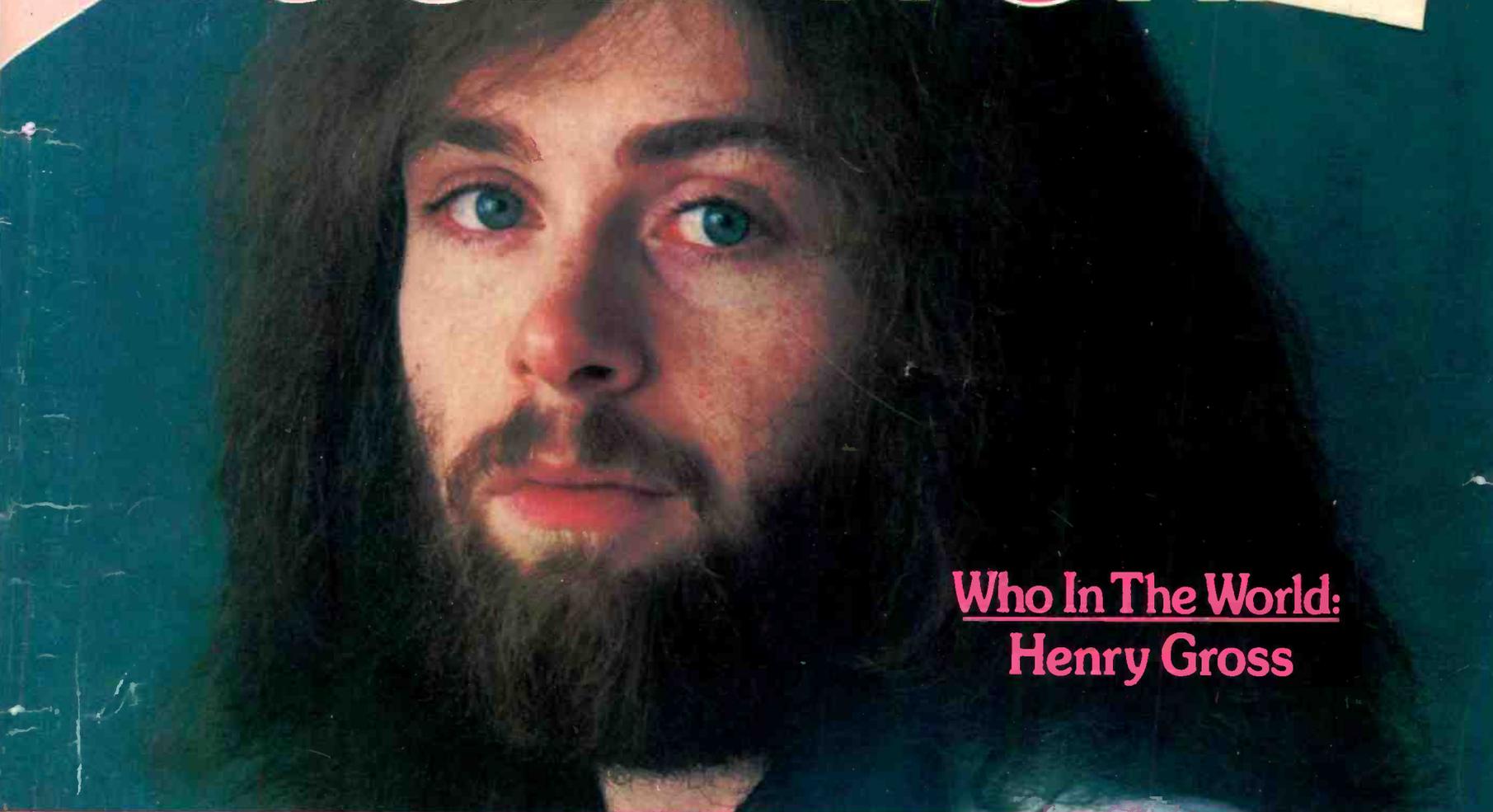


RECORD WORLD

SPECIAL SECTION
DEEP PURPLE

B 12-76R
VINCE FARACI
ATLANTIC RECORDING CORP
75 ROCKEFELLER PLAZA
NEW YORK N Y 10019
124



Who In The World: Henry Gross

HITS OF THE WEEK

SINGLES

THE BEATLES, "GOT TO GET YOU INTO MY LIFE" (prod. not listed) (Maclen, BMI). Get ready for a summer full of Beatles music as the label preps a massive promotional campaign. A similar program was responsible for getting 13 singles on the U.K. charts, so anything can happen. This McCartney sung "Revolver" track is a sure bet. Capitol P 4274.

CARPENTERS, "I NEED TO BE IN LOVE" (prod. by Richard Carpenter) (Almo/Sweet Harmony/Hammer & Nails/Landers-Roberts, ASCAP). Bouncing back from their hit interpretation of "A Kind Of Hush," the Carpenters score with this wistful, summery love ballad. Karen's vocal is exquisite and sure to connect with would-be lovers of all ages. A&M 1828.

THE BEACH BOYS, "ROCK AND ROLL MUSIC" (prod. by Brian Wilson) (Arc, BMI). This song's not really much of a surprise as the group has been basing its music around Chuck Berry songs for years. Here, one of rock's greatest themes is interpreted by one of its greatest exponents. The Beach Boys are back in full vocal regalia! Brother/Reprise RPS 1354.

CARLY SIMON, "IT KEEPS YOU RUNNIN'" (prod. by Ted Templeman) (Tauripin Tunes, ASCAP). Templeman has brought with him several of the Doobies including Michael McDonald, who penned the track. A refreshing change of pace for the songstress who sounds very comfortable with the palpitating percussive Doobies beat. Elektra E 45323.

SLEEPERS

TODD RUNDGREN, "GOOD VIBRATIONS" (prod. by Todd Rundgren) (Irving, BMI). Todd has mastered the studio techniques of several of rock's greatest with his "Faithful" lp, from which this selection has been taken. The Brian Wilson/Mike Love song is not interpreted as so much lovingly duplicated with note for note virtuosity. Bearsville BSS 0309 (WB).

CHEECH & CHONG, "FRAMED" (prod. by Lou Adler) (Quintet/Freddy Bienstock, BMI). Using this Lieber/Stoller song for inspiration, Cheech and Chong delivers one of their usual zany routines. This one's more musical than their last couple of outings and should be riding high on the charts for some time to come. Ode 66124 (A&M).

BOB MARLEY & THE WAILERS, "ROOTS, ROCK, REGGAE" (prod. by Bob Marley & The Wailers) (Tuff Gong, ASCAP). Marley's cult following has finally come above ground with his "Rastaman Vibration" lp. Now Marley's headed for AM action as well with this midtempo number which is practically a commercial for the entire reggae movement. Island Q60.

JOHN VALENTI, "ANYTHING YOU WANT" (prod. by Bob Cullen) (Minta, BMI). This uplifting track can hardly contain the inspired vocals of this singer who sounds like a young Stevie Wonder. An excellent guitar solo adds some extra zest to the track which should soon be on pop and r&b playlists from coast to coast. Ariola America P 7625 (Capitol).

ALBUMS

OHIO PLAYERS, "CONTRADICTION." The Players' track record means instant rapport with their record-buying fans. The formula never seems hackneyed, either; and it's precisely that freshness that gives them their staying power in r&b, pop and disco circles. "Bicentennial" (!), "Precious Love" and "Contradiction" will help place them back on top. Mercury SRM-1-1088 (6.98).

JOHNNY & EDGAR WINTER, "TOGETHER." Recorded live with Johnny and Edgar playing the songs that carried them through their bar-band days in Texas in a nine song rock medley ("Slippin' & Slidin'," "Jailhouse Rock," etc.). There are also "Mercy, Mercy" and "Soul Man," among others, with just as much flash and excitement. Blue Sky PZ 34033 (CBS) (6.98).

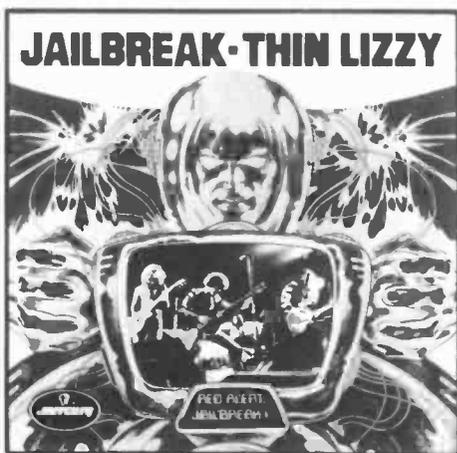
AL WILSON, "I'VE GOT A FEELING." Wilson could be the single most exciting black male solo artist on record these days—a powerful voice that is beautifully controlled, excellent choice of material and just the right feeling of forcefulness. "Stay With Me," "Differently" and "Having A Party" are as strong as the title number, with all the feeling. Playboy PB 410 (6.98).

ANDREA TRUE CONNECTION, "MORE, MORE, MORE." Gregg Diamond is the mastermind behind the Andrea True Connection, as writer, producer, arranger and instrumentalist. The title track is bulleting up The Singles Chart, and "Party Line" and "Keep It Up Longer" have the potential to do the same. It's disco . . . and more, more, more. Buddah BDS 5670 (6.98).



RUSH WISHES TO CONGRATULATE THIN LIZZY FOR BUSTIN' THE CHARTS

RECORD WORLD 73
BILLBOARD..... 40
CASH BOX..... 69



Mercury SRM-1-1081 8-Track MC8-1-1081 Musicassette MCR4-1-1081

THIN LIZZY'S "JAILBREAK."
FEATURING
THEIR HIT SINGLE,
"THE BOYS ARE
BACK IN TOWN."
(73786)

THIN LIZZY WISHES TO CONGRATULATE RUSH FOR BUSTIN' THE CHARTS

RECORD WORLD 77
BILLBOARD..... 61
CASH BOX..... 79



Mercury SRM-1-1079 8-Track MC8-1-1079 Musicassette MCR4-1-1079

RUSH'S "2112."
FEATURING
THEIR NEW SINGLE,
"TWILIGHT ZONE/
LESSONS."
(73803)



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a polygram company

Write or call your local Phonodisc distributor sales office for displays and other promotional items.

RECORD WORLD

RIAA Report:

Manufacturers Sales Reach \$2.36 Billion

■ NEW YORK — Manufacturers sold records and pre-recorded tapes with a highest-ever total list price of \$2.36 billion in the United States in 1975, a 7.3 percent increase over 1974's previous record \$2.2 billion, the Recording Industry Association of America reported last week. Album, cassette and eight-track sales accounted for the gains in what was generally considered a recessionary year, with sales of singles and quadrasonic and reel-to-reel tapes declining to varying degrees.

Dollar sales volume for albums

rose from \$1.356 billion in 1974 to \$1.485 billion last year, the second consecutive year that dollar volume rose by more than \$100 million. Unit sales on album product increased to 282,000,000, more than making up for 1974's slight slump to 276,000,000. Revenues from singles sales fell from \$194 million in 1974 to \$183 million last year, with unit volume declining from 204,000,000 to 164,000,000.

Eight-track tapes listing for \$583 million were sold last year, an increase from \$549.2 million in 1974, with unit sales rising from 96.7 million to 100.2 million. Pre-recorded cassettes rose

(Continued on page 8)

ABC Pacts Shelter

■ LOS ANGELES — Jerry Rubinstein, chairman of ABC Records, and Denny Cordell, president of Shelter Records, have announced the signing of a contract that licenses ABC to distribute all Shelter product in the United States and Canada. Effective immediately, the agreement provides for the distribution of all new Shelter releases as well as its complete catalogue.

Included in the catalogue

(Continued on page 12)

Concert Competition To Increase As Major Acts Set Massive Tours

By IRA MAYER

■ NEW YORK — Competition for youth market concert dollars will reach a new peak this summer as nearly every major touring band takes to stadiums, amphitheaters and, where necessary, indoor concert venues. Agents contacted by **Record World** last week were generally optimistic that proper show packaging for individual markets and professional promotion and publicity would mean a healthy season.

With confirmation of a five or six-date Rolling Stones/Santana stadium tour in early July due shortly (including Los Angeles, San Francisco, Chicago, Atlanta and Philadelphia), more

ambitious tour plans have been set by such leading attractions as Elton John, the Beach Boys, the Eagles, Jefferson Starship, Aerosmith, America, ZZ Top, Jethro Tull, Yes, Robin Trower, Peter Frampton, Earth, Wind & Fire, Linda Ronstadt, James Taylor, Bay City Rollers, Lynyrd Skynyrd, the Outlaws and Todd Rundgren, among literally dozens of other headline and support acts. Undenied rumors of a major Stevie Wonder tour persist; and The Who are said to be readying for a one-week visit to the States at the beginning of August

(Acts appealing to older audiences will be in abundance, too, with Diana Ross, Helen Reddy, Charlie Rich, Dionne Warwick, Isaac Hayes and numerous others also out on the road.)

Business Upturn

Chip Racklin, at ICM, said his optimism was based on the "dramatic upturn" in concert business during the fall and spring, adding that his acts seemed to have gained con-

(Continued on page 30)

Performers Royalty Gasps Its Last Breath

By MICHAEL SHAIN

■ WASHINGTON—The performers royalty—a new copyright which would give musicians the same right to collect fees from radio stations and background music services as composers have—gaspd its last breath on Capitol Hill late last week. The controversial proposal, which report-

edly could have brought \$15 million a year to recording artists, was killed in the House copyright subcommittee and it appears certain that the massive copyright revision bill will not include the performers fee when it reaches the House floor later this year.

Future Doubtful

The defeat of the performers fee—the battle for which stretches back more than 20 years—may prevent further consideration of the idea for many, many years to come.

Background

The performers fee proposal introduced by Rep. George Danielson (D-Calif.) was never even put to a subcommittee vote. Subcommittee chairman Robert Kastenmeier (D-Wis.) and other subcommittee Democrats got together just before last week's mark-up session, when it appeared that the Danielson measure would not pass and in fact threatened approval of the entire revision package, and drew up a "compromise" proposal. The Kastenmeier compromise kicked the question of the performers fee back to the U.S. Copyright Office, which is instructed to conduct a one year study of the economic implications of the performers royalty and report back to Congress in January 1978 with its

(Continued on page 69)

7th RW Radio Seminar Set for New Orleans

■ **Record World** has announced that the next trade/radio seminar will take place on Saturday, June 12 at the Marriott Hotel, 555 Canal Street in New Orleans, Louisiana. This will be the seventh in a continuing series designed to improve communications among the different sectors of the industry.

(Continued on page 69)

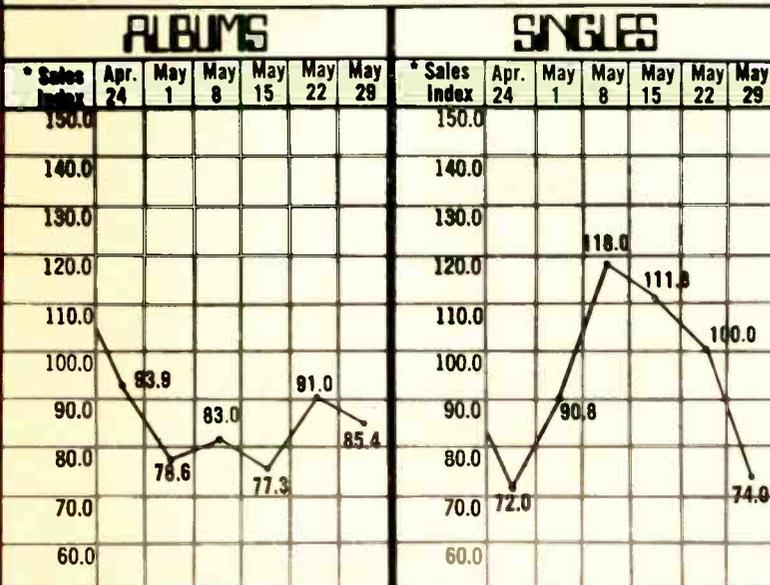
All Counts But One Dismissed in Davis Case

■ NEW YORK—All but one count of Federal tax evasion charges levelled against Arista Records president Clive Davis have been dismissed by Judge Thomas P. Griesa in Federal District Court here. Davis pleaded guilty to a single count of failing to report taxable income totalling \$8800 on his 1972 Federal tax return.

This development will bring an end to all Federal charges which

(Continued on page 30)

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.

Sam Goody, Inc. Restructures; George Levy Elected President

■ MASPETH, N. Y.—Sam Goody, Inc. has announced the reorganization of its top management, with George Levy, formerly treasurer of the corporation and an officer of the corporation for more than 10 years, being elected president and chief executive officer. Sam Goody has been elected chairman of the board with authority to coordinate the activities of all departments of the corporation and generally to oversee and advise with respect to all operations. Howard Goody, who has been employed by the corporation for more than 20 years, has been elected senior vice president, with full responsibility for the operation of the stores, new locations, personnel, warehouse operations and all related matters.

Background

A graduate of NYU School of Commerce, Levy received his BS degree in accounting in 1941. He received his CPA certificate in 1944, and is a member of the New York State Society of Certified Public Accountants. Levy's prior affiliation was serving as controller for six years with a national publisher of music magazines. He also served as controller for Creative Playthings, a CBS subsidiary,



George Levy

for a period of five years. He has served in the public accounting field for 10 years, five of which were as a specialist in bankruptcy audits for the firm of Fred Landau & Co. He is also a participant in the Long Island University Graduate Program School of Business.

At the Annual Meeting on May 27, Barry Goody was elected to the board of directors. The four directors heretofore acting—Sam Goody, Abraham M. Lowenthal, Howard Goody and Levy—were re-elected.

The corporation announced that the new alignment and distribution of executive responsibility does not necessarily indicate any major change in policy, but represents the grant of greater responsibility to the younger men in the organization.

Sam Goody, Inc. operates 27 home entertainment stores located in New York, Pennsylvania, New Jersey, Connecticut and Raleigh, North Carolina.

NMPA Names Chiantia Chairman of Board

■ NEW YORK—After serving 10 years as president of the National Music Publishers Association, on May 26 Salvatore T. Chiantia was elected by the NMPA board of directors to the newly-created office of chairman of the board. The new office carries with it the same leadership role which has been assumed by the voluntary industry member who heads up the association but relieves him of the day-to-day responsibilities which the presidential role, by its very nature, has entailed.

Leonard Feist, long-term

RCA Names Fields Mgr., Prod. Merch.

■ NEW YORK—The appointment of Oscar Fields as manager, product merchandising, has been announced by Bob Harrington, director of merchandising, RCA Records.

Fields joins RCA Records after having spent two years as vice president of marketing for GRC Records in Atlanta.

Prior to joining GRC, Fields had been with Bell Records in New York for seven years, culminating a variety of sales and promotion positions as vice president, sales.



Oscar Fields

From 1963 to 1967, he had been with Columbia-Epic, joining them in the Cleveland office of Columbia in inventory control and customer service, advancing to midwest regional promotion manager, then becoming national rhythm and blues promotion director for Epic Records.



Salvatore Chiantia

executive vice president of the association, was elected president, the paid chief executive of the association, which will carry with it additional responsibilities and expanded duties.

In a parallel move, Albert Berman was elected president of the agency with similar restructuring of the role.

The following incumbent NMPA officers were re-elected: Wesley Rose and Norman Weiser, vice presidents; Leon J. Brettler, secretary; Ralph Peer II, treasurer; Al Brackman, assistant secretary; Ernest R. Farmer, assistant treasurer.



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VOL. 31, No. 1511

Powerhouse Picks

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

Manhattans (Columbia) "Kiss and Say Goodbye."

The number one r&b record in the nation for the second consecutive week shows potential for equalling that in the pop category. Being added to major playlists with numbers in the teens.

The album that's given you two
hit singles in a row*
proudly presents a third:

// Silver Star //

from

Who Loves You

*"Who Loves You," "December 1963 (Oh, What a Night)"



The Four Seasons on Warner/Curb records and tapes.
Produced by Bob Gaudio

The Four Seasons on Tour:

May 20-June 2	Harrah's, Reno	Aug. 10-15	Westchester Theatre, Terrytown, New York
June 12	Huntsville, Alabama	Aug. 20	Iowa State Fair
June 13	Mesker Park, Evansville, Indiana	Aug. 27	Omni, Atlanta
June 14	Memorial Coliseum, Ft. Wayne, Indiana	Aug. 28	Kentucky State Fair
June 17	Henry Levitt Arena, Wichita	Aug. 29	Holmewood, Chicago
June 18	Civic Arena, Omaha	Aug. 30	Canadian National Exposition, Toronto
June 19	Uni Dome, Waterloo, Iowa	Sep. 1	Minnesota State Fair
June 20	Milwaukee Arena	Sep. 3	Civic Arena, Pittsburgh
June 22	Dane County Coliseum, Madison, Wisconsin	Sep. 4	Blossom Music Festival, Cleveland
June 23	Market Square Arena, Indianapolis	Sep. 5-6	Pine Knob Theatre, Detroit
June 25-26	Carowinds, Charlotte, North Carolina	Sep. 7-8	Garden State, Holmdel, New Jersey
June 28-July 3	Melody Fair Theatre, Buffalo	Sep. 10	Providence Civic Center, Rhode Island
July 9	Enghamton, New York	Sep. 11	New Haven Coliseum, Connecticut
July 10	Saratoga Center for Performing Arts, New York	Sep. 12	George Wallace Jr. Civic Center, Fitchburg, Massachusetts
July 15-18	Painters Mill Music Fair, Maryland	Sep. 15	State Fair, Springfield, Massachusetts
July 20-25	Casino Theatre, Atlantic City	Sep. 17	War Memorial Coliseum, Syracuse
July 29-Aug. 1	Shady Grove, Washington, D.C.	Sep. 18	War Memorial Coliseum, Rochester
Aug. 2-7	Cak Dale Theatre, Wallingford, Connecticut	Sep. 21-26	Valley Forge Music Fair, Pennsylvania
		Oct. 1	Bloomsburg Fair, Pennsylvania



CURB
RECORDS

Wings, Frampton Appearances Buoy Sales of Their Records

McCartney-led Band Dominates Singles Activity

By Lenny Beer

■ Wings (Capitol) are in America touring now and their product is soaring on the singles and album charts. For the second straight week, the McCartney-led band tops the singles chart and reports this week outdistanced the field by a much stronger margin than last. Their record of "Silly Love Songs" leads the race in airplay,

Chart Analysis reports. Diana Ross (Motown) continues to sell strongly but as yet is no match for the Wings, although still slightly edging the surge by Silver Convention (Midland Intl.). The only newcomer in this week's top ten is Fleetwood Mac (Warner-Reprise) with their first-ever top ten single from an album which has been in the top ten for the entire year.

Andrea True (Buddah) continues its charge toward the top ten as does the latest from the Captain & Tennille (A&M). The Andrea True broke after months of promotional effort from the new Buddah promotion team headed by Tom Cossie, Alan Lott and Dave Mani. The rest of the records from 10 to 20 remain in basically holding positions.

Top 50 Action

Major moves in the top 50 on this week's listing include Eric Carmen (Arista), who is moving within striking distance of his second straight top tenner; Gary Wright (WB), another with two big hits in a row; Starland Vocal Band (Windsong), with the first hit for John Denver's new label which may go all the way to the top after breaking MOR first and then from WPGC in Washington; Brothers Johnson (A&M), which is now peaking at ten on the r&b chart but is showing signs of going even further popwise with strong jumps in Washington, Memphis, and Cleveland leading the way; Parliament (Casablanca), which is now top five r&b and showing similar pop potential; Thin Lizzy (Mercury), which is the hottest new record on radio and is now showing strong sellthrough in the West; and John Travolta (Midland Intl.), a record that broke first in Cleveland, Pittsburgh and Miami and now appears assured of going top five nationally with new additions on radio following instead of leading sales.

The hottest record in the bottom half of this week's chart is Vicki Sue Robinson (RCA), which has been showing up consistently for the last month as a regional breakout in the East and now is proving that the strength of the

record is national, not just regional. It absolutely exploded in New York and especially Boston, then jumped the country to San Francisco and now Los Angeles. The sales are a lot deeper than on the usual disco record, which gives this record the dimension of a sure hit. RCA has worked diligently on this project for two months now and has earned the hit. Album sales continue in the middle of the chart with expectations now running high at the store level due to the potential of the single.

New Action

New entries this week include the Beach Boys (WB), with immediate major market reaction, Carpenters (A&M), Donny Osmond (MGM), Natalie Cole (Capitol) beginning a crossover, Todd Rundgren (Bearsville) and Cheech & Chong (Ode).

Frampton Surges Back as Top LP

■ Peter Frampton (A&M), buoyed by the sales response to his appearance before over 100,000 people last week, has regained the top position on this week's chart, followed very closely by Wings (Capitol), with enormous sales in the east, where they are currently appearing. These two albums far outdistanced the field in another slow sales week for albums in general. Elton John (MCA) moved from 7 to 5 this week, but the expected surge was not there to take it anywhere near the top; the situation will be watched closely in the next few weeks and discussed here as the reports come in.

The big movement chart item this week is Aerosmith (Columbia), which in two weeks has achieved the highest chart position ever for this group, and both retail and rock accounts are raving about this week's sales charge. The only noticeable weak spot is

in the New York area, where the album is in the low 20s, but this position is relatively strong for the group, which has never been an overwhelming New York act. The Aerosmith was the only new entry in this week's top 10.

Diana Ross (Motown) continues to be the only bulleting album in the 10 to 20 area of the chart as it moves 17 to 14 and shows signs of being a top 10 contender next week. George Benson (WB) also continues to bullet this week at 21, with many markets reporting #1 sales. The Bob Marley (Island) album also had another fine week and moved into the top 30 with a bullet.

Capitol Strong

Capitol records showed a strong sales week with their new product as the Natalie Cole made the incredible move from a debut position of 80 last week to 39 bullet this week with across-the-board pop and r&b sales. Interestingly enough, the Natalie Cole album is selling extraordinarily well in the racks for a black album without a crossover hit single to date. Also creating waves and waves of sales for Capitol is the new Steve Miller album, which also took a major jump on this week's album chart from 97 to 55.

Other Climbers

Other strong climbers this week include the Charlie Daniels Band (Epic), their first on the label; Isley Brothers (T-Neck), with their follow-up to their four week chart-topper, which shows similar potential after only two weeks of release; John Travolta (Midland Intl.), who is creating quite a stir with his first album and single charging up their respective charts; and the Starland Vocal Band (Windsong), whose sales are now closely following the success of their single. Starland jumped from 157 to 95 with stores expecting huge sales in the future as the single grows and the tour with John Denver continues.

Chartmaker

New on the chart this week is Jethro Tull (Chrysalis), a very solid Chartmaker of the Week at 64. The Tull album is responding quickly to the enormous FM airplay noted in last week's **Record World** when it won the Flashmaker of the Week title on the FM Airplay Report.

Aerosmith Goes Gold

■ NEW YORK — Columbia recording artists Aerosmith's latest album, "Rocks," has been certified gold by the RIAA.

REGIONAL BREAKOUTS

Singles

East:
Donny Osmond (MGM)
Parliament (Casablanca)
John Travolta (Midland Intl.)

South:
Parliament (Casablanca)
Lou Rawls (Phila. Intl.)
John Travolta (Midland Intl.)
Aretha Franklin (Atlantic)

Midwest:
Thin Lizzy (Mercury)
Queen (Elektra)
Brothers Johnson (A&M)
America (WB)

West:
Brothers Johnson (A&M)
America (WB)
Thin Lizzy (Mercury)

Albums

East:
Bootsy's Rubber Band (WB)
BT Express (Columbia)
Natalie Cole (Capitol)
Crusaders (ABC)
Renaissance (Sire)

South:
Steely Dan (ABC)
Atlanta Rhythm Section (Polydor)
Blackmore's Rainbow (Polydor)
Bootsy's Rubber Band (WB)

Midwest:
Natalie Cole (Capitol)
Heart (Mushroom)
Steve Miller (Capitol)

West:
Jethro Tull (Chrysalis)
Sons of Champlin (Ariola)
Steely Dan (ABC)
Blackmore's Rainbow (Polydor)
Steve Miller (Capitol)

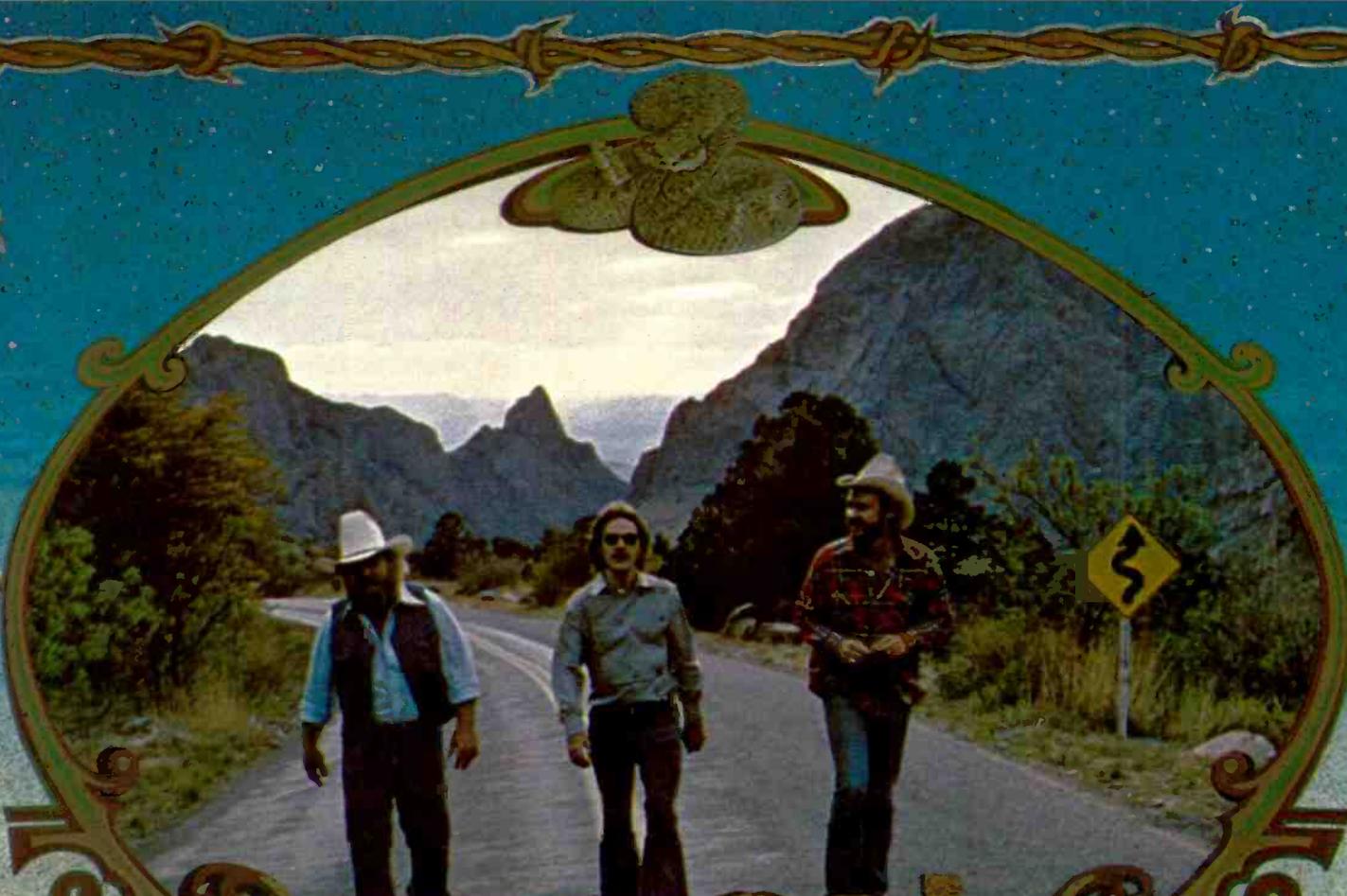
A&M's Barry Grieff To Head Regional Merchandising Team

■ LOS ANGELES — Barry Grieff, A&M Records' national merchandising director, has announced the formation of a four-man regional merchandising team whose function he likens to that of "political advance men."

The regional directors will arrive in a given market 10 to 14 days prior to the arrival of an act set for a personal appearance. There, they'll work with local promotion staffers, distributors, retail accounts and promoters in an effort to maximize exposure.

The marketing force will deal in all areas of merchandising, from checking stores for product and displays, working with the promoter of the date to assure that the right time buys in support of the date have been made, to checking air play and sales in the area.

Initially, the concentration of the force will be in secondary markets, which have traditionally been overlooked to a large extent by most record companies, (Continued on page 69)

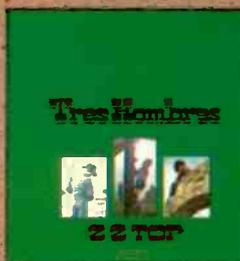
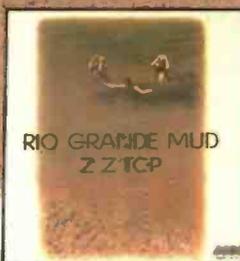


ZZ TOP'S

WORLD WIDE TEXAS TOUR

"Takin' Texas to the People"

PERFORMING THROUGHOUT THE WORLD.



EXCLUSIVELY ON **LONDON**
RECORDS & TAPES

RIAA STATISTICS ON SALES OF RECORDS

	SINGLES		ALBUMS		TOTAL	
	UNITS	DOLLARS	UNITS	DOLLARS	UNITS	DOLLARS
	(In Millions)	(In Millions, List Price Value)	(In Millions)	(In Millions, List Price Value)	(In Millions)	(In Millions, List Price Value)
Calendar Year						
1973	228	190	280	1,246	508	1,436
1974	204	194	276	1,356	480	1,550
1975	164	183	282	1,485	446	1,668

MANUFACTURERS' SALES OF PRE-RECORDED TAPES

	8-TRACK CARTRIDGES		CASSETTES		REEL-TO-REEL		QUADRAPHONIC		TOTAL	
	UNITS	DOLLARS	UNITS	DOLLARS	UNITS	DOLLARS	UNITS	DOLLARS	UNITS	DOLLARS
	(In Millions)	(In Millions, List Price Value)	(In Millions)	(In Millions, List Price Value)	(In Millions)	(In Millions, List Price Value)	(Millions)	(In Millions, List Price Value)	(Millions)	(In Millions, List Price Value)
Calendar Year										
1973	91	\$489	15	\$76	.7	\$3.6	1.5	\$12	108	\$581
1974	96.7	549.2	15.3	87.2	.5	2.5	1.4	11.3	114	650
1975	100.2	583	16.4	98.8	.4	2	1.1	8.2	118.1	692

Sweet Goes Gold

■ LOS ANGELES — Capitol recording artists Sweet's lp, "Desolation Boulevard," has been certified gold by the RIAA.

Allen Pacts Charisma

■ LOS ANGELES — Steve Allen, son of Buddy Allen (Spinners manager), has signed "Charisma" to a management contract with the Allen Management firm.

RIAA Figures (Continued from page 3)

from \$87.2 million in sales in 1974 to \$98.8 million last year, as unit volume climbed from 15.3 million to 16.4 million.

Sales of pre-recorded reel-to-reel tapes continued to decline steadily, with unit sales dropping from half a million to 400,000 units, and dollar sales volume falling from \$2.5 million to \$2 million. Sales of quadraphonic tapes also declined, from \$11.23 million in 1974 to \$8.2 million

last year, with unit volume declining from 1.4 million to 1.1 million.

Total List Up

The total list price value of the albums and singles sold in this country last year rose to \$1.668 billion, up from \$1.550 billion in 1974. The total list value of the four types of pre-recorded tapes also increased, from \$650 million in 1974 to \$692 million in 1975.

Feelin' Good



Dr. Feelgood, whose debut Columbia album is titled "Malpractice," recently invaded the Bottom Line in New York for a series of sell-out shows. Shown after the concert are: Bruce Lundvall, president, CBS Records Division (third from left); Arma Andon, assistant to the president, CBS Records Division (second from right); Stan Monteiro, vice president, national promotion, Columbia Records (left); Big Figure, John Sparks of Dr. Feelgood (center); Mrs. Lundvall (second from left); Mrs. Andon (third from right). At far right is Don DeVito, director of merchandising, Columbia label. In front: Wilko Johnson and Lee Brilleaux of Dr. Feelgood.

RSO Adds Four To Promo Staff

■ LOS ANGELES — RSO Records president Al Coury has announced four additions to his national promotion team.

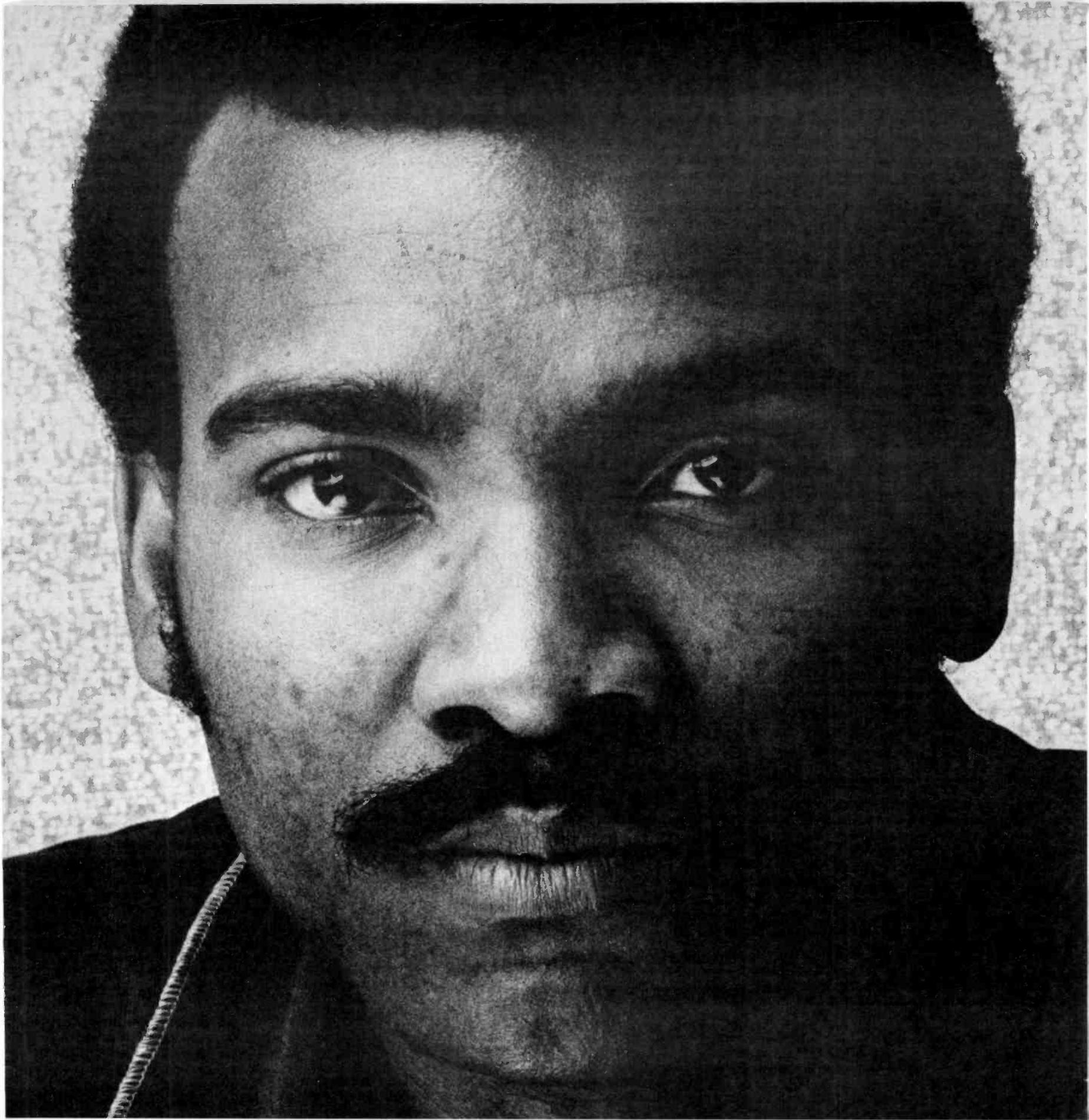
Field Additions

Field force additions are Frenchy Gauthier, Boston; Tom

Wubker, Chicago; Bobby Hurt, Atlanta; and Lee Arbuckle, Dallas. All previously were members of the Capitol Records promotion staff, where they worked under Coury when he was that label's head of promotion.

I'M
NEARLY
FAMOUS

coming soon on rocket!



**Introducing a man whose first
album is over 250,000 and still going strong.**

**Introducing a man with the
largest debut release in the history of
Blue Note Records...**

By MIKE HARRIS



■ **STIX NIX PICNICS:** As first announced in last week's *RW*, the annual "Willie Nelson Pick-Nick," scheduled for July 2-4 in Gonzalez, Texas has been cancelled. The event, expected to draw a crowd in excess of 100,000 persons, was denied a "Texas mass-gathering permit" by the city commissioners of Gonzalez after a 125 member contingent of Baptists—calling themselves "Citizens for Law, Order and Decency" (CLOD)—registered a formal complaint with their city officials. Apparently, a

vote was taken and the proposed music extravaganza-cum-picnic lost out by a narrow margin. According to **Pat Reshen**, of Media Consulting Corp., who manages Nelson, there are no plans to reschedule the huge gathering which would have featured the talents of Nelson, in addition to **Waylon Jennings, Jessi Colter, Kris & Rita Kristofferson, Charlie Daniels, Billy Joe Shaver, Dicky Betts, Jerry Jeff Walker, Michael Murphey, America, Poco** and, reportedly, **Bob Dylan**. Well, there's always next year . . . We've heard that the **Rolling Stones**, at least, will be making our Independence Day weekend brighter with an L.A.-area performance with **Santana**—which should get the next two hundred years off to a flying start!

JUST LIKE THE JACK BENNY-FRED ALLEN FEUD: From the desk of **Phil Walden**: "Phil Walden can't understand why **Irv Azoff** isn't supporting **Jimmy Carter** for President. After all, Carter has always been for the 'little people.'"

HAPPY BIRTHDAY DEAR BERNIE: A very exclusive birthday party was held last week at Le Restaurant for new 26-year-old **Bernie Taupin**, who received many lavish gifts from his friends, including a pair of Marilyn Monroe's white satin pumps from Elton (who was in Scotland with John Reid) and yet another Monroe souvenir from MCA's **Rick Frio**—a white chiffon scarf. Elton and Reid called up to give Bernie their best, and they were joined in their sentiments by partygoers **Glen Campbell, the Eagles, Cher** and **Gregg Allman, Henry Winkler, Ringo, Neil Aspinall, Irv Azoff, Olivia Newton-John** and **Lee Kramer, Brenda and Brian Russell, Peter and Betsy Asher, Alice Cooper, Charo, Lou Cook** and **Rick Danko** . . . Last week, after a screening of "Pinocchio," Bernie—along with **Connie Pappas**—walked down Sunset Blvd. to a hamburger place called Power Burger. No one there recognized Bernie, but when the two had finished eating they started to cross the street when they were hailed down by a guy in a car. Was it recognition at last? "Hey," the car's occupant said, as Bernie drew closer, "do you know where Gazzarri's is?" . . . Elton, who is usually highly recognizable, will begin his U.S. tour at Washington, D.C.'s Capitol Center on June 29, 30 and July 1, then on July 6, 7 and 8 he will appear at the Spectrum in Philadelphia. All performances have been sold out, with additional dates to be announced shortly . . . **Jack Daley**, manager of **Pure Prairie League** and **Shawn Phillips**, threw a bash for new RCA a&r man **Alan Abrahams** recently at his Pasadena house. In addition to PPL and Phillips, **Duane Eddy, Don Burkheimer** and **Grelun Landon** joined in on the welcoming—which included Mexican food, a tour of Daley's elaborately sculpted gardens and entertainment by numerous frogs in full croak.

MORE PARTIES: Casablanca's **Giants** hosted a "listening party" last week at their local rehearsal studio. It seems like every rock writer in town showed up for the free listen—and the free food, which was in abundance. Giants manager **Cary Lipman** showed everyone a good time, as did former **Beau Brummel**—now Giant—**Ron Elliot** . . . Newsweek's **Peter Greenberg**, who has covered the music scene from L.A. for three years, is shifting his base of operations to San Francisco and Time's **David DeVoss** threw a going away party for the departing journalist last week. This time, it was Hollywood's PR people who arrived in droves . . . Watching **Karen Stanton's** opening at the Palomino were **Mac Davis, members of Sha Na Na, the Doobie Bros., Ann Peebles, Carla and Rufus Thomas, Jerry Corbetta** and **Sugarloaf, Freddie Cannon, Bo Kirkland** and **Ruth Davis** and **Dave Diamond**. We know you've committed all the above names to memory, right? . . . The Coast also spotted **Bob Marley, Maria Schneider, Ron and Russell Mael** and **Barbra Streisand** and **Jon Peters** at the recent **Dr. Feelgood** debut at the Roxy. Also in the audience was **Mayumi Nakazawa**, a Japanese correspondent for Light Music magazine, who had the film ripped from her camera by a very ill-mannered **Led Zeppelin** bodyguard after she had apparently shot a single flash photo in the direction of band members **Robert Plant** and **Jimmy Page**, who

(Continued on page 60)

CONCERT REVIEW

Wings Gives a Worthy Performance

■ NEW YORK — Greeted by one of the loudest and most enthusiastic receptions ever accorded a rock performer on a New York stage, Paul McCartney and Wings made their first appearance here last Monday (24), and while there were few surprises, the band performed with skill and vitality some of the best pop songs this generation has heard.

Band Members

One particularly pleasant surprise was the degree to which McCartney has made Wings into a band, in which each member lends something of his own style. Guitarists **Denny Laine** and **Jimmy McCulloch** played well on Paul's songs and on their own, drummer **Joe English** was both polished and distinctive, and the horn section, aside from performing dance steps brazenly copped from the Temptations, fit in perfectly, especially on Wings' latest hit single, "Silly Love Songs," and their past hit, "Listen to What the Man Said."

But it was, after all, Paul McCartney the audience had paid to see and hear, and the former "choirboy Beatle" was energetic, in good voice, and still one of the most creative bass players in rock. He and his band played for more than two hours, and con-

centrated most heavily on material from the last three Wings albums.

Fireworks

"Live and Let Die," which still impresses as the most accurate (and amusing) characterization of the technological madness of the James Bond films, was accompanied by an elaborate fireworks and lighting display, and seemed to be the most enthusiastically received of the Wings songs. "Jet" and "Band on the Run" were also highlights, as was "Maybe I'm Amazed," the only selection McCartney performed from his post-Beatles solo albums.

The McCartney compositions from the Beatle years which came at the mid-point of his set were understandably well received, thoughtfully chosen and well performed, with a rousing "Lady Madonna" perhaps the best of the lot. McCartney's greatest gift is his instinctive grasp of pop music and the pop audience; the fact that he is now able to appeal to an audience that encompasses pre-teens and adults over thirty speaks for the ongoing magic that Paul McCartney creates.

McCartney's sound system let him down opening night, but aside from that and the alarming growth of audience interest in ad lib fireworks, the only disappointment in the show was the absence of a number of Wings' strongest songs, among them "1985," "Junior's Farm," "Sally G" and "Helen Wheels."

Just For the Music

If, as has been reported, McCartney kept his band out of this country for so long because he didn't think they were polished enough, then more frequent Wings tours should be expected: Paul and his band are now very obviously equal in performance to the quality of their material, and the audience that paid once to be present at an event would, based on their response, pay again just for the music.

Marc Kirkeby

Capitol Taps Edmonds

■ LOS ANGELES—Ben Edmonds has been added to the a&r staff at Capitol Records Inc. in the newly-created position of director-talent acquisition, west coast, announced Rupert Perry, CRI vice president, a&r.



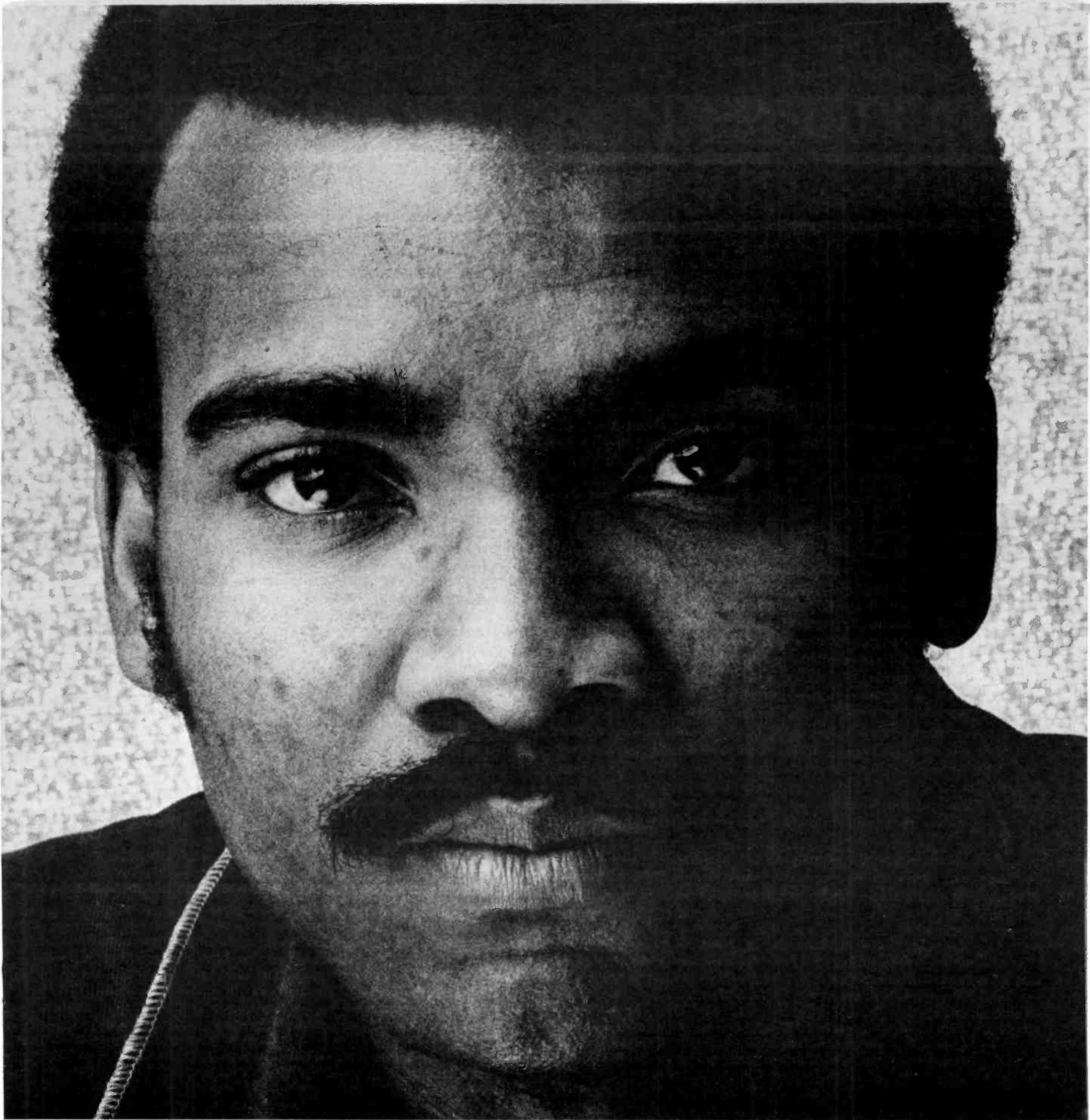
Ben Edmonds

During the past two years Edmonds worked as assistant editor and columnist for **Record World**. From 1972 through 1974 he was an editor of **Creem Magazine**. He also has done extensive freelance writing about music for numerous publications including **Rolling Stone, Circus, Crawdaddy, Penthouse, the Los Angeles Times** and the **Boston Phoenix**. A book, "Backstage Passes," which he authored with **Al Kooper**, will be published in the late fall by **Stein and Day**.

Bowie LP, Film Out

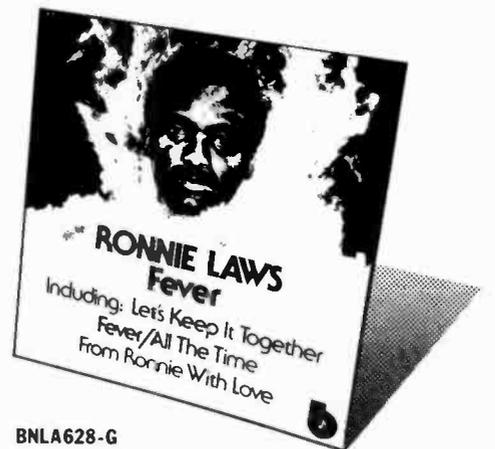
■ NEW YORK—RCA Records has announced the release this week of "Changes One Bowie," a compilation of David Bowie's biggest hits. Simultaneous with the release of the album, Cinema 5 will release "The Man Who Fell To Earth," Bowie's first motion picture, in which he has the starring role.

"Changes One Bowie" will have an extensive marketing plan behind it which will also pick up Bowie's "Station to Station" lp and his RCA catalogue.



**Introducing a man
you should know: Ronnie Laws.
Introducing an album
you'll never forget: The Second
Ronnie Laws Album, "Fever."**

On Blue Note Records & Tapes 



BNLA628-G

At Springboard, Everything Is In-House

By PAT BAIRD

■ RAHWAY, N.J. — After more than 14 years in the music business, Danny Pugliese, president of Springboard Records, is about to effectuate the final phase of his concept for a record company that can produce everything from ideas to finished product. The company, which previously specialized in the distribution of re-packaged masters (including the prestigious Emarcy jazz line, originally owned by Mercury Records) and budget records, is about to inaugurate Catalyst Records, a full-line jazz label of new recordings.

Pugliese feels the time is right for such a label because "there's a lot of new interest in jazz. We've been watching what we've done with the older product, really obscure product we thought few people would be interested in. We know what we're selling and we know it's good business. We're going to handle it like pop product, and promote it like pop product."

The Springboard/Catalyst offices, located 45-minutes from New York, is an impressive complex, incorporating all phases of the record business. The plush executive and administrative offices are only a five minute walk

from the pressing plant and warehouse.

Dick Broderick, former president of Tara Records and international executive for RCA and MCA Records, joined Springboard as a&r director several months ago because "this is the most exciting place I've seen in twenty-odd years in the business. It's a totally integrated operation that has commitment and great potential. We're concentrating on the jazz now but we're also investigating our capabilities of entering into production or label deals with foreign companies."

Springboard also has offices and distribution centers in Chicago and Los Angeles and it is out of the L.A. office that producer Pat Britt will work. According to Pugliese, "Pat is a jazz producer and musician and is recording jazz acts for us that are ideal. He's working with well known artists such as Sonny Stitt, as well as complete unknowns that are top musicians and worked as sidemen in the big bands for years. We feel that they are just on the border and are going to break out."

"On the east coast we have Billy Mitchell, a great, great jazzman. He's producing for us now. All the new jazz talent that's

around here, Billy will be contacting and setting up recording dates with them."

Bob Demain, vice president of sales, explained that, unlike the Springboard distributed Emarcy lines which include the great traditional jazz artists of the thirties and forties, the Catalyst label "will include the whole spectrum of jazz. The Frank Strazzeri album, which will be released in late June, is mostly electronic music. I don't think you can stay in one little bag in jazz."

Also on the Springboard agenda in the United States are distribution of the Japanese jazz label J.J. Records; the development of Morningstar Records for the release of European pop masters; television packaging of rock & roll classics and a new line of cassette tapes. Plans are being made to put together an in-house promotion team as well as a field and regional force.

Pugliese admits that it has been difficult putting his "one roof" concept into effect but "having everything here expedites things and makes us more efficient. We get the product out quicker and we're more concerned with everything. There's no substitute for being able to do everything in-house."

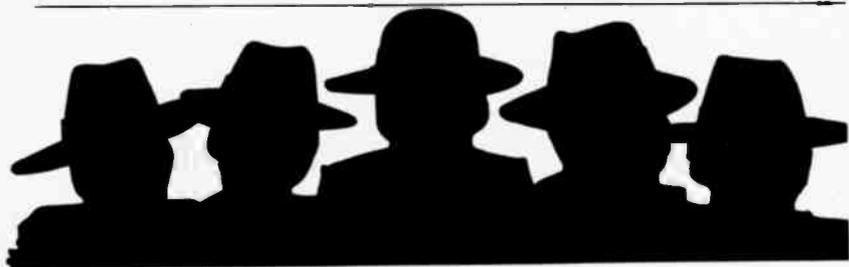
Capitol Names Two Vice Presidents

■ LOS ANGELES — Bhaskar Menon, chairman, president and chief executive officer, Capitol Records Inc., has announced the following personnel changes: Thomas Hopkins, formerly director of engineering, has been elected vice president, manufacturing and distribution of records; and Ralph Cousino, formerly director of engineering, has been elected vice president, engineering and tape manufacturing.

Both of these officers will continue to report directly to David Lawhon, CRI vice president, manufacturing and operations.

Hopkins joined Capitol in 1949 and served as order service manager, manufacturing superintendent, and plant manager at several Capitol locations throughout the country before being appointed national plant manager in 1972.

Cousino joined Capitol in 1970 after receiving his degree in electrical engineering from the University of Toledo and working extensively in the magnetic tape industry. He served as electronic development engineering manager and director of recording operations before being appointed director of engineering in 1974.



