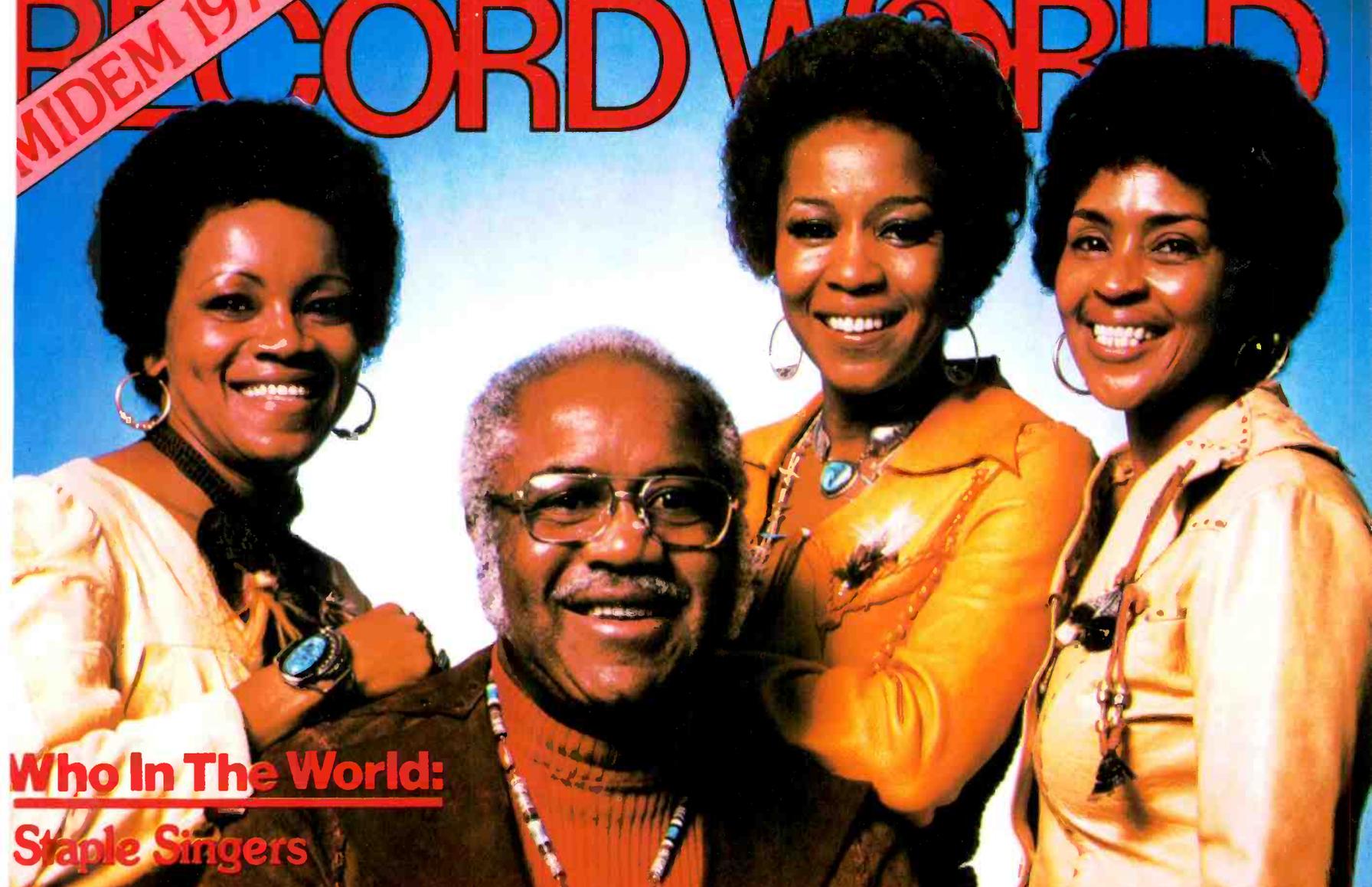


RECORD WORLD

WIDEM 1976



Who In The World: Staple Singers

HITS OF THE WEEK

SINGLES

ABBA, "I DO, I DO, I DO, I DO" (prod. by B. Ulvaeus & B. Andersson) (Countless, BMI). ABBA's clear understanding of pop dynamics has made them one of Scandinavia's premier groups. Acceptance has been slower here, but following the success of "SOS," this single should be the one to finally make people sit up and take note. Atlantic 3310.

MELISSA MANCHESTER, "JUST YOU AND I" (prod. by Vini Poncia) (Rumanian Pickleworks/Columbia/N. Y. Times, BMI). The prolific combination of Melissa and Carole Bayer Sager, which has been responsible for numerous hits, scores again with this ballad. An exquisite arrangement bolsters her vocals and gives her MOR appeal. Arista AS 0168.

ESTHER PHILLIPS, "FOR ALL WE KNOW" (prod. by Creed Taylor) (Leo Feist, ASCAP). "What A Difference . . ." marked the beginning of a new phase in Esther's career, sending her straight up the charts for the first time. The refreshing qualities of that song are present here and for all we know she's headed for crossover success once again. Kudu 929 (CTI).

ROGER DALTRY, "OCEANS AWAY" (prod. by Russ Ballard) (Chrysalis, Spaniel, ASCAP). This mesmerizing ballad should have you hooked after only a couple of listens. On this solo excursion, Daltry's vocal and instrumental accompaniment is subtle, and the material, provided by Philip Goodhand-Tait, is first rate. A solo smash! MCA 40512.

SLEEPERS

THE HUDSON BROTHERS, "SPINNING THE WHEEL (WITH THE GIRL YOU LOVE)" (prod. by Bernie Taupin) (Lornhole, BMI). Sounding more like Badfinger than ever before, Bill, Mark and Brett Hudson weave a soft, piquant pop rocker. They come up with a strong hook and a great AM sound that is sure to connect in a big way. Rocket PIG 40508 (MCA).

STYX, "LORELEI" (prod. by Styx) (Almo/Stygian, ASCAP). The group that put it together with "Lady" gets more specific this time out. Their ode to Lorelei is a hard rocking number with overtones of The Who and Raspberries in its fiery rhythms. They continue to show exceptional poise and charm in what should be an AM/FM success. A&M 1786.

THE CHARLIE DANIELS BAND, "TEXAS" (prod. by Paul Hornsby) (Kama Sutra/Rada Dara, BMI). Fiddles and guitars alternate with intensity as Charlie's good natured southern-fried sound pays tribute to the Lone Star state. This appealing invitation should score big on country and pop charts as this group puts it together again. Kama Sutra KA 607 (Buddah).

DENNIS LINDE, "UNDER THE EYE" (prod. by Dennis Linde) (Combine, BMI). Extra-terrestrial electronic undercurrents set the tone as Linde reports that we're "under the eye" and being "scrutinized" by visitors from outer space. One of the best rockin' songs of this genre since purple people-eaters invaded the AM airwaves. Monument ZS8 8681 (Columbia).

ALBUMS

PETER FRAMPTON, "FRAMPTON COMES ALIVE!" Frampton has grown steadily since leaving Humble Pie four years ago, his solo career burgeoning artistically and commercially. This two-record live set sums up Frampton's recent past, capturing all the charged energy of last summer's tour. Frampton's alive alright—and playing up a mighty storm. A&M SP 3703 (6.98).

10cc, "HOW DARE YOU!" 10cc's albums have been the cornerstone of the band's career. Singularly well produced with equal attention to instrumental work ("How Dare You"), humor ("I'm Mandy Fly Me") and vocal effects ("Iceberg") make what's inside the cover as cleverly attractive as the packaging concept itself. Accept these Britons' dare anytime, anyway! Mercury SRM-1-1061 (6.98).

HENRY GROSS, "RELEASE." Cashman and West have long been associated with Gross, but with this first lp for Lifesong the relationship comes to fruition. A fun and technically expert work from the first bars of "Juke Box Song" to the upcoming single, "Shannon," and including all stops along the way. Henry Gross' time for release is herel! Lifesong LS 6002 (6.98).

PRETTY THINGS, "SAVAGE EYE." Don't take the songtitle "It Isn't Rock 'n' Roll" too seriously 'cause that's precisely Pretty Things' strength. The veteran group's second for the Led Zeppelin-headed Swan Song label adds further credibility to increasing popularity. "It's Been So Long" and "Under the Volcano" erupt with savage passion. Swan Song SS 8414 (Atlantic) (6.98).

Frampton Comes Alive



HENRY GROSS RELEASE



CAT STEVENS

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RECORD WORLD

First Witnesses Called In Newark Trial

■ NEWARK, N.J. — The trial of Brunswick Records president Nat Tarnpol and six other Brunswick executives entered its second week in Federal District Court here last week. The case involves 50 counts of conspiracy, payola and mail fraud and is being tried in front of Judge Frederick B. Lacey (see RW 1/24).

Hurley

After the opening statements, the first witness that government prosecutor Assistant U.S. Attorney Thomas W. Greelish called to testify was former Brunswick sales executive Edward Hurley. Hurley was fired from Brunswick in March, 1974 after nearly three years with the company. He is an unindicted co-conspirator in the
(Continued on page 183)

Col Captures Top 4 LP Spots

■ In an unprecedented achievement, Columbia Records has captured the top four positions on the RW album chart this week.

As the label commences its beginning of the year meetings in San Diego, Earth, Wind & Fire's "Gratitude," "Chicago's Greatest Hits," Paul Simon's "Still Crazy After All These Years" and Bob Dylan's "Desire" hold down the top four spots respectively.

The Chicago, Earth, Wind & Fire and Paul Simon albums have all attained platinum status, with "Chicago's Greatest Hits" reportedly twice that. Bob Dylan's "Desire" has been certified gold.

RCA Achieves Largest Sales Volume, Biggest Profits in Company History

■ NEW YORK — In 1975, RCA Records continued the turnaround it began in 1974 and achieved both the largest volume of sales and the best profits in its 74-year history. The announcement was made by Kenneth Glancy, who assumed the presidency of RCA Records two years ago.

Sales Gains

Glancy said the substantial sales gains were made in a period when the recession-inflation condition which had hit the general U.S. economy earlier finally affected the recorded entertainment industry, particular in the first half of the year.

U.S. and Foreign

The strong flow of hit albums and single records resulted in RCA's gaining an improved share of the U.S. market and in its bolstering the performance of its overseas operations.

Glancy noted the company had

intensified its promotional and sales activities in connection with its roster of artists and had continued to sophisticate its marketing, distributing and warehousing operations, all of which had contributed to its more than doubling its profits over 1974 to the all-time record level.

Talent Acquisition

In addition to the successful product from its roster of artists, Glancy emphasized that it was RCA's aggressive acquisition of new talent on its own labels and those distributed by the company which had made the difference between an ordinary year and the banner sales and profits of 1975.

"The impetus which built up throughout the entire company during 1975, and which resulted in improvements in domestic commercial operations, club sales, custom label sales and foreign operations, gives the company a solid base for entering its diamond jubilee anniversary year," Glancy said.

Artistically, RCA's sales were spearheaded by John Denver, who had three lps and three singles certified gold by the Recording Industry Association of America and who had total domestic sales passing the 100,000,000-record mark. Jefferson Airplane/Starship, a group which gained fame in the initial years of the rock era, re-emerged in 1975 with its first million-copy album and two RIAA gold album awards; David Bowie won his fourth gold album and first gold record awards; Charley Pride received his tenth and eleventh gold album awards, and Elvis Presley had his twenty-first gold album.

Adding to RCA's sales gains throughout 1975 were albums by Lou Reed, Pure Prairie League, the Main Ingredient, Faith, Hope and Charity, Roger Whittaker, the Kinks, Tomita, Cleo Laine, Jack Jones, Perry Como and Henry Mancini.

New Artists

Among the new artists on RCA and its distributed labels were Morris Albert and Silver Convention, both of whom won gold record awards on their first releases in America without ever having been personally exposed to the American public.

(Continued on page 152)

Disco-Oriented Radio on the Rise

By MARC KIRKEBY

■ NEW YORK — Disco-oriented radio formats, virtually unknown a year ago, have become well established in five major markets, and may soon spread to other cities. Using a combination of techniques borrowed from progressive, top 40 and black radio, these formats are giving important support to the disco phenomenon, but are also airing playlists that may ultimately give r&b music wider exposure than it has ever before enjoyed.

At present, WPIX-FM (New York), WKYS-FM (Washington), KSFX-FM (San Francisco), KAUM-FM (Houston) and WTAE-FM (Pittsburgh) are devoting all or part of their programming to "dance music" of one form or another. A sixth station, WCAU-FM (Philadelphia), now programmed by Jerry Stevens, is reported to be adding a disco element to what has been an all-oldies format. Just across the

Canadian border, Bob O'Brien and CJRN (Niagara Falls) have shown good results with a disco-style format.

On the basis of October-November ratings results reported by ARB, those disco stations have proved to be powerful forces in their markets, finding their largest audience among young adults, 18-34 and older, a favorite group among adver-
(Continued on page 164)

Population Shifts May Bode Change for Record Industry

■ NEW YORK—During the next 10 years the greatest population growth in the United States will be in the 25 to 44 age group, according to the Newspaper Advertising Bureau. The growth in this age group will be over 30 percent, a dramatic increase. At the same time, because of the lower birth rate of recent years, the 15 to 24 age group will decline four percent in the next decade. Youngsters under 15 will decline by 10 percent if the current low birth rate continues.

A few more predictions by the NAB: Households above the \$25,000 income figure will jump from 12 percent to 27 percent of the 25 to 44 age group. Households or families will also rise from 72 million, the current figure, to 89 million. These demographic changes forecast for American society will have a profound effect on retailers and manufacturers of merchandise for young adults, which includes, without doubt, those engaged in the record business.

What these figures mean, to put it simply, is 1) the largest and most vital market for phonograph records will shrink over the next ten years; 2) the fastest growing population group (ages 25 to 44) has not been a very important one for the record business; 3) there will be more families or households than ever before and they too have never been the major market for records.

(Continued on page 202)

■ MIDEM convenes in Cannes, France this week with a record 5500+ attendance. Because of the Elton John tribute in this issue and the importance of MIDEM, a special extra run of the magazine is being distributed at the convention. A special MIDEM section begins on page 184.

Skopp Joins Kirshner

■ NEW YORK — Don Kirshner, president of Kirshner Entertainment Corporation, has announced the appointment of Roberta Skopp to the newly created position of director of publicity/artist relations for the company.



Roberta Skopp

Ms. Skopp will be responsible for all publicity for the firm, which encompasses music publishing; the CBS Custom Label Kirshner Records, in addition to other record affiliations; the television division, Don Kirshner Productions, which includes "Don Kirshner's Rock Concert" and a variety of newly developed enterprises in the music-related television sphere; and any future entertainment areas the organization enters. In addition, she will act as liaison between all artists under the Kirshner umbrella and their various label associations. Ms. Skopp will report directly to Kirshner.

Background

For the past two years Ms. Skopp has been on the editorial staff of **Record World**, first as album reviewer and most recently compiling the FM Airplay Report, in addition to general editorial functions. Prior to that she worked at both Evolution and Bell Records.

E/A Ups Ostman

■ LOS ANGELES — Joe Smith, chairman, Elektra/Asylum/Nonesuch Records, has announced the appointment of Susan Ostman to the post of director, national advertising. In her new position, Ostman will coordinate all national trade and consumer print, and will develop and direct placement of radio spot advertising for the company.

Since joining Elektra/Asylum/Nonesuch in 1973, Ostman has been assistant to Jerry Sharell, vice president in charge of the international division and advertising and artist relations. In that capacity, she has been involved in the company's advertising activities since 1974.



Susan Ostman

Schanzer Named RW Art Director

■ NEW YORK — **Record World** has announced the appointment of Michael Schanzer as art director. Also announced was the appointment of John Czajkowski as associate art director.

Schanzer, a graduate of Baruch College, came to **RW** in July of 1974 and was appointed assistant art director in August of that same year. On October 18, 1975, Schanzer was appointed associate art director.

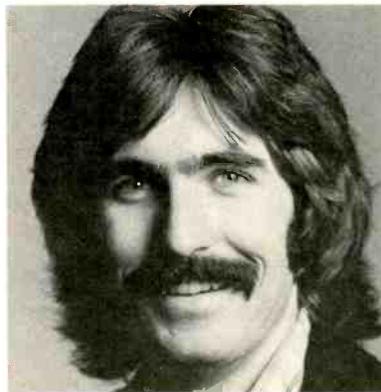
Czajkowski began contributing to **RW** as a free-lance illustrator in July of 1975 and was appointed assistant art director in October of 1975.

Col Promotes McCarrell

■ NEW YORK — Ron McCarrell has been appointed to the position of director of east coast product management for Columbia Records. The announcement was made by Don DeVito, director of merchandising for Columbia.

In his new position, McCarrell will be responsible for the direction of the east coast product management staff and the conception of merchandising programs, concentration, exploitation and development of individual artists. He will coordinate his staff's activities with the sales, promotion, advertising, package design and artist development departments.

McCarrell began his career with Columbia Records as a college rep at the Long Beach campus of California State University where he received his B.A. degree in journalism. He joined the company upon graduation as a writer in the New York publicity office, and was subsequently appointed manager, college promotion in July, 1972.



Ron McCarrell

Bass Joins RSO

■ NEW YORK — RSO Records president Bill Oakes has announced the engagement of Billy Bass as independent national promotion manager, effective immediately.

Oakes said that Bass, who can be reached through the RSO offices in Los Angeles, will be working all current RSO product with specific emphasis on the current Bee Gees' album and single and the Revelation Ip. He will coordinate radio promotion with the local WEA branches and Atlantic Records, RSO's distributor, reporting to Bill Oakes in New York. Bass was most recently director of album promotion at United Artists and had formerly held the same post at RCA Records.

Simultaneously, Oakes announced that Russ Palmer, formerly Warner Bros. promotion man in Los Angeles and Seattle, would be handling west coast regional promotion for RSO based in the RSO offices at 9200 Sunset Blvd.



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Powerhouse Picks

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

Bee Gees (RSO) "Fanny (Be Tender With My Love)." Exploded this week with several heavyweight adds. Top 20 sales reported in large doses. A triple header.

Captain & Tennille (A&M) "Lonely Night (Angel Face)." Dynamite is the word for this song's activity. Its numerous first week major market adds were followed by several more this week, making it almost across-the-board. Good things come in threes.

Boy, have we got a trade ad this week.

	RECORD WORLD	CASH BOX	BILLBOARD
Earth, Wind & Fire, "Gratitude" <small>PG 33694</small>	1*	1*	1*
Bob Dylan, "Desire" <small>PC 33893</small>	4*	4*	2*
Paul Simon, "Still Crazy After All These Years" <small>PC 33540</small>	3*	3*	3
Chicago, "Greatest Hits" <small>PC 33900</small>	2	2	4

Thanks to all of the radio and retail people who believed, the top 4 albums in all three trades this week are on Columbia Records and Tapes. An unprecedented event.

Coming chart toppers:
New Janis Ian. New Loggins & Messina.
New Phoebe Snow — on the way.

* With a bullet.

© "COLUMBIA," "MARCAS REG." © 1976 CBS INC.

London Sales Conference Biggest in Co. History

■ NEW YORK—The biggest sales conference in London Records' history was set to commence Sunday evening, January 25, at the Warwick Hotel. In attendance will be a record 150 distributors, district managers, sales managers, promotion managers, field personnel and key executives.

London's entry into tape distribution was the main thrust of Sunday's agenda, with a special demonstration of full frequency range recorded cassettes planned. Later in the week a suite in the Warwick Hotel will be open to invited guests for further examination, demonstrations and explanation of the cassettes. Sunday evening will end with a screening of the Bloodstone film "Train Ride To Hollywood."

The artist and repertoire vice presidents of London Records will dominate Monday's sessions with their presentation of new

'California Soul' Show Planned by Warners

■ LOS ANGELES — Mo Ostin, board chairman and president of Warner Bros. Records, has announced that many of the top soul and jazz performers affiliated with the company and its family of labels will appear in concert at New York's Beacon Theater in a series of four evenings of "California Soul," Feb. 26-29.

Artists participating in the series include Ashford & Simpson, Alice Coltrane, First Choice, Graham Central Station, Leroy Hutson, the Impressions, Al Jarreau, Rahsaan Roland Kirk, David "Fathead" Newman, David Sanborn, the Staple Singers and Dionne Warwick and others.

Although many of the artists hail from locales other than California, the concert series carries the "California Soul" label due to the fact that the showcasing of the acts was conceived and planned at WB's Burbank office.

The first three nights will be devoted to the soul artists of Warner Bros. and Curtom Records, while leap year night will see a six hour presentation showcasing Warners' renewed involve-

ment in the jazz field. The individual shows will be produced in cooperation with New York radio stations WBLS, WWRL, WNJR and WRVR.

product for February 1 release. Sales, merchandising and promotional aids will be unveiled later that afternoon, with a panel discussion by London's department heads to follow. Conferees will be treated Monday evening to a London artist showcase, headlined by Al Green, at Reno Sweeney.

Rounding out the three day gathering on Tuesday morning will be a seminar titled "Promotion, 1976 Style." The conference will officially come to an end after a distributor/manufacturer "one-on-one" meeting, followed by a dinner/staff meeting.

WB Promotes Johnson

■ LOS ANGELES—Pete Johnson has been appointed director-general managers, it was announced by Warner Bros. Records president and chairman of the board Mo Ostin.

Warners' general managers work with the company's artist roster, helping to provide recording direction and to coordinate the company's creative, promotional and marketing efforts for each artist, in addition to scheduling record releases.

In addition to his responsibilities in the general management area, Johnson will work closely with the a&r department.

Johnson comes to the newly-created position from the Warners a&r department, where he was executive producer. In six years with the company, he also has worked as editorial director and as director of publicity.

Rollin' in Gold



On their most recent Stateside visit, the Bay City Rollers stopped up at Arista Records' offices to receive gold record plaques for their first album released in this country, "Bay City Rollers," which was recently certified gold by the RIAA. Shown here at the gold record presentation are Rollers Alan, Les, Derek, Eric and Woody with Arista president Clive Davis.

MCA Promotes Layton

■ LOS ANGELES — Stan Layton has been promoted to vice president/field operations for MCA Distributing Corp. announced Sam Passamano, vice president/sales. Layton, who has been director of field operations since September, had been MCA's district manager in Los Angeles for the two years prior and has been with the firm for almost eleven years.

'Mahogany' Theme Gold

■ LOS ANGELES — Diana Ross' Motown recording of "Theme From Mahogany ('Do You Know Where You're Going To')," from the Berry Gordy film "Mahogany," has topped sales in excess of one million units according to the label, and was declared gold, it has been announced by Barney Ales, executive vice president.

RCA Records 'Pacific Overtures'



"Pacific Overtures," the new Broadway musical from the Harold Prince-Stephen Sondheim team, was recorded by RCA Red Seal recently. Shown here in RCA's Studio A are (from left) music director Paul Gemignani, record producer Tom Shepard, composer Sondheim and producer-director Prince. Looking on from above is Kenneth Glancy, president, RCA Records. The original cast album is being rushed into release this week by RCA.

Sager, Chappell Music Ink Publishing Pact

■ NEW YORK — Lyricist Carole Sager has signed a worldwide co-publishing and publication agreement between Begonia Melodies, Inc. and Chappell Music, it was announced by Norman Weiser, president of Chappell. The contract is effective Feb. 5.

Andrew Sager assisted in the negotiations for Begonia Melodies which publishes Ms. Sager's music.

Ms. Sager's most recent hit was Melissa Manchester's "Midnight Blue." She has also co-written Ms. Manchester's next single, "Just You and I," and has five cuts on her new Arista album. She has also co-written many of the songs on Peter Allen's forthcoming album for A&M. In recent months, Ms. Sager's work has been recorded by such artists as Tony Orlando and Dawn, Anne Murray, Helen Reddy, Les McCann, Allan Clark of The Hollies, Peter Allen, Dusty Springfield, Johnny Mathis and many others.

Ms. Sager's music is published by Begonia Melodies, Inc./Unichappell Music, Inc. (BMI).

Korvettes Ups Zisson

■ NEW YORK — David Rothfeld, vice president of Korvettes, has announced the promotion of James Zisson to the position of buyer of records and tapes; he will be working with Ben Bernstein and Howard Schisler. One of the areas that he will be especially active in will be cut-out records and tapes.

Zisson, who was formerly an assistant buyer, came to Korvettes from Brown University. While in Providence, Rhode Island, he managed a retail outlet called Mother Records and did radio broadcasting.

We are principals interested in purchasing Music Publishing Company, Music Catalogue, and/or Individual Copyrights.

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Her name is

Jessi Colter

and she wrote and performed one of
your favorite songs of 1975,

I'm Not Lisa.

Her new album,

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(4200)

Jessi Colter

is a lady you should wake up to, on
Capitol Records and Tapes.



A Hometown Production

Produced and Arranged by Ken Mansfield and Waylon Jennings

THE COAST

By BEN EDMONDS



■ HOW WE'LL SPEND OUR SUMMER VACATION: In this Year Of The Bicentennial Burger, all our reports indicate that the **Beach Boys**, America's greatest musical imperialists, will be more intensely active than in any time period in recent memory. All of our information is still tentative, so we'll talk in terms of what the Beach Boys would like to do in the coming year. First, they'd like to have their very own TV special to usher in the summer. The show, which they'd like to see

broadcast at the end of May, has reportedly attracted several sponsorship inquiries, which would seem to pretty well lock up its reality. You'll probably find the Beach Boys on the road for most of 1976. They've got a European tour pencilled in for June, with an American tour to follow in July (wonder where they'll play on the 4th of July?). What they'd like to do more than anything is a joint tour with **Elton John**—their appearance with him in London last summer having been so spectacularly successful—and it's an idea that EJ might even be interested in. The BBs' scheme calls for that one to commence in April, but only to include out-of-the-way places like the Phillipines, Australia and New Zealand (unless, of course, they can coax EJ into doing a few of the July US dates with them, a thought that has most probably already been tossed around). The album that they've been piecing together for the last 50-odd months is still not within striking distance, and the most realistic speculation has it being released to coincide with the tour. In the midst of all this, they'd also like to somehow find the time to pursue some personal interests, which could mean acting for **Dennis Wilson**, TM teaching for **Mike Love** and **Al Jardine**, and production work for **Carl Wilson**. A lot of this energy is said to've been inspired by **Brian Wilson's** revitalized enthusiasm for the band he's not really been a part of since "Wild Honey;" our insiders forecast a major participation from him in at least the album and TV special. GogettumBrian!

HERE WE GO AGAIN: Hey guess what kids? **The Beatles** are gonna re-form! Whaddya mean, how do I know? I seen it on television; twice in fact. The first time was when I seen Miss Rona an she wuz sayin that they wuz gonna re-form and make some records for Columbia, an that **Phil Spector** is gonna produce 'em. Except they aren't gonna be called The Beatles, they're gonna be called **Again**. How should I know why? An the second time wuz on the news, when this promoter guy **Bill Sargent** comes on an sez that he guarantees **Lennon**, **McCartney**, **Harrison** an **Starr** thirty million dollars fer one show, which they'll show all over the world on closed circuit teevee. The tickets would cost \$50, so maybe I won't be able to go. (It better not be on a schoolnight!) Sargent's conditions wuz that they could play the concert anywheres in the world, an that they could all do their solo stuff but they had to perform together for at least 20 minutes. (Jeez, **Pink Floyd** played fer *three hours* when I seen 'em, and they didn't charge 50 bucks!) Then I read in this other magazine where The Beatles wuz already back together again an wuz signed to Paramount Records an is gonna release an album called "Who's Elton John?" on the 4th of July. Who am I supposta believe, anyway? I'd settle for a new John Lennon or Paul McCartney album right now.

OTHER RELEVANT HALF-TRUTHS: If you're one of the lucky ones that gets your **RW** on Monday, then **Bob Dylan's** "Night Of The Hurricane" benefit for **Rubin Carter** at Houston's Astrodome will have happened only yesterday. We're too far in advance to get any concrete details, but in case you care to check the reality against the build-up, here are the names that have been tossed around since the cat tumbled out of the bag: Aside from the **Rolling Thunder Revue**, other participants are said to include **Stevie Wonder**, **Isaac Hayes**, **Shawn Phillips**, **The Band** and **Neil Young**. There's also talk that some of the proceeds might be directed toward various Indian organizations, and that the show itself will be taped for possible radio syndication. Having jumped the gun, you can look for us to confirm or deny all of the above by this time next week . . . It's seldom that you'll find concert combinations that promise to be satisfying from start to finish, but if the **Sweet/Eric Carmen** pairing passes through your town, we'd advise that you plan on arriving early and staying late . . . People Magazine had slotted **Glen Campbell** for its Feb. 1st cover, but when he showed up for the photo session sporting a beard, the editors did a double-take. Seems that they think their readers would have difficulty finding the face beneath the fuzz, so they gave him the option of shaving or

(Continued on page 152)

Gold 'Feelings'



When Brazilian Morris Albert visited New York recently, he had been preceded by his RCA recording of "Feelings," which was certified gold by the RIAA just before Christmas. It also has been a number one hit around the world, and Albert and/or song ended up with three Grammy nominations. Shown at RCA's New York headquarters receiving his gold record, Albert is surrounded by (from left) John Rosica, division vice president, promotion and merchandising; Jack Kiernan, division vice president, marketing; Mel Ilberman, division vice president, commercial operations; Albert; Mike Berniker, division vice president, pop a&r; and Myron Roth, division vice president, business and talent affairs.

B'nai B'rith Lodge To Honor Berman

■ NEW YORK — Albert Berman, managing director of the Harry Fox Agency, Inc., will be honored by the Music and Performing Arts Division of the Anti-Defamation League Appeal and the Music and Performing Arts Lodge of B'nai B'rith on Wednesday, Feb. 25 at a luncheon in the Grand Ballroom of the Waldorf-Astoria Hotel. Berman will receive the Lion of Judah Human Relations Award.

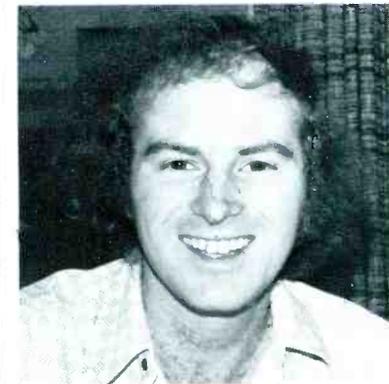
The tribute was announced by Ira Moss, president of Pickwick International U.S.A. and general chairman of the luncheon. Toby Pieniek of RCA Records is president of Music and Performing Arts Lodge. Co-chairmen of the luncheon are Edward M. Cramer of Broadcast Music, Inc., Leonard Feist of the National Music Publishers Association, Inc., and Michael Stewart of the United Artists Music Publishing Group, Inc.

Berman, a former president of Music and Performing Arts Lodge, is a resident of Bronxville, N.Y., where he is a member of Congregation Sons of Israel, which named him United Jewish Appeal Man of the Year, and a member of the Lincoln Park Jewish Center. He is a graduate of Long Island University, and has lectured on the music industry at Syracuse University, the University of California, the University of Southern California and the New School for Social Research.

The Music and Performing Arts luncheon is being held on behalf of the ADL Appeal's 1976 campaign for the Anti-Defamation League of B'nai B'rith.

Midland International Names O'Loughlin VP

■ NEW YORK—Bob Reno, president of Midland International, has appointed Ed O'Loughlin vice president of Midland International and affiliated companies, which include Midland International Records and Midsong Publishing.



Ed O'Loughlin

O'Loughlin joined Midland at its inception in 1973 as general manager. Reno stated that O'Loughlin has played a vital role in the growth of Midland International, highlighted by his production of Carol Douglas' "Doctor's Orders."

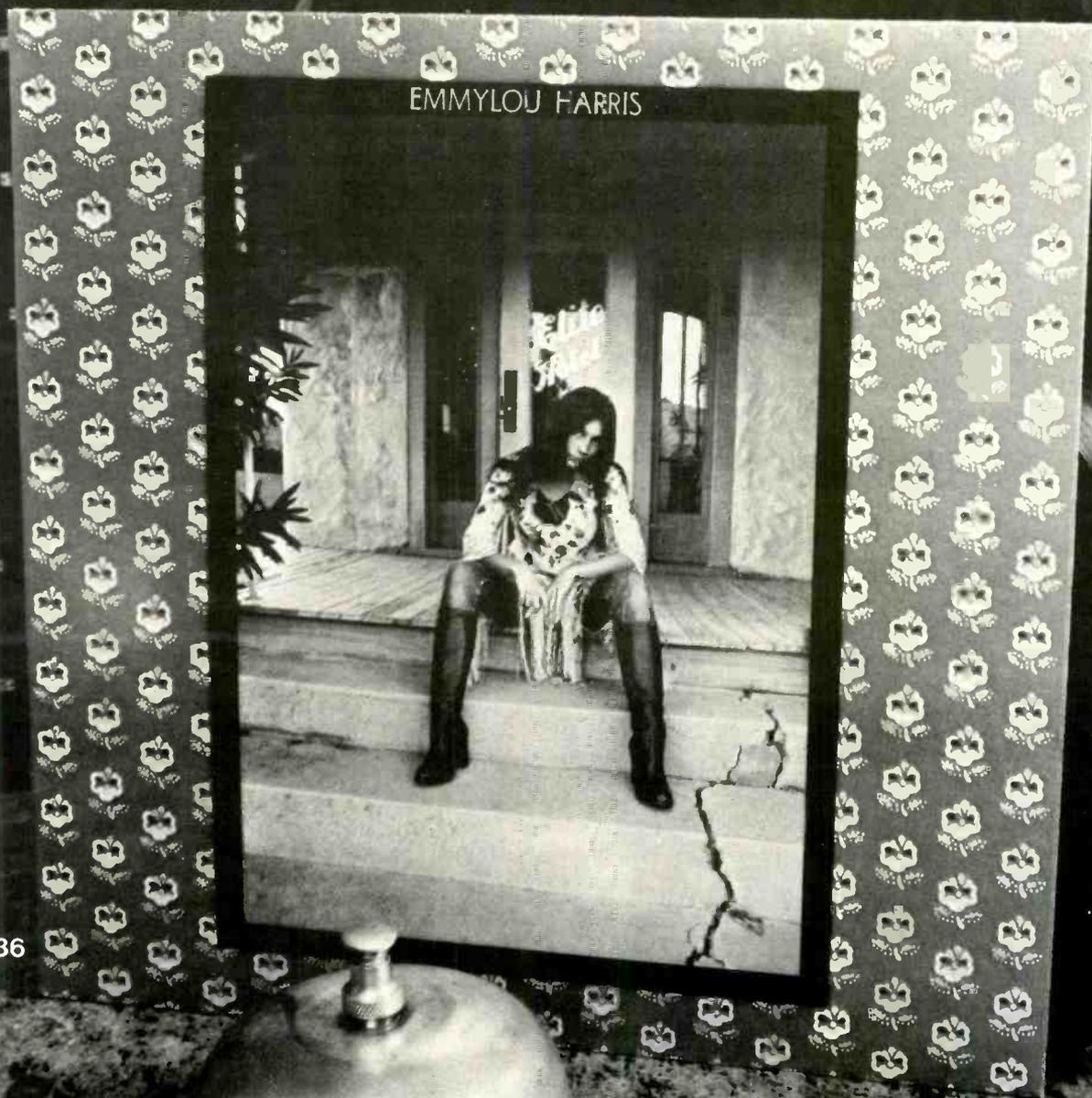
Before joining Midland, O'Loughlin worked under Reno as general manager of the Buddah Publishing Companies. Prior to that, he was a professional manager of publishing at RCA's Sunbury/Dunbar Music.

Adele Sandler Dies

■ NEW YORK—Mrs. Adele Sandler, head of the copyright department of Bourne Music since 1946, died Wednesday (21) of a heart attack. Funeral services were held (25) at Riverside Chapel.

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Bayh Addresses Industry Lunch

By ELIOT SEKULER

■ LOS ANGELES—Senator Birch Bayh (D-Indiana) addressed an industry luncheon here on January 20 at the Beverly Hills Hotel, two days after finishing second, behind former Georgia Governor Jimmy Carter, in the Iowa Democratic primary. In attendance at the luncheon were a large group of record industry executives, including Elektra/Asylum president Joe Smith, RIAA president Stanley Gortikov, Warner Bros. board chairman and president Mo Ostin, A&M VP Gil Friesen, MCA VP George Jones, Arista's Bob Buziak, NARAS president Jay Cooper and representatives of Casablanca Records, Motown, Playboy Inc., CBS Records, Twentieth Century and United Artists.

The Bayh luncheon was the second industry-presidential meeting to have taken place on the west coast during the current campaign. Governor Carter reportedly met with a record industry group several weeks ago.

Although the RIAA handled arrangements for the luncheon, Gortikov stressed that no endorsement of Bayh had been given or was intended. "As a matter of practice, the Senator has been addressing industry and constituent groups wherever he goes and therefore requested that a record-

ing industry group meet with him," Gortikov said, noting that both RCA and CBS maintain pressing plant installations in Bayh's home state.

Bayh's remarks covered a wide variety of campaign issues. His speech did not cover issues specifically dealing with the record industry.

As a member of the Senate Judiciary Committee, Bayh has been involved with recent legislation affecting the record business such as mechanical royalties, performance rights and anti-piracy penalties.

According to Gortikov, no other candidate has yet requested a similar meeting with recording industry representatives. "It may heat up a bit as the campaign continues," predicted Gortikov.

Bobby Poe Convention Set for Nashville

■ WASHINGTON, D.C. — Bobby Poe of Pop Music Survey has announced that his Radio/Record Seminar/Awards Banquet & Celebrity Golf/Tennis tournaments will be held June 3-5, 1976 at the Hilton Inn in Nashville, Tennessee. Speakers and panelists will be announced in the near future.

Reddy Gold



Helen Reddy is presented with two RIAA certified Gold albums during taping of "The Midnight Special" NBC-TV Show by Charlie Van Dyke, KHJ-Radio program director, and Bruce Wendell (right), Capitol Records' national promotion manager. "Helen Reddy's Greatest Hits" received gold record certification in December of 1975 and her "No Way To Treat A Lady" album garnered million-seller status the next month.

Mason Goes Gold

■ LOS ANGELES—The RIAA has certified Dave Mason's "Alone Together" album gold. "Alone Together" is currently part of the ABC/Blue Thumb catalogue.

MCA Signs Stuckey

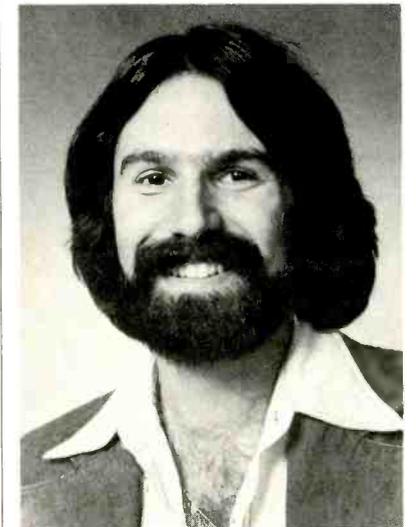
■ LOS ANGELES—MCA Records, Inc. has signed singer/songwriter Nat Stuckey, according to J.K. Maitland, president of MCA Records. The signing took place at Woodland Sound Studios, Nashville, where Stuckey is recording his first album for MCA, produced and arranged by David Barnes for Conway Twitty's Twittybird Productions.

Wingate Joins Col

■ NEW YORK — Dick Wingate has been appointed to the position of associate product manager for Columbia Records. The announcement was made by Ron McCarrell, director of east coast product management.

In his new post, Wingate's responsibilities will include the development and execution of merchandising and marketing concepts for individual east coast artists. He will be working closely with the art, advertising, and sales promotion departments in developing packaging concepts.

Prior to joining Columbia, Wingate was director of east coast promotion for Janus Records in New York.



Dick Wingate

Spinners Re-Sign with Atlantic

■ NEW YORK — Atlantic Records group the Spinners have been re-signed to a five-year exclusive worldwide recording contract with label, it was announced jointly by Atlantic Records president Jerry Greenberg and vice president Henry Allen, and Spinners group manager Buddy Allen.

The Detroit-based Spinners—Henry Fambrough, Billy Henderson, Pervis Jackson, Bobby Smith and Philippe Wynn — have enjoyed a successful relationship

with Philadelphia producer Thom Bell since first joining Atlantic in 1971.

To date, the Spinners have attained nine RIAA gold-certified records. Singles include "I'll Be Around," "Could It Be I'm Falling In Love," "One Of A Kind (Love Affair)," "Then Came You" (with Dionne Warwick), and "They Just Can't Stop It (Games People Play)." Gold albums include "Spinners," "Mighty Love," "New & Improved" and "Pick Of The Litter."



Shown at the Spinners re-signing with Atlantic are, from left, Atlantic Records president Jerry Greenberg, VP Henry Allen and Spinners manager Buddy Allen.



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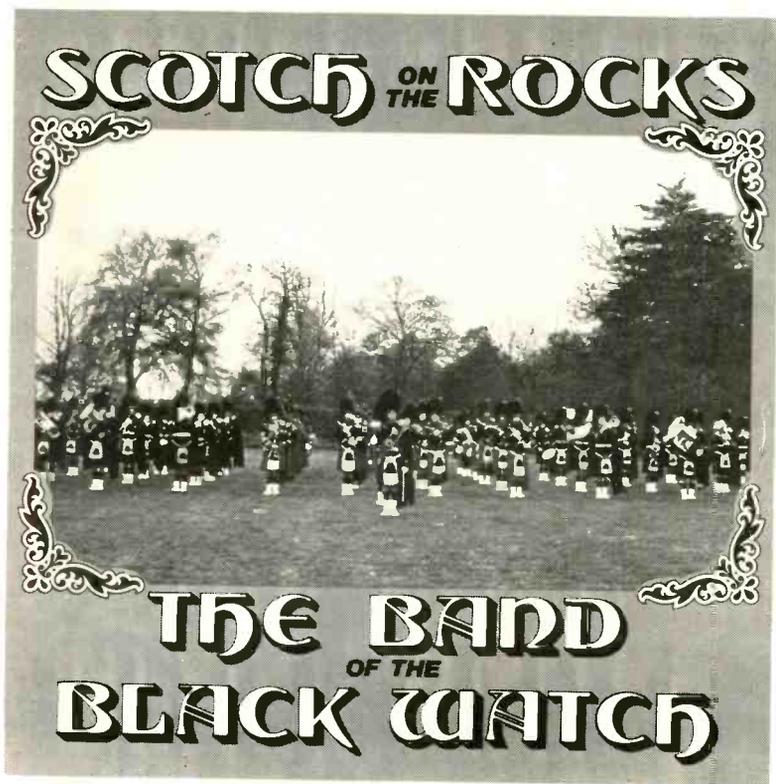
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Memphis Horns Sound for RCA



The Memphis Horns, who have played on over 300 gold records, have signed an exclusive recording contract with RCA. Shown in the studio taking a break from recording their first album for the label, "High On Music," are (from left) Jack Hale (Horns), Dan Dortch of Dan Dortch International, James Mitchell (Horns), Booker T. Jones, who is producing their album, Andrew Love (Horns), group manager Rick Taylor, Louis Collins (Horns), RCA manager of talent acquisition and development Billy James and Wayne Jackson (Horns).

