

RECORD WORLD

A Special Salute: Aretha Franklin

HITS OF THE WEEK

SINGLES

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



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



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



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



SLEEPERS

DAVID RUFFIN, "EVERYTHING'S COMING UP LOVE" (prod. by Van McCoy/McCoy-Kipps) (Warner-Tamerlane/Van McCoy/Ocean Blue, BMI). Another Ruffin/Van McCoy collaboration, this one should follow the hit ways of the last, with Van's strings complementing Ruffin's sweet vocal. This is a natural for across the board acceptance. Motown M 1393F.



SILVER, "WHAM BAM SHANG-A-LANG" (prod. by Tom Sellers & Clive Davis) (Colgems, ASCAP). The group recently formed by John Batdorf makes an exceptional bow with this number penned by Rick Geils. The vocals are spright and are punctuated by an economical use of strings. An all around great pop single destined for the top! Arista AS 0189.



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



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

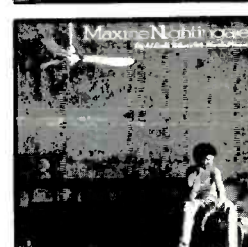


ALBUMS

BILLY JOEL, "TURNSTILES." Long Island's contribution to the upgrading of piano-bar music is self-produced now, with two distinct sounds, one for each side. "James," "Prelude / Angry Young Man," "I've Loved These Days" and "Miami 2017" sound like the Joel we've come to recognize. Side one is more Hollywood, Ca. than New York, N. Y. Columbia PC 33848 (6.98).



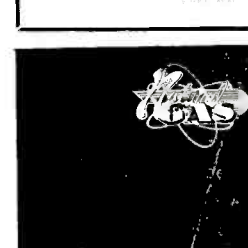
MAXINE NIGHTINGALE, "RIGHT BACK WHERE WE STARTED FROM." The title track was her number one single, and writer/producer Pierre Tubbs has supplied her with more material of equal quality, both his own and more standard staples such as "If I Ever Lose This Heaven." Also try "Possess You," "In Love We Grow"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



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



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



ELTON JOHN

HERE ——— AND ——— THERE



LIVE IN CONCERT, RECORDED IN LONDON AND NEW YORK.



MCA-2197

Album compiled and produced by Gus Dudgeon.



MCA RECORDS

"If you weren't there, you are now."

RECORD WORLD

Country Catalogue: A Valuable Asset

By DON CUSIC

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

Hit Singles

RCA and CBS have put out albums which contained hit singles by a variety of their artists, capitalizing on the market for the hit singles. However, ABC/Dot prefers not to package such albums, with president Jim Foglesong stating: "For the most part, it's just not worth our while. The sales aren't that great." Foglesong admits that their catalogue has not been fully exploited and stated that future plans include a concentration in that area.

RCA has taken advantage of its catalogue when one of its

(Continued on page 103)

RIAA Outlines Industry Market Expansion Project

By ELIOT SEKULER

■ LOS ANGELES—The Recording Industry Association of America (RIAA) has issued a 22-page prospectus summarizing the first planning efforts for a "recording industry market expansion project" aimed at broadening the demographics of the record market. The prospectus, drawn up following an RIAA meeting in San Francisco last April, details a plan conceived by the Association's

president, Stanley Gortikov, WB's Stan Cornyn, A&M's Gil Friesen and 13 other executives representing manufacturers, retailers and rack jobbers. It calls for a comprehensive institutional advertising campaign, to be funded by manufacturers, gives a detailed plan for the development of a new methodology for the marketing of recordings and gives a timetable for the unfolding of the over-all campaign.

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

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

The document describes the decline in interest among adult consumers and provides a comprehensive outline of various methods that might be employed to arouse or re-arouse that interest. The basic thrust of the program is directed towards marketing contemporary artists and music rather than relying upon re-packages of former hits. To that end, the prospectus enumerates dozens of approaches that could be taken by individual companies to expose product to a wider sampling of consumers who are now oblivious to contemporary music. The document touches upon the special needs inherent to better marketing of tapes, the relationship between hardware and recordings, the gift-giving potential of records, advertising and other exposure venues that have been under-exploited or not exploited at all.

A part of the program involves the retention of an advertising and marketing agency that will research, develop and implement an extensive institutional campaign on behalf of the recording industry and will help select from one to three suitable mar-

(Continued on page 90)

Rock Benefits Prove Effective In Aiding Presidential Hopefuls

By MICHAEL SHAIN

■ WASHINGTON — California Governor Jerry Brown had no sooner finished counting the near-\$100,000 an all-Asylum benefit concert had pulled in for his Presidential campaign than Maryland election officials began counting up the votes that gave Brown a solid victory in the state's preferential primary. As

Jackson Browne, Linda Ronstadt and the Eagles—all Californians—put on a

four-hour plus, sold-out show for 20,000 paying customers at the Capitol Centre in suburban Wash-

ington last Friday (14) for the candidate, rumors were flying as to whether or not Elvin Bishop would come out for Jimmy Carter, and that other candidates were wooing Bob Dylan's support. The relationship between politics and rock and roll has entered a new phase.

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

The new laws require candidates to raise \$250 in small contributions in 35 different states.

(Continued on page 101)

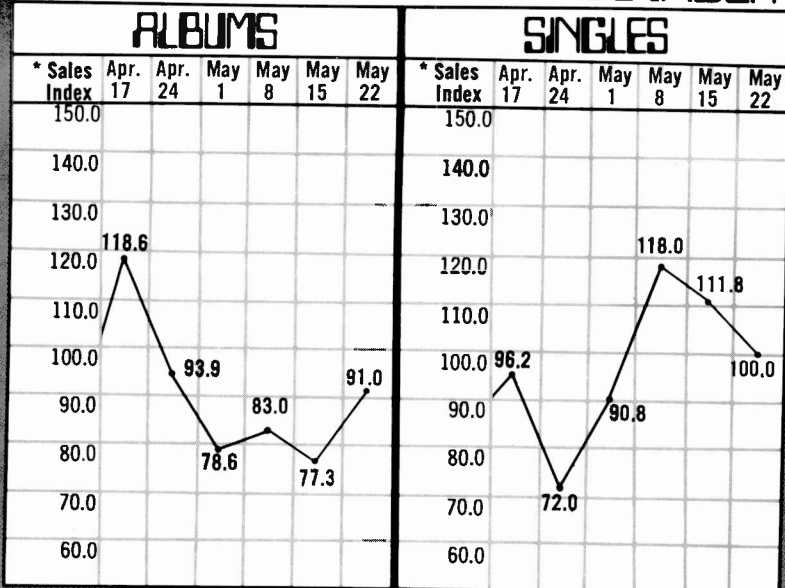
ANNOUNCING THE FIRST ANNUAL Record World Advertising Awards

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

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

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

THE RECORD WORLD SALES INDEX



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

MAA Convention Calls for Industry Cooperation

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

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

Catalogue Use

On the former subject, CBS' Stan Monteiro asked the operators how they could make better use of the Columbia Hall of Fame, the RCA Gold Standard or similar series from other companies which feature Louis Armstrong, Elvis Presley, Barbra Streisand and hits of the '40s and '50s. Sentiment among the operators was that the record com-

panies should take one such standard and back it with a current r&b or disco item, thus serving two possible audiences with one record.

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

Bob Austin, a director of the CMA board, chairman of its New York promotion task force and publisher of *Record World*, fielded questions on the national sale of country product, citing a growth of from \$250 million dollars five years ago to \$440 million today. It was suggested that

sample copies of new country releases with accompanying title strips be sent to the list of operators belonging to the Music Operators Association in New York. The list will be available by writing to Chicofsky c/o MAA, 250 W. 57 St., N.Y.C. 10019, Rm. 1229. Austin further suggested that the new decal which will be utilized in all stores that feature WHN's top hits should also be placed on or around the jukeboxes programming those country records.

Other items brought up at the symposium included greater awareness for Latin and disco product; and the desire on the part of operators to be contacted personally by record company promotion staffers so that they (the operators) can make suggestions as to what major product they are working on and to send samples of records which have the greatest play potential. The
(Continued on page 101)

Audiofidelity Restructures; Gallagher Elected President

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

In remarks prepared for a May 20 news conference announcing the changes, Gimbel said they reflect Audiofidelity's decision "to broaden its base in all aspects of the leisure time industry and particularly in the record and tape markets."

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



Bill Gallagher, Herman Gimbel

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

Background

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

Tom Rodden Resigns From 20th Century

■ LOS ANGELES—Tom Rodden has announced his resignation from 20th Century Records. Rodden, however, has agreed to stay on in his present position as vice president and general manager of 20th until a qualified replacement can be found.

Beatle Repackages Planned by Capitol

■ LOS ANGELES — Capitol Records, Inc. will release The Beatles' "Got To Get You Into My Life" as a single May 31 followed by a double-record repackage of classic Beatles' tunes titled "Rock'n'roll Music" on June 7, announced Don Zimmermann, CRI executive vice president and chief operating officer.

Single

The single "Got To Get You Into My Life," which is backed with "Helter Skelter," is being rush-released. Featuring lead vocals by Paul McCartney, the song, which first appeared on the "Revolver" album released in the U.S. on August 8, 1966, has never
(Continued on page 101)

Powerhouse Picks

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

Parliament (Casablanca) "Tear the Roof off the Sucker (Give Up The Funk)."

Experiencing sensational pop activity in Detroit and Memphis, this huge r&b record is now starting to take off on a top 40 level, garnering some key pop markets and showing a substantial amount of sell-through in those areas and others.



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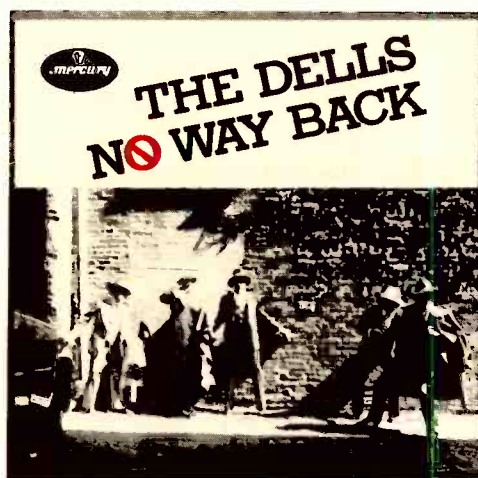
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TWO DIFFERENT GENERATIONS. BUT BOTH GENERATE ONE RESPONSE...EXCITEMENT.

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



Mercury SRM-1-1084
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Phonogram/Mercury Opens New Memphis Offices

By PAT BAIRD

MEMPHIS — Phonogram, Inc./Mercury Records launched the opening of the company's new Memphis offices with a Mississippi River cruise/party May 18. The party was hosted by Jud Phillips, Jr., recently appointed to the newly created post of a&r director/Memphis, and attended by more than 150 municipal government officials, music business executives and recording artists.

At a ceremony on the river boat, Memphis Mayor Wyeth Chandler, himself a songwriter and local recording artist, gave a summary of the history of Memphis music and welcomed the company by presenting keys to the city to Charlie Fach, executive vice president and general manager, and other Phonogram/Mercury executives. A representative of the office of Shelby County Mayor Roy Nixon read a proclamation naming Tuesday, May 18 "Mercury Music Day."

Speaking after the presentations, Fach noted that this is the second time Mercury has had an office in Memphis and that such past and present label artists as Jerry Lee Lewis, O.B. McClinton, Charlie Rich, Bill Justis and Dickey Lee have lived and re-

Lundy Joins RSO

LOS ANGELES — Janis Lundy has been appointed executive assistant to president Al Coury at RSO Records and will work with him from the Los Angeles headquarters office in all areas of company activity.



Janis Lundy

These include marketing, promotion, publicity and a&r, according to Coury, as well as general liaison in coordination of RSO music releases with the Phonogram/Polydor/Polydisc organization.

Lundy joins Coury after four years with Capitol Records, most recently as administrative assistant to that label's senior vice president in charge of national promotion. Earlier, she was a publishing administrator with, first, A&M Records and then Warner Brothers Music.

corded there. He also announced that veteran r&b group The Bar-Kays had just been signed to the label. Their first Phonogram/Mercury album will be recorded in June.

Attending the floating party were local music luminaries Jerry Lee Lewis and Jud Phillips, Sr., co-founder of the legendary Sun Records; perennial host and MC for the event, Rufus Thomas; Denise LaSalle (Westbound Records), and Phonogram/Mercury recording artists O.B. McClinton and The Bar-Kays.

Jud Phillips, Jr., who moved into the new Phonogram/Mercury offices earlier this month, began his career in the music business working with his father and uncle, Sam Phillips, at Sun Records. He was chief engineer at two Los Angeles studios be-

'Bitches Brew' Goes Gold

NEW YORK—Columbia recording artist Miles Davis has had his album, "Bitches Brew," certified gold by the RIAA.

"Bitches Brew," originally released in 1970, has become influential in that it has affected the course of musicians' careers in virtually every area of music, including progressive, rock, soul and Latin.

Davis, recognized as a prime mover in the field of music, has been the mentor of a legion of musicians who have gone on to found their own highly successful units, including Herbie Hancock, Chick Corea, Keith Jarett, Wayne Shorter, Joe Zawinul, John McLaughlin, Billy Cobham and Dave Holland.

fore joining Bell Records in New York as A&R administrator. He also served as vice president and general manager of Castle Music in Boston and was Phonogram/Mercury's director of A&R in New York before moving back to Memphis.

The new offices, whose architecture is a cross between business functional and southern comfort complete with lattice hallways and a plant filled center atrium, are located at 2000 Madison Ave., Memphis 38105, (901-726-6000). The complex also houses Ardent Studios where Black Oak Arkansas and Ruby Starr recently completed albums.

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

NARM Schedules Mid-Year Convention

CHERRY HILL, N.J.—A mid-year conference for the regular members of the National Association of Recording Merchandisers will be held Tuesday, September 21 through Thursday, September 23, 1976, at the Continental Plaza Hotel in Chicago, Illinois. The conference will be specifically directed to the needs of the three segments of the NARM regular membership: the rack jobbers, the retailers and the independent distributors. The conference programming will be geared to mid-

Wisconsin Enacts Anti-Piracy Law

MADISON, WIS. — Governor Patrick J. Lucey signed into law Assembly Bill 618, making Wisconsin the forty-third state to have enacted an anti-piracy statute.

The new law makes the unauthorized duplication of sound recordings, as well as the distribution, sale or advertising of pirated recordings, punishable by a jail term of up to six months and/or a fine of up to \$2,000 for the first offense, and up to nine months in jail and/or a fine of up to \$8,000 for any subsequent offense.

Schwartz Bros. Reports First Quarter Profit

WASHINGTON, D.C.—Schwartz Brothers, Inc., has reported net income of \$18,829 or \$.02 per share on sales of \$5,231,492 for the first quarter ended March 31, 1976 compared to a loss of \$3,296 on sales of \$4,683,085 for the first three months of last year.

dle management, as well as to the higher echelon of merchandising executives. Plans are also being made to include a special session for the up-and-coming young executives and other relative newcomers to the business, to give them an opportunity to participate.

Levitt To Speak

Professor Theodore Levitt of the Harvard Graduate School of Business will address the conference at a general session on Thursday, September 23. Professor Levitt, who spoke at the 1975 NARM Convention, will address the conference on "The Implications on the Music Industry of the Growing Adult Market." Dr. Levitt will address himself to practical marketing applications of the material in the NARM study of the 25-45 year age group presented at the 1976 NARM Convention.

Schedule Incomplete

Although a final schedule for the mid-year conference is as yet not completed, the schedule will include meetings of the rack jobbers, retailers and independent distributors advisory committees, a NARM regular members meeting, and separate meetings of the regular members' three merchandising segments. The separate sessions for rack jobbers, retailers and distributors will include rap sessions, educational programs geared to the needs of each particular segment, and an idea exchange spotlighting internal operations.

REGIONAL BREAKOUTS

Singles

EAST:

America (WB)
McCoo & Davis (ABC)
Vickie Sue Robinson (RCA)

SOUTH:

Thin Lizzy (Mercury)
John Travolta (Midland Intl.)
Candi Staton (WB)
Parliament (Casablanca)

MIDWEST:

Starbuck (Private Stock)
Jimmy Dean (Casino)
John Travolta (Midland Intl.)
Starland Vocal Band (Windsong)

WEST:

Starland Vocal Band (Windsong)
Starbuck (Private Stock)
Rhythm Heritage (ABC)
Cyndi Grecco (Private Stock)

Albums

EAST:

Steve Miller (Capitol)
Bootsy's Rubber Band (WB)
Hall & Oates (RCA) 1.)
George Benson (WB)

SOUTH:

George Benson (WB)
Manhattans (Columbia) 1)
Charlie Daniels (Epic)

MIDWEST:

Bootsy's Rubber Band (WB)
Lee Oskar (United Artists)
Crusaders (ABC)
Steely Dan (ABC)

WEST:

Steve Miller (Capitol)
Sons of Champlin (Ariola America)
Ritchie Blackmore (Oyster)
George Benson (WB)

Queen
has 1,000,000 best friends!!!

AND, NOW, FROM THEIR PLATINUM ALBUM

A Night at the Opera

QUEEN'S NEWEST HIT-BOUND SINGLE

"You're My Best Friend"

E-45318



7E-1053

Artie's Party



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

Charles Stepney Dies

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

Stepney has most recently been associated with Maurice White and Earth, Wind & Fire. From the beginning of the band's affiliation with Columbia Records, Stepney has co-produced and arranged their albums, including their recent Platinum Ips "Gratitude" and "That's The Way of the World."

Stepney was born in Chicago in 1931. He attended Wilson Jr. College and the Chicago Music College. In 1950, he married and, subsequently, had three daughters. During the years he worked at Chess, he produced and arranged music for such artists as Muddy Waters, Howlin' Wolf, Rotary Connection — Minnie Riperton's group — and Phil Upchurch, among others.

Macmillan To Publish 'Candide' Show Book

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

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

NARAS Trustees Re-elect Cooper

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

They also agreed unanimously with executive producer Pierre Cossette that next year's Grammy Awards telecast will emanate from Los Angeles and the chapter city to be saluted on the show will be Atlanta. In other moves, they voted to reinstate their annual fall meeting and endorsed progress reports from Charles Suber and Jim Progris, president and director respectively of the

NARAS Institute, for which they voted additional funds to implement projected plans for becoming an accrediting agency and for scheduled educational seminars in Boston, Chicago and Miami, and for the publication of a quarterly journal.

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

Amendments

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

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

(Continued on page 95)

Blue Oyster Cult Readies A 'Mini-Festival' Summer

■ NEW YORK — This summer, Columbia recording group Blue Oyster Cult is to headline what is being described as the country's first series of "indoor mini-festivals." The indoor concerts, which are to last a minimum of six hours each according to ATI's Jeff Franklin, are being set to permit the group to take advantage of its new laser light show which has been called "the most sophisticated laser show ever created."

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

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

be pre-programmed by a specially designed digital computer system.

Though the laser show was specifically designed for use in indoor facilities, the system is powerful enough "to write on clouds in broad daylight." Among the devices that Blue Oyster Cult will utilize are a bracelet which is actually a small prism capable of projecting a cone of laser light, a laser rifle which explodes mylar reflective flakes over the audience and a plexiglass drum riser which contains multi-optical devices and is capable of projecting a variety of effects.

Barry Taylor

Beck Brings Gold



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

Frisoli Named VP By Phonodisc, Inc.

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

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

THEIR LAST SINGLE: **LOVE HURTS** (GOLD)
 THEIR LAST ALBUM: **HAIR OF THE DOG** (GOLD)
 THEIR NEW SUPER SINGLE: **CARRY OUT FEELINGS** (AM-1819)
 THEIR NEW ALBUM: **CLOSE ENOUGH FOR ROCK 'N' ROLL** (SP-4562)
 THEIR INTENTIONS: **TO MAKE YOU HAPPY AND SELL PLENTY OF RECORDS.**
 THEIR LABEL: **A&M**
 THEIR NAME: **NAZARETH**
 THEIR NAME AGAIN: **NAZARETH**

NAZARETH,



"CLOSE ENOUGH FOR ROCK 'N' ROLL"

Produced by Manny Charlton

PROUDLY ON A&M TAPES & RECORDS

NAZARETH TOUR DATES.

June 1 _____ Masonic Aud., Detroit, Mich.	June 9 _____ Memorial Hall, Kansas City, Kan.
June 2 _____ Riverside Theater, Milwaukee, Wisc.	June 10 _____ City Aud., Omaha, Neb.
May 26 _____ Century Theater, Buffalo, N.Y.	June 11 _____ Civic Center Arena, St. Paul, Minn.
May 27 _____ Allen Theater, Cleveland, Ohio	June 12 _____ Civic Aud., Fargo, N.D.
May 28 _____ Civic Center, Saginaw, Mich.	June 13 _____ Civic Center, Bismarck, N.D.
May 29 _____ Memorial Aud., Columbus, Ohio	June 27 _____ City Park, New Orleans, La.
May 30 _____ RFK Mem. Stadium, Washington, D.C.	June 30 _____ Beacon Theater, New York, N.Y.
June 4 _____ Aragon Ballroom, Chicago, Ill.	
June 5 _____ Glen Oak Park Amphitheater, Peoria, Ill.	
June 6 _____ Convention Center, Indianapolis, Ind.	
June 7 _____ Ambassador Theater, St. Louis, Mo. (tentative)	



THE COAST

By MIKE HARRIS



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

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

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

BLACKBYRDS IN FANTASY-LAND: Fantasy Records recently hosted a combination gold record presentation and cocktail party for their very hot **Blackbyrds**, held at a Berkeley Marina restaurant. In attendance to honor the band's "City Life" achievement was president **Ralph Kaffel**, along with other luminaries including **Ron Granger**, **Dave Marshall**, **David Lucchesi**, **Orrin Keepnews**, **Bob Mercer** and, naturally, **Donald Byrd** . . . A **Creem** news release informs us that **Creem** publisher **Barry Kramer** and his wife **Connie** "after nine months of planning have produced a special edition, **J. Justin Kramer**, weighing in at five pounds . . . in a single color with small dimensions" . . . **Capitol Records** has just purchased 110 miles of clothesline to use in conjunction with the extensive in-store displays that will appear this summer

(Continued on page 95)

A Delightful Debut



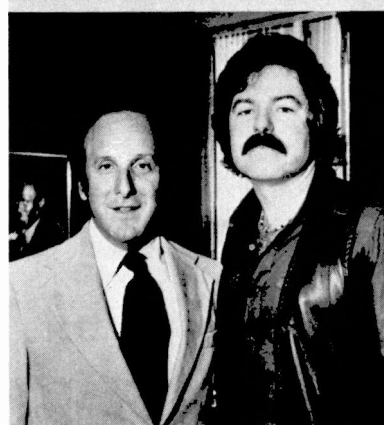
A recent "Mike Douglas Show" featured the first national television appearance of two music personalities, **Don Kirshner** and **Ingrid Croce**, wife of the late **Jim Croce**. Ms. Croce made her singing debut on the show and Kirshner brought along special footage of **Jim Croce's** television debut on "In Concert," while Croce was still a newcomer to the business. Pictured above, from left, are **Jack Klugman**, **Mike Douglas**, **Don Kirshner** and **Ingrid Croce**.

TV Album Promo Set by Motown

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

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

Point Blank To Arista



Clive Davis, (left), president of **Arista Records**, has announced that the company has signed **Point Blank** to a long term exclusive recording contract. The Dallas band is comprised of vocalist "Big John" O'Daniel, guitarists **Rusty Burns** and **Kim Davis**, bassist **Phil Petty** and drummer **Pete Gruen**. Arista is rush-releasing the debut album by the group, entitled "Point Blank," which was produced by **Bill Ham** (right, who manages **ZZ Top** as well as **Point Blank**) for **Lone Wolf Productions**.

RCA Ups Abraham

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



George Abraham

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

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

ABC Taps Liberatore

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

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

1 MONTH!

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



Luther

“Good For the Soul” Pts. 1 & 2

Produced by Luther Vandross
#44200



Margie Joseph

“Hear the Words,
Feel the Feeling”

Produced by Lamont Dozier
#44201

Billboard	Cash Box	Record World
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31●	50●	48●
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61●	58●	49●
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COTILLION

Cotillion Records. You ain't heard nothin' yet!



Distributed by Atlantic Records

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Palmieri Tops Latin N.Y. Awards

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

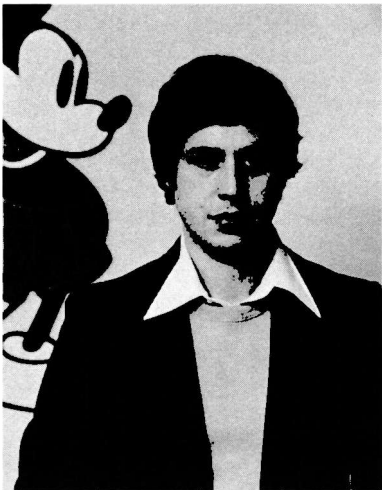
Eddie Palmieri, winner of the first Grammy, was the big winner, receiving four awards (Best Album, Best Piano Player, Best Orchestra and Musician of the Year). The album which earned Palmieri the honors is "Unfinished Masterpiece" on Coco. The album also earned the Producer of the Year award for Coco's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

The complete list of winners follows:

Hall of Fame—Machito; Piano — Eddie Palmieri, "Unfinished Masterpiece;" Timbales — Nicky Marrero, "Unfinished Masterpiece;" Conga — Ray Barretto, "Barretto;" Bongos — Roberto Roena, "Apollo Sound 6;" Bass — Bobby Valentine, "Va A La

Krisel Named VP By Disneyland

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



Gary Krisel

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

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

Carcel, Vols. 1 & 2."

Trumpet—Chocolate, "Chocolate Caliente;" Trombone—Willie Colon, "There Goes The Neighborhood;" Saxophone — Mario Rivera, "Unfinished Masterpiece;" Flute—Art Webb, "Barretto;" Violin—Pupi Legarreta, "Pupi Y Su Charanga;" Guitar—Yomo Toro, "Good, Bad & The Ugly."

Miscellaneous Instruments — Louie Ramirez, (Vibes), "I Can See;" Female Vocalist — Celia Cruz, "Tremendo Cache;" Male Vocalist — Hector LaVoe, "La Voz;" Composer—Ruben Blades, "El Casangero"/"God, Bad & Ugly;" Charanga—Tipica Noel; Conjunto—Hector LaVoe.

Orquesta — Eddie Palmieri; New Band—Bobby Rodriguez Y La Compania; Arranger — Louie Ramirez, "Borinquen Tiene Montuno;" Producer—Harvey Averne, "Unfinished Masterpiece;" Latin Jazz LP — "Afro-Indio," Mongo Santamaria (Vaya); Latin Rock LP — "Love Is," Seguida (Fania).

Comedy — "Looking Good," Freddie Prinze (Columbia); Salsa LP — "Unfinished Masterpiece," Eddie Palmieri; Latin Soul (Disco) — "Salsoul Orq.," Salsoul Orq. (Salsoul); Disco Hit of Year— "Let's Do The Latin Hustle," Eddie Drennon (Friends & Co.); Song of the Year—"Guarare," Ray Barreto (Fania); Album Cover—"Barretto," Izzy Sanabria (Design).

Concerts — Fania All Stars at Madison Square Garden, Jerry Masucci, Producer; Dances—"3 Eras of Celia Cruz," R. Aviles-R. Mercado, Producers; Musician of the Year—Eddie Palmieri; Disco DJ of the Year—Eddie Rivera; Most Popular Latin Club—The Corso; Most Popular Radio Show — Roger Dawson, "Sunday Salsa Show," (WRVR).

Sweet City, Heath/Levy Pact



Terry Cashman, Tommy West and Phil Kurnit of Sweet City Songs Limited have announced that Heath/Levy Music Co. Ltd. will administrate their catalogue in the United Kingdom and Eire. Sweet City Songs Ltd., U.K. publisher for Blendingwell Music and Sister John Music, publishes songs of Jim Croce, Henry Gross, Crack the Sky, Jim Dawson and others. Pictured here are from left (seated): Tommy West; Eddie Levy and Geoff Heath of Heath/Levy Music Co. Standing are from left: Terry Cashman and Phil Kurnit.

Wings Win Gold



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

THEATER REVIEW

'Threepenny Opera': A Theatrical Event

■ NEW YORK—For those of us unable to compare the current production of "Threepenny Opera" to the one of 20 years ago, there can be nothing but praise. Though familiar with the score from recordings in German and English, it is the graceful ferocity of Mack the Knife (Raul Julia), the detached intellectuality of Jonathan Peachum (C.K. Alexander) and the crude sexuality of Jenny (Ellen Greene) and the whores as can be communicated in stage performance only that makes the Joseph Papp production at the Vivian Beaumont a theatrical event.

A comparison, too, is a matter of quibbling, for Richard Foreman as director and Stanley Silverman as musical director has given a

measure of their own form to the Brecht/Weill work, and the show on view at the Beaumont succeeds quite well as it is. And the Ralph Manheim/John Willett translation does seem to bear the spirit of Brecht's message vividly.

Strong Performances

Julia's portrait of Mack is fiery when needed, with the final guillotine scene brilliantly played. Alexander is at once sinister and bitingly insightful. The supporting performances match up to those of the leading characters, as does the whole production. If any comparisons are to be made, it would be to the shamefully misdirected revival of "Rise and Fall of the City of Mahogany" five or six years ago. Brecht/Weill does not have to be modernized to be contemporary. Audiences, rather, have to be ready for what they said.

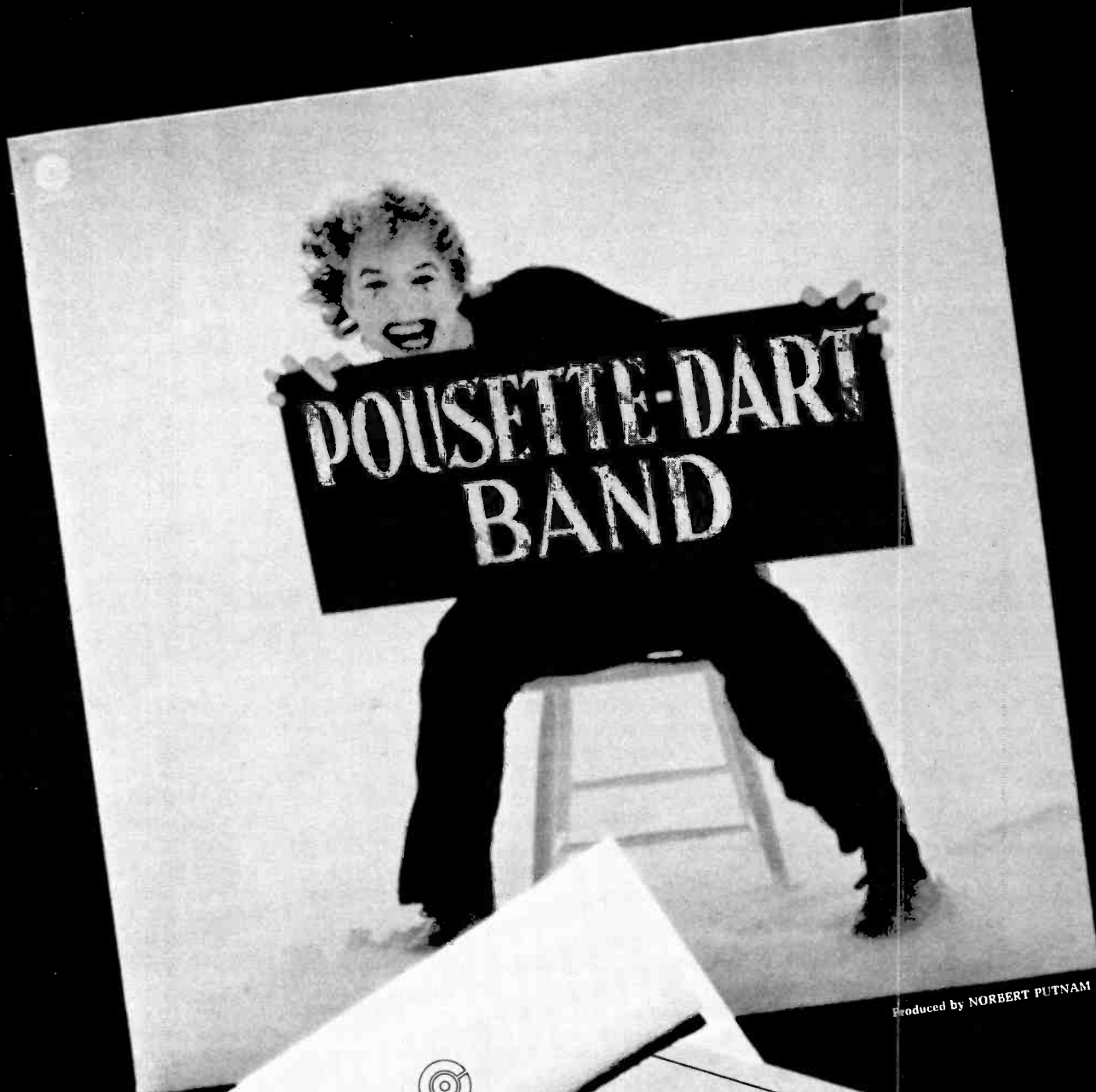
Ira Mayer

Santana Re-Signs With Columbia

■ NEW YORK — Bruce Lundvall, president, CBS Records Division, has announced that Santana has re-signed an exclusive recording pact with Columbia Records, continuing a relationship that has extended over the past 10 years.

1976 saw the release of "Amigos," Santana's eighth album for the label. It hit the RW chart almost immediately and has remained in a high position ever since.

Santana returned from a European tour in the latter portion of 1975, to work on "Amigos," and have since commenced a coast-to-coast tour of the United States. They are managed by Bill Graham.



Produced by NORBERT PUTNAM

ST-11507



*Bonjour
 C'est une invitation to listen to
 le nouveau disque exceptionnel
 de Pousette-Dart Band
 on Capitol Records
 and to see them en action au concert.
 They are très magnifique!
 Merci.*



IN CONCERT with YES!

May 28 Roanoke, Virginia
 May 29 Norfolk, Virginia
 May 30 Charleston, West Virginia
 May 31 Johnson City, Tennessee
 June 1 Nashville, Tennessee
 June 2 Birmingham, Alabama

June 3 Atlanta, Georgia
 June 4 Memphis, Tennessee
 June 5 Jackson, Mississippi
 June 6 Huntsville, Alabama
 June 8 Cincinnati, Ohio
 June 9 Hershey, Pennsylvania

June 10 Providence, Rhode Island
 June 12 Philadelphia, Pennsylvania
 June 13 Washington, D.C.
 June 16-17 Jersey City, New Jersey
 June 18 Boston, Massachusetts
 June 19 Hartford, Connecticut

June 20 Rochester, New York
 June 21 Kalamazoo, Michigan
 June 22 Pittsburgh, Pennsylvania
 June 24 Columbia, South Carolina
 June 25 Savannah, Georgia
 June 26 Tampa, Florida

Warners' 'Night of Gold'



The WEA Sales Conference held last week in Scottsdale, Arizona, included a "night of gold" from Warner Bros. Records. Local WEA branches and personnel, plus home office staff, were awarded gold records in recognition of their outstanding efforts during the year. Pictured top row (left) Ed Rosenblatt, Warners vice president and director of sales and promotion, is shown presenting a gold album to Mike Spence, branch manager, Cleveland branch, for "overall excellence;" in center, Robin Rothman, creative services coordinator/trade liaison, received a gold record from board chairman and president Mo Ostin for the Gary Wright lp; pictured top row right is Bob Murphy, WEA Los Angeles sales manager, receiving a gold Fleetwood Mac album

from Lou Dennis, Warner Bros. national sales director. Pictured on the bottom row with Foghat gold album awards are, from left: Russ Thyret, Warners vice president and director of national promotion; Tom Sims, WB Dallas branch manager; Paul Fishkin, chief operating officer of Bearsville Records; Alan Shapiro, WB Houston sales manager; Tony Outeda, Foghat manager, and Fred Katz, WB Cleveland sales manager. Pictured bottom row right are (from left) Roger Helms, WB Charlotte sales manager and Bill Biggs, WB Atlanta sales manager, receiving gold records for The Staple Singers' "Let's Do It Again" from Tom Draper, vice president and director of black music marketing.

June LP Release Set by Polydor

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

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

British singing duo The Chanter Sisters have their first release, "First Flight." The Curtis Brothers, once a part of Neil Young's back-up group "Crazy Horse," debut a new solo lp entitled "The Curtis Brothers."

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

Williams Live

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

E/A To Release New Simon LP

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

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

Polygram Taps Two

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

Whitmore

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

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

DON'T FORGET TO REMOVE THE RECORD WORLD ADVERTISING AWARDS ANNOUNCEMENT! ↗

AN
ANNOUNCEMENT
OF IMPORTANCE
TO THE INDUSTRY...