Chicago Gangsters



TAPE GP-8-1012

LP GP 1012

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EXPLOSIVE
NEW ALBUM!

DANCEDISCOSTREETFUNKFANTASTIC!!
GOLD PLATE
RECORDS

Nationally distributed by

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ABC Pacts Shelter (Continued from page 3)

selection are albums by such artists as Leon Russell, J.J. Cale, Willis Alan Ramsey, Mary McCreary, Richard Torrance and Phoebe Snow among others.

New releases under the ABC/Shelter pact will include the debut lp from the Dwight Twilley Band, scheduled for mid-June release, and new albums from Shelter recording artists J.J. Cale, Tom Petty, Larry Hosford, and Lyons and Clark. The first single release under the new contract will be Larry Hosford's country offering, "Nobody Remembers

The Losers."

Shelter Records will maintain their Los Angeles headquarters at 5112 Hollywood Blvd., Hollywood, Ca. 90027, and will continue to be under the direction of general manager Ron Henry.

"We here at ABC Records," Jerry Rubinstein said, "look forward to a long and prosperous association with Shelter Records. Their fine artists are a welcome addition to the ABC Records family and we are eager to work with gentlemen like Denny Cordell and Ron Henry."

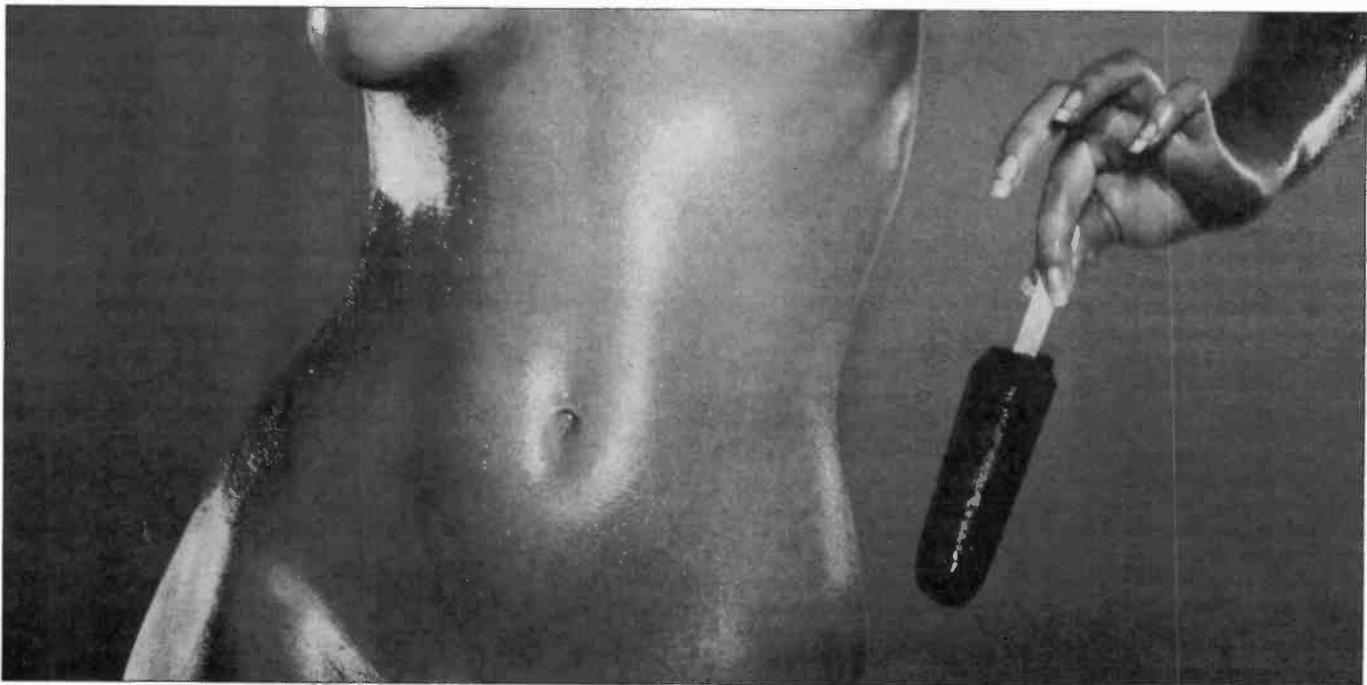


Pictured from left: (seated) Herb Belkin, ABC's vice president, marketing and creative services; Jerry Rubinstein, chairman of ABC Records; Denny Cordell, president of Shelter Records; and Mike Rosenfeld, lawyer for Shelter Records; (standing) Ron Henry, general manager of Shelter Records; Lee Young, Jr., ABC's general attorney, assistant secretary; Ed Kisslinger, lawyer for Shelter Records.

You're All Wet

**If you're programming Wet Willie's new single
Everything That 'Cha Do (Will Come Back To You) (CPS 0254)**

It's Wet Willie's newest single release from their smash lp "The Wetter The Better" on Capricorn Records, Macon, Ga.



These Stations Are All Wet. But They'll Tell Ya, It's The Best Wet Yet.

WMPS	KSJO-FM	WVUD-FM	WACI	WTAC	WVWW-FM	KSAN-FM	WMYK	WKLS-FM	WKTU-FM
WBBQ	KEZY	KLOS-FM	WLBK-FM	KZEL-FM	KYYS-FM	KZAP-FM	WNOR-FM	WQXI-FM	WQDR-FM
WSGA	WAUG	KRLC	WZUU-FM	KNAC-FM	KWKI-FM	KOME-FM	WXRT-FM	WRPL-FM	WKDA-FM
WERC-FM	WRMA	KOZE	WQPD	KQHU	KFDI-FM	KFIG-FM	WQMF-FM	KILT-FM	WORJ-FM
WGOW	WNEX	KMET-FM	WMFJ	KEZY-FM	KQRS-FM	KTIM-FM	WZMF-FM	KPFT	WQSR-FM
WRFC	WRBN	WING	WRKT	KMYR	KQKQ-FM	WMMR	KSHE-FM	KEXL	KZEW-FM
KNOE	WDUN	KWST-FM	WGLF	KRST-FM	KFMQ-FM	WYSP-FM	KADI-FM	KTFM-FM	KAMC-FM
KROK	WTOB	WKLO	WNOE-FM	KFML	WMMS-FM	WKTK-FM	WBAB	WRAS-FM	KOFM-FM
KVOL	WAIR	WIFC	WVIC	KBPI-FM	WCOL-FM	WHFS-FM	WRNW	KBDF	KMOD-FM
WDAK	WFOX	KSTP	WCUE	KLZ-FM	WCUE-FM	WMAL-FM	WLIR-FM		WOSH
KCBN	WOWL	KIOA	KELI	WABX-FM	WYDD-FM	WGOE	WPLR-FM		WYFE
KGRL	KDES	KGGO	WIGO	WIOT-FM	WGRQ-FM		WHCN-FM		
WYOO	KIKX	KSDN	WGPR-FM	WLAV-FM	WBUF-FM		WAAF-FM		
KTGR	KBCQ	KXEL	KSEL	WRIF-FM	WCMF-FM				
	KATI		KSMB	WZUU	WOUR-FM				
	KATA		WACI		WAAL-FM				
	WROV				KZOK				
					KISW-FM				



Produced By Paul Hornsby For Capricorn Records, Inc. By Special Arrangement With Phil Walden And Associates, Inc.

THREE DOG NIGHT—ABC 12192
EVERYBODY IS A MASTERPIECE

(prod. by Bob Monaco)
 (Warner Bros., ASCAP)
 Three Dog Night's vocal prowess remains unquestioned with this, their first effort in some time. To back up its talent, the group has constructed a solid rhythmic pulse and is headed for pop/r&b play.

DEJA VU—Capitol P 4277

DANCE (prod. by Skip Prokop)
 (C.A.M.-U.S.A., BMI)
 This group comes from Canada with a rich vocal sound reminiscent of Three Dog Night. Produced by this former leader of Lighthouse, the group should soon be on its way up the pop charts.

BILLY KIRKLAND—Lifesong LS 45006

DIANE (prod. by Bob Stevens)
 (Blendingwell, ASCAP)
 Kirkland leaves his producer's chair for this self-penned effort, an excellent song with a persuasive pop appeal that could send it all the way to the top.

RARE EARTH—Rare Earth R 5060F

MIDNIGHT LADY (prod. by Norman Whitfield)
 (Stone Diamond, BMI)
 Since producer/writer Norman Whitfield has taken this group under his wing, it has shown rapid signs of becoming a premier force. Here they put it all together with a super effort headed for the top.

HOMEMADE THEATRE—A&M 1822

DISCO TECH (prod. by Fred Mollin & Andrew Hermant)
 (Almo, ASCAP; Horsefeathers/Homemade Theatre, CAPAC)
 If "Santa Jaws," the oddest novelty record of the Xmas season appealed to you, this will probably tickle your weird bone as the boom gets lowered on the discos.

PAUL JABARA—A&M 1823

DANCE (prod. by Ron Dante & Joel Sill)
 (Irving, BMI)
 From the forthcoming soundtrack album of the movie, "Mother, Jugs & Speed," this number offers boundless energy with an unrelenting dancing rhythm.

MILLIE JACKSON—Spring SP 164

(Polydor)
THERE YOU ARE (prod. by Millie Jackson & Brad Shapiro)
 (Double Ak/Shun/Pee Wee, BMI)
 Millie finds herself at a party with no one to speak to until a certain person walks in. From there on, her singing practically explodes with a power and urgency.

ZBW EXPLOSION—Dried Grape 101

RUNNIN' TO MEET THE MAN (prod. by R. Nemiroff & H. Dwellingham)
 (Blackwood/Raisin, BMI)
 This song from the Grammy and Tony Award hit musical has a contemporary, gospel infused driving sound that helps to make it an easily programmable item.

KING ERRISON—Westbound WT 5023
 (20th Century)

EVERY DAY'S A HOLIDAY (prod. by M. Theodore & D. Coffey)
 (Bridgeport, BMI)
 Errison's name has been on the back of many a hit lp as a sessionman. Now that he's out front and on his own, he shows every indication of continuing his hit ways with this distinctive r&b infused tune.

JACKIE DeSHANNON—Columbia
 3 10340

ALL NIGHT DESIRE (prod. by Glen Spreen)
 (Plain & Simple/Music of the Times/Almo, ASCAP)
 Jackie's back to writing the kind of compelling pop material that kept her so much in demand in the '60s. This is an inspired effort that could take-off.

ATTITUDES—Dark Horse 10008 (A&M)

HONEY DON'T LEAVE L.A. (prod. by Lee Keifer & Attitudes)
 (Kortchmar, ASCAP; Ganga, BMI)
 This group fronted by Jim Keltner makes quite an impression with its second single effort. Picking up the pace this time out, Attitudes shows good pop potential.

SOUTHSIDE JOHNNY & THE ASBURY

JUKES—Epic 8 50238
I DON'T WANT TO GO HOME (prod. by Miami Steve)
 (Blue Midnight, ASCAP)
 A group with a background that parallels Springsteen's E Street Band, the Jukes' sound is more r&b based and reliant on horns and strings. A worthy debut.

THE ORIGINALS—Soul S 35117F

(Motown)
TOUCH (prod. by Frank Wilson)
 (Jobete, ASCAP; Stone Diamond, BMI)
 The promise this group has displayed with previous efforts has finally been realized with this track from its "Communique" album. A light, touching tune.

KINGFISH—Round RX XW794 Y (UA)

HYPNOTIZE (prod. by Denny Diante)
 (Good Grazin', ASCAP)
 The group formed by Bob Weir of the Grateful Dead scores with its second effort from its debut lp. The sound is bouyant and flavored with serene harmonies.

PEOPLE'S CHOICE—TSOP

ZS8 4781 (CBS)
HERE WE GO AGAIN (prod. by Kenneth Gamble & Leon Huff)
 (Mighty Three, BMI)
 All the elements of a crossover monster are here with this tune written by Leon Huff from the group's new lp. The compelling sound should make it a big hit.

TONY JOE WHITE—20th TC 2276

IT MUST BE LOVE (prod. by Sy Rosenberg)
 (Tennessee Swamp Fox, ASCAP)
 It's been awhile since Tony's been in the studio, but it was worth the wait. His new style is sleek and soulful, not unlike Boz Scaggs and is sure to garner heavy play.

THE FATBACK BAND—Spring SP 165
 (Polydor)

PARTY TIME (prod. by The Fatback Band)
 (Clita/Sambo, BMI)
 "Party time is any time," they say, and everytime you play this, the party will certainly rock. The Fatback Band has a sound that is all its own and here it is flourished with swinging rhythms.

KENNY RANKIN—Little David 733
 (Atlantic)

CREEPIN' (prod. by M. Stewart & Y. Rankin)
 (Black Bull, ASCAP)
 Rankin possesses a cool, sleek vocal timbre which he exercises to good effect on this Stevie Wonder composition. An excellent choice for pop/MOR play.

JEANNE NAPOLI—Vigor 1731 (PIP)

FORGET THAT GIRL (prod. by Bhen Lanzaroni)
 (Delightful, BMI)
 An up-tempo number with a strong hook and saucy rhythmic punch similar to Vicki Sue Robinson's smash could give Jeanne a hit in either pop or r&b markets.

DANNY POTTER—Warner-Spector

SPS 0408
STANDING IN THE SUNSHINE (prod. by Harry Hinde)
 (Timberlane Ltd./Itom, BMI)
 Potter's vocal sounds similar to Neil Diamond on this pop number, crisply produced and tastefully executed. A very appealing AM-styled offering.

LIQUID PLEASURE—Midland Intl.

JH 10695 (RCA)
TAKE A LITTLE (prod. by Bill Stahl & Art Sylvers)
 (Bach-Track, ASCAP)
 With its pop vocal sound and chanting percussive qualities, this tune should be an instant pop/r&b add. A delightful song for summer programming.

TINA WELLS—Janus J 260

YOU'RE ALL I NEED TO GET BY (prod. by Deuce Detko)
 (Jobete, BMI)
 This old Motown classic penned by Ashford and Simpson is given an energetic performance by this vocal stylist. A good chugging rhythm adds a big boost.

BRIAN GARI—Vanguard VSD 35192

BETTER THAN AVERAGE (prod. by Brian Gari & Don Casale)
 (Foxborough Jr. Intersong, ASCAP)
 It seems that the summer is the perfect time of the year for music such as this. A good re-working of the Jan & Dean harmony formula should keep it afloat.

OZO—DJM 1012 (Amherst)

LISTEN TO THE BUDDAH (prod. by Kaplan Kaye)
 (April, ASCAP)
 A marriage of Far Eastern sounding vocals and a reggae beat makes this a totally unique effort. There's been nothing like it before, so give it a close listen.

*Welcome back,
Eddy!*



EDDY'S NEW SINGLE:
"COWBOY"

PB-10701

Written by Ron Fraser & Harry Shannon
Published by Welbeck Music (ASCAP) / Sweco Music (BMI)

Management:
Gerard W. Purcell Associates
133- 5th Avenue
New York, NY 10003

RCA
RECORDS

CHANGESONEBOWIE

DAVID BOWIE—RCA APL1-1732 (6.98)

One cut—"John, I'm Only Dancing" was previously available only in England. The rest are the familiar staples of a career that has gone through some remarkable changes. From the song "Changes" through the "Ziggy Stardust," "Diamond Dogs" and "Young Americans" periods, these are the best.



EVERYTHING'S COMING UP LOVE

DAVID RUFFIN—Motown M6-86651 (6.98)

Producer / arranger / conductor / songwriter extraordinaire Van McCoy's put this act together with the usual flair and taste. The strings and horns swirl around Ruffin's gritty vocals in ever-building patterns of passion. The title track, "Discover Me" and "Ready, Willing and Able" are roses to a lover's eye.

EVERYBODY COME ON OUT

STANLEY TURRENTINE—Fantasy F-9508 (6.98)

A little too sweetened at times, but Turrentine's tenor sax work rides high above it all, whether on Jimmy Cliff's "Many Rivers to Cross," Gamble/Huff's "Hope That We Can Be Together Soon" or Wade Marcus' title song. The latter is as adaptable to jazz and rock formats as to a dancefloor.



ANGELO

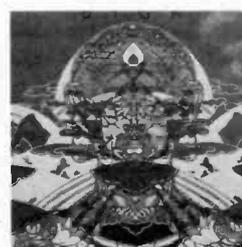
Fantasy F-9507 (6.98)

Angelo began his career as a jazz drummer, moving on to singer/songwriter/keyboard duties and as an opening act for Sergio Mendes. He has also arranged and produced his debut, the sound being part Billy Joel, part Seals & Crofts and a lot of rock 'n' roll. "Going Down Together" and "It Don't Matter" top.

WARREN ZEVON

Asylum 7E-1060 (6.98)

Jackson Browne's first production is of deep-voiced, California underground regular Zevon. It's an all-star cast, including Jackson on some cuts, Bonnie Raitt, John David Souther and Fleetwood Mac's Lindsey Buckingham and Stephanie Nicks. Quite what one would expect from such a stellar congregation.



DIGA RHYTHM BAND

Round RX-LA600-G/RX-110 (UA) (6.98)

Grateful Dead percussionist Mickey Hart is producer, group member and central inspiration (aside from the dedication to Ustad Alla Rakha). Jerry Garcia contributes some guitar work on "Happiness" and "Razooli," but it is the variety of percussive effects that lends the lp distinctiveness and credibility.

A RUMOR IN HIS OWN TIME

JEFFREY COMANOR—Epic PE 34080 (CBS) (6.98)

This week's FM Sleeper of the Week is a singer-songwriter up with his second lp—a nicely produced set, carefully mixed to insure lyric prominence. The arrangements are lightly rocking with a good energy level, too. "My Old Lady and Your Old Man," "Riding Back Home to You" and "Love Me Not" gain him notoriety.



GONE TOO LONG

DON NIX—Cream CR 1001 (6.98)

The opening cut says "I'm still going through another change," perhaps the most succinct commentary on Nix's latest recording effort. Recorded at various locations, the Leon Russell-influence is most evident, even on the Jagger/Richard "Backstreet Girl." Original compositions make up the bulk of the lp.

HELLUVA BAND

ANGEL—Casablanca NBLP-7028 (6.98)

Lots of metal, lots of high-powered electricity—the kind of hard-driving rock that's derived from the likes of Yes, Mountain and Pink Floyd. Play it loud and play it tough with "Feelin' Right," "Anyway You Want It," "Pressure Point" and "Chicken Soup." It's only five men, but the sound is for the millions!



AIRBORNE

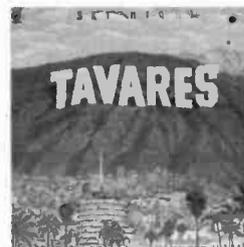
FLYING BURRITO BROS.—Col PC 34222 (6.98)

Stevie Wonder and the Burritos? On his own "She's A Sailor." Gib Guilbeau takes credit for most of the writing chores, and the Burrito sound remains in tact. "Jesus Broke the Wild Horse," "Waitin' For Love to Begin" and John Prine's "Quiet Man" keep the pace changing. Airborn and flying high as ever.

SKY HIGH!

TAVARES—Capitol ST-11533 (6.98)

Satin-smooth soul from one of the hottest west coast quintets, full of energy, harmonies and pleasing arrangements. "The Mighty Power of Love," "Heaven Must Be Missing An Angel" and "Don't Take Away the Music" show them off in the best possible light. Sky High already, and no limit in sight!



BODY ENGLISH

MICHAL URBANIAK—Arista AL 4086 (6.98)

"New York Polka" is almost uncharacteristically flip for Urbaniak, whose seriousness of purpose need never be questioned. The lightness is welcome, though, and perhaps it will be carried further in the future. For now, there's the disco beat on the title cut and Urszula Dudziak heard to good effect on "Zad."

THE LONELY ONE

TERRY HUFF AND SPECIAL DELIVERY—Mainstream 420 (6.98)

The title track is Huff's currently potent single, with "I Destroyed Your Love" having established his talents a little earlier on. A strong soul singer, with arrangements by Al Johnson, this lonely music is perfect for those who can be lonely together.



SEQUENCER

SYNERGY—Passport PPSD-98014 (ABC) (6.98)

Larry Fast is Synergy—an ensemble of electronic synthesizer equipment which he programs for both original compositions and, this time around, the Mason Williams piece, "Classical Gas" and Ralph Towner's "Icarus." The layers are orchestral without traditional instruments.

(Continued on page 59)



BS 2948

*A Clear Case
of "Hearts"
break.*

Candi Staton's "Young Hearts Run Free" broke wide open as a soul single when it was released... and it's breaking pop as you read this.

And "Young Hearts Run Free" is only one eighth of the excitement on Candi Staton's brand new Warner Bros. LP.

The album's title: YOUNG HEARTS RUN FREE. Easy to remember. Easy to listen to. And ready to do some breaking of its own.

On Warner Bros. records and tapes.



New York, N. Y.

By IRA MAYER & BARRY TAYLOR

■ **MAKE YOUR OWN CONNECTIONS:** What prominent Bay Area singer is hanging out with **Tom Dowd** these days? . . . What prominent TV/film personality, recently in the headlines, signed a \$1 million contract with Casablanca? . . . Will long-time silent **Beach Boy Brian Wilson**, said to have taken a major role in the up-coming "15 Big Ones" (songs and years together) lp, show up in an equally active role on tour this summer? . . . Where did the order barring freelance photographers from the **Wings** shows in the New York area come from? (Only wire services and the Maysles Brothers got through.) . . . **Caravan** to Arista? . . . **Ian Thomas** to Chrysalis?



THE MASKED GAS MAN: How many red blooded American youths ever yearned to be in a British rock and roll band—at least for a short while? That privilege was given to an unidentified passerby recently in the **RW** offices when **Joey Molland**, **Jerry Shirley** and **Mark Clarke** of **Natural Gas** were asked to pose for a photo without the group's fourth
(Continued on page 60)

Capitol Promotes Perry; Realigns A&R Staff

■ **LOS ANGELES** — Bhaskar Menon, chairman, president and chief executive officer, Capitol Records Inc., has announced that **Rupert Perry**, formerly divisional vice president and general manager, a&r, has been elected vice president, a&r.

Simultaneously, **Rupert**, who will continue to report to **Don Zimmermann**, executive vice president and chief operating officer, announced a re-alignment of the a&r staff.

John Carter will move into the newly-created position of director of artist acquisition. **Ben Ed-**

monds joins Capitol in another newly-created position, director, talent acquisition, west coast. **David Cavanaugh**, a veteran Capitol a&r man and currently a divisional vice president, a&r, will continue in that capacity with greater responsibilities in the area of special projects. **John Palladino**, another senior a&r executive, has been appointed director, a&r—recording. All four will report directly to **Perry**.

Perry joined Capitol in 1972 after working with EMI. He served as assistant to the executive vice president and chief operating officer, director of international a&r, general manager of a&r and various other positions in the a&r department before being made divisional vice president and general manager, a&r, earlier this year.

Capricorn Ups Rush

■ **MACON** — **Don Schmitzerle**, vice president and general manager of **Capricorn Records**, has announced the promotion of **Phil Rush** to the position of director of national promotion.

Rush joined **Capricorn** in April, 1975, as western regional promotion manager and later moved up to national album promotion manager before assuming his new post.

Prior to joining **Capricorn**, **Rush** served as both a local promotion manager in **Memphis** and **New Orleans** for **RCA Records**, and as western regional promotion manager for **RCA**.

Ninth Creation Signs with Pye

■ **NEW YORK**—**Pye Records** has signed **The Ninth Creation** to a long-term, exclusive worldwide recording pact, it was announced by **Marvin Schlachter**, president of the label.

The Ninth Creation is a 10 piece California r&b band. Their album, "Falling in Love," is due in June.



Natalie Cole ●U.S.A.



Isabelle Aubret ●France



Daniel Boone ●England



Valentina Greco ●Italy

The

5th

TOKYO

MUSIC

Festival

FESTIVAL



Kim Sang-Hee ●Korea



Su Shifrin ●England



Rufus ●U.S.A.

Stage

is

Set



Lara Saint Paul ●Italy



Tanya Tucker ●U.S.A.



Veronique Sanson ●France



Bellamy Brothers ●U.S.A.



The Pointer Sisters ●U.S.A.



Dave ●Netherlands

THE 5TH

TOKYO

MUSIC FESTIVAL



July 27'

1976

Kimio Okamoto, Executive Director TOKYO MUSIC FESTIVAL FOUNDATION
 c/o Tokyo Broadcasting System, Inc. 3-6 Akasaka 5-chome, Minato-ku, Tokyo, Japan
 Telephone: 586-2406 Cable Address: TOKYOMUSICFEST Telex No.: J23295 Answer-back code: TOPOMPA

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RECORD WORLD JUNE 5, 1976

THE
NEW
YORK
SOUND

DeLite Times



SUMMER MADNESS BREAKING OUT

Kool & The Gang's version of "Summer Madness" is infecting the entire country.
More of Kool & The Gang on the album "Love & Understanding"

STATIONS REPORT SYMPTOMS:

WAOK-Atlanta	WJPC-Chicago	KGBC-Galveston	WBLS-N.Y.
WIGO-Atlanta	WNOV-Milwaukee	WNJR-Newark	WBLK-Buffalo
WXAP-Atlanta	WAWA-Milwaukee	WBLK-Buffalo	WUFO-Buffalo
WIBB-Macon	KKSS-St. Louis	KZEV	WDKX-Rochester
WOKS-Columbia	KATZ-St. Louis	KIOU-Dallas	WUSS-Atlantic City
WSOK-Savannah	WESL-E. St. Louis	KGFJ-L.A.	WTNT-Trenton
WJLD-Birmingham	KPRS-Kansas	KDIA-Oakland	WRVR-N.Y.
WENN-Birmingham	KOWH-Omaha	KYAC-Seattle	WPIX-N.Y.
WGOK-Mobile	WMPP-Chicago	KTYM-FM-L.A.	WBAB-Babylon
WVLD-Valdosta	WWCA-Chicago	KSOL-San Mateo	WOUR-FM-Utica
WEAS-Savannah	WGCI-Chicago	XEAZ-San Diego	WCHU-Ithaca
WFDR-Georgia	WBMX-Chicago	KDAY-L.A.	WBAU-Garden City
WVNS-Tusg.	WABQ-Clev.	KUTE-L.A.	WFLY-Albany
WBIL-Tusg.	WJMO-Clev.	KQIV-Portland	WRNW-Rome
WBLX-Mobile Ala.	WAMO-Pittsburgh	KSAN-San Francisco	WRCN-Rome
WDWD-Dawson Ga.	WKLR-Toledo	KSFX-San Francisco	WRNY-Rome
WJIZ-Albany Ga.	WVCO-Columbus	KNAC-Long Branch	WKAL-Rome
WBVL-Birmingham	WCHB-Detroit	KYES-Roseburg	WGIV-Charlotte
WTGB-Brownsville	WJLB-Detroit	KALX-Berkeley	WPAL-Charleston
WBNS-Tocca	WWWWS-Washington	KBOS-Tulare	WLE-Raleigh
WLET-Tocca	WAMM-Flint	KTYO-FM-San Bernardino	WAAA-Winston-Salem
WBIL-Tusg.	WCIN-Cincinnati	KUDE-San Diego	WIOU-Fayetteville
WQXI-FM	WLYT-Clev.	WSBR-San Bernardino	WSRC-Durham
WWIN-Baltimore	WGPR-Detorit	KMET-L.A.	WYNN-Florence
WEBB-Baltimore	MIOS-Clev.	WDIA-Memphis	WEAL-Greensboro
WOL-Washington	WMMS-FM-Clev.	WLOK-Memphis	WTND-Orangeburg
WXEL-New Orleans	WCOL-FM-Columbus	WNOO-Chattanooga	WWIL-Wilmington
WHUR-Washington	WVIC-Lansing	WOKJ-Jackson	WELK-Charlottesville
WANN-Annapolis	WNCI-Columbus	WKXI-Jackson	WDAS-FM-Phil.
WINX-Washington	WEBN-Cinn.	KCAT-Pine Bluff	WHAT-Phil.
WAYE-Washington	WOVB-Athens	KALO-Little Rock	WUSS-Atlantic City
WMAL-FM-Washington	WVVD-Dayton	KOKY-Little Rock	WTNT-Trenton
WYKS-Silver Springs	WIOT-Toledo	WVOL-Nashville	WCAU-FM-Phil.
WHFS-Silver Springs	WGCL-Clev.	WCMT-Martin	WMMR-FM-Phil.
WPGC-Washington	WCUE-Akron	WLAC-FM-Nashville	WCMB-Harrisburg
WILD-Boston	WDVE-Pitts.	WMBM-Miami	WANT-Richmond
WKNO-N.H. Conn.	WAKR-Akron	WEDR-Miami	WENZ-Richmond
WBCN-FM-Boston	WYDD-Pitts.	WRBD-Ft. Laud.	WRAP-Norfolk
WAAF-FM-Worcester	WARC-Medville	WTMP-Tampa	WTOY-Roanoke
WHCN-Hartford	WJZZ-Detroit	WBOP-Pensacola	WJJS-Lynchburg
WBRU-FM-Providence	WABX-Detroit	WPDQ-Jacksonville	WWNR-Berkeley, W.Va.
WGAW-Garden	WWWV-Detroit	WCKO-Ft. Laud.	WPCE-Portsmouth
WCOZ-FM-Boston	KKDA-Dallas	WANM-Tallahassee	WROV-Roanoke
WBET-Brocton	KNOK-Ft. Worth	WSRF-Ft. Laud.	WTON-Stanton
WTBS-Cambridge	KCOH-Houston	WBOK-New Orleans	WORL-Orlando
WTCC-Springfield	KYOK-Houston	WYLD-New Orleans	WERD-Jacksonville
WPTR-Albany	KJET-Beaumont	KOKA-Shreveport	WTAL-Tallahassee
WVON-Chicago	KAPE-San Antonio	WNNR-New Orleans	

COMING NEXT
"UNIVERSAL SOUND"
DEP 1583
THE CONTAGIOUS SINGLE
OFF THE ALBUM
"LOVE & UNDERSTANDING"



THE INFECTIOUS ALBUM DEP 2018
AVAILABLE ON DELITE RECORDS AND GRT TAPES

AM ACTION

(Compiled by the Record World research department)

■ **Thin Lizzy** (Mercury). Developing strongly with more powerhouse adds, including WLS and WQXI (24). Movement includes 39-31 WIXY, 20-16 Y100, 22-16 WRKO, 31-25 KTLK, 24-20 KSTP, 23-20 KFRC, HB-40 KILT and 35-32 WCOL. Sales are mushrooming all over.

Manhattans (Columbia). Already top 5 in Atlanta (12-5) and exploding nationally with tons of new airplay and pop sales across the board. Picked this week at WABC (13), 13Q (18), CKLW, KSLQ and WPGC (22)



Thin Lizzy

and moves HB-20 WFIL, 32-22 WCOL, 39-22 KTLK and 26-18 KILT. (Note: This week's Powerhouse Pick.)

Starbuck (Private Stock). Continues to gain new markets with Y100 (23), WOKY (26) and KXOK, and makes impressive moves in all markets already with it. HB-23 KLIF, extra-28 WMAK, HB-24 WFIL, 29-20 WIXY, 23-19 KDWB, 2-2

WQXI, 9-9 WCOL, 21-16 KFRC, 23-20 WHBQ, 30-25 KSTP, 22-17 KSLQ, 17-13 KJR, 25-18 WPGC and 40-37 KILT.

Gary Wright (Warner Bros.) Enjoying lots of new airplay, including WFIL, KSLQ, KXOK and WMAK. Jumps in most areas are very healthy: 10-5 WOKY, 24-15 WPGC, 28-19 KILT, 15-11 KTLK, 21-15 KJR, 29-21 WHBQ, 27-22 KFRC, HB-22 WRKO, 21-18 WQXI, 8-6 WIXY and #2 WCOL. Selling singles and lps.



Vicki Sue Robinson

Starland Vocal Band (Windsong). Taking some enormous jumps and selling through solidly. New on WOKY and KTLK, and moves 21-9 KSTP, 25-17 KJR, 39-29 KILT, 22-16 WQXI, 8-5 WCOL, 17-12 KDWB, HB-25 WFIL, 22-17 KHJ, HB-27 CKLW, 30-28 WHBQ, HB-25 KLIF, HB-24 KFRC and extra-26 WMAK.

John Travolta (Midland Intl.). The action out of Pittsburgh and Cleveland has ricocheted into the rest of the country as no less than six heavy stations jumped on the disc this week and last. Added this week at CKLW, WRKO, KFRC and WHBQ and last week to KJR and WCOL. Still top 5 at 13Q and WIXY. Sales are developing in the south and east.

Vicki Sue Robinson (RCA). A Boston breakout (3-2 WRKO), this record, which picked up KFRC last week, has bounced around to WFIL and KHJ as well. One couldn't ask for a better test than that!

Queen (Elektra). Taking an easier route with this release, now that the group has proven itself as far as top 40 appeal goes. Going with the record this week are WPGC, KJR, Y100 (night extra) and WCOL. Also on CKLW (HB-22), WRKO, WCAO, KSTP, WZUU, KING, WORC and WBBQ. Even with the relentless action on "Bohemian Rhapsody," this one is already enjoying a decent sales buzz.

CROSSOVER

Aretha Franklin (Atlantic). This huge r&b record (52-31 bullet on the RW r&b singles chart) looks assured of a similar story on the pop end. Added last week at WDRQ #17 and this week to CKLW.

NEW ACTION

Beach Boys (Brother/Reprise) "Rock and Roll Music." An out-of-the-box add last week (mid-week) from WLS (airing it once an hour), this old Chuck Berry tune is in for the revival of its life! Also on KDWB, WRKO, KSTP and KILT among others.

Carpenters (A&M) "I Need to Be In Love." Automatic adds on this new release, including KHJ, KTLK, KSTP, KIMN, WPRO and 99X. Stay close to this one.

CONCERT REVIEW

Aerosmith Comes of Age

■ NEW YORK — The night may have been clear, the moon may have been yellow and the leaves may have been tumbling down outside, but inside Madison Square Garden (10), Aerosmith (Col) was shaking loose the building's very foundation with a generous sampling of the sort of high-voltage, high-decibel rock music that has contributed to the group's becoming one of the pre-eminent teenage attractions in America. Like its closest competitor, Kiss, Aerosmith won its initial success the hard way: without a hit single, without much FM airplay, without a great deal of promotion, the group built up its sizeable following by touring incessantly throughout the heartlands and the east coast. Word of mouth was its meal-ticket, and the more Aerosmith returned to an area, the less audience resistance it met.

A few months ago the barriers crumbled: Aerosmith's catalogue of albums began moving steadily until all were on the charts at once; sellout concerts became *de rigeour*; "Dream On," pulled as a single from the group's first album, became an AM staple and reached the number six position on the **Record World** singles chart. That there was a sellout audience on hand at the Garden was merely the final affirmation of Aerosmith's coming of age.

Musically, Aerosmith's approach is fairly straightforward and no-nonsense. Solid power riffing by guitarist Joe Perry (who has developed into a redoubtable rhythm master) and Brad Whitford (who also slips in some stinging, tasty lead lines every now and then) propels each number as bassist Tom Hamilton and drummer Joey Kramer provide the solid bottom. Soaring over all of this, of course, are

the distinctive, gritty vocals of Steven Tyler.

From the blues inflections of "Big Ten-Inch Record" to the funk of "Walking The Dog" to the driving, relentless, sharp-edged rock and roll of "Train Kept A-Rollin'," Aerosmith demonstrated its unflagging power. However, there was one moment that was both tender and tough; when those years of road work paid off handsomely; when the band members surely convinced themselves once and for all that they would never look back again: illuminated by a dim red spotlight, Tyler caressed and toyed with the first three verses of a song. Leaning on the mike stand, he swayed slightly to the beat of the music that rose then fell—teasingly so—in intensity. Once more the music rose. Tyler straightened up, and when his voice cut through it was powerful, urgent, magnificent—"Sing with me/sing for the years/sing for the laughter/sing for the tears . . . dream on, dream on, dream on . . ." Memories are made of this.

Ted Nugent (Epic) opened the show and proved that in 1976 the word "music" has many definitions. One of rock's premier madmen, Nugent rampaged across the stage, glared at the front row, mounted his amplifiers and created an amount of feedback the likes of which this reporter hasn't heard in a good four or five years. (Though Nugent's band boasted a singer, he couldn't be heard.) Like Bucky Wunderlick in Don DeLillo's "Great Jones Street," Nugent's purpose is to maim, possibly even kill, with his music. Such noble aspirations speak for themselves; it is senseless to scrutinize the motives behind them.

David McGee

CBS Fetes L&M

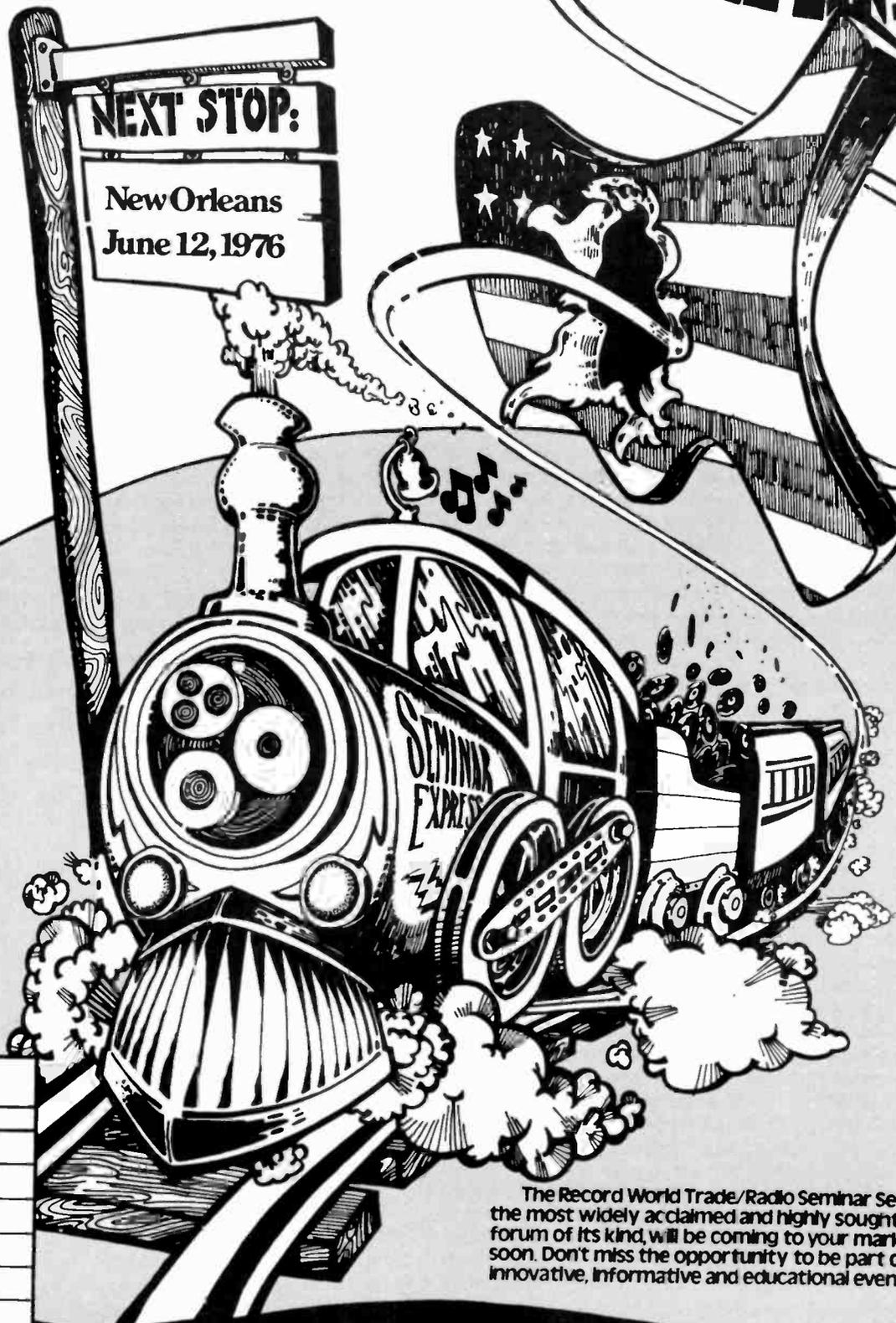


Columbia recording artists Loggins & Messina were recently in New York where a special luncheon was held in their honor, the week of their Avery Fisher Hall engagement. Their latest album is "Native Sons." Shown at the luncheon are, from left: Stan Monteiro, vice president, national promotion, Columbia Records; Larry Larson, Loggins & Messina's manager; Jack Craig, vice president and general manager, marketing, CBS Records; Kenny Loggins; Don Dempsey, vice president, marketing, Columbia Records; Jim Messina; Genny Messina; Stan Snyder, vice president, national accounts marketing, CBS Records and Paul Smith, vice president, marketing/branch distribution, CBS Records.

RECORD WORLD SEMINARS KEEP MOVING DOWN THE LINE...

NEXT STOP:

New Orleans
June 12, 1976



SEMINAR TIMETABLE	
Date	Location
4:26:75	San Francisco
8: 9:75	Boston
11:15:75	Atlanta
1:17:76	Denver
4: 3:76	St. Louis
6:12:76	New Orleans

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

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Joe Sutton: Looking Beyond The Mystic Moods

By ELIOT SEKULER

■ Joe Sutton and Brad Miller founded Sutton-Miller Enterprises in September of 1974, establishing two labels simultaneously: Soundbird and Shadybrook. The first specialized in the company's line of environmental music, including the nine-album Mystic Moods catalogue; the latter featured the company's roster of contemporary artists. At present, Shadybrook Records boasts a burgeoning roster that includes El Chicano, Bobby Vee, Cheyenne, Kellee Patterson and Douglas Lucas. In building his Mystic Moods catalogue into a formidable retail line, Sutton, whose background includes management of such artists as Neil Diamond and Rick Nelson and a vice presidency at MCA, utilized an innovative approach to merchandising, and that same attention to detail has carried over to his work with his Shadybrook roster. In the following Dialogue, Sutton discusses the role of the small independent manufacturer in the record industry and outlines some plans for the future development of his two labels.



Joe Sutton

when that baby leaves you, where are you? You're like a parent: you have invested all this time and effort in building a record company into a major, and then the major goes and opens its own branches or sells out to a corporate structure. When I look at A&M and Motown, I respect them more for their loyalty than for their success because it would be so easy for Jerry Moss, for example, to say "I want to cash in." They are major companies who could open their own branches and cut the indie distributors out. What is keeping them is their loyalty, and the independents, realizing this, work hard for them. I know; I'm there.

RW: Did you find that distribution is evenly good across the country?

Sutton: No. There are hot and cold points. For example, we have the SSO album which was a hit in Chicago and Atlanta and did okay in New York and L.A., but we could not spread it. I'll never know whether it was the record or whether it was our promotion or if the distributors just could not get behind it. I think it was the record. It was a good record; it did well for itself, and as a result, we've started on the road to establishing an act. Wherever we go everybody knows about our record and us and everybody knows the Mystic Moods. A year ago they were laughing at us when we put out the Mystic Moods; now we have sold well over a quarter of a million units—it's moving. We have had two chart singles with the Mystic Moods; they weren't red hot, but they were chart singles. And the repackaging has been incredibly important to us in terms of sales. Beyond that, what the Mystic Moods did was to show people that we are serious. We've gotten play on every record that we put out and we're getting stations on our records only through our own efforts and the efforts of our independent distributors. The fact that some of our records have sold only moderately well is our own fault for not giving our distributors that automatic hit record. But when we get it, they'll back it up; it's just an a&r success that we're looking for.

I want to be in the hit record business very badly—we all do—but the possibilities that exist are far wider than that. The Mystic Moods albums have served as an education for me. I don't walk around snapping my fingers; I walk around thinking about promotions and display materials.

RW: What percentage of your business is done by the Mystic Moods?

Sutton: It has been about 80 percent of our business, but I think that that will change very soon. We've just signed El Chicano and I think our first album with them will go over 100,000 units. At the same time, we have a new Mystic Moods album as well and I don't think we'll be losing any volume on the Mystic Moods catalogue. I hope that by the end of the year, about 50 percent of our business will be with the Mystic Moods, and that we'll have had other acts established as well.

In addition to El Chicano, who we just recently signed, we have Bobby Vee, with whom we'll also be doing an album. A lot of other people have been walking in the door and we'll see whether we can sign some other important acts.

RW: Will there be an actual act called the Mystic Moods?

Sutton: We're putting together an act. Joe Gannon, who is a dear friend and has worked with Alice Cooper and Raquel Welch, got together with me when I used to manage Neil Diamond. Joe did our show back then; he's the best. He's involved in putting together a Mystic Moods orchestra for us—an actual show that will go out on the road.

RW: Several people have commented on the new marketability for environmental music. Do you think that there will be "hit mood music" in the future?

(Continued on page 79)

Record World: Why did you decide to go independent instead of going as a custom label?

Joe Sutton: I wanted to control my destiny and I have seen too many examples of big companies where one is like a stepchild. Your product is under the left arm and all of the parent company's is under the right arm, and you have to really create the momentum behind a record anyway, while still giving the majority of the profits to that company which should be creating the momentum, so you are giving too much and getting too little. With that as an alternative, I felt that I might as well take a gamble. I wanted to be in the position to garner the maximum profit from success, because failure is just as expensive if you're being distributed by majors as it is if you're an independent.

RW: Before going independent you had several distribution deals with majors. What specifically was wrong with those arrangements?

Sutton: They're very honest and good companies but I was relying on their information about my records, rather than being in a position where I was telling them what I needed because I had the information myself. I was always in the position of guessing what was happening. Were there records in the market? There was no way of knowing. Half the time that I heard that there was airplay, there was not. It wasn't the record companies' fault, it's just that they are so overstocked with product and they have so many independent deals. At Warner Brothers, no matter who you are, you are second to Capricorn and their own artists. At all the majors, you're a mistake until the success comes and then you're in a power position. On the other hand, the independent distributors are looking for a success. They have to have it. An independent really looks to an independent because they have been burned badly by the big companies. Almost every time they have helped to create a big corporate entity, that corporation says "Look at all the dollars we have, we better spend it and build our own branches." Or "let's build ourselves, we can ship to ourselves and we can create anything that we want, dollar-wise." And the poor independents are looking for companies. The perfect examples are Neil Bogart and myself. We are a peanut in the record industry but they support us, they promote for us, they deal straight with us. I walk into towns and I see that my merchandise is out and my singles are getting exposed. And the big fallacy in this business today is that independents don't pay. They pay us better than their accounts pay them. The poor independent is waiting for his money from major stores and still paying us.

Independent distribution is as big a gamble as independent record manufacturing. They are going with the little guy because all of the big guys have their own branches. The little guy—the independent—has to work harder and concentrate more; it's like raising a baby and

ABBA MAKES HISTORY IN AUSTRALIA.



***400,000 "BEST OF ABBA" IN 10 WEEKS.**

***360,000 "ABBA" IN 20 WEEKS.**

***200,000 "FERNANDO" SINGLES IN 9 WEEKS.**

5 SINGLES IN THE TOP TEN APRIL, 1976.

CHANNEL 9 SPECIAL SETS NEW HIGH IN RATINGS (YES, HIGHER THAN N.D.!)

RCA IS PROUD TO BE ASSOCIATED WITH STIG ANDERSON AND IVAN MOGULL
WE THANK ABBA FOR THEIR MUSIC AND FOR BEING WHAT THEY ARE
COME BACK – THE HEARTS OF AUSTRALIA ARE OPEN TO YOU

* Total Australian population: 13½ million

1001 THE SINGLES CHART 1500

JUNE 5, 1976

JUNE 5
MAY 29

101	102	YOU'RE MY EVERYTHING	LEE GARRETT—Chrysalis CRS 2112 (WB) (Island, BMI)
102	107	JOHNNIE COOL	STEVE GIBBONS BAND—MCA 40551 (Towser Tunes/Naimad Laine, BMI)
103	103	I'LL GET OVER YOU	CRYSTAL GAYLE—United Artists XW781 Y (Pulleybone, ASCAP)
104	104	EVERYTHING THAT 'CHA DO (WILL COME BACK TO YOU)	WET WILLIE—Capricorn CPS 0254 (WB) (No Exit, BMI)
105	106	NORMA JEAN WANTS TO BE A MOVIE STAR	SUNDOWN COMPANY Polydor PD 14312 (Natural Songs, ASCAP)
106	112	SAVE YOUR KISSES FOR ME	BOBBY VINTON—ABC 12186 (Easy Listening, ASCAP)
107	119	MUSIC	JOHN MILES—London 5N 20086 (Velvet/RA/PUB)
108	105	AMERICA THE BEAUTIFUL	RAY CHARLES—Crossover 985 (Tangerine, BMI)
109	110	LET IT SHINE	AL GREEN—Hi 5N 2306 (London) (Jec/Al Green, BMI)
110	—	FLAMING YOUTH KISS	—Casablanca NB 858 (Cafe Americana/Rock Steady, ASCAP; All By Myself, BMI)
111	127	I'M EASY	KEITH CARRADINE—ABC 12117 (Lion's Gate/Easy, ASCAP)
112	124	FOXY LADY	CROWN HEIGHTS AFFAIR—De-Lite DEP 1581 (Delightful, BMI)
113	125	RAINBOW IN YOUR EYES	LEON & MARY RUSSELL—Paradise 8208 (WB) (Teddy Jack, BMI)
114	118	JUKIN'	ATLANTA RHYTHM SECTION—Polydor 14323 (Low-Sol, BMI)
115	108	I GET LIFTED	SWEET MUSIC—Wand WDS 11295 (Scepter) (Sherlyn, BMI)
116	117	YOU KNOW THE FEELIN'	STEVE WIGHTMAN—Farr 003 (Carmela, SESAC)
117	145	HUNGRY YEARS	WAYNE NEWTON—Chelsea CH 3041 (Don Kirshner, BMI)
118	122	EASY LOVIN', WE GOT THE RECIPE	BO KIRKLAND & RUTH DAVIS—Claridge 414 (Blue Book, BMI)
119	123	BUTTERFLY FOR BUCKY	BOBBY GOLDSBORO—United Artists XW793 Y (Unart/Pen In Hand, BMI)
120	—	HEAVEN MUST BE MISSING AN ANGEL	TAVARES—Capitol P 4270 (Bull Pen, BMI, Perren Vibes, ASCAP)
121	121	BETTER DAYS	MELISSA MANCHESTER—Arista 0183 (Rumanian Pickle Works/Columbia/N.Y. Times, BMI)
122	—	PLAY THAT FUNKY MUSIC	WILD CHERRY—Epic 8 50225 (Bema/Blaze, ASCAP)
123	128	I'M GONNA LET MY HEART DO THE WALKING	THE SUPREMES—Motown M 1391F (Holland-Dozier-Holland, ASCAP; Stone Diamond/Gold Forever, BMI)
124	126	SHARING THE NIGHT TOGETHER	LENNY LE BLANC—Big Tree BT 16062 (Atlantic) (Alan Carter, BMI, Music Hall, ASCAP)
125	—	LIGHT UP	STYX—A&M 1818 (Stygian, ASCAP)
126	—	HEAR THE WORDS, FEEL THE FEELING	MARGIE JOSEPH—Cotillion 44201 (Atlantic) (Dozier, BMI)
127	129	IT'S GOOD FOR THE SOUL	LUTHER—Cotillion 44200 (Atlantic) (Elvee-Deekay, ASCAP)
128	135	BREAKER-BREAKER	OUTLAWS—Arista 0188 (Hustlers, BMI)
129	130	TOWN CRYER	SCOTT KEY—Pyramid 8002 (Roulette) (Planetary/Karolman, ASCAP)
130	132	SOME GUYS HAVE ALL THE LUCK	SHAKERS—Asylum 45314 (Kirshner, ASCAP)
131	131	SAD EYES	MARIA MULDAIR—Warner-Reprise RPS 1352 (Don Kirshner, BMI, KEC, ASCAP)
132	134	DAYDREAMER	GINO CUNICO—Arista 0181 (Warner Bros., ASCAP)
133	138	HELLO, OPERATOR	GERARD—Caribou Z58 9013 (CBS) (Big Elk, ASCAP)
134	—	SHARING THE NIGHT TOGETHER	ARTHUR ALEXANDER—Buddah BDA 522 (Music Mill, ASCAP, Alcartee, BMI)
135	137	COULD IT BE MAGIC	DONNA SUMMER—Oasis 405 (Casablanca) (Kamikozi/Angel Dust, BMI)
136	113	YOU GOT THE MAGIC	JOHN FOGERTY—Asylum 45309 (Greasy King, ASCAP)
137	139	ROCK ME EASY	BABY ISAAC HAYES—ABC 12176 (Incense, BMI)
138	114	AMERICA THE BEAUTIFUL	CHARLIE RICH—Epic 8 50222 (Julep, BMI)
139	141	MIDNIGHT LOVE AFFAIR	TONY ORLANDO & DAWN—Elektra 45319 (Midsong, ASCAP)
140	144	LIE TO ME	BILL LA BOUNTY—20th Century TC 2290 (Captain Crystal, BMI)
141	111	YES, I'M READY	TOM SULLIVAN—ABC 12174 (Dandelion/Stillman, BMI)
142	120	GET OFF YOUR AHHH! AND DANCE (PART I)	FOXY—Dash 5022 (TKI) (Sherlyn, BMI)
143	146	CAUGHT IN THE ACT (OF GETTING IT ON)	FACTS OF LIFE—Kavette 5126 (TKI) (Irving, BMI)
144	133	(WHAT A) WONDERFUL WORLD	JOHNNY NASH—Epic 8 50219 (Kaas, BMI)
145	140	FOREVER AND EVER	SLIK—Arista 0179 (Famous, ASCAP)
146	142	LADY OF THE LAKE	STARCASTLE—Epic 8 50226 (Sun Singer, ASCAP)
147	143	NIGHT WALK	VAN MCCOY—HL 4667 (Van McCoy/Warner-Tamerlane, BMI)
148	—	FROM MY HEART TO YOURS	CHAPLAIN EARLAND—Mercury 73793 (Beth Earland, BMI)
149	136	LOOKIN' OUT FOR #1	BACHMAN-TURNER OVERDRIVE—Mercury 73784 (Rambach/Top Soil, BMI)
150	—	WILL YOU LOVE ME TOMORROW	DANA VALLRY—Phantom JB 1 0566 (RCA) Screen Gems Columbia, BMI)

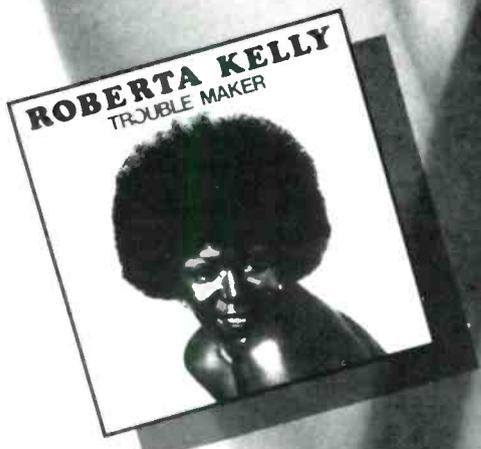
ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

A FIFTH OF BEETHOVEN	RFT Music Pub. Corp. (RFT, BMI)	93
AFTERNOON DELIGHT	Milton Okun (Cherry Lane, ASCAP)	31
ALL BY MYSELF	Jimmy Lenner (C.A.M./U.S.A., BMI)	73
BARETTA'S THEME: KEEP YOUR EYE ON THE SPARROW	Steve Bari & Michael Omartian (Leeds/Dutchess, ASCAP)	24
BIG FOOT	J.C.P.I. (Cascargo, BMI)	53
BOHEMIAN RHAPSODY	Roy Thomas Baker (Trident, ASCAP)	20
BOOGIE FEVER	Freddie Perren (Perren Vibes/Bullpen, ASCAP/BMI)	4
C'MON MARIANNE	Mike Curb (Saturday/Season's Four, BMI)	84
COME ON OVER	John Farrar (Casserole/Flamm, BMI)	68
CRAZY ON YOU	Mike Flicker (How About Music, CAPAC)	47
DANCE WIT ME	Rufus (MoCrisp, ASCAP)	44
DECEMBER 1963 (OH WHAT A NIGHT)	Bob Gaudio (Seasons/Jobete, ASCAP)	19
DISCO LADY	Don Davis (Groovesville, BMI, Conquistador, ASCAP)	18
DON'T PULL YOUR LOVE/THEN YOU CAN TELL ME GOODBYE	Dennis Lambert & Brian Potter (ABC Dunhill/Acuff-Rose, BMI)	96
DON'T STOP IT NOW	Mickie Most (Finchley, ASCAP)	49
DREAM ON	Adrian Barber (Daskel, BMI)	41
DREAM WEAVER	Gary Wright (Warner Bros., ASCAP)	37
FOOLED AROUND AND FELL IN LOVE	Alan Blazek & Bill Szymczyk (Crabshaw, ASCAP)	9
FOOL FOR THE CITY	Nick Jameson (Knee Trembler, ASCAP)	77
FOOL TO CRY	The Glimmer Twins (Promopub B.V., ASCAP)	23
FRAMED	Lou Adler (Quintet/Freddy Bienstock, BMI)	89
FRIEND OF MINE	M. Campbell & L. Graham (Malaco, BMI)	94
GET CLOSER	Louie Shelton (Dawnbreaker, BMI)	55
GET UP AND BOOGIE	Michael Kunze (Midsong, ASCAP)	3
GOOD VIBRATIONS	Todd Rundgren (Irving, BMI)	87
HAPPY DAYS	Steve Barri & Michael Omartian (Bruin, BMI)	6
HAPPY MUSIC	Donald Byrd (Elgy, BMI)	71
HURT	(Miller, ASCAP)	88
I NEED TO BE IN LOVE	Richard Carpenter (Almo/Sweet Harmony/Hammer and Nail/Landes-Roberts, ASCAP)	6
I'D HAVE TO BE CRAZY	Willie Nelson (Prophecy, ASCAP)	99
I HOPE WE GET TO LOVE IN TIME	Don Davis (Groovesville, BMI)	98
I.O.U.	Widenmann & Herron (Plainview, BMI)	50
IT'S OVER	Joe Wissert (Boz Scaggs Music)	57
IT MAKES ME GIGGLE	Milton Okun (Cherry Lane, ASCAP)	67
I'VE GOT THE FEELING (WE'LL BE SEEING EACH OTHER AGAIN)	Marc Gordon (Irving, BMI)	76
I WANT TO STAY WITH YOU	David Kershbaum (Irving, BMI)	83
I WANT YOU	Leon Ware & T-Boy Ross (Almo-Jobete, ASCAP)	35
I'LL B GOOD TO YOU	Quincy Jones (Kidada/Gouldris, BMI)	33
KISS AND SAY GOODBYE	Bobby Martin (Nattaham/Blackwood, BMI)	29
LET HER IN	Bob Reno (Midsong, ASCAP)	46
LET YOUR LOVE FLOW	Phil Gernhard & Tony Scotti (Loves & Fishes, BMI)	16
LONELY NIGHT (ANGEL FACE)	Daryl Dragon & Tony Tennille (Don Kirshner, BMI)	32
LONELY TEARDROPS	Johnny Morris (Merrimac, BMI)	82
LOVE HANGOVER	Hal Davis (Jobete, ASCAP)	2
LOVE IN THE SHADOWS	Neil Sedaka (Don Kirshner/Kirshner Songs, BMI/ASCAP)	22
LOVE IS ALIVE	Gary Wright (Warner Brothers, ASCAP)	30
LOVE REALLY HURTS WITHOUT YOU	Ben Findon (Black Sheep/Common Good/Pocket Full of Tunes, BMI)	56
MAKING YOUR DREAMS COME TRUE	Janna Merlyn Feliciano & Charles Fox (Burin, BMI)	45
MAMMA MIA	(Bjorn Ulvaeus & Benny Andersson) (Countess, BMI)	64
MARRIED BUT NOT TO EACH OTHER	Crajon Ent. Inc. (Ordena/Bridgeport, BMI)	85
MISTY BLUE	Tom Couch & James Stroud (Talmonte, BMI)	8
MONEY HONEY	Phil Wainman (Hudson Bay, BMI)	69
MOONLIGHT FEELS RIGHT	Bruce Blackman & Mik Clark (Brother Bill's, ASCAP)	28
MORE, MORE, MORE	Gregg Diamond (Buddah/Gee Diamond, ASCAP)	12
MOVIN'	Jeff Lane (Desert Moon Ltd./Jeff-Mar, BMI)	21
NEVER GONNA FALL IN LOVE AGAIN	Jimmy Lenner (C.A.M./U.S.A., BMI)	25
NUMBER ONE	Billy Swan & Chip Young (Combine, BMI)	91
NUTBUSH CITY LIMITS	Bob Seger & Punch Andrews (Unart/Hug, BMI)	92
ONE PIECE AT A TIME	Charlie Bragg & Don Davis (Tree, BMI)	66
ONLY 16	Ron Haffkine (Kags, BMI)	36
RAIN, OH RAIN	Glen Frey (Frank Share/Big Shorty, ASCAP)	100
RHIANNON (WILL YOU EVER WIN)	Fleetwood Mac & Keith Olsen (Rockhopper, BMI)	10
RIGHT BACK WHERE WE STARTED FROM	Pierre Tubbs & Vince Edwards (Unart/ATV, BMI)	15
ROCK AND ROLL LOVE LETTER	Colin Frechter (Ackee/Andustin, ASCAP)	34
ROCK AND ROLL MUSIC	Brian Wilson (Arc, BMI)	74
SARA SMILE	Christopher Bond, Daryl Hall & John Oates (Unichappell, BMI)	11
SAVE YOUR KISSES FOR ME	Tony Hiller (ACAP)	62
SHANNON	Cashman and West (Blending-well, ASCAP)	5
SHOUT IT OUT LOUD	Bob Ezrin (Cafe Americana/Rock Steady, ASCAP; All By Myself/Fran Bee Music Ltd., ASCAP)	72
SHOP AROUND	The Captain and Toni Tennille (Jobete, ASCAP)	13
SHOW ME THE WAY	Peter Frampton (Almo/Fram-Bee Music Ltd., ASCAP)	17
SILLY LOVE SONGS	Paul McCartney (MPL Communications Inc. By Arr with ATV, BMI)	1
SIXTEEN TONS	Don Harrison Band (Unichappell/Elvis Presley, BMI)	78
SOMETHING HE CAN FEEL	Curtis Mayfield (Warner-Tamerlane, BMI)	80
SOPHISTICATED LADY	Jackson, Yancy, Barge & Evans (Jay's Enterprises/Chappell, ASCAP)	86
STRANGE MAGIC	Jeff Lynn (Unart/Jet, BMI)	26
STILL CRAZY AFTER ALL THESE YEARS	Paul Simon & P. Ramone (Paul Simon, BMI)	65
SWEET LOVE	James Carmichael & The Commodores (Jobete/Commodores, ASCAP)	40
SWEET THING	Rufus (American Broadcasting, ASCAP)	60
TAKIN' IT TO THE STREETS	Ted Templeton (Tauripin Tunes, BMI)	27
TAKE THE MONEY AND RUN	Steve Miller (Sailor, ASCAP)	42
TEAR THE ROOF OFF THE SUCKER (GIVE UP THE FUNK)	George Clinton (Malbiz & Ricks, BMI)	38
THAT'S WHERE THE HAPPY PEOPLE GO	Baker, Harris & Young (Burma East, BMI)	51
THE BOYS ARE BACK IN TOWN	John A. Cock (RSO, ASCAP)	43
THE LONELY ONE	Prod. not listed (Brent, BMI)	75
THINKING OF YOU	Paul Davis (Web IV, BMI)	97
'TIL I CAN MAKE IT ON MY OWN	Billy Sherrill (Algee/Altam, BMI)	95
THIS IS IT	Van McCoy (Warner/Tamerlane, BMI)	90
TODAY'S THE DAY	George Martin (Warner Bros., ASCAP)	52
TRYIN' TO GET THE FEELING AGAIN	R. Dante & B. Manilow (Warner-Tamerlane/Upward Spiral, BMI)	14
TURN THE BEAT AROUND	Warren Schatz (Dunbar, BMI)	63
UNION MAN	Steve Cropper (Flat River, BMI)	39
WELCOME BACK	Steve Barri & John Sebastian (John Sebastian, BMI)	7
WHERE DID OUR LOVE GO	(Ahmet Ertegun/Jobete, ASCAP)	70
WHO LOVE YOU BETTER THAN I DO	Isley Bros. (Bovina, ASCAP)	79
YES YES, YES	Stu Gardner (Turtle Head, BMI)	54
YOUNG BLOOD	Bad Company (Quintet/Unichappell/Frdy Bienstock, BMI)	48
YOUNG HEARTS RUN FREE	Dave Crawford (Dee-Ann, ASCAP)	58
YOU'RE MY BEST FRIEND	Roy Thomas Baker (Trident, ASCAP)	61
YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE	Gamble & Huff (Mighty Three, BMI)	59

TROUBLE MAKER ROBERTA KELLY

OCLP-5005

LAST TIME VINCE ALETTI CALLED US,
IT WAS TO RAVE ABOUT DONNA SUMMER...
VINCE WAS RIGHT! WE THINK HE'S RIGHT AGAIN.