Silver Convention To Make U.S. Debut

■ NEW YORK—On February 28, Silver Convention, comprised of Linda Thompson, Ramona Wolf and Penny McLean, will make its American stage debut at New York's Felt Forum, starring in a show that features Faith, Hope & Charity and A Touch of Class.

Prior to that, the Munich-based Midland International Records trio, whose records are distributed by RCA Records, is scheduled for a series of television appearances and promotion and publicity in Los Angeles, starting February 23. A tour of major cities throughout the country is tentatively set to begin on or about March 5.

The Coast (Continued from page 148)

seeing the cover cancelled . . . **Glen Campbell** will not be appearing on the February 1st cover of *People* . . . **Record World**, The Magazine That Dares To Be Different, sent VP **Lenny Beer** as an ambassador of good will to the luncheon for Senator **Birch Bayh** hosted by **Stan Gortikov** and **Joe Smith**. Once inside, however, Beer was immediately surrounded by a battalion of secret service agents, who informed him in no uncertain terms that he didn't look like everyone else. Hopelessly outnumbered, Beer broke down and confessed to the crime, and was on the verge of divulging the secret of *RW's* chart system when he was heroically rescued by Joe Smith, who successfully prevented the formula from falling into the Wrong Hands . . . The **Dave Mason/Santana** concert at San Francisco's Cow Palace that was aired live New Year's Eve featured an interesting technological development. The show was aired live over sister Metromedia stations KSAN (SF) and KMET (LA), and the usual procedure in such situations calls for a hookup via telephone landlines. As it happened, all the lines were booked that evening, and they were forced to transmit over the audio portion of the TV microwave system. The sound that resulted was remarkably clearer and better defined, which presents us with interesting possibilities for nationwide concert broadcasts (for starters) . . . **Mike Curb** has signed promising local singer/actor **Stuart Getz** to a record production deal. Resulting product will be released on Curb/Warner in the US and by Phonogram elsewhere. They're shooting for an April release on the initial Curb-produced sides . . . In two weeks we'll see the release of "Captured Live," the new **Johnny Winter** album recorded on his west coast tour with **Edgar Winter** and **Rick Derringer**. Tapes from that tour will also spawn a live album for the **Edgar Winter Group**, as well as a combination lp featuring the entire cast . . . Unsigned rock & rollers the **Ratz** packed the Troubadour last week in their major venue debut, which is good news for the local scene. Record company response to their performance is said to be good news for the Ratz, who will probably not be unsigned for long.

RCA's Banner Year

(Continued from page 143)

Other new artists whose first product was released during the year included Daryl Hall and John Oates, Lucy Simon, David Cassidy, Leslie West, the Noel Redding Band, Cryer and Ford, Juice Newton and Silver Spur, Dotts, Michael Bolotin, Elliott Murphy, Russell Morris, the Deadly Nightshade, Lonnie Liston Smith and Aztec Two Step.

A reflection of RCA's position in the country music market came at the annual Country Music Association awards banquet-telecast when RCA received all five of the major awards, which also comprised one half of the 10

Polydor Names Keith, Holzman To Regional Marketing Posts

■ NEW YORK—Burt Naidoff, national sales manager of Polydor Incorporated, has announced the addition of Art Keith and Mike Holzman to the company's regional marketing staff.

Keith, who has been named midwest regional marketing manager, has held marketing and sales positions in the midwest area for such organizations as United Artists, Discount Records (the CBS owned retail chain) and Angel Records, where he was both sales and promotion manager.

Holzman, who has been named east coast regional marketing manager, has held such marketing positions as sales manager for MRJ Distributors in N.Y., regional

merchandising manager for the E.J. Korvettes chain where he was responsible for the N.Y. Metropolitan area, and special projects manager for Capitol Records.

Holzman and Keith, along with Sterling Devers, Polydor's west coast regional marketing manager, now complete the newly-created department. All three RMM's will report directly to Naidoff concerning their specifically delineated areas. Devers, headquartered in Polydor's Los Angeles office, will cover the entire west coast and also blanket the Dallas, New Orleans and Denver markets.

Keith, who will be based out of Phonodisc's Chicago office, will focus his activities on the Chicago, Cleveland, Cincinnati, Detroit, Buffalo, Pittsburgh and St. Louis markets, also reaching into Nashville and Memphis. Holzman, based in New York, will personally cover the entire east coast from Maine to Florida and will include Atlanta in his marketing domain.

The three RMM's will, in addition to performing all marketing functions, be involved in national and local account sales, be responsible for consumer advertising, and will have a hand in local tour support. They will work closely with the Phonodisc distributors in the regions they cover.

Arlene Reckson-Cohen Promoted by ATV/Pye

■ NEW YORK—Peter K. Siegel, president of ATV Records Incorporated, has announced the appointment of Arlene Reckson-Cohen as national director, artists and repertoire for the label. ATV Records is the American operating arm of Pye Records Ltd. of London, England.



Arlene Reckson-Cohen

Ms. Reckson-Cohen previously held the position of a&r administrator at ATV, and in recent months has taken a more active role in signing artists and in product release. She will report directly to Siegel.

awards given. There were successful albums by such country artists as Waylon Jennings, Charley Pride, Chet Atkins, Ronnie Milsap, Porter Wagoner, Dolly Parton, Gary Stewart, Bobby Bare, Charlie Rich, Dickey Lee, Floyd Cramer, Danny Davis and the Nashville Brass, Hank Snow and Jim Reeves.

In classical music, RCA strengthened its artist roster with the resigning after a dozen years of one of the world's foremost pianists, Vladimir Horowitz, and the signing of conductor James Levine, who has been appointed music director of the Metropolitan Opera.

Other classical artists signed included cellist Lynn Harrell, pianist Emanuel Ax, the chamber group Tashi led by Peter Serkin, pianist Tedd Joselson and violinist Eugene Fodor.

RCA's catalogue of jazz was significantly broadened in 1975 with acquisition of distribution rights to the Pablo catalogue of Norman Granz, including albums by Count Basie, Ella Fitzgerald, Art Tatum, Dizzy Gillespie, Oscar Peterson, Duke Ellington Zoot Sims and Joe Pass. RCA also reintroduced the Bluebird label on which began appearing albums by such classic artists of the idiom as Earl Hines, Fats Waller, Benny Goodman, Tampa Red and Glenn Miller. Also added to RCA's jazz roster in 1975 were Cedar Walton, Blue Mitchell and the Ruby Braff-George Barnes Quartet.

In 1975, RCA also launched a new Gold Seal label for mid-priced re-issues of important classical recordings from the early years of the stereo era. It also licensed its budget label, Camden, for distribution by Pickwick-International, an organization of marketing specialists in the budget line field.

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DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Eddie Kilroy on Playboy's Country Power

By DON CUSIC

■ Eddie Kilroy is the head of Playboy Records' Nashville division. As an independent promotion man, he brought Mickey Gilley to the label, then went on to produce Gilley's sessions and later, other acts for the label as well as handling their promotion. When Playboy decided to open their office in Nashville, Kilroy was the natural choice to head the operation. In this Dialogue, he discusses the formation of Playboy as well as the current situation there.



Eddie Kilroy

Record World: How did Playboy get involved with country music?

Eddie Kilroy: A good friend of mine, Mickey Gilley, had cut a record in Houston entitled "Room Full of Roses" on his own label. The stations there were playing it and the sales were incredible—it got out of hand and he couldn't handle it anymore. So he came to Nashville trying to get a major label to take the record—which was already a legitimate hit in Houston—and nobody would touch it. Finally he called me before he left town and told me the situation. I had gotten a call from Playboy some time before saying they'd like to get in the country business and if I heard anything good to let them know, so I called them and they took it.

RW: That was the first success the record company had, wasn't it?

Kilroy: Yes, before Gilley they had been in business for several years and never had a record on any chart and had lost quite a bit of money. They signed the Gilley master in March, 1974 and I heard later that they were planning on going out of the record business in June—had already told their people they should be looking for jobs. We didn't know that at the time, of course. When the Gilley record exploded and went to number one, then the album went number one and his following singles did the same, Playboy got on its feet and in the record business solidly.

RW: Why did Playboy take so long to get into country?

Kilroy: Because Tom Takayoshi wasn't there. I think Takayoshi, with his experience—he was with Capitol 13 years or so—was aware of the dollar value of country. And they were still trying to maintain the intellectual type of image and country was "hillbilly."

RW: How did Playboy find out about you?

Kilroy: I never did ask Tom how he found out about me. I got a call from him and all he told me was that they were interested in doing something country and the more they checked around, the more my name came up.

RW: Weren't you an independent promotion man when they contacted you?

Kilroy: Yes, and I remained that way until April, 1975. During that time I was their only representative here and was producing Gilley, Barbi Benton and all their acts. When I signed with them in April, the offices became Playboy's offices. Tom Takayoshi and I spent many many times talking about the pros and cons. We had two number one records in a row with Gilley and a number one album at the time but neither of us felt it was necessary to say "Wow, let's really jump in here and make a big operation" because, let's face it, just because you have a couple of records it doesn't mean you are a solid staying factor.

There have been a lot of companies that have come to Nashville from the east and west coasts and opened up offices, made a big splash in the country music business, then just fell on their ass, which is very embarrassing not only to them, but to Nashville too. That's why we just rocked along even on the Barbi Benton hit, with me still working as an independent for the label and we went all the way through that until we felt like, "Hey, we know what we're doing and it's time we opened our offices and got very serious about it." We

thought the chances of bombing out were slim. We'd had over a year's experience behind us and I think it was wise to lay back until then. When you have some success going and you open up offices, establish a full-time operation in Nashville, you've got to have something to say. It's not just "we're going to try this country thing." For us it was "Hey, we've already tried this and were successful and now we're going to do it even better."

RW: You've worked with major labels before, haven't you?

Kilroy: Yes, I was national country promotion man for Mercury, United Artists, Dunhill, the southeastern promotion manager for Warners. I was the first national country promotion man for MGM.

RW: Do you think the label should stay small?

Kilroy: Well, that's an economic thing. I also feel I want it to stay small because I love the fact that I can pick up the phone any time during the day and contact the coast and get an immediate response. It's like every department is a one-on-one situation. Now everybody hopes the company gets bigger and enjoys more success, but I hope we can do that and still be easily accessible to each other in the country.

RW: Do you think a small label can be successful in Nashville?

Kilroy: For sure. I think that now that we've shown we can drive records all the way home. There's a great big difference between a top 10 record and a number one. The majors in the past have pretty well locked up the number one position as a rule because they have the power and field force to push and drive the product and make the difference between a number five and number one record. We showed our credibility in being able to overcome the lack of personnel in the field with good solid sales and promotion and independent distributors to make the Gilley records number one. And the real kick I get is that for one week, we're at the top—we've moved everybody else in the business out of that slot for one week.

RW: Do you want to be a major label?

Kilroy: I personally don't but I haven't talked in great length with Tom about it. It's premature to even think about it. We do want to be a bigger label than what we are, though.

... the real kick I get is that for one

“ week, we're at the top—we've moved everybody else in the business out of that slot ... ”

RW: Are you going to expand in Nashville?

Kilroy: We will definitely expand in the next two years but will continue to move very slowly in the future as we did in the past because the formula has been successful. I have eight acts but just because we hired some new personnel and opened offices does not mean that we are going to sign 10 acts tomorrow. First of all, we are not geared to give individual attention—no one is geared to give individual attention to as many acts as Columbia or RCA. We are going to stay small enough to where we can say that each act is a person and be an individual thing and there will be some kind of battle plan projected over a year or two so we know how we are going to build an act and we want to be very serious about it.

RW: What do you look for in an act?

Kilroy: First of all, I look for an emotional singer, meaning an emotion in his voice with some kind of feeling. This gives him some distinction, and to look for total distinction is, well, just very difficult to find because every act you are going to find has a little of someone else in them. Another thing I feel is important is stage presence. I think that an act has to go out on the road and sell themselves. I think the day is over where an entertainer goes out on the stage with a guitar and strums a few chords for the people. People want to be entertained, they want excitement, and that is what I look for in an act. Mickey is an exciting act. So is Barbi Benton. She is, in my opinion, the best girl entertainer in the U.S. today. People want excitement,

(Continued on page 200)

By Popular Demand:

"DAYLIGHT"

(UA-XW 763-Y)

is the new single from
BOBBY WOMACK'S
latest LP

"SAFETY ZONE"

(UA-LA 544-G)

On United Artists Records.



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THE STAPLE SINGERS—Curtom CMS 0113
NEW ORLEANS (prod. by Curtis Mayfield)
 (Warner-Tamerlane, BMI)

After scoring a major success with "Let's Do It Again," this soulful singing family should make a sizeable impact with this stylish Curtis Mayfield composition.

SAM DEES & BETTYE SWAN—Big Tree
 BT 16054 (Atlantic)
STORYBOOK CHILDREN (A KAP prod.)
 (Blackwood, BMI)

The coupling of these two proven artists with the 1967 Billy Vera-Judy Clay hit should amount to a winning formula on both r&b and pop listings.

OHIO PLAYERS—Westbound WT 5018
 (20th Century)
RATTLESNAKE (Southfield, ASCAP)

One of the group's earlier tracks, this selection gives you an idea of what their successful sound has grown from. Watch out, it's typically hypnotic and it bites.

FAITH HOPE & CHARITY—RCA JH 10542
DON'T GO LOOKING FOR LOVE (prod. by
 Van McCoy)
 (Van McCoy/Warner-Tamerlane, BMI)

Under the expert guidance of Van McCoy, this outfit is bound for crossover success with this perky song. A strong vocal combination and funky rhythms are the key.

FRANK SINATRA—Reprise RPS 1343 (WB)
THE SADDEST THING OF ALL (prod. by Don Costa)
 (Chappell, ASCAP)

The Chairman of the Board scores with this reflective ballad on which he once again proves that a new record by Frank Sinatra is one of the gladdest things of all.

THE GRATEFUL DEAD—UA GD XW762 Y
FRANKLIN'S TOWER (prod. by The Grateful Dead)
 (Ice Nine, ASCAP)

The veteran west coast ensemble's tasty compote of bubbly guitar work and breezy vocals should succeed in crossing AM boundaries with this easy-going track.

BETTY DAVIS—Island IS 050
TALKIN' TRASH (prod. by Betty Davis)
 (Higher/Mabry, ASCAP)

Betty's sound is low down and nasty, making good use of a repetitive riff to hammer home her point. Look for strong across-the-board play on this one.

DAVID WERNER—RCA JB 10535
COLD SHIVERS (prod. by Ron Nevison & David
 Werner) (Sunbury/David Werner, ASCAP)

This track, culled from his "Imagination Quota" set, is an incisive ballad tinged with Bowie-ish overtones. Give it a listen, this one could go all the way.

MIGHTY CLOUDS OF JOY—ABC 12164
MIGHTY HIGH (prod. by Dave Crawford)
 (American Broadcasting/DaAnn, ASCAP)

This successful fusion of gospel and rock approaches the vocal dynamism of the O'Jays. "Mighty high" is what you should feel after being exposed to their radiance.

PETE WINGFIELD—Island IS 051
LOVIN' YOU AS YOU WANNA BE (prod. by
 Pete Wingfield & Barry Hammond)
 (Ackee/Uncle Doris, ASCAP)

Wingfield's follow to "18 With A Bullet" is a ballad that glides over a sparse arrangement with his falsetto vocal hitting the mark once again. Give it a listen.

KRAFTWERK—Capitol P 4211
RADIOACTIVITY (prod. by Ralf Hutter & Florian
 Schneider) (Kling Klang, Famous, ASCAP)

The mysterious thing about this group is that they are capable of taking a totally electronic sound and giving it this kind of commercial treatment.

ANDREA TRUE CONNECTION—Buddah
 BDA 515
MORE, MORE, MORE (prod. by Gregg Diamond)
 (Buddah/Gee Diamond, ASCAP)

Ms. True, known for her X-rated acting endeavors, applies her talents to music and through a Tom Moulton mix, comes up with a tantalizing disco sound.

GRAHAM CENTRAL STATION—WB 8175
THE JAM (prod. by Larry Graham)
 (Nineteen Eighty-Five, BMI)

Edited for easy playability from their last lp, this track showcases one of the hottest progressive soul outfits in the country on an impromptu, free-blowing excursion.

OBIE CLAYTON—DJM 1005 AS (Amherst)
SAY YOU'RE SORRY (prod. by Tony Cox)
 (Chrysalis, ASCAP)

Clayton is an Englishman with a sound that is pure Americana pop. He sounds like Neil Sedaka with a big, infectious chorus that could be big in AM quarters.

HAMMERSMITH—Mercury 73749
LATE NIGHT LOVIN' MAN (prod. by Dan Lowe)
 (Low Ridin', BMI)

The raucous rock rhythms popularized by BTO make this a strong candidate for AM radio success. Formerly Painter, this group sounds good any time of the day.

OLIVER SAIN—ABET 9463 (Nashboro)
PARTY HEARTY—(prod. by Oliver Sain)
 (Excellorec/Saico, BMI)

This saxophonist / instrumentalist has scored massive success in England which he stands to repeat here with this frantically uptempo party/dance record.

HARVEY MASON—Arista AS 0167
MARCHING IN THE STREET (prod. by Harvey Mason)
 (Masong, ASCAP)

This edited track from Mason's recent lp moves briskly with a sharp military beat under a colorful horn chart. An anthem that should resound through the discos.

HERBIE MANN & THE CARNIVAL BAND—
 Atlantic 3313
STARS & STRIPES FOREVER (prod. not listed)
 (Herbie Mann, ASCAP)

Bicentennial disco songs are still a fairly uncommon entity, but even at this point it is doubtful that any will top Mann's treatment of the John Philip Sousa anthem.

BILLY JOE ROYAL—Scepter SCE 12419
ALL NIGHT RAIN (prod. by Mickey Buckins)
 (Low-Sal/Low Thom, BMI)

The "Down In The Boondocks" man represents the label's first pop record. This ballad is rich in emotion and sentiment which should help steer it up the charts.

**EDGAR WINTER GROUP WITH RICK
 DERRINGER**—Blue Sky ZS8 2763 (Col)
DIAMOND EYES (prod. by Rick Derringer)
 (Hierophant/Silver Steed, BMI)

The Winter Group is an immensely talented quartet that boasts extraordinary musicianship, yet here they evoke a special vocal magic with this r&b ballad.

POCO—ABC 12159
MAKIN' LOVE (prod. by POCO)
 (Fools Gold, ASCAP)

After coming as close as they've ever come to commercial success with "Keep On Trying," this track could be the one to send this foursome all the way to the top.

JON-WITE GROUP—Cenpro 45011
AUTUMN LEAVES (prod. by Joe Marotta)
 (Beechwood, BMI)

A good, moving use of swirling strings marks this interpretation of the standard. This disc shows strong MOR and disco possibilities . . . in any season.

MARBOO—Midland Intl. JH 10540 (RCA)
WHAT ABOUT LOVE (prod. by Peter Peters)
 (Midsong, ASCAP)

A strong, bouncy rhythm that should find its way to many disco dance floors highlights this tune. Marboo's Al Green-like vocal sets it apart from all the rest.

RICHARD HEWSON ORCHESTRA—
 Splash SP 200 (Private Stock)
LOVE FOR HIRE (prod. by Chas Peate)
 (Belsize, ASCAP)

This label's first U.S. entry is a crisply orchestrated tour-de-force. There's no overlooking the obvious appeal of this record, as it defies categorization.

The Gary Wright Overnight Miracle

Gary Wright's overnight miracle took six months to pull off. Even so, Warners accepts all miracles these days.

With a smile.

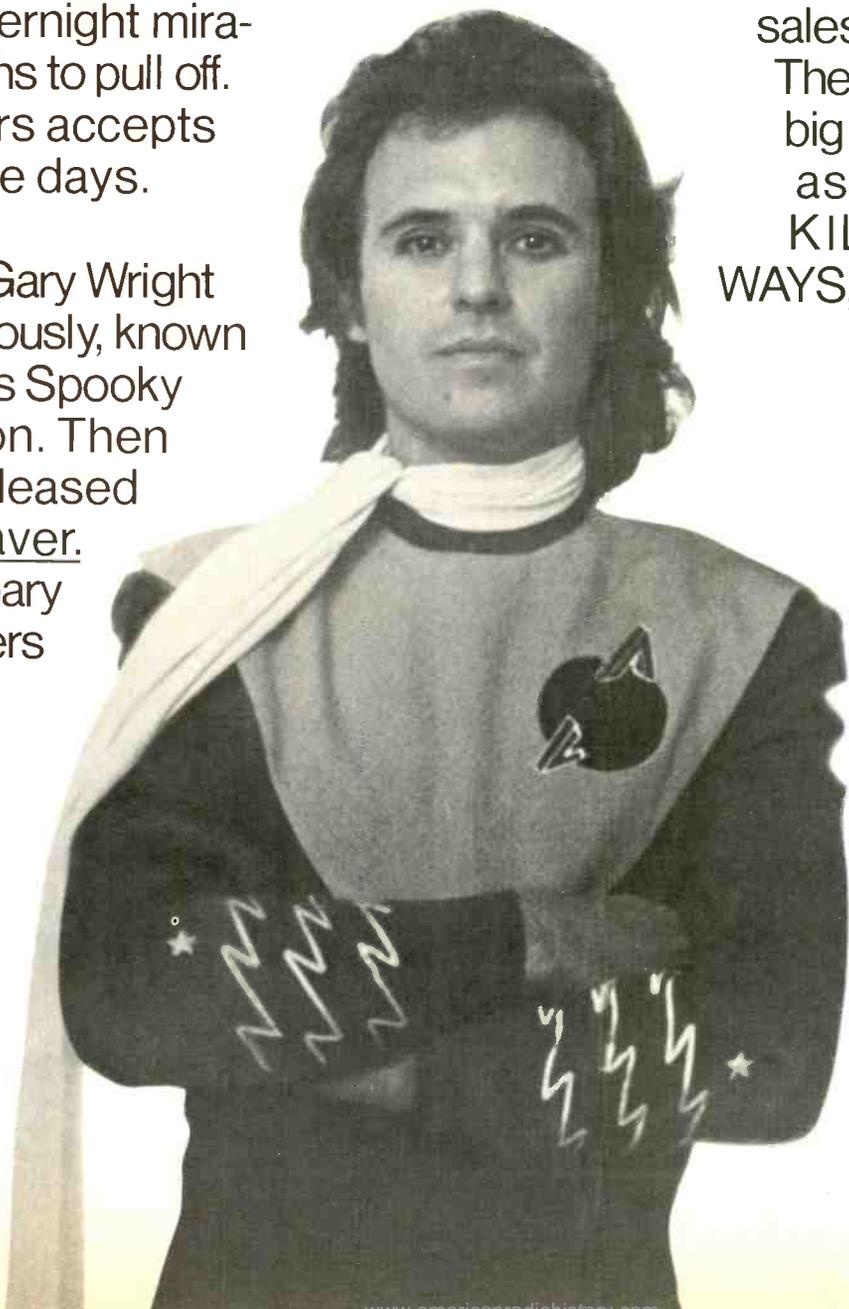
Six months ago, Gary Wright lived less miraculously, known then mainly for his Spooky Tooth association. Then Warner Bros. released The Dream Weaver.

For six months, Gary toured and Warners pushed.

All summer, tour and push.

All winter, tour and push.

This week, Gary Wright is a Warners



sales and radio spectacular: The Dream Weaver's taking big jumps at such stations as CKLW, KFRC, KHJ, KILT, KJR, KLIF, U-100, WAYS, WCFL, WDRC, WHBQ, WIBG, WIXY, WQXI, and WRKO.

All this is because of Gary Wright's Dream Weaver album (BS 2868) and tapes (M8 2868) and M5 2868) and single (WBS 8167).

On Warner Bros. Records, where tour and push belong.



CONEY ISLAND BABY

LOU REED—RCA APL1-0915 (6.98)

Maybe the problem's been that we've taken Lou Reed too seriously. There's always been that element of black humor and a sophistication that only occasionally broke through to the masses. "Coney Island Baby" has a nice light touch, Reed's vocals way up front and the backing exquisitely simple. His best in too long.



IF THE SHOE FITS

PURE PRAIRIE LEAGUE—RCA APL1-1247 (6.98)

In concert, PPL is a far raunchier country rock ensemble than the group's records have indicated. "If the Shoe Fits" continues the recorded legacy with a highly refined set drawing in equal measure from Nashville, Macon and southern California. "Long Cold Winter," "Lucille Crawfield" and "Aren't You Mine" are examples.



NOTICE TO APPEAR

JOHN MAYALL—ABC ABCD-926 (6.98)

The British blues master of the '60s went to New Orleans seeking out the production powers of Allen Toussaint for this "Notice." "Who's Next, Who's Now" is a superbly executed Toussaint tune (there are seven others) and "A Hard Day's Night" sounds as it never has before. A well-conceived set.



THE TUFANO & GIAMMARESE BAND

Ode SP 77032 (A&M) (6.98)

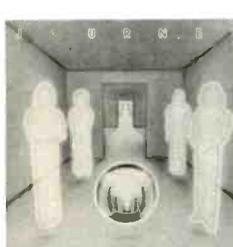
Jack Richardson gives production guidance, Tufano and Giammarese emerging with an identifiable soft-rock mix that balances electric and acoustic sides. "Taken the Shaken" and "Summer Night" stand out as the highpoints in this mostly self-composed set, the band evidencing continued growth and development.



LOOK INTO THE FUTURE

JOURNEY—Col PC 33904 (6.98)

Group's second for Columbia is highlighted by the familiar refrain of George Harrison's "It's All Too Much," given a far more electric treatment here than it had in the original. Further metal machinations on "On A Saturday Night," "Midnight Dreamer" and "I'm Gonna Leave You." The future's in the journey!



SCOTCH ON THE ROCKS

THE BAND OF THE BLACK WATCH—Private Stock PS 2007 (6.98)

Titled after the single of the same name, the album is released as a 10-week tour by the Black Watch and Royal Marines (130 soldiers strong) gets underway—Britain's salute to America's bicentennial. There's a marching band version of "The Bump" (!) as well as "The Pipers Waltz."



HOMEBREW

STARWOOD—Windsong BHL 1-1125 (RCA) (6.98)

Part of the debut release from the John Denver/Jerry Weintraub label venture features an easy-going country rock quintet whose sound is built around lead singers David James Holster and Bobby Mason. "Showdown" gets things off to a gentle start, with "Skinny Body" and "One Time Band" more energetic.



GOOD-BYE POP

NATIONAL LAMPOON—Epic PE 33956 (6.98)

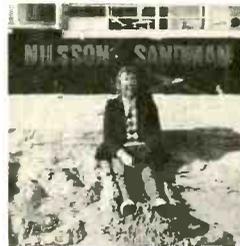
Not just a comedy album but an lp magazine which, if it doesn't totally kill rock and roll forever, will certainly dent your equipment. (And your mind.) Christopher Guest, John Belushi, Gilda Radner and Sean Kelly appear to be the major contributors, splitting your sides along with the record's.



SAY IT AIN'T SO

MURRAY HEAD—A&M SP-4558 (6.98)

Head's first for A&M is lighter than his previous efforts and reminds one of a Ralph McTell adapted to 1976 sensibilities. Each cut is like a one-act play unto itself, yet the effect is one of overall unity. The title track, "Someone's Rocking My Dreamboat" and "You're So Tasty" are well seasoned pleasures.



SANDMAN

NILSSON—RCA APL1-1031 (6.98)

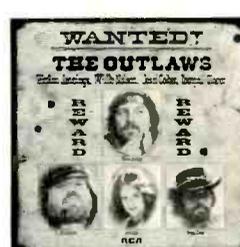
An unlikely combination, perhaps, but sounds as though Harry's been listening to Todd Rundgren ("Something True") and a lot of '30s movie soundtracks ("The Ivy Covered Walls"). "Jesus Christ You're Tall" is the most rock 'n rollin' this time around, and there's some typically off-the-wall advice in "How To Write A Song."



TYMES UP

TYMES—RCA APL1-1072 (6.98)

The vocal sextet that began making formal inroads with "You Little Trustmaker" takes its material from a variety of sources, blending it through equalizer (producer) Billy Jackson. "Only Your Love" and "Good Morning Dear Lord" are two extended disco items, with "Hypnotized" a shorter but no less strong contender.



OUTLAWS

VARIOUS ARTISTS—RCA APL1-1321 (6.98)

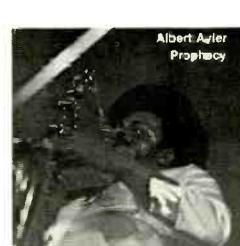
Waylon Jennings, Willie Nelson, Jessi Colter and Tompall Glaser are joined together as representatives of the "progressive country" genre that's carried each to pop as well as country fans. Duets (Waylon & Willie, Waylon and Jessi) and solos released between 1973 and today are the heart of this fine concept.



HE WHO LIVES IN MANY PLACES

TERRY PLUMERI—Airborne ARC 1 (6.98)

The liner notes call this a "momentary summing up" for bassist Plumeri, recorded three years ago with Herbie Hancock, John Abercrombie, Michael Smith, Eric Gravatt and Paul Martin. Impressionistic but carefully crafted, "Timeworn," "Dayspring America" and "Soft Colored Lightstream" stand the passage of time.



PROPHECY

ALBERT AYLER—ESP 3030

The late saxophonist is heard in an intense, emotional set recorded at the Cellar Cafe in New York in the summer of 1964. Assisted by bassist Gary Peacock and percussionist Sonny Murray, Ayler was an avant gardist who still seems to cry out for understanding. An lp for the serious enthusiast and/or historian.

Banks and Hampton wrote
"If You're Ready (Come Go With Me)"
and "Touch a Hand, Make a Friend"
for the Staple Singers,
"Who's Making Love" for Johnnie Taylor,
"If Loving You Is Wrong" for Luther Ingram,
and "I'll Be the Other Woman" for The Soul Children.

And wait till you hear what they've written for
Banks and Hampton

"Make Do With What You Got"

Banks and Hampton
WBS 8177



A single from Warner Bros. Records
Out now

DISCO FILE TOP 20

JANUARY 31, 1976

1. **MIGHTY HIGH**
MIGHTY CLOUDS OF JOY—ABC (lp cut)
2. **THAT OLD BLACK MAGIC**
SOFTONES—Avco
3. **LET'S GROOVE**
ARCHIE BELL & THE DRELLS—TSOP (lp cut)
4. **I LOVE MUSIC**
O'JAYS—Phila. Intl.
5. **JUMP FOR JOY/I COULD HAVE DANCED ALL NIGHT**
BIDDU ORCHESTRA—Epic
6. **TELL THE WORLD HOW I FEEL ABOUT 'CHA BABY**
HAROLD MELVIN & THE BLUENOTES—Phila. Intl. (lp cut)
7. **SING A SONG**
EARTH, WIND & FIRE—Columbia
8. **SALSOUL RAINBOW/YOU'RE JUST THE RIGHT SIZE/CHICAGO BUS STOP**
SALSOUL ORCHESTRA—Salsoul (lp cuts)
9. **INSIDE AMERICA**
JUGGY MURRAY JONES—Jupiter
10. **EVERYTHING IS LOVE**
MIGHTY CLOUDS OF JOY—ABC (lp cut)
11. **DANCE YOUR TROUBLES AWAY**
ARCHIE BELL & THE DRELLS—TSOP (lp cut)
12. **SPANISH HUSTLE/DO THE BUS STOP**
FATBACK BAND—Event (lp cuts)
13. **BOHANNON'S BEAT**
BOHANNON—Dakar (lp cut)
14. **LADY BUMP/THE LADY BUMPS ON**
PENNY McLEAN—Atco
15. **MOVIN'**
BRASS CONSTRUCTION—UA (lp cut)
16. **EXTRA EXTRA (READ ALL ABOUT IT)**
RALPH CARTER—Mercury
17. **I AM SOMEBODY**
JIMMY JAMES & THE VAGABONDS—Pye (lp cut)
18. **WOW**
ANDRE GAGNON—London (Import)
19. **UNION MAN**
CATE BROTHERS—Asylum (lp cut)
20. **BABY FACE**
WING & A PRAYER FIFE & DRUM CORPS—Wing & A Prayer (disco version)

London Names Alpha As N.Y. Distributor

NEW YORK—London Records has announced the appointment of Alpha Distributing Corporation as the exclusive distributors of London product in the New York and New Jersey areas. Alpha had previously been responsible for the distribution of the London label in Connecticut, western Massachusetts and eastern New York.

With the appointment of Alpha, London closed its New York branch, London Records Distributing Corporation.

Carter Returns To Vee Jay

NEW YORK — Calvin Carter has re-joined Vee Jay Records in the capacity of producer and head of a&r. Carter had been with Vee Jay for 10 years, beginning in 1955, producing such label artists as Jerry Butler, Jimmy Reed, the Dells, Curtis Mayfield & the Impressions, Little Richard and others. Vee Jay is currently scouting talent in the jazz, r&b, pop and gospel fields.

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

Two excellent remakes I was prepared to hate: 1) "Autumn Leaves" by the **Jon-Wite Group** (Cenpro) which turns out to be surprisingly attractive and quite well-made — a swirl of violins with a great, where-have-I-heard-that-before? drum break on the longer (4:22) version; a terrific winter song to balance that pile of hot summer records. 2) **Bette Midler's** incredibly fresh rendition of "Strangers in the Night," the kick-off cut from her "Song for the New Depression" album (Atlantic), which DJ Joe Palminteri rightly points out succeeds most of all because it's Midler—her rep carries the song as much as her voice (the inevitable comparison: **Streisand's** "Shake Me, Wake Me"). Producer **Arif Mardin** is working on a longer version which should take it past four minutes, for release in Atlantic's Disco Disc series—but it's already one of the most talked-about (and played) new album cuts.

And a third that grew on me (rapidly): **Hank Crawford's** gorgeous "I Hear a Symphony," the **Holland-Dozier-Holland** song (do you believe it was 10 years ago?) with opening and closing vocals by a multi-tracked **Patti Austin**. "Symphony" (4:45) is the title track of Crawford's new Kudu album, produced by **Creed Taylor** and also featuring "Madison (Spirit, the Power)" which has a slight **Marvin Gaye** feeling about the vocals and a little **Isaac Hayes** in the music; and, of all things, a disco version of the **David Rose** sleaze classic, "The Stripper," which is merely amusing. "Symphony" and "Madison" are already on David Todd's top 10 list from New York's Adams Apple this week.

The HOT new album: The A side of **Vicki Sue Robinson's** debut, "Never Gonna Let You Go" (RCA), advanced to disco DJs in New York this past week and due for general release the first week in February. Opening up is a searing jump cut called "Turn the Beat Around" with an extraordinary, driven vocal by VSR that makes use

(Continued on page 168)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

THE MIRAGE/BOSTON

DJ: Joe Carvello
CHICAGO BUS STOP/SALSOUL RAINBOW/YOU'RE JUST THE RIGHT SIZE—Salsoul Orchestra—Salsoul (lp cuts)
I LOVE MUSIC—O'Jays—Phila. Intl.
JUMP FOR JOY—Biddu Orchestra—Epic
LEMME SEE YA GITCHYER THING OFF, BABY—Crystal Grass—Philips (import)
LET'S GROOVE/DANCE YOUR TROUBLES AWAY—Archie Bell & the Drells—TSOP (lp cuts)
MIGHTY HIGH—Mighty Clouds of Joy—ABC (lp cut)
SING A SONG—Earth, Wind & Fire—Columbia
SPANISH HUSTLE/PARTY TIME—Fatback Band—Event (lp cuts)
TELL THE WORLD HOW I FEEL ABOUT 'CHA BABY—Harold Melvin & the Bluenotes—Phila. Intl. (lp cut)
UNION MAN—Cate Brothers—Asylum (lp cut)

CHAMELEON/NEW YORK

DJ: Joe Palminteri
DON'T YOU HAVE ANY LOVE IN YOUR HEART—Margo Thunder—Capitol/Haven
HEAVEN'S HERE ON EARTH—Hudson County—RCA (disco version)
I LOVE MUSIC—O'Jays—Phil. Intl.
INSIDE AMERICA—Juggy Murray Jones—Jupiter
IT'S NOT WHAT YOU GOT—Eddie Kendricks—Tamla (lp cut)
LET'S GROOVE—Archie Bell & the Drells—TSOP (lp cut)
MIGHTY HIGH—Mighty Clouds of Joy—ABC (lp cut)
MORE, MORE, MORE—Andrea True Connection—Buddah (disco version)
THAT OLD BLACK MAGIC—Softones—Avco
WHAT ABOUT LOVE—Marboo—Midland Intl. (disco version)

ADAMS APPLE/NEW YORK

DJ: David Todd
AFRICAN SYMPHONY—Henry Mancini—RCA (disco version)
CHANGIN'/MOVIN'—Brass Construction—UA (lp cuts)
CHICAGO BUS STOP/SALSOUL RAINBOW—Salsoul Orchestra—Salsoul (lp cuts)
DO THE BUS STOP—Fatback Band—Event (lp cut)
EVERYTHING IS LOVE—Mighty Clouds of Joy—ABC (lp cut)
GIMME SOME MO—Redd Holt Unlimited—Paula (lp cut)
I HEAR A SYMPHONY/MADISON (SPIRIT, THE POWER)—Hank Crawford—Kudu (lp cuts)
IT'S NOT WHAT YOU GOT—Eddie Kendricks—Tamla (lp cut)
SING A SONG—Earth, Wind & Fire—Columbia
THAT OLD BLACK MAGIC—Softones—Avco

DEN I/CHICAGO

DJ: Artie Feldman
DO IT WITH FEELING—Michael Zager & the Moon Band—Bang
I AM SOMEBODY—Jimmy James & the Vagabonds—Pye (lp cut)
I LOVE MUSIC—O'Jays—Phila. Intl.
INSIDE AMERICA—Juggy Murray Jones—Jupiter
JUMP FOR JOY—Biddu Orchestra—Epic
KEEP YOUR EYE ON THE SPARROW—Merry Clayton—Ode
LADY BUMP—Penny McLean—Atco (disco version)
LET'S GROOVE—Archie Bell & the Drells—TSOP (lp cut)
THAT OLD BLACK MAGIC—Softones—Avco
YOU'RE JUST THE RIGHT SIZE/CHICAGO BUS STOP—Salsoul Orchestra—Salsoul (lp cuts)

Wiener Opens Office

LOS ANGELES — George Wiener has announced the opening of a Hollywood branch of George Wiener Music at 6430 Sunset Boulevard, Suite 721, Hollywood 90028.

Wiener detailed his New Year's plans for his company, which include the signing of new artists and composers, recording, packaging, and production of legitimate shows.

Wiener, whose Wemar Music (BMI) and Grand Music (ASCAP) catalogues boast over 1,000 copyrights, has added singers Debbie Wilson and Lindsay L. Lindsey, and singer-composers Ray Augustine and Steve Randall, to his roster.

George Wiener Music will continue to headquarter in New York at the Brill Building, with its London and Australia branches operating under the name George Wiener Music, Ltd.

Buddah Sets Pact With Countrywide

NEW YORK — Stan Sirote, president of Countrywide Tape & Record Distributors, and Art Kass, president of The Buddah Group, have jointly announced the signing of a long-term licensing agreement whereby Countrywide will have exclusive rights to all deleted product of The Buddah Group.

The product will then be re-packaged for release on Kory Records, the economy line label set up by Countrywide.

Fantasy Pacts Assoc.

BERKELEY — Fantasy Records will now be distributed by Associated Records in Phoenix, a firm headed by Leonard Singer. Associated had previously handled Fantasy's sister labels, Milestone and Prestige.

Warm Welcome



Singer Jay Black (left) is welcomed to Private Stock Records by Larry Uttal (right), president of the label, which has just released his new single, "Every Time That You Walk in the Room." Produced by Bob Montgomery, who recently brought the hit "Rocky" by Austin Roberts to Private Stock, the song was written by Jackie DeShannon and marks the first time Black has recorded in Nashville.



**With all the word-of-mouth 10cc's
new album, "How Dare You," is receiving,
it's sure to go a long distance.**



Mercury SRM-1-1061 8-T-ack MC8-1-1061 Musicassette MCR4-1-1061



products of phonogram, inc., one IBM plaza, chicago, ill.
a polygram company

Disco Radio (Continued from page 143)

tisers. The stations have shown a somewhat surprising weakness among teens, consistently losing to established contemporary stations, but total audience figures have been respectable. They have also demonstrated an ability to draw heavily among black listeners.

Several of the programmers contacted cited Frankie Crocker's format at WBLS-FM (New York) as the pioneer in the field. One of a handful of progressive black stations (WHUR-FM in Washington is another), WBLS has combined jazz, r&b and disco with a low-keyed announcer style that has appealed greatly to both black and white audiences.

WKYS, the NBC-owned FM in Washington, has had perhaps the most dramatic success since changing format in July. The station is either first or second in young adults after two ratings books, pulling an audience that is 60 percent white and 40 percent black. WKYS is at present the only major full-time disco station to be playing up its "disco image," but Washington, with many discos and a large black population, would seem to be a natural market in which to do so. Program director Gordon Peil said that there was "some anxiety among white advertisers at first, but after we got the summer book, we were pretty much sold out for the rest of the year."

The WKYS playlist features longer, disco versions of pop hits, and gives most attention to crossover r&b records. Commercial spots are clustered, after the style of progressive radio.

WPIX—"Disco 102"—uses a higher energy sound in a format that is contemporary by day and, since November 1974, disco by night. The station has grown steadily, doing particularly well among adult men.

"The format did well without much product, and now there's a ton of product," said Neil McIntyre, WPIX's program director. "Disco radio is whites listening to danceable black music. I thought white artists would have to sustain disco, but these standards have come along ['Baby Face,' among others], and may make it stick around. It has all of a sudden made New York a unique market—it used to be unique just because it was so slow."

Outside a few natural disco markets—New York, Washington and Philadelphia, and a few others—programmers have modi-

fied the disco radio concept to apply to their markets. KSFX and KAUM, both ABC-owned FMs, have turned around with formats that combine the familiar ABC "Rock in Stereo" with dance music, both black and white.

KSFX began with a format that was relatively progressive, playing a good deal of jazz, but with the arrival of program director Sean Conrad in June of last year, the sound moved closer to a blend of disco and pop, with downtempo r&b records added for balance. Bruce Johnson of KAUM has added danceable records by white artists to his playlist to tailor the disco format to what he sees as the wants of the Houston audience.

WTAE's disco programming is the product of a gradual format switch involving the station and its AM counterpart: "Disco 96" is the only non-simulcast programming the FM station does, and since its advent in mid-October, has been presented commercial-free every evening from 7 p.m. to 6 a.m. By March 1, the station will go to a modified disco-plus-r&b format full-time, and will then sell four to six commercial minutes per hour.

All these programmers are aware that dance crazes have come and gone in the past, yet all are relatively confident that their present formats will survive, with some modification, any decline in disco popularity.

