACKSON—Spring SP 164 (Polydor)
52	53	BLT LEE OSKAR—United Artists XW807 Y
53	40	EASY LOVE/WE GOT THE RECIPE BO KIRKLAND & RUTH DAVIS—Claridge 414
54	—	SUMMER WAR—United Artists XW834 Y
55	61	THE MORE YOU DO IT THE MORE I LIKE IT DONE TO ME RONNIE DYSON—Columbia 3 10356
56	62	COTTON CANDY SYLVERS—Capitol P 4255
57	63	TRY ME . . . I KNOW . . . WE CAN MAKE IT DONNA SUMMER—Oasis 406 (Casablanca)
58	64	COME ON AND RIDE ENCHANTMENT—Desert Moon DM 6403 (Buddah)
59	—	GETAWAY EARTH, WIND & FIRE—Columbia 3 10373
60	70	PLAY THAT FUNKY MUSIC WILD CHERRY—Epic/Sweet City 8 50225
61	68	WE THE PEOPLE GENERAL JOHNSON—Arista AS 0192
62	65	HARDTIME SOS TOMMY TATE—Koko KO 722
63	—	BABY, WE BETTER TRY TO GET IT TOGETHER BARRY WHITE—20th Century TC 2298
64	67	LOVE CHANT ELI'S SECOND COMING—Silver Blue 7302 (TK)
65	—	I NEED IT JOHNNY GUITAR WATSON—DJM 1013 (Amherst)
66	66	CAN'T HELP FALLING IN LOVE STYLISTICS—H&L HL 4669
67	71	WHEREVER YOU GO SKIP MAHOANY & THE CASUALS—Abet 9465 (Nashboro)
68	—	UNIVERSAL SOUND KOOL & THE GANG—De-Lite DEP 1583
69	72	TEN PERCENT DOUBLE EXPOSURE—Salsoul 2008
70	—	SLOW MOTION DELLS—Mercury 73807
71	69	TURN THE BEAT AROUND VICKI SUE ROBINSON—RCA PB 10562
72	73	WAITING AT THE BUS STOP KAY GEES—De-Lite GR 1326
73	74	IT'S HARDER TO LEAVE JACKIE MOORE—Kayvette 5125 (TK)
74	75	STEAL AWAY TED TAYLOR—Alarm ARM 1128 (TK)
75	—	BABY, I WANT YOUR BODY AL WILSON—Playby P 6076

Disco File (Continued from page 26)

commercial copies feature the vocal "So Much for Love" backed with the group's previous hit, "Helplessly"—an excellent package.

"Sun . . . Sun . . . Sun," the song producer/composer Johnny Melfi has been promising us for so long, is out now on a 12-inch from Pyramid that runs 9:15. This is surely one of the most idiosyncratic productions in some time—full of breaks and shifts in mood and possessed of an almost ritual chant quality in parts. The group of singers here is called **Jakki**, but it's Melfi's production that grabs the attention—it's very New York, with touches of **Crown Heights Affair** and the Latin hustle sound, but quite unique and, in flashes, bizarre.

Speaking of bizarre, be sure to check out "Smoke Your Troubles Away" by **The Glass Family** (a J. D. Salinger allusion?), an incredible pro-marijuana song done sort of **B.T. Express** style in which the girl singers actually characterize themselves as female hemp plants. "Don't burn me like a worthless vine," they sing, "I'll be good to you, I'll treat you kind . . . All I wanna be is free/If you're on my side, you can come with me." Part 1 is 4:14 and Part 2, which consists mainly of a chant of the song's title, runs 2:16. Could be a major underground hit. An indication of how far the drug scene has come out into the open—from paranoia to coy references to all-out advocacy—this one's on Earhole Records (Record Company Name of the Month Award Winner) in Los Angeles.



Dr. Buzzard's Original Savannah Band

Then there are three immensely attractive new albums, beginning with a stylish debut on RCA by a group called **Dr. Buzzard's Original Savannah Band**, five young New Yorkers whose material has a nostalgic flavor without any of **Manhattan Transfer's** elaborate posing. "This is mulatto music—it's a blend of everything," one group member says. "We're from Hollywood, simple and stupid like the '40s." Really, though, they're witty, quick and fun and their whole album is, in movie terms, great entertainment. Best cuts: "Sour and Sweet; Lemon in the Honey" (6:03), the standout—already on Artie Feldman's list from Sunday's in Chicago; "Cherchez la Femme" (5:54) and "I'll Play the Fool." Cool and refreshing. **Maurice White** and **Charles Stepney** of **Earth, Wind & Fire** produced the comeback album for the **Emotions** ("Flowers" on Columbia) and they've worked wonders with the standard girl group sound. EW&F make up the core of musicians here, supporting truly inspired vocals, the most danceable being "I Don't Wanna Lose Your Love," the sprightly opening cut. The third album is the U.S. release of the **Biddu Orchestra's** "Rain Forest" album (Epic), already quite successful as an import and featuring two tracks not included on the English release. Biddu's instrumentals are among the best in the disco field—at once sweeping and concise, with a nice pop gloss—and this is a fine collection with a lot of variety. Recommended, aside from the title cut which was advanced as a single: "Trippin' on a Soul Cloud," "Laura," "Rock Me with Your Love" and the new zippy cut, "Bionic Boogie."

RECOMMENDED SINGLES: "It's Not the World That's Messed Up" ("it's the people in it"), a hot **Norman Harris** production for **Tapestry** (Capitol) that reminds me of the **Baker, Harris & Young Whispers** album with some **Trammps** touches . . . **Earth, Wind & Fire's** "Getaway" (Columbia): though its changes are a little difficult for dancing, this is one of the group's best . . . "Have Love, Will Travel," the B side of the new **Sister Sledge** single (Cotillion) produced by **Bobby Eli** with a superb **Supremes** sound . . . **Bobby Caldwell's** "The House Is Rockin'" (PBR International), a macho pick-up song with a nice drive and energy . . . a two-part (4:57/4:34) song called "Nashville Soul," an out-of-the-ordinary instrumental by **The Syndicate** (who bill themselves as "Nashville's Disco Band") which has its moments . . . "Shelter Me" by **Fingertips** (MCA), a hard-edged girl group sound from England—something like a combination of **Cilla Black** and **Penny McLean** . . . **Roy Buchanan's** rock-hard "Keep What You Got" (Atlantic), an **Arif Mardin** production that Tom Savarese from 12 West had alerted us to some weeks back—now out on a 45 . . . and **Phyllis Hyman's** "Baby (I'm Gonna Love You)" (Desert Moon), one of the very sweetest slow love songs I've heard in months by one of disco's rising stars.

You...me....
little bitty babies...

"YOU NEED
LOVE LIKE
I DO"

(RR15312)

From the LP
"Anybody Can Be
A Nobody"

(RR909)

BOBBY
WILLIAMS

gives you love
on
R&R records

Produced by Maria Tynes & George Kerr



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Record World en Mexico (Continued from page 46)

muchas obras que nunca han perdido actualidad como "No dejes de quererme," "Ladrona de besos," "Decídete" y "Tomate una copa" . . . **La Pandilla** (Cisne RAFF), creadores del cañonazo del 75 con "El alacrán" anuncian su visita y si no surgen inconvenientes México los verá cantando sus nuevas creaciones en la que destacan "Niños del edén," "No sé, no sé," "Cantemos, cantemos," y

los conocidos temas como "La boa," "Tiburón," "La bala," y "El negrito zandía" . . . Desde Los Angeles, Cal. en donde cumple agotadoras jornadas de trabajo, **King Clave** declara que está pensando muy seriamente la atractiva oferta que por la vía telefónica le ha propuesto el disquero **Joe Cayre**. En caso de concretarse el convenio, **King Clave** figura del año de la temporada pasada en

México por sus hitazos "Los Hombres no deben llorar," "Mi corazón lloró" y "Usted me deja llorando," quedaría bajo el control de Caytronics para todo el mundo . . . Siguen con gran éxito, los especiales de televisión que dejaron grabados **Sergio y Estibaliz y Camilo Sesto**, artistas españoles de gran imagen. El dueto—Sergio y Estibaliz—trata de colocar "La llamada" y Camilo se mantiene con "Jamás," respaldados por una esmerada atención promocional

del sello Musart . . . **Diego Verdguer** (Mélody) en plan grande. Su segundo hit agarra fuerza de costa a costa . . . Desconcierto, incertidumbre y temor vive todo el personal involucrado en discos Orfeón. Rumores que se filtran al exterior hacen presagiar una suspensión de actividades . . . Listo el lanzamiento del "Glorioso San Antonio" de **Los Sobrinos del Juez** (the Judge's Nephews). Esta vez salen bajo la etiqueta de Mélody.

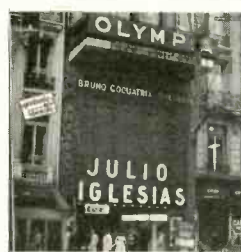
Nuestro Rincon

(Continued from page 47)

and "Tocando Madero" . . . **Fruko** will be the main ingredient at the International Feria de Bogota, which will take place in a few weeks. Also on Fuentes, there's a new album by instrumental group **Los Millonarios** ("Los Diplomáticos.") Some of the tunes included are "El Huamaqueño," "Vestido Mojado," "Pequeña y Fragil" and "Emmanuelle."

Braulio from Spain is enjoying good air coverage in the states with "Mi Secreto" (mainly on the east coast). By the same token, he is internationally promoted via "Sobran las Palabras" theme with which he participated at the Festival of Eurovision, representing Spain . . . Alerce released a beautiful package by **Group Ortiga**. Some of the themes are "Tu Cantar," "Cristal," "Juan José" and "Semilla" . . . **Carmen Silva** is back in Brazil after winning a third prize at the Festival of Panama that took place last week . . . **Chino y su Conjunto Melao** is in the studio with a brand new LP co-produced by **Eddie Martines** (arranger). The LP is planned to be released by TR Records at the end of July. The label is planning to release an lp every month and Eddie should produce almost all of them . . . A1 Records released an lp by **Conjunto Laredo** in which all tunes are with lyrics by **Jose Marti**. From this album, "Dejenme irme Pa'l Bohio" is enjoying air coverage in Miami and Puerto Rico . . . And that's it for the time being!

LATIN AMERICAN ALBUM PICKS



GRABADO EN DIRECTO

JULIO IGLESIAS EN EL OLYMPIA—Alhambra ACS 25
La actuación de Julio Iglesias en el Olympia de París ha quedado para siempre en este larga duración con orquesta dirigida y con arreglos de Rafael Ferro. Se incluyen "Manuela," (M. Alejandro-A. Magdalena) "Feelings," (M. Albert) "María Bonita" (A. Lara y "Corazón, Corazón" (J. A. Jimenez) entre otras.

Julio Iglesias' performances at the Olympia, Paris, were recorded live and are offered in this excellent package. "La Mer," (Trenet-Lasry) "Un Canto a Galicia," (J. Iglesias) "Vivencias" (Iglesias-Navarro-Prida) and "Feelings." Spanish and French.



LO DUDO

JUANELLO—Caytronics CYS 1463

Bajo la dirección artística de Mario Tovar y con arreglos de Luis Cárdenas, Juanello de México ofrece aquí un ligero, pegajoso y comercial repertorio. Se destacan "Lo Dudo," (M. Marroquín) "Por una Mujer" (G. Galaviz y "Tus Mentiras." (Egui)

Under the artistic direction of Mario Tovar and with arrangements by Luis Cardenas, Juanello from Mexico offers a very light and saleable package. "Ayudame a vivir," (C. Jodan) "Suspirando," (R. Ponce) and "Lo Dudo."



ME ESTOY ACOSTUMBRANDO A TI

RICARDO CERATTO—Latin Int. DLIS 5042

Al fin va triunfando rotundamente el talento de Ricardo Ceratto. Su "Me Estoy Acostumbrando a tí" está arrasando en Latinoamérica y en todo Estados Unidos latina. También en esta grabación "Hoy canto por cantar," (Nydia Caro-Ceratto) "Qué más da," (Ceratto) "Exceso de Equipaje" (Ceratto) y "Hay caminos." (Ceratto)

Ricardo Ceratto from Argentina is smashing all over Latin America and latin U.S. with "Me Estoy acostumbrando a tí" included in this package. Also superb are "A Veces Pienso," (Ceratto) "Un minuto de Silencio" (Ceratto) and "Hoy canto por Cantar." (Caro-Ceratto)



ORQUESTA CRIOLLA

Bronco SLP 00103

En producción de Bobby Valentin y con arreglos de Lenny Prieto, Luiguie Texidor y Jorge Miller, la Orquesta Criolla ofrece gran sabor salsero en "La Casita," (C. Rodriguez) "Quien trabajara," (L. Texidor) "Criticoná" (D.R.) y "La Charanga vuelve a la moda." (L. Prieto) Buena mezcla salsera!

Produced by Bobby Valentin and with arrangements by Lenny Prieto, Luiguie Texidor and Jorge Miller, Orchestra Criolla offers here an outstanding salsa package full of rhythm and latin stamina. "Di la Verdad," (L. Prieto) "Mi Testamento," (L. Texidor) "Escondida" (D.R.) and Arrimate pa'Ca." (D.R.)

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RECORD WORLD THE JAZZ LP CHART

JULY 10, 1976

1. **BREEZIN'**
GEORGE BENSON—Warner Bros. BS 2919
2. **THOSE SOUTHERN KNIGHTS**
THE CRUSADERS—ABC Blue Thumb
BTSD 6024
3. **LOOK OUT FOR #1**
BROTHERS JOHNSON—A&M SP 4567
4. **FEVER**
RONNIE LAWS—Blue Note
BN LA628 G (UA)
5. **FLY WITH THE WIND**
MCCOY TYNER—Milestone M 9067
6. **BOB JAMES THREE**
CTI 6063
7. **SALONGO**
RAMSEY LEWIS—Columbia PC 34173
8. **EVERYBODY COME ON OUT**
STANLEY TURRENTINE—Fantasy F 9508
9. **ROMANTIC WARRIOR**
RETURN TO FOREVER—Columbia
PC 34076
10. **GOOD KING BAD**
GEORGE BENSON—CTI 6062
11. **TOUCH**
JOHN KLEMMER—ABC ABCD 922
12. **CITY LIFE**
THE BLACKBYRDS—Fantasy F 9490
13. **HARD WORK**
JOHN HANDY—ABC Impulse ASD 9314
14. **MYSTERIES**
KEITH JARRETT—Impulse ASD 9315
15. **REFLECTIONS OF A GOLDEN DREAM**
LONNIE LISTON SMITH & THE COSMIC
ECHOES—BDL1 1460 (RCA)
16. **BLACK MARKET**
WEATHER REPORT—Columbia PC 34099
17. **THE LEPRECHAUN**
CHICK COREA—Polydor PD 6062
18. **PRIMAL SCREAM**
MAYNARD FERGUSON—Columbia
PC 33953
19. **FEELS SO GOOD**
GROVER WASHINGTON, JR.—Kudu
KU 2451
20. **LEE OSKAR**
United Artists LA594 G
21. **MYSTIC VOYAGE**
ROY AYERS UBIQUITY—Polydor
PD 6057
22. **AURORA**
JEAN-LUC PONTY—Atlantic SD 18163
23. **LAND OF THE MIDNIGHT SUN**
AL DIMEOLA—Columbia PC 34074
24. **ASPECTS**
THE ELEVENTH HOUSE FEATURING
LARRY CORYELL—Arista 4077
25. **OPEN YOUR EYES: YOU CAN FLY**
FLORA PURIM—Milestone M 9065
26. **THE NEED TO BE**
ESTHER SATTERFIELD—A&M SP 3411
27. **JACO PASTORIUS**
Epic PE 33949
28. **ARBOUR ZENA**
KEITH JARRETT—ECM 1 1070 (Polydor)
29. **SURPRISES**
HERBIE MANN—Atlantic SD 1682
30. **AMIGOS**
SANTANA—Columbia PC 33576
31. **ODYSSEY**
CHARLES EARLAND—Mercury SRM 1 1049
32. **YOU ARE MY STARSHIP**
NORMAN CONNORS—Buddah BDS 5655
33. **BRASS CONSTRUCTION**
United Artists LA545 G
34. **ALL THINGS IN TIME**
LOU RAWLS—Phila. Intl. PZ 33957
(CBS)
35. **NIGHTFLIGHT**
GABOR SZABO—Mercury SRM 1 1091
36. **THE MEAN MACHINE**
JIMMY McGRUFF—Groove Merchant 3311
37. **BODY ENGLISH**
MICHAEL URBANIAK—Arista 4086
38. **JEFF BECK/WIRED**
Epic PE 33849
39. **EARL KLUGH**
Blue Note BN LA596 G
40. **THIS MOTHER'S DAUGHTER**
NANCY WILSON—Capitol ST 11518

RECORD WORLD JULY 10, 1976

RECORD WORLD JAZZ

By MICHAEL CUSCUNA



■ Two of the finest jazz lines yet to be available in the United States are Trio Records along with its subsidiary, Why Not Records from Japan, and Steeplechase Records from Copenhagen. Both have fine new releases that feature new albums by the re-emerging vibist **Walt Dickerson**. Both albums feature two extended compositions by **Dickerson** in a trio context that includes drummer **Andrew Cyrille**.