THE FIRST RECORD WORLD ANNUAL ADVERTISING AWARDS/1976

Simultaneous with the growth we have enjoyed has been the marked increase in the number of advertisements we carry that reflect outstanding creative and innovative concepts. Furthermore, we feel that the execution of these concepts in both copy and graphics have maintained a level of excellence with sufficient consistency to enhance the look and substance of each of our issues.

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

We look forward to your involvement in our awards program which we feel will generate the kind of synergism that will be of benefit to our industry.

AWARD QUALIFICATIONS

Advertisements submitted must have appeared in any issue of Record World during the period of January 1 to December 31, 1976.

AWARD CATEGORIES

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

AWARDS PANEL

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

AWARDS PROCEDURE

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

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

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

AWARDS PRESENTATION

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

AWARDS ENTRY INSTRUCTIONS

Contact your Record World representative for awards entry application.

All eight categories are open to each participating advertiser.

Maximum of three ads can be submitted for any one category. Identify category entered with designated letter A thru H. Five copies required of every ad submitted. Each copy must be identified as to Record World issue date.

Final deadline for all material is January 20, 1977.

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

PLEASE RETAIN THIS BROCHURE AS YOUR GUIDE FOR AWARDS PARTICIPATION.



DEDICATED TO THE NEEDS OF THE MUSIC/RECORD INDUSTRY

DISCO FILE TOP 20

MAY 29, 1976

- SOUL SEARCHIN' TIME/DISCO PARTY/THAT'S WHERE THE HAPPY PEOPLE GO/CAN WE COME TOGETHER**
TRAMMPS—Atlantic (lp cuts)
- TEN PERCENT**
DOUBLE EXPOSURE—Salsoul (disco version)
- I'M GONNA LET MY HEART DO THE WALKING**
SUPREMES—Motown (lp cut)
- TRY ME I KNOW WE CAN MAKE IT/COULD IT BE MAGIC/WASTED/COME WITH ME**
DONNA SUMMER—Oasis (lp cuts)
- LOVE HANGOVER**
DIANA ROSS—Motown (lp cut)
- NICE & SLOW**
JESSE GREEN—Scepter
- CATHEDRALS**
D.C. LaRUE—Pyramid (lp cut)
- TURN THE BEAT AROUND**
VICKI SUE ROBINSON—RCA (lp cut)
- HIGH ENERGY**
SUPREMES—Motown (lp cut)
- NINETY-NINE AND A HALF**
TRAMMPS—Atlantic (lp cut)
- DANCE YOUR ASS OFF**
BOHANNON—Dakar (lp cut)
- DANCING FREE**
HOT ICE—Rage (disco version)
- NEW YORK CITY**
MIROSLAV VITOUS—Warner Bros. (lp cut/disco version)
- MOVIN' LIKE A SUPERSTAR**
JACKIE ROBINSON—Ariola America
- GET THE FUNK OUT MA FACE**
BROTHERS JOHNSON—A&M (disco version)
- PARTY**
VAN McCOY—H&L (lp cut)
- FIRST CHOICE THEME/AIN'T HE BAD**
FIRST CHOICE—Warner Bros. (lp cuts)
- I'LL GO WHERE YOUR MUSIC TAKES ME**
JIMMY JAMES & THE VAGABONDS—Pye
- GET OFF YOUR AHH! AND DANCE**
FOXY—Dash
- YOUNG HEARTS RUN FREE**
CANDI STATON—Warner Bros.

Atlantic Releases 14

NEW YORK—Dave Glew, Atlantic/Atco senior vice president of marketing, has set a 14 album release for May. Leading the list is Aretha Franklin's "Sparkle," with music from the motion picture, produced and composed by Curtis Mayfield.

Also scheduled are: "Lipstick" by Michel Polnareff, original motion picture soundtrack; "Lovingly, Sylvia Syms;" "All the Things We Are" by Dave Brubeck; "Watch Out" by Barrabas; "Hearts on Fire" by the Baker-Gurvitz Army; "Oh, Yeah?" by the Jan Hammer Group, on Nemperor Records; "A Different Scene" by saxophonist Lou Donaldson, on Cotillion; "Impact," featuring former Temptation Damon Harris, on Big Tree, and "Mike Lesley," the first album by the veteran British pop songwriter.

The May release will also include the re-servicing of "Boz Scaggs," the artist's solo debut from 1969, featuring Duane Allman and the Muscle Shoals rhythm section.

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)
By VINCE ALETTI

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

* * *

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

The first of the two righteous statements printed above comes from a book called Fighting the Traffic in Young Girls or War on the White Slave Trade (The Greater Crime in the World's History) which was issued in 1910. The second is taken from an editorial in a New York paper called the Soho Weekly News and dated May 13, 1976. The rhetoric of those people who set themselves up to tell the public about the endless, imagined evils of the world hasn't changed at all. The dance-halls the Soho Weekly is so outraged about are three private discos in the Soho section of New York—Nicky Siano's Gallery, David Mancuso's 99 Prince (home of the New York Record Pool) and the recently reopened Frankenstein. A clue to why these discos are

(Continued on page 88)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

MR. LAFFS/NEW YORK

- DJ: Freddie Mendoza
- DANCE YOUR ASS OFF/PARTY PEOPLE**—Bohannon—Dakar (lp cuts)
- DISCO PARTY/SOUL SEARCHIN' TIME/THAT'S WHERE THE HAPPY PEOPLE GO/CAN WE COME TOGETHER**—Trammms—Atlantic (lp cuts)
- HOW'S YOUR LOVE LIFE? (PART 2)**—Lee Eldred—Mercury
- LIPSTICK**—Michel Polnareff—Atlantic (disco version)
- MOUZON MOVES ON**—Alphonse Mouzon—Blue Note (lp cut)
- PICK IT UP**—The Knack—Atco (disco version)
- PRETTY MAID/HEY HEY BIG JOHN**—Pretty Maid Company—Ariola America (disco version)
- SUGAR BOOGIE**—Bobby Thomas & the Hotline—MCA (disco version)
- TELL ME HOW YOU LIKE IT/I CAN'T STOP/I GET A KICK/IN THE STILL OF THE NIGHT**—John Davis & the Monster Orchestra—Sam (lp cuts)
- TEN PERCENT**—Double Exposure—Salsoul (disco version)

MANNEQUIN/NEW YORK

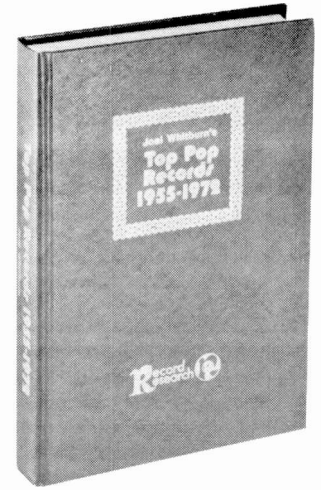
- DJ: Phil Gill
- CATHEDRALS**—D.C. LaRue—Pyramid (lp cut)
- DISCO PARTY/CAN WE COME TOGETHER**—Trammms—Atlantic (lp cuts)
- HEAVEN MUST BE MISSING AN ANGEL**—Tavares—Capitol (disco version)
- HIGH ENERGY/I'M GONNA LET MY HEART DO THE WALKING**—Supremes—Motown (lp cuts)
- LET'S DANCE/IT'S MAD/GHETTOS OF THE MIND**—Pleasure—Fantasy (lp cuts)
- LOVE TALK**—James Gilstrap—Roxbury (lp cut)
- LOWDOWN**—Boz Scaggs—Columbia (lp cut)
- ROCK ME WITH YOUR LOVE**—Biddu Orchestra—Epic (import lp cut)
- TELL ME HOW YOU LIKE IT/I CAN'T STOP/IN THE STILL OF THE NIGHT/I GET A KICK**—John Davis & the Monster Orchestra—Sam (lp cuts)
- TEN PERCENT**—Double Exposure—Salsoul (disco version)

THE CITY/SAN FRANCISCO

- DJ: John Hedges
- DANCE YOUR ASS OFF**—Bohannon—Dakar (lp cut)
- GET THE FUNK OUT MA FACE**—Brothers Johnson—A&M (disco version)
- HOLD ON**—Sons of Champlin—Ariola America (lp cut)
- I'M GONNA LET MY HEART DO THE WALKING**—Supremes—Motown (lp cut)
- NICE & SLOW**—Jesse Green—Scepter
- TEMPTATION, TEMPTATION**—New Ventures—UA (lp cut)
- TEN PERCENT**—Double Exposure—Salsoul (disco version)
- THAT'S WHERE THE HAPPY PEOPLE GO/DISCO PARTY/SOUL SEARCHIN' TIME**—Trammms—Atlantic (lp cuts)
- TRY ME I KNOW WE CAN MAKE IT/COULD IT BE MAGIC/WASTED**—Donna Summer—Oasis (lp cuts)
- TURN THE BEAT AROUND**—Vicki Sue Robinson—RCA (lp cut)

THE ARCHDIOCESE/QUEENS, NEW YORK

- DJ: Frank Strivelli
- BLACK SOUL MUSIC**—Black Soul—Import Disque (not yet released)
- CATHEDRALS**—D.C. LaRue—Pyramid (lp cut)
- ENERGY TO BURN/CAN'T STOP GROOVIN'**—B.T. Express—Columbia (lp cuts)
- I'M GONNA LET MY HEART DO THE WALKING**—Supremes—Motown (lp cut)
- LOVE HANGOVER**—Diana Ross—Motown (lp cut)
- NEW YORK CITY**—Miroslav Vitous—Warner Bros. (disco version)
- TEN PERCENT**—Double Exposure—Salsoul (disco version)
- THAT'S WHERE THE HAPPY PEOPLE GO/DISCO PARTY/SOUL SEARCHIN' TIME/CAN WE COME TOGETHER**—Trammms—Atlantic (lp cuts)
- TOUCH AND GO**—Ecstasy, Passion & Pain—Roulette (disco version)
- TRY ME I KNOW WE CAN MAKE IT/WASTED/COME WITH ME**—Donna Summer—Oasis (lp cuts)



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Fogelberg Captures Gold



Epic Records/Full Moon recording artist Dan Fogelberg was recently presented with a gold album for his latest album, "Captured Angel." Shown at the special presentation are (from left): Paul Drew; Don Felder of Eagles; Irv Azoff, Fogelberg's manager and president of Full Moon Productions; Walter Yetnikoff, president, CBS Records Group; Bill Scymczyk, producer; Ron Alexenburg, senior vice president, Epic Records and Associated Labels; Don Henley and Joe Walsh of Eagles; Fogelberg; and Randy Meisner of Eagles.

CTI Taps Two for Field Force

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

Perry was most recently program manager for WHUR-FM in Washington. Prior to that, he held various positions in product management and marketing at RCA Records. He was also promo-

tion manager at CBS Records. He will operate out of Washington D.C.

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

George Wiener Signs Two

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

Upon his return, Wiener announced plans to bring both

Taures and The Flying Saucers to the U.S. for their first American concert tours, tentatively slated for fall of this year.

Wiener leaves Hollywood May 26 for New York meets regarding pacting of new artists and writers.

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AM ACTION

(Compiled by the Record World research department)

■ **Andrea True** (Buddah). Filling in some more of the gaps with another excellent week of adds and moves. Picked on KHJ (25), WABC, KTLK and WQAM and jumps 27-17 WFIL, 22-18 KXOK, 24-20 WQXI, 9-7 13Q, HB-14 WRKO, HB-22 KFRC, HB-25 WHBQ, 18-15 WKRQ, 3-3 WCOL, 25-22 WPGC, 14-13 KSTP, 8-6 WIXY, plus more. Selling like crazy!

Starland Vocal Band (Windsong). Last week's Powerhouse Pick explodes with tons of additional major market adds, among them WFIL, WQXI, KILT, KDWB, KFRC, CKLW, WMAK and KLIE. Some excellent moves include 19-8 WCOL, 7-3 WPGC, HB-30 WHBQ, HB-22 KHJ and extra-21 KSTP.



Starland Vocal Band

Gary Wright (Warner Bros.) Added this week to WRKO and although slow in spreading is maintaining a healthy picture in every market on it. Here's a rundown: 1-1 WCOL, 27-24 WPGC, 9-8 WIXY, 34-28 KILT, 16-12 WKRQ, 23-21 WQXI, 12-10 WOKY, HB-27 KFRC, HB-29 WHBQ, 20-15 KTLK and 24-19 KSTP.

(Note: The lp, which has been on the top 100 chart for over four months, holds securely again in the top 15 this week.)

Eric Carmen (Arista). Basking in the newly-found acceptance at WLS, WQXI, WRKO, KTLK and WKRQ, along with positives at WFIL (17-15), WOKY (18-14), KLIF (HB-24), WPGC (22-15), CKLW (HB-28), WCOL (22-16), KFRC (25-24), KHJ (19-16), KSTP (23-18), KDWB (16-14) and WIXY (27-14).



Gary Wright

Parliament (Casablanca). Looking enormous r&b, the pop potential is heading in the same direction. Great action at CKLW (14-8) and WHBQ (13-7) is joined by the support this week of KSLQ and WPGC. (Note: This week's Powerhouse Pick.)

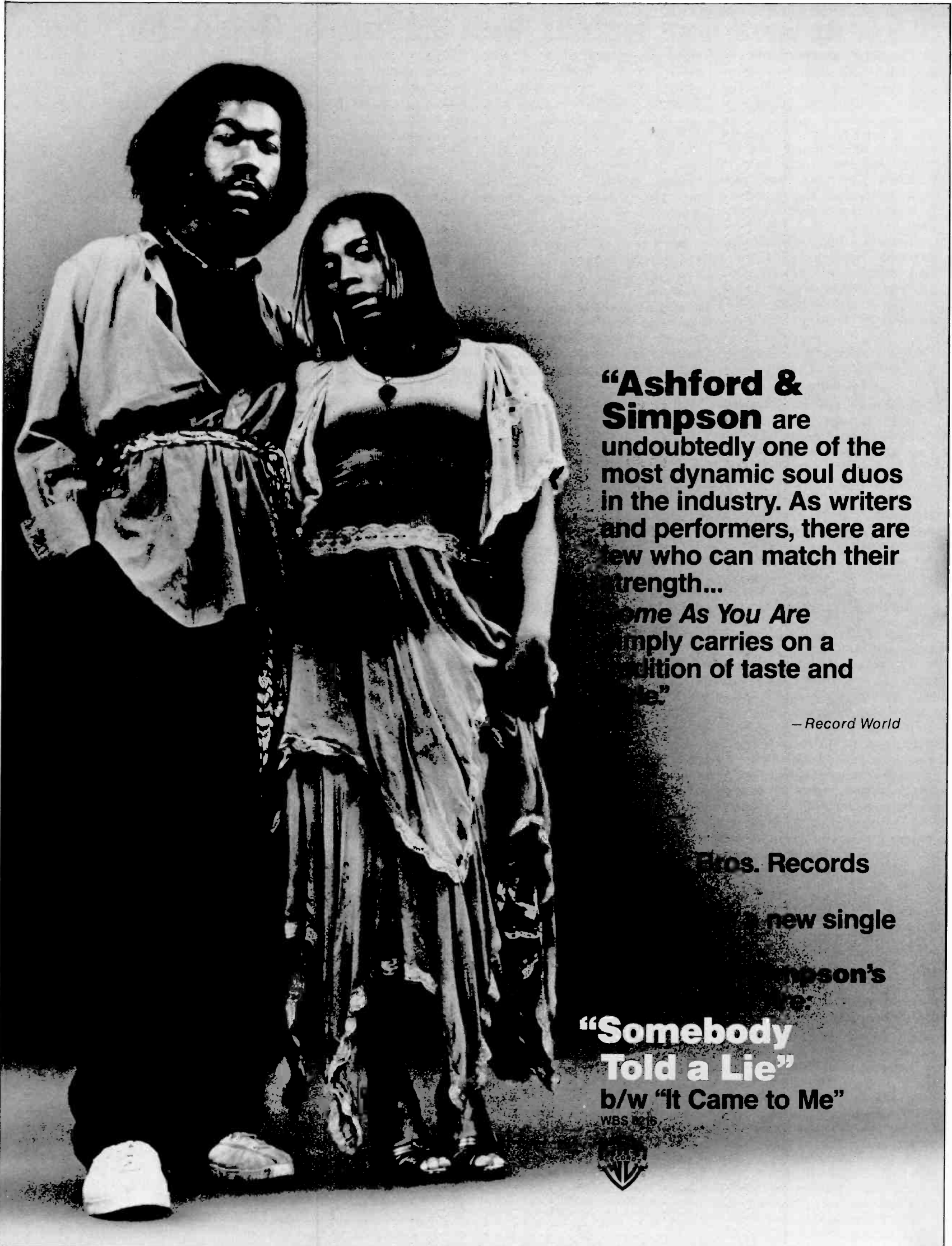
Starbuck (Private Stock). The best week yet on this one as new markets are awakened to the hit potential here. Adds include WFIL, KDWB and WMAK plus more. Other activity: 11-2 WQXI, 10-9 WCOL, 29-25 CKLW, 23-21 KFRC, 25-23 WHBQ, 27-22 KSLQ, HB-40 KILT and 38-29 WIXY. Sales are

(Continued on page 95)

Nehrbass Honored



L.A.'s national promotion reps recently held a dinner honoring Ms. Mardi Nehrbass on her recent appointment as general manager of Big Tree Records. Shown from left are: Pete Gideon, MCA; Marty Goldrod, Arista; Bud O'Shea, Epic; Mardi Nehrbass; Big Tree; Scott Shannon, Casablanca; Georgeann Cifarelli, RCA; Sam Alfano, A-tola; in front: Chuck Thagard, Columbia; Don McGregor, Warner Bros.



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“Somebody Told a Lie”
b/w “It Came to Me”

WBS 1215



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

By JACK McDONOUGH

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

Frampton, topping a bill that included Fleetwood Mac and Gary Wright (with Status Quo opening April 25 and UFO May 1) drew 110,000 people (55,000 per day) for a gross of \$970,000. Seats were pegged at \$8.50. The shows were sold out three weeks in advance.

Retail Impact

Frampton's box office muscle carried through in Northern California record stores. Rick Galliani, who does regional promotion for A&M out of Eric-Mainland distributing (in Emeryville, across the Bay from San Francisco) reports that 100,000 units of "Frampton Comes Alive" have moved in Northern California since its release. That includes almost 20,000 units sold out of Erie to its local retailers during the period extending from one week before the first show to one week after the second. On April 29, two days before the second show, 6145 pieces went out of Eric and on April 30, the day before that show, another 1815 pieces went out. Galliani makes a rough estimate that the local J.L. March operation would have sold about 30 percent of the Eric total, making for a ballpark figure of 130,000 units in the region.

Special Displays

Many stores did special Frampton merchandising displays. Eric ran a full page San Francisco Chronicle ad the day of the first show with Tower Records and also took Frampton ads in the Daily Cal and on KFRC, KYA, and KSAN. Eric also did Gary Wright ads on KSAN at the same time.

For the concerts Graham reproduced the elaborate English castle motif he had used last year for his original "British Are Coming" show, headlined then by Robin Trower. However, this year a number of extra touches were added, most notable of which was the cannons that shot out hundreds of tiny parachutes to which were attached miniature British flags. A mammoth Union Jack was draped across the rear of the stage. A brass band trumpeted Frampton's arrival, and the star was lifted onto the stage by means of an elevator that Graham had specially contrived. As usual there was an

elaborate spread of food and drinks in the backstage/trailer area, catered by Narsai's of Berkeley. Production expenses for each day's concert ran to \$200,000.

Graham press officer John Artman indicated that there was "much more fringe madness" at this year's concert and much greater media interest, with over 700 media guests per day. Artman credited KFRC with a special assist on the shows.

Following the May 1 concert A&M, with Graham as co-host, hosted a boat ride on San Francisco Bay aboard "The Monarch" owned by Harbor Tours, for 350 local press, radio and record business guests. A&M president Jerry Moss presented Frampton with a gold record for the live album, while noting that in the interim the record had achieved platinum status.

Special guests on board the cruise were Frampton managers Dee and Bill Anthony; Frank Barsalona of Premier Talent; Gil Freisin, executive vice president at A&M; Moss; and Carlos Santana, who had jammed with

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

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

Frampton's set was masterful in all respects. The crowd hung on his every move and the star, radiant at the response he was drawing, kept the crowd buoyant without overdoing anything and while playing beautifully throughout. Perhaps most remarkable was his opening ploy of doing two songs alone acoustically. That a crowd of 55,000 who had

been sitting in the sun all day waiting to boogie to their man listened so attentively to such an opening is a measure of the devotion they accorded the star.

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

Wilkinson Joins KHJ

■ LOS ANGELES—Wendy Wilkinson has been named promotion director of KHJ radio, announced Tim Sullivan, vice president and general manager of KHJ.

CONCERT REVIEW

Joe Cocker: Totally Engrossing

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

From the first strains of "Feelin' Alright" to the last chord of his encore, "Catfish," the audience knew that it was witnessing a revival of Cocker Power. His new band, Eric Gale (guitar), Cornell Dupree (guitar), Gordon Edwards (bass), Steven Gadd (drums), Rich-

ard Tee (keyboards), and Phyllis Lyndsay, Mary Ann Lyndsay and Patti Punch (backup vocals), is the perfect complement to Cocker's new repertoire, which alternates rock with some very soulful rhythm and blues.

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

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

Rounding out Cocker's show were "The Jealous Kind," "Space Captain," which brought back memories of Mad Dogs and Englishmen, Matthew Moore's "Moondew," which Cocker sang beautifully, and, of course, his hit single, "You Are So Beautiful."

The man who gets by with a little help from his friends certainly didn't need any help this time around, as a very happy and pleased Beacon audience knows.

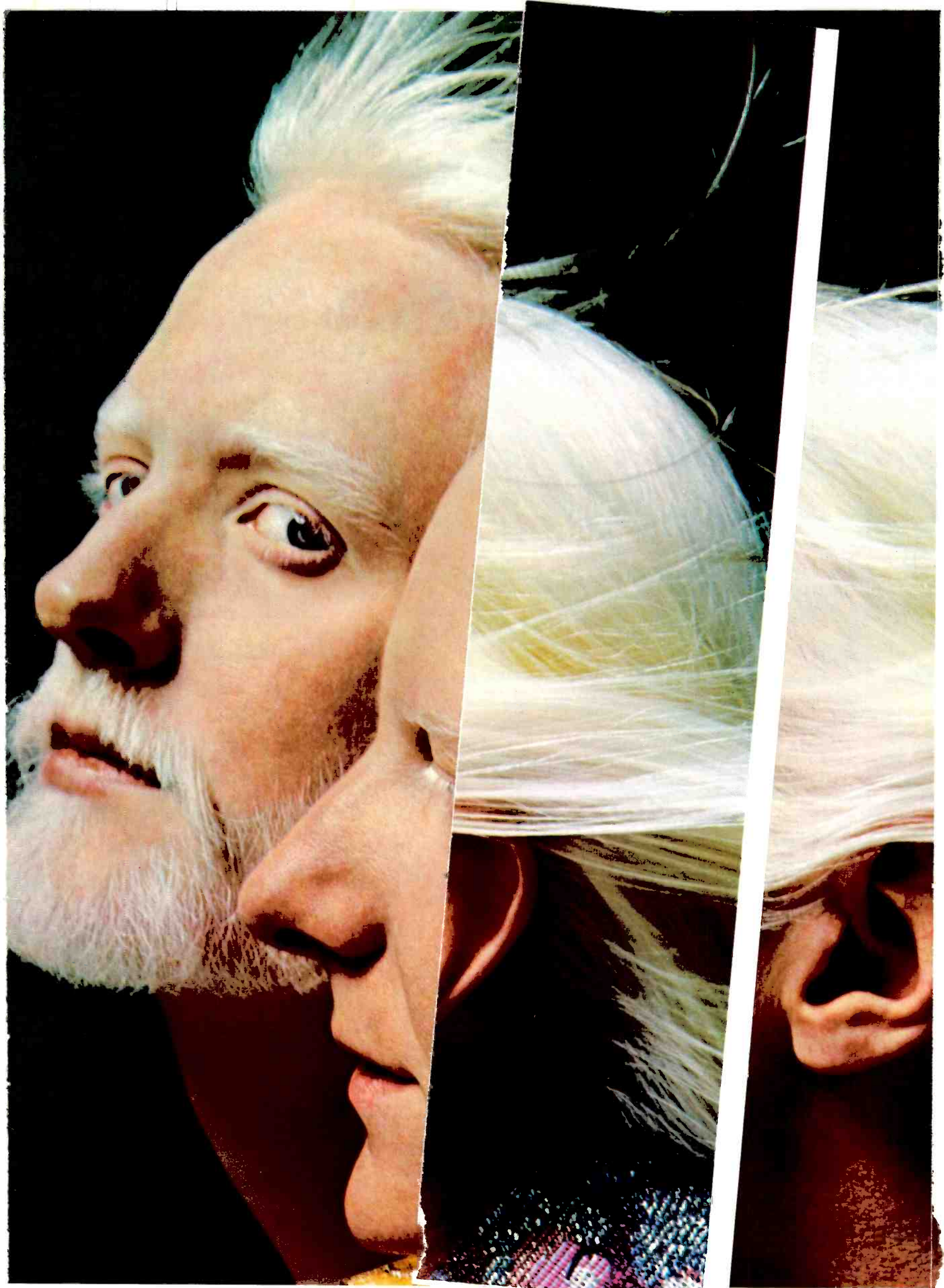
Opening the show for Joe Cocker was the KGB band, which consists of Ray Kennedy, Carmine Appice, Barry Goldberg, Craig Sutton and Ben Schultz. Unlike most opening acts, KGE showed the talent and ability to become a top notch act. Led by Ray Kennedy's splendid vocals and superb musicianship, KGB left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

Carl Skiba

By Hook or by Crook



Capitol recording artists Dr. Hook received a gold record and congratulations from Don Zimmermann, Capitol's executive vice president and chief operating officer. Dr. Hook's "Only 16," a rendition of the Sam Cooke tune included on their just-released "A Little Bit More" lp, sold a million copies. Pictured from left at a party celebrating the event are: Dr. Hook members Bill Francis, John Wolters, Rik Elswit and Ray Sawyer; Hook manager and producer Ron Haffkine; and Zimmermann.



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5 GET DOWN TONIGHT Pt. 1
 THE SUNDING BANG

6 JIVE TALKIN' BAY BEATS
 THE SUNDING BANG

7 AT SEVENTH
 THE SUNDING BANG

THE ALBUM CHART

14 CHAIN REACTION
 PROCLAIMERS
 ABC 100 1000

15 PROCLAIMERS
 ABC 100 1000

16 BARRY MANELOW'S MERRY MEN
 ABC 100 1000

17 BREAKING MY BREAKS
 WATSON
 ABC 100 1000

18 BLOWN AWAY BY A BAY
 BROTHERS
 ABC 100 1000

19 WHAT A DIFFERENCE A DAY
 BROTHERS
 ABC 100 1000

THE FM AIRPLAY REPORT

THE RETAIL REPORT

RECORD WORLD COUNTRY

NSA Sets 'Manny Lavender, Blake Mergo Epic Inks Dave Soul, Country & Blues Signs Stella Purton

DIALOGUE

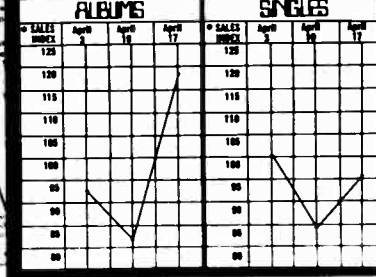
Larry Butler and Jack Messler on The UA Country Story

SOUL TRUTH

Personal Pleas: "Explosion" with Today's Soul Artists

Powerhouse Picks

THE RECORD WORLD SALES INDEX



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New York, N. Y.

By IRA MAYER & BARRY TAYLOR

■ A SONGWRITER IS A SONGWRITER IS NOT A SONGWRITER: One watches Tom Waits on stage and marvels at his ability to improvise with words what a Charlie Parker did on saxophone. There are the set pieces around which he works, and the now-expected "props" (are they really that?). But the attention at his Alice Tully Hall concert recently riveted on those word strings, not on the songs. Mumbled as they were at times, and over-long as the patter went at others, there were new ideas flowing between the lines we'd heard before. The concert ran more than two and a half hours, and Waits will have to streamline it somewhat—even use the sax-bass-drums back-up more imaginatively—to reach a more variegated audience.

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



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

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

LAST CALL FOR TRACK 9: Max Bennett and Victor Feldman, members of the L.A. Express, stopped by the RW offices last week while in town for their appearance at The Bottom Line. Bennett and Feldman, (Continued on page 91)

A 'Grand' Welcome



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

Hecht Named GM By Cashwest Prod.

■ NEW YORK — Alan D. Hecht has been named general manager of Cashwest Productions, it was announced by Terry Cashman and Tommy West.

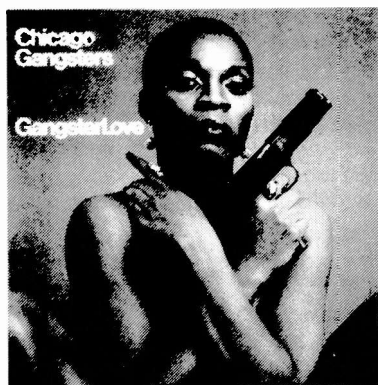
Hecht will be responsible for the coordination of all Cashwest activities and will directly oversee the production work of all Cashwest staffers.

Harwin & Associates Join Chalice Productions

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



Chicago Gangsters



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ENGLAND DAN AND JOHN FORD COLEY

—Big Tree 16069 (Atlantic)
I'D REALLY LOVE TO SEE YOU TONIGHT (prod. by K. Lehning) (Dawnbreaker, BMI)

This duo has been absent from the scene for a while, but they make a worthy return with this sparkling tune with its extraordinary melodic hook.

GEORGE BENSON—Warner Bros. 8009

THIS MASQUERADE (prod. by Tommy LiPuma) (Skyhill, BMI)

Benson is currently enjoying some long overdue success and acknowledgement which he stands to increase exponentially with this cool interpretation of the Leon Russell ballad. A real delight!

BEN E. KING—Atlantic 3337

I BETCHA DIDN'T KNOW THAT (prod. by Norman Harris) (Moonsong East/Memphis Two Night, BMI)

Ben E.'s exemplary vocal treatment and Norman Harris' sterling production adds up to the kind of sound that made the singer's comeback so successful last year. This one could go all the way.

THE DODGERS—Island 058

DON'T LET ME BE WRONG (prod. by Muff Winwood) (Island, BMI)

The rich sound is very reminiscent of early Beatles/Badfinger which is not surprising with two members of the latter group involved with this outfit. Simple and understated, it hits the nail right on the head!

JAMES BROWN—Polydor PD 14326

GET UP OFFA THAT THING (prod. by James Brown) (Dynatone/Belinda/Unichappell, BMI)

The self-proclaimed "minister of new new super heavy funk" has lost none of his energy or outrage. Here he scores with one of his best numbers in sometime.

THE WES LEE BAND—Playboy P 6074

SHEILA (prod. by Sonny Limbo) (LOW-TWI, BMI)

Tommy Roe's 1962 tribute to the Buddy Holly sound is updated with a string-laden ballad version which offers a completely novel interpretation of the song.

DAN FOGELBERG—Epic 8 50234

OLD TENNESSEE (prod. by Dan Fogelberg) (Hickory Grove, ASCAP)

This ballad from Fogelberg's "Captured Angel" lp has a sweet country harmony sound which is bolstered by some excellent acoustic guitar work. Watch for it!

RAMONES—Sire SAA 725

BLITZKREIG BOP (prod. by Craig Leon) (Taco/Bleu Disque, ASCAP)

These N.Y. purveyors of "blitzkreig pop" offer a wall of sound effect and spout punk lyrics. This number is aimed directly at diehard rockaholics.

THEMES OF THE WEEK

JIM LOWE—Union 1619

I'M IN LOVE WITH YOU MARY HARTMAN, MARY HARTMAN (prod. by B. Liftin & Frank Ent.) (Frank, ASCAP)

TED KNIGHT—Ranwood R 1059

I'M IN LOVE WITH BARBARA WALTERS (prod. by Jackie Mills) (Shermley, ASCAP)

An alternative to the recent spate of TV theme songs are these two tunes written for a couple of personalities who have captured the imagination of millions via the tube. Lowe offers a tongue-in-cheek ballad, while Knight, better known as Ted Baxter from the "Mary Tyler Moore Show" is trying to capture Barbara Walters' heart as well as a piece of her million dollar salary.

PUSSYCAT—Private Stock 091

MISSISSIPPI (prod. by Eddy Hilberts) (Veronica, ASCAP)

A pop song with a country lilt from Scandinavia of all places. Light and appealing, it should garner much MOR response. An excellent, well-rounded effort.

ROD STEWART—Mercury 73802

WHAT'S MADE MILWAUKEE FAMOUS (HAS MADE A LOSER OUT OF ME) (prod. by Rod Stewart) (Al Gallico, BMI)

Already a big country hit for Jerry Lee Lewis, this time recorded by Stewart in 1972 has finally been released. It could get either pop or c&w play.

THE NEW MARKETS—Seminole 501 (Farr)

SONG FROM M*A*S*H (prod. by Joe Saraceno) (20th Century, ASCAP)

The latest in the trend of TV theme tunes, this one's disco-fied and synthesized, but the music stands on its own. If you listen closely, you can even hear the sound of helicopters—a S*M*A*S*H!

CRACK OF DAWN—Epic 8 50231

IT'S ALRIGHT (THIS FEELING I'M FEELING) (prod. by Bob Gallo) (Chappell/Jay's Ent., ASCAP)

This Jackson-Yancy number is given a succinct, economical treatment by the group which makes it suitable for pop, r&b or disco play. It's alright!

T. G. SHEPPARD—Hitsville H6032F

(Motown)
SOLITARY MAN (prod. by J. Gilmer & B. Browder) (Tallyrand, BMI)

Neil Diamond's 1966 pop hit has been dusted off and stands to pick up double crossover action with its country arrangement that should also get pop play.

VENUS—Columbia 3 10341

MADISON '76 (prod. by Jeff Lane) (Satellite, BMI)
 This brisk, up-tempo effort was arranged by Brass Construction's Randy Muller, who along with Jeff Lane, works a scintillating groove earmarked for the discos.

BLUE MAGIC—Atco 7052 (Atlantic)

FREAK-N-STEIN (prod. by Bobby Eli) (WIMOT/Friday's Child, BMI)

The group picks up the tempo after "Grateful," its last outing, with this Bobby Eli/Len Barry tune. The arrangement is clean and effective and should earn the group some solid crossover action.

LYNYRD SKYNYRD—MCA 40565

GIMME ME BACK MY BULLETS (prod. by Tom Dowd) (Duchess/Get Loose, BMI)

The title track from the group's recent album is a sinewy, guitar-heavy number—a sound the group is most comfortable with. The beat is reminiscent of Bad Company and rocks with a stormy aggression.

SCORPIONS—RCA JB 10691

IN TRANCE (prod. by Dieter Dierks) (Sunbury, ASCAP)

This record comes from out of left field (Germany to be precise), but the group superimposes Bee Gees harmonies over a solid Black Sabbath hard rock rhythm for a sound all its own. Give it a listen.

GENO WASHINGTON & THE RAM JAM BAND—DJM 1011

YOU LOVELY WITCH (prod. by Geno Washington & Kaplan Kaye) (Dick James, BMI)

A disco-styled chanting beat meets some r&b street rhythms and the result is a somewhat laid back but nonetheless relentless assault that should get some r&b action.

SHEER ELEGANCE—ABC 12194

LIFE IS TOO SHORT GIRL (prod. by P. Lynton & P. Grade) (N.Y. Times, BMI)

This European outfit has a continental vocal sound which is applied to a steady mid-tempo disco beat. Already a hit in some countries, it should follow suit here.

NEW BIRTH—Warner Bros. 8217

THE LONG AND WINDING ROAD (prod. by J. Baker & M. Wilson) (Maclen, BMI)

This stimulating treatment of the Beatles tune is at once familiar and unique with its soulful vocal treatment destined to give it both pop and r&b acceptance.

MAN—MCA 40539

OUT OF YOUR HEAD (prod. by the Manband) (Unart, BMI)

The group that put Wales on the map along with Tom Jones (as far as music is concerned) has its most commercial offering yet with this gritty Deke Leonard tune.