"Discos may be very transient—it's very big now, but where will it be a year from now?" said Allan Shaw, who oversaw the format changes in San Francisco and Houston for ABC Radio. "If the disco thing goes out of style tomorrow, black music on white radio will still be here." Gordon Peil expressed similar sentiment: "We've anticipated a trend—we're using a popular cultural meetingplace for our trademark—but we won't get lost somewhere along the evolutionary way."

If disco stations continue, and if they evolve as their program directors are predicting, a new sort of format—based largely on presenting black music to white audiences—may become established, one which will also cater to the bi-racial audiences that have created the colossal sales figures of Earth, Wind & Fire, Stevie Wonder and many others. The potential change such a format could bring to record sales and record promotion—including a complete redefinition of "crossover"—is enormous.

AM ACTION

(Compiled by the Record World research department)

■ **The Bee Gees** (RSO). This third release from their current gold lp continues to be one of the hottest sales items on the street, enjoying top 20 sales in some areas without major airplay as yet. Fills in several of the gaps this week with many new call letters, including WLS (25), KFRC, CKLW, KJR, WQAM, KILT and KTLK. Who says third singles from lps are shaky?! (Note: One of this week's Powerhouse Picks.)

Gary Wright (Warner Bros.). Breaking new ground each week and obtaining huge jumps in some key spots. New on WQXI, KILT and WCFL. Already #4 in Detroit (7-4 CKLW) with a giant jump reported at nearby WIXY of 39-20. Also 20-14 WOKY, 18-10 WMAK, HB-24 KJR, 26-21 KFRC, 29-25 KHJ, 26-20 WRKO, 38-32 WCOL, 24-20 WHBQ and HB-38 KTLK. Note: Renewed action on the lp sustains momentum and is bulleted at 90 on the RW lp chart.



Michael Murphey

Elton John (MCA). Still difficult to ascertain the stronger side, as there are positives in both directions. Here's a rundown again: "Grow Some Funk Of Your Own" on WCOL (35-27), WIXY (lp), KTLK (32-23), added to WHBQ and KJR (lp); "I Feel Like A Bullet" on KLIF (HB-23), WSAI (27-24), WHBQ (27-22), WFIL (HB-22), KILT (HB-36), 99X (18-17), and newly added to KJR and KSLQ. Both sides being played and co-listed on KHJ (24-20), KFRC (24-19), WRKO (25-27), CKLW (29-26), KXOK (24-19), WQAM (30-23) and WMAK (extra-28). Both sides added WOKY (29).

Captain & Tennille (A&M). It is obvious that this group is quickly becoming a household word in this country as another week of extraordinary activity has passed for this third release. Newly added to WRKO, CKLW, WOKY (28), KSLQ, KILT and WMAK. The jumps include HB-24 KLIF, HB-28 WQXI, 37-33 WIXY, 27-23 KHJ, 28-23 KFRC, HB-27 WHBQ, 40-35 WCOL, extra-23 WFIL and HB-35 KTLK. (Note: One of this week's Powerhouse Picks.)



David Bowie

Michael Murphey (Epic). Steadily building each week with new heavy-weight adds and strong movement reported on stations in areas already on it. A nice sales buzz beginning to add to the picture. Picked this week at WCFL and WCOL and moving nicely at KILT (40-32) and KTLK (33-28). Also on WMAK, KJR, KSTP, KLIF, KRLY, U100, WZUU, KJRB, WDRS, WERC and WBBF among others.

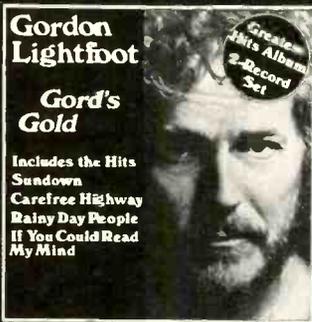
Aerosmith (Columbia). Breaking out of Detroit, where the entire lp catalogue is top 25 material, this single, which qualifies as a national sales breakout, this week picks up several major markets. Areas garnered this week and last are WOKY (27), KJR (lp) and WCOL. Also on CKLW (15-7), WIXY (39-19), WPGC, WZUU, as well as WAKY (10-2), WKLO (13-4), Z93, WERC, WMPs, WCAO, WGCL, WPEZ and WDRQ.

Rufus (ABC) This huge r&b record has steadily been making some substantial pop inroads for the past few weeks. Added this week to WIXY (35), WIBG
(Continued on page 207)

GREATER GREATEST

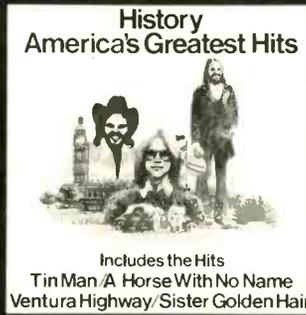
Warner Bros. Records presents a special sales impact program on eight fast-selling Best-Of albums:

**Gordon Lightfoot
Gord's Gold**



Reprise 2RS 2237

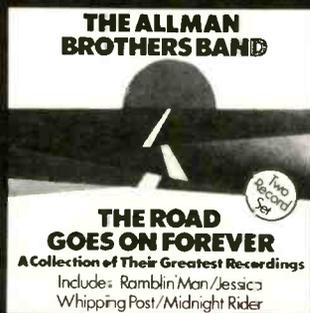
**History
America's Greatest Hits**



**History - America's
Greatest Hits**

Warner Bros. BS 2894

**The Allman
Brothers Band
The Road Goes
On Forever:
A Collection of Their
Greatest Recordings**



Capricorn 2CP 0164

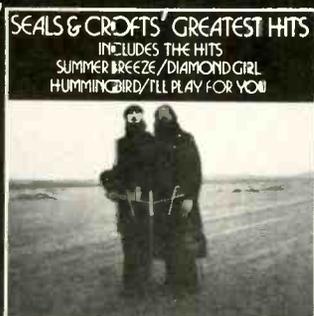
**Good Vibrations -
Best of the Beach Boys**
Includes the Hit Singles Sloop John B
Wouldn't It Be Nice / Sail On Sailor



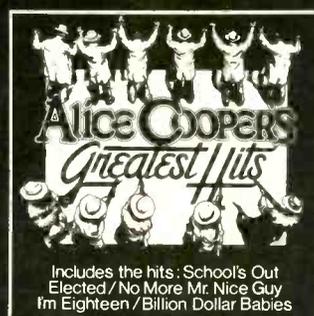
**Good Vibrations -
Best of
The Beach Boys**

Brother/Reprise MS 2223

**Seals & Crofts'
Greatest Hits**



Warner Bros. BS 2886



**Alice Cooper's
Greatest Hits**

Warner Bros. W 2803

**M.U. - The Best of
Jethro Tull**



Chrysalis CHR 1078

**JIMI HENDRIX
EXPERIENCE
SMASH HITS**



**Jimi Hendrix
Smash Hits**

Reprise MS 2025

Ask your WEA distributor for details about discounts, extensive advertising funds and extended dating.



SOUL TRUTH

By DEDE DABNEY



■ **HOLLYWOOD:** Personal Pick: "Can't Get You Off My Mind" — Larry Santos (Casablanca). Haunting, with flavorful lyrics which linger for quite sometime.

DEDE'S DITTIES TO WATCH: "Does Your Mama Know" — Rudy Love & Love Family (Calla); "Boogie Man" — Brooklyn People (Cheri); "Waiting For The Last Goodbye" — Shades Of Blu (A&M).

For many weeks, fans of Harold Melvin & The Bluenotes have been wondering about the status of this group. The following is an interview in which Teddy Pendergrass discussed his current situation.

Record World: What were the circumstances behind your leaving Harold Melvin and the Bluenotes?

Theodore Pendergrass: Different grievances and disagreements — not being able to communicate. As much as I admire the guy it's just not working. It wasn't happening. It was differences in ideas, differences of opinion, feeling crunched. People have been accustomed to calling me Harold Melvin, on stage — people that don't know the group. Not that that put me on an ego trip, but rather getting just dues or recognition because I am an artist. And even though I work for the benefit of the group, it just isn't happening.

RW: Well in reference to the fact that it wasn't happening, why did it take you so long to realize that?

Pendergrass: I realized it all along but I've always tried to be as dedicated as possible until the cause proves to be no more. The more I would try to understand the less I was understood.

RW: Did you try to sit down and talk to Harold?

Pendergrass: I've been with the man for a course of seven years. Of course I've tried to sit down and talk but it didn't seem to do any good.

RW: What about the company itself, Philadelphia International?

Pendergrass: I'm still recording for them, they haven't informed me of anything different.

RW: Did they try to talk to you about solving the problem?

Pendergrass: They tried to get it back together, but they don't have to live out here, they don't have to go through anything out here. All they're concerned about is the name and the sound. But they forget that the name comes from the sound.

RW: When you realized that you weren't coming to

(Continued on page 176)

Who In The World:

The Staple Singers Still Goin' Strong

■ The Staple Singers' debut with Warner Brothers-distributed Curtom Records has certainly been auspicious: their soundtrack album for the film "Let's Do It Again" reached the top 50 on The Album Chart, and the title song, released as a single, was a giant r&b hit and climbed to the 4 position on The Singles Charts this fall, breaking first out of the Detroit area.

For Roebuck, Mavis, Cleo and Yvonne Staples, it has been only the latest success in a career that spans more than a quarter century and has resulted in record sales extending into seven figures. Warner Brothers is their fifth label, and "Let's Do It Again" their third motion picture credit, and they show no sign of slowing down.

Their career as a vocal group, begun in Chicago churches, would have been launched in 1948, but the Staples were forced to wait a few years for Mavis' voice to develop. By 1953, they were well known just from church singing, and began performing their four- and five-part renditions of gospel classics on radio. They signed with the local United Records label, then were picked up by the larger black independent, Vee Jay Records, in 1956.

In the sixties the group found its way to the Epic label, where they never scored a major hit, but saw some pop action with a cover of "For What It's Worth" and with "Why Am I Treated So Bad."

'70s Success

Their greatest success has come in the seventies, first with Stax Records and now with Curtom. "Heavy Makes You Happy (Sha Na Boom Boom)" was a pop and r&b hit in 1971, and was followed by the top 15 hit "Respect Yourself," and, in 1972, by "I'll Take You There," which reached the top spot on "The Singles Chart and sold over two and a half million copies. "(If You're Ready) Come Go With

Me" and other singles continued the hit tradition.

These were not gospel songs, but their message of love and brotherhood proved that inspirational music had a place not only on black religious radio, but on white and black pop playlists as well.

The group has appeared in Africa, Japan, Iran, and in several European countries, starred at Madison Square Garden and Carnegie Hall, and made numerous television appearances. They have performed in the films "Wattstax" and "Save the Children."

The Staple Singers, led by Mavis' strong, expressive lead vocals, have demonstrated an ability to captivate audiences for 25 years, and their association with Warner Bros. should be a long and prosperous one.

O'Jays Ready Tour

■ PHILADELPHIA — Philadelphia International Recording artists the O'Jays have announced that on February 1 they will embark on a nationwide tour. The "Family Reunion," show will be promoted exclusively by Lewis Grey of Star Treatment Productions and Quentin Perry of Taurus Productions.

The tour, which will take the group throughout the entire continental United States, will include areas where the O'Jays have previously not appeared. Motown recording artists the Commodores will join the O'Jays on the tour as special guest stars.

Gemini Taps Zell

■ LOS ANGELES—Burt Zell has joined Gemini Artists in an executive capacity, announced senior vice president Ira Okun. Zell was most recently vice president of Bobby Roberts Enterprises and also a vice president of the old Creative Management Associates. Prior to that, he headed his own agency for several years.

R&B PICKS OF THE WEEK

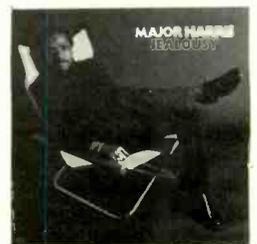
SINGLE THE STAPLE SINGERS, "NEW ORLEANS" (Warner-Tamerlane, BMI). After such a magnificent tune as "Let's Do It Again," the family of four has really done it again. New Orleans is a city of many colorful sounds, and with that knowledge Mavis has added her gospel voice to excellent lyrics. Arrangers Gil Askey and Rich Tufo have handled each and every instrument superbly. Curtom CMS 0113 (WB).



SLEEPER SOUL CHILDREN, "FINDERS KEEPERS" (Hearsay, BMI). Producer Don Davis has given this group a new lease on their singing career. Heavy rhythm patterns make for interesting smooth-sailing notes. With a dynamic, forceful sound, Soul Children have come back with the unique quality that is theirs alone. Epic 8-50178.



ALBUM MAJOR HARRIS, "JEALOUSY." Having had a successful year with "Love Won't Let Me Wait," Harris has outdone himself with a package of many hits. The title cut is a perfect display of creativity. "Tynisa" displays the joy of love which Major Harris so excellently handles. A package destined to be among one of new year's collector's items. Atlantic SD 18160.



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9	7
10	14

- 11 12 **MAKE LOVE TO YOUR MIND**
BILL WITHERS—Columbia 3 10255
- 12 18 **LOVING POWER**
IMPRESSIONS—Curton 0110 (WB)
- 13 16 **YOU SEXY THING**
HOT CHOCOLATE—Big Tree BT 16047 (Atlantic)
- 14 8 **LOVE ROLLERCOASTER**
OHIO PLAYERS—Mercury 73734
- 15 20 **LOVE OR LEAVE**
SPINNERS—Atlantic 3309
- 16 17 **HOLD BACK THE NIGHT**
TRAMMPS—Buddah BDA 507
- 17 11 **WAKE UP EVERYBODY (PART I)**
HAROLD MELVIN & THE BLUENOTES—Phila. Intl. Z58 3579 (Col)
- 18 27 **YOU'RE FOOLING YOU**
DRAMATICS—ABC 12150
- 19 30 **SWEET THING**
RUFUS FEATURING CHAKA KHAN—ABC 12149
- 20 24 **INSEPARABLE**
NATALIE COLE—Capitol P 4193
- 21 22 **SUNNY**
YAMBU—Montuna Gringo MG 8003 (PIP)
- 22 29 **BOOGIE FEVER**
SYLVERS—Capitol P 4179
- 23 26 **SHAME ON THE WORLD**
MAIN INGREDIENT—RCA JB 10431
- 24 13 **THAT'S THE WAY (I LIKE IT)**
KC & THE SUNSHINE BAND—TK 1015
- 25 15 **LET'S DO IT AGAIN**
THE STAPLE SINGERS—Curton 0109 (WB)
- 26 32 **I NEED YOU, YOU NEED ME**
JOE SIMON—Spring SPR 163 (Polydor)
- 27 33 **LET THE MUSIC PLAY**
BARRY WHITE—20th Century TC 2265
- 28 28 **DISCO SAX/FOR THE LOVE OF YOU**
HOUSTON PEARSON—Westbound WT 5015 (20th Century)
- 29 35 **QUIET STORM**
SMOKEY ROBINSON—Tamla T 54265F (Motown)
- 30 19 **FULL OF FIRE**
AL GREEN—Hi 2300 (London)
- 31 21 **FLY, ROBIN, FLY**
SILVER CONVENTION—Midland Intl. MB 10339 (RCA)
- 32 39 **I GOT OVER LOVE**
MAJOR HARRIS—Atlantic 3303
- 33 34 **NEEDING YOU, WANTING YOU**
CHUCK JACKSON—All Platinum 2360
- 34 40 **HOT (I NEED LOVE)**
JAMES BROWN—Polydor PD 14301
- 35 36 **BABY FACE**
WING & A PRAYER FIFE & DRUM CORPS—Wing & A Prayer HS 103 (Atlantic)
- 36 42 **JUST YOUR FOOL**
LEON HAYWOOD—20th Century TC 2264
- 37 43 **ABYSSINIA JONES**
EDWIN STARR—Granite G 532
- 38 23 **FREE RIDE**
TAVARES—Capitol P 4184
- 39 45 **NURSERY RHYMES (PART I)**
PEOPLES CHOICE—TSOP Z58 4773 (Col)
- 40 25 **PART TIME LOVE**
GLADYS KNIGHT & THE PIPS—Buddah BDA 513
- 41 48 **YOU**
ARETHA FRANKLIN—Atlantic 3311
- 42 31 **I DESTROYED YOUR LOVE**
SPECIAL DELIVERY—Mainstream MRL 5573
- 43 51 **HONEY I**
GEORGE McCRAE—TK 1016

- 44 37 **SLIP AND DO IT**
BETTY WRIGHT—Alston 3718 (TK)
- 45 38 **LOW RIDER**
WAR—United Artists XW706 Y
- 46 55 **I HAD A LOVE**
BEN E. KING—Atlantic 3308
- 47 47 **IN LOVE FOREVER**
WHISPERS—Soul Train SB 10430 (RCA)
- 48 62 **FROM US TO YOU**
STAIRSTEPS—Dark Horse DH 10005 (A&M)
- 49 56 **HEART BE STILL**
CARL GRAVES—A&M 1757
- 50 53 **(I'M YOUR) FRIENDLY NEIGHBORHOOD FREAK**
CALVIN ARNOLD—Mainstream NCS 7013
- 51 41 **WHERE THERE'S A WILL THERE'S A WAY**
BOBBY WOMACK—United Artists XW735 Y
- 52 60 **BAD LUCK**
ATLANTA DISCO BAND—Ariola-America P 7611 (Capitol)
- 53 63 **CLOSE TO YOU**
B.T. EXPRESS—Roadshow RD 7005 (Scepter)
- 54 44 **FOR THE LOVE OF YOU (PARTS 1 & 2)**
THE ISLEY BROTHERS—T-Neck Z58 2259 (Col)
- 55 64 **HIPIT—PT. 1**
HOSANNA—Calla ST 12078
- 56 59 **DO IT WITH FEELING**
MICHAEL ZAGER—Bang B720
- 57 65 **THAT OLD BLACK MAGIC**
THE SOFTONES—Avco 4663
- 58 66 **PARTY HEARTY**
OLIVER SAIN—Abet 9463
- 59 61 **THE SOUL CITY WALK**
ARCHIE BELL & THE DRELLS—TSOP Z58 4774 (Col)
- 60 46 **EVERY BEAT OF MY HEART**
CROWN HEIGHTS AFFAIR—Delite DEP 1575 (PIP)
- 61 68 **OH, NO, NOT MY BABY**
RALPH DE BLANC—Arista 0161
- 62 49 **WHAT'S COME OVER ME**
MARGIE JOSEPH & BLUE MAGIC—Arico 7030
- 63 50 **SCHOOL BOY CRUSH**
AWB—Atlantic 3304
- 64 — **KEEP HOLDING ON**
TEMPTATIONS—Gordy G 7146F (Motown)
- 65 67 **THE DEVIL IS DOIN' HIS WORK**
THE CHI-LITES—Brunswick 55525
- 66 70 **WHAT'S THE NAME OF THIS FUNK (SPIDERMAN)**
RAMSEY LEWIS—Columbia 3 10235
- 67 — **MAKE IT SWEET**
COKE ESCOVEDO—Mercury 73758
- 68 71 **CHANGE (MAKES YOU WANT TO HUSTLE)**
DONALD BYRD—Blue Note BN XW726 Y (JA)
- 69 — **TANGERINE**
SALSOU ORCHESTRA—Salsoul SZ 2004
- 70 — **(CALL ME) THE TRAVELING MAN**
MASQUERADERS—ABC 12157
- 71 74 **MERRY-GO-ROUND**
MONDAY AFTER—Buddah 512
- 72 — **DISCO LADY**
JOHNNIE TAYLOR—Columbia 3 10281
- 73 75 **I AM SOMEBODY**
JIMMY JAMES—Pye 71057
- 74 — **TODAY I STARTED LOVING YOU AGAIN**
BOBBY BLAND—ABC 12156
- 75 73 **DO WHAT YOU FEEL**
RIMSHOTS—Stang 5065 (All Platinum)

Mercury Signs Purify Bros.



Phonogram, Inc./Mercury Records has just signed the Purify Brothers, James and Bobby, to a recording contract with the first single, a remake of their hit, "I'm Your Puppet," just released. Shown at the signing are (from left): Bill Haywood, national promotion, r&b; Stan Bly, vice president/promotion; Don Schroeder, manager of the Purify Brothers; Jules Abramson, senior vice president/marketing; and Charles Fach, executive vice president.

Disco File (Continued from page 162)

of her voice as another instrument. "Common Thief," rawer and nearly as energetic, follows (and, like the first cut, is over five-and-a-half minutes long) with the side closed out by the title song, "Never Gonna Let You Go," which sounds even better in context with the others. Production is by Warren Schatz, who makes his real breakthrough here. Runner-up cut from Side B: "We Can Do Almost Anything."

Other recommended album cuts: "Into My Thing" from the new Gene Page album ("Lovelock" on Atlantic), an insinuating instrumental with occasional choruses of girls singing, "Get into my thing" and an introduction that makes quite clear what they mean—another good sex song, though the changes may not be the smoothest for dancing; and two cuts from the "Tymes Up" album by the Tymes: "Only Your Love" (5:01), which begins like the Joneses and sweeps you away, and a tough song called "To the Max(imum)"—the best album from the Tymes to date.

"What About Love" by Marboo is just out as a Midland 12-inch disc and already on Joe Palminteri's top 10 at the new Chamelon club in New York. Palminteri says he's been playing a shorter import (from Germany) for months now and is delighted to have this longer version (4:52) which has been disco-mixed by one of New York's favorite DJs, Tony Gioe of Hollywood, who doubled the length of the original. Left field: "Love for Hire" by the Richard Hewson Orchestra (Splash, available through Private Stock), in which the bizarre arrangement is at once the most off-putting and most interesting thing about the record.

Gamble-Huff Scholarship



Kenny Gamble and Leon Huff, co-owners of Philadelphia International Records, have established 13 new scholarships for musically talented teenagers who come from low-income families in the Philadelphia-Camden area. The scholarship will enable students to attend Temple University Center City's music course called "The Business of Music for Junior and Senior High School Students." Pictured (from left) are: Huff, Renee Verker, co-ordinator of the scholarship; Ronald Zalkind, instructor of the course; Roger Dean, director of Temple University's College of Music Preparatory Division; and Gamble.

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(604) 688-7274	Bachman-Turner Overdrive	LAC Mgmt.
(212) 581-8988	Spinners	Mort Lewis
	Commodores	Michael Lip
		Loretta Ly

PUBLISHER (LICENSEE)	ADDRESS & PHONE	TITLES	WRITER	OTHER PUBLISHER
ABC-Dunhill (BMI)	11538 San Vicente Blvd L.A., Calif. 90049 (213) 1330 Ave. of Americas, N.Y. 10019 (212) 581- 2409 21 Ave S., Nash Tenn. 37212 (615) 37	We All Gotta Stick Together	L. Payton R. Knight F. Bridges R. Beasley	Cam-U.S.A. (BMI)
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American Gramophone (SESAC)	20f Or			
A.T.V. (BMI)				

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Cam-U.S.A. (BMI)	489 Fifth Ave. N.Y.C., N.Y. 10017 (212) 682-8400	(212) 598-59
Can't Stop (BMI)	% Alan Grubman 65 E. 55 St., N.Y.C. N.Y. 10022	(416)
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Date, Month, Day of Week	Title (Publication)	Artist	Producer	Publisher (Licensee)	Writer	Record Label (Distribution)
12-20	Sweet Loving Man	Eric Carmen	Jimmy Ienner	Cam-U.S.A. (BMI)	J. Fogarty	Capitol
12-20	The Homecoming	John Fogerty	John Fogerty	Cam-U.S.A. (BMI)	H. R. S.	Capitol
12-20	Up is Hard	John Fogerty	John Fogerty	Cam-U.S.A. (BMI)	J. Fogarty	Capitol
12-20	Years	John Fogerty	John Fogerty	Cam-U.S.A. (BMI)	H. R. S.	Capitol
12-20	Queen	John Fogerty	John Fogerty	Cam-U.S.A. (BMI)	J. Fogarty	Capitol
12-20	Amazing Rhythm Aces	John Fogerty	John Fogerty	Cam-U.S.A. (BMI)	H. R. S.	Capitol
12-20	Rooster	John Fogerty	John Fogerty	Cam-U.S.A. (BMI)	J. Fogarty	Capitol
12-20	10 cc	John Fogerty	John Fogerty	Cam-U.S.A. (BMI)	H. R. S.	Capitol
12-20	Warner	John Fogerty	John Fogerty	Cam-U.S.A. (BMI)	J. Fogarty	Capitol
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12-20	John Fogerty	John Fogerty	John Fogerty	Cam-U.S.A. (BMI)	H. R. S.	Capitol
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12-20	John Fogerty	John Fogerty	John Fogerty	Cam-U.S.A. (BMI)	J. Fogarty	Capitol
12-20	John Fog					

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JANUARY 31, 1976

JAN. 31	JAN. 24		
101	105	TENTH AVENUE FREEZEOUT	BRUCE SPRINGSTEEN—Columbia 3 10274 (Laurel Canyon, ASCAP)
102	102	THIS OLD HEART OF MINE	ROD STEWART—Warner Bros. WBS 8170 (Jobete, ASCAP)
103	101	GOODNIGHT AND GOODMORNING	CECILIO & KAPONO—Columbia 3 10233 (Chappell/Young Ideas, ASCAP)
104	106	LADY BUMP	PENNY McLEAN—Atlantic 7038 (Al Gallico, BMI)
105	107	ONE FINE DAY	JULIE—Tom Cat 10454 (RCA) (Screen Gems, BMI)
106	108	GROWIN' UP	DAN HILL—20th Century TC 2254 (Conley, ASCAP)
107	113	TEXAS CHARLIE	DANIELS BAND—Kama Sutra KA 607 (Kama Sutra/Roda Dara, BMI)
108	109	LONG HAired RED NECK	DAVID ALLEN COE—Columbia 3 10254 (Window/Lotsa, BMI)
109	110	JUST YOUR FOOL	LEON HAYWOOD—20th Century TC 2264 (Jim Edd, BMI)
110	111	DAY DREAMER	CC & COMPANY—Westbound WT 5016 (20th Century/Warner Bros., ASCAP)
111	112	YOU ARETHA FRANKLIN	—Atlantic 3311 (Jay's Enterprises/Chappell, ASCAP)
112	117	HARD TIMES	PETER SKELLERN—Private Stock 054 (Warner Bros., ASCAP)
113	115	KEEP ON PUSHIN'	TERRY WEISS—Platinum PR 701 (PIP) (Stage Door, BMI)
114	—	LOVE ME TONIGHT	HEAD EAST—A&M 1784 (Zuckschank/Irving, BMI)
115	118	SARA SMILE	HALL & OATES—RCA PB 10530 (Unichappell, BMI)
116	133	SUNNY YAMBU	—Montuna Gringo MG 8003 (PIP) (Portable/MRC, BMI)
117	119	I NEED YOU, YOU NEED ME	JOE SIMON—Spring SPR 163 (Polydor) (Pee Wee, BMI)
118	146	UNION MAN	THE CATE BROTHERS—Elektra 45294 (Flat River, BMI)
119	120	YOU'RE FOOLING YOU	DRAMATICS—ABC 12150 (Groovesville, BMI)
120	—	LET YOUR LOVE FLOW	BELLAMY BROS.—Warner Bros. WBS 8169 (Loaves & Fishes, BMI)
121	—	THE GAME IS OVER (WHAT'S THE MATTER WITH YOU)	BROWN SUGAR—Capitol P 4198 ('Bout Time/Missle, BMI)
122	—	GIVE ME AN INCH GIRL	ROBERT PALMER—Island IS 049 (Ackee, ASCAP)
123	132	LONELY SITUATION (LOVE IS ALL I NEED)	HERMAN'S HERMITS—Buddah BDA 516 (Conn, BMI)
124	126	FIND YOURSELF SOMEBODY TO LOVE	RHYTHM—Polydor PD 14288 (Double Trouble/Blackwood, BMI)
125	129	SOMETIMES	JOHNNY LEE—ABC Dot DOA 17603 (Grand Prize, BMI)
126	—	MAMMA MIA	SUGAR CANE—Oasis OC 404 (Casablanca) (Countless, BMI)
127	104	THAT'S WHY I LOVE YOU	ANDREW GOLD—Asylum 45286 (Luckyu, BMI)
128	131	YOUNG LOVE	RAY STEVENS—Barnaby B 618 (Janus) (Lowry, BMI)
129	—	HIGHFLY	JOHN MILES—London 20084 (Velvet/Rak, ASCAP)
130	134	STRONG ENOUGH TO BE GENTLE	BLACK OAK ARKANSAS—MCA 40496 (Far Fetched, ASCAP)
131	—	WHAT DO YOU WANT FROM LIFE	THE TUBES—A&M 1755 (Pseudo Songs)
132	—	I'M SO LONESOME I COULD CRY	TERRY BRADSHAW—Mercury 73760 (Fred Rose, BMI)
133	—	I HEARD IT THROUGH THE GRAPEVINE	CREDENCE CLEARWATER REVIVAL—Fantasy F759 (Stone Agate, BMI)
134	138	I GOT OVER LOVE	MAJOR HARRIS—Atlantic 3303 (Wimot/Scared Pen, BMI)
135	—	LOVE LIFTED ME	KENNY ROGERS—United Artists XW746 Y (Rowe/Smith) (John T. Benson, ASCAP)
136	139	CHLOE CY COLEMAN	—RCA PB 10440 (Robbins, ASCAP)
137	—	TANGERINE	SALSOU ORCHESTRA—Salsoul SZ 2004 (Famous, ASCAP)
138	—	HIT THE ROAD	JACK STAMPEDE—Quality QA 501 (Private Stock) (Tangerine, BMI)
139	148	ABYSINIA JONES	EDWIN STARR—Granite 532 (ATV/Zonal, BMI)
140	—	RIGHT BACK WHERE WE STARTED FROM	MAXINE NIGHTINGALE—United Artists XW752 Y (ATV Universal, BMI)
141	103	EASY AS PIE	BILLY CRASH CRADDOCK—ABC Dot DOA 17584 (Chappell, ASCAP)
142	128	DISCO SAX/FOR THE LOVE OF YOU	HOUSTON PEARSON—20th Century/Westbound WT 5015 (Bridgeport/Jibaro, BMI/Bovina, ASCAP)
143	149	SCOTCH ON THE ROCKS	BAND OF THE BLACK WATCH—Private Stock 055 (Peer Intl. Corp., BMI)
144	116	SHAME ON THE WORLD	MAIN INGREDIENT—RCA JB 10431 (Incredible, BMI)
145	136	ONE WOMAN BAND	CAROL CHASE—Janus J 256 (Finger Songs/Heavy, BMI)
146	123	IN LOVE FOREVER	WHISPERS—Soul Train PB 10430 (RCA) (Spectrum VII, ASCAP)
147	—	THE ASHVILLE UNION RESCUE MISSION	BRIAN GARI—Vanguard VSD 35189 (Foxborough Jr./Intersong USA, ASCAP)
148	121	THE EYES OF LITTLE CHILDREN	LARRY JON WILSON—Monument ZS8 8675 (Col) (Combine, BMI)
149	—	HEART BE STILL	CARL GRAVES—A&M 1757 (UFO, BMI)
150	122	I CHEAT THE HANGMAN	DOOBIE BROTHERS—Warner Bros. WBS 8161 (Landowne/Warner, ASCAP)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

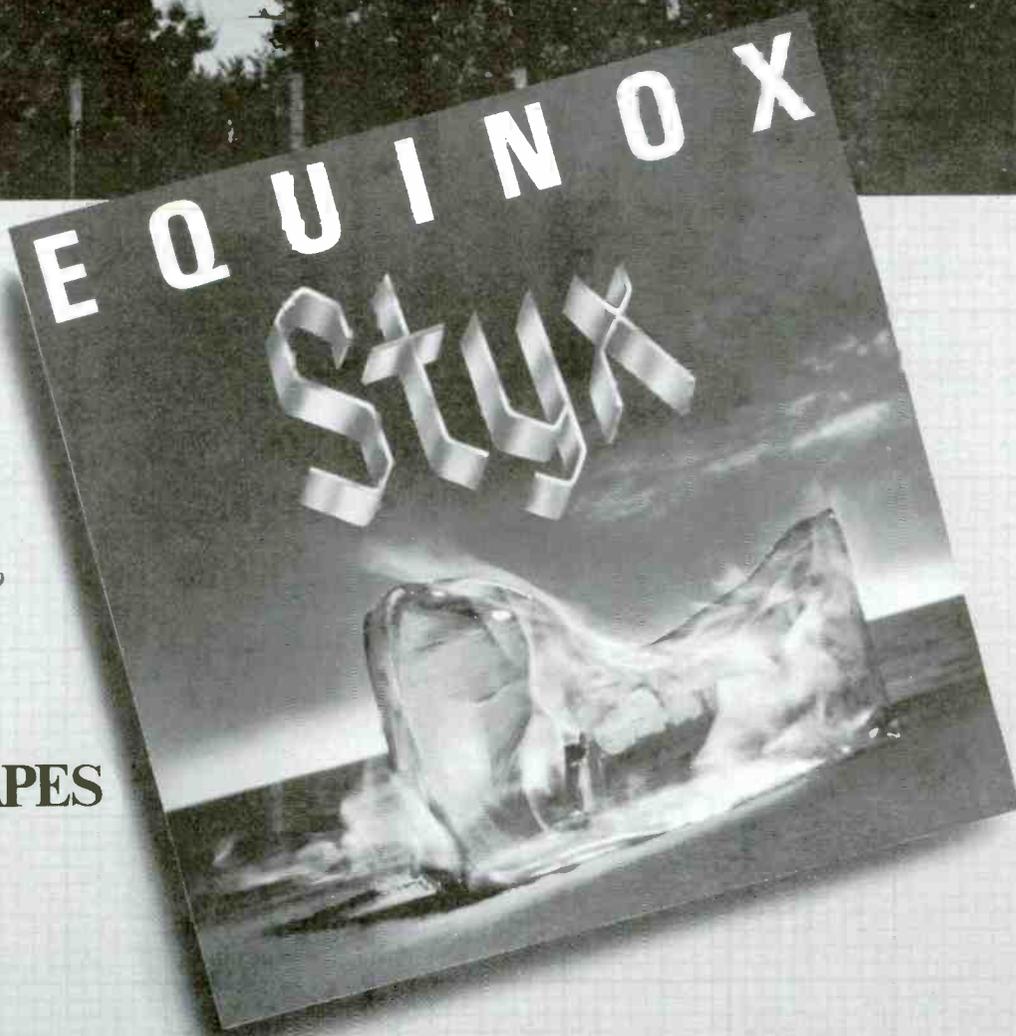
ALL BY MYSELF	Jimmy Ienner (C.A.M./U.S.A., BMI)	22	LOVE IS A ROSE	Peter Asher (Silver Fiddle, BMI)	78
BABY FACE	Stephen Schaeffer & Harold Wheeler (Warner Bros., ASCAP)	33	LOVE TO LOVE YOU BABY	Pete Ballotte (Sunday & Cale Americans, ASCAP)	4
BACK TO THE ISLAND	Denny Cordell & Leon Russell (Skyhill, BMI)	70	LOVE MACHINE PART I	Freddie Perren (Jobete/Grimore, ASCAP)	10
BANAPPLE GAS	Cat Stevens (Ashtar Music B.V., BMI)	81	LOVE ROLLERCOASTER	Ohio Players (Ohio Players/Unichappell, BMI)	3
BLUE EYES CRYING IN THE RAIN	Willie Nelson (Milene, BMI)	97	LOVING POWER	Chuck Jackson & Marvin Yancy (Jay's Enterprises/Chappell, ASCAP)	93
BOHEMIAN RHAPSODY	Roy Thomas Baker (Trident, ASCAP)	47	LOW RIDER	Jerry Goldstein w. Lonnie Jordan & Howard Scott/Far Out Prod. (Far Out, ASCAP)	83
BOOGIE FEVER	Freddie Perren (Perren Vibes/Bullpen, ASCAP/BMI)	91	MAKE LOVE TO YOUR MIND	Bill Withers & Larry Nash (Golden Withers, BMI)	88
BREAKAWAY	Richard Perry (Almo/Caledonia Steam, ASCAP)	73	MIRACLES	Jefferson Starship & Larry Cox (Diamondback, BMI)	85
BREAKING UP IS HARD TO DO	Neil Sedaka & R. Appere (Screen Gems-Columbia, BMI)	12	MY LITTLE TOWN	Paul Simon, Art Garfunkel and Phil Ramone (Paul Simon, BMI)	60
CAN THE CAN	Mike Chapman & N. Chinn (Chinnichap/RAK, ASCAP)	75	NIGHTS ON BROADWAY	Arif Mardin (Casserole, BMI)	51
CHAIN GANG	MELODY T. Cashman & T. West (Kings/Conrad, BMI; Unichappell, ASCAP)	68	NURSERY RHYMES	Kenneth Gamble & Leon Huff (Mighty Three, BMI)	100
CONVOY	Don Sears & Chip Davis (American Gramophone, SESAC)	1	ONCE YOU HIT THE ROAD	Thom Bell (Mighty Three/Sacred Pen, BMI)	84
COUNTRY BOY (YOU GOT YOUR FEET IN L.A.)	Dennis Lambert & Brian Potter (ABC/Dunhill/One of a Kind, BMI)	28	ONLY 16	Ron Haffkine (Kegs, BMI)	61
DEEP PURPLE	Mike Curb (Robbins, ASCAP)	64	OUR DAY WILL COME	Hank Medress & Dave Appell (Leeds/Almo, ASCAP)	87
DECEMBER 1963 (OH, WHAT A NIGHT)	Bob Gaudio (Seasons/Jobete, ASCAP)	45	OVER MY HEAD	Fleetwood Mac & Keith Olsen (Rockhopper, ASCAP)	32
DREAM ON	Adrian Barber (Frank Connolly & Daksel, BMI)	49	PALOMA BLANCA	Hans Bouwens (Warner Bros., ASCAP)	24
DON'T CRY	JONI Prod. not listed (Twitty Bird, BMI)	56	PART TIME LOVE	Kenny Kerner & Ritchie Wise (Kipahula, ASCAP)	76
DREAM WEAVER	Gary Wright (Warners, ASCAP)	31	RENEGADE	Bob Johnston (Mystery, BMI)	58
EVIL WOMAN	Jeff Lynne (Unhart/Jef, BMI)	9	ROCK & ROLL ALL NIGHT	Eddie Kramer (Cafe American/Rock Steady, ASCAP)	18
FANNY (BE TENDER WITH MY LOVE)	Arif Mardin (Casserole, BMI)	27	SATURDAY NIGHT	Bill Martin & Phil Couler (Welback, ASCAP)	35
FEELINGS	M. Albert (Fremate Intl., ASCAP)	98	SCHOOL BOY CRUSH	Arif Mardin (Average, BMI)	63
50 WAYS TO LEAVE YOUR LOVER	Paul Simon & Phil Ramone (Paul Simon, BMI)	7	SINCE I FELL FOR YOU	Billy Sherrill (Warner Bros., ASCAP)	95
FLY AWAY	Milton Okun (Charley Lane, ASCAP)	15	SING A SONG M. White & C. Stepney (Sagfire, BMI)	5	
FLY, ROBIN FLY	(Butterfly Prod./by Michael Kunze (Mid-Song, ASCAP))	48	SKY HIGH	Chas. Peate (Dutchess, BMI)	40
FOR THE LOVE OF YOU (PARTS 1 & 2)	Isley Bros. (Bovine, ASCAP)	50	SLOW RIDE	Nick Jameson (Knee Trembler, ASCAP)	26
FOX ON THE RUN	Sweet (Sweet Pub. Ltd.)	11	SOMEWHERE IN THE NIGHT	Joe Wissert (Almo, ASCAP; Irving, BMI)	38
FULL OF FIRE	Willie Mitchell (Jec & Al Green, BMI)	99	SOS B. Uuvaeus & B. Anderson (Countless, BMI)	57	
GOLDEN YEARS	David Bowie & Harry Maslin (Beverly Bros., BMI; Chrysalis/Main Man, ASCAP)	43	SWEET LOVE	James Carmichael & The Commodores (Jobete/Commodores, ASCAP)	44
GOOD HEARTED WOMAN	Ray Pennington & Waylon Jennings (Baron/Willie Nelson, BMI)	77	SWEET THING	Rufus (American Broadcasting, ASCAP)	55
GROW SOME FUNK OF YOUR OWN	G. Dudgeon (Big Pig/Yellow Dog, ASCAP)	30	TAKE IT LIKE A MAN	Randy Bachman (Ranbach/Top Soil, BMI)	86
HEAT WAVE	Peter Asher (Jobete, ASCAP)	78	TAKE IT TO THE LIMIT	Bill Szymczyk (Benchmark/Kinking Bear, ASCAP)	25
HOLD BACK THE NIGHT	R. Baker, N. Harris & E. Young (Golden Fleece, BMI)	71	TELL IT LIKE IT IS	Rick Hall for Fame Prod. (Conrad/Olrap, BMI)	92
HOMECOMING	Peter Anastasio (ATV, BMI)	67	THAT'S THE WAY (LIKE IT)	H. W. Casey and Richard Finch (Sherlyn, BMI)	29
HONEY I	H. W. Casey & R. Finch (Sherlyn, BMI)	89	THE LAST GAME OF THE SEASON (A BLIND MAN IN THE BLEACHERS)	Paul Vance (Tree, BMI)	94
HURRICANE (PART 1)	Don Devito (Ram's Horn, ASCAP)	69	THEME FROM MAHOAGANY (DO YOU KNOW WHERE YOU'RE GOING TO)	Masser (Jobete/Screen Gems-Columbia, ASCAP/BMI)	16
I FEEL LIKE A BULLET (IN THE GUN OF ROBERT FORD)	G. Dudgeon (Big Pig/Leeds, ASCAP)	30	THEME FROM S.W.A.T.	Steve Barri & Michael Omartini (Spellgold, BMI)	13
I LOVE MUSIC (PART I)	Kenneth Gamble & Leon Huff (Mighty Three, BMI)	19	THE WAY I WANT TO TOUCH YOU	Morgan Cavett (Moonlight and Magnolia, BMI)	52
I WRITE THE SONGS	Ron Dante & Barry Manilow (Artists/Sunbury, ASCAP)	2	THE WHITE KNIGHT	Leslie Adv. Agency (Unichappell, BMI)	39
IF I ONLY KNEW	David Anderle (Lost Cabin, BMI)	82	THIS WILL BE	Chuck Jackson & Marvin Yancy (Jay's Ent./Chappell, ASCAP)	54
I'M ON FIRE	Tony Evers (P.R.S., ASCAP)	62	TIMES OF YOUR LIFE	Bob Scaff (Three Eagles, ASCAP)	21
INSEPARABLE	Chuck Jackson & Marvin Yancy (Jay's Enterprise, Ltd./Chappell, ASCAP)	74	TRACKS OF MY TEARS	Peter Asher (Jobete, ASCAP)	53
ISLAND GIRL	Gus Dudgeon (Big Pig/Leeds, ASCAP)	46	TURNING POINT	Leo Graham (Julio Brian & Content, BMI)	79
IT'S TIME TO SAY GOODBYE	J. C. Phillips (Blue Lick, BMI)	72	VENUS	Billy Terrell (Kirshner Songs/Welluck, ASCAP)	80
JUNK FOOD	JUNKIE Randolph Nauert (Peaceable Kingdom, ASCAP)	36	WAKE UP EVERYBODY (PART I)	Kenneth Gamble & Leon Huff (Mighty Three, BMI)	17
LET THE MUSIC PLAY	Barry White (Savette/January, BMI)	41	WALK AWAY FROM LOVE	Van McCoy (Charles Kippis, BMI)	8
LET'S DO IT AGAIN	Curtis Mayfield (Warner-Tamerlane, BMI)	37	WE CAN'T HIDE IT ANYMORE	Don Davis (Groovesville, BMI)	96
LET'S LIVE TOGETHER	David Kirshenbaum (Landers Roberts, ASCAP)	59	WHO LOVES YOU	Bob Gaudio (Seasons/Jobete, ASCAP)	90
LONELY NIGHT (ANGEL FACE)	Daryl Dragon & Toni Tennille (Don Kirshner, BMI)	34	WINNERS AND LOSERS	Dan Hamilton, Joe Frank Carolla & Alan Dennison (Spitfire, BMI)	23
LOVE HURTS	Manny Charlton (House of Bryant, BMI)	20	YESTERDAY'S HEROES	Vanda & Young (Marks, BMI)	42
LOVE OR LEAVE	Thom Bill (Mighty Three, BMI)	66	YOU SEXY THING	Mickie Most (Finchley, ASCAP)	6
LOVE IS A DRUG	Chris Thomas (TRO-Cheshire, BMI)	65			



Gladys Knight & The Pips
PERFECTION IN PERFORMANCE, INC.

