

RECORD WORLD

Bang Records
10th Anniversary



Who In The World: Queen

HITS OF THE WEEK

SINGLES

JOHN DENVER, "LOOKING FOR SPACE" (prod. by Milton Okun) (Cherry Lane, ASCAP). Denver's latest finds the "Rocky Mt. High" singer in an introspective mood "looking for space and to find out who I am." This "Windsong" track carries a very personal message that he conveys in a way that everybody can identify with. RCA JH 10586.



CARPENTERS, "THERE'S A KIND OF HUSH (ALL OVER THE WORLD)" (prod. by Richard Carpenter) (Glenwood, ASCAP). A song that should be familiar from Herman's Hermits' chart success in 1967 is given a pleasant arrangement and a saccharine sweet vocal by Karen. This is the kind of record that finds the duo at the peak of interpretative talent. A&M 1800.



THE O'JAYS, "LIVIN' FOR THE WEEKEND" (prod. by K. Gamble & L. Huff) (Mighty Three, BMI). Coming off hit after hit single, the O'Jays surely rank as one of the premier soul outfits in the country. Here they express a sentiment that everybody feels at least once a week as they maintain that uptempo partyin' groove. Philadelphia Intl. ZS8 3587 (Col).



GLADYS KNIGHT & THE PIPS, "MAKE YOURS A HAPPY HOME" (prod. by Curtis Mayfield) (Warner-Tamerslane, BMI). Buddah knew what they were doing when they put this track on their greatest hits album because it certainly figures to be just that. This Curtis Mayfield-penned tune is an up-tempo number delivered with style and grace. Buddah BDAS 523.



SLEEPERS

FLEETWOOD MAC, "RHIANNON (WILL YOU EVER WIN)" (prod. by Fleetwood Mac & Keith Olsen) (Rockhopper, ASCAP). The most requested song from the group's recent gold set serves as an excellent follow-up to "Over My Head." Stevie Nicks' vocal evokes a magic that is hard to ignore on this scintillating track. Reprise RPS 1345 (Warner Bros.).



LOUDON WAINWRIGHT III, "BICENTENNIAL" (prod. by Loudon Wainwright III) (Snowden, ASCAP). The year's first take-off on the recent spate of bicentennial songs is this timely observance. Delivered with not-too-subtle tongue in cheek humor, he looks at the country's 200th year anniversary celebration from a different perspective. Arista AS 0174.



ISAAC HAYES MOVEMENT, "DISCO CONNECTION" (prod. by Isaac Hayes) (In-cense, BMI). Isaac Hayes' growing musical empire now includes this group which he produces and writes for. This instrumental features cascading electronic currents and a swirling melody that has "hot buttered soul" written all over it. ABC ABC 12171.



R. B. HUDMAN, "HOW CAN I BE A WITNESS" (prod. by Bobby Manuel & Jim Stewart) (East/Memphis) Hudman makes an excellent debut for the label with a sinewy vocal over a fluid Memphis-styled arrangement. Bolstered by some tight rhythm work and a crisp horn section, Hudman should witness a hit record on either pop or r&b listings. Atlantic 3318.



ALBUMS

LAURA NYRO, "SMILE." Painstaking care over more than a five year period is rewarded with a very unified recording covering a wide range of emotions reflecting the dark underside of a mature woman whose loves and loneliness speak a universal language. "Smile," "I Am the Blues" and "Stormy Love" are particularly moving. Columbia PC 33912 (6.98).



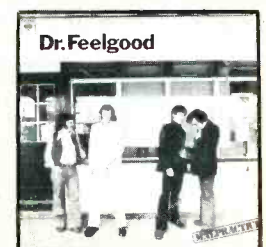
TONY ORLANDO & DAWN, "TO BE WITH YOU." A far-reaching selection of material marks one of Orlando & Dawn's most effective album efforts. A singles image is maintained, yet the whole has an appeal quite apart from the individual tracks. "You're All I Need to Get By," "Cupid," "When the Party's Over" and the title song will please. Elektra 7E-1049 (6.98).



SMOKEY ROBINSON, "SMOKEY'S FAMILY ROBINSON." Smokey's had no trouble making miracles on his own, his career climbing to new heights with each new lp. There's funk ("Open"), ballads ("So In Love") and gently rocking numbers such as "When You Came" and "Get Out of Town." Beautifully balanced and soulful as ever. Tamla T6-3451 (Motown) (6.98).

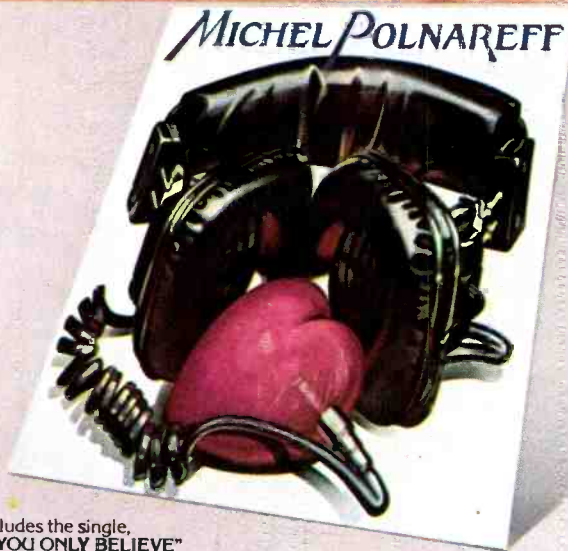


DR. FEELGOOD, "MALPRACTICE." Proclaimed by many as the best working English blues band today, Dr. Feelgood is readying to take the U.S. by storm. This is mid-'60s music that works perfectly in '76 without sounding nostalgic or revivalist. "Riot In Cellblock #9," "Going Home" and "Rolling & Tumbling" are among the choice cuts. Columbia PC 34098 (6.98).





Michel Polnareff, All-American!



Includes the single,
"IF YOU ONLY BELIEVE"
#3314

SG 18153

For the past five years Michel Polnareff has been the biggest superstar in France. His French albums have sold more than 20 million copies world wide.

But Michel realized that English was the true language of rock, so he moved to America and collaborated with some of our finest musicians to produce his debut English language album, "Michel Polnareff."

**An all American record from
France's biggest recording star.
Michel Polnareff on
Atlantic Records and Tapes.**



RECORD WORLD

Cy Leslie:

30 Years of Innovative Merchandising

By MARC KIRKEBY

■ NEW YORK — Celebrating his 30th anniversary in the record industry this month, Seymour (Cy) Leslie, the founder and board chairman of Pickwick International, Inc., has reason to reflect on a career that has paralleled the enormous growth of the recordings field in the last 30 years.

Leslie became involved in the industry after leaving the army in 1946, and began with a line of recorded greeting cards and, a year later, with children's records. His reputation in the industry, that of an innovative merchandiser and a frequent participant in philanthropic activities, has been built largely since he founded what has become Pickwick in 1953.

"Most record companies are much more into the creative aspects than into long-term distribution opportunities," he said. "They take the expedient road—short-term sales—at the expense of long-term growth. And this takes the form of a less than equitable appreciation of the



Cy Leslie

value of a rack-jobber" over other forms of sales.

Leslie helped start rack operations in the fifties, marketing a line of budget-priced long-playing records (just introduced to the buying public) to new types of stores then beginning to appear, chain variety stores and supermarkets. Later in the decade, the growth of discount houses, as distinct from other department stores, brought an even greater

(Continued on page 56)

Testimony Ends In Newark Trial

By HOWARD NEWMAN

■ NEWARK — Five weeks of testimony came to an end here last week in the conspiracy trial of Nat Tarnopol and six other Brunswick executives and associates in Federal District Court. After the prosecution rested its case on Friday (13) defendants Lee Shep and Carl Davis offered a brief defense. A statement was read from a handwriting analysis expert saying that he could not conclusively prove that the signatures on several documents in

(Continued on page 58)

King Karol Opening Giant Record Store

■ NEW YORK—Phil King and Ben Karol Records have announced the opening of what they cite as the world's largest store devoted exclusively to records and tapes at 126 West 42nd Street, between Broadway and Sixth Avenue, on Tuesday, March 2. Over a million records and tapes will be available under one roof in the block-long 13,000 square foot store.

(Continued on page 71)

Senate, 97-0, Passes Copyright Bill

By MICHAEL SHAIN

■ WASHINGTON, D.C. — After fragmenting its debate over four separate days, the Senate finally passed the Copyright Reform Bill in an atmosphere that can only be described as anti-climatic. The vote was a lopsided 97-0. The bill still lacks House approval.

Amendment Efforts

Nearly all efforts to amend the bill as it emerged last fall from the full Senate Judiciary Committee failed. Most notably, Sen. John Tunney (D-Cal.) failed in two attempts to cut down the time between reviews of the two and one half cent mechanical version, a Copyright Tribunal rate. As it stands, the Senate will look over the two and one half cent royalty in 1979—presuming the bill is passed this year—then again in 1989. It can revise the mechanical fee upward or downward at those times. Tunney's amendment would have allowed fee reviews in 1986 or '87. Both amendments were defeated by margins of 2-1.

As well, Senator Ernest Hollings (D-No. Carolina) failed in his attempt to exempt the juke box performance fee, eight dollars per box annually, from tribunal review. A similar measure succeeded when the Senate voted on revisions last year. Last Thursday (19) it was voted down 60-30.

The juke box amendment provided the most heated of the afternoon's exchanges. Sen. John McLellan (D-Ark), who managed the floor fight, spoke strongly and loudly against the boxes which "have had the benefit of a free ride all these years. A person who puts a quarter in a machine isn't going to get one bit of favor from this amendment," McLellan said.

Without the boxes, Hollings replied, raising his voice to a level matching McLellan's, songwriters "would have had to stay in Nashville and would never have been heard of. They ought

(Continued on page 70)

'Powerhouse Picks':

An Accurate Projection of Hit Singles

By LENNY BEER and ELIOT SEKULER

■ LOS ANGELES — Since its inauguration in the June 21 issue of **Record World**, the "Powerhouse Picks" feature has become, in the estimation of many dealers, programmers and manufacturers, an important aid to forecasting future hit singles. Records selected as Powerhouse Picks are judged by the **RW** research department as exhibiting top five potential based on sales and airplay in initial growth stages.

The Powerhouse Pick selection reflects a projection of how much sales and airplay a record will eventually receive, not simply its standing during a given week. Through conversations with dealers and stations, the research department selects records that, in its estimation, will sell through and achieve hit status.

Although the criteria employed in making a Powerhouse Pick selection are not as tangible as those used in chart methodology, the process has proven to be remarkably accurate. Between the

weeks of June 21, 1975 and January 17, 1976, 48 records were selected as Powerhouse Picks. Of the 48, 46 (96 percent) of them eventually reached top 10 standing on the Singles Chart. A total of 21 Powerhouse Picks reached #1 and no record that was not selected as a Powerhouse Pick has reached #1 since the feature was first published. That degree of accuracy is made possible only by close and constant contact with a wide variety of accounts on all levels of the industry and a carefully chosen,

(Continued on page 70)

Discount to Pickwick? Discussions Underway

■ CBS, Inc. and Pickwick International, Inc. have jointly announced that they have commenced discussions as to the possible purchase by Pickwick of approximately fifty Discount Records retail stores now operated by CBS.

'Nat'l LP Countdown' Uses RW Research

■ LOS ANGELES — A new free radio syndication featuring the top 30 countdown of the most popular albums of each week as compiled by **Record World** will be making its debut nationally the mid-part of next month just in time for the April/May ARB's. Called "The National Album Countdown," the syndication was the brainchild of radio veteran Harvey Miller (Humble Harve) who has structured the three-hour program to "bridge the gap between a top 40 station and an album station." Explained Miller, "The show gives a top 40 radio station an album image, but it doesn't deviate from the format of hit music. Quarter hour maintenance is observed with production elements in each hour."

Geared for a mass-appeal, 18-34 demographic audiences, the show has been picked by WFIL (Philadelphia), WSAI (Cincinnati), WIXY (Cleveland), WORC (Boston), WCOL (Columbus), WKLO (Louisville), WCAO (Baltimore), KIMN (Denver), KIIS (L.A.) etc., plus over 400 stations on the Armed Forces network. Inclusion of the remaining major

(Continued on page 24)

Lionetti Named VP By Phonodisc, Inc.

■ NEW YORK—David O'Connell, president of Phonodisc, Inc., has announced the appointment of Richard G. Lionetti to the post of vice president of sales. Lionetti will be responsible for the operation of the 11 sales branches throughout the country, and will



Richard Lionetti

maintain the direct contact and coordination of activities with the marketing departments of all the Phonodisc-distributed labels. Phonodisc presently distributes the Polydor family of labels, including Polydor, Deutsche Grammophon, MGM, Spring, ECM, People, etc. and the Phonogram family of labels, including Mercury, Philips, Dial, U.K., etc.

Lionetti spent the past six years as vice president of marketing for Pickwick International and his industry credits also include 12 years of service at CBS/Columbia Records as district sales manager, director of national accounts and director of new product and sales development.

Regan Renews 20th Contract

■ LOS ANGELES — Russ Regan, president, 20th Century Records, a subsidiary of 20th Century Fox Film Corp., has signed a new long-term contract calling for his services for an additional four years, effective immediately. 20th Century Records was founded in late 1972 by Regan.

Arista Makes Major Exec Promotions

■ NEW YORK — Arista Records president Clive Davis has announced several key promotions for Arista executives along with a restructuring of the company's executive personnel designed to streamline Arista's operations.

Davis commented: "With the tremendous success and growth we've experienced in our first year, Arista's total staff has more than doubled, the artist roster has naturally increased, and in order to function at peak efficiency, a re-alignment of responsibilities for several key executives was required. I am delighted to announce these vice presidential appointments, which are effective immediately."

Buddah and GRT Extend Tape Pact

■ NEW YORK — A one-year extension of the present exclusive tape licensing agreement between The Buddah Group and GRT Music Tapes has been signed, with additional options by GRT, stated a joint announcement by Art Kass, Buddah president, and K. White Sonner, president of GRT Music Tapes.

April of 1976 concludes the first year of an agreement which brought the two companies together.

Adams To Address Coast ASCAP Meet

■ NEW YORK — Stanley Adams, president of ASCAP, will report to the society's west coast membership during ASCAP's semi-annual meeting, which is to be held on February 25 at five p.m. at the Beverly Hilton Hotel in Beverly Hills, California. Also at this meeting, ASCAP treasurer Ernest Farmer is to brief the assembly on financial developments.

Bob Feiden, vice president, east coast a&r, will be responsible for talent acquisition, evaluation of product and creative coordination of recording activities for east coast-based artists as well as assistance in the selection of producers and material for all roster artists.

Michael Klenfner, vice president, national album promotion and special projects, will be responsible for all promotion activities for album product on a national basis. He will also supervise the coordination of activities concerning concert and club appearances by Arista artists in all markets throughout the country, maintaining close liaison with all artists and the entire field promotion staff.

Hank Talbert, vice president, national r&b product, will supervise and direct the r&b promotion staff as well as plans for marketing and merchandising r&b product. Talbert will also continue to assist in the evaluation and acquisition of product and artists in the r&b area.

In addition, Davis announced the following additional promotions:

Jon Peisinger, formerly assistant to the vice president, marketing, was named director, national sales, and will be responsible for

(Continued on page 10)

ABC Taps Morgenstern To Head Music Pubbery

■ LOS ANGELES — Jerry Rubinstein, chairman of the board of ABC Records, announced recently that Jay Morgenstern has been appointed to the post of president, music publishing division.



Jay Morgenstern

Morgenstern comes to ABC with 18 years experience in the music industry including positions as vice president, general manager, Valando Music; executive vice president of Metro-media's record and publishing division; and co-president, with partner Frank Military, of Music Maximus. Morgenstern has been associated with such musical successes as the Broadway shows "Fiddler on the Roof," "Cabaret," and "Godspell."

Powerhouse Picks

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

The Sweet (Capitol) "Action."

As the title implies, that's exactly what this single is receiving and lots of it. Early adds from heavies in Chicago and Philly, as well as a strong immediate sales response, indicate a quick trip to the top of the charts.

Maxine Nightingale (United Artists) "Right Back Where We Started From."

Along with this week's numerous major adds, this record can be seen climbing up several surveys. Excellent sales have followed airplay in every market and is the reason for the record's quick ascent to number one status in Birmingham for two weeks.

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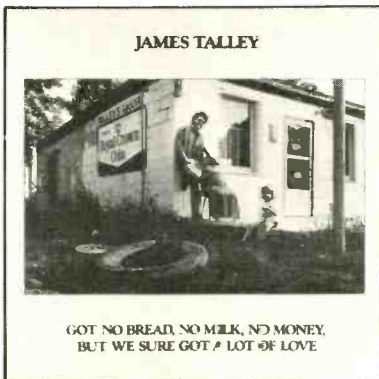
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LAST YEAR, CAPITOL RECORDS RELEASED THE FIRST ALBUM BY JAMES TALLEY

**"Got No Bread, No Milk, No Money,
But We Sure Got A Lot Of Love"**



ST-11416

...AND FRANKLY, WE DIDN'T KNOW WHAT WE HAD. THEN THE CRITICS TOLD US:

"James Talley is a singer out of Oklahoma who has, on his first try, produced an album that may well become a classic... there's not a cliché on it. Every note sounds as if it was played—and what is more, felt—by a living human being."

—Greil Marcus
The Village Voice

"James Talley is... the best new performer to come out of Nashville this year. He may totally revolutionize country simply by dragging it—kicking and screaming—back to its roots."

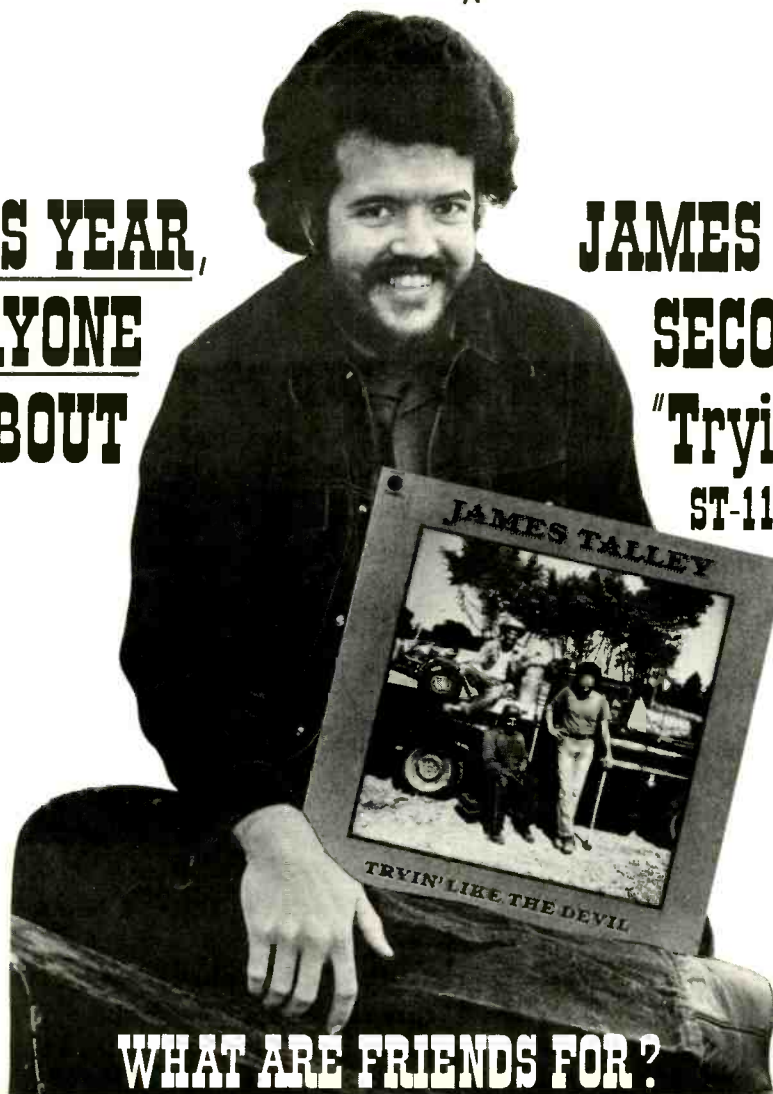
—Charlie McCollum
The Washington Star

"Talley's 'Got No Bread...' [is] the kind of exceptionally impressive debut that makes one go back to Billy Joe Shaver in 1973 or, even, Kristofferson in 1970 to find as noteworthy a beginning by a Nashville-based singer-songwriter... it shares the same tender, compassionate outlook that is at the heart of most worthwhile country music."

—Robert Hilburn
The Los Angeles Times

many
(...and there are ^{many} more.)

**THIS YEAR,
EVERYONE
WILL KNOW ABOUT**



**JAMES TALLEY'S
SECOND ALBUM,
"Tryin' Like The Devil"
ST-11494**

WHAT ARE FRIENDS FOR?



Sir Productions Sets Expansion Plans

■ NEW YORK—Sir Productions—among whose American management clients are The Rolling Stones and The Who—is revamping its executive staff, corporate structure as well as increasing its professional activities and opening new offices, it was revealed by Peter Rudge, president.

Sir, a New York-based company, has opened a Los Angeles office for the first time, which will be headed by vice president Mary Beth Medley. Ms. Medley will headquarter at 8272 Sunset Blvd., Los Angeles 90046. Offices officially opened for business on Feb. 22.

At corporate headquarters in New York, Aaron Schechter has joined the company as vice president and a director of the corporation as well as its chief financial officer.

Chris Ehring, formerly of Warner Bros. Records artist relations department, has joined the company as manager of artist relations and record promotion in which he will coordinate record activities between Sir artists and their individual labels.

A Sir office will be opened in London during the next six weeks and Rudge departs for England this week to select its managing director from four candidates, as well as to begin preparations for The Rolling Stones European tour.

Patrick Stansville, in charge of concert production, resigned last October and this function is now being handled on an individual assignment basis.

In addition to The Who and The Rolling Stones, Sir Productions manages MCA recording group Lynyrd Skynyrd. Their new album, "Gimme Back My Bullets," was recently released.

Sir is now in the process of adding several performers and groups to its management roster

and reportedly will gradually increase its concert production activities on a global basis. Up to now, its main focus has been in the United States and Canada. Sir has just signed The Dingos and concluded a major recording contract on their behalf.

Rudge is also taking the company into motion picture and theatrical areas and will soon reveal a three-picture film deal, the purchase of a stage musical, the acquisition of film rights for several book properties and third-party partnership arrangements in these same related fields.

In the concert realm, Sir plans the formation of an independent subsidiary that will handle all concert touring and travel arrangements. This division will not only service Sir produced tours and artists, but others as well.

N.Y. NARAS Chapter Sets Grammy Presenters

■ NEW YORK—Benny Goodman, Robert Merrill and Chick Corea are the first three celebrities who have volunteered to serve as Grammy Awards presenters when the New York chapter of the Recording Academy (NARAS) holds its Grammy Awards Supper Celebration on Saturday evening, February 28 at the New York Plaza Club.

Goodman will announce some of the jazz and instrumental winners, Merrill the classical recipients, and Corea the winners in some of the pop categories. Altogether, more than three dozen of this year's Grammy Awards winners will be announced at the New York affair, as well as at ceremonies directly preceding the academy's nationally televised "Grammy Awards Show."

Buddah Names Three New VPs

■ NEW YORK — Art Kass, president of The Buddah Group, has announced the appointment of three department heads to the positions of vice president of their division—Alan Lott, Jean Montgomery Pierre and Bernie Sparago.