BOOTSIE COLLINS—Warner Bros. 8215

STRETCHIN' OUT (IN A RUBBER BAND) (prod. by G. Clinton & W. Collins) (Backstage, BMI)

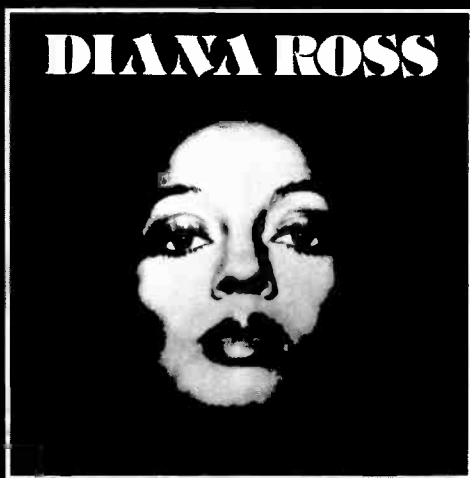
Bootsie's "elastic music" is funky and moving over which he recites some appropriately outrageous lyrics. Watch for it to spring up to the top of the r&b charts.

Together...



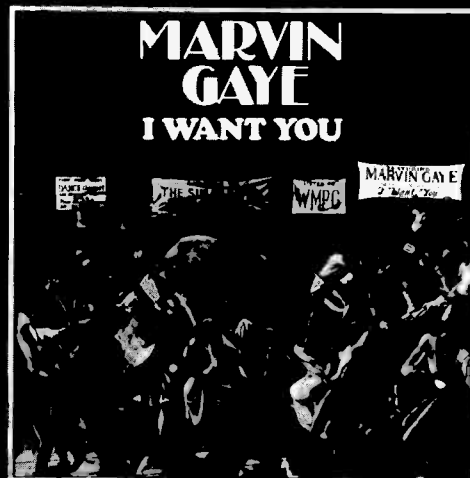
(M-5803V1)

or apart...



Includes the single
"Love Hangover"

(M-1392F)



Includes the single
"I Want You"

(T-54264)

Motown's SUPERSTARS give you SUPERSALES!

On Motown Records and Tapes

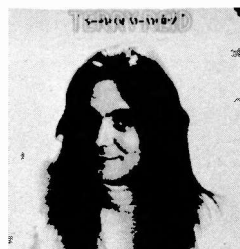
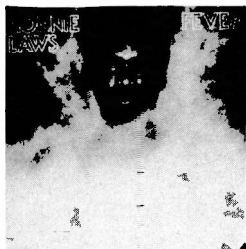


© 1976 Motown Record Corporation

FEVER

RONNIE LAWS—Blue Note BN-LA628-G (UA) (6.98)

"Pressure Sensitive" is still residing comfortably on the Jazz LP Chart, reedman Laws having found an audience that spread from jazz followers, to soul and pop. The title track here is his disco offering, "Night Breeze" and "Karmen" being more lyrical, "Strugglin'" more rock.



SEED OF MEMORY

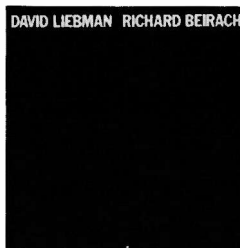
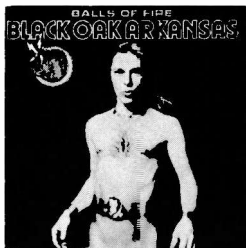
TERRY REID—ABC ABCD-935 (6.98)

Reid is something more than a cult figure, but his low profile and the relatively slow pace at which his career has evolved make each lp something of an event. "Seed of Memory" was produced by Graham Nash, the first side a largely acoustic set, the second more electrified—all sounding very Neil Youngish.

BALLS OF FIRE

BLACK OAK ARKANSAS—MCA 2199 (6.98)

One of the more durable of American touring bands, Black Oak's always had its recording act pretty together, with a steady audience of buyers for their wares. "Ramblin' Gambler Man," "Fistful of Love," "All My Troubles" and "Rock 'n' Roll" have the fire to keep 'em rolling.



FORGOTTEN FANTASIES

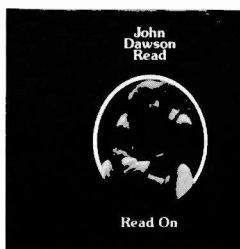
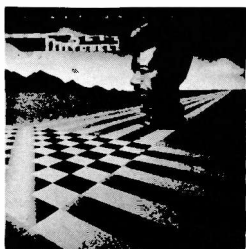
DAVID LIEBMAN/RICHARD BEIRACH—Horizon SP 709 (A&M) (5.98)

A gentle album of duets featuring Liebman on alto flute, tenor and soprano saxophones and Beirach on acoustic piano. Each also contributes in the writing, with Beirach's "October 10th" and "Eugene" and Liebman's title composition the strongest, most intense performances.

FUNKTION JUNCTION

BLUE MITCHELL—RCA APL-1-1493 (6.98)

Mitchell is one of the few jazz trumpeters/flugelhornists who survives a funky rhythm section, his jazz solos in tact; in other words, his music is not watered down to passify rock, r&b or disco audiences, yet there's an appeal to each. "I'm in Heaven," "Daydream" and "Love Machine" accomplish that beautifully.



READ ON

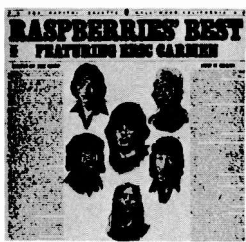
JOHN DAWSON READ—Chrysalis CHR 1102 (WB) (6.98)

Had Dion been English, or sung Ralph McTell's songs . . . well, that's an idea of what Read sounds like. His previous lp received modest FM attention, a matter now to be rectified. "One Road For Angels," "Me and You" and "Some People Are Crazy" show broad lyric sensitivity.

RASPBERRIES' BEST FEATURING ERIC CARMEN

Capitol ST-11534 (6.98)

An elaborate package with quite a bit of history on outer and inner liner notes and evidently remixed by producer Jimmy Lerner, who was also responsible for Carmen's solo success on Arista. "Go All the Way," "Overnight Sensation" and "Starting Over" are among the faves.



MORRIS ALBERT

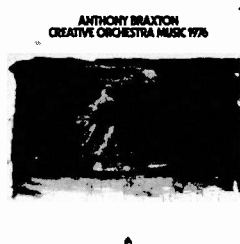
RCA APL1-1496 (6.98)

Albert's Latin base permeates this entire recording, though "Memories" and "Father" are closest to his "Feelings" in sound and production. The second side, however, with the exception of "Father," is quite specifically Latin oriented in both beat and sentiment. An artist of considerable international stature.

THE RUNAWAYS

Mercury SRM-1090 (6.98)

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



CREATIVE ORCHESTRA MUSIC 1976

ANTHONY BRAXTON—Arista 4080 (6.98)

Braxton's second under the Arista logo is an inventive set employing full orchestra in a relatively loose setting. Braxton writes, "I refer to this medium as Creative Orchestra Music both as a means to separate this activity from my work in notated orchestra music . . . and because it best describes this medium." Impressive.

EXPLOSION . . . !

BETTY WRIGHT—A1ston 4402 (T.K.) (6.98)

The T.K. rhythm and horn sections are assuredly rivalling their Philly counterparts in both consistency and quantity of output. Ms. Wright has a powerful, versatile soul voice that pulls the most from her and Willie Clarke's songs. "Do Right Girl," "Smother Me With Your Love" and "Keep Feelin'" explode all over.



CA-THE-DRALS

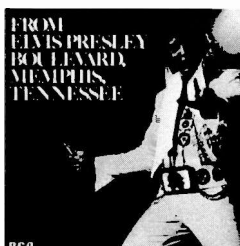
D.C. LARUE—Pyramid PY-9003 (Roulette) (6.98)

The attempt here is for a male version of Donna Summer, the first side's "I Don't Want to Lose You" dancing in at just over 14 minutes. The really strong cut, however, is the seven and a half minute "Cathedrals," with its insistent back-beat and more straight-forward disco bent. Ring those chimes, as they say.

THAT'S ENTERTAINMENT, PART II

Soundtrack—MGM MG-1-5301 (7.98)

The second film compiling highlights from the Metro-Goldwyn-Mayer vaults is lighting up silver screens around the country, leaving young and old film buffs singing the hits of a golden era. Much of that is here, from "The Lady Is A Tramp" to "I Remember It Well" to "Inka Dinka Doo." This is entertainment.



FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE

RCA APL1-1506 (6.98)

Another live recording running the gamut from the traditional "Danny Boy" to Roger Whittaker's "The Last Farewell" to the Sedaka/Cody "Solitaire." It's time for a fresh studio album from the King, but the excitement is there as it always is.

(Continued on page 79)

LYNYRD SKYNYRD

Listen to what they're saying...

"Rough, rowdy ribald rock"

San Francisco Examiner

"Number 1 in Southern Music"

Fairleigh Dickinson University

"Southern fried boogie proves its appeal"

Houston Texas Chronicle

"Skynyrd snatches rock evening from jaws of disaster"

Sunday Sun-Times

"Lynyrd Skynyrd: War on society?"

Chicago Sun-Times

"Skynyrd strikes lode of Confederate gold"

Chicago Tribune

"Southern rock-loud and gutsy"

Chicago Tribune

"Southern rock stirs up rebel yells"

The New York Times

"Skynyrd sparkles"

The Boston Globe

LYNYRD SKYNYRD

Listen to their new single...

GIMME BACK MY BULLETS

Produced by Tom Dowd

MCA-40565



Lynyrd Skynyrd has no pretenses about who they are or where they come from. Maybe that's why at this point it has transcended its regional identity to the extent that Lynyrd Skynyrd is no longer merely a southern band but a great American band.

—The Long Island News

MCA RECORDS

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Kander & Ebb: Life Is A Cabaret & Film & Shows & . . .

By IRA MAYER



John Kander, Fred Ebb

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

Record World: Is there a different focus, a different approach for the different media in which you work, or is it all songwriting?

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

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

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

Kander: Also if you're given a half hour obviously you can't linger too long on an idea.

RW: Is there as much re-writing for television as for stage or film?

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

Kander: Or if a change happens, it happens so fast that you have no chance to test it out.

Ebb: Also, they're very similar to librettos. Television shows are mostly variety material. At least the ones we've been involved with—Shirley's and Liza's. It's a series of numbers. You're less apt to change those. They are less apt not to work than something that comes out of a book scene, for example, and has something hinged on in front of it and behind which would make a number a little wobbly. Perhaps just even in the wrong place. In a musical sometimes by shift-

ing a number to another place it starts to work when it didn't in the place you had it. There's much more margin for fooling around.

RW: What makes you decide to take on a particular project?

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

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

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

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

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

Kander: We were really better off not being there.

RW: What kind of anxieties were there when Bob Fosse had a heart attack shortly before "Chicago" was to open?

Ebb: Terribly bad ones. Is there a good anxiety? I guess the real feeling you have is that this show you've worked on for two years isn't going to make it. It's a show we loved.

Kander: Chita's nightclub act came out of it.

Ebb: "I entered 'Cabaret' very skeptically. Johnny entered 'Happy Time' very wary and grew to love it as I grew to love 'Cabaret.' Eventually you fall in love with them all."

RW: You tailored that act for Chita on very short notice.

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

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

RW: It seems as though you work with a relatively small group of artists.

Kander: I think that's a kind of natural thing that happens, particularly if you work a lot . . . you want to work with people you trust, with whom you have a communications system set up already.

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

(Continued on page 98)

ACCEPTED EVERYWHERE



The album is "**Young And Rich**" (SP 4580). The band is The Tubes. And the word, very definitely, is "acceptance." Wherever you go.

Chart Acceptance

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

Airplay Acceptance

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

New York are firmly convinced that the future is The Tubes, and that the future is now.

Sales Acceptance

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

Quick Acceptance

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

THE TUBES, "YOUNG AND RICH"

Produced by Ken Scott

SP 4580

DON'T LEAVE HOME WITHOUT IT.



HOT...ON A&M RECORDS AND TAPES.

101 THE SINGLES CHART 150

MAY 29, 1976

MAY 29

MAY 22

101	104	A FIFTH OF BEETHOVEN—WALTER MURPHY & THE BIG APPLE BAND—Private Stock 073 (RFT, BMI)
102	107	YOU'RE MY EVERYTHING LEE GARRETT—Chrysalis CRS 2112 (WB) (Island, BMI)
103	109	I'LL GET OVER YOU—CRYSTAL GAYLE—United Artists XW781 Y (Pullybone, ASCAP)
104	106	EVERYTHING THAT 'CHA DO (WILL COME BACK TO YOU) WET WILLIE—Capricorn CPS 0254 (WB) (No Exit, BMI)
105	105	AMERICA THE BEAUTIFUL RAY CHARLES—Crossover 985 (Tangerine, BMI)
106	102	NORMA JEAN WANTS TO BE A MOVIE STAR SUNDOWN COMPANY—Polydor PD 14312 (Natural Songs, ASCAP)
107	114	JOHNNIE COOL—STEVE GIBBONS—MCA 40551 (Towser Tunes/Naimad Lane, BMI)
108	108	I GET LIFTED SWEET MUSIC—Wand WDS 11295 (Scepter) (Sherlyn, BMI)
109	130	RAIN, OH RAIN FOOLS GOLD—Morning Sky MS 700 (Arista) (Frank Share/Big Shorty, ASCAP)
110	110	LET IT SHINE AL GREEN—Hi 5N 2306 (London) (Jec/Al Green, BMI)
111	111	YES, I'M READY TOM SULLIVAN—ABC 12174 (Dandelion/Stillran, BMI)
112	113	SAVE YOUR KISSES FOR ME BOBBY VINTON—ABC 12186 (Easy Listening, ASCAP)
113	101	YOU GOT THE MAGIC JOHN FOGERTY—Asylum 45309 (Greasy King, ASCAP)
114	115	AMERICA THE BEAUTIFUL CHARLIE RICH—Epic 8 50222 (Julep, BMI)
115	121	SOPHISTICATED LADY NATALIE COLE—Capitol P 4259 (Jay's Ent./Chappell & Co./Cole-Aroma, ASCAP/BMI)
116	117	NUTBUSH CITY LIMITS BOB SEGER—Capitol P 4269 (Unart/Hub, BMI)
117	119	YOU KNOW THE FEELIN' STEVE WIGHTMAN—Farr 003 (Carmela, SESAC)
118	128	JUKIN' ATLANTA RHYTHM SECTION—Polydor 14323 (Low-Sal, BMI)
119	147	MUSIC JOHN MILES—London 5N 20086 (Velvet/RA/PUB)
120	116	GET OFF YOUR AHHI AND DANCE (PART I) FOXY—Dash 5022 (TK) (Sherlyn, BMI)
121	124	BETTER DAYS MELISSA MANCHESTER—Arista 0183 (Rumanian Pickle Works/Columbia/N.Y. Times, BMI)
122	—	EASY LOVIN'/WE GOT THE RECIPE BO KIRKLAND & RUTH DAVIS—Claridge 414 (Blue Book, BMI)
123	—	BUTTERFLY FOR BUCKY BOBBY GOLDSBORO—United Artists XW793 Y (Unart/Pen In Hand, BMI)
124	139	FOXY LADY CROWN HEIGHTS AFFAIR—De-Lite DEP 1581 (Delightful, BMI)
125	—	RAINBOW IN YOUR EYES LEON & MARY RUSSELL—Paradise 8208 (WB) (Teddy Jack, BMI)
126	136	SHARING THE NIGHT TOGETHER LENNY LE BLANC—Big Tree BT 16062 (Atlantic) (Alan Carter, BMI, Music Hall, ASCAP)
127	129	I'M EASY KEITH CARRADINE—ABC 12117 (Lion's Gate/Easy, ASCAP)
128	—	I'M GONNA LET MY HEART DO THE WALKING THE SUPREMES—Motown M 1391F (Holland-Dozier-Holland, ASCAP; Stone Diamond/Gold Forever, BMI)
129	132	IT'S GOOD FOR THE SOUL LUTHER—Cotillion 44200 (Atlantic) (Elvee-Deekay, ASCAP)
130	135	TOWN CRYER SCOTT KEY—Pyramid 8002 (Roulette) (Planetary/Karolman, ASCAP)
131	133	SAD EYES MARIA MULDAUR—Warner-Reprise RPS 1352 (Don Kirshner, BMI, KEC, ASCAP)
132	134	SOME GUYS HAVE ALL THE LUCK SHAKERS—Asylum 45314 (Kirshner, ASCAP)
133	112	(WHAT A) WONDERFUL WORLD JOHNNY NASH—Epic 8 50219 (Kags, BMI)
134	137	DAYDREAMER GINO CUNICO—Arista 0181 (Warner Bros., ASCAP)
135	—	BREAKER-BREAKER OUTLAWS—Arista 0188 (Hustlers, BMI)
136	138	LOOKIN' OUT FOR #1 BACHMAN-TURNER OVERDRIVE—Mercury 73784 (Ranbach/Top Sail, BMI)
137	140	COULD IT BE MAGIC DONNA SUMMER—Oasis 402 (Casablanca) (Kamikoz/ Angel Dust, BMI)
138	—	HELLO, OPERATOR GERARD—Caribou ZS8 9013 (CBS) (Big Elk, ASCAP)
139	141	ROCK ME EASY BABY ISAAC HAYES—ABC 12176 (Incense, BMI)
140	120	FOREVER AND EVER SLIK—Arista 0179 (Famous, ASCAP)
141	—	MIDNIGHT LOVE AFFAIR TONY ORLANDO & DAWN—Elektra 45319 (Midsong, ASCAP)
142	126	LADY OF THE LAKE STARCASTLE—Epic 8 50226 (Sun Singer, ASCAP)
143	118	NIGHT WALK VAN MCCOY—HL 4667 (Van McCoy/Warner-Tamerlane, BMI)
144	—	LIE TO ME BILL LA BOUNTY—20th Century TC 2290 (Captain Crystal, BMI)
145	150	HUNGRY YEARS WAYNE NEWTON—Chelsea CH 3041 (Don Kirshner, BMI)
146	—	CAUGHT IN THE ACT (OF GETTING IT ON) FACTS OF LIFE—Kayvette 5126 (TK) (Irving, BMI)
147	142	DO YOU WANT TO DO A THING? BLOODSTONE—London 5N 1064 (Stone Diamond, BMI)
148	125	KENTUCKY MOON RUNNER CLEDUS MAGGARD—Mercury 73789 (Unichappell, BMI)
149	123	TUBULAR BELLS CHAMPS BOYS ORCHESTRA—Janus 259 (Almo, ASCAP)
150	127	HUSTLE ON UP (DO THE BUMP) HIDDEN STRENGTH—United Artists XW733 Y (Dandelion, BMI)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AFTERNOON DELIGHT Milton Okun (Cherry Lane, ASCAP) 40	MISTY BLUE Tom Couch & James Stroud (Talmonte, BMI) 9
ALL BY MYSELF Jimmy Ienner (C.A.M./U.S.A., BMI) 61	MONEY HONEY Phil Wainman (Hudson Bay, BMI) 53
ANYTIME (I'LL BE THERE) Denny Diante (Spanka, BMI) 90	MOONLIGHT FEELS RIGHT Bruce Blackman & Mike Clark (Brother Bill's, ASCAP) 32
BARETTA'S THEME: KEEP YOUR EYE ON THE SPARROW Steve Bari & Michael Omartian (Leeds/Dutchess, ASCAP) 29	MORE, MORE, MORE Gregg Diamond (Buddah/Gee Diamond, ASCAP) 15
BIG FOOT J.C.P.I. (Cascargo, BMI) 54	MOVIN' Jeff Lane (Desert Moon Ltd./Jeff-Mar, BMI) 25
BOHEMIAN RHAPSODY Roy Thomas Baker (Trident, ASCAP) 20	NEVER GONNA FALL IN LOVE AGAIN Jimmy Ienner (C.A.M./U.S.A., BMI) 34
BOOGIE FEVER Freddie Perren (Perren Vibes/Bullpen, ASCAP/BMI) 2	NUMBER ONE Billy Swan & Chip Young (Combine, BMI) 94
BORN TO GET DOWN (BORN TO MESS AROUND) Barry Beckett (Muscle Shoals Sound, BMI) 98	ONE PIECE AT A TIME Charlie Bragg & Don Davis (Tree, BMI) 42
CAN'T HIDE LOVE Maurice White & Charles Stepney (Alexcar/Unichappell, BMI) 96	ONLY 16 Ron Haffkine (Kags, BMI) 22
COME ON OVER John Farrar (Casserole/Flamm, BMI) 44	OPEN Smokey Robinson (Jobete/Bertram, ASCAP) 92
CRAZY ON YOU Mike Flicker (How About Music, CAPAC) 49	RHIANNON (WILL YOU EVER WIN) Fleetwood Mac & Keith Olsen (Rockhopper, BMI) 11
DANCE WIT ME Rufus (MoCrisp, ASCAP) 45	RIGHT BACK WHERE WE STARTED FROM Pierre Tubbs & Vince Edwards (Unart/ATV, BMI) 13
DEEP PURPLE Mike Curb (Robbins, ASCAP) 97	ROCK AND ROLL LOVE LETTER Colin Frechter (Ackee/Andustin, ASCAP) 39
DECEMBER 1963 (OH WHAT A NIGHT) Bob Gaudio (Seasons/Jobete, ASCAP) 19	SARA SMILE Christopher Bond, Daryl Hall & John Oates (Unichappell, BMI) 12
DISCO LADY Don Davis (Groovesville, BMI, Conquistador, ASCAP) 18	SAVE YOUR KISSES FOR ME Tony Hiller (Tony Hiller, ASCAP) 71
DON'T PULL YOUR LOVE/THEN YOU CAN TELL ME GOODBYE Dennis Lambert & Brian Potter (ABC Dunhill/Acuff-Rose, BMI) 78	SHANNON Cashman and West (Blending-well, ASCAP) 6
DON'T STOP IT NOW Mickie Most (Finchley, ASCAP) 46	SHOUT IT OUT LOUD Bob Ezrin (Cafe Americana/Rock Steady, ASCAP; All By Myself/Fram Bee Music Ltd., ASCAP) 63
DREAM ON Adrian Barber (Daskel, BMI) 28	SHOP AROUND The Captain and Toni Tennille (Jobete, ASCAP) 16
DREAM WEAVER Gary Wright (Warner Bros., ASCAP) 27	SHOW ME THE WAY Peter Frampton (Almo/Fram-Bee Music Ltd., ASCAP) 17
FALLEN ANGEL Bob Gaudio (Big Secret Ltd./Almo, ASCAP) 79	SILLY LOVE SONGS Paul McCartney (MPL Communications Inc. By Arr with ATV, BMI) 1
FALLING APART AT THE SEAMS Tony Macaulay (Almo/Macaulay Music Ltd., ASCAP) 99	SIXTEEN TONS Don Harrison Band (Unichappell/Elvis Presley, BMI) 82
FOOLED AROUND AND FELL IN LOVE Alan Blazek & Bill Szymczyk (Crabshaw, ASCAP) 8	SOMETHING HE CAN FEEL Curtis Mayfield (Warner-Tamerlane, BMI) 89
FOOL FOR THE CITY Nick Jameson (Knee Trembler, ASCAP) 86	STRANGE MAGIC Jeff Lynne (Unart/Jet, BMI) 21
FOOL TO CRY The Glimmer Twins (Promopub B.V., ASCAP) 26	STILL CRAZY AFTER ALL THESE YEARS Paul Simon & P. Ramone (Paul Simon, BMI) 66
FRIEND OF MINE M. Campbell & L. Graham (Malaco, BMI) 95	SWEET LOVE James Carmichael & The Commodores (Jobete/Commodores, ASCAP) 35
GET CLOSER Louie Shelton (Dawnbreaker, BMI) 65	SWEET THING Rufus (American Broadcasting, ASCAP) 43
GET UP AND BOOGIE Michael Kunze (Midsong, ASCAP) 5	TAKE IT TO THE LIMIT Bill Szymczyk (Benchmark/Kicking Bear, ASCAP) 83
HAPPY DAYS Steve Barri & Michael Omartian (Bruin, BMI) 7	TAKIN' IT TO THE STREETS Ted Templeton (Tauripin Tunes, BMI) 30
HAPPY MUSIC Donald Byrd (Elgy, BMI) 50	TAKE THE MONEY AND RUN Steve Miller (Sailor, ASCAP) 51
HURT (Miller, ASCAP) 72	TEAR THE ROOF OFF THE SUCKER (GIVE UP THE FUNK) George Clinton (Malbiz & Ricks, BMI) 43
I DO, I DO, I DO, I DO B. Ulvaeus & B. Andersson (Countess, BMI) 74	THAT'S WHERE THE HAPPY PEOPLE GO Baker, Harris & Young (Burma East, BMI) 57
I HOPE WE GET TO LOVE IN TIME Don Davis (Groovesville, BMI) 100	THE BOYS ARE BACK IN TOWN John Alcock (RSO, ASCAP) 59
I.O.U. Wiedenmann & Herron (Plainview, BMI) 53	THE LONELY ONE Prod. not listed (Brent, BMI) 77
IT'S OVER Joe Wissert (Box Scaggs Music) 58	THERE'S A KIND OF HUSH (ALL OVER THE WORLD) Richard Carpenter (Glenwood, ASCAP) 73
IT MAKES ME GIGGLE Milton Okun (Cherry Lane, ASCAP) 68	THINKING OF YOU Paul Davis (Web IV, BMI) 80
I'VE GOT THE FEELING (WE'LL BE SEEING EACH OTHER AGAIN) Marc Gordon (Irving, BMI) 64	'TIL I CAN MAKE IT ON MY OWN Billy Sherrill (Algee/Altam, BMI) 83
I WANT TO STAY WITH YOU David Kershbaum (Irving, BMI) 85	THIS IS IT Van McCoy (Warner/Tamerlane, BMI) 99
I WANT YOU Leon Ware & T-Boy Ross (Almo-Jobete, ASCAP) 41	TODAY'S THE DAY George Martin (Warner Bros., ASCAP) 62
I'LL BE GOOD TO YOU Quincy Jones (Kidada/Gouldris, BMI) 47	TRYIN' TO GET THE FEELING AGAIN R. Dante & B. Manilow (Warner-Tamerlane/Upward Spiral, BMI) 10
KISS AND SAY GOODBYE Bobby Martin (Nattshnam/Blackwood, BMI) 33	TURN THE BEAT AROUND Warren Schatz (Dunbar, BMI) 81
LET HER IN Bob Reno (Midsong, ASCAP) 60	UNION MAN Steve Cropper (Flat River, BMI) 38
LET YOUR LOVE FLOW Phil Garnhard & Tony Scotti (Loaves & Fishes, BMI) 14	WELCOME BACK Steve Barri & John Sebastian (John Sebastian, BMI) 4
LONELY NIGHT (ANGEL FACE) Daryl Dragon & Tony Tennille (Don Kirshner, BMI) 24	WHERE DID OUR LOVE GO Ahmet Ertegun (Jobete, ASCAP) 70
LONELY TEARDROPS Johnny Morris (Merrimac, BMI) 84	WHO LOVES YOU BETTER THAN I DO Isley Bros. (Bovina, ASCAP) 88
LOVE HANGOVER Hal Davis (Jobete, ASCAP) 3	YES, YES, YES Stu Gardner (Turtle Head, BMI) 56
LOVE IN THE SHADOWS Neil Sedaka (Don Kirshner/Kirshner Songs, BMI/ASCAP) 23	YOUNG BLOOD Bad Company (Quintet/Unichappell/Freddy Bienstock, BMI) 36
LOVE IS ALIVE Gary Wright (Warner Brothers, ASCAP) 38	YOUNG HEARTS RUN FREE Dave Crawford (Dee-Ann, ASCAP) 67
LOVE REALLY HURTS WITHOUT YOU Ben Findon (Black Sheep/Common Good/Pocket Full of Tunes, BMI) 37	YOU'RE MY BEST FRIEND Roy Thomas Baker (Trident, ASCAP) 75
MAKING YOUR DREAMS COME TRUE Janna Merlyn Feliciano & Charles Fox (Burin, BMI) 52	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE Gamble & Huff (Mighty Three, BMI) 69
MAMMA MIA Bjorn Ulvaeus & Benny Andersson (Countess, BMI) 76	
MARRIED BUT NOT TO EACH OTHER Crajon Ent. Inc. (Ordens/Bridgeport, BMI) 87	

GET A LOAD OF THE NEW HEAD EAST.

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

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

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

HEAD EAST, "GET YOURSELF UP."

SP 4579

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A BETTER ROCK.
ON A&M
RECORDS & TAPES.



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Cory Braverman.

Produced by
Hank Medress and
Dave Appell.

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

On Phantom Records

Manufactured and Distributed by RCA





THE SINGLES CHART

WKS. ON CHART	WKS. ON CHART	ARTIST	Label, Number, (Distributing Label)
1	5	SILLY LOVE SONGS WINGS	Capitol P 4256
2	1	BOOGIE FEVER SYLVERS/Capitol P 4179	19
3	4	LOVE HANGOVER DIANA ROSS/Motown M 1392F	15
4	2	WELCOME BACK JOHN SEBASTIAN/Warner-Reprise RPS 1349	10
5	7	GET UP AND BOOGIE SILVER CONVENTION/Midland Intl. MB 10571 (RCA)	10
6	8	SHANNON HENRY GROSS/Lifesong LS 45002	15
7	9	HAPPY DAYS PRATT & McLAIN/Warner-Reprise RPS 1351	9
8	3	FOOLED AROUND AND FELL IN LOVE ELVIN BISHOP/Capricorn CPS 0252 (WB)	13
9	10	MISTY BLUE DOROTHY MOORE/Malaco M 1029 (TK)	13
10	11	TRYIN' TO GET THE FEELING AGAIN BARRY MANILOW/Arista 0172	11
11	13	RHIANNON (WILL YOU EVER WIN) FLEETWOOD MAC/Warner-Reprise RPS 1345	13
12	12	SARA SMILE DARYL HALL & JOHN OATES/RCA PB 10530	16
13	6	RIGHT BACK WHERE WE STARTED FROM MAXINE NIGHTINGALE/United Artists XW752 Y	14
14	14	LET YOUR LOVE FLOW BELLAMY BROS./Warner Bros. WBS 8169	16
15	23	MORE, MORE, MORE ANDREA TRUE CONNECTION/Buddah BDA 515	12
16	19	SHOP AROUND CAPTAIN & TENNILLE/A&M 1817	5
17	16	SHOW ME THE WAY PETER FRAMPTON/A&M 1795	15
18	15	DISCO LADY JOHNNIE TAYLOR/Columbia 3 10281	15
19	17	DECEMBER, 1963 (OH WHAT A NIGHT) THE FOUR SEASONS/Warner Bros.-Curb WBS 8168	22
20	18	BOHEMIAN RHAPSODY QUEEN/Elektra 45297	22
21	20	STRANGE MAGIC ELECTRIC LIGHT ORCHESTRA/United Artists XW770 Y	13
22	21	ONLY 16 DR. HOOK/Capitol P 4171	21
23	25	LOVE IN THE SHADOWS NEIL SEDAKA/Rocket PIG 40543 (MCA)	7
24	22	LONELY NIGHT (ANGEL FACE) CAPTAIN & TENNILLE/A&M 1782	19
25	30	MOVIN' BRASS CONSTRUCTION/United Artists XW775 Y	10
26	29	FOOL TO CRY ROLLING STONES/Rolling Stones RS 19304 (Atlantic)	6
27	26	DREAM WEAVER GARY WRIGHT/Warner Bros. WBS 8167	21
28	24	DREAM ON AEROSMITH/Columbia 3 10278	22
29	33	BARETTA'S THEME: KEEP YOUR EYE ON THE SPARROW RHYTHM HERITAGE/ABC 12177	7
30	35	TAKIN' IT TO THE STREETS THE DOOBIE BROTHERS/Warner Bros. WBS 8196	6
31	32	UNION MAN THE CATE BROTHERS/Elektra 45294	14
32	45	MOONLIGHT FEELS RIGHT STARBUCK/Private Stock 039	6
33	43	KISS AND SAY GOODBYE THE MANHATTANS/Columbia 3 10310	5
34	39	NEVER GONNA FALL IN LOVE AGAIN ERIC CARMEN/Arista 0184	5
35	27	SWEET LOVE COMMODORES/Motown M 1381F	24
36	34	YOUNG BLOOD BAD COMPANY/Swan Song SS 70108 (Atlantic)	12
37	28	LOVE REALLY HURTS WITHOUT YOU BILLY OCEAN/Ariola America P 7621 (Capitol)	9
38	50	LOVE IS ALIVE GARY WRIGHT/Warner Bros. WBS 8143	6
39	44	ROCK AND ROLL LOVE LETTER BAY CITY ROLLERS/Arista 0185	6
40	61	AFTERNOON DELIGHT STARLAND VOCAL BAND/Windsong CB 10588 (RCA)	4
41	46	I WANT YOU MARVIN GAYE/Tamla T 54264F (Motown)	6
42	37	ONE PIECE AT A TIME JOHNNY CASH/Columbia 3 10321	8
43	38	SWEET THING RUFUS FEATURING CHAKA KHAN/ABC 12179	6
44	31	COME ON OVER OLIVIA NEWTON-JOHN/MCA 40525	12
45	49	DANCE WIT ME RUFUS FEATURING CHAKA KHAN/ABC 12179	6
46	48	DON'T STOP IT NOW HOT CHOCOLATE/Big Tree BT 16060 (Atlantic)	8
47	56	I'LL BE GOOD TO YOU BROTHERS JOHNSON/A&M 1806	5

48	63	TEAR THE ROOF OFF THE SUCKER (GIVE UP THE FUNK) PARLIAMENT/Casablanca NB 856	4
49	51	CRAZY ON YOU HEART/Mushroom 7021	8
50	36	HAPPY MUSIC THE BLACKBYRDS/Fantasy F 762	13
51	64	TAKE THE MONEY AND RUN STEVE MILLER/Capitol P 4260	3
52	58	MAKING OUR DREAMS COME TRUE CYNDI GRECCO/Private Stock 086	4
53	60	I.O.U. JIMMY DEAN/Casino 052 (GRT)	3
54	57	BIGFOOT BRO SMITH/Big Tree BT 16061 (Atlantic)	6
55	40	MONEY HONEY BAY CITY ROLLERS/Arista 0170	17
56	65	YES, YES, YES BILL COSBY/Capitol P 4258	5
57	66	THAT'S WHERE THE HAPPY PEOPLE GO THE TRAMMPS/Atlantic 3306	5
58	59	IT'S OVER BOZ SCAGGS/Columbia 3 10319	10
59	69	THE BOYS ARE BACK IN TOWN THIN LIZZY/Mercury 73786	3
60	71	LET HER IN JOHN TRAVOLTA/Midland Intl. MB 10623 (RCA)	4
61	41	ALL BY MYSELF ERIC CARMEN/Arista 0165	24
62	73	TODAY'S THE DAY AMERICA/Warner Bros. WBS 8212	3
63	42	SHOUT IT OUT LOUD KISS/Casablanca NB 854	11
64	47	I'VE GOT A FEELING (WE'LL BE SEEING EACH OTHER AGAIN) AL WILSON/Playboy P 6062	11
65	74	GET CLOSER SEALS & CROFTS/Warner Bros. WBS 8190	4
66	68	STILL CRAZY AFTER ALL THESE YEARS PAUL SIMON/Columbia 3 10332	4
67	76	YOUNG HEARTS RUN FREE CANDI STATON/Warner Bros. WBS 8181	5
68	70	IT MAKES ME GIGGLE JOHN DENVER/RCA PB 10687	3
69	79	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE LOU RAWLS/Phila. Intl. ZS8 3592 (CBS)	3
70	72	WHERE DID OUR LOVE GO J. GEILS BAND/Atlantic 3320	7
71	80	SAVE YOUR KISSES FOR ME BROTHERHOOD OF MAN/Pye 71066	4
72	52	HURT ELVIS PRESLEY/RCA PB 10601	10
73	53	THERE'S A KIND OF HUSH (ALL OVER THE WORLD) CARPENTERS/A&M 1800	14
74	54	I DO, I DO, I DO, I DO ABBA/Atlantic 3310	15
75	84	YOU'RE MY BEST FRIEND QUEEN/Elektra 45318	2
76	85	MAMMA MIA ABBA/Atlantic 3315	13
77	86	THE LONELY ONE SPECIAL DELIVERY/Mainstream MRL 5581	2
78	55	DON'T PULL YOUR LOVE/THEN YOU CAN TELL ME GOODBYE GLEN CAMPBELL/Capitol P 4245	10
79	62	FALLEN ANGEL FRANKIE VALLI/Private Stock PS 074	8
80	81	THINKING OF YOU PAUL DAVIS/Bang B 724	6
81	90	TURN THE BEAT AROUND VICKI SUE ROBINSON/RCA PB 10562	3
82	91	SIXTEEN TONS DON HARRISON BAND/Atlantic 3323	4
83	67	'TIL I CAN MAKE IT ON MY OWN TAMMY WYNETTE/Epic 8 50196	8
84	87	LONELY TEARDROPS NARVEL FELTS/ABC Dot DOA 17620	4
85	89	I WANT TO STAY WITH YOU GALLAGHER & LYLE/A&M 1778	3