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THE BLISTERING
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A&M RECORDS & TAPES



TOUR

January 16	Civic Center, Charleston, W. Va.	January 30	Hirsch Memorial Col., Shreveport, La.
January 17	Mosque, Richmond, Va.	January 31	Civic, Lake Charles, La.
January 18	Coliseum, Greensboro, N.C.	February 1	Univ. of Arkansas, Fayetteville, Ark.
January 23	Veteran's Memorial Aud., Des Moines, Iowa	February 3	Shrine Mosque, Springfield, Mo.
January 25	Civic Aud., Omaha, Neb.	February 4	Memorial Hall, Kansas City, Mo.
January 28	Veteran's Memorial Aud., Columbus, Ohio	February 6	County Fieldhouse, Erie, Pa.
January 29	Van Braun Civic, Huntsville, Ala.	February 7	Stadium, Chicago, Ill.



THE SINGLES CHART

TITLE; ARTIST, Label, Number, (Distributing Label)	JAN. 31	JAN. 24	WKS. ON CHART
1 1 CONVOY C.W. McCALL MGM M 14839			12
2 2 I WRITE THE SONGS BARRY MANILOW/Arista 0157			13
3 3 LOVE ROLLERCOASTER OHIO PLAYERS/Mercury 73734			13
4 7 LOVE TO LOVE YOU BABY DONNA SUMMER/Oasis OC 401 (Casablanca)			8
5 5 SING A SONG EARTH, WIND & FIRE/Columbia 3 10251			11
6 6 YOU SEXY THING HOT CHOCOLATE/Big Tree BT 16047 (Atlantic)			15
7 8 50 WAYS TO LEAVE YOUR LOVER PAUL SIMON/ Columbia 3 10270			7
8 9 WALK AWAY FROM LOVE DAVID RUFFIN/Motown M 1376F			13
9 10 EVIL WOMAN ELECTRIC LIGHT ORCHESTRA/ United Artists XW729 Y			11
10 13 LOVE MACHINE—PART I MIRACLES/Tamla T 54262F (Motown)			12
11 4 FOX ON THE RUN SWEET/Capitol P 4157			13
12 14 BREAKING UP IS HARD TO DO NEIL SEDAKA/Rocket PIG 40500 (MCA)			8
13 16 THEME FROM S.W.A.T. RHYTHM HERITAGE/ABC 12135			11
14 17 SQUEEZE BOX THE WHO/MCA 40475			8
15 15 FLY AWAY JOHN DENVER/RCA PB 10517			9
16 11 THEME FROM MAHOGANY (DO YOU KNOW WHERE YOU'RE GOING TO) DIANA ROSS/Motown M 1377F			14
17 20 WAKE UP EVERYBODY (PART I) HAROLD MELVIN & THE BLUENOTES/Phila. Intl. ZS8 3579 (Col)			12
18 18 ROCK AND ROLL ALL NIGHT KISS/Casablanca NB 850			13
19 12 I LOVE MUSIC (PART I) THE O'JAYS/Phila. Intl. ZS8 3577 (Col)			13
20 24 LOVE HURTS NAZARETH/A&M 1671			12
21 21 TIMES OF YOUR LIFE PAUL ANKA/United Artists XW737 Y			12
22 26 ALL BY MYSELF ERIC CARMEN/Arista 0165			7
23 19 WINNERS AND LOSERS HAMILTON, JOE FRANK & REYNOLDS/ Playboy P 6054			11
24 25 PALOMA BLANCA THE GEORGE BAKER SELECTION/ Warner Bros. WBS 8115			11
25 31 TAKE IT TO THE LIMIT EAGLES/Asylum 45293			6
26 30 SLOW RIDE FOGHAT/Bearsville BSS 0306 (WB)			9
27 36 FANNY (BE TENDER WITH MY LOVE) BEE GEES/ RSO SO 519 (Atlantic)			6
28 22 COUNTRY BOY (YOU GOT YOUR FEET IN L.A.) GLEN CAMPBELL/Capitol P 4155			13
29 28 THAT'S THE WAY (I LIKE IT) KC & THE SUNSHINE BAND/ TK 1015			16
30 50 GROW SOME FUNK OF YOUR OWN/I FEEL LIKE A BULLET (IN THE GUN OF ROBERT FORD) ELTON JOHN/MCA 40505			2
31 40 DREAM WEAVER GARY WRIGHT/Warner Bros. WBS 8167			4
32 27 OVER MY HEAD FLEETWOOD MAC/Reprise RPS 1339			12
33 37 BABY FACE WING & A PRAYER FIFE & DRUM CORPS/ Wing & A Prayer HS 103 (Atlantic)			8
34 58 LONELY NIGHT (ANGEL FACE) CAPTAIN & TENNILLE/ A&M 1782			2
35 23 SATURDAY NIGHT BAY CITY ROLLERS/Arista 0149			16
36 41 JUNK FOOD JUNKIE LARRY GROCE/Warner Bros.-Curb WBS 8165			5
37 29 LET'S DO IT AGAIN STAPLE SINGERS/Curtom 0109 (WB)			16
38 45 SOMEWHERE IN THE NIGHT HELEN REDDY/Capitol P 4192			9
39 49 THE WHITE KNIGHT CLEDUS MAGGARD & THE CITIZENS BAND/Mercury 73751			4
40 32 SKY HIGH JIGSAW/Chelsea 3022			23
41 44 LET THE MUSIC PLAY BARRY WHITE/20th Century TC 2265			7
42 42 YESTERDAY'S HEROES JOHN PAUL YOUNG/Ariola-America P 7607 (Capitol)			7
43 53 GOLDEN YEARS DAVID BOWIE/RCA PB 10441			7
44 52 SWEET LOVE COMMODORES/Motown M 1381F			7
45 54 DECEMBER, 1963 (OH WHAT A NIGHT) THE FOUR SEASONS/ Warner Bros.-Curb WBS 8168			5
46 35 ISLAND GIRL ELTON JOHN/MCA 40461			17



47 55 BOHEMIAN RHAPSODY QUEEN/Elektra 45297			5
48 34 FLY, ROBIN, FLY SILVER CONVENTION/Midland Intl. MB 10339 (RCA)			17
49 59 DREAM ON AEROSMITH/Columbia 3 10278			5
50 46 FOR THE LOVE OF YOU (PART 1 & 2) ISLEY BROTHERS/ T-Neck ZS8 2259 (Col)			11
51 33 NIGHTS ON BROADWAY BEE GEES/RSO SO 515 (Atlantic)			18
52 39 THE WAY I WANT TO TOUCH YOU CAPTAIN & TENNILLE/ A&M 1725			20
53 60 TRACKS OF MY TEARS LINDA RONSTADT/Asylum 45295			5
54 38 THIS WILL BE NATALIE COLE/Capitol P 4109			26
55 65 SWEET THING RUFUS FEATURING CHAKA KHAN/ ABC 12149			4
56 47 DON'T CRY JONI CONWAY TWITTY/MCA 40407			8
57 43 S O S ABBA/Atlantic 3265			25
58 67 RENEGADE MICHAEL MURPHEY/Epic 8 50184			3
59 48 LET'S LIVE TOGETHER ROAD APPLES/Polydor 14285			12
60 51 MY LITTLE TOWN SIMON & GARFUNKEL/Columbia 3 10230			16
61 68 ONLY 16 DR. HOOK/Capitol P 4171			4
62 57 I'M ON FIRE 5000 VOLTS/Mercury 40801			16
63 61 SCHOOL BOY CRUSH AWB/Atlantic 3304			12
64 64 DEEP PURPLE DONNY & MARIE OSMOND/MGM M 14840			7
65 66 LOVE IS THE DRUG ROXY MUSIC/Atco 7042			6
66 75 LOVE OR LEAVE SPINNERS/Atlantic 3309			3
67 71 HOMECOMING HAYGOOD HARDY/Capitol P 4156			7
68 70 CHAIN GANG MELODY JIM CROCE/Lifesong LS 45001			4
69 73 HURRICANE (PART I) BOB DYLAN/Columbia 3 10245			9
70 72 BACK TO THE ISLAND LEON RUSSELL/Shelter SR 40483 (MCA)			5
71 87 HOLD BACK THE NIGHT TRAMMPS/Buddah BDA 507			2
72 81 IT'S TIME TO SAY GOODBYE JONATHAN CAINE/ October 1001			4
73 78 BREAKAWAY GARFUNKEL/Columbia 3 10273			3
74 83 INSEPARABLE NATALIE COLE/Capitol P 4193			7
75 85 CAN THE CAN SUZIE QUATRO/Big Tree BT 16053 (Atlantic)			2
76 56 PART TIME LOVE GLADYS KNIGHT & THE PIPS/ Buddah BDA 513			14
77 86 GOOD HEARTED WOMAN WAYLON & WILLIE/ RCA PB 10529			2
78 63 HEAT WAVE/LOVE IS A ROSE LINDA RONSTADT/ Asylum 45282			22
79 84 TURNING POINT TYRONE DAVIS/Dakar DK 4550 (Brunswick)			6
80 89 VENUS FRANKIE AVALON/Delite DEP 1578			2

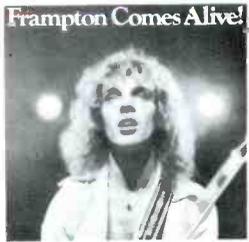
CHARTMAKER OF THE WEEK

81 — BANAPPLE GAS CAT STEVENS A&M 1785			1
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82 91 IF I ONLY KNEW OZARK MOUNTAIN DAREDEVILS/A&M 1772			3
83 62 LOW RIDER WAR/United Artists XW706 Y			18
84 88 ONCE YOU HIT THE ROAD DIONNE WARWICK/ Warner Bros. WBS 8154			5
85 69 MIRACLES JEFFERSON STARSHIP/Grunt FB 10367 (RCA)			24
86 — TAKE IT LIKE A MAN BACHMAN-TURNER OVERDRIVE/ Mercury 73766			1
87 74 OUR DAY WILL COME FRANKIE VALLI/Private Stock 043			16
88 93 MAKE LOVE TO YOUR MIND BILL WITHERS/Columbia 3 10255			3
89 92 HONEY I GEORGE McCRAE/TK 1016			2
90 79 WHO LOVES YOU THE FOUR SEASONS/Warner Bros.-Curb WBS 8122			24
91 95 BOOGIE FEVER SYLVERS/Capitol P 4179			2
92 94 TELL IT LIKE IT IS ANDY WILLIAMS/Columbia 3 10263			3
93 97 LOVING POWER IMPRESSIONS/Curtom 0110 (WB)			2
94 80 THE LAST GAME OF THE SEASON (BLIND MAN IN THE BLEACHERS) DAVID GEDDES/Big Tree BT 16052 (Atlantic)			13
95 99 SINCE I FELL FOR YOU CHARLIE RICH/Epic 8 50182			2
96 — WE CAN'T HIDE IT ANYMORE LARRY SANTOS/ Casablanca 844			1
97 77 BLUES EYES CRYING IN THE RAIN WILLIE NELSON/ Columbia 3 10176			23
98 96 FEELINGS MORRIS ALBERT/RCA PB 10279			29
99 76 FULL OF FIRE AL GREEN/Hi 2300 (London)			11
100 — NURSERY RHYMES PEOPLES CHOICE/TSOP ZS8 4773 (Col)			1

FLASHMAKER



FRAMPTON COMES ALIVE
PETER FRAMPTON
A&M

MOST ACTIVE

- DESIRE—Bob Dylan—Col
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- FACE THE MUSIC—ELO—UA
- NIGHT AT THE OPERA—Queen—Elektra
- STRUTTIN' MY STUFF—Elvin Bishop—Capricorn
- NORTHERN LIGHTS-SOUTHERN CROSS—Band—Capitol
- HISSING OF SUMMER LAWNS—Joni Mitchell—Asylum

WNEW-FM/NEW YORK

- ADDS:**
- BORN TO DIE—Grand Funk—Capitol
 - CATE BROTHERS—Asylum
 - DAVID COURTNEY'S FIRST DAY—UA
 - IF THE SHOE FITS—Pure Prairie League—RCA
 - JOHN KLEMMER—ABC
 - LOOK INTO THE FUTURE—Journey—Col
 - RELEASE—Henry Gross—Lifesong
 - STATION TO STATION—David Bowie—RCA
 - TEAR GAS—American Tears—Col
 - THOROUGHbred—Carole King—Ode
- HEAVY ACTION (approximate airplay):**
- BORN TO RUN—Bruce Springsteen
 - ERIC CARMEN—Arista
 - DESIRE—Bob Dylan—Col
 - FLEETWOOD MAC—WB
 - FRAMPTON COMES ALIVE—Peter Frampton—A&M
 - KATE & ANNA MCGARRIGLE—WB
 - NATIVE SONS—Loggins & Messina—Col
 - NIGHT AT THE OPERA—Queen—Elektra
 - REVERBERIE—PA/USA
 - WIND ON THE WATER—David Crosby & Graham Nash—ABC

WBCN-FM/BOSTON

- ADDS:**
- AFTERTONES—Janis Ian—Col
 - CONEY ISLAND BABY—Lou Reed—RCA
 - ELITE HOTEL—Emmylou Harris—Reprise
 - FRAMPTON COMES ALIVE—Peter Frampton—A&M
 - KATE & ANNA MCGARRIGLE—WB
 - NATIVE SONS—Loggins & Messina—Col
 - RELEASE—Henry Gross—Lifesong
 - SONGS FOR THE NEW DEPRESSION—Bette Midler—Atlantic
 - THOROUGHbred—Carole King—Ode
 - WE BE SAILIN'—B. W. Stevenson—WB
- HEAVY ACTION (airplay):**
- CRISIS? WHAT CRISIS?—Supertramp—A&M
 - DESIRE—Bob Dylan—Col
 - FACE THE MUSIC—ELO—UA
 - FLEETWOOD MAC—WB
 - BOB MARLEY & THE WAILERS LIVE—Island (Import)
 - NIGHT AT THE OPERA—Queen—Elektra
 - SIREN—Roxy Music—Atco
 - STATION TO STATION—David Bowie—RCA
 - STRUTTIN' MY STUFF—Elvin Bishop—Capricorn
 - TOYS IN THE ATTIC—Aerosmith—Col

WMMR-FM/PHILADELPHIA

- ADDS:**
- CONEY ISLAND BABY—Lou Reed—RCA
 - DAVID COURTNEY'S FIRST DAY—UA
 - SONGS FOR THE NEW DEPRESSION—Bette Midler—Atlantic
 - THOROUGHbred—Carole King—Ode
 - HEAVY ACTION (airplay, sales, phones):**
 - DESIRE—Bob Dylan—Col
 - FRAMPTON COMES ALIVE—Peter Frampton—A&M
 - BARRY LYNDON—Soundtrack—WB
 - TEASER—Tommy Bolin—Nemperor

WLIR-FM/LONG ISLAND

- ADDS:**
- CONEY ISLAND BABY—Lou Reed—RCA
 - DAVID COURTNEY'S FIRST DAY—UA
 - FRAMPTON COMES ALIVE—Peter Frampton—A&M
 - NEW RAY OF SUNSHINE—Dobie Gray—Capricorn
 - MICHEL POLNAREFF—Atlantic
 - RELEASE—Henry Gross—Lifesong
 - SHORT CUT RAW BLOOD—Jim Capaldi—Island
 - STATION TO STATION—David Bowie—RCA
 - SUNBURST FINISH—Be-Bop Deluxe—Harvest
 - THOROUGHbred—Carole King—Ode
 - HEAVY ACTION (airplay, in descending order):**
 - FRAMPTON COMES ALIVE—Peter Frampton—A&M
 - NATIVE SONS—Loggins & Messina—Col
 - NORTHERN LIGHTS-SOUTHERN CROSS—Band—Capitol
 - DESIRE—Bob Dylan—Col
 - HISSING OF SUMMER LAWNS—Joni Mitchell—Asylum
 - FLEETWOOD MAC—WB
 - INSIDE—Kenny Rankin—Little David
 - TEASER—Tommy Bolin—Nemperor
 - THE NEW TONY WILLIAMS LIFETIME—Col
 - VANCE OR TOWARS—A&M

WPLR-FM/NEW HAVEN

- ADDS:**
- CONEY ISLAND BABY—Lou Reed—RCA
 - IF THE SHOE FITS—Pure Prairie League—RCA
 - MUSTARD—Roy Wood—UA
 - NATIVE SONS—Loggins & Messina—Col
 - PARIS—Capitol
 - RELEASE—Henry Gross—Lifesong
 - SHORT CUT DRAW BLOOD—Jim Capaldi—Island
 - SUNBURST FINISH—Be-Bop Deluxe—Harvest
 - THOROUGHbred—Carole King—Ode
 - HEAVY ACTION (airplay, phones, in descending order):**
 - FRAMPTON COMES ALIVE—Peter Frampton—A&M
 - SONGS FOR THE NEW DEPRESSION—Bette Midler—Atlantic
 - GRATITUDE—EW&F—Col
 - DESIRE—Bob Dylan—Col
 - NIGHT AT THE OPERA—Queen—Elektra
 - STRUTTIN' MY STUFF—Elvin Bishop—Capricorn

WHFS-FM/WASHINGTON

- ADDS:**
- CONEY ISLAND BABY—Lou Reed—RCA
 - LIVE AT LEEDS—John Martyn—Island (Import)
 - MANGO SUNRISE—John Lee & Gerry Brown—Bluenote
 - KATE & ANNA MCGARRIGLE—WB
 - PLANET END—Larry Coryell—Vanguard
 - SHORT CUT DRAW BLOOD—Jim Capaldi—Island
 - STARLAND VOCAL BAND—Windsong
 - STEPPIN' OUT—Gary Stewart—RCA
 - WEARY TRAVELER—Bill Monroe—MCA
 - WE BE SAILIN'—B. W. Stevenson—WB
 - HEAVY ACTION (airplay, phones, in descending order):**
 - DESIRE—Bob Dylan—Col
 - ELITE HOTEL—Emmylou Harris—Reprise

- HORSES—Patti Smith—Arista
- STRUTTIN' MY STUFF—Elvin Bishop—Capricorn
- HISSING OF SUMMER LAWNS—Joni Mitchell—Asylum
- AFTERTONES—Janis Ian—Col
- BOB MARLEY & THE WAILERS LIVE—Island (Import)
- NILS LOFGREN LIVE—A&M
- NORTHERN LIGHTS-SOUTHERN CROSS—Band—Capitol
- KOLN CONCERTS—Keith Jarrett—ECM

WMMS-FM/CLEVELAND

- ADDS:**
- BORN TO DIE—Grand Funk—Capitol
 - FEVER (single)—Bruce Springsteen—Col
 - MARCUS GARVEY—Burning Spear—Island
 - IF THE SHOE FITS—Pure Prairie League—RCA
 - LEAVE THE REGGAE TO US—Greyhound—Mercury
 - LOOK INTO THE FUTURE—Journey—Col
 - SANDMAN—Nilsson—RCA
 - SHORT CUT DRAW BLOOD—Jim Capaldi—Island
 - THOROUGHbred—Carole King—Ode
 - Y'KNOW WOT I MEAN—Speedy Keen—Island
 - HEAVY ACTION (sales, airplay, in descending order):**
 - DESIRE—Bob Dylan—Col
 - STATION TO STATION—David Bowie—RCA
 - FRAMPTON COMES ALIVE—Peter Frampton—A&M
 - NIGHT AT THE OPERA—Queen—Elektra
 - CONEY ISLAND BABY—Lou Reed—RCA
 - ERIC CARMEN—Arista
 - FACE THE MUSIC—ELO—UA
 - SIREN—Roxy Music—Atco
 - HORSES—Patti Smith—Arista
 - STEPHEN STILLS LIVE—Atlantic

WXRT-FM/CHICAGO

- ADDS:**
- COLD DAY IN HELL—Otis Rush—Delmark
 - FLY THROUGH THE COUNTRY—New Grass Revival—Flying Fish
 - FRAMPTON COMES ALIVE—Peter Frampton—A&M
 - MANGO SUNRISE—John Lee & Gerry Brown—Bluenote
 - NATIVE SONS—Loggins & Messina—Col
 - PLANET END—Larry Coryell—Vanguard
 - SHORT CUT DRAW BLOOD—Jim Capaldi—Island
 - SONGS FOR THE NEW DEPRESSION—Bette Midler—Atlantic
 - SUNBURST FINISH—Be-Bop Deluxe—Harvest
 - HANK WILLIAMS JR. & FRIENDS—MGM
 - HEAVY ACTION (sales, phones, airplay):**
 - FACE THE MUSIC—ELO—UA
 - FLEETWOOD MAC—WB
 - HISSING OF SUMMER LAWNS—Joni Mitchell—Asylum
 - HORSES—Patti Smith—Arista
 - I LOVE THE BLUES—George Duke—BASF
 - JOURNEY TO LOVE—Stanley Clarke—Nemperor
 - STILL CRAZY—Paul Simon—Col
 - WIND ON THE WATER—David Crosby & Graham Nash—ABC

W-4-FM/DETROIT

- ADDS:**
- BORN TO DIE—Grand Funk—Capitol
 - FRAMPTON COMES ALIVE—Peter Frampton—A&M
 - RELEASE—Henry Gross—Lifesong
 - SONGS FOR THE NEW DEPRESSION—Bette Midler—Atlantic
 - STATION TO STATION—David Bowie—RCA
 - TEAR GAS—American Tears—Columbia
 - HEAVY ACTION (airplay, sales, in descending order):**
 - DESIRE—Bob Dylan—Col
 - TED NUGENT—Epic
 - SIREN—Roxy Music—Atco
 - FOOL FOR THE CITY—Foghat—Bearsville

- FACE THE MUSIC—ELO—UA
- M.U.—THE BEST OF JETHRO TULL—Chrysalis
- NIGHT AT THE OPERA—Queen—Elektra
- ATLANTIC CROSSING—Rod Stewart—WB
- HORSES—Patti Smith—Arista
- NUMBERS—Cat Stevens—A&M

KSHE-FM/ST. LOUIS

- ADDS:**
- DAVID COURTNEY'S FIRST DAY—UA
 - FRAMPTON COMES ALIVE—Peter Frampton—A&M
 - NATIVE SONS—Loggins & Messina—Col
 - RAINBOW RIDER—Mike Harrison—Island
 - SHORT CUT DRAW BLOOD—Jim Capaldi—Island
 - STATION TO STATION—David Bowie—RCA
 - TEAR GAS—American Tears—Col
 - THOROUGHbred—Carole King—Ode
 - WE CAME TO PLAY—Bux—Capitol
 - Y'KNOW WOT I MEAN—Speedy Keen—Island
 - HEAVY ACTION (approximate airplay, phones):**
 - AFTERTONES—Janis Ian—Col
 - BORN TO DIE—Grand Funk—Capitol
 - DESIRE—Bob Dylan—Col
 - FISH OUT OF WATER—Chris Squire—Atlantic
 - IF THE SHOE FITS—Pure Prairie League—RCA
 - HEAD ON—BTO—Mercury
 - HISSING OF SUMMER LAWNS—Joni Mitchell—Asylum
 - PARIS—Capitol
 - NORTHERN LIGHTS-SOUTHERN CROSS—Band—Capitol
 - SUNBURST FINISH—Be-Bop Deluxe—Harvest

SLEEPER



RELEASE
HENRY GROSS
Lifesong

KPFT-FM/HOUSTON

- ADDS:**
- DAVID COURTNEY'S FIRST DAY—UA
 - FRAMPTON COMES ALIVE—Peter Frampton—A&M
 - SHAWNE JACKSON—RCA
 - MOTHERSHIP CONNECTION—Parliament—Casablanca
 - MUSIC YOU ALL—Cannonball Adderly Quintet—Capitol
 - OUTLAWS—Various Artists—RCA
 - RELEASE—Henry Gross—Lifesong
 - SANDMAN—Nilsson—RCA
 - 20TH ANNIVERSARY OF ROCK & ROLL—Bo Diddley—RCA
 - YAMBU—Montuna Gringo
 - HEAVY ACTION (airplay, in descending order):**
 - BOB MARLEY & THE WAILERS LIVE—Island (Import)
 - G. T. MOORE—Mercury
 - SHORT CUT DRAW BLOOD—Jim Capaldi—Island
 - THERE COMES A TIME—Gil Evans—RCA
 - SUNBURST FINISH—Be-Bop Deluxe—Harvest
 - CONEY ISLAND BABY—Lou Reed—RCA
 - TEASER—Tommy Bolin—Nemperor
 - WORK WHILE IT'S DAY—Houston Interdenominational Choir—ABC
 - MANGO SUNRISE—John Lee & Gerry Brown—Bluenote
 - WITHOUT YOU #14 (single)—John Stucky—Flash

KMYR-FM/ALBUQUERQUE

- ADDS:**
- AFTERTONES—Janis Ian—Col
 - ELITE HOTEL—Emmylou Harris—Reprise
 - FISH OUT OF WATER—Chris Squire—Atlantic
 - FRAMPTON COMES ALIVE—Peter Frampton—A&M
 - NILS LOFGREN LIVE—A&M
 - SHORT CUT DRAW BLOOD—Jim Capaldi—Island
 - SONGS FOR THE NEW DEPRESSION—Bette Midler—Atlantic
 - STRUTTIN' MY STUFF—Elvin Bishop—Capricorn
 - THOROUGHbred—Carole King—Ode
 - WE BE SAILIN'—B. W. Stevenson—WB
 - HEAVY ACTION (airplay, sales, phones, in descending order):**
 - DESIRE—Bob Dylan—Col
 - ZUMA—Neil Young—Reprise
 - HISSING OF SUMMER LAWNS—Joni Mitchell—Asylum
 - STILL CRAZY—Paul Simon—Col
 - STEPHEN STILLS LIVE—Atlantic
 - PARADISE WITH AN OCEAN VIEW—Country Joe McDonald—Fantasy
 - FACE THE MUSIC—ELO—UA
 - NORTHERN LIGHTS-SOUTHERN CROSS—Band—Capitol
 - WHO BY NUMBERS—The Who—MCA
 - JOHN KLEMMER—ABC

KSAN-FM/SAN FRANCISCO

- ADDS:**
- ARTFUL DODGER—Col
 - BORN TO DIE—Grand Funk—Capitol
 - CONEY ISLAND BABY—Lou Reed—RCA
 - DAVID COURTNEY'S FIRST DAY—UA
 - FLY TO THE RAINBOW—Scorpions—RCA
 - NATIVE SONS—Loggins & Messina—Col
 - RAINBOW RIDER—Mike Harrison—Island
 - RELEASE—Henry Gross—Lifesong
 - SANDMAN—Nilsson—RCA
 - Y'KNOW WOT I MEAN—Speedy Keen—Island
 - HEAVY ACTION (airplay, in descending order):**
 - FRAMPTON COMES ALIVE—Peter Frampton—A&M
 - NILS LOFGREN LIVE—A&M
 - SHORT CUT DRAW BLOOD—Jim Capaldi—Island
 - LOOK INTO THE FUTURE—Journey—Col
 - SUNBURST FINISH—Be-Bop Deluxe—Harvest
 - STRUTTIN' MY STUFF—Elvin Bishop—Capricorn
 - DESIRE—Bob Dylan—Col
 - CONEY ISLAND BABY—Lou Reed—RCA
 - REACH FOR THE SKY—Sutherland Brothers & Quiver—CBS (Import)
 - TIME HONoured GHOSTS—Barclay James Harvest—Polydor

KMET-FM/LOS ANGELES

- ADDS:**
- AFTERTONES—Janis Ian—Col
 - BEGINNINGS—Steve Howe—Atlantic
 - BORN TO DIE—Grand Funk—Capitol
 - BUTTERFLY BALL—Roger Glover & Friends—UK
 - ELITE HOTEL—Emmylou Harris—Reprise
 - FISH OUT OF WATER—Chris Squire—Atlantic
 - FRAMPTON COMES ALIVE—Peter Frampton—A&M
 - NATIVE SONS—Loggins & Messina—Col
 - STRUTTIN' MY STUFF—Elvin Bishop—Capricorn
 - HEAVY ACTION (airplay, sales):**
 - BORN TO RUN—Bruce Springsteen—Col
 - DESIRE—Bob Dylan—Col
 - ELITE HOTEL—Emmylou Harris—Reprise
 - FACE THE MUSIC—ELO—UA
 - NORTHERN LIGHTS-SOUTHERN CROSS—Band—Capitol
 - STEPHEN STILLS LIVE—Atlantic
 - STRUTTIN' MY STUFF—Elvin Bishop—Capricorn



The Seventh Notch.

Brand-new songs, a big hit album and a current tour kick off lucky number seven. "Native Sons." On Columbia Records and Tapes.

PC 33578

COLUMBIA MARCAS REG. 1976 CBS INC.

Columbia's New Star & A Marketing Plan

By SPEIGHT JENKINS

■ NEW YORK—Though the music business is filled with new comets supposedly on the rise, the number of real debut surprises have been few indeed. Certainly the most famous of this century was Kirsten Flagstad's. The audience at the Metropolitan Opera on February 2, 1935, had not been prepared in any way for the sound of Miss Flagstad's voice, and they, as well as the radio audience, could not believe what they heard. With the world now much smaller, we think that such surprises cannot come.

Lazar Berman

Well, within the last few weeks, some sort of surprise has occurred. Lazar Berman, 45 years old and a citizen of the Soviet Union, has appeared almost out of nowhere and everybody is taking notice. The pianist was hailed by Emil Gilels some 20 years ago, but no one paid any attention. He has recorded virtually nothing for Melodiya; impresarios or conductors in the West

have not asked for him. One simply cannot believe that Sol Hurok, Eugene Ormandy, Leonard Bernstein or Herbert von Karajan ever knew such a man existed or would have played with them.

Liszt Records

Repeatedly, since New York agent Jacques Leiser "discovered" him last summer in Russia after having heard a rare 20-year old disc, Berman has been asked, "Why didn't you play in the West?" "Because no one asked me" is the invariable response. There seems to be no question of Russian anti-Semitism or any other political problems involved.

Berman, at any rate, was finally snapped up, and Columbia has just issued three of the most fantastic Liszt records to hit anyone's turntable in a long time. The records, which contain the Transcendental Etudes, the Mephisto Waltz, the Sonata in B minor as well as a few other pieces, have appeared coincidentally with Ber-

(Continued on page 201)

CLASSICAL RETAIL REPORT

JANUARY 31, 1976

CLASSIC OF THE WEEK



BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT

Angel

BEST SELLERS OF THE WEEK

- BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel
- BEETHOVEN: COMPLETE SYMPHONIES—Solti—London
- CHOPIN: PRELUDES—De Larrocha—London
- KORNGOLD: DIE TOTE STADT—Neblett, Kollo, Leinsdorf—RCA
- PUCCINI: MESSA DI GLORIA—Corboz—RCA

KORVETTES/NATIONAL

- BEETHOVEN: COMPLETE SYMPHONIES—Solti—London
- CHOPIN: PRELUDES—De Larrocha—London
- HANDEL: MESSIAH—Davis—Philips
- KORNGOLD: DIE TOTE STADT—Neblett, Kollo, Leinsdorf—RCA
- MAHLER: SYMPHONY NO. 10, KINDERTOTENLIEDER—Baker, Bernstein—Columbia
- LEONTYNE PRICE AND PLACIDO DOMINGO IN OPERA DUETS—RCA
- PUCCINI: MESSA DI GLORIA—Corboz—RCA
- RAVEL: DAPHNIS ET CHLOE—Boulez—Columbia
- BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel
- RICHARD TUCKER IN MEMORIAM—Columbia

KING KAROL/NEW YORK

- CHOPIN: PRELUDES—De Larrocha—London
- GLIERE: SYMPHONY NO. 3—Rakhlin—Melodiya/Columbia
- HERRMANN: PSYCHO—Herrmann—London
- SONGS AND ARIAS OF ERICH KORNGOLD—Baker—Entr'acte
- KORNGOLD: DIE TOTE STADT—Neblett, Kollo, Leinsdorf—RCA
- PUCCINI: MESSA DI GLORIA—Corboz—RCA
- BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel
- TCHAIKOVSKY: PIANO CONCERTO NO. 1—Berman, Karajan—DG
- VERDI: I MASNADIERI—Caballe, Bergonzi, Gardelli—Philips
- WAGNER: DAS RHEINGOLD—Goodall—Angel

FRANKLIN RECORDS/ATLANTA

- BEETHOVEN: COMPLETE SYMPHONIES—Solti—London
- 19th CENTURY AMERICAN BALLROOM MUSIC—Nonesuch
- CARLOS BY REQUEST—Columbia
- PACHELBEL: KANON—Muenchinger—London
- BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel

TOWER RECORDS/SAN DIEGO

- BEETHOVEN: COMPLETE SYMPHONIES—Solti—London
- BERLIOZ: HAROLD IN ITALY—Mehta—London
- BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia
- KORNGOLD: DIE TOTE STADT—Neblett, Kollo, Leinsdorf—RCA
- PAGANINI: SIX VIOLIN CONCERTOS—Accardo, Dutoit—DG
- PROKOFIEV, DEBUSSY, WEBERN: SONATAS FOR CELLO—Harrell, Levine—RCA
- RAVEL: ORCHESTRAL MUSIC, VOL. V—Martinon—Angel
- ROSSINI: IL BARBIERE DI SIVIGLIA—Sills, Gedda, Milnes, Levine—Angel
- SCHUBERT, CHOPIN: PIANO WORKS—Richter—Columbia/Melodiya
- BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel

DISCOUNT RECORDS/ SAN FRANCISCO

- BEETHOVEN: COMPLETE SYMPHONIES—Solti—London
- BERLIOZ: SYMPHONIE FANTASTIQUE—Karajan—DG
- BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia
- CHOPIN: PRELUDES—De Larrocha—London
- FASCINATING RHYTHM—Menuhin, Grappelli—Angel
- KORNGOLD: DIE TOTE STADT—Neblett, Kollo, Leinsdorf—RCA
- PUCCINI: MESSA DI GLORIA—Corboz—RCA
- RAVEL: DAPHNIS ET CHLOE—Martinon—Angel
- SIBELIUS: SYMPHONIES NOS. 5, 7—Davis—Philips
- BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel

ODYSSEY RECORDS/ SAN FRANCISCO

- CHOPIN: PRELUDES—De Larrocha—London
- GLUCK: IPHIGENIA IN AULIS—Moffo, Fischer-Dieskau, Eichhorn—RCA
- ORFF: CARMINA BURANA—Jochum—DG
- ORFF: CARMINA BURANA—Thomas—Columbia
- PACHELBEL: KANON—Muenchinger—London
- RAVEL: ORCHESTRAL MUSIC, VOL. V—Martinon—Angel
- BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel
- TCHAIKOVSKY: NUTCRACKER SUITE—Fiedler—London
- VIVALDI: FOUR SEASONS—Muenchinger—London
- WAGNER: DAS RHEINGOLD—Goodall—Angel

CLASSICAL PICKS FROM COLUMBIA

RENATA SCOTTO

Three Great Roles At The Met
Two Great Recital Albums



* M 33435



M 33516

* Winner of 4 Major Awards *

CUE
OPERA NEWS

ODYSSEY RECORDS, S.F.
STEREO REVIEW





THE RETAIL REPORT

A survey of NEW product sales in the nation's leading retail outlets listed alphabetically

SALESMAKER OF THE WEEK



DESIRE
BOB DYLAN
Col

TOP RETAIL SALES

- DESIRE—Bob Dylan—Col
- M.U.—THE BEST OF JETHRO TULL—Chrysalis
- AFTERTONES—Janis Ian—Col
- ELITE HOTEL—Emmylou Harris—Reprise
- SONGS FOR THE NEW DEPRESSION—Bette Midler—Atlantic

CAMELOT/NATIONAL

- A NIGHT AT THE OPERA—Queen—Elektra
- AFTERTONES—Janis Ian—Col
- DESIRE—Bob Dylan—Col
- ERIC CARMEN—Arista
- FAMILY REUNION—O'Jays—Phila. Intl.
- GRATITUDE—Earth, Wind & Fire—Col
- GREATEST HITS—Chicago—Col
- HEAD ON—Bachman-Turner Overdrive—Mercury
- M.U.—THE BEST OF JETHRO TULL—Chrysalis
- SONGS FOR THE NEW DEPRESSION—Bette Midler—Atlantic

KORVETTES/NATIONAL

- A NIGHT AT THE OPERA—Queen—Elektra
- AFTERTONES—Janis Ian—Col
- DESIRE—Bob Dylan—Col
- FACE THE MUSIC—Electric Light Orchestra—UA
- FEELINGS—Morris Albert—RCA
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- M.U.—THE BEST OF JETHRO TULL—Chrysalis
- NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
- SONGS FOR THE NEW DEPRESSION—Bette Midler—Atlantic
- THOROUGHbred—Carole King—Ode

MUSICLAND/NATIONAL

- BARBI BENTON—Playboy
- DESIRE—Bob Dylan—Col
- ERIC CARMEN—Arista
- FACE THE MUSIC—Electric Light Orchestra—UA
- FALLIN' IN LOVE—Hamilton, Joe Frank & Reynolds—Playboy
- FOOL FOR THE CITY—Foghat—Bearsville
- HAIR OF THE DOG—Nazareth—A&M
- LOVE TO LOVE YOU BABY—Donna Summer—Oasis
- M.U.—THE BEST OF JETHRO TULL—Chrysalis
- WHO I AM—David Ruffin—Motown

RECORD BAR/NATIONAL

- AFTERTONES—Janis Ian—Col
- BORN TO DIE—Grand Funk Railroad—Capitol
- DESIRE—Bob Dylan—Col
- ELITE HOTEL—Emmylou Harris—Reprise
- FISH OUT OF WATER—Chris Squire—Atlantic
- IF THE SHOE FITS—Pure Prairie League—RCA
- NATIVE SONS—Loggins & Messina—Col
- OUTLAWS—Various Artists—RCA
- SONGS FOR THE NEW DEPRESSION—Bette Midler—Atlantic
- STRUTTIN' MY STUFF—Elvin Bishop—Capricorn

KING KAROL/NEW YORK

- A NIGHT AT THE OPERA—Queen—Elektra
- BRASS CONSTRUCTION—UA
- DESIRE—Bob Dylan—Col
- DISCO CONNECTION—Isaac Hayes Movement—Hot Buttered Soul
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- M.U.—THE BEST OF JETHRO TULL—Chrysalis
- NATIVE SONS—Loggins & Messina—Col
- PARIS—Capitol
- SONGS FOR THE NEW DEPRESSION—Bette Midler—Atlantic
- WAKE UP EVERYBODY—Harold Melvin & the Bluenotes—Phila. Intl.

RECORD WORLD-TSS STORES/LONG ISLAND

- AFTERTONES—Janis Ian—Col
- BORN TO DIE—Grand Funk Railroad—Capitol
- DANCE YOUR TROUBLES AWAY—Archie Bell & the Drells—TSOP
- DESIRE—Bob Dylan—Col
- ELITE HOTEL—Emmylou Harris—Reprise
- FISH OUT OF WATER—Chris Squire—Atlantic
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- HEAD ON—Bachman-Turner Overdrive—Mercury
- M.U.—THE BEST OF JETHRO TULL—Mercury
- SONGS FOR THE NEW DEPRESSION—Bette Midler—Atlantic

SAM GOODY/EAST COAST

- A NIGHT AT THE OPERA—Queen—Elektra
- BLACK BEAR ROAD—C.W. McCall—MGM
- DESIRE—Bob Dylan—Col
- FISH OUT OF WATER—Chris Squire—Atlantic
- GRATITUDE—Earth, Wind & Fire—Col
- KISS ALIVE—Casablanca
- M.U.—THE BEST OF JETHRO TULL—Chrysalis
- MUSIC OF VICTOR HERBERT—Sills/Kostelanetz—Angel
- SONGS FOR THE NEW DEPRESSION—Bette Midler—Atlantic
- TIMES OF YOUR LIFE—Paul Anka—UA

TWO GUYS/EAST COAST

- A NIGHT AT THE OPERA—Queen—Elektra
- AFTERTONES—Janis Ian—Col
- BLACK BEAR ROAD—C.W. McCall—MGM
- DESIRE—Bob Dylan—Col
- GREATEST HITS—Chicago—Col
- GREATEST HITS—Seals & Crofts—WB
- HEAD ON—Bachman-Turner Overdrive—Mercury
- HELEN REDDY'S GREATEST HITS—Capitol
- M.U.—THE BEST OF JETHRO TULL—Chrysalis
- WHO I AM—David Ruffin—Motown

GARY'S/RICHMOND

- DESIRE—Bob Dylan—Col
- ELITE HOTEL—Emmylou Harris—Reprise
- GRATITUDE—Earth, Wind & Fire—Col
- HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
- KISS ALIVE—Casablanca
- LOVE TO LOVE YOU BABY—Donna Summer—Oasis
- NEW YORK CONNECTION—Tom Scott—Ode
- NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
- RATTLESNAKE—Ohio Players—Westbound
- RELEASE—Henry Gross—Lifesong

FOR THE RECORD/ BALTIMORE

- BEAST FROM THE EAST—Mandrill—UA
- CITY LIFE—Blackbyrds—Fantasy
- CRACK THE SKY—Lifesong
- DESIRE—Bob Dylan—Col

- ELITE HOTEL—Emmylou Harris—Reprise
- MOTHERSHIP CONNECTION—Parliament—Casablanca
- MYSTIC VOYAGE—Roy Ayers Ubiquity—Polydor
- RUFUS FEATURING CHAKA KHAN—ABC
- SPINNERS LIVE—Atlantic
- YOU GOTTA WASH YOUR ASS—Redd Foxx—Atlantic

WAXIE MAXIE/ WASH., D.C.