Other new discs from Steeplechase include a **Niels-Henning Orsted Pederson** album that brings the bassist together with guitarist **Philip Catherine** and drummer **Billy Higgins**, a strong **Dexter Gordon** blowing date entitled "Stable Mable," "Divine Revelation" by **Andrew Hill's** quartet, **Ken McIntyre's** "Home" with **Jaki Byard**, pianist **Mary Lou Williams'** "Free Spirit" and drummer **Michael Carvin's** "The Camel."

Trio has released an album of **Marian McPartland** in solo and in duet with **Hank Jones** and a new album by pianist **Richard Beirach**. In their Why Not series come albums by **Joe Bonner** and his trio, pianist and composer **George Cables** and the aforementioned **Walt Dickerson** date. Forthcoming on the label (is the debut album of the group **AIR** and a solo piano album by **Muhai Richard Abrams**).

The latest release on PM Records is a fine album by Canadian pianist **Bernie Senensky**, "New Life" . . . **Houston Person** is about to sign with Mercury Records . . . Eastwind Records of Japan recorded **Art Farmer** live at Boomer's in New York City. Farmer is now planning a Scandinavian tour with pianist **Heikki Sarmanto** . . . New from the Improvising Artist label is a beautiful duet album from **Dave Holland** and **Sam Rivers**. Another **Paul Bley** trio album is about to ship on the label as well . . . **George Russell** has received the National Music Award and a grant from The National Endowment for The Arts in the 1976 composer/librettist program . . . The Naropa Institute in Boulder, Colorado is offering a summer program in the arts with distinguished artists in poetry, film dance and music. Among the musical participants will be **Don Cherry**, **Karl Berger** and **Ed Blackwell**.

A Loft Jazz Celebration took place in several of New York City's most active lofts such as Environ, Ladies Fort and Jazzmania with a wide range of musicians that included **Clifford Jordan**, cellist **David Eyges**, **Sheila Jordan** and saxophonist **Ben Wallace**. **Sam Rivers'** Studio Rivbea will hold another festival in the first 10 days of July as an alternative to the Newport/New York affair . . . Two concerts at New York's Cami Hall June 18-19 were presented in memory of four late great trumpeters: **Fats Navarro**, **Clifford Brown**, **Kenny Dorham** and **Lee Morgan**, and features the music of three outstanding living trumpeters: **Howard McGhee**, **Tex Allen**, and **Cecil Bridgewater**.

The Jazz Composer's Orchestra open workshops at The Kitchen, 484 Broome Street, New York City featured works by **Hannibal** (June 23-24), **Dave Burrell** (June 25-26), **Ron McClure** (June 27-28), **Garrett List** (June 29-30), **Leo Smith** (July 1-2) and **Michael Gibbs** (July 3-4) . . . **Jan Hammer's** group, which has just released a new album on Nempere, is currently on tour as the opening act and back up group for **Jeff Beck**.

Gato Barbieri has been recording his first A&M album in New York with **Herb Alpert** producing and with **Don Grolnick** and **Lenny White** among the sidemen.

L.A. Jazz (Continued from page 42)

was nothing short of stunning. Dressed in a beautifully tailored white suit and caressing his hollow-bodied guitar like a father would his child, headliner **George Benson** (Warner Bros.) appeared from behind parting curtains with a heart-warming smile emblazoned across his face and some of the sweetest and juiciest lines this reviewer has ever heard coming from his axe. Radiating confidence and charm, Benson was the only performer on the evening's fare to get the audience

to clap along to his songs. Featuring material from his recent chart-blazing "Breezin'" album, Benson bore witness to the fact that serious participation in the making of music, when it reaches a mature and responsive stage, can provide a solid basis for the gaiety and merriment from which jazz derives its roots. The level of appreciation that the packed house extended to Benson and his group was astonishing. And every bit of it was duly earned. **Tim Hogan**

RECORD WORLD THE R&B LP CHART

JULY 10, 1976

1. **BREEZIN'**
GEORGE BENSON—Warner Bros. BS 2919
2. **NATALIE**
NATALIE COLE—Capitol ST 11517
3. **LOOK OUT FOR #1**
BROTHERS JOHNSON—A&M SP 4567
4. **SPARKLE**
ARETHA FRANKLIN—Atlantic SD 18176
5. **CONTRADICTION**
OHIO PLAYERS—Mercury SRM 1 1088
6. **HARVEST FOR THE WORLD**
ISLEY BROTHERS—T-Neck PZ 33809
(CBS)
7. **I WANT YOU**
MARVIN GAYE—Tamla T6 34251
(Motown)
8. **THOSE SOUTHERN KNIGHTS**
THE CRUSADERS—ABC Blue Thumb
BTSD 6024
9. **THE MANHATTANS**
Columbia PC 33820
10. **ALL THINGS IN TIME**
LOU RAWLS—Phila. Intl. PZ 33957
(CBS)
11. **MOTHERSHIP CONNECTION**
PARLIAMENT—Casablanca NBLP 7022
12. **STRETCHIN' OUT IN BOOTSY'S RUBBER BAND**
BOOTSY'S RUBBER BAND—Warner Bros.
BS 2920
13. **DIANA ROSS**
Motown M6 86151
14. **MOTOWN TO BURN**
B.T. EXPRESS—Columbia PC 34178
15. **EARGASM**
JOHNNIE TAYLOR—Columbia PC 33951
16. **FEVER**
RONNIE LAWS—Blue Note BN LA628G
(UA)
17. **MISTY BLUE**
DOROTHY MOORE—Malaco 6351 (TK)
18. **MIRROR**
GRAHAM CENTRAL STATION—
Warner Bros. BS 2937
19. **SKY HIGH**
TAVARES—Capitol ST 11533
20. **WHERE THE HAPPY PEOPLE GO**
THE TRAMMPS—Atlantic SD 18172
21. **HOT ON THE TRACKS**
COMMODORES—Motown M6 86751
22. **HARD WORK**
JOHN HANDY—ABC Impulse ASD 9314
23. **YOUNG HEARTS RUN FREE**
CANDI STATON—Warner Bros. BS 2948
24. **RASTAMAN VIBRATION**
BOB MARLEY & THE WAILERS—Island
ILPS 9383
25. **YOU ARE MY STARSHIP**
NORMAN CONNORS—Buddah BDS 5655
26. **BRASS CONSTRUCTION**
United Artists LA545 G
27. **THE LONELY ONE**
TERRY HUFF AND SPECIAL DELIVERY
—Mainstream 420
28. **WINGS OF LOVE**
TEMPTATIONS—Gordy G6 97151
(Motown)
29. **COLLECTORS' ITEM**
HAROLD MELVIN & THE BLUE NOTES—
Phila. Intl. PZ 34232 (CBS)
30. **LOVE & UNDERSTANDING**
KOOL & THE GANG—De-Lite DEP 2018
31. **ACCEPT NO SUBSTITUTES**
PLEASURE—Fantasy F 9506
32. **BORN TO GET DOWN**
MUSCLE SHOALS HORNS—Bang BLP 403
33. **GIVE GET TAKE AND HAVE**
CURTIS MAYFIELD—Curton CU 5007 (WB)
34. **LEE OSKAR**
United Artists LA594 G
35. **LET YOUR MIND BE FREE**
BROTHER TO BROTHER—Turbo 7015
(All Platinum)
36. **EVERYBODY COME ON OUT**
STANLEY TURRENTINE—Fantasy F 9508
37. **GOOD KING BAD**
GEORGE BENSON—CTI 6062
38. **IMPACT**
Atco/WMOT SD 36 135
39. **BOB JAMES THREE**
CTI 6063
40. **SUMMERTIME**
MFSB—Phila. Intl. PZ 34238 (CBS)

Who In The World:

Kiss: A National Phenomenon

By DAVID McGEE

■ In its three and a half year existence, Kiss — bassist Gene Simmons, rhythm guitarist Paul Stanley, lead guitarist Ace Frehley and drummer Peter Criss — has incited among devotees of hard rock theatre a fanaticism equal to or surpassing that accompanying Alice Cooper.

Kissmania is essentially a word-of-mouth phenomenon that began slightly more than two years ago when Kiss hired as its manager a former television producer named Bill Aucoin, who promptly secured a recording contract (with Neil Bogart's fledgling Casablanca label) for the group and then put it on the road, working primarily in the midwest and on the east coast. Early on it became clear that few groups could follow Kiss's high-decibel assault on the eardrums or its strictly Fantasyland stage show.

Word of this bizarre new powerhouse chromed quartet spread from fan to fan, from city to city. Last fall, Kissmania became a full-blown reality upon the release of "Kiss Alive" — which remains on the Record World Album Chart 40 weeks after its release and following a run of 34 weeks in the top 20. From "Kiss Alive" came the group's first top ten single, the anthemic "Rock and Roll All Night." The Bob Ezrin-produced "Destroyer" — a classic American hard rock album — followed the live album, went to number 4 on the Album Chart and proved that Kiss could be as imaginative on record as it is on-stage.

Why Kiss?

Why does Kiss, out of all the other hard-working, incessantly touring bands in existence, speak most dramatically to the heavy metal audience? "Because people come to our concerts and let out all that frustration they have to hold in all day while they're working," Simmons offers. "We encourage 'let your guts out' situations." Simmons might have added that the implicit good humor in Kiss's show—the group members never make the fatal mistake of taking themselves too seriously — separates the band from its heavy metal competition. Finally, there is this succinct summation of Kiss's appeal by Bob Ezrin: "They have a tremendous, almost infallible, sense of what kids are into."

*You really like my limousine
You like the way my wheels
roll*

*You like my seven-inch
leather heels*

*And going to all of the
shows . . .*

Phenomenons, like everything else in this world, must have their origins. Perhaps the best place to begin discussing Kiss is in the mid- and late- sixties, when Simmons, Stanley, Frehley and Criss were growing up (not together) in New York City, watching the popular bands — The Who, The Rolling Stones, The Jimi Hendrix Experience, in particular — and learning that theatre was as essential to rock and roll as music. Later, they watched bands whose members' ragged clothes and dour expressions seemed to indicate that the term "theatre" applied only to Broadway productions. "Flamboyance" and "stage show" are the two words Simmons uses to describe what Kiss set out to resurrect when its four members came together in 1972.

Gene Simmons

"Everybody was kind of talking about the death of exciting stage presentation," he says. "All the exciting things in rock and roll had stopped. And here we were, a new band that was trying to take the next step beyond those great show bands that we watched when we were younger. So we tried to keep our music really straight ahead rock and roll, no holds barred. And we gave the audience a show."

Criss seconds Simmons' statement and adds that "there's no message. I always get that question in interviews — why the makeup, what's the message? Well, there is no message. It's strictly good time rock and roll. Forget your problems; dance, enjoy yourselves."

*You like the credit cards and
private planes*

*Money can really take you
far*

*You like the hotels and
fancy clothes*

*And the sound of electric
guitars . . .*

On May 23, 1973, the night of Kiss's first Manhattan concert (for a year the group had played clubs in Queens and on Long Island; Ace Frehley remembers that at Kiss's first concert, in a club called The Daisy, only the group's girlfriends and a jukebox repairman were present), Simmons, Stanley, Frehley and Criss made what proved to be a pivotal decision. At that time, Kiss was still a somewhat inferior spinoff of New York City's hottest glitter group, The New York Dolls (pause you read this and imagine for a moment rouge, mascara and lipstick in place of Kiss's now-familiar black and white face paint). However, following a performance that was conceded to be

"terrible," the quartet decided it had best change its image. They agreed that next time out Kiss would "come on strong in black and silver."

Only they would go a step beyond a mere makeup change. They would choose distinct guises and unleash on the public the fantasy worlds existing in their (and, they assumed, everyone's) minds. Simmons, with a lifelong interest in science fiction and horror movies, emerged as the stalking monster; Stanley, who as a child had had an overwhelming desire to be a ladies' man, transformed himself into a pouting, purselipped, prancing sex symbol; Frehley, who doubts that his ancestors were of this Earth, became a space creature; Criss, whose cat had seen him through some lean years, became that sly, mysterious feline.

Bill Aucoin was in the audience when Kiss played a July 4 concert at the Crystal Ballroom at the Diplomat Hotel in Times Square. "It was exciting to see them because they were working so hard to get to the audience," Aucoin recalls. "They were really showmen, which was particular to my way of thinking because of TV."

Simmons and Stanley met with Aucoin and came away sure that he was the right person to manage them to stardom. Only Criss was wary. "I had ten contracts in my drawer," he explains, "and all of them were bullshit. To me, this was more bullshit. But I met Bill, rapped with him, and he seemed very sincere. I told myself I was going to believe in this guy. I got

very drunk that night, drove out and demolished my car. I was so happy."

*You really like rock and roll
All of the fame and the
masquerade*

*You like the concerts and
studios*

*And all the money, honey,
that I make . . .*

Success? What's it like?

"It's great," says Stanley. "We can spend more time now making better records, making better music. We have more opportunity to do things our way. We can see things through and make everything we want reality."

"It's a big change for me," Criss says, his voice just above a whisper. "A punk kid from Brooklyn making it. I've been eating, drinking, sleeping K-I-S-S for three years. Now Gene, this is his whole life, and Paul's too. Ace is Ace. First of all for me is my lady. I love Lydia; I've been with her for ten years. Gene's into money. I'm not. I'm into trying to get close to people, trying to get out of my paranoia, trying to share my fame with my wife."

In 1976, the Kiss stage show, always a powerful one, has been augmented by the group's evolution into a mature and formidable hard rock group. And if Bob Ezrin is to be believed, this is only the beginning, only the tip of the iceberg, of the group's success. "Kiss," he states confidently, "is right on time. And ready to cross the line between being a regional phenomenon and becoming a national phenomenon."

*Come, live your secret
dreams. . . .*

Tina Comes to Town



Singer Tina Charles, whose recent CBS Records single "I Love To Love" was a number one hit in the U.K., flew into New York last week to begin a promotional tour for the same single released here on Columbia. Shown at a dinner party held in her honor are, from left: Richard Mack, director, national promotion, special markets, CBS Records; Stan Monteiro, VP, national promotion, Columbia Records; Paul Smith, VP marketing, branch distribution, CBS Records; Bruce Lundvall, president, CBS Records Division; Tina Charles; M. Richard Asher, president, CBS Records International; LeBaron Taylor, VP, special markets, CBS Records; Don Dempsey, VP, marketing, Columbia Records; Paul Atkinson, intl. a&r manager, CBS Records U.K.