CHARTMAKER OF THE WEEK

86	—	FOOL FOR THE CITY FOGHAT Bearsville BSS 0307 (WB)	1
87	92	MARRIED BUT NOT TO EACH OTHER DENISE LaSALLE/Westbound WT 5019 (20th Century)	3
88	—	WHO LOVES YOU BETTER THAN I DO ISLEY BROTHERS/T-Neck ZS8 2260 (CBS)	1
89	—	SOMETHING HE CAN FEEL ARETHA FRANKLIN/Atlantic 3326	1
90	82	ANYTIME (I'LL BE THERE) PAUL ANKA/UA XW789 Y	8
91	93	THIS IS IT MELBA MOORE/Buddah BDA 519	2
92	95	OPEN SMOKEY ROBINSON/Tamla T 54267F (Motown)	2
93	83	TAKE IT TO THE LIMIT EAGLES/Asylum 45293	23
94	99	NUMBER ONE BILLY SWAN/Monument ZS8 8697 (CBS)	2
95	97	FRIEND OF MINE LITTLE MILTON/Glades 1734 (TK)	2
96	88	CAN'T HIDE LOVE EARTH, WIND & FIRE/Columbia 3 10309	6
97	94	DEEP PURPLE DONNY & MARIE OSMOND/MGM M 14840	24
98	98	BORN TO GET DOWN (BORN TO MESS AROUND) MUSCLE SHOALS HORNS/Bang B 721	3
99	96	FALLING APART AT THE SEAMS MARMALADE/Ariola America P 7619 (Capitol)	7
100	—	I HOPE WE GET TO LOVE IN TIME MARILYN McCOO & BILLY DAVIS, JR./ABC 12170	1

FLASHMAKER



TOO OLD TO ROCK 'N' ROLL, TOO YOUNG TO DIE

JETHRO TULL
Chrysalis

MOST ACTIVE

- BLACK & BLUE**—Rolling Stones—Rolling Stones
 - FIREFALL**—Atlantic
 - ROYAL SCAM**—Steely Dan—ABC
 - TAKIN' IT TO THE STREETS**—Doobie Brothers—WB
 - FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
- WNEW-FM/NEW YORK**
- ADDS:**
- ALRIGHT**—Roger Cook—WB
 - BLACK MARKET**—Weather Report—Col
 - LEE OSKAR**—UA
 - RAMONES**—Sire
 - RED TAPE**—Atlanta Rhythm Section—Polydor
 - RUMPLESTILTSKIN'S RESOLVE**—Shawn Phillips—A&M
 - STINGRAY**—Joe Cocker—A&M
 - SWEET SURPRISE**—Eric Andersen—Arista
- HEAVY ACTION (approximate airplay):**
- BLACK & BLUE**—Rolling Stones—Rolling Stones
 - CARDIFF ROSE**—Roger McGuinn—Col
 - FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
 - GO FOR BROKE**—Ian Matthews—Col
 - LIVE AT CARNEGIE HALL**—Renaissance—Sire
 - RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island
 - TOO OLD TO ROCK 'N' ROLL**—Jethro Tull—Chrysalis
 - TURNSTILES**—Billy Joel—Col

- WBCN-FM/BOSTON**
- ADDS:**
- BELOW THE BELT**—Boxer—Virgin
 - MONTY PYTHON LIVE AT CITY CENTER**—Arista
 - NATALIE**—Natalie Cole—Capitol
 - SLIPPIN' AWAY**—Chris Hillman—Asylum
 - STINGRAY**—Joe Cocker—A&M
 - SWEET SURPRISE**—Eric Andersen—Arista
 - T SHIRT**—Loudon Wainwright III—Arista
 - TOO OLD TO ROCK 'N' ROLL**—Jethro Tull—Chrysalis
- HEAVY ACTION (airplay):**
- BLACK & BLUE**—Rolling Stones—Rolling Stones
 - CRY TOUGH**—Nils Lofgren—A&M
 - FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
 - HARVEST FOR THE WORLD**—Isley Bros.—T-Neck
 - LIVE: BLOW YOUR FACE OUT**—J. Geils Band—Atlantic
 - POUSETTE-DART BAND**—Capitol
 - ROCKS**—Aerosmith—Col
 - ROYAL SCAM**—Steely Dan—ABC

- WLIR-FM/LONG ISLAND**
- ADDS:**
- CARDIFF ROSE**—Roger McGuinn—Col
 - CIRCLE FILLED WITH LOVE**—Sons of Champlin—Ariola America
 - LIVE AT CARNEGIE HALL**—Renaissance—Sire
 - RAINBOW RISING**—Blackmore's Rainbow—Oyster
 - RUMOR IN MY OWN TIME**—Jeffrey Comanor—Epic

- T SHIRT**—Loudon Wainwright III—Arista
- TOO OLD TO ROCK 'N' ROLL**—Jethro Tull—Chrysalis
- YEAR ONE**—Year One
- HEAVY ACTION (airplay, in descending order):**
- TURNSTILES**—Billy Joel—Col
- ROYAL SCAM**—Steely Dan—ABC
- TAKIN' IT TO THE STREETS**—Doobie Bros.—WB
- FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
- WEDDING ALBUM**—Leon & Mary Russell—Paradise
- LES DUDEK**—Col
- YOUNG & RICH**—Tubes—A&M
- FIREFALL**—Atlantic

- WPLR-FM/NEW HAVEN**
- ADDS:**
- ASPECTS**—Eleventh House—Featuring Larry Coryell—Arista
 - FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
 - INTERVIEW**—Gentle Giant—Capitol
 - MAHOGANY RUSH IV**—Col
 - POUSETTE-DART BAND**—Capitol
 - ROCKS**—Aerosmith—Col
 - ROSE OF CIMARRON**—Poco—ABC
 - TOO OLD TO ROCK 'N' ROLL**—Jethro Tull—Chrysalis
- HEAVY ACTION (airplay, sales, phones):**
- CRY TOUGH**—Nils Lofgren—A&M
 - LES DUDEK**—Col
 - FLEETWOOD MAC**—Reprise
 - FRAMPTON COMES ALIVE**—Peter Frampton—A&M
 - ROCKS**—Aerosmith—Col
 - ROYAL SCAM**—Steely Dan—ABC
 - SADDLE TRAMP**—Charlie Daniels Band—Epic
 - TAKIN' IT TO THE STREETS**—Doobie Bros.—WB

- WMMR-FM/PHILADELPHIA**
- ADDS:**
- ASPECTS**—Eleventh Hour—Featuring Larry Coryell—Arista
 - CARDIFF ROSE**—Roger McGuinn—Col
 - FLY LIKE THE WIND**—Steve Miller Band—Capitol
 - MONTY PYTHON LIVE AT CITY CENTER**—Arista
 - SLOW DOWN WORLD**—Donovan—Epic
 - T SHIRT**—Loudon Wainwright III—Arista
 - TOO OLD TO ROCK 'N' ROLL**—Jethro Tull—Chrysalis
 - TURNSTILES**—Billy Joel—Col
- HEAVY ACTION (sales, phones, airplay):**
- BLACK ROSE**—J.D. Souther—Asylum
 - FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
 - HERE & THERE**—Elton John—MCA
 - SADDLE TRAMP**—Charlie Daniels Band—Epic
 - TOO OLD TO ROCK 'N' ROLL**—Jethro Tull—Chrysalis
 - ROBIN TROWER LIVE**—Chrysalis
 - WEDDING ALBUM**—Leon & Mary Russell—Paradise
 - YOUNG AND RICH**—Tubes—A&M

- WQDR-FM/RALEIGH**
- ADDS:**
- FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
 - GET YOURSELF UP**—Head East—A&M
 - MOONMADNESS**—Camel—Janus
 - RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island
 - RED TAPE**—Atlanta Rhythm Section—Polydor
 - ROCKS**—Aerosmith—Col
 - TOO OLD TO ROCK 'N' ROLL**—Jethro Tull—Chrysalis
- HEAVY ACTION (airplay, sales, phones, in descending order):**
- BLACK & BLUE**—Rolling Stones—Rolling Stones
 - FRAMPTON COMES ALIVE**—Peter Frampton—A&M
 - HERE AND THERE**—Elton John—MCA
 - FLEETWOOD MAC**—Reprise
 - AT THE SPEED OF SOUND**—Wings—Capitol
 - SILK DEGREES**—Boz Scaggs—Col
 - TAKIN' IT TO THE STREETS**—Doobie Bros.—WB
 - AMIGOS**—Santana—Col

- WORJ-FM/ORLANDO**
- ADDS:**
- BREEZIN'**—George Benson—WB
 - CARDIFF ROSE**—Roger McGuinn—Col
 - CIRCLE FILLED WITH LOVE**—Sons of Champlin—Ariola America
 - FARAGHER BROS.**—ABC
 - LITTLE RIVER BAND**—Harvest
 - POUSETTE-DART BAND**—Capitol
 - ROYAL SCAM**—Steely Dan—ABC
 - STINGRAY**—Joe Cocker—A&M
- HEAVY ACTION (sales, phones, airplay, in descending order):**
- RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island
 - FIREFALL**—Atlantic
 - LEE OSKAR**—UA
 - WEDDING ALBUM**—Leon & Mary Russell—Paradise
 - SILK DEGREES**—Boz Scaggs—Col
 - HIDEAWAY**—America—WB
 - BLACK & BLUE**—Rolling Stones—Rolling Stones
 - LADY IN WAITING**—Outlaws—Arista

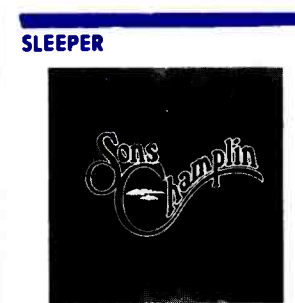
- WEBN-FM/CINCINNATI**
- ADDS:**
- FAITHFUL**—Todd Rundgren—Bearsville
 - READ ON**—John Dawson Read—Chrysalis
 - RED TAPE**—Atlanta Rhythm Section—Polydor
 - SADDLE TRAMP**—Charlie Daniels Band—Epic
 - TOO OLD TO ROCK 'N' ROLL**—Jethro Tull—Chrysalis
- HEAVY ACTION (airplay):**
- AT THE SPEED OF SOUND**—Wings—Capitol
 - BREEZIN'**—George Benson—WB
 - FRAMPTON COMES ALIVE**—Peter Frampton—A&M
 - PRESENCE**—Led Zeppelin—Swan Song
 - ROYAL SCAM**—Steely Dan—ABC
 - SILK DEGREES**—Boz Scaggs—Col
 - TAKIN' IT TO THE STREETS**—Doobie Bros.—WB

- WABX-FM/DETROIT**
- ADDS:**
- CARDIFF ROSE**—Roger McGuinn—Col
 - EVERY DAY OF MY LIFE**—Michael Bolton—RCA
 - MAHOGANY RUSH IV**—Col
 - NO HEAVY PETTING**—UFO—Chrysalis
 - RAINBOW RISING**—Blackmore's Rainbow—Oyster
 - ROSE OF CIMARRON**—Poco—ABC
 - TOO OLD TO ROCK 'N' ROLL**—Jethro Tull—Chrysalis
 - TURNSTILES**—Billy Joel—Col
- HEAVY ACTION (sales, phones, airplay):**
- BLACK & BLUE**—Rolling Stones—Rolling Stones
 - CLOSE ENOUGH FOR ROCK 'N' ROLL**—Nazareth—A&M
 - CROSSCUT SAW**—Groundhogs—UA
 - FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
 - LIVE BULLET**—Bob Seger & the Silver Bullet Band—Capitol
 - ROCKS**—Aerosmith—Col
 - SADDLE TRAMP**—Charlie Daniels Band—Epic
 - SKIN AND BONE**—Savoy Brown—London

- CHUM-FM/TORONTO**
- ADDS:**
- ILLEGAL STILLS**—Stephen Stills—Col
 - LITTLE RIVER BAND**—Harvest
 - RED TAPE**—Atlanta Rhythm Section—Polydor
 - ROCKS**—Aerosmith—Col
 - SADDLE TRAMP**—Charlie Daniels Band—Epic
 - SWEET SURPRISE**—Eric Andersen—Arista
 - TOO OLD TO ROCK 'N' ROLL**—Jethro Tull—Chrysalis
 - WELCOME BACK**—John Sebastian—Reprise
- HEAVY ACTION (airplay, sales):**
- BLACK MARKET**—Weather Report—Col
 - BREEZIN'**—George Benson—WB
 - FIREFALL**—Atlantic
 - I WANT YOU**—Marvin Gaye—Tamla

- PRESENCE**—Led Zeppelin—Swan Song
 - ROYAL SCAM**—Steely Dan—ABC
 - TRICK OF THE TAIL**—Genesis—Atco
 - YOUNG AND RICH**—Tubes—A&M
- WZMF-FM/MILWAUKEE**
- ADDS:**
- CARDIFF ROSE**—Roger McGuinn—Col
 - FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
 - MAHOGANY RUSH IV**—Col
 - NO HEAVY PETTING**—UFO—Chrysalis
 - RAINBOW RISING**—Blackmore's Rainbow—Oyster
 - ROSE OF CIMARRON**—Poco—ABC
 - SLOW DOWN WORLD**—Donovan—Epic
 - TURNSTILES**—Billy Joel—Col
- HEAVY ACTION (airplay, sales, phones, in descending order):**
- DREAMBOAT ANNIE**—Heart—Mushroom
 - JAILBREAK**—Thin Lizzy—Mercury
 - ROCKS**—Aerosmith—Col
 - PRESENCE**—Led Zeppelin—Swan Song
 - OBSERVER**—Sun Blind Lion—Homegrown
 - YOU CAN'T ARGUE WITH A SICK MIND**—Joe Walsh—ABC
 - TALES OF MYSTERY**—Alan Parsons Project—20th Century
 - FIREFALL**—Atlantic

- KZEW-FM/DALLAS**
- ADDS:**
- CIRCLE FILLED WITH LOVE**—Sons of Champlin—Ariola America
 - HARVEST FOR THE WORLD**—Isley Bros.—T-Neck
 - RAINBOW RISING**—Blackmore's Rainbow—Oyster
 - RED TAPE**—Atlanta Rhythm Section—Polydor
 - SLOW DOWN WORLD**—Donovan—Epic
 - TOO OLD TO ROCK 'N' ROLL**—Jethro Tull—Chrysalis
- HEAVY ACTION (sales, airplay, phones, in descending order):**
- ROYAL SCAM**—Steely Dan—ABC
 - BLACK & BLUE**—Rolling Stones—Rolling Stones
 - TAKIN' IT TO THE STREETS**—Doobie Bros.—WB
 - AT THE SPEED OF SOUND**—Wings—Capitol
 - FRAMPTON COMES ALIVE**—Peter Frampton—A&M



CIRCLE FILLED WITH LOVE
SONS OF CHAMPLIN
Ariola America

- KBPI-FM/DENVER**
- ADDS:**
- CARDIFF ROSE**—Roger McGuinn—Col
 - CIRCLE FILLED WITH LOVE**—Sons of Champlin—Ariola America
 - FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
 - GO FOR BROKE**—Ian Matthews—Col
 - INTERVIEW**—Gentle Giant—Capitol
 - SLIPPIN' AWAY**—Chris Hillman—Asylum
 - SWEET SURPRISE**—Eric Andersen—Arista
 - TOO OLD TO ROCK 'N' ROLL**—Jethro Tull—Chrysalis
- HEAVY ACTION (sales, airplay, phones, in descending order):**
- KBPI COLORADO ALBUM**—KBPI
 - BLACK & BLUE**—Rolling Stones—Rolling Stones

- AT THE SPEED OF SOUND**—Wings—Capitol
 - PRESENCE**—Led Zeppelin—Swan Song
 - FIREFALL**—Atlantic
 - SILK DEGREES**—Boz Scaggs—Col
 - TAKIN' IT TO THE STREETS**—Doobie Bros.—WB
 - ILLEGAL STILLS**—Stephen Stills—Col
- KWST-FM/LOS ANGELES**
- ADDS:**
- CARDIFF ROSE**—Roger McGuinn—Col
 - GO FOR BROKE**—Ian Matthews—Col
 - HELL OF A BAND**—Angel—Casablanca
 - L.A. JETS**—RCA
 - MAHOGANY RUSH IV**—Col
 - NO HEAVY PETTING**—UFO—Chrysalis
 - RAINBOW RISING**—Blackmore's Rainbow—Oyster
 - T SHIRT**—Loudon Wainwright III—Arista

- HEAVY ACTION (airplay, in descending order):**
- ROYAL SCAM**—Steely Dan—ABC
 - LIVE BULLET**—Bob Seger & the Silver Bullet Band—Capitol
 - FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
 - MOONMADNESS**—Camel—Janus
 - CIRCLE FILLED WITH LOVE**—Sons of Champlin—Ariola America
 - FIREFALL**—Atlantic
 - TOO OLD TO ROCK 'N' ROLL**—Jethro Tull—Chrysalis
 - ILLEGAL STILLS**—Stephen Stills—Col

- KOME-FM/SAN JOSE**
- ADDS:**
- FLAT OUT**—Stoneground—Flat Out
 - FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
 - LIVE AT CARNEGIE HALL**—Renaissance—Sire
 - RAINBOW RISING**—Blackmore's Rainbow—Oyster
 - RED TAPE**—Atlanta Rhythm Section—Polydor
 - ROSE OF CIMARRON**—Poco—ABC
 - SLOW DOWN WORLD**—Donovan—Epic
 - TOO OLD TO ROCK 'N' ROLL**—Jethro Tull—Chrysalis

- HEAVY ACTION (sales, airplay, in descending order):**
- TAKIN' IT TO THE STREETS**—Doobie Bros.—WB
 - CRY TOUGH**—Nils Lofgren—A&M
 - AT THE SPEED OF SOUND**—Wings—Capitol
 - BLACK & BLUE**—Rolling Stones—Rolling Stones
 - ROYAL SCAM**—Steely Dan—ABC
 - YOUNG AND RICH**—Tubes—A&M
 - AMIGOS**—Santana—Col
 - MOONMADNESS**—Camel—Janus

- KZAM-FM/SEATTLE**
- ADDS:**
- FLY LIKE THE WIND**—McCoy Tyner—Fantasy
 - ROSE OF CIMARRON**—Poco—ABC
 - SLIPPIN' AWAY**—Chris Hillman—Asylum
 - SWEET SURPRISE**—Eric Andersen—Arista
 - TOO OLD TO ROCK 'N' ROLL**—Jethro Tull—Chrysalis
 - TOO STUFFED TO JUMP**—Amazing Rhythm Aces—ABC
 - TURNSTILES**—Billy Joel—Col
 - WARREN ZEVON**—Asylum
- HEAVY ACTION (airplay):**
- BLACK & BLUE**—Rolling Stones—Rolling Stones
 - BLACK ROSE**—J.D. Souther—Asylum
 - FIREFALL**—Atlantic
 - RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island
 - ROCKIN' CHAIR**—Jonathan Edwards—Reprise
 - ROYAL SCAM**—Steely Dan—ABC
 - TIME IS RIGHT**—Gay & Terry Woods—Polydor (Import)
 - WORDS WE CAN DANCE TO**—Steve Goodman—Asylum

How very much there is at stake!



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On Columbia Records and Tapes.

Produced by Murray Krugman, Sandy Pearlman and David Lucas.

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Aretha, my cherie amor . . .

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

Steveland Morris

May 22, 1976

Dear Aretha,

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

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

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

Sincerely,



Dede Dabney
R&B Editor
Record World



1700 Broadway, New York, N. Y. 10019 / (212) 765-5020 / Cable Address: RECORDWORLD, New York







★ ARETHA

Aretha Franklin: The Evolution of Glory

By ROBERT ADELS

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

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

Clarence Franklin had grown up in the cotton fields of Mississippi with a calling of his own. Aretha came into the world in Memphis where The Reverend was doing God's work on March 25 in 1942. From Memphis his evangelical employment brought The Franklins to Buffalo and then to Detroit where Aretha and music seemed destined for each other.

Aretha was left without a mother at age six. But the care and music of two family friends, Frances Steadman and Marion Williams, both of The Clara Ward Singers, helped a bit to ease the heartbreak.

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

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

Another gospel friend of the family was James Cleveland, whom Aretha quickly came to

admire for his "rich, rich chords and deep, deep sound." Cleveland organized a group around Aretha and her sister Erma. But that particular choral contingent had a short lifespan. Aretha preferred her father's own chorus, and that is where she developed her gospel style.

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

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

But about the time she turned 18, secular music began to loom larger than church hymns in Aretha's life. Major "Mule" Holly,

bass player for Columbia Records' jazz pianist Teddy Wilson, urged Aretha to follow the example of Sam Cooke and make pop music her career. Holly produced a demo on Aretha and brought it to the attention of Columbia a&r chief John Hammond. The discoverer of Billie Holiday and Bob Dylan knew greatness when he heard it. He praised Ms. Franklin as an "untutored genius" and signed her to learn all he could teach.

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

Under Hammond's tutelage, Aretha learned how to go the blues/jazz route in clubs and in concert. Black records for the white community were not uncommon at the time, but black

"stars" in the white world of musical entertainment often flickered out before they ever got a chance to shine. Hammond's choice of direction for Aretha was designed to keep her from being a one-hit wonder. In the end, she had to settle for several semi-hits and critical (but hardly financial) rewards—until the time for yet another change in direction presented itself.

Columbia Records itself would later define the problem of breaking an Aretha Franklin in the early sixties better than anyone, in a liner note reference written for a compilation of her best work from 1961 through 1967, "In The Beginning." When Aretha was first signed as a pop act, the sixties simply did not have a place for what Aretha had to offer:

"The year 'Running Bear' and 'Alley Oop' devoured the top 10, gospel wailings trickled into pop music. Aretha Franklin stomped down Ray Charles' sacred/profane path and became the first to pour in pure gospel. Belting church and blues, she bolted sex and salvation into a milieu . . . five years before a black could perform music based on racial experience and expect acceptance from a white audience."

There were elements of that audience who did see in Aretha just what Hammond saw. After her 1963 Newport Jazz Festival appearance, Downbeat proclaimed her "New Star Of The Year." But still others could only see something old in the "new." And when these folks dubbed her "New Queen Of The Blues," Aretha balked at the title.

She later told the press, "The Queen Of The Blues" was and still is Dinah Washington!"

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

Praise the Lord such appear-
(Continued on page 15)



Aretha Franklin

Love from around the world.



WEA congratulates Aretha.

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WEA Records Ltd.
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AN ARETHA SINGLES DISCOGRAPHY

Title	Release Date	Label
Precious Lord	Spring, 1956 (re-issued September, 1964)	Chess/Checker
Won't Be Long	March, 1961	Columbia
Rock-A-Bye Your Baby With A Dixie Melody	October, 1961	Columbia
I Surrender Dear	January, 1962	Columbia
Don't Cry Baby	July, 1962	Columbia
Try A Little Tenderness	September, 1962	Columbia
Trouble In Mind	December, 1962	Columbia
Runnin' Out Of Fools/Cry Like A Baby	September, 1964	Columbia
Can't You Just See Me	January, 1965	Columbia
Mother's Live/Mockingbird	April, 1966	Atlantic
Follow Your Heart/Take A Look	May, 1966	Columbia
I Never Loved A Man (The Way That I Love You)/ Do Right Woman, Do Right Man	February, 1967	Atlantic
Lee Cross/Until You Were Gone	March, 1967	Columbia
Soulville/If Ever I Would Leave You	April, 1967	Columbia
Respect/Dr. Feelgood	April, 1967	Atlantic
Baby, I Love You	July, 1967	Atlantic
(You Make Me Feel) Like A Natural Woman	September, 1967	Atlantic
Chain Of Fools	November, 1967	Atlantic
Since You've Been Gone/Ain't No Way	February, 1968	Atlantic
Think/You Send Me	May, 1968	Atlantic
I Say A Little Prayer/The House That Jack Built	July, 1968	Atlantic
See Saw	November, 1968	Atlantic
The Weight	February, 1969	Atlantic
Gentle On My Mind	March, 1969	Atlantic
Share Your Love With Me	July, 1969	Atlantic
Eleanor Rigby	October, 1969	Atlantic
Call Me/Son Of A Preacher Man	January, 1970	Atlantic
Spirit In The Dark	May, 1970	Atlantic
Don't Play That Song	July, 1970	Atlantic
Border Song	October, 1970	Atlantic
You're All I Need To Get By	February, 1971	Atlantic
Bridge Over Troubled Water/A Brand New Me	March, 1971	Atlantic
Spanish Harlem	July, 1971	Atlantic
Rock Steady/Oh Me Oh My (I'm A Fool For You Baby)	October, 1971	Atlantic
Day Dreaming	February, 1972	Atlantic
All The King's Horses	May, 1972	Atlantic
Wholy Holy	July, 1972	Atlantic
Master Of Eyes	January, 1973	Atlantic
Angel	June, 1973	Atlantic
Until You Come Back To Me	October, 1973	Atlantic
I'm In Love	March, 1974	Atlantic
Ain't Nothing Like The Real Thing	July, 1974	Atlantic
Without Love	October, 1974	Atlantic
With Everything I Feel In Me	January, 1975	Atlantic
Mr. D. J. (5 For The D.J.)	September, 1975	Atlantic
Giving Him Something He Can Feel	May, 1976	Atlantic

EARTH, WIND & FIRE

To Aretha With Love,

*You are a beautiful lady
who has given much inspiration
to our inner soul.*



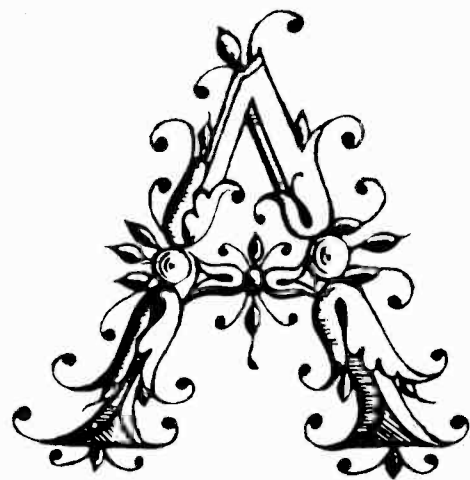
★ ARETHA ALBUM DISCOGRAPHY

Title	Release Date	Label
Songs Of Faith	Spring, 1956 (re-issued September, 1964)	Chess/Checker
Aretha	March, 1961	Columbia
The Electrifying Aretha Franklin	October, 1961	Columbia
Tender, Moving, Swinging	August, 1962	Columbia
Laughing On The Outside	August, 1963	Columbia
Unforgettable	March, 1964	Columbia
Runnin' Out Of Fools	November, 1964	Columbia
Yeah	May, 1965	Columbia
Soul Sister	May, 1966	Columbia
I Never Loved A Man The Way I Love You	March, 1967	Atlantic
Take It Like You Give It	March, 1967	Columbia
Aretha Franklin's Greatest Hits	April, 1967	Harmony/Columbia
Aretha Arrives	August, 1967	Atlantic
Lady Soul	January, 1968	Atlantic
Aretha Now	June, 1968	Atlantic
Aretha Franklin's Greatest Hits, Vol. 2	August, 1968	Harmony
Aretha In Paris	October, 1968	Atlantic
Soul '69	January, 1969	Atlantic
Aretha's Gold	June, 1969	Atlantic
This Girl's In Love With You	January, 1970	Atlantic
Spirit In The Dark	August, 1970	Atlantic
Live At Fillmore West	May, 1971	Atlantic
Aretha's Greatest Hits	September, 1971	Atlantic
Young, Gifted And Black	January, 1972	Atlantic
Amazing Grace	June, 1972	Atlantic
In The Beginning	September, 1972	Columbia
Hey Now Hey (The Other Side Of The Sky)	June, 1973	Atlantic
The Best Of Aretha Franklin (quadraphonic only)	August, 1973	Atlantic
Let Me In Your Life	February, 1974	Atlantic
With Everything I Feel In Me	November, 1974	Atlantic
You	October, 1975	Atlantic
Sparkle	June, 1976	Atlantic

ICS
 Congratulates
 Aretha



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Congratulations Aretha on your 10th year with Atlantic Records

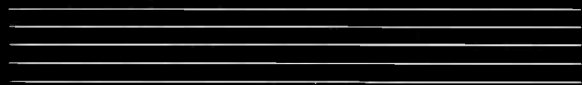
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ARETHA
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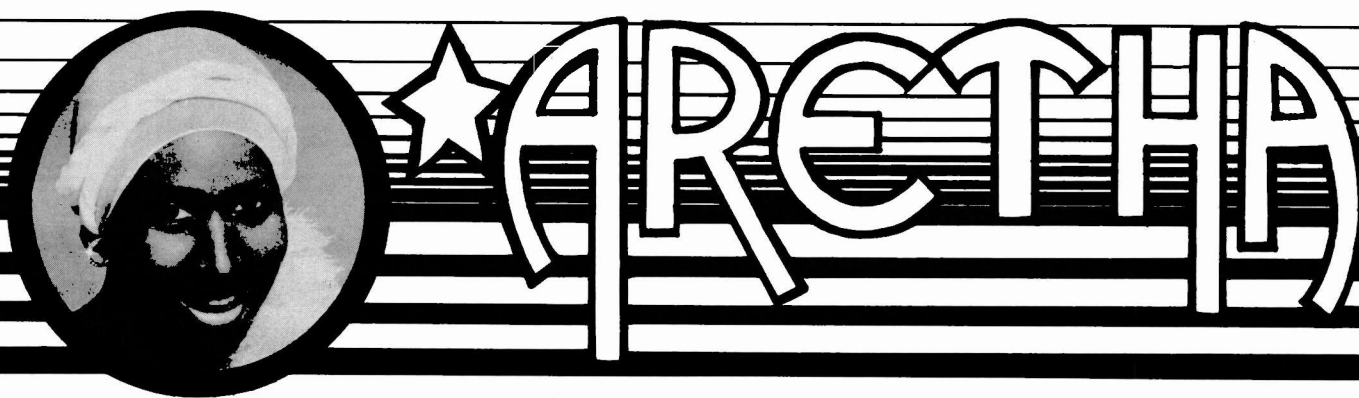
CONGRATULATIONS *Aretha*

"RESPECT" (1967), "I NEVER LOVED A MAN"
 (1967), "BABY, I LOVE YOU" (1967),
 "CHAIN OF FOOLS" (1968), "SINCE YOU'VE
 BEEN GONE" (1968), "THINK" (1968),
 "I SAY A LITTLE PRAYER" (1968), "SEE SAW"
 (1969), "DON'T PLAY THAT SONG" (1970),
 "BRIDGE OVER TROUBLED WATER" (1971),
 "SPANISH HARLEM" (1971), "ROCK STEADY"
 (1971), "DAY DREAMING" (1972),
 "UNTIL YOU COME BACK TO ME" (1974)

Franklin FOR YOUR SOUL



AGI
 1950 NORTH RUBY STREET, MELROSE PARK, ILLINOIS 60160
 35 WEST 53RD STREET, NEW YORK, NEW YORK 10019
 424 NORTH LARCHMONT BLVD., HOLLYWOOD, CALIFORNIA 90004
 2 GOODWIN'S COURT, ST. MARTIN'S LANE, LONDON, WC2N 4LL



Atlantic Executives Praise Aretha Franklin

Ahmet Ertegun

(Ahmet Ertegun is chairman, Atlantic/Atco Records)

■ As time passes, it becomes more apparent that Aretha Franklin is in the forefront of the great soul singers of this century.

Today she is the rightful possessor of the crown once worn by Bessie Smith, Billie Holiday, Ella Fitzgerald and Dinah Washington. To an even greater extent than any of her predecessors, she embodies in her singing style the most important elements of blues, popular and gospel music. The freshness of her voice, the excitement of her attack and the seemingly infinite scope of inspiration in her improvisations are unparalleled in the history of American music.

From the very moment some ten years ago when Jerry Wexler
(Continued on page 37)

Dick Kline

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

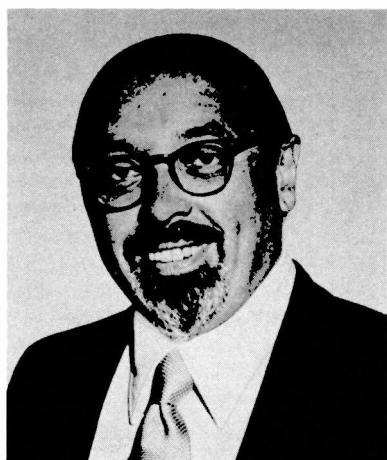
■ It was towards the close of 1966 when I made up my mind to call Jerry Wexler and take him up on his job offer. Atlantic consisted of 60 people in those days and the way to track Jerry down was to be persistent. After a half dozen phone calls, I learned he was in Muscle Shoals, Alabama, recording Atlantic's newest acquisition, Aretha Franklin, so I proceeded to find him. Rick Hall (of Fame Recording Studios, and a good friend of mine) advised me that Jerry was taking a nap after completing a phenomenal session
(Continued on page 37)

Noreen Woods

(Noreen Woods is vice president and executive assistant to Ahmet Ertegun)

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

At a time when many Americans will be reflecting upon the
(Continued on page 37)



Ahmet Ertegun

Bob Kornheiser

(Bob Kornheiser is VP/international manager, Atlantic/Atco Records)

■ In my early days at Atlantic, Aretha Franklin was a name that was constantly being called to my attention by deejays who would say "Hey, you guys oughta get this girl on Atlantic . . . she's fantastic and nobody seems to be able to record her right."

When Jerry Wexler told us that Aretha had signed with Atlantic and that he was going to record her, it was like having a tremendous collective wish come true. I remember how just about every-
(Continued on page 29)

Nesuhi Ertegun

(Nesuhi Ertegun is president of WEA International)

■ Few people in the U.S. are fully aware of the impact of Aretha Franklin's recordings around the world. She is admired and revered by music lovers in every country and on every continent. Her incomparable voice has come to symbolize the very essence of soul music.

But her style transcends all limitations and all boundaries: although her roots are in gospel music and the blues, her message is universal, as she transforms everything she touches into a profound and passionate human experience, creating perfect works of art in the process.

(Jerry Greenberg is president of Atlantic/Atco Records)

■ Everybody at Atlantic is very thrilled with the release of Aretha Franklin's new album, "Sparkle," composed and produced by Curtis Mayfield. The combined talents of both these people, we feel, will only continue Aretha's tradition of being First Lady of Soul.

My relationship with Aretha dates back to when I first joined Atlantic Records as executive assistant to Jerry Wexler and did a lot of the administrative work in helping Jerry put together all of the sessions which Jerry, Tom and Arif did so brilliantly. I would help book the musicians, hotels and obtain lead sheets which all were in connection with the Aretha Franklin sessions that Jerry used to do in New York. I remember the numerous times that Jerry and I would put in a full day at Atlantic with all the trials and tribulations of running a record company, and as I would be ready to go home, Jerry would be walking down the hall ready to record an Aretha Franklin session that used to run way into the early morning. Jerry would come in the following day and call Henry Allen and myself in to listen to the rough tracks and keep us well-informed on how the records were coming.

Jerry, Arif and Tommy certainly



Jerry Greenberg

made up a very important part of the six gold albums and 14 gold singles. That production team was unbeatable. Many times I would walk into the Atlantic studio, which was located on the same floor as our offices at 1841 Broadway, and get to see at close hand Aretha at the piano discussing with Jerry Wexler rhythm patterns, with Arif horn parts and with Tommy the sound of the guitars, etc. This was quite a thrill. Seeing a talented artist like Aretha working in the studio at my early age in the record business was one of the greatest thrills of my life.

Aretha's records were always a thrill to promote. In those days we used to run the record over to WABC and WWRL and other stations around New York. We had an independent distributor called Malverne, and within three hours after the record started receiving play, the orders were always staggering. Aretha's singles very rarely missed top 10 and you usually knew within two to three weeks after release whether you had a real smash. Many of Aretha's "3" sides also turned out to be hits after the "A" side started to go down the charts. One specific instance I remember is when we released a song called "This is The House That Jack Built" as the "A" side, which sold around 700,000 copies, and then the "B" side, "Say A Little Prayer," started to receive action. We turned the record over and sold an additional 400,000 copies on "Say A Little Prayer."

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



Nesuhi Ertegun

ARETHA



The Evolution of Glory (Continued from page 6)

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

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

The funky wise men of Muscle Shoals who had already gifted Percy Sledge and Wilson Pickett records with fulfilled hit prophecies would visit all the early

Aretha sessions in New York after the two initial Fame Studio sides were laid down in Alabama. The year was 1967, the year of soul.

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

Aretha's chart pace in 1967 was astounding. Five top 10 singles (all but one of them gold) combined with a gold debut album and powerful lp follow-up to create a demand for Aretha in concert that at first did not sit well with the stagefright victim. "I

overcame it by just walking out on stage, night after night, year after year," she would later disclose.