- BORN TO DIE—Grand Funk Railroad—Capitol
- DESIRE—Bob Dylan—Col
- DISCO CONNECTION—Isaac Hayes Movement—Hot Buttered Soul
- I LOVE THE BLUES—George Duke—BASF
- IF THE SHOE FITS—Pure Prairie League—RCA
- JEALOUSY—Major Harris—Atlantic
- MOTHERSHIP CONNECTION—Parliament—Casablanca
- SALSOU ORCHESTRA—Salsoul
- THE WHO BY NUMBERS—The Who—MCA
- YOU GOTTA WASH YOUR ASS—Redd Foxx—Atlantic

NATL. RECORD MART/ MIDWEST

- AFTERTONES—Janis Ian—Col
- BEGINNINGS—Steve Howe—Atlantic
- DARYL HALL & JOHN OATES—RCA
- DESIRE—Bob Dylan—Col
- DISCO CONNECTION—Isaac Hayes Movement—Hot Buttered Soul
- HEAD ON—Bachman-Turner Overdrive—Mercury
- M.U.—THE BEST OF JETHRO TULL—Chrysalis
- MUSIC MAESTRO PLEASE—Love Unlimited Orchestra—20th Century
- RATTLESNAKE—Ohio Players—Westbound
- SONGS FOR THE NEW DEPRESSION—Bette Midler—Atlantic

HANDLEMAN/DETROIT

- AEROSMITH—Col
- AFTERTONES—Janis Ian—Col
- AGAINST THE GRAIN—Rory Gallagher—Chrysalis
- BORN TO DIE—Grand Funk Railroad—Capitol
- DESIRE—Bob Dylan—Col
- HEAD ON—Bachman-Turner Overdrive—Mercury
- M.U.—THE BEST OF JETHRO TULL—Chrysalis
- RATTLESNAKE—Ohio Players—Westbound
- SONGS FOR THE NEW DEPRESSION—Bette Midler—Atlantic
- THE ROCK—Frankie Miller Band—Chrysalis

RECORD REVOLUTION/ CLEVELAND

- BORN TO DIE—Grand Funk Railroad—Capitol
- CONY ISLAND BABY—Lou Reed—RCA
- DESIRE—Bob Dylan—Col
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- FUTURAMA—Be-Bop Deluxe—Harvest
- IF THE SHOE FITS—Pure Prairie League—RCA
- LOOK INTO THE FUTURE—Journey—Col
- SONGS FOR THE NEW DEPRESSION—Bette Midler—Atlantic
- THOROUGHbred—Carole King—Ode

ROSE DISCOUNT/ CHICAGO

- AFTERTONES—Janis Ian—Col
- BLACK BEAR ROAD—C.W. McCall—MGM
- DESIRE—Bob Dylan—Col
- GRATITUDE—Earth, Wind & Fire—Col
- HEAD ON—Bachman-Turner Overdrive—Mercury
- HELEN REDDY'S GREATEST HITS—Capitol
- LOVE TO LOVE YOU BABY—Donna Summer—Oasis

- M.U.—THE BEST OF JETHRO TULL—Chrysalis
- SCHOOLBOYS IN DISGRACE—Kinks—RCA
- STILL CRAZY—Paul Simon—Col

LIEBERMAN/MINNEAPOLIS

- A NIGHT AT THE OPERA—Queen—Elektra
- AFTERTONES—Janis Ian—Col
- DESIRE—Bob Dylan—Col
- DREAM WEAVER—Gary Wright—WB
- ELITE HOTEL—Emmylou Harris—Reprise
- FISH OUT OF WATER—Chris Squire—Atlantic
- FOOL FOR THE CITY—Foghat—Bearsville
- LYCURGUS—Peter Lang—Flying Fish
- NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
- STRUTTIN' MY STUFF—Elvin Bishop—Capricorn

POPLAR TUNES/MEMPHIS

- AFTERTONES—Janis Ian—Col
- DESIRE—Bob Dylan—Col
- ELITE HOTEL—Emmylou Harris—Reprise
- ERIC CARMEN—Arista
- FACE THE MUSIC—Electric Light Orchestra—UA
- FISH OUT OF WATER—Chris Squire—Atlantic
- FOOL FOR THE CITY—Foghat—Bearsville
- OUTLAWS—Various Artists—RCA
- SONGS FOR THE NEW DEPRESSION—Bette Midler—Atlantic
- TURNING POINT—Tyrone Davis—Dakar

PEACHES/FT. LAUDERDALE

- AFTERTONES—Janis Ian—Col
- CRISIS? WHAT CRISIS?—Supertramp—A&M
- DESIRE—Bob Dylan—Col
- DISCO CONNECTION—Isaac Hayes Movement—Hot Buttered Soul
- HEAD ON—Bachman-Turner Overdrive—Mercury
- M.U.—THE BEST OF JETHRO TULL—Chrysalis
- NEW YORK CONNECTION—Tom Scott—Ode
- STEPHEN STILLS LIVE—Atlantic
- STRUTTIN' MY STUFF—Elvin Bishop—Capricorn
- TIME FOR ANOTHER—Ace—Anchor

SPEC'S MUSIC/FLORIDA

- DESIRE—Bob Dylan—Col
- ELITE HOTEL—Emmylou Harris—Reprise
- FIREBIRD—Tomita—RCA
- HELEN REDDY'S GREATEST HITS—Capitol
- LOOK INTO THE FUTURE—Journey—Col
- M.U.—THE BEST OF JETHRO TULL—Chrysalis
- NATIVE SONS—Loggins & Messina—Col
- RUFUS FEATURING CHAKA KHAN—ABC
- SONGS FOR THE NEW DEPRESSION—Bette Midler—Atlantic
- TROPEA—Marlin

MUSHROOM/ NEW ORLEANS

- BUTTERFLY BALL—Roger Glover & Guests—Mercury
- CRISIS? WHAT CRISIS?—Supertramp—A&M
- DESIRE—Bob Dylan—Col
- ERIC CARMEN—Arista
- EQUINOX—Styx—A&M
- NEW YORK CONNECTION—Tom Scott—Ode
- TEASER—Tommy Bolin—Nemperor
- THEY CALL US WILD—Wild Magnolias—Barclay (Import)
- TROPEA—Marlin
- BOB MARLEY & THE WAILERS LIVE—Island (Import)
- TAPE CITY/NEW ORLEANS
- COME TASTE THE BAND—Deep Purple—WB
- ELITE HOTEL—Emmylou Harris—Reprise
- FISH OUT OF WATER—Chris Squire—Atlantic

- HEAD ON—Bachman-Turner Overdrive—Mercury
- M.U.—THE BEST OF JETHRO TULL—Chrysalis
- NATIVE SONS—Loggins & Messina—Col
- SIREN—Roxy Music—Atco
- STRUTTIN' MY STUFF—Elvin Bishop—Capricorn
- TEASER—Tommy Bolin—Nemperor
- TROPEA—Marlin

INDEPENDENT RECORDS/ DENVER

- AFTERTONES—Janis Ian—Col
- BARRY LYNDON—WB (Soundtrack)
- CGNEY ISLAND BABY—Lou Reed—RCA
- DESIRE—Bob Dylan—Col
- ELITE HOTEL—Emmylou Harris—Reprise
- EQUINOX—Styx—A&M
- FISH OUT OF WATER—Chris Squire—Atlantic
- IF THE SHOE FITS—Pure Prairie League—RCA
- M.U.—THE BEST OF JETHRO TULL—Chrysalis
- OUTLAWS—Various Artists—RCA

CIRCLES/ARIZONA

- AFTERTONES—Janis Ian—Col
- BORN TO DIE—Grand Funk Railroad—Capitol
- DESIRE—Bob Dylan—Col
- DISCO CONNECTION—Isaac Hayes Movement—Hot Buttered Soul
- ELITE HOTEL—Emmylou Harris—Reprise
- FIREBIRD—Tomita—RCA
- HE'S A FRIEND—Eddie Kendricks—Motown
- MOTHERSHIP CONNECTION—Parliament—Casablanca
- NATIVE SONS—Loggins & Messina—Col
- SONGS FOR THE NEW DEPRESSION—Bette Midler—Atlantic

LICORICE PIZZA/ LOS ANGELES

- AFTERTONES—Janis Ian—Col
- CRISIS? WHAT CRISIS?—Supertramp—A&M
- DESIRE—Bob Dylan—Col
- ELITE HOTEL—Emmylou Harris—Reprise
- GRATITUDE—Earth, Wind & Fire—Col
- GREATEST HITS—Chicago—Col
- M.U.—THE BEST OF JETHRO TULL—Chrysalis
- NORTHERN LIGHTS-SOUTHERN CROSS—The Band—Capitol
- STEPHEN STILLS LIVE—Atlantic
- TEASER—Tommy Bolin—Nemperor

TOWER/LOS ANGELES

- AFTERTONES—Janis Ian—Col
- CRISIS? WHAT CRISIS?—Supertramp—A&M
- DESIRE—Bob Dylan—Col
- FLEETWOOD MAC—Reprise
- GRATITUDE—Earth, Wind & Fire—Col
- GREATEST HITS—Chicago—Col
- HISSING OF SUMMER LAWS—Joni Mitchell—Asylum
- M.U.—THE BEST OF JETHRO TULL—Chrysalis
- THOROUGHbred—Carole King—Ode
- WAKE UP EVERYBODY—Harold Melvin & the Bluenotes—Phila. Intl.

EVERYBODY'S RECORDS/ NORTHWEST

- AFTERTONES—Janis Ian—Col
- DESIRE—Bob Dylan—Col
- DREAMBOAT ANNIE—Heart—Mushroom
- ELITE HOTEL—Emmylou Harris—Reprise
- HEAD ON—Bachman-Turner Overdrive—Mercury
- M.U.—THE BEST OF JETHRO TULL—Chrysalis
- MYSTIC VOYAGE—Roy Ayers Ubiquity—Polydor
- NATIVE SONS—Loggins & Messina—Col
- STRUTTIN' MY STUFF—Elvin Bishop—Capricorn
- TOUCH—John Klemmer—ABC



THE ALBUM CHART

PRICE CODE	
E —	5.98 H — 9.98
G —	7.98 J — 12.98
I —	11.98 F — 6.98

TITLE, ARTIST, Label, Number (Distributing Label)	WKS. ON CHART	
JAN. 31	JAN. 24	
1 2 GRATITUDE EARTH, WIND & FIRE Columbia PG 33694	9	G
2 1 CHICAGO'S GREATEST HITS CHICAGO/Columbia PC 33900	10	F
3 4 STILL CRAZY AFTER ALL THESE YEARS PAUL SIMON/ Columbia PC 33540	15	F
4 30 DESIRE BOB DYLAN/Columbia PC 33893	2	F
5 5 HISTORY/AMERICA'S GREATEST HITS /Warner Bros. BS 2894	11	F
6 3 WINDSONG JOHN DENVER/RCA APL1 1183	18	F
7 7 HELEN REDDY'S GREATEST HITS /Capitol ST 11467	9	F
8 8 BLACK BEAR ROAD C.W. McCALL/MGM M3G 5008	8	F
9 12 TRYIN' TO GET THE FEELING BARRY MANILOW/Arista 4060	13	F
10 9 KISS ALIVE KISS/Casablanca NBLP 7020	17	G
11 6 ROCK OF THE WESTIES ELTON JOHN/MCA 2163	13	F
12 10 GREATEST HITS SEALS & CROFTS/Warner Bros. BS 2886	12	F
13 15 FLEETWOOD MAC /Reprise MS 2225	27	F
14 14 NUMBERS CAT STEVENS/A&M SP 4555	9	F
15 16 FAMILY REUNION THE O'JAYS/Phila. Intl. PZ 33807 (Col)	10	F
16 17 RUFUS FEATURING CHAKA KHAN /ABC ABCD 909	10	F
17 18 RED OCTOPUS JEFFERSON STARSHIP/Grunt BFL1 0999 (RCA)	29	F
18 13 THE BEST OF CARLY SIMON /Elektra 7E 1048	9	F
19 20 WAKE UP EVERYBODY HAROLD MELVIN & THE BLUENOTES/ Phila. Intl. PZ 33808 (Col)	9	F
20 25 GREATEST HITS ELTON JOHN/MCA 2128	63	F
21 22 ONE OF THESE NIGHTS EAGLES/Asylum 7E 1039	32	F
22 23 LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/ A&M SP 4552	43	F
23 19 BAY CITY ROLLERS /Arista 4049	17	F
24 21 NORTHERN LIGHTS-SOUTHERN CROSS THE BAND/ Capitol ST 11440	8	F
25 26 KC AND THE SUNSHINE BAND /TK 603	26	F
26 27 SEDAKA'S BACK NEIL SEDAKA/Rocket 463 (MCA)	28	F
27 31 A NIGHT AT THE OPERA QUEEN/Elektra 7E 1053	6	F
28 29 THE HUNGRY YEARS NEIL SEDAKA/Rocket PIG 2157 (MCA)	17	F
29 11 THE HISSING OF SUMMER LAWN JONI MITCHELL/ Asylum 7E 1051	9	F
30 24 SPINNERS LIVE /Atlantic SD2 910	7	I
31 36 HEAD ON BACHMAN-TURNER OVERDRIVE/Mercury SRM 1 1067	5	F
32 34 TIMES OF YOUR LIFE PAUL ANKA/United Artists LA569 G	6	F
33 28 THE WHO BY NUMBERS THE WHO/MCA 2161	15	F
34 33 BREAKAWAY ART GARFUNKEL/Columbia PC 33700	19	F
35 40 TOYS IN THE ATTIC AEROSMITH/Columbia PC 33479	40	F
36 35 HONEY OHIO PLAYERS/Mercury SRM 1 1038	7	F
37 42 FACE THE MUSIC ELECTRIC LIGHT ORCHESTRA/ United Artists LA546 G	15	F
38 37 LOVE TO LOVE YOU BABY DONNA SUMMER/Oasis OCLP 5003 (Casablanca)	14	F
39 41 RHINESTONE COWBOY GLEN CAMPBELL/Capitol SW 11430	8	F
40 48 MAIN COURSE BEE GEES/RSO SO 4807 (Atlantic)	24	F
41 49 WHO I AM DAVID RUFFIN/Motown M6 849S1	10	F
42 64 M.U.—THE BEST OF JETHRO TULL /Chrysalis CHR 1078 (WB)	2	F
43 44 JOHN DENVER'S GREATEST HITS /RCA CPL1 0374	112	F
44 47 STEPHEN STILLS LIVE /Atlantic SD 18156	6	F
45 46 PRISONER IN DISGUISE LINDA RONSTADT/Asylum 7E 1045	18	F
46 38 BEGINNINGS STEVE HOWE/Atlantic SD 18154	6	F
47 72 AFTERTONES JANIS IAN/Columbia PC 33919	2	F
48 50 BACK HOME AGAIN JOHN DENVER/RCA CPL1 0548	74	F
49 32 CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY ELTON JOHN/MCA 2142	35	F
50 52 FOUR SEASONS STORY /Private Stock PS 7000	8	G
51 62 ERIC CARMEN /Arista 4057	4	F
52 54 SWANS AGAINST THE SUN MICHAEL MURPHEY/ Epic PE 33851	8	F

53 39 WISH YOU WERE HERE PINK FLOYD/Columbia PC 33453	19	F
54 60 CRISIS? WHAT CRISIS? SUPERTRAMP/A&M SP 4560	6	F
55 55 FANDANGO ZZ TOP/London PS 656	38	F
56 59 HORSES PATTI SMITH/Arista 4066	7	F
57 58 GREATEST HITS CAT STEVENS/A&M SP 4519	30	F
58 45 ZUMA NEIL YOUNG/Reprise MS 2242	10	F
59 56 MOVIN' ON COMMODORES/Motown M6 848S1	13	F
60 71 NEW YORK CONNECTION TOM SCOTT/Ode SP 77033 (A&M)	4	F
61 63 GREATEST HITS TONY ORLANDO & DAWN/Arista 4045	29	F
62 43 SCHOOLBOYS IN DISGRACE KINKS/RCA LPL1 5102	9	F
63 89 ELITE HOTEL EMMYLOU HARRIS/Reprise MS 2236	2	F
64 73 RATTLESNAKE OHIO PLAYERS/Westbound W 211 (20th Century)	4	F
65 61 GORD'S GOLD GORDON LIGHTFOOT/Reprise 2RS 2237	10	H
66 53 WIND ON THE WATER DAVID CROSBY & GRAHAM NASH/ ABC ABCD 902	17	F

CHARTMAKER OF THE WEEK

67 — **SONGS FOR THE NEW DEPRESSION**
BETTE MIDLER
Atlantic SD 18155



68 57 SIREN ROXY MUSIC/Atco SD 36127	9	F
69 70 ENDLESS SUMMER BEACH BOYS/Capitol SVBB 11307	56	F
70 74 MUSIC MAESTRO PLEASE LOVE UNLIMITED ORCHESTRA / 20th Century T 480	3	F
71 88 DISCO CONNECTION ISAAC HAYES MOVEMENT/ Hot Buttered Soul ABCD 923 (ABC)	2	F
72 75 CITY LIFE BLACKBYRDS/Fantasy F 9490	8	F
73 84 TEASER TOMMY BOLIN/Nemperor NE 436 (Atlantic)	3	F
74 86 CLEARLY LOVE OLIVIA NEWTON-JOHN/MCA 2148	17	F
75 78 TED NUGENT /Epic PE 33692	5	F
76 — NATIVE SONS LOGGINS & MESSINA/Columbia PC 33578	1	F
77 66 BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ ABC Dot DOSD 2020	38	F
78 92 FISH OUT OF WATER CHRIS SQUIRE/Atlantic SD 18159	2	F
79 91 YOU GOTTA WASH YOUR ASS REDD FOX/Atlantic SD 18157	2	F
80 90 INSIDE KENNY RANKIN/Little David LD 1009 (Atlantic)	2	F
81 95 FOOL FOR THE CITY FOGHAT/Bearsville BR 6959 (WB)	2	F
82 82 VENUS AND MARS WINGS/Capitol SMAS 11419	34	F
83 87 PICK OF THE LITTER SPINNERS/Atlantic SD 18141	26	F
84 51 ROCKY MOUNTAIN CHRISTMAS JOHN DENVER/RCA APL1 1201	11	F
85 85 PHOTOGRAPHS AND MEMORIES, HIS GREATEST HITS JIM CROCE/ABC ABCD 835	3	F
86 102 FALLIN' IN LOVE HAMILTON, JOE FRANK & REYNOLDS/ Playboy PB 407	1	F
87 115 STRUTTIN' MY STUFF ELVIN BISHOP/Capricorn CP 0165 (WB)	1	F
88 83 THE HEAT IS ON ISLEY BROTHERS/T-Neck PZ 33536 (Col)	33	F
89 — BORN TO DIE GRAND FUNK RAILROAD/Capitol ST 11482	1	F
90 107 THE DREAM WEAVER GARY WRIGHT/Warner Bros. BS 2868	1	F
91 68 BORN TO RUN BRUCE SPRINGSTEEN/Columbia PC 33795	21	F
92 94 DESOLATION BOULEVARD SWEET/Capitol ST 11395	3	F
93 97 CITY OF ANGELS MIRACLES/Tamla T6 339S1 (Motown)	2	F
94 96 DIAMONDS AND RUST JOAN BAEZ/A&M SP 4527	34	F
95 76 COME TASTE THE BAND DEEP PURPLE/Warner Bros. PR 2895	7	F
96 79 REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	13	E
97 — FRAMPTON COMES ALIVE PETER FRAMPTON/A&M SP 3703	1	G
98 67 HOUSE PARTY TEMPTATIONS/Gordy G6 973S1 (Motown)	11	F
99 77 MAHOGANY (SOUNDTRACK)/Motown M6 858S1	11	F
100 69 FEELS SO GOOD GROVER WASHINGTON, JR./Kudu KU 24S1 (Motown)	13	F

PARIS

is more zan a city,
more zan romance,
more zan mere music,
it is more like ze
rock'n roll!

PARIS
is
Robert Welch,
Glenn Cornick, and
Thom Mooney.



Capitol
ST-11464

Produced by Jimmy Robinson

Management Larry Larson

101 THE ALBUM CHART 150

JANUARY 31, 1976

JAN. 31	JAN. 24	
101	103	CRACK THE SKY/Lifesong LS 6000
102	109	THE SALSOUL ORCHESTRA/Salsoul SZS 5501
103	80	BARRY WHITE'S GREATEST HITS/20th Century T 493
104	116	EQUINOX STYX/A&M SP 4559
105	65	THE ROAD GOES ON FOREVER THE ALLMAN BROTHERS BAND/ Capricorn 2CP 0164 (WB)
106	108	INSEPARABLE NATALIE COLE/Capitol ST 11429
107	81	LET'S DO IT AGAIN ORIGINAL SOUNDTRACK/Curtom CU 5005 (WB)
108	110	AN EVENING WITH JOHN DENVER/RCA CPL2 0764
109	93	AN EVENING WITH WALLY LONDO FEATURING BILL SLASZO GEORGE CARLIN/Little David LD 1008 (Atlantic)
110	—	IF THE SHOE FITS PURE PRAIRIE LEAGUE/RCA APL1 1247
111	125	MYSTIC VOYAGE ROY AYERS UBIQUITY/Polydor PD 6057
112	98	SAVE ME SILVER CONVENTION/Midland Intl. BKL1 1129 (RCA)
113	123	BAD LUCK ATLANTA DISCO BAND/Ariola-America ST 50004 (Capitol)
114	129	I LOVE THE BLUES/SHE HEARD MY CRY GEORGE DUKE/ BASF MC 25671
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116	99	ATLANTIC CROSSING ROD STEWART/Warner Bros. BS 2875
117	120	DANCE YOUR TROUBLES AWAY ARCHIE BELL & THE DRELLS/ TSOP PZ 33844 (Col)
118	130	HE'S A FRIEND EDDIE KENDRICKS/Tamla T6 343S1 (Motown)
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127	138	AEROSMITH/Columbia PC 32005
128	105	WHO LOVES YOU THE FOUR SEASONS/Warner Bros.-Curb BS 2900
129	135	X RATED BLACK OAK ARKANSAS/MCA 2155
130	106	THE FACES I'VE BEEN JIM CROCE/Lifesong LS 900
131	—	MOTHERSHIP CONNECTION PARLIAMENT/Casablanca NBLP 7022
132	—	CONY ISLAND BABY LOU REED/RCA APL1 0915
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134	—	BRASS CONSTRUCTION/United Artists LA545 G
135	—	OUTLAWS VARIOUS ARTISTS/RCA APL1 1321
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137	104	IS IT SOMETHING I SAID? RICHARD PRYOR/Reprise MS 2227
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New York, N. Y.

By IRA MAYER & BARRY TAYLOR

■ **INJURED BUT NOT HURT:** Deep Purple guitarist **Tommy Bolin** was almost a rock 'n roll casualty at the group's concert in Largo, Maryland last week when he slipped on a patch of ice created by the group's smoke machine, and fell 12 feet off the stage. Bolin, who refuses to use nets, was OK and returned for the group's encore . . . After months of speculation as to **Peter Gabriel's** replacement in **Genesis**, it has been learned that the group's vocals will now be handled by drummer **Phil Collins** who will front the group on its next tour sometime this spring. Replacing Collins at the skins will be **Bill Bruford** who was most recently with **Yes** and **King Crimson** and reportedly turned down a lucrative offer from **Pavlov's Dog** in favor of the Genesis opening. Bruford most recently completed sessions for the next **Pavlov's Dog** album. With both Collins and Bruford among the ranks, the group now boasts two of the world's foremost progressive rock percussionists . . . **Led Zeppelin's** "Presence" now scheduled for the end of February (and it's a short month) . . . New Virgin Records group **Boxer** is a powerful quartet composed of **Mike Patto**, **Ollie Halsall**, **Keith Ellis** and **Tony Newman**.

COMING COVERS AND OTHER ASSORTED TRIVIA: **Robbie Robertson** on the front of the next **Crawdaddy** with **Kiss** adorning **Circus'** newsstand face; and the previously-reported-as-recorded **Peter Knobler** (**Crawdaddy** editor)/**Chris Hillman** tune "Step On Out" is the title of the latter's up-coming lp . . . (Don't worry—this sentence'll be shorter.) **Hall & Oates** are said to have recorded two **Joe Higgins** songs in Jamaica while **David Bowie** was reportedly staying at **Mick Jagger's** apartment and jamming around the island . . . For those searching for **John Rockwell's** Pop Life column in the Friday Times the last two weeks, it appeared on Thursday . . . **Robert Christgau** finally published his opus on the Rock Press Establishment (himself, **Rockwell**, **Dave Marsh**, **Paul Nelson**, **Jon Landau**) in the Village Voice, supporting the notion that the Rock Press is alive and well and building stars (**Bruce Springsteen**, in particular) in New York. We're not convinced, though, that the press deserves as much credit as it takes for Springsteen (or **Patti Smith**, or **Lou Reed**). Sans the hype machines and some basic mass-level gut appeal, it ain't gonna happen . . . **Vince Aletti's** birthday was marked with a special mid-week disco celebration at The Loft in Soho . . . **Jefferson Starship** drummer **John Barbata's** recovering from an emergency appendectomy that's delayed group rehearsals and the start of recording the "Red Octopus" follow-up . . . Two full-color pages in Time with a story on "Pacific Overtures," the musical garnering an incredible amount of love/hate press (nothing in between) with critics on the same papers usually taking opposing sides. (That's the way we always heard it should be?) . . . Winner of Chicago FM'er WXRT's second annual college disc jockey competition was **Richard Doering**. The award is given each year in conjunction with the Loyola University College Radio Conference. The winner receives an engraved scroll, a cash prize and an hour on WXRT. The award was presented to Doering by 'XRT's **John Platt** and **Bob Shulman**.

THE AMERICAN ELTON JOHN?: The comparison has been favorably made between **EJ** and **Billy Joel** and with **Dee Murray** and **Nigel Olsson** currently contributing to sessions for Joel's next lp, there may be more truth in those words than anyone suspected. Producer is **James Guercio**, and just to add a note of the absurd, Joel had the piano from San Francisco's Columbia studios trucked to New York for the sessions. A release (accompanying a photo, no less, of the piano in transit) said Joel "likes its 'funky' sound."

NEW AND NEWER AT THE BOTTOM LINE: **Elayne Boosler**, who opened for **Kenny Rankin**, won obviously unfamiliar audiences over with ease. A **Lily Tomlin** with a well-focused Brooklyn-Jewish bent and the ability to deliver even one-liners in a way that makes you think she's just given a whole dissertation on the subject, she will delight any audience fast enough to keep up with her . . . Hitting the Line the 26th and 27th is **Peter Serkin's** group **Tashi**, a classical chamber group. Tashi's appearance marks an experiment by the club at presenting something other than standard rock/jazz/folk fare.

CONDOLENCES: To the family of **Herb Spar**, who passed away January 16th. The ICM vice president and agent was an articulate spokesman on the concert scene and a friend to many whom others would have considered just business associates.

'Choice' Cuts



"First Choice" is the debut lp for Zembu/Productions, which is distributed by Epic Records. The lp, recorded by Lee Ritenour and produced by Skip Drinkwater, will be released next week. Pictured above are (standing, from left): vice president, Epic a&r Steve Popovich; manager, Epic a&r Becky Shargo; Gregg Geller, director, Epic a&r; co-president Zembu Productions, Jerry Schoenbaum; and (seated, from left): Lee Ritenour and Skip Drinkwater, co-president Zembu Productions.

Curtom Announces New Promo Set-Up

■ CHICAGO — Curtom Records co-presidents Curtis Mayfield and Marv Stuart, along with Emmett Garner, have announced that Garner will be leaving his Curtom position as national promotion director to pursue various independent projects.

Garner announced that he will co-manage Gemigo artists the Notations and will have his own publishing company called Trina Music. Garner will be doing independent consultation for Curtom, as well.

New Promotion Set-up

In addition Mayfield and Stuart announced Curtom's new promotion set-up as being: Charles Matthews, southeast; Tony Price, southwest; Charles "Stevio" Stephens, midwest; Rocky G Productions will handle the east coast on an independent basis; Garner as an independent consultant; Tom Ray, west coast on an independent basis and Barry Resnick as an independent on the east coast.

Sedaka Sets Tour

■ LOS ANGELES — Rocket Records' artist Neil Sedaka is set for his largest concert tour to date which begins at Harrah's in Lake Tahoe on February 20 and will cover a period of five months. The tour will coincide with a new album, distributed by MCA, slated for spring release.

Highlights of the tour include Avery Fisher Hall, headlining dates in Las Vegas, Lake Tahoe and Reno, an appearance at the NARM Convention, major theaters - in - the - round, and a European tour that includes his first appearances in Paris, Amsterdam and Frankfurt.

Newark Trial

(Continued from page 143)

case, and the chief government witness.

In his testimony Hurley named several firms as allegedly participating in illegal cash and merchandise sales. The firms named are Pat's One-Stop of Richmond, Virginia, which Hurley claimed made cash deals, and Double-B Records and Tapes of Freeport, L.I. and Cardinal Export of New York City who he claimed made merchandise exchanges. Hurley testified that he saw Tarnopol pocket the money from the cash deals at various times. He said that he personally made cash sales on "one or two occasions" and told Greelish when asked what he did with the money, "I gave it to Mr. Tarnopol."

Much of Hurley's testimony is based on documents from the 1700 items that the government assembled, including cancelled checks, postal money orders, etc. These items were examined previous to trial by handwriting analysis expert Joseph P. McNally. The government claims that McNally's research verifies that the documents in question were in the handwriting of Tarnopol and the other Brunswick executives. The defense has argued vigorously about the admissibility of these documents as evidence.

The U.S. has not yet called on Edward Portnoy of Record Shack or on any of the members of the Chi-lites, all of whom pleaded guilty to income tax evasion charges (13).

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MIDEM '76

Many First Timers Join MIDEM in 1976

■ CANNES, FRANCE—Growth in the areas of total participation, companies represented and countries attending will make the 10th annual MIDEM the biggest to date.

The British delegation of 130 firms is the largest from any single nation. It accounts for about 30 percent of the total attendance. Last year's record number of participating nations was bettered with the addition of Guatemala this year. Participation by Eastern European lands and the Soviet Union is also on the rise. In fact, VAAP, the Soviet copyright agency first represented at MIDEM last year, was the most active nationally controlled company at this year's convention.

United States participation at MIDEM continues to grow with the following companies making first time appearances at the Cannes meet: Ariola America, Avco Records, Bicycle Music, Buckhorn Music, Concept Marketing International, Concorde Record Distributors, Filmways Inc. Far Out Productions, Frank

Lawyers Discuss International Issues

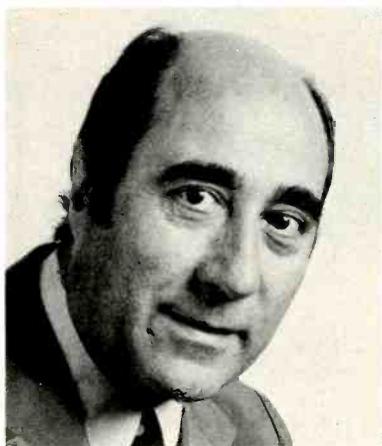
■ CANNES, FRANCE—The 1976 MIDEM was to be the occasion of a specialized international lawyers' meeting, offering to all the professionals attending the possibility of a free flow of information and expression of opinions on the subjects that were debated.

Topics Chosen

According to Frédéric Chartier, chairman of the lawyers' meeting, "Show businessmen are confronted daily with legal problems which are getting extremely complex. They often can be solved either by statutory provisions or by a better application of existing national laws, or of diplomatic conventions presently in effect. This meeting held simultaneously with the MIDEM should encourage research and intensify information as well as recommend eventual legislative modifications."

The two topics chosen by the working committee of specialized lawyers were: (1) The protection of copyrights and reproduction in the eastern countries, especially in the USSR. The implications of the latest East-West

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MIDEM Chief Bernard Chevy

and Nancy Music, Gillette-Madison Co., Good Karma Productions, GTO Music Publishing, Audio Arts Publishing, Savoy Leather, Next City Music, Velvet Records, South Eastern Records, Jem Records, Lifesong Records, Magnetic Video Coporation, MC Productions, Motor Music, Outgoing Music, Record Shack, Roadshow Records, Sorkin Music, Scotti Bros. Entertainment, Sterling Music Company, Sutton Records, William Ashwood Productions, Ultrathule Records, Devonshire Productions, Music America International and Studio in the Country.

Past participants who took booths for the first time are Peters International and ABC in both the recorded music and publishing divisions. This year's total of 150 U.S. and Canadian firms represents an increase of 20 percent over last year's total of 125 companies attending MIDEM from these two nations.

This Year's MIDEM Is Biggest Ever

By HOWARD NEWMAN

■ NEW YORK — "It will unquestionably be the biggest MIDEM yet," stated U.S. MIDEM representative John Nathan in an interview with **Record World** prior to his departure for the Cannes meet. Nathan mentioned the vital statistics for this year's MIDEM as being the largest ever: over 1000 music-related companies with 5500 individual participants. This includes 150 companies from the United States and Canada, a 20 percent increase over last year's figure. Many of these firms are first time participants at MIDEM.

The success of MIDEM '76 was assured two months prior to the Friday, January 23 opening because, as Nathan noted, "for the first time all the booth space has ben sold out well in advance of the opening day." The continued rate of inflation and the economic hardships that have plagued the economies of many of the world's nations apparently

has not had a detrimental effect on MIDEM. Nathan said, "Whatever ups and downs the business has doesn't seem to effect the attendance at MIDEM, and from what I understand the music business in Europe and the States has been good this past year."

International Meet

MIDEM is an international meet that serves the needs of music people who wish to function in the worldwide markets. As such the trends of provincialism as opposed to eclecticism in musical tastes would affect MIDEM. Again, Nathan sees this force working for MIDEM '76. He notes, "In some countries, Germany for instance, where American music is representing more and more of the market share, this is driving German companies to MIDEM to try to acquire American companies for distribution. At the same time, the American companies sense the increased interest on the part of European companies which makes them want to go to MIDEM." Nathan continues, "There are trends outside the States in which local product becomes more or less important. I sense this is a period when English and American product is particularly in demand."

(Continued on page 197)



John Nathan

RW To Present Spanish Music Awards

■ MADRID — **Record World**, in conjunction with the Spanish Ministry of Culture, will be presenting Spain's Music Awards for 1975 at the Florida Night Club in Madrid on February 2, 1976.

Wakeman Will Attend

Attending the festivities will be A&M recording artist Rick Wakeman, who will be honored there on behalf of all American recording artists who have achieved success in Spain. The award Wakeman will accept expresses Spain's gratitude for the maintenance of cultural ties between the two nations and acknowledges Wakeman's great achievements in Spain.

The evening's events will be broadcast on network TV in Spain to a potential audience of 30 million viewers. The entire program will be videotaped to be shown to all Latin American countries in the world.

MIDEM AGENDA

January 23rd	Opening Day Cocktail Party in Winter Casino
January 23rd & 24th	International Lawyers Meetings
January 25th	Midem Gala—Fania All Stars, Morris Albert, Esther Phillips, Silver Convention, Gloria Gaynor
January 26th	Variety Club International Evening with Tony Bennett, Rick Wakeman Concert
January 28th	Midem Gala with Joan Baez, Henry Mancini, Nicole Croisille
January 29th	Closing Day

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AOA Pacts Worldwide with Decca

■ LOS ANGELES — Artists of America Records has finalized a world-wide record licensing agreement with Decca Records (England). The deal was confirmed by Sir Edward Lewis, chairman of Decca Records, Ltd., and AOA president Harley Hatcher.

Based in Los Angeles, California with branch offices in New York and Florida, AOA entered the U.S. record scene only last August, with their Paul Delicato "Ice Cream Sodas, Lollipops and a Red Hot Spinning Top" single, a follow-up lp, and a nationwide tie-up with Farrell's Ice Cream Parlour Restaurants. With former Capitol and MGM executive Gordon "Bud" Fraser heading the management of the new AOA company as executive VP, the label has begun a steady build-up and is distributed independently in the U.S.A.

Label Arrangement

Decca-England will control AOA product worldwide, excluding Australia, New Zealand and the Philippines, and will issue the recordings on a split label arrangement featuring the London and AOA logos. Arrangements are now being worked out with Decca-England for the coordinated release of AOA masters on a day-and-date basis,

not only in England, but in other key markets internationally.

Following a personal meeting with leading companies in England, Bobby Weiss and his One World of Music Agency, global representatives of AOA Records as well as Songwriters of America, the publishing wing of AOA, negotiated with Sir Edward Lewis and W.W. Townsley of Decca, on the finalization of the AOA licensing agreement. Weiss is now working out the world-wide sub-publishing deals for AOA, to be firmed shortly.

Hatcher & Curb

Featuring the production of Harley Hatcher plus Mike Curb (also a shareholder in AOA), and various indie producers the current talent line-up includes Paul Delicato, Robert Coulet, Sean Morton Downey, Richard Roundtree (of "Shaft" fame), Loveland, Stefan, Patrice Hart, Bluewater, Gabriel, David Allan, Brian Bal, The Muglestons, etc. AOA features product in all categories of popular music including rock, MOR, pop, c&w, soul, etc.

Release Date

Decca is planning to issue the initial AOA masters prior to the end of January or by early February according to present projections.

Wakeman To Perform At MIDEM Gala

■ CANNES, FRANCE—A&M recording artist Rick Wakeman will break the black-tie tradition when he performs at the MIDEM Monday night (26) gala. Dress for both performers and attendees will be optional when Wakeman appears as the sole headliner in the opening gala. This will be another break in tradition as this event usually features several artists who represent various nations.

At a cost of over \$40,000, Wakeman is bringing from London his complete band, sound and lighting equipment and crews. This will add to the improved seating and acoustics in the gala tent. There will be live Eurovision coverage, simultaneously broadcast to all European countries, except England, of the Wakeman concert.

Eagle Records Pacts Quality, Toshiba EMI

■ LOS ANGELES—The Eagle Record Company has leased its disco-oriented album, "The Cream of Muscle Shoals," to EMI Toshiba Japan and Quality Records Canada, according to Peter Tevis, general manager of Eagle. The album was produced in Alabama by Peter Tevis with David Johnson of Broadway Sound Studios.

Cherniavsky To Rep Foreign Licensing Orgs.

■ NEW YORK—Leo Cherniavsky, who recently retired as vice president of BMI's foreign relations department, will now represent a number of foreign licensing societies. At present, the Belgian society SABAM, SUISA of Switzerland and ARTISJUS of Hungary have named him as their American representative.

Several other societies in the field of performing, mechanical, dramatic and literary rights are discussing use of his knowledge and experience. A 20-year BMI veteran, Cherniavsky reached mandatory retirement age in 1975, but will remain in the music field with these and other connections with foreign licensing groups.

Mountain Studio Opens

■ MONTREUX, SWITZERLAND—The official opening of the Mountain Recording Studio in Montreux was celebrated on January 21. The studio first opened its doors on July 3, 1975 in time for being assigned all the recording work for the 1975 Montreux Jazz Festival.

Westlake

The modern facilities were designed by Westlake Audio Inc., of Los Angeles, under the direct supervision of Tom Hindley, and the studio is managed by Anita Kerr and Alex Grob.

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Strong Competitive Posture for Coco

NEW YORK—When Coco Records principals Harvey Averne and Sam Goff attend this week's MIDEM conference in Cannes they will be armed with new signings and production programs which put the fledgling Latin music company in a strong competitive position in the Latino field.

Averne and Goff recently decided to expand their company's market by making a strong effort in the Latin pop field to go along with their "Salsa" product. As a result, a new label was formed in partnership with Danny Rivera, whose responsibilities include artist recruitment in addition to recording performances. The new label name is Graffiti.

The partnership has already born fruit in that another major Puerto Rican talent is expected to be signed before the MIDEM conference which will provide the label with both performing and composing talent in the area of "baladas," and will also provide their artists with English-language crossover product.

Rivera's popularity among young Puerto Rican and other Hispanic talents should aid the label's potential in signing more artists in the near future.

With the expansion into the

Latin pop field, Coco opens up market areas for itself and its licensees in the international field which were closed to them in terms of salsa.

"This will let us produce enough varied product so that our licensees can maintain a steady flow into both their natural market areas in Europe and South America as well as for the Salsa market which is just starting to open up," Goff says.

As it is, because of the extensive background of both Goff and Averne, in the three years since Coco was formed, the label has been among the leaders in international licensee signings in the Latin music field.

Averne, a former musician and bandleader, has a varied background in Latin music. He headed his own orchestra, known as Arvito, and once headed United Artists' Latino label. He has also been a record producer and a talent agent, and was an original staff member of Fania when the company was formed.

Goff was executive vice president and general manager of Scepter Records for a number of years before leaving to form Coco.

The result has been that the label has garnered a stable of well-known artists in the Latin

Shane at MIDEM

LONDON — Always an active MIDEM participant, Cyril Shane once again takes his catalogue to Cannes with the knowledge that several hits are already in the pipeline for his company in 1976. This week he has released the new Peters & Lee single, a German composition—"Hey! Mr. Music Man" (Phonogram), and re-released is Amen Corner's "If Paradise Is Half As Nice" (NEMS). Another Shane title hitting the stores is Al Wilson's "Show and Tell," a no. 1 in America but not played when originally released here on Bell. Other forthcoming releases include the New Foundations' "Something For My Baby" (Pye), Nicky North's "Baby Blue" (EMI) and album by Art Farmer.

Three important new deals have also just been concluded by Shane: he has representation of Vulcan Records Publishing, he has formed a joint company with Des O'Connor named King-size Songs Ltd. and he has signed new writer Doug Taylor.

music field, such as Eddie Palmieri, Orchestra Broadway, Cortijo y Su Combo, Joe Quijano, Yolanda Monge, Fajardo, Noraida More, widow of the late Cuban superstar Beny More, and now Danny Rivera.

Blue Canyon, PBR Set Licensing Pact

LOS ANGELES — PBR International of Los Angeles will act as sole foreign licensing representative for Blue Canyon Records of Los Angeles, PBR president Patrick Boyle announced.

Boyle, who formerly worked in the international divisions of United Artists Records and Universal Music Services Corp., the international representatives for Fantasy/Prestige Records, currently manages jazz organist Jimmy Smith's Mojo label.

Peer Southern Sets MIDEM Meet

LOS ANGELES — The Peer-Southern Organization will hold a European directors conference in Cannes in conjunction with MIDEM. Areas of discussion will cover PSO's "Spark" label operations and coordination of international publishing activities.

In addition to Mrs. Monique I. Peer, those attending will include Mario Conti (N.Y.), Bob Kingston and Marjorie Murray (London), Michael Karnstedt (Hamburg), Fernande Fay (Paris), Manuel Salinger and Pepine Moysi (Barcelona), Yolanda Barta (Madrid), Peter Van Epen and Han Dunk (Amsterdam) and Alberto Carisch (Milan).