CLUB REVIEW

Coryell's Quiet Achievement

■ LOS ANGELES—If the management of the Roxy Theatre allowed its patrons to bring along tape recorders, the quiet achievement of Larry Coryell's (Arista) two-night stint there would probably have been hopelessly drowned out by the noise of a hundred whirring machines and cassettes being flipped every 30 minutes. After more than a decade Coryell still ferociously protects his reputation as a musician's musician. Once he was the first great hope that jazz and rock could be effectively brought together without eviscerating either. But what was just an aspiration, a hope, in the late sixties is this year's most identifiable trend in pop.

The ground Coryell established for himself proved large enough for musicians like Chick Corea, John McLaughlin and Billy Cobham to stand alongside (though more often, in front of) him. More importantly, he is the first of a generation of jazz guitarists—raised on rock and having more in common with Jimi Hendrix than Wes Montgomery—who has pursued a pop audience without compromise.

In his earliest Vanguard recordings (his first Arista album, "Aspects," has just been released), Coryell shocked and excited. He was willing to exploit the electronic possibilities of his guitar—feedback, wah-wah, phasing, volume—when most jazz

Cal Stiles Joins Roulette, Pyramid

■ NEW YORK — Dennis Ganim, president of Pyramid Records has announced the appointment of Cal Stiles as national r&b promotion director for both the Roulette and Pyramid labels.



Cal Stiles

Stiles will assume all responsibilities for the promotion, marketing and merchandising of all black product. He will also be building a regional staff to support his efforts in the field.

Stiles previously worked as east coast promotion director for Capitol Records for two years and most recently, he was director of east coast promotion at Fantasy Records.

guitarists were unwilling, perhaps out of fear of being mistaken for rock and rollers. And he laid down a rock sound so powerful in its craft that most rockers were either unprepared or simply unable to match it.

His music does not express situations or surroundings as does the best of pop. Rather he explores mood and emotion—water falling, frenzy, satisfaction, chance. It is the "pure music" appeal that has attracted jazz audiences for decades, testing what a given instrument can do in a given place on a given evening. His relationship to his music—jaded, arcane—remains almost mystical. From one moment to the next, it is nearly impossible to understand just where this sound is coming from.

Coryell's latest stage presentation however eschews rock for the most part (only two numbers of his hour-long set were electric). Today, he and accompanist Steve Kahn (ex of the Brecker Brothers) are performing acoustic music—less in the spirit of a freaked-out Wes Montgomery, more in keeping with a new-times Django Reinhardt. Few besides Coryell could have pulled it off. His off-handed, almost somnambulant, manner (Coryell rarely utters more than a song title or a "thank you" from the stage) belies how much work is really going on up there.

After ten years, Larry Coryell remains unrecommended to those listeners who are not willing to bring as much intellect and energy to this music as Coryell himself is compelled to put into it.

Michael Shain

CONCERT REVIEW:

Jeff Beck: Mastery and Finesse

■ LOS ANGELES—A balmy summer evening was the setting for the recent Starlight Amphitheatre meeting between Jeff Beck (Epic) and the Jan Hammer Group (Nemperor). Beck, who established his solo appeal with last year's "Blow By Blow" chart success, is apparently very much at home with his "new roots"—jazz-rock—and Hammer's virtuoso keyboard work was often the perfect foil for Beck's highly emotive guitar stylings.

Hammer's band set the stage for Beck's eventual entrance with a furious, thoroughly funky rendition of "Oh, Yeah?," which benefitted from the strong individual contributions of Hammer, electric violinist Steve Kindler, bassist Fernando Saunders and drummer Tony Smith, who avoided clashing with one another despite the complexity of the arrangement. After a blazing version of "Country Eastern Music," Beck joined his crowd-winning cohorts for the remainder of the show.

Contrary to his old image as a consummate heavy metal guitarist, Beck soon demonstrated through some pulsing, delicately textured riffs that he has developed a fair measure of finesse in dealing with his newer, jazzier format. He quickly offered up two new compositions as proof, namely "Sophie" and "Blue Wind" (from "Wired")—both of which were structurally impressive despite a certain austerity that often characterizes the fusion approach. Throughout the show, Beck reaffirmed his mastery of the fretboard in dual roles

as stylist and technician.

Upp (Epic) is a lively English rock band whose sound is reminiscent of both the Average White Band and Ronnie Laws' Pressure. Their show-opening set featured a well-developed disco-oriented "Never Gonna Turn My Back On You" and a sizzling instrumental called "Nitto." The group, which consists of Andy Clark, lead vocals and keyboards; James Copley, drums; Stephen Amazing, bass; and David Bunce, guitar, played an abbreviated set culled, on the whole, from their debut lp, "This Way Upp."

Mike Harris

CLUB REVIEW

Movies Make Their Move

■ NEW YORK—After more than a year of playing the cramped and sweaty small clubs around New York (notably Home), The Movies finally moved into the "big" room at The Other End recently. The week-plus engagement is geared to coincide with the release of their first album for Arista.

The Movies is a visual act. Camp costuming and slapstick comedy are integral. The opening night audience was filled with Movies regulars who had made the long trek down from the Upper East Side to the Village and were accustomed to crowding around Michael Morgan's piano, singing along and generally getting into the act. Having the group several feet away seemed to be a stiffening experience.

Regardless of their stage antics—and make no mistake, their routines are well planned, well executed and funny—their songs can stand on their own. "Dog My Cats" may get the most laughs; but set standouts were the ballads "Would You Believe" and "Rainy Weather," along with the gentle rocker "Satellite Touchdown." The only new addition to their standard set was "Better Wages, Better Days," written by Morgan and guitarist Peter Barnes. These last two, along with "Dancin' On Ice," are being considered for their first single release.

The four-man group (including Ted Medbury on "percussion and things" and newly added bassist Robin Sylvester) are prime for multi-media exposure. Their ability to combine music and comedy with such ease makes television an inevitability. However, it will be curious to see if they can expand their act to even larger rooms and concert hall.

Pat Baird

Buddah Pacts Right On!



Art Kass, president of The Buddah Group, and Bill Downs and David Gilmartin, co-owners of Right On! Records, have announced that the Right On! label will be distributed in the United States by The Buddah Group through its distribution deal with Quality Records of Canada. The first American release under the agreement is "Because Of You" by the AC Soulful Symphony. Before the distribution agreement was signed, Quality shipped 12" disco versions directly to New York discos. The next single, slated for summer release, will be "Disco Boogie Woman" by Rozaa & Wine. Pictured from left: Mort Drosnes, Buddah's administrative vice president; David Gilmartin; Bill Downs; Bob Morton, Quality's director of a&r and international operations; and Lewis Merenstein, vice president and general manager of Buddah.

FRANCE

By GILLES PETARD



■ Phonogram has the best selling French group with **Ange**, which made their second gold album. Other groups pacted to the company are busy touring: **Genesis** is hitting four cities in June and a package comprised of the **Ramones** and the **Flaming Groovies**, by special arrangement with **Seymour Stein**, will be at the Olympia on June 29. **George Ben** is to record a French version of "Luciana" by the end of the month . . . **Christine Lafont** of Vogue has announced that "Slow Moi,"

the latest single by **Claude Michel Schoenberg** is well on its way to becoming a summer hit. Schoenberg is presently working on a new musical; he was co-writer for the show "La Révolution Française" which will be staged on Broadway early next year with English lyrics by **Rod McKuen**.

Two Man Sound did a beefed-up version of "Frou-Frou," an ever-green from the twenties . . . The group **Martin Circus** recorded a French version of **Johnny Thunder's** "Loop De Loop" under the inspired title of "Si tu me loupes" (If You Miss Me) . . . **ABBA** hit the million sales mark with their single, "Fernandino" . . . As of March 1, 1976, the pubberies Tutti, Pigalle and Continental have merged to form Les Editions Intersong-Paris, Sa. The office is located at 6 Av. Franklin Roosevelt, 75008 Paris; phone: 225-66-70 and 225-37-85.

Polydor has plenty of TV action with groups like **Silver Convention**, **Mungo Jerry** and **The Rubettes** featured during the month. **Didier Marouani**, who worked for two years with Etienne Roda-Gil, has been pacted by Polydor and bows with his first single, "Italienne" . . . Pathé-Marconi launched a series of 36 singles by **The Beatles**, in new illustrated sleeves but retaining the original couplings . . . Il Etait Une Fois has a new single, "Toi et la Musique." Oooh, what a little mixing can do . . . **Jesse Green's** "Nice and Slow" has been re-released with a new disco-mixing (the same as for the U.S. release) and is now soaring merrily . . . And the kudos are right there, with **Lamont Dozier's** album that is, "Right There" (Warners).

Tokyo Winners

(Continued from page 3)

France and Lara St. Paul of Italy, and the bronze prize (\$1,000) was split between Tanya Tucker, Daniel Boone of England and Michujo Azusa of Japan. Tanya Tucker's entry was "You've Got Me To Hold On To," written by Dave Loggins.

The Singer's Award was won by Chaka Khan of Rufus, and France's Isabelle Aubret; while the Foreign Judges' Award was given to the Bellamy Brothers, M. Tayama of Japan, the Four Leaves, Japan, Valentino Greco, Italy, and Isabelle Aubret, France. The Composer's Award went to Paul Anka for his "Miserareshi Tamashi." The Arranger's Award was given to Bob Sakuma of Japan.

Ryoichi Hattori of Japan was chief judge for the festival. American judges were **RW** publisher Bob Austin, Nelson Riddle, composer, conductor and arranger, and film actress Deborah Raffin. MCA Music president Sal Chiantia turned down his judge's seat because several of the artists under consideration were from

MCA. He stayed on as advisor.

Other judges included Augusto Alguero of Spain, Eiryoshi Ashiwaru and Ben Okono of Japan, and Juliette Greco, Guy Lux and Georges Meyerstein of France.

'Countryside' Program Offered to Radio

■ TORONTO—Footprint Productions, Toronto, has begun marketing of its latest production, "The Countryside," to radio stations in the United States. The Countryside consists of 13 one-hour documentary profiles on 13 major country recording artists — Bill Anderson, Bobby Bare, Nat Stuckey, Ronnie Milsap, Hank Snow, Ferlin Husky, Loretta Lynn, George Hamilton IV, Brenda Lee, Jack Greene, Skeeter Davis, Jim Ed Brown and Tommy Overstreet.

Each profile includes an exclusive interview, the performer's biggest and best-known music and a fully researched and scripted narrative.

ENGLAND

By RON McCREIGHT

■ LONDON—**Clive Davis** in town to announce the signing of **The Kinks** to Arista on a world-wide basis. Davis played host to the group at a special welcoming party at the Dorchester Hotel. Also here are Private Stock chief **Larry Utall** for talks with UK general manager **Mike Beaton**, and **Artie Mogull**, who found on his arrival one of his first acquisitions for UA has hit No. 1 here—**The Real Thing's** "You To Me Are Everything." American artists currently visiting are **Art Garfunkel**, **The Ohio Players**, **Rosemary Clooney**, and **James & Bobby Purify**. Garfunkel interrupted what is intended as a vacation to appear on BBC-TV's "Top Of The Pops"; The Players did 2 nights at the Hammer-smith Odeon, the success of which was dampened by a substantial dressing room theft on the second night (which Phonogram m.d. **Tony Morris** compensated for by presenting them with solid silver goblets during a party at the Montcalm Hotel); James & Bobby have been busy packing them in at clubs and ballrooms following their recent chart success with "I'm Your Puppet" (Mercury); and Ms. Clooney is here by invitation of **Bing Crosby** to appear as special guest on his two week season of London Palladium shows.

Streetwalkers completed their highly successful tour with a sell-out concert at the New Victoria. An enthusiastic response to titles from their chart making "Red Card" album was somewhat overshadowed by **Roger Chapman's** powerful delivery of several old **Family** favorites such as "My Friend The Sun" and "Burlesque." However, Streetwalkers are distinctive enough to become a major international force and watch out in particular for their version of "Daddy Rolling Stone."

Single of the week is **Elton John's** duet with **Kiki Dee**—"Don't Go Breaking My Heart" (Rocket) but a close contender is **Allan Clarke's** first offering from his **Spencer Proffer** produced album "I've Got Time," the highly commercial "Living In Love" single (EMI). Other winners come from **Pilot** ("Canada"—EMI), **Nazareth** ("You're My Violin"—Mountain) and **The Beatles** whose "Back In The USSR" is EMI's choice of single from the rock & roll album. Good album from **Brian Protheroe** and the original cast of "Leave Him To Heaven" (Chrysalis).

Graphic artist **John Pasche** of Gull Graphics was presented with the 1976 D&AD Silver Award for the outstanding record sleeve of the year which was **Seventh Wave's** "Psi-Fi."

After 17 years with EMI deputy managing director **Roy Featherstone** (Continued on page 53)

KC Intl. Gold



At a recent meeting held at T.K. headquarters, T.K. recording artists **K.C.** and **The Sunshine Band** were presented with a gold record by **RCA Australia**, representing sales in Australia of over 50,000 copies of their "K.C. and The Sunshine Band" album. In addition, K.C. received a gold record for the Australian success of **George McCrae's** "Rock Your Baby" album, which he produced. Pictured above (from left) are: **H. L. Casey** (K.C.'s father); **K.C.**; T.K. president **Henry Stone**; **Steve Alaimo** of T.K.; and **Morrie Smith**, general manager, marketing for **RCA Australia**.

Camel: Over The Hump

■ LOS ANGELES — It might have been a Humpty Dumpty situation what with openers Upp cancelling due to an abscess on drummer James Copley's hand, severe limitations on their light and slide shows and a power brown-out during their second tune, but Camel (Janus) proved itself a strong animal as it journeyed across the minds of a full house of hard-core dromedary fans.

Transcendent Riffs

Camel is one of those groups that formed in the early '70s, designed from the '60s experience and dues aplenty on two continents' concert circuits. Their music draws on the empiricism of progressive rock and is presented in a post-Pink Floydish manner, melodic and spun with continual patterns of complex, yet casual feeling, textures of transcendent riffs. The band's frontal attack is handled by Peter Bardens on keyboards and synthesizers and Andy Lattimer on guitar and occasional vocals. Bardens is a well developed craftsman, sounding reminiscent, at times, of Keith Emerson's work with Nice and at others, like no one else. Latimer chucks out filler behind Bardens' solo and easily wears the spotlight when his turn arrives. Bassist

Doug Ferguson and drummer Andy Ward play the role of second team, allowing Bardens and Latimer the freedom to wind the music round the spheres of imagination.

'Best Of' Set

Drawing primarily from their three album (in the U.S.) history, they presented a 'best of' set featuring the extended "Lady Fantasy" from 'Mirage' and excerpts from their classic (and highly under-recognized) interpretation of Paul Gallico's children's fantasy 'The Snow Goose.' Their music is calm and easy to take, but sophisticated enough to leave more than a casual impression. Every tune was greeted with a verve usually reserved for encore demands. Camel hadn't played Los Angeles since their '74 Whisky date and their fans endured a long wait and an even longer line and arrived at their seats literally foaming at their mouths with anticipation of their rendezvous with Camel juice.

Ripe for Headlining

The enthusiastic response and swift box office action should indicate to concerned parties that Camel is much more than a cultist's band and is ripe for a headlining gig in one of this market's major venues.