Working through problems became the means by which she'd cope with and cure all the ills super-success would bring. Struggles with various problems in later years would, in the end, come off looking like so many small fermented potatoes; for after overpowering her huge fear of live crowds, Aretha had an operative basis for putting all other personal problems in their proper perspective.

Triumph after triumph was the rule for a brilliant 1968 as well, the year "Chain Of Fools" linked Aretha up with her second Grammy. It was the time of a tumultuous tour of Europe, climaxing in a live "Aretha In Paris" package.

And it was Time magazine that put Aretha on the cover of its June 28 issue, with the following distillation of Ms. Franklin's power expressed in the accompanying feature story:

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

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



Aretha,
We Will Never Forget
How You Helped Us.
We Love You —
The Spinners



★ ARETHA

Aretha on Record *(Continued from page 12)*

was still too cold.

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

By comparison, the next single pulled from Aretha's "Tender, Moving, Swinging" album (August, 1962) was not quite as precedent-setting. Unlike later versions of "Try A Little Tenderness" (September, 1972) from Otis Redding and Three Dog Night, this

one was straight from Billie Holiday country, a bit too subtle to be considered "Aretha soul."

"Trouble In Mind" (December, 1962) was much in the same "safe" bag as its predecessor. But Aretha's finest hour on Columbia was right around the corner.

In "Runnin' Out Of Fools" (September, '64), Aretha seemed to be speaking a new language. The song hit with so much impact that Chess re-issued Aretha's gospel album and "Precious Lord" single to cash in on the overflow of Franklin frenzy. It had been almost two years since she had last charted, but this was well worth the wait.

For the first time, Aretha was given a black-sounding back-up vocal group to aid and abet her (a necessity for setting the proper Aretha mood in the Atlantic years

to follow). The album that followed "Runnin' . . ." (November, '64) was certainly Aretha on the most righteous track yet. While there were covers of smooth hits you didn't necessarily have to have soul to put over ("How Glad I Am") on the lp, there were also Aretha's treatments of the more ragged and all-the-better-to-funk-you-with "Shoop Shoop Song" and "You'll Lose A Good Thing."

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

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

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

(Continued on page 24)

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ARETHA

Jerry Wexler and the Aretha Franklin Story

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

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

Jerry Wexler: I heard some beautiful records. And by the way, I'm a great fan of her Columbia albums. The thing she did from Camelot—"If Ever You Should Leave Me"—I mean, I don't think she's ever done anything better than that, actually. Not only her singing but her enunciation and intelligence on lyrics—she hasn't been praised enough for that. The way she enunciates lyrics, it's just incredible.

The other thing I want to say is that I didn't realize what a good piano player she was. And I started her playing a lot more piano on my records. Anyway, I heard what I thought was the best voice I'd ever heard in my life on Columbia. And occasionally you'd hear them on r&b stations and I never imagined I would ever have the good luck to sign her. It was too good to be true. Of course, that was a lucky accident. Jim Bishop, a disc jockey in Philadelphia, and his wife Louise—she was a disc jockey working under the name of Louise Williams—were good friends from the gospel days. Louise and Jimmy were good friends of mine and they knew I was always interested in Aretha. They called me—I was at Muscle Shoals—and they said, "Here's this phone number. Aretha's waiting for your call." And that was it. I got hold of Aretha on the phone.

RW: Columbia's options had run out?

Wexler: Yeah, it was five years and there were no more options. It was a modest advance because she hadn't been raising any hell sales-wise and she had a considerable debit. By today's standards it would be considered miniscule—I think it was \$90,000, and that looked very big. When she hit on Atlantic, she wiped out that debit and she's been on royalties ever since at Columbia.

"... it shouldn't be called rhythm and blues, it should be called rhythm and gospel ..."

RW: Did she audition? Did she have her own songs?

Wexler: Who would audition her? I mean, you just get on your knees and say . . . But she had a lot of songs for her first album. "I Never Loved A Man" was written by a Detroit songwriter, Ronnie Shannon. She came in with that. It wasn't a question of auditioning but after we signed, she came out to my home—I was living in Great Neck then—and we prepared the first session in my house. She played me a lot of things, and I played her some things. She had things ready to go that she played on the piano, she had the whole arrangement for "I Never Loved A Man," the whole idea of it, and it was just thrilling to hear.

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

Wexler: Not specifically Stax or Muscle Shoals. I don't think she was particularly clued in on either one of those things. In fact, I



Jerry Wexler with Aretha

had to do a little convincing. I had to convince her and Ted White, her husband at the time, that we should try Muscle Shoals. Maybe I played her some of Wilson Pickett.

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

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

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

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

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

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

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

RW: You mean being able to do everything?

Wexler: Whatever genius is. The magic, the transforming quality. In terms of not only being able to write songs and to play them

(Continued on page 27)

ARETHA



Cecil Franklin: 'We've Come a Long Way'

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

"I started originally with the idea of just keeping Aretha's fi-

nancial records together, but it developed into what it is today."

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

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

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★ ARETHA

John Hammond Recalls the Early Days

By MARC KIRKEBY

■ John Hammond, VP of talent acquisition for Columbia Records until his recent retirement, signed Aretha Franklin to the label in 1959, and the heights her career has since reached place her among a stellar group of Hammond "finds" that includes Billie Holiday, Bob Dylan and Bruce Springsteen. In a recent interview with *Record World* in New York, Hammond reminisced about his discovery of and long association with Aretha.



John Hammond

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

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

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

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

We recorded her down on 30th St. I'll never forget, that first session with Aretha was one of the most exciting sessions I've ever had in all my life. There were about six or seven guys in the band, no charts, Ray Bryant was the leader in some of the things and played piano, but in things like "Summertime," and "Today I Sing the

Blues" it was Aretha who played piano. I knew I had probably the greatest singer since Billie Holiday, as far as my own experience in the studio was concerned.

Columbia was not geared to sell black records in those days. The stores that sold black records simply were not considered good credit risks, so if Aretha were to sell in the black markets, those stores would have to buy them from one-stops, and pay a premium for the records, and this was not the way to break an artist. And I wanted Aretha to really make it in black radio and in black stores, and then we could build on that to get a wider market. But I didn't want in any way to try and make her a top 40 artist, because this really wasn't her bag.

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

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

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

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

Mahalia Jackson and Aretha's mother had been the closest of friends—that is, as close a friend as Mahalia could be to another singer. But Mahalia always told me that Aretha's mother was one of the really great gospel singers. And Mahalia also thought that Aretha's mother had more talent than the Rev. C.L. Franklin. But I have to tell you that the Rev. C.L. Franklin is one of the great gospel singers and preachers—he's just extraordinary, a marvelous artist.

Jerry was smart enough to get the best Otis Redding material, things that really fit Aretha. I wasn't that smart. Jerry is the scholar on this whole subject, and Jerry knew a lot more than I did. As far as the jazz part of it is concerned, I was well qualified; as far as the pop hit part of it I wasn't so well qualified.

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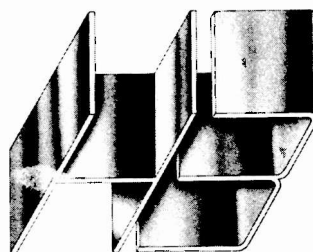
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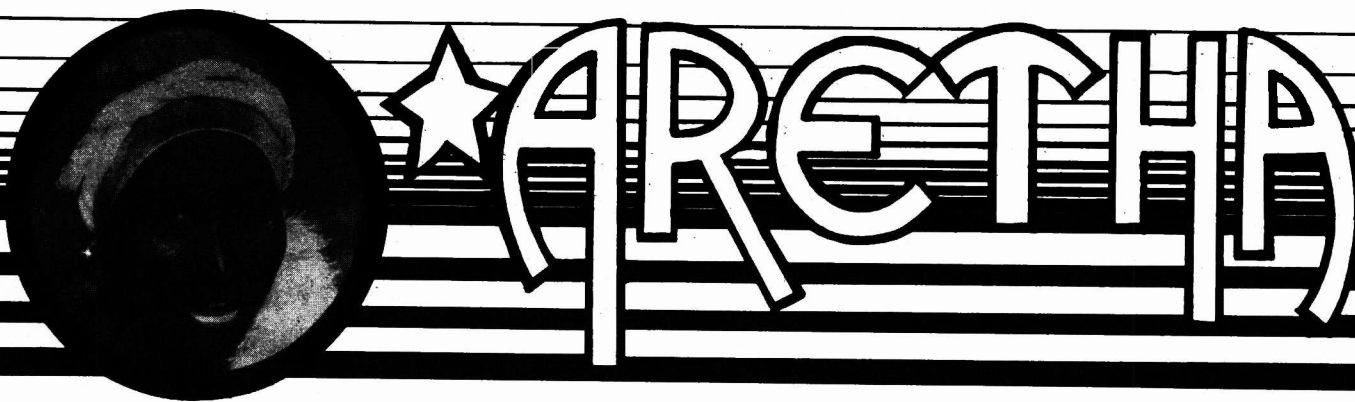


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ARETHA

Aretha on Record *(Continued from page 16)*

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

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

On the flip of "Respect" was

Aretha's first self-written song to gain wide acceptance, "Dr. Feel-good." Aretha's abilities as a composer had also been developed while at Columbia, but now that Aretha had found her sound groove, they became even more

evident to the audience and more self-evident to the performer herself. (To date, Aretha has written four of her own gold singles, and a hefty proportion of her overall repertoire.)

Aretha Franklin, moving towards

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

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

(Continued on page 34)



Aretha with Dr. Luther Martin King

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Arif Mardin:

Aretha's Number One in the World

■ "When I first heard Aretha, it was chills up and down the spine. She never changes. She is always perfect."

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

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

"Sometimes after long hours in the studio, when Aretha is the



Arif Mardin

star, when she's the artist you're working with, one vocal phrase would be enough to get you going again. She's a complete delight and an inspiration when she's in the studio."

Mardin began his association

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

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

"When we were in the studio we did mostly head arrangements. We'd work with the rhythm patterns she came up with on the piano or she would do her work at home and bring her ideas to the studio. We would then create an energetic track with her sing-

ing. If it then required more, I would take it home and arrange the strings and horns.

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

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

Pat Baird

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★ ARETHA

Tom Dowd:

Aretha's a Once In a Lifetime Artist

By DAVID MCGEE

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



Tom Dowd

Record World: You started working with Aretha in '68 . . .

Tom Dowd: On that first record, "Never Loved a Man."

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

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

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

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

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

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

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

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

probably better than what we had in mind anyway.

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

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

RW: Do you like the gospel album?

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

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

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

RW: Will you work with her again?

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

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

ARETHA



Jerry Wexler *(Continued from page 18)*

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

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

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

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

Even Aretha's records went on first, because Aretha's records have never had the teenage appeal of Diana Ross and the Supremes. I would compare it maybe a little more to Martha and the Vandellas. That was made for mature black audiences, grown-up black people. That's what Aretha's records are—they're not made for children,

either white or black. So with Aretha it was entirely another thing. We had to go make all the painful steps.

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

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

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

(Continued on page 28)

Aretha

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★ ARETHA

Jerry Wexler *(Continued from page 27)*

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

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

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

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

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

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

Wexler: I can't take any credit for that. She did it, she surprised me. She just went and did it. You'd never know and we'd come in

and she'd have six or eight songs all ready to go. And this was one.

RW: She had it arranged?

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

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

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

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

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

(Continued on page 30)

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From left: Ruth Bowen, president of Queen Booking Corp.; concert promoter Ron Delsoner; Frankie Crocker of WBLS-FM; Aretha and Cecil.

Bob Kornheiser *(Continued from page 14)*

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

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



Bob Kornheiser

B. Harris on Aretha

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


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Salutes

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Aretha Franklin



★ ARETHA

Jerry Wexler *(Continued from page 28)*

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

RW: With "Soul '69" was there a commercial drop?

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

RW: So do you see "Soul '69" as a transitional album?

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

RW: The best parts of her career it seems to me, seems to have really been determined by that evening at the Fillmore.

Wexler: You know, it's interesting. Either she would come up with a song like a Beatle song or an Elton John song, or I would, like "The Weight." Every one of those songs was a big mistake.

Trying to make a connection with the "flower children" was the wrong way to do it.

And that was proven to me at the Fillmore. Because I went to the Fillmore with great trepidation, wondering what we were going to get from people who were raised on The Grateful Dead and the Jefferson Airplane. But Bill Graham was right, he had the right idea. And it became apparent that these people were really ready for Aretha; they responded to the right things in the music and it was a very good audience.

RW: What was Aretha's reaction to that?

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

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

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

(Continued on page 32)

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ARETHA



The Evolution of Glory *(Continued from page 15)*

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

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

Her appearance on the March 1970 Grammy telecast was perhaps the most moving soul event of the year. In fact, one year after her show-stopping rendition of Paul Simon's "Bridge Over Trou-

bled Water" had first excited the national viewing audience, Aretha was back on TV to accept her own Grammy for her recorded version. Neither NARAS nor the country had seen anything like it before. And after her comedy work on "The Flip Wilson Show" in 1971, Aretha Franklin became one of contemporary music's most well-rounded guests, welcome in living rooms across the nation.

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

she could preach on the black experience from yet another perspective.

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

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

By 1973, that personal evolution had enabled Lady Soul, Grammy-winner for "Master Of Eyes," to master the art of tackling all sides of a career with equal

success. She played concerts from the Latin Casino to the St. John the Divine Benefit for The African Drought, did television opposite Flip Wilson and Duke Ellington and worked on record dates with Jerry Wexler and Quincy Jones. Stevie Wonder gave her gold single number 14, "Until You Come Back To Me." And her own tremendous writing talents continued to provide her with material of the same high calibre.

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

(Continued on page 33)

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ARETHA

Jerry Wexler *(Continued from page 30)*

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

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

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

RW: Which isn't cheating too much.

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

I want to say one other thing about the Fillmore. And this is very important in Aretha's career:

One reason that this thing was great was 'cause she was now using King Curtis and his musicians as her road band as well as her recording band. Before she was working with a band from Detroit which was a traditional show band. And it just was wrong for her. It was a traditional night-club type of band, playing night club arrangements, with that style and they couldn't play a record arrangement the way they should. I finally persuaded her to use King Curtis and the Kingpins which was and is one of the best rhythm sections of all. So this is the band we went to the Fillmore with, and the luxury of playing on the road with the band that you have in the studio, it gets a kind of magic into the performance that comes out of the group that is self-contained. It was like Aretha and her rock and roll show on the road. And the more they played, the better it became. Which was of course Ray Charles' thing too. Playing all these songs into shape. The ultimate would be, and would have been, if they would start playing the songs on the road before they record them. And I think maybe it's gonna come back to that. Remember we're dealing with a solo singer here, backed up with a band, not a group. Groups can play songs into shape on the road,



From left: Jerry Wexler, Cecil Franklin (Aretha's manager and brother), Aretha and Harold Melvin.

you know, but solo singers don't do that anymore. They used to. And as I say, Ray Charles was a great example. But somebody's going to get the idea of going out on the road and incorporating, let's say, one new song every two weeks. In six months, you've got your next album, and you've played it into shape. Now all you have to do is come in and cut it in the studio.

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

(Continued on page 3E)



Aretha (seated, center) is pictured receiving the Outstanding Citizen Award from the N.Y. Urban League.

Record World would like to thank the following people for use of their photographs in preparing this issue: Monroe S. Frederick II, David Gahr, William J. Pierce, Jr. and Earl Fowler. Also thanks to Cecil Franklin for use of his collection of photographs.

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ARETHA



The Evolution of Glory

(Continued from page 31)
benefit for Sickle Cell Anemia, and through an honorary doctor of laws degree from Bethune-Cookman college, the real Aretha reigned.

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

"Aretha has, over the years, had . . . an enormous, energetic talent which . . . seemed too great to be contained in any useful persona. (But) the woman who possesses the talent is no longer over-

whelmed by the force of her own energy and is now marvellously self-confident . . . (creating) an effective stage presence anytime she thinks it useful to do so . . . The applause comes when no silent space has been allotted for it, and comes because the audience feels it necessary to express a helpless pleasure."

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

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

National Anthem Time



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

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★ ARETHA

Aretha on Record *(Continued from page 24)*

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

her one-time husband/manager/song partner.)

Aretha's Atlantic discography up to this point made her the only woman in RIAA history with five gold singles to her credit. But Lady Soul wasn't about to be satisfied with a mere handful of million sellers.

The gold album "Aretha Now"

(June, '68) came out of her sixth gold single and next two-sided giant: "Think" and her longtime-in-the-comin' tribute to Sam Cooke, "You Send Me." (Like Aretha, Sam Cooke had pioneered the gospel-to-pop switch that brought soul to life.)

And "Now" didn't quit until two more of its tracks turned into

gold—Aretha's re-make of Dionne Warwick's "I Say A Little Prayer" (itself barely gone from the charts in July, 1968) and the Don Covay-Steve Cropper collaboration, "See Saw" (November, '68).

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

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

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

The choice of singles during this period also reflected a break with a sound that had come close to being "a formula" but which had tastefully avoided the deep ruts of consistent success sans variation. The Band's "The Weight" (February, '69) was followed by John Hartford's "Gentle On My Mind" (March, '69), the Grammy-winning "Share Your Love With Me" (July, '69) and The Beatles' classically lonely "Eleanor Rigby" (October, '69). And the following "Call Me" (January, '70) and "Spirit In The Dark" (May, '70) came along and across in so personal a manner as to render all that she had revealed in the past just so much preliminaries. Aretha was learning not only how to sound convincing, but to be convincing. Who else could have made "Don't Play That Song" (July, '70) live and breathe like a deep love rather

(Continued on page 36)

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★ ARETHA

Aretha on Record *(Continued from page 34)*

than surface novelty conception? And no one sang Elton John quite the way she did in "Border Song" (October, '70).

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

At this point, you might say Aretha was entering "the everything years," a time when her product never ceased to keep you guessing where it might be com-

ing from next. One hit came from Ashford & Simpson, who had given Aretha an early tune of theirs back in the Columbia days. The February, '71 re-make of "You're All I Need To Get By" quite righteously fulfilled the promise of their earlier "Cry Like A Baby" cut, the B-side of "Runnin' . . ."

The new-time-religion Aretha brought to Paul Simon's "Bridge Over Troubled Water" (March, '71) and the old-line black pride she brought to "Young, Gifted And Black" (January, '72) met head on as Aretha returned to her father's church to record "Amazing Grace" (June, '72). But other hit successions seemed to burst out of nowhere. Only Aretha could follow a re-make of "Spanish Harlem" (July, '71) with one of the earliest rock hits to salute

reggae, "Rock Steady" (October, '71), and two examples of her neo-jazz writing style — "Day Dreaming" (February, '72) and "All The King's Horses" (May, '72). After Aretha had made Marvin Gaye's "Wholy Holy" ring with the gospel truth, she brought a divine perspective to everyday romance for "Master Of Eyes" (January, '73) and "Angel" (June, '73).

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

"With Everything I Feel In Me" (November, '74) and "You" (October, '75). Singles from "I'm In Love" (March, '74) to "Mr. D.J." (September, '75) would provide us all views of a rhythmic 'Retha, from disarming ballads to disco boogie.

Through the whole of her continuing evolution, Aretha's music has succeeded in broadening soul's definition outside its traditional Stax-Motown axis, becoming one of the industry's rare examples of a one-woman institution.

It's still succeeding like there's no tomorrow. But of course for Lady Soul, there will always be a new day on the horizon—and that means a tomorrow that industry and fan alike will continue to watch with increasing interest and admiration.

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ARETHA



Dick Kline *(Continued from page 14)*

with Aretha, and his spirits were extremely high. I waited a few hours and finally made contact.

Wexler was raving about the session and testifying "I Never Loved A Man (The Way I Love You)" was a number one million seller! Nuff said!

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

The album was certified gold, as was "Baby I Love You," Aretha's next single. Aretha Franklin was now firmly established as the First Lady Of Soul, and the gold records, music awards, national and international recogni-



Dick Kline

tion she so well deserved was finally given to her.

It's been a great 10 years for Aretha since that first session for Atlantic Records in Muscle Shoals. Talent will always prevail! I believe Aretha's best years still lie ahead of her.

Ahmet Ertegun

(Continued from page 14)

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

Recordings

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

Tenth Anniversary

So it is not without great pride that we mark her tenth anniversary as an Atlantic artist and as the shining symbol of our dedica-

tion to our heritage of black American music.

Noreen Woods

(Continued from page 14)

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

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

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

CONGRATULATIONS

ARETHA

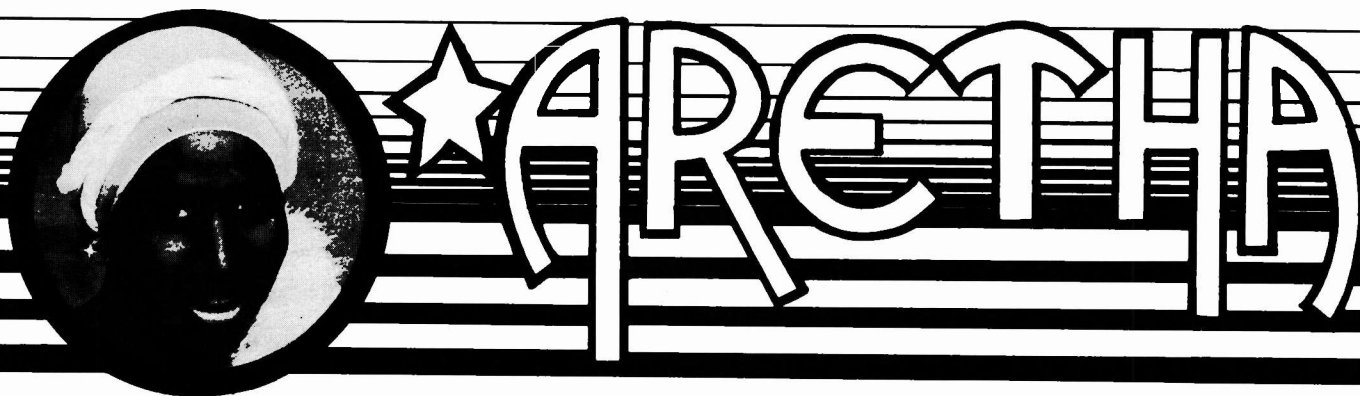
FOR YOUR TENTH ANNIVERSARY

P.S.

*Still remember your performance
in Spain. Come back soon*



Hispanavox, Torrelaguna, 102. Madrid-27 (Spain)



Jerry Wexler *(Continued from page 32)*

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

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

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

Wexler: Very rarely because she did her preparation at home. We would change in the studio, but we would change things other than Aretha's approach to the song. Aretha pretty much knew what she wanted to do and how she was going to do it, much more than we did. So most of the time she would re-do her vocal after the track was done. And she knew exactly what she wanted. And sometimes you would think, "My God, this is incredible. It's a shattering, cosmic

vocal." And then she would do five more, each one better. But only she knew what she was going to do to top the previous one.

And she's the one who knew when it was right. We didn't always agree about that part. Sometimes I would say, "I like this one better than that one." But as you might imagine, in case of a tie she would win those arguments. Because when it comes to phrasing, I just don't know a single phraser like Aretha. If I would really persist about something, she would very often give in. But not in the area of vocals, in the area of track, maybe. That had to do with the instrumental part of it. But with the singing part . . . what could you say to Aretha?

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

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

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Queen's Records again, again and again.**

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

**Aretha you're beautiful.
Your music is unmatchedably great.**

Thank you!

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ARETHA



A Magnificent Past, A Bright Future

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

One of five children of Rev. Franklin, Aretha acquired her early training singing with her brothers and sisters in the pastorate choir. Idolizing Clara Ward (with whom her mother had sung), Aretha emulated the Wards' best-known hymns, the most successful of which was "Never Grow Old." In his book "The Gospel Sound" (Simon & Schuster, 1971) gospel authority Tony Heilbut recalls: "When the young Aretha wailed 'We'll never grow old, old, OLD,' her voice lifted to a thrilling high note while New Bethel gasped and hollared its approval."

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

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

Upon signing Aretha, Wexler teamed her with the musicians from Muscle Shoals, Alabama,

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

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

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

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

Play That Song."

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

Aretha maintained her recording and touring schedules virtually without let-up in 1973, appearing on television specials with Duke Ellington and Flip Wilson, playing major dates at the L.A. Forum, Houston Astrodome, Boston Gardens, New York's St. John Devine benefit for the African drought, and the Latin Casino. For a

change of pace, she co-produced her next album, "Hey Now Hey (The Other Side Of The Sky)," with Quincy Jones. And she finished out the year with gold single number 14, "Until You Come Back To Me."

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

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

Congratulations Aretha

Music & Amusement Assn. Inc.
(Juke Box Operators of New York)

DISCOS DE PANAMA S.A.
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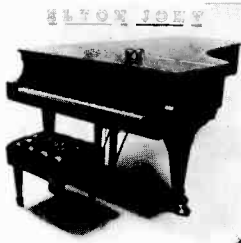
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SALESMAN OF THE WEEK



HERE & THERE
ELTON JOHN
MCA

TOP RETAIL SALES

- HERE & THERE**—Elton John—MCA
- ROCKS**—Aerosmith—Capitol
- RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island

ABC/NATIONAL

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

CAMELOT/NATIONAL

- FAITHFUL**—Todd Rundgren—Bearsville
- HARVEST FOR THE WORLD**—Isley Brothers—T-Neck
- HERE & THERE**—Elton John—MCA
- JAILBREAK**—Thin Lizzy—Mercury
- LIVE: BLOW YOUR FACE OUT**—J. Geils Band—Atlantic
- LIVE BULLET**—Bob Seger & the Silver Bullet Band—Capitol
- ROCKS**—Aerosmith—Col
- ROYAL SCAM**—Steely Dan—ABC
- SADDLE TRAMP**—Charlie Daniels Band—Epic
- WELCOME BACK**—John Sebastian—Reprise

HANDLEMAN/NATIONAL

- BLACK & BLUE**—Rolling Stones—Rolling Stones
- BLOODLINE**—Glen Campbell—Capitol
- HERE & THERE**—Elton John—MCA
- LIVE BULLET**—Bob Seger & the Silver Bullet Band—Capitol
- RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island
- SADDLE TRAMP**—Charlie Daniels Band—Epic
- STARLAND VOCAL BAND**—Windsong
- STEPPIN' OUT**—Neil Sedaka—Rocket
- WELCOME BACK**—John Sebastian—Reprise
- WILLIE NELSON LIVE**—RCA

MUSICLAND/NATIONAL

- BELLAMY BROS. FEATURING 'LET YOUR LOVE FLOW'**—WB
- CLOSE ENOUGH FOR ROCK 'N' ROLL**—Nazareth—A&M
- CRY TOUGH**—Nils Lofgren—A&M
- ERIC CARMEN**—Arista
- HERE & THERE**—Elton John—MCA
- LEE OSKAR**—UA
- NO EARTHLY CONNECTION**—Rick Wakeman—A&M
- RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island
- SADDLE TRAMP**—Charlie Daniels Band—Epic
- WILLIE NELSON LIVE**—RCA

RECORD BAR/NATIONAL

- BREEZIN'**—George Benson—WB
- FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
- HARVEST FOR THE WORLD**—Isley Brothers—T-Neck
- HERE & THERE**—Elton John—MCA
- JAILBREAK**—Thin Lizzy—Mercury
- NATALIE**—Natalie Cole—Capitol
- RAINBOW RISING**—Blackmore's Rainbow—Oyster
- RED TAPE**—Atlanta Rhythm Section—Polydor
- ROCKS**—Aerosmith—Col
- SADDLE TRAMP**—Charlie Daniels Band—Epic

KING KAROL/NEW YORK

- DIANA ROSS**—Motown
- FREE & IN LOVE**—Millie Jackson—Spring
- HERE & THERE**—Elton John—MCA
- JAILBREAK**—Thin Lizzy—Mercury
- JOHN TRAVOLTA**—Midland International
- RAMONES**—Sire
- RENAISSANCE LIVE**—Sire
- SADDLE TRAMP**—Charlie Daniels Band—Epic
- SILVER CONVENTION**—Midland International
- WEDDING ALBUM**—Leon & Mary Russell—Paradise

RECORD WORLD/TSS STORES/LONG ISLAND

- BLACK & BLUE**—Rolling Stones—Rolling Stones
- ENERGY TO BURN**—B.T. Express—Col
- HERE & THERE**—Elton John—MCA
- JOHN TRAVOLTA**—Midland International
- LIVE BULLET**—Bob Seger & the Silver Bullet Band—Capitol
- NATALIE**—Natalie Cole—Capitol
- NO EARTHLY CONNECTION**—Rick Wakeman—A&M
- ROCKS**—Aerosmith—Col
- STINGRAY**—Joe Crocker—A&M
- WELCOME BACK**—John Sebastian—Reprise

SAM GOODY/EAST COAST

- AT THE SPEED OF SOUND**—Wings—Capitol
- BLACK & BLUE**—Rolling Stones—Rolling Stones
- FIREFALL**—Atlantic
- GREATEST STORIES LIVE**—Harry Chapin—Elektra
- JOHN TRAVOLTA**—Midland International
- MONTY PYTHON LIVE! AT CITY CENTER**—Arista
- PRESENCE**—Led Zeppelin—Swan Song
- REBEL**—John Miles—London
- RENAISSANCE LIVE**—Sire
- SILVER CONVENTION**—Midland International

TWO GUYS/EAST COAST

- A NIGHT AT THE OPERA**—Queen—Elektra
- AT THE SPEED OF SOUND**—Wings—Capitol
- BLACK & BLUE**—Rolling Stones—Rolling Stones
- DONNY & MARIE**—Donny & Marie Osmond—Polydor
- HERE & THERE**—Elton John—MCA
- I WANT YOU**—Marvin Gaye—Tamla
- JOHN TRAVOLTA**—Midland International
- RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island
- RUFUS FEATURING CHAKA KHAN**—ABC
- WEDDING ALBUM**—Leon & Mary Russell—Paradise

FOR THE RECORD/BALTIMORE

- DREAMBOAT ANNIE**—Heart—Mushroom
- ENERGY TO BURN**—B.T. Express—Col
- HARD WORK**—John Handy—ABC Impulse
- HARVEST FOR THE WORLD**—Isley Brothers—T-Neck

- NATALIE**—Natalie Cole—Capitol
- RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island
- THE MANHATTANS**—Col
- THIS MOTHER'S DAUGHTER**—Nancy Wilson—Capitol
- THOSE SOUTHERN KNIGHTS**—Crusaders—ABC Blue Thumb
- YOU ARE MY STARSHIP**—Norman Connors—Buddah

VARIETY/MARYLAND-VA.

- DREAMBOAT ANNIE**—Heart—Mushroom
- FIREFALL**—Atlantic
- FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
- HARVEST FOR THE WORLD**—Isley Brothers—T-Neck
- NATALIE**—Natalie Cole—Capitol
- RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island
- RIGHT BACK WHERE WE STARTED FROM**—Maxine Nightingale—UA
- ROCKS**—Aerosmith—Col
- TALES OF MYSTERY & IMAGINATION**—Alan Parsons Project—20th Century
- THE MANHATTANS**—Col

WAXIE MAXIE/WASH., D.C.

- BLACK & BLUE**—Rolling Stones—Rolling Stones
- COMIN' AT YA!**—Coke Escovedo—Mercury
- DARYL HALL & JOHN OATES**—RCA
- ENERGY TO BURN**—B.T. Express—Col
- FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
- HERE & THERE**—Elton John—MCA
- JOHN TRAVOLTA**—Midland Intl.
- NATALIE**—Natalie Cole—Capitol
- WHERE THE HAPPY PEOPLE GO**—Trammps—Atlantic
- YOUNG & RICH**—Tubes—A&M

GARY'S/RICHMOND

- AT THE SPEED OF SOUND**—Wings—Capitol
- BLACK & BLUE**—Rolling Stones—Rolling Stones
- DARYL HALL & JOHN OATES**—RCA
- HERE & THERE**—Elton John—MCA
- HIDEAWAY**—America—WB
- PRESENCE**—Led Zeppelin—Swan Song
- ROCKS**—Aerosmith—Col
- SALONGO**—Ramsey Lewis—Col
- STEPPIN' OUT**—Neil Sedaka—Rocket
- TAKIN' IT TO THE STREETS**—Doobie Brothers—WB

FRANKLIN MUSIC/ATLANTA

- ASPECTS**—Eleventh House
- Featuring Larry Coryell**—Arista
- BREEZIN'**—George Benson—WB
- FOUR**—Mahogany Rush—Col
- MONTY PYTHON LIVE! AT CITY CENTER**—Arista
- RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island
- ROCKS**—Aerosmith—Col
- THOSE SOUTHERN KNIGHTS**—Crusaders—ABC Blue Thumb
- T-SHIRT**—Loudon Wainwright III—Arista
- TURNSTILES**—Billy Joel—Col
- RED TAPE**—Atlanta Rhythm Section—Polydor

NATL. RECORD MART/MIDWEST

- A STREET CALLED STRAIGHT**—Roy Buchanan—Atlantic
- AT THE SPEED OF SOUND**—Wings—Capitol
- GREATEST STORIES LIVE**—Harry Chapin—Elektra
- HARVEST FOR THE WORLD**—Isley Brothers—T-Neck
- HERE & THERE**—Elton John—MCA
- ILLEGAL STILLS**—Stephen Stills—Col
- NO EARTHLY CONNECTION**—Rick Wakeman—A&M
- PROMISE**—Michael Pinder—Threshold
- ROCKS**—Aerosmith—Col
- STEPPIN' OUT**—Neil Sedaka—Rocket

RECORD REVOLUTION/CLEVELAND

- CARDIFF ROSE**—Roger McGuinn—Col
- DREAMBOAT ANNIE**—Heart—Mushroom
- ENERGY TO BURN**—B.T. Express—Col
- FAITHFUL**—Todd Rundgren—Bearsville
- HARVEST FOR THE WORLD**—Isley Brothers—T-Neck
- HIGH ENERGY**—Supremes—Motown
- LADIES' CHOICE**—Michael Stanley Band—Epic
- RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island
- ROCKS**—Aerosmith—Col
- YOUNG & RICH**—Tubes—A&M

ONE OCTAVE HIGHER/CHICAGO

- AMIGOS**—Santana—Col
- DIANA ROSS**—Motown
- FRAMPTON COMES ALIVE**—Peter Frampton—A&M
- HERE & THERE**—Elton John—MCA
- ILLEGAL STILLS**—Stephen Stills—Col
- PRESENCE**—Led Zeppelin—Swan Song
- ROCKS**—Aerosmith—Col
- ROYAL SCAM**—Steely Dan—ABC
- SADDLE TRAMP**—Charlie Daniels Band—Epic
- TAKIN' IT TO THE STREETS**—Doobie Brothers—WB

1812 OVERTURE/MILWAUKEE

- BLACK & BLUE**—Rolling Stones—Rolling Stones
- BREEZIN'**—George Benson—WB
- DREAMBOAT ANNIE**—Heart—Mushroom
- FIREFALL**—Atlantic
- HERE & THERE**—Elton John—MCA
- ILLEGAL STILLS**—Stephen Stills—Col
- REBEL**—John Miles—London
- REO**—Epic
- TALES OF MYSTERY & IMAGINATION**—Alan Parsons Project—20th Century
- THOSE SOUTHERN KNIGHTS**—Crusaders—ABC Blue Thumb

SPEC'S MUSIC/FLORIDA

- BREEZIN'**—George Benson—WB
- CRY TOUGH**—Nils Lofgren—A&M
- ENERGY TO BURN**—B.T. Express—Col
- FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
- HARVEST FOR THE WORLD**—Isley Brothers—T-Neck
- JOHN TRAVOLTA**—Midland Intl.
- NATALIE**—Natalie Cole—Capitol
- RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island
- ROYAL SCAM**—Steely Dan—ABC
- TALES OF MYSTERY & IMAGINATION**—Alan Parsons Project—20th Century

MUSHROOM/NEW ORLEANS

- BLACK & BLUE**—Rolling Stones—Rolling Stones
- BREEZIN'**—George Benson—WB
- FAITHFUL**—Todd Rundgren—Bearsville
- HARD WORK**—John Handy—ABC Impulse
- "I"**—Patrick Moraz—Atlantic
- RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island
- ROYAL SCAM**—Steely Dan—ABC
- SILK DEGREES**—Boyz Scaggs—Col
- THOSE SOUTHERN KNIGHTS**—Crusaders—ABC Blue Thumb
- YOUNG & RICH**—Tubes—A&M

INDEPENDENT RECORDS/DENVER

- BLACK & BLUE**—Rolling Stones—Rolling Stones
- BLACK ROSE**—J.D. Souther—Asylum
- FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
- GERARD**—Caribou
- GET YOURSELF UP**—Head East—A&M

- ILLEGAL STILLS**—Stephen Stills—Col
- MOONMADNESS**—Camel—Janus
- NO EARTHLY CONNECTION**—Rick Wakeman—A&M
- PRESENCE**—Led Zeppelin—Swan Song
- ROYAL SCAM**—Steely Dan—ABC