RECORD WORLD DISCO FILE

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

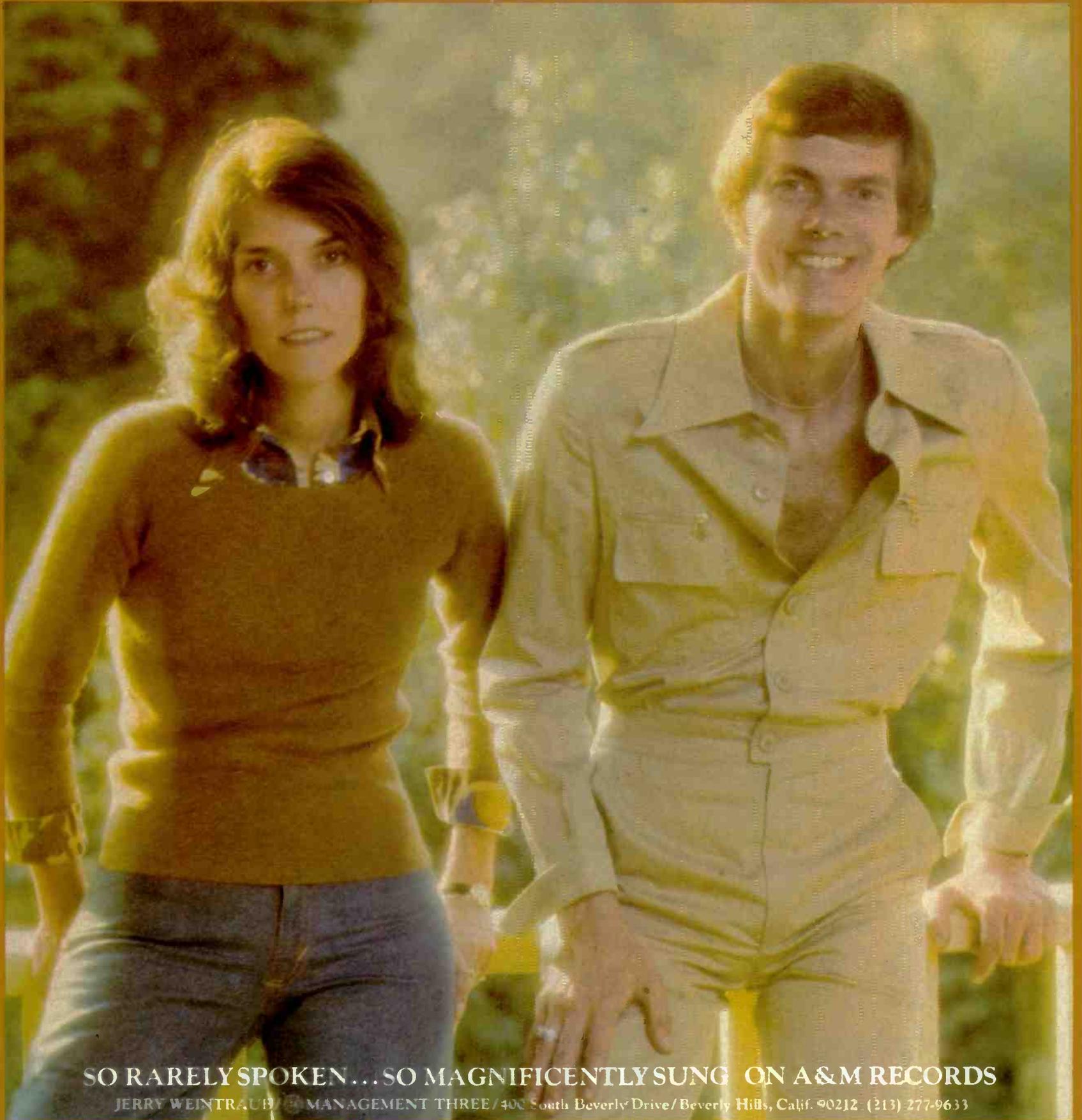
Stunner of the Week: "Trouble Maker," the title cut from **Roberta Kelly's** debut album on Oasis, produced by the team who transformed **Donna Summer**, **Giorgio Moroder** and **Pete Bellotte**. Like Summer (who contributes backgrounds here), Kelly is an American living in Germany who's had a substantial European success prior to her first American release, and if "Trouble Maker" at 6:48, 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 '80s girl group rasiness ("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."

CARPENTERS

"I NEED TO BE IN LOVE" AM 7828

THE NEW SINGLE FROM THEIR FORTHCOMING ALBUM.

Produced by Richard Carpenter Associate producer: Karen Carpenter



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THE SINGLES CHART

TITLE JUNE 5	ARTIST MAY 29	Label, Number, (Distributing Label)	WKS. ON CHART
1	1	SILLY LOVE SONGS WINGS Capitol P 4256	9
2	3	LOVE HANGOVER DIANA ROSS/Motown M 1392F	16
3	5	GET UP AND BOOGIE SILVER CONVENTION/Midland Intl. MB 10571 (RCA)	11
4	2	BOOGIE FEVER SYLVERS/Capitol P 4179	20
5	6	SHANNON HENRY GROSS/Lifesong LS 45002	16
6	7	HAPPY DAYS PRATT & McLAIN/Warner-Reprise RPS 1351	10
7	4	WELCOME BACK JOHN SEBASTIAN/Warner-Reprise RPS 1349	11
8	9	MISTY BLUE DOROTHY MOORE/Malaco M 1029 (TK)	14
9	8	FOOLED AROUND AND FELL IN LOVE ELVIN BISHOP/ Capricorn CPS 0252 (WB)	14
10	11	RHIANNON (WILL YOU EVER WIN) FLEETWOOD MAC/ Warner-Reprise RPS 1345	14
11	12	SARA SMILE DARYL HALL & JOHN OATES/RCA PB 10530	17
12	15	MORE, MORE, MORE ANDREA TRUE CONNECTION/ Buddah BDA 515	13
13	16	SHOP AROUND CAPTAIN & TENNILLE/A&M 1817	6
14	10	TRYIN' TO GET THE FEELING AGAIN BARRY MANILOW/ Arista 0172	12
15	13	RIGHT BACK WHERE WE STARTED FROM MAXINE NIGHTINGALE/United Artists XW752 Y	15
16	14	LET YOUR LOVE FLOW BELLAMY BROS./Warner Bros. WBS 8169	17
17	17	SHOW ME THE WAY PETER FRAMPTON/A&M 1795	16
18	18	DISCO LADY JOHNNIE TAYLOR/Columbia 3 10281	16
19	19	DECEMBER, 1963 (OH WHAT A NIGHT) THE FOUR SEASONS/ Warner Bros.-Curb WBS 8168	23
20	20	BOHEMIAN RHAPSODY QUEEN/Elektra 45297	23
21	25	MOVIN' BRASS CONSTRUCTION/United Artists XW775 Y	11
22	23	LOVE IN THE SHADOWS NEIL SEDAKA/Rocket PIG 40543 (MCA)	8
23	26	FOOL TO CRY ROLLING STONES/Rolling Stones RS 19304 (Atlantic)	7
24	29	BARETTA'S THEME: KEEP YOUR EYE ON THE SPARROW RHYTHM HERITAGE/ABC 12177	8
25	34	NEVER GONNA FALL IN LOVE AGAIN ERIC CARMEN/ Arista 0184	6
26	21	STRANGE MAGIC ELECTRIC LIGHT ORCHESTRA/ United Artists XW770 Y	14
27	30	TAKIN' IT TO THE STREETS THE DOOBIE BROTHERS/ Warner Bros. WBS 8196	7
28	32	MOONLIGHT FEELS RIGHT STARBUCK/Private Stock 039	7
29	33	KISS AND SAY GOODBYE THE MANHATTANS/Columbia 3 10310	6
30	38	LOVE IS ALIVE GARY WRIGHT/Warner Bros. WBS 8143	7
31	40	AFTERNOON DELIGHT STARLAND VOCAL BAND/ Windsong CB 10588 (RCA)	5
32	24	LONELY NIGHT (ANGEL FACE) CAPTAIN & TENNILLE/ A&M 1782	20
33	47	I'LL BE GOOD TO YOU BROTHERS JOHNSON/A&M 1806	6
34	39	ROCK AND ROLL LOVE LETTER BAY CITY ROLLERS/ Arista 0185	7
35	41	I WANT YOU MARVIN GAYE/Tamla T 54264F (Motown)	7
36	22	ONLY 16 DR. HOOK/Capitol P 4171	22
37	27	DREAM WEAVER GARY WRIGHT/Warner Bros. WBS 8167	22
38	48	TEAR THE ROOF OFF THE SUCKER (GIVE UP THE FUNK) PARLIAMENT/Casablanca NB 856	5
39	31	UNION MAN THE CATE BROTHERS/Elektra 45294	15
40	35	SWEET LOVE COMMODORES/Motown M 1381F	25
41	28	DREAM ON AEROSMITH/Columbia 3 10278	23
42	51	TAKE THE MONEY AND RUN STEVE MILLER/Capitol P 4260	4
43	59	THE BOYS ARE BACK IN TOWN THIN LIZZY/Mercury 73786	4
44	45	DANCE WIT ME RUFUS FEATURING CHAKA KHAN/ ABC 12179	7
45	52	MAKING OUR DREAMS COME TRUE CYNDI GRECCO/ Private Stock 086	5
46	60	LET HER IN JOHN TRAVOLTA/Midland Intl. MB 10623 (RCA)	5
47	49	CRAZY ON YOU HEART/Mushroom 7021	9
48	36	YOUNG BLOOD BAD COMPANY/Swan Song SS 70108	13

49	46	DON'T STOP IT NOW HOT CHOCOLATE/Big Tree BT 16060 (Atlantic)	9
50	53	I.O.U. JIMMY DEAN/Casino 052 (GRT)	4
51	57	THAT'S WHERE THE HAPPY PEOPLE GO THE TRAMMPS/ Atlantic 3306	6
52	62	TODAY'S THE DAY AMERICA/Warner Bros. WBS 8212	4
53	54	BIGFOOT BRO SMITH/Big Tree BT 16061 (Atlantic)	7
54	56	YES, YES, YES BILL COSBY/Capitol P 4258	6
55	65	GET CLOSER SEALS & CROFTS/Warner Bros. WBS 8190	5
56	37	LOVE REALLY HURTS WITHOUT YOU BILLY OCEAN/ Ariola America P 7621 (Capitol)	10
57	58	IT'S OVER BOZ SCAGGS/Columbia 3 10319	11
58	67	YOUNG HEARTS RUN FREE CANDI STATON/ Warner Bros. WBS 8181	6
59	69	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE LOU RAWLS/Phila. Intl. ZS8 3592 (CBS)	4
60	43	SWEET THING RUFUS FEATURING CHAKA KHAN/ ABC 12179	7
61	75	YOU'RE MY BEST FRIEND QUEEN/Elektra 45318	3
62	71	SAVE YOUR KISSES FOR ME BROTHERHOOD OF MAN/ Pye 71066	5
63	81	TURN THE BEAT AROUND VICKI SUE ROBINSON/RCA PB 10562	4
64	76	MAMMA MIA ABBA/Atlantic 3315	14
65	66	STILL CRAZY AFTER ALL THESE YEARS PAUL SIMON/ Columbia 3 10332	5
66	42	ONE PIECE AT A TIME JOHNNY CASH/Columbia 3 10321	9
67	68	IT MAKES ME GIGGLE JOHN DENVER/RCA PB 10687	4
68	44	COME ON OVER OLIVIA NEWTON-JOHN/MCA 40525	13
69	55	MONEY HONEY BAY CITY ROLLERS/Arista 0170	18
70	70	WHERE DID OUR LOVE GO J. GEILS BAND/Atlantic 3320	8
71	50	HAPPY MUSIC THE BLACKBYRDS/Fantasy F 762	14
72	63	SHOUT IT OUT LOUD KISS/Casablanca NB 854	12
73	61	ALL BY MYSELF ERIC CARMEN/Arista 0165	25

CHARTMAKER OF THE WEEK

74	—	ROCK AND ROLL MUSIC BEACH BOYS Brother/Reprise RPS 1354	1
75	77	THE LONELY ONE SPECIAL DELIVERY/Mainstream MRL 5581	3
76	64	I'VE GOT A FEELING (WE'LL BE SEEING EACH OTHER AGAIN) AL WILSON/Playboy P 6062	12
77	86	FOOL FOR THE CITY FOGHAT/Bearsville BSS 0307 (WB)	2
78	82	SIXTEEN TONS DON HARRISON BAND/Atlantic 3323	5
79	88	WHO LOVES YOU BETTER THAN I DO ISLEY BROTHERS/ T-Neck ZS8 2260 (CBS)	2
80	89	SOMETHING HE CAN FEEL ARETHA FRANKLIN/Atlantic 3326	2
81	—	I NEED TO BE IN LOVE CARPENTERS/A&M 1828	1
82	84	LONELY TEARDROPS NARVEL FELTS/ABC Dot DOA 17620	5
83	85	I WANT TO STAY WITH YOU GALLAGHER & LYLE/ A&M 1778	4
84	—	C'MON MARIANNE DONNY OSMOND/Polydor PD 14320	1
85	87	MARRIED BUT NOT TO EACH OTHER DENISE LaSALLE/ Westbound WT 5019 (20th Century)	4
86	—	SOPHISTICATED LADY NATALIE COLE/Capitol P 4259	1
87	—	GOOD VIBRATIONS TODD RUNDGREN/Bearsville BSS 0309 (WB)	1
88	72	HURT ELVIS PRESLEY/RCA PB 10601	11
89	—	FRAMED CHEECH & CHONG/Ode 66124 (A&M)	1
90	91	THIS IS IT MELBA MOORE/Buddah BDA 519	3
91	94	NUMBER ONE BILLY SWAN/Monument ZS8 8697 (CBS)	3
92	—	NUTBUSH CITY LIMITS BOB SEGER/Capitol P 4269	1
93	—	A FIFTH OF BEETHOVEN WALTER MURPHY & THE BIG APPLE BAND/Private Stock 073	1
94	95	FRIEND OF MINE LITTLE MILTON/Glades 1734 (TK)	3
95	83	'TIL I CAN MAKE IT ON MY OWN TAMMY WYNETTE/ Epic 8 50196	9
96	78	DON'T PULL YOUR LOVE/THEN YOU CAN TELL ME GOODBYE GLEN CAMPBELL/Capitol P 4245	11
97	80	THINKING OF YOU PAUL DAVIS/Bang B 724	7
98	100	I HOPE WE GET TO LOVE IN TIME MARILYN McCOO & BILLY DAVIS, JR./ABC 12170	2
99	—	I'D HAVE TO BE CRAZY WILLIE NELSON/Columbia 3 10327	1
100	—	RAIN, OH RAIN FOOLS GOLD/Morning Sky MS 700 (Arista)	1

FLASHMAKER



SLIPPIN' AWAY
CHRIS HILLMAN
Asylum

MOST ACTIVE

- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- ROYAL SCAM—Steely Dan—ABC
- FAITHFUL—Todd Rundgren—Bearsville
- RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
- TOO OLD TO ROCK 'N' ROLL—Jethro Tull—Chrysalis
- MOONMADNESS—Camel—Janus

WBCN-FM/BOSTON

- ADDS:**
- CARDIFF ROSE—Roger McGuinn—Col
 - CIRCLE FILLED WITH LOVE—Sons of Champlin—Ariola America
 - CROSSCUT SAW—Groundhogs—UA
 - GO FOR BROKE—Ian Matthews—Col
 - PROMISE—Michael Pinder—Threshold
 - RED CARD—Streetwalkers—Mercury
 - ROSE OF CIMARRON—Poco—ABC
 - THOSE SOUTHERN KNIGHTS—Crusaders—ABC Blue Thumb
- HEAVY ACTION (airplay):**
- BLOW YOUR FACE OUT—J. Geils Band—Atlantic
 - CRY TOUGH—Nils Lofgren—A&M
 - FLY LIKE AN EAGLE—Steve Miller Band—Capitol
 - HARVEST FOR THE WORLD—Isley Bros.—T-Neck
 - RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
 - ROCKS—Aerosmith—Col
 - ROYAL SCAM—Steely Dan—ABC
 - TAKIN' IT TO THE STREETS—Doobie Bros.—WB

WLIR-FM/LONG ISLAND

- ADDS:**
- ASPECTS—Eleventh House
 - Featuring Larry Coryell—Arista
 - HARVEST FOR THE WORLD—Isley Bros.—T-Neck
 - HELL OF A BAND—Angel—Casablanca
 - NATURAL GAS—Private Stock
 - NEW RIDERS—MCA
 - SEED OF MEMORY—Terry Reid—ABC
 - SLIPPIN' AWAY—Chris Hillman—Asylum
 - WARREN ZEVON—Asylum
- HEAVY ACTION (airplay, in descending order):**
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
 - TURNSTILES—Billy Joel—Col
 - WEDDING ALBUM—Leon & Mary Russell—Paradise
 - ILLEGAL STILLS—Stephen Stills—Col
 - LES DUDEK—Col
 - TAKIN' IT TO THE STREETS—Doobie Bros.—WB
 - TOO OLD TO ROCK 'N' ROLL—Jethro Tull—Chrysalis
 - ROYAL SCAM—Steely Dan—ABC

WCMF-FM/ROCHESTER

- ADDS:**
- CORDON BLEU—Solution—Rocket
 - NATURAL GAS—Private Stock
 - NO HEAVY PETTING—UFO—Chrysalis
 - ROSE OF CIMARRON—Poco—ABC
 - SLIPPIN' AWAY—Chris Hillman—Asylum

SWEET SURPRISE—Eric Andersen—Arista

- THOSE SOUTHERN KNIGHTS—Crusaders—ABC Blue Thumb
 - WARREN ZEVON—Asylum
- HEAVY ACTION (airplay, sales, phones, in descending order):**
- FIREFALL—Atlantic
 - YOUNG AND RICH—Tubes—A&M
 - TOO OLD TO ROCK 'N' ROLL—Jethro Tull—Chrysalis
 - CARDIFF ROSE—Roger McGuinn—Col
 - LIVE AT CARNEGIE HALL—Renaissance—Sire
 - DREAMBOAT ANNIE—Heart—Mushroom
 - FLY LIKE AN EAGLE—Steve Miller Band—Capitol
 - MOONMADNESS—Camel—Janus

WHCN-FM/HARTFORD

- ADDS:**
- CORDON BLEU—Solution—Rocket
 - BILL COSBY IS NOT HIMSELF THESE DAYS—Capitol
 - CHUCK GIRARD—Good News
 - OPEN WINDOW (single)—Arrogance—Vanguard
 - SLIPPIN' AWAY—Chris Hillman—Asylum
 - TOO OLD TO ROCK 'N' ROLL—Jethro Tull—Chrysalis
 - BILL WRAY—Legend
 - WARREN ZEVON—Asylum
- HEAVY ACTION (airplay, phones):**
- LES DUDEK—Col
 - FLY LIKE AN EAGLE—Steve Miller Band—Capitol
 - JAILBREAK—Thin Lizzy—Mercury
 - MOONMADNESS—Camel—Janus
 - RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
 - ROCKS—Aerosmith—Col
 - ROYAL SCAM—Steely Dan—ABC
 - NANETTE WORKMAN—Big Tree/Pacha (Import)

WYSP-FM/PHILADELPHIA

- ADDS:**
- CIRCLE FILLED WITH LOVE—Sons of Champlin—Ariola America
 - DEJA VU—Capitol
 - HARD WORK—John Handy—ABC
 - Impulse
 - HONKY TONK TRAIN BLUES (single)—Keith Emerson—Manticore
 - NO HEAVY PETTING—UFO—Chrysalis
 - ROCK AND ROLL MUSIC (single)—Beach Boys—Brother
 - SEQUENCER—Synergy—Passport
 - THOSE SOUTHERN KNIGHTS—Crusaders—ABC Blue Thumb
- HEAVY ACTION (airplay, sales):**
- AT THE SPEED OF SOUND—Wings—Capitol
 - FAITHFUL—Todd Rundgren—Bearsville
 - FLEETWOOD MAC—Reprise
 - FRAMPTON COMES ALIVE—Peter Frampton—A&M
 - MOONMADNESS—Camel—Janus
 - ROYAL SCAM—Steely Dan—ABC

WHFS-FM/WASHINGTON

- ADDS:**
- CORDON BLEU—Solution—Rocket
 - FORGOTTEN FANTASIES—Dave Liebman/Richard Beirach—Horizon
 - HARVEST FOR THE WORLD—Isley Bros.—T-Neck
 - LIVE AT CARNEGIE HALL—Renaissance—Sire
 - RUMOR IN HIS OWN TIME—Jeffrey Comanor—Epic
 - SEED OF MEMORY—Terry Reid—ABC
 - SLIPPIN' AWAY—Chris Hillman—Asylum
 - WHERE SCOPES COLLIDE—Kaleidoscope—Pacific Arts
- HEAVY ACTION (airplay, phones, in descending order):**
- CARDIFF ROSE—Roger McGuinn—Col
 - ROYAL SCAM—Steely Dan—ABC
 - FLY LIKE AN EAGLE—Steve Miller Band—Capitol
 - T SHIRT—Loudon Wainwright III—Arista
 - FIRST COURSE—Lee Ritenour—Epic
 - JACO PASTORIUS—Epic
 - ILLEGAL STILLS—Stephen Stills—Col
 - ROSE OF CIMARRON—Poco—ABC

WQSR-FM/TAMPA

- ADDS:**
- DIGA—Diga Rhythm Band—Round
 - HARVEST FOR THE WORLD—Isley Bros.—T-Neck
 - MONTY PYTHON LIVE AT CITY CENTER—Arista
 - MOON BATHING—Lesley Duncan—MCA
 - ROSE OF CIMARRON—Poco—ABC
 - RUMOR IN HIS OWN TIME—Jeffrey Comanor—Epic
 - SLOW DOWN WORLD—Donovan—Epic
 - TOO OLD TO ROCK 'N' ROLL—Jethro Tull—Chrysalis
- HEAVY ACTION (airplay, phones, in descending order):**
- BLACK & BLUE—Rolling Stones—Rolling Stones
 - FAITHFUL—Todd Rundgren—Bearsville
 - SADDLE TRAMP—Charlie Daniels Band—Epic
 - LADY IN WAITING—Outlaws—Arista
 - POUSETTE-DART BAND—Capitol
 - RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
 - SILK DEGREES—Boz Scaggs—Col
 - LEE OSKAR—UA

WMMS-FM/CLEVELAND

- ADDS:**
- ANOTHER ALTERNATIVE—John Bassette—Tinkertoo
 - GO FOR BROKE—Ian Matthews—Col
 - HELL OF A BAND—Angel—Casablanca
 - RASPBERRIES' BEST FEATURING ERIC CARMEN—Capitol
 - RUNAWAYS—Mercury
 - SEED OF MEMORY—Terry Reid—ABC
 - SLIPPIN' AWAY—Chris Hillman—Asylum
- HEAVY ACTION (sales, airplay):**
- AT THE SPEED OF SOUND—Wings—Capitol
 - BLACK & BLUE—Rolling Stones—Rolling Stones
 - DREAMBOAT ANNIE—Heart—Mushroom
 - FAITHFUL—Todd Rundgren—Bearsville
 - LADIES' CHOICE—Michael Stanley Band—Epic
 - PRESENCE—Led Zeppelin—Swan Song
 - ROCKS—Aerosmith—Col
 - TRICK OF THE TAIL—Genesis—Atco

W-4-FM/DETROIT

- ADDS:**
- GO FOR BROKE—Ian Matthews—Col
 - HARVEST FOR THE WORLD—Isley Bros.—T-Neck
 - HELL OF A BAND—Angel—Casablanca
 - MAHOGANY RUSH IV—Col
 - ROCK FATHER—Papa John Creach—Buddah
 - SEED OF MEMORY—Terry Reid—ABC
 - SLOW DOWN WORLD—Donovan—Epic
 - TOO OLD TO ROCK 'N' ROLL—Jethro Tull—Chrysalis
- HEAVY ACTION (airplay, sales):**
- ALL-AMERICAN ALIEN BOY—Ian Hunter—Col
 - BLOW YOUR FACE OUT—J. Geils Band—Atlantic
 - FLY LIKE AN EAGLE—Steve Miller Band—Capitol
 - LIVE BULLET—Bob Seger & the Silver Bullet Band—Capitol
 - RAINBOW RISING—Blackmore's Rainbow—Oyster
 - RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
 - RED TAPE—Atlanta Rhythm Section—Polydor
 - ROYAL SCAM—Steely Dan—ABC

WXRT-FM/CHICAGO

- ADDS:**
- BODY ENGLISH—Michal Urbaniak—Arista
 - FORGOTTEN FANTASIES—Dave Liebman/Richard Beirach—Horizon
 - HARVEST FOR THE WORLD—Isley Bros.—T-Neck
 - NEW RIDERS—MCA

ONE PIECE AT A TIME—Johnny Cash—Col

- SHAMAL—Gong—Virgin
- SLIPPIN' AWAY—Chris Hillman—Asylum
- TOO STUFFED TO JUMP—Amazing Rhythm Aces—ABC
- HEAVY ACTION (sales, phones, airplay):
- DREAMBOAT ANNIE—Heart—Mushroom
- FAITHFUL—Todd Rundgren—Bearsville
- FIREFALL—Atlantic
- JAILBREAK—Thin Lizzy—Mercury
- PRESENCE—Led Zeppelin—Swan Song
- RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
- SILK DEGREES—Boz Scaggs—Col
- TRICK OF THE TAIL—Genesis—Atco

KSHE-FM/ST. LOUIS

- ADDS:**
- ALL-AMERICAN ALIEN BOY—Ian Hunter—Col
 - HELL OF A BAND—Angel—Casablanca
 - NATURAL GAS—Private Stock
 - NEW RIDERS—MCA
 - RUNAWAYS—Mercury
 - SEED OF MEMORY—Terry Reid—ABC
 - SLIPPIN' AWAY—Chris Hillman—Asylum
 - TROGG TAPES—Troogs—Private Stock
- HEAVY ACTION (approximate airplay, phones):**
- CLOSE ENOUGH FOR ROCK 'N' ROLL—Nazareth—A&M
 - LIVE BULLET—Bob Seger & the Silver Bullet Band—Capitol
 - MOONMADNESS—Camel—Janus
 - NO HEAVY PETTING—UFO—Chrysalis
 - REO—Epic
 - ROSE OF CIMARRON—Poco—ABC
 - SADDLE TRAMP—Charlie Daniels Band—Epic
 - TOO OLD TO ROCK 'N' ROLL—Jethro Tull—Chrysalis

SLEEPER



A RUMOR IN HIS OWN TIME

JEFFREY COMANOR
Epic

KPFT-FM/HOUSTON

- ADDS:**
- ALWAYS A LADY—Rosolie Sorrels—Philo
 - CIRCLE FILLED WITH LOVE—Sons of Champlin—Ariola America
 - NEW LIFE—Thad Jones & Mel Lewis—Horizon
 - RUMOR IN HIS OWN TIME—Jeffrey Comanor—Epic
 - SLIPPIN' AWAY—Chris Hillman—Asylum
 - SPACEBALL—Larry Young's Fuel—Arista
 - T SHIRT—Loudon Wainwright III—Arista
 - TEAR AND A SMILE—Catalyst—Muse
- HEAVY ACTION (airplay):**
- ASPECTS—Eleventh House
 - Featuring Larry Coryell—Arista
 - BIRTH SPEED MERGING 1976—Pyramid—Pyramid
 - FLY LIKE AN EAGLE—Steve Miller Band—Capitol
 - GOOD FEELING—William D. Smith—WB
 - LOCAL LADS MAKE GOOD—Supercharge—Virgin (Import)
 - MARK TWANG—John Hartford—Flying Fish
 - TOO OLD TO ROCK 'N' ROLL—Jethro Tull—Chrysalis
 - YOUNG AND RICH—Tubes—A&M

KDKB-FM/PHOENIX

- ADDS:**
- DOC & THE BOYS—Doc Watson—UA
 - FEVER—Ronnie Laws—Blue Note
 - HELL OF A BAND—Angel—Casablanca
 - HOWLIN' WIND—Graham Parker & the Rumor—Mercury
 - KATY—Katy Moffatt—Col
 - MOON BATHING—Lesley Duncan—MCA
 - NEW RIDERS—MCA
 - RUMOR IN HIS OWN TIME—Jeffrey Comanor—Epic
- HEAVY ACTION (airplay, sales, phones, in descending order):**
- FAITHFUL—Todd Rundgren—Bearsville
 - SADDLE TRAMP—Charlie Daniels Band—Epic
 - FLY LIKE AN EAGLE—Steve Miller Band—Capitol
 - TOO OLD TO ROCK 'N' ROLL—Jethro Tull—Chrysalis
 - RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
 - HERE AND THERE—Elton John—MCA
 - SLIPPIN' AWAY—Chris Hillman—Asylum
 - WARREN ZEVON—Asylum

KMET-FM/LOS ANGELES

- ADDS:**
- BALLS OF FIRE—Black Oak—Arkansas—MCA
 - L.A. JETS—RCA
 - LOOK OUT FOR #1—Brothers Johnson—A&M
 - NEW RIDERS—MCA
 - ROSE OF CIMARRON—Poco—ABC
 - RUMOR IN HIS OWN TIME—Jeffrey Comanor—Epic
- HEAVY ACTION (airplay, sales):**
- BLACK & BLUE—Rolling Stones—Rolling Stones
 - FLY LIKE AN EAGLE—Steve Miller Band—Capitol
 - ILLEGAL STILLS—Stephen Stills—Col
 - JAILBREAK—Thin Lizzy—Mercury
 - SILK DEGREES—Boz Scaggs—Col

KSAN-FM/SAN FRANCISCO

- ADDS:**
- FREE IN AMERICA—Ben Sidran—Arista
 - GLASS HEART—Allan Rich—Col
 - GO FOR BROKE—Ian Matthews—Col
 - MOONMADNESS—Camel—Janus
 - RED TAPE—Atlanta Rhythm Section—Polydor
 - ROSE—Rose Banks—Motown
 - THOSE SOUTHERN KNIGHTS—Crusaders—ABC Blue Thumb
 - WARREN ZEVON—Asylum
- HEAVY ACTION (airplay, in descending order):**
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
 - YOUNG AND RICH—Tubes—A&M
 - ALL-AMERICAN ALIEN BOY—Ian Hunter—Col
 - WELSH CONNECTION—Man—MCA
 - ROYAL SCAM—Steely Dan—ABC
 - NO HEAVY PETTING—UFO—Chrysalis
 - FAITHFUL—Todd Rundgren—Bearsville
 - STINGRAY—Joe Cocker—A&M

KZEL-FM/EUGENE

- ADDS:**
- ACCEPT NO SUBSTITUTES—Pleasure—Fantasy
 - CORDON BLEU—Solution—Rocket
 - FEVER—Ronnie Laws—Blue Note
 - HELL OF A BAND—Angel—Casablanca
 - LIES AND ALIBIS—Guthrie Thomas—Capitol
 - NATALIE—Natalie Cole—Capitol
 - NEW RIDERS—MCA
 - SWEET SURPRISE—Eric Andersen—Arista
- HEAVY ACTION (airplay, phones):**
- CIRCLE FILLED WITH LOVE—Sons of Champlin—Ariola America
 - FLY LIKE AN EAGLE—Steve Miller Band—Capitol
 - MOONMADNESS—Camel—Janus
 - ROCKS—Aerosmith—Col
 - ROYAL SCAM—Steely Dan—ABC
 - SADDLE TRAMP—Charlie Daniels Band—Epic
 - TAKIN' IT TO THE STREETS—Doobie Bros.—WB
 - TOO OLD TO ROCK 'N' ROLL—Jethro Tull—Chrysalis



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Gene Parsons, Skip Battin, Sneaky
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do. Always have been. Always
will be.

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PC 34222

DISCO FILE

TOP 20

1. **SOUL SEARCHIN' TIME**
TRAMMPS—Atlantic (lp cut)
2. **TEN PERCENT**
DOUBLE EXPOSURE—Salsoul
(disco version)
3. **DISCO PARTY/CAN WE COME TOGETHER/THAT'S WHERE THE HAPPY PEOPLE GO**
TRAMMPS—Atlantic (lp cuts)
4. **I'M GONNA LET MY HEART DO THE WALKING**
SUPREMES—Motown (lp cut)
5. **TRY ME I KNOW WE CAN MAKE IT/COULD IT BE MAGIC/WASTED/COME WITH ME**
DONNA SUMMER—Oasis (lp cuts)
6. **CATHEDRALS**
D. C. LaRUE—Pyramid (lp cut)
7. **NICE & SLOW**
JESSE GREEN—Scepter
8. **NINETY-NINE AND A HALF**
TRAMMPS—Atlantic (lp cut)
9. **LOVE HANGOVER**
DIANA ROSS—Motown (lp cut)
10. **HIGH ENERGY**
SUPREMES—Motown (lp cut)
11. **HEAVEN MUST BE MISSING AN ANGEL**
TAVARES—Capitol (disco version)
12. **LOWDOWN**
BOZ SCAGGS—Columbia (lp cut)
13. **TURN THE BEAT AROUND**
VICKI SUE ROBINSON—RCA (lp cut)
14. **DANCE YOUR ASS OFF**
BOHANNON—Dakar (lp cut)
15. **NEW YORK CITY**
MIROSLAV VITOUS—Warner Bros. (lp cut)
16. **GET OFF YOUR AAHH! AND DANCE**
FOXY—Dash
17. **DESPERATELY**
BARRABAS—Atco (lp cut)
18. **LIPSTICK**
MICHEL POLNAREFF—Atlantic
(disco version)
19. **YOUNG HEARTS RUN FREE**
CANDI STATON—Warner Bros.
20. **USE YOUR IMAGINATION**
KOKOMO—Columbia (lp cut)

Davis Case

(Continued from page 3)

had been pending against Davis, charges which began three years ago amid widespread press speculation about possible payola and drug involvement in the record industry. None of these rumors had been reflected in any count of the original indictment against Davis, and the reduction of all charges to a single count of failing to report \$8800 in Federal taxes was widely viewed within the industry as a further indication of a lack of substantiation at the rumors.

The original indictment charged Davis with attempted tax evasion on \$95,000 in income, covering a three year period during which he was president of CBS Records. The \$8800 was said to cover nonbusiness travel expenses for Davis and his family. Davis' 1972 tax return indicated that he paid \$35,000 on \$84,000 taxable income for the year.

In a statement released Monday (24), Alan J. Hirschfield, president and chief executive officer of Columbia Pictures Industries, Inc., parent company of Arista, said that "Columbia intends to continue its relationship with Mr. Davis as president of Arista" and praised his accomplishments while in that post.

Sentencing is set for July 15.

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ A spate of new releases from male vocal groups this week, all above average, a few top choice. Taking them one by one:

"Watch Out" (on Atco) is the latest from everyone's favorite Spanish group, **Barrabas**, and, while not quite up to the high standards they set for themselves in their last album, "Heart of the City," this one's satisfyingly solid. Lead cut: "Desperately," richly-textured and hard-edged, already the consensus cut according to the DJs surveyed this week and an immediate entry on the DISCO FILE Top 20. My own next favorite is "High Light," mainly because of the terrific Latin percussion lead-in and the on-edge vocals. Runners-up: "Broadway Star" and "Fire Girl," both unmistakably Barrabas, who continue to put out one of the most unique and eclectic sounds in the disco field.

"We Got the Rhythm" by **People's Choice** (Philadelphia International) was produced by **Gamble & Huff** and is a 100 percent improvement, a turn-it-out turnaround, on their debut album last year. This follow-up fulfills the promise of the group's "Do It Any Way You Wanna" with a tasty selection of Philly funk, the smooth, ultra-sheen variety, at its best here. Two standouts: "Here We Go Again" (4:55), in which the title is repeated as a chant, over a rollicking, rolling, repetitive theme (this, in a shorter version, is also the group's new single and could hit as big as "Do It Any Way") and a slower but equally involving "Movin' in All Directions" (6:38) with gorgeous string touches. Left field: "Cold Blooded & Down-Right-Funky," which is aptly named. All selections were written by **Leon Huff**, often in collaboration with members of the group, and even the mellow cuts are superb—especially "Opus-De-Funk," an atmospheric, warm-up instrumental.

Impact is ex-Temptation **Damon Harris'** new group and their debut album (on Atco) was produced by **Bobby Eli** from MFSB for WMOT
(Continued on page 68)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

12 WEST/NEW YORK

- DJ: Tom Savarese
- CAN WE COME TOGETHER/NINETY-NINE AND A HALF/SOUL SEARCHIN' TIME**—Trammips—Atlantic (lp cuts)
 - DESPERATELY**—Barrabas—Atco (lp cut)
 - GIVE A BROKEN HEART A BREAK**—Impact—Atco (lp cut)
 - I GET LIFTED**—Sweet Music—Wand (disco version)
 - I GOT YOUR LOVE**—Stratavarious—Polydor (import disco version)
 - I'LL GO WHERE YOUR MUSIC TAKES ME**—Jimmy James & the Vagabonds—Pye (lp cut)
 - LOWDOWN**—Boz Scaggs—Columbia (lp cut)
 - NICE & SLOW**—Jesse Green—Scepter (disco version)
 - TAKE A LITTLE**—Liquid Pleasure—Midland Intl.
 - YOUNG HEARTS RUN FREE**—Candi Staton—Warner Bros.

LIQUID SMOKE/NEW YORK

- DJ: Murray Brooks
- BEDSIDE MANNERS**—Super Disco Band—Pi Kappa (lp cut)
 - CAN WE COME TOGETHER/DISCO PARTY/SOUL SEARCHIN' TIME**—Trammips—Atlantic (lp cuts)
 - CATHEDRALS**—D.C. LaRue—Pyramid (lp cut)
 - HEAVEN MUST BE MISSING AN ANGEL**—Tavares—Capitol (disco version)
 - LOVE CHANT**—Eli's Second Coming—Silver Blue
 - LOWDOWN**—Boz Scaggs—Columbia (lp cut)
 - SEXY LADY/DESPERATELY**—Barrabas—Atco (lp cuts)
 - TEN PERCENT**—Double Exposure—Salsoul (disco version)
 - TRY ME I KNOW WE CAN MAKE IT/COULD IT BE MAGIC/WASTED/COME WITH ME**—Donna Summer—Oasis (lp cuts)
 - USE YOUR IMAGINATION**—Kokomo—Columbia (lp cut)

IPANEMA/NEW YORK

- DJ: David Chrysostomos
- BLACK SOUL MUSIC**—Black Soul—Import Disque (not yet released)
 - BROTHERS THEME/LAST CHANCE TO DANCE**—Brothers—RCA (lp cuts)
 - CATHEDRALS**—D.C. LaRue—Pyramid (lp cut)
 - GET OFF YOUR AAHH! AND DANCE**—Foxy—Dash
 - LAURA**—Biddu Orchestra—Epic (import lp cut)
 - LIPSTICK**—Michel Polnareff—Atlantic (disco version)
 - NICE & SLOW**—Jesse Green—Scepter Atlantic (lp cut)
 - SOUL SEARCHIN' TIME**—Trammips—Atlantic (lp cut)
 - TEN PERCENT**—Double Exposure—Salsoul (disco version)
 - THINGS WON'T BE THIS BAD ALWAYS**—Mike & Bill—Arista

ADAMS APPLE/NEW YORK

- DJ: Doug Carver
- BEYOND THE SEA**—Soul Price Orchestra—Philips (import lp cut)
 - CAN WE COME TOGETHER/SOUL SEARCHIN' TIME/NINETY-NINE AND A HALF/DISCO PARTY**—Trammips—Atlantic (lp cuts)
 - HAPPY MAN/GIVE A BROKEN HEART A BREAK**—Impact—Atco (lp cuts)
 - HOLD ON**—Righteous Brothers—Haven (disco version)
 - ONE MORE TRY**—Ashford & Simpson—Warner Bros. (disco version)
 - PLAY BOYSCOUT/ONE LESS MORNING/FREE/BRAND NEW**—Melba Moore—Buddah (lp cuts)
 - SOUL MAN**—Calhoun—Warner-Spector (disco version)
 - TELL ME HOW YOU LIKE IT/IN THE STILL OF THE NIGHT—I GET A KICK/NIGHT AND DAY**—John Davis & the Monster Orchestra—Sam (lp cuts)
 - TEN PERCENT**—Double Exposure—Salsoul (disco version)
 - YOU AND ME**—Simon Said—Atco

Summer Tours

(Continued from page 3)

siderable awareness of the necessity to coordinate the release of new album product, show packaging, television appearances and the event factor of a performance for a successful tour. He cited the Beach Boys, with the re-emergence of Brian Wilson's active participation, as a prime example of this understanding. The Beach Boys will also be travelling with an elaborate set resembling a ship docked at pier, the speaker tower where the masts would be, amplifiers hidden in cargo bins. (For details of Z.Z. Top's "Bringing Texas to the World" tour, see RW 5/22/76.)

Packaging

Though staging plans for most groups will not be quite as elaborate, centering primarily on lighting and sound concerns, packaging will be of major importance, with two and three act shows a near-exclusive format. Yes and Peter Frampton, for example, will be playing Philadelphia and Los Angeles; Jethro Tull and Robin Trower will share Shea Stadium; the Eagles and Fleetwood Mac will do a series of concerts together; the Beach Boys and America, and the Beach Boys with Frampton will also be travelling combinations.

Advertising

"Everybody found out last year that outdoor concerts are successful, so everyone's trying it this summer," said a spokesperson for one major New York agency. "But the large venues are still scary. The advertising radius has to be very large, cutting down the number of dates to be played. And costs are prohibitive." General consensus was that the promoters who will be hurt are those who don't understand the importance of far-reaching advertising, and those doing indoor shows. As for market saturation, Jay Jacobs at William Morris commented, "That problem's always been there. You can't tell the super heavies to wait. The real problem during the summer peak is for the \$5000-and-under act with an album in the 80s on the charts that's trying to break through."

Heart Sets Tour

■ LOS ANGELES — Mushroom Records group Heart is set for its first major American tour, beginning June 5 in State Line, Idaho, with Bachman-Turner Overdrive headlining. The six-person group is currently riding the charts with their debut album, "Dreamboat Annie," and the single release from the album, "Crazy On You."

RECORD WORLD PRESENTS



**A SPECIAL SECTION:
DEEP PURPLE**



DEEP

CLEAN MIND

AT RISK

LOW WIDOW

LORD

DAVID COVER DALL

PURPLE

Jon Lord: Eight Years of Purple

■ The original member who first recruited Ian Paice and Ritchie Blackmore in 1968, Jon Lord has seen five changes in the band since that time. In addition to the 12 Purple albums to which he has greatly contributed, Lord has fronted three solo albums, the latest of which was recorded with the Philharmonia Hungarica, and his classical background is further highlighted by several concerts which featured his works performed by the Royal Philharmonic and BBC Concert Orchestras.



Jon Lord

Record World: How have you sustained your enthusiasm for Deep Purple over eight years, several albums and the various changes in personnel?

Jon Lord: Until Ritchie left it was very simple—it was easy to sustain enthusiasm with someone like Ritchie, who was a good pusher, even in bad moments. I'm friends with Ian (Paice) and he's still here. It was just the idea, the original feeling of what we wanted Deep Purple to be and seeing it succeed kept the enthusiasm, even through the various personnel changes. The first one wasn't that difficult, back in 1969 when Rod Evans and Nicky Simper left, because basically that was just getting the band to what we wanted it to be and it wasn't quite working with Rod and Nicky. That wasn't a difficult change at all because we hadn't really established ourselves identifiably as Deep Purple. It was when Ian and Roger joined that it started to gel and get together.

RW: You've also enthusiastically pursued a solo career. How has this fitted in with the Purple activities?

Lord: I've always tried to complement my career as a member of a heavy rock band with my desires in other directions as well. I've always tried to balance the two. There was a time when it was a little difficult because Purple was incredibly busy for a period of about two years when we were "making it," as it were, and there was hardly any time to go to the toilet let alone pursue a solo career. This caused a few problems then because I insisted on continuing with it. I've only released two albums under my name and one jointly with Tony Ashton, and I have this new one which will be out in about two months. So in eight years that's not a great deal; it's just that the kind of albums I've done have always taken a long time. They're involved to write, they're involved to record, produce and mix.

RW: Were you satisfied with the first tour with the new line-up?

Lord: Ninety-five percent yes. I enjoyed the Far East a great deal, apart from the trouble we had in Indonesia, but the actual concerts I enjoyed very much. In fact I think the tour of Australia is one of the happiest tours I've ever been on, that part of it was an incredibly happy time. In Indonesia we had a few problems. The police activity at the concerts and the fact that we didn't get paid although we'd done the concerts and one of our crew got killed. Accidentally or not we don't know. Then Tommy slept on a nerve. He slept funny one night and it pinched a nerve in his wrist and his fingers were like four sausages, but New Zealand, Australia and Japan were beautiful, really nice.

RW: Apart from the pure talent within the band, to whom or to what do you credit Purple's initial success?

Lord: It was a splendid combination of five guys who thought very much the same way and sparked each other off—that was the nice thing about it, that's what really worked. We played nearly every night up and down Britain and all over Europe to the point when the right record came out, which was "Deep Purple In Rock," everyone knew the band, everyone had seen us play, and we were primarily a live band. You had to see Purple to get the real effect. As to "who," Ritchie was an enormous driving force, a perfectionist almost to the point of being destructive at times, but that was tempered by the characters of the other people; it was a nice melting pot—it worked very well.

RW: So would you therefore say that the "In Rock" album is the most prominent in historic terms?

Lord: In terms of the history of the band I think it's the only one where before we made it, we sat down and set ourselves a task.

There are two to me that come close to it. "Machine Head" for the same sort of reason, we began to expand a little at that time and again we sat down and said right, what kind of album is this next one going to be, talked about it and threw ideas in and spent weeks rehearsing, to the point where when we came to record it we already knew which songs were going on, how long they were going to be, and everything. We rehearsed it to that point so it was only a matter of recording it then. A couple of things happened in the studio to change it but basically we knew what that was going to be. The other one is "Come Taste The Band" in spite of the fact that Ritchie's not on it. To me that's an extremely successful album in terms of Deep Purple. It tells you where we are in terms of 1976. They are the only three that to me are milestones in our career.

RW: David has expressed a certain amount of frustration with regard to sharing the vocals with Glenn. Have you found any similar problems in working with a different guitarist since the arrival of Tommy Bolin?

Lord: Tommy is a very different guitarist from Ritchie—he's less structured. He relies more on the emotion of the moment to get him across, except in the studios where obviously he's got more time to think. But on stage, Ritchie had an average which he never dropped below which was his forte, a rather stupendous technique which he could always fall back on if he needed to. So as a result there was a kind of a level at which Deep Purple stopped. If it was not a good gig it would kind of bounce on this level and stay there and it would give you a chance to build back up again. Tommy doesn't have quite that technique. When you hear him play you think he does, with this incredible speed he has, but he doesn't have that trampoline effect. If you go below a certain level you'll just continue to go and he'll try and churn himself back up whereas Ritchie would stay there and say I know what's happening. Not to say he's feelingless, on the contrary, but we all had this level at which we could stop. Tommy relies more on the feedback, emotional feedback, so as a result it's more difficult for me to play with him, because I don't know where to pick up from where he's left off, but remember I've only done one big tour with him. I'd been touring with Ritchie for years. I knew what he was going to do before he did it, as he did with me. So to that extent the interplay thing disappeared slightly on the last tour.

RW: With such an incredibly successful past, what are your ambitions now—how do you see the future going both for yourself and Purple as an entity?

Lord: I'd like to feel that what has been achieved would stand everybody in the band, or has ever been in the band, in good stead for the future. I would also like to feel that the band could become like a home base for the musicians involved as well. I don't think I could go back to the kind of touring days of the '60s and early '70s. I think it would quite possibly drive me insane. I've done all that and I've learned an enormous amount about how to play to audiences, about how it feels in the myriad different circumstances that you get up there on stage—there's no normal gig and it's never either good

(Continued on page 26)



Deep Purple: Glenn Hughes, Ian Paice, Jon Lord, Tommy Bolin, David Coverdale.

John Coletta on Purple, Past and Present

■ As co-founder of the Purple Organisation, which now incorporates the group's recording activities as well as personal management for members both past and present, John Coletta was there at the birth of Deep Purple and reflects upon the changes of personnel throughout their history.



John Coletta

Record World: How did Deep Purple come together?

John Coletta: I was in advertising at the time, running my own company, and one of my clients was Alice Edwards Fashion. Tony Edwards was one of the directors of that company and he approached me one day, asking if I would be interested in going 50-50 with him into a pop group. He'd been introduced to one of the members—the drummer from the Searchers, Chris Curtis. Living in the basement flat with him was Jon Lord, who at the time was playing in The Flowerpot Men. They then talked about Ritchie Blackmore, who at that time was in Hamburg doing session work. We got him and Dave Curtis over (who was playing bass in France with Michel Polnareff), and a drummer named Bobby Clark, but we were still looking for a singer. Rod Evans came along for a rehearsal and brought along this little guy who was at that time about 17 or 18 years old—Ian Paice. After awhile it seemed that Bobby was here and there and everywhere, so they set up Ian's drums and he became the drummer. Bobby was out, Chris Curtis had departed and Dave Curtis wasn't fitting in properly, so Jon Lord said, "I'll bring along Nicky Simper," who was playing with the Flowerpot Men. That was the first Deep Purple—Nicky, Rod, Ian Paice, Ritchie and Jon. They rehearsed for about a month before going on tour in Denmark under the name of Roundabout. They had a lot of success there, doing TV as well as clubs. They came back and made an album in about seven days; "Hush" was the single. It didn't do much in England but became No. 1 in the States. Within two months we were over in the States—I think we lived that first year in the States. After that we spent a great deal of time in America only returning to the UK for a month here and there. We then released the second album and the "Kentucky Woman" single, at which point we had a revision of the whole idea resulting in Rod and Nicky leaving, as it was generally conceded they did not fit in with the rest of the boys. We finished that tour with them—it was a hell of a tour as you can imagine, with 15 or 20 concerts to go. Anyway, we came back and then they found Ian and Roger. We went in the studios and made another album, "Concerto For Group and Orchestra," which was an important accomplishment for the band.