Tim Hogan

England

(Continued from page 52)

is to leave the company in order to set up a new operation for MCA in the UK. The new office will also handle international affairs although MCA will continue with its licensing agreement with EMI both here and in several other territories. Featherstone was appointed managing director with current label manager Peter Robinson switching to marketing director in an announcement made by MCA president Mike Maitland.

A&M claims to be undertaking the most extensive ever commercial radio campaign for the new Carpenters single and album. A total of 11 hours comprising 60 and 30 second ads on 19 stations, along with quarter page ads in 3 national newspapers and 200 window displays as well as in-store promotion should result in the Carpenters best ever sales on their "A Kind Of Hush" album and "I Need To Be In Love" single.

Roger Daltrey is to play his third major film role in the shape of John McVicar, the armed robber currently serving a 26 year jail sentence. Another superstar, Tom Jones, makes his motion picture debut in "Yockowald," an Avco Embassy production which commences shooting on July 12th in Culver City.

Phonogram Releases Soundtrack

■ CHICAGO — Phonogram, Inc./Mercury Records will be releasing the soundtrack album for "Slumber Party '57," a movie to be released this summer, it was announced jointly by Charles Fach, executive vice president/general manager of the firm, and Dennis Friedland, president of

the Cannon Group, distributors of the film.

The soundtrack will be comprised of 11 hit records released on the Mercury and Smash labels during the 1950s and early 1960s. Phonogram/Mercury has also licensed additional music for the film from its catalogue of hits of that era.

ENGLAND'S TOP 25

Singles

- 1 YOU TO ME ARE EVERYTHING REAL THING/ Pye Int.
- 2 YOU JUST MIGHT SEE ME CRY OUR KID/Polydor
- 3 YOUNG HEARTS RUN FREE CANDI STATON/Warner Bros.
- 4 LETS STICK TOGETHER BRYAN FERRY/Island
- 5 TONIGHTS THE NIGHT ROD STEWART/Riva
- 6 HEART ON MY SLEEVE GALLAGHER AND LYLE/A&M
- 7 LEADER OF THE PACK SHANGRI LAS/Charly
- 8 THE BOYS ARE BACK IN TOWN THIN LIZZY/Vertigo
- 9 COMBINE HARVESTER THE WURZELS/EMI
- 10 SILLY LOVE SONGS WINGS/Parlophone
- 11 KISS AND SAY GOODBYE MANHATTANS/CBS
- 12 THE ROUSSOS PHENOMENON DEMIS ROUSSOS/Philips
- 13 JOLENE DOLLY PARTON/RCA
- 14 A LITTLE BIT MORE DR. HOOK/Capitol
- 15 SHOW ME THE WAY PETER FRAMPTON/A&M
- 16 THE CONTINENTAL MAUREEN McGOVERN/20th Century
- 17 I LOVE TO BOOGIE T REX/EMI
- 18 YOU'RE MY EVERYTHING LEE GARRETT/Chrysalis
- 19 MISTY BLUE DOROTHY MOORE/Contempo
- 20 SOUL CITY WALK ARCHIE BELL AND THE DRELLS/Phila. Intl.
- 21 YOU ARE MY LOVE LIVERPOOL EXPRESS/Warner Bros.
- 22 THE WANDERER DION/Philips
- 23 BOSTON TEA PARTY SENSATIONAL ALEX HARVEY BAND/Mountain
- 24 YOU'RE MY BEST FRIEND QUEEN/EMI
- 25 WHAT A WONDERFUL WORLD JOHNNY NASH/Epic

Albums

- 1 GREATEST HITS ABBA/Epic
- 2 LIVE IN LONDON JOHN DENVER/RCA
- 3 CHANGESONEBOWIE DAVID BOWIE/RCA
- 4 WINGS AT THE SPEED OF SOUND/Parlophone
- 5 INSTRUMENTAL GOLD VARIOUS ARTISTS/Warwick
- 6 FRAMPTON COMES ALIVE PETER FRAMPTON/A&M
- 7 BEST OF GLADYS KNIGHT AND THE PIPS/Buddah
- 8 I'M NEARLY FAMOUS CLIFF RICHARD/EMI
- 9 HIT MACHINE VARIOUS ARTISTS/K-Tel
- 10 BLACK AND BLUE ROLLING STONES/Rolling Stones
- 11 HAPPY TO BE DEMIS ROUSSOS/Philips
- 12 BREAKAWAY GALLAGHER AND LYLE/A&M
- 13 RAINBOW RISING RITCHIE BLACKMORE/Polydor
- 14 THEIR GREATEST HITS EAGLES/Asylum
- 15 DIANA ROSS/Tamla Motown
- 16 FOREVER AND EVER DEMIS ROUSSOS/Philips
- 17 HAMILTON'S HOT SHOTS VARIOUS ARTISTS/Warwick
- 18 MUSIC OF AMERICA VARIOUS ARTISTS/Ronco
- 19 FLY LIKE AN EAGLE STEVE MILLER BAND/Mercury
- 20 BEST OF JOHN DENVER/RCA
- 21 JUKE BOX JIVE VARIOUS ARTISTS/K-Tel
- 22 JAIL BREAK THIN LIZZY/Vertigo
- 23 ROYAL SCAM STEELY DAN/ABC
- 24 FABULOUS STYLISTICS/Avco
- 25 ROCK 'N ROLL MUSIC BEATLES/Parlophone

Bourbon Label Explores New Japanese Music

■ Bourbon Records (Japan) has announced the signing of the West Road Blues Band to the newly formed Antilles Records, distributed by Island Records, for the United States and Canada.

The Bourbon label was formed last year by the established Tokuma Music Industries Co., Ltd., to work with groups that fall into the so-called "new music" trend in Japan. Four Japanese groups have since been signed to the label.

Tokuma Musical Industries also formed an international department two years ago to expand the company's repertoire to include foreign products acquired through the normal licensing agreements. The company now distributes Xanadu, Strata-East, Vee Jay, Ember (all jazz labels) and the classical label, Eterna.

The West Road Blues Band is currently planning an eight-week tour of the United States and Canada.

Steeleye Cancels Russian Tour

■ LOS ANGELES — Steeleye Span's concert tour of the Soviet Union has been cancelled.

Simone Names Menkin

■ LOS ANGELES—Sarah Menkin has joined Peter Simone & Associates Public Relations firm as an account executive. Previously on the staff of Epic Records publicity, Ms. Menkin will head up the firm's music and TV accounts.

CONCERT REVIEW:

Leon & Mary Conquer the Forum

■ LOS ANGELES — Leon Russell (Paradise) is one of those legendary figures in the music world who occasionally ventures out and creates a scene that becomes a legend in itself, and then quietly lays low until the cycle repeats itself.

He did it in 1970 on the Mad Dogs and Englishmen tour with

Joe Cocker, and in 1972, appearing with George Harrison and Bob Dylan at the concert for Bangla-Desh. Now he is doing it again with a lady named Mary McCreary, who is one of the most dynamic singer-composer-arrangers to come to the forefront in the music field. The lady is also his wife.

Aces Leapfrog to L.A.



When ABC recording artists The Amazing Rhythm Aces came to Los Angeles to play the Troubadour, ABC Records rolled out the red carpet in their behalf. Among the festivities, The Aces were treated to a frog jumping contest inspired by the cover art of their latest ABC album, "Too Stuffed To Jump." Pictured above from left, at the award presentation ceremonies are Jerry Rubinstein, ABC Records' chairman; Record World VP Spence Berland; Bo Donaldson, first place winner; Rodney Biggenheimer, standing in for second place winner, NBC-TV's Paul Moyer; and Herb Belkin, ABC's vice president, marketing and creative services.

'Rock' Firm Bows

■ NASHVILLE—A new national distributing company, National Rock Distribution of Nashville, Inc. has been established with their primary thrust being small labels in Nashville that want pop distribution.

Benton Work Exhibited

■ WASHINGTON, D.C.—Thomas Hart Benton's last work, "The Sources of Country Music," will be exhibited at the Smithsonian's Hirshhorn Museum from June 29 through September 6.

Mural

A mural completed just before the artist's death in January 1975, the work is on loan from the Country Music Hall of Fame and Museum in Nashville, Tenn.

Adrienne Johnson

Joe & Bing Bow



Backstage at the Other End club, New York—scene of RCA Records artists' Joe and Bing's Manhattan debut last week—are, from left, Joe Knowlton, Mel Ilberman, RCA Records division vice president, commercial operations, Sid Bernstein, manager of the duo, and Bing Bingham. The group's debut album, "Joe and Bing," has recently been released by RCA.

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WE EXPORT TO ALL NATIONS

Two Join CTI

■ NEW YORK—Ed Hall and Don Mupo have been added to the CTI field force, Jerry Wagner, the label's vice president/marketing, has announced.

Hall comes in with the title of regional marketing director/southern region. In his new capacity, Hall, currently located in Nashville, will take care of all territory in the southeastern part of the country.

Don Mupo comes to CTI from Stan Kenton's Creative World, a label he helped create, where he enjoyed two stints, interrupted by a three-year job at ASCAP. Mupo will concentrate on coordinating activities between the head office and CTI's newly-established west coast office.

Johnny Mercer

(Continued from page 4)

in July of that year was Mercer's "Strip Polka" which immediately became a hit. Capitol's first album release in May, 1944, was "Songs By Johnny Mercer" recorded by numerous artists.

In the early stages of Capitol, Mercer was the label's repertoire chief and "musical soul." He wrote, produced and sang many of the first recordings, and, within a few short years, helped lead the fledgling firm into the top echelon of recording companies.

Mercer wrote his first song—"When Sister Suzy Struts Her Stuff"—for his sister. He went on to write, or co-author, "Blues In The Night," "Dream," "I'm An Old Cowhand," "G.I. Jive," "Something's Gotta Give," "Accentuate The Positive," "That Old Black Magic," "Goody, Goody," "You Must Have Been A Beautiful Baby," "Jeepers Creepers," "Too Marvelous For Words" and many others.

Funeral services were private.

UA Music Signs Hicks



United Artists Music Publishing Group has pacted writer-singer Donna Hicks to an exclusive contract with their Unart Music Corp. Already a member of the UA family for nearly a year as a secretary in firm's LA offices, Hicks was brought to the attention of chairman Mike Stewart and vp/professional manager Wally Schuster by Larry Butler, VP, Nashville. As a result, in addition to her Unart deal, Hicks is about to sign with UA's Proud Productions as an artist with Butler producing. Pictured from left are Butler, Hicks, Stewart and Schuster.

CLUB REVIEW

Rhythm Aces: Freewheeling

■ LOS ANGELES — Memphis' Amazing Rhythm Aces (ABC) delivered a sharp, hard-working performance on the first night of their recent Troubadour stand. The six-man group, best known through the hit single "Third Rate Romance," provided much opportunity for foot-tapping as the band played a freewheeling set filled with both country-swinging originals and off-the-wall barroom ballads.

The Aces (Russell Smith, rhythm guitar and vocals; Butch McDade, drums; Jeff Davis, bass; Billy Earheart, organ; Barry "Byrd" Burton, lead guitar; and James Hooker, piano) presented an easy-going stage manner that was in definite contrast to their intense multi-layered interplay. The characteristically lighthearted lyrics were sung with unrestrained enthusiasm by guitarist Smith, who was especially effective on "My Tears Still Flow" and "These Dreams Of Losing You," the latter from the new "Too Stuffed To Jump" lp.

Perhaps the best aspect of the show was that it was determinedly, unabashedly entertaining. The Aces like to play hard and fast—

Twilley LP Coming

■ LOS ANGELES—The first album by the Dwight Twilley Band, "Sincerely," will be released this week by Shelter Records, the initial lp to appear under the label's new marketing agreement with ABC Records.

Bishop Gold

■ MACON — Capricorn Records has announced that the Elvin Bishop single "Fooled Around and Fell In Love," has been certified gold by the RIAA.

R&R Records

(Continued from page 4)
volved in artist management, handling the affairs of Odia Coates for over six years, and the management affairs of numerous others.

Singer/songwriter Bobby Williams' "Anybody Can Be A Nobody" is the premier lp for the label, and it contains his newly released single "You Need Love Like I Do" ("Don't Fight The Feeling").

Executive appointments to the label will be announced shortly.

Byrd, Blackbyrds Honored



Recording artists Donald Byrd and The Blackbyrds were honored by the City of Los Angeles at ceremonies held backstage during their recent weekend engagement at Concerts At The Grove at the Ambassador Hotel. Donald Byrd and The Blackbyrds were presented with a scroll by Ezunial Burts, executive assistant to Mayor Tom Bradley who signed the proclamation, which honored Byrd for his outstanding contributions and achievements in the fields of music and education. Shown above at the backstage ceremony are from left: Kevin Toney, Joe Hall, Ezunial Burts (executive assistant to Mayor Tom Bradley), Donald Byrd, Wesley Jackson, Keith Killgo, Orville Saunders.

The Coast

(Continued from page 24)

barbequed meats, watermelon or popsicles. Horseback riding and boating were available, but activity, strangely enough, seemed to center around the pool. Producer Ken Scott, unhappy that he forgot to bring bathing trunks, went back to his car and cut off a pair of jeans just so he wouldn't miss out. Whasamatter, Ken? Never heard of skinny-dipping?

RODNEY TAKES AN HONEST JOB: That man about town, Rodney Bingenheimer, is now a DJ. He will be broadcasting "weird, Rodney-type records," like those of Sparks, Aerosmith, Kiss, Roxy Music and Boxer, commencing in a couple of weeks on KROQ-AM & FM (1500 on your dial). The show, Rodney promises, will feature in-studio guests of superstar stature!

AM Action

(Continued from page 4)

secondary action and primary airplay in St. Louis (KSLQ). Among the newies KFRC, KSTP, WKBW, Q102. Also on Z93, KJRB plus more (This week's Chartmaker of The Week.) Note: The lp, in its 50th week on the chart, hits the #1 spot for the first time.

War (UA) "Summer." Explodes both pop and r&b this week. Out-of-the-box at KTLK last week along with (this week and last) KJRB, WIFI, WMPS, WZUU, WPIX, WFOM plus more.

Henry Gross (Lifesong) "Springtime Mama." With "Shannon" now a certified cool million and still persistent in sales in most markets the activity is beginning to start on this followup regardless. Airplay on WRKO, KTLK, WORC, WDRC, WHHY, KEEL and numerous other secondaries.

Ian Anderson: What's 'Too Old'?

By MIKE HARRIS

■ LOS ANGELES—The new Jethro Tull album is continuing to garner more press attention than any Tull album in recent memory, owing perhaps—at least in part—to the lp's intriguing title, "Too Old To Rock 'N' Roll: Too Young To Die." Soon after his announcement of an August 15 Tull performance at the L.A. Colosseum (the first concert in that venue in four years), the band's charismatic leader and eccentric stage presence, Ian Anderson, readily discussed the theme of his group's latest release.

Fashion and Style

"First of all," Anderson pointed out, "when I say 'rock 'n' roll,' I'm not referring to the idiomatic music form, but to rock 'n' roll in the sense that it's equated, in American vernacular form, with 'let's boogie'—which means to participate with young people in some celebration of music and life. So I'm not singing about rock 'n' roll music per se, but actually about fashion and style. And I'm lamenting on the fact that although fashion is so transitory in all our lives, people tend to follow it like sheep, afraid to express their individuality through the potential that clothing or social behavior or styles or music has to offer them.

"To make the point, I created a mostly fictitious character—Ray Lowndes—who, through his adherence to the values of dress and behavior that he was brought up with, doesn't fit in with today's society. Unlike his contemporaries, he hasn't gotten married and settled down with kids and a mortgage to pay off. He has no friends at all and very little social intercourse of any kind.