CIRCLES/ARIZONA

- BLACK & BLUE**—Rolling Stones—Rolling Stones
- ENERGY TO BURN**—B.T. Express—Col
- FAITHFUL**—Todd Rundgren—Bearsville
- HERE & THERE**—Elton John—MCA
- MISTY BLUE**—Dorothy Moore—Malaco
- NATALIE**—Natalie Cole—Capitol
- RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island
- ROCKS**—Aerosmith—Col
- ROYAL SCAM**—Steely Dan—ABC
- SALONGO**—Ramsey Lewis—Col

LICORICE PIZZA/LOS ANGELES

- BLACK & BLUE**—Rolling Stones—Rolling Stones
- BREEZIN'**—George Benson—WB
- FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
- HERE & THERE**—Elton John—MCA
- RAINBOW RISING**—Blackmore's Rainbow—Oyster
- RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island
- ROCKS**—Aerosmith—Col
- ROYAL SCAM**—Steely Dan—ABC
- SILK DEGREES**—Boyz Scaggs—Col
- TAKIN' IT TO THE STREETS**—Doobie Brothers—WB

MUSIC PLUS/LOS ANGELES

- FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
- FRAMPTON COMES ALIVE**—Peter Frampton—A&M
- INTERVIEW**—Gentle Giant—Capitol
- MONTY PYTHON LIVE! AT CITY CENTER**—Arista
- PRESENCE**—Led Zeppelin—Swan Song
- PROMISE**—Michael Pinder—Threshold
- RAINBOW RISING**—Blackmore's Rainbow—Oyster
- RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island
- ROCKS**—Aerosmith—Col
- SILK DEGREES**—Boyz Scaggs—Col

TOWER/LOS ANGELES

- BUBBLING BROWN SUGAR**—Original Cast—H&L
- CIRCLE FILLED WITH LOVE**—Sons of Champlin—Ariola America
- FLY WITH THE WIND**—McCoy Tyner—Milestone
- HARD WORK**—John Handy—ABC Impulse
- HARVEST FOR THE WORLD**—Isley Brothers—T-Neck
- MOONSHADOWS**—Alphonso Johnson—Col
- NATALIE**—Natalie Cole—Capitol
- RIGHT BACK WHERE WE STARTED FROM**—Maxine Nightingale—UA
- ROCKS**—Aerosmith—Col
- TURNSTILES**—Billy Joel—Col

EVERYBODY'S RECORDS/NORTHWEST

- ACCEPT NO SUBSTITUTES**—Pleasure—Fantasy
- CIRCLE FILLED WITH LOVE**—Sons of Champlin—Ariola America
- FIREFALL**—Atlantic
- FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
- FLY WITH THE WIND**—McCoy Tyner—Milestone
- RAINBOW RISING**—Blackmore's Rainbow—Oyster
- ROCKS**—Aerosmith—Col
- ROYAL SCAM**—Steely Dan—ABC
- SADDLE TRAMP**—Charlie Daniels Band—Epic
- THOSE SOUTHERN KNIGHTS**—Crusaders—ABC Blue Thumb



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MAY 22

1 **2** **BLACK AND BLUE**
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 Rolling Stones COC 79104
 (Atlantic)

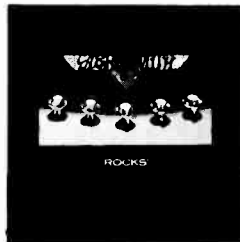


WKS. ON CHART

2	3	FRAMPTON COMES ALIVE	PETER FRAMPTON/A&M SP 3703	18	G
3	1	PRESENCE	LED ZEPPELIN/Swan Song SS 8416 (Atlantic)	7	F
4	4	THEIR GREATEST HITS: 1971-1975	EAGLES/Asylum 7E 1052	13	F
5	5	AT THE SPEED OF SOUND	WINGS/Capitol SW 11525	8	F
6	7	FLEETWOOD MAC	/Warner-Reprise MS 2225	44	F
7	22	HERE AND THERE	ELTON JOHN/MCA 2197	2	F
8	6	I WANT YOU	MARVIN GAYE/Tamla T6 342S1 (Motown)	9	F
9	8	A NIGHT AT THE OPERA	QUEEN/Elektra 7E 1053	23	F
10	10	TAKIN' IT TO THE STREETS	DOOBIE BROTHERS/ Warner Bros. BS 2899	8	F
11	12	HIDEAWAY	AMERICA/Warner Bros. BS 2932	5	F
12	9	DESTROYER	KISS/Casablanca NBLP 7025	9	F
13	11	EARGASM	JOHNNIE TAYLOR/Columbia PC 33951	12	F
14	13	THE DREAM WEAVER	GARY WRIGHT/Warner Bros. BS 2868	18	F
15	17	HISTORY/AMERICA'S GREATEST HITS	/Warner Bros. BS 2894	28	F
16	16	SONG OF JOY	CAPTAIN & TENNILLE/A&M SP 4570	11	F
17	20	DIANA ROSS	/Motown M6 861S1	13	F
18	14	COME ON OVER	OLIVIA NEWTON-JOHN/MCA 2186	10	F
19	19	KISS ALIVE	KISS/Casablanca NBLP 7020	34	G
20	23	TRYIN' TO GET THE FEELIN'	BARRY MANILOW/Arista 4060	30	F
21	15	BRASS CONSTRUCTION	/United Artists LA545 G	17	F
22	24	AMIGOS	SANTANA/Columbia PC 33576	8	F
23	18	OUTLAWS	VARIOUS ARTISTS/RCA APL1 1321	16	F
24	49	BREEZIN'	GEORGE BENSON/Warner Bros. BS 2919	5	F
25	27	MOTHERSHIP CONNECTION	PARLIAMENT/Casablanca NBLP 7022	15	F
26	25	LOOK OUT FOR #1	BROTHERS JOHNSON/A&M SP 4567	11	F
27	29	SILK DEGREES	BOZ SCAGGS/Columbia PC 33920	11	F
28	28	ROCK 'N' ROLL LOVE LETTER	BAY CITY ROLLERS/Arista 4071	10	F
29	30	SILVER CONVENTION	/Midland Intl. BKL1 1369 (RCA)	9	F
30	31	DONNY & MARIE-FEATURING SONGS FROM THEIR TELEVISION SHOW	/Polydor PD 6068	7	F
31	21	LOVE WILL KEEP US TOGETHER	CAPTAIN & TENNILLE/ A&M SP 4552	60	F
32	26	STILL CRAZY AFTER ALL THESE YEARS	PAUL SIMON/ Columbia PC 33540	32	F
33	34	LOVE TRILOGY	DONNA SUMMER/Oasis OCLP 5004 (Casablanca)	10	F
34	41	RASTAMAN VIBRATION	BOB MARLEY & THE WAILERS/ Island ILPS 9383	4	F

CHARTMAKER OF THE WEEK

35 — **ROCKS**
 AEROSMITH
 Columbia PC 34165



36	36	RUN WITH THE PACK	BAD COMPANY/Swan Song 8415 (Atlantic)	16	F
37	38	STRUTTIN' MY STUFF	ELVIN BISHOP/Capricorn CP 0165 (WB)	18	F
38	33	AEROSMITH	/Columbia PC 32005	16	F
39	32	RUFUS FEATURING CHAKA KHAN	/ABC ABCD 909	27	F
40	45	STEPPIN' OUT	NEIL SEDAKA/Rocket PIG 2195 (MCA)	4	F
41	42	MAIN COURSE	BEE GEES/RSO SO 4807 (Atlantic)	41	F
42	35	ROBIN TROWER LIVE	/Chrysalis CHR 1089 (WB)	10	F
43	40	CHICAGO'S GREATEST HITS	CHICAGO/Columbia PC 33900	27	F

44	44	ONE OF THESE NIGHTS	EAGLES/Asylum 7E 1039	49	F
45	43	GRATITUDE	EARTH, WIND & FIRE/Columbia PG 33694	26	G
46	46	DESIRE	BOB DYLAN/Columbia PC 33893	19	F
47	37	YOU CAN'T ARGUE WITH A SICK MIND	JOE WALSH/ ABC ABCD 932	8	F
48	39	LADY IN WAITING	OUTLAWS/Arista 4070	8	F
49	50	GREATEST HITS	ELTON JOHN/MCA 2128	80	F
50	51	FOOL FOR THE CITY	FOGHAT/Bearsville BR 6959 (WB)	19	F
51	62	THE ROYAL SCAM	STEELY DAN/ABC ABCD 931	3	F
52	52	THE SOUND IN YOUR MIND	WILLIE NELSON/ Columbia KC 34092	9	E
53	56	ERIC CARMEN	/Arista 4057	21	F
54	63	LIVE BULLET	BOB SEGER & THE SILVER BULLET BAND/ Capitol SKBB 11523	5	F
55	55	HELEN REDDY'S GREATEST HITS	/Capitol ST 11467	26	F
56	60	GET CLOSER	SEALS & CROFTS/Warner Bros. BS 2907	4	F
57	66	ILLEGAL STILLS	STEPHEN STILLS/Columbia PC 34148	3	F
58	48	CITY LIFE	THE BLACKBYRDS/Fantasy F 9490	25	F
59	75	SADDLE TRAMP	CHARLIE DANIELS BAND/Epic PE 34150	3	F
60	47	ROMANTIC WARRIOR	RETURN TO FOREVER/ Columbia PC 34076	9	F
61	57	WINGS OF LOVE	TEMPTATIONS/Gordy G6 971S1 (Motown)	10	F
62	64	CRY TOUGH	NILS LOFGREN/A&M SP 4573	6	F
63	67	WEDDING ALBUM	LEON & MARY RUSSELL/Paradise PA 2943 (WB)	5	F
64	65	FACE THE MUSIC	ELECTRIC LIGHT ORCHESTRA/ United Artists LA546 G	32	F
65	72	GREATEST STORIES LIVE	HARRY CHAPIN/Elektra 7E 2009	3	G
66	61	TOYS IN THE ATTIC	AEROSMITH/Columbia PC 33479	57	F
67	69	NEVER GONNA LET YOU GO	VICKI SUE ROBINSON/ RCA APL1 1256	7	F
68	59	LOVE & UNDERSTANDING	KOOL & THE GANG/ De-Lite DEP 2018	15	F
69	77	LEE OSKAR	/United Artists LA594 G	3	F
70	79	THE MANHATTANS	/Columbia PC 33820	4	F
71	73	DISCO-FIED RHYTHM HERITAGE	/ABC ABCD 934	12	F
72	83	FAITHFUL	TODD RUNDGREN/Bearsville BR 6963 (WB)	2	F
73	74	RELEASE	HENRY GROSS/Lifesong LS 6002	14	F
74	54	GIMME BACK MY BULLETS	LYNYRD SKYNYRD/MCA 2170	15	F
75	84	FIREFALL	/Atlantic SD 18174	5	F
76	—	THE HARVEST FOR THE WORLD	ISLEY BROTHERS/ T-Neck PZ 33809 (CBS)	1	F
77	86	DREAMBOAT	HEART/Mushroom MRS 5005	3	F
78	58	STATION TO STATION	DAVID BOWIE/RCA APL1 1327	17	F
79	80	2112	RUSH/Mercury SRM 1 1079	5	F
80	—	NATALIE	NATALIE COLE/Capitol ST 11517	1	F
81	92	JAILBREAK	THIN LIZZY/Mercury SRM 1 1081	3	F
82	71	GREATEST HITS	SEALS & CROFTS/Warner Bros. BS 2886	29	F
83	90	BLACK ROSE	JOHN DAVID SOUTHER/Asylum 7E 1059	2	F
84	85	SEDAKA'S BACK	NEIL SEDAKA/Rocket 463 (MCA)	45	F
85	88	WILDERNESS	C. W. McCALL/Polydor PD 1 6069	3	F
86	68	TED NUGENT	/Epic PE 33692	22	F
87	70	WINDSONG	JOHN DENVER/RCA APL1 1183	35	F
88	96	DARYL HALL & JOHN OATES	/RCA APL1 1144	3	F
89	53	A TRICK OF THE TAIL	GENESIS/Atco SD 36 129	10	F
90	99	TALES OF MYSTERY AND IMAGINATION: EDGAR ALLEN POE	THE ALAN PARSONS PROJECT/20th Century T 508	2	F
91	76	KC AND THE SUNSHINE BAND	/TK 603	54	F
92	114	JOHN TRAVOLTA	/Midland Intl. BKL1 1563 (RCA)	1	F
93	87	THE LEPRECHAUN	CHICK COREA/Polydor PD 6062	13	F
94	107	SALONGO	RAMSEY LEWIS/Columbia PC 34173	1	F
95	81	HAIR OF THE DOG	NAZARETH/A&M SP 4511	17	F
96	78	BLACK MARKET	WEATHER REPORT/Columbia PC 34099	5	F
97	—	FLY LIKE AN EAGLE	THE STEVE MILLER BAND/ Capitol ST 11497	1	F
98	108	STRETCHIN' OUT IN BOOTSY'S RUBBER BAND	BOOTSY'S RUBBER BAND/Warner Bros. BS 2920	1	F
99	109	CLOSE ENOUGH FOR ROCK 'N' ROLL	NAZARETH/ A&M SP 4562	1	F
100	111	YOUNG AND RICH	THE TUBES/A&M SP 4580	1	F

RENAISSANCE

CARNEGIE HALL

LIVE



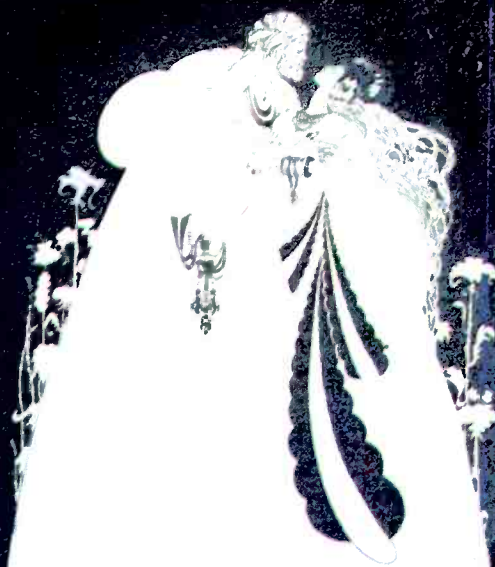
RENAISSANCE

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

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

**SPECIALY PRICED
TWO-RECORD SET**

LIVE



RENAISSANCE

RENAISSANCE

LIVE



RENAISSANCE

LIVE



RENAISSANCE

LIVE



RENAISSANCE



SIRE
MKT'D by ABC

SOUL TRUTH

By DEDE DABNEY



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

DEDE'S DITTIES TO WATCH: "Move Me" — James Gilstrap (Roxbury); "Keep That Same Old Feeling" — The Crusaders (ABC); "Nine Times" — Moments

(Stang).

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

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



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

It was announced over the air waves in L.A. that Marvin Gaye's manager's car had been stolen. However, whoever stole the car was not aware of the

fact that in the trunk of the car was \$20,000 and contracts. To date the car has not been found.

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

CBS Ups Slaughter

■ **NEW YORK** — Richard Mack, director, national promotion, special markets, CBS Records, has announced the appointment of Vernon Slaughter to the position of associate director, album promotion, special markets CBS Records.

Black Promotion

Slaughter will report directly to Mack and will be responsible for the development, direction and planning of all Columbia, Epic and Associated Labels black album product promotion. He will also develop, maintain and increase an on-going relationship with artists and managers, key industry, trade and radio personnel.

Slaughter joined CBS Records in 1970 as college representative before graduating from the University of Nebraska.

CLUB REVIEW

Gil Scott-Heron:
Musically Eclectic

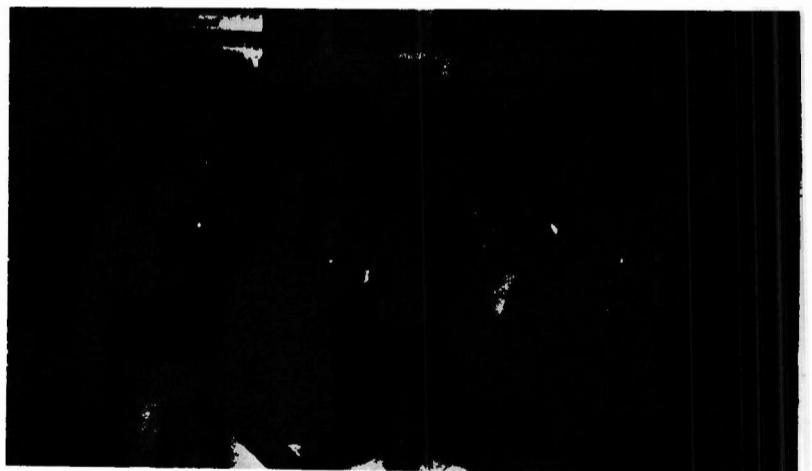
■ **LOS ANGELES** — Gil Scott-Heron (Arista) along with Brian Jackson and the Midnight Band, play music that is a vibrant, exotic blend of influences. At the Roxy recently, Scott-Heron easily won over the many curious on-lookers with his musically eclectic approach.

Lyrical, his themes deal with the ups and downs of day-to-day black experience, such as in "A Toast To The People," sung by the group's alternate vocalist, Victor Brown. The sociological aspects of the songs, however, rarely offends with preachiness.

The frenzied syncopation and intense polyrhythms that charac-

(Continued on page 88)

Sylvers Come Calling



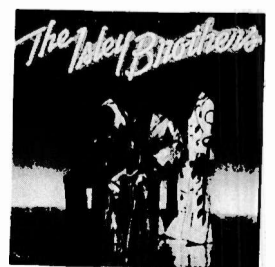
Eight of the nine members of the Sylvers (only Charmaine was unable to make it) visited Record World recently as their "Boogie Fever" single bulleted its way to the top of The Singles Chart. The current age-range runs from Foster, 13, to Olympia-Ann, 24, the group having grown considerably since its days in the early 60's as the quartet Little Angels. The Capitol recording family is equally at home on disc, television or in concert.

R&B PICKS OF THE WEEK

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

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

ALBUM THE ISLEY BROTHERS, "HARVEST FOR THE WORLD." This group has gathered all their musical expertise to produce another gold album. The Isley family has come a long way, and the unique concept within this album places them far ahead of the pack. Take a trip through the field of gold with The Isley Brothers. T-Neck AL 33809 (CBS).



DISCO-MANIA

BOHANNON
Dance Your
Ass Off

DK 76919

STRUTT
Time Moves On

754206

TONY VALOR &
SOUNDS ORCH.
Ma Mo Ah

BR 55524

CHI-LITES
You Don't Have
To Go!

BR 55528

BRUNSWICK

DAKAR

RECORD WORLD THE R&B SINGLES CHART

MAY 29, 1976

MAY 29	MAY 22	
1	2	KISS AND SAY GOODBYE THE MANHATTANS—Columbia 3 10310
2	1	LOVE HANGOVER DIANA ROSS—Motown M 1392F
3	3	GET UP AND BOOGIE SILVER CONVENTION—Midland Intl. PB 10571 (RCA)
4	4	YOUNG HEARTS RUN FREE CANDI STATON—Warner Bros. WBS 8181
5	5	MISTY BLUE DOROTHY MOORE—Malaco M 1029 (TK)
6	6	MOVIN' BRASS CONSTRUCTION —United Artists XW775 Y
7	8	DANCE WIT ME RUFUS FEATURING CHAKA KHAN—ABC 12179
8	10	I WANT YOU MARVIN GAYE—Tamla 54264F (Motown)
9	12	TEAR THE ROOF OFF THE SUCKER (GIVE UP THE FUNK) PARLIAMENT—Casablanca NB 856
10	11	I'LL BE GOOD TO YOU BROTHERS JOHNSON—A&M 1806

11	7	DISCO LADY JOHNNIE TAYLOR—Columbia 3 10281
12	17	OPEN SMOKEY ROBINSON—Tamla T 54267F (Motown)
13	13	BORN TO GET DOWN (BORN TO MESS AROUND) MUSCLE SHOALS HORNS—Bang B 721
14	18	MARRIED BUT NOT TO EACH OTHER DENISE LaSALLE—Westbound WT 5019 (20th Century)
15	24	BARETTA'S THEME: KEEP YOUR EYE ON THE SPARROW RHYTHM HERITAGE—ABC 12177
16	20	FRIFND OF MINE LITTLE MILTON—Glades 1734 (TK)
17	19	THIS IS IT MELBA MOORE—Buddah BDA 519
18	22	THAT'S WHERE THE HAPPY PEOPLE GO THE TRAMMPS—Atlantic 3306
19	9	IT'S COOL THE TYMES—RCA PB 10561
20	14	LIVIN FOR THE WEEKEND O'JAYS—Phila. Intl. ZS8 3587 (CBS)
21	15	HAPPY MUSIC THE BLACKBYRDS—Fantasy F 762
22	16	I'VE GOT A FEELING (WE'LL SEEING EACH OTHER AGAIN) AL WILSON—Playboy P 6062
23	31	SOPHISTICATED LADY NATALIE COLE—Capitol P 4259
24	23	LOVE AND UNDERSTANDING KOOL & THE GANG—De-Lite DEP 1579
25	21	MORE, MORE, MORE ANDREA TRUE CONNECTION—Buddah BDA 515
26	32	COULD IT BE MAGIC DONNA SUMMER—Oasis 405 (Casablanca)
27	29	RIGHT BACK WHERE WE STARTED FROM MAXINE NIGHTINGALE—United Artists XW752 Y
28	25	BOOGIE FEVER SYLVERS—Capitol P 4179
29	36	LET IT SHINE AL GREEN—Hi 5N 2306
30	40	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE LOU RAWLS—Phila. Intl. ZS8 3592 (CBS)
31	30	DO YOU WANNA DO A THING BLOODSTONE—London 5N 1064
32	34	DON'T STOP IT NOW HOT CHOCOLATE—Big Tree BT 16060 (Atlantic)
33	39	I GET LIFTED SWEET MUSIC—Wand WDS 11295 (Scepter)
34	37	TOUCH AND GO ECSTASY, PASSION & PAIN FEATURING BARBRA ROY—Roulette 7182
35	35	HUSTLE ON UP (DO THE BUMP) HIDDEN STRENGTH—United Artists XW733 Y
36	42	THE LONELY ONE SPECIAL DELIVERY—Mainstream MRL 5581
37	41	GET OFF YOUR AHHH AND AND DANCE (PART I) FOXY—Dash 5022 (TK)
38	47	WHO LOVES YOU BETTER THAN I DO ISLEY BROTHERS—T-Neck ZS8 2260 (CBS)
39	43	NIGHT WALK VAN McCOY—H&L 4667
40	26	HE'S A FRIEND EDDIE KENDRICKS—Tamla T 54266F (Motown)
41	51	YES, YES, YES BILL COSBY—Capitol P 4258
42	33	HEAVY LOVE DAVID RUFFIN—Motown M 1388F
43	45	SARA SMILE DARYL HALL & JOHN OATES—RCA PB 10530
44	49	FOXY LADY CROWN HEIGHTS AFFAIR—Delite DEP 1581
45	58	STROKIN' (PART II) LEON HAYWOOD—20th Century TC 2285
46	27	YOU SEE THE TROUBLE WITH ME BARRY WHITE—20th Century TC 2277
47	28	PARTY DOWN WILLIE HUTCH—Motown M 1371F
48	53	IT'S GOOD FOR THE SOUL LUTHER—Cotillion 44200 (Atlantic)
49	59	HEAR THE WORDS, FEEL THE FEELING MARGIE JOSEPH—Cotillion 44201 (Atlantic)
50	54	CAUGHT IN THE ACT (OF GETTING IT ON) FACTS OF LIFE—Kayvette 5126 (TK)
51	55	EASY LOVIN' / WE GOT THE RECIPE BO KIRKLAND & RUTH DAVIS—Claridge 414
52	61	SOMETHING HE CAN FEEL ARETHA FRANKLIN—Atlantic 3326
53	57	ROCK ME EASY BABY ISAAC HAYES—ABC 12176
54	46	MAKE YOURS A HAPPY HOME GLADYS KNIGHT & THE PIPS—Buddah BDA 523
55	38	SPANISH HUSTLE FATBACK BAND—Event EV 299 (Polydor)
56	62	LOVE GRAHAM CENTRAL STATION—Warner Bros. WBS 8205
57	48	CAN'T HIDE LOVE EARTH, WIND & FIRE—Columbia 3 10309
58	64	SUNSHINE IMPRESSIONS —Curton CMS 0116 (WB)
59	65	SPIRIT OF '76 BOOTY PEOPLE—Calla CAS 110
60	68	CAN'T STOP GROOVIN' B.T. EXPRESS—Columbia 3 10346
61	70	I HOPE WE GOT TO LOVE IN TIME MARILYN McCOO & BILLY DAVIS—ABC 12170
62	63	SING A HAPPY, FUNKY SONG MIZ DAVIS—Now N 10
63	66	YOU'RE JUST THE RIGHT SIZE SALSOU ORCHESTRA—Salsoul SZ 2007
64	—	UP THE CREEK WITHOUT A PADDLE TEMPTATIONS—Gordy G 7150F (Motown)
65	—	HAPPY MAN IMPACT—Atco 7049
66	—	HEAVEN MUST BE MISSING AN ANGEL TAVARES—Capitol P 4270
67	67	I'M NOT IN LOVE DEE DEE SHARP—Phila. Intl. ZS8 4778 (CBS)
68	—	NINE TIMES MOMENTS —Stang 5066 (All Platinum)
69	71	WANNA MAKE LOVE SUN—Capitol P 4254
70	74	L.A. SUNSHINE SYLVIA—Vibration VI 567 (All Platinum)
71	72	I'LL GO WHERE YOUR MUSIC TAKES ME JIMMY JAMES & THE VAGABONDS—Pye 71066
72	69	MOVIN' LIKE A SUPERSTAR JACKIE ROBINON—Ariola America P 7618 (Capitol)
73	—	THE MASQUERADE GEORGE BENSON—Warner Bros. WBS 8209
74	75	LET IT SHINE SANTANA—Columbia 3 10336
75	—	SO GOOD TO BE HOME WITH YOU TYRONE DAVIS—Dakar DK 4553 (Brunswick)

Gil Scott-Heron (Continued from page 86)

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

Opening was Ron Douglas, a fine comedic talent with some really funny material, delivered

with a very showman-like confidence. His bits on Chicago "project roaches" and his reminiscences about childhood spankings were always on the mark. Douglas was especially good describing "rushes" — the kind you get, for instance, when you receive twenty dollars in change for a two dollar transaction.

Mike Harris

Disco File (Continued from page 19)

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

* * *

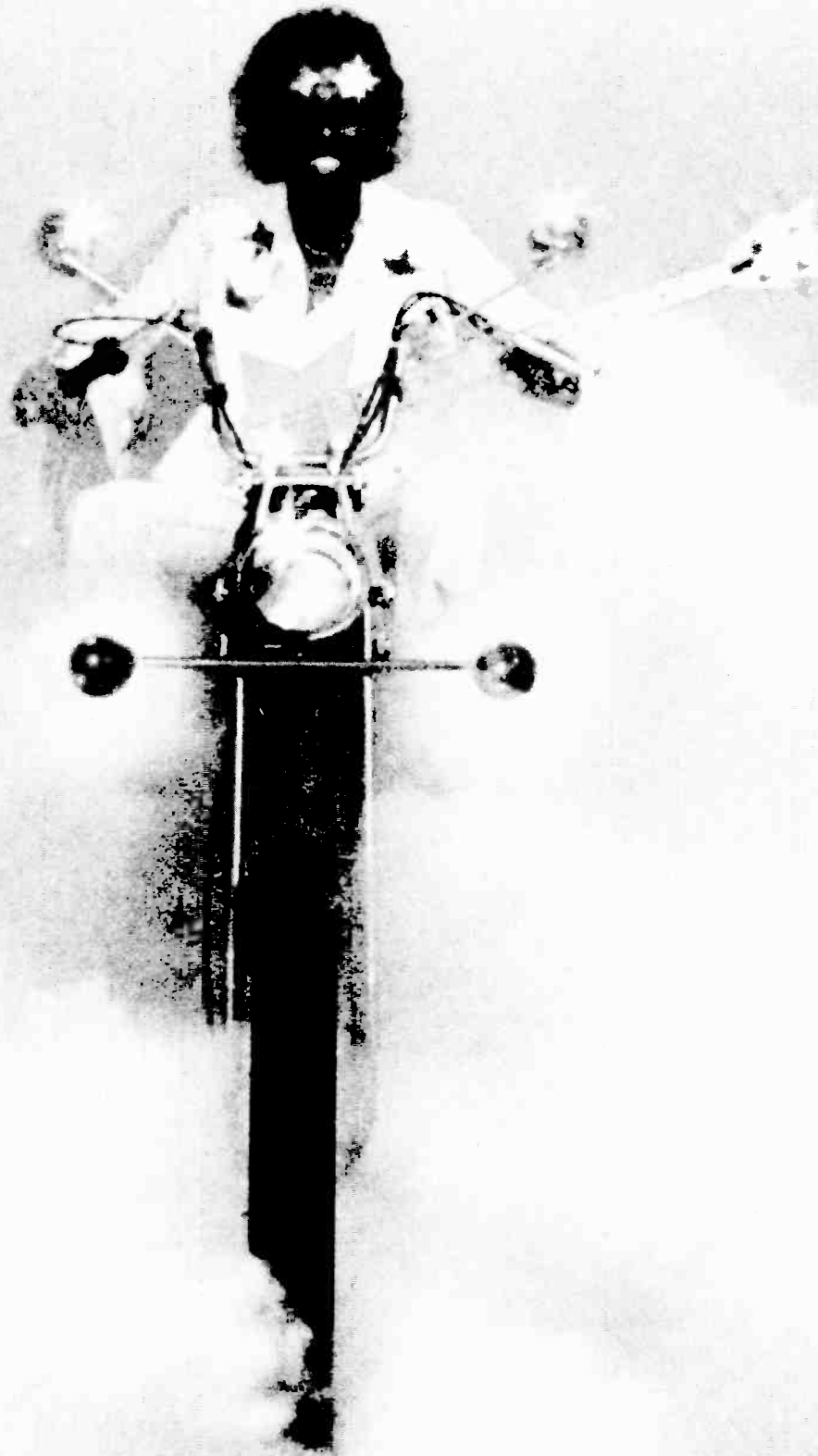
Stunner of the Week: "Trouble Maker," the title cut from **Roberta Kelly's** debut album on Oasis, produced by the team who transformed **Donna Summer, Giorgio Moroder** and **Pete Bellotte**. Like Summer (who contributes backgrounds here), Kelly is an American living in Germany who's had a substantial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

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

Selected Album Cuts: "Sometimes" from **Lesley Gore's Quincy Jones**-produced comeback album ("Love Me By Name" on A&M)—a happy, jumping track featuring the **Brothers Johnson** and a lot of bright handclapping; key lines: "Sometimes . . . I don't know where I end and you begin" . . . "Ready, Willing and Able," my first-impression favorite from the new **David Ruffin** album, "Everything's Coming Up Love" (Motown), again produced by **Van McCoy** and also containing a long (8:45) version of "First Round Knockout," previously made by the **New Censation** . . . and a number of perky, Latin-hustle-influenced dance cuts from the **Tommy Stewart** album on Abraxas, the best of which are "Practice What You Preach," "Fulton County Line," "Riding High" and "Bump and Hustle Music"—all instrumentals with some girl chorus vocals and all very pleasant.

RECOMMENDED SINGLES: The only new 45 worth mentioning this week is already a smash judging on the reaction to advance copies in Boston and New York. It's "Take a Little" by **Liquid Pleasure** (sounds like the name of a porn novel) on Midland International, issued as a small-hole, European-style 45, running 5:41. The lead male vocal is strong but the production is even stronger, especially the persistent Latin percussion which opens the track. Also now available as singles: "I'm Gonna Let My Heart Do the Walking" by the **Supremes** (Motown), "Super Disco" by the **Rimshots** (Stang) and "Gotta Get Away" by **First Choice** (Warner Bros.).

Bootsy Collins' single is such a big hit that we're going to release it.



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

"Stretchin' Out (In a Rubber Band)" WBS 8125
Bootsy's Rubber Band

Warner Bros. Records



MAY 29, 1976

1. **I WANT YOU**
MARVIN GAYE—Tamla T6 34251
(Motown)
2. **LOOK OUT FOR #1**
BROTHERS JOHNSON—A&M SP 4567
3. **MOTHERSHIP CONNECTION**
PARLIAMENT—Casablanca NBLP 7022
4. **DIANA ROSS**
Motown M6 86151
5. **BREEZIN'**
GEORGE BENSON—Warner Bros. BS 2919
6. **THE MANHATTANS**
Columbia PC 33820
7. **EARGASM**
JOHNNY TAYLOR—Columbia PC 33951
8. **STRETCHIN' OUT IN BOOTSY'S**
RUBBER BAND
BOOTSY'S RUBBER BAND—Warner Bros. BS 2920
9. **BRASS CONSTRUCTION**
United Artists LA545 G
10. **AMIGOS**
SANTANA—Columbia PC 33576
11. **LEE OSKAR**
United Artists LA594 G
12. **SILVER CONVENTION**
Midland Intl. BKLI 1369 (RCA)
13. **WINGS OF LOVE**
TEMPTATIONS—Gordy G6 97151
(Motown)
14. **WHERE THE HAPPY PEOPLE GO**
THE TRAMMPS—Atlantic SD 18172
15. **FREE AND IN LOVE**
MILLIE JACKSON—Spring SPL 6709
(Polydor)
16. **RASTAMAN VIBRATION**
BOB MARLEY & THE WAILERS—Island
ILPS 9383
17. **SMOKEY'S FAMILY ROBINSON**
SMOKEY ROBINSON—Tamla T6 34151
(Motown)
18. **CITY LIFE**
THE BLACKBYRDS—Fantasy F 9490
19. **RUFUS FEATURING CHAKA KHAN**
ABC ABCD 909
20. **LOVE & UNDERSTANDING**
KOOL & THE GANG—De-Lite DEP 2018
21. **THIS IS IT**
MELBA MOORE—Buddah BDS 5657
22. **MYSTIC VOYAGE**
ROY AYERS UBIQUITY—Polydor PD 6057
23. **ODYSSEY**
CHARLES EARLAND—Mercury
SRM 1 1049
24. **GRATITUDE**
EARTH, WIND & FIRE—Columbia
PG 33694
25. **DANCE YOUR ASS OFF**
BOHANNON—Dakar DK 76919
26. **LOVE TRILOGY**
DONNA SUMMER—Oasis OCLP 5004
(Casablanca)
27. **YOU ARE MY STARSHIP**
NORMAN CONNORS—Buddah BDS 5655
28. **SALONGO**
RAMSEY LEWIS—Columbia PC 34173
29. **NATALIE**
NATALIE COLE—Capitol ST 11517
30. **HARVEST FOR THE WORLD**
ISLEY BROTHERS—T-Neck PZ 33809 (CBS)
31. **THIS MOTHERS DAUGHTER**
NANCY WILSON—Capitol ST 11518
32. **HIGH ENERGY**
SUPREMES—Motown M6 86351
33. **MISTY BLUE**
DOROTHY MOORE—Malaco 6351 (TK)
34. **COME AS YOU ARE**
ASHFORD & SIMPSON—Warner Bros.
BS 2858
35. **THOSE SOUTHERN KNIGHTS**
THE CRUSADERS—Blue Thumb BTSD 6042
(ABC)
36. **ENERGY TO BURN**
B.T. EXPRESS—Columbia PC 34178
37. **FULL OF FIRE**
AL GREEN—Hi SHL 32097 (London)
38. **INSEPARABLE**
NATALIE COLE—Capitol ST 11429
39. **ROMANTIC WARRIOR**
RETURN TO FOREVER—Columbia
PC 34079
40. **FAMILY REUNION**
O'JAYS—Phila. Intl. PZ 33807 (CBS)

Gladys Signing Celebration



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

RIAA Market Expansion Project

(Continued from page 3)

kets in which to test the program. Results of the test campaign will be closely monitored and if they are found to be successful, the campaign will be implemented on a wider basis.

The timetable outlined in the prospectus calls for the creation of a project committee that will refine the plan, meet with other industry groups and make initial contacts with outside advertising agencies during the months of June and July. The estimation of costs—which will eventually be borne by manufacturers — will probably be made during August and September and the actual campaign itself will, according to the prospectus, probably not take place until early 1977.

The document emphasizes that the project requires a fresh outlook on behalf of the manufacturers and recommends that each company form a "task force" that will encompass a&r, marketing, promotion and merchandising personnel selected specifically to deal with the needs of the program.