Alan Lott was appointed national director of r&b operations in May of 1975. He is responsible for promotion, merchandising and artist development as well as playing a major role in a&r. Prior to joining The Buddah Group, Lott was national promotion director of album product for Atlantic/Atco Records.

Jean Montgomery Pierre, national singles sales manager, holds the responsibility of selling Buddah's singles product to its independent distributors as well as coordinating the activities of the pressing plants. A 10 year veteran of The Buddah Group, she first joined the company as a bookkeeper for Kama Sutra, when it was distributed by MGM. When the Buddah label was started, she took on certain pro-

duction responsibilities and then moved into sales. She became singles sales manager five years ago and has continually expanded her duties at Buddah.

Bernie Sparago was named national album sales manager in October of 1974. Working closely with distributors, one-stops, rack jobbers as well as national chains, Sparago is involved with the marketing of all Buddah product. He was also involved with a significant re-organization of the company's marketing procedures. Prior to his appointment at Buddah, Sparago was national sales manager for United Artists. He is currently based out of Buddah's offices in Los Angeles.

Oscar Nominees Named

■ NEW YORK—The three musical categories of the 1975 Oscar nominations, announced in Hollywood last week by the Academy of Motion Picture Arts and Sciences, focused on a number of the year's most popular films, but generally shied away from contemporary artists in a year that was largely devoid of popular hits from films.

Leading the list of nominees in the Best Song category, and the best-selling single of the group, was Diana Ross's "Do You Know Where You're Going To," the theme from "Mahogany." The song has been a number one pop and top five r&b record. Also nominated for Best Song were "How Lucky Can You Get" (from "Funny Lady"), "I'm Easy" (the David Carradine composition from "Nashville"), "Now That We're in Love" (from "Whiffs," and receiving some attention in cover versions), and "Richard's Window" (from "The Other Side of the Mountain").

Nominated for Best Original Score were "Jaws" (a portion of which also had notable success as a single), "One Flew Over the Cuckoo's Nest" (scored by Jack Nitzsche), "The Wind and the Lion," "Bite the Bullet," and "Birds Do It, Bees Do It."

In the category of Best Original Song Score and Adaptation or Best Scoring, scores from "Barry Lyndon," "Funny Lady," and "Tommy" were nominated, with all three enjoying success in album sales, and Elton John's remake of "Pinball Wizard," a major hit as an album cut in early 1975.

The nominations were drawn most heavily from films that were successful at the box office, and soundtrack music from less popular offerings was generally overlooked, with Earth, Wind & Fire's "That's The Way of the World" score and Jimmy Buffett's music for "Rancho Deluxe" being notable examples.

Anthony Joins A&M

■ LOS ANGELES — John Anthony has joined the creative staff of A&M Records in the capacity of east coast director of a&r, according to A&M president Jerry Moss. A former a&r man for Charisma in London (where he signed and produced Genesis and Lindisfarne) and more recently a freelance producer connected with Trident Studios, Anthony has relocated to New York City, which will be his base at A&M. He plans to travel extensively in search of artists of merit, with a specific focus on younger and fresher talent, according to the label.

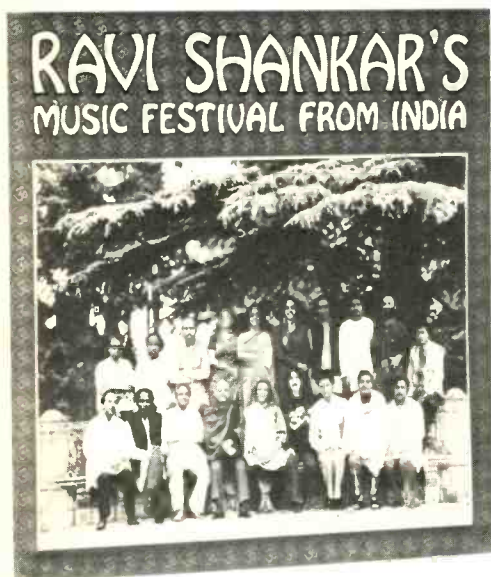
Sweet Things for Rufus



Chaka Khan of the ABC recording group Rufus, was just one of the Happy Valentines at the Forum Club after Rufus' Forum concert in Los Angeles. Spirits were high for the quintet whose most recent ABC lp, "Rufus Featuring Chaka Khan," went gold; who just re-signed a long-term contract with ABC to continue the relationship that has earned Rufus three gold albums, and whose latest single, "Sweet Thing," bulletted at 16 on the RW Singles Chart. Pictured amidst the party-goers are, from left: Otis Smith, vice president of ABC Records; Chaka Khan; Jerry Rubinstein, chairman of the board of ABC Records; and Bob Gibson, ABC's vice president, label development.

Do You
Wanna
Do A
Thing?

THREE CANDIDATES TO MAKE 1976 THE YEAR OF THE DARK HORSE.

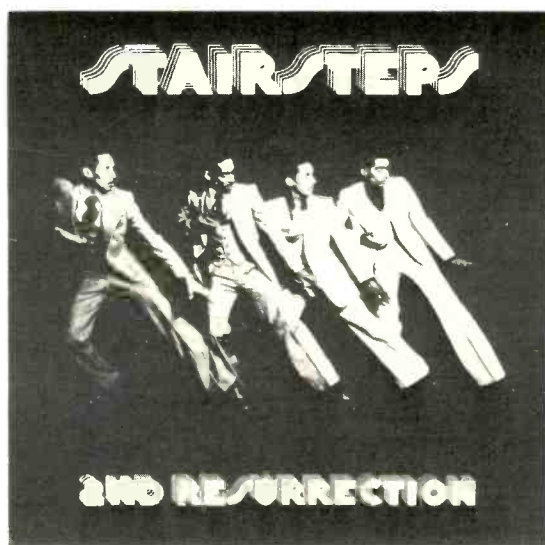


SP 22007

RAVI SHANKAR'S Music Festival From India

A continuing and growing public awareness of the pleasures of Indian classical music exists because of the spreading popularity of one man, Ravi Shankar. Here he's joined by his musical campaign force of 18 people to stir mind and soul under the inspired production of George Harrison.

Produced by George Harrison



SP 22004

STAIRSTEPS 2nd Resurrection

Those "Ooh Child" votegetters are already on the comeback trail with their single "From Us To You" bulleting onto soul's Top 10 ballot. Here they put more solid strategy into soulful play as cut after cut delivers. An album rising to meet the crossover challenge with total confidence and commitment.

*Produced by Billy Preston, Robert Margouleff,
and Stairsteps*



SP 22008

ATTITUDES Attitudes

Four familiar delegates from the L.A. session scene—Jim Keltner, Paul Stallworth, Danny Kootch, and David Foster—join forces to present one united funk-rock front to the world, building on the power-base of their "Ain't Love Enough" single. Vibrant vocals and highly sensitized instrumentation.

Produced by Lee Kiefer and Attitudes



©Loka Productions, S.A.

ON DARK HORSE RECORDS & TAPES

Distributed by A&M Records, Inc.

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Candid Conversation with Clive Davis

By IRA MAYER and DAVID McGEE

■ In the year and a half since its inception, Arista Records' effect on the music industry has been marked. Under the leadership of its president, Clive Davis, Arista has broken such exciting yet disparate new talents as Gil Scott-Heron, Patti Smith, Eric Carmen, Barry Manilow, the Outlaws and Melissa Manchester (among others), and as a result has earned a reputation as a haven of sorts for new artists. As for Davis himself, his years in the music industry have earned him a reputation as an adept judge of artists' potential, as a skillful negotiator and, moreover, as a man of considerable sensitivity in his handling of artists. It is these same qualities that have helped Arista assume its high profile. The following is the first of an exclusive two-part Dialogue with Record World.

Record World: What exactly were you doing post-Columbia, pre-Arista, and what were you thinking of in terms of a record company?

Clive Davis: I would say about 80 percent of my time was spent doing my book. I felt that it was a unique opportunity to think about and express what it's like to be in the record industry—expressing the reality, the incredible excitement, the drama, the fun and the problems of the industry—rather than read about what the industry appears to be like, as usually is written by two-week wonders who are assigned by Forbes or Fortune to do an instant analysis of the industry. National magazines know that the record industry, like the movie industry, is good copy and most often the men or women who are assigned to do a round-up or a state of the art don't have the required background. It's not necessarily their fault, but I found that what these instant experts wrote about the industry as far as creativity and artists and promotion and basically what the industry is all about was usually purely fanciful and tended toward the sensational.

Since the previous eight years had been very hectic for me, involving 15-hour days, I never had a chance to think of any long-term contribution apart from specific business or artistic contributions. So the book was an opportunity for me to try to do something which would give people both in and outside of the industry the feeling of what it's like to be a part of the creative firing line.

Another part of the time was spent considering the offers that came to me involving business opportunities. I considered various offers and felt that rather than head an existing company I really wanted to explore the opportunities for something new and fresh. But it becomes much more complicated when you're thinking of starting something brand new. You start from scratch and you've got to think about capitalization, how much money you will need, and what kind of an organization you will require.

I spent a few months dealing with Chris Blackwell exploring a venture with him whereby he would contribute the Island Records artist

roster and catalogue to a new American company which would be a world-wide partnership between us. His Island Records of England would have stayed separate but all Island artists free for America would have formed the nucleus of the company and I would then sign artists thereafter. In addition, Chris was to make a very substantial contribution of capital. The deal got sidetracked when the English government levied a 50 percent surcharge on all money coming out of England. It really made the deal prohibitively expensive when the government would get 50 percent of everything that came into the company. I explored other possibilities, including doing something very similar with Robert Stigwood—forming a joint venture partnership with him whereby he would contribute as a base what in effect has become RSO. I've always loved the Bee Gees and with them and Eric Clapton, there would be some initial energy. Starting with some momentum always seemed wise to me.

Just about that time Alan Hirschfield approached me with the concept of forming a brand new company with Columbia Pictures whereby I would also have starting energy. Columbia Pictures would make a substantial capital contribution over and above the contribution of whatever I was interested in from their Bell Records artist roster. From the very beginning the concept was to start a new company, and that's what Arista is. It's really not an outgrowth of Bell. We never viewed it that way and I certainly never looked upon it that way. That's why I first came in as a consultant. If I was going to come in as head of Bell and then later switch to Arista, I would have come in as president of Bell. I didn't come in as president of Bell; I came in as a consultant because I only wanted to study the artist roster for a six-month period of time, see if I felt strongly about any of the artists that existed there and then drop everyone else. So in that six-month period of time I studied the Bell artist roster very carefully and eventually ended up with three artists, namely Melissa Manchester, Barry Manilow and the Bay City Rollers, for our new American company: Arista.

RW: How does one set up an organization like Arista from scratch? You couldn't personally train every person within the company and yet you have a very strong identification that you wanted to establish.

Davis: First you've got to set standards of achievement for your company. Everyone applying for a job has got to know what is expected of them. You want the best, the most dedicated, the hardest working—and most of all they've got to love music. That special feeling has got to come through. Expertise and emotion—both are vitally necessary. Then you've got to see who is out there that satisfies these accurate, albeit cliché sounding, criteria.

Fortunately, in starting Arista, I didn't have to go around scrounging for people. There was a wonderful show of interest from the beginning. The potential of the company was felt. Knowing the kind of com-

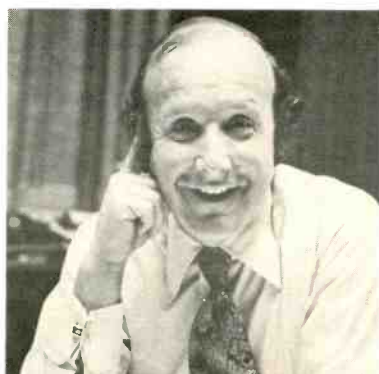
(Continued on page 22)



"There's not any one company in the industry that can sell more records than another at this time. There's a lot of talk about branch versus independent distribution. That question was meaningful several years ago . . ."



"There has never been an attempt to say that Arista stands for only a certain kind of music. Every category of music is included. A company makes a big mistake if it establishes a very narrow or precious image."



"My role is to handle the business side of their life and I make that very clear. Yet, on the other hand, you can't help but develop personal relationships with artists you work closely with."



"Executives don't create trends; artists do. But executives have to spot them. I think that the passage of time has now clarified that there were three trends that I spotted early."

All Photos by Maddy Miller

**NEVER BEFORE
RELEASED AS A SINGLE!**

Gladys Knight & the Pips *"Make Yours A Happy Home"* BDA 523

Produced by
Curtis Mayfield

from their
new chart album
*"The Best of
Gladys Knight & the Pips"*
BDS 5653



BUDDAH RECORDS

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SIDNEY A. SEIDENBERG, INC.
Direction • Management
1414 Avenue of the Americas
New York, New York 10019

ABC Reorganizes Promo Staff

■ LOS ANGELES — Otis Smith, vice president of ABC Records Inc., has announced the reorganization of the company's pop and r&b promotion staffs.

Pat McCoy, who formerly shared pop promotion responsibilities has been promoted to the position of national pop promotion director. McCoy has been with ABC Records since 1973.

Smith also announced the promotion of Steve Resnick to the position of national pop (secondary markets) promotion director. Resnick had been working as director of national FM promotion for ABC and has been with the company for five years.

As announced previously, Scot Jackson has been appointed director of national album promotion. Jackson had been working for ABC at their Atlanta branch, in charge of regional promotion in the southeast.

Don Eason, who joined ABC three years ago, has been appointed national director of r&b singles and album promotion.

Marvin Deane has been appointed national promotion director for MOR stations and is in charge of trade chart communications.

All these promotions are effective immediately.

In addition, Smith announced that Harvey Hoffner will take over as local promotion director in the Seattle market. Hoffner had been regional secondary market promotion director in the southwest, operating from Dallas. Norm Osborne has been promoted to local pop promotion director in the New Orleans area. Osborne had been doing local pop promotion in Detroit.

Thom Gorman has been promoted to St. Louis regional promotion director. He previously worked for the Chicago branch. Belinda Wilson has been pro-

moted to local pop promotion director in Los Angeles. Osborne, Hoffner and Gorman will report directly to Pat McCoy.

All ABC Records' national promotion directors will report directly to Otis Smith. All local r&b personnel will report directly to Don Eason and all local pop personnel will report to Pat McCoy.

WB Sets Line-Ups For 'California Soul'

■ BURBANK, CAL. — Final talent line-ups for the four "California Soul" concerts at the Beacon Theater February 26-29 have been set according to Bob Regehr, Warner Bros. Records vice president and director of artists development, and Tom Draper, vice president and director of black music marketing.

The opening night concert on Thursday will feature New York's own Ashford & Simpson and the Staple Singers, a 25 piece orches-

(Continued on page 71)

Arista Promotions

(Continued from page 4)

all sales activities as they relate to distributors, retailers, export sales and direct supervision of field personnel in the sales force.

Stephen Dessau, formerly marketing coordinator, was named administrative assistant to the vice president, marketing. He will assist in the daily administration of the marketing department on all levels, in aspects of merchandising programs, advertising, and gen-

Taylor Addresses Security Analysts

■ NEW YORK — Arthur R. Taylor, president, CBS Inc., told a meeting of security analysts here on February 17 that in spite of the economic difficulties of 1975, all four of the CBS operating groups (broadcast, records, mail order and publishing) enjoyed "record sales and increased earnings." According to Taylor, CBS net sales in 1975 rose 11 percent over those of 1974 (from \$1.75 billion to \$1.94 billion) and net income rose 13 percent (from \$108.6 million to \$122.9 million). Earnings on a per share basis rose 13 percent, from \$3.80 per share in 1974 to \$4.30 per share in 1975.

Taylor revealed that the CBS Records Group, the world's largest producer, manufacturer and marketer of recorded music, experienced a sales increase of 15 percent and a pretax income increase of 26 percent in 1975. "These figures reflect growth in both the group's domestic and international divisions," Taylor said.

Taylor noted that although the

first two quarters of 1975 were sluggish ones for the music industry before a reversal of the trend occurred at midyear, the CBS Records Division "performed outstandingly" in both quarters and "showed consistent improvement in profit margins."

32 Gold Records

"Artists recording for our Columbia and Epic labels, or for the labels we distribute, won 32 gold records in 1975," he commented.

Growth in the CBS Records International Division was "restrained" by the recession abroad, but sales and income rose over the prior year and the division extended its operations by establishing a wholly-owned record company in Greece and proceeded with plans for "a new joint venture in Jamaica to increase our Caribbean distribution."

Of CBS' four operating groups, the mail order division was hardest hit by the recession, but still showed a 12 percent increase in sales and a pretax income gain of eight percent.

In a category Taylor labeled "Other," there was a provision for phasing out the company's

(Continued on page 71)

eral coordination of departmental functioning.

Stephanie Franklin, formerly administrative assistant to the director, artist development, was named tour coordinator. She will be responsible for coordinating company activities with regard to planned tours and concert appearances of Arista artists in all markets throughout the country.

E/A Taps Bennett

■ LOS ANGELES — Crickett Bennett has been named to the post of production manager, international, at Elektra/Asylum/None-such Records.

DeLaney Named VP By Rock Steady

■ NEW YORK — William Aucoin, president of Rock Steady, Inc., has announced the appointment of Sean DeLaney as vice president in charge of artists development. He will be responsible for the creative development of all new artists with Rock Steady.

DeLaney has been associated with Rock Steady for two years and was directly responsible for the creative stage presentation of Kiss.

Heilicher, Blue Canyon Set Distribution Pact

■ LOS ANGELES — Heilicher Brothers Incorporated will act as exclusive Atlanta distributor for Blue Canyon Records.

The addition of the Atlanta Heilicher branch, and their Memphis sales and promo office, brings the L.A. label's domestic distribution up to full strength, with distributors in 27 markets, including Heilicher branches in Minneapolis, Miami, Dallas and St. Louis (Commercial Music Co.), as well as Atlanta and Memphis.



Clockwise, from top left: Robert Feiden, Michael Klennner, Jon Peisinger, Hank Talbert.

Do You
Wanna
Do A
Thing?



"PACIFIC OVERTURES"
ARL1/ARS1/ARK1-1367

The spectacular original cast recording of Broadway's big new hit of the season.



Tom Pacheco
"SWALLOWED UP IN THE GREAT AMERICAN HEARTLAND"
APL1/APS1-1254

Country/rock's newest sensation. Check out the single, "Til I First Heard Willie Nelson."



Annie McLoone
"FAST ANNIE"
APL1/APS1/APK1-1362

Her new single, "Party Lights," is just one reason why Fast Annie's album will have music directors comin' back for more.



Vangelis
"HEAVEN AND HELL"
LPL1-5510

In the Rick Wakeman tradition, this Greek keyboard virtuoso is a must for progressive playlists.

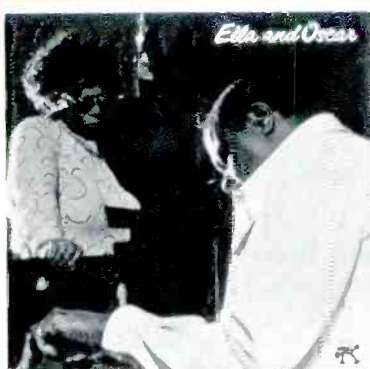
FEBRUARY IS FANTASTIC.

RCA Records



Michael Kenny
BYL1-1437

The age of "happy rock" is back and nobody's bringin' it home with more good feeling than this fine young singer.



Ella Fitzgerald & Oscar Peterson
"ELLA AND OSCAR"
2310/S10 759

Two living legends. One outstanding album. A marriage of voice and piano for jazz buffs everywhere.



The World's Greatest Jazzband of Yank Lawson & Bob Haggart
"IN CONCERT"
BDL1-1371

A fantastic live big band blowout featuring some of the biggest names in jazz.

Plus:
Count Basie; Zoot Sims
"BASIE & ZOOT"
(2310/S10 745)

Milt Jackson; Joe Pass;
Ray Brown
"THE BIG 3"
(2310/S10 757)

Joe Turner; Roy Eldridge;
Milt Jackson;
Pee Wee Crayton
"NOBODY IN MIND"
(2310/S10 760)

Dizzy Gillespie
"BAHIANA"
(2625/S25 708)

B.C.G.—20th Century TC 2271**STREET TALK (VAR. III)** (prod. by Bob Crewe)
(Hearts Delight/Gooseroak, BMI)

Bob Crewe, one of the most influential forces in the disco market, has put it together again with a instrumental that stands up against the best of 'em. This one packs sure-fire r&b and disco appeal.

LEONE THOMAS—Don DK 102**THANK YOU BABY** (prod. by L. Thomas & J. Boseman) (NUWAUPU/Lloyd Price, ASCAP)

Thomas, a truly gifted jazz singer who was formerly with Santana, turns in an emotionally charged reading of this song which should pick up r&b and disco play.

BOB DYLAN—Columbia 3 10298**MOZAMBIQUE** (prod. by Don DeVito)
(Ram's Horn, ASCAP)

The sound is different with Emmylou Harris singing along over a twisting beat, but the story is pure Dylan and that's enough to make it worth a listen.

RANDY EDELMAN—20th TC 2274**CONCRETE AND CLAY** (prod. by Bill Schnee)
(Saturday, BMI)

Unit 4+2's 1965 hit is suited perfectly for this samba-like arrangement. This song should be familiar to all and is set for another chart life by this singer/songwriter.

THE JIMMY CASTOR BUNCH—

Atlantic 3316

SUPERSOUND (prod. by Castor-Pruitt Prod.)
(Jimpire, BMI)

"This song don't need violins for back-up" Castor sings and proceeds to show what a "supersound" is all about. Another hit for Castor in his own distinct style.

ACE—Anchor 21001 (ABC)**NO FUTURE IN YOUR EYES** (prod. by John Anthony)
(American Broadcasting, ASCAP)

These English blue-eyed soul men weave a hypnotic spell with this ballad in the "How Long" mold. Expressive vocals and understated guitars make it happen.

THE THREE DEGREES—TSOP ZS8 3585**FREE RIDE** (prod. by Bobby Martin)
(Silver Steed, BMI)

The Edgar Winter Group song which just resurfaced via Tavares is given a hard rockin' treatment by these gals. A wonderful, up-tempo treatment.

DONNY GERRARD—Greedy G 101**WORDS (ARE IMPOSSIBLE)** (prod. by H. G. Marx & R. Buchanan) (ATV, BMI)

Gerrard is a soulful stylist who makes his label bow with this shuffling melody ornamented by some brass and a chorus of female singers.

OSIBISA—Island IS 053**SUNSHINE DAY** (prod. by Gerry Bron)
(W.B., ASCAP)

These Latin-Afro rockers will have you singing along before the end of the record with this infectious go-getter. An exemplary record with a great AM sound from their forthcoming "Welcome Home" lp.

5000 VOLTS—Philips 40804 (Mercury)**LOOK OUT I'M COMING** (prod. by Tony Evers)
(Intersong/USA, ASCAP)

This European group that made an impressive bow here with "I'm On Fire" captures that intensity again with this disco oriented high energy stomper.

PATTI SMITH—Arista AS 0171**GLORIA** (prod. by John Cale) (Linda, ASCAP;
Bernice, BMI)

The darling of the progressive rock market attempts to broaden her audience with this personalized adaptation of Van Morrison's classic punk rock song.

WILSON PICKETT—Wicked 8102 (TK)**LOVE WILL KEEP US TOGETHER** (prod. by
Brad Shapiro) (Don Kirshner, BMI)

The Wicked Pickett is looking to pick up r&b play with this tune that was one of the biggest pop songs of last year. Give this interpretation a listen.