"Through a sort of Peter Pan-type idea of youth, but refusing to change his dress style and social habits, Ray is not at one with today's youth, thereby making him an embittered person. But he is able to home in on some of the sublime and ridiculous aspects of today's styles as they affect people younger than himself. So, through the eyes of a living anachronism, we see some relevant things about today's youth society."

Faith Considered

"To Old To Rock 'N' Roll" was originally conceived by Anderson as a musical play, and Tull's head songwriter had written the concept work with Britain's longtime pop favorite, Adam Faith, in mind for the lead role. Unfortunately, when the work was completed, Faith's prior commitments prevented him from taking on the part.

Said Anderson, "Adam was really the only true-blue pop star of the period who was now an actor, and as such had all of the

qualifications to play the part. Rather than ditching the project, we made it into the musical subject matter for the new group album and dealt with it as best we could—although we had to cut the story down to its basic elements."

No Live Album

As for future album projects, Anderson vigorously rejects the idea of recording and releasing a live performance lp. "I've never enjoyed a live album as well as a well-executed studio album," Anderson asserted. "In performance, at least a part—and in the case of some groups, a lot—of the intent of the artist is to convey something visually as well as musically. Being aware of that, I feel as though I'm missing out on something with a live lp. I feel like I'm listening to the soundtrack of a movie that's going on in another room.

"In a recording studio, one discounts the visual aspect and concentrates one hundred percent on the music alone. So, in my view, only by giving a bad concert could you ever hope to end up with a good live lp. One would have to discount all of the visual aspects, all the atmosphere and personality aspects of his performance and concentrate wholly on the playing of the music.

Non-recordable Phenomenon

"The whole point, for me, of a live concert is that it is a non-recordable phenomenon. It happens once and only once. The record of it is in the memory of the people there. And the memory serves far better than some feeble piece of plastic.

"You might deduce from all this," kidded Anderson, "that I'm not one who keeps photographs of parents or past girlfriends in his wallet."

CONCERT REVIEW

Three Originals at the Civic

■ LOS ANGELES—The Journey/Thin Lizzy/S.S. Fools show offered the Santa Monica Civic crowd an opportunity to view the talents of three original musical forces at the youthful stage of their respective careers.

Opening the bill were S.S. Fools, a new Columbia band with three members who shared the early musical development of Three Dog Night. Floyd Sneed on drums, Joe Schermie on bass and Michael Allsup on lead guitar bring S.S. Fools strong elements of confidence and experience. Vocal versatility is the key to the group's livelihood as they employ varied vocal combinations. Musically they touch pop, disco and rock territory. At the end of their segment they exited to solid applause.

Thin Lizzy (Mercury) was slotted next and the opening notes of the planned escape chronicled in "Jailbreak" spearheaded an explosive set that should cement U.S. acceptance. Phil Lynott, bassist and lead singer, and Brian Downey on drums and percussion, hail from Ireland. Brian Robertson is from Scotland and Scott Gorham (a hometown hero) from Southern California. The cultural blend makes for a unique foursome whose street themes encompass and examine the plight of individuals confronted with a never ending struggle to survive.

Lynott is the visual focal point. It seems certain that he's taken classes in the Jimi Hendrix/Arthur Lee school of rock, where he's learned to be a sturdy stage performer who can handle the song intros and lead vocals as well.

"Emerald," a power rocker, showcased Lynott's take-charge attitude. He pens most of the

material that is a spirited and refreshing return to straight ahead rock and roll.

"Still In Love With You" was the only ballad in the set but was nonetheless well received, along with "It's Only Money," "Suicide," "Warriors" and "Sha-La-La." The only non-original offered was a rendition of Bob Seger's "Rosalie," featuring blinding riffs by Gorham and smooth bass work by Lynott. The packed house demanded a return to the stage and Thin Lizzy left their first L.A. performance with an encore to their credit.

From their initial Southern California appearance last year where they opened a bill for Iron Butterfly and Humble Pie at the Long Beach Arena to this year's record setting stint at the Starwood, Journey (Columbia) is moving fast on a road to gold.

Gregg Rolie and Neal Schon, integral parts of past Santana incarnations, Ross Valory, a veteran of many Bay Area rock bands, and Aynsley Dunbar, one of rock's most innovative drummers, have combined their skills in forming a surging rock unit which incorporates traces of jazz and r&b.

"I'm Gonna Leave You," off their second Columbia album, immediately seized the audience. "Look Into The Future," off the same disc, and "In My Lonely Feeling," showed the meticulous Dunbar ability mixing well with Rolie, who sang most of Santana's hit records. "Midnight Dreamer," underscored by Rolie's churchy organ, earned the group a standing ovation halfway through the evening's performance. Journey's set was urgent, highlighted by Schon's wizardry on guitar. It's pretty obvious why at 16 he was asked by Eric Clapton to join Derek and the Dominoes. His fluid string work, filled with spacy passages, and the good sound system kept up Journey's blitzkrieg. Schon's note bending was a visual delight as he straddled the line between restriction and improvisation.

"On A Saturday Nite" emerged as a pulsating cruise through the Bay Area prowling for action. Rolie's uptown piano playing was particularly impressive as well as Valory's bass parts, which surfaced as a catalyst for the number.

"You're On Your Own," with strong vocal warnings supplied by Valory and Rolie, was embellished by Dunbar's frantic action and was the set's closer. The patrons' reaction validated the group's abilities as they did three encores, including the Beatles' "It's All Too Much."

Harvey Kubernik

SweetTater on Target



Target, a five-man rock group, has signed with Butch Stone's SweetTater Enterprises, Inc., for personal management, production and publishing. Stone, who also manages Black Oak Arkansas and Ruby Starr, expects to conclude a record deal for the group this month. An album is currently in production. Pictured with Stone (seated) and, from left: group members Tommy Cathie, Buddy Davis, David Spain and Jamison; producer John Ryan, and Paul Cannon of Target.

CLASSICAL RETAIL REPORT

JULY 10, 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
VERDI: *LUISA MILLER*—Caballe,
Pavarotti, Milnes, Maag—London

PEACHES/U.S.

BEETHOVEN: *COMPLETE PIANO
CONCERTOS*—Rubinstein, Barenboim—
RCA

BEETHOVEN: *COMPLETE SYMPHONIES*—
Solti—London

DVORAK: *SLAVONIC DANCES*—Szell—
Columbia

VIRTUOSO FLUTE—Rampal—RCA

GERSHWIN: *AN AMERICAN IN PARIS,
RHAPSODY IN BLUE*—Davis, Maazel—
London

LISZT: *TRANSCENDENTAL ETUDES*—
Berman—Columbia

PROKOFIEV: *COMPLETE PIANO
CONCERTOS*—Ashkenazy, Previn—
London

CLASSICAL BARBRA—Columbia

TOMITA: *FIREBIRD*—RCA

VERDI: *REQUIEM*—Toscanini—RCA

KING KAROL/N.Y.

BELLINI: *I CAPULETTI E I MONTECCHI*—
Sills, Baker, Gedda, Patane—Angel

PLACIDO DOMINGO SINGS *BE MY LOVE*
—DG

HAYDN: *SYMPHONIES NOS. 99, 100*—
Bernstein—Columbia

MAHLER: *SYMPHONY NO. 2*—Mehta—
London

MESSIAEN: *QUARTET FOR THE END OF
TIME*—Tashi—RCA

MOZART: *LATE CONCERTOS*—Barenboim
—Angel

PAGANINI: *VIOLIN CONCERTO NO. 1*—
Fodor—RCA

PLANQUETTE: *CRIMES OF NORMANDIE*—
Mesple—Connoisseur Society

SAINT-SAENS: *SYMPHONY NO. 3*—
Barenboim—DG

VERDI: *IL CORSARO*—Caballe, Norman,
Carreras, Gardelli—Philips

KORVETTES/N.Y.

BEETHOVEN: *PIANO SONATAS*—
Ashkenazy—London

DONIZETTI: *MARIA STUARDA*—
Sutherland, Pavarotti, Bonyngé—
London

LEHAR: *MERRY WIDOW BALLET*—
Lanchberry—Angel

MOZART: *LATE CONCERTOS*—Barenboim
—Angel

SCRIABIN: *PIANO SONATAS*—
Ashkenazy—London

BEVERLY SILLS SINGS *PLAISIR D'AMOUR*
—Columbia

STRAUSS: *ALPINE SYMPHONY*—Mehta—
London

VERDI: *IL CORSARO*—Caballe, Norman,
Carreras, Gardelli—Philips

VERDI: *LUISA MILLER*—Caballe, Pavarotti,
Milnes, Maag—London

CACTUS RECORDS/HOUSTON

BEETHOVEN: *MIDDLE QUARTETS*—
Juilliard Quartet—Columbia

CHOPIN: *PIANO CONCERTO NO. 1*—
Ohlsson, Maksymiuk—Angel

DONIZETTI: *MARIA STUARDA*—
Sutherland, Pavarotti, Bonyngé—
London

GERSHWIN: *PORGY & BESS*—White,
Mitchell, Maazel—London

HINDEMITH: *SONATAS FOR BRASS AND
PIANO*—Gould—Columbia

MAHLER: *SYMPHONY NO. 2*—Mehta—
London

MOZART: *LAST FOUR QUARTETS*—
Juilliard Quartet—Columbia

RACHMANINOFF: *PRELUDES*—
Ashkenazy—London

VERDI: *LUISA MILLER*—Caballe, Pavarotti,
Milnes, Maag—London

FRITZ WUNDERLICH SINGS *OPERETTA*—
Angel

ODYSSEY RECORDS/ SAN FRANCISCO

MAN WITH THE GOLDEN FLUTE—Galway
RCA

GERSHWIN: *PIANO SELECTIONS*—
Watts—Columbia

LOCATELLI: *CONCERTI GROSSI*—
Instrumental Ensemble—Decca (Import)

MOZART: *TRINITAS MASS*—Muenchinger
—London

SAINT-SAENS: *SYMPHONY NO. 3*—
Barenboim—DG

SCRIABIN: *SONATAS*—Ashkenazy—
London

STRAUSS: *ALPINE SYMPHONY*—Mehta—
London

TCHAIKOVSKY: *SYMPHONY NO. 5*—
Haitink—Philips

VERDI: *IL CORSARO*—Caballe, Norman,
Carreras, Gardelli—Philips

VERDI: *LUISA MILLER*—Caballe, Pavarotti,
Milnes, Maag—London

TOWER RECORDS/ SAN FRANCISCO

BACH: *CANTATAS VOL. XIV*—
Harnoncourt—Telefunken

DEBUSSY: *ETUDES*—Jacobs—Nonesuch

PLACIDO DOMINGO SINGS *BE MY LOVE*
—DG

GRANADOS: *SPANISH DANCES*—Soriano
—Connoisseur Society

MILHAUD: *PIANO WORKS*—Berot—
Connoisseur Society

PROKOFIEV: *COMPLETE PIANO
CONCERTOS*—Ashkenazy, Previn—
London

RACHMANINOFF: *COMPLETE PRELUDES*—
Ashkenazy—London

STRAUSS: *FOUR LAST SONGS, OPERA
SCENES*—Della Casa—London

VERDI: *IL CORSARO*—Caballe, Norman,
Carreras, Gardelli—Philips

ZELLER: *DER VOGELHAENDLER*—
Boskovsky—Angel

Tristan and a Message from Bulgaria

By SPEIGHT JENKINS

■ NEW YORK—With the myriad celebrations of the Fourth of July barely past—the big ships sailing up New York's Hudson created one of the city's most memorable tourist attractions—the deluge of Bicentennial recordings may ebb a bit. There will be much more Americana to cover, however, but for the moment variety calls us to completely different horizons.

Balkantone

One, oddly enough, is Bulgaria. Every Eastern bloc country has its own recording company, and each may be bought in stores in this country that specialize in imports. Recently a large cache of Balkantone records from Bulgaria have come into my hands, and they bear listening.

Particularly impressive are those with male choruses. Record after record makes available the Orthodox tradition, and the chorus that sings is rich in the Slavic bass. Tenors, too, seem to abound, and the whole is serious, mystical and very impressive. Balkantone Records also issues records of Bulgars

who have made it. Sampled were the expected recordings of Boris Christoff and Nicolai Ghiaurov, but there was also a record of Nicolai Nikolov, who appeared at the Met for only one season, in 1960. Possessor of a stentorian voice, not filled with much honey, Nikolov sings a full record of spin to tenor arias.

Whether in choral or chamber music records, the sound is good and the quality of record is fine to hear. For western buyers, the records of greatest interest are those that deal with the chorus—a really massive, serious, beautiful sound.

Met's Golden Wagner

A much more familiar, though rarer sound, has now become available: *Tristan and Isolde* from the Met's golden age of Wagner. From 1935 until 1941, Kirsten Flagstad and Lauritz Melchior sang more performances of *Tristan* than any other opera, and since then no other team has been so inextricably associated with

(Continued on page 58)

CLASSICAL PICKS FROM COLUMBIA:

THE "BEST" BEST SELLERS

THE MORMON
TABERNACLE CHOIR
A JUBILANT SONG
FIRST RECORDINGS OF TWENTIETH-
CENTURY CHORAL MASTERPIECES



M 34134

THE AMERICAN
BRASS BAND
JOURNAL

(1853)
A COLLECTION
OF NEW AND BEAUTIFUL
MARCHES,
QUICK-STEPS, POLKAS, & C.,
ARRANGED
IN AN EASY MANNER FOR
BRASS BANDS
OF 12 INSTRUMENTS
The Empire Brass
Quintet And Friends

M 34192

MELBA AMERICAN MEROZ DE PILES
ORSON WELLES
LEONARD
BERNSTEIN
Mark Blitzstein
THE AIRBORNE
SYMPHONY
New York Philharmonic
Choral Art Society



M 34136

COUNTRY
FIDDLE BAND
GUNTHER
SCHULLER
ONE HUNDRED YEARS
OF COUNTRY
DANCE MUSIC



M 33981



Tristan

(Continued from page 57)
both great roles.

Though the opera was often broadcast during that period, tape recorders were primitive, and the *Tristan* broadcasts must have been atmospherically cursed. Though there are perfectly good *Norma's* and *Un Ballo in Maschera's* of the time, many *Tristan* tapes that this listener has sampled have been almost unlistenable for the static.

As the third in a series of special recordings produced to encourage badly needed donations, the Metropolitan Opera has released a first-class *Tristan* performance from the spring of 1941. RCA, as it did last year, was kind enough to agree to process the tape and turn out the record. At a reception at the Met last week, Alexander Kipnis, the King Marke on the recording, and Kenneth D. Glancy, president of RCA Records, received sample copies of the album.

Good Sound

The record is in good sound, largely free of static and certainly is a powerful document. Melchior, the miracle heldentenor with a stentorian voice that never tired, was often sloppy with words or music, but on this recording he sings with some passion. Miss Flagstad poured out oceans, eons of sound, and it is all here. Her Liebestod must be heard: it varies fascinatingly from her recorded product and from the Liebestods of her more familiar predecessors and all her famous successors. It is ample, pure, overwhelming in power and very sweet.

The Love Duet, heard as they did it, shows that even with Melchior as Tristan, the soprano, if she is Flagstad, can overpower him. There is not a note not fascinating. An important document, a treasure for those who love opera.

The beautiful box with accompanying booklet and essay by Irving Kolodin bears the stamp of the present managing director of the Metropolitan Opera Guild, Dario Soria, who founded Angel Records and was responsible for RCA's late and still lamented Soria Series. It is true that such a lavish presentation of a recording would be nearly impossible today, but it is good to see it once again. To the Met, to the Guild, to the unions and artists involved, everyone can be grateful. And we look forward next year to see what great performance of an opera, probably by Verdi, will be selected.

Anyone who wants the *Tristan* can get a copy by contributing \$100 to the Metropolitan Opera Fund, Lincoln Center Plaza, New York, N.Y. 10023.