In comments made to **Record World**, Gortikov explained the need for manufactures' close involvement in the project's development: "If a company tries to handle this project in a routine manner and assumes that regular merchandising approaches are going to work, if they don't give it special attention, it will weaken the opportunities for a creative, productive result. What I'm asking is that organizationally, precise and dynamic attention be given to the project in order to heighten the odds of success."

Gortikov said that the prospectus is being circulated among

manufacturers. "We haven't approached this on a per company basis at all yet," he said. "The individuals who participated in the steering meeting were there as individuals, not as company representatives. Our plan now is to expose what we have planned to all companies in the hope of exciting universal interest."

Coordination

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

The RIAA president stressed that the project must be a unified effort and requires the cooperation of the entire industry. "The project will not dilute the competitiveness of the companies involved," he said. "Just as piracy is an all-industry problem and any attempt undertaken by a company to fight it unilaterally is doomed, this, similarly, is a market opportunity that has to be faced by the entire industry for the health of everyone concerned. But within that commonality, they can compete the hell out of each other in terms of product, artists and ultimately, their share of the market."

Copies of the prospectus may be obtained from the RIAA.

MAY 29, 1976

1. **BREEZIN'**
GEORGE BENSON—Warner Bros.
BS 2919
2. **ROMANTIC WARRIOR**
RETURN TO FOREVER—Columbia
PC 34076
3. **THE LEPRECHAUN**
CHICK COREA—Polydor PD 6062
4. **BLACK MARKET**
WEATHER REPORT—Columbia PC 34099
5. **CITY LIFE**
THE BLACKBYRDS—Fantasy F 9490
6. **REFLECTIONS OF A GOLDEN DREAM**
LONNIE LISTON SMITH & THE COSMIC
ECHOES—Flying Dutchman BDL1 1450
(RCA)
7. **TOUCH**
JOHN KLEMMER—ABC ABCD 922
8. **LOOK OUT FOR #1**
BROTHERS JOHNSON—A&M SP 4567
9. **MYSTIC VOYAGE**
ROY AYERS UBIQUITY—Polydor PD 6057
10. **LAND OF THE MIDNIGHT SUN**
AL DIMEOLA—Columbia PC 34074
11. **ODYSSEY**
CHARLES EARLAND—Mercury SRM 1 1049
12. **PRIMAL SCREAM**
MAYNARD FERGUSON—Columbia
PC 33953
13. **BACK TO BACK**
BRECKER BROTHERS BAND—Arista 4061
14. **OPEN YOUR EYES, YOU CAN FLY**
FLORA PURIM—Milestone M 9065
15. **LIFE AND TIMES**
BILLY COBHAM—Atlantic SD 18166
16. **AURORA**
JEAN-LUC PONTY—Atlantic SD 18163
17. **PLACES AND SPACES**
DONALD BYRD—Blue Note BN LA549 G
(UA)
18. **I HEAR A SYMPHONY**
HANK CRAWFORD—Kudu KU 2651
19. **TROPEA**
JOHN TROPEA—Marlin 2200 (TK)
20. **FEELS SO GOOD**
GROVER WASHINGTON, JR.—Kudu
KU 2451
21. **BRASS CONSTRUCTION**
United Artists LA545 G
22. **JACO PASTORIUS**
Epic PE 33949
23. **SALONGO**
RAMSEY LEWIS—Columbia PC 34173
24. **SURPRISES**
HERBIE MANN—Atlantic SD 1682
25. **THOSE SOUTHERN KNIGHTS**
THE CRUSADERS—Blue Thumb BTSD
6029 (ABC)
26. **MOONSHADOWS**
ALPHONSO JOHNSON—Epic PE 34118
27. **SHAKTI WITH JOHN McLAUGHLIN**
Columbia PC 34162
28. **KOLN**
KEITH JARRETT—ECM 1064/65 (Polydor)
29. **THAT IS WHY YOU'RE OVERWEIGHT**
EDDIE HARRIS—Atlantic SD 1683
30. **LIVE OBLIVION, VOL. II**
BRIAN AUGER'S OBLIVION EXPRESS—
RCA CLR2 1230
31. **LEE OSKAR**
United Artists LA594 G
32. **NEW YORK CONNECTION**
TOM SCOTT—Ode 77033 (A&M)
33. **HARD WORK**
JOHN HANDY—ABC/Impulse ASD 9314
34. **AMIGOS**
SANTANA—Columbia PC 33576
35. **MISTER MAGIC**
GROVER WASHINGTON, JR.—Kudu
KU 20
36. **FLY WITH THE WIND**
MCCOY TYNER—Milestone M 9067
37. **YOU ARE MY STARSHIP**
NORMAN CONNORS—Buddah BDS 5655
38. **JOURNEY TO LOVE**
STANLEY CLARKE—Nemperor NE 433
(Atlantic)
39. **IN THE LIGHT**
KEITH JARRETT—ECM 1033/34 (Polydor)
40. **HAVE YOU EVER SEEN THE RAIN**
STANLEY TURRENTINE—Fantasy F 9493

Ariola America Signs Valenti



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

Pablo Festival

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

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

Mid-way through the second part of the show, Ella Fitzgerald appeared and was greeted by a boisterous ovation. Possibly the greatest jazz singer and certainly the most legendary, Ms. Fitzgerald, despite the notoriety of her vocal range, took it easy on the wine glasses and devoted the

(Continued from page 38)

majority of her performance to the rendition of such standards as "Lover Come Back To Me," "My Old Flame" and the more contemporary "Feelings." Those who had come to hear her scat were not disappointed as she was joined by Joe Pass for a spirited "One Note Samba" (the wine glasses trembled) and went on to complete a brilliant set that lasted for the better part of an hour. It was a brilliant performance.

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

Eliot Sekuler

MCA Signs Lesley Duncan



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

New York, N.Y.

(Continued from page 55)

veteran jazz and rock studio musicians, attribute the success of the group thus far to "the contrast and variety in our material. The albums wear well." According to Bennett: "the world needs more instrumental music, period. We hear great rhythmic pieces but not harmonic." Originally formed with L.A. arranger/musician Tom Scott, the group now consists of Bennett on electric bass; Feldman, keyboards and percussion; John Guerin, drums; David Luell, sax; and Pete Maunu, guitar.

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

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

RECORD WORLD 1976 ANNUAL DIRECTORY & AWARDS ISSUE

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Record World en Chile

By RICARDO GARCIA

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

La versión de "El Humahuayo" con Roberto Carlos acaba de ser publicada por el sello Emi Odeon con muy buena acogida popular.

El sello Banglad lanza en nuestro mercado los discos del sello

Tamla Motown, con una selección encabezada por supuesto por el sensacional Stevie Wonder, y donde se incluyen grandes éxitos de Michael Jackson, Diana Ross y otras figuras que el público juvenil esperaba ansiosamente.

Asfona (Asociación Fonográfica Nacional) que distribuye en Chile el catálogo del grupo WEA ha logrado uno de sus mejores impactos con la edición del álbum de David Gates que incluye la suite "Nubes, lluvia," convertida en uno de los temas difundidos por los programas juveniles de la radio. En su producción nacional, Asfona cuenta con otro éxito en el último disco del ya famoso Buddy Richard: "Si me vas a abandonar."

El discjockey español Maito concretó sus planes de realizar en Chile un gran espectáculo con la entrega de los premios "super boom" a un grupo de cantantes españoles y a tres cantantes chilenos. Los españoles José Velez, Sergio y Estibaliz, Emilio José,

(Continued on page 94)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Vuelve Morris Albert al plano de actualidad con su triunfo en el Festival de Mallorca, España, con el tema "So Nice." (R. Martelli) A pesar de la fuerte competencia establecida en el Certamen Internacional, su conquista del primer lugar se suma fuertemente al éxito que comienza a resultar internacionalmente con su interpretación de "Memories" ("Te Recuerdo") (Morris Albert-E. García) A pesar del éxito obtenido con "She's my Girl" (Es mi Amor) en varias localidades, parece

ser que "Memories" le volverá a catapultar al éxito instantáneo. Y es que este tema se encuentra más a tono con su fuerza interpretativa de tipo romántica. ¡Felicidades niño! . . . Cuando "Quiero" va resultando éxito en Holanda y Alemania en la voz de Julio Iglesias de España, Francia comienza a promocionar "A veces tú, a veces yo" en la interpretación del español que próximamente será lanzado al mercado inglés y al norteamericano en ese idioma . . . Mike Kennedy y Los Bravos han sido lanzados a promoción con el tema "Never, Never, Never." ¡Éxitos! . . . Hermoso el tema "Fais un Mariage D'Amour" (Y. Desaca-G. Mardel) en interpretación en francés del exitoso Jean Francois Michael, con arreglos de M. Bernholc. Este tema será lanzado próximamente por RCA en Español. Genial esta producción de Marbeuf. ¡Felicidades! . . . Aldo Monges comienza a moverse en Estados Unidos con "Brindo por tu Cumpleaños" de su autoría y en el sello Microfón . . . Pronto lanzó un "sencillo" por Camilo Sesto interpretando "Getsemani" (La oración del Huerto) y "Es mas que Amor" (Angela Carrasco) "Getsemani" muestra una fuerte y favorable reacción en todos los mercados.

Durante este fin de semana, nuestro Bob Austin hubo de asistir a una convención a la cual asistieron más de 300 operadores de "traganickeles" (jukeboxes, sinfonolas) establecidos en el área metropolitana de Nueva York. En el Seminario que hubo de celebrarse, se sugirió que cómo quiere que cada día se usa más producto latino, sería una excelente idea el lograr que las compañías de grabaciones latinas hicieran contacto con todos los miembros de la asociación con el objeto de poder recibir musetas, información y nuevos "releases" que puedan permitir a los operadores el situar más producto latino en sus "jukeboxes." Al mismo tiempo, cualquier empresa latina puede pedir a la asociación una lista completa de sus miembros para hacer contacto con ellos. La asociación es la Music and Amusement Association, localizada en el 250 West 57th St., New York, N.Y. 10009.

Tel. CI 5-7550. Las compras semanales de los operadores de "rockolas" en discos 45 r.p.m. llegan a sobrepasar los 35,000 discos semanales. La influencia de la música grabada latina, country and western (con su toque latino) (Rodríguez, Freddy Fender) y latin-disco es cada vez mayor. Según opiniones generales se está dejando de cubrir un mercado potencial de miles de dólares. Las empresas latinas también pueden proveer los "distintivos" con el nombre de los temas, para ser colocados en las "rockolas." De resultar favorable en un periodo inicial, la asociación está dispuesta a superar enormemente la cantidad de producto latino usado en el área neoyorkina.

Noel Estrada compuso "En mi Viejo San Juan," una de las piezas más hermosas que se hayan creado. Mencionar sus compases melódicos o sus líricos en cualquier momento, proyectan la imagen de Puerto Rico a través del mundo. Recientemente

(Continued on page 94)



Morris Albert



Mari Trini



Rafael Solano

INTERNATIONAL

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"LUCKY 7"

(INTERNATIONAL JMINT-907)



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- "BUENAVISTA GUAGUANCO," ORQ. HARLOW, FANIA 760
- "LAS MUCHACHAS," PACHECO, FANIA 763
- "MARIA LUISA," ISMAEL MIRANDA, FANIA 758
- "NO ME IMPORTA," MONGO & JUSTO, VAYA V-5099
- "NO VUELVO MAS," CHEO FELICIANO, VAYA V-5102
- "BONCO," LOS KIMBOS, COTIQUE C-278
- "SENTIMIENTO," EL CONDE, FANIA 759

LATIN AMERICAN HIT PARADE

Albums

Puerto Rico

By WTRR (MAELO)

1. AMOR LIBRE
CAMILO SESTO—Pronto
2. LA PANDILLA
LA PANDILLA—Alhambra
3. SOLEDAD
EMILIO JOSE—AI
4. ES ES . . . !
ISMAEL MIRANDA—Fania
5. QUE VAS A HACER SIN MI
SOPHY—Velvet
6. UNA NUEVA CANCION
JOSE LUIS RODRIGUEZ
7. MAHOGANY
DIANA ROSS
8. SE CHAVO EL VECINDARIO
WILLIE COLON Y MON RIVERA—Fania
9. QUE HE DE HACER PARA OLVIDARTE
MANOLO OTERO—Latin Int.
10. NO VUELVAS A DEJARME
GRAN TRIO—Montilla

Miami

By OSCAR GUTIERREZ

1. THE JUDGE'S NEPHEWS
LOS SOBRINOS DEL JUEZ—Audio Latino
2. VERSOS SENCILLOS DE MARTI
LAREDO—Alhambra
3. EL REY
PEDRO VARGAS—Arcano
4. APARTAMENTO NO. 2
RAUL MARRERO—Mericana
5. CURSO DE CIUDADANIA
UNIVERSIDAD MIAMI—Modiner
6. FLORECIENDO
YOLANDITA MONGE—Coco
7. ALVAREZ GUEDES NO. 2
ALVAREZ GUEDES—Gema
8. AMOR LIBRE
CAMILO SESTO—Pronto
9. DIME
MORRIS ALBERT—Audio Latino
10. EMMANUEL
OLGUITA—Surcos

Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO—Se anuncia otra adición más del Festival Disco de Oro de Hollywood. **Alfredo García**, fundador y productor junto con Antonio de Marco estuvo de visita, dejando establecido que el espectacular show gigante, será definitivamente el 20 de Junio próximo en la Arena Deportiva de la Ciudad de Los Angeles, Cal. Alfredo, con su caracter siempre alegre y comunicativo, me informó que espera realizar el festival más espectacular que hasta la fecha haya presentado desde que se fundó el Disco de Oro de Hollywood.

Entre los primeros nominados de la temporada 1975-1976 figuran, **Yolanda del Rio**, **Gerardo Reyes**, **King Clave**, **Juan Gabriel**, **Rigo Tovar** y su grupo **Costa Azul** y por unanimidad del comité organizador, se le otorgará un Disco de Oro a **Toña la Negra**, por su brillante trayectoria como intérprete del género tropical.

El entusiasmo y el intenso trabajo que está llevando a cabo **Alfredo García** y su equipo de colaboradores, hacen pensar que el resultado de esta fiesta de trofeos californianos, será de enormes proporciones. ¡Éxitos Alfredo! . . . Entre las novedades lanzadas recientemente, varias son las que surgen con grandes posibilidades; así tenemos "Yo pescador de amor" con **Diego Verdagner** (Mélody), que parece ser el número que cubrirá exitosamente su brillante hit "Volveré" que lo dió a conocer, "A mi guitarra" de **Juan Gabriel** (RCA), indiscutiblemente el mejor compositor-intérprete mexicano del momento, "Jamás" de **Camilo Sesto** (Musart), el cual apunta violentamente como éxito y "Cuando platico de tí" de la joven baladista **Rebeca Morelli** (Peerless), quien recibe todo el im-

pulso de su compañía.

Una lástima, que ese monstruo musical italiano que se llama **Claudio Baglioni** (RCA), no haya tenido en México, ni siquiera un mínimo de porcentaje del arrollador éxito que tiene en todo el mundo donde se presentan sus producciones. Claudio, a principios del año estuvo de visita, precisamente coincidiendo con el lanzamiento de su primer sencillo, que trae su hitazo internacional "Sabado por la tarde" . . . Apareció otro buen grupo tropical. Se trata del **Tropical Florida** (Peerless), quienes acaban de lanzar un lp. que contiene varios temas que son del gusto popular, como "Besitos sí, besitos no," "Cachito de mi corazón," y "El paso del ganzo" . . . Para **Carlos Guitarr** director de internacional de Movieplay de España. En Cisne RAFF, esperan urgentemente la respuesta para el cambio de nombre del grupo **Desmadre 75**, para el lanzamiento de sus producciones donde destaca "Saca el guisky Cheli;" anticipandome que existen fundadas posibilidades de éxitos, por que el grupo es sensacional, pero el nombrecito, es como para crear un problemón en México.

Los Angeles Negros (EMI Capitol) que se dejan escuchar fuertemente con el número "Despacito" del inolvidable **José A. Jiménez**, anuncian una temporada en México. Actuarán en la capital y el interior del País . . . Se prepara en nuevo sencillo del grupo de niños españoles **La Pandilla** (Cisne RAFF), que aparecerá con "Cantemos, cantemos" y "Alegre vengo" . . . Paulatinamente **King Clave** (Orfeón) se comienza a ubicar nuevamente, ahora con su reciente grabación que realizó en Argentina "Por que te quiero tanto . . . me voy."

Singles

San Francisco

By KBRG (OSCAR MUNOZ)

1. LUTO EN EL ALMA
LOS TERRICOLAS—Discolando
2. PALOMA BLANCA
GEORGIE DANN—Caytronics
3. RAMITA DE MATIMBA
COSTA CHICA—Fama
4. COMO ESTA LICENCIADO
A. GARCIA—M. Dorell
5. LA SAPORRITA
LA SUPER BANDA—Zeida
6. NOMAS CONTIGO
ALPHA—Musimex
7. QUE MULATA
ANDY HARLOW—Vaya
8. ES AMOR
LOS CORAZONES SOLITARIOS—Eclipse
9. PICA, PICA
CORIJO Y SU COMBO—Coco
10. COMO TE EXTRANO
YNDIO—Miami

Phoenix

By KIFN (HUMBERTO R. PRECIADO)

1. SI ME QUISIERAS UN POQUITO
TIRZO PAIZ—Musart
2. EL DIA QUE ME ACARICIES
YOLANDA DEL RIO—Arcano
3. PALOMA BLANCA
GEORGIE DANN—Caytronics
4. TE DIGO QUE TE QUIERO
ZORROS DEL NORTE—Musimex
5. UN DIA DE SOL
FREDDY FENDER—ARV
6. ME ESTOY ACOSTUMBRANDO A TI
RICARDO CERATTO—Latin Int.
7. EL PLEBEYO
LOS TERRICOLAS—Discolando
8. COMO ESTA LICENCIADO
M. GARCIA—M. Dorell
9. ME DISTE OLVIDO
MEMO LUGO—Eco
10. PALABRAS
ANACANI—Anahuac

Los Angeles

By KALI (JUAN R. MEONO)

1. ME ESTOY ACOSTUMBRANDO A TI
RICARDO CERATTO—Capitol
2. PABLO DEL MONTE
JOE FLORES—Musimex
3. AHORA QUE TRAIGO GANAS
GERARDO REYES—Caytronics
4. PALOMA BLANCA
GEORGIE DANN—Caytronics
5. YA ENCONTRARON A CAMELIA
TIGRES DEL NORTE—Fama
6. LA PLEGARIA DE MI AMOR
EYDIE GORME—Gala
7. SEAMOS SINCEROS
ALEJANDRO BRAVO—Fogata
8. NOCHES TENEBROSAS
LAS JILGUERILLAS—Caytronics
9. VEN A BAILAR
LORENZO SANTAMARIA—Odeon
10. LA BANDA DEL VECINO
LOS GRADUADOS—Zeida

New York (Salsa)

By JOE GAINES

1. OYELO QUE TE CONVIENE
EDDIE PALMIERI—Coco
2. SERENATA JIBARA
CORPORACION LATINA—Lamp
3. CANTA
CHEO FELICIANO—Vaya
4. SONAREMOS EL TAMBO
TIPICA 73—Inca
5. AMOR PA QUE
COUNJUNTO CANDELA—Combo
6. BRAZIL 2000
REY ROIG—Salsoul
7. SENTIMIENTO
PETE CONDE—Fania
8. NO ME REGANES
TIPICA NOVEL—T.R.
9. JULIA LEE
WILLIE COLON/MON RIVERA—Vaya
10. MARIA LUISA
ISMAEL MIRANDA—Fania

San Marcos Tropical



MPOS-6128

El Patito Blanco

Carta a mi Madre A la Orilla del Mar

y otros éxitos

Distribuido en Miami por



en México por



Nuestro Rincon *(Continued from page 92)*

Noel Estrada comentó en un programa televisivo en Puerto Rico que "no existe en Puerto Rico una organización que defienda a los compositores." Según parece, el conocido músico y compositor **Ernesto Vigoreaux**, Presidente de la Sociedad Puertorriqueña de Autores, Compositores y Editores de Música (Spacem) contestando al comentario, señaló que esta entidad está próxima a cumplir 24 años, con afiliaciones en innumerables países y que precisamente una de sus misiones es obtener las regalías que corresponden a los compositores, a más de servir de orientación, a través de sus oficinas, a los que la necesitaren." Bueno, le suplico al amigo presidente de Spacem me suministre información suficiente como para poder demostrar que el gran compositor de 'En mi Viejo San Juan' es inexacto y apartado de una realidad palpable.

Nuestro más sentido pesame al amigo **Ricardo Kleinman** de Argentina por el sensible fallecimiento de su padre, hombre de clara visión con el cual compartí muchas amenas charlas en Buenos Aires . . . Hermosa la nueva grabación de **Mari Trini** titulada "como el Rocío" que Hispavox lanzó al mercado. Entre los temas me apasionaron "Estoy Enferma" (S. Lama-A. Donna-Trini) y "Por ti, por ti." (M. Trini-Sanesteban) Hermosos arreglos de **José Luis Sanesteban** en dirección de **A. Parera Fons** . . . **Rafael Solano**, pianista, cantante, arreglista y director de orquesta dominicano que goza de gran popularidad ha firmado en carácter de exclusiva con Discolando Records de Nueva York . . . **Ray Barretto** será el "host" y narrador de la edición del 29 de Mayo de "New York Illustrated" a través de NBC T.V. Actuarán en vivo en esta presentación **Johnny Pacheco** y **Bobby Rodríguez** y la **Compañía** con **Willie Colon** como "invitado de sorpresa" haciendo coros con la orquesta de Johnny. Adicionalmente se presentarán entrevistas con **Ray**, **Cheo Feliciano**, **Johnny Pacheco** y **Jon Fausty** con cortos de la película "Salsa," producida por **Jerry Masucci** . . . Y ahora . . . ¡Hasta la próxima" . . . si los angelitos me dejan!

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

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

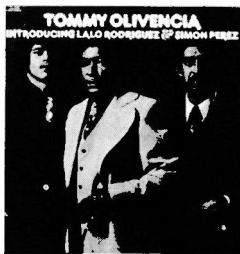
Noel Estrada, one of the top Puerto Rican composers, author of "En mi Viejo San Juan," almost a hymn in the whole world reflecting *(Continued on page 95)*



LATIN AMERICAN ALBUM PICKS

INTRODUCING LALO RODRIGUEZ & SIMON PEREZ

TOMMY OLIVENCIA—Inca JMIS 1050



Con Lalo Rodriguez y Simon Perez en las partes vocales, Tommy Olivencia y su Orquesta se lucen en muy calientes y bailables arreglos. "El Muerto Se fué de Rumba" (D.R.), "Montuno Sabroso" (L. Rodríguez), "Hoy no me Recuerdas" (L. Rodríguez) y "No has de verme llorar" (D.R.).

■ With Lalo Rodriguez and Simon Perez in the vocals, Tommy Olivencia and his Orchestra are at their best in salsa. Superb and spicy arrangements! "Vengo del Monte" (L. Rodríguez), "42nd St. Mambo" (Justi Barreto), "Push-Push" (D.R.) and "Merensalsa" (D.R.).



EL GALO SOLITARIO

LUCHO MUNOZ—Discolando OLP 8232

La ex-primer voz de Los Galos, Lucho Muñoz en un excelente repertorio respaldado por muy comerciales arreglos. "Soy Humano y Tengo Piel" (F. Espinosa), "La Barca" (D.A.R.), "Dile a ese" (F. Espinosa) y "Culpable" (F. Espinosa).

■ Lucho Muñoz, ex-member of the group Los Galos, performs here as a soloist. Very commercial arrangements. "Bebe Conmigo" (F. Espinosa), "Dile a Ese" (F. Espinosa), "Entregate a mi Amor" (F. Espinosa) and "Festejemos con Risas" (F. Espinosa).

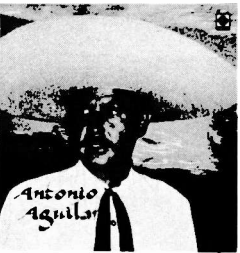
QUE SALGA EL AUTOR

CHICO NOVARRO—Microfon M-76054



El muy talentoso compositor argentino Chico Novarro interpretando sus temas de último momento. Muy comerciales. Arreglos y dirección de Mike Ribas. "Y como Harás" (Novarro-Ribas), "El resto lo pone el Amor" (Ch. Novarro), "Vale la pena Amar" (Ch. Novarro) y "Que salga el Autor" (Novarro-M. Ribas).

■ The very talented Argentinean composer Chico Novarro performs his latest works. Excellent. Arrangements by Mike Ribas. "Adultos" (Ch. Novarro), "La Vida en un Segundo" (Novarro-Parentella) and "El resto lo pone el amor" (Novarro).



ANTONIO AGUILAR

Musart ED 1681

Mantiene su popularidad Antonio Aguilar como interprete ranchero. Aquí se destaca ampliamente en "Porque te quiero," "Voy a quitarme la Vida" (Eleazar Chavez), "Quiero Llorar" (J. A. Melendez) y "Con el llanto en los Ojos" (E. Ramon Rodríguez).

■ Antonio Aguilar, top ranchera singer from Mexico, in a very saleable package. "El Camisa de Fuera" (Ferrusquilla), "Puño de Tierra" (C. Coral), "Feliz Mañana" (P. Barraza) and "Morena Morenita" (L. García).

En Chile *(Continued from page 92)*

Jeanette, y **Santy Castellanos**, recibieron sus premios en el Teatro Caupolicán de Santiago. Los chilenos **José Alfredo Fuentes**, **Oswaldo Diaz** y **Paolo Salvatore**, elegidos por un grupo de periodistas como los mas populares del momento fueron también distinguidos y es posible que viajen posteriormente a España. **Rafael Revert**, de la ca-

dena SER de España también fué uno de los visitantes con motivo de esta presentación de los españoles en nuestro país.

El comentario final sobre un espectáculo tan publicitado y que no logró entusiasmar, fué el acostumbreado "la proxima vez será mejor . . ."

The Coast (Continued from page 10)

in a Beatles promotion.

ACTS IN ACTION: Goldie McJohn, former Steppenwolf organist, has a new outfit, **McJohn**, that will be included on the June Bowie tour. Its first album is completed and the band is currently negotiating for a recording contract . . . **Poco**, who will be appearing with the **Beach Boys** and **America** at the Anaheim Stadium on July 3, are being joined onstage, during their current tour, by the likes of **Waylon Jennings**, **Faron Young**, **Ray Price** and **Dicky Betts**—but not all at the same time . . . Betts, it seems, has got a golden heart to match his golden fingers. While at the general store in downtown Juliette, Georgia (15 miles from Macon), Betts overheard a pint-sized Little Leaguer talking about how his team needed new uniforms. Springing quickly into action, Dicky—with the help of Atlanta station WKLS—arranged a benefit concert starring himself and **Billy Joe Shaver**, **Butch Trucks**, **Bobby Whitlock** and Betts' old guitar teacher, **Jimmy Parramore**. The concert, at two dollars a head, raised just what the team needed for its new threads . . . After his recent Santa Monica Civic playdate, a party was held at Santa Monica's Miramar Hotel for **Elvin Bishop**. What the invited revelers didn't see was that sneaky Elvin snuck off to an adjoining ballroom, for a few minutes, in order to stand in with a local band—**Half Moon**—who were entertaining a U.S.C. fraternity party, called the "Dixie Ball." As the amazed students (men in tuxes, women in hoop skirts) looked on, Elvin suggested "a shuffle in B-flat," and the band broke into "Don't Ya Lie To Me," with Elvin playing his usual mean lead on a borrowed guitar.

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

AM Action (Continued from page 20)

breaking rapidly in the west and midwest.

CROSSOVER

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

NEW ACTION

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

Nuestro Rincon (Continued from page 94)

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

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

WB Re-signs Lightfoot



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

CLUB REVIEW

The Green-ing of Tahoe

■ LAKE TAHOE—Within the past year the Nevada hotels, recognizing perhaps a change in their clientele, have opened their arms to a new crop of contemporary entertainers. Of no hotel has this been more true than the Sahara Tahoe, which has been booking such diverse performers as **Alice Cooper** and **Johnny Rivers**, a sharp departure from the usual showroom fare. In **Al Green** (Hi), their most recent featured performer, the Sahara may have found the quintessential new Nevada performer, one capable of bringing in the young audience without turning off their elders, a contemporary showman who seems capable of reaching almost any kind of crowd.

Crown Prince

Billed as "The Crown Prince Of Love And Happiness," Green combined soul and sophistication in a show that relied heavily upon his substantial catalogue of familiar hits. Such Green standards as "Call Me," "Let's Live Together" and "Sha La La" were apparently well-known to the Tahoe audience, and the singer's rendition of the standard "Unchained Melody" — with suitable Green stylization — was an obvious favorite of the crowd's.

Green was backed, as always, by the excellent **Enterprise Orchestra**, a band whose sound is characterized by its smooth blending of brass and vibrato organ sounds, its punchy rhythm section

Cecil Opens Tontos

■ LOS ANGELES—**Malcolm Cecil** has opened **Tontos Studios**, a facility specializing in electronic recording. The studio is equipped with 24 track and 16 track recorders and **Dolby** noise reduction units. **Tontos** is located at 216 Marine Street in Santa Monica.

and the smooth harmonies of its back-up vocalists. Using their stationary presence as a backdrop, Green moved briskly back and forth across the stage as he sang, as animated as a marionette. And when, towards the close of the set, he scattered long-stem roses throughout the crowd — one of the trademarks of his shows — the crowd was obviously charmed.

Jimmy Walker

Opening for Green was comedian **Jimmy Walker**, start of television's "Good Times" series, who strutted and giggled while delivering material that could be likened to **Richard Pryor's** or, more accurately, **Franklin Ajaye's**. A good sampling of his humor might be his bit about a black TV bowling show: "Bowling for Watermelons," of course. It was an effectively paced show.

Max Nichts

NARAS

(Continued from page 8)

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

Moment of Silence

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

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

Young Artists Time at RCA

By SPEIGHT JENKINS

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

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

The fact that so many young Americans have been recorded in what Gilbert describes as "fresh or at least unhackneyed reper-

tory" pays tribute to the classical involvement of Kenneth Glancy, the president of RCA Records. Glancy has been instrumental in the signing of most of these artists over the past two years and all of them—to a man or woman—have garnered many excellent reviews all over the U.S. and Europe.

Their signing is proof that the post-*Lohengrin* days (after RCA's U.S. recorded performance of the Wagner opera lost so much money that rumor had Red Seal itself almost defunct) are over. Glancy has committed the company to as deep a commitment to the American serious music scene as that of any other big company, and with Shepard the two are determined to make their stars the big U.S. sellers.

For Gilbert, however, who began with music in the middle west and came to New York with Columbia Records, the problem is presenting the artists in a way that will mean record sales. As

(Continued on page 97)

Columbia Masterworks is honored to announce that they have just recorded Carnegie Hall's 85th Anniversary Concert with the great artists that participated . . .

Bernstein, Fischer-Dieskau, Horowitz, Menuhin, Rostropovich, Stern, The Oratorio Society, N. Y. Philharmonic . . .

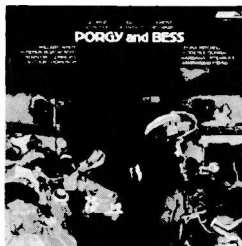
and hope to have it available shortly on Columbia Records



CLASSICAL RETAIL REPORT

MAY 29, 1976

CLASSIC OF THE WEEK



**GERSHWIN
PORGY AND BESS**
WHITE, MITCHELL, MAAZEL
London

BEST SELLERS OF THE WEEK

GERSHWIN: PORGY AND BESS—White, Mitchell, Maazel—London
BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia
PLACIDO DOMINGO SINGS BE MY LOVE—DG
JOPLIN: TREEMONISHA—Schuller—DG
STRAUSS: ALSO SPRACH ZARATHUSTRA—Solti—London

RECORD WORLD/TSS/ LONG ISLAND

BELLINI: I CAPULETI E I MONTECCHI—Sills, Baker, Gedda, Patane—Angel
BOITO: MEFISTOFELE (Highlights)—Caballe, Domingo, Treigle, Rudel—Angel
PLACIDO DOMINGO SINGS BE MY LOVE—DG
FALLA: THREE-CORNERED HAT—Boulez—Columbia
HAYDN: LA FIDELTA PREMIATA—Dorati—Philips
JOPLIN: TREEMONISHA—Schuller—DG
LEONTYNE PRICE AND PLACIDO DOMINGO SING OPERA DUETS—RCA
PROKOFIEV: CINDERELLA—Andrew Davis—Columbia
RACHMANINOFF: PIANO CONCERTO NO. 3—Ashkenazy, Ormandy—RCA
TCHAIKOVSKY: SYMPHONY NO. 4—Bernstein—RCA

KING KAROL/N.Y.

BELLINI: I CAPULETI E I MONTECCHI—Sills, Baker, Gedda, Patane—Angel
BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia
VIRTUOSO FLUTE—Rampal—RCA
GERSHWIN: PORGY AND BESS—White, Mitchell, Maazel—London
JOPLIN: TREEMONISHA—Schuller—DG
MOZART: LATE CONCERTOS—Barenboim—Angel
STOKOWSKI SPECTACULAR—Pye
STRAUSS: ALSO SPRACH ZARATHUSTRA—Solti—London
CLASSICAL BARBRA—Streisand—Columbia
THOMSON: FILM SCORES—Marriner—Angel

KORVETTES/N.Y.

BEETHOVEN: SYMPHONIES NOS. 1, 9—Reiner—RCA
BERLIOZ: HAROLD IN ITALY—Davis—Philips

BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia

BRUCKNER: SYMPHONY NO. 9—Barenboim—DG

PLACIDO DOMINGO SINGS BE MY LOVE—DG

VIRTUOSO FLUTE—Rampal—RCA

GERSHWIN: PORGY AND BESS—White, Mitchell, Maazel—London

JOPLIN: TREEMONISHA—Schuller—DG

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

WAGNER: WESENDONCK, PRELUDE, LIEBESTOD FROM TRISTAN—Norman, Davis—Philips

DISCOUNT RECORDS/ WASHINGTON, D.C.

BEETHOVEN: COMPLETE SYMPHONIES—Solti—London

BEETHOVEN: SYMPHONY NO. 5—Kleiber—DG

BERLIOZ: HAROLD IN ITALY—Davis—Philips

BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia

GERSHWIN: PORGY AND BESS—White, Mitchell, Maazel—London

HAYDN: LA FIDELTA PREMIATA—Dorati—Philips

JOPLIN: TREEMONISHA—Schuller—DG

RACHMANINOFF: PRELUDES—Ashkenazy—London

STRAUSS: ALSO SPRACH ZARATHUSTRA—Solti—London

SOUND WAREHOUSE/DALLAS

BEETHOVEN: SYMPHONY NO. 5—Kleiber—DG

BRITTEN: FOUR SEA INTERLUDES FROM PETER GRIMES—Previn—Angel

VAN CLIBURN PLAYS A ROMANTIC COLLECTION—RCA

PLACIDO DOMINGO SINGS BE MY LOVE—DG

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

GERSHWIN: PORGY AND BESS—White, Mitchell, Maazel—London

HERRMANN: SYMPHONY—Herrmann—Unicorn

RACHMANINOFF: SONGS—Soderstrom—London

STRAVINSKY: L'HISTOIRE DU SOLDAT—Boston Chamber Players—DG

TIPPETT: STRING QUARTETS—Lindsay Quartet—L'Oiseau Lyre

MUSIC MENU/SEATTLE

CHOPIN: PRELUDES—Pollini—DG

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

GERSHWIN: PORGY AND BESS—White, Mitchell, Maazel—London

HERRMANN: GREAT BRITISH FILM SCORES—Herrmann—London

LISZT: TRANSCENDENTAL ETUDES—Berman—Columbia

PROKOFIEV: PETER AND THE WOLF—Boehm—DG

PROKOFIEV: COMPLETE PIANO CONCERTOS—Ashkenazy, Previn—London

ROSSINI: OVERTURES—Abbado—DG

STRAUSS: ALSO SPRACH ZARATHUSTRA—Solti—London

TCHAIKOVSKY: PIANO CONCERTO NO. 1—Verdi, Kord—London

Stan Schoen Named Nonesuch Mktng. Dir.

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



Stan Schoen

Schoen's post will provide Nonesuch with a specialized sales and marketing strategy, a factor emphasized by Ms. Sterne. Ms. Sterne added that initial marketing projects following Schoen's appointment will include an appraisal of Nonesuch's involvement in tape configurations, with increasing emphasis on tape sales in future sales promotions.

Schoen's plans for the line includes rack locations in addition to retail outlets.

Schoen has been with Elektra/Asylum/Nonesuch since 1968, when he was appointed regional sales manager for the company, based in Chicago. Prior to joining the firm, Schoen was regional marketing director for Korvettes.