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ENGLAND

By **RON McCREIGHT**

■ LONDON—Appropriately, **Elton John** tops this week's stack of singles with another "Westies" track, "Grow Some Funk Of Your Own" and "Robert Ford" (DJM). Another great album cut becomes a single for **The Bee Gees**—"Fanny (Be Tender With My Love)" (RSO) with other potential hits coming from **Gary Benson** ("Tiffany"—State), **Chris Spedding** ("Jump In My Car"—Rak), **Brian Johnson** ("I Can't Forget You Now" — EMI) and **Guys 'N' Dolls**, who revive **Dusty Springfield's** vintage "You Don't Have To Say You Love Me" (Magnet). A safe bet for a no. 1 album is **10cc's** "How Dare You!" (Mercury), which the band promotes on an extensive UK tour which takes in two shows at the Hammersmith Odeon on February 16th and 17th. Good albums too by **String Driven Thing** ("Keep Yer 'And On It") and **Bo Hansson** ("Attic Thoughts") both on Charisma.

The Kinks will be the subject of the first of several TV Specials planned by **Mike Mansfield** for London Weekend Television. **Ray Davies** discussed format with Mansfield immediately prior to the group's departure on a February tour of America while several dates are set here on their return to back up the release of their "School-boys In Disgrace" album (RCA).

Competition from British girl group **Baby Face** (Pye) for the American hit by the **Wing and A Prayer Fife & Drum Corps** (Atlantic) who revive the 50 year old "Baby Face." The Atlantic version is way ahead on airplay but Pye isn't giving up easily. Recognition due here too for other Americans **Eric Carmen** (Arista) and **Dan Fogelberg** (Epic). Carmen's brilliant "All By Myself" track is gaining some airplay while Fogelberg's "Fallen Angel" album was featured on BBC-TV's "Old Grey Whistle Test" recently.

DJM senior executive **Geoffrey Ellis** joins **John Reid** Entertainments on March 1st as chief administrator and **David Evans** has already joined the company as general manager after five years with **Barry Krost** Management. **Martin Nelson** has been appointed EMI regional promotion manager, being replaced in north regional promotion by **Martyn Cox**.

Tony Christie has hit the charts again with the **Geoff Stephens**-produced "Drive Safely Darling" (MCA). His "Happy Birthday Baby" recently topped the charts in Australia and New Zealand. Christie interrupts an extensive British cabaret tour to present **Tony Macaulay** and **Geoff Stephens'** title "Queen Of The Mardi Gras" in the Song For Europe contest being staged at the Royal Albert Hall on February 25th in order to find our 1976 Eurovision entry.

Guy Fletcher and **Doug Flett** are taking their Big Secret Music catalogue to MIDEM for the third year and are looking for catalogue deals in Germany, France, Scandinavia and Italy. Their new proteges include **John Dawson Read**, who scored recently Stateside with his Chrysalis album "A Friend Of Mine;" **Rogue**, who came close in the UK with "Dedication" (Epic) and scored in Holland with "Fallen Angel," which has just been released here; **Chris De Burgh**, whose second album, "Spanish Train and Other Stories" was produced by **Robin Cable** for A&M; and **Timothy Allen**, who composed the theme tune to **Cliff Richard's** new BBC-TV series.

Concluded just prior to MIDEM was a 5 year world-wide recording and publishing deal between DJM and the Thompson Bethell Organisation for new artist **Mel Dean**.

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of Record World

Keca Music Standardizing Jim Weatherly Catalogue

By ELIOT SEKULER

■ LOS ANGELES — Keca Music (ASCAP) is a one-man company, headed by Larry Gordon and representing the song catalogue of basically one artist, Jim Weatherly. Yet within the past four years, Keca has generated hundreds of cover versions of Weatherly songs including several records that have reached the number one position on the pop, country, or r&b charts. There are few songwriters that can boast as Weatherly can of an equal degree of popularity with artists and audiences of every musical idiom.

Weatherly's songs have achieved their greatest exposure through recordings by Gladys Knight and the Pips, whose versions of "Midnight Train To Georgia," "Best Thing That Ever Happened to Me," "Neither One of Us" and "Where Peaceful Waters Flow," among others, have met with commercial and critical acclaim from both r&b and pop audiences. At the same time, Ray Price's treatments of Weatherly songs, as well as the songwriter's own recordings, earned Weatherly, Gordon and Keca Music a total of seventeen ASCAP country music awards

for songwriting, publishing and producing in 1975. By now, Ray Price has recorded some fifty Weatherly songs, while others having covered material from the Keca catalogue include artists that range from Dionne Warwick, Andy Williams and Johnny Mathis to Asha Puthli, Robin Kenyatta and Izumi Yukimura.

Internationally, Keca Music has built relationships with sub-publishers who Gordon describes as "carefully chosen." "We take our time and really try to get the best possible people, ones that really believe in the Weatherly material as I do," Gordon said. The catalogue has done particularly well in the U.K., where it is administered by KPM's Peter Phillips and in Australia, where representative John McDonald has reportedly arranged for between sixty and seventy Weatherly covers. Three more sub-publishing agreements are now being negotiated for Japan, France and Italy. Gordon said that deals could be completed at MIDEM, where Keca will be represented by attorney Owen Sloane, or shortly thereafter.

Weatherly has enjoyed some

Chalice Begins Product Push

■ NEW YORK — Chalice Productions begins the new year with a major push toward the acquisition of new product from Europe. Chalice principals David Chackler and Lee Lasseff are at MIDEM with an eye toward securing additional European masters for development in the United States.

Chackler and Lasseff already have a track record for bringing European product to America, particularly exemplified by their production deals with Mark Ashton and Headstone, whose new album will be released shortly by 20th Century Records, and Charlie, newly signed to Columbia. Chalice also has exclusive representation for North America of the Bradleys Records label, including artists such as Stephanie De-Sykes, The Goodies and Sweet Dreams.

"One of our considerations for the new year is the possibility of getting back into manufacturing with either independent distribu-

tion or distribution through a major," says Lasseff. "But we feel strongly that we must go into it with a catalogue to use as a foundation while trying to break a new act."

Chackler and Lasseff preceded their trip to Cannes with a stop-over in London for conferences to coordinate the direction of exploitation campaigns for soon-to-be-released Chalice product, and to acquire new product for release in the U.S. Chalice also plans to get into putting American product into the European market.

There is also a solid body of activity at Chalice in the area of international publishing, through the representation of numerous catalogues, including the Queen catalogue. Chackler and Lasseff will be looking toward the acquisition of additional publishing catalogues for Chalice representation.

Through Chalice's representation of producers in their production endeavors, the company is involved in producing acts outside their own roster. Currently in the works is the Joe Renzetti-David Chackler co-production of British artist Max Merritt for Arista/Bell, as well as Flash Cadillac and the Continental Kids for Private Stock and a disco instrumental project for 20th Century Records.

success as a recording artist in his own right, scoring on The Singles Chart with the song "The Need To Be." A recently completed deal with ABC Records calls for two albums per year for the next five years, with the first lp scheduled to be released on March 1.

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GERMANY

By PAUL SIEGEL



■ BERLIN—We wish a happy tenth birthday to MIDEM and hope it continues to promote business for those who attend. The week of January 23-29 in Cannes will see a turnout of over 5000 MIDEM-ites who will no doubt keep **Bernard Chevry** and his multi-lingual staff busy, especially since **Roddy Shashoua's** Musexpo got the American ball rolling last year in Las Vegas. As usual, the British will supply the largest turnout with EMI world, CBS world, RCA world, etc. BASF will have a booth

this year. The Soviets will be present en masse and will have pinpointed conferences with major foreign record companies to import classical orchestras and artists. Professor **Armando Moreno**, the secretary general of FIDOF (Federation Internationales Des Organisations Des Festivals) should succeed in getting new members for his group as international music festivals become a more serious, positive part of the music business. Personally we're looking forward to seeing **Murray Deutch** of New York Times Music, **Dick Broderick**, who just kicked off his own Morning star USA label, veteran publisher **George Pincus**, **Larry Uttal** of Private Stock, **Mike Stewart** of UA Music, **Richard M. Voltter** of Shapiro, Bernstein Music, and RCA's **Ken Glancy** and **Jim Bailey**.

The "bump" craze is spreading throughout Germany like wildfire. Heading the German national charts is "Lady Bump" by **Penny McLean** on Jupiter (Ariola). A brand new single called "Disco Bump" with **R. B. & Company** on BASF has jumped into the top 50 national charts. . . **Gaby Richt's** UA publishing firm has three hot new singles with **The Love Generation's** "Sie Kommt Noch Heut" (She's Comin' Today Yet), **Maxine Nightingale's** "Right Back Where We Started From" and **20th Century Steelband** with "Heaven And Hell Is On Earth."

Franz Lambert is having great airplay success with his album "Organ In Concert," played on the Wersi Electronic Organ and produced by **Friedel Berlipp**. . . Ariola's **Gerd Dornieden** sent a copy of a Melodia recording of **Shostakovitch's** 15th symphony by the **Moscow Philhar-**

(Continued on page 197)

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Fania All-Stars To Open MIDEM

■ New York — Jerry Masucci, president of Fania Records, has announced that he will be heading up an entourage consisting of the Fania All-Stars, several specially selected Latin dancers and key Fania executives going to Europe to attend and perform at the MIDEM Convention and for a concert at London's Lyceum Theatre.

Lyceum Concert

Having left on January 19, the All-Stars played their first concert ever in Great Britain on Jan. 21 at the Lyceum Theatre. Cooperating in the promotion of this concert was Island Records, Fania's British distributor.

The group then went to Cannes, France, to perform in the opening concert of the MIDEM Conference on January 25.

All-Star Cast

For these two occasions, the Fania All-Stars consist of: Willie Colon (trombone); Johnny Pacheco (flute); Ray Barretto (congas); Bobby Valentin (bass); Roberto Roena (bongos); Yomo Toro (tres); Celia Cruz (singer); Cheo Feliciano (singer); Ismael Miranda (singer); Ismael Quintana (singer); Hector LaVoe (singer); Santos Colon (singer); Papa Luca (piano); Pupi Legarreta (violin); Barry Rogers (trombone); Luis Ortiz (trumpet); Vitin Paz (trum-

pet); Louis Kahn (trombone); Curt Rano (trumpet); and Nicky Marrero (timbales).

Besides Masucci, the other Fania executives making the trip are: Alex Masucci, director of promotion; Elliott Sachs, director of a&r; Jose Florez, director of international affairs; and Louie Ramirez, director of the Tico and Alegre labels.

Fenn To US Talks

■ LONDON—London agent Paul Fenn, head of Asgard Agency will be visiting Los Angeles and New York for ten days from January 21 to finalize negotiations for USA attractions visiting Europe in 1976.

Emmylou Harris

Paul Fenn was responsible for the recent tour of Emmylou Harris; she is returning to Europe for a ten day visit in February.

He can be located via Edward Tickner Management in Los Angeles; (phone): (213) 653-3470.

ESP at MIDEM

■ NEW YORK—The ESP publishing catalogue will be available at MIDEM for international representation. The catalogue includes more than 600 recorded works by "innovational composers of the '60s," according to the company.

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CANADA

By LARRY LeBLANC



■ TORONTO — Ex-Guess Who members are surfacing onto the music scene these days. **Burton Cummings** has officially signed with CBS Records after attaining a release from RCA. An lp has already been recorded. Drummer **Garry Peterson** has formed a new band, named the **Delphis**, which includes ex-**James Gang** singer **Roy Kenner**. Guitarist **Domenic Troiano** has produced the first **Shawne Jackson** lp for RCA and has started putting together a new group . . . Former Guess Who producer **Jack Richardson** has just completed 4 sides with **Bob Segar** for Capitol and is preparing to cut an lp with **Mike Blotkin** for RCA. He has also produced demos for **Clear** and **Ocean** . . . RCA hasn't announced it yet, but **John Ford** will be named national promotion director for the firm here . . . **Ray Materick** has recorded a new lp for Asylum, titled "Best Friend Overnight, and has released a new single "Feelin." Producer for the set was **Don Potter** and it was recorded at Manta Sound and Phase I . . . As expected **Harry Boyle** has been named as chairman of the CRTC . . . Ex-Lighthouse leader **Skip Prokop** has returned to the music wars with a new 7-piece band named **Harmony**. U.S. record deal is pending . . . Date set for this year's Juno Awards is March 16th . . . Vancouver band **Chilliwack** is moving to Toronto in March.

Folks at GRT Records are happy these days with the news of "Moe Koffman plays Bach" turning gold . . . **Dick Flohil** has been hired by GRT to handle PR activities for the firm . . . Island group **The Chieftains** just completed taping of "Ryan's Fancy" TVer . . . **The Dudes** are preparing for 2nd Columbia lp at Phase I and it's likely that leader **Bob Segarini** will produce the package . . . **Kate Elliot** has resigned her PR post at A&M Records and **Jim Monaco** has been named as a replacement . . . **John Allan Cameron** has been working at Eastern Sound on a new lp with **Robbie MacNeill** producing . . . New **Anne Murray** single is "The Call" written by Gene MacLellan.

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Granite Moves into the R&B Field

By ELIOT SEKULER

■ LOS ANGELES—Beginning not quite a year and a half ago as a country label, Granite Records, a subsidiary of ATV Music, has changed its course during the past two months with two important signings in the black music area. Edwin Starr, and more recently, blues artist Lowell Fulson, were added to the Granite roster, both being staff writers for Granite's parent publishing firm and, according to ATV Music president Sam Trust, "The thrust of Granite Records is now in the r&b market."

The initial Edwin Starr lp, "Free To Be Myself," and two singles, "Stay With Me" and "Abyssynnia Jones," have all charted, with the latter currently bulleted at 37 on the R&B Singles Chart. "We started with Edwin Starr after hearing a master that he had brought to us," explained Trust. "After some hard work, we started picking up strong sales and airplay, which opened a whole new area for Granite Records." The company also began beefing up its sales and promo staff, adding Del Roy and Michael Walton as promotion director and r&b promotion director, respectively. Saul Greenberg continues as director of marketing.

"We've been working very closely with our acts, building the kind of relationship we hope to maintain with all Granite artists," said Greenberg. "What we try to do is gather their ideas and their thoughts about what we can do together to best merchandise their records. We support their dates in every market, with radio spots, window displays, cop ads and every suitable merchandising tool. It's the kind of atmosphere where the acts and the label are cooperating on the promotion of records, rather than dictating to each other."

Since ATV Music is extremely influential worldwide, through its affiliates, the Granite label has a keen awareness of the importance of its product in the international market. "R&B is increasing in importance overseas right now, moreso than any time before," said Trust. "We've had a tremendous increase in requests from our overseas affiliates for r&b material. Even in a country like Australia, where Jobete Music, for example, wasn't even a power four or five years ago. Now, they're popping, so the appeal has become worldwide and growing faster than any kind of music."

(Continued on page 197)

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Peter Ingwersen

at

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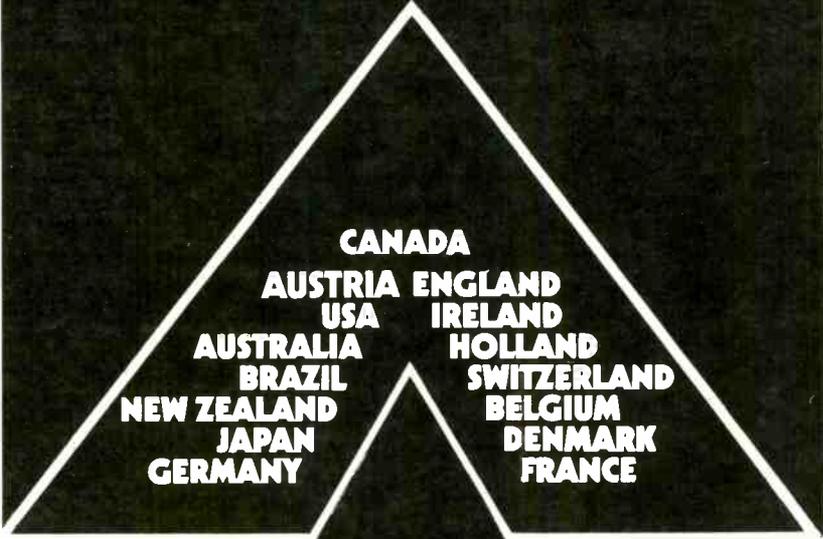
- 1 **BOHEMIAN RHAPSODY** QUEEN/EMI
- 2 **GLASS OF CHAMPAGNE** SAILOR/Epic
- 3 **MAMMA MIA** ABBA/Epic
- 4 **IN DULCE JUBILO** MIKE OLDFIELD/Virgin
- 5 **LOVE MACHINE** MIRACLES/Tamla Motown
- 6 **KING OF THE COPS** BILLY HOWARD/Penny Farthing
- 7 **WE DO IT R & J** STONE/RCA
- 8 **WIDE EYED AND LEGLESS** ANDY FAIRWEATHER LOW/A&M
- 9 **LET THE MUSIC PLAY** BARRY WHITE/20th Century
- 10 **MIDNIGHT RIDER** PAUL DAVIDSON/Tropical
- 11 **ART FOR ART'S SAKE** 10cc/Mercury
- 12 **FOREVER AND EVER** SLIK/Bell
- 13 **ITCHYCOO PARK** SMALL FACES/Immediate
- 14 **EVIL WOMAN** ELECTRIC LIGHT ORCHESTRA/Jet
- 15 **CAN I TAKE YOU HOME** LITTLE GIRL DRIFTERS/Bell
- 16 **LOVE TO LOVE YOU BABY** DONNA SUMMER/GTO
- 17 **LET'S TWIST AGAIN** CHUBBY CHECKER/London
- 18 **DO THE BUS STOP** FATBACK BAND/Polydor
- 19 **GOLDEN YEARS** DAVID BOWIE/RCA
- 20 **MILKY WAY** SHEER ELEGANCE/Pye
- 21 **GET IT TOGETHER** CRISPY AND CO./Creole
- 22 **ANSWER ME** BARBARA DICKSON/RSO
- 23 **SUNSHINE DAY** OSIBISA/Bronze
- 24 **TRAIL OF THE LONESOME PINE** LAUREL & HARDY/UA
- 25 **BOTH ENDS BURNING** ROXY MUSIC/Island

Albums

- 1 **A NIGHT AT THE OPERA** QUEEN/EMI
- 2 **40 GREATEST HITS** PERRY COMO/K-Tel
- 3 **WOULDN'T YOU LIKE IT** BAY CITY ROLLERS/Bell
- 4 **24 ORIGINAL HITS** DRIFTERS/Atlantic
- 5 **40 GOLDEN GREATS** JIM REEVES/Arcade
- 6 **MAKE THE PARTY LAST** JAMES LAST/Polydor
- 7 **FAVOURITES** PETERS & LEE/Philips
- 8 **BEST OF THE STYLISTICS**/Avco
- 9 **40 SUPER GREATS** VARIOUS ARTISTS/K-Tel
- 10 **OMMADAWN** MIKE OLDFIELD/Virgin
- 11 **STILL CRAZY** PAUL SIMON/CBS
- 12 **ATLANTIC CROSSING** ROD STEWART/Warner Bros.
- 13 **ALL THE FUN OF THE FAIR** DAVID ESSEX/CBS
- 14 **DISCO HITS 75** VARIOUS ARTISTS/Arcade
- 15 **WISH YOU WERE HERE** PINK FLOYD/Harvest
- 16 **GET RIGHT INTO HIM** BILLY CONNOLLY/Polydor
- 17 **ELVIS PRESLEY'S GREATEST HITS**/Arcade
- 18 **TUBULAR BELLS** MIKE OLDFIELD/Virgin
- 19 **SIMON AND GARFUNKEL'S GREATEST HITS**/CBS
- 20 **SHAVED FISH** JOHN LENNON/Apple
- 21 **20 SONGS OF JOY** NIGEL BROOKS SINGERS/K-Tel
- 22 **GREATEST HITS OF WALT DISNEY** VARIOUS ARTISTS/Ronco
- 23 **ALL AROUND MY HAT** STEELEYE SPAN/Chrysalis
- 24 **WE ALL HAD DOCTORS' PAPERS** MAX BOYCE/EMI
- 25 **THE SINGLES: 1969-73** CARPENTERS/A&M



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TK Names Flynn Intl. Director

■ MIAMI — Henry Stone, president of T.K. Productions, Inc., has announced the appointment of Mary Ann Flynn as director of international operations.

Miss Flynn's operations abroad include all international record releases, promotions, sales efforts, initiating merchandising programs, developing custom compilation packages, tours and record distribution.

T.K. Productions' records are distributed internationally by RCA Records with the exception of President Records in England and Top Tape in Brazil.

Miss Flynn will initiate special programs with the various overseas licensees to get the maximum exposure and sales of T.K. Product. Accordingly, Miss Flynn has initiated action to secure new overseas licenses, as with the record licensing of King Floyd's product on the T.K. distributed Chimneyville label in South Africa, which was previously untapped abroad.

Current projects include album and single product on Betty Wright, Latimore, John Tropea, Hocus Pocus, George & Gwen McCrae, Jimmie Bo Horne, Milton Wright, Dorothy Moore, Terry Collins and King Floyd, Jackie Moore and the Controllers.

Prior to her position with T.K.



Mary Ann Flynn

Productions, Miss Flynn was the manager of export sales and international promotions for RCA Records.

WEA-Holland Posts Strong First Year

■ HILVERSUM, HOLLAND—WEA-Holland, one of the new WEA International companies formed less than a year ago, has demonstrated, via a survey of the Dutch record industry that it has the highest success ratio of releases that have become hits, according to the company.

WEA-Holland, located in Hilversum, the radio/television city of the Netherlands, is headed by managing director Ben Bunders,

Ember Group Has Best Year Ever

■ The Ember Group had its most successful year ever across its worldwide markets with an overall turnover increase of 79 percent over the 1974 comparative period. The one black spot on the horizon is the disappointing level of American income from the record division, due in the main to the still unresolved law suit that Ember Enterprises has instituted against Paramount/Famous Music for breach of contract and damages, which arose when Paramount sold their label to ABC. The chairman of the Ember Group, Jeffrey S. Kruger, will fly directly to New York immediately following MIDEM to be present at the hearing of the case versus Paramount in the New York Supreme Court on February 5.

The record company, Ember Records Ltd., under the direction

of Leslie Lewis, achieved record worldwide export sales and royalty income achieved an all time high during 1975.

Profits for the music publishing division, The Sparta Florida Music Group Ltd., made a significant contribution to profits and under Hal Shaper's direction, this division looks set for an even bigger 1976. Sparta Florida has two shows running in London, "Great Expectations" starring John Mills, Moira Lister and Lesley-Anne Down, and "Treasure Island," starring Sir Bernard Miles and Spike Milligan. Recent movie themes published by the group include "The Sweeney," "The Reincarnation of Peter Proud," "Don't Look Now," "Assault on Agathon" and "Walking Tall."

Figures from Ember Film Distributors did not reach the record set in 1974; however, Eric Greenspan, managing director of Ember Films, has expanded a division into video production and sales and income from the video programs including six musical specials starring Glen Campbell, as well as others helped keep Ember Films in the forefront of British independent distributors. Jeffrey Kruger feels, however, that 1976 will be a rough year for British independent distributors due to a monopoly on play dates by the major distributors and the major movies, like "Jaws," "Earthquake," "Towering Inferno" etc., all of which are playing extended runs and hold overs.

On the concert side, Kruger said it was gratifying to see such a huge increase in Ember's turnover with numerous touring artists.

In 1976, Ember plans to do less tours, but each one to be longer and more concentrated and Kruger expects to see a further increased contribution to the Group's profit from the Ember Concert Division. Among tours set, or in final stages of negotiation for 1976 are those by the Detroit Emeralds, the Stylistics, George Burns, Tony Bennett, Charley Pride, Jim Bailey, Mickey Rooney and James Brown.

Lawyers Meetings

(Continued from page 184)
conventions and (2) the protection of record producers, independent from the recorded production, against any form of infringement: piracy, unauthorized reproduction or representation, etc.

The lawyers were to discuss their reports at a preliminary meeting on Friday (23), then on the opening day of MIDEM lawyers and businessmen were scheduled to get together at the Hotel Majestic for open discussion on the topics debated the previous day.

former a&r director of Phonogram International. Under his aegis, WEA-Holland has concentrated on acquiring major Dutch artists and releasing their records in addition to recordings by internationally known artists on the WEA labels. These Dutch artists include Maggie MacNeal, Corrie Van Gorp, Carlesberg, The Knack, Dream Orchestra and Vitesse.

Single Hits

Label manager Peter de Vos pointed out that single record success on Holland's top 30 charts to date included Rod Stewart's "Sailing," Eagles' "One Of These Nights" and "Lyn' Eyes," Trammps' "Hooked For Life," Maggie MacNeal's "Nothing Else To Do" and "When You're Gone," and Frank Sinatra's "I Believe I'm Gonna Love You."

Album hits for WEA-Holland include lp's by Neil Young, Eagles, Zappa/Beefheart, Steve Howe, Little Feat, Van Dyke Parks, Gary Wright, Rod Stewart and Fleetwood Mac.

Two American artists broke in Holland before anywhere else in Europe due to heavy promotional campaigns by WEA. Paul Kelly was brought to Holland to do TV for AVRO's program Toppop, and WEA's radio/TV promotion man Jan Bult pushed his record of "Get Sexy" in the country's discotheques. This twin promotion helped the disc reach the top 10 on the charts. Chip Taylor was given an eight day promotion tour, with a string of one nighters throughout the country, with Taylor accompanied by two bands, Wild Wood Flower and The House Band. VPRO radio taped his entire show in Amsterdam with Emmylou Harris and members of the Hotband. Due to this promotion Taylor's "Same ol' Story" hit the top 10 and his album, "This Side Of The Big River" became a best seller.

LET'S MEET AT MIDEM '76

BOB AUSTIN
RECORDWORLD - "Palais des Festivals"
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Kenny Rankin Extends His Appeal

■ NEW YORK — Kenny Rankin's January 14 Bottom Line date was a homecoming as well as a concert, and the native of 160th St. and Broadway treated it as such. Broadcast live on WNEW-FM, the show was presented to an SRO house, one of seven the Little David artist drew that weekend. Numerous Atlantic executives, musicians, and friends heard Rankin perform selections from "Inside," his new lp, and from his three previous albums stretching back to "Mindbusters" and 1967.

Rankin's style has always invited comparison with that of James Taylor and other singer-songwriters, but an increasing interest in various jazz forms and an accomplished backup trio set Rankin apart. A self-proclaimed

former smoker, Rankin was in noticeably better voice than on previous occasions.

His taste in selecting other artists' material has always been one of his strengths, and his choice of new songs, including John Sebastian's "She's A Lady" and Jimi Hendrix's "Up From the Skies," shows that good taste still to be in force. His own compositions, especially "Lost Up in Loving You," were also well received and well performed.

His band, Peter Marshall (upright bass), Roy McCurdy (drums), and Wendy Haas (keyboards), fit in very well with Rankin's scat style, and shone particularly on the Hendrix tune. Together only a short while, their abilities should add greatly to Rankin's performances.

Always a "natural" with college-age audiences, Rankin seems to be extending his appeal to an older, more traditionally-oriented group. His popularity, which has been great in certain areas, cannot help but benefit from his new tour and band. **Marc Kirkeby**

Judgment Finalized In N.C. Piracy Case

■ CHARLOTTE, N. C. — Eight record companies have been awarded a quarter of a million dollars in a consent judgment resulting from an action brought against Eastern Tape Corp., Super Hits, Inc., Sound Duplicator Service, Inc., Jerrold H. Pettus, the principal of the three firms, and the number of other corporate entities under his control. All the defendants were alleged to have duplicated and sold pirated versions of plaintiffs' sound recordings.

The judgment culminated several years of litigation begun by the plaintiff record companies—United Artists, Capitol, CBS, MCA, Atlantic, Elektra, RCA and Warner Bros.—in 1970 in the General Court of Justice, Superior Court Division of Mecklenburg County. The case was fought through a number of Appellate Courts in North Carolina before the final judgment was entered.

In 1972, a permanent injunction was entered against the defendants, at that time of the largest pirate tape operations in the southeast, prohibiting their unauthorized duplication and/or sale of plaintiffs' recordings. The defendants were later found in contempt of the injunction, Pettus received a 20-day jail sentence, and approximately 180,000 pirated tapes were ordered destroyed.

In 1974, a referee appointed by the court to rule on the question of damages determined that the plaintiffs were entitled to an accounting of the defendants' profits. Originally attempting to resist the order, the defendants ultimately turned over most of their business records when they were again threatened with contempt.

Polydor Signs Ian Lloyd



Ian Lloyd, former lead singer of the group Stories, has signed with Polydor Incorporated. Pictured at the signing are, from left (standing) Ekke Schnabel, vice president/business affairs for Polydor Incorporated; Paul Schindler, attorney; Rick Stevens, director of a&r, east; Greg Diamond, producer; Lou Simon, executive vice president and general manager for Polydor; and Gene O'Brien of Music Resources International; (seated) Ian Lloyd and Irwin Steinberg, president of the Polygram Record Group. Lloyd is planning a tour to coincide with his Polydor album release which is slated for early this spring.

CONCERT REVIEW

Zappa: It's Surreal Thing

■ LOS ANGELES—America's Bicentennial Year got off to a decidedly surrealistic start when Frank Zappa and the Mothers (DiscReet) came to town for the Forum's first concert of 1976.

Looking, as always, like a caricature of himself, Zappa began by narrating his version of domestic life in the Garden of Eden: Man's mate, "Woo-man," apparently has no ability to leave well enough alone (story sound familiar?), so as her first artistic task she sculpts the shaggy coat of her poodle, and creates the snobbish looking animal that any well-to-do matron of today would instantly recognize. What does it all mean? Don't ask me, I'm not from around here.

A little while later—with his manic guitar licks serving as punctuation—Zappa told the true story of the recently apprehended "Illinois Enema Bandit," who perpetuated his novel modus operandi several times before he was caught. The song (if you can believe it) is a dramatization of the case, and may well be a new high in low taste—which for Zappa and Crew is something of an achievement, because Frank has been in the forefront of shock-rock ever since he almost single-handedly invented the genre several years ago.

"Find Her, Find Her" and "Keep It Greasy (So It Go Down Easy)" rounded out the show with a bit of Zappa funk, as silver-clad girls with "snow queen" hairdos cavorted around the stage with the Mothers. You might say they were Frank's "Tube-ular Belles."

Dr. John (UA), filling in for Todd Rundgren's Utopia (an illness in the band was given as the reason), played a zesty but short set, including "Back By The River" from his current album, "Hollywood Be Thy Name." Spirited accomplishment was provided by his extensive Rizzum and Blues Revue band.

The evening's bill began with Captain Beefheart and his Magic Band (DiscReet), who specialize in constructive dissonance. The sound is rough-edged and metallic—and that's just Beefheart's voice. But these musicians are obviously in the business of creating avant-garde music, and they do it with a real flair.

All in all, an endearingly daffy performance from Frank Zappa's bongo partner.

Mike Harris

Wright Sales Program Planned by Warners

■ LOS ANGELES — Warner Bros. Records is planning a sales program on Gary Wright's album "Dream Weaver," according to Russ Thyret, vice president for sales and promotion.

The program is keyed to the current single success of the title track of the album. A major schedule of FM and AM time buys on the album and tape configurations is set to run for the month of February with product offered at a special low price.

Funk-y Display



Grand Funk Railroad's manager, Andy Cavaliere helps Capitol executives exhibit a selection of the merchandising materials currently being distributed in conjunction with the group's newly-released Capitol album, "Born To Die." Pictured from left: Dan Davis, Capitol's director of creative services/merch./press; and Don Zimmermann, label's senior marketing VP holds one of the 4-color catalogue posters featuring all 13 Funk lps; Cavaliere supports one of the in-store floor displays designed in the shape of a coffin complete with headstone; and Don Grierson, Capitol's natl. merch. mgr. models one of the promotional T-shirts prepared for the campaign.

Dialogue

(Continued from page 156)

they come to see excitement, so I definitely look for someone to be good on stage, someone that people would come to see. I also look for their interpretation of a song. I look for a lot of things.

RW: Do you look for people that write or would you prefer a person that doesn't?

Kilroy: I would like to have a writer/singer because it makes it so much easier to get material, if he is geared emotionally to accept from me criticism of his material. Say he comes to me with a song that he wrote and is dead set on recording it and I think that it is useless and the material is bad. I want to be able to tell him that without him getting emotional or up in the air about it. This is the problem that you run into when you have an artist that writes. They really get so emotional that they forget to see the commercial value in it and I think that I would rather have a writer/artist if we could have this understanding about the material without the emotional involvement. I don't think I have a writer/artist as such now. All of my artists write but they have never shown me a hit song as yet.

RW: How is Playboy distributed?

Kilroy: We use 6 independent distributors. Everybody says it doesn't work but it works for us and we get our money. We had trouble getting money from one distributor so we changed distributors and now we collect. We don't have a glaring problem with any independent.

RW: Playboy records seem to have its own "sound" from the studio. How do you get this?

Kilroy: The musicians I use as a unit are musicians well known and used by other people too, but putting this one group of musicians together as a unit and sticking with it has given Playboy its own sound. I think our records sound different from everybody else's and that is what I have been striving for. The sessions are so laid back, you'd think here was a party going on. I always use the same two engineers—Tom Pick and Roy Shockly. Bobby Dyson plays that old funky bass and Larry London, instead of playing straight typical Nashville rim shots, is liable to play some of that funky stuff he played in Detroit for Motown. I use no piano fills at all, it's all rhythm.

RW: You have some pretty strong feelings about producers with publishing ties. Would you care to comment on them?

Kilroy: I think that if there's an area that the town is hurting in and is detrimental to Nashville right now, it is the conflicting interests that some people have. You either have to be in the record business or the publishing business with a few exceptions. If a producer has an artist whose a super writer—and I'm signing one of these incidentally—then it looks like a closed issue and theoretically it is because he's providing such good material. But I don't think a producer should have a publishing company. It's human nature—his songs start sounding better and the first thing you know you're prostituting the artist by pushing the songs on him and saying, "Hey, man, this is a great song and why don't we do it," and the artist is so anxious to get a record out that he'll do whatever the producer says.

There's a lot of deals in town. I know because I've been offered a lot of deals. People come to me and say "I'm really trying to get my publishing company going so lets split mechanicals and lets split publishing if you'll do the song." That's the quickest way out of my office. I don't want anything to do with it. I ask all the artists not to get involved in publishing because then it's a pain in the neck. All of a sudden their songs are sounding better and they're pushing the songs on me that I don't think are hit records. I think these situations have hurt Nashville a lot. The producers in town have to realize that they're in the record business, before they're in the publishing business. I think most labels have little respect for the artist, generally speaking, as human beings. You know, with artists, regardless of what label they're on, that's their life, man, and they're going to have to feed their families on what that record does. Their whole career at that stage is contingent upon what the records do and they need to be treated as human beings and not prostituted into making money for the producers or getting the producer spread into other areas. I think if we could clean up this mess in town, we'd have a lot more hit records.

A lot of times a producer will go even further. They'll go with outside songs and get the artist established and then all of a sudden, when the artist is established, they start coming with their tunes with the artist. This is doing some good writer an injustice because a good writer saw fit to let a no-name have his tune which made the no-name, and in some instances may have made the producer. Then, when he gets a hit he never calls the writer and says "Hey, you gave me a good song and I'd like to give you an opportunity to show me some songs for this guy again." This town is obsessed with greed.

RW: How did you get involved with Barbi Benton?

Kilroy: Barbi had gotten into singing and had been taking voice lessons and pretty much made up her mind she wanted a career in singing. She had found a manager and cut a master session on the coast and was pitching it to various labels. We had hit with Gilley, and Hefner called Takayoshi and asked—everything from the mansion is usually put in the form of a request—if Tom would be interested in signing Barbi to Playboy. I got a call from Tom, who was a little perturbed, because he had been requested by the man that owns the label to consider signing Barbi for an act. He was concerned if she went to Capitol, a label who had made a bid, and had a hit, it would be terrible for her not to be on Playboy. If indeed we signed her to Playboy and didn't come off with a hit, then perhaps we might look a little incapable. So after about two weeks of mulling it over, Tom decided to sign her and called and asked about a producer. I said I'd like to hear her first so we went to Chicago and met with Hefner and Barbi, then to Indiana and heard her there for the first time.

RW: So you cut an initial album on her?

Kilroy: Yes, but I thought we could come up with something better than we did on that first album—it was an expensive demo. I always felt that we needed a hit song on Barbi. When you don't play publishing games then you get shown a lot of good material because even top writers now are being shut out of a lot of labels. Anyway, Bobby Borchers and Mac Vickery were sitting in the office one day with a guitar and started singing "Brass Buckles" and I came out of the chair. Ironically, I had told Takayoshi a month or two before that I didn't want to cut Barbi again until the song comes along. When I heard the song, it was just what I had been looking for—the record. I called the session in two days, she flew in and was in Nashville about three hours total and we cut the song.

RW: What is your relationship with Hugh Hefner?

Kilroy: It's a distant relationship, in no way a close relationship. I've only been with Hef maybe three or four times. But he's extremely cordial and extremely interested in Barbi. As far as the label goes, he watches the label closely. One night I was at the Mansion in Los Angeles and he said "I'm really proud of all you're doing down in Nashville. As a matter of fact, I've got all the trade papers upstairs on my bed, let me go get them," and when he brought them down, all our records were circled in all the trades and the little stories circled and the "picks" and all that. It made me feel good to know that the man was interested enough to ask for the trades and go to his bedroom and read them. Except for final approval on all graphics concerning Barbi, he does not get involved at all in the operation of the label nor does he interfere or even suggest. No one has a better eye for graphics than Hugh Hefner; I wish he would approve and critique every graphic that was used. ☺

'Swan of a Kind



CES Records International president M. Richard Asher joined international superstar Billy Swan backstage at The Other End last week. Swan, who has followed up his million-selling European hit "I Can Help" with two additional continental chart records, "Don't Be Cruel" and "Everything's The Same," introduced his new six-piece band and will make his first concert tour of Europe in April. Pictured are: (standing) guitarist Tim Krechel, Mr. & Mrs. Asher, Billy Swan, drummer Jim Boyer; (seated) saxophonist Louie Kielhofner, keyboardist Bill Donahue, and bassist Rick Boyer.

Columbia's New Star (Continued from page 178)

man's first concerts in the New York area.

One can hardly say he entered royally. On January 17 he played the Tchaikovsky First Piano Concerto with Lucas Foss and the Brooklyn Philharmonic at the Academy of Music; he plays again (for the first time at Carnegie) with the New Jersey Symphony under Henry Lewis on February 5 and gives two recitals (Feb. 2 and 9) at the 92nd St. YMHA. Next October 26 he will give his first Carnegie Hall recital.

The reaction to the Tchaikovsky Concerto debut in Brooklyn was intriguing. The critics obviously saw Berman as a romantic pianist with a big line, but they were handicapped in hearing him with less than a virtuoso orchestra. The recitals will show what needs to be shown as the Theresa Kaufman Auditorium at the Y is a warm, attractive and live acoustic setting.

Impressive Liszt

Deutsche Grammophon managed to connect Berman with Herbert von Karajan for the First Tchaikovsky Concerto last fall, a discussion of which record will come in this column next week. The Liszt, however, is simply amazing. If recitals were not coming up—if there were not a real Berman here in New York—one would question the recordings' authenticity. His fingers have the power and technical facility of Horowitz (although at his first concert he rarely used this power, according to Harold C. Schonberg of the Times) and the romantic sensitivity that comes historically to the Russians (a quality dwelt on by Harriett Johnson in the Post).

Many moods are explored in each of the Liszt pieces; Berman clearly is not just a technical, virtuosic pianist but can be fiery and reflective, loud and lyrical. Through it all, he is never, never once anything but clear. Even when the piano seems about to come apart, the tone remains more than purely percussive. On such a piece as the Mephisto Waltz he shows he has the dramatic continuity to hold the listener's interest.

Sheer lack of time has not allowed this listener to hear the records more than once; repeated listening will no doubt reveal more unusual architectonic elements, for Berman clearly plans his dramatic approach carefully. Suffice it to say that these records are going to hit retail stores in America like a lightning bolt. Order more than you think you could sell: people who have not bought a piano record in a long time will buy these.

The publicity person who has the happy job of letting people

know that Berman exists and that his recital performances can be found on Columbia is Barbara King, who took over Masterworks and Odyssey publicity some 14 months ago. The other morning she and this writer were in the enviable position of being the first to hear Berman's "Mephisto Waltz," because Miss King received the first shipment from the Columbia plant, and we interrupted our conversation to listen before telling anyone else the records had arrived.

Four Crossovers

But Berman is not the whole CBS story. Looking back on 1975, Miss King said that it was the biggest year in Masterworks history. The company was particularly proud to have four crossover records: Bolling's Suite for Flute and Jazz Piano with the composer and Jean-Pierre Rampal, Walter Carlos by Request, the Michael Tilson Thomas performance of Orff's *Carmina Burana* and Gunther Schuller's performance of marches, called *Footlifters*. Miss King sees 1975 as "an artistic and commercial success," and is particularly satisfied with the Record of the Month idea. Three of our 'Records of the Months' were crossovers. We expect the same for the Tchaikovsky Fourth under Leonard Bernstein which comes out on February 9.

"We plan to give the field the large scale Record of the Month kind of support for other albums as well, and a new idea that everyone has been asking for: a film and tape show. We want our salesmen to hear and see what the performers do and how they sound. When Marvin Saines came in as Masterwork chief, his goal was to expand the base of classical music. We want to get people buying records who rarely do so."

Award Winner



Peter K. Siegel (left), president of ATV/Pye Records, is pictured above receiving an award from William Anderson (right), editor of Stereo Review magazine. The award was presented at a recent party honoring recipients of Stereo Review's Record of the Year Awards for 1975. The award winning album was "Monty Python's Flying Circus."

Her long blonde hair moving freely as she talked, the attractive publicity representative smiled as she said, "Boulez can get 125,000 people to Central Park for a free concert of the Philharmonic. I don't believe they are all there for chicken and white wine. This is one park in one city; these people love music but many don't buy records. We have got to make these non-buyers interested. It begins with our turning on the sales force to classical product. Our salesmen go to the stores and the stores to the customer."

Miss King has been well known in New York musical circles for the last 10 years, during most of which she served as an executive assistant to Saturday Review music editor Irving Kolodin. She has had a particular interest in vocal music during this time, and she waxed particularly enthusiastic when we talked on Columbia's getting Grammy nominations in the vocal category. "We plan to do six operas in 1976. Before last year if the Odyssey reissues are excluded, we hardly had six operas in our whole catalogue. It's incredible to me that it could happen so fast, but this year everything we have worked with in vocal music has been successful. It's a bright path to the future."

Col Masterworks Sets Feb. Release

NEW YORK—Columbia Masterworks has announced its release for February.