CLUB REVIEW

Solid Sounds from Tower of Power

■ NEW YORK—For a band that has had a chronic problem getting airplay anywhere east of the Sierras, the Tower of Power seems to be building an eastern following that is becoming more fanatic with each year's tour. And if the reception accorded the Oakland brass ensemble at the Bottom Line June 25 was the most vocal yet, and if the lines down the block were even longer than last year's, there were additional signs that the group, which recently moved from Warner Brothers to Columbia, may finally track down that elusive national hit.

Even with its supposed eastern obscurity, the Tower has a fairly sizeable body of familiar material, topped by the sizzling "What Is Hip?" with which to show off their delight with the smooth and rambunctious sides of rhythm and blues. But almost all of the material that has comprised their stage show for over two years is from the first three Warner (or Fillmore) albums, and the closest they have come to a single hit since is "There's Only So Much Oil In the Ground."

Their New York appearance unveiled several new compositions, however, that sound more promising than anything since their third lp.

But the Tower's greatest problem has been the search for a replacement for singer Lenny Williams, who sang on most of the group's best recorded material. The latest candidate for that position, Edward McGee, is still quite new with the band, but showed promise in his performance. Vocally, the native New Yorker seems to swing between Little Anthony and Wilson Pickett, but seemed able to handle the smoother ballads quite well, and held his own on the brassier numbers, on which any singer is fighting a losing battle with the Tower's energetic, talented horn section.

Otherwise, the set is solidly familiar, with soloists Lenny Pickett (tenor sax) and Chester Thompson (keyboards) even better than in past performances, and "So Very Hard To Go" and the extended version of "Knock Yourself Out" still the best of the set.

The Tower of Power's particular endearment has always been the enjoyment they so obviously get out of playing the varied r&b music in their repertoire, and it is this quality that ultimately overcomes the difficulties of breaking in new singers or new material.

Marc Kirkeby

Dialogue

(Continued from page 36)

and systems and government and culture in general that all the kids in that region were starting to go through. And they were all going through it almost as violently as the Cooper band represented it onstage. I know people who were shot with machine guns in apartment buildings in Detroit—kids shooting kids. I know kids who died from overdoses just because they didn't care anymore about life. Their anger and their energy had subsided and there was nothing left but to die. Alice Cooper was not a sensationalist act, surprisingly enough. When they were into what they were into they represented something that was very real to a lot of people at that time. It's just that a lot of the rest of America was spared, thank God, the face-to-face confrontation of that movement just as it was about to leave the midwest and work its way across the country. So to people in other parts of the country, Alice Cooper may have seemed to be a totally outrageous group doing sensational things for sensation's sake. But they weren't. They weren't out to mock anything, they were part of it. They were just as frustrated. Most of the guys in the band had some kind of ambivalent relationship with parents, authority and government; all had gotten out of the draft in some strange, freaky way. All were victims of American culture in some way or another; all of them had a score to settle and it came out in their stage show. They were not just petulant children but they were acting out, throwing temper tantrums onstage through their music. And they weren't putting on. They really were violent—not to say that they ever killed anybody—but they were media children, and the stage was their event. Therefore, repressed feelings of violence and anger were being let out onstage through their music.

RW: Do you think Bob Greene's book was reasonably accurate?

Ezrin: Reasonably. There were some parts that were very unfair. There were some things that shouldn't have been printed, accurate or not, because there were human beings involved. If we're not talking about politicians—people upon whose performance our lives depend—then anything short of that should be unassailable on certain levels—levels that may affect the personal lives of the people involved, or the mental health, emotional health of the people involved. If Bob Greene were as astute as he claims to be and was as much a student of humanity as he put himself forward to be in the book, he couldn't have written half of what he wrote. He contributed as much

(The members of the Alice Cooper group) were victims of American culture in some way or another; all of them had a score to settle and it came out in their stage show.

to the breakdown of that band as anyone else, and when they read what the others had said—when each guy read what the other had said—it set off fireworks. And of course that's natural; in any organization people gripe. If you're on a project that's high energy and requires a tremendous amount of physical exertion at the same time, is anxiety-ridden because you're changing the locale every day, as you do on a rock and roll tour, then tempers are going to flare no matter what you do. It's harmless enough; you always end up yelling at one stage manager or you yell at each other or you hate each other, but when the tour's over you resolve your differences. This, however was frozen in print. And these were incidental comments, not things that he saw happening over a period of six years, as I did, or over a period of nine years, as Shep did. These were incidental happenings that he picked up and froze in print for all time. For the sake of some kind of journalistic sanctity, he decided to tell all about the guys in Alice Cooper and never stopped to think that perhaps he would affect the earning power, the income, the ability to make a living of the guys in this band. Never mind what the audience might think, or what effect it would have on the culture. It wouldn't have any effect on the culture whatsoever. The book is one man's interpretation of an interpretation of a cultural phenomenon, so we're already three steps removed from reality, and it ain't gonna change anybody or anything. But what it did was to cut four guys off from making a living, because that band broke up and those four guys are broke. They're not broke, but they're not working. They can't be too well off, and they were doing very well.

RW: Don't you think the band would have broken up, regardless of whether or not the book had been published?

Ezrin: Oh, I think the book was instrumental. Maybe it would have happened anyway, but the book precipitated it. ☺

Fleetwood Mac Tops LP Chart

(Continued from page 3)

Russ Thyret estimates that the lp had sold 200,000 units within the first six weeks of its release, prompting the label to launch an "impact program" that involved the allocation of some \$30,000 for advertising to support the group's tour of that summer. In addition, Warners offered a 10 percent discount on the album and the band's entire catalogue. By the time "Over My Head," the

first single to be pulled from the album, was released "Fleetwood Mac" had been certified gold, having sold some 600,000 units and had become a top selling item on the rack as well as on the retail level. "Over My Head" inspired even more FM airplay for the entire album and achieved moderate top 40 success. By the time the record had run its course, it had been instrumental in boosting lp sales almost to the platinum level.

Unquestionably, it was "Rhianon," the second single from the lp, that brought the band the first real top 40 acceptance they had achieved in years and propelled album sales beyond the merely remarkable and well into the near-miraculous. "Rhianon" hovered about the top 20 of The Singles Chart for weeks, became a top 10 record on June 5, 1976 and lifted the lp sales mark to 1,900,000.

Throughout late '75 and early '76, Warners continued its promotional campaign, buying spots first on AM secondary stations and then carrying the campaign into major markets. The band toured regularly and grew steadily in popularity among concert audiences; in most markets, Fleetwood Mac is currently a headline attraction.

"Say You Love Me," according to WB's national sales manager, Lou Dennis "looms as the third hit single from the album. It looks as though we'll be able to re-title it "Fleetwood Mac's Greatest Hits, Volume I."

And Stan Cornyn, the company's executive vice president, director of creative services and resident pundit offered this tribute: "Although it is in my nature to take bows for success of this kind, I think the continuing performance of the "Fleetwood Mac" album is a tribute to an exceptionally good record by the group and to the Warner-Elektra-Atlantic distribution machine which, somehow, sells more records than any other organization of its kind in the world."

'Broadway Musical' Set

■ NEW YORK — "A Broadway Musical," an original musical focusing on the experiences of two white producers putting together a black musical production, will be presented on Broadway next season by producers Norman Kean and M. Dillon Moriarty, following an out-of-town tour.

The show will be directed by Tony Award winner George Faison ("The Wiz," "1600 Pennsylvania Avenue").

CONCERT REVIEW

Mancini, King Charm Shaefer Crowd

■ NEW YORK — Its future had been a question mark only a few months before, but last Monday evening (14) the Schaefer Music Festival successfully kicked off its eleventh summer in New York's Central Park, with a somewhat atypical bill that was still enthusiastically received.

Morgana King inaugurated the Festival's second decade with a crowd pleasing set of soft, yet emotion-laden songs. Along the way she paid tribute to her "favorite person in the whole world," Billie Holiday, and offered up some nostalgia with a tender rendition of "Taste of Honey."

Henry Mancini (RCA) performing at Schaefer might have come as a surprise to some, but the open air concert proved a supremely appropriate venue, for his music is light and breezy, capable of evoking none but the most pleasant of memories and emotions. Backed by a talented orchestra, Mancini's performance was beyond reproach. The sound was full and lush, as if it was coming at you in "Cinemascope."

Though the sky was overcast, the dreamy quality of Mancini's music allowed the stars to come twinkling through. To this incurable romantic, there was something very special about gazing at the Manhattan skyline while listening to a tune like "Mr. Lucky."

Mancini's sensitivity to his audience was readily apparent. A TV theme medley, "Mystery Movie," "Kojak," and "S.W.A.T." and a disco medley, "The Hustle," "Love's Theme" and "TSOP" were both greeted with the warmest of responses. Then there were the unmistakably Mancini selections, "The Pink Panther" (featuring Eddie Daniels on sax), "Peter Gunn," "Days of Wine and Roses," "Moon River," all reflecting the class of their composer.

"The Stripper" closed out the festivities, leaving one wondering only why it had taken ten years for Henry Mancini to make his initial appearance at Schaefer.

Jonathan Skiba

Family Portrait



Reunited at a champagne reception given by personal manager Dick Broder celebrating the Staples' opening at Knott's Berry Farm last week were Chelsea recording artists the Chambers Brothers. George, Willie, and Joseph respectively pose for a family portrait—sort of—and reminisce about their starts as gospel singers who've made it on the pop charts. From left: Cleo Staples, George Chambers, Mavis Staples, Willie Chambers, Yvonne Staples, Joseph Chambers; seated: Pop Staples.

THEATER REVIEW

'Pal Joey:' Plagued But Playing

■ NEW YORK—It would be difficult to totally ruin a production of Rodgers & Hart's "Pal Joey." The book (by John O'Hara) and score are so well constructed that the show has an internal flow which is difficult to disrupt.

Certainly the current Circle In the Square production was not an exercise in self-destruction. But plagued from the outset with a cast unsure of itself—nonsinger, New York City Ballet dancer Edward Villela in the title role, Eleanor Parker as Vera—the revival, according to numerous reports, fell apart early in rehearsal. Villela and Parker left the show shortly before the scheduled opening and were replaced by understudies Christopher Chadman and Joan Copeland. Seen several nights after the delayed opening, Ms. Copeland and the dance ensemble held in tow what little vision of the play existed. Choreographer Margo Sappington's dances for Joey were clearly designed with a ballet dancer in mind and Chadman, unfortunately, lacked the fluidity of movement that the role called for. Too, his singing lacked pitch control and his acting was stiff and too gentlemanly.

And yet the show really does hold together, "Bewitched, Bothered and Bewildered" weaving in and out of the score, the humor of the lyrics and the dialogue displaying a sense of language that is totally lacking today. Stylistically it is a dated musical, its subplot a perfect key to its place in American musical theater. That the Circle In the Square is a subscription operation means the show will keep running, and one ventures a guess that many audi-

ences will find themselves sympathetic (if not all-forgiving) to the cast and Circle director Theodore Mann.

Ira Mayer

FM Favorites

(Continued from page 3)

artists have had several previous albums (Frampton's is his fifth) which, while not attaining top airplay or sales, apparently built up each artist's reputation to the point where a particularly strong lp could firmly establish them.

While the FM promotion community has reason to be discouraged by the increasing difficulty of breaking an album-oriented artist the first time around, it seems that those companies are willing to make a commitment for two, three or more albums will be the most successful in the years to come. Even now, some companies seem to be revising downward their expectations for a debut album, and realizing that a degree of regional success may be all that is required for a major FM hit on the artist's second try.

And the trend toward caution among FM programmers shows no sign of reversing itself. The April-May Arbitron ratings ranged from disappointing to disastrous for important FM rock stations in a number of markets, a sure prelude to tightening, not loosening, of playlists. The most successful rock stations on the FM band, according to ARB, continue to be those with album-cut formats, such as those designed by Lee Abrams and Allen Shaw, in which a proved sales record, either on past albums or in other markets, is almost essential to receiving airplay.

Blue Note Night a Hit at the Roxy

■ LOS ANGELES — A perfect statement of cause and effect took place June 28 at the Roxy as Blue Note Records presented a sizzling showcase by a majority of their artists in a "one time only" tribute to the full spectrum of their roster. The cause, beyond merchandising motives, was to lay bare the soul of a healthy slice of jazz history in its active stage and the effect was a full evening of ecstasy and pleasure, one that will hang in the memory like a vision of the Flying Wallendas caught in suspended animation.

The concert marked the highlight of the label's "Blue Note Hits A New Note" campaign, which includes denoting July as Blue Note Month, the publication of a forty page magazine which features stories on all of the label's artists and an annotated label discography and the presentation by city councilman Dave Cunningham, representing Mayor Tom Bradley, of a plaque saluting Blue Note's role in capturing the essence of the major native American music for nearly forty years.

Alphonse Mouzon kicked off the evening's fare with a rambunctious unit that crossed the borders of progressive jazz into a musical potpourri, resulting in a session of the most powerful magnitude. Mouzon, who plays with such rapid-fire gusto that he often defies belief, is held in high esteem by all in the know and hardly a musician can be named who deserves more good fortune in his solo career.

Leading a well-integrated band with elements of rock (synthesizers and double guitars) that led the music past the gates opened by Larry Coryell, Return to Forever and Weather Report towards a new statement which answers the question "Where do we go from here?," Mouzon moved with the grace of a lion stalking his prey. Comfortable enough to share the solos with his bandmates, Mouzon was nonetheless the center of attraction as he proved himself to be a literal black tornado.

The presence of Carmen McRae was evidence enough of magic in the air. Backed by a tuxedoed threesome, McRae had the room under her spell as she revealed the charm and sincerity that has added such luster to her legend. Opening with a moving version of "Strike Up the Music," the heir to Lady Day's crown progressed through a lengthy set dotted by standards of an era gone by, but never forgotten and a number of classic McRae items that defy the whims of time. A



At Los Angeles' Roxy, Blue Note Records recently presented all of its artists on the same stage for the very first time. Saluting the occasion, Mayor Tom Bradley of Los Angeles designated June 28th as "Blue Note Day" in Los Angeles. Shown presenting Dr. George Butler, vice president, Blue Note Records, with the proclamation is Los Angeles City Councilman Dave Cunningham.

talent so elegant and pure as McRae's adds to the ongoing pleasure available from music and to have witnessed her set was to have experienced the classier side of life.

Ronnie Laws, one of the more recent additions to the Blue Note family, exhibited the reasons behind his meteoric explosion onto the jazz scene as he led his band, Pressure, through exciting explorations of the outer reaches of funk-based jazz. Laws, an able craftsman on numerous instruments, is very much in tune with the present state of jazz. Smooth on the surface, but based on a solid core of experience, Laws leads a unit that exudes a youthful exuberance while rooted firmly in jazz tradition. Laws' style on-stage is hypnotic, as he handles his horns with the technique of a modest virtuoso with the sole intention of delivering the goods.

A shortened set by guitarist Earl Klugh was the surprise event of the evening as he cooled the room with the soft tones of his acoustic six-string. A jolly looking fellow, Klugh should soon break out from the shadows of his peers if one is to base judgement on his display of talent.

Complemented by a crisp unit of bass, drums and piano, Klugh made love to his instrument, sharing the experience with the audience and, resulting in a music definition of the balmy June evening that it was. Klugh's abilities on the guitar exhibit a trained sense that moves freely from tradition into a more personal vein, all the while traveling with his listeners.