EMMYLOU HARRIS—Reprise RPS 1346
(Warner Bros.)**HERE, THERE AND EVERYWHERE** (prod. by
Brian Ahern) (Maclen, BMI)

Emmylou's interpretation of the Beatles' tune is easy and elegant. Her voice is clear and upfront where it should be. Give it a chance—it will grow on you.

THE ROAD APPLES—Polydor PD 14307**HOLDING ON** (prod. by David Kershbaum)
(Landers-Roberts, ASCAP)

After turning people on to their sound with "Let's Live Together," the group shows what they can do with a fine harmony song over a crisp backbeat.

AUSTIN ROBERTS—Private Stock 061**JUST TO MAKE YOU MINE** (prod. by Bob
Montgomery) (Famous/Zakk, ASCAP)

The "Rocky" man goes the ballad route again with this lush tune. This Barry Manilow-like treatment could win Roberts a whole legion of new fans.

TONY BENNETT—Improv TB 712**AS TIME GOES BY** (prod. not listed)
(pub. not listed)

Bennett does up this classic song in fine style. He adds a jazzy lilt and a steady, bluesy intensity that makes it a natural for easy listening play.

DAVID CASSIDY—RCA JH 10585**TOMORROW** (prod. by D. Cassidy &
B. Johnston) (Maclen/McCartney, BMI)

Cassidy's musical renaissance continues with this track found on Wings' "Wild Life" lp. With a Beach Boys-type harmony laden arrangement, this disc is sure to arouse some interest. Pick up on it today.

ANDY KIM—Capitol P 4234**OH, PRETTY WOMAN** (prod. by Andy Kim)
(Acuff-Rose, BMI)

This song, which was one of Roy Orbison's biggest hits, could experience a chart resurgence with this treatment which remains pretty much loyal to the original.

LOU REED—RCA JB 10573**CHARLEY'S GIRL** (prod. by Lou Reed &
Godfrey Diamond) (Oakfield Ave./Dunbar, BMI)

Reed's still walking on the wild side as he demonstrates here with this narrative about a memorable party. The hook alone should get this some AM play.

THE 5TH DIMENSION—ABC 12168**WALK YOUR FEET IN THE SUNSHINE** (prod. by
Jimmy Webb) (White Oak, ASCAP)

The 5th Dimension and Jimmy Webb have again teamed up for a hit outing. The group's signature of light harmony work is well written all over this song.

COUNTRY JOE McDONALD—Fantasy
F 765**SAVE THE WHALES!** (prod. by Jim Stern)
(Alkatraz, BMI)

Country Joe has borrowed the melody of this old folk song to get his message across. An ecologically sound tune that is worth a listen.

RAMSEY LEWIS—Columbia 3 10293**DON'T IT FEEL GOOD** (prod. by C. Stepney &
R. Lewis) (Eibur/Pamoja, BMI)

The title tune from Ramsey's lp finds the keyboardman serving up another funky dish. This instrumental boasts some sure-fire across the board appeal.

GINO VANNELLI—A&M 1790**KEEP ON WALKING** (prod. by Gino &
Joe Vannelli) (Almo/Giva, ASCAP)

Vannelli's sound is hard to classify. His reputation as a keyboard extraordinaire takes a backseat to his soulful reading of this mournful ballad this time out.

SHORTY WATKINS—Polydor PD 14305**DARLING ANGEL** (prod. by Buddy Buie &
Robert Nix) (Low-Sal, BMI)

This song which comes from the Atlanta school of solid rock finds Watkins backed by members of the Atlanta Rhythm Section. A good, rugged performance.

A M E R I C A H A S B E E N " D I S C O - F I E D "

(ABCD-934)



Rhythm Heritage

The hottest song in the country:

" T H E M E F R O M S . W . A . T . " (ABC-12135)

The first single from the first album by Rhythm Heritage.
On ABC Records and GRT Tapes.

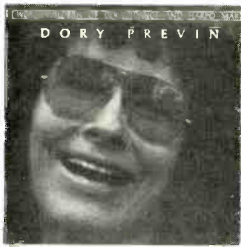
THEIR GREATEST HITS: 1971-1975

EAGLES—Asylum 7E-1052 (6.98)
Safe to say at this early date that said collection will be one of 1976's best-selling lps. There are but a few groups who can claim as consistent a singles track record and whose appeal is so across-the-board. "Take It Easy," "Lyn' Eyes," "Peaceful Easy Feeling," and on with the hits of the pre-eminent California country band.



WE'RE CHILDREN OF COINCIDENCE AND HARPO MARX

DORY PREVIN—Warner Bros. BS 2908 (6.98)
Dory's looking up these days, and Joel Dorn's production provides the perfect setting for her cynical and witty observations as well as for the darker comments on life and love. "Children of Coincidence," "The Comedian," "Fours" and "So Much Trouble" are lyric/musical weddings of the first order.



NEW YORK MARY

Arista Freedom AL 1019 (6.98)
The meaning that the term "progressive music" has acquired is succinctly summed up by this ensemble headed by reedman Bruce Johnstone, bassist Rick Petrone and drummer/percussionist Joe Corsello. The theme song is a funky city tribute; "Feet First" has a gentle disco undertow. Experience is the key to this first lp success.



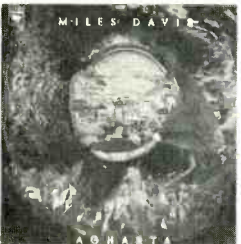
HEAVEN AND HELL

VANGELIS—RCA LTL1-5110 (6.98)
Vangelis plays all the instruments—all keyboards—and is assisted solely by Jon Anderson and Vana Veroutis, lead vocalists, and the English Chamber Choir. The overall effect is part Renaissance part Yes—wide contrasts in dynamic force complimented by strong technical abilities. A massive and overpowering effort.



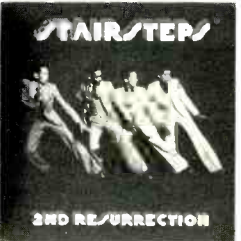
AGHARTA

MILES DAVIS—Columbia PG 33967 (7.98)
Recorded in concert while Davis toured Japan a year ago, the group consists of Davis, Sonny Fortune, Michael Henderson, Pete Cosey, Al Foster, Reggie Lucas and Mtume. The sound is more strongly rhythm-based than most of Davis' recent work and the five compositions cover a multitude of emotional levels.



2nd RESURRECTION

STAIRSTEPS—Dark Horse SP 22004 (A&M) (6.98)
The Stairsteps' current single, "From Us To You," leads off a set full of different kinds of sounds built around a standard r&b foundation. Three instrumentals—"Theme of Angels," "Far East," "Salaam"—add a special sensuality while "Lifting 2nd Resurrection," a Stevie Wonder-like tune, is an ambitious, well-done work.



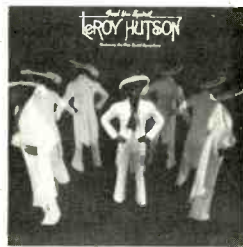
SWALLOWED UP IN THE GREAT AMERICAN HEARTLAND

TOM PACHECO—RCA APL1-1254 (6.98)
With a voice like Merle Haggard's and the songwriting talents of a countrified Murray McLauchlan, Pacheco assumes the stance of a well-traveled cowboy with a city bent. Shadow Morton production is straight-ahead country with highlights in "Jesse Tucker," "Song For Marilyn," the title track and "The Beer Song."



WE SOLD OUR SOUL FOR ROCK 'N' ROLL

BLACK SABBATH—Warner Bros. 2BS 2923 (9.98)
Picking up Black Sabbath's career for the period ranging from 1972-1976, this two-record set features the group's theme song as well as such golden nuggets as "Fairies Wear Boots," "Sabbath Bloody Sabbath," "Paranoid" and "Children of the Grave." Black Sabbath's lightning's been striking steadily all along.



FEEL THE SPIRIT

LEROY HUTSON—Curtom CU 5010 (WB) (6.98)
Former member of the Impressions issues forth a second solo effort, "Featuring the Free Spirit Symphony." Hutson knows his soul and delivers this set with spirit and a natural brightness that's truly rare. From the opening "It's the Music" it's non-stop funk. "Butterfat" and "Feel the Spirit" are also top-notch.



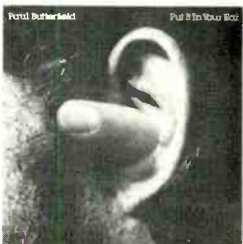
SWEET AMERICA

BUFFY SAINTE-MARIE—ABC ABCD 929 (6.98)
The title might more aptly have been "Bittersweet America," for Buffy's never been one to underplay her convictions. There are love songs, too, but the title track, "America My Home," "Look At the Facts" and "Starwalker" are lyrically and musically the most stimulating material she's done in quite a while.



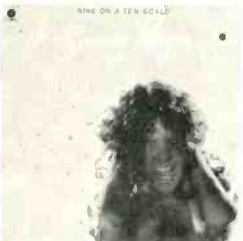
CONCERT IN BLUES

WILLIE HUTCH—Motown M6-85451 (6.98)
Hutch touches all bases in and around the blues with equal ease and honesty. Be it up-tempo rhythm & blues ("Party Down"), traditional Chicago electric blues ("Stormy Monday"), ballads ("Stormy Weather") or good old rock 'n roll ("Shake Rattle and Roll"), Hutch is a consistently superior and intelligent stylist.



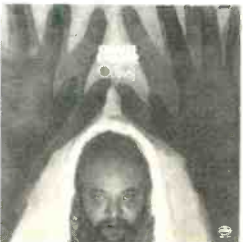
PUT IT IN YOUR EAR

PAUL BUTTERFIELD—Bearsvalley BR 6960 (WB) (6.98)
Butterfield's white blues are expanding in scope—broad orchestral arrangements and streaming vocal back-up supplement his mainstream selection of material. "You Can Run But You Can't Hide," "The Animal," "I Don't Wanna Go" and "Day to Day" are recognizably Butterfield, each with its own strengths.



NINE ON A TEN SCALE

SAMMY HAGAR—Capitol ST-11489 (6.98)
Lots of metal with an occasional Caribbean/Rod Stewart inflection ("Flamingos Fly," a Van Morrison song) is the basic Hagar stance. The former Montrose lead singer is full of burning energy and the fuel he's using is highly flammable. A solo career to watch with tunes like "Keep On Rockin'" and "Rock 'N' Roll Romeo."



ODYSSEY

CHARLES EARLAND—Mercury SRM-1-1049 (6.98)
Earland is a keyboard and synthesizer player who's recorded widely. His Mercury debut will carry his name as a solo artist to a vast new audience, though, the heavily percussive set providing steady rhythms and strong solo passages. Appeal will be for jazz, r&b, rock and even disco audiences. A forceful musician.

(Continued on page 54)

GALLAGHER AND LYLE

THE WRITERS OF THE
ART GARFUNKEL HIT

"BREAKAWAY"

HAVE A HIT OF THEIR OWN:

THE ALBUM:

"BREAKAWAY"

SP 4566

Featuring

THE SINGLE:

"I WANT TO STAY WITH YOU"

AM 1778

Produced by David Kershenbaum

ON A&M RECORDS & TAPES

Benny Gallagher

Graham Lyle

←
breakaway
→



'National Album Countdown' Show To Feature Record World Research

(Continued from page 3)

markets is imminent. Used primarily as a weekend feature, the show has proved to be an easy sell to local advertisers such as record stores, hifi outlets and boutiques, with WKLO already locking up Coca Cola as a sponsor.

Format

The show's format consists of the most familiar cuts from the top 30 albums; previews of **Record World's** pick albums of the week; one minute segments each hour of "Hollywood Headlines" (relevant news scoops), "Artist Interviews," "The NAC Mailbag" (listeners questions answered by industry experts), and "The Retail Report" (new album activity report from mom & pop stores throughout the country). Custom promos and sponsors opens and closes are provided at no charge with the show arriving each Wednesday, post-paid, on three high-quality stereo lps. Five NAC spots run each hour with nine local spots available each hour for station advertising.

A year's research went into the project, with Miller stating, "I felt a show like this was long overdue and the time was right for a syndication of this nature. We have tested the show with many radio and record people and based on their reaction, I can safely say we'll let the music, production, presentation and quality speak for itself." The show is being sponsored by many of the major record labels.

Miller Background

Miller has retained Radio & Records' record news editor Candy Tusken to provide the album and artist news scripts for the shows and perform the "Hollywood Headlines" portions. Harvey Miller has been in radio for over 20 years and worked with Tom Donahue and Joe Niagra at WIBG in Philadelphia, was PD at WMID in Atlantic City and served as a deejay at KBLA and KHJ in Los Angeles. Miller is currently on the air from six to 10 in Los Angeles on KIIS-FM radio.

More precious to me,
Than I thought love could be.



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AM ACTION

(Compiled by the Record World research department)

Aerosmith (Columbia). Another week of steady development here, with positives everywhere, including some superb jumps. Added to WQAM, KFRC and KDWB, and moves 16-8 WLS, HB-30 KHJ, 38-30 KILT, 15-8 WCOL, 18-10 WQXI (#1 phones), 24-23 WSAI, HB-23 WFIL, 5-4 WOKY, 21-19 KSLQ, 25-21 13Q, 20-12 WCFL, 4-3 WIXY, 24-21 WHBQ. Also #5 CKLW and #5 WPGC. Sales pattern continues following suit.

Rufus (ABC). Continues growing rapidly in the pop area as well as securing the #1 position r&b this week. New on WABC, WRKO and KILT. Healthy moves includes 21-14 WPGC, 14-9 13Q, 13-8 KSLQ, 22-17 KFRC, 18-14 KHJ, 32-25 WCOL, 36-27 WCFL, HP-25 WQXI, 7-6 WIXY, 17-7 WERC, and, of course, 1-1-1 WHBQ. Also HB KLIF and #7 CKLW.



Peter Frampton

Maxine Nightingale (United Artists). Definitely one of the hottest new things on the street. Good jumps reported and heavy stations filing in like dutiful soldiers! Picked this week at KHJ, KILT, WRKO, WQXI, KFRC and WOKY. Action: HB-21 WFIL, 37-30 WIXY, 37-31 WCFL, 39-36 WCOL, HB-36 KTLK, 31-24 WQAM, 29-25 WPGC, 1-1 WERC. (Note: One of this week's Powerhouse Picks.)

Johnnie Taylor (Columbia). Astounding is the only way to describe the increasing activity on this one. New at KILT (31), KLIF, KSLQ and WQAM, and jumps HB-22 CKLW. Breakout crossover sales continue to flourish everywhere and r&b action remains outrageous (13-5 on the RW r&b singles chart).



Charlie Ross

Sweet (Capitol). Last week's breakout action was followed by adds from the big boys this week as WFIL and WLS get in on the action. Also on KJR, KTLK, WIXY, KSTP, WCOL, WPIX, K100, WCOL and WOKY (new) among others. (Note: one of this week's Powerhouse Picks.)

Peter Frampton (A&M). With the lp bulleted at a hot #4 this week on the RW lp chart, the action on the single is making inroads quickly to duplicate that explosive pattern. New this week on KHJ, WHBQ, WSAI ((extra) and WCOL (lp). Numbered this week at 36 on WIXY. Also on KFRC, CKLW, KILT (lp), K100, WPIX (lp), WGCL and KYA, among others.

CROSSOVERS

Salsoul Orchestra (Salsoul) "Tangerine." This record, which has been building steadily each week in an r&b situation, is beginning to surface on the pop scoreboard too. Picked this week at WIXY at 35 and also added to WIBG. On numerous significant secondaries as well.

Blackbyrds (Fantasy) "Happy Music." Another strong r&b record gets its first serious top 40 test from WPGC this week. One to keep a close watch on.

NEW ACTION

Charlie Ross (Big Tree) "Without Your Love (Mr. Jordan)." In keeping with the current trend of

(Continued on page 61)

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STOCKTON
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ACTION Sweet (Sweet Ltd./WB ASCAP)...	59	LONELY NIGHT (ANGEL FACE) Daryl Dragon & Toni Tennille (Don Kirshner, BMI)	14
ALL BY MYSELF Jimmy Lenner (C.A.M./U.S.A., BMI)	4	LOOKING FOR SPACE Milton Okun (Cherry Lane, ASCAP)	83
BABY FACE Stephen Schaefer & Harold Wheeler (Warner Bros., ASCAP)	34	LORELEI Styx (Almo/Stygian, ASCAP)	72
BAD LUCK Dave Crawford (Blackwood, BMI)	95	LOVE FIRE Chas. Peate (Coral Rock/ American Dream/Belsize, ASCAP)	62
BANAPPLE GAS Cat Stevens (Ashtar Music B.V., BMI)	57	LOVE HURTS Manny Charlton (House of Bryant, BMI)	9
BOHEMIAN RHAPSODY Roy Thomas Baker (Trident, ASCAP)	26	LOVE OR LEAVE Thom Bell (Mighty Three, BMI)	48
BOOGIE FEVER Freddie Perren (Perren Vibes/Bullpen, ASCAP/BMI)	64	LOVE IS THE DRUG Chris Thomas (TRO-Cheshire, BMI)	33
BREAKAWAY Richard Perry (Almo/ Caledonia Steam, BMI)	58	LOVE TO LOVE YOU BABY Pete Ballotte (Sunday & Cafe American, ASCAP)	5
BREAKING UP IS HARD TO DO Neil Sedaka & R. Appere (Screen Gems- Columbia, BMI)	20	LOVE MACHINE PART I Freddie Perren (Jobete/Grimore, ASCAP)	3
(CALL ME) THE TRAVELING MAN Isaac Hayes (Incase, BMI)	86	LOVE ROLLERCOASTER Ohio Players (Ohio Players/Unichappell, BMI)	25
CAN THE CAN Mike Chapman & N. Chinn (Chinnichap/RAK, ASCAP)	68	MONEY HONEY Phil Wainman (Hudson Bay, BMI)	21
CHAIN GANG MELODY T. Cashman & T. West (Kings/Conrad, BMI; Unichappell, ASCAP)	81	NURSERY RHYMES Kenneth Gamble & Leon Huff (Mighty Three, BMI)	87
CONVOY Don Sears & Chip Davis (American Gramophone, SESAC)	7	ONLY LOVE IS REAL Lou Adler (Colgems, ASCAP)	55
COUNTRY BOY (YOU GOT YOUR FEET IN L.A.) Dennis Lambert & Brian Potter (ABC/Dunhill/One of a Kind, BMI)	79	ONLY 16 Ron Haffkin (Kags, BMI)	32
CUPID Hank Medress & Dave Appell (Kags, BMI)	41	PALOMA BLANCA Hans Bouwens (Warner Bros., ASCAP)	80
DEEP PURPLE Mike Curb (Robbins, ASCAP)	39	PARTY HEARTY Oliver Sain (Excellorc/ Saico, BMI)	82
DECEMBER 1963 (OH, WHAT A NIGHT) Bob Guadio (Seasons/Jobete, ASCAP)	10	RENEGADE Bob Johnston (Mystery, BMI)	42
DISCO LADY Don Davis (Groovesville, BMI; Conquistador, ASCAP)	56	RIGHT BACK WHERE WE STARTED FROM Pierre Tubbs & Vince Edwards (ATV Universal, BMI)	43
DREAM ON Adrian Barber (Frank Connolly & Daksel, BMI)	19	ROCK & ROLL ALL NIGHT Eddie Kramer (Cafe American/Rock Steady, ASCAP)	51
DREAM WEAVER Gary Wright (Warners, ASCAP)	8	SARA SMILE Christopher Bond, Daryl Hall & John Oates (Unichappell, BMI)	73
EH CUMPARI Sam Locricchio (Public Domain)	96	SATURDAY NIGHT Bill Martin & Phil Couler (Welback, ASCAP)	77
EVIL WOMAN Jeff Lynne (Unihart/Jef, BMI)	27	SCOTCH ON THE ROCKS Barry Kingston (Peer International, BMI)	91
FANNY (BE TENDER WITH MY LOVE) Arif Mardin (Casseroles, BMI)	11	SHANNON Cashman and West (Blending- well, ASCAP)	85
50 WAYS TO LEAVE YOUR LOVER Paul Simon & Phil Ramone (Paul Simon, BMI)	2	SHE'S A DISCO QUEEN Oliver Sain (Excellorc/Saico, BMI)	82
FLY AWAY Milton Okun (Cherry Lane, ASCAP)	37	SHOW ME THE WAY Peter Frampton (Almo/Fram-Bee Music Ltd., ASCAP)	60
FLY, ROBIN, FLY Butterfly Prod./by Michael Kunze (Mid-Song, ASCAP)	35	SING A SONG M. White & C. Stepney (Sagffire, BMI)	29
FOX ON THE RUN Sweet (Sweet Pub. Ltd.)	35	SLOW RIDE Nick Jameson (Knee Trembler, ASCAP)	15
FROM US TO YOU Bob Margouleff, Billy Preston & the Stairsteps (Ganga Pub. B.V., BMI)	100	SOMEWHERE IN THE NIGHT Joe Wissert (Almo, ASCAP; Irving, BMI)	44
GOLDEN YEARS David Bowie & Harry Maslin (Beverly Bros., BMI; Chrysalis/ Main Man, ASCAP)	23	SQUEEZE BOX James Carmichael & The Commodores (Jobete/Commodores, ASCAP)	30
GOOD HEARTED WOMAN Ray Pennington & Waylon Jennings (Baron/Willie Nelson, BMI)	40	SWEET THING Rufus (American Broadcasting, ASCAP)	16
GROW SOME FUNK OF YOUR OWN G. Dudgeon (Big Pig/Yellow Dog, ASCAP)	17	TAKE IT LIKE A MAN Randy Bachman (Ranbach/Top Soil, BMI)	99
HIGHLY Alan Parsons (Velvet/RAK)	75	TAKE IT TO THE LIMIT Bill Szymczyk (Benchmark/Kicking Bear, ASCAP)	6
HIT THE ROAD JACK Mel Shaw (Tangerine, BMI)	61	TANGERINE Vincent Montana, Jr. (Famous, ASCAP)	89
HOLD BACK THE NIGHT R. Baker, N. Harris & E. Young (Golden Fleece, BMI)	47	THAT'S THE WAY (I LIKE IT) H. W. Casey and Richard Finch (Sherlyn, BMI)	63
HOME COMING Peter Anastasoff (ATV, BMI)	54	THE JAM Larry Graham (Nineteen Eighty Foe, BMI)	94
I DO I DO, I DO, I DO B. Ulvaeus & B. Anderson (Counless, BMI)	76	THEME FROM MAHOGANY (DO YOU KNOW WHERE YOU'RE GOING TO) Masser (Jobete/Screen Gems-Columbia, ASCAP/BMI)	36
I FEEL LIKE A BULLET (IN THE GUN OF ROBERT FORD) G. Dudgeon (Big Pig/ Leeds, ASCAP)	17	THEME FROM S.W.A.T. Steve Barri & Michael Amartian (Spellgold, BMI)	1
I HEARD IT THROUGH THE GRAPEVINE John C. Fogerty (Stone Agate, BMI)	88	THERE'S A KIND OF HUSH (ALL OVER THE WORLD) Richard Carpenter (Glenwood, ASCAP)	70
I LOVE MUSIC (PART I) Kenneth Gamble & Leon Huff (Mighty Three, BMI)	45	THE WHITE KNIGHT Leslie Adv. Agency (Unichappell, BMI)	22
I NEED YOU, YOU NEED ME Joe Simon & Raeford Gerral (Pee Wee, BMI)	93	TILL IT'S TIME TO SAY GOODBYE J. C. Phillips (Blue Lick, BMI)	52
I WRITE THE SONGS Ron Dante & Barry Manilow (Artists/Sunbury, ASCAP)	13	TIMES OF YOUR LIFE Bob Scaff (Three Eagles, ASCAP)	49
IF YOU ONLY BELIEVE (JESUS FOR TONITE) Michel Polnareff (Oxygen/ Warner Brothers, ASCAP)	97	TRACKS OF MY TEARS Peter Asher (Jobete, ASCAP)	38
IN FRANCE THEY KISS ON MAIN STREET Joni Mitchell (Crazy Crow, BMI)	69	TURNING POINT Leo Graham (Julio Brian & Content, BMI)	66
INSEPARABLE Chuck Jackson & Marvin Yancy (Jay's Enterprise, Ltd./Chappell, ASCAP)	46	UNION MAN Steve Cropper (Flat River, BMI)	71
JUNK FOOD JUNKIE Radolf Nausert (Peaceable Kingdom, ASCAP)	24	VENUS Billy Terrell (Kirshner Songs/ Wellback, ASCAP)	53
JUST YOU AND I Vini Poncia (Rumanian Pickworks/Columbia/N.Y. Times, BMI)	78	WAKE UP EVERYBODY (PART I) Kenneth Gamble & Leon Huff (Mighty Three, BMI)	18
LET THE MUSIC PLAY Barry White (Savette/January, BMI)	92	WALK AWAY FROM LOVE Van McCoy (Charles Kippis, BMI)	31
LET'S DO IT AGAIN Curtis Mayfield (Warner-Tamerlane, BMI)	98	WE CAN'T HIDE IT ANYMORE Don Davis (Groovesville, BMI)	74
LET YOUR LOVE FLOW Phil Gernhard & Tony Scotti (Loaves & Fishes, BMI)	65	WINNERS AND LOSERS Dan Hamilton, Joe Frank & Alan Dennison (Spitfire, BMI)	50
LOCOMOTIVE BREATH Ian Anderson (Ian Anderson, ASCAP)	90	WITHOUT YOUR LOVE (Mr. Jordan) (Music of the Time, ASCAP)	67
		YOU'LL LOSE A GOOD THING Huey P. Meaux (Crazy Cajun, BMI)	84
		YOU SEXY THING Mickie Most (Finchley, ASCAP)	12