Heading the list are: Barbra Streisand's first Masterworks album, "Classical Barbra," a collection of arias and songs by Faure, Debussy, Handel and others; Beverly Sills and Andre Kostelanetz with "Plaisir D'Amour," a selection of favorite French songs and arias with the Columbia Sym-

Calderon Pens Score

For 'Assassination'

NEW YORK — Ulpio Minucci, director of film & TV projects/music/publishing & a&r, CBS International, has announced CBS International artist Juan Carlos Calderon has completed the music score to Oliver Unger's production of "Assassination in Sarajevo."

Calderon saw international success last year through his composition, "Eres Tu." Other international successes include "Bandalero" and "Midnight Love." Calderon has scored numerous film soundtracks and is a staff writer for April-Blackwood Music.

"Assassination at Sarajevo" is based on the Killing of the Archduke and Duchess of Hapsburg by Serbian patriots which initiated World War One, stars Christopher Plummer, Maximilian Schell and Florinda Bolkan.

War Folio Published

LOS ANGELES — "War/Why Can't We Be Friends," a 76-page collectors song folio featuring complete music and lyrics to songs from the group's latest gold record album as well as more than 30 candid and portrait photos, has been published by Far Out Music, Inc., L.A.

phony Orchestra; and the Record-Of-The-Month selection for February, Leonard Bernstein and the New York Philharmonic in a rousing performance of Tchaikovsky's Symphony No. 4.

Other releases from Masterworks include: a complete version of Schoenberg's "Moses and Aaron" with Pierre Boulez conducting the BBC Symphony Orchestra; virtuoso Rudolph Serkin in a recording of Schubert's B-flat Major Sonata, Op. Posth.; and conductor Antonio Brico and the Mostly Mozart Festival Orchestra with selections by Mozart.

Odyssey for February features two recordings of Jean-Pierre Rampal: a recital of works by Poulenc, Bartok, Debussy and Prokofiev (accompanied by Robert Veyron-Lacroix); plus a recording of Khachaturian's Concerto For Flute and Orchestra with Jean Martinon conducting the National Orchestra of the O.R.T.F. Odyssey will also release three recordings by Eugene Ormandy and the Philadelphia Orchestra: "Eugene Ormandy Conducts Ravel;" Franck's Symphony In D; and the Carmen Suites Nos. 1 and 2. Finally, Bruno Walter and the Columbia Symphony Orchestra offer performances of Beethoven's Symphonies Nos. 3 and 6.

Miracles Euro Tour

■ LOS ANGELES — The Miracles, who have just returned from a tour of the Orient, are currently planning a European tour for this spring. Their European travels will combine tour dates with promotional work on their current lp, "City of Angels" and single, "Love Machine."

Five Countries

The Miracles will be doing promo work in England, France, Germany and Holland, and will be performing in the United Kingdom.

NARM Begins Research Project On Growth of 'Adult Market'

■ CHERRY HILL, N.J. —The National Association of Recording Merchandisers, Inc. (NARM) has initiated a research project which will delve into the growing adult market. Joseph Cohen, a graduate student at the Bernard Baruch Graduate School of the City College of New York, who is working on his master's thesis in this area, has been piloting the project, in close cooperation with the NARM staff. Several questionnaires were prepared and pre-tested by the group prior to the development

of the final form being used for the project.

The study will examine the 25-45 year old age group—the fastest growing population segment in America, and its record and tape buying habits. Because a smaller percentage of the total population will be entering the 18-25 age group—for the past decade at least the group which purchased the greatest number of records and tapes—it is vital to the recording industry that it be aware of the growing adult market of 25-45 year olds.

The NARM research project will examine basic demographics of the 25-45 age group as they relate to the music industry: sex, age, income level, occupation, size of family. It also will be looking into the record and tape buying habits of this growing adult market—how much they buy, what kinds of music they buy, and where they buy. Their radio listening habits will also be researched, as will their attendance at concerts, nightclubs, and personal appearances of recording artists.

Research will be done by several methods: first, person to person interviews throughout this country, in which more than 70 NARM regular member companies are cooperating are taking place now. Second, an in-depth concentrated telephone survey of "Middletown, U.S.A.," a representative city, will be conducted, so that every segment of the population of the 25-45 age group, representing ethnic groups and income levels are included. Third, demographic information to be supplied by a major professional research organization.

Results of the research project will be presented at a special general session at the 18th Annual NARM Convention, on Sunday, March 21, at the Diplomat Hotel in Hollywood, Florida.

Martin and Coulter Pursue Teen Market

■ NEW YORK—Bill Martin, who, along with partner Phil Coulter, wrote, produced and arranged 10 hits for the Bay City Rollers, including the American chart-topping "Saturday Night," thinks the industry has given short shrift of late to songs directed at teenagers, and credits much of his success to actively pursuing teens in his songwriting.

"It's as if they're demeaning themselves and their ability to write 'teeny-bopper' music. We actually went out of our way to do an updated fifties sound," stated Martin.

Martin lists among his chief influences many of the great teen-hit writers of the fifties and sixties, including Neil Sedaka, Jeff Barry, Mann-Weil and Leiber-Stoller. "No one's catering to that age group in this country like those writers did," he told **Record World** recently.

Martin has no doubt about who is responsible for the Roller's recent American success. "Clive Davis made the group in this country—he did a fantastic job. That was the first song we wrote for the Rollers, and it's the only one that didn't make the English charts. He made that record."

Martin and Coulter's association with the Rollers has ended, with the group assuming much of its own writing load. But the duo, which has had much success in Great Britain and in Europe with such hits as Elvis Presley's "My Boy" and Billy Connolly's remake of "D-I-V-O-R-C-E," are looking for a return to the American charts.

Principal among their current projects is Slik, a band with a pop sound somewhat akin to the Roller's own, along with British country songstress Kimberley Clarke, who will be recording in Nashville in February.

Marc Kirkeby

Population Shifts *(Continued from page 143)*

These figures and these conclusions are the reason so many financial analysts have said that the record business was flattening out and would not show very much growth in the future.

What To Do

Is the future really that depressing? Is all record growth gone, at least for the foreseeable future? Not necessarily, as long as attention is paid to the forthcoming population changes now, instead of five years from now.

For instance, 1975 was a good year for records, in fact the best year ever for records. So analysts who predicted record sales to be flat in 1975 were wrong. Also, the 16 to 22 age group (currently the heart of record-dom) will increase by 300,000 between 1975 and 1980; the decline won't start until after that. (From 1980 to 1985 there will be 1.5 million less young men in this group.) So there is time to think, to plan and prepare.

For what? For ways to improve record and tape sales to adults from the ages of 25 to 44. Not only because this will be the group with the biggest population growth, but because they will also be the group with the greatest income growth. Record people must plan to obtain a good share of that market. This does not mean that the 15 to 24 year old group should be forgotten or neglected. Smaller it may be but it's still the excitement part of the market and the time when youngsters form the record buying habit. What has to be done is to keep adults buying records after they reach that special age of 25.

How To Do It

First of all, it is important to remember that serious record fans, male or female, who have been buying records since they've been 14 or 15 years old, do not quit buying records when they become 25. No, they do not buy as many records as they used to. But they still buy records and that is what needs to be encouraged by retailers and by manufacturers as well. Retailers have to be sure they offer a wide range of records and tapes, especially jazz, classical, blues, country and folk, along with their massive supply of rock and soul recordings. Adults are adverse to shopping in stores where the only thing they can find are top 40 rock albums. They are encouraged to buy if there are a multitude of appealing items available. Retaining and enlarging this adult audience is the burden of the retailer over the next decade. Charge accounts, credit cards, phone orders and free delivery are extras that are already being used by alert retailers to keep their adult customers.

Changes Happening

A change has already started to happen on the manufacturing side, the type of change that bodes well for the record business and its continued growth on the adult level. Record labels have become more flexible about the type of artist they are willing to sign and the type of record they will release. Where just a few years ago companies wouldn't think of signing anyone except a rock group, today many varied types of performers are being signed. Record companies are no longer in a one-type-of-music straight jacket.

This forthcoming decade may be the best opportunity the record business has had in years to enlarge its market, to move out of the 15 to 22 year old group as its major base. A wider market would be healthy for everyone. The older audience is there; they've brought back Janis Ian and Neil Sedaka, they buy more Joni Mitchell records than ever before, they've got jazz back on the sales charts. All they need is encouragement and some knowledge that Perry Como can co-exist with "Mr. Jaws." This older audience, the 25 to 44 age group, will be the big audience for many products, and the record business should get a share of the pie. All it will take is hard work and imagination, two things that the record business has in profusion.

Marshall Tucker Gold



Capricorn Records recently sponsored a luncheon at the River North Country Club in Macon to honor The Marshall Tucker Band. 1975 saw the gold certification of two of The Marshall Tucker Band's albums, "The Marshall Tucker Band" and "Where We All Belong." The group's current album is "Searchin' For a Rainbow." Phil Walden, president of Capricorn Records, presented the individual members of the band with gold records and toasted the band's success. The Marshall Tucker Band is currently at work on their new album at Capricorn Sound Studios in Macon, with Paul Hornsby producing. The album is scheduled for release in May. Pictured (from left) are: Tommy Caldwell, Toy Caldwell, and George McCorkle of The Marshall Tucker Band; Frank Fenter, executive vice president of Capricorn Records; Phil Walden, president of Capricorn Records; Paul Riddle, Jerry Eubanks and Doug Gray of The Marshall Tucker Band.

Lemongello Tests TV Marketing

By MARK KIRKEBY

■ NEW YORK — Singer Peter Lemongello is still looking for his first hit record. If he achieves it this year, it will be largely due to a television-direct mail marketing campaign which, if successful, could substantially alter the record industry's view of television as an advertising medium.

Lemongello's latest album, a two-record set entitled "Love '76," is currently the object of a six week campaign on New York television. Triad Media Associates, representing Lemongello, producer Teddy Randazzo, and manager Sal Romano, has already placed two weeks of ten second "teaser" ads. Following will be four weeks of 60- and 120-second spots, reminiscent in format of other direct mail record advertising, but according to Lemongello, lower-keyed than most of the hard-sell ads.

Triad is buying those spots on a number of stations, including New York's three network affiliates, and in a variety of day parts, including prime time, early and late fringe, and daytime.

Lemongello's album, like many TV packages, will be available only through the mail, at \$6.98. If the New York campaign succeeds, it will be repeated in other major markets. New York success

Mercury Releases New 10cc Album

■ CHICAGO—The new 10cc album, "How Dare You," is being rush-released this week by Phonogram, Inc./Mercury Records, accompanied by an intensive marketing plan.

An advertising campaign (trade and consumer press, as well as radio) will begin the first week of February and continue throughout the month. Additionally, the art work of "How Dare You" is being used as a focal point of a special mobile made for point of purchase display, available with the album.

Three selections from the lp, "Art For Arts Sake," "Head Room" and "Don't Hang Up," will comprise the bulk of 10cc's appearance on the nationally syndicated TV show, "Rock Concert," to be seen in most markets in mid-February. A film of the performance has already been used by the Phonogram sales force, led by Harry Losk, national sales director, in presenting the album to distributors and key retailers. The promotion department, under the guidance of Mike Bone, national promotion/albums, is securing outlets such as clubs, theatres, etc., that will use the film in addition to the venue's regular activities.

for the singer, however, might have even larger consequences for the record industry.

Record labels have for some time regarded television advertising as uncharted territory, believing in general that the medium can sell records by an established artist under the right circumstances, but that it is no place to break new acts. A handful of major labels, notably MCA and Warner Brothers, have invested substantial sums in TV, but on acknowledged superstars, such as Elton John, or in special situations (advertising Cher's albums on her own show, for instance). Compared to the amounts spent on a campaign for, say, a new film, most label TV budgets have been small.

A Gamble

Lacking the financial clout of a major label, as well as an established distribution organization, Lemongello and company (Rapp Records) have taken the successful techniques of K-Tel, Warner Special Products, and others, and are applying them to an essentially unknown artist. Lemongello's background is principally in nightclubs, and he might be expected to appeal to an older, television-oriented audience, but the campaign is still a large gamble.

If he succeeds, he will be rewarded with record sales. If he succeeds, labels with large media budgets may take a second look at the feasibility of television advertising. If he fails, he will still have had a lengthy exposure in the nation's largest market, his home base, the potential benefits of which are many.

Homegrown Mandrill



Demonstrating a spirit of mutual enthusiasm are members of Mandrill, Homegrown Management and Al Teller, president of United Artists Records. Homegrown was recently named managers of the United Artists soul-pop band. Shown (from left) are Homegrown's Irwin Mazur; Artie Ripp, Mandrill's manager and president of Homegrown; Mandrill's Claude (Coffee) Cave; Al Teller; and Mandrill's Ric Wilson, M.D. UA has just released Mandrill's second album for the label, "Beast From The East." A tour in support of the album is in the works.

Sire Signs The Beckies



Seymour Stein, managing director of Sire Records, has announced the formation and the signing of a new band, The Beckies. Formed by Michael Brown, founder member of the Left Banke and Stories, The Beckies are currently in the finishing stages of their debut album for Sire Records. All songs are written by Brown, whose history includes the writing of such songs as "Walk Away Renee" and "Pretty Ballerina" with lyrics by The Beckies' drummer/vocalist Gary Hodgden. The album is being produced by Michael Brown and Ron Frangipane at Sound Ideas Studios in New York and is scheduled for a spring release. Seen at Sire's New York offices are (from left:) Mayo James McAllister (The Beckies/guitar); Scott Trusty (The Beckies, vocals); Seymour Stein (seated); Gary Hodgden (The Beckies/drums/vocals); and Michael Brown (keyboards).

On VPC Board



Jennifer Goddard, a member of the executive staff of Levinson Associates, Inc., has been elected to the Board of Directors of the Valley Press Club. She will serve a two-year term.

Garrett Music Active With Dorff Tunes

■ LOS ANGELES — Don Blocker, executive vice president, Garrett Music Enterprises (GME), has reported a current flurry of activity by Stephen Dorff, staff writer for GME's 11 publishing companies and producer/arranger for firm's Hobby Horse Productions.

Tunes Ready

Dorff's own tunes, "Rainbow In My Heart," "You Set My Dreams To Music," "In My Dreams I Was Never In Omaha," "Waiting For The Rain To Go Away," "Ruby's Lounge," "We're Going Places Together" have all been released or are set for such shortly by a number of artists, including Shandi Sinnamon, Claudine Longet, Kim Carnes, Sugarloaf, 5th Dimension and Pat Hollis.

Dorff's recent production credits include two Richard Mainagra singles on Columbia and a Merv Griffin album. Additionally, he arranged several tunes on lps by Shandi Sinnamon (Elektra), Claudine Longet (Barnaby) and Kim Carnes (A&M).

Jan August Dies

■ NEW YORK—Pianist Jan August, whose recordings of "Misirlou," "Malaguena," and "Babalu" sold millions in the 1940s and '50s died in Booth Memorial Hospital, Flushing, Queens, (17). He was 71 years old.

August first signed with Diamond Records in 1942 and recorded his later work on the Mercury label. He retired from the music business in 1967. August is survived by his wife Bette, three daughters and six grandchildren.

Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO—Por haber alcanzado seis millones de copias vendidas como compositor, y dos millones como intérprete, en sus 5 años de actividad artística; **Juan Gabriel** fué premiado con el "Niper de Oro" -considerada la presea más brillante que existe para los mejores de discos en RCA- y el trofeo "La Nota Musical," otorgado por la editora Edim; ingresando además, al pasillo de las estrellas por medio de una placa, que fué develada en el corredor principal de la casa grabadora, en emotiva ceremonia que presidió **Louis Couttolenc** Presidente de RCA; **Guillermo Infante** Director de Mercadotecnia y **Enrique Gutiérrez Zamora** Gerente de la editora Edim. Entre los planes futuros del compositor-intérprete mexicano de mayor impacto en la actualidad, figuran los de prestarle mayor interés al mercado internacional, por lo que su gira en el extranjero se inicia en Venezuela, para luego dirigir la promoción a Perú, Colombia y Argentina.

Los Baby's (Peerless), apuntando al primer lugar con "Como un duende." Las ventas en toda la República son gigantescas, consolidando de esta forma, otro hit de enormes proporciones . . . Nueva producción de **Tirzo Paiz** (Musart). Esta vez, se presenta con "Soñando contigo," cubriendo excelentemente su anterior hitazo "Si me quisieras un poquito" . . . **Rosalba** (Mélody), confirmado el título de la revelación juvenil del 75, se impone con el tema "Mentira mentira," que es otro de los grandes favoritos a nivel nacional.

La gran sorpresa, corre a cargo del grupo **Los Polifacéticos** (EMI Cápitól), quienes con "Cuatro Lágrimas" agotan ediciones que dá gusto. En este éxito, es justo mencionar la vigorosa labor promocional de **José Camacho**, joven y dinámico gerente de publicidad del sello que dirigen **Robert Ascott** y el amigo **Fernando Hernández** . . . Con grandes posibilidades y con la fuerza de los números que se sienten como
(Continued on page 206)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Durante estas semanas y las que se avencinan hasta la primera de Febrero he consumido y consumiré tediosas y exhaustivas horas de vuelo. Nueva York, Los Angeles, Montreal (en viajes relámpago) Brasil, Londres, Cannes, Madrid y Miami. Pero lo interesante y hermoso de todo el asunto es que siento un hervidero por la cosa latina. Desde las producciones de tipo internacional hasta las profundidades hermosas del amplio folklore latinoamericano están siendo buscadas y estudiadas por todos aquellos, que pueden hacer cualquier grabación un éxito en las cuatro esquinas del mundo. Y ello me hace feliz . . . ¡inmensamente feliz!

Celebrará próximamente elecciones la Asociación Mexicana de Productores de Fonogramas (Amprofón) . . . Se está instalando Microfón Argentina en Miami, en el área conocida por Hialeah Gardens, donde pululan la gente del disco entre las instalaciones de Velvet, Parnaso, Miami Tapes, Caytronics y otros. El área que antiguamente era conocida como el "centro latino del disco," la calle 29 de Hialeah y sus alrededores va quedándose vacía. Solo quedan Al Records, Musical Records (Musart) Florida Records y Panart. South Eastern Records se ha quedado sola en Opalcka y Miami Records está donde siempre ha estado y donde ya no debiera estar . . . Jorge Beillard ha sido designado con cargo ejecutivo en Microfón de Estados Unidos . . . Después de su entrega de Trofeos Anuales en Madrid, España, **Record World** planea efectuar su entrega de premios en México.

Se iniciará próximamente la creación del "Taller de la Composición" en la Universidad Metropolitana de México. El joven cantautor mexicano **Alberto Angel** dirigirá esta iniciativa, y declara: "El Taller de la Composición" dará oportunidad a todos los jóvenes aficionados a la producción musical en sus diversos estilos y con ello se provocará una nueva escuela en la canción, con posibilidades el ciclo de homenajes dedicados a la memoria del desaparecido **Jorge Negrete** que hubieron de celebrarse en Los Angeles. La clausura se realizó en la Sala del Instituto Internacional de Prensa de Los Angeles, con la presencia de artistas miembros de la AMAC (Actores Mexicanos A.C.) que preside **Alejandro Marqués** . . . En pleno ascenso en su carrera como cantante fué víctima de fatal accidente automovilístico, **Mónica Ygual** de México. Nuestro más conmovido pésame a sus familiares y clase artística mexicana. **Monica** logró impacto con su interpretación de "Díganme la Verdad" y se encontraba actualmente en pleno ascenso con "Señor Locutor." Actuó en el Festival Bolivariano de Canciones de Caracas, Venezuela, ocupando un segundo lugar y posteriormente se presentó en el Festival OTI de México. Falleció a los 23 años. ¡Muy lamentable!

Lanzó TR Records la grabación de **Tito Rodríguez** interpretando en Inglés los temas "You've Made me so very Happy" (Gordy-Holloway-Wilson-Holloway) y "Let go" (Gimbel-Powell). Para los que disfrutamos la inmensa amistad de Tito, representa un tesoro musical y un gran recuerdo que toca profundo. Nos unimos plenamente en la conmemoración de su nacimiento, acaecido en este mes de Enero . . . El primer interprete de música argentina que lanzará Microfón en su catalogo en Estados Unidos lo será **Hector Varela**, autor de grandes tangos tales como "No Mientas," "Bien Pulenta," y "Cartón
(Continued on page 206)



Tito Rodriguez



Hector Varela



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LATIN AMERICAN HIT PARADE

Singles

Mexico

By VILO ARIAS SILVA

1. **LAS PIERNAS DE MALENA**
EL CONJUNTO AFRICA—Peerless
2. **TE TENDRE QUE OLVIDAR**
RIGO TOVAR—Melody
3. **VESTIDO MOJADO**
OCTAVIO—Musart
4. **COMO UN DUENDE**
LOS BABY'S—Peerless
5. **SI ME QUISIERAS UN POQUITO**
TIRZO PAIZ—Musart
6. **LOS BORRACHITOS**
RAUL VALE—Melody
7. **PALOMA BLANCA**
LOS 12 MAS—Cisne RAFF
8. **POR QUE NOS DIJIMOS ADIOS**
GRUPO YNDIO—Polydor
DAVE McLEAN—RCA
9. **VUELVE CONMIGO AMOR**
LOS SOBRINOS DEL JUEZ—RCA
10. **QUIMBARA**
CELIA CRUZ—Vaya

New York (Salsa)

By JOE GAINES

1. **BAN BAN QUERE**
RAY BARRETTO—Fania
2. **UN PUESTO VACANTE**
EDDIE PALMIERI—Coco
3. **LAS TUMBAS**
ISMAEL RIVERA—Vaya
4. **YA LLEGO**
WILLIE COLON/MON RIVERA—Vaya
5. **AMOR PA QUE**
CONJUNTO CANDELA—Combo
6. **NUMERO SIX**
BOBBY RODRIGUEZ—Vaya
7. **LET'S DO THE LATIN HUSTLE**
EDDIE DRENNON & THE B.B.S.
UNLIMITED—Friends & Co.
8. **EI BOCHINCHE**
CORTIJO Y SU COMBO—Coco
9. **NINEZ**
RAPHY LEAVITT—Borinquen
10. **SALSA**
LOUIE RAMIREZ—Cotique

En Mexico (Continued from page 204)

tuturos hits; **Los Sobrinos del Juez** (RCA) ingresan al mercado mexicano con "Vuelve conmigo." Indiscutiblemente, el tema es muy bueno y el apoyo no se ha hecho esperar. Por su parte RCA a desplegado todas sus armas promocionales, con la intención de pegar el primer éxito de la temporada 76 . . . Bajo la etiqueta de su nueva línea económica Gaviota, Cisne RAFF lanzó un elepe de lo mejor de **Gerardo Reyes**, en el que destaca "Se lo dejo a Dios" y lo completan "Juro quererte," "Ave negra," "Te quiero," "Tenía que volver" y otras más.

Mike Laure

Listo el lanzamiento de la nueva producción de **Mike Laure** (Musart), sobresaliendo el número "Todo lo sobroso engorda," con el que Mike -gran triunfador del género tropical- puede continuar su racha de hits . . . Estamos a la espera de las nuevas grabaciones de **Nelson Ned**. Gamma anuncia que saldrán antes que la estrella carioca arribe a México para su temporada anual. Mientras tanto, **Nelson Ned** sigue pegando con su "Quien eres tú."

Argentina

By JORGE MONTES

1. **VOLVERE**
DIEGO VERDAGUER—Music Hall
2. **CUANDO QUIERAS, DONDE QUIERAS**
DYANGO—Odeon
3. **ESCUCHAME**
TONY RONALD—Music Hall
4. **CARA DE TRAMPOSO**
CACHO CASTANA—Phonogram
5. **ROMPAN TODO**
LOS SHAKERS—Odeon
6. **PERDONAME HE SIDO UNA TONTA**
TORMENTA—RCA
7. **CORAZON CORAZON**
JULIO IGLESIAS—CBS
8. **CUANDO CALIENTA EL SOL**
MOMO YANG—Music Hall
9. **EN LA SOLEDAD DE MI DEPARTAMENTO**
LUCIANA—Odeon
10. **BABY**
EL TIGRE—RCA

Tampa, Fla.

By WSOL (WOODY GARCIA)

1. **TENGO UN AMOR ATRAPADO**
CARLOS LICO—Musart
2. **ABRAZAME**
JULIO IGLESIAS—Alhambra
3. **COMO ES EL**
ROBERTO LEDESMA—Musart
4. **YA ES MUY TARDE SENORA**
TEDDY TRINIDAD—International
5. **DIME (FEELINGS)**
SOPHY—Velvet
6. **DE UN MUNDO RARO**
JULIO IGLESIAS—Alhambra
7. **MI BARCA**
EMILIO JOSE—AI
8. **VIVA ESPANA**
MANOLO ESCOBAR—AI
9. **MARIA JESUS**
LOS CHOQUEROS—Compas
10. **AMIGOS MIOS ME ENAMORE**
JAIRO—Parnaso

Amziciosos planes de Polydor. En mis próximas columnas, iré detallando los proyectos del sello que dirigen con mucha visión comercial **Luis Bastón Talamantes** y el Lic. **Enrique de Noriega** . . . **Wilkins** (Sori), debuta en México con "Se valiente y cuéntale." Este intérprete, de origen puertorriqueño, es otro de los buenos prospectos para la temporada de 1976 . . . Desde Huancayo-Perú, el grupo **Fresa Salvaje** (EMI Cápitol) revive e impone el viejo tema "Interrogación."

Roberto Liui

Todo parece indicar, que este año, será el de la gran avalancha de intérpretes argentinos en México; superando de esta forma, lo que hasta el año pasado habían acaparado en hits y presentaciones personales los españoles. Por lo pronto, aparecieron nuevos nombres, como **Roberto Livi**, **Diego Verdaguer**, **Omar Sanchez**, **Los 4 Soles**, **Paul Gerard**, **Juan Pájar** y **Raúl Abramzon**; quienes se agregan a los ya conocidos **King Clave**, **Sandro**, **Atahualpa Yupanqui**, **Mercedes Sosa**, **Elio Roca**, **Ricardo Ceratto** y **Silvana di Lorenzo** . . . ¡Y hasta la próxima desde México!.

Albums

Miami

By OSCAR GUTIERREZ

1. **DIME (FEELINGS)**
MORRIS ALBERT—Audio Latino
2. **MI BARCA**
EMILIO JOSE—AI Records
3. **EL AMOR**
JULIO IGLESIAS—Alhambra
4. **DIME (FEELINGS)**
SOPHY—Velvet
5. **AMOR LIBRE**
CAMILO SESTO—Pronto
6. **ALVAREZ GUEDES NO. 2**
ALVAREZ GUEDES—Gema
7. **DESPUES DEL FESTIVAL**
JOSE ANTONIO—Orosound
8. **LISSETTE**
LISSETTE—Borinquen
9. **TIEMPO Y DESTIEMPO**
MARCO A. MUNIZ—Arcano
10. **COMO ES EL**
ROBERTO LEDESMA—Musart

Mexico

By VILO ARIAS SILVA

1. **LAGRIMAS Y LLUVIA**
JUAN GABRIEL—RCA
ESTELA NUNEZ—RCA
2. **TE TENDRE QUE OLVIDAR**
RIGO TOVAR—Melody
3. **COMO UN DUENDE**
LOS BABY'S—Peerless
4. **LAS PIERNAS DE MALENA**
EL CONJUNTO AFRICA—Peerless
5. **LAGRIMAS DE COCODRILO (VOL. 24)**
JUAN TORRES—Musart
6. **MENTIRA MENTIRA**
ROSALBA—Melody
7. **CUATRO LAGRIMAS**
LOS POLIFACETICOS—EMI Capitol
8. **POR QUE NOS DIJIMOS ADIOS**
GRUPO YNDIO—Polydor
DAVE McLEAN—RCA
9. **QUE MAS DA**
RICARDO CERATTO—EMI Capitol
10. **QUIMBARA**
CELIA CRUZ—Vaya

Nuestro Rincon (Continued from page 204)

Junado" . . . Causan **The Judge's Nephews** (Los Sobrinos del Juez) gran impacto internacional con sus interpretaciones de "Without your Tender Love" en Inglés y "Vuelve Conmigo Amor" en Español . . . Y ahora . . . ¡Hasta la próxima!

During these past few weeks I have been covering several territories, including New York, Montreal, Brazil, London, Cannes and Madrid. It has been exhausting in a way but I had the great compensation of watching a growing interest in the development and exploration of Latin music of every one of our countries. More and more people and executives in the international record industry are exploring a new world of sound, rhythm and creation. Most of them are individuals that can really make it big for Latin product.

Asociacion Mexicana de Productores de Fonogramas (Aprofon) (Mexican Association of Record Manufacturers) will celebrate elections very shortly to designate their executive staff for a new period . . . Microfon from Argentina is already establishing their subsidiary in the States. Their facilities will be located in Hialeah Gardens, where most of the Latin industry is moving to. Velvet, Parnaso, Miami Tapes and Caytronics are others are in that area. Southeastern Records moved their quarters several years ago to Opalocka, but nobody has been following their example. Miami Records has been in the same neighborhood for over a decade. In the "Latin record industry area" (around 29th St., Hialeah) only a few are still established, such as AI Records, Florida Records and Panart . . . **Jorge Beillard** has been appointed to the executive staff of Microfon. Their first release will be **Hector Varela**, one of the great tango musicians, whose recordings have been very difficult to obtain in the States . . . **Record World** will extend "Annual Awards" on Feb. 2 in a Gala Dinner in Madrid, Spain, to all the Spanish artists selected in our "Annual Awards 1975, Spain." We are also planning to extend our awards to Mexican artists in a Gala Dinner which will take place in Mexico early July.

"Taller de la Composición" (Composition Workshop) will be established by the Metropolitan University of Mexico under the direction of singer-composer **Alberto Angel**. This school will offer a great opportunity to all new composers to learn all that is necessary in their profession in order to improve their condition . . . The closing event of the Cicle of Homages dedicated to **Jorge Negrete**, one of the top singers and film stars from Mexico, who passed away several years ago, took place at the International Press Institute of Los Angeles, California. Top artists and performers from the Association of Actors of Mexico were present . . . **Monica Ygual**, newcomer performer from Mexico who was enjoying top air coverage with "Señor Locutor," died in an automobile accident while touring several cities in Mexico. Monica recently performed at the Bolivarian Song Festival that took place in Caracas, Venezuela and also at the OTI Festival in Mexico. She was 23 years old with a brilliant career in her future.

TR Records released a single by **Tito Rodriguez** performing "You've Made Me So Very Happy" b/w "Let Go" sung in English. For those who enjoyed his friendship and appreciated his great talent, to hear Tito performing again after almost three years is a very strange, happy feeling. January was his birthday month . . . **The Judge's Nephews** are doing well internationally with "Vuelve conmigo Amor" (Santiago from Brazil).

LATIN AMERICAN ALBUM PICKS



LAS GAITAS DE SIMÓN (VOLUMEN 3)
SIMÓN DIAZ Y HUGO BLANCO—All Art LPS 66363
Nuevo volumen de las muy exitosas Gaitas de Simón Díaz, cargadas de chistes y doble sentido humorístico. Excelentes cortes "La Gaita de las Locas No. 3," "La Gaita de los Velorios," "Los Borrachitos No. 2" y "La Raspa-Gaita." Todas de la autoría de Hugo Blanco.

■ New volume of the big seller Gaitas de Simón. Jokes, good humor and double meaning with a very funny touch. "Gaita con Saxofón," "Gaita de los Velorios" and "Gaita de las Locas No. 3."



CANTA CANTA, MINHA GENTE
MARTINHO DA VILA—Arcano DKL1 3319
Ritmo, percusión y alegría brasileña en esta nueva grabación del muy popular Martinho da Vila. Se incluye su éxito internacional "Canta Canta Minha Gente." También excelentes "Dente por Dente," "Disritmia," "Festa de Umbanda" y "Tribo dos Carajas." Interpretada en portugués!

■ Rhythm, percussion and that unique Brazilian touch by Martinho da Vila. Recorded in Portuguese. His international hit, "Canta Canta Minha Gente," is included. Also great: "Disritmia," "Visgo de Jaca" and "Malandrinha."



35 ANOS BAILANDO CON BILLO
BILLO'S CARACAS BOYS—Billo BLP 554
La gran orquesta vendedora de siempre en un muy comercial yailable repertorio. Se destacan "Boquitán Salá" (Galan-C. Vidal), "El Cumbiambero" (V. Gutierrez), "Carita de Rosa" (Favini-Robles) y "Pa' Oriente me Voy" (L.A. Hernández).

■ Orchestra Billo's Caracas Boys stay at the top. This package is very lanceable and commercial! "Y sit Mañana" (R. Solano), "Temperamento Sentimental" (C. Vidal-V. Mendoza) and "Boquita Salá" (Galan-Vidal).



EL JUDIO MARAVILLOSO
ORCHESTRA HARLOW—Fania JM00490
En producción de Larry Harlow y con vocales por Junior Gonzalez, la Orquesta Harlow ofrecen aquí una gran producción de salsa neoyorkina. "El Colorcito de mi China" (Arsenio Rodriguez), "Buenavista Guaguancó" (A. Rodríguez), "El Negrito Nengere" (F. Castrillon) y "Latin Roots" (L. Harlow).

■ Produced by Larry Harlow and with vocals by Junior Gonzalez, this new package by Orchestra Harlow is one of its best. Great mixing! "Agonía" (Meñique), "Saca tu Mujer" (Tito Puente), "El Miri Miñón" (D.R.) and "Buenavista Guaguancó" (Arsenio Rodríguez).

Record World in Chicago

By JUAN MONTENEGRO

■ While Latinos have been touch-dancing to the mambo, cha cha, etc. in their own halls and clubs for years, the new touch-dance craze that's sweeping the country has begun to discover the excitement of Latino's own thing. Adaptions (in sound and dance) have developed, incorporating influences from the black and Latino dance steps, and presto! The Hustle and other steps that all are dancing to.

Salsoul is a term created about two years ago by Tomás Fundora of *Record World* magazine. It was originally intended to replace Salsa as a more marketable term. But as it turned out, Salsa stuck and Salsoul is now used to describe the heavy dance-instrumental sound with a Latin percussive base that we all know about. Both forms, Salsa and Salsoul, keep on growing and complementing each other.

While the Salsoul sound has been picked up quite readily by

Ali-Salsa Pact



World heavyweight champion Muhammad Ali puts pen to paper, officially signing with Salsa Production of Puerto Rico for promotion of his February 20 title defense against Belgian contender Jean-Pierre Coopman at Roberto Clemente Municipal Coliseum. Pictured with Ali are the principals of Salsa Production (from left): Charlie García and Charlie Tarrab of Puerto Rico and Jerry Masucci, president of Fania Records. The signing took place in Masucci's New York City office.

AM Action (Continued from page 164)

and KSLQ and moves 29-9 WHBQ and 13-9 CKLW. Also on a ton of significant secondaries. Looks excellent.

David Bowie (RCA). After a somewhat shaky beginning, this follow-up to "Fame" does a reverse turnabout this week and is picked up by KHJ, KFRC, WHBQ and WIXY. All we can say is "very interesting!"

Helen Reddy (Capitol). Here is another record which has been around for quite some time, receiving a minimal amount of major airplay, and has picked up some significant bulleting action, however, in the past two weeks. Added last week to KHJ and WCOL and this week to WHBQ, KILT, WIXY, WERC and WCAO. Other pertinent info: 11-7 WMAK and also on WTIX, WMPS, WDRC, KEEL, WLOF and WTRY, plus dozens of other secondaries.

NEW ACTION

Bay City Rollers (Arista) "Money Honey." Advance note of explosive action although not officially released until Monday (26) — stations are grabbing this one as soon as they can get their hands on a tape or an acetate or anything along those lines. Picked within the last few weeks at CKLW, WRKO, KFRC, WHBQ, KILT, WOKY, WMAK and WCOL among others, and this week is added to KHJ, KJR, KSLQ, WSAI (night) and WCOL. Reports are that the demographic appeal of this one will have a somewhat wider spread.

Hayes Plans Tour With Dionne Warwick

■ LOS ANGELES — ABC artist Isaac Hayes will embark on a special national tour, sharing the stage with Dionne Warwick, debuting February 17, 1976 at Chicago's Mill Run Theater.

The show, entitled "Man and Woman," is a 90 minute performance featuring a 38-piece orchestra, including Isaac Hayes' Movement; and an eight person chorus, including the Hot Buttered Soul Singers and Ms. Warwick's own trio.

Laine & Dankworth: Versatility Plus

■ NEW YORK — Still exhilarated by her New York Carnegie Hall success, although worn out by an early morning "Today" show appearance, RCA's multi-talented Cleo Laine stopped by **Record World** last week to talk about new plans and a new album.

Her versatility had just been underscored by the National Academy of Recording Arts and Sciences, which nominated her as best female classical vocalist for "Pierrot Lunaire," a collection of works by Schoenberg and Charles Ives released on RCA Red Seal. Last year, she was nominated as best pop female vocalist.

Laine and her husband and musical director, John Dankworth, find themselves with abundant new material and new projects. The new album, "Born on a Friday," has just been released, and features the production talents of George Martin, a longtime friend of the family. A single from that lp, a version of Ralph McTell's excellent "Streets of London," will be released shortly. As many as 20 new Cleo Laine songs were added for the Carnegie Hall date, which was recorded for release as her next (and second live) album.

On a concert tour that will take them to Canada and Hong Kong as well as to a number of U.S. cities, the Dankworths will add "The Seven Deadly Sins," a Brecht-Weill opera, to their repertoire in Detroit later this month. The live show already features a unique segment of classic English poetry set to music, as well as a varying selection of contemporary hits and standards that showcase Laine's remarkable voice.

"The only thing we really hanker after now is a musical," she said. Having starred in a London production of "Showboat," in the longest run that show has enjoyed, she and Dankworth are in negotiation with British producer John Dunlop to find a suitable vehicle for Dankworth to score and bring to Broadway.

Marc Kirkeby

ASI Releases Ten

■ MINNEAPOLIS — ASI Records VP Wes Hayne has announced a February release of ten albums by the company. Artists represented include Sherwin Linton, The Dutchman (Jack Otterness), Kevin Odegard, John Volinkaty, Lee duMonte, Phil Wilson/Rich Matteson, Mark Lang, Cain, Linnie Knight and Robin and Linda Williams.

Hayne and Dan Holmes, also of the label, will be making product presentations to label distributors through the beginning of February.

GOSPEL TIME

By IRENE JOHNSON WARE



■ The future of gospel singers who desire large sums of advance monies may not be so bright in 1976. Gospel groups have got to decide as to whether they want advance monies and loads of promises or sign with a company whose main interest is in gospel product.

Gospel singers have a choice to make in 1976. They must decide if they want to be a part of a company with some stability or if they want to become a write-off at the end of the year.

If today you were to talk to **Shannon Williams** of Nashboro Records, **Evelyn Johnson**, a pioneer with Peacock and Songbird Records, **John Bowden**, who came from Fire & Fury Records to Hob Records in the sixties, **Stan Lewis** of Jewel Records, **Fred Mendelsohn** of Savoy Records, **Ralph Bass** of Chess Records, **Hoyt Sullivan** of HSE Records and a few others, you would find that the sale of gospel product has been profitable for them. Some of the above mentioned will tell you that the continuous sale of gospel product has been the survival factor for their company.

Management within a gospel group has not in the past proved to be totally beneficial. I have hopes that gospel singers will settle for being singers and leave management to someone with some expertise and foresight about what is needed most in these times.

When gospel singers realize this is a business and has to be dealt with on a business level, then it will become a lucrative business for them.

There are a few artists who have signed with agencies and the group is still trying to book their own dates, which really defeats the whole purpose.

Sales are up at Nashboro Records and their efforts are paying off. Across the country they are buying time across the board to promote their gospel product.

There is hope that through the acquisition of Savoy Records, internationally known for its collection of gospel recordings, **Clive Davis'** Arista Records, will use its expertise and foresight to project another image in this industry with gospel music. Here is a man who saw far ahead in the future the imprint that rock music as well as rhythm and blues would make. He has made no mistakes in selecting artists in the past and I have to believe that a plan has been mapped out to put gospel in a new perspective because everyone knows Clive Davis is a winner. Good luck and God speed to Clive Davis.

All companies are asked to add **Irene Storks** and **Sally Rateliff** of WLRO, 939 Broadway, Lorraine, Ohio 44052, to their mailing list.

Send all gospel news to Irene Johnson Ware, P.O. Box 2261, Mobile, Alabama 36601; phone: (205) 457-6771 or 457-8012.

McCall Gathers Gold



Pictured at a luncheon in his honor at the New York office of Polydor Incorporated is C. W. McCall who, along with his manager and producer, was awarded a gold record for his MGM number 1 single, "Convoy." Pictured (from left) are Irwin Steinberg, president of the Polygram Record Group; McCall; Lou Simon, executive vice president and general manager of Polydor Incorporated; McCall's manager Don Sears; producer Chip Davis; Dave Mack, Polydor/MGM's national director of country promotion; and Arnie Geller, national promotion director of the label.

THEATER REVIEW

'Shortchanged Review': An Ambitious Effort

■ NEW YORK—The body of literature dealing with disc jockeys has been small to date, with Clint Eastwood's "Play Misty For Me" the most notable effort, so it is without too much difficulty that Michael Dorn Moody's "The Shortchanged Review," now at Lincoln Center's Mitzi Newhouse Theater as part of the New York Shakespeare Festival, moves to the head of the list.

Aside from chronicling the declining fortunes of listener-supported WISH and its owner (and would-be rock entrepreneur) Nicky Shannigan, the play is also concerned with the Vietnam War, and with alienation between the sexes and between parent and child. With much of the comic and much of the tragic, "The Shortchanged Review" is both a very ambitious work and one of the better American plays to play New York in some years.

Music of many sorts wraps itself around the action. Shannigan, played by Mason Adams, is attempting to launch the careers of Clouds, a folk-rock group, while trying to keep WISH from going commercial. His stepdaughter, Vanessa (Tricia Boyer), lives by the rock prophets of the moment (this is the only play in New York currently featuring music by Bruce Springsteen). Episodes are introduced by pop, jazz, classical or electronic music, in some degree related to what is to follow.

The cast of six is excellent, with Ms. Boyer's Vanessa perhaps the first believable American teenager to be portrayed on Broadway, and T. Miratti's scarred Vietnam veteran powerful and sensitive.

Clouds, known to New York folk audiences by their previous name, Friends, introduce the play with an interesting set of their songs on tape, with a sound that their manager, Bruce Henderson, describes as "hip Carpenters." That assessment should suffice until an album is available; and if "The Shortchanged Review" is half as successful as it should be, that album should be here soon.

Marc Kirkeby

World Wide Signs Seven

■ LOS ANGELES—World Wide Artists has announced the signing of the following artists for exclusive agency and booking representation: Curtis Mayfield; the Impressions; Dr. Hook; Cecilo & Kocono; Leroy Hutson; and Hammersmith.

Upcoming tours are presently being set for the above acts.

Steele Named VP By 4 Star Music

■ NASHVILLE—4 Star Music Co., Inc. has announced the appointment of W. Alex Steele III as vice president and general manager. Steele formerly was with the Commerce Union Bank, serving for three years in the international banking department and most recently with the national banking division of the commercial department.