After a lengthy break for equipment changes, the debut of the Blue Note All Stars (Gerry Brown, drums; Gene Harris, piano; Bobby Hutcherson, vibes; Klugh, guitar;

John Lee, bass; a four-piece horn section and a percussionist) took place and the Roxy flashed back to the days when the top musicians in town would gather in an after-hours club for some real blowing after playing their steady job at some lounge or beer-pit. Performing several specially scored tunes, the band gave credence to the belief that jazz is truly a classical form of music, more alive than what's commonly referred to as classical music and certainly more in tune with the times we live in. The arrangements were intricate and driven like the workings of a Swiss time-piece towards numerous ecstatic climaxes.

Tim Hogan

New York, N.Y.

(Continued from page 14)
singer Mike D'Abo.

PARTY LINE: Or just follow the names and see if you remember who called whom: **Chip Racklin** from an L.A. **Beach Boys** rehearsal dialed **Michael Kliefner** in N.Y. just to prove that **Brian Wilson** was indeed participating; who had **Carol Strauss** across the room call **Eric Carmen** in Cleveland who was inspired greatly by the Beach Boys. Eric got to hear "Good Vibrations" and is said to have said they were.

BECKIES STORIES—Visiting the office recently were **Jimmy McAllister** of the **Beckies**, a group whose first album was recently released by Sire and **Michael Brown** who produced the lp and penned all eleven songs with drummer **Gary Hodgden**. Brown is one of rock's most enigmatic personalities, having first been hailed as an innovative composer and keyboard player at the age of 15 for his work with the **Left Banke**. The group's three most stunning singles, "Walk Away Renee," "Pretty Ballerina" and "Desiree" were recorded during his brief affiliation. A similarly short tenure with the group **Stories** earned him more praise and respect which only made his disappearance from the music scene for several years more mysterious. The **Beckies** is only the third group Brown has worked with. Their association dates back to 1974 when **Scott Trusty** left Kansas City for New York and happened upon Brown who was in the process of gathering musicians for a Left Banke reunion. Trusty in turn introduced Hodgden and McAllister to Brown and the group was formed out of a mutual love for the essence and spirit of '60s pop music played through a '70s sensibility displayed brilliantly on their lp. Brown will probably not be joining the group when it embarks on its first tour later this summer outside of a possible N.Y. date or two, but he will remain linked to the group in a kind of mentor capacity.

WB Adds Stuff

■ LOS ANGELES — Stuff, a band composed of New York session musicians including Gordon Edwards, Richard Tee, Cornell Dupree and Steve Gadd has been signed to Warner Bros. Records. Augmented by guitarist Eric Gale, Stuff is set to embark for Europe where they will play three nights of the Montreux Festival in July backing Al Jarreau and Jimmy Witherspoon. These appearances will be followed by shows at the Riviera '76 Festival at the Circuit Paul Ricard race track in the south of France.

Paragon Relocates

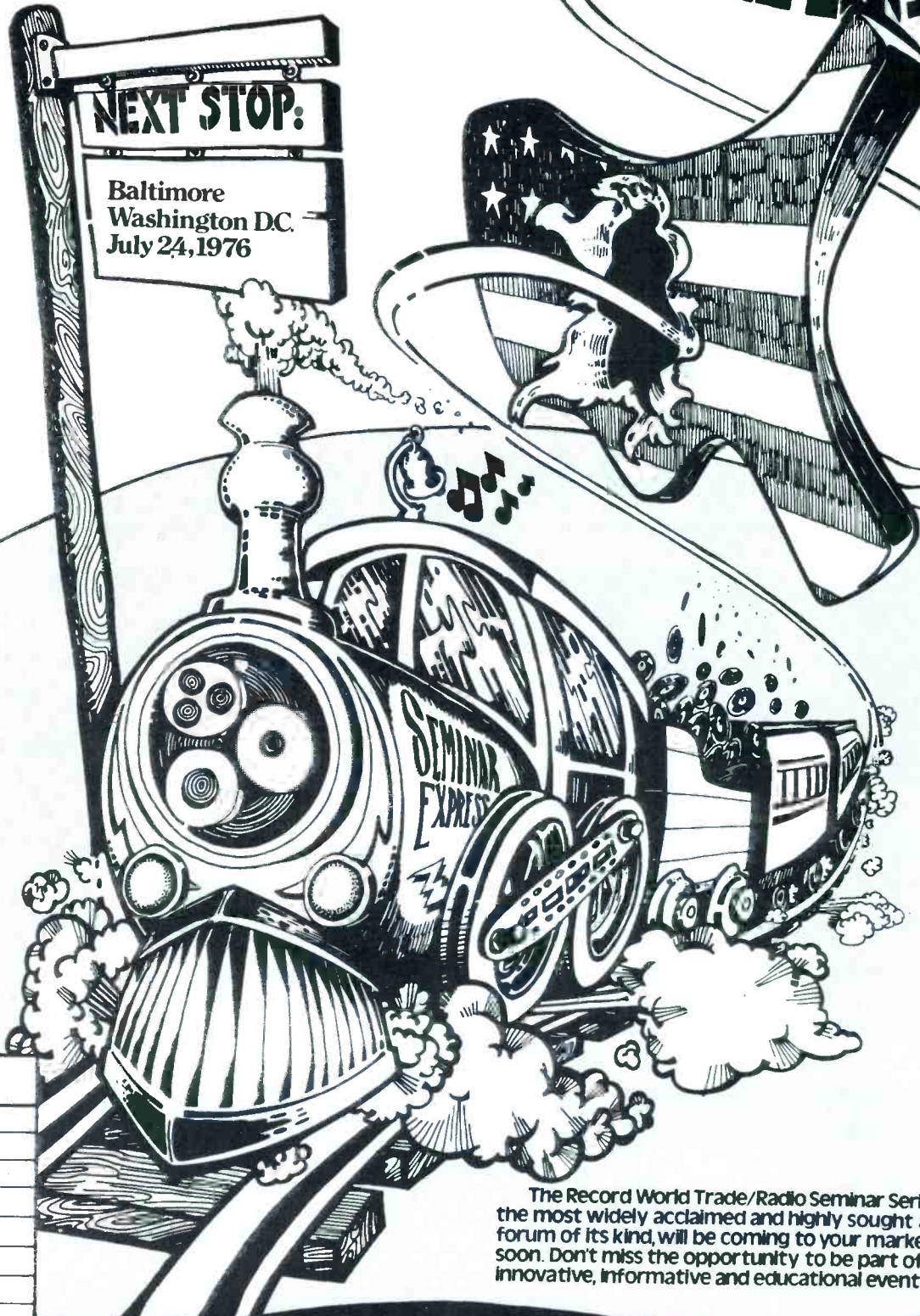
■ MACON — Paragon has relocated its offices to 560 Arlington Place, Macon, Georgia. Alex Hodges, president of the Agency, announced the move as well as the addition of Buck Williams to the staff as administrative assistant. He is expected to serve in this capacity for a short while and then assume the duties of agent. Also joining the Paragon staff is Kathy Kitchens.

BMI Showcase Set

■ LOS ANGELES—Herb Eiseman, president of 20th Century Music Corp. and Richard Birnbaum, Arista Records west coast a&r director, are among interview guests scheduled for the BMI-sponsored Songwriters Showcase sessions in July at The Improv, Los Angeles, according to Ron Anton, BMI vice president, west coast performing rights.

Performing guests will include Windstorm and Ken Hirsh.

RECORD WORLD SEMINARS KEEP MOVING DOWN THE LINE...



SEMINAR TIMETABLE

DATE	LOCATION
3:15:75	Cleveland
4:26:75	San Francisco
8: 9:75	Boston
11:15:75	Atlanta
1:17:76	Denver
4: 3:76	St. Louis
6:12:76	New Orleans
7:24:76	Baltimore Washington, D.C.

The Record World Trade/Radio Seminar Series, the most widely acclaimed and highly sought after forum of its kind, will be coming to your market soon. Don't miss the opportunity to be part of this innovative, informative and educational event.

Breenfield & Jickelowski '76

Recitations Score on Country Charts

■ NASHVILLE—As country radio continues to tighten its playlists and becomes more demanding of the records it programs, it seems ironic that two of the hottest records recently have been recitations that are over five minutes in length.

Biggest Leap

This week "Teddy Bear" by Red Sovine jumped on the **Record World** Country Singles Chart from 31 to 6 bullet — the first time a record has ever made a leap this big into the top ten. The recitation is over five minutes and has drawn impressive numbers wherever it's been programmed.

A short while back, Jimmy Dean's "I.O.U." went gold. It, too,

ASCAP Ups Gregory

■ NASHVILLE — Judy Gregory, formerly administrative assistant to Ed Shea, ASCAP's regional executive director in Nashville, has been promoted to director of writer/publisher administration, announced Shea.



Judy Gregory

In her new capacity, Ms. Gregory will work directly with ASCAP's writers and publishers in a 20 state area, reporting directly to the executive director. She will also be working closely with ASCAP's associate director Charlie Monk and assistant directors Connie Hurt and Merlin Littlefield.

was a recitation over five minutes in length.

This not only proves that recitations have been successful on country radio, but also that artists who were "names" in the past can make "comebacks" and have strong chart success with the right song.

Duets and groups also have been achieving success on the country charts. Two duets, Bill Anderson with Mary Lou Turner and Waylon and Willie have each reached number one recently. Currently, Dave and Sugar are at 2 bullet, Waylon and Jessi at 5, Porter Wagoner and Dolly Parton at 9 bullet, George Jones and Tammy Wynette at 10 bullet, Conway Twitty and Loretta Lynn at 15 bullet, Shirley & Squirrelly at 22 bullet, Del Reeves and Billie Jo Spears at 52, Dr. Hook at 55 bullet, Shylo at 74, The Heckels at 91, and The Statler Brothers at 95.

Don Cusic

Sales of CBS Pre-Paks Top Million Album Mark

By BARRY TAYLOR

■ NEW YORK — CBS Records' country music pre-pak program, which was initiated last March, has just topped the million album mark, according to the label.

The pre-pak was designed for accounts located in metropolitan areas that are not familiar with country music. The program, which consisted of 60 albums by 20 CBS artists who at the time had charted singles—both well-established and newcomers—assisted dealers, retailers and rack jobbers in selecting albums which would in effect take the guess work out of country music buying. According to Tony Martell, vice president marketing, CBS country, who conceived the project, accounts that never knew they could sell country music are now having success for the first time.

"We have found that there is a great lack of knowledge with a lot of buyers currently selecting country product," Martell explained. "What we have done, is to take the guess work out of selecting country albums based on the sales history of our artists and the projections we have been able to make. We have obviated a lot of the work for the accounts in supplying them with the albums and backing the pre-paks with TV and radio spots, newspaper ads, point of sale ads and contests."

Increase Accounts

Martell contends that the success of the program was not limited to the tremendous volume of pre-pak sales, but also served to broaden the base of country music as a whole through the large number of accounts that picked up on country music for the first time and those who were encouraged enough to increase their stock of albums by other country artists on other labels as well.

"The focal point of the campaign was getting country music
(Continued on page 65)

NASHVILLE REPORT

By RED O'DONNELL



■ Rumors persist and abound about the separation of **Porter Wagoner** and **Dolly Parton**. From what's been whispered, it seems that Porter will no longer be producing Miss Parton. Everyone concerned has remained tight lipped.

Ex-Rated Show? **Tammy Wynette**, (whose wedding to Nashville businessman **John Michael Tomlin** is set for July 18) and her ex-husband **George Jones** are scheduled for a guest spot next season on the **Sonny & Cher** TV show. Why not include **Gregg Allman**, Cher's mate? . . . **Vic Willis** (of the Willis Bros.) says if **Olivia Newton-John** wants to keep her country fans happy she should record a duet with **Vernon (Redneck) Oxford**. Just in case you haven't heard Oxford admits he sings "too country" for the Grand Ole Opry.

Ernest Tubb is without record contract for first time in more than 30 years. He and MCA split. E.T.'s discussing deals with several diskeries . . . **Faron Young** is latest entertainer to open a nightclub. Faron's nitery in downtown Nashville is called "Faron Young Jail House." . . . **Minnie Pearl's** opinion: "I think **Carol Burnett** is the most talented comedienne alive."

(Continued on page 65)

Johnson Firm Signs Sheppard, Appoints Kahanek

■ NASHVILLE — Jack D. Johnson unveiled two major additions to his Nashville based management firm last week by announcing the signing of T.G. (The Good) Sheppard to a personal management agreement, and the acquisition of Elroy Kahanek to the firm's management team.

Johnson, who is also managing the career of Ronnie Milsap, pointed out that the addition of
(Continued on page 65)

COUNTRY PICKS OF THE WEEK

SINGLE



JOHNNY CASH, "SOLD OUT OF FLAGPOLES" (J. R. Cash; House of Cash, BMI). Johnny has a perfect follow-up for "One Piece At A Time" with this number that's off the cuff and off the wall about a hardware store owner who shares anecdotes, philosophy and the fact that he's sold out of flagpoles. Another winner for John R.! Columbia 3-10381.

SLEEPER



SIDE OF THE ROAD GANG, "SUITCASE LIFE," (R. Supa; Colgems/Glory, ASCAP). This is a new group in the progressive country vein and this is their first single—a very impressive debut. Smooth, flowing melody and lyrics about a gal who's here today and there tomorrow will catch on quickly. Capitol P-4298.

ALBUM

WAYLON JENNINGS, "ARE YOU READY FOR THE COUNTRY." The album of the year is here! It's been a while since Waylon had an album all his own out—but this more than makes up for the wait. The title sounds like a hit single as well as an anthem for the head outlaw. Other favorites are "So Good Woman," "Them Old Love Songs," "Old Friend" and "MacArthur Park." We're ready! RCA APL1-1816.



Two Labels Benefit From Stampley Hits

■ NASHVILLE — Joe Stampley's ABC/Dot recording of "All These Things," number one on last week's **Record World** country chart, marked the first time since Charlie Rich's recording of "There Won't Be Anymore" on RCA a couple of years ago that an artist has had a number one country record on other than his currently contracted label. The song was recorded by Stampley three years ago, before he left ABC/Dot to go to Epic, and had never been released as a single.

Long History

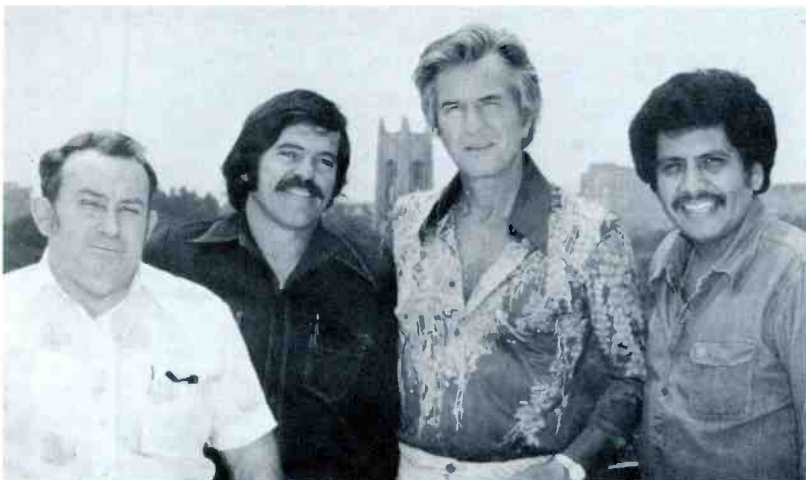
"We have always felt that 'All These Things' would be a hit country record, but other considerations kept us from releasing it as a single while Joe was on Dot," said Larry Baunach, vice president, promotion and creative services, ABC/Dot. "Since then, we have been waiting for the right time to put it out.

"Interestingly, the song has a long history for Joe. He originally did a rock version about 10 years ago with his group the Uniques that was a regional hit in parts of the South, and the country cut for us in 1973. Several months ago we had Ron Chancey update the production on our cut, overdubbing several instruments, adding new background vocals and remixing the record."