RW: Where did you find Roger and Ian Gillan?

Coletta: They were with Episode Six, which was on the point of breaking up. We had a long negotiation with their lawyers and Gloria Bristow, who was looking after the group, and we paid seemingly enormous sums to get them out. Then we went ahead and made "Deep Purple In Rock."

RW: How much progress were you making in America at that time?

Coletta: At that point Tetragrammaton went bankrupt and we were in a very difficult situation for one year where we lost the American market because we couldn't release any records. They were in litigation with several people and all the contracts were held by the creditors. We were lucky that at the end of the year Warner Bros. bought out the rights to Purple leaving some sort of an override in the company to pay back the creditors. At that point, lucky for us again, "Black Night" broke here, so we had the European market opening for us, otherwise we could have died. We toured in Europe for that year establishing Purple everywhere, and became probably the biggest hard rock group on this side of the Atlantic. If we'd had a world-wide deal we'd have been killed, but fortunately we were with EMI for the rest of the world. We developed the European market and then Warners picked up the rights for Purple in Japan, America and Canada, and we got on the Faces tour and they at that time were

riding on "Maggie May," so it was a great opportunity for us. They really did a terrific tour. They gave the Faces a hard run in most of the places, which in fact the Faces admitted. That broke us in America again—we came back immediately with our own tour and a new album—"Machine Head." It sold over a million, went platinum, and of course that really put us in the big time.

RW: Have you a particular favorite album out of the 13 they've made?

Coletta: "Machine Head" was the one, partly because I was with them in Montreux and experienced the entire events concerning the recording. That was the first really giant album in America—you know how you get a feeling about an album, the one that takes you there; that to me was the one that took us there. That led to our success in Japan and Australia—we did big tours over there. I think we were the first in Australia to get audiences of 50,000 people. We did the Sydney race track there, and the excitement when you see that, sort of crowd for the first time is overwhelming . . . I would put that on the level with the California jam which was attended by almost 300,000 people.

RW: What do you feel about Purple's first album with Tommy Bolin?

Coletta: "Come Taste The Band?" You've got a problem immediately with an American, for the first time, injecting his personality into Purple. They accepted it, and tried to take the best out of him. It could have been more Purple though it was good. I think the next one will be more Purple. Obviously when you've got a new member, you don't want to kill his enthusiasm. He's full of ideas and they try to adapt and work with those and give him complete freedom to bring in a new lease of life into the whole thing.

RW: Do you think this was necessary for Purple at that point or do you believe they could just as easily have sustained their success retaining Ritchie?

Coletta: The change was not due to their running out of ideas with Ritchie. Ritchie had gotten to the stage where he wanted to show himself in a new light and there was a conflict within the band. I think it had to come as Ritchie had been making tracks of his own for two years.

RW: Do you now see Tommy as a permanent fixture in Deep Purple?

Coletta: Tommy's got his own solo career and you've always got the danger that he might just decide to stay on his own if he becomes successful. He's done one Purple album and six months touring with them but we'll have to see how things progress before we make any more decisions.

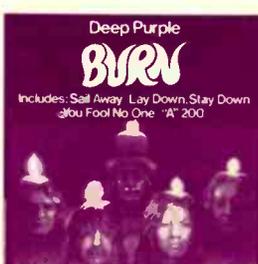
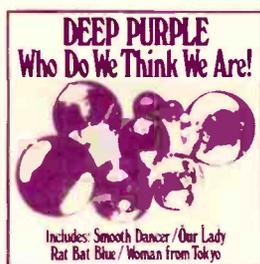
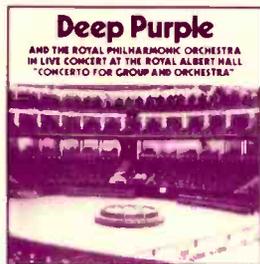
(Continued on page 22)



Deep Purple in 1968: from left: Nicky Simper, Ritchie Blackmore, Rod Evans, Ian Paice, Jon Lord.

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Payne on Purple:

They're a Special Group

■ "They were easily the loudest group I had ever heard, but at the same time they were probably the best. Nobody could stand near them—The Who, Led Zeppelin—nobody!" Bruce Payne, Deep Purple's worldwide agent and president of Thames Talent Ltd., remembers the first time he saw the group vividly.

Staten Island

"It was about five years ago in a small theatre on Staten Island, a 3000 seater," he recalls. "Ritchie Blackmore and Roger Glover were still in the group and it was just ear-shattering—a wall of noise. You know they are in the Guinness Book of Records as the loudest rock group in the world? Well, they were! No doubt about it.

"They're not as loud now with the new personnel, but back then they were absolutely the loudest and the tightest thing going. They were definitely the most refreshing English rock and roll band around."

'In Rock'

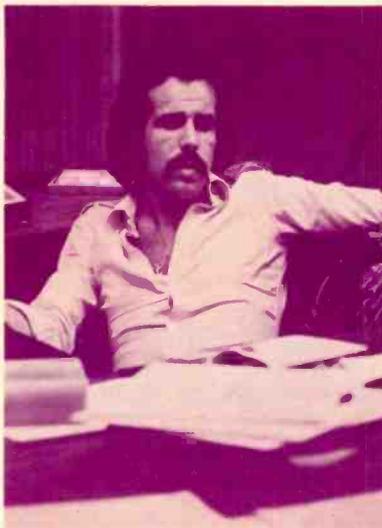
At this time, the group had just completed its first rock album for Warner Brothers, "In Rock," and the members were out to make their "high energy rock" image stick following the rock-orchestra experiment recorded with the London Philharmonic. It was still a couple of years before the success of albums like "Machine Head" and singles like "Smoke On The Water," which would escalate the group straight into the pantheon of consistent gold record artists.

Since then, Deep Purple has been a special group to Payne, and though he claims that most of his favorite stories involving the group are "off color," the thing that stands out most is the band's recent Asian tour which he describes as being like playing in a "riot area." During the tour, which took them to certain Iron Curtain countries, the group experienced some harrowing events including the death of a member of the road crew.

Asian Tour

"The problem was not the kids, but rather at the adult end of things. We like the kids—it's the adults who drive you nuts by locking you up in your hotel rooms and things like that." Payne insists that both he and the group are looking forward to returning to those countries and also a possible trip to Russia which would give Deep Purple the distinction of being the first rock and roll band to play Moscow.

Payne's association with Deep Purple dates back over five years when he was an agent for Ameri-



Bruce Payne

can Talent International. Thames Talent Ltd., which is a theatrical agency and management firm that also represents Blackmore's Rainbow, Be-Bop Deluxe, Nazareth, Thin Lizzy, Strawbs and Hot Chocolate, is responsible for booking, managing and budgeting its clients around the world.

Barry Taylor

Ian Paice:

'Man Behind the Beat'

■ Ian Paice has been Deep Purple's "man behind the beat" since the group's inception in 1968. Besides Paice, only Jon Lord can claim an equal amount of meritorious service within the band. "Sometimes when I look back at the early days," says Ian, "it seems like just three or four months ago. But other times," he admits with a sigh, "it feels like a full eight years."

The relatively recent departure of Ritchie Blackmore, and his subsequent replacement by Tommy Bolin, was a natural source of concern with fans of the group, who wondered if Bolin's style would be compatible with the other members. For Purple's drummer, there has been a period of adjustment, especially when it comes to performing live. According to Ian, it's just a matter of learning to anticipate Bolin's moves—which he is getting better at all the time.

"Ritchie," recalls Ian, "was a little easier to work with, even with his prima donna acts. I guess it's because he's British and



Ian Paice

I know where he's coming from. I've only known Tommy for 18 months and it takes awhile to fully understand people."

As their next step, Ian confides, Deep Purple wants to redirect its energies a bit. "I think what we want to do now is to take Purple to a different level. We'd like to make it more of a recording unit. I feel that Purple, up to now, has really been a
(Continued on page 19)

John Craig on Purple Publishing

■ Although his association with Deep Purple goes back only two years, John Craig, their present-day publisher, started his relationship with them in style with Roger Glover's "Butterfly Ball." Craig recently spoke to Record World about his role as their publisher.

"I came to know Tony Edwards particularly well when I worked at ASCAP. Then in 1974 I joined British Lion Music where I became involved with Roger Glover via 'Butterfly Ball.' We bought the rights to the book to make a film of the book and to make a record, and we were looking round for a rock band or a rock person to produce the music and Tony was the first person I spoke with. He came up with the idea of Roger Glover and although we spoke to a number of people, Roger was the one that seemed to be into it almost from the beginning. Alan Aldridge, the guy that illustrated the book, particularly liked it and it seemed to make sense because British Lion was involved with Purple before because they actually filmed a concert at the Albert Hall, 'Concerto For Group and Orchestra' back in the seventies and I knew how they'd got behind and I was also interested in Jon Lord writing the film score.

Although Roger Glover's involvement with "Butterfly Ball" virtually coincided with his departure from the group, Craig explained:

"We originally spoke about it

early in 1974 and Roger left Purple that summer. The idea came from British Lion, Tony and I put the concept together before approaching Roger and it turned out to be quite successful.

"Managing their publishing companies seems to get more and more complicated every week—Ritchie now having his own record deal, Ian Gillan and Jon Lord both have solo projects, and obviously the group itself. We're trying to expand into a publishing company independent of the record company. The group and in particular David Coverdale are really good writers, and can write songs as opposed to rock music. We intend to be more than just a pub-

lishing division of a record company. Therefore we're also trying for covers on existing Purple songs.

"Although for me 'Machine Head' is the best Purple album to date (although we don't publish any of the material prior to 'Burn' as they were with Feldman) I rate the present line-up as being as good as the Gillan/Glover band. Purple has been around for so long it's very easy to say they're not as good as they were, but I don't think rock music is as accepted in the world now as it was. There are no real new rock bands coming up. They're all a bit different, like Queen, they're not like hard rock bands as such."

Deep Purple and the Press

■ In spite of their phenomenal success both in their native country and throughout the rest of the world, the British press has never taken to Deep Purple. Top English journalist Pete Makowski told Record World in London of his own special relationship with the band and that of his colleagues.

"The first time I ever went on the road with Purple, the first time I ever met them, was just when Coverdale and Hughes joined and I really thought they were brilliant right from the start. It was still Purple, really heavy. It's difficult to compare that band to the present line-up because they haven't been together that long. They're in a position where too much is expected of them. Blackmore's leaving was such a drastic move. I really like the 'Come Taste The Band' album. It's not one of my favorite Purple albums such as 'Burn' and 'In Rock,' but they just need to record a couple more together, stick it out, and they'll be great. When Blackmore was there he was writing most of the material, even when it was Purple Mark 2, Blackmore and Glover were doing the writing although it was credited to the band because
(Continued on page 18)

Tony Edwards: Driving Force Behind Purple

■ Along with John Coletta, Tony Edwards was the driving force behind Deep Purple. Edwards tells how it all began and pays his own personal tribute to the band in the following story taken from a recent interview with *Record World* in London.



Tony Edwards

"While I was still working in my family business I was approached by a member of the staff who asked me to manage her professional career as a singer. Her name was Ayshea and she has progressed to considerably bigger things since that very humble start somewhere around 1966. In fact she's had her own program on British TV called 'Lift Off With Ayshea.' Through managing her I came into contact with various people in the rock business and in particular Vicki Wickham and a friend of hers, Chris Curtis, who was the drummer in the Searchers.

"Somewhere around the end of 1967 and very much from out of the blue, Chris Curtis phoned me from Liverpool and asked me to manage him and although I pleaded complete ignorance of the business, saying that I was not in fact a professional manager, he nevertheless was so enthusiastic that in the end we met and the seeds of Deep Purple were sown, because through Chris I met Jon Lord and Ritchie Blackmore and they were subsequently, together with Ian Paice, to provide the nucleus of the young, emerging, Deep Purple. Mark 1 (as we now refer to them) also of course included Rod Evans and Nicky Simper. In a way I think their early successes in America were something of a false start because the Deep Purple that was to include in mid-1969 Ian Gillan and Roger Glover was for me the emergence of the real Deep Purple. They were much heavier and much more musically advanced. When 'Deep Purple In

Rock' happened in Europe, and in particular Germany, when it started to blaze with the reputation of Deep Purple, that for me was when they'd really cracked it. Jon Lord and Ian Paice, as the only remaining original members, must now be considered as the backbone of the group. They've endured all the triumphs as well as the disappointments of Purple for eight years. However, I feel we've been very lucky with our personnel changes during this time.

"Somehow Deep Purple as an entity has always meant much more than any one of its constituent members. Their two most memorable live performances for me were 'Concerto For Group and Orchestra' and The California Jam. I suppose the first doesn't quite mean the same thing to the various participants as in fact it means to me, but it was an enormously exciting evening at the Royal Albert Hall, where there was not one seat unsold and where more people than could possibly see were crammed into that upper level. That was an exciting and historic evening, and one that for me was filled with a lot of pathos. I suppose California Jam was memorable by the sheer enormity of its scale and the brilliance of the group, and in particular Ritchie's performance.

"At the present time the members are all working on their individual projects, but I've always felt that the solo albums and the activities of the members of the group outside Deep Purple help to build the mystique of the group rather than detract from it. They all become more interesting by their solo efforts. I'm quite sure for example that when Ian Gillan created the original role of Christ in 'Jesus Christ Superstar'—the album—that in no way distracted from Deep Purple, it just attracted a wider audience to Ian Gillan and thence to Deep Purple.

"I feel that Purple's influence over the rock industry as a whole has been enormous. Even the American false start in '68 was the forerunner of underground, progressive, advanced, heavy, or whatever you choose to call it, but those types of music spawned many imitators. We're having enormous success in France at the moment (which is particularly welcome, given the fact that John Coletta and I are now spending a considerable amount of time in Paris) with the 'Butterfly

(Continued on page 26)

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Tommy Bolin-Guitarist Extraordinaire

Purple's newest member retraces the steps in his career which led to his being first choice replacement for lead guitarist Ritchie Blackmore midway through 1975. Tommy Bolin became the only American in the Purple ranks after overcoming some practical difficulties in the two parties initially getting together, an incident also outlined by Bolin when recently speaking to Record World in London.



Tommy Bolin

■ "After I left the James Gang I wasn't doing anything at all, I was just spending money ridiculously, and in the end I went broke. I get rich, then I get poor, then I go for about three months or so and something else comes along. My whole life has been that way. At the time I was living with Hugh Hefner's ex-secretary, Maeling, who helped me out a lot. She had a place that was away from everything which nobody could find. If I wanted to talk to somebody I would call them, they wouldn't know where to find me.

"Before this I was trying to get a band together in L.A. for about a year. Eventually I had a great band. I had two bass players on

and off—Stanley Sheldon, who is now with Peter Frampton, and Kenny Passarelli, who's with Elton, and the keyboard player left to go with Joe Walsh. We were based in Colorado but we couldn't play anywhere. It was a very advanced band and in Colorado if you don't play concerts, you have to play clubs like the 3.2 beer clubs. It's much worse than discos. I'm not putting discos down because I enjoy some but there they don't even know what they're hearing.

"So we packed these places in Colorado, every club we played we packed, and every club we played we got fired. I'd go up to the owner and say 'why are you firing us, the place is packed, look at the crowds,' and he'd say

'because people would just watch and if they don't dance they don't sweat, if they don't sweat they don't buy beer and if they don't buy beer you're fired.' It's the 3.2 syndrome which after a while I couldn't take anymore so that's when we moved the band down to L.A. I was supporting them from royalties I was getting from the James Gang but finally the money just ran out. That's when I began writing but I couldn't find a singer anywhere and I thought I'm just going to start singing myself although I had zero confidence in my voice. I like my voice on record.

"So I did the 'Teaser' album, although at one point there was a doubt in their minds in the type of players I was getting. Jazz players playing rock, straight rock.

"I signed with Nemperor and a week later Purple called me. It's so stupid, it's like when it rains it pours. One of their roadies, Nick Bell, called me at first, and then David Coverdale contacted me. Even now I don't know who first thought of getting me.

"Anyway, I went down to see Purple but when I got there none of my equipment worked. It was so embarrassing. I walk in, bags under my eyes, down on my knees, none of my pedals would work, my amps worked but a stratocaster through any kind of an amplifier sounds tinny, so I thought I'd just start playing anyway. I didn't think that they would be as good as they were at all, or as funky. Just to test them, to see where they were at, I started off with something very funky, and they immediately caught on. I have so much respect for them now it's ridiculous. In the first song I knew that I wanted to do it and I had a feeling that Ritchie was either going to leave or they were going to get rid of him. I just had that feeling so after a half hour of jamming I walked over and got a drink, and they sat around talking. Jon, who knows every song in the book, started playing 'Cabaret' and I was really drunk and I started singing by mistake 'come see the wine, come taste the band,' so that's how the title of the album came, out of a drunken stupor. Now it's like everyone in the band has so much respect on stage for one another, and they listen to everyone else. I never knew what they sounded like before, to me it was like joining a new band. I knew that they'd been successful but all I'd heard was 'Smoke On The Water' and 'Hush' but that was so many years ago. So I just ran down everything and they picked what they thought was their sound, the Purple sound,

and I just added what I thought was my sound.

"When I used to go on stage with the James Gang I would be very nervous, so I thought when I went on tour with Purple in America, God it's weird, I'm not nervous when I go on stage with these people. I thought when I get to America I'm obviously going to be nervous because I'm playing in front of my people, especially in places like L.A. or Denver. When I go out with my band it may be another story, I don't know, because there'll be a lot of pressure on me. We started in Hawaii then went to New Zealand, Australia, then Japan. Australia was beautiful. I love Australians. Japan was a weird thing because in Indonesia I had a pinched nerve in my hand. I tried acupuncture. I had like an old lady come over and massage my arm and her mother was into it and her great grandmother, just generations of them. They said they could cure it but I kept saying yes it feels okay but I couldn't move. I had no movement in my thumb, I had no control. It was frightening playing in front of a lot of people, but it's weird, audiences get to a point where they don't care what they hear. They came with preconceived notions. Say we do 'Smoke On The Water;' we could say we're doing 'Smoke On The Water' and we could be doing a completely different tune and it's like they don't care. In Japan the people were so polite, incredibly polite. I walked down a hotel lobby and 25 little Japanese girls would run up at full speed and stop like one inch from me and say 'Hello Mr. Tommy, would you please take this, would you please sign my autograph book, would you please, would you mind?' It went extremely well in America, it was like the best tour in a long time. The band sounded really good every night. Once in a while, one out of every 20 gigs somebody will feel bad because of their hotel room or whatever, but the States I guess was the test. So with that behind me I was not at all worried about the British tour, but I guess all audiences are generally the same. Often they throw things at you, whether it be flowers or tomatoes. I tend to think not about that tour now, but the next tour. I have to look that far because if I don't put out 101 percent I'm not going to get as many people. Even if you do you're not going to feel the same. Also, in my solo spot, if I don't shine every night, and if I don't put out everything I can, I start to think about how it will be when I go on tour with my band.

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David Coverdale: 'The Singing Salesman'

■ David Coverdale is Deep Purple's lead vocalist, who gave up his job as a boutique manager three years ago to front Purple at the time of Ian Gillan's departure. He is prominently featured on the group's "Burn," "Stormbringer" and "Come Taste the Band" albums as both lead singer and songwriter.



David Coverdale

Record World: What were your feelings at the time of your arrival within the Purple ranks?

Coverdale: Acute surprise. I didn't expect to get the job to be quite honest. I listened to a couple of things before going to see them. "Deep Purple In Rock" really impressed me; I still think it's a classic album for its time, and they've sustained it now. I didn't think my tonsils would be the sort they were looking for, but I knew they had a record company and a stable of artists and I thought I may have been able to impress them enough to have heard something like "you're not the sort of vocalist we're looking for but we could use you as an artist in the studio."

RW: You were working part time with a band at the time?

Coverdale: Yes, actually they were a good group. The north of England is full of untapped talent. I'm sick of telling people but no one ever seems to bother going up there.

RW: So were you seen working with this band?

Coverdale: No, we arranged an audition in Scorpio Studios in London and I went down to the studio as nervous as hell with a bottle of brandy. I've got a lot of confidence in myself, otherwise I would never have suggested an audition, I'd never even stand on a stage if I didn't have confidence in myself. But it's weird, standing there with a bunch of stars; but they were great, very human, and that's one of the things possibly that made the transition from singing salesman to fronting a band a lot easier, because the guys were very human.

RW: Once you'd got the gig were you in any way conscious of how strong Ian Gillan's following was at the time?

Coverdale: No, I'll quote Jon Lord on this. After my first six months with the band, which covered most of the European tours and American tours, he complimented me on the fact that there'd been no calls for Ian from the audience. This isn't knocking Ian at all—I think we just came up with the goods at the time. We proved that it was a fine transition. My voice isn't anything like Ian's, and I've since met Ian and we get on famously. It's like a mutual admiration society. I've heard his new album and I love it. It's very much like a feather in my cap; I don't think people stopped thinking about Ian Gillan at all—it was like "Oh he's alright as well."

RW: Was it always your ambition to become a full-fledged rock singer?

Coverdale: A singer—yes. I wasn't really bothered; I love many different kinds of music. Singing rock is a great physical and emotional release but it's very limiting to a certain extent because it's a constant screaming thing, particularly when you're in competition with some of the loudest players there are. At times it's frustrating because I can handle excellent melodies, but as I say, rock and roll doesn't call for melody. I'm very pleased to see Queen making it. Someone gave me a couple of albums the other day and I was playing some of them to my lady and she said their sense of melody is immaculate. It's very confusing, there's very little you can latch on to, there's a phrase here and there you can pick up, but it's very clever rock and roll.

RW: So does this mean you're going to fulfill this ambition by way of a solo album with a more melodic approach?

Coverdale: I just think the songs are good enough to not put a Purple stamp on. A lot of the songs I've taken to Purple could have been rearranged and done by anybody but when you give a piece to Ian Paice or Ritchie Blackmore or Jon Lord they put their stamp on it, which inevitably comes out as Purple. It's as good as the conception I had before but I want to experiment now with a little more subtlety. I've got some good musicians to accompany me: I've got a lovely guitarist called Mick Moody who used to be with Snafu who has a good feel for the blues, and hopefully the lovely Tony Ashton to tinkle the ivories. He's so underrated that guy, for me he's

one of the finest, soulful players I've ever heard. Tony's recognized as one of the great looners and sometimes that overshadows the fact that he's a phenomenal keyboard player. What put the seal on wanting to use him was when I saw him do the "Butterfly Ball." He came out in this crazy outfit and spilled beer all over Jon Lord and the whole place fell about because it had been really stiff and clinical up until then. It was fabulous. He started playing this phenomenal blues; I hadn't heard anything like it since Bill Evans with Miles Davis. Such feeling, it had all the hairs on my neck going crazy—I love him, he's such a beautifully sensitive guy. I've spoken to him—he's in Switzerland at the moment. The first time I asked him about it was halfway through our last American tour. I called him from Atlanta, and he was a bit out of it, he was singing "Georgia" and all kinds of American blues and he said "Oh yes, I'll do it man," and it was left at that until a couple of weeks ago when I was getting more definite approval to do an album. I'm not too sure about the bass player and drummer yet, there's a couple of guys I've got under consideration. Martin Birch is going to be producing it. He always gets the best out of me anyway. I'm using a four piece horn section, three excellent chick singers which I found out three days ago were going to be available to do it—Liza Strike, Barry St. John and Helen Chappell—there again that was another "Butterfly Ball" thing.

RW: Were you writing a lot of material before you came into Purple?

Coverdale: Yes, I was writing a lot more consistently, funnily enough. It is really weird with Purple because when I got in and got over the initial nerve thing they were saying we've got you two new guys (myself and Glenn) and we want to change the style a little. We felt the same on listening to some of the older stuff, that it was getting very clinical and they wanted to try a bit more so I was bringing in a few ideas. When I was first playing them I got the impression from them of "it doesn't sound like Purple," so consequently to please them and everybody else I started writing with Purple in mind, which was limiting to a certain extent because I like to write in various styles. At the moment, I'm in the process of writing songs for consideration by other artists.

RW: There's no shortage of material now then?

Coverdale: I'm getting back into consistency. I became dependent on writing with Ritchie because I'd come up with good guitar licks but he would take them and expand them into something mind blowing—he's a genius—and my limited "You Don't Know Like I Know" guitar riffs turned into phenomenal guitar excursions.

RW: How do you find things now with another new addition to the band in the shape of Tommy Bolin?

Coverdale: When Tommy comes up with the goods he's excellent. His problem is that he's constantly replacing people and consequently he's got a downer about a lot of things. We wanted the guy in the band and obviously replacing Blackmore wasn't the easiest thing. I'm very pleased with the album "Come Taste The Band." That was the logical follow-up to the first album Glenn and I did with the band. "Stormbringer" suffered because we'd been working so long. Funnily enough Ritchie had said to me you probably won't be aware of the fact but we've been working so much when we finish this "Burn" album that by the time we get a telephone call saying you're in the studio next week you won't have any material. So some of the stuff on "Stormbringer" would have been a lot better if we'd had a little more time to experiment.

RW: Now that you are all pursuing solo projects will you cut down on live appearances in the future?

Coverdale: I've really no idea. Since doing "Come Taste The Band" we've been on the road all the time. It's two weeks since we finished and I'm still in a state of perpetual time lapse. It's crazy. There's so much on my mind, particularly with this album coming up. Everyone's at various points of the globe resting. You can't turn round to people and say "I can't do a good show tonight, I'm tired, I've got a headache." It's expected of you to be excellent all the time. Consequently you don't regard people in bands as human, but believe me they are. As far as the music is concerned, I'm quite happy to go on stage with Purple and play exactly what people want to hear, as long as I am getting off on it. I can get off on playing "Strange Kind Of Woman" and all those things because they're still new to me. As long as I'm having fun, that's the important thing. I'll never ever go on stage and go through the motions; I'd never cheat myself, never mind the audience. God forbid I wouldn't like to go back to the shop I was working in without actually buying it first. But if I stopped having fun I think I'd be prepared to do that, or I'd be singing in one of the subways.



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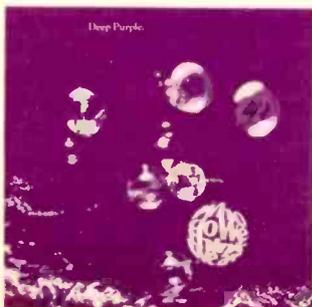
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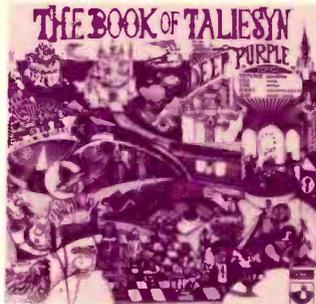


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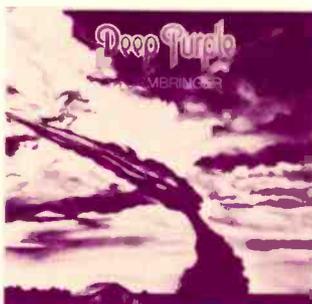


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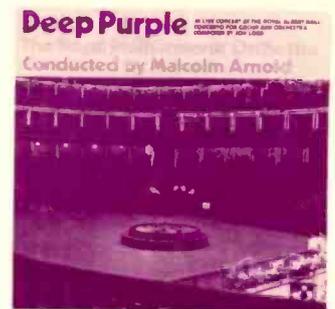
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TPSA 7515

Roger Glover: From Performer to Producer

■ Roger Glover joined Deep Purple Mark II after "14 flops, a lot of starving, and a lot of getting into debt." At the peak of its commercial success, he quit the band to get involved in production, a tool which became useful in the construction of his widely acclaimed "Butterfly Ball" album.

Record World: When you first joined Deep Purple did you envision the kind of success that they went on to achieve?

Roger Glover: No, not at all. When I joined Deep Purple I'd been in the business for quite a while. I'd been professional for about four or five years, and I'd been playing semi-pro for five years before that, but nevertheless I was incredibly green and when I was first offered the Deep Purple gig I hadn't really heard of them or any of their music. All I knew was that they were offering about double what I was making in the other band, so that was a big incentive. Also Ian Gillan was moving to this band and he and I were together in Episode Six. So that was another incentive for me to move, and Episode Six had come to the last stages of decline so I really was looking for something else. As a matter of fact, I was going to go back to folk music. I had visions of my doing a one man-one guitar thing. Then I heard "Led Zeppelin I" and that changed all my ideas musically. I suddenly realized that I really wanted to be in a heavy band, so when the Deep Purple thing came up it was an opportunity to play what I wanted to play. I had no idea that it was going to happen. I knew there was money involved because the whole thing was backed by a couple of businessmen and they were paying wages, paying for roadies, and any equipment I wanted was bought. They'd loan me the money to buy it and then assuming we made it I'd have to pay it back—I understood that. That's why it was quite a traumatic thing to go through, as after being in the band a couple of months I realized I was £4,000 in debt. It worked out okay; I paid the money back, and we made it.

RW: At what point did you realize that your ambitions were really related to the rock business?

Glover: It goes back to school really. I was interested in and liked pop records—all the product of the day, like Bob B. Soxx & The Blue Jeans. Also all the other rockers such as Fats Domino and Little Richard, who in fact I used to go and see when they came over on tours. Then one day I saw my first electric band ever; it was a school band called The Lightenings and I couldn't believe it. I stood transfixed; they were rehearsing in the assembly hall and were playing "Poetry in Motion." I was absolutely staggered. This was for a Christmas musical show that the school put on every year, so when I saw this band I thought next year, I'm going to get a band together, because by then I was playing a few chords on the guitar. So a bunch of us got together, formed a band and the next year we were on the show. There were two bands in the school, The Lightenings and our band, which was called The Madisons. Both bands eventually split because some of them went to University and it was fortunate that the right members left each band so that the two bands could then combine. We changed our name to The Lightenings because they had more bookings than The Madisons. Meanwhile, I was coming to the end of my academic career; I wasn't particularly brilliant, but I was really interested in art. So I left school and went to art college, and all the time I was working semi-pro, four, five, six nights a week. After two years I was very disillusioned with art school because I couldn't study what I wanted as I didn't have the right qualifications. All my family said stick at college, get a career behind you, but a friend of mine at college, a sociology teacher, took me back to her home, introduced me to her husband, and we all had a big discussion about it, and she gave me one piece of advice. She said don't do what you ought to do, do what you want to do, and if it turns out bad, never regret it. I've never forgotten that advice. I still refer back to that. That's really what made me decide to turn professional with the band, because I knew that was what I wanted to do. We turned pro, went to Germany and starved, then with Episode Six I got a record contract and in fact we had several different record companies in the end. I think we had 13 or 14 singles out, none of which made it. Pye was the first company, then MGM, and Chapter One. Then I got the Deep Purple offer—after 14 flops, a lot of starving, and a lot of getting into debt.

RW: Do you feel that the kind of opportunity that existed at that time for Deep Purple is still there for aspiring heavy rock bands of today?

Glover: No, I think times have changed considerably since those days. There was a lot more money about and a lot more freedom

then. Now things are much, much tighter and more under a business umbrella as opposed to music or art or whatever you want to call it. You can't get a contract these days if you're an aspiring rock band or a solo performer unless you already have some saleable appeal, whereas in the early Deep Purple days and before, record companies would take loads of chances. Every now and again one of those complete unknowns, people that went against the grain, would make it.

RW: Which Purple album gave you the most personal satisfaction?

Glover: The first one, "Deep Purple In Rock," possibly because at that time I was new, and although I'd been writing songs for a long time I wasn't really taken seriously in Episode Six. For the first time in my life, at a rehearsal I'd think of something in my head and say how about doing this, and sing along a bit, and there were the musicians there capable of playing it, instantly. They knew what I was talking about. That was a great release for me. It was a very important step in my output because that really gave me confidence to do more, and I really felt very much a part of "Deep Purple In Rock." All the albums after that were a reflection of that first one. The first one is the one I remember most, with most affection. "Machine Head" I have a soft spot for, mainly because of the weird circumstances under which we recorded it.

RW: What do you consider to have been your most remarkable experience with the band in terms of live appearances?

Glover: There are certain moments when I'm amazed at what I went through. One of the worst was in Germany when Ritchie was taken ill and we did the concert without him. We did about an hour set and we were mentally and physically exhausted at the end of that, having to do something without Ritchie, he was such a mainstay in the band. We couldn't do an encore; they were shouting for more but we said no, we just can't do it, and we left for the hotel. I've always been under the assumption that an encore is something an artist does if he feels like it; in other words if he condescends to do it then that's it, but in Germany at that time it was demanded, it was a right of the audiences and of course when we didn't appear they got very angry. They smashed up the stage and all our gear—a very nasty scene, Ritchie, meanwhile, was back in England, he had his appendix out I think, then in a week or so he was back, and we finished the tour but from then on there was always a lot more security.

RW: Was producing something you always wanted to get into and was it something that just came along once you'd had some experience in studios?

(Continued on page 22)



Deep Purple, vintage 1972. From left: Roger Glover, Ritchie Blackmore, Ian Paice, Jon Lord, Ian Gillan.

Martin Birch and the Sound of Deep Purple

■ Initially an engineer, Martin Birch was eventually adopted by Deep Purple as their producer. However, nothing has changed in his seven year relationship with them as Birch explained in the following interview with Record World.



Martin Birch

Record World: How did you first make the transition from engineer to Deep Purple's producer?

Martin Birch: On the second album I was assistant engineer and I just became friendly with them. I was running round looking after them in the studio. Then I started engineering for other people and my career was coming on, and then Purple asked me if I would do the same for them. The first album I did with them was "Deep Purple In Rock;" we worked together and it came off. That was in De Lane Studios in Kingsway (London) but the first album that we recorded outside the country was "Machine Head," which was made in Montreux which inspired "Smoke On The Water."

RW: At what point did you take over officially as their producer?

Birch: I've always been very creative as far as they're concerned—I've always injected my own thoughts. We jelled so well, so it's always been that way. The actual title was one of those things where there came a time when someone said "why aren't you getting a production credit" and I said "why aren't I getting a production credit?" I think the first album was "Stormbringer," but that's just a title really, it's always been the same.

RW: What major difference did you find in producing "Come Taste The Band" with the new line-up, as opposed to the previous albums?

Birch: The absence of Ritchie was obvious. It was almost obvious on "Stormbringer." They'd been together a long time then. Musical

differences started on "Stormbringer," and after that Ritchie decided that he wanted to go his own way. "Come Taste The Band" had to be different because Tommy Bolin was in it, a different personality, a different style of playing.

RW: Are there any other particular difficulties in capturing on record what is essentially a really exciting live band?

Birch: Energy. What happens when the band's on stage in front of a big audience, and the atmosphere that goes with it—the lights go down, leaving little twinkling red lights on the stage, and the audience is looking forward to it—the adrenalin flows! They come on and they're nervous and they're ready to go, very tense, and then they let it all out. When they come in the studio they've just got out of bed and they say have a cup of coffee, what are we going to do today, that sort of atmosphere. I try to act as a sort of catalyst, to induce the energy flow, to get a good atmosphere going so that they can feel that energy. If you can't capture that energy there would be no conviction, which is needed all the time; even if it's a ballad you've got to have the mood right, you've got to get that energy there.

RW: Has there yet been any talk of Purple getting back together for another album?

Birch: There was time booked for a new album in the near future which has been put back. Not cancelled, but put back. So I suppose they're waiting. They've just done an incredibly extensive tour, one of them's getting married and there are various other things happening. I think they want to settle down, get themselves together a bit, then they'll see what they want to do. As far as another album goes I would say there's a very good chance of them making another album in the next few months.

RW: It's not often that you get so many changes of personnel in a band where the departing musicians all stay under the same umbrella, which is a tribute to the Purple Organisation. What special qualities do you feel they have?

Birch: They're a good company. They've had their faults, there's no denying that, they'd be fools to deny it too, but they can see them

(Continued on page 22)

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a

DEEP PURPLE

discography

ALBUMS

(all are on Warner Bros. unless otherwise noted)

Shades Of Deep Purple—*Tetragrammaton*
 Book Of Taliesyn—*Tetragrammaton*
 Deep Purple—*Tetragrammaton*
 Concerto For Group & Orchestra
 Deep Purple In Rock
 Fireball
 Machine Head
 Made In Japan
 Who Do We Think We Are
 Burn
 Stormbringer
 24 Carat Purple—*Purple (U.K.)*
 Deep Purple Mark I & II—*Purple (U.K.)*
 Come Taste The Band

SOLO ALBUMS

JON LORD

Gemini Suite—*Capitol*
 Windows—*Purple (U.K.)*
 The First Of The Big Bands (with Tony Ashton)—*Warner Bros.*

RITCHIE BLACKMORE

Ritchie Blackmore's Rainbow—*Oyster/Polydor*
 Rainbow Rising—*Oyster/Polydor*

ROGER GLOVER

Butterfly Ball—*Mercury*
 *Vocal Interpretation of the Complete Verse from *Butterfly Ball*—*Argo/London*

TOMMY BOLIN

Teaser—*Nemperor/Atlantic*

IAN GILLAN

Child In Time—*Oyster/Polydor*

MISCELLANEOUS

Jon Lord was a member of the group Art Woods that recorded two albums, "Art Gallery" (Eclipse) and "Art Woods" (Spark) (both U.K. only) • Rod Evans, singer in the original line-up recorded two albums with the group Captain Beyond, "Captain Beyond" and "Sufficiently Breathless" (both Warner Bros.) • Nick Simper, bassist in the original line-up recorded one album with the group War Horse, (U.K. only) • Roger Glover and Ian Paice produced the first Elf album, "Elf" (Columbia). The next two, "L.A. 59" and "Trying To Burn The Sun" (both MGM) were produced by Glover alone. Glover also produced "Razamanaz" and "Loud 'n' Proud" for Nazareth (A&M), "Living In A Backstreet" for the Spencer Davis Group (Vertigo), "Unfinished Picture" for Rupert Hine (U.K. only) and "Sweet Deceiver" for Kevin Ayers (U.K. only) as well as his own "Butterfly Ball." • Ian Gillan played the lead role in "Jesus Christ Superstar" and appears on the original soundtrack recording (MCA). He has also produced the group Jerusalem, for Decca (U.K. only) • Tommy Bolin was formerly a member of the group Zephyr and recorded one album for them (ABC Probe) before joining the James Gang with whom he recorded "Bang" and "Miami" (both Atlantic). As a session musician, he is heard on Billy Cobham's "Spectrum" (Atlantic) and Alphonse Mouzon's "Mind Transplant" (Blue Note) • Glenn Hughes was a member of the group Trapeze before joining Deep Purple for the "Burn" album. With Trapeze, he can be heard on "Trapeze," "Medusa" and "You Are The Music, We're Just The Band" (all on Threshold) • Ritchie Blackmore can be heard on the Screaming Lord Sutch album, "Hands Of Jack the Ripper" (Cotillion).

MUSIC PUBLISHING

Companies

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PARIS

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Deep Purple Music Ltd.

**Deep Purple Music
(Overseas) Ltd.**

"Deep Purple"

IGB Music

"Ian Gillan Band"

Schoener-Lord Music

"Jon Lord & Eberhard Schoener"

Arabella Music Ltd.

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Owl Music Ltd.

"Ritchie Blackmore"

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Rob Cooksey: From Roadie to Personal Manager

■ Rob Cooksey reflects upon Purple's career, initially from a road manager's viewpoint and currently from that of a personal manager, having grown with the group over the years. The following interview with *Record World* took place in London.



Rob Cooksey

Record World: How long have you been involved with Deep Purple?

Rob Cooksey: Almost since the outset eight years ago. I started off in fact as their equipment road manager. I worked with them for over four years doing that and then I got a bit fed up pushing equipment about so I went on to the personal side of being a road manager. Then I left them to come and work in the Purple offices in management, working with three other small bands we had at the time. One was Hard Stuff (or Bullet; we changed the name in actual fact), one was Silverhead, and the third was Tucky Buzzard which Bill Wyman used to produce. I went through about 18 months of managing those and we finally wound that side of the business down. John Coletta and Tony Edwards wanted more time to concentrate on what they really do. John is president of the record company, Purple Records and Oyster Records, and Tony is the president of the publishing side of things. So it finally reached the point where they made me a partner so I run the management side of things, John does the record side, and Tony does the publishing. I've been actually managing Purple for the last two years.

RW: At what point would you consider that Purple really broke internationally?

Cooksey: I would say from "Deep Purple In Rock;" I'd say all around the world that broke them as an enormous group. Before that they were very, very successful, but that album put them in the top five groups in the world. The big break for Purple in the States was a tour when they were special guests to Rod Stewart and The Faces. The Faces had just broken there, that must be four or five years ago, they'd really made it, but I think we went down on that tour as well as they did. In some places even better. After that we never looked back, we just went on tour after tour. The earlier records like "Hush" and "Kentucky Woman" were very successful in the States, but they were on Tetragrammaton which went bust and we had that 18 month lull after that. Most new groups then having a hit single in the States would be touring for three months to get the exposure, but because we found ourselves without a record company we lost the impact of those two hit singles and had to start again. We had to break it twice.

RW: With three major personnel changes during the last two years, do you feel that any of the band's charisma has been lost?

Cooksey: I don't relate it to charisma particularly. They've certainly lost something, but they've gained something else. We've never directly set out to emulate the people that have gone. We've never found a guitarist and said, in the case of Tommy, "you must try and play like Ritchie, we've got to keep the sound." I just don't believe you can do that. In fact I attribute a lot of the success of Deep Purple to not keeping the sound, to changing it. With that many personnel changes it's been a big risk. When Ian and Roger left I—and I think everyone else—was very worried about replacements. You've got to worry. That certainly worked very well and naturally when we got Bolin I was apprehensive at first, but I think he's worked out very well. Our tour of the States has proved that. We had a marvelous tour, sold out nearly everywhere we went, made a lot of money—it was very, very successful. Tommy found his feet. When you get a new guy in you have to remember they're musicians, there's an aesthetic side to it, no manager can say you will play like that. You get them in because they're good and get a sound. I think in many ways we've gained by having so many changes although each time we've been criticized.

RW: What was the feeling when Ritchie decided to leave?

Cooksey: When we lost Ritchie the band was at a low ebb. The initial reaction, and I must admit on my part too, was oh boy, what are we going to do now, and for about a week everybody was talking about doing a solo album, everyone was thinking it all over, and Glenn wanted to do one, Dave wanted to do one, everyone wanted to do their own thing. Then we re-thought it and realized it wasn't

the end of the world. We said "let's make a list of guitarists, let's see who's about," and there were the obvious people on the list, some of whom I'm sure wouldn't have joined Deep Purple if they'd been asked. Anyway, top of the list was Tommy Bolin. We didn't know much about him, we'd only heard him playing on Billy Cobham's "Spectrum" album and a couple of other things.

The unfortunate part of it was that he does have someone who manages him for his solo career, in a different context altogether and he'd just signed a three year record deal with Nempor, which is Nat Weiss' label distributed by Atlantic, a sort of jazz/rock label, which is where his other manager saw Tommy fitting into. So what we've had to do is make a compromise. I manage Tommy under the umbrella of the Purple Organisation for all Purple tours, Purple recording, but still allow him time to make one album a year and to make one tour to promote that album, which he's doing now. You can never—I've been in this position before with other groups, when I managed Tucky Buzzard especially, there was a co-manager—I don't particularly believe in the autocrat, but when it comes to management I think there can only be one guy saying this is this way, and if you get two managers doing the same thing the managers end up screaming at each other. But I think we've resolved the Bolin situation amicably provided we all stick to the ground rules and so far everybody has, so it's worked out very well. For records he is signed as an individual to Nempor but of course it falls under WEA and we're with Warner Bros. in the U.S. Basically I think Nat Weiss certainly saw the advantage in having him join Purple because it probably added two or three years to his career.

RW: When it comes to pursuing solo projects do you think there is a danger that too much energy will be spent there and not in Purple as a unit?

Cooksey: I suppose the epitome of a good manager would say absolutely not, but the way we've always run our organization is to try and be as honest with ourselves as possible and I'd be a liar if I said it didn't worry me. I'm worried now because I know that David's writing for his own album, I know that Tommy writes all his own stuff, therefore I've got to worry that when they come recording a Purple album as they are in June, the best ideas they've had, they won't use. It's worried me for years because Ritchie was doing it for two years before he left and so was Jon. We're fortunate inasmuch as when Purple goes in to record an album they tend not to have anything written up until about three weeks before they record the album.

RW: From 13 albums, which is your personal favorite?

Cooksey: This one, "Come Taste The Band." Definitely this one, it's got far more light and shade. That's an over-used term, but it's more melodic. Tommy's coming into the band has added a new dimension. He's very good at writing. If you look at the album you'll see that he wrote seven or eight out of 10, 80 percent of the stuff he at least co-wrote, and this goes back to what we were talking about before. It's new. It's not the old Deep Purple—we never tried to make it the old Deep Purple. It gives them a new dimension, it up-dates it. That doesn't wash very well with the old hard core fans, but I'd credit this to the success that we still have. I don't think you'll find as many bands as old as Deep Purple that can still sell out the concerts and sell as many albums. Apart from this one I'd choose "Machine Head" and "In Rock."

RW: What do you consider to have been their greatest achievement?

Cooksey: I think their greatest achievement as a band is to have weathered the storm of all the personnel changes and stuck together over all this time. I'm not the kind of guy that sits around and says that everyone always gets on okay because we don't. We fight, there have been many, many rumors of Deep Purple splitting up, dozens every year for the last five years. Most of which are completely unfounded, some of which have a foundation to them. Every band I know that is as old as Deep Purple must have its problems. If you live together for years and years, and by that I mean you're permanently on the road together, it must be like anything else, like being a construction worker, working with the same guys for five years you're bound to have arguments, or want to change your job from time to time, become dissatisfied. There have been times when Deep Purple has almost split up, but I think their greatest achievement is that they didn't. As for an outstanding concert, I think the California Jam near L.A. in California in late '74 which was just one of those marvelous things—quarter of a million people, topping the bill, great show—in my mind that stands out as one of their best performances ever.

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Ian Gillan on the Ins & Outs of Rock

■ Ian Gillan became one of the world's most successful rock singers after joining Deep Purple in 1970. In the following interview he explains why he decided to quit the business only to eventually return as leader of his own band.



Ian Gillan

Record World: How did you then come to join Deep Purple?

Ian Gillan: It was in a roundabout way really. Originally I had a chance to sing with the band and I turned it down. Then when Rod Evans and Nicky Simper left I sort of got the word somehow to go. Anyway, they came along to see me at a gig and it developed from there. Roger came along to the session because they needed a bass player and they wanted him to join at the same time. Roger and I had been working together for years before that anyway.

RW: At that time did you envisage that Purple would go on to be as big as they've become?

Gillan: I hope so—that's why I joined. Episode Six was going the wrong way, I didn't like what they were doing originally, so Purple gave me a chance to do something more interesting. I'd been fairly stifled by being in a harmony band. I'd been a rock & roll singer, then I got into Episode Six and I was really beginning to go downhill a bit, singing-wise. I was writing too and Episode Six didn't want to record any of Roger's or my songs because none of the others were involved in it. So Purple gave me a chance to get back to what I was doing before, and it also gave me a chance to write.

RW: At what point did you feel that Purple had really made it?

Gillan: I don't know, it sort of grew really. The States just disappeared, we had to pay our dues right from the beginning there. We cracked it in England around "Deep Purple In Rock." Before that the "Concerto" album was a great promotion album and it helped the name of the band. The "In Rock" album really did it. We did two or three fantastic British tours then which I remember were fabulous. I will always look back on them as one of the most exciting performing times. Anyway, it built up in Europe and then gradually we cracked it in the States with "Machine Head."

RW: What was the most memorable tour for you?

Gillan: I remember a night in Glasgow, it was just fantastic—just before the end of the concert somebody rushed in and gave us the first edition of the Daily Mirror (national newspaper) and there were pictures of us all over the front page and I thought "here we go, it's looking alright" and I'll never forget that. It was a big thing as up until then I'd been playing in crummy pubs and clubs and that sort of thing. There was another time in Scotland, in Aberdeen, when we were doing a TV show and Tony Edwards came in and said "Black Night" had just gone into the charts at no. 8, straight in. I had about 40 records out with Episode Six and not one of them had ever got in the top 30, so it was a great moment. If you want to be a success, well I don't know many people who want to be a failure, but success opens up possibilities which give you the drive to keep you going.

RW: What brought about your decision to quit the band?

Gillan: They were becoming stagnant and so was I. No one was prepared to get out of the formula that had developed. It always had to be this is how the album is going to be lined up, it's got to follow the formula the right way throughout the album, and to do anything different wasn't accepted by the mainstream of the thinking in the band. I'd said twice before I was going to leave before I actually did. No matter what labels were attached to us, whether it's progressive, heavy rock or whatever, we were a thinking band. I didn't mind being called progressive, although we played rock music, as there was an extremely high calibre of musicians in the band, and we always thought about what we were doing. It wasn't only down to virtuosity in performances, although the solo business got a bit out of hand at the end, but a lot of thought went into the writing of the songs as well. In the end I considered that it was becoming a bit shallow even though right up till "Who Do We Think We Are" there was a lot of thought going in. I played that again around Christmas time, and I thought it still sounded good. Songs like "Woman From Tokyo" and "Smooth Dancer"—looking back I'm pretty pleased with them, but I couldn't have carried on doing that all the time. It was like

the end of Episode Six, but on a different level. I needed a change but I couldn't come out of a band like Purple and just go into something else. It would have been such an anti-climax.

RW: Nevertheless did you always intend to get back into music?

Gillan: No, to be honest I didn't. At the time I was that shattered. I'd be crazy to have chucked in a band like Purple for any other reason than my being just really exhausted mentally—I had completely had it. At that time I was really down. I didn't want to go, I just had to. I was so depressed that I thought I'd finish with the whole game. Then eventually I got the guitar out again and started writing a few songs. Then last year I went in the studio and made an album but I never really played it to anyone because it was an abortion; it was a collection of the sort of songs you sit at home and write—all sort of soft although a couple of them turned out well. It wasn't an album and it wasn't where I wanted to be or where I wanted to go and it certainly wasn't strong enough for me to come back. Then I had a chat with Roger about it. (I did that on my own, without Roger.) I like working with Roger so I asked him to produce me. I always feel better with him in the studio. When I get really angry at things he says calm down, do it again, let's go and have a beer and have a chat about that song. He's a great booster, he pushes me on and I like working with people who push. That's why I like working with people like John (Gustafson), Ray (Fenwick), Mike (Moran) and Mark (Nauseef).

RW: Did it take you long to form the band?

Gillan: No, it really just happened. We were in the studio and we all agreed—that was it. It just evolved as I had no intentions of getting a band together. I had only planned to make a solo album with session musicians, then this crowd turned up and it really clicked. I never thought I'd get that feeling back but now I've got that old buzz again.

RW: So do you see this as a long term venture?

Gillan: Yes, there's no doubt. Obviously we'll see how it goes—if no one wants it there's no point to our rushing around on the road, I'm not going back to pubs again.

Purple and the Press

(Continued from page 6)

they all chipped in, but he was the driving force behind it. Ideally the new band is good but they've just got to stick it out. Bolin needs to be broken in because it's a hell of a position for him to be in.

"The first Purple that I really got into was the line-up including Ian Gillan and Roger Glover, although I remember when 'Hush' came out but I wasn't into albums then that much. They were like a British version of Vanilla Fudge then, they weren't heavy rock at all—well-arranged, almost classical material. I don't think you can compare Ian Gillan to David Coverdale. I did an interview with Blackmore just after Coverdale had joined, and Blackmore was looking for a totally different singer to Gillan. Gillan was a screamer, a rock & roller, Coverdale was more soulful. If I recall correctly, when Gillan and Glover left Purple, Blackmore was going to leave and form a band with Phil from Thin Lizzy and Paul Rodgers on vocals. So in

(Continued on page 26)



Deep Purple at the California Jam.

Warner Bros. Execs Praise 'Purple Power'

■ Since signing with the label in 1970, Deep Purple has enjoyed a cooperative, prosperous relationship with Warner Bros. Records. To both parties' credit, the British band has racked up huge American and international sales, five gold albums and a gold single. The space between "Deep Purple and the Royal Philharmonic" and "Come Taste the Band" has witnessed the development of one of Warner Bros.' largest, most productive acts.

'Consistency'

"Respect" and "consistency" are two words which characterize the company's attitude toward Deep Purple and each Warner executive who's worked with the group during the past six years has his own reasons for citing Purple's past success and their enormous potential.

Vice president of sales and promotion Eddie Rosenblatt points to the band's "longstanding reputation as both a great concert draw and a solid, consistent album act," while vice president and national promotion director Russ Thyret singles out several Deep Purple distinctions.

Mostly associated with the

band during his tenure as director of national sales, Thyret cites "the fact that Deep Purple has long maintained one of the best-selling catalogues on the label, despite much AM airplay" as a substantial factor in the band's continued prosperity.

Tape Sales

Of special attention to director of tape operations and national singles sales manager Lou Dennis is the exceptionally high proportion of tape sales the group has generated. "Albums like 'Machine Head' and 'Made in Japan' have and continue, years after initial release, to do great tape sales. We've regularly done between 60 and 70 tapes to every 100 lps on much Deep Purple product. Add to this the fact that 'Smoke on the Water' is probably the largest 45 in our Back-to-Back singles series and you have to conclude that Deep Purple is an enormously potent act."

Basic respect for the band's solid reputation, both onstage and on record, is a point made repeatedly by Warner execs, particularly by general manager Ron Goldstein and vice president, artists relations, Bob Regehr, both of whom have been associated

with Purple since its tenure with the label began.

Regehr: "They've always been one of the major performing groups, worldwide. Even before they broke here in America—with that first Faces tour, long before they had the benefit of a single like 'Smoke on the Water.' They were big in England and Germany . . . Despite the personnel changes, the departure of Blackmore and his replacement by Tommy Bolin, they remain one of the prime live attractions in the business."

Purple's international success has long been validated, a fact Warner Bros. international director Tom Ruffino points with pride to. "The group has long been considered a legend in Japan, for instance. The Japanese really appreciate their brand of 'heavy metal,' and Purple singles and albums have always done well in that market. Witness the live 2-record set 'Made in Japan' . . ."

Warners' association with Deep Purple has proved fruitful and nourished a healthy respect for each other among both parties. As Warners executive vice president and director of creative services Stan Cornyn admits, "They helped make the world

safe for heavy metal. Deep Purple's was a music that the audience knew more about than the record company did at first; we sat back and watched it knock over the store. Since then, their audience has grown, Deep Purple has grown—as, I think, the music on 'Come Taste the Band' indicates—and so, I hope, have we."

Ian Paice

(Continued from page 6)

band that comes up to par only on stage. It would be nice to just take a couple of years and concentrate on making records.

"Also," says Ian, "everybody in the band will be spending a lot more time on their individual projects. Jon has his second love, which is his orchestral things, and he's doing a lot more of that lately; on his own. David and Glenn both want to do their own albums and Tommy has his recording commitments with Atlantic. So, if I get the creative urge, I might do a solo myself. I've been meaning to make one for six years—and I'm still no closer than when I first thought about it. But I'll get around to it one day, when I'm sure I've got the right material."



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Graham Nolder: Promoting Purple

Graham Nolder's involvement with Deep Purple was elevated from a purely friendly basis to a business level when he joined the Purple group of companies in 1971. He initially acted as their publisher but eventually worked with the group in every sphere before forming his own company, which is now responsible for the promotion of their product.



Graham Nolder

■ "My relationship with the Gillan / Glover Deep Purple was closer than it is with the current group because they're all living out of the country now.

"My first business involvement with them came about in 1971 after I became an employee of Tony Edwards and John Coletta when I looked after their publishing company.

"Eventually I became more involved with the Purple company on an overall basis as opposed to simply being a publisher. So I went to Australia and New Zealand with them in November, 1975. The tour started in Hawaii, then went to New Zealand, Australia, Jakarta, Indonesia and Japan, but I was just on the Australia and New Zealand part. They did America after that and then

the dates here this year. I'd been to America with them before when they did the California Jam which made them the highest paid act in the world. They did the Ontario Speedway track which is 40 or 50 miles outside L.A. There were close on 400,000 people there and it was also televised by ABC via the Goodyear hot air balloon. That was something, that was the most exciting time because they went on as dusk came down so they were the first band

to be seen when the lights were really effective and that's when Ritchie did his guitar stunt into the camera. That was great fun.

'Machine Head'

"On record I consider there are two outstanding albums. I think 'Machine Head' was an all-time great for anybody to try to compete with, and that was the year when they were the biggest selling band in the U.S., but for a live album I like 'Made In Japan.' It'll take somebody a long time to beat the quality of that recording. It's really exciting and captures everything. The last album has more funkiness and melody as opposed to the aggressive knock-you-flat kind of music. I prefer the original because Purple started out with that kind of music in their heads and nobody was going to make them change, which I admire in a band. They kept going until they were given the breaks. Just because a radio channel didn't play their music didn't deter them. They believed in what they were doing and they continued it, they stuck it out and it proved that kids did want it. Today's band is quite different. Obviously if you do change a little you lose fans but you gain others. Perhaps today they are

more varied. My own personal taste would revert back to the Gillan / Glover / Blackmore band, Deep Purple Mark 2, but then I was a lot younger then so who knows.