101 THE SINGLES CHART 150

FEBRUARY 28, 1976

FEB. 28	FEB. 21	
101	105	LOVE ME TONIGHT HEAD EAST—A&M 1784 (Zuckschank/Irving, BMI)
102	104	MIGHTY HIGH MIGHTY CLOUDS OF JOY—ABC 12164 (American Broadcasting/Doann, ASCAP)
103	101	TENTH AVENUE FREEZOUT BRUCE SPRINGSTEEN—Columbia 3 10274 (Laurel Canyon, ASCAP)
104	112	MISTY BLUE DOROTHY MOORE—Malaco M 1029 (TK) (Talmont, BMI)
105	107	HE'S A FRIEND EDDIE KENDRICKS—Tamla T 54266F (Motown) (Stone Diamond/Mighty Three, BMI)
106	111	MERRY-GO-ROUND, PT. 1 MONDAY AFTER—Buddah BDA 512 (John Davis/Barbro, ASCAP)
107	109	THE GAME IS OVER (WHAT'S THE MATTER WITH YOU) BROWN SUGAR— Capitol P 4198 (Bout Time/Missile, BMI)
108	115	JANUARY PILOT—EMI P 4202 (Capitol) (Al Gallico, BMI)
109	110	TODAY I STARTED LOVING YOU AGAIN BOBBY BLAND—ABC 12156 (Blue Book, BMI)
110	118	STREET TALK B.C.G. (B.C. GENERATION)—20th Century TC 2271 (Hearts Delight/Gooserock, BMI)
111	132	TRAIN CALLED FREEDOM SOUTH SHORE COMMISSION—Wand 11294 (Scepter) (Mighty Three, BMI)
112	114	FOOLED AROUND AND FELL IN LOVE ELVIN BISHOP— Capricorn CPS 0252 (WB) (Crabshaw, ASCAP)
113	—	MORE, MORE, MORE ANDREA TRUE CONNECTION—Buddah BDA 515 (Buddah/Gee Diamond, ASCAP)
114	—	COLORADO CALL SHAD O'SHEA—Private Stock PS 071 (Counterpart, BMI)
115	117	MAMMA MIA SUGAR CANE—Oasis OC 404 (Casablanca) (Countless, BMI)
116	—	ONCE A FOOL KIKI DEE—Rocket PIG 40506 (MCA) (ABC/Dunhill/ One Of A Kind, BMI)
117	135	JUST YOUR FOOL LEON HAYWOOD—20th Century TC 2264 (Jim Edd, BMI)
118	119	SWAY BOBBY RYDELL—P.I.P. PDJ 6515 (Peer Intl., BMI)
119	124	NEW ORLEANS STAPLE SINGERS—Curtom CMS 0113 (WB) (Warner-Tamerlane, BMI)
120	121	I'M SO LONESOME (I COULD CRY) TERRY BRADSHAW— Mercury 73760 (Fred Rose, BMI)
121	123	ABYSINNIA JONES EDWIN STARR—Granite 532 (ATV/Zonal, BMI)
122	122	GIVE ME AN INCH GIRL ROBERT PALMER—Island IS 049 (Ackee, ASCAP)
123	126	DO IT WITH FEELING MICHAEL ZAGER—Bang B720 (Web IV/Sumac, BMI)
124	125	LOVE LIFTED ME KENNY ROGERS—United Artists XW746 Y (Rowe/Smith) John T. Benson, ASCAP)
125	127	THEY ALL ASK'D FOR YOU METERS—Reprise RPS 1338 (Rhineland/Cabbage Alley, BMI)
126	128	KEEP HOLDING ON TEMPTATIONS—Gordy G 7146F (Motown) (Stone Diamond/Gold Forever, BMI)
127	—	HEY BABY TED NUGENT—Epic 8 50197 (Magic Land, ASCAP)
128	145	TITLES BARCLAY JAMES HARVEST—Polydor PD 15188 (Rak, Ltd.)
129	130	BELOW THE SURFACE DAN FOGELBERG—Epic 8 50189 (Hickory Grove, ASCAP)
130	133	I'LL SEE YOU IN MY DREAMS THE PEARLS—Private Stock 060 (Leo Feist, ASCAP)
131	—	YOU'RE MY ONE WEAKNESS GIRL STREET PEOPLE—Vigor VI 1728 (De-Lite) (PIP)
132	—	SUN SHONE LIGHTLY PURE PRAIRIE LEAGUE—RCA PB 10580 (Prairie League, BMI)
133	137	YOU ARE BEAUTIFUL STYLISTICS—Avco AV 4664 (Avco Embassy, ASCAP)
134	136	HEART BE STILL CARL GRAVES—A&M 1757 (UFO, BMI)
135	—	BROKEN LADY LARRY GATLIN—Monument ZS8 8680 (First Generation, BMI)
136	103	LADY BUMP PENNY McLEAN—Atlantic 7038 (Al Gallico, BMI)
137	—	IF LOVE MUST GO DOBIE GRAY—Capricorn CPS 0249 (Irving, BMI)
138	139	THE ASHVILLE UNION RESCUE MISSION—BRIAN GARI Vanguard BSD 35189 (Foxborough Jr./Intersong USA, ASCAP)
139	106	HARD TIMES PETER SKELLERN—Private Stock 054 (Warner Bros., ASCAP)
140	116	THE CALL ANNE MURRAY—Capitol P 4207 (Beechwood, BMI)
141	131	KEEP ON PUSHIN' TERRY WEISS—Platinum PR 701 (PIP) (Stage Door, BMI)
142	134	TEXAS THE CHARLIE DANIELS BAND—Kama Sutra KA 607 (Kama Sutra/Roda Dara, BMI)
143	140	GROWIN' UP DAN HILL—20th Century TC 2254 (Conley, ASCAP)
144	141	ONE FINE DAY JULIE—Tom Cat 1 0454 (RCA) (Screen Gems, BMI)
145	142	DAY DREAMER CC & COMPANY—Westbound WT 5016 (20th Century) (Warner Bros., ASCAP)
146	143	THIS OLD HEART OF MINE ROD STEWART—Warner Bros. WBS 8170 (Jobete, ASCAP)
147	144	I GOT OVER LOVE MAJOR HARRIS—Atlantic 3303 (Wimot/Sacred Pen, BMI)
148	146	CHLOE CY COLEMAN—RCA PB 10440 (Robbins, ASCAP)
149	147	CHANGE (MAKES YOU WANT TO HUSTLE) DONALD BYRD— Blue Note XW726Y (UA) (Alruby, ASCAP)
150	148	WHAT DO YOU WANT FROM LIFE THE TUBES—A&M 1755 (Pseudo Songs)

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- ★ Best Director—MILOS FORMAN
- ★ Best Performance by an Actor in a Supporting Role—BRAD DOURIF
- ★ Best Original Score—JACK NITZSCHE
- ★ Best Achievement in Cinematography—HASKELL WEXLER
- ★ Best Achievement in Film Editing—RICHARD CHEW
- ★ Best Screenplay Adapted from Other Material—LAWRENCE HAUBEN and BO GOLDMAN

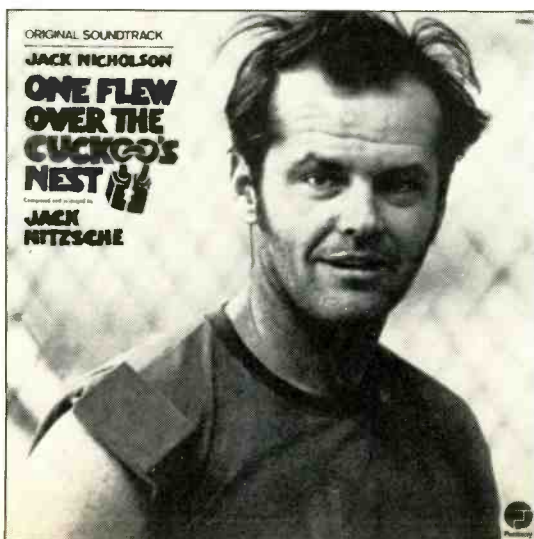
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- Last Dance
- Act of Love
- One Flew Over the Cuckoo's Nest
(ending theme)

THEME FROM
ONE FLEW OVER
THE CUCKOO'S NEST
b/w THE LAST DANCE
Fantasy Single F-760



Who In The World: Queen—It's The Regal Thing

By BARRY TAYLOR

■ "Right now we feel like we're sitting on something that's about to erupt," Freddie Mercury exclaimed in 1974. Less than two years later he was proved correct. Queen (Elektra) earned a gold record for their next lp, "Sheer Heart Attack," with their following effort, "A Night At The Opera" (22 on The Album Chart) about to follow suit. The group is also represented on The Singles Chart this week with the album's most ambitious song, "Bohemian Rhapsody" slotted at a bulletted 26. In England, both the group's album and single have hit the number one spot with the latter taking up a nine week residency. Since Mercury's prophetic statement, Queen have gone on to become one of the hottest groups in the world.

Queen was formed in 1971 when guitarist Brian May and drummer Roger Meadows-Taylor of the group Smile joined singer Freddie Mercury and bassist John Deacon. "Smile was fated for obscurity" as May later put it. Their one single (released here on the Mercury label) failed to make any sort of impression and the group subsequently disbanded. "Roger and I met up with Freddie who had a lot of good ideas for songs," May said. Mercury also came up with the name Queen and helped develop the group's unique style and image.

From the start Queen was more than just an average group of rockers. Mercury is a graduate from art school and became a graphic designer. May has a degree in physics and has worked toward a PhD in infra-red astronomy while Taylor has been

through dental college and Deacon has an honors degree in electronics from Chelsea College.

The group was signed to EMI in England in 1973 on the recommendation of producers John Anthony and Roy Thomas Baker. Trident Studios were forming their own production company at the time and Queen became the first group in their stable.

Elektra signed them shortly after the album was released in the U.K. The album promptly picked up strong acceptance here through word-of-mouth enthusiasm and showed that Queen were a group with style. They were forceful and uncompromising in their hard rock attack yet their songs radiated a rare maturity for a debut lp. Comparisons were quickly drawn to everybody from Led Zeppelin and The Who down to the New York Dolls, but the group definitely had something very special and unique to offer. This was further underlined when they made a brief U.S. tour with Mott the Hoople in 1974. Their act was brash and very theatrical and toward the end of a week's engagement at New York's Uris Theatre, they threatened to play Mott off the stage.

The tour was cut short when May contracted hepatitis, but this gave the group more time to work

(Continued on page 53)

CONCERT REVIEW

Queen a Hit at The Beacon

■ NEW YORK—Big things have been predicted for Queen (Elektra) and they have slowly been unfolding since the group signed a management deal with John Reid last fall. Currently on their third American tour, a tour designed to touch bases, the group is emitting the sound and the fury of a burgeoning superstar act.

For all the individual flash and musical ferocity demonstrated during their four day engagement at the Beacon Theatre, Queen's strength lies in its unity as a group. There's the supreme sense of self-importance conveyed by lead singer Freddie Mercury's mad prancing, exaggerated sexuality and two costume changes, but he cannot take away from the band's overriding strengths found in their vigorous vocal interplay and sonorous musical flights. Each member has an equally strong personality from Mercury to the cool, studied purposeful style of guitarist Brian May, to John Deacon's reserved bass playing and Roger Meadows-Taylor's hyperactive drumming.

Queen's current stage show is based loosely around the concept of "A Night At The Opera." As the house lights dim, the sound of an orchestra tuning up is heard over the PA. The conductor taps his baton and welcomes the audience to a night at the opera. A tape of the Gilbert and Sullivan portion of "Bohemian Rhapsody" is played until the group forges its way in amidst a blast of flares and smoke bombs. The audience is ecstatic.

Brian May, who stands before three tiers of Vox amplifiers, is a confident and articulate musician. His solo during "Brighton Rock" combines riffing with echo and is delivered with just the right tortured expressions to make him an instant favorite with the audience.

A Memorable Moment

Mercury commands the solo spot next with "The Prophet Song" where he sings a madrigal of sorts with the assistance of a delayed echo. Again, a very visual bit of staging makes it a memorable moment.

The big finale comprises "Keep Yourself Alive" and "Liar," two further exercises in pyrotechnic vocal and instrumental work, while the closing number, "In The Lap Of The Gods," is a regal performance behind a dense curtain of smoke.

To their credit, Queen are very successful in transcribing their opulent studio productions into forceful stage presentations. This is achieved without sacrificing any of the meticulous recording precision they have instilled into their four albums. In doing so, Queen continues to demonstrate a desire and ambition about their music, presentation and production that will surely take them all the way to the top.

Barry Taylor

Do You
Wanna
Do A
Thing?



Elektra recording artists Queen were given a send-off to their 21-city U.S. tour with a round of parties and in-store appearances in the northeast. Elektra/Asylum executives gathered in Boston, where E/A chairman Joe Smith honored the band with gold record awards for their third Elektra album, "Sheer Heart Attack," and to see Queen's first major city appearance this tour. In New York, Queen was feted at Le Poulailleur at the opening night of their four day engagement. Seen here (clockwise, from top left) are: David H. Horowitz, vice president, Warner Communications, Inc.; John Deacon; Freddie Mercury; Roger Taylor; and Mel Posner, president, Elektra/Asylum Records. Brian May was unable to attend due to illness. Mercury is pictured with singer Cindy Bullens and Billie Jean King. Bernie Taupin is seen with Posner, Taylor and Ian Hunter; and Paul Drew, vice president and national program director, RKO General, is pictured with Posner; John Reid; Deacon; Mercury; Ahmet Ertegun, chairman of the board, Atlantic Records; David H. Horowitz; and Taylor.

BMI STARS. THEY MADE MOST OF THE MUSIC THAT LIGHTS UP GRAMMY THIS WEEK.

Lorene Allen
Asleep At The Wheel
Chet Atkins
Vinnie Barrett
Ray Barretto
Thomas Bayless
Lennox Berkeley (PRS)
Randy Brecker
B.T. Express
Glen Campbell
Harry Casey
Johnny Cash
Ray Charles
Willie Clark
Vassar Clements
James Cleveland
Willie Colon
Jessi Colter
John Coltrane
Ed Dantes
Earth, Wind and Fire
Fred Ebb
Bobby Eli
Scott English
John Farrar (PRS)
Freddy Fender
Richard Finch
Jerry Goldsmith
Happy Goodman Family
Patrick Grant
Al Green
Howard Greenfield

Jim Hall
Tom T. Hall
Herbie Hancock
Emmylou Harris
Isaac Hayes
Nelson Hodges
Charles Ives
Paul Jackson
Waylon Jennings
John Kander
K.C. And The Sunshine Band
Vivian Keith
Richard Kerr (PRS)
Ben E. King
Ed Kleban
Kris Kristofferson
Dennis Lambert
Louvin Brothers
Loretta Lynn
Chuck Mangione
Barry Manilow
Arif Mardin
Van McCoy
Don McHan
Memphis Slim
Willie Mitchell
Chips Moman
Ennio Morricone (SIAE)
Muddy Waters
Willie Nelson
Phineas Newborn
Ohio Players
Carl Orff (GEMA)

Eddie Palmieri
Charlie Parker
Dolly Parton
Kristof Penderecki
Barney Perry
Ben Peters
Oscar Peterson
Pointer Sisters
Brian Potter
Ray Price
Melvin Ragin
Helen Reddy
Jerry Reed
Clarence Reid
Sylvia Robinson
Mongo Santamaria
Gunther Schuller
Tom Scott
Neil Sedaka
Paul Simon
Charlie Smalls
Lou Stallman
Statler Brothers
Ray Stevens
Billy Swan
Bill Szymczyk
Clark Terry
Conway Twitty
Hank Williams
John Williams
Phil Woods
Betty Wright

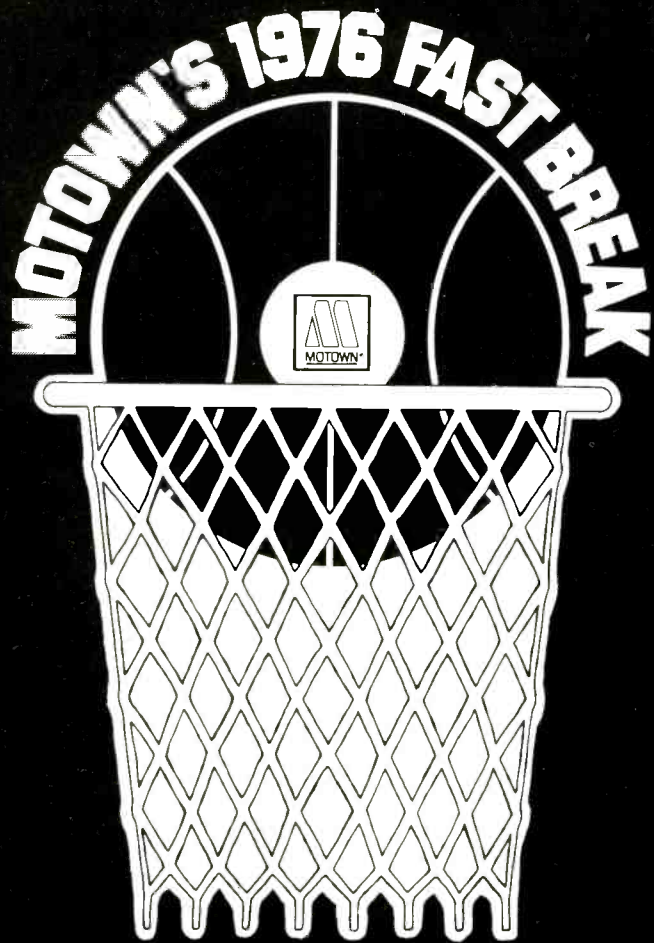


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EDDIE KENDRICKS:

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THE TEMPTATIONS:

"Keep Hanging On" G-7146F

DAVID RUFFIN:

"Heavy Love" M-1388F

WILLIE HUTCH:

"Party Down" M-1371F

THEE IMAGE:

"Alone With You" MA-7006F

GAYLORD & HOLIDAY:

"Eh! Cumpari" P-0622F

YVONNE FAIR:

"It Should Have Been Me" M-1388F

(Blazing up England's Top-20 Chart)

FROM MOTOWN RECORDS



MOTOWN IS DEDICATED

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THE SINGLES CHART

TITLE	ARTIST	Label, Number, (Distributing Label)	WKS. ON CHART
1	1	THEME FROM S.W.A.T. RHYTHM HERITAGE ABC 12135	15
2	2	50 WAYS TO LEAVE YOUR LOVER PAUL SIMON/ Columbia 3 10270	11
3	4	LOVE MACHINE—PART I MIRACLES/Tamla T 54262F (Motown)	16
4	8	ALL BY MYSELF ERIC CARMEN/Arista 0165	11
5	3	LOVE TO LOVE YOU BABY DONNA SUMMER/Oasis OC 401 (Casablanca)	12
6	9	TAKE IT TO THE LIMIT EAGLES/Asylum 45293	10
7	5	CONVOY C.W. McCALL/MGM M 14839	16
8	14	DREAM WEAVER GARY WRIGHT/Warner Bros. WBS 8167	8
9	10	LOVE HURTS NAZARETH/A&M 1671	16
10	15	DECEMBER, 1963 (OH WHAT A NIGHT) THE FOUR SEASONS/ Warner Bros.-Curb WBS 8168	9
11	13	FANNY (BE TENDER WITH MY LOVE) BEE GEES/RSO SO 519 (Atlantic)	10
12	7	YOU SEXY THING HOT CHOCOLATE/Big Tree BT 16047 (Atlantic)	19
13	6	I WRITE THE SONGS BARRY MANILOW/Arista 0157	17
14	17	LONELY NIGHT (ANGEL FACE) CAPTAIN & TENNILLE/ A&M 1782	6
15	16	SLOW RIDE FOGHAT/Bearsville BSS 0306 (WB)	13
16	20	SWEET THING RUFUS FEATURING CHAKA KHAN/ABC 12149	8
17	18	GROW SOME FUNK OF YOUR OWN/I FEEL LIKE A BULLET (IN THE GUN OF ROBERT FORD) ELTON JOHN/MCA 40505	6
18	12	WAKE UP EVERYBODY (PART I) HAROLD MELVIN & THE BLUENOTES/Phila. Intl. ZS8 3579 (Col)	16
19	23	DREAM ON AEROSMITH/Columbia 3 10278	9
20	11	BREAKING UP IS HARD TO DO NEIL SEDAKA/ Rocket PIG 40500 (MCA)	12
21	29	MONEY HONEY BAY CITY ROLLERS/Arista 0170	4
22	24	THE WHITE KNIGHT CLEDUS MAGGARD & THE CITIZENS BAND/Mercury 73751	8
23	27	GOLDEN YEARS DAVID BOWIE/RCA PB 10441	11
24	25	JUNK FOOD JUNKIE LARRY GROCE/Warner Bros.-Curb WBS 8165	9
25	19	LOVE ROLLERCOASTER OHIO PLAYERS/Mercury 73734	17
26	30	BOHEMIAN RHAPSODY QUEEN/Elektra 45297	9
27	28	EVIL WOMAN ELECTRIC LIGHT ORCHESTRA/ United Artists XW729 Y	15
28	22	SQUEEZE BOX THE WHO/MCA 40475	12
29	21	SING A SONG EARTH, WIND & FIRE/Columbia 3 10251	15
30	32	SWEET LOVE COMMODORES/Motown M 1381F	11
31	26	WALK AWAY FROM LOVE DAVID RUFFIN/Motown M 1376F	17
32	37	ONLY 16 DR. HOOK/Capitol P 4171	8
33	39	LOVE IS THE DRUG ROXY MUSIC/Atco 7042	10
34	36	BABY FACE WING & A PRAYER FIFE & DRUM CORPS/ Wing & A Prayer HS 103 (Atlantic)	12
35	33	FOX ON THE RUN SWEET/Capitol P 4157	17
36	34	THEME FROM MAHOGANY (DO YOU KNOW WHERE YOU'RE GOING TO) DIANA ROSS/Motown M 1377F	18
37	35	FLY AWAY JOHN DENVER/RCA PB 10517	13
38	38	TRACKS OF MY TEARS LINDA RONSTADT/Asylum 45295	9
39	45	DEEP PURPLE DONNY & MARIE OSMOND/MGM M 14840	11
40	47	GOOD HEARTED WOMAN WAYLON & WILLIE/ RCA PB 10529	6
41	46	CUPID TONY ORLANDO & DAWN/Elektra 45302	4
42	41	RENEGADE MICHAEL MURPHEY/Epic 8 50184	7
43	65	RIGHT BACK WHERE WE STARTED FROM MAXINE NIGHTINGALE/United Artists XW752 Y	3
44	31	SOMEWHERE IN THE NIGHT HELEN REDDY/Capitol P 4192	13
45	40	I LOVE MUSIC (PART I) THE O'JAYS/Phila. Intl. ZS8 3577 (Col)	17
46	49	INSEPARABLE NATALIE COLE/Capitol P 4193	11
47	50	HOLD BACK THE NIGHT TRAMMPS/Buddah BDA 507	6
48	48	LOVE OR LEAVE SPINNERS/Atlantic 3309	7
49	43	TIMES OF YOUR LIFE PAUL ANKA/United Artists XW737 Y	16
50	44	WINNERS AND LOSERS HAMILTON, JOE FRANK & REYNOLDS/ Playboy P 6054	15
51	42	ROCK AND ROLL ALL NIGHT KISS/Casablanca NB 850	17