Duties

Steele will assume the duties presently handled by Joe Johnson, president of 4 Star Music. In making the announcement, Johnson stated that Steele will be responsible for the day-to-day operation of the company as well as all financial matters.

Jim Vienneau Named To Polydor/MGM Post

■ NASHVILLE—Jim Vienneau has been named director of a&r, Nashville for Polydor/MGM Incorporated.

Vienneau, who most recently held the position of director of 20th Century Records' Nashville office, has produced such country artists as Conway Twitty, Mel Tillis and Hank Williams, Jr. His production credits also include the top 10 charted c&w singles, "There I Said It" by Margo Smith on 20th Century, Lois Johnson's "Loving You Will Never Grow Old," and Billy Thundercloud's recent "What Time of Day." Vieneau is also responsible for Conway Twitty's "It's Only Make Believe" on MGM.

CMA Board Formulates '76 Plans

■ SAN JUAN — CMA activities and projects of local, national and international scope were discussed when the Country Music Association's board of directors met for their first quarterly meeting on January 15-16 in San Juan.

Chic Doherty, chairman of the country music promotion committee, announced plans to develop new audio/visual presentations geared to inform record merchandisers and advertising agencies of the impact of country music on today's and tomorrow's market place. A new demographic survey will be used to support the presentations.

The board discussed several ideas concerning the nation's Bicentennial celebration, including CMA participation in events such as the Fourth of July gala in Philadelphia, a gigantic country music show in New York and a country music festival in Nice, France this July. Various CMA committees will be involved in coordinating such activities.

CMA membership chairman Charles Scully brought the group up to date on plans to streamline membership activities, and the addition of several new membership benefits which will be made available upon completion and final board approval.

Bud Wendell reviewed plans and activities on this year's Country Music Fan Fair scheduled for June 9-13. Once again, a softball tournament is slated for June 7-8, the two days before Fan Fair.

A new "CMA Speakers Bureau" is now being put together by Tandy Rice and his public relations committee. It will provide individuals who will take the country music story to noteworthy civic, educational and social organizations. Work is also progressing on a "Country Music Industry News Kit," as well as new CMA informational brochures. In addition, CMA is actively involved in the promo-

tion of the Public Television special, "Hill Country Sounds."

The international committee, headed by Bill Denny, will be very active in '76. To provide more meaningful exposure to international country music talent, international artists will now be included on CMA's annual Banquet Show, and the CMA International Show itself will most likely be rescheduled as a Fan

(Continued on page 211)

WB Names Wilson Nashville A&R Dir.

■ NASHVILLE — Veteran country producer, songwriter and performer Norro Wilson has been named a&r director for Warner Bros. Records, Nashville. Wilson will be involved in record production, talent acquisition and overall supervision of all Warner Bros. recording activity in Nashville.

Wilson will be working closely with Warners' current country team which includes Burbank-based director of country music Andy Wickham and country sales head Lou Dennis, as well as Nashville general manager Jonathan Fricke.

The top BMI country songwriter for the last three years, Wilson has had such hits as "The Most Beautiful Girl," "I Love My Friend," "A Very Special Love Song," "Love Train," "Soul Song" and "Billy Get Me A Woman" to his recent credit. As an independent producer, Wilson has been responsible for hit recordings by Joe Stampley, La Costa, David Houston, Bob Luman, Patti Page, Asleep At The Wheel, Diana Trask, Carmol Taylor as well as Warner Bros. artist Debbie Hawkins.

Prior to his Warner Bros. appointment, Wilson served as vice president of Gallico Music Corp. and was general manager of Al Gallico's Nashville office.

NASHVILLE REPORT

BY RED O'DONNELL



■ Ray Stevens' future includes acting lessons from veteran Hollywood coach James Best. "I want to be prepared in event some television offers come along," he says. Performing in film is much more difficult than on stage in personal appearances, Stevens points out . . . I hear that due to inflation George Hamilton IV is hiking his name to George VI . . . Hee Haw's Grandpa Jones narrated—sang a funny segment (four minutes) on CBS-TV's pre-Super Bowl Special Sunday (18)—but as he tells it,

"I plum forgot to watch it."

Saturday, Feb. 19, 1938 Roy Acuff appeared on Grand Ole Opry for first time. He was hired as a fiddler—but during his act sang "The Great Speckled Bird," a religious song written by Rev. Guy Smith of Springfield, Mo. "The 'Speckled Bird' got me the job on the Opry," Roy says. "I couldn't have made it as a fiddler." And what is "The Great Speckled Bird"? As many Bible scholars can tell you, it is mentioned in the 12th chapter, 9th verse of "Jeremiah" (Old Testament).

A little lovebird chirps that Kenny Rogers (formerly of First Edition) and beaut Marianne Gordon of the Hee Haw show are heading for a wedding. At any rate, Rogers recently bought a \$180 thousand home in Nashville and plans to move here. Rogers has been doing some recording here for United Artists under direction of Larry Butler.

Sax specialist Boots Randolph, pianist Floyd Cramer and singer Rosemary Clooney of Nashville's Masters Festival of Music perform in concerts Feb. 12, 13 and 14 at Lakeland, St. Petersburg and Orlando, Fla., respectively . . . The Bicentennial year is shaping up as bright for writer Ray Griff. Kenny Starr, Dave Dudley, Crystal Gale, Gene Watson and Jerry Lee Lewis already have cut his songs . . . Time does fly:

(Continued on page 210)

COUNTRY PICKS OF THE WEEK

SINGLE

FREDDY FENDER, "YOU'LL LOSE A GOOD THING" (Crazy Cajun, BMI). The Tex-Mex soul of Freddy was never more right on than on this cut—a classic r&b number that he brings home. You'll definitely "get" a good thing when you drop this on the turntable. Look for this to shoot right to the top. Get ready for Freddy! ABC/Dot DOA-17607.



SLEEPER

EDDIE RABBITT, "DRINKIN' MY BABY (OFF MY MIND)" (UniChappell, BMI). Eddie has a shuffling, bass walking drinkin' song that'll gather requests galore. Following "Forgive and Forget," Eddie is laying a solid foundation for a bright future. Don't drive through radar with this — it's a foot stompin' number. Elektra E-45301-A.



ALBUM

SONNY JAMES, "200 YEARS OF COUNTRY MUSIC." This will stand as one of the finest albums of 1976. Every cut is a classic—with care taken to preserve the special magic the songs initially had. Personal favorites are "I Don't Care If The Sun Don't Shine," "Back In The Saddle Again," "Waitin' For A Train," "Hard To Please" and "The Prisoner's Song," but every cut is great. Columbia KC 34035.



A Dream Come True



In what happens to be one of the most moving stories to happen in Charlie Rich's career, the famed singer made a "dream come true" for Tracy Rachele Smith, a young lady born with spina bifida and hydrocephalus of the most serious degree. The five year old was expected to never walk. Since the release of "Behind Closed Doors" Tracy has been "in love" with Charlie Rich, and after her ninth operation was told "Charlie Rich would be proud of you if you walked." She then expressed her dream to meet the Epic recording artist. On December 19, Tracy took her first step with a walker. About this same time, a friend of the family, Bill Addison, set about contacting Epic and Rich to make Tracy's dream come true. On January 17, Rich performed a benefit engagement in Memphis for The Easter Seals Society and the Tenholder Travel Agency of St. Louis, Missouri provided round trip airfares for the Smith family while Epic provided their Memphis hotel accommodations. Tracy's dream came true before the show when she met Rich and spent an hour talking with him. During the show, Rich began with "A Very Special Love Song" and presented a rose to Tracy. At the close of his show, playing "Behind Closed Doors," Tracy stood, and walked. Pictured above backstage prior to the Memphis benefit are (from left) Margaret Ann Rich, Tracy, Tracy's mother Bonnie, and Rich.

Nashville Report *(Continued from page 209)*

Dorsey Burnette became a grandfather last week courtesy of **Dorsey William Burnette II**, who arrived for Mr. & Mrs. Billy Burnette.

Birthdays: **James O'Gwynn**, **Buddy Emmons**, **Bill Phillips**, **Gary Van**, **Jimmie Sizemore**, **Norma Jean**, **Jeanne Pruett**, **Harold Morrison**, **Ray Pillow**.

Tanya Tucker is on the west coast taping appearances on the American Bandstand, Hollywood Squares, Midnight Special and Dinah Shore TV shows. . . **Dolly Parton** talking to AP writer **Matt Yancey**: "I know my hair is out of the '60s, my clothes are '50s and the shoes I wear are from the '40s. But I like looking like I came out of fairy tale."

On another topic she said: "I do have this image that I have to protect among some older fans. However, that doesn't mean I don't like a good time.

"Yet, my thoughts are my own. I wouldn't dare put them down on paper or in a diary. They might hurt some people and offend others."

Willie Nelson credits disc jockeys for the success of his "Blue Eyes Cryin' in the Rain," which is nominated for a Grammy Award.

"I have about a thousand deejays to thank," he said. "When we finished the 'Red Headed Stranger' album, I had no idea what single to release. So we took a survey—an actual survey. The deejays picked 'Blue Eyes.' And I love 'em for it."

Porter Wagoner will be making no more personal appearances but will spend his time doing independent production, songwriting and his TV show.

IT'S A SMASH DUET

CAROLYN HORTON
&
ALBERT YOUNG EAGLE

"HOLDING YOU WAS JUST TOO HARD"
B/W
"A BRAND NEW WAY TO CRY"

Little Ritchie Records

National Promotion:
LITTLE RICHIE JOHNSON
Box 3
Belen, New Mexico 87002
(505) 864-7441

Distributed by:
SOUNDS OF MUSIC
Box 3
Belen, New Mexico 87002

Perkins Invests In Arlue Studio

■ NASHVILLE—Carl Perkins has recently invested in a jingle company, Arlue Studio, in Jackson, Tenn. The venture came about "so I could spend more time at home," said Perkins.

Perkins is no longer with the Johnny Cash Show, but has his own band and performs 8-10 dates a month.

Perkins' "Blue Suede Shoes" is featured on one jingle, and he is writing and recording most of the jingles himself. He has a number of national accounts as well as packages for bands, auto dealers and different types of stores.

COUNTRY HOTLINE

By MARIE RATLIFF



■ **FEARLESS FORECAST:** **Connie Smith** will break to the top immediately with her knocked-out version of the **Everly Brothers** classic, "(Til) I Kissed You"! It's got everything to make it a heavy play item, and sales will follow naturally!

Anne Murray is getting strongly into country play with "The Call," booming at WHOO, KCKN, KCKC and WTHI. WBRG has chosen "Player in the Band."

Larry Croce, already in the small numbers on the pop singles chart, is making heavy inroads on country outlets. Strong on "Junk Food Junkie" are KBOX, WIRE, WINN, WWOX, WENO, WBRG and KLAK.

Gary Stewart is moving rapidly onto playlists all over the country with "Oh, Sweet Temptation." Another winner!



Anne Murray

It looks like the troops are now lining up the "Prisoner's Song" side of **Johnny James'** new release. Among this week's adds are KV00, WPL0, WIL, KENR, WHK, KSOP, KCKN and WHOO. Opting for "Back in the Saddle" are KKYX and WMQM, while WBAP, WENO and WJQS are playing both. Any way you slice it, it's a hit!



Mundo Earwood

Constant Climbers: **Sue Richards**, **Terry Bradshaw**, **Don Williams**, **George Baker Selection**.

Price Mitchell is making good gains at WUNI, KCKN and KSOP with "Seems Like I Can't Live With You."

"I Can't Quit Cheatin' on You" can't quit playing for **Mundo Earwood** in Houston, San Antonio and Kansas City.

Album action: From the **Tanya Tucker** lp, "Lovin' and Learnin'," the choice of KCKC and KSOP is "Makin' Love Don't Always Make Love Grow;" WINN's choice is "Ain't That A Shame."

SURE SHOTS

Jerry Lee Lewis — "Don't Boogie Woogie (When You Say Your Prayers at Night)"

George Jones — "The Battle"

LEFT FIELDERS

Roy Head — "The Door I Used to Close"

Joel Sonnier — "Always Late (With Your Kisses)"

Stella Parton — "The Mood I'm In"

Johnny Cash — "Strawberry Cake"

AREA ACTION

Claude Gray — "Gonna Find Me A Bluebird" (KBUL)

Peggy Jo — "Barbie Doll" (WINN)

Mike Wells — "Wild World" (WCMS)

Kent Fox — "Ben Franklin Said It" (WTHI, WUBE)

HOTLINE CHECKLIST

KBOX, Dallas
KBUL, Wichita
KCKC, San Bernardino
KCKN, Kansas City
KENR, Houston
KFDI, Wichita
KIKK, Houston
KJJJ, Phoenix
KKYX, San Antonio
KLAC, Los Angeles
KLAK, Denver
KRMD, Shreveport
KSO, Des Moines
KSOP, Salt Lake City

KVET, Austin
KVOO, Tulsa
KWMT, Ft. Dodge
KYAI, Plano
WAME, Charlotte
WBAP, Ft. Worth
WBRG, Lynchburg
WCMS, Norfolk
WENO, Nashville
WGBG, Greensboro
WHK, Cleveland
WHOO, Orlando
WIL, St. Louis
WINN, Louisville

WIRE, Indianapolis
WJJD, Chicago
WJQS, Jackson
WKDA, Nashville
WMC, Memphis
WMQM, Memphis
WPNX, Columbus
WSLR, Akron
WTHI, Terre Haute
WUBE, Cincinnati
WUNI, Mobile
WWOK, Miami
WXCL, Peoria

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

ROY HEAD—ABC/Dot DOA-17608

THE DOOR I USED TO CLOSE (Acuff-Rose/Altam, BMI)

Super ballad that is the perfect debut for Roy on a new label. Singing in a strong, convincing manner, he'll take this all the way home!

DAVID WILLS—Epic 8-50188

QUEEN OF THE STARLIGHT BALLROOM (Shelmer-Poe/Unichappell, BMI)

A great twist, as an announcer opens this record, and David will score heavily with this number about a honky tonk queen. A royal hit!

BOB LUMAN—Epic 8-50183

A SATISFIED MIND (Fort Knox, BMI)

Bob gives some great new treatment to this old classic. The up-tempo solid heat will insure him of plenty of drive-time play.

JOHNNY CASH—Columbia 3-10279

STRAWBERRY CAKE (House of Cash, BMI)

A cute story that'll have requests pouring in—set in New York about a starving fellow who steals a cake at a rich affair. It's right on the funny!

JOEL SONNIER—Mercury 73754

ALWAYS LATE (WITH YOUR KISSES) (Hill and Range, BMI)

This classic Lefty Frizzell song is brought back in hit fashion by Joel, who adds some Cajun French to the lyrics. A hit all over again!

GEORGE JONES—Epic 8-50187

THE BATTLE (Al Gallico/Algee, BMI)

It's a battle in bed for George and his lady and he hits the target perfectly. Tantalizing, sensuous and showcased in the classic George Jones voice.

DEL REEVES—United Artists UA-XW760-Y

I AIN'T GOT NOBODY (Unart/Brougham Hall, BMI)

A bright, bouncy number that'll get Del lots of airplay and requests. He'll have no trouble bouncing up the charts with this.

JERRY LEE LEWIS—Mercury 73763

DON'T BOOGIE WOOGIE WHEN YOU SAY YOUR PRAYERS AT NIGHT (Ahab, BMI)

One of the finest from the Killer as he sings from the soul of rock 'n roll to where the roll is called up yonder. Boogie on, Killer!

STELLA PARTON—Soul, Country and Blues IRDA 169

THE MOOD I'M IN (Myownah, BMI)

A beautiful ballad that'll hit you no matter what mood you're in. She makes it plain that she's in the mood to be played—so turn her on!

BRENDA LEE—MCA MCA-40511

FIND YOURSELF ANOTHER PUPPET (Goldline, ASCAP)

Nice production showcases Brenda's voice and this message well: don't try to manipulate her; put your strings on someone else. Pull a winner!

LYNN ANDERSON—Columbia 3-10280

ALL THE KING'S HORSES (Starship, ASCAP)

A haunting ballad that Lynn delivers in true form. All the king's horses and all the king's men can't keep her from the top again.

CHARLIE CRAIG—BNA IRDA 173

THE LOST LETTER (Gee Whiz, BMI)

There's quite a story in this song—about a letter lost 63 years. This is guaranteed to pull heartstrings and listener response.

BILLY PARKER—SCR SC-127

MORE THAN ONE KIND OF LOVE (Chieftain, BMI)

Tulsa deejay Billy Parker is making his mark as an artist with this number. He's got a lot here—and he wants more!

Coe Inks Pact

■ NASHVILLE—David Allan Coe has now signed exclusively with David Allan Coe Music as a writer, according to manager Neil Reshen.

CMA

(Continued from page 209)

Fair attraction, beginning in 1977.

Frank Jones gave the CMA a detailed report on the Country Music Foundation. Once again, Hall of Fame attendance showed another large increase over last year's record mark. Work is well underway on the \$1,000,000 Hall of Fame expansion project.

The board was brought up-to-date with the developments and expanded plans for other CMA events such as: The Talent Buyers Seminar (Jimmy Jay), the CMA Banquet (Paul Tannen), the DJ Awards (Don McKinnon), country music radio (Bill Robinson), anti-piracy (Mary Reeves Davis), Hall of Fame electors (Pee Wee King), long range planning (Frances Preston), television (Irving Waugh), CMA Awards (Frank Jones), and CMA elections (Bill Denny). The treasurer's report was presented by Butch Carlock; Joe Talbot reported the activities of the finance committee.

The second quarterly board meeting of the CMA is set for April 14-15 in Austin, Texas.

Miller's Music Moves

■ NASHVILLE — Roger Miller's Music has moved its Nashville office to the new Faron Young Executive Building, 1300 Division, according to Carole Dove, general manager. The move was necessitated because of need for additional space in which to accommodate the growing roster of writers.

Singletree Pacts Hank Williams, Jr.

■ NASHVILLE — Dave Burgess, president of Singletree Music Inc., has announced the signing of a five year pact with Hank Williams, Jr. and Bocephus Music. The pact includes the international handling and administrating of all publishing interests and looking for material and writers for Bocephus Music.

IT'S CATCHING ON

GREG ALLEN

"GEARJAMMERS HELPER"

It's not a truckin' song
but is a trucker's song
that we've found the truckers like!

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Dist. of Nationwide-Sound Dist.

BREAKING
NATIONALLY

"It Sets Me Free"

2J-201

From his album!



"Strawberries & Butterflies"
2JP-102

Jack Paris

THANKS TO THESE GOOD GUYS FOR DOING IT!

Don Rhea KCKN Kansas City	Pat Martin WMAD Madison, Wis.	Moon Mullins WINN Louisville	Buddy Covington KNUZ Houston	Earle Faulk WCMS Norfolk, Va.
Dave Martin KTTS Springfield, Mo.	George Roberts WAXX Eau Claire, Wis.	Dave Snow WWOL Buffalo	Max Gardner KKYX San Antonio	Bobby Denton WIVK Knoxville
Con Schader KLAK Denver	Dave Kennedy WXOX Bay City, Mich.	Dennis Rainwater KEBC Oklahoma City	Jay St. John WVOJ Jacksonville, Fla.	Martin Rudisell WGBG Greensboro, N.C.
Sammy Taylor KWJJ Portland, O.	Billy Cole WHO Des Moines	Gil Lynn WNAD Oklahoma City	Larry Deane KXLR Little Rock	Mike Malone WUNI Mobile, Ala.
Robby Hanson KTCR Minneapolis	Lee Ranson WXCL Peoria, Ill.	Bink Bernardy KLPR Oklahoma City	Johnny Gray WYDE Birmingham	Ron Norwood KGA Spokane, Wash.
Ott Moore WMNI Columbus, O.	Charlie Russell KHEY El Paso	King Edward WSLC Roanoke, Va.		
	Chip Polk KLLL Lubbock			

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THE COUNTRY ALBUM CHART

JANUARY 31, 1976

JAN. 31	JAN. 24		WKS. ON CHART
1	1	BLACK BEAR ROAD C. W. McCALL—MGM M3G 5008	14
2	2	NIGHT THINGS RONNIE MILSAP—RCA APL1 1223	12
3	3	THE HAPPINESS OF HAVING YOU CHARLEY PRIDE—RCA APL1 1241	8
4	6	REDHEADED STRANGER WILLIE NELSON—Columbia KC 33482	32
5	4	ARE YOU READY FOR FREDDY FREDDY FENDER—ABC Dot DOSD 2044	14
6	5	ROCKY DICKEY LEE—RCA APL1 1243	
7	11	OVERNIGHT SENSATION MICKEY GILLEY—Playboy PB 408	8
8	9	COUNTRY WILLIE WILLIE NELSON—United Artists LA410 G	11
9	8	PRISONER IN DISGUISE LINDA RONSTADT—Asylum 7E 1045	26
10	7	WHAT CAN YOU DO TO ME NOW WILLIE NELSON—RCA APL1 1234	27
11	12	UNCOMMONLY GOOD COUNTRY DAVE DUDLEY— United Artists LA512 G	11
12	10	DON WILLIAMS GREATEST HITS—ABC Dot DOSD 2035	13
13	16	SOMEBODY LOVES YOU CRYSTAL GAYLE—United Artists LA543 G	9
14	13	WINDSONG JOHN DENVER—RCA APL1 1183	24
15	14	RHINESTONE COWBOY GLEN CAMPBELL—Capitol SW 11430	24
16	17	SINCE I MET YOU BABY FREDDY FENDER—GRT 8005	14
17	15	LOVE IN THE HOT AFTERNOON GENE WATSON—Capitol ST 11443	21
18	19	TODAY I STARTED LOVING YOU AGAIN SAMMI SMITH— Mega MLPS 612	42
19	27	LOVE PUT A SONG IN MY HEART JOHNNY RODRIGUEZ— Mercury SRM 1 1057	
20	20	THE FIRST TIME FREDDIE HART—Capitol 11449	15
21	22	BEST OF THE STATLER BROTHERS—Mercury SRM 1 1037	27
22	18	HOLY BIBLE—OLD TESTAMENT STATLER BROTHERS— Mercury SRM 1 1051	10
23	26	COWBOYS AND DADDY'S BOBBY BARE—RCA APL1 1222	7
24	24	BARBI BENTON—Playboy PB 406	6
25	46	THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME CONWAY TWITTY—MCA 2176	2
26	23	CLEARLY LOVE OLIVIA NEWTON-JOHN—MCA 2148	16
27	30	THE VERY BEST OF RAY STEVENS—Barnaby BR 6018	5
28	25	TOMMY OVERSTREET SHOW—ABC Dot DOSD 2038	10
29	29	SAY I DO RAY PRICE—ABC Dot DOSD 2037	7
30	40	HANK WILLIAMS, JR. & FRIENDS—MGM M3G 5009	3
31	43	BLIND MAN IN THE BLEACHERS KENNY STARR—MCA 2177	2
32	35	ODD MAN IN JERRY LEE LEWIS—Mercury SRM 1 1064	4
33	33	HARPIN' THE BLUES CHARLIE McCOY—Monument KZ 33802	6
34	21	HOLY BIBLE—NEW TESTAMENT STATLER BROTHERS— Mercury SRM 1 1051	10
35	—	LOVIN' AND LEARNIN' TANYA TUCKER—MCA 2167	1
36	28	TOGETHER ANNE MURRAY—Capitol ST 11433	8
37	38	COUNTRY GOLD DANNY DAVIS & NASHVILLE BRASS— RCA APL1 1240	6
38	37	TEXAS GOLD ASLEEP AT THE WHEEL—Capitol ST 11441	20
39	42	LOVE, YOU'RE THE TEACHER LINDA HARGROVE—Capitol ST 11463	4
40	41	TOM T. HALL'S GREATEST HITS, VOL. 1—Mercury SRM 1 1044	17
41	32	HELP ME MAKE IT (TO MY ROCKIN' CHAIR) B. J. THOMAS— ABC ABCD 912	7
42	39	SAY FOREVER YOU'LL BE MINE PORTER & DOLLY—RCA APL1 1116	22
43	31	THE NIGHT ATLANTA BURNED ATKINS STRING COMPANY— RCA APL1 1233	11
44	34	COUNTRY MALE ARTIST OF THE DECADE SONNY JAMES— Columbia KC 33846	13
45	44	STACKED DECK AMAZING RHYTHM ACES—ABC ABCD 913	16
46	45	BEST OF DOLLY PARTON—RCA APL1 1117	26
47	55	SWANS AGAINST THE SUN MICHAEL MURPHEY—Epic PE 33851	2
48	47	DOLLY DOLLY PARTON—RCA APL1 1221	26
49	36	REMEMBERING THE GREATEST HITS OF LEFTY FRIZZELL— Columbia KC 33882	9
50	—	ELITE HOTEL EMMYLOU HARRIS—Reprise MS 2236	1
51	48	HEART TO HEART ROY CLARK—ABC Dot DOSD 2041	12
52	51	WORLD'S GREATEST HONKY TONK BAND BILL BLACK COMBO— Hi SHL 32093	13
53	49	NARVEL FELTS GREATEST HITS, VOL. 1—ABC Dot DOSD 2036	17
54	54	SUPERBOW VASSAR CLEMENTS—Mercury SRM 1 1058	7
55	52	RED HOT PICKER JERRY REED—RCA APL1 1226	11
56	50	REMEMBERING THE GREATEST HITS OF GEORGE MORGAN— Columbia KC 33894	9
57	53	EVERYBODY'S COUNTRY DAVID WILLS—Epic KE 33548	17
58	57	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER— ABC Dot DOSD 2020	42
59	56	DREAMING MY DREAMS WAYLON JENNINGS—RCA APL1 1062	30
60	58	THE HIGH PRIEST OF COUNTRY MUSIC CONWAY TWITTY—MCA 2144	26
61	61	BILLIE JO BILLIE JO SPEARS—United Artists LA508 G	13
62	60	A ROSE BY ANY OTHER NAME RONNIE MILSAP— Warner Bros. BS 2870	27
63	62	EVERY TIME YOU TOUCH ME (I GET HIGH) CHARLIE RICH— Epic KE 33455	32
64	64	I STILL BELIEVE IN FAIRYTALES TAMMY WYNETTE—Epic KE 33582	16
65	59	FREDDY WELLS' GREATEST HITS—Columbia KC 33883	10
66	65	SEARCHIN' FOR A RAINBOW MARSHALL TUCKER BAND— Capricorn CP 0601	11
67	63	I'M A BELIEVER JEAN SHEPARD—United Artists LA525 G	9
68	67	HERE COMES JOHNNY RUSSELL—RCA APL1 1211	13
69	66	MARGO SMITH—20th Century T 490	15
70	68	M-M-MEL MEL TILLIS—MGM M3G 5002	20
71	73	HEART LIKE A WHEEL LINDA RONSTADT—Capitol ST 11358	64
72	69	RIDIN' HIGH JERRY JEFF WALKER—MCA 2156	12
73	72	HOME LORETTA LYNN—MCA 2146	23
74	71	PIECES OF THE SKY EMMYLOU HARRIS—Reprise MS 2213	44
75	74	KEEP MOVIN' ON MERLE HAGGARD—Capitol ST 11365	38

Billy Walker

**“DON'T
STOP
IN MY
WORLD”**

PB-10466

**RW-27* CB-29*
BB-24**

RCA Records

Show Biz Music, Inc.
Written and Produced by Ray Pennington



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number	JAN. 31	JAN. 24	WKS. ON CHART
1 3 THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME CONWAY TWITTY MCA 40492			9
2 2 CONVOY C. W. McCALL/MGM 14839			11
3 4 SOMETIMES BILL ANDERSON & MARY LOU TURNER/ MCA 40488			10
4 6 THE WHITE KNIGHT CLEDUS MAGGARD/Mercury 73751			7
5 5 THE BLIND MAN IN THE BLEACHERS KENNY STARR/ MCA 40474			14
6 1 WHEN THE TINGLE BECOMES A CHILL LORETTA LYNN/ MCA 40484			12
7 12 SOMEBODY LOVES YOU CRYSTAL GAYLE/United Artists XW740 Y			10
8 15 DON'T BELIEVE MY HEART CAN STAND ANOTHER YOU TANYA TUCKER/MCA 40497			8
9 10 AMAZING GRACE (USED TO BE HER FAVORITE SONG) AMAZING RHYTHM ACES/ABC 12142			10
10 12 THE HAPPINESS OF HAVING YOU CHARLEY PRIDE/ RCA PB 10455			8
11 20 GOODHEARTED WOMAN WAYLON & WILLIE/RCA PB 10529			6
12 14 SOMEBODY HOLD ME (UNTIL SHE PASSES BY) NARVEL FELTS/ABC Dot DOA 17598			9
13 7 OVERNIGHT SENSATION MICKEY GILLEY/Playboy 6055			11
14 9 LET IT SHINE OLIVIA NEWTON-JOHN/MCA 40495			9
15 16 FLY AWAY JOHN DENVER/RCA PB 10517			8
16 18 HANK WILLIAMS, YOU WROTE MY LIFE MOE BANDY/ Columbia 3 10265			7
17 19 I'M SORRY CHARLIE JONI LEE/MCA 40501			8
18 21 FEEL AGAIN FARON YOUNG/Mercury 73731			7
19 26 LOVE LIFTED ME KENNY ROGERS/United Artists XW746 Y			10
20 22 SINCE I FELL FOR YOU CHARLIE RICH/Epic 8 50182			6
21 25 STANDING ROOM ONLY BARBARA MANDRELL/ ABC Dot DOA 17601			6
22 27 MOTELS AND MEMORIES T. G. SHEPPARD/Melodyland ME 6028			6
23 23 QUEEN OF THE SILVER DOLLAR DAVE & SUGAR/ RCA PB 10425			11
24 33 REMEMBER ME WILLIE NELSON/Columbia 3 10275			5
25 28 SHE'S HELPING ME GET OVER YOU JOE STAMPLEY/ Epic 8 50179			7
26 36 FASTER HORSES TOM T. HALL/Mercury 73755			4
27 32 DON'T STOP IN MY WORLD (IF YOU DON'T MEAN TO STAY) BILLY WALKER/RCA PB 10466			6
28 35 THE SWEETEST GIFT/TRACKS OF MY TEARS LINDA RONSTADT & EMMYLOU HARRIS/Asylum 45295			5
29 17 I'LL BE YOUR SAN ANTONIO ROSE DOTTSY/RCA PB 10423			11
30 39 LONGHAURED REDNECK DAVID ALLAN COE/Columbia 3 10254			6
31 31 BLACKBIRD STONEY EDWARDS/Capitol 4188			9
32 34 FREE TO BE EDDY RAVEN/ABC Dot DOA 17595			7
33 8 SOMETIMES I TALK IN MY SLEEP RANDY CORNOR/ ABC Dot DOA 17592			14
34 42 BROKEN LADY LARRY GATLIN/Monument ZS8 8680			7
35 48 WILD SIDE OF LIFE FREDDY FENDER/GRT 039			4
36 13 MAMMAS, DON'T LET YOUR BABIES GROW UP TO BE COWBOYS ED BRUCE/United Artists XW732 Y			13
37 24 JUST IN CASE RONNIE MILSAP/RCA PB 10420			15
38 56 THE ROOTS OF MY RAISING MERLE HAGGARD/ Capitol 4204			3
39 52 IT'S MORNING JESSI COLTER/Capitol 4200			5
40 29 ME AND OLE C.B. DAVE DUDLEY/United Artists XW722 Y			15
41 30 SILVER WINGS AND GOLDEN RINGS BILLIE JO SPEARS/ United Artists XW712 Y			14
42 43 BUMP BOUNCE BOOGIE ASLEEP AT THE WHEEL/ Capitol 4187			8
43 38 COUNTRY BOY GLEN CAMPBELL/Capitol 4155			14
44 49 ANOTHER NEON NIGHT JEAN SHEPARD/United Artists XW745 Y			7
45 45 WHAT WILL THE NEW YEAR BRING DONNA FARGO/ ABC Dot DOA 17586			6
46 37 PARADISE LYNN ANDERSON/Columbia 3 10240			11
47 55 PHANTOM 309 RED SOVINE/Starday 101			5



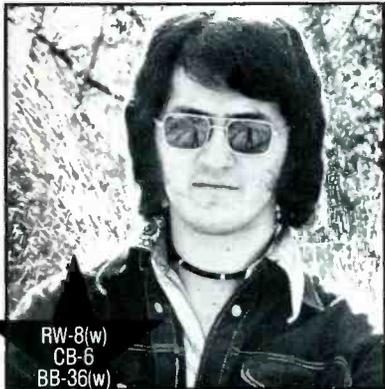
48 59 HOW GREAT THOU ART STATLER BROTHERS/Mercury 73732	5
49 57 YOU MAKE LIFE EASY JOE STAMPLEY/ABC Dot DOA 17599	5
50 50 WHO WANTS A SLIGHTLY USED WOMAN CONNIE CATO/ Capitol 4169	11
51 51 SHADOWS OF MY MIND VERNON OXFORD/RCA PB 10442	10
52 40 EASY AS PIE BILLY CRASH CRADDOCK/ABC Dot DOA 17584	16
53 53 NOW EVERYBODY KNOWS CHARLIE RICH/RCA PB 10458	7
54 54 HUCKLEBERRY PIE EVEN STEVENS & SAMMI SMITH/ Elektra 45292	8
55 62 ANOTHER MORNING JIM ED BROWN/RCA PB 10531	4
56 65 YOUNG LOVE RAY STEVENS/Barnaby 618	4
57 41 LOOKING FOR TOMORROW (AND FINDIN' YESTERDAYS) MEL TILLIS/MGM 14835	14
58 61 I JUST LOVE BEING A WOMAN BARBARA FAIRCHILD/ Columbia 3 10261	5
59 44 WHERE LOVE BEGINS GENE WATSON/Capitol 4143	17
60 79 IF I HAD IT TO DO ALL OVER AGAIN ROY CLARK/ ABC Dot DOA 17605	2
61 64 MEET ME LATER MARGO SMITH/20th Century TC 2255	7
62 47 FIRE AND RAIN WILLIE NELSON/RCA PB 10429	12
63 46 DANCE HER BY ME ONE MORE TIME JACKY WARD/ Mercury 73716	15
64 73 PICK ME UP ON YOUR WAY DOWN BOBBY G. RICE/ GRT 036	3
65 72 MY WINDOW FACES THE SOUTH SAMMI SMITH/ Mega MR 1246	4
66 70 ERES TU (TOUCH THE WIND) SONNY JAMES/Columbia 3 10249	5
67 74 SHINE ON RONNIE PROPHET/RCA PB 50136	3
68 81 IF I LET HER COME IN RAY GRIFF/Capitol 4208	2
69 58 SECRET LOVE FREDDY FENDER/ABC Dot DOA 17585	16

CHARTMAKER OF THE WEEK

70 — TILL THE RIVERS ALL RUN DRY DON WILLIAMS ABC Dot DOA 17604	1
71 77 SOMETIMES JOHNNY LEE/ABC Dot DOA 17603	6
72 82 TOO BIG A PRICE TO PAY KENNY PRICE/RCA PB 10460	2
73 84 SWEET SENSUOUS FEELINGS SUE RICHARDS/ ABC Dot DOA 17600	2
74 80 LOVE WAS THE WIND MELBA MONTGOMERY/Elektra 45296	4
75 75 WHO'S GONNA RUN THE TRUCK STOP IN TUBA CITY WHEN I'M GONE LeROY VAN DYKE/ABC Dot DOA 17597	7
76 60 JADE LOVER JERRY JEFF WALKER/MCA 40487	10
77 71 A ROSE BY ANY OTHER NAME RONNIE MILSAP/ Warner Bros. WBS 8160	7
78 90 YOU ARE THE SONG FREDDIE HART/Capitol 4210	2
79 98 PALOMA BLANCA GEORGE BAKER SELECTION/ Warner Bros. WBS 8115	2
80 — ('TIL) I KISSED YOU CONNIE SMITH/Columbia 3 10277	1
81 85 I'M HIGH ON YOU JACK BLANCHARD & MISTY MORGAN/ Epic 8 50181	3
82 95 PLAY ME NO SAD SONGS REX ALLEN, JR./ Warner Bros. WBS 8171	2
83 — THE PRISONER'S SONG SONNY JAMES/Columbia 3 10276	1
84 66 UNCLE HIRAM AND THE HOMEMADE BEER DICK FELLER/ Asylum 45290	9
85 87 GENTLE FIRE JOHNNY DUNCAN/Columbia 3 10262	4
86 86 HONEY, TOAST AND SUNSHINE SUSAN RAYE/Capitol 4197	5
87 — I'M SO LONESOME I COULD CRY TERRY BRADSHAW/ Mercury 73760	1
88 — FIRE ON THE BAYOU BILL BLACK'S COMBO/Hi SN 2301	1
89 89 FEELINGS SARAH JOHNS/RCA PB 10465	6
90 — I JUST GOT A FEELING LaCOSTA/Capitol 4209	1
91 92 CIRCLE OF TEARS CHIP TAYLOR/Warner Bros. WBS 8159	3
92 93 IT DON'T BOTHER ME BEN REECE/20th Century TC 2262	4
93 94 I'M A WHITE BOY JIM MUNDY/ABC Dot DOA 17602	3
94 — OH SWEET TEMPTATION GARY STEWART/RCA PB 10550	1
95 — THE GOOD NIGHT SPECIAL LITTLE DAVID WILKINS/ MCA 40510	1
96 96 SAN ANTONIO STROLL/MAIDEN'S PRAYER MAURY FINNEY/Soundwaves SW4525	4
97 69 IF I MAKE IT (THROUGH THE MORNIN') TONY DOUGLAS/ 20th Century TC 2257	8
98 100 I CAN ALMOST SEE HOUSTON FROM HERE KATY MOFFATT/ Columbia 3 10271	2
99 — JUNK FOOD JUNKIE LARRY GROCE/Warner Bros. WBS 8165	1
100 — THE CALL ANNE MURRAY/Capitol 4207	1



When you're HOT... ...You're on ABC/DOT...



RW-8(w)
CB-6
BB-36(w)

Randy Cornor
"SOMETIMES I TALK
IN MY SLEEP"

(w) = was



RW-9
CB-4*
BB-9

Amazing Rhythm Aces
"AMAZING GRACE"



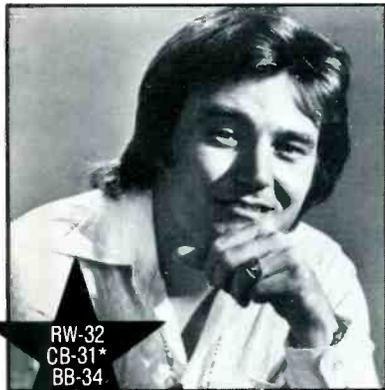
RW-12*
CB-14*
BB-14

Marvel Felts
"SOMEBODY HOLD ME"



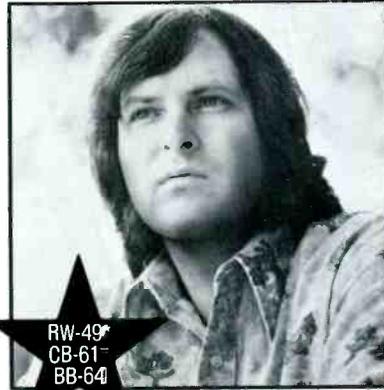
RW-21*
CB-26*
BB-19*

Barbara Mandrell
"STANDING ROOM ONLY"



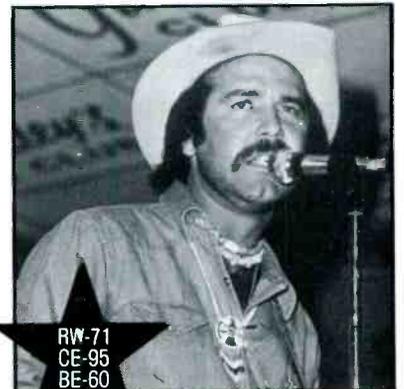
RW-32
CB-31*
BB-34

Eddy Raven
"FREE TO BE"



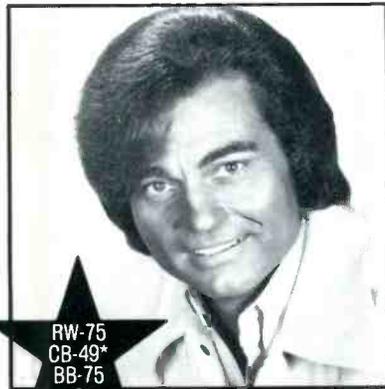
RW-49*
CB-61*
BB-64

Joe Stampley
"YOU MAKE LIFE EASY"



RW-71
CE-95
BE-60

Johnny Lee
"SOMETIMES"



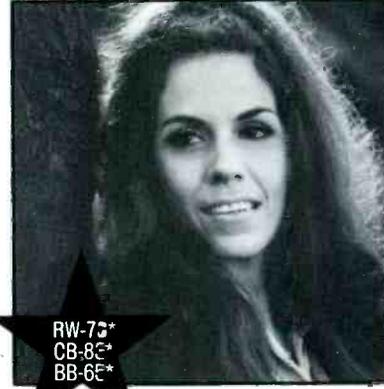
RW-75
CB-49*
BB-75

Leroy Van Dyke
"WHO'S
GONNA RUN THE TRUCK
STOP IN TUBA CITY WHEN I'M GONE?"



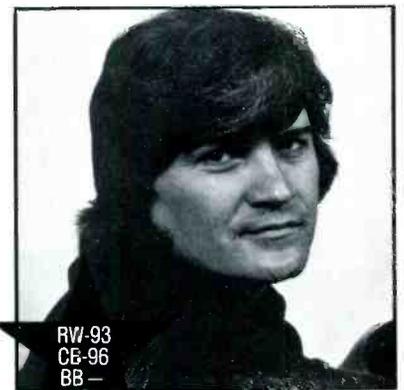
RW-45
CB-40*
BB-66

Donna Fargo
"WHAT WILL THE
NEW YEAR BRING"



RW-73*
CB-86*
BB-66*

Sue Richards
"SWEET SENSUOUS
FEELINGS"



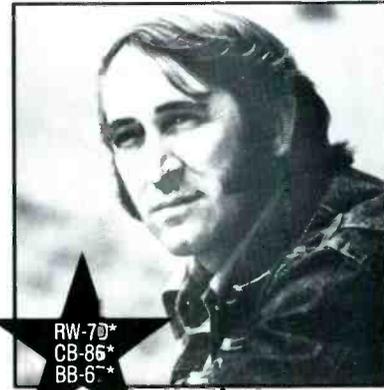
RW-93
CE-96
BB-

Jim Mundy
"I'M A WHITE BOY"



RW-60*
CB-79*
BB-61*

Roy Clark
"IF I HAD TO DO IT
ALL OVER AGAIN"



RW-79*
CB-86*
BB-6*

Don Williams
"TILL THE RIVERS
ALL RUN DRY"

**Plus, watch for
new singles soon
from:**

Johnny Carver
Billy "Crash" Craddock
Brian Collins
Freddie Fender
Delbert McClinton
Tommy Overstreet
Ray Price
Jeris Ross
Hank Thompson

& 1st singles from our newly signed stars, Roy Head & Red Steagall.

abc Dot Records

Thanks



J.R.