"I've always felt that Deep Purple as a love or hate band. Either you went to see them live or you bought their albums because you really loved them, or you just detested them. One or the other, it was black and white. Therefore, although it was great for Deep Purple to have their own label, when we came to promoting other acts on the label people automatically assumed that it was heavy rock and roll. In the early days it was, with bands like Silverhead and Tucky Buzzard, but then you had the slightly lighter side with an American lady named Carol Hunter who made what I thought was a lovely album, but it didn't really see the light of day in the U.K. When I became more involved with the record label than the publishing I thought it a good idea to try to break away from basically the rock and roll or contemporary kind of music and try and move across to more middle of the road. Purple

(Continued on page 21)

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Ritchie Blackmore:

Taking on New Challenges

■ He started playing when he was only 11, using an electric guitar he had put together himself. He was performing professionally at age 17, and several years later he joined the group which would catapult him to prominence in the rock and roll arena. Ritchie Blackmore became a driving force behind Deep Purple, and in the process acquired a deserved reputation as a most capable and dynamic rock guitarist.

It was in 1968 that Blackmore, then living in Hamburg, received a wire from Chris Curtis of The Searchers, suggesting he contact two London based musicians who were in the process of forming a band. Blackmore instinctively moved to join forces with Jon Lord and Ian Paice and ultimately Deep Purple. "I'm not sure exactly what made me do it. Maybe it was a hunch but I decided to give it a try, he stated."

The subsequent success of the band was most impressive as Deep Purple became a major attraction world-wide. The band's ascent to stardom was in no small part a result of Blackmore's efforts, evidenced by his explosive guitar playing and energetic stage presence.

Through the years, Blackmore remained a constant as Deep Purple weathered a host of personnel changes. Then in 1975, Blackmore decided it was his time to be moving on.



Ritchie Blackmore

"There were too many directions in the band—all of us became too egotistical, including myself. It became like a five way battle on stage. Which is good sometimes, but there wasn't too much unity in the band. There were no rehearsals and the writing was getting very scrappy . . . I like rock and medieval music, one extreme to the other. Ian Paice, the drummer, is into funk and jazz. Jon was just into classical. It was just that there were too many diverse things happening." Leaving Deep Purple was, of course, difficult, but Blackmore has found a renewed challenge with his own group, Blackmore's Rainbow. The new band includes Ronnie James Dio (lead vocal), Cozy Powell (drums), Jimmy Bain (bass) and Tony Carey (keyboards).

Graham Nolder (Continued from page 20)

signed an act called Reflections, which is basically a cabaret, TV kind of act, completely the opposite to rock and roll. But their first few records, certain deejays and programmers who saw it was a Purple label wouldn't even bother to listen to it because they would assume, wrongly, that it was heavy rock and roll. If they were working on a middle of the road format they would immediately start looking more at labels like Bell; therefore there was a slight disadvantage to artists like Reflections being on Purple. So I encouraged Tony to form another label as it was pointless putting out records with certain people not even bothering to listen to them. It was the opposite to rock programs on the BBC and commercial stations, seeing something on Rak or Bell putting it to one side although they're not aware of the artist. If they've got something on Harvest, Bronze or Island they'll most probably play that first because they've got a good idea that they're not going

to be wasting their time. In the end we had a new label called Oyster and then we switched all the acts other than Deep Purple to Oyster, leaving Purple purely and solely as their label.

"I left Purple in the early part of this year to form an independent promotion, management, and publishing company with Alan James called Rime Enterprises. This was not due to being unhappy at Purple, I just wanted to try at working for myself and prove to myself whether or not I could do it. Luckily I'm still connected with Purple in that Rime is responsible for promotion of all product on the Oyster and Purple labels for the foreseeable future. It's good because I'm aware of personalities within the Deep Purple syndrome—Gillan, Blackmore, Jon and Tony, and of course Deep Purple. I'm aware of where they're looking and the kind of things they do so it was a nice natural progression in a way, with no bitterness, and we're all good mates."

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John Coletta *(Continued from page 4)*

RW: Can you explain why there's always been some degree of reluctance over total acceptance of Deep Purple in the U.K.?

Coletta: In America AM & FM gives more opportunity for heavy rock on the radio. They also have the big stadiums whereas in England you can only reach a small number of people at any one time. Before we hit America we played halls with a maximum capacity of 2,000 and often received complaints from the management because it was too noisy. In the U.K. there was only the BBC which doesn't play hard rock so you can't reach the public that way, which is a major part of the problem. TV programs are also limited to pop and there's always been a lack of opportunity for rock in this way.

RW: Do you feel that this situation is changing in the U.K. with the advent of commercial radio?

Coletta: It's changing, but the commercial stations haven't gotten the audiences yet. Once they begin to build FM audiences such as the Americans have where albums are played from cover to cover without interruptions, they may make a difference. On Radio 1 Alan Freeman has probably been one of our only allies. Whenever we've released an album he plays 2 or 3 tracks and gives us a good send-off. Ken Evans on Radio Luxembourg has always supported us too, but generally radio exposure has been a problem in the U.K. I think this is one of the things that emotionally hurt the group a great deal; in their own country they've never been able to get the enthusiasm on radio. Whenever a Purple single comes out the BBC playlist panel turns it down and that hurts.

RW: How did you feel at the time Ian and Roger left the band?

Coletta: When you have a proven formula for success, and everything's working, it's hard to see it breaking up because you never know how things will resolve themselves. Take Cream for example. They had terrific success but when they broke up none of them made it again until recently when Clapton came back, but the other two haven't. You don't know what is going to happen. So when David and Glenn came in I had my doubts about what was going to happen. I knew the boys were musicians of good quality, that they had the ideas, but the acceptance was not guaranteed. However with Ritchie the acceptance is there; it's not sheer luck, it's because he's got the drive and he's got the ability, but to a certain point you have to rely on the audience. They've accepted him as part of a new band which is marvelous and the new album is incredible. The first album was good, but I felt that Ritchie's dynamics were missing. He obviously did that for a reason: he wanted to establish the rest of the band, he didn't want to swamp them. Now he feels he can inject more of his own personality. The new one has that thunderous Ritchie Blackmore sound, good guitar playing and a lot of it, which is what most people felt was missing before. They thought that as Ritchie was breaking away from Purple, Ritchie's going to be Ritchie, and it didn't actually come over that way, it came over as another band with Ritchie laid back. I think they'll be surprised with this one.

Martin Birch *(Continued from page 13)*

and they put things right. Now they're spreading out having the Oyster label which has given them a new image.

RW: What special ingredient did Purple have to put them beyond the reach, in terms of success, of other similarly talented rock bands?

Birch: It's the old fairy dust trick—spread a little fairy dust on it. If we knew we'd all be multi-millionaires. How do you define it? I was listening to an interview this morning with Tony Bennett and the interviewer asked him why he recorded "San Francisco" and he said he was in some place and a guy brought it in and said would he like to do this song and he thought yes it's alright so they played it and he ran through it and the barman at the hotel where they were rehearsing said "if you record that song I'll buy it." It seems the public sometimes knows more than the people in the music business.

RW: How do you believe Purple has sustained such energetic stage performances after all this time?

Birch: I think it's down to a case of professionalism. It's the same as if you watch the Stones on stage. All through the years, even now, they're so professional, and they've been together now for God knows how many years. It's as if they say "we're going to give you what we can, you've paid your money, you've come in, and you're going to have a good time, we're going to give you some rock and roll"—that's their attitude. That's what Deep Purple does, and an off night for Deep Purple, unless you knew them inside, you'd say was a great gig, but they might say "it didn't feel quite right to us." I've seen them create so much energy on stage it's been incredible. Your hair stands on end, it vibrates. This is when I suppose they'd class it as a great gig.

Purple in Japan



Deep Purple in Japan with Rob Cooksey.

Roger Glover *(Continued from page 12)*

Glover: It just happened. I'd never even thought about production. In Episode Six we had various producers, none of which meant much to me, and when I joined Deep Purple we all decided that we knew what we wanted so therefore we didn't want a producer, we just wanted an engineer. It was through Deep Purple that I learned a lot about production. I used to watch everything Martin Birch did and I was really interested to find out why he did certain things, so I'd always be hovering around. When it came to the mix, for the first album every member of the band was there from beginning to end, making suggestions; for the second album most of the people were there most of the time. The third album it was virtually myself and Ian Paice. People would come in, have a listen, get bored and go away again. So in the end, Ian Paice would look after his drums and I'd look after a lot of everything else. The first one I really did that on was "Made In Japan." I really started getting into the mixing side of it then, and a friend of mine, Rupert Hine, was making an album and looking for a producer and I said to him "I'd better not produce it, I like your songs and I'd probably ruin them." As it happened we couldn't get anyone else so I ended up as producer. I suppose I enjoyed it but I still didn't think much about going into production as a career, and then Nazareth phoned up and said "will you produce us?" and I suppose I started thinking of myself as a producer as well as a writer and performer.

RW: "Butterfly Ball" has become successful on a worldwide scale. Have you any similar type of projects in mind?

Glover: As a matter of fact I've been trying to cut down on my work as a producer because it tends to take over a little bit. I've done two albums this year—one was the Ian Gillan Band, and the other was a band called Strapps which I co-produced with Lou Austin, the engineer I use. I did that because Mick Underwood is in Strapps and he was in Episode Six at the time Ian and I joined Deep Purple because he used to play in a band with Ritchie, who told Mick that they were looking for a bass player and vocalist. So Mick was the connecting point. So partly for old times sake and partly because I think Strapps is a good band I did that, but I'm not really looking for production work, I'm really trying to work for myself now. This album coming up shortly is of so much importance because my career rests on it. I've decided that I could make a pretty good career out of production, but it doesn't totally satisfy me, I'm too much of a writer. Production always means you're working for someone else, working with someone else's songs and I really want to work with my own.

RW: Is it strange to look back on Deep Purple as it is now?

Glover: Not now. I went to see them a few months after I'd left and I really felt very bad. Very, very depressed. It felt wrong, someone else being out there, the audience going wild, and I was sitting backstage. In fact going to any concert I have the same feeling—that I was on the wrong side of the footlights. But it's three years now since I left and I've got over it. As a matter of fact I went to see Deep Purple at Wembley on their last British tour and I didn't feel bad at all. It didn't worry me at all, even when they played "Smoke On The Water," which is a song close to my heart.

Glenn Hughes: The Changing Face of Deep Purple

■ After forming his own soul-oriented band, Trapeze, Glenn Hughes was offered the vacancy left by outgoing bass player / vocalist Roger Glover three years ago. Since that time Hughes has become a major influence in the development of Deep Purple's sound, as revealed in the following interview with Record World.



Glenn Hughes

Record World: What made you decide to join Deep Purple?

Glenn Hughes: They were planning for me to join in 1973 but they asked me at the end of '72 to join. I had to think about it because I had my own group, Trapeze, and I wanted to make it on my own, with my own group. After a while I studied Purple's music and I got to know the guys really well so I became interested in what they were doing and what they were going to do. I was interested in the new format of what it was going to be at the time.

RW: What difficulties presented themselves in joining a band which had already enjoyed considerable success?

Hughes: Obviously jumping on the bandwagon, jumping into the big time. I suppose it was an ego difficulty if you want to put it like that, but my ego isn't an out and out thing I like to show—my ego is only in my music. I thought there'd be no problem because my confidence in my music is very high, and there was no difficulty at all really. I was used to playing to large crowds, from being second on the bill on gigs with my old group although I had not played at the big festivals like the California Jam or any of the outdoor football stadiums. They were different, I was playing to 60-70,000 people a night, which is a lot but I just got into it.

RW: Who has been the greatest influence on your career?

Hughes: I have to say overall Stevie Wonder was, and still is, but I've played with a lot of interesting people since. I met Stevie Wonder about three years ago, but before that I was really a big fan of his.

I went in the studio with him, and watched him. I also jammed with him and it was great, but before that everything Stevie has ever done has rubbed off on me a lot, which is noticeable I suppose in some of the Trapeze material I used to do. It doesn't show so much with Purple because I haven't got that sort of commitment to do that, but I hope to do a solo album which David Bowie might produce. We've been talking about it for two years. David was staying with me in L.A. for two months, planning this album. So my personal songs will be coming out on that. As I say, Stevie Wonder overall is my major influence, but lots and lots of black artists are really what it is for me.

RW: Do you consider yourself to be first and foremost a vocalist or a bass player?

Hughes: I'd have to say definitely a vocalist. I used to play guitar before bass in the early Trapeze and moved on to bass, and I've been playing a piano for the last 18 months, which I really enjoy. Obviously I'm a singer and I think of this as being most important. I don't want to shove Dave off, obviously, because he's the lead singer, but the band realizes I'm a singer. That's another reason why I have to do my solo album. I just love singing.

RW: What Deep Purple album has given you the greatest personal satisfaction?

Hughes: The first one I did, "Burn," was a little too broad, it was too basic rock for me, and the next one, "Stormbringer," was the least productive but I liked doing it, but I have to say "Come Taste The Band" was the best album for me to play and sing on.

RW: Do you feel the arrival of Tommy Bolin has been a boost?

Hughes: Yes I do, I really do. He's been playing with us on stage for about the last six months. Tommy Bolin is a guitar player; he's affected by things that happen during the day. If he's got to go on at night time and he's had a bad day or something, he'll feel it. Tommy Bolin to me is the best guitar player in the world. Then again he has his ups and downs, but the thing you've got to admire about Tommy is that he's a very sensitive person and if he's not feeling too good then obviously he won't play his best. Tommy Bolin is the biggest influential guitar player I've ever worked with, more so than Ritchie.

(Continued on page 24)

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Richard Bagehot: The Legal Advisor

■ As the group progressed so, the Purple company grew and Richard Bagehot became full-time legal adviser, a position that he did not envisage when he first became involved. He now reflects upon that period and upon his experiences over eight years with Purple in the following interview with *Record World*.



Richard Bagehot

"I was working with a firm of solicitors when John and Tony came to see me together with their accountant, Bill Reid, because they had found this pop group and wanted me to handle whatever contractual requirements that were necessary. Some of the boys were in fact under age so I advised Tony and John to obtain separate legal representation for the boys. So the negotiations for that contract were conducted between two sets of solicitors. It can be very difficult to explain a contract to young musicians, who really don't want to listen to a lot of legal jargon anyway, but if any band becomes successful one of the first things they might say is that they didn't know what they were signing, or it wasn't explained to them how their obligations came about and so on. This way allowed them to be advised absolutely independently so that someone in fact argued on their behalf.

"Naturally, acting for a successful rock band has presented various legal problems, some of a more serious nature than others. What tends to happen is that the only occasions you ever look at a contract are firstly when you sign it and secondly when you begin to think it isn't so good. The normal kind of problems which any band has are minor things such as non-payment for dates. I think the only major real hassle we've had was some time after the event, and it arises out of the very first band, which included Nicky Simper and Rod Evans. Years after Nicky and Rod had left the band, Nicky took it into his head to sue the band and their manager, saying, in so many words, that he shouldn't have been fired. This went through a long period of negotiation; he issued proceedings, but finally outside the court doors a settlement took place. There was also the serious problem with Purple's first American record deal, although it was one of those things where it became a more practical element as opposed to a legal one. The American company, Tetragrammaton, when it went into liquidation, caused what is called a moratorium; it simply went into suspended animation and nobody could do anything. Really it went outside the legal side to say who could do what. Creditors had to be satisfied. Contracts with bands have a potential benefit, and the American system is very much more complex than the British.

"Of course when I first met the group it was simply on a formal basis, but as time went on they became friends. On a musical level I think I'm in the same position as somebody who would go out and buy their records; I have never become involved in the creative side of their music or the marketing of it. I am happy to sit back and enjoy their records and concentrate on servicing them in the capacity in which I feel I operate most successfully.

"By comparison there is a tendency in the American system for nobody to make any move whatsoever without his lawyer being there, but in our organization it's been very much the other way. The artists have always had freedom of choice. Those who have had managerial responsibility for the band from time to time have done more or less what they wanted and I come into it when negotiations take place and contracts need to be prepared—then it becomes a team effort. I think one of the great strengths of our team is that you have the management side, Tony, John, and Rob Cooksey, the agency and the very strong force behind the whole lot has been our financial adviser, Bill Reid, who has had tremendous experience in life itself and to describe him simply as an accountant is wrong. Because he's a comparatively older man than anybody else here he tends to be looked upon as the Godfather.

"However, I was certainly very closely involved with the first changes in the band when Rod and Nicky left and Ian and Roger joined, and the later transition when Glenn and David joined the band because there were things which happened in the U.K. The negotiations for Glenn took place here, with his managers and the rest of his

band. When Tommy joined it was done in America and from a practical point of view our American attorney undertook the negotiations. When Glenn informed his previous band, Trapeze, that he was proposing to leave, his managers realized that this was a chance which he really wanted to take. It was a free choice for Glenn and they took the attitude that if that was the best for him in his own opinion then they wouldn't stand in his way; therefore there was no particular problem there. I think they were sorry to see him go, and there were some negotiations obviously to compensate the band in some way, but I think that they took it extremely well. A lot of bands would try and put a block on it, and some managers would try to do the same, not necessarily out of spite, but in order to get some investment back.

"There have never been any other complications arising from the personnel changes even on royalties because in simple terms, in any group—we refer to them as Marks 1, 2, 3 and 4—those members of the band at the time share or shared the receipts from concerts and record royalties accruing from sales of records in which they were directly concerned as artists. Ian and Roger still receive royalties from records with which they were connected. Since Tommy joined the band he will participate in the share of record royalties on the records that he has been actively involved in. I think this is the only fair basis on which it will work. In addition, any other way would make accounting incredibly difficult, and consider that this band in all its various forms has stayed with the same management since its inception in 1968 it says a great deal for the people involved."

Glenn Hughes

(Continued from page 23)

There again, I think Ritchie's unbelievable. He and Tommy are my favorite guitar players, but Tommy and myself are really close and he's great.

RW: Is there a particular concert you can recall as being something special to you personally?

Hughes: The California Jam, because it was so aggressive. The attitude of the whole thing, the whole organization of the concert, was like a Nazi thing. The band was introduced when I was still in the dressing room; it was really strange, I walked on stage and they were all ready to go. Everybody's attitude to the gig was so uptight, aggressive and everybody was pushed around backstage so they went on and really played so strong and good. It was a grand feeling to do that.

RW: Did you find that when you started writing with Purple it came naturally or was it a problem?

Hughes: It was at first because I wasn't used to that kind of material—very basic rock rather than funky music. I had to work with Jon and Ritchie to really get into that kind of music, the sound, but after the first album I think it was okay. It became natural for me to write those kind of songs.

RW: Was the change in Purple's sound a conscious move or was this a gradual development?

Hughes: A gradual development. It was obvious the band was going to change when Tommy joined because he's a free-form jammer. We do jam a lot anyway, but as I say it depends on how he feels—sometimes he might play slow blues, other times rock & roll—which is good. When Ritchie left, the band slowed down a lot. We liked to do things that we wanted rather than what he wanted because Ritchie, God bless him, was the kind of person and it got to the point where he left because of this for which I don't blame him. He was so pissed off with playing the same songs for eight years that he wanted to do something else. I don't blame him really after eight years. So he left and we started doing what we wanted to do. I think it was a then conscious move, but probably both a gradual and conscious thing really.

RW: What are your plans for the immediate future?

Hughes: The solo album is the main thing. I've got a little studio in L.A. I've got enough for a double album if I wanted but I'm only going to release a single. I've chosen the songs really well, I'm really happy with it; that's the immediate thing, that'll be the next two months.

Baz Marshall on Purple's Equipment

After serving an apprenticeship with Uriah Heep, Baz Marshall, in 1973, joined Deep Purple to take responsibility for their equipment and supervise the road crew that handles it. In that capacity, Marshall has since traveled the world and now recalls some of his experiences with them in the following feature taken from a recent interview with Record World in London.

■ "The first dates I did were on the European tour followed straight away by America in January, 1973. That was the last tour the band did with Roger Glover and Ian Gillan. I found America more exciting because the people demand more. They pay their money and they want more than you can give which is exciting in a way. English audiences are a little bit laid back. They sit, listen, and watch, whereas American audiences like to participate. They jump up, get well out of it, enjoy themselves. If they don't like what they see they usually let you know.

"Visiting Japan for the first time was quite interesting. I really liked that. Also Australia and New Zealand. I'd never been there before and you never know what an audience is going to be like when

you go to a different country. After working with a bunch of guys like Uriah Heep you couldn't wish to work for a better group than Deep Purple because they're great, all of them, they're just very nice people to work with. Every tour I've done with them I've really enjoyed. There's no particular one. Ever, when they changed, it was always exciting for me. Obviously if you put something new into a group it takes something old out of it, but it still gets exciting. They're down now to two original members but it's still an exciting band to watch, and to work with, and they're very pleasant as well. Since I've been with them, at the end of every tour we'd have a bit of fun. The last English tour we did we had a flour fight in Coventry and all the road crews danced on with their trousers down and this American one we had a pie throwing contest with Crazy Foam—we walked on and slapped everybody in the face with a plate of foam. That's the kind of group they are. They don't mind. There's not many other groups I know that would take that.

"As far as the equipment is concerned none of it was bought in the shop. It's all been ripped apart, and put back together



Baz Marshall

again. Literally that's what we did with it. Especially Jon Lord's keyboards. He plays seven different types of keyboards on stage and none of them are as they were when they were bought. The amplification on that is quite large, a couple of Crown DC 300 amps which give out quite a lot of volume. Sometimes it gets so loud I can't really stand it, so I've started to wear ear muffs. The PA system we use in America is 25,600 watts and 5000 watts of that is on stage monitors so the guy on the mixing board has a really hard job because straight away he's got five and half thousand watts of monitors plus all the instruments, then he's got to get a balance between

the out front PA and the monitors and the stage. A great deal depends on where you play. If you play at a place with bad acoustics it sounds terrible, it hits the back of the room then comes back towards you, there's a lot of echo.

"Purple has been recorded as the loudest band in the world and now in the U.K. the authorities measure the volume. At the Empire Pool we had a couple of men from the Greater London Council running around with meters but it wasn't all that bad. I think they clocked up about 170 decibels. They were quite pleased with that.

It was different in the arena, on one side it was 170, and 111 on the other — the crowd absorbs a lot of it. We use more PA equipment in America. Although the main PA is 25,600 watts, it differs wherever we play. Sometimes we can only use maybe half of it. If it's a theatre like the Boston Theatre we use about two thirds of it because it's a theatre and there's just nowhere to put it and you don't really need it because it's a very nice theatre, the acoustics were very good. We take it as it comes. The system we have is enough to cover Madison Square Garden but obviously you don't play places of that size

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Purple and the Press

(Continued from page 18)

Coverdale, Blackmore obviously found someone with a new approach. He's so much more into blues while Gillan's a rock & roller. The thing between Hughes and Coverdale has to be balanced out. I don't think egos should get in the way, I think they should all club together and work on the music, the whole direction. 'Come Taste The Band' did have a direction, but Bolin seems to be interested in solo projects and I think once all that gets out the way the band is really going to get together and bring out something good.

"I went to Munich about a year ago and Blackmore was recording a solo album. I don't know if anything was happening at the time but it was pretty evident that Blackmore was going to leave because he was into different things, and it was pretty evident that Purple with Hughes and Coverdale wanted to get into other scopes as well. In a way I think the split was good because it has given everyone a healthy start again, and I think Bolin was a great choice of guitarist as well. It's great getting someone who no one's got any previous idea or conception of what they're going to be like. Bolin as opposed to Blackmore is not a front man, he's a part of a band. He's not as much of a showman. That's nothing against him, but he's a totally different personality. Blackmore would walk on stage and he wouldn't say one word. I've never heard him say anything. The whole band has got less of a mystique about it than before. The whole thing before, at that time it was right, but now with people like Hughes it's getting looser, the whole thing, the whole idea, even the set; if you listen, there's lots of jamming.

"When I was at Sounds (British consumer music paper) I was the only person at that time who liked Purple. I've got a theory about journalists, that they're into integrity, and it's not 'cool' to like heavy bands, because the music isn't 'ethnic,' it doesn't come from r&b or blues. Journalists like discovering things for themselves and Purple wasn't discovered by journalists—journalists don't get any credit for Purple's success because they built themselves up through their own following, just through sheer gigging. I find it weird that a band like Led Zeppelin (I'd put them on the same level musically) gets more credit for what its done, but a band like Purple doesn't. I find it strange because they're both equally successful. I put Blackmore and Page at the same level myself, because they've both been through the same thing—sessions, etc.—but Blackmore was never rated as Page was, as a legendary guitarist, although Blackmore was thought of as simply a heavy metal guitarist. I don't think a lot of British journalists were aware of how successful Purple was, because it was all in America. The press here usually follow things that are in vogue, you get bands like Little Feat and things like that, ethnic music, punk rock, or whatever, and bands like The Stones, but somehow Purple didn't fit in. A journalist's role is to convey what's happening in the music scene. If a band is happening I think you should write about it anyway. I feel a lot of bands now aren't getting their fair share of space for the same reasons.

The editorial matter for this special section was compiled by Record World British correspondent Ron McCreight. Special thanks go to Jenny Hall, Lynne Wheeler, Richard Bagehot and John Craig for their assistance.

Baz Marshall

(Continued from page 25)

everywhere. There's no hall too big for the PA system we have.

"I've never had any real personal problems with the group since I've been with them. After you've been on the road together for a while, you live together for three or four months you get a few scenes but they're not really heavy, once you've got it off your chest it's over. The next day it's all forgotten. If you take things to heart and listen to all the moans and groans and everything that goes on and take it seriously you might as well get out of the business because it just doesn't work

like that. If you've got something to say, say it, and once you've said it it's forgotten. Unless it were really serious—for example if I had to come home because something drastic had happened at home, there'd be no problem, I'd just fly home. I wouldn't lose my job or anything like that. I could go back and just pick up where I'd left off. I have someone who can take over my job as soon as I leave and if someone else had to leave I'd take over doing their job. You have to be able to do it because nobody can be indispensable or you could stop a tour."

Live Purple Power



Deep Purple live in 1975 in Japan.

Tony Edwards

(Continued from page 7)

Ball' and in particular the single 'Love Is All' which is now a top 10 single and is probably the heaviest selling international single in France at the moment. It's very exciting and there are various cover versions of it coming out, and in particular Sacha Distel has done a French version which seems to be on television almost every night. This kind of success broadens the base of Deep Purple generally, when you think of one of their former members, Roger Glover, bringing out something like this which is not Deep Purple music but nevertheless it'll always be associated, there'll always be a Deep Purple tag on it because of Roger's membership in the band and the fact of course that on the album you'll find David Coverdale and Glenn Hughes. In the live concert of 'Butterfly Ball' at the Albert Hall there was one marvelous moment where I believe Ian Gillan, Roger Glover, Jon Lord, David Coverdale and Glenn Hughes were all on stage at the same time."

Jon Lord

(Continued from page 3)

or bad or medium or not bad or not too good—there's a trillion different categories you can put a gig into, different countries, different audiences, different ways of playing to them, and I've learned all that. It's now second nature, which is great, I'm the organist of Deep Purple; that's how I made my name such as it is, and for a long time to come that's what I'm going to be known as. People will say oh that's Jon Lord but they won't say he's the organist of Deep Purple, but that's understood. I'd like to try and prove in my own solo career that that's not the only thing I am, but I'm very proud of being that. I don't want to gainsay anything that Purple has done—ever. I did it, and by doing it I put my seal of approval on it. The mere fact that it exists and I've done it means that I'm happy to have done it and I hope that we can continue to make it worthwhile. It's eight years old, and you know how you get a dog's age by multiplying a human age by seven, well I think with a band you have to multiply by 100 in terms of what some bands' longevity turns out to be. Maybe there's a dozen bands that have been around such a long time and of that dozen maybe less than half have actually achieved any kind of enormous popular acceptance and financial security, etc. There's not many that have done it. It's this awful thing of trying to keep one step ahead of the public. You achieve a public by what you do, your first success, then you've got them for two years no matter what you do, but it's after that two years, they demand and they might demand more of the same, but you can't do that, you can't just go on, you've got to start trying to lead them away onto something that you want to do as well. That's the difficult point, and to sustain that for eight years is not bad going.

Bill Reid—A Unique Relationship

■ *Accountant, friend, and above all an enthusiastic ally, Bill Reid has been with Deep Purple throughout their career. In the following interview, Reid describes his own particularly unique relationship with the group and how he first came to be involved.*

Record World: How did you become involved with Deep Purple?

Bill Reid: I first became associated with Deep Purple via the managers, Tony Edwards and John Coletta, who said that they thought they were about to get some young men together who played music and would I be interested in helping both them and the musicians to run like a business, and generally help the organizing in any way I could. I'd already known John Coletta for about five or six years, but I met Tony Edwards for the first time then. I met Tony and we decided that we were unlikely to quarrel unduly, then I met the boys and they seemed from a cursory glance an enthusiastic, professional looking lot, and this was very important as far as I was concerned, because it seems to me that you're never going to get anywhere in business or any other activity unless the people concerned have a professional attitude towards their business. They've got to mean it.

RW: Was there ever a personality clash between accountant and rock group?

Reid: I don't think my being an accountant or they being musicians has in itself made any difference. It's entirely a matter of the willingness on both sides; of course, it's a two way street, them to accept me and me to accept them. Although it was not my first experience with rock music it was the first time I'd come that close to it, and I'd never been to a rock concert before, but of course having children who were possessors of all kinds of records I had some idea, and I think I would have done better if I'd listened to more of them because I'd have learned more sooner. Subsequently of course I've found that my children's comments, not only about the Deep Purple group's performances but also about other groups, some famous and some not, have been extraordinarily valuable to me because they know far more about it—it's the music of their generation rather than mine.

Another thing that I think the more senior members of Purple remember is that whereas for them it is another performance, for the audience outside it's once only. Purple appears once in a city. Take the last American tour: I think their last performance was on December 4 last year, that was the last of 33 performances in the United States, but of course they were all in different cities and for the people who attended those concerts that was their only time, and no group should ever forget it. It has to be special for those people who are watching. And unless they have that approach the audience rightly will never forgive them. Why should they? They're paying their hard earned money to see them, they're entitled to the best that performer can give. It doesn't matter if he's tired, if he's cold, if he's got the flu, if he can perform he must give of his best. There was a very good example I saw of that, in Seattle in 1974, when Ian Paice had the most awful dose of flu. He was sweating, he was really feeling terrible, his head was swimming, but wrapped up in blankets he was piled into the limousine at the hotel, taken as near as possible to the back entrance of the theatre, kept warm until just before Purple went on, he went on, performed, unbelievably, and immediately afterwards was rolled up into blankets, whipped into the limousine back to the hotel, and was in bed before half the audience had left the hall. Ian Paice went on.

RW: Since becoming so closely involved with Purple, did you ever feel inclined to become more involved in the music itself?

Reid: Even if I did know enough, which I certainly don't, to interfere with the music in any way would be extremely unwise. I think the way to run an organization is to let those people who are best at what they do, do it, and leave everybody else to do what they are best at. So let the musicians choose their own members, let them compose and/or play the music, let the management get on with the management, let the people who are responsible for money get on with it, and let the strategists get on with laying their plans for the long term future. I think that the least each one interferes with the others activities the better, and the outcome will be happier.

RW: Is it possible that Deep Purple might have passed its peak?

Reid: If you judge it on sales of records or you judge it on the sizes of the halls the group plays, then I suppose you could say that a peak of Purple activity and popularity was reached when the second Purple group, consisting of Lord, Paice, Blackmore, Gillan and Glover, was on the road and making records which have sold far and away the greatest number. I refer of course to "Machine Head" and "Made In Japan" which have been the biggest sellers right along the line

and you can look in the record charts to find that out, and I suppose you could say that was a peak, but as whenever you reach a pinnacle of anything, it was an uphill run. On the departure of Ian Gillan and Roger Glover, there was a slight dip, and then you had them starting to rise again, with the "Burn" album for example, which was an excellent album and sold an awful lot of records.

I don't know what the group would select as the best but perhaps they would pick songs that were not very popular but may well in fact be better songs in intrinsic terms. I think that anyone who suggests that they are quite as popular today as they were 2½ years ago would be fooling themselves, but again I regard this as purely part of the cycle, because the essential people within the group are so professional, so expert, and so experienced that I see that the cycle will continue. I think in a year's time one might see this group sailing higher than ever before. Look at the accumulated experience of certain members in that group. It's enormous. And by that time they'll have even more experience in handling audiences.

Now normally when a group has a change of personnel there's a great explosion and the people who are leaving not only leave the group but they leave the management. This is not the case at Purple. Ian Gillan and Roger Glover are still very much with the Purple family. Ian Gillan, as you may know, got his own band together and is about to tour the U.K., and Roger Glover has made "Butterfly Ball" and has produced other things for Purple. He'll also be making an album of his own but all within the Purple family. Ritchie Blackmore, who left just under a year ago, has formed Ritchie Blackmore's Rainbow and again he hasn't left—there was no great explosion or row, he's still in the family. I take the view that what one does today will set the pattern for what is going to occur 20 years from now and therefore if you conduct your business in such a way, not only within Purple itself, but with outsiders as well, in such a way that when you say something people will believe it, because they have come to rely on your words and they know from experience that you keep your word. So if we shake hands on a deal in this company we mean it. We don't say "is it in the contract." It doesn't matter if it's in the contract or not, the question is did we give our word or not.

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Powerhouse Picks

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Album Picks

(Continued from page 16)

WE GOT THE RHYTHM

PEOPLE'S CHOICE—TSOP PZ 34124 (CBS) (6.98)

This is dance music all the way, as just one look at the cover will tell you. It is indeed the rhythms of People's Choice that set the group apart from so many others, along with lead singer Frankie Brunson's gut-level vocals. "Here We Go Again," "We Got the Rhythm" and "Movin' In All Directions" have the funk.



NIGHTFLIGHT

GABOR SZABO—Mercury SRM-1-1091 (6.98)

Szabo's move to Mercury is marked by a subtle redefinition established through producer/songwriter/guitarist Bunny Sigler. Recording at Sigma with Sigler, however, has not obscured Szabo's Latin roots. The guitar playing is gently forceful and always cogent. Listen to "Concorde," "Keep Smilin'" and "Smooth Sailin'."



UNEMPLOYMENT BLUES

FORCE OF NATURE—Phila. Intl. PZ 34123 (CBS) (6.98)

Heavy emphasis on steady, pulsating rhythms punctuated by horn and guitar solos along with vocals. "Baby I'm Yours (And I'm So Glad)," "Toy Ball" and "Freeze" give an idea of the different influences that have fused to give birth to this natural force.



GANGSTER LOVE

CHICAGO GANGSTERS—Gold Plate GP 1012 (Amherst) (6.98)

Solid disco fare, strong in both instrumentals and vocals, with varying tempos and original material (with the exception of "Feel Like Making Love," also beautifully rendered). "On the Way," "I'm At Your Mercy" and "Got A Little Picture" are among the choicest cuts.



NAKED REALLY NAKED

ALLEN ROBIN—Carrot CA 317 (Caytronics) (6.98)

Robin uses the taped voices of political figures such as Nixon, Rockefeller and Agnew, asking his own questions and supplying his own commentary, splicing in the pre-recorded words. The result is frequently hilarious. The man behind "Welcome to the LBJ Ranch" is on target again, more biting than before.



BORN TO GET DOWN

MUSCLE SHOALS HORNS—Bang BLP 403 (6.98)

The Horns quartet—Harrison Calloway, Harvey Thompson, Charles Rose and Ronnie Eades—have full support from an equally significant rhythm section highlighted by lead guitarist Ken Bell. "Born to Get Down" is the current single, with "Open Up Your Heart," "Where I'm Coming From" and "Give It To Me" movers.



NO HEAVY PETTING

UFO—Chrysalis CHR 1103 (WB) (6.98)

Hard rockers who know the ropes and have mastered their craft with a rare finesse. "Natural Thing," "I'm A Loser," "On With the Action" and "Martian Landscape" don't let up, while "Belladonna" showcases a softer side. Band is set to tour this summer, and that's where its strength is reported to be.



Private Stock Signs Peter Lemongello

■ NEW YORK — Larry Uttal, president of Private Stock Records, has announced the signing of a long-term, exclusive recording contract with Peter Lemongello, whose innovative television advertising campaign has been the subject of much discussion.

"In just a few months, Peter Lemongello has become nationally known through his innovative media campaign. His unprecedented television exposure and singing ability have contributed greatly to his meteoric rise on the music scene," commented Uttal. "I firmly believe that Peter Lemongello is going to be a super-star. He is an extremely talented artist, whose good looks, charm, charisma, and sincere dedication are all a part of this incredible phenomenon. We are delighted that Peter has chosen Private Stock Records."

Peter Lemongello first came to the attention of the public and

the record industry early in January when he applied the television advertising techniques used to sell albums by established stars to his own debut lp by offering it directly to the public through a series of tasteful, low key television commercials. The intensive advertising campaign, which began with a two-week series of 10 second "teasers" designed to create awareness of the artist and which were followed by a full schedule of 60 and 120 second commercials, reportedly enabled Lemongello to sell well over 40,000 albums in the greater New York area.

SRO Concerts

The success Lemongello achieved via this campaign was reflected by his two sold-out concerts within one month at Lincoln Center and by the numerous television appearances and newspaper and magazine articles on the Lemongello phenomenon.



Pictured above (from left): attorney Bob Casper; president of Private Stock Records, Larry Uttal; Peter Lemongello; and Dick Gersh of Richard Gersh Associates, public relations counsel to Lemongello.

Janus Names Newman Natl. Promo Dir.

■ LOS ANGELES—Ed DeJoy, vice president of Janus Records, has announced the appointment of Louis Newman as national promotion director for Janus Records.



Louis Newman

Newman's duties entail the coordination, promotion and marketing of all Janus, Barnaby and Shock Records on a national basis. He will also be involved in the scheduling of new releases.

Prior to joining Janus Records, Newman had been national promotion director for Dark Horse, Discreet and Blue Thumb Records.

Abkco Reports Loss

■ NEW YORK—Abkco Industries, Inc. has announced revenues for the six months ended March 31, 1976 amounting to \$3,660,657 with a loss of \$232,618 or 16¢ per share as compared to revenues of \$4,274,821 and a profit of \$112,443 or 8¢ per share for the six months ended March 31, 1975. Without legal expenses related to the company's litigation with the "Apple Companies," the company would have had a profit of \$188,730 before tax for the six months ended March 31, 1976 and \$682,446 for the six months ended March 31, 1975.

Operations for the second quarter ended March 31, 1976 resulted in a loss of \$91,939 or 6¢ per share compared to a profit of \$52,116 or 4¢ per share for the corresponding period in 1975. Revenues for the quarter amounted to \$1,844,049 as compared to \$1,893,322 for the same period in 1975. Without Apple litigation expenses the company would have had a profit of \$169,976 before tax for the first '76 quarter.

New York, N.Y. (Continued from page 18)

member, Peter Wood, who was in England at the time.

BUSMAN'S HOLIDAY: Contrary to circulating rumors, *Return To Forever* has not broken up. Carolyn Clarke of Theta Management has informed us that the group will merely be taking a respite of several months after nearly five solid years of touring and recording. In that time, Chick Corea will work on several solo projects, including a film score. Stanley Clarke will begin work on his fourth solo album starting next month, which will be promoted by his first solo tour sometime in the summer. Guitarist Al DiMeola will also keep himself busy with various solo projects including the "Go" concert of last weekend at London's Albert Hall. "Go" is the visual/musical conception of Stomu Yamashta, who brought his Red Buddah Theatre to the Brooklyn Academy Of Music three years ago. Working with Yamashta and DiMeola in London are a colorful assortment of musicians: Stevie Winwood, former Tangerine Dream percussionist/synthesist Klaus Schulze and former Santana drummer Michael Shrieve with strings conducted by Paul Buckmaster. The Royal Ballet rounds out the production. A "Go" lp will be released on Island hopefully sometime next month at which time Yamashta is expected to tour here.

NOTED: Bill Graham, on location with Francis Ford Coppola and cast filming "The Apocalypse" in the Phillippines, put his time to good use when the rainy season interrupted the crew's schedule by organizing "mud volleyball" and "mud softball" games . . . Synergist Larry Fast demonstrated the new polymoog synthesizer at a reception/preview party for his new "Sequencer" album at Atlantic studios last week. The polymoog should be an indispensable instrument due to its portability and range of possible tones. It is also the first synthesizer on which actual chords can be played . . . The first performance of "A Poke In The Eye," the London musical comedy featuring members of Monty Python and the Goodies, was recorded for a possible album . . . Rick Grech has announced the line-up of his first band since his sudden departure from KGB. Included are: Claire Hamill (vocals), Rob Townsend (drums), Charlie McCrackin (bass), Roger Saunders (guitar), Tom Harvey (guitar), Dave Seddons (steel guitar) and Kips Brown (piano) Grech? He plays the fiddle . . . Not to be outdone by Monty Python, John Denver and RCA England have managed to get 300,000 copies of an album recorded at his London Palladium concert into the shops in only 10 days.

Who In The World:

Henry Gross Has Come a Long Way

■ NEW YORK—Henry Gross has come a long way since his days as a somersaulting lead guitarist for Sha Na Na. His current single, "Shannon," has gradually made its way into the top 10 and "Release," the Lifesong Records album that it is drawn from, has managed to climb steadily as well.

It is significant that Gross' first hit single is simultaneously Lifesong Records' first major chart effort, for he has a close and enduring relationship with his producers, Terry Cashman and Tommy West, who also head Lifesong. The duo produced Henry's A&M albums, both of which were progressive radio favorites. In addition, Barry Gross and Marty Kupps, both of whom are longtime associates of Henry, head up promotion and sales for Lifesong.

A bright, funny, young native New Yorker, Gross seems to

have developed a surprising affection for the south. The feeling is obviously mutual, for he is a headliner in places like Atlanta, New Orleans and Jacksonville. His most recent album features song tributes to Memphis, one of Elvis' bodyguards and to an area in Northern Georgia known as "Moonshine Alley."

Musically, Gross is basically a rocker, but, as "Shannon" illustrates, he is a diverse talent, with the ability to make many different kinds of musical statements. He has toured with the Doobie Brothers, the Beach Boys, and most recently with Aerosmith, and shows a rare affection for being out on the road.

As for the future, perhaps Henry sums it up best in a line from his record company bio. "I want," he says, "to be bigger than Zazu Pitts."

The Coast (Continued from page 10)

were sitting many feet away in a balcony perch. One heavy stated "Led Zeppelin doesn't like their picture taken," as another snapped the camera out of Mayumi's hands while she looked on helplessly. In a theatrical gesture, the film was exposed and thrown to the floor as many onlookers booed their disapproval.

SENSE AND NON-SENSE: Roderick Falconer has returned from England . . . The voice you are hearing on the promotional radio spots for the Alan Parsons Project's "Tales of Mystery and Imagination" belongs to none other than Orson Welles . . . Neil Merriweather, notorious for his part in the ill-fated Space Rangers and for his work with the Stars (nee Hollywood Stars) is going into the studio with Detroit refugees The New Order. And another unsigned band, Tim McGovern's Straight Jacket, played the Starwood recently and reportedly generated some label interest . . . Judas Priest, a new Janus acquisition, is being compared favorably with Led Zeppelin by England's Beat International magazine. "Sad Wings of Destiny" is the name of their soon to be released lp . . . Producers Kenny Kerner and Richie Wise will soon begin work on the second lp by KGB . . . Dobie Gray, who is also recording presently, is set for a tour of South Africa in late July . . . Congratulations to Loudon Wainwright III and wife Kate McGarrigle, who are the proud parents of a new daughter, Martha Gabrielle . . . When Al Coury hosted a dinner at the Beverly Wilshire for his new RSO staff last week, the affair included 26 bottles of wine—all consumed, presumably. "Jesus," Coury observed, "if you guys produce as well as you drink, we're home free already."

'Flag' Day at KHJ



Shown during the recording of "The Flag," a special bicentennial spoken word United Artists single recorded by Charlie Van Dyke, program director and air personality on KHJ/Los Angeles, are (from left), Charlie Van Dyke; producer and United Artists vice-president pop a&r, Denny Diante; and arranger Jimmie Haskell. Recorded at Los Angeles' Devonshire Sound, "The Flag" features Van Dyke's voice in a patriotic recitation backed by the Jimmie Haskell Orchestra. The single has just been released.



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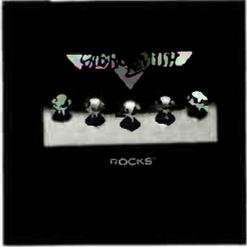
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- ROCKS—Aerosmith—Col
- HARVEST FOR THE WORLD—Isley Brothers—T-Neck
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- NATALIE—Natalie Cole—Capitol
- RASTAMAN VIBRATION—Bob Marley & the Wailers—Island

CAMELOT/NATIONAL

- BLACK & BLUE—Rolling Stones—Rolling Stones
- CLOSE ENOUGH FOR ROCK 'N' ROLL—Nazareth—A&M
- FAITHFUL—Todd Rundgren—Bearsville
- HARVEST FOR THE WORLD—Isley Brothers—T-Neck
- HIDEAWAY—America—WB
- 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
- STARLAND VOCAL BAND—Windsong

HANDLEMAN/NATIONAL

- BLACK & BLUE—Rolling Stones—Rolling Stones
- HARVEST FOR THE WORLD—Isley Brothers—T-Neck
- HERE & THERE—Elton John—MCA
- JOHN TRAVOLTA—Midland International
- LEE OSKAR—UA
- LIVE BULLET—Bob Seger & the Silver Bullet Band—Capitol
- RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
- ROCKS—Aerosmith—Col
- ROYAL SCAM—Steely Dan—ABC
- SADDLE TRAMP—Charlie Daniels Band—Epic

KORVETTES/NATIONAL

- AT THE SPEED OF SOUND—Wings—Capitol
- DESTROYER—Kiss—Casablanca
- GREATEST STORIES LIVE—Harry Chapin—Elektra
- LED ZEPPELIN II—Atlantic
- LOOK OUT FOR #1—Brothers Johnson—A&M
- RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
- ROCKS—Aerosmith—Col
- ROYAL SCAM—Steely Dan—ABC
- SADDLE TRAMP—Charlie Daniels Band—Epic
- YOUNG & RICH—Tubes—A&M

MUSICLAND/NATIONAL

- DREAMBOAT ANNIE—Heart—Mushroom
- FAITHFUL—Todd Rundgren—Bearsville
- ILLEGAL STILLS—Stephen Stills—Col
- NATALIE—Natalie Cole—Capitol
- RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
- ROCKS—Aerosmith—Col
- ROYAL SCAM—Steely Dan—ABC
- SADDLE TRAMP—Charlie Daniels Band—Epic
- STARLAND VOCAL BAND—Windsong
- WILLIE NELSON LIVE—RCA

RECORD BAR/NATIONAL

- BREEZIN'—George Benson—WB
- DREAMBOAT ANNIE—Heart—Mushroom
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- HARVEST FOR THE WORLD—Isley Brothers—T-Neck
- HERE & THERE—Elton John—MCA
- NATALIE—Natalie Cole—Capitol
- RAINBOW RISING—Blackmore's Rainbow—Oyster
- RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
- ROCKS—Aerosmith—Col
- SILK DEGREES—Boyz n the City—Capitol

KING KAROL/NEW YORK

- BLACK ROSE—J. D. Souther—Asylum
- DIANA ROSS—Motown
- FREE IN LOVE—Millie Jackson—Spring
- HERE & THERE—Elton John—MCA
- JOHN TRAVOLTA—Midland International
- MISTY BLUE—Dorothy Moore—Malaco
- NATALIE—Natalie Cole—Capitol
- RAINBOW RISING—Blackmore's Rainbow—Oyster
- SADDLE TRAMP—Charlie Daniels Band—Epic
- SILVER CONVENTION—Midland International

TWO GUYS/EAST COAST

- AT THE SPEED OF SOUND—Wings—Capitol
- DIANA ROSS—Motown
- FLEETWOOD MAC—Reprise
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- LIVE AT CARNEGIE HALL—Renaissance—Sire
- MOTHERSHIP CONNECTION—Parliament—Casablanca
- RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
- ROCKS—Aerosmith—Col
- RUFUS FEATURING CHAKA KHAN—ABC
- SADDLE TRAMP—Charlie Daniels Band—Epic

CUTLER'S/NEW HAVEN

- BILL COSBY IS NOT HIMSELF THESE DAYS—Bill Cosby—Capitol
- BLACK & BLUE—Rolling Stones—Rolling Stones
- COMIN' AT YA!—Coke Escovedo—Mercury
- FIREFALL—Atlantic
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- HARVEST FOR THE WORLD—Isley Brothers—T-Neck
- INTERVIEW—Gentle Giant—Capitol
- LOOK OUT FOR #1—Brothers Johnson—A&M
- NATALIE—Natalie Cole—Capitol
- ROCKS—Aerosmith—Col

STRAWBERRIES/BOSTON

- BILL COSBY IS NOT HIMSELF THESE DAYS—Bill Cosby—Capitol
- EVERYTHING'S COMING UP LOVE—David Ruffin—Motown
- FABULOUS—Stylistics—H&L
- LADIES' CHOICE—Michael Stanley Band—Epic
- LIVE AT CARNEGIE HALL—Renaissance—Sire
- MORE, MORE, MORE—Andrea True Connection—Buddah
- ROSE—Rose Banks—Motown
- T-SHIRT—Loudon Wainwright III—Arista
- THOSE SOUTHERN KNIGHTS—Crusaders—ABC Blue Thumb
- YOU ARE MY STARSHIP—Norman Connors—Buddah

FOR THE RECORD/BALTIMORE

- BILL COSBY IS NOT HIMSELF THESE DAYS—Bill Cosby—Capitol
- DARYL HALL & JOHN OATES—RCA
- DREAMBOAT ANNIE—Heart—Mushroom
- ENERGY TO BURN—B.T. Express—Col
- HARVEST FOR THE WORLD—Isley Brothers—T-Neck
- NATALIE—Natalie Cole—Capitol
- SALONGO—Ramsey Lewis—Col
- THE MANHATTANS—Col

- THOSE SOUTHERN KNIGHTS—Crusaders—ABC Blue Thumb
- YOU ARE MY STARSHIP—Norman Connors—Buddah

WAXIE MAXIE/WASH., D.C.