52	53	TILL IT'S TIME TO SAY GOODBYE JONATHAN CAIN/ October 1001	8
53	58	VENUS FRANKIE AVALON/De-Lite DEP 1578	6
54	57	HOMECOMING HAGOOD HARDY/Capitol P 4156	11
55	63	ONLY LOVE IS REAL CAROLE KING/Ode 66119 (A&M)	3
56	76	DISCO LADY JOHNNIE TAYLOR/Columbia 3 10281	2
57	60	BANAPPLE GAS CAT STEVENS/A&M 1785	5
58	62	BREAKAWAY ART GARFUNKEL/Columbia 3 10273	7
59	77	ACTION SWEET /Capitol P 4220	2
60	78	SHOW ME THE WAY PETER FRAMPTON/A&M 1795	2
61	70	HIT THE ROAD JACK STAMPEDERS/Quality QA 501 (Private Stock)	3
62	71	LOVE FIRE JIGSAW/Chelsea CH 3037	3
63	51	THAT'S THE WAY (I LIKE IT) KC & THE SUNSHINE BAND/ TK 1015	20
64	75	BOOGIE FEVER SYLVERS/Capitol P 4179	6
65	74	LET YOUR LOVE FLOW BELLAMY BROS./Warner Bros. WBS 8169	3
66	69	TURNING POINT TYRONE DAVIS/Dakar DK 4550 (Brunswick)	10
67	82	WITHOUT YOUR LOVE (MR. JORDAN) CHARLIE ROSS/ Big Tree BT 16056 (Atlantic)	2
68	59	CAN THE CAN SUZI QUATRO/Big Tree BT 16053 (Atlantic)	6
69	72	IN FRANCE THEY KISS ON MAIN STREET JONI MITCHELL/ Asylum 45298	4

CHARTMAKER OF THE WEEK

70 — **THERE'S A KIND OF HUSH**
(ALL OVER THE WORLD)
CARPENTERS
A&M 1800

71	80	UNION MAN THE CATE BROTHERS/Elektra 45294	2
72	83	LORELEI STYX/A&M 1786	3
73	88	SARA SMILE HALL & OATES/RCA PB 10530	3
74	84	WE CAN'T HIDE IT ANYMORE LARRY SANTOS/ Casablanca NB 844	5
75	81	HIGHFLY JOHN MILES/London 20084	2
76	85	I DO, I DO, I DO, I DO ABBA/Atlantic 3310	2
77	52	SATURDAY NIGHT BAY CITY ROLLERS/Arista 0149	20
78	87	JUST YOU AND I MELISSA MANCHESTER/Arista 0168	2
79	54	COUNTRY BOY (YOU GOT YOUR FEET IN L.A.) GLEN CAMPBELL/Capitol P 4155	17
80	56	PALOMA BLANCA THE GEORGE BAKER SELECTION/ Warner Bros. WBS 8115	15
81	67	CHAIN GANG MELODY JIM CROCE/Lifesong LS 45001	8
82	86	SHE'S A DISCO QUEEN/PARTY HEARTY OLIVER SAIN/ Abet 9463	4
83	—	LOOKING FOR SPACE JOHN DENVER/RCA PB 10586	1
84	—	YOU'LL LOSE A GOOD THING FREDDY FENDER/ ABC Dot DOA 17607	1
85	97	SHANNON HENRY GROSS/Lifesong LS 45002	2
86	90	(CALL ME) THE TRAVELING MAN MASQUERADERS/ ABC 12157	3
87	89	NURSERY RHYMES PEOPLES CHOICE/TSOP ZS8 4773 (Col)	5
88	93	I HEARD IT THROUGH THE GRAPEVINE CREEDENCE CLEARWATER REVIVAL/Fantasy F 759	3
89	—	TANGERINE SALSOU ORCHESTRA/Salsoul SZ 2004	1
90	94	LOCOMOTIVE BREATH JETHRO TULL/Chrysalis CRS 2110 (WB)	2
91	—	SCOTCH ON THE ROCKS BAND OF THE BLACK WATCH/ Private Stock 055	1
92	55	LET THE MUSIC PLAY BARRY WHITE/20th Century TC 2265	11
93	96	I NEED YOU, YOU NEED ME JOE SIMON/Spring SPR 163 (Polydor)	3
94	—	THE JAM GRAHAM CENTRAL STATION/Warner Bros. WBS 8175	1
95	—	BAD LUCK ATLANTA DISCO BAND/Ariola America P 7611	1
96	100	EH CUMPARI GAYLORD & HOLIDAY/Prodigal P 0622F (Motown)	2
97	—	IF YOU ONLY BELIEVE (JESUS FOR TONIGHT) MICHEL POLNAREFF/Atlantic 3314	1
98	61	LET'S DO IT AGAIN STAPLE SINGERS/Curtom 0109 (WB)	20
99	73	TAKE IT LIKE A MAN BACHMAN-TURNER OVERDRIVE/ Mercury 73766	5
100	—	FROM US TO YOU STAIRSTEPS/Dark Horse DH 10005 (A&M)	1

FLASHMAKER



KGB—MCA

MOST ACTIVE

- FRAMPTON COMES ALIVE**—Peter Frampton—A&M
- RUN WITH THE PACK**—Bad Co.—Swan Song
- STATION TO STATION**—David Bowie—RCA
- SECOND CHILDHOOD**—Phoebe Snow—Col
- DESIRE**—Bob Dylan—Col
- HOW DARE YOU**—10cc—Mercury

WNEW-FM/NEW YORK

- ADDS:**
- ATTITUDES**—Dark Horse
 - BREAKAWAY**—Gallagher & Lyle—A&M
 - CAPTURED LIVE**—Johnny Winter—Blue Sky
 - I'VE GOT TIME**—Allan Clarke—Asylum
 - JANUARY**—Pilot—EMI
 - KGB**—MCA
 - L.A. EXPRESS**—Caribou
 - SMILE**—Laura Nyro—Col
 - SPIDERS FROM MARS**—Pye
 - WE'RE CHILDREN OF COINCIDENCE**—Dory Previn—WB
 - HEAVY ACTION (approximate airplay):**
 - BETTER DAYS & HAPPY ENDINGS**—Melissa Manchester—Arista
 - BORN TO RUN**—Bruce Springsteen—Col
 - ERIC CARMEN**—Arista
 - DESIRE**—Bob Dylan—Col
 - FRAMPTON COMES ALIVE**—Peter Frampton—A&M
 - RUN WITH THE PACK**—Bad Co.—Swan Song
 - SECOND CHILDHOOD**—Phoebe Snow—Col
 - STARCASTLE**—Epic
 - STATION TO STATION**—David Bowie—RCA
 - THOROUGHbred**—Carole King—Ode

WBCN-FM/BOSTON

- ADDS:**
- BETTER DAYS & HAPPY ENDINGS**—Melissa Manchester—Arista
 - GIVE US A WINK**—Sweet—Capitol
 - HAVANA DAYDREAMIN'**—Jimmy Buffett—ABC
 - LEPRECHAUN**—Chick Corea—Polydor
 - LYDIA PENSE & COLD BLOOD**—ABC
 - SAY IT AIN'T SO**—Murray Head—A&M
 - SECOND RESURRECTION**—Stairsteps—Dark Horse
 - SMILE**—Laura Nyro—Col
 - HEAVY ACTION (airplay):**
 - DESIRE**—Bob Dylan—Col
 - HOME PLATE**—Bonnie Raitt—WB
 - HOW DARE YOU**—10cc—Mercury
 - NILS LOFGREN LIVE**—A&M
 - NIGHT AT THE OPERA**—Queen—Elektra
 - RUN WITH THE PACK**—Bad Co.—Swan Song
 - SECOND CHILDHOOD**—Phoebe Snow—Col
 - SIREN**—Roxy Music—Atco
 - STATION TO STATION**—David Bowie—RCA
 - STRUTTIN' MY STUFF**—Elvin Bishop—Capricorn

WLIR-FM/LONG ISLAND

- ADDS:**
- BREAKAWAY**—Gallagher & Lyle—A&M
 - CAPTURED LIVE**—Johnny Winter—Blue Sky
 - GIVE US A WINK**—Sweet—Capitol
 - KGB**—MCA
 - LAND OF THE MIDNIGHT SUN**—Al DiMeola—Col
 - LYDIA PENSE & COLD BLOOD**—ABC
 - REACH FOR THE SKY**—Sutherland Bros. & Quiver—Col

- SMILE**—Laura Nyro—Col
- TO THE HILT**—Golden Earring—MCA
- TRANSFORMATION**—David Sancious & Tone—Epic
- HEAVY ACTION (airplay, in descending order):**
- DESIRE**—Bob Dylan—Col
- NIGHT AT THE OPERA**—Queen—Elektra
- HOW DARE YOU**—10cc—Mercury
- STATION TO STATION**—David Bowie—RCA
- NEW RAY OF SUNSHINE**—Dobie Gray—Capricorn
- RUN WITH THE PACK**—Bad Co.—Swan Song
- IF THE SHOE FITS**—Pure Prairie League—RCA
- SUNBURST FINISH**—Be-Bop Deluxe—Harvest
- RED OCTOPUS**—Jefferson Starship—Grunt
- SMILE**—Laura Nyro—Col
- WHO BY NUMBERS**—The Who—MCA
- INNER WORLDS**—John McLaughlin—Col
- KGB**—MCA

WMMR-FM/PHILADELPHIA

- ADDS:**
- KGB**—MCA
 - GREG KIHN**—Beserkley
 - KING BRILLIANT**—Howard Werth & the Moonbeams—Rocket
 - LAND OF THE MIDNIGHT SUN**—Al DiMeola—Col
 - REACH FOR THE SKY**—Sutherland Bros. & Quiver—Col
 - WHEN AN OLD CRICKETER**—Roy Harper—Chrysalis
 - HEAVY ACTION (sales, phones, airplay):**
 - BETTER DAYS & HAPPY ENDINGS**—Melissa Manchester—Arista
 - GIMME BACK MY BULLETS**—Lynyrd Skynyrd—MCA
 - GIVE US A WINK**—Sweet—Capitol
 - KING BRILLIANT**—Howard Werth & the Moonbeams—Rocket
 - LEPRECHAUN**—Chick Corea—Polydor
 - REFLECTIONS**—Jerry Garcia—Round
 - RUN WITH THE PACK**—Bad Co.—Swan Song
 - SAVAGE EYE**—Pretty Things—Swan Song
 - SECOND CHILDHOOD**—Phoebe Snow—Col
 - TRANSFORMATION**—David Sancious & Tone—Epic

WHCN-FM/HARTFORD

- ADDS:**
- ART OF TEA**—Michael Franks—WB
 - BREAKAWAY**—Gallagher & Lyle—A&M
 - JUNK FOOD JUNKIE**—Larry Grace—WB
 - GREG KIHN**—Beserkley
 - KING BRILLIANT**—Howard Werth & the Moonbeams—Rocket
 - MALPRACTICE**—Dr. Feelgood—Col
 - REACH FOR THE SKY**—Sutherland Bros. & Quiver—Col
 - SMILE**—Laura Nyro—Col
 - SWEET AMERICA**—Buffy Sainte Marie—ABC
 - YOU CAN SING ON THE LEFT**—Dirk Hamilton—ABC
 - HEAVY ACTION (airplay, phones):**
 - FLEETWOOD MAC**—WB
 - FRAMPTON COMES ALIVE**—Peter Frampton—A&M
 - HAVANA DAYDREAMIN'**—Jimmy Buffett—ABC
 - INSIDE**—Kenny Rankin—Little David
 - LYDIA PENSE & COLD BLOOD**—ABC
 - RUN WITH THE PACK**—Bad Co.—Swan Song
 - SECOND CHILDHOOD**—Phoebe Snow—Col
 - STATION TO STATION**—David Bowie—RCA
 - SUITE FOR JAZZ FLUTE & PIANO**—Rampal & Bolling—Col
 - TIME HONOURED GHOSTS**—Barclay James Harvest—Polydor

WRIM-FM/MAINE

- ADDS:**
- FROM EVERY STAGE**—Joan Baez—A&M
 - GIMME BACK MY BULLETS**—Lynyrd Skynyrd—MCA
 - HAVANA DAYDREAMIN'**—Jimmy Buffett—ABC
 - KING BRILLIANT**—Howard Werth & the Moonbeams—Rocket
 - LEPRECHAUN**—Chick Corea—Polydor
 - REFLECTIONS**—Jerry Garcia—Round
 - RELEASE**—Henry Gross—Lifesong
 - SAVAGE EYE**—Pretty Things—Swan Song

- SECOND CHILDHOOD**—Phoebe Snow—Col
- SMILE**—Laura Nyro—Col
- HEAVY ACTION (airplay, in descending order):**
- DESIRE**—Bob Dylan—Col
- NIGHT AT THE OPERA**—Queen—Elektra
- HOW DARE YOU**—10cc—Mercury
- STATION TO STATION**—David Bowie—RCA
- NEW RAY OF SUNSHINE**—Dobie Gray—Capricorn
- RUN WITH THE PACK**—Bad Co.—Swan Song
- IF THE SHOE FITS**—Pure Prairie League—RCA
- SUNBURST FINISH**—Be-Bop Deluxe—Harvest
- NILS LOFGREN LIVE**—A&M
- FRAMPTON COMES ALIVE**—Peter Frampton—A&M

WHFS-FM/WASHINGTON

- ADDS:**
- DIAMOND IN A JUNKYARD**—Nicky Barclay—Ariola America
 - KGB**—MCA
 - L.A. EXPRESS**—Caribou
 - LOOK OUT FOR NUMBER ONE**—Brothers Johnson—A&M
 - LYDIA PENSE & COLD BLOOD**—ABC
 - PUT IT IN YOUR EAR**—Paul Butterfield—Bearsville
 - HERMANN SZOBEL**—Arista
 - TOTAL EXPLOSION**—Syl Johnson—Hi
 - TRYIN' LIKE THE DEVIL**—James Talley—Capitol
 - WE'RE CHILDREN OF COINCIDENCE**—Dory Previn—WB

- HEAVY ACTION (airplay, phones, in descending order):**
- REFLECTIONS**—Jerry Garcia—Round
 - HAVANA DAYDREAMIN'**—Jimmy Buffett—ABC
 - FRAMPTON COMES ALIVE**—Peter Frampton—A&M
 - NOTICE TO APPEAR**—John Mayall—ABC
 - STRUTTIN' MY STUFF**—Elvin Bishop—Capricorn
 - GIMME BACK MY BULLETS**—Lynyrd Skynyrd—MCA
 - CONEY ISLAND BABY**—Lou Reed—RCA
 - STARLAND VOCAL BAND**—Windsong
 - SECOND CHILDHOOD**—Phoebe Snow—Col
 - KATE & ANNA MCGARRIGLE**—WB

W-4-FM/DETROIT

- ADDS:**
- AT THE SOUND OF THE BELL**—Pavlov's Dog—Col
 - BACK TO BACK**—Breckler Bros.—Arista
 - CAPTURED LIVE**—Johnny Winter—Blue Sky
 - DREAMBOAT ANNIE**—Heart—Mushroom
 - KGB**—MCA
 - KING BRILLIANT**—Howard Werth & the Moonbeams—Rocket
 - L.A. EXPRESS**—Caribou
 - REACH FOR THE SKY**—Sutherland Bros. & Quiver—Col
 - REAL PRETTY**—Pretty Things—Rare Earth
 - HEAVY ACTION (airplay, sales):**
 - CONEY ISLAND BABY**—Lou Reed—RCA
 - DESIRE**—Bob Dylan—Col
 - FRAMPTON COMES ALIVE**—Peter Frampton—A&M
 - GIMME BACK MY BULLETS**—Lynyrd Skynyrd—MCA
 - GIVE US A WINK**—Sweet—Capitol
 - HOW DARE YOU**—10cc—Mercury
 - THE ROCK**—Frankie Miller—Chrysalis
 - RUN WITH THE PACK**—Bad Co.—Swan Song
 - SAVAGE EYE**—Pretty Things—Swan Song
 - STATION TO STATION**—David Bowie—RCA

WXRT-FM/CHICAGO

- ADDS:**
- CAPTURED LIVE**—Johnny Winter—Blue Sky
 - GOOD-BYE POP**—National Lampoon—Epic
 - INNER WORLDS**—John McLaughlin—Col
 - KGB**—MCA
 - LAND OF THE MIDNIGHT SUN**—Al DiMeola—Col
 - LEPRECHAUN**—Chick Corea—Polydor

- SAVAGE EYE**—Pretty Things—Swan Song
- SMILE**—Laura Nyro—Col
- TO THE HILT**—Golden Earring—MCA
- TRANSFORMATION**—David Sancious & Tone—Epic
- HEAVY ACTION (sales, phones, airplay):**
- DESIRE**—Bob Dylan—Col
- ELITE HOTEL**—Emmylou Harris—Reprise
- EQUINOX**—Styx—A&M
- FACE THE MUSIC**—ELO—UA
- FIGHTING**—Thin Lizzy—Vertigo
- FRAMPTON COMES ALIVE**—Peter Frampton—A&M
- LOOK INTO THE FUTURE**—Journey—Col
- MASQUE**—Kansas—Kirshner
- TED NUGENT**—Epic
- RUN WITH THE PACK**—Bad Co.—Swan Song

KPFT-FM/HOUSTON

- ADDS:**
- ART OF TEA**—Michael Franks—WB
 - BACK TO BACK**—Breckler Bros.—Arista
 - IF YOU DIVORCE ME BABY**—R.W. Crouch & the Bum Steers—Dee
 - GREG KIHN**—Beserkley
 - NIGHTLIFE**—Luther Allison—Gordy
 - LYDIA PENSE & COLD BLOOD**—ABC
 - PUT IT IN YOUR EAR**—Paul Butterfield—Bearsville
 - SKYBOAT**—Mac Gayden—ABC

SLEEPER

ROY HARPER
WHEN AN OLD CRICKETER LEAVES THE CREASE



WHEN AN OLD CRICKETER LEAVES THE CREASE
ROY HARPER
Chrysalis

- TRUCKLOAD OF LOVIN'**—Albert King—Utopia
- TRYIN' LIKE THE DEVIL**—James Talley—Capitol
- HEAVY ACTION (airplay, in descending order):**
- LEPRECHAUN**—Chick Corea—Polydor
- WHEN AN OLD CRICKETER**—Roy Harper—Chrysalis
- TRANSFORMATION**—David Sancious & Tone—Epic
- INNER WORLDS**—John McLaughlin—Col
- COLONIAL MAN**—Hugh Masekela—Casablanca
- HEAVEN & HELL**—Vangelis—RCA
- CLOUD DANCE**—Colin Walcott—ECM (Import)
- RELEASE**—Henry Gross—Lifesong
- LIVE**—Stephane Grappelli—Pye
- CROSSECTION**—Jukka Tolonen—Janus

KSHE-FM/ST. LOUIS

- ADDS:**
- CAPTURED LIVE**—Johnny Winter—Blue Sky
 - DREAMBOAT ANNIE**—Heart—Mushroom
 - KGB**—MCA
 - KEEP YER 'AND ON IT**—String Driven Thing—Charisma
 - LIVE OBLIVION VOL. II**—Brian Auger—RCA
 - MALPRACTICE**—Dr. Feelgood—Col
 - REAL PRETTY**—Pretty Things—Rare Earth
 - TO THE HILT**—Golden Earring—MCA
 - WHEN AN OLD CRICKETER**—Roy Harper—Chrysalis
 - YOU CAN SING ON THE LEFT**—Dirk Hamilton—ABC
 - HEAVY ACTION (approximate airplay, phones):**
 - FRAMPTON COMES ALIVE**—Peter Frampton—A&M
 - GIMME BACK MY BULLETS**—Lynyrd Skynyrd—MCA

- GIVE US A WINK**—Sweet—Capitol
- HOW DARE YOU**—10cc—Mercury
- LOOK INTO THE FUTURE**—Journey—Col
- RELEASE**—Henry Gross—Lifesong
- SPIDERS FROM MARS**—Pye
- STARCASTLE**—Epic
- TOO YOUNG TO FEEL THIS OLD**—McKendree Spring—Pye

KMYR-FM/ALBUQUERQUE

- ADDS:**
- CROSSECTION**—Jukka Tolonen—Janus
 - GIMME BACK MY BULLETS**—Lynyrd Skynyrd—MCA
 - HEAVEN & HELL**—Vangelis—RCA
 - KGB**—MCA
 - LEPRECHAUN**—Chick Corea—Polydor
 - PUT IT IN YOUR EAR**—Paul Butterfield—Bearsville
 - SAVAGE EYE**—Pretty Things—Swan Song
 - SMILE**—Laura Nyro—Col
 - WHEN AN OLD CRICKETER**—Roy Harper—Chrysalis
 - Y'KNOW WOT I MEAN**—Speedy Keen—Island

HEAVY ACTION (airplay, sales, phones, in descending order):

- DESIRE**—Bob Dylan—Col
- RUN WITH THE PACK**—Bad Co.—Swan Song
- ELITE HOTEL**—Emmylou Harris—Reprise
- FRAMPTON COMES ALIVE**—Peter Frampton—A&M
- WHO BY NUMBERS**—The Who—MCA
- STATION TO STATION**—David Bowie—RCA
- HOW DARE YOU**—10cc—Mercury
- FISH OUT OF WATER**—Chris Squire—Atlantic
- SECOND CHILDHOOD**—Phoebe Snow—Col
- IF THE SHOE FITS**—Pure Prairie League—RCA