Key of C Music Pacts with Chappell

■ NEW YORK — Lyricist Carolyn Leigh has signed a worldwide administration and co-publishing agreement between her newly-formed Key Of C Music and Chappell Music, it was announced by Norman Weiser, president of Chappell.

Writing with such composers as Cy Coleman, Moose Charlap, Elmer Bernstein, Morton Gould and many others, Ms. Leigh's songs have been recorded by such artists as Frank Sinatra, Peggy Lee, Barbra Streisand, Mabel Mercer, Bobby Short and Tony Bennett.

Buddah Releases 13

■ NEW YORK — Lewis Merenstein, vice president and general manager of the Buddah Group, has announced the release of 13 records, set for early June. Heading the list is an album entitled "More, More, More" by the Andrea True Connection, containing the single of the same title.

Also scheduled for release is "The Super Disco Band" on Pi Kappa Records, distributed by Buddah, and a collection of two-record sets entitled "The Essential Paul Anka," "The Essential Charlie Daniels Band," "The Essential Lena Horne featuring Gabor Szabo," "The Essential Steve Goodman," "The Essential Airtro featuring Flora Purim and Friends," "The Best Melanie," "The Best Sha Na Na," "The Best Edwin Hawkins," "The Best Buzzy Linhart," "The Best Brewer & Shipley" and "The Best Jim Dawson."

Young Artists (Continued from page 96)

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

Contacting Dealers

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

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

From this listener's point of view the list makes good sense, particularly in certain specific areas. Judith Blegen is quite a developing recitalist and her bright, well-focused voice should be perfect for the Wolf and

Pinball Power



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

Strauss songs she has recorded. Emanuel Ax is the most interesting of all the young pianists on the threshold of stardom and his Chopin record contains a lot of music not always recorded. Lynn Harrell is clearly one of the best young cellists, and the Schubert "Arpeggione" Sonata is a master-

piece, appealing equally to two artists as romantic as Harrell and pianist-conductor James Levine. And so it should go. Maybe the discs will not live up to the hopes for them, but RCA has taken a major commitment in the area of building young Americans, and for that we should all be grateful.

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COUNTRY HOTLINE

By MARIE RATLIFF



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

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

And yet another Miss Smith, Connie by name, is adding fans with her re-make of the Everly Brothers classic, "So Sad (To Watch Good Love Go Bad)," happening at KCKC, WIRE, KCKN, WCMS and WSDS.

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

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

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

Newcomer Rachel Sweet is drawing interest on "We Live In Two Different Worlds" at KRMD, KCKN and WSLR.

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

LP Interest: Don Langford at KLAC reflecting interest in Jim Weatherly's "Colorado Snow;" WPLO added C. W. McCall's "Aurora Borealis."

Super Strong: Gary Stewart, Don Gibson, T. G. Sheppard, and Tom T. Hall.

SURE SHOTS

Margo Smith — "Save Your Kisses For Me"
Tammy Wynette & George Jones — "Golden Ring"
Emmylou Harris — "One of These Days"

LEFT FIELDERS

Vernon Oxford — "Redneck"
Cal Smith — "MacArthur's Hand"
Jerry Wallace — "The Fool I've Been Today"

AREA ACTION

Carl Hickman — "My Special Angel" (KCKC)
Terry Fell — "Coffee Jim the Trucker" (WINN)
Jack Paris — "Marbles" (KCKN)

HOTLINE CHECKLIST

KBOX, Dallas	KSMN, Mason City	WIRE, Indianapolis
KBUL, Wichita	KSOP, Salt Lake City	WITL, Lansing
KCKC, San Bernardino	KTOW, Tulsa	WJJD, Chicago
KCKN, Kansas City	KTTS, Springfield	WJQS, Jackson
KDJW, Amarillo	WAME, Charlotte	WMNI, Columbus
KENR, Houston	WBAP, Ft. Worth	WPLO, Atlanta
KFDI, Wichita	WCMS, Norfolk	WPNX, Columbus
KIKK, Houston	WDEE, Detroit	WSDS, Detroit
KJJJ, Phoenix	WGBG, Greensboro	WSLR, Akron
KKYX, San Antonio	WHN, New York	WSUN, St. Petersburg
KLAC, Los Angeles	WHOO, Orlando	WWOK, Miami
KLAK, Denver	WIL, St. Louis	WWVA, Wheeling
KRMD, Shreveport	WINN, Louisville	

WB Signs Riley

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

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

Fulton To Welcome

Pop Music Survey

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

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

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

WWVA To Air Bicentennial Show

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

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

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

Tickets are available through 150 Ticketron outlets throughout the country.

Greentree Records Formed by Benson

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

Artists

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

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

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

Reba

Reba will continue to record with her parents, The Rambos, but she will also be writing and recording albums for Greentree. Her first Greentree album will be released this summer.

"Justright" is Dallas Holm's first album on the Greentree label. He previously recorded four albums on Benson's Impact label. Dallas has been the featured soloist with The David Wilkerson Crusade, a ministry to youth, for six years.

Neal Joins Farr

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

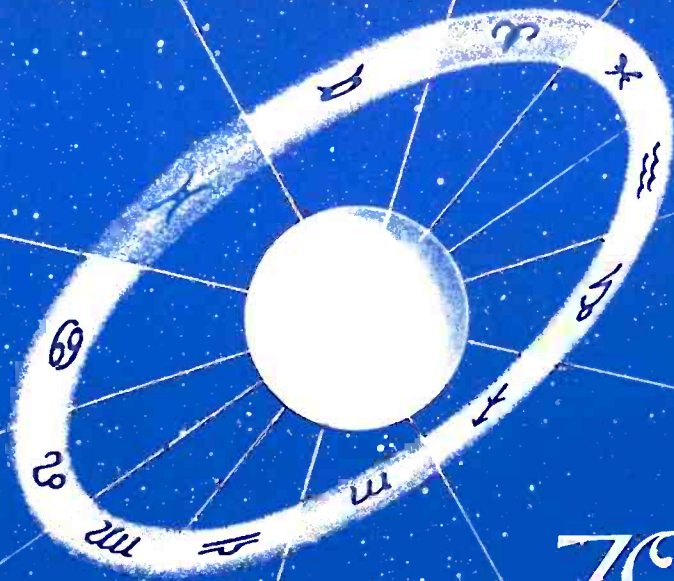
Carson Schreiber

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

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

Nelson Picnic Off

■ Willie Nelson's Annual Fourth of July Picnic, scheduled this year to be held in Gonzales, Texas, has been cancelled, according to informed sources. Nelson cancelled the picnic after a Texas court turned down his request for a permit to hold the picnic.



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 RAY
PENNINGTON

I Can't Get Up
By Myself
ZS-1003



 JANIE
BRANNON

Deeper Water
ZS-1004

Nashville Report (Continued from page 103)

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

Isn't it about time **Terry Bradshaw** released another single for Mercury? Since he is getting married to skating champ **JoJo Starbuck** June 6 maybe it should be "The Wedding March"??

Don't know how many female bosses of record companies there are or have been, but **Dottie** (Mrs. Steve) **Austin** is president of Country Kingdom, a new label based in Houston. **Pat Daisy**, formerly with RCA, just signed with the company, according to a note from cheerful **Charlie Lamb**.

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

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

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

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

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

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

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



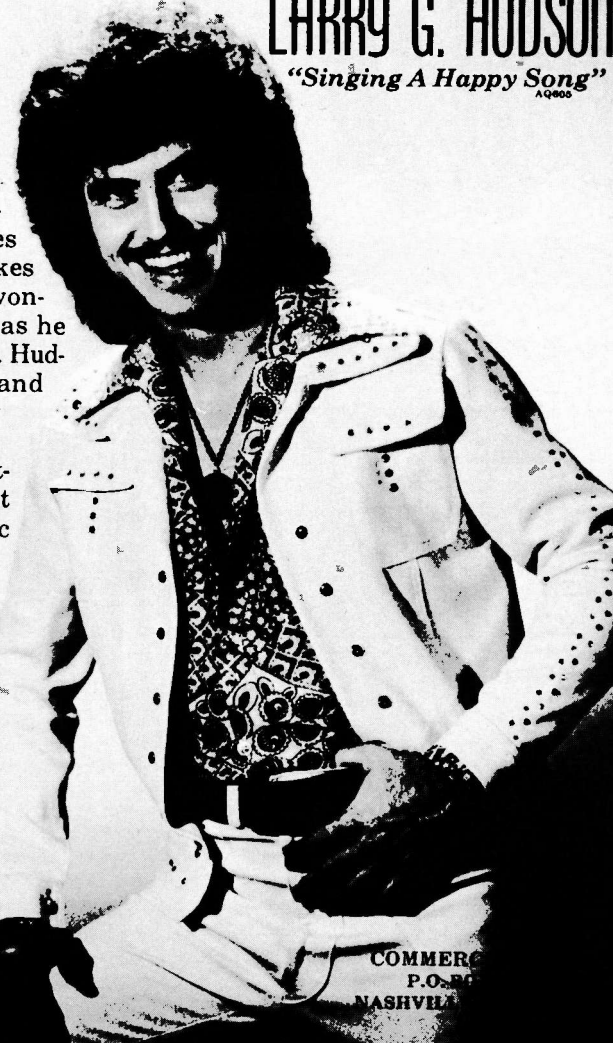
THE COUNTRY ALBUM CHART

MAY 29, 1976

MAY 29	MAY 22		WKS ON CHART
1	2	GREATEST HITS OF JOHNNY RODRIGUEZ—Mercury SRM 1 1076	7
2	1	THE SOUND IN YOUR MIND WILLIE NELSON—Columbia/Lone Star KC 34092	10
3	3	COME ON OVER OLIVIA NEWTON-JOHN—MCA 2186	11
4	4	'TIL I CAN MAKE IT ON MY OWN TAMMY WYNETTE—Epic KE 34075	10
5	8	THE SUN SESSIONS ELVIS PRESLEY—RCA APM1 1675	7
6	6	FASTER HORSES TOM T. HALL—Mercury SRM 1 1076	7
7	7	GILLEY'S GREATEST HITS, VOL. 1 MICKEY GILLEY—Playboy PB 409	8
8	10	BLOODLINE GLEN CAMPBELL—Capitol SW 11516	6
9	11	WILDERNESS C. W. McCALL—Polydor 1 6069	4
10	13	HARMONY DON WILLIAMS—ABC Dot DOSD 2049	5
11	5	IT'S ALL IN THE MOVIES MERLE HAGGARD—Capitol ST 11483	13
12	12	THE OUTLAWS WAYLON, WILLIE, JESSI & TOMPALL—RCA APL1 1321	17
13	9	ELITE HOTEL EMMYLOU HARRIS—Reprise MS 2236	17
14	18	HAROLD, LEW, PHIL & DON STATLER BROTHERS—Mercury SRM 1 1077	8
15	15	CHESTER & LESTER CHET ATKINS & LES PAUL—RCA APL1 1167	11
16	16	THE WHITE KNIGHT CLEDUS MAGGARD & THE CITIZENS BAND—Mercury SRM 1 1072	12
17	20	WILLIE NELSON LIVE—RCA APL1 1487	5
18	14	FOREVER LOVERS MAC DAVIS—Columbia PC 34105	6
19	17	MACKINTOSH & T.J. SOUNDTRACK—RCA APL1 1520	7
20	21	TWITTY CONWAY TWITTY—MCA 2176	19
21	30	SUNDAY MORNING WITH CHARLEY PRIDE—RCA APL1 1359	4
22	19	PEOPLE PUT TO MUSIC FREDDIE HART—Capitol ST 11504	8
23	23	SILVER LININGS CHARLIE RICH—Epic KE 33545	6
24	27	LARRY GATLIN WITH FAMILY & FRIENDS—Monument KZ 34042	9
25	24	HANK WILLIAMS, YOU WROTE MY LIFE MOE BANDY—Columbia KC 34091	9
26	26	THE EARL SCRUGGS REVUE, VOL. II—Columbia PC 34090	5
27	29	FEARLESS HOYT AXTON—A&M 4571	5
28	25	MOTELS AND MEMORIES T. G. SHEPPARD—Melodyland ME 40351	7
29	33	JUST FOR THE RECORD RAY STEVENS—Warner Bros. BS 2914	4
30	22	LONGHAIRE REDNECK DAVID ALLAN COE—Columbia KC 33916	9
31	34	ON THE MOVE DONNA FARGO—Warner Bros. BS 2926	8
32	40	BILLY SWAN—Monument PZ 34183	2
33	31	SOMETIMES BILL ANDERSON & MARY LOU TURNER—MCA 2182	15
34	32	ROCK 'N' COUNTRY FREDDY FENDER—ABC Dot DOSD 2050	14
35	35	I'D JUST BE FOOL ENOUGH FARON YOUNG—Mercury SRM 1 1075	6
36	36	200 YEARS OF COUNTRY SONNY JAMES—Columbia KC 33918	17
37	28	EASY AS PIE BILLY CRASH CRADDOCK—ABC Dot DOSD 2040	14
38	37	THE GREAT TOMPALL TOMPALL GLASER—MGM M3G 5014	13
39	39	SOMEBODY LOVES YOU CRYSTAL GAYLE—United Artists LA543 G	26
40	41	FLOYD CRAMER COUNTRY—RCA APL1 1541	6
41	46	TEXAS DANNY DAVIS & THE NASHVILLE BRASS—RCA APL1 1578	3
42	42	ALONE AGAIN BILLY WALKER—RCA APL1 1489	5
43	38	NARVEL THE MARVEL NARVEL FELTS—ABC Dot DOSD 2033	13
44	—	20-20 VISION RONNIE MILSAP—RCA APL1 1666	1
45	49	AS LONG AS THERE'S A SUNDAY SAMMI SMITH—Elektra 7E 1058	3
46	48	THE SHEIK OF CHICAGO JOE STAMPLEY—Epic KE 34036	8
47	50	WILLIE NELSON & FRIENDS—Plantation PLP 24	2
48	45	BLACK BEAR ROAD C. W. McCALL—MGM M3G 5008	31
49	47	TRYIN' LIKE THE DEVIL JAMES TALLEY—Capitol ST 11494	4
50	—	SADDLE TRAMP CHARLIE DANIELS BAND—Epic PE 34150	1
51	44	WHEN THE TINGLE BECOMES A CHILL LORETTA LYNN—MCA 2179	15
52	43	DON'T CALL ME—I'LL CALL YOU JERRY JORDAN—MCA 2174	7
53	51	LOVIN' AND LEARNIN' TANYA TUCKER—MCA 2167	18
54	—	MEL STREET'S GREATEST HITS—GRT 8010	1
55	61	HEAD FIRST ROY HEAD—ABC Dot DOSD 2051	2
56	55	STRAWBERRY CAKE JOHNNY CASH—Columbia KC 34088	8
57	52	JESSI JESSI COLTER—Capitol ST 11477	17
58	60	REDHEADED STRANGER WILLIE NELSON—United Artists LA410 G	28
59	53	PRISONER IN DISGUISE LINDA RONSTADT—Asylum 7E 1045	43
60	58	THE HAPPINESS OF HAVING YOU CHARLEY PRIDE—RCA APL1 1241	25
61	57	LOVE PUT A SONG IN MY HEART JOHNNY RODRIGUEZ—Mercury SRM 1 1057	20
62	54	THE SONG WE FELL IN LOVE TO CONNIE SMITH—Columbia KC 33391	9
63	56	INDEPENDENCE NAT STUCKEY—MCA 2184	9
64	63	TEXAS COUNTRY VARIOUS ARTISTS—United Artists LA574 H2	12
65	64	OVERNIGHT SENSATION MICKEY GILLEY—Playboy PB 408	25
66	62	ALL THE KING'S HORSES LYNN ANDERSON—Columbia KC 34089	11
67	66	COUNTRY WILLIE WILLIE NELSON—United Artists LA410 G	28
68	59	THE BATTLE GEORGE JONES—Epic KE 34034	8
69	65	JASON'S FARM CAL SMITH—MCA 2172	14
70	70	BEST OF THE STATLER BROTHERS—Mercury SRM 1 1037	44
71	68	TOM T. HALL'S GREATEST HITS—Mercury SRM 1 1044	34
72	67	HAVANA DAYDREAMIN' JIMMY BUFFETT—ABC ABCD 914	11
73	74	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER—ABC Dot DOSD 2020	59
74	72	DON WILLIAMS GREATEST HITS—ABC Dot DOSD 2035	30
75	73	WHAT CAN YOU DO TO ME NOW WILLIE NELSON—RCA APL1 1234	44

LARRY G. HUDSON

"Singing A Happy Song"
A 9000



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

"Singing A Happy Song"

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COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

CHEAT ATKINS—RCA PB-10614

FROG KISSIN' (B. Kalb; Ahab, BMI)

If you've always wanted to hear Chet Atkins sing, here's your chance. It's a real cute song, produced by Ray Stevens, that just might be a monster hit for the traditionally quiet Mr. Atkins. Ribbet!

GEORGE JONES AND TAMMY WYNETTE—Epic 8-50235

GOLDEN RING (B. Braddock-R. VanHoy; Tree, BMI)

George and Tammy are still Mr. and Mrs. Country Music even if they aren't Mr. and Mrs. anymore. Their return to the studio produced this gem.

TOMMY OVERSTREET—ABC/Dot DOA-17630

HERE COMES THAT GIRL AGAIN (R. Bourke-G. Dobbins-J. Wilson; Chappell & Co., ASCAP)

Tommy has a new producer—Ron Chancey—and a new single that sounds a lot like a hit. This brand new sound will be a charttopper.

ED BRUCE—United Artists UA-XW811-Y

SLEEP ALL MORNIN' (A. Harvey; United Artists/Big Ax, ASCAP)

Ed's got a cooker about stayin' in bed that's sure to get you up. You can't sleep through this one!

EDDIE RABBITT—Elektra E-45315-A

ROCKY MOUNTAIN MUSIC (E. Rabbit; Briar Patch, BMI)

Movin' number that's a perfect follow-up for "Drinkin' My Baby Off My Mind." A touch of bluegrass sprinkled amongst the funk make this extremely infectious.

DR. HOOK—Capitol P-4280

A COUPLE MORE YEARS (S. Silverstein-D. Locorriere; Evil Eye/Horse Hairs, BMI)

The good Doctor has a great hook here as he follows "Only Sixteen" with another number guaranteed to capture the country market. Super!

GENE WATSON—Capitol P-4279

BECAUSE YOU BELIEVED IN ME (Owens-Hall-Vowell; Belinda, BMI)

Culled from the album of the same name, Gene delivers this solid country ballad with conviction. You'll be a believer when you hear this.

LARRY GATLIN WITH FAMILY AND FRIENDS—Monument ZS8 8696

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

Super singin' Larry comes out with a number about the good love of a beautiful woman. Easy-paced sound will draw requests.

JOHNNY GIMBLE—Columbia-Lone Star 3-10348

UNDER THE "X" IN TEXAS (J. Gimble; Gardenia, BMI)

The CMA's Instrumentalist of the Year, Fiddlin' Johnny comes out with a song about Texas that he wrote and sings. Check this one out!

LARRY BUTLER—United Artists UA-XW809-Y

THEME FROM "STAY HUNGRY" (B. Berline-B. Langhorn; Unart, BMI/United Artists, ASCAP)

UA vice president and super producer goes into the studio himself for the instrumental that's the title track for a movie. It cooks!

SHYLO—Columbia 3-10343

LIVIN' ON LOVE STREET (R. Scaife-D. Hogan; Partner/Julep, BMI)

Country flavored group from Memphis has a nice, bouncy number that's certain to hop on a lot of turntables.

MARY LOU TURNER—MCA MCA-40566

IT'S DIFFERENT WITH YOU (B. Anderson; Stallion, BMI)

Mary Lou comes out with a ballad that tells her man that he's something special.

VERNON OXFORD—RCA PB-10693

REDNECK! (THE REDNECK NATIONAL ANTHEM) (M. Torok-R. Redd; Velour, BMI)

An ambitious single and one that captures an audience of those who are proud to be rednecks.

Friends of Country Asks Free Concerts

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

Board

The organization, founded by Seinfeld, is concerned with the development of country music in the New York area. The board of directors includes Lincoln Center composer-conductor Leonard de Paur, Ed Salamon of radio station

WHN, Russell Sanjek of BMI and Charles Scully of SESAC and CMA.

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

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

COUNTRY RADIO

By CHARLIE DOUGLAS

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

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

There's an open invitation from Mike Davis, MD at WFNC (Fayetteville, N. C.), for the music promo people to "come by and let's talk music," or call between 10 a.m. and 2 p.m. EDT. You don't get that type of invite too often I reckon . . . The Jimmie Rodgers Memorial Festival will be the 24-28 of May in Meridian. This year the museum will be formally open, complete with artifacts from the life of the "Father of Country Music." Those giving of their time to perform to raise the bucks which make it all possible are, this year, Charlie Louvin, Melba Montgomery, Pee Wee King, Redd Stewart, Ernest Tubb, Charlie McCoy, Moe Bandy, Ray Griff, Dick Curless, Tony Douglas, Don Williams, Webb Pierce, Tommy Atwood, and additional stars not yet firmed at this writing. This whole affair has grown by leaps and bounds in the past few years and the largest part of the credit must go to Carl Fitzgerald and the staff of WOKK, headed by Ken Rainey. The entire city gets into the act and the festival is worth your time and promo mentions. Proceeds are split by the festival and the Shrine.

May 1, 1977 will see those cities with populations of 100,000 or more reducing AM/FM "simulcasting" to 25 percent, cities with population of 25-100,000 will be reduced to 50 percent. Better hurry and simulcast a lot 'cause it'll soon be a thing of the past . . . July 1 KOKE-FM in Austin will drop its four hour Spanish segment and be totally progressive country . . . The U. of Miami (Fla.) is offering a Bachelor of Music—Music Engineering Technology, all of which means you can now go to college for four years and learn how to mix a record. Seriously, it's a whole lot more than that; the courses include music, psychology, electrical engineering, physics, mathematics, etc. It all begins in Sept.

I had the opportunity to attend some of the sessions at the recent CB show at the New Orleans Superdome a couple of weeks ago and the figures these folk toss around don't truly bode well for AM stations relying heavily on mobile listening. They figure that by 1981 24 percent of the cars will have CBs (28½ million units). RV will have a penetration of 35 percent (3.8 million units) and they expect in-home usage to be at about 15 percent penetration or 10 million units.



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number	MAY 29	MAY 22	WKS. ON CHART
1 2 MY EYES CAN ONLY SEE AS FAR AS YOU CHARLEY PRIDE RCA PB 10592			12
2 3 WHAT GOES ON WHEN THE SUN GOES DOWN RONNIE MILSAP/RCA PB 10593			11
3 5 ONE PIECE AT A TIME JOHNNY CASH/Columbia 3 10321			8
4 4 AFTER ALL THE GOOD IS GONE CONWAY TWITTY/ MCA 40534			9
5 6 I'LL GET OVER YOU CRYSTAL GAYLE/United Artists XW781 Y			9
6 1 WHAT I'VE GOT IN MIND BILLIE JO SPEARS/ United Artists XW764 Y			14
7 8 HURT/FOR THE HEART ELVIS PRESLEY/RCA PB 10601			9
8 11 DON'T PULL YOUR LOVE/THEN YOU CAN TELL ME GOODBYE GLEN CAMPBELL/Capitol 4245			9
9 9 THAT'S WHAT MADE ME LOVE YOU BILL ANDERSON & MARY LOU TURNER/MCA 40533			10
10 13 WALK SOFTLY BILLY CRASH CRADDOCK/ABC Dot DOA 17619			9
11 14 LONELY TEARDROPS NARVEL FELTS/ABC Dot DOA 17620			9
12 12 THE WINNER BOBBY BARE/RCA PB 10556			12
13 16 EL PASO CITY MARTY ROBBINS/Columbia 3 10305			8
14 15 STRANGER JOHNNY DUNCAN/Columbia 3 10302			11
15 17 YOU'VE GOT ME TO HOLD ON TO TANYA TUCKER/ MCA 40540			7
16 19 SHE'LL THROW STONES AT YOU FREDDIE HART/ Capitol 4251			8
17 21 I.O.U. JIMMY DEAN/Casino GRT 052			3
18 18 FOREVER LOVERS MAC DAVIS/Columbia 3 10304			11
19 22 THE DOOR IS ALWAYS OPEN DAVE & SUGAR/ RCA PB 10625			7
20 23 SUSPICIOUS MINDS WAYLON JENNINGS & JESSI COLTER/ RCA PB 10653			5
21 25 ALL THESE THINGS JOE STAMPLEY/ABC Dot DOA 17624			6
22 27 YOUR PICTURE IN THE PAPER STATLER BROTHERS/ Mercury 73785			7
23 28 I'D HAVE TO BE CRAZY WILLIE NELSON/Columbia 3 10327			6
24 26 AMERICA THE BEAUTIFUL CHARLIE RICH/Epic 8 50222			6
25 7 COME ON OVER OLIVIA NEWTON-JOHN/MCA 40525			12
26 10 I COULDN'T BE ME WITHOUT YOU JOHNNY RODRIGUEZ/ Mercury 73769			14
27 29 I'D JUST BE FOOL ENOUGH FARON YOUNG/Mercury 73782			8
28 20 RED, WHITE AND BLUE LORETTA LYNN/MCA 40541			8
29 35 YOU ARE SO BEAUTIFUL RAY STEVENS/Warner Bros. WBS 8198			5
30 24 MR. DOODLES DONNA FARGO/Warner Bros. WBS 8186			9
31 46 CAN YOU HEAR THOSE PIONEERS REX ALLEN, JR./ Warner Bros. WBS 8204			5
32 45 HOMEMADE LOVE TOM BRESH/Farr 004			5
33 47 THAT'S WHAT FRIENDS ARE FOR BARBARA MANDRELL/ ABC Dot DOA 17623			4
34 31 LONE STAR BEER AND BOB WILLS MUSIC RED STEAGALL/ ABC Dot DOA 17610			14
35 48 T FOR TEXAS TOMPALL GLASER & HIS OUTLAW BAND/ Polydor PD 19314			6
36 40 THE BIGGEST AIRPORT IN THE WORLD MOE BANDY/ Columbia 3 10313			7
37 37 KENTUCKY MOONRUNNER CLEDUS MAGGARD/Mercury 73789			7
38 38 NOTHING TAKES THE PLACE OF YOU ASLEEP AT THE WHEEL/Capitol 4238			9
39 39 LIVING PROOF HANK WILLIAMS, JR./MGM 14845			9
40 41 (HERE I AM) ALONE AGAIN BILLY WALKER/RCA PB 10613			7
41 51 I REALLY HAD A BALL LAST NIGHT CARMOL TAYLOR/ Elektra 45312			4
42 52 ON THE REBOUND DEL REEVES & BILLIE JO SPEARS/ United Artists XW797 Y			5
43 43 YESTERDAY JUST PASSED MY WAY AGAIN DON EVERLY/ Hickory 368			9
44 56 WHEN SOMETHING'S WRONG WITH MY BABY SONNY JAMES/Columbia 3 10335			13
45 59 IS FOREVER LONGER THAN ALWAYS PORTER WAGONER & DOLLY PARTON/RCA PB 10652			3
46 33 LET YOUR LOVE FLOW BELLAMY BROTHERS/Warner Bros. WBS 8169			11
47 68 HERE COMES THE FREEDOM TRAIN MERLE HAGGARD/ Capitol 4267			2



48 30 ROCKING IN ROSALEE'S BOAT NICK NIXON/Mercury 73772	13
49 49 I GOTTA GET DRUNK WILLIE NELSON/RCA PB 10591	8
50 34 MENTAL REVENGE MEL TILLIS/MGM 14846	11
51 32 DON'T THE GIRLS ALL GET PRETTIER AT CLOSING TIME MICKEY GILLEY/Playboy 6063	15
52 36 TOGETHER AGAIN EMMYLOU HARRIS/Reprise RPS 1346	13
53 53 WITHOUT YOU JESSI COLTER/Capitol 4252	7
54 62 HEART DON'T FAIL ME NOW RANDY CORNOR/ ABC Dot DOA 17625	3
55 76 NEGATORY ROMANCE TOM T. HALL/Mercury 73795	2
56 65 ANGEL ON MY SHOULDER JONI LEE/MCA 40553	3
57 60 PLEASE TELL HIM THAT I SAID HELLO SUE RICHARDS/ ABC Dot DOA 17622	5
58 70 GONE AT LAST JOHNNY PAYCHECK & CHARNISSA/ Epic 8 50215	5
59 75 LOVIN' SOMEBODY ON A RAINY NIGHT LaCOSTA/ Capitol 4264	2
60 63 LOVE STILL MAKES THE WORLD GO ROUND STONEY EDWARDS/Capitol 4246	5
61 67 IT'S ENOUGH RONNIE PROPHET/RCA PB 50205	5
62 50 MERCY JEAN SHEPARD/United Artists XW776 Y	8
63 42 THAT'S ALL SHE WROTE RAY PRICE/ABC Dot DOA 17616	10
64 72 FLASH OF FIRE HOYT AXTON/A&M 1811	3
65 69 WHEN SHE'S GOT ME (WHERE SHE WANTS ME) DAVID ALLAN COE/Columbia/Lone Star 3 10323	6
66 89 VAYA CON DIOS FREDDY FENDER/ABC Dot 17627	2
67 82 A BUTTERFLY FOR BUCKY BOBBY GOLDSBORO/ United Artists XW793 Y	3
68 85 YOU ALWAYS LOOK YOUR BEST (HERE IN MY ARMS) GEORGE JONES/Epic 8 50227	3
69 74 HAVE A DREAM ON ME MEL McDANIELS/Capitol 4249	4
70 86 IN SOME ROOM ABOVE THE STREET GARY STEWART/ RCA PB 10680	2
71 83 INDIAN NATION BILLY THUNDERCLOUD/Polydor 14321	2
72 73 I FEEL A HITCH HIKE COMIN' ON LARRY JON WILSON/ Monument ZS8 8692	5

CHARTMAKER OF THE WEEK

73 — SAVE YOUR KISSES FOR ME MARGO SMITH Warner Bros. WBS 8213	1
74 77 IT TAKES ALL DAY TO GET OVER NIGHT DOUG KERSHAW/ Warner Bros. WBS 8195	4
75 — DOING MY TIME DON GIBSON/Hickory 372	1
76 — LOVE REVIVAL MEL TILLIS/MCA 40559	1
77 — SOLITARY MAN T. G. SHEPPARD/Hitsville 6032	1
78 78 AIN'T NO HEARTBREAK DORSEY BURNETTE/Melodyland 6031	5
79 79 GOD LOVES US (WHEN WE ALL SING TOGETHER) SAMI JO & FRIENDS/Polydor 14315	5
80 88 WOMAN DAVID WILLS/Epic 8 50228	3
81 81 TWILIGHT TIME CARL MANN/ABC Dot DOA 17621	4
82 — I LOVE THE WAY YOU LOVE ME RAY GRIFF/Capitol 4266	1
83 92 WAS IT WORTH IT JOE STAMPLEY/Epic 8 50224	2
84 90 GOLDEN OLDIE ANNE MURRAY/Capitol 4265	2
85 99 THIS MAN AND WOMAN THING JOHNNY RUSSELL/ RCA PB 10667	2
86 — GETTING OVER YOU AGAIN DALE McBRIDE/Con Brio 109	1
87 — IT MAKES ME GIGGLE JOHN DENVER/RCA PB 10687	1
88 91 I DON'T WANT TO BE A ONE NIGHT STAND REBA McENTIRE/Mercury 73788	3
89 95 TRA-LA-LA-LA SUZY PRICE MITCHELL/GRT 050	2
90 — MAKIN' LOVE DON'T ALWAYS MAKE LOVE GROW DICKEY LEE/RCA PB 10684	1
91 97 SLEEPING WITH A MEMORY KATHY BARNES/Republic IRDA 223	2
92 96 THE MAN FROM BOWLING GREEN BOB LUMAN/ Epic 8 50216	3
93 93 WELCOME BACK JOHN SEBASTIAN/Reprise RPS 1349	5
94 94 IF YOU MADE IT RIGHT OZARK MOUNTAIN DAREDEVILS/ A&M 1809	3
95 — THE SWEETEST THING (I'VE EVER KNOWN) DOTTSY/RCA PB 10666	1
96 — LADIES LOVE OUTLAWS JIMMY RABBITT/Capitol 4257	1
97 — I'LL GET BETTER SAMMI SMITH/Elektra 45320	1
98 98 ASK ANY OLD CHEATER WHO KNOWS FREDDY WELLER/ Columbia 3 10300	10
99 44 THERE WON'T BE NO COUNTRY MUSIC (THERE WON'T BE NO ROCK 'N ROLL) C. W. McCALL/Polydor PD 14310	10
100 — WHO'S BEEN HERE SINCE I'VE BEEN GONE HANK SNOW/ RCA PB 10681	1



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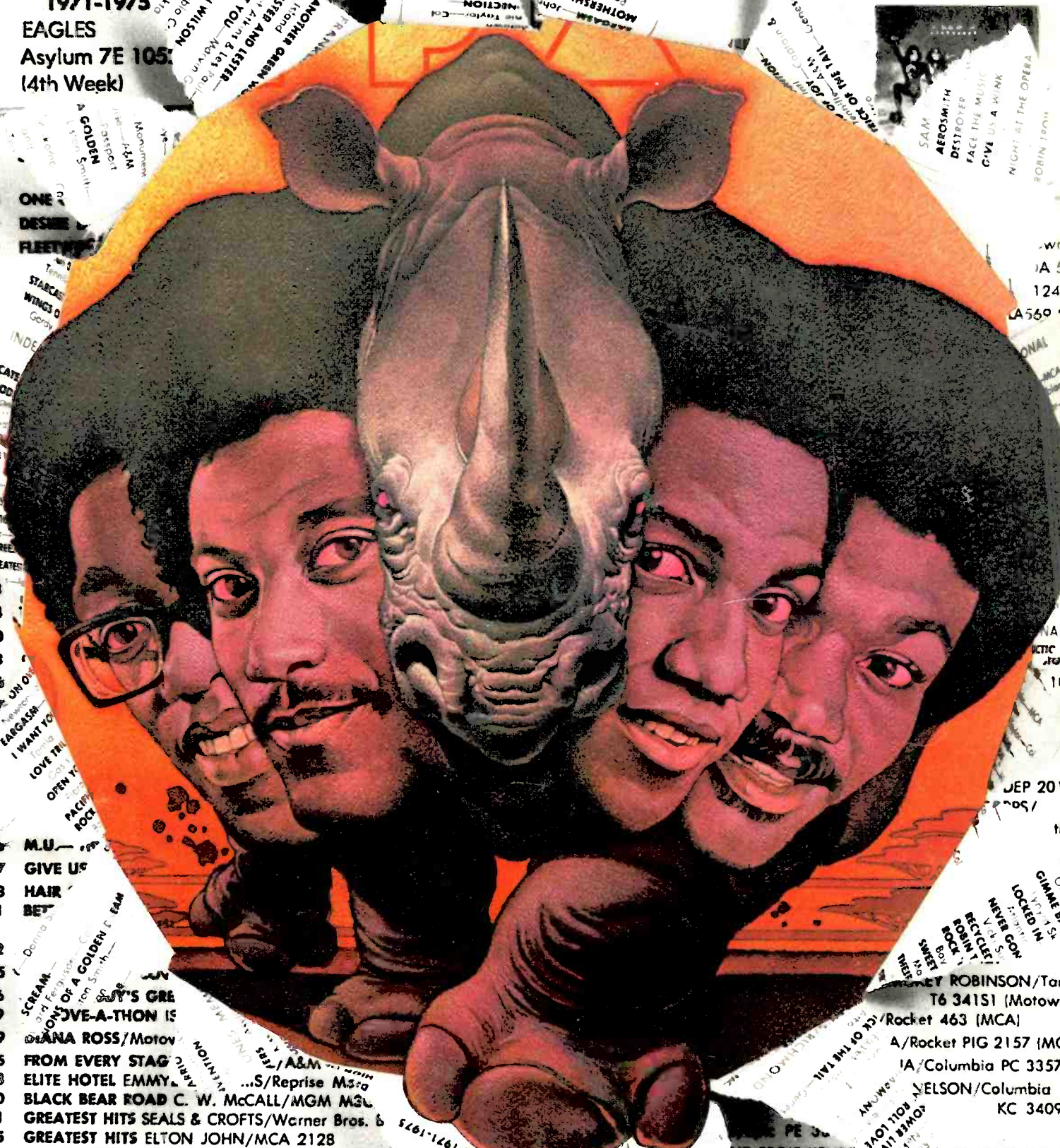


THE ALBUM CHART

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TITLE, ARTIST, Label, Number (Distributing Label)

WEEK	RANK	TITLE	ARTIST	Label	Number	(Distributing Label)	WEEKS	MOVEMENT
1	1	THEIR GREAT 1971-1975	EAGLES	Asylum	7E 105		10	F
2	2	ONE
3	3	DESIRE
4	4	FLEETWOOD
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