- BLACK & BLUE—Rolling Stones—Rolling Stones
- DREAMBOAT ANNIE—Heart—Mushroom
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- FREE IN LOVE—Millie Jackson—Spring
- HARVEST FOR THE WORLD—Isley Brothers—T-Neck
- HERE & THERE—Elton John—MCA
- NATALIE—Natalie Cole—Capitol
- STARLAND VOCAL BAND—Windsong
- THOSE SOUTHERN KNIGHTS—Crusaders—ABC Blue Thumb
- WHERE THE HAPPY PEOPLE GO—Trammps—Atlantic

GARY'S/RICHMOND

- BLACK & BLUE—Rolling Stones—Rolling Stones
- DARYL HALL & JOHN OATES—RCA
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- HARVEST FOR THE WORLD—Isley Brothers—T-Neck
- HERE & THERE—Elton John—MCA
- PRESENCE—Led Zeppelin—Swan Song
- ROCKS—Aerosmith—Col
- SILVER CONVENTION—Midland International
- TAKIN' IT TO THE STREETS—Doobie Brothers—WB

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 ESTATE/CHICAGO

- HERE & THERE—Elton John—MCA
- JOHN TRAVOLTA—Midland International
- LIVE BULLET—Bob Seger & the Silver Bullet Band—Capitol
- NATALIE—Natalie Cole—Capitol
- RED TAPE—Atlanta Rhythm Section—Polydor
- RIGHT BACK WHERE WE STARTED FROM—Maxine Nightingale—UA
- ROYAL SCAM—Steely Dan—ABC
- SWEET SURPRISE—Eric Andersen—Arista
- TALES OF MYSTERY & IMAGINATION—Alan Parsons Project—20th Century
- TOO OLD TO ROCK 'N' ROLL: TOO YOUNG TO DIE—Jethro Tull—Chrysalis

ROSE DISCOUNT/CHICAGO

- BLACK & BLUE—Rolling Stones—Rolling Stones
- DIANA ROSS—Motown
- HARVEST FOR THE WORLD—Isley Brothers—T-Neck
- HERE & THERE—Elton John—MCA
- I WANT YOU—Marvin Gaye—Tamla
- LOOK OUT FOR #1—Brothers Johnson—A&M
- NATALIE—Natalie Cole—Capitol
- RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
- SILVER CONVENTION—Midland International
- TOO OLD TO ROCK 'N' ROLL: TOO YOUNG TO DIE—Jethro Tull—Chrysalis

RECORD REVOLUTION/CLEVELAND

- DREAMBOAT ANNIE—Heart—Mushroom
- FEVER—Ronnie Laws—Blue Note
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- HARVEST FOR THE WORLD—Isley Brothers—T-Neck
- LADIES' CHOICE—Michael Stanley Band—Epic
- MYSTERIES—Keith Jarrett—ECM
- RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
- RIGHT BACK WHERE WE STARTED FROM—Maxine Nightingale—UA
- RUNAWAYS—Mercury
- TOO OLD TO ROCK 'N' ROLL: TOO YOUNG TO DIE—Jethro Tull—Chrysalis

LIEBERMAN/MINNEAPOLIS

- A CIRCLE FILLED WITH LOVE—Sons of Champlin—Ariola America
- BLACK & BLUE—Rolling Stones—Rolling Stones
- FIREFALL—Atlantic
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- ILLEGAL STILLS—Stephen Stills—Col
- RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
- ROCKS—Aerosmith—Col
- ROYAL SCAM—Steely Dan—ABC
- SADDLE TRAMP—Charlie Daniels Band—Epic
- TOO OLD TO ROCK 'N' ROLL: TOO YOUNG TO DIE—Jethro Tull—Chrysalis

PEACHES/ST. LOUIS

- COMIN' AT YA—Coke Escovedo—Mercury
- ENERGY TO BURN—B.T. Express—Col
- FEVER—Ronnie Laws—Blue Note
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- FOOLS GOLD—Morning Star
- GATHERING OF THE TRIBES—Buddy Miles—Casablanca
- RED TAPE—Atlanta Rhythm Section—Polydor
- ROCKS—Aerosmith—Col
- SHAKTI—Col
- WEDDING ALBUM—Leon & Mary Russell—Paradise

PEACHES/FT. LAUDERDALE

- BALLS OF FIRE—Black Oak Arkansas—MCA
- BORN TO GET DOWN—Muscle Shoals Horns—Bang
- CARDIFF—Roger McGuinn—Col
- DREAMBOAT ANNIE—Heart—Mushroom
- IV—Mahogany Rush—Col
- NO HEAVY PETTING—UFO—Chrysalis
- RAINBOW RISING—Blackmore's Rainbow—Oyster
- RED TAPE—Atlanta Rhythm Section—Polydor
- ROCKS—Aerosmith—Col
- TOO OLD TO ROCK 'N' ROLL: TOO YOUNG TO DIE—Jethro Tull—Chrysalis

POPLAR TUNES/MEMPHIS

- DOC & THE BOYS—Doc Watson—UA
- EVERYTHING'S COMIN UP LOVE—David Ruffin—Motown
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- HARVEST FOR THE WORLD—Isley Brothers—T-Neck
- NATURAL GAS—Private Stock
- NEW RIDERS—New Riders of the Purple Sage—MCA
- RAINBOW RISING—Ritchie Blackmore's Rainbow—Oyster
- ROCKS—Aerosmith—Col
- ROSE OF CIMARRON—Poco—ABC
- ROYAL SCAM—Steely Dan—ABC

TAPE CITY/NEW ORLEANS

- BREEZIN'—George Benson—WB
- HARD WORK—John Handy—ABC
- IMPULSE
- HARVEST FOR THE WORLD—Isley Brothers—T-Neck
- HERE & THERE—Elton John—MCA
- ROCKS—Aerosmith—Col
- ROYAL SCAM—Steely Dan—ABC

- STINGRAY—Joe Cocker—A&M
- THE MANHATTANS—Col
- THOSE SOUTHERN KNIGHTS—Crusaders—ABC Blue Thumb
- YOUNG & RICH—Tubes—A&M

INDEPENDENT RECORDS/DENVER

- CRY TOUGH—Nils Lofgren—A&M
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- KATY MOFFAT—Col
- NEW RIDERS—New Riders of the Purple Sage—MCA
- ROCKS—Aerosmith—Col
- STINGRAY—Joe Cocker—A&M
- TALES OF MYSTERY & IMAGINATION—Alan Parsons Project—20th Century
- TOO OLD TO ROCK 'N' ROLL: TOO YOUNG TO DIE—Jethro Tull—Chrysalis
- WELSH CONNECTION—Man—MCA
- YOUNG & RICH—Tubes—A&M

ODYSSEY/SOUTHWEST & WEST

- A CIRCLE FILLED WITH LOVE—Sons of Champlin—Ariola America
- BILL COSBY IS NOT HIMSELF THESE DAYS—Bill Cosby—Capitol
- DREAMBOAT ANNIE—Heart—Mushroom
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- HARVEST FOR THE WORLD—Isley Brothers—T-Neck
- MISTY BLUE—Dorothy Moore—Malaco
- NATALIE—Natalie Cole—Capitol
- ROSE OF CIMARRON—Poco—ABC
- SADDLE TRAMP—Charlie Daniels Band—Epic
- TOO OLD TO ROCK 'N' ROLL: TOO YOUNG TO DIE—Jethro Tull—Chrysalis

MUSIC PLUS/LOS ANGELES

- FIREFALL—Atlantic
- FOOLS GOLD—Morning Star
- HELL OF A BAND—Angel—Casablanca
- IV—Mahogany Rush—Col
- LIVE AT CARNEGIE HALL—Renaissance—Sire
- MONTY PYTHON LIVE! AT CITY CENTER—Arista
- RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
- RUNAWAYS—Mercury
- STARLAND VOCAL BAND—Windsong
- TOO OLD TO ROCK 'N' ROLL: TOO YOUNG TO DIE—Jethro Tull—Chrysalis

TOWER LOS ANGELES

- EVERYBODY COME ON OUT—Stanley Turrentine—Fantasy
- FIREFALL—Atlantic
- LADY IN WAITING—Outlaws—Arista
- NATALIE—Natalie Cole—Capitol
- RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
- RIGHT BACK WHERE WE STARTED FROM—Maxine Nightingale—UA
- ROCKS—Aerosmith—Col
- STARLAND VOCAL BAND—Windsong
- T-SHIRT—Loudon Wainwright III—Arista
- YOUNG & RICH—Tubes—A&M

EVERYBODY'S RECORDS NORTHWEST

- A CIRCLE FILLED WITH LOVE—Sons of Champlin—Ariola America
- FLY LIKE AN EAGLE—Steve Miller Band—Capitol
- FLY WITH THE WIND—McCoy Tyner—Fantasy
- HARVEST FOR THE WORLD—Isley Brothers—T-Neck
- NO HEAVY PETTING—UFO—Chrysalis
- RAINBOW RISING—Blackmore's Rainbow—Oyster
- ROCKS—Aerosmith—Col
- ROYAL SCAM—Steely Dan—ABC
- THOSE SOUTHERN KNIGHTS—Crusaders—ABC Blue Thumb
- TOO OLD TO ROCK 'N' ROLL: TOO YOUNG TO DIE—Jethro Tull—Chrysalis

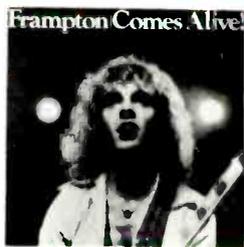


THE ALBUM CHART

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TITLE, ARTIST, Label, Number (Distributing Label)

JUNE 5	MAY 29				WKS. ON CHART	
1	2	FRAMPTON COMES ALIVE	PETER FRAMPTON	A&M SP 3703	19	G
2	5	AT THE SPEED OF SOUND	WINGS/Capitol SW 11525		9	F
3	1	BLACK AND BLUE	ROLLING STONES/Rolling Stones COC 79104 (Atlantic)		5	F
4	3	PRESENCE	LED ZEPPELIN/Swan Song SS 8416 (Atlantic)		8	F
5	7	HERE AND THERE	ELTON JOHN/MCA 2197		3	F
6	6	FLEETWOOD MAC	/Warner-Reprise MS 2225		45	F
7	4	THEIR GREATEST HITS: 1971-1975	EAGLES/Asylum 7E 1052		14	F
8	35	ROCKS	AEROSMITH/Columbia PC 34165		2	F
9	9	A NIGHT AT THE OPERA	QUEEN/ Elektra 7E 1053		24	F
10	10	TAKIN' IT TO THE STREETS	DOOBIE BROTHERS/ Warner Bros. BS 2899		9	F
11	11	HIDEAWAY	AMERICA/Warner Bros. BS 2932		6	F
12	8	I WANT YOU	MARVIN GAYE/Tamla T6 34251 (Motown)		10	F
13	14	THE DREAM WEAVER	GARY WRIGHT/Warner Bros. BS 2868		19	F
14	17	DIANA ROSS	/Motown M6 861S1		14	F
15	15	HISTORY/AMERICA'S GREATEST HITS	/Warner Bros. BS 2894		29	F
16	16	SONG OF JOY	CAPTAIN & TENNILLE/A&M SP 4570		12	F
17	19	KISS ALIVE	KISS/Casablanca NBLP 7020		35	G
18	20	TRYIN' TO GET THE FEELING	BARRY MANILOW/ Arista 4060		31	F
19	12	DESTROYER	KISS/Casablanca NBLP 7025		10	F
20	22	AMIGOS	SANTANA/Columbia PC 33576		9	F
21	24	BREEZIN'	GEORGE BENSON/Warner Bros. BS 2919		6	F
22	13	EARGASM	JOHNNIE TAYLOR/Columbia PC 33951		13	F
23	18	COME ON OVER	OLIVIA NEWTON-JOHN/MCA 2186		11	F
24	25	MOTHERSHIP CONNECTION	PARLIAMENT/Casablanca NBLP 7022		16	F
25	27	SILK DEGREES	BOZ SCAGGS/Columbia PC 33920		12	F
26	21	BRASS CONSTRUCTION	/United Artists LA545 G		18	F
27	23	OUTLAWS	VARIOUS ARTISTS/RCA APL1 1321		17	F
28	26	LOOK OUT FOR #1	BROTHERS JOHNSON/A&M SP 4567		12	F
29	34	RASTAMAN VIBRATION	BOB MARLEY & THE WAILERS/ Island ILPS 9383		5	F
30	29	SILVER CONVENTION	/Midland Intl. BKL1 1369 (RCA)		10	F
31	30	DONNY & MARIE—FEATURING SONGS FROM THEIR TELEVISION SHOW	/Polydor PD 6068		8	F
32	28	ROCK 'N' ROLL LOVE LETTER	BAY CITY ROLLERS/Arista 4071		11	F
33	33	LOVE TRILOGY	DONNA SUMMER/Oasis OCLP 5004 (Casablanca)		11	F
34	37	STRUTTIN' MY STUFF	ELVIN BISHOP/Capricorn CP 0165 (WB)		19	F
35	40	STEPPIN' OUT	NEIL SEDAKA/Rocket PIG 2195 (MCA)		5	F
36	38	AEROSMITH	/Columbia PC 32005		17	F
37	32	STILL CRAZY AFTER ALL THESE YEARS	PAUL SIMON/ Columbia PC 33540		33	F
38	36	RUN WITH THE PACK	BAD COMPANY/Swan Song 8415		17	F
39	80	NATALIE	NATALIE COLE/Capitol ST 11517		2	F
40	41	MAIN COURSE	BEE GEES/RSO SO 4807 (Atlantic)		42	F
41	31	LOVE WILL KEEP US TOGETHER	CAPTAIN & TENNILLE/ A&M SP 4552		61	F
42	51	THE ROYAL SCAM	STEELY DAN/ABC ABCD 931		4	F
43	39	RUFUS FEATURING CHAKA KHAN	/ABC ABCD 909		28	F
44	42	ROBIN TROWER LIVE	/Chrysalis CHR 1089 (WB)		11	F
45	43	CHICAGO'S GREATEST HITS	CHICAGO/Columbia PC 33900		28	F
46	59	SADDLE TRAMP	CHARLIE DANIELS BAND/Epic PE 34150		4	F
47	76	HARVEST FOR THE WORLD	ISLEY BROTHERS/ T-Neck PZ 33809 (CBS)		2	F
48	49	GREATEST HITS	ELTON JOHN/MCA 2128		81	F
49	57	ILLEGAL STILLS	STEPHEN STILLS/Columbia PC 34148		4	F
50	53	ERIC CARMEN	/Arista 4057		22	F
51	56	GET CLOSER	SEALS & CROFTS/Warner Bros. BS 2907		5	F
52	54	LIVE BULLET	BOB SEGER & THE SILVER BULLET BAND/ Capitol SKBB 11523		6	F
53	55	HELEN REDDY'S GREATEST HITS	/Capitol ST 11467		27	F



54	50	FOOL FOR THE CITY	FOGHAT/Bearsville BR 6959 (WB)	20	F
55	97	FLY LIKE AN EAGLE	THE STEVE MILLER BAND/ Capitol ST 11497	2	F
56	45	GRATITUDE	EARTH, WIND & FIRE/Columbia PG 33694	27	G
57	44	ONE OF THESE NIGHTS	EAGLES/Asylum 7E 1039	50	F
58	69	LEE OSKAR	/United Artists LA594 G	4	F
59	63	WEDDING ALBUM	LEON & MARY RUSSELL/Paradise PA 2943 (WB)	6	F
60	70	THE MANHATTANS	/Columbia PC 33820	5	F
61	62	CRY TOUGH	NILS LOFGREN/A&M SP 4573	7	F
62	64	FACE THE MUSIC	ELECTRIC LIGHT ORCHESTRA/ United Artists LA546 G	33	F
63	65	GREATEST STORIES LIVE	HARRY CHAPIN/Elektra 7E 2009	4	G

CHARTMAKER OF THE WEEK

64 — **TOO OLD TO ROCK 'N' ROLL:
TOO YOUNG TO DIE**
JETHRO TULL
Chrysalis CHR 1111 (WB)

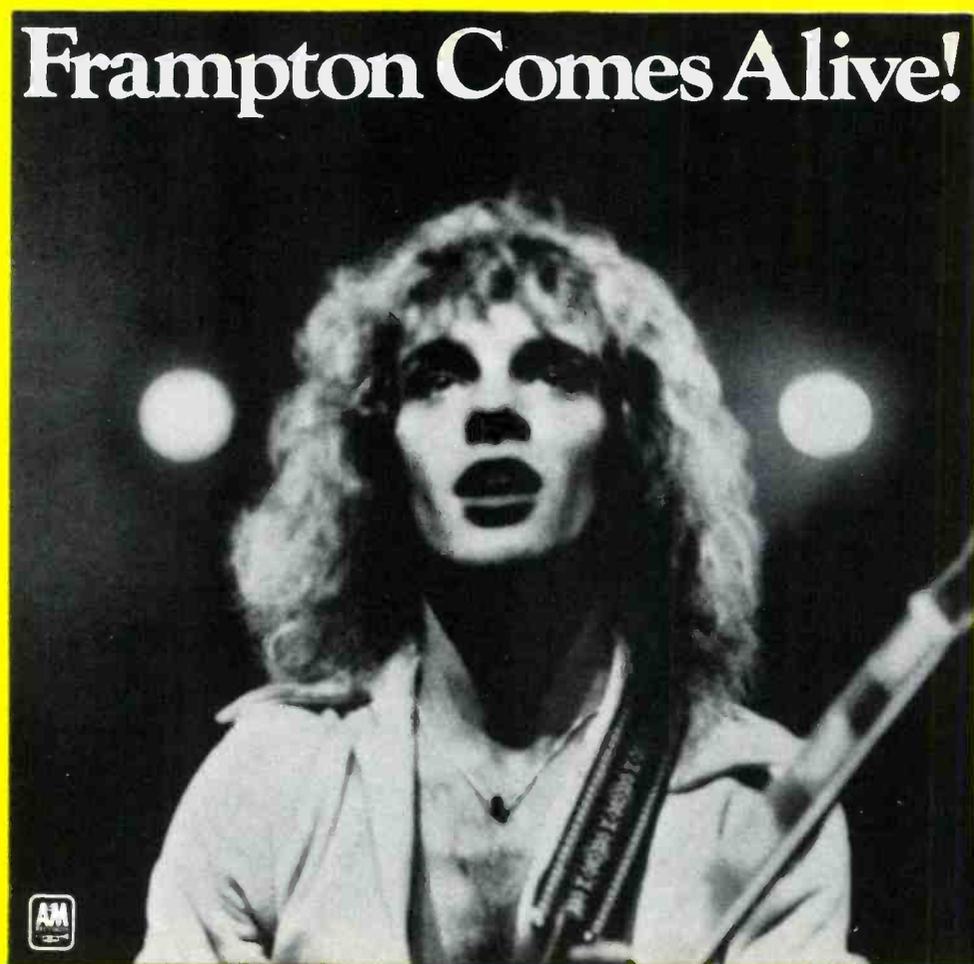


65	77	DREAMBOAT	ANNIE HEART/Mushroom MRS 5005	4	F
66	75	FIREFALL	/Atlantic SD 18174	6	F
67	67	NEVER GONNA LET YOU GO	VICKI SUE ROBINSON/ RCA APL1 1256	8	F
68	48	LADY IN WAITING	OUTLAWS/Arista 4070	9	F
69	46	DESIRE	BOB DYLAN/Columbia PC 33893	20	F
70	72	FAITHFUL	TODD RUNDGREN/Bearsville BR 6963 (WB)	3	F
71	47	YOU CAN'T ARGUE WITH A SICK MIND	JOE WALSH/ ABC ABCD 932	9	F
72	73	RELEASE	HENRY GROSS/Lifesong LS 6002	15	F
73	81	JAILBREAK	THIN LIZZY/Mercury SRM 1 1081	4	F
74	52	THE SOUND IN YOUR MIND	WILLIE NELSON/Columbia KC 34092	10	E
75	60	ROMANTIC WARRIOR	RETURN TO FOREVER/Columbia PC 34076	10	F
76	92	JOHN TRAVOLTA	/Midland Intl. BKL1 1563 (RCA)	2	F
77	79	2112	RUSH/Mercury SRM 1 1079	6	F
78	61	WINGS OF LOVE	TEMPTATIONS/Gordy G6 971S1 (Motown)	11	F
79	88	DARYL HALL & JOHN OATES	/RCA APL1 1144	4	F
80	83	BLACK ROSE	JOHN DAVID SOUTHER/Asylum 7E 1059	3	F
81	90	TALES OF MYSTERY AND IMAGINATION: EDGAR ALLEN POE	THE ALAN PARSONS PROJECT/20th Century T 508	3	F
82	84	SEDAKA'S BACK	NEIL SEDAKA/Rocket 463 (MCA)	46	F
83	94	SALONGO	RAMSEY LEWIS/Columbia PC 34173	2	F
84	85	WILDERNESS	C.W. McCALL/Polydor PD 1 6069	4	F
85	66	TOYS IN THE ATTIC	AEROSMITH/Columbia PC 33479	58	F
86	86	TED NUGENT	/Epic PE 33692	23	F
87	58	CITY LIFE	THE BLACKBYRDS/Fantasy F 9490	26	F
88	98	STRETCHIN' OUT IN BOOTSY'S RUBBER BAND	BOOTSY'S RUBBER BAND/Warner Bros. BS 2920	2	F
89	100	YOUNG AND RICH	THE TUBES/A&M SP 4580	2	F
90	68	LOVE & UNDERSTANDING	KOOL & THE GANG/ De-Lite DEP 2018	16	F
91	127	RAINBOW RISING	BLACKMORE'S RAINBOW/ Oyster OY 1 1601 (Polydor)	1	F
92	102	LIVE: BLOW YOUR FACE OUT	J. GEILS BAND/ Atlantic SD 2 507	1	G
93	109	ENERGY TO BURN	B.T. EXPRESS/Columbia PC 34178	1	F
94	99	CLOSE ENOUGH FOR ROCK 'N' ROLL	NAZARETH/ A&M SP 4562	2	F
95	—	STARLAND VOCAL BAND	WINDSONG/BHL1 1351 (RCA)	1	F
96	74	GIMME BACK MY BULLETS	LYNYRD SKYNYRD/MCA 2170	16	F
97	82	GREATEST HITS	SEALS & CROFTS/Warner Bros. BS 2886	30	F
98	101	WELCOME BACK	JOHN SEBASTIAN/Warner-Reprise MS 2249	1	F
99	118	THOSE SOUTHERN KNIGHTS	CRUSADERS/ABC Blue Thumb BTSD 6024	1	F
100	71	DISCO-FIED	RHYTHM HERITAGE/ABC ABCD 934	13	F

THE WINNER: #1, AGAIN!

MORE THAN THREE MONTHS AGO,
"FRAMPTON COMES ALIVE!" PROVED
ITSELF TO BE THE HOTTEST SELLING
ALBUM ON THE STREET.

IT STILL IS.



CONGRATULATIONS PETER!
From everyone at A&M.

101 THE ALBUM CHART 150

JUNE 5, 1976

JUNE 5	MAY 29	ALBUM	ARTIST	Label
101	104	HARD WORK	JOHN HANDY	ABC Impulse ASD 9314
102	105	THE PROMISE	MICHAEL PINDER	Threshold THS 18 (London)
103	87	WINDSONG	JOHN DENVER	RCA APL1 1183
104	106	FOOLS GOLD	MORNING SKY	5500 (Arista)
105	91	KC AND THE SUNSHINE BAND	TK 603	
106	110	ENDLESS SUMMER	BEACH BOYS	Capitol SVBB 11307
107	119	LIVE AND IN LIVING COLOR	TOWER OF POWER	Warner Bros. BS 2924
108	95	HAIR OF THE DOG	NAZARETH	A&M SP 4511
109	114	NO EARTHLY CONNECTION	RICK WAKEMAN	A&M SP 4583
110	121	WHERE THE HAPPY PEOPLE GO	THE TRAMMPS	Atlantic SD 18172
111	93	THE LEPRECHAUN	CHICK COREA	Polydor PD 6062
112	89	A TRICK OF THE TAIL	GENESIS	Atco SD 36 129
113	108	ON THE ROAD	JESSE COLIN YOUNG	Warner Bros. BS 2913
114	96	BLACK MARKET	WEATHER REPORT	Columbia PC 34099
115	125	GET YOURSELF UP	HEAD EAST	A&M SP 4579
116	128	FREE AND IN LOVE	MILLIE JACKSON	Spring SP 1 6709 (Polydor)
117	78	STATION TO STATION	DAVID BOWIE	RCA APL1 1327
118	120	POUSETTE-DART BAND	Capitol ST 11507	
119	103	KINGFISH	Round RX LA564 G (UA)	
120	123	BLOODLINE	GLEN CAMPBELL	Capitol SW 11516
121	124	MOONMADNESS	CAMEL	Janus JXS 7024
122	126	THIS MOTHER'S DAUGHTER	NANCY WILSON	Capitol ST 11518
123	107	M.U.—THE BEST OF JETHRO TULL	Chrysalis CHR 1078 (WB)	
124	—	RENAISSANCE LIVE AT CARNEGIE HALL	RENAISSANCE	Sire SAS 4 3902 2 (ABC)
125	131	LED ZEPPELIN IV	Atlantic SD 7208	
126	112	REDHEADED STRANGER	WILLIE NELSON	Columbia KC 33482
127	113	STARCASTLE	Epic PE 33914	
128	116	SMOKEY'S FAMILY ROBINSON	SMOKEY ROBINSON	T6 341S1 (Motown)
129	117	GIVE US A WINK SWEET	Capitol ST 11496	
130	115	THOROUGHbred	CAROLE KING	Ode SP 77034 (A&M)
131	122	THE REAL McCOY	VAN McCOY	H&L 69012
132	143	SHOWCASE	SYLVERS	Capitol ST 11465
133	129	LET THE MUSIC PLAY	BARRY WHITE	20th Century T 502
134	111	HE'S A FRIEND	EDDIE KENDRICKS	Tamla T6 343S1 (Motown)
135	—	A CIRCLE FILLED WITH LOVE	SONS OF CHAMPLIN	Ariola America 50007 (Capitol)
136	—	BILL COSBY IS NOT HIMSELF THESE DAYS	RAT OWN	Capitol ST 11530
137	138	FAMILY REUNION	THE O'JAYS	Phila. Intl. PZ 33807 (CBS)
138	—	RED TAPE	ATLANTA RHYTHM SECTION	Polydor PD 1 6060
139	142	WILLIE NELSON LIVE	RCA APL1 1487	
140	141	"I"	PATRICK MORAZ	Atlantic SD 18175
141	—	MISTY BLUE	DOROTHY MOORE	Malaco 6351 (TK)
142	133	EQUINOX	STYX	A&M SP 4559
143	134	BLACK BEAR ROAD	C.W. McCALL	MGM M3G 5008
144	—	STINGRAY	JOE COCKER	A&M SP 4574
145	135	THE WHITE KNIGHT	CLEDUS MAGGARD & THE CITIZENS BAND	Mercury SRM 1 1072
146	130	RECYCLED	NEKTAR	Passport PPS 9911 (ABC)
147	136	THIS IS IT	MELBA MOORE	Buddah BD 5657
148	137	BEFORE THE NEXT TEARDROP FALLS	FREDDY FENDER	ABC Dot DOSD 2020
149	139	LAND OF THE MIDNIGHT SUN	AL DiMEOLA	Columbia PC 34074
150	140	WHO LOVES YOU	FOUR SEASONS	Warner Bros.-Curb BS 2900

151-200 ALBUM CHART

151	HOTTER THAN HELL	KISS/Casablanca NBLP 7006
152	REBEL	JOHN MILES/London PS 669
153	HIGH ENERGY SUPREMES	Motown M6 863S1
154	BELLAMY BROTHERS FEATURING "LET YOUR LOVE FLOW"	Warner Bros. BS 2941
155	MYSTIC VOYAGE	ROY AYERS/UBIQUITY/Polydor PD 6057
156	YANKEE REGGAE	THE SHAKERS/Asylum 7E 1057
157	CATE BROS.	Asylum 7E 1050
158	ODYSSEY	CHARLES EARLAND/Mercury SRM 1 1049
159	TURNSTILES	BILLY JOEL/Columbia PC 33848
160	REO	Epic PE 34143
161	COME AS YOU ARE	ASHFORD & SIMPSON/Warner Bros. BS 2858
162	YOU ARE MY STARSHIP	NORMAN CONNORS/Buddah BDS 5655
163	MONTY PYTHON LIVE AT CITY CENTER	Arista 4073
164	FLY WITH THE WIND	MCCOY TYNER/Milestone M 9067
165	RIGHT BACK WHERE WE STARTED FROM	MAXINE NIGHTINGALE/United Artists LA626 G
166	THE BEST OF ROD STEWART	Mercury SRM 2 7507
167	ROSE OF CIMARRON	POCO/ABC ABCD 946
168	GERARD	Caribou PZ 34038 (CBS)
169	DANCE YOUR ASS OFF	BOHANNON/Dakar DK 76919 (Brunswick)
170	BARRY MANILOW	Arista 4016
171	EVERYTHING IS COMING UP LOVE	DAVID RUFFIN/Motown M6 866S1
172	A STREET CALLED STRAIGHT ROY	BUCHANAN/Atlantic SD 18170
173	TOUCH	JOHN KLEMMER/ABC ABCD 922
174	DRESSED TO KILL	KISS/Casablanca NBLP 7016
175	RUMPLESTILSKIN'S RESOLVE	SHAWN PHILLIPS/A&M SP 4582
176	NEW RIDERS	NEW RIDERS OF THE PURPLE SAGE/MCA 2196
177	TAPESTRY	CAROLE KING/Ode SP 77009 (A&M)
178	FEVER	RONNIE LAWS/Blue Note BN LA628 G (UA)
179	VOLUME II	EARL SCRUGGS' REVUE/Columbia PC 34090
180	KISS	Casablanca NBLP 7001
181	JOHN DENVER'S GREATEST HITS	RCA CPL1 0374
182	NO HEAVY PETTING	UFO/Chrysalis CHR 1103 (WB)
183	FRAMPTON	PETER FRAMPTON/A&M SP 4512
184	LIFE & TIMES	BILLY COBHAM/Atlantic SD 18166
185	T SHIRT	LOUDON WAINWRIGHT III/Arista A 4063
186	INFINITY MACHINE	PASSPORT/Atco SD 36 132
187	COMIN' AT YA	COKE ESCOVEDO/Mercury SRM 1 1085
188	SHAKTI WITH JOHN McLAUGHLIN	Columbia PC 34162
189	ABANDONED LUNCHEONETTE	DARYL HALL AND JOHN OATES/Atlantic SD 7269
190	ALL-AMERICAN ALIEN BOY	IAN HUNTER/Columbia PC 34142
191	THE DON HARRISON BAND	Atlantic SD 18171
192	BORN TO GET DOWN	MUSCLE SHOALS HORNS/Bang BLP 403
193	NIGHT JOURNEY	DOC SEVERINSEN/Epic PE 34078
194	THE WHITE ALBUM	THE BEATLES/Apple SWBO 101
195	THE RUNAWAYS	Mercury SRM 1 1090
196	MAHOGANY RUSH IV	Columbia PC 34190
197	RAMONES	Sire SASD 7520 (ABC)
198	SATISFIED 'N' TICKLED TOO	TAJ MAHAL/Columbia PC 34103
199	CRIME OF THE CENTURY	SUPERTRAMP/A&M SP 3647
200	LADIES CHOICE	MICHAEL STANLEY BAND/Epic PE 33917

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INTERNATIONAL MUSEXPO '76

The 2nd Annual International Record and Music Industry Market in the USA.

THE NAME:

THE DATE:

SEPTEMBER 8-11

THE PLACE:

Fairmont Hotel New Orleans

THE NEW FORMAT:

- Entire market all under one roof
- 3 floors of "closed booths"
- Showcasing of talent
- V.I.P. cocktail party (Sept. 7th on eve of show)
- First 1200 participants accommodated at same hotel

INTERNATIONAL MUSEXPO '76 WE MEAN BUSINESS.

THE COUPON:

We wish to participate in International Muxexpo '76 and have indicated our requirements below.

OFFICE / BOOTHS RENTAL

Specially converted guest rooms into "closed booths" of varying sizes, all fully furnished, carpeted and air-conditioned, containing record and or tape playback equipment as well as telephones for in-house and outside calls. All office booths are located on specifically designated exhibit floors and cannot be used as sleeping rooms. Office booth rental cost includes Registration Fee of \$500 and permits unlimited free Registration for all members of the company.

Sizes, Rates and Priority: Varying in size from 130 sq. ft. (13 ft. x 10 ft.) to 350 sq. ft. (25 ft. x 14 ft.), office booths are made available at one standard rate regardless of size and are allocated on a first come first served basis. Rates for additional office booths vary in accordance with number of office booths reserved and not according to size.

Number	<input type="checkbox"/>	One office booth	\$2,000
"	<input type="checkbox"/>	Two adjoining Office/Booths	\$3,500
"	<input type="checkbox"/>	Three Office Booths	\$4,900
"	<input type="checkbox"/>	Four Office Booths	\$6,200
"	<input type="checkbox"/>	Five Office Booths	\$7,500
Number	<input type="checkbox"/>	Each additional Office Booth	\$1,200

PARTICIPATING WITHOUT AN OFFICE OR BOOTH

Registration Fee per Company . . . \$500 Permits unlimited free registration for all members of the company.

Full payment enclosed with application. Enclosed is our check for \$ in full payment.

Name Title

Company

Address

City

State or Country Zip

IMPORTANT: 10% INCREASE IN PARTICIPATION COST AFTER JUNE 15, 1976

OPEN BOOTHS RENTAL

Located in the plush carpeted and air-conditioned ballroom area. Each booth includes a 8' high drape backwall, 3' high drape side-rails, name sign (name of exhibitor, city and country) and is fully furnished.

Size A	<input type="checkbox"/>	10' x 10'	\$1,500
" B	<input type="checkbox"/>	15' x 10'	\$2,200
" C	<input type="checkbox"/>	20' x 10'	\$2,800
" D	<input type="checkbox"/>	25' x 10'	\$3,400
" E	<input type="checkbox"/>	30' x 10'	\$4,000
" G	<input type="checkbox"/>	40' x 10'	\$5,200
" I	<input type="checkbox"/>	50' x 10'	\$6,400
Number	<input type="checkbox"/>	Each additional 5' x 10' module	\$ 600

FOR OPEN AND CLOSED BOOTHS

Booth rental cost includes Registration Fee of \$500 and permits unlimited free Registration for all members of the company.

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SOUL TRUTH

By DEDE DABNEY



■ **HOLLYWOOD:** Personal Pick: "Nasty" — Kathy Collier (Greedy). What better way to introduce a new company than to have an artist of the class of Ms. Collier. Her delivery is an excellent example of total professionalism.

DEDE'S DITTIES TO WATCH: "Here We Go Again" — People's Choice (TSOP); "Sensation, Communication Together"

— Albert King (Utopia); "Can't Take My Eyes Off Of You" Brook Benton (All-Platinum); "Little Girl Blue" — Little Beaver (Cat).

UP & COMING: "Dance And Free Your Mind" — Sins Of Satan (Buddah).

A cut being played quite heavily from the new Kool and the Gang album is "Summer Madness." If you don't have that particular lp, please contact your distributor who handles De-Lite Records.

Once again Johnson Publications will hold their Third Annual Ebony Music Awards Show which will be taped June 8th at the Trans American Video Studio in Hollywood, California. John H. Johnson, publisher of Ebony magazine, will be joined by Sidney Poitier, Aretha Franklin and Fred Williamson to name but a few as hosts of this star-studded show. Edgar Charles, producer, is handling this performance, along with Murray Schwartz, president of Merv Griffin Productions.

Currently looking for a position as a radio announcer is Frankie "M", who holds a first class license. You may contact Frankie at (313) 898-3762.



Warner Bros. recording artists The Staple Singers were the recipients of another gold record award; they are seen between shows at the Riviera Hotel in Las Vegas accepting a gold single for "Let's Do It Again." Participants in the presentation included, from left: Cleo Staples; Marv Stuart, representing Curton Records, which released the soundtrack recording; Yvonne Staples; Pop Staples; Warner Bros. executive Bob Krasnow, who brought the group to the company; Mavis Staples; and attorney Joe Porter.

Quiet Elegance will not be quiet for long, for soon to be released on the Hi label is their recording of "Something That You Got." Also, Al Green will open at New York's Uris Theatre. The opening will be a black tie affair.

Remember the NATRA Convention August 1-5 in the islands. If you have not secured your reservations you may contact Al Gee at WL1B-AM in New York.

Farr Taps Walker

■ LOS ANGELES—Robert Walker has been named national r&b director of Farr Records. Walker, who has been in the record business for 22 years, was formerly with Motown, Screen Gems, Chart Records, Capitol, RCA, Commonwealth United and Mums. In that time he has functioned in several different capacities. Walker has been an artist, songwriter, producer, deejay and independent promotion man.

Buddah Promotes Rhone

■ NEW YORK — Alan Lott, vice president of r&b operations for The Buddah Group, announced the promotion of Sylvia Rhone to national r&b promotion coordinator. Her new responsibilities will include coordinating the activities of both the Buddah r&b promotion field staff and the local independent distributor promotion representatives. Ms. Rhone will be in contact with both major and secondary radio stations, the trade publications, radio tip sheets, as well as with the Buddah sales force, tying together sales and airplay in each market.

Little David Plans 'Watergate' Album

■ LOS ANGELES—"The Watergate Comedy Album" featuring Avery Schreiber, Jack Burns, Ann Elder and Frank Welker will be released by Little David Records on June 17, the fourth anniversary of the Watergate break-in. The album, recorded live in Hollywood, features a series of skits about the foibles of Washington politics.

Westbrooks Joins

Soul Train/Spectrum

■ LOS ANGELES — Logan H. Westbrooks has been appointed vice president in charge of marketing for Soul Train and Spectrum Records. The announcement was made by Don Cornelius and Dick Griffey, co-owners of the labels. In his new position, Westbrooks will be chief liaison between Soul Train/Spectrum and RCA, distributors of the labels world-wide, and will be in charge of all marketing, merchandising and sales programs instituted by the labels.

Westbrooks comes to Soul Train and Spectrum Records having spent the last five years with CBS in various marketing capacities. He most recently worked in the international division of CBS based in Lagos, Nigeria.

Mercury Sets Campaign For New Players LP

■ CHICAGO — A massive marketing campaign surrounds the release of the new Ohio Players album, "Contradiction," by Phonogram, Inc./Mercury Records. The album ships this week.

There will be trade ads announcing the release as well as local radio spot advertising and local consumer print ads. Additionally, there is a 21-inch by 37-inch, four-color poster of the album jacket for displays.

The release of "Contradiction" precedes an English tour for the band, set June 18-26, which will be followed by an extensive American tour through the summer. A single from "Contradiction" will be released after the lp.

R&B PICKS OF THE WEEK

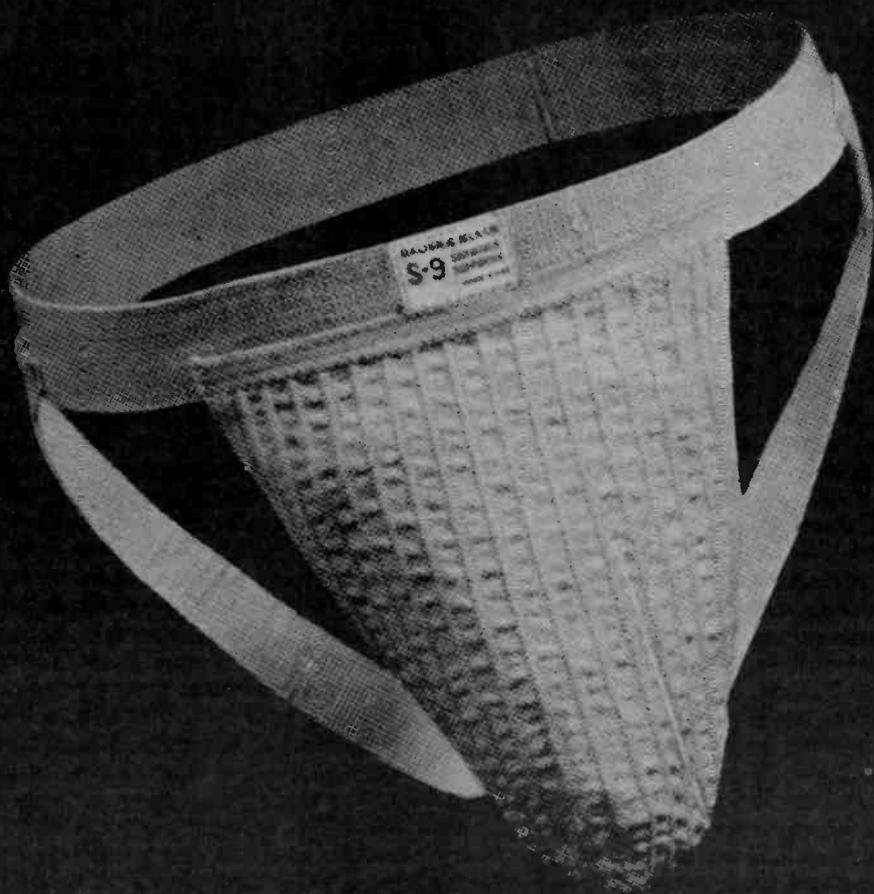
SINGLE  **BILLY PAUL, "PEOPLE POWER"** (Mighty Three Music, BMI). More power to the writers — Whitehead, McFadden and Carstarphen—for they have taken the talent of Billy Paul and put together a single destined to please the public. Extracted from Paul's recent album, "When Love Is New," which has received national acclaim. This will garner much chart action. Phila. Intl. ZS8 3593 (CBS).

SLEEPER  **MILLIE JACKSON, "THERE YOU ARE"** (Double Ak/Shun Music/Pee Wee Music Pub., BMI). Mighty Millie is back with a top-notch tune. Ms. Jackson's soulful experience takes you on a rhythmic, scenic trip by way of her superb delivery. Lyrical-ly it has all the ingredients to travel to the top. Millie Jackson has reached the height of creativity. Spring SP 164 (Polydor).

ALBUM **"THE SUPER DISCO BAND."** Super in sound and super in projection of instrumental expertise. Recorded at Media Sound Studios, producer Paul Kyser has aided this group in expressing their versatility. "A Song For You" starts out this album, followed by such cuts as "Private Party," "Disco Symphony," and many others perfect for disco attention. Their name suits them well. Pi Kappa PKS 4000 (Buddah).



**NOT ONLY
ARE THEY DANCING
THEIR ASSES OFF
THEY'RE DANCING
THEIR JOCKS
OFF!**



BRUNSWICK

DAKAR

JUNE 5, 1976

JUNE 5	MAY 29	
1	1	KISS AND SAY GOODBYE THE MANHATTANS—Columbia 3 10310
2	2	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	9	TEAR THE ROOF OFF THE SUCKER (GIVE UP THE FUNK) PARLIAMENT—Casablanca NB 856
6	7	DANCE WIT ME RUFUS FEATURING CHAKA KHAN—ABC 12179
7	8	I WANT YOU MARVIN GAYE—Tamla 54264F (Motown)
8	5	MISTY BLUE DOROTHY MOORE—Malaco M 1029 (TK)
9	12	OPEN SMOKEY ROBINSON—Tamla T 54267F (Motown)
10	10	I'LL BE GOOD TO YOU BROTHERS JOHNSON—A&M 1806

11	15	BARETTA'S THEME: KEEP YOUR EYE ON THE SPARROW RHYTHM HERITAGE—ABC 12177
12	14	MARRIED BUT NOT TO EACH OTHER DENISE LaSALLE—Westbound WT 5019 (20th Century)
13	16	FRIEND OF MINE LITTLE MILTON—Glades 1734 (TK)
14	6	MOVIN' BRASS CONSTRUCTION—United Artists XW775 Y
15	18	THAT'S WHERE THE HAPPY PEOPLE GO THE TRAMMPS—Atlantic 8306
16	11	DISCO LADY JOHNNIE TAYLOR—Columbia 3 10281
17	23	SOPHISTICATED LADY NATALIE COLE—Capitol P 4259
18	17	THIS IS IT MELBA MOORE—Buddah BDA 519
19	13	BORN TO GET DOWN (BORN TO MESS AROUND) MUSCLE SHOALS HORNS—Bang B 721
20	19	IT'S COOL THE TYMES—RCA PB 10561
21	20	LIVIN' FOR THE WEEKEND O'JAYS—Phila. Intl. ZS8 3587 (CBS)
22	21	HAPPY MUSIC THE BLACKBYRDS—Fantasy F 762
23	26	COULD IT BE MAGIC DONNA SUMMER—Oasis 405 (Casablanca)
24	30	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE LOU RAWLS—Phila. Intl. ZS8 3582 (CBS)
25	29	LET IT SHINE AL GREEN—Hi 5N 2306
26	24	LOVE AND UNDERSTANDING KOOL & THE GANG—De-Lite DEP 1579
27	36	THE LONELY ONE SPECIAL DELIVERY—Mainstream MRL 5581
28	38	WHO LOVES YOU BETTER THAN I DO ISLEY BROTHERS—T-Neck ZS8 2260 (CBS)
29	33	I GET LIFTED SWEET MUSIC—Wand/WDS 11295 (Scepter)
30	25	MORE, MORE, MORE ANDREA TRUE CONNECTION—Buddah BDA 515
31	52	SOMETHING HE CAN FEEL ARETHA FRANKLIN—Atlantic 3326
32	22	I'VE GOT A FEELING (WE'LL BE SEEING EACH OTHER AGAIN) AL WILSON—Playboy P 6062
33	34	TOUCH AND GO ECSTASY, PASSION & PAIN FEATURING BARBRA ROY—Roulette 7182
34	45	STROKIN' (PART II) LEON HAYWOOD—20th Century TC 2285
35	41	YES, YES, YES BILL COSBY—Capitol P 4258
36	37	GET OFF YOUR AHH! AND DANCE (PART I) FOXY—Dash 5022 (TK)
37	27	RIGHT BACK WHERE WE STARTED FROM MAXINE NIGHTINGALE—United Artists XW752 Y
38	28	BOOGIE FEVER SYLVERS—Capitol P 4179
39	44	FOXY LADY CROWN HEIGHTS AFFAIR—De-Lite DEP 1581
40	35	HUSTLE ON UP (DO THE BUMP) HIDDEN STRENGTH—United Artists XW733 Y
41	49	HEAR THE WORDS, FEEL THE FEELING MARGIE JOSEPH—Cotillion 44201 (Atlantic)
42	43	SARA SMILE DARYL HALL & JOHN OATES—RCA PB 10530
43	48	IT'S GOOD FOR THE SOUL LUTHER—Cotillion 44200 (Atlantic)
44	50	CAUGHT IN THE ACT (OF GETTING IT ON) FACTS OF LIFE—Kayvette 5126 (TK)
45	32	DON'T STOP IT NOW HOT CHOCOLATE—Big Tree BT 16060 (Atlantic)
46	39	NIGHT WALK VAN McCOY—H&L 4667
47	51	EASY LOVIN'/WE GOT THE RECIPE BO KIRKLAND & RUTH DAVIS—Claridge 414
48	56	LOVE GRAHAM CENTRAL STATION—Warner Bros. WBS 8205
49	40	HE'S A FRIEND EDDIE KENDRICKS—Tamla T 54266F (Motown)
50	31	DO YOU WANNA DO A THING BLOODSTONE—London 5N 1064
51	58	SUNSHINE IMPRESSIONS —Curtom CMS 0116 (WB)
52	53	ROCK ME EASY BABY ISAAC HAYES—ABC 12176
53	59	SPIRIT OF '76 BOOTY PEOPLE—Calla CAS 110
54	60	CAN'T STOP GROOVIN' B.T. EXPRESS—Columbia 3 10346
55	61	I HOPE WE GET TO LOVE IN TIME MARILYN McCOO & BILLY DAVIS JR.—ABC 12170
56	42	HEAVY LOVE DAVID RUFFIN—Motown M 1388F
57	64	UP THE CREEK WITHOUT A PADDLE TEMPTATIONS—Gordy G 7150F (Motown)
58	65	HAPPY MAN IMPACT—Atco 7049
59	—	SOMEBODY'S GETTING IT JOHNNIE TAYLOR—Columbia 3 10334
60	66	HEAVEN MUST BE MISSING AN ANGEL TAVARES—Capitol P 4270
61	69	WANNA MAKE LOVE SUN—Capitol P 4254
62	68	NINE TIMES MOMENTS—Stang 5066 (All Platinum)
63	73	THIS MASQUERADE GEORGE BENSON—Warner Bros. WBS 8209
64	—	WHOLE NEW THING ROSE BANKS—Motown M 1383F
65	75	SO GOOD TO BE HOME WITH YOU TYRONE DAVIS—Dakar DK 4553 (Brunswick)
66	—	IT AIN'T THE REAL THING BOBBY BLAND—ABC 12189
67	70	L.A. SUNSHINE SYLVIA—Vibration VI 567 (All Platinum)
68	—	FROM MY HEART TO YOURS CHARLES EARLAND—Mercury 73793
69	—	I'M GONNA LET MY HEART DO THE WALKING SUPREMES—Motown M 1341 F
70	—	LOVER'S HOLIDAY LeROY HUTSON—Curtom 0117 (WB)
71	—	NIGHT LIFE THE MIRACLES—Tamla T 54268F (Motown)
72	—	BLT LEE OSKAR—United Artists XW807 Y
73	71	I'LL GO WHERE YOUR MUSIC TAKES ME JIMMY JAMES & THE VAGABONDS—Pye 71066
74	—	IF HE HADN'T SLIPPED AND GOT CAUGHT BOBBY PATTERSON—Granite 536
75	—	HARD WORK JOHN HANDY—ABC Impulse IMP 310005

WMOT on the Road



In a week-long series of private receptions held in Chicago, Detroit, New York and Philadelphia, Atlantic/Atco recording group Impact (of WMOT Productions) was presented to representatives of the media and retailers in each city. For this first junket, Impact was accompanied by Barbara Jean Harris and Primus Robinson of Atlantic, along with president Alan Rubens, vice president/general manager Bruce Greenberg, and artist relations director Lei Loft, all of WMOT. The next day in Detroit, Impact taped a segment of the local TV show, "The Scene." In New York City the next day, Impact was met by more than 400 people of the Georgian Suite. Shown at the Georgian Suite reception are, from left: WMOT president Alan Rubens, Impact's Donald Tilgham, WMOT vice president Steve Bernstein, Impact's Damon Harris, WMOT producer/arranger/composer Bobby Eli, Atlantic Records chairman Ahmet Ertegun, Impact's Charles Timmons and John Quentin Simms, and WMOT vice president/general manager Bruce Greenberg.

Disco File (Continued from page 30)

Productions, the guys behind **Blue Magic**. With this heavy accumulation of credits, the album is, predictably, an attractive, carefully-crafted one, not unlike the recent Norman Harris production for **Eddie Kendricks** (the voice Harris replaced in the Temptations). Prime disco cut: "Give a Broken Heart a Break" (5:57) whose chugging pace is underlined by the repeated chorus. In addition to "Happy Man," already released as a single, there's another likely dance number: "Love Attack," which features another vocalist in the group.

Freddie Perren, riding high with his **Sylvers** hit, has produced the new **Tavares** album, "Sky-High!" (Capitol) in his especially light, bright, highly-polished style. "Heaven Must Be Missing an Angel," which hit the DISCO FILE Top 20 this week at number 11, is included and it alone is worth the price of the album, but another long cut, "Don't Take Away The Music" (6:18), is similarly high-spirited and strong. Runner-up here: "The Mighty Power of Love."

The most obvious dance cut on the new **Stylistics** lp, "Fabulous" (on H&L), is a **Van McCoy** song called "Starvin' for Love" that sounds very much like every other Van McCoy song recorded by the Stylistics. But my favorite is an off-beat, left-field cut called "It's So Good" which runs just over four minutes and is mostly instrumental except for the repeated title and one quick verse of singing. An excellent, pulsing production and an interesting change-of-pace.

That closes the male vocal group category, but there's another fine new album this week that would be difficult to categorize. It's a smooth blend of synthesizer-based jazz on the debut album by **Dexter Wansel**, "Life on Mars" (Philadelphia International), one of the best albums of this sort to come our way in some time. Nothing super disco here, but "You Can Be What You Wanna Be" (5:04) is certainly danceable and lusciously produced (by Wansel himself) and the title cut has a certain irresistible mystery. Not to be missed.

FEEDBACK: **Tom Savarese** reports a great floor reaction to **Passport's** 10-minute instrumental, "Ju-Ju-Man," from the group's new "Infinity Machine" album (Atco). He says the complex, free-form electronic track "worked from the first time I played it" at 12 West. "I Got Your Love," the **Stratavarius** cut Savarese lists and which we raved about some time back, is being released in the States by Roulette within the next two weeks, with 12-inch pressings for DJs. Watch for it . . . Once again, the new **Biddu Orchestra** album, "Rainforest," is one of the hottest imports in the discos. **David Chrysothomas** lists "Laura" in his Ipanema top 10 this week; **Phil Gill** chose "Rock Me With Your Love" last week; and several other cuts are being played as well. It's on Epic in England and Epic America is scheduling it for release at the end of June with some modifications: "Jump for Joy" and "I Could Have Danced All Night," both included on the last Biddu U.S. release, will be dropped from "Rainforest" and replaced with newer cuts, one Biddu's current British single, "Bionic Boogie" . . . **Doug Carver** from Adams Apple in New York points out that we missed mentioning the **Righteous Brothers'** recent **Lambert & Potter** single, "Hold On (To What You Got)" (Haven), which he's listed in his top 10 this week. Consider it mentioned and recommended, primarily because of its 4:20 disco version.

THE R&B LP CHART

JUNE 5, 1976

1. **I WANT YOU**
MARVIN GAYE—Tamla T6 342S1
(Motown)
2. **BREEZIN'**
GEORGE BENSON—Warner Bros. BS 2919
3. **LOOK OUT FOR #1**
BROTHERS JOHNSON—A&M SP 4567
4. **MOTHERSHIP CONNECTION**
PARLIAMENT—Casablanca NBLP 7022
5. **DIANA ROSS**
Motown M6 861S1
6. **THE MANHATTANS**
Columbia PC 33820
7. **STRETCHIN' OUT IN BOOTSY'S RUBBER BAND**
BOOTSY'S RUBBER BAND—Warner Bros. BS 2920
8. **EARGASM**
JOHNNY TAYLOR—Columbia PC 33951
9. **WHERE THE HAPPY PEOPLE GO**
THE TRAMMPS—Atlantic SD 18172
10. **RASTAMAN VIBRATION**
BOB MARLEY & THE WAILERS—Island ILPS 9383
11. **LEE OSKAR**
United Artists LA594 G
12. **AMIGOS**
SANTANA—Columbia PC 33576
13. **HARVEST FOR THE WORLD**
ISLEY BROTHERS—T-Neck PZ 33809 (CBS)
14. **FREE AND IN LOVE**
MILLIE JACKSON—Spring SP 1 6709
(Polydor)
15. **BRASS CONSTRUCTION**
United Artists LA545 G
16. **WINGS OF LOVE**
TEMPTATIONS—Gordy G6 971S1
(Motown)
17. **NATALIE**
NATALIE COLE—Capitol ST 11517
18. **THIS IS IT**
MELBA MOORE—Buddah BDS 5657
19. **SILVER CONVENTION**
Midland Intl. BKL1 1369 (RCA)
20. **SMOKEY'S FAMILY ROBINSON**
SMOKEY ROBINSON—Tamla T6 341S1
(Motown)
21. **CITY LIFE**
THE BLACKBYRDS—Fantasy F 9490
22. **LOVE & UNDERSTANDING**
KOOL & THE GANG—De-Lite DEP 2018
23. **ENERGY TO BURN**
B.T. EXPRESS—Columbia PC 34178
24. **DANCE YOUR ASS OFF**
BOHANNON—Dakar DK 76919
25. **THOSE SOUTHERN KNIGHTS**
THE CRUSADERS—ABC Blue Thumb
BTSD 6024
26. **YOU ARE MY STARSHIP**
NORMAN CONNORS—Buddah BDS 5655
27. **MISTY BLUE**
DOROTHY MOORE—Malaco 6351 (TK)
28. **GRATITUDE**
EARTH, WIND & FIRE—Columbia
PG 33694
29. **MYSTIC VOYAGE**
ROY AYERS UBIQUITY—Polydor PD 6057
30. **HIGH ENERGY**
SUPREMES—Motown M6 863S1
31. **RUFUS FEATURING CHAKA KHAN**
ABC ABCD 909
32. **COME AS YOU ARE**
ASHFORD & SIMPSON—Warner Bros.
BS 2858
33. **SALONGO**
RAMSEY LEWIS—Columbia PC 34173
34. **ALL THINGS IN TIME**
LOU RAWLS—Phil. Intl. PZ 33957 (CBS)
35. **LOVE TRILOGY**
DONNA SUMMER—Oasis-OCLP 5004
(Casablanca)
36. **BILL COSBY IS NOT HIMSELF THESE DAYS—RAT OWN, RAT OWN**
Capitol ST 11530
37. **FEVER**
RONNIE LAWS—Blue Note BN LA628 G
(UA)
38. **HARD WORK**
JOHN HANDY ABC Impulse ASD 9314
39. **LIVE AND IN LIVING COLOR**
TOWER OF POWER Warner Bros. BS 2924
40. **FAMILY REUNION**
O'JAYS—Phila. Intl. PZ 33807 (CBS)

Power to Burn



Columbia recording artists B. T. Express have just released their debut Columbia album, entitled "Energy To Burn." To help celebrate the event, a party was held in their honor. B.T. Express' first Columbia single, "Can't Stop Groovin' Now, Wanna Do It Some More," was recently released. Shown at the gala event are: Bruce Lundvall, president, CBS Records Division (fourth from left); and, from left: Don Ellis, vice president, pop a&r, Columbia Records; Mickey Eichner, vice president, a&r, east coast, Columbia Records; Dennis Rowe, B.T. Express; Louis Risbrook, B.T. Express; Larry Fogel, general professional manager, April/Blackwood Music; Bill Risbrook, B.T. Express; Bob Esposito, director, east coast, April/Blackwood Music. Sitting, from left: Carlos Ward, B.T. Express; King Davis, the band's manager; Richard Thompson, Barbara Joyce, B.T. Express; Stan Monteiro, vice president, national promotion, Columbia Records.

A&M Merchandising Team

(Continued from page 6)

to make sure that they are serviced with all available aids to sales and promotion of A&M product.

The force will work closely with retail accounts in these markets to make sure that available merchandising tools which have been provided to the distributors are on display. They'll act as an additional back-up for the regional sales managers and distributors in covering all possible outlets to gain visibility for A&M acts.

College Reps to Expand

As an additional responsibility, the force will work closely with A&M's extensive college rep department, in expanding its areas of responsibility from promotion to merchandising; they'll also cover those secondary areas on a regular basis to ensure a constant A&M presence on both a radio

Performers Royalty

(Continued from page 3)

recommendations.

The so-called compromise was actually little more than a straight turndown of the performers fee idea. The issue has been debated since the late 1940s when now-retiring Senator Hugh Scott (R-Pa.) first raised the idea at the behest of long-time friend Fred Waring. The proposal has generated staunch broadcast industry opposition since that time. The copyright office is already on record as supporting the idea and the requirement of a copyright office study was merely intended to soften the blow to the record companies and musicians union. Danielson was not even present at the mark-up session, underlining the futility of the proposal.

and retail level at campuses and secondary markets in the areas of their schools. The special force will also help coordinate store reports on record sales and provide a personal and direct contact with the local store managers of major chains to insure an immediate personal identification with A&M and to guarantee a consistent and thorough servicing of product and marketing aids to these key markets.

The regional merchandising directors will report directly to Grieff, who will in turn report to A&M president Jerry Moss on their progress and effectiveness.

New Orleans Seminar

(Continued from page 3)

The seminar is open to all dealers, radio station personnel and other industry persons interested in meeting to share ideas and further solidify relationships with Record World staff members and others in the industry. Invitations are going out to key radio and dealer personnel in a 500 mile radius of New Orleans.

The seminar will be an afternoon affair which will include a buffet lunch followed by an informal meeting and discussion session headed by members of the Record World market research staff.

Don Anthony of Tape City in New Orleans will be the local host for the seminar and any questions about the meeting can be directed to him at (504) 888-2509 or to any member of the Record World market research department in New York or Los Angeles.

THE JAZZ LP CHART

JUNE 5, 1976

1. **BREEZIN'**
GEORGE BENSON—Warner Bros. BS 2919
2. **ROMANTIC WARRIOR**
RETURN TO FOREVER—Columbia PC 34076
3. **BLACK MARKET**
WEATHER REPORT—Columbia PC 34099
4. **THE LEPRECHAUN**
CHICK COREA—Polydor PD 6062
5. **CITY LIFE**
THE BLACKBYRDS—Fantasy F 9490
6. **LOOK OUT FOR #1**
BROTHERS JOHNSON—A&M SP 4567
7. **TOUCH**
JOHN KLEMMER—ABC ABCD 922
8. **REFLECTIONS OF A GOLDEN DREAM**
LONNIE LISTON SMITH & THE COSMIC ECHOES—BDL1 1460 (RCA)
9. **LAND OF THE MIDNIGHT SUN**
AL DIMEOLA—Columbia PC 34074
10. **ODYSSEY**
CHARLES EARLAND—Mercury SRM 1 1049
11. **THOSE SOUTHERN KNIGHTS**
THE CRUSADERS—ABC Blue Thumb BTSD 6024
12. **PRIMAL SCREAM**
MAYNARD FERGUSON—Columbia PC 33953
13. **SALONGO**
RAMSEY LEWIS—Columbia PC 34173
14. **OPEN YOUR EYES, YOU CAN FLY**
FLORA PURIM—Milestone M 9065
15. **MYSTIC VOYAGE**
ROY AYERS UBIQUITY—Polydor PD 6057
16. **AURORA**
JEAN-LUC PONTY—Atlantic SD 18163
17. **PLACES AND SPACES**
DONALD BYRD—Blue Note BN LA549 G (UA)
18. **BACK TO BACK**
BRECKER BROTHERS BAND—Arista 4081
19. **FEELS SO GOOD**
GROVER WASHINGTON, JR.—Kudu KU 2451
20. **LIFE AND TIMES**
BILLY COBHAM—Atlantic SD 18166
21. **SURPRISES**
HERBIE MANN—Atlantic SD 1682
22. **JACO PASTORIUS**
Epic PE 33949
23. **BRASS CONSTRUCTION**
United Artists LA545 G
24. **MOONSHADOWS**
ALPHONSO JOHNSON—Epic PE 34118
25. **SHAKTI WITH JOHN McLAUGHLIN**
Columbia PC 34162
26. **I HEAR A SYMPHONY**
HANK CRAWFORD—Kudu KU 26S1
27. **TROPEA**
JOHN TROPEA—Marlin 2200 (TK)
28. **FLY WITH THE WIND**
McCOY TYNER—Milestone M 9067
29. **THAT IS WHY YOU'RE OVERWEIGHT**
EDDIE HARRIS—Atlantic SD 1683
30. **LEE OSKAR**
United Artists LA594 G
31. **AMIGOS**
SANTANA—Columbia PC 33576
32. **HARD WORK**
JOHN HANDY—ABC/Impulse ASD 9314
33. **FEVER**
RONNIE LAWS—Blue Note BN LA628 G (UA)
34. **YOU ARE MY STARSHIP**
NORMAN CONNORS—Buddah BDS 5655
35. **MYSTERIES**
KEITH JARRETT—ABC Impulse ASD 9315
36. **MISTER MAGIC**
GROVER WASHINGTON, JR.—Kudu KU 20
37. **NEW YORK CONNECTION**
TOM SCOTT—Ode 77033 (A&M)
38. **JOURNEY TO LOVE**
STANLEY CLARKE—Nemperor NE 433 (Atlantic)
39. **KOLN**
KEITH JARRETT—ECM 1064/65
(Polydor)
40. **HAVE YOU EVER SEEN THE RAIN**
STANLEY TURRENTINE—Fantasy F 9493

H&L Sets 'Bubbling Brown Sugar' Promo

■ ENGLEWOOD CLIFFS, N.J. — H&L Records has kicked-off an extensive, major merchandising and promotion campaign on their first Broadway show album, the musical "Bubbling Brown Sugar." The main thrust of the company's effort is focused on the New York City area. This is based on the box-office draw of the Broadway show, which is now playing to full houses at the ANTA Theater.