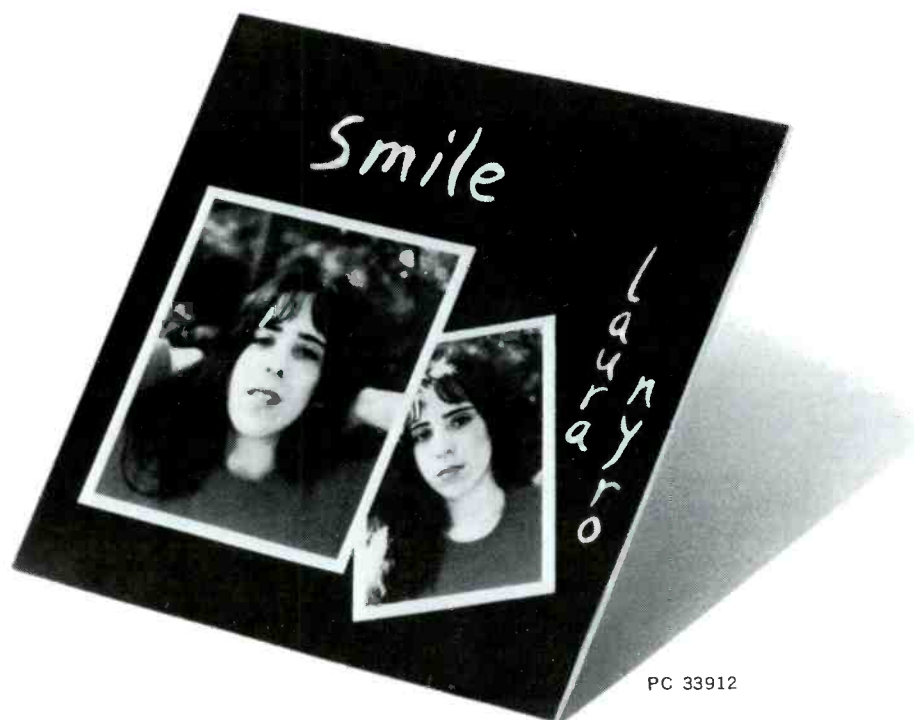
KSAN-FM/SAN FRANCISCO

- ADDS:**
- ALL FUNKED UP**—Snafu—Capitol
 - CAPTURED LIVE**—Johnny Winter—Blue Sky
 - FIREBIRD**—Tomita—RCA
 - KGB**—MCA
 - LIVE OBLIVION VOL. II**—Brian Auger—RCA
 - NIGHT LIFE**—Luther Allison—Gordy
 - TOTAL EXPLOSION**—Syl Johnson—Hi
 - TRUCKLOAD OF LOVIN'**—Albert King—Utopia
 - WHEN AN OLD CRICKETER**—Roy Harper—Chrysalis
 - YOU CAN SING ON THE LEFT**—Dirk Hamilton—ABC
 - HEAVY ACTION (airplay, in descending order):**
 - STATION TO STATION**—David Bowie—RCA
 - FRAMPTON COMES ALIVE**—Peter Frampton—A&M
 - SHORT CUT DRAW BLOOD**—Jim Capaldi—Island
 - NINE ON A TEN SCALE**—Sammy Hagar—Capitol
 - NILS LOFGREN LIVE**—A&M
 - SAVAGE EYE**—Pretty Things—Swan Song
 - RUN WITH THE PACK**—Bad Co.—Swan Song
 - PUT IT IN YOUR EAR**—Paul Butterfield—Bearsville
 - GREG KIHN**—Beserkley

KMET-FM/LOS ANGELES

- ADDS:**
- BICENTENNIAL** (single)—Loudon Wainwright—Arista
 - KGB**—MCA
 - NIGHT LIGHTS**—Elliott Murphy—RCA
 - WHEN AN OLD CRICKETER**—Roy Harper—Chrysalis
 - HEAVY ACTION (airplay, sales):**
 - DESIRE**—Bob Dylan—Col
 - FIGHTING**—Thin Lizzy—Vertigo
 - FLEETWOOD MAC**—WB
 - FRAMPTON COMES ALIVE**—Peter Frampton—A&M
 - RED OCTOPUS**—Jefferson Starship—Grunt
 - RUN WITH THE PACK**—Bad Co.—Swan Song
 - SECOND CHILDHOOD**—Phoebe Snow—Col
 - STATION TO STATION**—David Bowie—RCA
 - STEPHEN STILLS LIVE**—Atlantic
 - SUNBURST FINISH**—Be-bop Deluxe—Harvest

EMOTIONALLY EXHILARATING. BUT IT'S SIMPLY CALLED,
"SMILE."



PC 33912

LAURA NYRO'S NEW SONGS, ON COLUMBIA RECORDS AND TAPES.

Dialogue (Continued from page 22)

as a hit comes or electricity is added, the critical club drops them. It's wrong.

As far as rock groups are concerned, they are and will be affected by the change of music. One has to be affected by current taste and try to watch all new trends carefully. There's no question that the song has emerged as important as it ever was. It's harder now for a rock group to break through. Our breaking of The Outlaws was one of the few in 1975. Virtuosity in and of itself is no longer a sufficient reason to sign a group. With so many established artists staying around and the song so important, the areas for new artists emerging have been much more in the individual singer-songwriter or in the popular entertainer areas. Barry Manilow, Melissa Manchester, Neil Sedaka and Janis Ian are current examples. But new groups will still break out. The song-oriented ones like the Eagles will have no trouble. Songs will clearly explode Eric Carmen. It's the next Jeff Beck or Eric Clapton or Jimmy Page who will have more trouble.

RW: Are you saying, in reference to the importance of the song, that the current move is toward a pop sound? Are you looking, with your artists, to develop a pop sound rather than working in more specific rock, jazz or r&b terms?

Davis: You can't generalize here. Each artist is different. The song is most important in the singer-songwriter context, whether individuals or groups. However, I don't encourage a pop sound for progressive music artists or for the likes of Loudon Wainwright or Patti Smith. I might want Gil Scott-Heron to reach even a wider audience, but I would never think of submitting "Mandy" or "Breakin' Up Is Hard To Do" to him. Obviously, you must draw from the basic strengths of the artist and work for expansion of audience, but never at the expense of the artist's integrity.

RW: What do you mean by the term "creative credentials" that you use? How important is it?

Davis: It's vitally important. It's part of the lifeblood of what it's all about. This is a what have you done lately business—if you have done or accomplished something, it's yours. If you claim it, and you haven't done it, that's what's bad. At the radio station level, for example, if one local station really breaks a record that eventually goes to number one nationally they want a gold record to show it. So do the producer and the artist. And you know something—they're entitled to it. The really emotional high points for an a&r man or chief executive are the artists he has personally signed. I'm not talking of an artist who "was signed during the administration of someone." But the real signers, the ones who actually went to that club, that loft, that out of town hamlet and saw an artist and believed in him or her and had the ear to participate in the signing. That, to a creative executive, is like the songs a writer composes. If someone else was to wrongfully claim to have written a song, violent screams of anguish from the true composer would understandably come forth. This very topic of creative credentials is so important and hits so deeply in me that I can't avoid a personal comment here—perhaps the depth of feeling will excuse the personal aspect. When Columbia tried to rewrite history, and attempt to omit the role I played in building its current artist roster, I painfully felt viciously attacked. To this day there are mixed feelings of pain and joy when I see so many of the artists I signed reaching the apex of their potential.

To see Earth, Wind & Fire and Chicago still at the top; to know that Neil Diamond and Pink Floyd have come through; to watch Aerosmith, the Isley Brothers, Herbie Hancock and Loggins and Messina grow bigger all the time—all this gives great pleasure, and, of course, sadness because of the cessation of close contact. But these, to anglicize are my songs as an executive, and those who tamper with or obscure the source of their current association must bear the outcry. Could you imagine if Warners ever tried to obscure David Geffen's signing of the Eagles or Jerry Wexler's role in Aretha Franklin's career. The roof would cave in, and deservedly so. My feelings are no different. I have made a point of establishing my so called creative credentials not to boast about them—as some have implied—but to protect and preserve what I poured my blood into.

RW: What about working with your artists and developing them. How do you prepare an artist for stardom—somebody like Patti Smith? We hear of how fragile she is, this and that. How do you prepare somebody like that for all the acclaim and the pressure?

Davis: Patti might not be the best example because she is as prepared as any artist that I've ever been associated with. She is really prepared in every way. She has a definite sense about herself; she has street wisdom; she has style; her fragility is there but her toughness is there as well. With respect to other artists, you frequently don't know what is going to happen, because there's no question that no-



tority and success and affluence definitely make adjustment for youth difficult. I deal, really, with individual problems as they come up and relate to artists on an individual basis. If their heads get too big, you attempt to deal with it at that time; but if the personal side becomes too difficult or emotional I step away. My role is to handle the business side of their life and I make that very clear. Yet, on the other hand, you can't help but develop personal relationships with artists you work closely with. I still maintain very close friendships with artists that I was associated with at Columbia. But I emphasize they're personal relationships; the press keeps waiting for the major business announcement. They don't seem to realize that when you discover an artist, an emotional relationship develops. You become very close. It's a very personal involvement, I find, to see an artist who is totally unknown in a club, in a loft or in your office and then watch them emerge. You see them from the earliest stage possible and you're there and they are leaning on you and you're doing as best as you can to guide their talent. But, I have no formula to use for everyone.

RW: How do you work with artists today as compared to five years ago? Are the artists different in attitude?

Davis: Artists seem a little better adjusted today than they did in the late '60s. For example, Patti Smith is just not in her teens. She's in her late 20s. She has seen a lot of people around her make serious errors, some of which led to tremendous social maladjustment or early demise. So she's aware of that. She also has an enormous empathy with the common person, so the kind of moves that she instinctively makes—even the mistakes that she makes—are winning and captivating in their own right.

Ordinarily, I try to just give common sense advice, when called upon, as best as I can at each stage of an artist's career. You take the lead from the artist and gauge the need. I always try to be there if I am needed. Each artist is different. Barry Manilow, for example, is a very gifted writer, but here it was a case of sitting down early and saying, "Look, you've got a terrific skill other than writing. You've got a brilliant performing and also an arranging skill. So there's no reason in the world why you can't do other people's material as well as your own." No one considers Streisand a lesser artist because she does not write her own material. She can breathe new life into songs and make it exciting and fresh. So Barry now does his own compositions as well as the best of what is submitted to us. Each artist is to be taken differently.

Gil Scott-Heron innately believes it to be his mission to communicate important lyrics. To some extent this limits his potential as far as reaching a much larger audience because, for example, "Johannesburg" by beat and rhythm could have been a disco record. But it's hard to really dance to something when the lyrics are piercing your head that this country is falling into the same trap that South Africa is and that Los Angeles and New York and other cities are like Johannesburg. I can never discredit Gil's intent. I can only applaud the mission of the man. On the other hand, my vision for Gil sees that he has developed into an extraordinary rock and rhythm and blues singer. I very much want to explore with him that aspect of his talent. He has an amazing maturity at the age of 25 and the insight and ability to relate. But what about that other aspect of him as an entertainer, as a rock rhythm and blues artist? To me, they're not dirty words. I feel that's an entirely separate kind of contribution. But I don't know if Gil Scott-Heron will want to pursue that part of him. He's still much the poet, philosopher.

(Continued on page 48)

BANG

A History of Bang Records

■ Bang Records was founded in 1966, with all the principals in the new company coming over from Atlantic Records, to new offices at 1650 Broadway.

Heading the new label were Bert Berns and his wife Ilene. Berns was a most creative writer, who had written such songs as "Cry Baby" for Garnett Mims and "Tell 'Em" for the Exciters. He also wrote major songs for the Drifters, Solomon Burke and other artists.

With Bang Records he began with two groups, the McCoys and the Strangeloves. Berns wrote "Hang On Sloopy" with Wes Farrell. The Strangeloves, whose single "I Want Candy" was the first Bang release, produced "Sloopy," which went to number one.

From there Berns signed Van Morrison, then an immigrant from Ireland. Berns had met Morrison in Europe, where he had produced the singer as a member of Them. Berns helped Morrison arrange a visa and travel to this country, where he recorded for Bang the classic "Blowin' Your Mind" album, as well as "Brown Eyed Girl," which established Morrison as a solo artist.

Berns was also involved with Jeff Barry and Ellie Greenwich, the well known writers and producers, who brought Neil Diamond to the label. Diamond became one of Bang's leading artists, scoring with a list of hits that included "Kentucky Woman," "Cherry, Cherry," "Girl You'll Be A Woman Soon," "Solitary Man," "Shiloh" and others. In 1967, when Diamond left the label, he tied with Frank Sinatra in trade magazine polls as top male artist of the year.

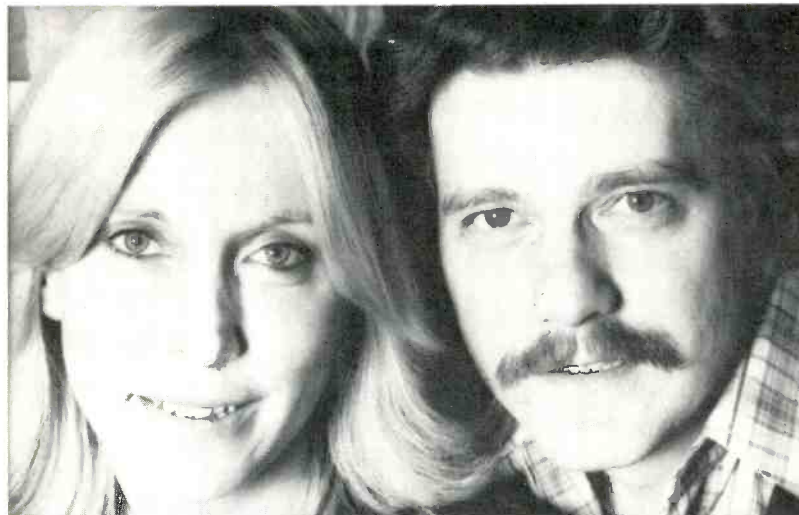
Bang also controlled a label called Shout Records, with a roster made up primarily of black artists, including Erma Franklin, who recorded a soul version of "Piece of My Heart," and Freddie Scott, who had a major hit in "Are You Lonely For Me Baby."

Bert Berns died in December of 1967. From 1968 until 1970, the company was held together and run by Ilene Berns, during which time she picked yet another hit single for Bang, "Cinnamon" by Derrick; and also did well with Don Young's "She Lets Her Hair Down." Diamond and Morrison

had left the label, however, and Bang needed to rebuild.

Ilene met Eddie Biscoe at an industry convention in Las Vegas in 1970. Biscoe was working as VP of a&r and promotion for White Whale Records in Los Angeles at the time, and he began a cross-country romance with Ilene in New York. They were married late in the year.

The Biscoes set about rebuilding, starting with a series of reissues highlighting the many Bang hits of the sixties. The first new artist signed was Paul Davis, a newcomer from Meridian, Miss., who cut an album in Muscle Shoals from which "A Little Bit of Soap," a moderate hit, was pulled.



Ilene and Eddie Biscoe

They also began shopping for a new home for the label. The Biscoes noted the recent flow of new talent from the south, talent whose only major outlet was Nashville, with Macon just developing into an alternative. The Biscoes felt they could lure this talent to Atlanta, and in 1971 the label moved to the Georgia city, operating for a time out of the garage of a house they had purchased from Ken Burkhardt, then just leaving WQXI.

Bang moved to new quarters soon thereafter, and hired Dot Lang to run the office. The Biscoes entered into a partnership with Chips Moman in a studio in Atlanta, and when Moman decided to move on after several months, they purchased the facility that is now Web IV Studios.

Bringing Paul Davis to Atlanta and hiring staff engineers, the

Biscoes set up Web IV as a facility primarily for the use of Bang artists, but the studio's heaviest users in the early days included Allen Toussaint, recording albums for Frankie Miller, Browning Bryant, Aaron Neville and Taj Mahal. Al Kooper also used Web IV for the "Nuthin' Fancy" album by Lynyrd Skynyrd, and the Outlaws recorded part of their Arista debut lp there.

Bang has maintained a policy of signing few artists. Davis, now a Bang veteran, scored a top 20 hit with "Ride 'Em Cowboy," his second album, which also featured the sort of album cover design upon which Bang prides itself. Ronn Price, then 21 years old, was also signed, and has a

debut album, "The Magical, Musical World of Ronn Price."

The recent addition of Phil Benton and Ed Seay as staff engineers at Web IV marked another important step in the development of the studio. Both came from Master Sound in Atlanta, and had worked with artists such as Phil Gernhart, Lobo and Jim Stafford, as well as doing much jingle recording. Both are also musicians, who have appeared on a number of the Bang Family's recording projects.

Mike Walker

The business end of Bang Records has also expanded with the hiring of Mike Walker, formerly with GRC Records, as general manager, handling distributor and rack sales for the label. Joy Harvey has also joined the company to handle label copy and overall production traffic responsibilities.

Linda Alter, formerly with 20th Century and Shelter Records, where she was instrumental in breaking "Lady Blue" and "Poetry Man," has recently joined Bang as national promotion director.

Bang's new projects include a subsidiary label, Bullet Records, and the introduction of the first artist on that label, Peabo Bryson. According to Eddie Biscoe, the Bullet roster, like that at Bang, will be kept small and personal.

Many of the early Bang recordings are already legendary among popular music fans and record collectors. With a roster of new artists, and a new studio facility in a new city, Eddie and Ilene Biscoe enter their second decade looking to add to that legend.

Bang Records Executive Profiles

Mike Walker,
General Manager

■ After graduating from college in 1964 Mike Walker joined Capitol Records as production manager of their Illinois factory. In 1969 he was transferred to Hollywood, California as production scheduler, then to Atlanta, Georgia as southeastern distributing manager.

In 1973 Walker left Capitol to join GRC Records in Atlanta as operations manager and in 1975 was promoted to national accounts manager.

Walker joined Bang Records on January 1 of this year as general manager, and is responsible for the sales, marketing and operations departments.

Margana Erwin,
Assistant to the President

■ Margana Erwin came by way of a friendship with one of the artists with a background in management, publicity, art and music.

She started with Bang in 1974 in production and distribution. As assistant to the president, she works with Eddie Biscoe on publishing, international, album jackets, publicity and a bit of everything.

Dot Lang,
Controller

■ Dot Lang, the controller of Bang Records, has great praise for both Eddie and Ilene Biscoe. She
(Continued on page 46)

Eddie Biscoe-New Directions for Bang

■ Ever since he was a dancer on a local television show in Baltimore, Eddie Biscoe wanted to learn all aspects of the music business. He got his wish through a long apprenticeship with many music industry companies, at all levels of responsibility.

Biscoe first gained experience with both the distribution and retail end of the business when he worked for a Baltimore rack jobber named Eddie Ellis. His introduction to the world of the promotion man came when Joe Del Minico left Schwartz Bros. in Washington, D.C. to take a job with RCA. Young Biscoe was given the local promotion job in Baltimore and handled Phyllis, Vee Jay, Chess, Atlantic, Motown, Liberty, Blue Note, Verve and Prestige product, giving him a wide range of experience. Biscoe had to report back to these companies about the sales of their product and this is how he met Irv Biegler at Motown.

This was during the period of Motown's building. Although the company was new, it was the number one line handled by Schwartz Bros. in the Baltimore/Washington area. Biscoe left Schwartz Bros. to become the eastern regional sales representative at Motown. After several months he moved to Detroit to do national promotion, a big jump in responsibility. Motown was a great place to learn the record industry and Biscoe values the friendships he made there. He has great praise for Berry Gordy, and says, "A lot of my philosophies are based around the same concepts Motown was built on. We make sure the artists have the right choreography, that they dress right; they talk right; and that they have the right shows. I believe in all those things and follow through with them in my every day procedure at Bang Records." His background at Motown and as a promotion man in general makes it easy for Biscoe to have the close personal relationships that are needed between a record executive and his artists.

Biscoe's responsibility and expertise again increased when he became the first Motown executive sent to head up their west coast operation in 1967. Motown became involved with television and this was a broadening experience for Biscoe. The only drawback to the California post was the extreme amount of travel time it required. Biscoe wanted to do more a&r and production and got his opportunity when he joined Lee Laseff and Ted Feigen at White Whale Records later in 1967. His two years at White Whale saw the company's big hits



Eddie Biscoe

with the Turtles, Rene and Rene and the Clique. Biscoe hired Dave Chackler to do national promotion for White Whale so he could concentrate more of his energy in a&r. Among the achievements he chalked up was cutting a single of "We've Only Just Begun" using the same musicians who eventually appeared on the Carpenters Grammy winning version of that song. Biscoe's association with White Whale came to an end in 1970 when he married the then Ilene Berns, widow of Bang founder Bert Berns.

Eddie Biscoe sees a bright future ahead for the company that brought out such hits as "Hang On Sloop" and "I Want Candy" in the 1960s. Ironically, when Biscoe was a local promotion man in Baltimore he worked many of these records. Today, Biscoe feels Bang is "an entirely new company with new artists, with entirely new

people, and with new and exciting directions. One of the major directions that we are going in is headed back into a field I feel very comfortable in; the field that I grew up in, black product.

"We would like to put together

a black executive team in promotion and sales. I think that will be definitely possible and I look forward to doing that in the very near future. We have several potential superstars. The potential is unlimited."

Bryson: Talent and Confidence

■ There's a certain personal swagger, a degree of measured confidence and style, that seems to go with the best of talents, and Peabo Bryson most assuredly has it.

He was born Robert Lee Bryson in the midst of a four-block area of Greenville, South Carolina nicknamed "Little Texas."

Bryson was immediately attracted to the pop and r&b sounds of Clyde McPhatter, Elvis Presley, Brook Benton, Little Anthony and the Imperials and Sam Cooke. In fact, his onstage debut found the seventh grade Greenville youth singing Cooke's "Another Saturday Night" in a high school talent contest. Later, in high school, Bryson joined the school orchestra, playing the entire trombone parts of such classical works as the "1812 Overture" totally through memorization and ear, and subsequently joined a loosely-knit r&b group, composed of school mates.

During the latter r&b appren-



Peabo Bryson

ticeship, Peabo learned to play organ and readied his vocal licks for his next step, Al Freeman and the Upsetters, a top local band. After two years with Freeman, Bryson's confidence and talents were beginning to blossom.

So Bryson joined another Greenville band led by Moses Dillard. Dillard's band was the most successful outfit to come out of the area and still retains its roots. They had albums released on local labels, had regional hits and toured fairly widely.

Hence, at 17, Peabo Bryson was off to see the world. He and the Dillard band proceeded to play at several Miss Black America pageants, toured Asia, including Vietnam, recorded another album for the local Textown label, signed onto Curtis Mayfield's Custom label, but only had one single released in two years.

But Bryson was beginning to feel quite limited by the containment of his talents within a large revue setting, and he was tired of the musical limitations of the big group. He started talking to various labels, and not too surprisingly, found many interested in him as a solo act. However, through his association with Moses Dillard, he met Eddie Biscoe, president of Bang Records. The two found that they had an instant rapport. Plus Peabo liked the "feel" of Bang's offices and studio, and he appreciated the label's "family" attitude. So he signed with the Atlanta label.