'King of Two Labels'

Since he left Dot in January, 1975, Stampley has had a steady progression of chart singles on both Dot and Epic, leading to his being dubbed the "King of Two Labels." At the same time "Roll On Big Mama" was going to the number one position for Epic, "Penny" was a top 10 hit for Stampley on ABC/Dot. The intervening months have seen constant competition between Dot and Epic.

Givens Returns to 4 Star



Returning to 4 Star Music Co. Inc. after an absence of four years is veteran songwriter Van Givens. Van, whose hits include, "Help Stamp Out Loneliness," "Please Don't Squeeze My Sharmin," and "Sweetheart of the Year," has the role of coordinating advisor to writer public relations. Pictured from left: 4 Star Staffers Hugh Sherrill, Van Givens, Joe E. Johnson, president-owner of 4 Star, and Gus Barba.

ABC Re-Signs Overstreet



Tommy Overstreet, right, puts on some special glasses to read the fine print in his new contract with ABC/Dot. Assisting Tommy is his producer, Ron Chancey.

Atlanta NARAS Elects Officers

■ ATLANTA — The Atlanta chapter of NARAS has elected officers for the 1976-77 term with Tim McCabe Productions named as president of the organization.

Alan Richardson of Internet Productions was named vice president; Gwen Kesler of Tara Record Distributing Co. was named secretary; and Ann Tant of Warner Bros. Records was named treasurer.

Elected to two-year terms as members of the Board of Governors were Phil Benton, Vito Blando, Milan Bogden, Albert Coleman, Dick Drew, Jim Ellis, Charlie Hall, Bill Huie, Sonny Limbo, Tim McCabe, Alan Richardson, Babs Richardson and Cecil Welch.

Honorary vice presidents elected were Dannie Sue Bell and Leo LaBranche.

Kansa-Commercial Pact

■ NASHVILLE — Joe Lucas of Commercial Distributing Corporation and Kansa Records, a mid-west label headquartered in Kansas City, have signed a national distributing agreement for the Kansa label.

COUNTRY HOT LINE

By MARIE RATLIFF



■ FEARLESS FORECAST: "Black Speck" is destined to add some color to the airwaves! O. B. McClinton tells the amusing story of the shock of his audience when they see him perform the first time, and if you're daring enough to air it, most listeners will enjoy it! Wanna go out on a limb?

Glen Campbell's "See You On Sunday" is getting daily spins at WIRE, KSOP, WDEE, WUBE, WMTS.

"I've Loved You All the Way" will go far with Fargo! Donna's Warner Bros. follow-up is a mover at WBAM, KWJJ, KTOW, WMTS, KSOP. Jeannie C. Riley's debut for WB, "The Best I Ever Had" could well be the best she's ever had (since "Harper Valley PTA"). It has a strong start at WSDS, KFDI, KSOP, KDJW.

There's lots of flip action surfacing on Eddie Rabbitt's "Rocky Mountain Music." Many are now opting for "Do You Right Tonight."

Ben Reece is showing some strength with "Even If It's Wrong" in Tulsa, Houston, Shreveport and Louisville.

LP Choice: From the "United Talent" album by Conway and Loretta, "Barroom Habits" is the favorite at KBUL and WINN.

Pat Boone's Hitsville single "Texas Woman" is starting at WDEE, KKYX and KDJW; Gary Buck's "Victims" beginning in Louisville and San Antonio.

Look for big things from Barbara Fairchild's "Mississippi," already starting to move in the South; Marie Osmond's "A My Name Is Alice" getting reports from Western markets.

"Molasses in the Moonlight" is sweetening turntables for Jack Blanchard & Misty Morgan at WEET and KSOP.

Solid Strength: Johnny Rodriguez, Ronnie Milsap, Johnny Carver.

Reviving the great oldie, "Afraid," Jim Foster is getting spins on his Renegade release at KCKN and WBAM. Ruby Falls draws airtime on "Beware of the Woman" in Detroit and San Antonio.

SURE SHOTS

Glen Campbell — "See You On Sunday"

Donna Fargo — "I've Loved You All The Way"

LEFT FIELDERS

Mickey Newbury — "American Trilogy"

Tennessee Ernie Ford — "Been To Georgia On A Fast Train"

Sammi Smith — "Sunday School to Broadway"

Karon Blackwell — "Dancing to the Lies" (KTOW)

Vivian Bell — "What In The Name of Love" (KCKN)

Brush Arbor — "Emmylou" (KWJJ)

HOTLINE CHECKLIST

KBOX, Dallas
KBUL, Wichita
KCKC, San Bernardino
KCKN, Kansas City
KDJW, Amarillo
KENR, Houston
KFDI, Wichita
KIKK, Houston
KJJJ, Phoenix
KKYX, San Antonio
KLAK, Denver
KLPR, Oklahoma City
KRMD, Shreveport
KSMN, Mason City

KSOP, Salt Lake City
KTOW, Tulsa
KITTS, Springfield
KWJJ, Portland
WAME, Charlotte
WBAM, Montgomery
WBAP, Ft. Worth
WCMS, Norfolk
WDEE, Detroit
WEET, Richmond
WENO, Nashville
WHK, Cleveland
WHOO, Orlando
WIL, St. Louis

WINN, Louisville
WIRE, Indianapolis
WITL, Lansing
WJJD, Chicago
WJQS, Jackson
WMC, Memphis
WMNI, Columbus
WMTS, Murfreesboro
WPLO, Atlanta
WSDS, Ypsilanti
WSUN, St. Petersburg
WUBE, Cincinnati
WWOK, Miami
WWVA, Wheeling



THE COUNTRY ALBUM CHART

JULY 10, 1976

JULY 10	JULY 3	WKS ON CHART
1	1	HARMONY DON WILLIAMS—ABC Dot DOSD 2049
2	4	ONE PIECE AT A TIME JOHNNY CASH—Columbia KC 34193
3	10	FROM ELVIS PRESLEY BLVD., MEMPHIS, TENN. ELVIS PRESLEY—RCA AFL 1 1506
4	2	BLOODLINE GLEN CAMPBELL—Capitol SW 11516
5	5	WILLIE NELSON LIVE—RCA APL 1 1487
6	8	20-20 VISION RONNIE MILSAP—RCA APL 1 1666
7	9	NOW AND THEN CONWAY TWITTY—MCA 2206
8	6	THE SOUND IN YOUR MIND WILLIE NELSON—Columbia/Lone Star KC 34092
9	12	SADDLE TRAMP CHARLIE DANIELS BAND—Epic PE 34150
10	3	THE SUN SESSIONS ELVIS PRESLEY—RCA APM 1 1675
11	15	SOMEBODY LOVES YOU CRYSTAL GAYLE—United Artists LA543 G
12	7	GREATEST HITS OF JOHNNY RODRIGUEZ—Mercury SRM 1 1076
13	13	GILLEY'S GREATEST HITS, VOL. 1 MICKEY GILLEY—Playboy PB 409
14	11	FASTER HORSES TOM T. HALL—Mercury SRM 1 1076
15	14	THE OUTLAWS WAYLON, WILLIE, JESSI & TOMPALL—RCA APL1 1321
16	19	TOO STUFFED TO JUMP AMAZING RHYTHM ACES—ABC ABCD 940
17	17	HAROLD, LEW, PHIL & DON STATLER BROTHERS—Mercury SRM 1 1077
18	16	SUNDAY MORNING WITH CHARLEY PRIDE—RCA APL1 1359
19	20	ELITE HOTEL EMMYLOU HARRIS—Reprise MS 2239
20	32	UNITED TALENT LORETTA & CONWAY—MCA 2209
21	33	WHAT I'VE GOT IN MIND BILLIE JO SPEARS—United Artists LA608 G
22	21	MEL STREET'S GREATEST HITS—GRT 8010
23	24	THIS IS BARBARA MANDRELL—ABC Dot DOSD 2045
24	43	LOVE REVIVAL MEL TILLIS—MCA 2204
25	26	A LITTLE BIT MORE DR. HOOK—Capitol ST 11562
26	23	IT'S ALL IN THE MOVIES MERLE HAGGARD—Capitol ST 11483
27	30	ANGELS, ROSES AND RAIN DICKEY LEE—RCA APL1 1725
28	28	ROCKY MOUNTAIN MUSIC EDDIE RABBITT—Elektra 7E 1065
29	35	THE BEST OF RAY PRICE—Columbia KC 34160
30	22	COME ON OVER OLIVIA NEWTON-JOHN—MCA 2186
31	34	BECAUSE YOU BELIEVED IN ME GENE WATSON—Capitol ST 11529
32	40	LONE STAR BEER AND BOB WILLS MUSIC RED STEAGALL—ABC Dot DOSD 2055
33	41	CHARLIE RICH'S GREATEST HITS—Epic PE 34240
34	27	FOREVER LOVERS MAC DAVIS—Columbia PC 34105
35	47	LIVE AT THE GRAND OLE OPRY HANK WILLIAMS, SR.—MGM MG 1 5019
36	18	'TIL I CAN MAKE IT ON MY OWN TAMMY WYNETTE—Epic KE 34075
37	25	WILDERNESS C. W. McCALL—Polydor 1 6069
38	31	JONI LEE—MCA 2194
39	39	INSTANT RICE, THE BEST OF BOBBY G.—GRT 8011
40	29	FEARLESS HOYT AXTON—A&M SP 4571
41	—	AMBASSADOR OF GOOD WILL JERRY CLOWER—MCA 2205
42	46	REMEMBERING THE GREATEST HITS OF BOB WILLS—Columbia KC 34108
43	37	BILLY SWAN—Monument PZ 34183
44	57	THIS IS BARE COUNTRY BOBBY BARE—United Artists LA621 G
45	—	LONG HARD RIDE MARSHALL TUCKER BAND—Capricorn CP 0170
46	44	THE EARL SCRUGGS REVUE, VOL. II—Columbia PC 34090
47	45	HEAD FIRST ROY HEAD—ABC Dot DOSD 2051
48	36	TWITTY CONWAY TWITTY—MCA 2176
49	48	MOTELS AND MEMORIES T. G. SHEPPARD—Melodyland ME 6 40351
50	42	CHESTER & LESTER CHET ATKINS & LES PAUL—RCA APL1 1167
51	49	SNUFF GARRETT'S TEXAS OPERA COMPANY—Ranwood 8156
52	38	JUST FOR THE RECORD RAY STEVENS—Warner Bros. BS 2914
53	53	SOMETIMES BILL ANDERSON & MARY LOU TURNER—MCA 2182
54	54	200 YEARS OF COUNTRY SONNY JAMES—Columbia KC 33918
55	51	LARRY GATLIN & FAMILY & FRIENDS—Monument KZ 34042
56	—	LOVE LIFTED ME KENNY ROGERS—United Artists LA607 G
57	52	MACKINTOSH & T.J. SOUNDTRACK—RCA APL 1 1520
58	56	HANK WILLIAMS, YOU WROTE MY LIFE MOE BANDY—Columbia KC 34091
59	50	AS LONG AS THERE'S A SUNDAY SAMMI SMITH—Elektra 7E 1058
60	—	ED BRUCE—United Artists LA613 G
61	60	EASY AS PIE BILLY CRASH CRADDOCK—ABC Dot DOSD 2040
62	59	NARVEL THE MARVEL NARVEL FELTS—ABC Dot DOSD 2033
63	58	THE WHITE NIGHT CLEDUS MAGGARD & THE CITIZENS BAND—Mercury SRM 1 1072
64	62	ROCK 'N' COUNTRY FREDDY FENDER—ABC Dot DOSD 2050
65	63	SILVER LININGS CHARLIE RICH—Epic KE 33545
66	65	REDHEADED STRANGER WILLIE NELSON—Columbia KC 33482
67	55	TEXAS DANNY DAVIS & THE NASHVILLE BRASS—RCA APL 1 1578
68	64	WHEN THE TINGLE BECOMES A CHILL LORETTA LYNN—MCA 2179
69	67	PRISONER IN DISGUISE LINDA RONSTADT—Asylum 7E 1045
70	61	WILLIE NELSON & FRIENDS—Plantation PLP 24
71	66	THE GREAT TOMPALL TOMPALL GLASER—MGM M3G 5014
72	74	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER—ABC Dot DOSD 2020
73	68	ON THE MOVE DONNA FARGO—Warner Bros. BS 2926
74	73	BLACK BEAR ROAD C. W. McCALL—MGM M3G 5008
75	72	LOVIN' AND LEARNIN' TANYA TUCKER—MCA 2167

Nashville Report

(Continued from page 62)

Mercury artist **Johnny Rodriguez** completed requirements for a black belt in the "Shin" martial arts. (Frankly, I don't believe exponents of that sport kick each other in the shins). However, Johnny didn't need the black belt July 4 in Shelbourne, Ontario, Canada, when he appeared there as "official ambassador" for state of Texas, so assigned by Lone Star State **Gov. Dolph Briscoe**.

Excerpts of **Loretta Lynn's** "The Coal Miner's Daughter" best seller are now being syndicated to newspapers throughout the USA . . . "One Day at A Time," recorded by **Marie Gibson** (on EMI label) is No. 1 top rock single in Johannesburg, South Africa. Tune was co-written by **Marijohn Wilkins** and **Kris Kristofferson**—and here's the ironic touch: It won the 1975 Dove award for best gospel song-of-the year. (Nope, it has no connection with the top-rated weekly television comedy of same title).

Methinks this an oddity: Kansa Records of Kansas City, Mo. is owned by twins **Kit and Kay Crouse**. Artists on the Crouse girls' roster include **Cindy Lynn** and **Debbie Dierks** . . . **Dale Royal**, co-writer of **Red Sovine's** hit, "Teddy Bear," has been an over-the-road trucker for 23 years, still drives an 18-wheeler for Southeastern Freight Lines out of Greenville, S.C. An avid CB'er, he goes by appropriate handle of "The Storyteller." (Will Tom T. Hall like that?) . . . A contract writer (now) with Nashville's Cedarwood Music, "Teddy Bear" is the first of his material to be published.

Roy Acuff, who suffered heart attack April 10, is continuing to improve, but didn't make it back to the stage of Grand Ole Opry (as he thought) this past weekend. "The doctor now allows me to drive a car, but has not given me the OK to resume performing," Roy said. "I'm going to see him again in about four weeks and maybe he'll give me the go signal."

Meanwhile, the word on **Bob Luman** isn't 100 per cent positive. Luman is up and about, but medicos continue to prescribe rest and general inactivity career-wise . . . Speaking of rest, guitarist **Chet Atkins** has nixed all personal appearance offers for this summer. Nothing wrong with Chet's health, he just decided to take a vacation until September.

CBS Pre-Paks

(Continued from page 62)

into the Korvette's chain and once they were in, they went for a bigger selection," Martell explained. "Though there were a

million pre-paks sold, you have to realize there were also millions of other albums sold during the campaign triggered off by the success of some of the artists involved.

Kahanek

(Continued from page 62)



Elroy Kahanek, Jack Johnson

Elroy Kahanek as vice president of Jack D. Johnson Talent, Inc., brings a unique dimension to the personal management profession.

Kahanek began his record business career in the promotion and marketing area for RCA Records in 1969. He worked in the RCA sales and promotion regional Atlanta office until March of 1971, when he moved to Nashville as national promotion manager of the country division. Kahanek left RCA Records in February of 1975 to become Sheppard's personal manager.

"We have always been an artist-oriented company, so besides getting exposure for established artists like Johnny Cash and Willie Nelson, we were able to get exposure for other artists like Moe Bandy, David Allen Coe, Sonny James, Johnny Paycheck and Joe Stampley, who achieved the largest album sales in his recording career."

According to Martell, the success of the program will lead to more extensive marketing programs in the fall. "As innovative as this was," Martell enthused, "the next will be more sophisticated."

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