According to Bud Katzel, vice president & general manager, the label's campaign began May 16 with print ads in the weekend editions of the New York Times and the Sunday News. The ads were tied with the Korvettes chain and advertised the album, as well as a consumer contest which enables the buyer to fill out the entry blanks at all the record department counters of the Korvettes stores and win two free tickets to the Broadway show. The ticket give-away covers some 30 stores in the metropolitan area. Along with the ticket give-away, H&L Records prepared a special

in-store spot announcement featuring music from the original cast album and an announcement of the ticket give-away. In addition to this, a special sales price is being offered on the album at the record department.

On May 19, H&L Records went on the air with 60-second spots running over WWRL, WBLS and WNEW-AM. The spots not only tagged Korvettes, but other retail accounts as well. Mays, Alexanders, Sam Goody and King Karol are among the retail chains that have been included in the air spots as well as print ads in the local papers.

Merchandising Aids

As part of the merchandising program H&L Records also shipped heavy quantities of posters, streamers, counter-cards and black and white photographs of scenes from the Broadway musical for window display and in-store display.

UA Names Brown

■ LOS ANGELES — Thom Williams, director of creative services, United Artists Records, has announced the appointment of Bob Brown to the post of director of artist relations for the company. Brown will be heading a newly-formed department of artist relations at United Artists.

Background

Brown was most recently a free lance producer, producing the soundtrack for the Alice Cooper film, "Good To See You Again, Alice Cooper," and the last album by Ray Manzarek.

He had previously spent two years with Alive Enterprises/Alice Cooper Inc., as director of publicity and director of west coast operations.

In the Groove



Organist Groove Holmes' new album, "I'm In The Mood For Love," is spearheading "May Is Flying Dutchman Month" at RCA Records. While promoting the lp in the New York area, Groove, his trio and vocalist Brenda Jones appeared at Hopper's for a two-week stay. Shown here at the club (standing, from left) are Mort Weiner, director, custom label marketing; Holmes; Bob Rifici, manager, field marketing, custom labels; Flying Dutchman head Bob Thiele; and (seated) Teresa Brewer (Mrs. Thiele) and Brenda Jones.

MMI Inks Foldy



Peter Foldy has signed a personal management contract effective immediately with Music Marketing International, (MMI), according to Buz Wilburn, president of that organization. MMI will begin working on worldwide representation for Peter Foldy, a Capitol Records-EMI of Canada Ltd. recording artist, and Wilburn will also be involved in new activities for Peter Foldy outside of the recording realm. MMI is currently negotiating for an American label release to be announced in the near future. Foldy's next single, "Roxanne," will be released on June 21 in Canada.

Janus Ups Greenwald

■ LOS ANGELES—The appointment of Dave Greenwald as national secondary promotion director was announced jointly by Ed DeJoy, vice president of Janus Records, and Louis Newman, national promotion director of Janus Records.

Greenwald joined Janus Records in 1975 as national college promotion director and has subsequently added all secondary top 40 and MOR stations to his territory.

Prior to his joining the Janus Records promotion team, Greenwald was the buyer for Licorice Pizza stores and general manager of Sunshine Records.

ABC Record & Tape Promotes James Davis

■ MINNEAPOLIS — James W. Davis has been named midwest regional sales manager for ABC Record and Tape Sales Corp., it was announced by Herbert J. Mendelsohn, president of the company.

Davis, who will report to Herbert Fischer, national sales manager, joined ABC Record and Tape Sales Corp. in January, 1973, as a salesman. In November, 1974, he was named field sales manager.

Prior to joining ABC Record and Tape Sales Corp., Davis was a salesman for Bigelow Sales Co. for two years; salesman, Dart Records for five years; and record buyer for Record Service Co.

CTI Signs Three

■ NEW YORK—Peter Paul, vice president/business affairs & artist relations, CTI Records, has announced the signing of Lalo Schiffrin, Dave Mathews, and Grant Green to the label.

B'nai B'rith Lodge Sets Advertising Meet

■ NEW YORK — On Monday, June 7, the Music and Performing Arts Lodge of B'nai B'rith will present a panel discussion entitled "Advertising and Reaching The Consumer — Through The Eyes of The Manufacturer."

Among the panel members that will participate are Joel Borowka of The Music Agency (advertising agency for Arista, Private Stock and Big Three Music) and Tom Dellacorte, advertising manager of RCA.

The panel discussion will take place at the Central Synagogue, 123 East 55 Street, N.Y.C., 7 p.m.

Dart-ing About



Capitol recording artists the Pousette-Dart Band, in the midst of a concert tour with Yes, recently played New York's Bottom Line. Backstage opening night, numerous well-wishers offered congratulations. Pictured (from left) are: Irwin Sirota, Capitol's New York promotion manager; band members Allison Cook and Jon Pousette-Dart (whose renowned modern artist father, Richard, was in the audience that night); Vin Scelsa, WNEW-FM music director; band member John Curtis; and WNEW-FM radio personalities Dennis Elsas and Dave Herman.

Bowman Joins Grunt

■ SAN FRANCISCO — Cynthia Bowman has replaced Heidi Howell as publicist for Grunt Records. Ms. Howell, who gave birth to a 5 lb. 13 oz. baby boy on May 11, is on a leave of absence.

Ms. Bowman, a native New Yorker, has lived in the Bay Area for nine years. For the past year and a half she worked as a Rolling Stone staffer whose responsibilities included assisting the editors of the music section, writing record reviews and some news coverage. She also contributed record reviews to the now defunct City of San Francisco magazine.

Executive Action



Shown at the before-dinner cocktail party in Scottsdale on Friday night are, from left: Atlantic's senior vice president of marketing Dave Glew and chairman Ahmet Ertegun, and WEA president Joel Friedman and executive vice president Henry Droz.

Brokaw Bows Firm

■ LOS ANGELES—David Brokaw has announced the formation of The Brokaw Company, Public Relations. The firm has clients in every facet of the entertainment industry as well as corporate accounts. Present and future plans emphasize a continuity in this multifaceted approach.

Amicable Resolution

Formation of The Brokaw Company followed immediately upon an amicable resolution of Brokaw's partnership agreement with Steinberg, Lipsman and Brokaw Public Relations. Brokaw began his public relations career as a consultant to Governor Brown when he was Secretary of State in 1972 and became an account executive with Jay Bernstein Public Relations in 1973.

Offices are at 9255 Sunset Boulevard, Suite 411, Los Angeles, Ca. 90069; phone: (213) 273-2060. A New York office and additional staff will be announced shortly.

Fogelberg Gold

■ NEW YORK — Epic/Full Moon artist Dan Fogelberg has received RIAA gold certification for his "Souvenirs" lp, not his current lp, "Captured Angel," as reported last week in Record World.

Lifesong Taps De Marta

■ NEW YORK—Paula De Marta has been appointed national promotion coordinator for Lifesong Records, it was announced by Marty Kupps and Barry Gross, vice presidents, promotion and sales.



Paula De Marta

Ms. De Marta will coordinate activities for the Lifesong promotion staff and will serve as a central source of promotion information for the company as well as for numerous radio stations and trade publications.

Ms. De Marta has worked in a variety of record-related positions for such companies as MCA, Polydor, Buddah and Midland International. She will report to Gross and Kupps and will be based at Lifesong's New York office.

Film 'History' of Atlantic/Atco Highlights Company's WEA Presentation

■ NEW YORK — "A Commitment to Music: Atlantic/Atco in the 70's," a half-hour film capsulizing the company's 28 year growth from the perspective of artist development was the highlight of Atlantic's Friday night (21) presentation at the WEA Marketing Conference in Scottsdale, Arizona. The film, written and supervised by Elin Guskind of the advertising department, capped Atlantic's participation in the six day event, which brought together over 100 people representing the WEA Distribution Corporation, its three major labels — Atlantic, Elektra/Asylum and Warner Bros. and many guests from the radio, press and retail fields.

At the Friday night banquet hosted by Atlantic, featured speakers and presenters included Atlantic Records chairman Ahmet Ertegun, Henry Allen and Eddie Holland of Cotillion Records and Nat Weiss of Nemperor Records.

The keynote of the affair, however, was the film, opening with an audio-visual montage that compresses Atlantic's musical history into a three minute sequence that showcases more than 175 separate Atlantic acts since the late '40s. A foreword by Ertegun leads into a series of sequences introduced by Atlantic Records president Jerry Greenberg, who again emphasizes the company's personal commitment to developing its artists over time. Top-rated artists whose careers have taken shape in the '70s are presented musically and visually on-screen: Bad Company, Average White Band, Manhattan Transfer, Spinners, Billy Cobham, Stanley Clarke, Blue Magic, Jimmy Castor Bunch, Major Harris, Hot Chocolate and Bette Midler.

In the next sequence, seven artists are presented who typify,

as Greenberg points out, Atlantic's belief in sticking with the artist as the career builds momentum: Genesis, Roxy Music, Barrabas, Jean-Luc Ponty, ABBA, Michel Polnareff, and Kenny Rankin. The artists presented in the film's final sequence represent a mixture of established acts who look to Atlantic when recording contracts expire, along with those brand new acts whose careers on Atlantic have just started this year: Wishbone Ash, Tramp, Roy Buchanan, Melanie, Don Harrison Band, Firefall, Impact, Ringo Starr and AC/DC.

After the film, WEA president Joel Friedman and executive vice president Henry Droz accepted copies of "The Object," the 10-inch high obelisk that symbolizes Led Zeppelin's "Presence" album, their award for establishing the album as the retail sales-maker of the year. Other special awards were also made to various WEA branch managers.

Atlantic's senior vice president of marketing Dave Glew closed the evening's program with a presentation of Atlantic's forthcoming album product, projected for June and July release. His theme, "5 years of growth and sophistication," was echoed in the presentation itself, as Glew thanked the WEA staff once more for their individual appreciation of the music Atlantic has been responsible for over the last half-decade.

New Additions To Musexpo '76

■ NEW YORK — United Artists Records and Music Publishing Group heads the list of recent additions to the participants in Musexpo '76, to be held September 8-11 at New Orleans' Fairmont Hotel, Musexpo president Roddy Shashoua told Record World last week. Over 350 companies from 24 countries are already committed to participate, and advance bookings at this point are 400 percent ahead of last year, according to Shashoua.

The two gala nights at the show have been allotted to a night of country music September 8, to be coordinated by the Country Music Association, and a New Orleans Jazz festival, to be a benefit performance for the Duke Ellington Memorial Cancer Fund, Shashoua said. Both will take place in the International Ballroom of the Fairmont.

Several new regional Musexpo representatives have been added in recent weeks, Shashoua also reported.

WEA Hosts Marketing Meet



Over 100 WEA staffers attended the WEA marketing meeting held May 16 in Scottsdale, Ariz. Management of Atlantic, Warner Brothers and Elektra/Asylum Records unveiled new-artist plans and hosted seminars on various marketing topics. Pictured (left) are Jerry Sharell, E/A director of advertising and artist relations, with WEA president Joel Friedman; (center) Lou Dennis, Warner Brothers national sales manager, and Jerry Greenberg, Atlantic president; and (right) E/A marketing VP George Steele with Ed Rosenblatt, Warner Brothers VP, sales.

Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO — Satisfechos y con enormes esperanzas de que se está tomando conciencia para combatir la piratería fonográfica, regresaron de la cita de productores que tuvo lugar en el Paso, Texas, la delegación mexicana que estuvo encabezada por **Luis Bastón Talamantes**, actual Presidente de AMPROFON (Asociación Mexicana de Productores Fonográficos) é integrada **Javier Migoya, Paco Llopis y Rogelio Alpizar**.

Del propio **Luis Batón**, me dí por enterado de los resultados que son realmente muy positivos, y lo que es más, en breve las autoridades norteamericanas y sus similares en México, tendrán una reunión, para que la caza de piratas y sus productos, sea masiva en todo lo largo de la zona fronteriza. En esta importante cita, también estuvieron presentes representantes del Senado de Texas, el Sheriff de El Paso, Jefes del FBI, el Jefe de la Policía y representantes al Congreso de la Unión; quienes dieron una muestra de sus profundos conoci-

mientos de la industria y sus secretos, como si fueran auténticos disqueros.

Por parte de los productores latinos en E.U., asistieron **José García, Osvaldo Venzor, Eliseo Valdéz, Rick Rivera, Carlos Estevez y Al Hurrricane**.

Estas medidas, están siendo tomadas ante el alarmante crecimiento de estos espurios, que estafan y se burlan tanto de las leyes estadounidenses como de las mexicanas. En la actualidad, el sistema que emplean consiste en fabricar sus productos ilegales en E.U. y venderlos en México, variando según las circunstancias ó sea fabricar en México y vender en E.U.; al respecto, las autoridades están en pie de "guerra" y la casería será gigantesca.

Por nuestra parte, en **Record World** en todo momento nos hemos mostrado enemigos implacables de estos cobardes y supuestos anónimos. En muchas columnas, hemos denunciado el tráfico asqueroso que existe en

(Continued on page 75)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ **Enrique Márquez**, presidente de la Asociación de Editores Mexicanos de Música (EMMAC), anunció que se ha creado la medalla de oro "María Grever" para premiar en el futuro en México al compositor sobresaliente cada año . . . **Jesús y Guillermo Acosta** de Discos Gas de México, establecieron causa contra Sonart de Mexico por daños y perjuicios resultantes del lanzamiento no autorizado de **Los Mirlos** de Perú, producidos por el dinámico disquero peruano **Alberto Maraví**, en

territorio azteca. El asunto está siendo investigado energicamente por el licenciado **Gabriel E. Larrea Richerand**, titular del Departamento del Derechos de Autor, dependiente de la Secretaría de Educación Pública de México . . . Y hablando de Maraví, su grupo **Los Pasteles Verdes**, del cual es Director y primera voz **Aldo Guibovich** y que han resultado triunfadores en casi toda Latinoamérica se encuentran ahora disfrutando como éxitos los números "Ruega por Nosotros" y "Cuando tú no estés. El grupo emprenderá proxicamente una jira que incluirá varias ciudades de Norteamérica y una presentación en México . . . **Fabian Ross**, productor Argentino, con amplio historial en su país y Brasil, se ha hecho cargo del sello Internacional del grupo Fania. Entre los artistas que maneja este sello en Estados Unidos se cuentan **Joan Manuel Serrat, Los Angeles Negros, Germain, Teddy Trinidad y Roberto Yanés**. ¡Éxitos Fabian!

Al crear un nuevo sello en California, **Juan Enciso** declaró en México que: "Era necesario integrar en Estados Unidos una compañía grabadora con capital mexicano y con elenco latinoamericano, muy especial de nuevos valores artísticos de México, con miras a crear el ambiente propicio y el material para divulgar en las diferentes especialidades, una mejor forma de crear nuevas fuentes de trabajo para los artistas nuestros." **Arnulfo Blanco** se encarga de producir y seleccionar el material que ha comenzado a lanzar **Fogata Internacional**, que ya se encuentra colocando varios de los números producidos en los "rankings" de la costa oeste. Entre ellos se cuentan "Cristina" por **Chalo Campos y su Orquesta**, "Seamos Sinceros" por **Alejandra Bravo** y "Treinta Copas" por **Arnulfo "El Coyote Blanco"** . . . **Pancho Cristal** de All Art de Nueva York, abrirá sus oficinas en Miami, Fla., a cargo de **Ramón Castellano**. La nueva facilidad de Pancho se ocupará de producción y compra de mercancía para exportación, así como la promoción del sello All Art en el área floridana, distribuida por **Latin Records Distributors** . . . Mis más cordiales saludos a **Manuel Martínez Henares** de "A Ritmo de Hoy" (La Voz de León) de España. Su artículo publicado en "La Hora Leonesa" sobre "Salsa" y en el cual menciona a este colega es en extremo interesante. Y parece que la salsa va entrando en España. La primera impresión es que todo ritmo tropical va recibiendo especial atención en Europa. El propio gobierno colombiano ha mostrado interés en promocionar su música tropical en España. Y dice **Martínez Henares** en su artículo: "Los discos de Fania han llegado a España de la mano de **Discophon** y el público español ha podido así conocer "la otra música caliente," la música "Salsa" de esos hermanos de raza aclimatados en U.S.A. Si algunos no la conocéis ya, en cuanto la hayáis conocido, bailar con la otra música caliente se convertirá para todos en una necesidad irresistible, exactamente igual a como ocurre en Estados Unidos. Algún día le pediremos a **Tomás Fundora** de **Record World** un gran favor; que nos cuente algo más extenso y con más "salsa" sobre todos ellos . . . Firmó **Tony Rosado**, representante de la Orquesta neoyorkina **La Fuerza Latina**, contrato con **Orlando Bru** como artistas exclusivos de **Discolando Records** . . . Comienza a recibir fuerte promoción **Chico Navarro** en Estados Unidos con "Y como harás" (Ch. Navarro-Mike Ribas) editado por **Microfón** . . . Va tomando gran fuerza internacional el cantante ciego brasileño, **Edward Cliff**, a través de su interpretación de "Nights of September." Proximamente **RCA** lanzará un long playing de este artista que logró despertar

(Continued on page 74)



CONTINUING THE REVIEW OF A MASTER

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"BONCO", LOS KIMBOS, COTIQUE, C-278
"AQUI DE NUEVO", KAKO Y AZUQUITA, ALEGRE 4078
"SONAREMOS EL TAMBO", TIPICA '73, INCA 6095
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Albums

Spain

By FERNANDO MORENO

1. **DESIRE**
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2. **BARCELONA, GENER DE 1976**
LUIS LLACH—Movieplay
3. **WISH YOU WERE HERE**
PINK FLOYD—EMI
4. **A NIGHT AT THE OPERA**
QUEEN—EMI
5. **JESUCRISTO SUPERSTAR**
VERSION TEATRAL ESPANOLA—Ariola
6. **FLY ROBIN FLY**
SILVER CONVENTION—Belter
7. **TOMMY**
BANDA ORIGINAL PELICULA—Polydor
8. **HORSES**
PATTI SMITH—EMI
9. **LA NARANJA MECANICA**
BANDA ORIGINAL PELICULA—Hispavox
10. **AMOR LIBRE**
CAMILO SESTO—Ariola

Mexico

By VILO ARIAS SILVA

1. **MELINA—JAMAS**
CAMILO SESTO—Musart
2. **COMO TE EXTRANO**
LA REVOLUCION DE EMILIANO ZAPATA
3. **QUIERO**
JULIO IGLESIAS—Polydor
4. **MORENO DE 15 ANOS**
LOS FELINOS—Musart
5. **INTERROGACION**
LA FRESA SALVAJE—EMI Capitol
6. **COMO UN DUENDE**
LOS BABY'S—Peerless
7. **LAGRIMAS Y LLUVIA**
JUAN GABRIEL—RCA
8. **CUATRO LEGRIMAS**
LOS POLIFACETICOS—EMI Capitol
9. **COMO ME DUELE**
SILVIA Y GILBERTO—Cisne RAFF
10. **TEMAS MEXICANOS (VOL. 25)**
JUAN TORRES—Musart

Singles

Mexico

By VILO ARIAS SILVA

1. **COMO TE EXTRANO**
LA REVOLUCION DE EMILIANO ZAPATA—Melody
2. **QUIERO**
JULIO IGLESIAS—Polydor
3. **VOLVERE**
DIEGO VERDAGUER—Melody
4. **NUUESTRO AMOR ES EL MAS BELLO DEL MUNDO**
ESTELA NUNEZ—RCA
5. **JAMAS**
CAMILO SESTO—Musart
6. **CUERPO SIN ALMA**
LAS COLOMBIANITAS—Peerless
7. **DESPACITO**
LOS ANGELES NEGROS—EMI Capitol
8. **COMO ME DUELE**
SILVIA Y GILBERTO—Cisne RAFF
9. **COMO UN DUENDE**
LOS BABY'S—Peerless
10. **A MI GUITARRA**
JUAN GABRIEL—RCA

Spain

By FERNANDO MORENO

1. **FLY, ROBIN, FLY**
SILVER CONVENTION—Belter
2. **SABADO POR LA TARDE**
CLAUDIO BAGLIONI—RCA
3. **HURRICANE**
BOB DYLAN—CBS
4. **AMORE GRANDE, AMORE LIBERO**
IL GUARDIANO DEL FARO—RCA
5. **HAY QUE VALO**
CHARANGA DEL RIO HONORIO—Movieplay
6. **VOLARE**
AL MARTINO—CBS
7. **BYE BYE FRAEULIEN**
MICKY—Ariola
8. **PARA QUE NO ME OLVIDES**
LORENZO SANTAMARIA—EMI
9. **SOBRAN LAS PALABRAS**
BRAULIO—Belter
10. **JAMAS**
CAMILO SESTO—Ariola

Record World en Colombia

By ARMANDO PLATA CAMACHO

■ Jorge Villamil compositor de "Llamarada," "Espumas," "Oropel" y otros exitos se metio en violento lío: fue detenido por el Ejercito cuando portaba más de cien mil dolares en un helicóptero, en pleno centro de guerrillas. Al final el público de su tierra natal Neiva se desbordó en júbilo pues su vinculación era como intermediario tratando de rescatar a un consul holandés Eric Leupin, secuestrado hace más de año y medio. Villamil compondrá un tema denominado: "El Detenido." R.C.A. anunció que con el incidente se subieron las ventas en un 19%.

Fruko también está metido en problemas por incumplimiento de contrato en el pasado "Festival Vallenato" de Valledupar, ganado por Nafer Duran, por ésta razón no ha concluido su séptimo LP para Fuentes, parece que Fruko pagará más de 2.000 dolares como multa.

Raphael capturó la atención de Colombia por más de 10 días, desde su llegada al Aeropuerto la gente siguió paso a paso sus

andanzas. Dió conciertos muy profesionales, llenó todas las plazas y gustó a rabiar. Ya lo habíamos visto en la pasada Feria de Cali, pero ésta vez todo Colombia lo aplaudió.

Apareció en el mercado el LP "Jesucristo Super Estrella" de Camilo Sexto, comienza a vender entre la gente joven.

Los Sobrinos Del Juez (The Judge's Nephews) parece seran editados por Polydor ó Discos Orbe.

Bambuco inauguró el almacén de discos más moderno de Suramérica en Unicentro una ciudadela comercial de fábula.

CBS lanza a Los Ayers, dueto antioqueño con música folklórica tradicional, dispuestos a competir con el mito de Garzon Y Collazos.

Lyda Zamora hace noticia doble: se separó de su segundo esposo el torero Pepe Caceres y recibe aplausos por su espectacular de T.V. "El Mundo Magico de Lyda Zamora," muy bien dirigido por el realizador argentino David Steivel.

(Continued on page 75)

Colombia

By ARMANDO PLATA CAMACHO

1. **LLAMARADA**
ISADORA
2. **ENFERMO DE AMOR**
DANNY
3. **PARA QUE NO ME OLVIDES**
LORENZO SANTA MARIA
4. **SONANDO CONTIGO**
UNO Y DOS
5. **TU, COSA SEXY**
CHOCOLATE CALIENTE
6. **YO TE PENSARE**
VICKY
7. **ESTOY ARDIENDO**
FLASH
8. **VOLVERE**
SANTO CALIFORNIA
9. **LEVANTATE Y BAILA EL BOOGIE**
SILVER CONVENTION
10. **EL GONDOLERO**
RAPHAEL

New York

By EMILIO GARCIA

1. **AMOR LIBRE**
CAMILO SESTO—Pronto
2. **DEJARA**
JULIO IGLESIAS—Alhambra
3. **CIERRA LOS OJOS**
YOLANDITA MONGE—Coco
4. **POR CULPA TUYA**
KING CLAVE—Orfeon
5. **THE NECESITO TANTO AMOR**
ELIO ROCA—Miami
6. **CARINO MIO**
ROBERTO LADESMA—Musart
7. **LA MUNECA**
ELADEO ROMERO SANTOS
8. **UNA CARTA**
LOS TERICOLAS—Lamar
9. **EN SILENCIO**
TANIA—Pop Hits
10. **LA PICAZON**
LOS MELODICOS—Discolando

Nuestro Rincon (Continued from page 72)

gran interés en el conglomerado RCA reunido en MIDEM recientemente. Elward Clifff logró su primer impacto al presentarse en el Festival de Piriapolis del 1971 en Uruguay interpretando "Time Bird."

Estrena esta semana el Teatro Baronet de Nueva York la película argentina "Los Gauchos Judios" en la cual participa estelarmente Ginamaría Hidalgo . . . Los Sobrinos del Juez (The Judge's Nephews) están dando fuertemente con su interpretación de "Glorioso San Antonio" y "Lovers." El grupo miamense sigue vendiendo fuerte su "Without Your Tender Love" en varias áreas latinas y europeas . . . A medida que van llegando denuncias e informaciones de parte de compositores y editoras de las arbitrariedades e irregularidades cometidas por varias asociaciones y editoras, no tan solo en Estados Unidos, sino en toda Latinoamérica, me entra la duda de si las Leyes que supuestamente deben proteger a los autores, están realmente protegiendolo o si son unicamente usadas para crear economías fantásticas que luego van a parar a terceras manos. Vamos entrando con esto en la clasificación norteamericana de "racket." ¡Y seguimos adelante! . . . Y ahora . . . ¡Hasta la próxima!

Enrique Marquez, president of the Association of Mexican Publishers (EMMAC), has announced that from now on the "Maria Grever Golden Medal" will be extended every year in Mexico to a top composer . . . Jesus and Guillermo Acosta from Discos Gas, Mexico, sued Sonart of Mexico because of the unauthorized releases of recordings by Peruvian group Los Mirlos, produced by Alberto Maraví. The matter is being extensively investigated by attorney Gabriel E. Larrea from the Author's Rights Offices in Mexico. And while talking about Maraví, his group Los Pasteles Verdes, with Aldo Guibovich as director and first voice, is making it again with "Ruega por Nosotros" and "Cuando tú no estés." The group will tour the States and Mexico in a few weeks . . . Fabian Ross, Argentinean producer with an extensive background in Argentina and Brazil, is now in charge of the international label of the Fania family. The label's roster includes very popular artists such as Joan Manuel Serrat, Los Angeles Negros, Germain, Teddy Trinidad and Roberto Yanes.

(Continued on page 75)



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Nuestro Rincon (Continued from page 74)

Fogata Internacional was created in order to assure that a new label, formed with Mexican investment and by Mexicans in the States, could properly create the necessary image and product that could guarantee Mexican artists new jobs. Such was declared by **Juan Enciso** in Mexico several weeks ago. **Arnulfo Blanco** is producing and selecting the material to be released on the new label, which, by the way, is showing great stamina in almost every single radio chart on the west coast. "Cristina" by **Chalo Campos and his Orchestra**, "Seamos Sinceros" by **Alejandro Bravo** and "Treinta Copas" by **Arnulfo "Coyote Blanco"** are topping almost every listing in the area . . . **Pancho Cristal** from All Art Records, New York, is establishing facilities in the Miami area. **Ramon Castellano** will be in charge of Pancho's new offices and warehouses and will take care of production and purchasing of material to be exported and take care of the promotion of All Art label, presently distributed in the area by Latin Records Distributors . . . Best regards to **Manuel Martínez Henares** from "A Ritmo de Hoy" (Leon's Voice) in Spain. The popular radio personality is growing, in which he stated: "Records from Fania arrived in Spain, released by Discophon, permitting the Spanish public to know 'the other hot music,' the 'salsa' music created by our brothers in the U.S.A. One of these days we will ask **Tomás Fundora** from **Record World** to let us know more about 'salsa' and about all of it" . . . **Tony Rosado**, representing Fuerza Latina, a new "salsa" orchestra formed in New York, signed with Discolando Records as their exclusive artists . . . **Chico Novarro** is enjoying air coverage via "Y como harás," released by Microfon several weeks ago in the States . . . Brazilian blind singer **Edward Cliff** is moving nicely with "Nights of September," performed in English. Edward started to gain recognition at Festival of Piriapolis, Uruguay, when he performed "Tine Bird." His "Nights of September" could skyrocket him to immediate success . . . **Baronet Theater** is premiering in New York the Argentinean film, "Los Gauchos Judios," starring **Ginamaria Hidalgo**, this week. The film is expected to be a success and an open door to spread the popularity of the already famous singer Ginamaria . . . **The Judge's Nephews** (Los Sobrinos del Juez) are smashing now with "Glorioso San Antonio" b/w "Lovers." Their success with "Without Your Tender Love" was the key to their international acceptance. The Miami group is smashing in that area and moving to all markets with great force . . . The complaints and information regarding irregularities in payments of royalties to composers and writers I am receiving are forcing me to think twice about how the author's rights laws are being enforced in every Latin country and the States. It seems that Latin composers are suffering from the application of a certain "racket" about which nobody said anything and which nobody seems to know about. Now Latin composers are starting to move on in order to fight for their rights and privileges of which they had been deprived for so long. I'll keep reporting about it! . . . And that's it for the time being!

En Mexico (Continued from page 72)

la zona fronteriza, por lo que, es una satisfacción, ver que unen fuerzas autoridades, productores honestos y todos los involucrados con el medio que tienen la conciencia tranquila.

Después de manifestares simpaticante del Rey **Juan Carlos** y aceptar que actuaría sin ropa ante el público, si las circunstancias lo exigieran; **Camilo Sesto** (Musart), realizó la más brillante de sus visitas. En cada show, ratificó la privilegiada voz que ostenta, resultando escalofriante el pasaje de la obra "Jesucristo Superestrella" que interpreta sensacionalmente. Junto con estos triunfos, Camilo incrementa otro hit más a su larga lista de éxitos disqueros; se trata del tema "Jamás," que marcha arrolladoramente al primer lugar de popularidad.

Reventó la más reciente grabación de **Juan Gabriel** (RCA); "A mi guitarra," invade la República y las ventas van en aumento . . .

Tremenda, la forma en que se sostienen **Las Colombianitas** (Peerless) con "Cuerpo sin alma." A pesar del tiempo, continúa el éxito a nivel nacional . . . El argentino **Diego Verdaguer** (Mélody), que se dió a conocer con "Volveré," colocando otro buen número titulado "Yo pescador de amor" . . . Con un futuro sin límites, por sus atributos musicales, debutó la **Familia Morled** (Cisne RAFF) con un sencillo en el que destaca "Volverás, "Volveré."

Apareció un nuevo sencillo del tropical **Conjunto Africa** (Peerless) con los temas "Apaga el radio" y "Ven a bailar" . . . Marcando un record de permanencia en el primer lugar con su hitazo "Como te extraño," **La Revolución de Emiliano Zapata** (Mélody), se nuestra como el grupo más sobresaliente de la temporada . . . ¡Y hasta la próxima desde México!



LATIN AMERICAN ALBUM PICKS



NOSTALGIAS

GERMAIN—International INT 905

Acompañado por Los Luceros Blancos, Germain ofrece un repertorio que puede rendir frutos. "Si estás oyendo mi Canción" (Wildo), "No Creas que estoy mintiendo" (O. Salinas-H. Gonzalez), "Porque te quiero" (O. Salinas) y "Quiénes es?" (Cantoral).

■ Backed by the group Los Luceros Blancos, Germain offers a very commercial package that could make it. "Verano Azul" (Wildo-J. Carlos Giz), "Tu ya sabes como" (Cantoral-Rudolph), "Nostalgias" (D.R.) and "Si estás oyendo mi Canción" (Wildo).



TORMENTA

Arcano DKL1 3320

Con arreglos de Jorge Calandrelli, Tormenta de Argentina se luce en "Por aquellos Dias de nuestro Ayer" (Tormenta-Baradino), "Yo no sé si sabrás" (Tormenta-L. Lopez), "Hay un Sentimiento" (Tormenta) y "Por todas esas cosas" (Tormenta).

■ With arrangements by Jorge Calandrelli, Tormenta is at her best in this outstanding package. "Yo no sé si Sabrás" (Tormenta-L. Lopez), "Porque siempre te querré igual" (Tormenta-Barabino) and "Amado Niño Mio" (Tormenta-Barabino).



EXITOS DE ORO/GOLDEN HITS

JOE QUIJANO—Cesto-Coco CLP 121

Números que han vendido fuertemente por Joe Quijano en un solo paquete. Rítmicos, bailables y cargados de sabor. "Nosotros/La Yuca/Quimbombo" (P. Junco/A. Rodriguez/L.M. Griñan), "Como has hecho" (D. Modugno), "La Media Vuelta" (J.A. Jimenez) y "Se te Olvida" (A. Carrillo). Una grabación todos estrellas.

■ Golden hits by Joe Quijano in one package. "Usted" (G. Ruíz-Monis), "El Retrato de María" (I. Curi-M. Rivera Conde), "La Flauta de Bartolo" (J. Quijano) and "Azuquita Mami" (F. Hernandez-M. Alvarez). An all-star recording!



ESTE NEGRO SI ES SABROSO

PETE CONDE

Con gran respaldo musical y con arreglos de Jose Febles, Papo Lucca and Louie Cruz, el salsoso Pete Conde se luce en "Catalina la O" (J. Ortiz), "La Abolición" (C. Alonso), "Amor Perdido" (Pedro Flores) y "Guaguancó de Amor" (C. Alonso).

■ With outstanding salsa musicians backing him and superb arrangements by Jose Febles, Louie Cruz and Papo Lucca, Pete Conde offers a very saleable package. "Pueblo Latino" (C. Alonso), "Tumbakutun" (C. Alonso), "Cuando estoy contigo" (Don Felo) and "Catalina la O" (C. Alonso).

En Colombia (Continued from page 74)

Fuerte remezon en los Sindicatos después de la muerte de **Crescencio Salcedo** con debates en beneficio de los compositores y cantantes por T.V.

Se acabó el sistema de Emisoras Radio Vision su Director **Gonzalo Ayala** pasó a la Dirección de Radio Tequendama, antes ejercida por este corresponsal, ahora a

sus órdenes en Radio Continental, Apartado Aéreo 9144, Bogotá.

Audio Latino monta oficinas en pleno centro de la Capital Colombiana.

R.C.A. monta consola de 16 canales en Medellín y lanza el segundo LP de **Isadora** con una canción muy pegajosa "Sabras De Mi."

Treasures from Nonesuch

By SPEIGHT JENKINS

■ NEW YORK—Last January concertgoing New Yorkers were confronted with a dilemma. At exactly the same time on the same evening two of the most important mezzo-sopranos in the world were singing solo recitals: at Carnegie Hall Dame Janet Baker gave a program which Harriett Johnson of the New York Post called the most successful vocal recital she had ever attended. Certainly Carnegie was packed, and Dame Janet, as usual, drew the lion's share of the musical crowd. But to those of us at Hunter College, the recital of Jan DeGaetani was not one whit less interesting or exciting. In fact, to this listener the choice of repertory made it even more interesting.

Miss DeGaetani won her fame as a contemporary singer, but about two years ago began to sing classical and romantic music in concert as well. Her Hunter recital contained some remarkable Schubert and even some Bellini songs. Of course, it also

had some of Charles Ives songs, and in the interpretation of these the mezzo-soprano has no superiors and few peers. She delivers them with insight and intelligence; her feeling for the words coupled with her innate musicianship and style makes for quite a combination. She has also, over the last two years, developed the color and weight of her voice, making it a more interesting instrument than before.

Miss DeGaetani has appeared in some concert opera hereabouts but has yet to appear onstage at a major opera house. This probably is a wise choice; her voice is such an amazingly responsive instrument in the concert hall that it might lose some of its finesse when singing romantic music over a whole orchestra. But whatever Miss DeGaetani chooses to do, she is growing vocally.

Nonesuch has just issued the latest proof of her art in a whole (Continued on page 79)

"CLASSICAL... BARBRA" Bravissima!

"...a very special musical experience."
—Leonard Bernstein

Her first classical album ever. Exquisitely sung art songs by Debussy, Handel, Schumann, Orff, Fauré, and more. "Classical... Barbra." A new side of Streisand, on Columbia Records & Tapes.



CLASSICAL RETAIL REPORT

JUNE 5, 1976

CLASSIC OF THE WEEK



JOPLIN
TREEMONISHA
SCHULLER
DG

BEST SELLERS OF THE WEEK

JOPLIN: TREEMONISHA—Schuller—DG
BELLINI: I CAPULETI E I MONTECCHI—Sills, Baker, Gedda, Patane—Angel
GERSHWIN: PORGY AND BESS—White, Mitchell, Maazel—London
SAINT-SAENS: SYMPHONY NO. 3—Barenboim—DG

SAM GOODY/EAST COAST

BEETHOVEN: COMPLETE PIANO CONCERTOS—Rubinstein, Barenboim—RCA
BELLINI: I CAPULETI E I MONTECCHI—Sills, Baker, Gedda, Patane—Angel
CHAVEZ: PIANO CONCERTO—Westminster Gold
GAGLIANO: LA DAFNE—White, Vorwart—ABC
JOPLIN: TREEMONISHA—Schuller—DG
LISZT: TRANSCENDENTAL ETUDES—Berman—Columbia
THE PIANO MUSIC OF LEO ORNSTEIN—CRI
ANGEL ROMERO IN CLASSICAL GUITAR—Angel
BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel
CLASSICAL BARBRA—Streisand—Columbia

RECORD & TAPE COLLECTORS/ BALTIMORE

BERLIOZ: HAROLD IN ITALY—Davis—Philips
BERLIOZ: OVERTURES—Previn—Angel
BRUCKNER: SYMPHONY NO. 9—Barenboim—DG
CRUMB: BLACK ANGELS—Concord Quartet—Turnabout
DEBUSSY: ETUDES—Jacobs—Nonesuch
DONIZETTI: MARIA STUARDI—Sutherland, Favarotti, Bonyngé—London
IVES: SYMPHONY NO. 3—Marriner—Argo
RASKIN: LAURA—RCA
SAINT-SAENS: SYMPHONY NO. 3—Barenboim—DG
STRAVINSKY: OEDIPUS REX—Stravinsky—Odyssey

FRANKLIN MUSIC/ATLANTA

BACH: VIOLIN AND PIANO SONATAS—Melkus, Dreyfus—Archive
BEETHOVEN, HAYDN: SCOTTISH FOLK SONGS—Baker—Angel

BRUCKNER: SYMPHONY NO. 9—Barenboim—DG
DUKAS: SYMPHONY IN C MINOR—Weller—London
GERSHWIN: PORGY AND BESS—White, Mitchell, Maazel—London
HAYDN: STRING QUARTETS—Cleveland Quartet—RCA
JOPLIN: TREEMONISHA—Schuller—DG
SAINT-SAENS: SYMPHONY NO. 3—Barenboim—DG
SIBELIUS: SYMPHONIES NOS. 5, 7—Davis—Philips
STRAUSS: TONE POEMS, ROSENKAVALIER SUITE—Ormandy—RCA

RECORD FACTORY/ SAN ANTONIO

BEETHOVEN: COMPLETE SYMPHONIES—Solti—London
BELLINI: I CAPULETI E I MONTECCHI—Sills, Baker, Gedda, Patane—Angel
GERSHWIN: PORGY AND BESS—White, Mitchell, Maazel—London
JOPLIN: TREEMONISHA—Schuller—DG
SPANISH ENCORES: DE LARROCHA—London
LUCIANO PAVAROTTI IN CONCERT—London
LUCIANO PAVAROTTI SINGS FAVORITE TENOR ARIAS—London
BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel
BEVERLY SILLS SINGS PLAISIR D'AMOUR—Columbia
STRAUSS: ALSO SPRACH ZARATHUSTRA—Solti—London

TOWER RECORDS/SAN DIEGO

BEETHOVEN: COMPLETE SYMPHONIES—Solti—London
BELLINI: I CAPULETI E I MONTECCHI—Sills, Baker, Gedda, Patane—Angel
BERLIOZ: HAROLD IN ITALY—Davis—Philips
BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia
THE VIRTUOSO FLUTE—Rampal—RCA
GERSHWIN: PORGY AND BESS—White, Mitchell, Maazel—London
JOPLIN: TREEMONISHA—Schuller—DG
MAHLER: SYMPHONY NO. 2—Mehta—London
SAINT-SAENS: SYMPHONY NO. 3—Barenboim—DG
STRAUSS: ALSO SPRACH ZARATHUSTRA—Solti—London

TOWER RECORDS/ SAN FRANCISCO

BACH: CANTATAS—Harnoncourt—Telefunken
DONIZETTI: MARIA STUARDA—Sutherland, Pavarotti, Bonyngé—London
HANDEL: MESSIAH—Leppard—RCA
MOZART: PIANO CONCERTOS—Schnabel—Turnabout
MOZART: SACRED AND PROFANE SONGS—Knothe—Philips
RACHMANINOFF: PRELUDES—Ashkenazy—London
RACHMANINOFF: RHAPSODY ON A THEME OF PAGANINI—Ortiz—Angel
SCHUBERT: MASS IN E FLAT—Guest—Argo
SIBELIUS: SONGS—Flagstad—London
TIPPETT: QUARTETS—Lindsay Quartet—Oiseau Lyre

Screen Gems-Columbia Promotes Ira Jaffe

■ NEW YORK—Ira Jaffe has been appointed to the newly-created position of director of talent acquisition and development by Screen Gems-Columbia Music, the music publishing division of Columbia Pictures Industries, Inc., it was announced by Lester Sill, president.



Ira Jaffe

Sill emphasized that Jaffe's primary responsibility will be finding new talent as well as seeking already established acts for the publishing company.

Coordinator

Jaffe will coordinate the work being done by Paul Tannen, general manager Nashville operation, and will supervise the activities of Neil Portnow, manager of talent acquisition and development in New York.

Regency Inks Johnsons

■ LOS ANGELES — The Brothers Johnson, A&M recording artists, have signed with Regency Artists, Ltd. for worldwide representation.

Tour

The Brothers Johnson, Louis and George, plus a nine man band depart June 8 on a seven week, 30-city national tour, prior to joining Quincy Jones for his tour of 23 major cities, which begins in August.

Atlantic Fetes Sylvia Syms



In celebration of her return to the Atlantic Records family after some 25 years, Sylvia Syms was honored with a private cocktail party at 75 Rockefeller Plaza last week to announce the release of her brand new album, "Lovingly, Sylvia Syms." The lp was produced at Atlantic Recording Studios in New York City by WEA International president Nesuhi Ertegun and his chief musical assistant Ilhan Mimaroglu. Following the release of her album this week, Sylvia Syms embarks on a summer road company tour (through upstate New York, New England, Ohio and Texas) of the musical "Funny Girl," in the role of Rosie Brice, with Carol Lawrence. Pictured with Ms. Syms is RW editor in chief Sid Parnes.

Chappell Ups Schaefer

■ NEW YORK—Jim Schaefer has been named to the newly-created post of manager of the copyright and licensing division of Chappell Music, it was announced by Philip Mahfouz, vice president, administration of Chappell.

In his new post, Schaefer will be responsible for the daily operation of the division and the coordination of its staff. He will report directly to Mahfouz.

Schaefer has been assistant manager of the copyright division for the past three years. Prior to joining Chappell, he was director of publications for F.E.L. Publications, Ltd. in Los Angeles. During his career, Schaefer has been a music reviewer, music editor and record producer.

America Gets Gold

■ LOS ANGELES — America's most recent Warner Bros. album, "Hideaway," has been certified gold by the RIAA.

CLUB REVIEW

Brass Construction: Big, Bold Sounds

■ LOS ANGELES—The only thing missing was a dance floor, as Brass Construction (UA) put its Roxy showcase into high gear. The east coast band's self-titled debut lp is currently registering strong chart activity after gaining substantial play in New York discos, and onstage the band often surpassed the high energy output of their hit record.

Keyboard player and lead singer Randy Muller, recently recovered from a serious bout with pneumonia, was back in top form as the nine-man group went through its well-rehearsed paces on "Movin'" and "Changin'," the two body shakers that started the whole ball rolling. The music—part funk, part jazz,

Mercury in Memphis



Pictured on hand for the dedication of Mercury's new Memphis offices were, from left: Sheryl Feuerstein, Mike Gormley, Jerry Lee Lewis, Charles Fach and Jud Phillips.

Lorber & Scheer Bow New Firm

■ NEW YORK—Alan Lorber and Leonard Scheer have announced the formation of Lorber/Scheer Productions, Inc. The new company will concentrate on the development of artists and writers in the fields of record production and music publishing.

The first project, completed and scheduled for June release on RCA Records, is an lp by Free Beer, entitled "Highway Robbery." Free Beer's national tour begins in June to coincide with RCA's release schedule and marketing program.

The second project for Lorber/Scheer, also set at RCA, is by Renee and the Rhinestone Rambles, "Renee, Backstage At The Opry." The record was produced by Lou Christie at Audio Innovators of Pittsburgh for Lorber/Scheer Productions.

Other artists currently in production at Lorber/Scheer are Harry Sandler, John Sweeney, The Love Inventions and Phil Gentile.

Mike Harris



Shown celebrating backstage after United Artists showcased their disco-soul band Brass Construction at the Roxy are (from left); Billy Juggs, KMET (Los Angeles); Jimi Fox, music director, B-1000 (San Diego); BC's Randy Muller; Ray Anderson, UA vice president, promotion; Jeff Samuels, UA a&r department, who presented the band with gold records onstage; Jeff Lane, producer of Brass Construction; and BC's manager Sid Maurer.

CANADA

By LARRY LeBLANC



■ TORONTO—The first **Guess Who** album to be released since their official break-up last year will be an album featuring **Randy Bachman**, recorded after the highly successful "American Woman" lp. This previously unreleased set (to be issued soon), was recorded before Bachman left the band. It was "canned" on Bachman's departure and the group went on to record "Share The Land" with **Kurt Winter** and **Greg Leskwi** replacing Bachman . . .

Long-time Ottawa songstress **Colleen Peterson** has signed with Capitol in the U.S. with a single expected shortly and an album, already recorded in Nashville, being released by fall . . . **Tommy Ambrose** has signed with Warner Brothers in the U.S.

Hot single here is a remake of the Richards-Jagger composition "Tell Me" by **Airlift** on RCA. Producers **Willi Morrisson** and **Ian Guenther**, also responsible for the success of the **T.H.P. Orchestra** in Canada, are currently putting a band together to perform some of their "studio hits" . . . **The Mercy Brothers** are currently working on an RCA lp in their Elmira studio. They've just released a new single, "Old Loves Never Die" . . . Big excitement at RCA these days is over the signing of **Carroll Baker**, who is scheduled to have an lp released in June. She's also a heavy favorite for a country Juno award for next year . . . **Dan Hill** is currently at work on his second GRT lp at Manta Sound with **Matthew MacCauley** and **Fred Mullen** producing.

The Colonial Tavern has re-opened its basement room under the new name Underground At The Colonial. First group presented was **Audio**, formerly **Audiomaster** . . . **Blood, Sweat and Tears**, featuring **David Clayton-Thomas**, will perform at Montreal's Olympic Village on July 20 for the 12,000 international athletes housed there. The outdoor concert will be telecast to a worldwide audience via satellite . . . **The Toronto Symphony**, with the aid of the Touring Office of The Canada Council, will undertake the first Canadian tour in its 54-year history. Under music director **Andrew Davis**, the TS will tour Quebec and the Atlantic Provinces from May 24 to June 4.

AUSTRALIA

■ Australian singer **Jon English** looks like he has a no. 1 on his hands with the current single, "Hollywood Seven," which will also be released in the States through the Snuff Garrett Organization . . . WEA is confident **Little Feat** will tour Australia and New Zealand in July/August. Album sales over the past year or so have been substantial . . . ABC artist **Tom Sullivan** currently in Australia for a TV special to be shown on the seven network . . . **Normie Rowe's** new single, "Elizabeth," gaining plenty of airplay; the song also did well in the recent Yamaha Song Festival.

Festival Records is releasing **Keith Carradine's** single, "I'm Easy," while WEA has rights to Keith's new album . . . **Glen Campbell** currently here filming a TV special with **Olivia Newton-John**. The special is intended to be shown worldwide later in the year . . . Phonogram's **James Pegler** is leaving for London soon to record another album. **Digby Richards** has also been signed to Phonogram with his debut single for the label out soon . . . **Ray Stevens'** first concert is in Melbourne's Festival Hall May 26 . . . **Leo Kottke** tours in early June.

Neil Diamond, after having completed an exhaustive tour of 15 concerts, is tipped to visit England probably in September or October . . . WEA is currently hot on the heels of RCA (which has **ABBA**) with its success of **Queen** and the **Eagles**. Coming up soon are new albums by **Rod Stewart** and **Carly Simon** . . . The **Little River Band's** lp, "After Hours," selling very well, according to EMI's **Roger Langford** . . . **Richard Clapton** currently recording his third lp for Festival, produced by **Richard Batchens** . . . Radio 2GB Sydney doing very well with their new pop format. Radio '77 gets underway shortly with **Peter Davidson** coordinating activities . . . RCA is currently working hard on its newly-acquired ABC label. **John Egginton**, formerly of CBS, has been appointed label manager.

ENGLAND

By RON McCREIGHT

■ LONDON—Radio One put on a **Rolling Stones** extravaganza weekend in recognition of the opening of their six night season at Earls Court. BBC producer **Jeff Griffin**, mainly responsible for the Stones idea, compiled an "Insight" program which traces the group's history and also featured a 60 minute live recording in his own "In Concert" show, which goes out every Saturday. Twenty-one Rolling Stones hits were rotated by all deejays throughout the weekend in complete acknowledgement of the return of the **Glimmer Twins** and friends. Further reports of the Earls Court shows next week.

Keith Relf, whose musical career commenced 13 years ago as front man with the **Yardbirds**, was found dead at his home last Wednesday (12), his death coming after a long illness. Relf had played in **Renaissance**, **Armageddon**, and recently formed A&M band **Now**.

Following **Eric Carmen's** recent success, Capitol has issued **The Raspberries'** "Overnight Sensation" and heavy airplay could give the single some overdue recognition. **Bryan Ferry** has a winner with his version of the **Canned Heat** classic, "Let's Work Together," retitled "Let's Stick Together" (Island). Another oldie, "Stranger on the Shore," re-emerges with the original version by **Acker Bilk** (EMI) competing with an inspired updated treatment by the **Martyn Ford Orchestra** (Mountain). Important albums come from **Blackmore's Rainbow** ("Rainbow Rising"—Polydor), **David Bowie** ("Changesonebowie"—RCA) and **Ray Thomas** ("Hopes, Wishes and Dreams"—Threshold).

After much speculation in view of the pending expiration of their deal with Pye, DJM has concluded a manufacturing and distribution deal with CBS. The agreement was negotiated by DJM's **Stephen James** and **Nick Hampton** with CBS's **Norman Stollman** and **Jack Florey**.

Russ Ballard was presented with three silver discs (for his production on **Leo Sayer's** "Another Year" album and "Moonlighting" single and **Roger Daltry's** "Ride A Rock Horse" album), as well as a special "Gold Sheet Music Award" for his composition, "New York Groove," a hit for **Hello** which has sold over two million units taking in various cover versions.

Steely Dan has arrived (accompanied by ABC's **Elaine Corlett**) to promote their "Royal Scam" album, and included in their schedule is an appearance on Capital Radio's **Nicky Horne Show**. **Stephen Stills** is due over next month to play his first live concert here in two years. Stills will play the "West Coast Rock Show" on June 5th at the Cardiff soccer stadium in Wales and his "Illegal Stills" album has just been issued by CBS. Also arriving shortly are **Janis Ian**, for one New Victoria concert only along with some TV promotional dates; **Leonard Cohen**, who will complete a nationwide tour; and our own **Ian Hunter**, who will be promoting his "American Boy" (CBS) album. **The Chieftains** returned triumphant from their Stateside tour where they filled both Carnegie Hall and the Philharmonic within a few days. Manager **Jo Lustig** also reports great response to the Irish band on the west coast and Toronto, and now they will tour the U.K. before setting off to conquer Australia and New Zealand.

REPORT FROM SWITZERLAND: **Uriah Heep**, having returned only a few days previously from their American tour, flew here to launch, in appropriate style, their new album—"High and Mighty"—on top of the Schilthorn mountain. Having the privilege of accompanying the band for the occasion (along with such highly esteemed British rock enthusiasts as deejay **Alan Freeman**), I was able to experience Heep's talents as never before displayed when they picked up some traditional Swiss instruments, including the Alpine Horn, and attempted to give a live performance of their latest work at an altitude of over 10,000 feet. However, later we were given the opportunity of hearing the real thing as recorded at the Roundhouse Studios, London and then it became obvious as to why Bronze Records had taken so much care over the presentation of "High and Mighty." This album is certainly their best yet, mainly due to **Ken Hensley's** most imaginative songwriting and the added energy from newcomer **John Wetton**, who co-wrote two of the titles. Heep now takes to the road on another European tour which, along with "High and Mighty," should firmly establish them as a major force in rock on an international basis.

Dialogue *(Continued from page 22)*

Sutton: Yes, and that's where we're going with it. It's going to be a very contemporary sound but it's still mood music. Instead of being oriented towards hit singles, it's an environmental sound, music to make love by; that's what it's for. My partner, Brad Miller, just put together a few albums, one of which was called "Hawaii Sounds For Love." All it is is bird calls, the sounds of the ocean and the sounds of the forests of Hawaii. You can laugh if you want to, but if I put it on the phonograph and you turn out the lights, you're relaxing somewhere in Hawaii; it's incredible. I'll sell records wherever I can because I'm too small not to. And I sit in awe of records that sell and are not pop hits. There's a lot that can be sold, it's a big market out there and if you let people know that you've got something good, they'll buy it.

RW: But how do you let people know that a record is available if you don't have airplay?

Sutton: Airplay is very unimportant in the context of that kind of product. Merchandising is far more important. If you go into any retail store in Dallas, you'll find that Big State has our product stocked. The same is true of all the Penney stores and if you go into Licorice Pizza or Music + here in L.A., you'll find displays for the Mystic Moods. Retailers know that the Mystic Moods catalogue offers them an easy sale. When people walk into the store and are looking for mood music, they don't even have to be thinking of the Mystic Moods. The whole line has done very well, and it hasn't been because of airplay. It's been because of our distributors, who have taken saleable merchandise and have put it in front of people's eyes. If they can't see it, they won't buy it because they aren't going to be looking for it on the shelves.

We've worked out a plan with Heilicher Bros. whereby everybody who buys a Mystic Moods album will get a free "mood ring." Mood rings are a big item in the country now and we think that our promotion will be phenomenal. We also work very closely with the GRT people, who handle our tapes. They have 12 salesmen out there and those guys have really been selling my album. I want to be in the hit record business very badly—we all do—but the possibilities that exist are far wider than that. The Mystic Moods albums have served as an education for me. I don't walk around snapping my fingers; I walk around thinking about promotions and display materials.

Nonesuch *(Continued from page 76)*

album of the songs of Charles Ives. On it she is accompanied by her usual partner, Gilbert Kalish, an artist of great subtlety and musicianship. They breathe together with his piano singing at the same level as her voice.

The songs are drawn from the familiar and the rarer Ives, including in the former group, "The Circus Band" and "Memories." In "Memories" Miss DeGaetani successfully treated English as though it were Italian. That is, she sings the lyrics with crystal clarity at an enormous speed. Ives' strength, of course, lies not just in his creation of a universe in his songs but in his forthright use of American folk songs. "The Things Our Fathers Loved" is a fascinating amalgam of much of our patriotic music, and "Like a Sick Eagle" haunts one with the realization of the creature's mortality. Each song is interesting, and Miss DeGaetani and Kalish make this a record that it a pleasure to hear again and again.

In the same category is another Nonesuch release: the complete Etudes of Debussy played by Paul Jacobs. Jacobs has served as pianist for the New York Philharmonic for some years, but his fame has come from his uniquely

appealing treatment of contemporary music for the piano. His Schoenberg, for instance, seems to get to the heart of the composer's thought and makes the music sound far more than exercises to anyone who will really listen.

In the Debussy Etudes, one is struck with Jacobs' understanding of the French mind. In French music, whether the work is impressionistic Dadaesque or Baroque, it demands a clarity and ultimate simplicity in approach before it is ornamented or made elaborate. Jacobs does just this in the Etudes, starting simply with the least richness of tone. From then as he moves through each book he shows his expected technical facility while overlaying the pieces with constantly shifting colors and a free use of rubato. The pianist is at his best throughout, rising to heights in the third etude, a study in fourths, and in the chromatic etude that opens Book II. The whole record is a pleasure to hear, and avoids any sense of dryness or academic. These are pieces built together carefully, and at the conclusion one is pleasantly aware of the solidity and support of the whole edifice.

RW: How many artists do you think you can handle on the label?

Sutton: I would say never more than 10 on our roster unless we've busted wide open and we become like A&M. In addition to the 10 album acts, we might also pick up singles from time to time. But I don't believe in having a promotion man calling a radio station and talking about four records, because when you're small you just can't claim that you've got four hits at the same time and maintain any credibility. And in today's market, you'd better have something to talk about when you call a radio station. In terms of manpower, too, we just don't have the power of say, Columbia, which can afford to have six of the top 10 singles because they have the staff to deliver them. We don't, and we also don't have the amount of quality product that they get just from the sheer number of albums that they put out.