Bang will soon be releasing on its brand new label, Bullet Records, the first lp by Bryson. It displays his talents and his confidence. The self-written songs are mature, intelligent vehicles

(Continued on page 44)

Web IV Studio Is Tops

■ No artist can fully realize his songs' potential, objectively critique his work, or hope to see profit from record sales without effective recording studios. The Bang/Web IV organization provides such a facility for its artists. This 16 track operation, located in the Bang/Web IV complex in Atlanta, is fully equipped to handle the company's mixing and recording needs.

Studio manager/producer Phil Benton and chief engineer Ed Seay run and maintain Bang's studio. Before 1975, both Benton and Seay were employed at Atlanta's Master Sound Studios, where they were involved in various projects with Mark Lindsay, Joe South, Lobo, Jim Stafford, Sami Jo, Dennis Yost, Clarence Carter, Leslie West, Allen Toussaint, and Jack Jones. Both came to Web IV last year.

The studio is used almost exclusively for Bang's artists, with only a few notable exceptions. Phil Benton explains, "We keep the studio reserved for our own artists' use rather than accepting outside clients. There are other



Phil Benton (left), Ed Seay

service studios in town at their disposal, and as it is, there isn't enough time to accommodate our own needs." Benton recalls a few exceptions to this 'in house' policy: "The only outside projects accepted in the past year or so included recording Lynyrd Skynyrd's 'Nuthin' Fancy' album. The Nitty Gritty Dirt Band was in town for a few days and cut some demos. Arista's new rock group, Outlaws, were playing a club in town and producer Paul Rothchild recorded 'Song in the Breeze,' a tune from their new album, over Labor Day weekend here at Bang."

(Continued on page 44)

**Congratulations to
nice, nice people...**

... from your friends at
RECORD MERCHANDISING
LOS ANGELES

**To Eddie & Ilene
Congratulations
on your
10th**

**From Your Friends
in Balto-Wash
Jonas & Kenny**

**Best Wishes
for the future &
continued success
with
"DOUBLE GOLD"**

★ ★

**Queens Litho
New York, N.Y.**

To a couple of dear friends--

ILENE & Eddie

**MANY MORE YEARS OF
SUCCESS AND FRIENDSHIP.**

ALLEN GRUBMAN

Ilene Biscoe:

Bang's Past, Present and Future

■ Bang Records was founded 10 years ago by the late Bert Berns, who was a leading writer and producer in the 1960s. He was an independent producer, but worked a great deal with the Atlantic family and was closely associated with Ahmet Ertegun, Nesuhi Ertegun and Gerald Wexler. Bang Records was formed by these four men and the name Bang comes from the initials of their first names. At Web IV Music, which is their publishing company, the IV stands for the four partners.

In the early years Bang artists included Van Morrison, Rick Derringer, Erma Franklin and the Strangeloves, who brought success from the beginning. Bert Berns bought control of Bang shortly before he died of a heart attack in 1967. His wife Ilene started running the business in 1968. With the help and support of friends she came up with such hits as "Cinnamon" by Derrick, "She Lets Her Hair Down" by Don Young and "Shiloh" by Neil Diamond.

In 1970 Ilene Berns met Eddie

Biscoe, who was then VP of White Whale Records in Los Angeles. They were married and Biscoe moved to New York to take over the operation of Bang. For both personal and business reasons the Biscoes believed that Bang should move from New York. They felt that a recording studio of their own was badly needed to develop product and picked Atlanta, Georgia for the new home of Bang. Atlanta was, and is, a growing city with many burgeoning businesses. It took a while to get started, because although there were publishing companies in Atlanta, there really wasn't a record industry on anything like the New York or Los Angeles scale that the Biscoes were used to. When their 16 track studio was completed things started to happen for Bang in Atlanta.

A network of music business associates soon developed for Bang throughout the South. They started to search out talent in the region and became acquainted with the musicians who record in Muscle Shoals, Alabama. They



Ilene Biscoe

would either come up to Atlanta, or Bang would go down to Muscle Shoals to record. The same thing holds true for Paul Davis who works out of the Malaco Studio in Jackson, Mississippi. Davis had the hit album and single "Ride Em Cowboy." Eddie Biscoe discovered a black singer/songwriter named Peabo Bryson who hails from Greenville, South Carolina. Bryson recorded an album in Muscle Shoals and Gene Page is

adding string and horn arrangements to the record in Los Angeles.

Realizing that they didn't have the money to compete with the large record companies in speculating on product, or the staff to handle a great deal of product, Eddie and Ilene Biscoe decided to make "quality rather than quantity" the slogan at Bang. There are only six artists on the label now. There is a great deal of cooperation between these artists; they do back up for each other and they play on each others sessions.

Ilene feels that the emphasis at Bang Records is product and promotion and the Biscoes do a great deal of the promotion work themselves. They call radio stations all over the country as well as visit the stations and various markets to follow through on their promotional efforts.

Bang is a small record company, and the management likes to view it as a big family where the company supports the artist and the artist supports the company.

(Continued on page 46)

Congratulations to Ilene & Eddie We're glad to be part of the Bang Family

Jim Schwartz

Schwartz Brothers Distributors
Baltimore, Washington, D.C., Philadelphia



Bang Records Proudly Presents
"SOUTHERN TRACKS
&
FANTASIES" BLP 405
by
PAUL DAVIS

BANG RECORDS
A DIVISION OF WEBB IV MUSIC INC./ATLANTA, GA.

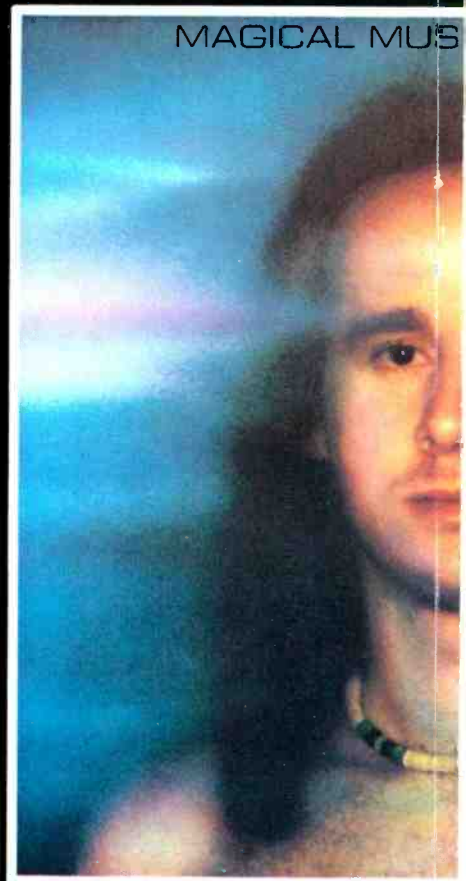
HAPPY BIRTHDAY

BEGINNING OF A



PEABO

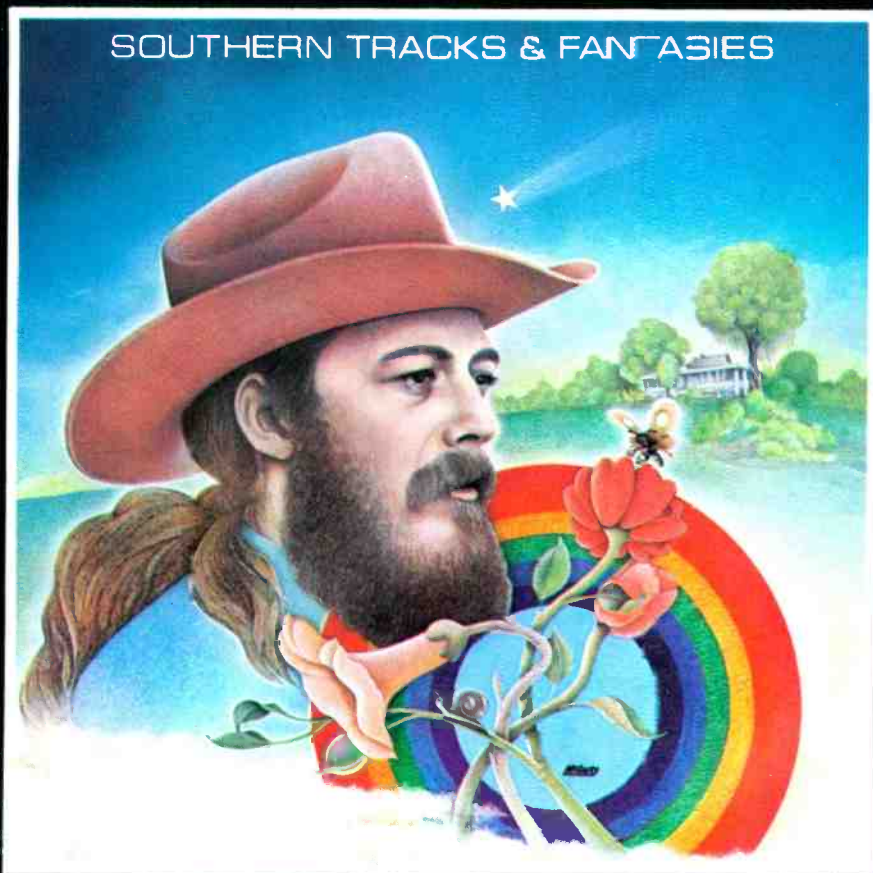
BT 7000



MAGICAL MUS

RONN PRICE

HIGHLIGHTS OF THE PAST



SOUTHERN TRACKS & FANTASIES

PAUL DAVIS

BLP 405



GREATEST HITS
BLP 219



T. B. SHIVERS
BLP



RIDE EM COWBOY
BLP 401

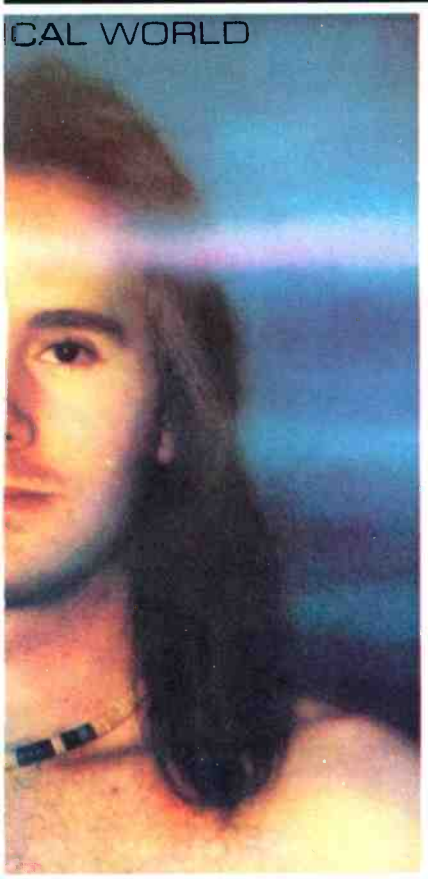


KEEP OUR LOVE ALIVE
BLP 225

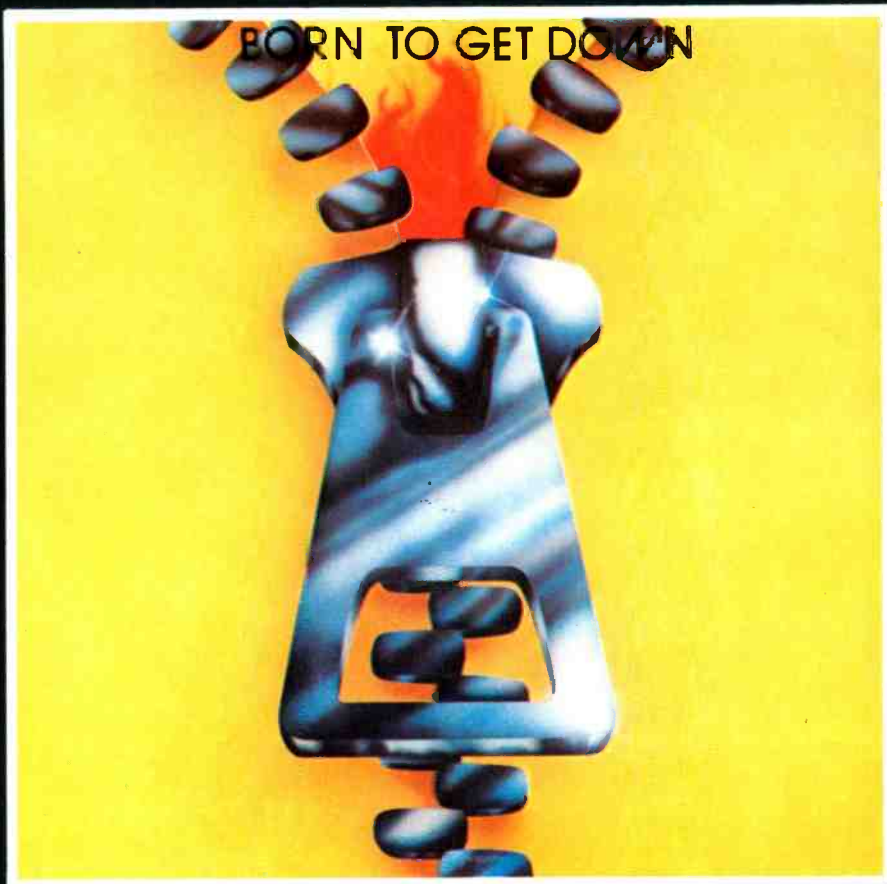
BANG RECORDS/WEB IV MUSIC
ATLANTA, GA

HOLIDAY BANG!

A NEW DECADE



BLP 404



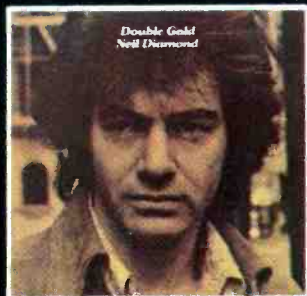
MUSCLE SHOALS HORNS

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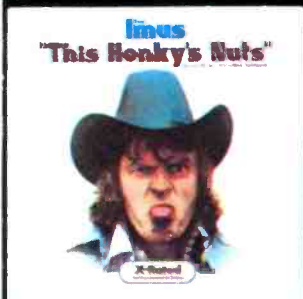
NIGHTS OF A NEW DECADE



T & S REETS
00



DOUBLE GOLD
BDS 2-227



DON IMUS
BLP 407



IN THE BEGINNING
SLP 502



STREET CORNER SYMPHONY

BLP 406

Web IV: An Active Pubbery

■ Web IV Music, Inc. is Bang's publishing company. Some old songs in its catalogue are major songs, and some have been recorded by major artists. Some have been done in the last year or so. "Heart Be Still" was recorded by LaBelle for Warner Brothers. "He Ain't Give You None," a Van Morrison song, was recorded by Jerry Garcia for his own record label, Round Records. "Piece Of My Heart" is Web IV's major copyright. It has most recently been recorded by Brian Ferry of Roxy Music on Atlantic Records. Janis Joplin's version, available on several records, is the best known, and Ike and Tina Turner have also recorded it.

Van Morrison

Web IV Music had several other songs that were recorded by Van Morrison when he was with Them that were written by Bert Berns, such as "I Gave My Love A Diamond" and "Half As Much," which were released on London this year. Also, Web IV had "Are You Lonely For Me Baby" which was written by Bert Berns and recorded for London by Al Green. Also on Roxbury Records there were a couple of songs released in the lp, "Bitter End Years," such as Van Morrison's "Brown Eyed Girl." On United Artists Records "Brown Eyed Girl" was released by Johnny Rivers in his "L.A. Reggae" lp.

Web IV also has under contract new writers who are having their songs recorded. One other song by Bert Berns, "Are You Lonely For Me Baby," was recorded by Jerry La Croix on his lp, "The Second Coming," for Mercury Records. It was the only song on his lp that he didn't write.

Paul Davis, one of Web IV's newer writers, had a major hit single with "Ride 'Em Cowboy." Davis also had a song called "Keep Our Love Alive" which was recorded by Patty Dahlquist for Columbia Records in Canada. She also recorded "Broken Hearted And Free" by Paul Davis for Columbia in Canada. Davis will release his third lp soon and all the songs were written by him. Web IV looks forward to a lot of people copying and recording those songs off the album.

The company also has Ronn Price, who is a prolific writer. His first lp called "The Magical, Musical World of Ronn Price," contains material written by Ronn. Web IV is in the process now of getting covers on his record by various artists.

Peabo Bryson

The company also has a writer named Peabo Bryson whom they are releasing an lp on which will

contain only his original material. Web IV feels that he will be a strong writer as this is his first lp and first solo effort.

The company also has a writer by the name of Jim Single who is a country writer and has written somewhere close to 50 tunes in Web IV's publishing catalogue. The company is currently in the process of releasing a single on him.

Street Corner Symphony

Street Corner Symphony, which is a black acapella group, has just released its first lp and on that lp they wrote five of the songs, the first time the members have ever written as a group writing together. There are several good writers in the group, and consequently several good songs on the album which are their material.

The catalogue consists of well over 300 songs by writers such as Bert Berns, Van Morrison, Pam Sawyer, and Lori Burton. Some of those songs have been recorded over and over again in the past several years, such as "Piece Of My Heart" and "Are You Lonely For Me Baby," both written by Bert Berns, the latter recently recorded by Greg Allman on his solo lp.

Web IV has no exclusive print with any particular company. They have done business with Screen Gems (which does have an exclusive on "Ride 'Em Cowboy") and has had several dealings with Warner Brothers as far as print.

Foreign Licensees

Web IV is in the process of renewing foreign licensees for its publishing catalogue. The company is always looking for new writers for its publishing arm, and is interested mainly in artists that are writers, artists that can be developed into strong writers and consequently into strong artists.

Bang's Growing Intl. Presence

■ The international arm of Bang Records is growing. It is similar to that of the publishing end in that there are some foreign areas that are coming open this year. The label does business in Canada with GRT of Canada and has a very excellent relationship with them. Several records have been released and done well in certain countries. The Neil Diamond "Double Gold" lp just qualified for a silver record this year in England (also platinum in Canada) for its sales of over \$250,000. It is doing extremely well in Australia and Germany. The label is also getting good reaction to

Ronn Price:

Fulfillment of a Lifelong Goal

■ Commercial success for a young artist comes most often from a slow and hard-fought process of performing and recording. Those who make it generally combine a youthful enthusiasm with musical talent and knowledge. Bang Records' young Ronn Price has that potentially explosive combination.

Price has a sweet, full voice that easily and precisely hits the highest of notes as well as those in the mid-range. He also writes and performs songs that sound like a combination of Bread, Paul McCartney and the early Bee Gees ranging from the simplest of pop-rock ballads to emotionally and musically complex numbers that belie the writer's age. In fact, at the age of 23 he has written more than 200 songs, making him a most prolific writer. Most important is his love for music—singing, playing, and recording—and he communicates that feeling to anyone who comes in contact with him—even on vinyl. For, as corny as it might sound, being a recording artist is the fulfillment of a lifelong goal for Ronn Price.

Ronn was born and raised in Newark, Ohio, which he still calls home. One of five children, he was joining the rest of his family in singalongs when he wasn't off in a nearby woods whiling away his time singing to his Old English sheep dog. It was pure middle Americana—homey and warm—and they encouraged each other to develop the musical capabilities which they all had.

In 1968, at the ripe age of 14, Price's band, the Fourth Dimension, won the local Jaycees "Battle Of The Bands," and Ronn and group were off touring the state with a manager, tutor, et al. When he switched to bass and lead vocalist for Stix 'n' Stones the following year, his new band not



Ronn Price

only won the local contest, they went on to win the statewide "Battle."

Now Price was totally sold on a musical career. Everything he had done had come quite naturally, and he had thoroughly enjoyed every moment of it. He had taught himself to play guitar, bass, drums, flute and all the keyboards, and the youthful musician was bubbling over with new concepts for songs. He joined various bands, ranging from country and western outfits to a hard-rock trio, playing clubs, concerts, just about anywhere. Finally, with all the knowledge gained from such varied gigging, he left the group scene behind for a career as a leader-solo act.

So Price moved to Atlanta and joined with a producer, John McCullough, in the studio, cutting what would be Ronn's debut single, "Think About Forgetting Me." A tape of those original sessions wound up on Bang Records president Eddie Biscoe's reel-to-reel, and after listening to the tape for the first time, Ronn was immediately signed to the Bang label, with "Think About Forgetting Me" climbing into the national charts.

(Continued on page 44)

Paul Davis in Germany. Bellaphon in Germany is one of Bang's outstanding licensees.

EMI, Bellaphon

The label has been getting its product released throughout the world, and is looking to pick up a lot of product from foreign licensees as it is now getting product submitted from EMI and also from Bellaphon in Germany. And other independent labels have been sending product. The label picked up Paper Lace in 1971 and three records were recorded with them and also one lp. Bang lost the group because their con-

tract was with Campbell, Connelly Co. in England, who lost their license with the group as the group had moved on. Bang also has another group from England called The Equals, and has had success with one of their records, called "Black Skinned Blue Eyed Boys," which went to number two in England. Several old pieces of product are now being released in several foreign countries, including "Hang On Sloopy" by the McCoys and "Brown Eyed Girl" by Van Morrison, all of which were hits in certain foreign countries and not hits in others.

Much Continued Success

on

Another 10 Years.

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Here's Looking Forward To

**Another
10 Years**

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Congratulations

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10 Great Years!

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Thanks

**for doing it with feeling
in the past 10 years.**

LENNY SILVER & DENNIS BAKER
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***Congratulations
To Ilene & Eddie
And a Great Future!***

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All the Best
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on your first 10 years
and
on your next 10!**

ABC RECORD & TAPE
SEATTLE, WASHINGTON

Davis' Appeal Knows No Bounds

■ The music of Paul Davis, who had a top 20 record on The Singles Chart with "Ride 'Em Cowboy," is characterized by his distinctive writing, embroidered with warmth and sincerity in the studio.

Davis' "southernness" comes from a childhood spent in the countryside of Mississippi, close to the earth with its scents, warmth and peacefulness.

After realizing the limitations of the scene in his hometown of Meridian, Davis moved on to work in a new studio, Mallaco Studios, then recently opened in Jackson, Mississippi. It was here that he matured as a musician, songwriter and studio technician.

It was also in the Jackson studio that Bang Records' Ilene Biscoe first heard Davis, and, immediately impressed, signed the Mississippi-born and bred artist. He immediately recorded his own "Mississippi River" for his first release on Bang. With Thom Bell embellishing the record with strings and horns and the Sweet Inspirations providing back-up vocals, "Mississippi River" climbed into the national top 40. And so the long and firm relationship between Paul Davis and Bang Records was off to a successful start.

Paul's top 20 success with "Ride 'Em Cowboy" ensured him a place of stature in the American music scene. With the release of this single and lp it became apparent that his demographic appeal is unusually wide, including country, MOR, top 40 and FM progressive fans.

Davis has just completed his third lp for Bang, which he has titled "Southern Tracks and Fan-

Peabo Bryson

(Continued from page 36)

for Peabo's impressive voice. Peabo will be touring with his own band shortly, doing cuts from his lp.

According to Peabo, "I think my move to Bang was and is the best thing that ever happened to my career. The atmosphere of love and the unity are incredible. Being with Bang has given me an opportunity to develop my skills and talent that I know would never have happened anywhere else. While at Bang I've been able to find out where I'm coming from musically. And been able to mature. None of the other labels that I looked at would have encouraged me so in that direction.

"I received much help in an advisor capacity from the other artists. Everybody's willing to lend a helping hand. The others have expressed a strong desire to help me get where I'm going. There's no competitiveness."

tasies." He not only sings lead and plays keyboards on this release, but he produced it and sings harmonies. The album is a cohesive unit displaying his talents in a way which may go far toward establishing him as an international artist. His honesty and sincerity are evident throughout with straightforward observations of life and dreams made real through lyrics which paint pictures of things and experiences common to all.