Every record that we put out has got to be important to us, because we stand to lose too much money on our releases. Just to put out a record costs three or four thousand dollars and then you've got deejay mailings, telephones, shipping costs, the cost of getting your distributor interested in it, etc. There's nothing for nothing these days, so when you put out a record, you'd better believe that you have a record.

RW: Neil Bogart was talking for a while about putting together an association of independent labels that would pool their promotion and sales staffs. Would you be interested in that type of arrangement?

Sutton: It doesn't make sense to me because I'd rather have one guy out there working for me than 10 guys out there working for me and nine other companies. Then it becomes a matter of who can scream the loudest at the promotion men for their own product. Independent means independent and I don't want to pool with anybody because I'll only have to be competing with the guy I'm pooling with. It would be like Jabbar and Chamberlain both playing center for the Lakers; just as there can only be one center, you can't have a promotion man working for two independent labels. I think it would be a disaster, because the bigger company could pay the guy more and demand more from him. When I hire an independent promotion man—and there are some sensational promotion men out there—he's working for me.

RW: Supposedly, there's been a proportional shift in the amount of record business done by the racks and the amount done by retailers. Does that affect the small independent at all? Does it help you or hurt you?

Sutton: It can help in some cases and hurt in others. When you have a hit, the racks are a tremendous asset. If you have records that have to be worked and you get into the racks, you have that much less work to do, because you're dealing with one guy who has all those outlets and you can set up promotions through him at one central point. Whereas when you're working strictly through Mom and Pop stores and the in-depth catalogue store, you really have to go store by store and chain by chain. That's a lot of work for a small company.

Working with retailers also is a matter of getting a pattern established and having them become accustomed to getting your calls because they don't know who you are when you're as small as we are. Even a company like Casablanca—as successful as Neil has been—a lot of people don't connect Casablanca with specific product at the record store level. They may be just into the item, and the item is a record wrapped in cardboard. Sometimes that's a problem and sometimes that works in your favor.

RW: You mentioned before that Shadybrook-Soundbird could handle about 10 acts at a time. To what extent is that a long-term projection?

Sutton: Success breeds success, and we have yet to have that one big score, although some of our records have come close. I will be very conservative until we have that giant success, because it's after you've had that hot record that people start looking for your product. It's that way with Neil right now; he's hot, he's had a couple of big successes and his credibility is way up there. Whatever he puts out now is going to get a shot. He's made some program directors look good.

Eventually, we could work eight, even 10 albums but—again—I would never want to put out more than three or four singles in a month. You're just guessing when you do that and you miss too many records that way. I don't want to miss; I want to give every record that we put out a good shot because if you don't care that much about it, why bother to do it? That's the one nice thing about being very small: you can put out what you like and you can make deals with the people you enjoy working with. ☺

Phil Cody: Doing What Comes Naturally

By ELIOT SEKULER

■ LOS ANGELES—It would probably prove tedious to even attempt to list them, but over the years the Don Kirshner stable of songwriters has produced a pretty decent share of thoroughbreds who, in turn, have been responsible for an awesome anthology of classic popular songs. Their collected work has been far from homogeneous, but especially in the halycon days of the late fifties and early sixties there was a kind of characteristic polish to a wide sampling of the Kirshner catalogue of songs, and even today, long after the Brill building cubicles have been abandoned, there still seems to be some musical continuity to the songs that emerge from those offices.

Many, if not most of the top songwriters working for Don Kirshner went on to become artists, enjoying varying degrees of success. Such is now the case with Phil Cody, whose work, if not his name, has become uncommonly familiar via the collaborations with Neil Sedaka that have resulted in such contemporary standards as "Laughter In The Rain," "Solitaire," "The Immigrant" and all of the songs on Sedaka's new album, "Steppin' Out." Earlier this year, Phil Cody's own first album was released by Warner Bros., richly produced by the amazing Brooks Arthur, and leaving no doubts that Cody can sing with the same facility evident in his writing.

"In elementary school, they used to stick me out in front of the other kids as a soprano," Cody recalled recently. He was sprawled, crumpled like a ball of wasterpaper on a couch in his manager's — Howard Portugais — house following rehearsals for his current club tour. "I've liked to sing and I like to sing everything," he said, explaining that his musical interests vary widely. "I have these fantasies, you know, and sometimes I'll be Otis Cody, Elvis Cody or Joni Cody, I think that good songwriters sometimes are the ones who can steal melodies. A favorite pastime of mine is taking old melodies and re-working them."

Cody first came into the Kirshner fold years ago, following a year of "hustling songs on the street." "I'd been writing songs for various publishers — weird kinds of songs — when Don Kirshner heard some things and asked me to join his office. Sedaka and Howie Greenfield just weren't clicking at that point — they'd been writing together for about 19 years — so Neil and I tried some things and it worked," Cody said.

Prolific in his work with Sedaka,



Phil Cody

Cody claims that most of the lyrics for the "Steppin' Out" album were written in about two weeks — Cody's own songs sometimes take months to complete. "With Neil, it's all extremely business-like. We'll sit at a piano and Neil will play a variety of melodies. Depending on the atmosphere and what I've been through that day, lyrics will start to suggest themselves. I have an uncanny ability to follow melodies, so it's easy for me to write words to other people's music.

In contrast, Cody claims that "Bogie," the song that he describes as his favorite on his debut album, was about six months in the making. "That's the most suc-

K-Tel Sales Up

■ MINNETONKA, MINN.—K-Tel International, Inc., has reported sales of \$89,043,000 for the first nine months of fiscal 1976, up 35 percent from the \$65,776,000 reported for the comparable period last year. Sales reported for the third quarter ended March 31, 1976 were \$39,996,000 compared with \$28,449,000 for the same three months last year. This represents an increase of \$11,547,000 or 41 percent.

The company reported a net income of \$3,069,000 for the nine months of this year compared to a net income of \$1,694,000 for the same nine months in fiscal 1975. Reported net income for the three months to March 31, 1976 was \$4,212,000 compared with a net income of \$1,780,000 for the same quarter last year.

Walden Pacts Stillwater

■ MACON — Bunky Odom, vice president of Phil Walden and Associates, has announced the signing of the rock group Stillwater to a management contract. Stillwater, a seven-member group from Kathleen, Georgia, has been appearing throughout the South for the past four years.

cessful song on the album," he said. "It does just about everything but smoke a cigarette for me and it was a concept that I developed in my head and actually came out just the way I'd first heard it in my mind; it's slick, sleazy and I love it."

In his over-all appraisal of his first album, Cody is candid and tries to be objective. "It's a good first album, I think even a shade better than a good first album. I like some of the songs a lot and some I wish I never did." About half the material for a second album has been completed and will probably be recorded during the summer months.

Following dates in Phoenix, San Jose and Denver, Cody opened at L.A.'s Roxy last week and is scheduled to appear at the Bottom Line in New York June 3-5. He travels with five musicians and two backing vocalists and claims to have "a great band." "I don't want to play somewhere like Madison Square Garden, but I'd like to eventually play colleges. I'm looking to the day when I won't be just an opening act, and it's already starting to be a 'when' instead of an 'if.'"

Fox Signs Tee

■ LOS ANGELES — Willie Tee, New Orleans based vocalist and keyboard specialist, has been signed to Clive Fox Music in conjunction with Jerry Schoenbaum's Zembu Productions.

Tee's album is currently being recorded for United Artists in Bogalusa, Louisiana at Bill Evans' Studio In The Country and in Los Angeles at various studios. The album is being produced by Skip Drinkwater with arrangements by Harold Battiste.

Hailin' Hayes



After the opening of his special show with Dionne Warwick, "A Man and A Woman," at Los Angeles' Shubert Theater, Isaac Hayes was feted by ABC Records at an after-concert party. Festive spirits prevailed throughout the evening, having gotten started with Hayes' orchestra, the Isaac Hayes Movement, and his choir, the Hot Buttered Soul Singers, during the "A Man and A Woman" performance. Attending the star-studded gala also were Ms. Warwick, Marc and Florence La Rue Gordon of the Fifth Dimension, Leslie Uggams, Elizabeth Montgomery and Johnny Mathis. Pictured above with Hayes is Steve Resnik (left), ABC's national director, secondary promotion; and Scot Jackson, ABC's national director album promotion.

Private Stock Promotes Lewow

■ NEW YORK—Louis Lewow has been appointed national promotion manager for albums at Private Stock Records, it was announced by Noel Love, vice president of promotion. Lewow joined the label in August as a national promotion manager for secondary markets.

Prior to joining Private Stock, Lewow handled regional promotion for A&M/Ode/Dark Horse Records in the New York-New Jersey-Connecticut area, where he was responsible for college radio stations, newspapers and concert committees.

America To Tour Japan, Australia

■ LOS ANGELES—America, Warner Bros. Records recording artists, have been set for a major tour of Australia and Japan.

The Australian leg of the tour begins July 11 in Christchurch. Dan Peek, Gerry Beckley and Dewey Bunnell launch the Japanese segment of the tour on July 20 in Tokyo.

America then returns to the United States for another leg of their current U.S. concert swing.

Pomeroy Resigns From Col Studios

■ NEW YORK—Effective May 21, recording engineer and music editor Douglas Pomeroy resigned from the Columbia Recording Studios. He is now accepting free-lance engineering and producing assignments, and has begun doing sessions at the Big Apple Studio in Soho. Pomeroy can be reached at (212) 852-3673.

Return To Forever: Musical Perfection

■ NEW YORK — They play music which at times can be cold and quite impersonal, but at the Beacon Theatre last Saturday (22) Return to Forever (Col) and all its component parts turned in a virtuoso performance of music with warm and very human qualities.

Appearing without an opening act, Return to Forever provided a pair of hour-long sets which were greeted with equal enthusiasm by a receptive and perceptive audience. The group overcame an initial sluggishness and then proceeded to roar right along, expertly utilizing a host of keyboards and synthesizers along with an acoustic piano. Making effective use of material off their "Romantic Warrior" album, including the title track, "Medieval Overture"

Guess Who RCA Album

■ NEW YORK—RCA Records is issuing a heretofore unreleased album by Canadian recording group, The Guess Who. Recorded in the spring of 1970, "The Way They Were" features Randy Bachman, Burton Cummings, Jim Kale and Garry Peterson.

Winner of What?



Stan Monteiro, VP, national promotion at Columbia (center), presented RW's Toni Profera (left) with "Chorus Line" T-shirts in honor of the show's garnering nine Proferas at the recent Tony Award ceremonies. The man at right is not Abe Beame.

Capitol Signs Starz

■ LOS ANGELES—Starz, a five-man, New York-based rock and roll band, has signed an exclusive recording contract with Capitol Records.

Starz was brought to Capitol by Bill Aucoin Management, Inc. and Rocky Steady Productions, Inc. The first Starz album, titled after the band's name, will be rush-released in June. It is produced by Jack Douglas.

Starz consists of lead singer Michael Lee Smith, guitarist Richie Ranno, guitarist Brenden Harkin, bassist Peter Sweval and drummer Joe X. Dube. They will embark on a national concert tour in June.

and "The Magician," they further augmented the impact of their performance with the use of large

on-stage mirrors, allowing the faithful an overhead perspective on Return to Forever.

The second set was acoustic and highlighted the abilities of the ensemble's individual members, with Chick Corea, Stanley Clarke, Lenny White and Al DiMeola all offering flawless solos.

The group remained perfectionists and professional throughout. These were musicians motivated by their background in jazz, but still capable of playing in a well thought-out, intelligently composed rock context.

Bill Greenfield

Six From Vanguard

■ NEW YORK — Vanguard Records will release six albums and two singles for May. Heading the list is the debut album by the group Arrogance, "Rumors." A single from the album "Open Window" has also been shipped along with "Better Than Average" by Brian Gari.

Other albums scheduled for release are: "The Main Force" by Elvin Jones; "The Essential Louis Armstrong;" "The Essential Ramblin' Jack Elliot;" a five-record set of Richard Strauss Tone Poems, and Mozart's Requiem, performed by Johannes Somary.

Amherst Pacts August Moon

■ WEST SENECA, N.Y.—Leonard Silver, president of Amherst Records, has announced the signing of an exclusive long-term, worldwide publishing and distribution agreement between Amherst and August Moon Productions, Inc.

Back in the Saddle



Epic Recording artist Charlie Daniels flew into Boston recently as part of his current tour of the States to coincide with the release of his debut Epic album, "Saddle Tramp." While in the city, Daniels dropped by Strawberries record store for an in-store promotion of the album and his appearance at the Orpheum Theatre. Shown (from left): Ron Piccolo, regional director, CBS Records, northeast region; Jeep Holland, Strawberries; Don Mercurio, CBS Records, salesman; Charlie Daniels; Lennie Collins, local promotion manager, Epic/Custom Labels, Boston branch; George Ryan, branch manager, Boston branch, CBS Records; Rick Swig, regional promotion marketing manager, Epic/Custom Labels, northeast region.

Spring Sales Surge Seen by London

■ NEW YORK — Strong new album product, merchandising aids, personal appearances and increased singles sales are spurring the most successful spring and summer merchandising periods for London Records in recent years, according to Herb Goldfarb, vice president of sales and marketing for the label.

Goldfarb attributes a portion of the sales surge to initial enthusiastic reception on an industry level (i.e., distributors, retail stores and radio stations) of new album product that has been passed along to consumers. He cited the following albums for their sales strength: "The Promise" by the Moody Blues' Michael Pinder; "Rebel," John Miles' debut album; Savoy Brown's "Skin 'N' Bone;" Al Green's "Full of Fire;" Bloodstone's original soundtrack to the movie "Train Ride To Hollywood;" and "More Mantovani Golden Hits."

Herb Goldfarb

"London's year-long campaign to establish individual identities for the five members of the Moody Blues created an awareness of Michael Pinder's "The Promise," Goldfarb said in pointing out one effective merchandising campaign. "We strengthened that awareness with a series of teaser postcards, trade and consumer ads and heavy radio buys. Pinder also completed a 10 city promotional tour, and we plan a 'second effort' in those cities to continue the momentum already begun."

While advertising and merchandising aids have been crucial in album marketing, Goldfarb felt that personal appearances have been most valuable in catapulting

sales. "The two month Savoy Brown tour has injected life into the sales of their new 'Skin 'N' Bone' lp, as well as their catalogue on London Records," he said. "Touring has also aided the sales of Al Green's 'Full of Fire.'"

He added that the company expects ZZ Top's upcoming grand tour to expand the Texan band's audience, thereby creating new interest in their four catalogue albums.

Also, Bloodstone's soundtrack album has picked up in markets where the movie has played, and Goldfarb predicted the name association will result in increased sales on Bloodstone's soon-to-be-released studio album, "Do You Wanna Do A Thing."

Although albums have been the backbone of London's sales increase, Goldfarb cites the following singles as essential to the current and upcoming success: "Fonz Song," John Miles' "Music," Al Green's "Let It Shine" and Bloodstone's "Do You Wanna Do A Thing."

CTI Adds Two

■ NEW YORK — Jerry Wagner, CTI's vice president/marketing, has announced the addition of Bob Craig and Roy Emory to the CTI field force.

Craig returns to CTI, where he worked between 1972 and 1973 as the label's west coast promotion director. In between, he held positions at Sugar Coated Productions, Sussex Records, and most recently London Records, where he had the title of west coast regional promotion manager. Working out of Los Angeles, Craig will cover the L.A., San Francisco, Denver, Seattle and Phoenix markets with the title of regional marketing director/west coast.

Roy Emory comes to CTI from King Records where he was national promotion and marketing director. Emory, whose tenure at King lasted from 1956 through 1973, was in charge of every aspect of the production, distribution, and marketing for the label and its subsidiaries. He joins CTI as regional marketing director midwest, operating out of Cincinnati, and covering the Chicago, Detroit, Cleveland, St. Louis, Minneapolis and Pittsburgh markets.

Maimone Hospitalized

■ NEW YORK — Joe Maimone, eastern promotion manager for Capitol Records (MOR), has been hospitalized for an as yet undiagnosed illness. Those wishing to send notes can send them to the Hoiy Name Hospital in Teaneck, New Jersey.

BPB Production Bows

■ NASHVILLE — BPB Productions and Associates, Inc. have announced the opening of their new offices located at 1302 Division Street, Suite 100, in the Faron Young Office Building.

Under the direction of Oren Barrett, president; Bob Payne, vice president; Rick Bacino, treasurer; and Eddie Snell, production manager, BPB houses C-O Cowpoke Records.

Artists on the C-O Cowpoke Label include "Smilin'" Eddie Snell, Zero Jones, Johnny Gore, Oren Barrett and Rick Bacino. They all are also songwriters for BPB's publishing company, Open Heart Music.

Under BPB Productions are "Smilin'" Eddie Talent Agency, record distribution, custom recording and a photography agency.

H. Rose Agency Inks The Runaways

■ CHICAGO — Howard Rose of The Howard Rose Agency, Ltd. and Scott Anderson, manager of Mercury artists The Runaways, have announced the signing of the all-female group to The Howard Rose Agency, Ltd. for booking.

A national summer tour, scheduled to start in early July, is already being worked on. The tour is designed to support the group's debut album "The Runaways," released by Mercury on May 17.

Davis Does Gold

■ NEW YORK — Columbia recording artist Mac Davis' album, "All The Love In The World," has been certified gold by the RIAA.

Horwitz Joins RR

■ NEW YORK — Earl Horwitz has joined George Hocutt's RR Record Distributors of Glendale, California. In his new capacity, he will be responsible for RR's new national marketing program, which entails the marketing, merchandising and sales of the Mark 56, Concord Jazz, Stanyan, Capitol Cartoon Classics, Glendale, Electric Lemon, Revelation and Testament record lines.

Horwitz was most recently western regional manager for Audiofidelity Enterprises.

Sebastian Goes Gold

■ LOS ANGELES — Warner/Reprise recording artist John Sebastian's single "Welcome Back," has been certified gold by the RIAA.

Screen Gems Execs Meet in Nashville

■ NASHVILLE—The annual meeting of executives from Screen Gems-Columbia Music/Colgems Music, the music publishing division of Columbia Pictures Industries, Inc., took place here last week.

Executives from the company's New York, London, Los Angeles and Nashville offices met for two day-long sessions May 18-19. According to Lester Sill, the group reviewed the revenues for the current fiscal year (the division's fiscal year ends June 30th), reviewed the budget projections for fiscal 1977, set a number of goals for the development and acquisition of new talent and, finally, announced the expansion of its talent acquisitions and development department.

Specifically, Sill reported that the division's projected revenues for fiscal 1976 would be "right on target." The division will be projecting a substantial increase in revenues for fiscal 1977. This will be accomplished, in part,

Sill said, as a result of a greater emphasis on the acquisition and development of new writing talent and writer/artists.

Among the writer/artists Sill referred to are the Side Of The Road Gang, whose first album for Capitol has just been released, and a pop writer-performer, Paul Harrison, out of Nashville, whose new single on RSO is expected to be released shortly. Also signed to new record deals this year are artist/writers Barry Mann (Arista), Richard Supa (Epic) and Mark James (Mercury). All three are currently in the studios cutting new recordings which will be released shortly.

To augment its talent operation, Sill named Ira Jaffe, who has been a professional manager for the division in Los Angeles for the past seven years, as director of talent acquisition and development. Sill said another person would be added to the department in the Houston-Austin

area. He stressed, however, that while each of these people will headquarter in one particular city, their areas of coverage would be the entire country.

Sill also announced the appointment of Kathy Carrie as a professional manager in the Los Angeles office. She will assume the professional duties previously handled by Jaffe.

One of the highlights of the meeting was the presentation by Danny Davis, vice president of national promotion, on the promotional activities involving recently-released recordings.

Social activities included a barbecue at the home of Paul Tannen, a luncheon at the BMI headquarters, hosted by Frances Preston, vice president of BMI in Nashville, and a country breakfast at the ASCAP headquarters, hosted by ASCAP's regional director, Ed Shea.

In addition to those executives already cited, the group included Irwin Z. Robinson, vice president and general manager; Irwin Schuster, vice president and director of professional activities; and Irwin Griggs, controller, from the New York office; Ray Walter, head of the London office; Jack Rosner, west coast business affairs; and Roger Gordon, general professional manager from the Los Angeles office; and Charlie Feldman, professional manager in the Nashville office.

Freddy Fender: 'The Real Thing'

■ NASHVILLE — Perhaps people were looking for "the real thing" in 1974 when they discovered Freddy Fender, aka Baldemar G. Huerta, who rose from obscurity to overnight sensation with his pop success of an old country song, "Before The Next Teardrop Falls," on the ABC/Dot label.

It's ironic that Fender was not a "country" singer at the time of his recording of "Teardrop" and even more ironic that while many country singers are deliberately watering down their country recordings in an attempt to cut a "crossover" record, it was the stone country sound of "Teardrop" that was the biggest country crossover of 1974.

Before recording "Teardrop," Fender had spent years cutting r&b records, the past several years with Huey Meaux in Houston. It was at Meaux's insistence — because he had the recorded track, that Fender cut "Before the Next Teardrop Falls." "I cut it to get Huey off my back," said Fender good naturedly. "But I really found myself in country music. I wasn't a country singer before, but country music has changed so much they accepted me. Also, when a man puts his soul into his music, it crosses all borders."

Fender's roots were never more obvious — with both personal and professional influence — than when he performed before his hometown crowd recently at "Freddy Fender Day" in San Benito, Texas, a border town about 10 miles from Brownsville, Texas. Fender received the congratulations of the townfolk where he grew up, a proclamation from the

Mayor and a parade through the streets.

At the concert that night held in nearby Mercedes, Fender sang not only his hits, such as "Teardrop," "Wasted Days and Wasted Nights," "You'll Lose A Good Thing," and "Wild Side of Life," but also songs such as "Cherry Pie," "Holy One," "Rain Rain Rain Rain" and "Mathilda" — songs he had been singing for years.

Perhaps after a degree of success, some people forget how desperate their survival was during the lean years. Freddy Fender spent too many years being desperate and too few being successful to lose memories of the times when survival faced him every day. "Man, I spent years doing anything — scratching just trying to stay alive," said Fender. "Now, I try to show I'm grateful for the people who made me successful by meeting as many fans at the shows as possible and signing autographs as long as they want me to. They know I'm real because they can touch me."

Fender backed into country music, accidentally discovering his niche. The long years spent listening to and playing rhythm and blues is paying off for him though as the country audience is turning more and more to the sound of rock 'n roll in the '50s and '60s for their country sound today. Fender plans to cut more r&b flavored songs with country arrangements in the future to capitalize this movement. You could almost say that country music backed into Freddy Fender.

Don Cusic

ABC Releases Six

■ LOS ANGELES — ABC Records has set seven albums in the May release schedule.

On ABC Records, Duke and the Drivers, the Boston-based sextet, have readied their second album entitled "Movin' On," produced by Deke Richards.

ABC/Dot Records has two entries in May. One is Randy Cornor's debut album, titled "My First Album." Also featured is Red Steagall's ABC/Dot album named after his single, "Lone Star Beer & Bob Wills Music."

A special rush-release in May is the ABC/Impulse Record album "B.B. King and Bobby Bland Together Again Live."

The album was produced by ABC/Impulse general manager Esmond Edwards.

Sire Records has designated May as the month for the debut of "The Beckies."

Passport Records presents Synergy's second album, entitled "Sequence." Sire Records and Passport Records are distributed by ABC. Also scheduled for release is the ABC/Songbird album "War On Sin," by gospel artist Inez Andrews.



RECORD WORLD COUNTRY

Clower Re-Signs with MCA



Holding a quill, Mississippi humorist Jerry Clower is seen renewing an exclusive long-term recording contract with MCA Records in his hometown of Yazoo City, Mississippi, recently. A crowd of friends and neighbors turned out to witness the signing, which took place at the corner of Broadway and Main Street in "beautiful downtown Yazoo." Seated with Clower are: Tandy Rice (left) of Top Billing, Inc., the firm which manages Clower; and Snuff Miller, Clower's producer for MCA Records. MCA Records has been Clower's exclusive recording company since he entered the entertainment field five years ago.

Muscle Shoals Music Honored by BMI

■ ROGERSVILLE, ALA. — The fifteenth anniversary of Muscle Shoals Music business was feted at a banquet given by Broadcast Music, Inc. on May 24 at the Joe Wheeler State Park Resort in Rogersville, Alabama.

Several hundred guests attended the cocktail party and dinner honoring "the 15th year of Muscle Shoals Music and the people who make it." Rick Hall was presented a special award by Edward N. Cramer, president of BMI, which read "A commendation of excellence presented by Broadcast Music, Inc. to Rick Hall for long and outstanding contributions to the world of popular music."

Cramer headed the group of BMI hosts for the event, which included Frances Preston, vice president and head of the southeastern office, and Roger Sovine, Helen Maxson, Del Bryant, Jerry Smith and Patsy Bradley, all from the Nashville office.

The Muscle Shoals music industry began in 1961 when Rick Hall opened his first studio in that community.

Fan Fair Softball Tourney Set for Two Rivers Park

■ NASHVILLE—Twenty-one teams made up of recording artists, disc jockeys and musical industry personnel will kick off official Fan Fair activities with this year's Third Annual Fan Fair Softball Tournament. Scheduled for June 7-8 at Nashville's Two-Rivers Park, located just off Briley Parkway near Opryland, the games will start at 9:00 a.m. on the 7th (Monday) and 11:30 a.m. on the 8th (Tuesday).

The women's division championship game will be at 3:00 p.m. on Tuesday; the men's championship game at 4:30, also on Tuesday. Plans are being finalized to

broadcast the championship game live on WSM radio. Trophy presentations will follow.

Teams in the men's division include: Billboard's Music Row Rebels, Ray Griff's Rays of Sunshine, Ronnie Milsap's Blind Faith, WSM's Big Country Machine, Kenny Price's Super Sidemen, Playboy's Chartbusters, RCA's Nippers, ABC/Dot's Hot Shots, Nashville Pickers, The Jones Boys, Ernest Tubb Record Shop Rejects, Bill Anderson's Po' Boys, Cal Smith's Country Bumpkins, Mercury Records, Supersound's Super Dudes, WMAK All Americans, and Conway Twitty's Twitty Birds.

Teams in the women's division include: Mary Reeves' Reev-ettes, the Po' Girls, ABC/Dot's Hot Shots and WSM's Mouth of the South.

Bill Anderson's Po' Boys won the Men's title last year; Mary Reeves' Reev-ettes captured top honors in the Women's division.

Attendance is free to the public, and buses will transport Fan Fair registrants to and from the park. Concession stands will be open both days.

There will be drawings for record albums on both days, and Nashville songwriter/artist Frank Knapp will take his position on the field from the sky on Tuesday afternoon when he makes a free-fall parachute jump into the park.

LS Promotes Byrd; Baker Joins Label

■ NASHVILLE — David Byrd has been promoted to vice president in charge of a&r for LS Records, with Phebe Baker appointed to the position of national promotion director. The announcements were made by Lee Stoller, president of LS Records.

In another announcement, LS recording artist Daniel has been named music director in charge of the LS publishing companies.

NASHVILLE REPORT

By RED O'DONNELL



■ Bill Anderson checked his books and discovered he was away from home "all or part of" 213 days performing in 110 shows during 1975. A grin rather than chagrin was his reaction to the tour log figures. "I suppose," he said, "I am one of those rare persons in this business who doesn't dislike traveling."

When Jimmy Dean stages a comeback he really comes back! Jimmy's single of "I.O.U." on the Casino label, out only four weeks, already is ranked among the elitist in the charts. (He means top 20?)

Sure you've heard Freddy Fender's fast-moving "Vaya Con Dios." Les Paul and Mary Ford hit the million sales mark with it in 1953. Freddy keeps bending those oldies into modern acceptance.

Wonder what happened to David Peel? Peel, one of stars of the "Nashville" movie, is now working the Reno-Lake Tahoe cabaret circuit.

I hear that tickets (about 15,000 of 'em) to Elvis Presley's homecoming concert at Memphis July 5 sold out in about four hours. In our time you've never seen his likes as a crowd-getter.

They're getting younger all the time: 17-year-old Rebecca Jo Featheringill (on Texas Records) is out with a single titled "The Effects Your Leaving Had On Me." Rebecca Jo is an 11th grade student from Casper, Wyo., managed by Dallas' Don Schafer. Why not change her name to Becky Feather—and promote her as a bird of a singer?

In last week's column I referred to Country Kingdom artist Luke Austin as Steve Austin. I apologized to Luke for the boo boo. He laughed and said, "I'm flattered to think that I would be called 'Steve Austin.' After all he is the 'Six Million Dollar Man'."

(Continued on page 85)

COUNTRY PICKS OF THE WEEK

SINGLE **abc/Dot** DON WILLIAMS, "SAY IT AGAIN" (B. McDill; Hall-Clement, BMI). A rocking chair rhythm and Don's super smooth vocals make this a winner spinner. He sings to his lady to tell her love to him one more time—and you can bet she's ready to coo as soon as the record ends. A consistent hitter, Don keeps his streak going strong with this number. ABC/Dot DOA-17631.

SLEEPER **R** OAK RIDGE BOYS, "FAMILY REUNION" (D.A. Coe; David Allan Coe, BMI). The Oaks sound like they're ready to explode across the board with this infectious number about family get-togethers. Their gospel harmonies were never finer and the production is superb, capturing a mood that's perfectly in line with summer. Columbia 3-10349.

ALBUM EDDIE RABBITT, "ROCKY MOUNTAIN MUSIC." Eddie is emerging as one of the finest singer/songwriters to come out of Nashville with catchy tunes, lyrics and an ear and pen aimed towards the commercial country market. This album contains his hit, "Drinkin' My Baby Off My Mind," the title cut, "Two Dollars In The Jukebox" and "Do You Right Tonight." Super! Elektra 7E-1065.



COUNTRY HOT LINE

By MARIE RATLIFF



■ **FEARLESS FORECAST:** Have you ever been "Frog Kissin'"? Chet Atkins, super-picker, becomes a vocalist on this one and the summer nonsense trend will carry it far!!

Roy Clark also praises the season in "Think Summer;" it's a runaway at WDEE, WBAP, KSOP, WIRE, KCKN, KCKC, KWMT, KPIK, WXCL and KWJJ.

Ed Bruce has a catchy entry in "Sleep All Morning;" beginning to happen at WWVA, KKYY and KCKN.

Gene Watson's latest, "Because You Believed in Me," is gaining strength in Texas and western markets; ditto for Larry Gatlin's "Warm and Tender."

The Country Cavaleers are spinning at WBAM, WJQS and KKYY with "If I Love You."

LP Leanings: The choice from the new Johnny Cash lp is "Let There Be Country" at KBUL and KCKC; Ronnie Milsap's "Lovers, Friends and Strangers" favored at WHOO and WWOK.



Ed Bruce

Wayne Kemp's United Artists debut, "Waiting for the Tables To Turn," is starting in Louisville and San Antonio; "Number One With A Heartache" is looking good for Billy Larkin at WXCL, KSOP, WBAM, WJQS and WGMS.



Don Williams

"Say It Again" bears repeating when it's sung by Don Williams! Early believers include KIKK, KENR, WWVA and WMC. Mary Lou Turner takes to a different sound and she sounds good at WDEE, WHOO, WSLR and KCKN with "It's Different With You."

Monster Movers: Connie Smith, Margo Smith, George Jones & Tammy Wynette.

Vernon Oxford's "Redneck" is a hot request item at WWOK, added at KBOX and KIKK.

SURE SHOTS

Roy Clark — "Think Summer"
Don Williams — "Say It Again"
Tommy Overstreet — "Here Comes That Girl Again"

LEFT FIELDERS

Shirley & Squirrelly — "Hey Shirley"
Dr. Hook — "A Couple More Years"

AREA ACTION

Larry Butler — "Theme from 'Stay Hungry'" (KCKN)
Charlie Ross — "Give Her What She Wants" (KBOX)
Jack Lebsack — "Country Music Is A Lady" (KKYY)
Billy Swan — "Number One" (WINN)

HOTLINE CHECKLIST

KBOX, Dallas
 KBUL, Wichita
 KCKC, San Bernardino
 KCKN, Kansas City
 KENR, Houston
 KIKK, Houston
 KJJJ, Phoenix
 KKYY, San Antonio
 KLAC, Los Angeles
 KLAK, Denver
 QPIK, Colorado Springs
 KRAC, Sacramento
 KRMD, Shreveport

KSOP, Salt Lake City
 KVOO, Tulsa
 KWJJ, Portland
 KWMT, Ft. Dodge
 WAME, Charlotte
 WAXU, Lexington
 WBAM, Montgomery
 WBAP, Ft. Worth
 WCMS, Norfolk
 WDEE, Detroit
 WHK, Cleveland
 WHOO, Orlando
 WIL, St. Louis

WINN, Louisville
 WIRE, Indianapolis
 WJJD, Chicago
 WJQS, Jackson
 WMC, Memphis
 WMOP, Ocala
 WPLO, Atlanta
 WSLR, Akron
 WSUN, St. Petersburg
 WUBE, Cincinnati
 WWOK, Miami
 WWVA, Wheeling
 WXCL, Peoria

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

MEL STREET—GRT GRT-057

I MET A FRIEND OF YOURS TODAY (B. McDill-W. Holyfield; Hall-Clement/Maple Hill/Vogue, BMI)

Mel was never better than on this number about a cheatin' wife and the husband who finds out. Bound to go all the way with this one!

GARY MACK—Soundwaves SW-4532

ONE LOVE DOWN (R. Klang-D. Earl; Singletree, BMI)

A smooth sailing, up-tempo number by Gary is sure to pull requests. Chalk up a winner here—one hit down on the turntable.

RED STEAGALL—ABC/Dot DOA-17634

TRUCK DRIVIN' MAN (T. Fell; Belinda/Elvis Presley, BMI)

This classic is brought back again by Red in winning form. A great juke box number and perfect for any driver—from two to 18 wheelers.

NAT STUCKEY—MCA MCA-40568

THE WAY HE'S TREATED YOU (G. J. Price; Contention, SESAC)

Nat never sounded better than on this ballad about love that's gone wrong. He definitely treats this lady and this song right!

HARRY BLANTON—Starcrest GRT-051

MONEY HONEY (J. Stone; Waldon, ASCAP)

This was a hit for Elvis almost two decades ago—and it's just as strong today, as Harry belts it out in winning fashion. It's on the money, honey.

BILLIE JO SPEARS—United Artists UA-XW813-Y

MISTY BLUE (B. Montgomery; Talmont, BMI)

A great song by a great singer—already a standard, Billie's version of "Misty Blue" will gain even further acceptance in the country field.

JERRY FORD—Farr FR-006

I FORGOT TO LIVE TODAY (D. Lee-A. Reynolds; Gold Dust, BMI)

A name like Jerry Ford will go far on record—and this Jerry gives a boost to the song economy with this gem. Farr out!

SANDY POSEY—Monument ZS8 8698

WHY DO WE CARRY ON (THE WAY WE DO)

(S. Posey; Music City Music, ASCAP)

The "Single Girl" is back with a country funk number that asks why we do the things we do. She was born a singer—and will bounce back strong with this number.

JERRY POWELL—Epic 8-50240

FLASH TURNIPSEED (R. J. Powell; Tree, BMI)

This song is long and strong about a rhinestoned cowboy who made a splash with flash. Humorous and catchy—listen for this.

BUCK TRENT—ABC/Dot DOA-17633

THE WRESTLING MATCHES (G. Sutton-L. Cheshier; Flagship, BMI)

Glenn Sutton had a hand in writing this song about a buddy named Bill who got him in trouble at a wrestling match. Buck puts down his banjo and raises his hand a winner.

BERNIE FAULKNER—Homestead HM-1011

TAKIN' HER FOR GRANTED (B. Faulkner; Fancy Pants, BMI)

This song will surprise a few folks—a great hook and solid country lines. Grant this boy a hit!

WILL POWERS—Little Richie LR-1006

THE PETERBILT SONG (W. Forsyth; Little Richie Johnson, BMI)

Good juke box song—especially those in truck stops. Peterbilt to the hilt!

EDDY ARNOLD—RCA PB-10701

COWBOY (R. Fraser-H. Shannon; Welbeck, ASCAP/Sweco, BMI)

Eddy returns to RCA in fine style with a touch of "Cattle Call" in his voice about a little range rider. Ride 'em Cowboy!

Gospel Radio Seminar Spotlights Growth

■ NASHVILLE—The fourth annual Gospel Radio Seminar was kicked off this year with a "gospel mixer" on Thursday evening, at the Airport Hilton, attended by prominent music industry executives and the registrants of the seminar. The keynote address was given on Friday morning by Jarrell McCracken, president of Word, Inc. McCracken challenged the broadcasters to recognize the influence and direction gospel radio can have in our world. The Saturday luncheon was highlighted with a presentation by humorist Cotton Ivy, Canaan recording artist.

The theme for the 1975 seminar was "Gospel Radio . . . The New Frontier." Six panels discussed those new frontiers, which included new formats, marketing, singles, radio personalities and progressive gospel.

Robert MacKenzie, president of Paragon Associates, gave the closing address and summed up the two day discussion by calling for the understanding of the real message behind gospel radio.

The seminar concluded Saturday evening with a banquet and talent show for the participants. The Singing Christians, Lillie Knauls and Jerry Jordan and the Jordans presented a program of gospel music under the direction of master of ceremonies Charlie Monk.

Jim Black, chairman of the '76 seminar, stated, "with more than 50 percent of the people actively involved in full-time gospel broadcasting in attendance, and with the involvement and in-depth exchange of ideas at this year's seminar, I feel delighted and most encouraged for the future of gospel radio and its new frontiers."

Nashville Report *(Continued from page 83)*

Chet Atkins played his "Frog Kissin'" single for Bobby Bare, remarking, "I may be a threat to you as a singer." Bobby listened and tersely commented, "I don't think so."

Here are the people in country music who will be birthdaying this week: **Johnny Bond, Carl Butler, Bill Mack, Gordie Tapp, Annette Null, Don S. Reid and Asher Sizemore.**

Country music dean **Roy Acuff**, who suffered a heart attack April 10, continues to improve. He's now taking long walks—and gradually becoming accustomed to a salt-free diet.

Faron Young can now return to Oklahoma to perform without fear of immediate arrest.

A charge of indecent exposure against the singer has been dismissed by Tulsa Dist. Atty. S. M. Fallis, Jr.

Fallis said he decided to dismiss the 1974 charge because of an affidavit filed by a witness that "raises a grave question as to evidence supporting the original allegation."

The past Saturday night **David Houston** introduced his next single, "Lullaby," during an appearance on the Wheeling, West Va. Jamboree.

It was the first time Houston had introduced a new single since he sang "Almost Persuaded" on the same Jamboree almost 10 years ago.

Do you think lightning will strike twice in the same hall? Whatever, the recording of "Lullaby" was produced by **Billy Sherrill** and co-written by by **Curly Putnam** and **Rafe Von Hoy**.

'Rumor' Monger



Capitol recording artists Steve Miller (left) and Steven Fromholz recently met backstage at the country music Palomino Club in North Hollywood where Fromholz was busy ripping through two sets a night, dispensing his own special brand of humor as well as tunes from his debut Capitol album, "A Rumor In My Own Time." Fromholz and Miller both grew up in Texas. Miller was in town to coordinate the release of his new "Fly Like An Eagle" album and make plans for a major tour June 7-30.

Smiley Exits Top Billing

■ NASHVILLE — Dolores B. Smiley, vice president and general manager of Top Billing, Inc., has resigned effective May 31, according to Tandy C. Rice, Jr., agency president and owner.

A veteran of eight and a half years with the agency, Ms. Smiley's departure is in order to pursue other business opportunities. Plans will be announced later.

Wilhite Debuts Firm

■ NASHVILLE—Billy Wilhite Talent, Inc. has announced that they have opened new offices in the Faron Young Executive Building, Suite 106, 1300 Division St., Nashville.



THE COUNTRY ALBUM CHART

JUNE 5, 1976

JUNE	MAY		WKS ON CHART
5	29		
1	1	GREATEST HITS OF JOHNNY RODRIGUEZ—Mercury SRM 1 1076	8
2	2	THE SOUND IN YOUR MIND WILLIE NELSON— Columbia/Lone Star KC 34092	11
3	5	THE SUN SESSIONS ELVIS PRESLEY—RCA APM1 1675	8
4	4	'TIL I CAN MAKE IT ON MY OWN TAMMY WYNETTE—Epic KE 34075	11
5	6	FASTER HORSES TOM T. HALL—Mercury SRM 1 1076	8
6	8	BLOODLINE GLEN CAMPBELL—Capitol SW 11516	7
7	7	GILLEY'S GREATEST HITS, VOL 1 MICKEY GILLEY—Playboy PB 409	9
8	10	HARMONY DON WILLIAMS—ABC Dot DOSD 2049	6
9	9	WILDERNESS C. W. McCALL—Polydor 1 6069	5
10	3	COME ON OVER OLIVIA NEWTON-JOHN—MCA 2186	12
11	11	IT'S ALL IN THE MOVIES MERLE HAGGARD—Capitol ST 11483	14
12	14	HAROLD, LEW, PHIL & DON STATLER BROTHERS—Mercury SRM 1 1077	8
13	17	WILLIE NELSON LIVE—RCA APL1 1487	6
14	12	THE OUTLAWS WAYLON, WILLIE, JESSI & TOMPALL—RCA APL1 1321	18
15	13	ELITE HOTEL EMMYLOU HARRIS—Reprise MS 2239	19
16	15	CHESTER & LESTER CHET ATKINS & LES PAUL—RCA APL1 1167	12
17	21	SUNDAY MORNING WITH CHARLEY PRIDE—RCA APL1 1359	5
18	18	FOREVER LOVERS MAC DAVIS—Columbia PC 34105	7
19	16	THE WHITE KNIGHT CLEDUS MAGGARD & THE CITIZENS BAND— Mercury SRM 1 1072	13
20	20	TWITTY CONWAY TWITTY—MCA 2176	20
21	19	MACKINTOSH & T. J. SOUNDTRACK—RCA APL1 1520	8
22	24	LARRY GATLIN WITH FAMILY & FRIENDS—Monument KZ 34042	10
23	26	THE EARL SCRUGGS REVUE, VOL. II—Columbia PC 34090	6
24	27	FEARLESS HOYT AXTON—A&M SP 4571	6
25	25	HANK WILLIAMS, YOU WROTE MY LIFE MOE BANDY— Columbia KC 34091	10
26	29	JUST FOR THE RECORD RAY STEVENS—Warner Bros. BS 2914	5
27	23	SILVER LININGS CHARLIE RICH—Epic KE 33545	7
28	32	BILLY SWAN—Monument PZ 34183	3
29	22	PEOPLE PUT TO MUSIC FREDDIE HART—Capitol ST 11504	9
30	28	MOTELS AND MEMORIES T. G. SHEPPARD—Melodyland ME 40351	8
31	31	ON THE MOVE DONNA FARGO—Warner Bros. BS 2926	9
32	30	LONGHAIRD REDNECK DAVID ALLAN COE—Columbia KC 33916	10
33	33	SOMETIMES BILL ANDERSON & MARY LOU TURNER—MCA 2182	16
34	34	ROCK 'N' COUNTRY FREDDY FENDER—ABC Dot DOSD 2050	15
35	39	SOMEBODY LOVES YOU CRYSTAL GAYLE—United Artists LA543 G	27
36	44	20-20 VISION RONNIE MILSAP—RCA APL1 1666	2
37	41	TEXAS DANNY DAVIS & THE NASHVILLE BRASS—RCA APL1 1578	4
38	36	200 YEARS OF COUNTRY SONNY JAMES—Columbia KC 33918	18
39	38	THE GREAT TOMPALL TOMPALL GLASER—MGM M3G 5014	14
40	40	FLOYD CRAMER COUNTRY—RCA APL1 1541	7
41	45	AS LONG AS THERE'S A SUNDAY SAMMI SMITH—Elektra 7E 1058	4
42	50	SADDLE TRAMP CHARLIE DANIELS BAND—Epic PE 34150	2
43	—	ONE PIECE AT A TIME JOHNNY CASH—Columbia KC 34193	1
44	54	MEL STREET'S GREATEST HITS—GRT 8010	2
45	47	WILLIE NELSON & FRIENDS—Plantation PLP 24	3
46	46	THE SHEIK OF CHICAGO JOE STAMPLEY—Epic KE 34036	9
47	37	EASY AS PIE BILLY CRASH CRADDOCK—ABC Dot DOSD 2040	15
48	35	I'D JUST BE FOOL ENOUGH FARON YOUNG—Mercury SRM 1 1075	7
49	42	ALONE AGAIN BILLY WALKER—RCA APL1 1489	6
50	—	NOW AND THEN CONWAY TWITTY—MCA 2206	1
51	51	WHEN THE TINGLE BECOMES A CHILL LORETTA LYNN—MCA 2179	16
52	55	HEAD FIRST ROY HEAD—ABC Dot DOSD 2051	3
53	—	FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE ELVIS PRESLEY—RCA APL1 1506	1
54	48	BLACK BEAR ROAD C. W. McCALL—MGM M3G 5008	32
55	53	LOVIN' AND LEARNIN' TANYA TUCKER—MCA 2167	19
56	43	NARVEL THE MARVEL NARVEL FELTS—ABC Dot DOSD 2033	14
57	52	DON'T CALL ME—I'LL CALL YOU JERRY JORDAN—MCA 2174	8
58	58	REDHEADED STRANGER WILLIE NELSON—Columbia KC 33482	50
59	—	THIS IS BARBARA MANDRELL—ABC Dot DOSD 2045	1
60	56	STRAWBERRY CAKE JOHNNY CASH—Columbia KC 34088	9
61	49	TRYIN' LIKE THE DEVIL JAMES TALLEY—Capitol ST 11494	5
62	57	JESSI JESSI COLTER—Capitol ST 11477	18
63	59	PRISONER IN DISGUISE LINDA RONSTADT—Asylum 7E 1045	44
64	60	THE HAPPINESS OF HAVING YOU CHARLEY PRIDE—RCA APL1 1241	26
65	64	TEXAS COUNTRY VARIOUS ARTISTS—United Artists LA574 H2	13
66	62	THE SONG WE FELL IN LOVE TO CONNIE SMITH—Columbia KC 3391	10
67	61	LOVE PUT A SONG IN MY HEART JOHNNY RODRIGUEZ— Mercury SRM 1 1057	21
68	65	OVERNIGHT SENSATION MICKEY GILLEY—Playboy PB 408	26
69	63	INDEPENDENCE NAT STUCKEY—MCA 2184	10
70	67	COUNTRY WILLIE WILLIE NELSON—United Artists LA410 G	29
71	70	BEST OF THE STATLER BROTHERS—Mercury SRM 1 1037	45
72	71	TOM T. HALL'S GREATEST HITS—Mercury SRM 1 1044	35
73	73	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER— ABC Dot DOSD 2020	60
74	74	DON WILLIAMS GREATEST HITS—ABC Dot DOSD 2035	31
75	66	ALL THE KING'S HORSES LYNN ANDERSON—Columbia KC 34089	12

JUNE 5, 1976



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

JUNE 5
MAY 29

WKS. ON CHART

Rank	Week	Title, Artist, Label, Number	Wks. on Chart
1	2	WHAT GOES ON WHEN THE SUN GOES DOWN RONNIE MILSAP RCA PB 10593	12
2	3	ONE PIECE AT A TIME JOHNNY CASH/Columbia 3 10321	9
3	5	I'LL GET OVER YOU CRYSTAL GAYLE/United Artists XW781 Y	10
4	4	AFTER ALL THE GOOD IS GONE CONWAY TWITTY/ MCA 40534	10
5	8	DON'T PULL YOUR LOVE/THEN YOU CAN TELL ME GOODBYE GLEN CAMPBELL/Capitol 4245	10
6	7	HURT/FOR THE HEART ELVIS PRESLEY/RCA PB 10601	10
7	10	WALK SOFTLY BILLY CRASH CRADDOCK/ABC Dot DOA 17619	10
8	15	YOU'VE GOT ME TO HOLD ON TO TANYA TUCKER/ MCA 40540	8
9	13	EL PASO CITY MARTY ROBBINS/Columbia 3 10305	9
10	11	LONELY TEARDROPS NARVEL FELTS/ABC Dot DOA 17620	10
11	14	STRANGER JOHNNY DUNCAN/Columbia 3 10302	12
12	1	MY EYES CAN ONLY SEE AS FAR AS YOU CHARLEY PRIDE/ RCA PB 10592	13
13	16	SHE'LL THROW STONES AT YOU FREDDIE HART/ Capitol 4251	9
14	21	ALL THESE THINGS JOE STAMPLEY/ABC Dot DOA 17624	7
15	17	I.O.U. JIMMY DEAN/Casino GRT 052	4
16	19	THE DOOR IS ALWAYS OPEN DAVE & SUGAR/RCA PB 10625	8
17	20	SUSPICIOUS MINDS WAYLON JENNINGS & JESSI COLTER/ RCA PB 10653	6
18	22	YOUR PICTURE IN THE PAPER STATLER BROTHERS/ Mercury 73785	8
19	23	I'D HAVE TO BE CRAZY WILLIE NELSON/Columbia 3 10327	7
20	6	WHAT I'VE GOT IN MIND BILLIE JO SPEARS/ United Artists XW764 Y	15
21	9	THAT'S WHAT MADE ME LOVE YOU BILL ANDERSON & MARY LOU TURNER/MCA 40533	11
22	24	AMERICA THE BEAUTIFUL CHARLIE RICH/Epic 8 50222	7
23	12	THE WINNER BOBBY BARE/RCA PB 10556	13
24	31	CAN YOU HEAR THOSE PIONEERS REX ALLEN, JR./ Warner Bros. WBS 8204	6
25	29	YOU ARE SO BEAUTIFUL RAY STEVENS/Warner Bros. WBS 8198	6
26	32	HOMEMADE LOVE TOM BRESH/Farr 004	6
27	27	I'D JUST BE FOOL ENOUGH FARON YOUNG/Mercury 73782	9
28	33	THAT'S WHAT FRIENDS ARE FOR BARBARA MANDRELL/ ABC Dot DOA 17623	5
29	18	FOREVER LOVERS MAC DAVIS/Columbia 3 10304	12
30	47	HERE COMES THE FREEDOM TRAIN MERLE HAGGARD/ Capitol 4267	3
31	35	T FOR TEXAS TOMPALL GLASER & HIS OUTLAW BAND/ Polydor PD 19314	7
32	41	I REALLY HAD A BALL LAST NIGHT CARMOL TAYLOR/ Elektra 45312	5
33	42	ON THE REBOUND DEL REEVES & BILLIE JO SPEARS/ United Artists XW797 Y	6
34	36	THE BIGGEST AIRPORT IN THE WORLD MOE BANDY/ Columbia 3 10313	8
35	44	WHEN SOMETHING'S WRONG WITH MY BABY SONNY JAMES/Columbia 3 10335	14
36	45	IS FOREVER LONGER THAN ALWAYS PORTER WAGONER & DOLLY PARTON/RCA PB 10652	4
37	28	RED, WHITE AND BLUE LORETTA LYNN/MCA 40541	9
38	25	COME ON OVER OLIVIA NEWTON-JOHN/MCA 40525	13
39	66	VAYA CON DIOS FREDDY FENDER/ABC Dot 17627	3
40	26	I COULDN'T BE ME WITHOUT YOU JOHNNY RODRIGUEZ/ Mercury 73769	15
41	55	NEGATORY ROMANCE TOM T. HALL/Mercury 73795	3
42	34	LONE STAR BEER AND BOB WILLS MUSIC RED STEAGALL/ ABC Dot DOA 17610	15
43	40	(HERE I AM) ALONE AGAIN BILLY WALKER/RCA PB 10613	8
44	37	KENTUCKY MOONRUNNER CLEDUS MAGGARD/Mercury 73789	8
45	54	HEART DON'T FAIL ME NOW RANDY CORNOR/ ABC Dot DOA 17625	4
46	56	ANGEL ON MY SHOULDER JONI LEE/MCA 40553	4
47	30	MR. DOODLES DONNA FARGO/Warner Bros. WBS 8186	10
48	59	LOVIN' SOMEBODY ON A RAINY NIGHT LaCOSTA/ Capitol 4264	3



49	38	NOTHING TAKES THE PLACE OF YOU ASLEEP AT THE WHEEL/Capitol 4238	10
50	58	GONE AT LAST JOHNNY PAYCHECK & CHARNISSA/ Epic 8 50215	6
51	57	PLEASE TELL HIM THAT I SAID HELLO SUE RICHARDS/ ABC Dot DOA 17622	6
52	70	IN SOME ROOM ABOVE THE STREET GARY STEWART/ RCA PB 10680	3
53	67	A BUTTERFLY FOR BUCKY BOBBY GOLDSBORO/ United Artists XW793 Y	4
54	64	FLASH OF FIRE HOYT AXTON/A&M 1811	4
55	61	IT'S ENOUGH RONNIE PROPHET/RCA PB 50205	6
56	68	YOU ALWAYS LOOK YOUR BEST (HERE IN MY ARMS) GEORGE JONES/Epic 8 50227	4
57	43	YESTERDAY JUST PASSED MY WAY AGAIN DON EVERLY/ Hickory 368	10
58	39	LIVING PROOF HANK WILLIAMS, JR./MGM 14845	10
59	73	SAVE YOUR KISSES FOR ME MARGO SMITH/ Warner Bros. WBS 8213	2
60	76	LOVE REVIVAL MEL TILLIS/MCA 40559	2
61	77	SOLITARY MAN T. G. SHEPPARD/Hitsville 6032	2
62	46	LET YOUR LOVE FLOW BELLAMY BROTHERS/Warner Bros. WBS 8169	12
63	69	HAVE A DREAM ON ME MEL McDANIELS/Capitol 4249	5
64	85	THIS MAN AND WOMAN THING JOHNNY RUSSELL/ RCA PB 10667	3
65	65	WHEN SHE'S GOT ME (WHERE SHE WANTS ME) DAVID ALLAN COE/Columbia/Lone Star 3 10323	7
66	71	INDIAN NATION BILLY THUNDERCLOUD/Polydor 14321	3
67	75	DOING MY TIME DON GIBSON/Hickory 372	2

CHARTMAKER OF THE WEEK

68	—	GOLDEN RING GEORGE JONES & TAMMY WYNETTE Epic 8 50235	1
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69	84	GOLDEN OLDIE ANNE MURRAY/Capitol 4265	3
70	—	ROCKY MOUNTAIN MUSIC EDDIE RABBITT/Elektra 45315	1
71	82	I LOVE THE WAY YOU LOVE ME RAY GRIFF/Capitol 4266	2
72	72	I FEEL A HITCH HIKE COMIN' ON LARRY JON WILSON/ Monument ZS8 8692	6
73	83	WAS IT WORTH IT JOE STAMPLEY/Epic 8 50224	2
74	74	IT TAKES ALL DAY TO GET OVER NIGHT DOUG KERSHAW/ Warner Bros. WBS 8195	5
75	80	WOMAN DAVID WILLS/Epic 8 50228	4
76	—	SO SAD (TO WATCH GOOD LOVE GO BAD) CONNIE SMITH/Columbia 3 10345	1
77	87	IT MAKES ME GIGGLE JOHN DENVER/RCA PB 10687	2
78	90	MAKIN' LOVE DON'T ALWAYS MAKE LOVE GROW DICKEY LEE/RCA PB 10684	2
79	—	THINK SUMMER ROY CLARK/ABC Dot DOA 17626	1
80	86	GETTING OVER YOU AGAIN DALE McBRIDE/Con Brio 109	2
81	89	TRA-LA-LA-LA SUZY PRICE MITCHELL/GRT 050	3
82	—	ONE OF THESE DAYS EMMYLOU HARRIS/Reprise RPS 1353	1
83	60	LOVE STILL MAKES THE WORLD GO ROUND STONE EDWARDS/Capitol 4246	6
84	—	BRIDGE FOR CRAWLING BACK ROY HEAD/ABC Dot DOA 17629	1
85	52	TOGETHER AGAIN EMMYLOU HARRIS/Reprise RPS 1346	14
86	91	SLEEPING WITH A MEMORY KATHY BARNES/Republic IRDA 223	3
87	95	THE SWEETEST THING (I'VE EVER KNOWN) DOTTSY/ RCA PB 10666	2
88	88	I DON'T WANT TO BE A ONE NIGHT STAND REBA McENTIRE/Mercury 73788	4
89	97	I'LL GET BETTER SAMMI SMITH/Elektra 45320	2
90	49	I GOTTA GET DRUNK WILLIE NELSON/RCA PB 10591	9
91	—	BECAUSE YOU BELIEVED IN ME GENE WATSON/ Capitol 4279	1
92	92	THE MAN FROM BOWLING GREEN BOB LUMAN/ Epic 8 50216	4
93	—	GOODNIGHT MY LOVE RANDY BARLOW/Gazelle IRDA 217	1
94	96	LADIES LOVE OUTLAWS JIMMY RABBITT/Capitol 4257	2
95	100	WHO'S BEEN HERE SINCE I'VE BEEN GONE HANK SNOW/ RCA PB 10681	2
96	—	HEY SHIRLEY (THIS IS SQUIRRELY) SHIRLEY & SQUIRRELY/ GRT 054	1
97	48	ROCKING IN ROSALEE'S BOAT NICK NIXON/Mercury 73772	14
98	—	IT'S DIFFERENT WITH YOU MARY LOU TURNER/MCA 40566	1
99	53	WITHOUT YOU JESSI COLTER/Capitol 4252	8
100	—	HE'S STILL ALL OVER YOU JOEL SONNIER/Mercury 73796	1

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"T.O."

abc Dot Records

T.M.



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