Paul Davis on Bang

■ "Bang is unique in that it is one of the few labels where a new artist can go and have a lot of things at his disposal. It's a good place to learn because of the smallness. More attention is paid to you.

"Because of the family situation I've learned a lot, developed musically, and learned much about the business end (promotion and merchandising).

"You can't work for two better people than Eddie and Ilene. They really have ears for writing and producing.

"I'd rather have one office full of people with enthusiasm about every record release, than a ten story building full of people who aren't even sure what's been released."



Paul Davis

Web IV Studio

(Continued from page 36)

Bang's studio is one of the best equipped in the southeast. "I feel that one of our greatest assets is an abundance of signal processing equipment," Ed Seay said. "We have more outboard gear in our one control room than any studio in town. Some of the most recent additions are DBX noise reduction, White and Orban Parasound equalizers, and Delta-T Digital Delay. We try to keep up with the latest equipment because we prefer technical as well as musical quality."

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'Southern Disco' from Brick

■ Brick is a Georgia-based group performing their own brand of funk, musically categorized as "disco-jazz" (or "dazz" in Brick lingo). Their first release, "Music-Matic," is a culmination of musical ideas transformed into a unique boogie-funk sound. This single was instrumental in the decision to have Brick record the soundtrack for "Sting Like a Bee," a Film Funds International motion picture.

Collectively, the five members of Brick have recorded for more than twenty artists and have toured with over forty national headline attractions. Comparable talents and compatible personalities gave the members of Brick the incentive to combine their knowledge and experience in 1973, when they began doing session work for Trolley Tracks Studio in Atlanta. They have since boogied their way through all the major colleges and clubs in the Atlanta area, and were chosen to back up Major Harris' first two appearances in Atlanta this year.

The spearhead of Brick's vocal and instrumental power is Jimmy "Lord" Brown, lead singer and



Brick

performer on saxes, flute, trumpet and trombone. Eddie Irons, who plays drums, is also an excellent pianist. Regular keyboard man Donald Nevins trades off expertise on saxes, flute and drums. Lead guitarist and second lead vocalist Reggie Hargis is a constant source of ideas and fine playing. Ray Ransom, the group's leader, adds even more high quality vocals and plays the kind of bass that continually amazes and excites his audience. Together they are an innovative force on the southern disco scene, and a band to watch for the future.

Single Single Is on the Way

■ Bang Records' only country artist, Jim Single, is a songwriter who has been in the business for a number of years, and has recorded for Starday and ABC Records. Bang has released two of Single's 50 or 60 songs so far, and is about to release a new Single single. Bang is a relative newcomer to the field of country promotion, despite its Atlanta location, but by working through independents such as Wade Pepper, was able to obtain fine crossover success into country with Paul Davis' "Ride 'Em Cowboy."



Jim Single

Ronn Price

(Continued from page 42)

Now, the buoyant pop-rockers' initial album offering, "The Magical, Musical World of Ronn Price," has been released, and the extent of his talents has been demonstrated on record. Not only did he sing and play various instruments on the album, but he also wrote the music and did much producing and arranging. Another facet of the debut is the integration of Ronn's accumulated professionalism and polish with his enthusiasm.

For Ronn Price, his career is simply a natural outgrowth of experience and his love affair with music. His talent and enthusiasm certainly make him a performer to watch for 1976.

According to Price, "The freedom I've had around here to create is the most important thing to me. I never thought a family type relationship in a label would work. At Bang, it's working and it looks good. I'm glad to be here.

"Right now with the album recorded I just want to get out and perform. That's the main thing, promote the album. My band is the best band I've ever been a part of. I'm definitely excited about it. Everyone else in the band feels the same way, so that makes it six or seven times better. We've got two pianos and two mellotrons, three guitars, drums, bass, and five vocals."

Smooth and Energetic Sounds Spark Streetcorner Symphony

■ Street Corner Symphony carries on in fine style a tradition of rhythm and blues, a cappella singing. Accompanied only by various percussion instruments—congos, tambourines, and maracas, plus hand-clapping and finger-snapping—their sound is both smooth and energetic.

All the members who make up SCS, Milton Hayes, Maurice Chessnut, Luigi Smith, Jesse Harris and Lawrence Miller, have had more than their share of time in the studio backing up other artists, and maybe it was seeing their names on those album jackets that got them all to thinking that it was about time there were some changes made.

It was luck and good timing that got them together with producer/manager Jeff Cheen. Cheen, who was a staff producer at Capitol Records, knew intuitively that the combination of those five talents together made for a very unique entity. He put the group on the road, and a lot happened during those early months. But they were working, and the gigs were good, and people were beginning to take notice. The best part of all was that, no matter who they were on the bill with, whether it was Al Green or the Beach Boys, the audience was

responding to them.

They stopped counting the Holiday Inns after a while, as each city was beginning to look alike, but the actual dates with new audiences each time somehow kept their adrenalin going. It was after finishing up a particularly heavy two month tour that Cheen decided to take the group into a studio and lay down some tracks. He contacted Jerry Love of Love-Zager Productions, who was familiar with some of the individual members of Street Corner Symphony, and was anxious to hear them together. He traveled to one of their dates, saw them perform, and two weeks later both he and Cheen were in an L.A. studio with them.

When the tracks were finished, Love brought them to Bang Records. Eddie Biscoe, president of Bang, listened carefully to the new product and was so impressed that he immediately signed them to his label. Their initial single was "Earth Angel," a 1954 hit tune for the Penguins, which SCS recorded in L.A. with 19 pieces backing them up. This release coincided with their tour with War. Next came their first lp, "Harmony Grits," which got good response in many major r&b markets.



Streetcorner Symphony

All The Best

Dave Carrico

Michael Zager-Intent on Success

■ Popular music is increasingly dominated by individuals who combine a range of talents—composing, performing, producing, arranging—and this versatility makes them all the more in demand. Michael Zager is such an individual.

With Ten Wheel Drive

Born 33 years ago in Passaic, New Jersey, Michael has been involved in music since he was eight years old. He studied at the University of Miami where he earned a degree. He also studied at Julliard, The Manhattan School of Music, and the Mannes School of Music.

Michael was commissioned to write a symphony for the Westchester Orchestra which was titled "Death of a Soldier."

Michael was co-leader of a well known band, Ten Wheel Drive, for whom he wrote and arranged. The group had four albums which were all on the national charts, as well as a single, "Morning Much Better." At this time Michael composed an oratorio for the American Symphony Orchestra, "Little Big Horn," which Ten Wheel Drive performed with the Orchestra at Carnegie Hall.

(Continued on page 47)

Far Out Comedy from Imus

■ Only a handful of radio personalities achieve the popularity necessary to make the jump from playing records to recording their own—but then, less than a handful dare to say the things Don Imus says, and no one says them the way he does.

Imus discusses (in his own inimitable manner) religion, politics, sex, male chauvinism, women's lib, the advantage of cursing, race relations, etc.; all the subjects one should not discuss with friends

(Continued on page 47)



Don Imus

**We at the
M.S. Dist. Family
feel that Bang Records
is definitely a company
of the Future!**

Ilene Biscoe *(Continued from page 38)*

There are close personal relationships at the company and when they're not making music they'll be playing tennis together or going swimming or having Bang picnics. Because of this closeness, Ilene feels that the most enjoyable thing in the world is watching an artist on opening night. After watching them rehearse in the studio and making sure that they're ready and their clothes are right and everything is set up and when they finally go on and they're announced as Bang Records artists and the light go on and after all that the crowd reacts to them and their music, it's a tremendous thrill.

There is a big expansion going on at the administrative side of Bang due to the large release scale of their albums. Mike Walker is going to be doing national sales and Linda Alter is coming from the west coast to do promotion and help Ilene. Eddie Biscoe is negotiating for European licensing arrangements as well as with GRT tapes about renewal of their tape agreements. This has kept the executives of Bang quite busy recently.

Web IV Music has a history all its own. In the years when Bang Records was not very profitable, Web IV kept it afloat because it always has made money. Some of

the songs in the Web IV catalogue are: "Are You Lonely For Me Baby," "Piece Of My Heart" and "Brown Eyed Girl." As Bang Records grows, Web IV will become even stronger because it publishes all the songs written by Bang artists.

One of the surprising things about a small record label like Bang is that people often perform various and seemingly unrelated jobs. For example, Eddie Biscoe, besides all his other responsibilities at Bang, is the art director. He designed the Paul Davis "Ride 'Em Cowboy" cover last year that was nominated for a Grammy and also turned out to be an award winning T-shirt. His art direction puts a uniform stamp of quality on all Bang merchandise.

Ilene puts special emphasis on the new album, as yet untitled, by Paul Davis. Davis writes his own material, does his own production, and does most of the back-up harmonies himself. She sees him having a broad, across-the-board appeal based on the sincerity of his writing and music.

It's the feeling of discovery of such artists and the personal commitments to them as friends, as well as business associates that Ilene Biscoe finds most appealing about being with Bang Records.

Executive Profiles

(Continued from page 35)

comments, "The most exciting thing about working for a record company in the recording business is that it gets in your blood and makes it impossible to work in a 'normal' office. I've been fortunate enough to work with the two best, Leonard Chess (until his death) and Eddie and Ilene Biscoe totaling approximately 17 years experience."

*Joy Harvey,
Production Manager*

■ Joy Harvey started in the record business in 1970 with Capitol Records as inventory control clerk and progressed to distribution secretary. In 1973 she left Capitol to join GRC Records as assistant operations manager. In 1975 she was promoted to operations manager.

Ms. Harvey joined Bang Records in January of this year as production manager. She is responsible

for manufacturing and distribution departments.

*Keith Frye,
National R&B Promotion*

■ Keith Frye recently joined Bang as national r&b promotion representative. He was formerly with Mercury as their southeastern regional promotion man and was instrumental in breaking the "Honey" lp by the Ohio Players. Before that, he was with ABC as southeastern regional promotion man, working with Chaka Khan, the Dramatics, Four Tops, Lamont Dozier and the Pointer Sisters.

Frye also produced the Montclairs on such tunes as "Dreaming Out of Season," "Make Up For Lost Time" and "Baby You Know I'm Gonna Miss You." He also worked with the Jewel Paula label.

Frye was born in Alton, Illinois and graduated from Southern Illinois University.



Bang staffers (from left, top row): Mike Walker, Margana Erwin, Dot Lane; (bottom row): Joy Harvey, Keith Frye, Pam Davis.

Best Wishes and Continued Success

Monarch Record Pressing
Los Angeles, California

*Thanks for all the
Neil Diamond Platinum
and
Good Luck in the future
Your friends at —*

GRT
CANADA

Muscle Shoals Horns on Their Own

■ The Muscle Shoals Horns are also among the new Bang artists, having been signed to the label by Ilene and Eddie Biscoe last year. They heard several cuts featuring the Horns that had been produced by Barry Beckett of the Muscle Shoals Rhythm Section, and signed the group on that basis.

A single, "Born To Get Down," has just been released, and an album project with the group and the Muscle Shoals Rhythm Section is in the works. The group's credits backing up a great number of stars are too numerous to mention, and Bang is confident of their solo success.



The Muscle Shoals Horns with Ilene Biscoe

Michael Zager

(Continued from page 45)

Michael and The Moon Band currently have a new single titled "Do It With Feeling," which he co-wrote with another Bang artist, Paul Davis. A "B" side was needed in a recent Bang studio session, so Bang's artists got together with Michael at the keyboards, and started a jam which turned into the "A" side.

The Moon Band

Thus, what was originally a studio concept has turned into a real band. The Moon Band consists of Bob Babbitt on bass, Jeff Mironov on guitar, Rick Marotta on drums, and Sissy Houston on vocals. The group reads like a Who's Who of New York's studio musicians, and will be recording an lp in Bang's studio very soon.

Studio Creativity

Michael Zager is a strong spirit intent on winning. His expertise and creativity in the studio excite both the musicians who work with

him and those who listen to him on record. And 1976 will give them ample opportunity to hear more from him.

A Family Situation

■ Michael Zager had this to say about Bang:

"I signed with Bang because of the special attention given every artist there. I had the opportunity to observe this before signing with Eddie. Also, I observed that every piece of product at Bang is really important. I was also made to feel very special. Everybody with the label is very special. Everything there is personal. When you need someone at Bang, they are there for you. It's more like a family situation than a corporation."

Exceptional

"Another reason for going with Bang is Eddie and Ilene because of their promotional efforts. They really are exceptional people."

Don Imus

(Continued from page 45)

unless you dare to offend them, or strangers, unless you dare to infuriate them. Imus happily takes that chance. He will also talk about his best friend in the world, the Right Reverend Billy Sol Harges (an enterprising bible thumper), who not only is the minister of The First Church of the Goopy Death and Discount House of Worship, but also runs the only religious amusement park in the world, Holy Land USA in Del Rio, Texas.

Imus is an artist on Bang Records solely as a comedy performer. His most recent lp is entitled, "This Honky's Nuts," and is a popular success in New York, where he is the morning drive personality on WNBC. Word of the record is spreading throughout the country. He is also the author of a soon to be released book about Reverend Billy called "Say Hallelujah" published by Crowell Publishing.

New York, N. Y.

By IRA MAYER & BARRY TAYLOR

■ THE OPENING: For those who did not believe that the creed of the bar band has been surviving these cold dark winters, last weekend's bill at the Bottom Line proved the health of that music for at least two groups: **Ace** and **B. W. Stevenson**. Stevenson opened the evening with the progressive country rock that's become the anthem of Austin, performing enthusiastically despite several flu-ridden band members. Ace couldn't quite get the harmonies that mark their recordings together and their set included a few too many extended jams for their basically singles-type songs. But spirit, again, prevailed. Though bar bands should never play more than 20 or 25 minute stretches, the practicality of schedules at the Bottom Line limited the possibilities for frequent short sets. Both bands were, for the most part, well served. Corollary to all this was meeting with a bluegrass/old-timey band at the Caffe Lena in Saratoga Springs, the **Hotmud Family**. They're a quintet that earns its living playing bars in their native Ohio (supplemented by income for a 90-minute weekly radio show on the local National Public Radio station). No day jobs, as the saying goes. And their music is both fun and well played, crossing various traditional country styles, novelty songs and lots of not-too-corny country humor.

TOURSTOURSTOURS: **Laura Nyro** begins a four month national tour on March 5 with a concert at Bushnell Auditorium in Hartford Connecticut. The tour will be all weekend dates with the exception of an occasional Thursday and will bring her to theatres and clubs with capacities as large as 4,000 and as small as 750 . . . **Foghat** broke **Led Zeppelin's** attendance record of 14,850 at Pittsburgh's Civic Center Arena when they drew an estimated 17,500 last week, the largest indoor crowd ever for the city . . . The **Sutherland Brothers & Quiver** will be here for a tour beginning next month. They will be playing dates with **Joe Cocker** and the **Ozark Mountain Daredevils** among others. If you haven't heard their new "Reach For The Sky" lp yet, you're missing out on something very special.

Roy Harper a member of **Pink Floyd**? "It could happen," the venerable English folkster and self-proclaimed anarchist told **RW** when he visited the offices recently. "**Roger Waters** and I have been doing a lot of things together lately. I sang the lead vocal on "Have A Cigar" on the Floyd's last album and we occasionally have a game of snooker. I see no reason why I shouldn't play with them onstage when they tour again." Harper's new Chrysalis album, "When An Old Cricketer Leaves The Crease" ("HQ" in England), marks his first U.S. release after the dozen or so albums he recorded since "The Sophisticated Beggar" in 1966. Harper claims that he sells an automatic 25,000 albums with each release in England which gives him the incentive and the leeway to be intentionally obscure. "I think it's the same people that go out and buy every album and I'm really tired of it!" he exclaimed ruefully. ". . . Cricketer" has more of a rock influence than his recent albums, with his line-up of **Chris Spedding**, **Dave Gilmour**, **Bill Bruford** and **John Paul Jones**, but Harper chalks it up to coincidence. "It only sounds like a rock album because the lengthiest cut on the album has a rock sound. I take an acoustic approach to the lyrics which should be more evident with the next album which is full of love songs. The next album will be more along the lines of what my 25,000 fans expect of me."

NOTED: Epic has signed **Gasolin**, a Danish group that has attained a large fanatic following in their native country. Their first U.S. album is slated for April release . . . A free concert of music by **Teo Macero** will be presented on March 19 at Cooper Union . . . **Roxy Music's** **Andy Mackay** and **Genesis' Bill Bruford** make guest appearances on the new **Pavlov's Dog** album . . . **Peter Gabriel** in town last week on an "artistic venture" . . . Will **Mr. Big** be Arista's first progressive English rock signing? . . . "**Frampton Comes Alive**" has gone gold . . . The **Rolling Stones' "Black and Blue"** album was delivered to Atlantic last week which means that it should be released by the first week of April.

ABC Inks Bishop

■ LOS ANGELES — Jerry Rubinstein, chairman of the board of ABC Records, has announced the signing of Stephen Bishop to the label. Bishop, a singer/songwriter managed by Robert Ellis, will begin recording his debut album in late March, under the direction of Roy Halee.

Trower U.S. Tour

■ LOS ANGELES—Robin Trower will be launching an American concert tour—with the first leg set to begin March 19 in Minneapolis, Minnesota. The tour will coincide with the March release of Trower's fourth Chrysalis album, "Robin Trower—LIVE!"

The Coast

(Continued from page 34)

are Nils Lofgren, Jimmy Webb, John Cale, Michael Fennelly, David Blue and Daryl Hall & John Oates) . . . After producing the any-day-now Neil Diamond album, the Band's Robbie Robertson took off for Miami to give some studio assistance to the Eric Clapton album currently in the works there (though Eric will function as his own producer) . . . Recently spotted at Gigio's restaurant in Beverly Hills was COAST fave Pete Bennett, in the company of Donnie Most and Henry Winkler of the "Happy Days" TV hit. We don't exactly know what the trio was cooking up, but rest assured that it'll be pictured in RW when it happens . . . Dr. Feelgood, the English band we've been warning you about for the last year, have been banned from the mother country's Liverpool Stadium because, at their last appearance at the venue, they allegedly incited their audience to wreak two grand worth of havoc on the premises. That's what the COAST looks for in a great rock & roll band . . . The Sweet have had to cancel two dates (Memphis and Atlanta) on their in-progress American blitz due to singer Brian Connolly's throat infection . . . When we reported weeks back that Jimmy Page was set to produce the first album by hot new Swan Song rockers Detective, we were only sorta accurate. Steve Marriott will actually produce the record, with Page overseeing the production, and that sounds fine to us . . . Libby Titus, the co-writer of "Love Has No Pride" and an amazing singer whose several attempts to record have not yielded results in line with her substantial talent, is about to begin work on an album for Columbia with Brooks Arthur producing and Al Kooper arranging and conducting. This combination sounds like the one that'll do it for her . . . Though he can claim over 500 television appearances to his credit, you can look for George Carlin to undertake his first dramatic toob role in the very near future . . . Anonymous but occasionally reliable sources have revealed to us (exclusively, of course) that the most-played selection on the jukebox at the notorious Mustang Ranch is Hot Chocolate's "You Sexy Thing." The Mustang ladies have also expressed a preference for Harold Melvin & the Blue Notes and, we wouldn't kidyawouldwe?, Helen Reddy.

Dialogue (Continued from page 34)

So as an executive you try to think of those things. Sometimes you appraise productions and you see an artist with the wrong producer or who could be so much better with a different producer. You say, "Hey there's a wonderful match here" with a different kind of producer. You suggest a producer change. Sometimes you see an artist booked badly and that can hurt badly. Now, these are the kind of contributions a record company can make, insights they can provide. Frequently people choose a label solely on the basis of who, or which machine, is going to sell more. That's absurd.

RW: Why is it absurd?

Davis: Because there's not any one company in the industry that can sell more records than another at this time. There's a lot of talk about branch versus independent distribution. That question was meaningful several years ago when a sales organization might have had several hundred people working for it reaching outlying areas that perhaps an independent distributor couldn't reach. But things have changed dramatically in the last few years with the mergers at the rack jobber level. When 75 percent of your business is rack handled, the basic part of the business doesn't depend on branch or distributor operations. Farflung outlets are dealt with by rack jobbers leaving the older branch operations with less than half the number of salesman that they had many years ago. So it's a silly conversation to ask which method of distribution can sell more. There are many other factors which are much more crucial. For example, you must have people within your company in product management, in promotion, in the advertising area, who are really astute and open and aware so that they can meaningfully help run the organization. Their input makes a big difference between the very issue itself of success and failure. That's much more basic than whether one artist will sell 2,240,000 on one label or 2,100,000 on another label.

RW: So it doesn't make any difference to you whether you have branch or independent distribution?

“Frequently people choose a label solely on the basis of who, or which machine, is going to sell more. That's absurd.”

Davis: Well, let's put it this way. I'm happy with independent distribution. I was happy with branch distribution at Columbia. I think Columbia's got very good distribution. Now, in appraising the independent distribution that we have and the kind of cooperation that we get from independent distributors, so many of whom are major rack jobbers as well, we really have enormous coverage; but I always appraise anew in order to compare it—I appraise how much we should be selling. How many albums of Melissa should we sell off "Midnight Blue," naturally also considering where she has worked on tour. I was very satisfied with her album sales. I see a Bay City Rollers single come out and on the basis of one hit single, the Bay City Rollers' album is gold. It's going to sell around 750,000 units. I can't conceive of any other distribution doing better. I'm sure that perhaps a few would do as well, but I have no right to expect that better sales could be gotten off of the first hit single by a group that has just had a few television shows and which has never toured this country.

Barry Manilow has had a succession of hit singles during the last year. Well, we've sold this past year over 1,600,000 Barry Manilow albums. I have no reason to suspect, based upon how many albums were sold when Mac Davis had his first hits or when other artists have had hits, that we should be doing any more. We're there to sell as many albums as possible and make as many switches and changes and strengthening moves. I've got no stake in preserving the status quo. But I'm thrilled with what's going on, the kind of cooperation that we've gotten and the kind of sales that we've achieved and the kind of penetration that we've made and the number of new artists we've broken. I believe it's not inaccurate to say that in 1975 we broke more artists than any other label in the industry. So, as far as attention to new artistry or sales goals on a volume basis is concerned, I have been very impressed with what we have been able to accomplish through independent distribution. So rather than say independent distribution is better than branch distribution, I certainly can dispel the old age idea that branch distribution is in any way better than independent distribution. Those are just not the factors why artists are breaking through. I think that it's a shibboleth and a myth for it to continue because it has no basis in logical fact.

(Next week Davis discusses a record company's obligations to its artists, and the future of Arista Records.)

Elton John and Bernie Taupin wrote it.

Wednesday sing it.

“Loving you baby”

No. 1 Canadian single.



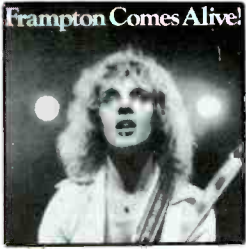
Elton John couldn't have made it any bigger. Released in the middle of winter, "Loving you baby", is taking Canada by storm. It's the No. 1 Canadian single. And already busting out in the U.S.

On Celebration Records. Produced by John Dee Driscoll

Celebration Records

Distributed by Buddah.

SALESMAKER OF THE WEEK



FRAMPTON COMES ALIVE
PETER FRAMPTON
A&M

TOP RETAIL SALES

- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- RUN WITH THE PACK—Bad Company—Swan Song
- STATION TO STATION—David Bowie—RCA
- DESIRE—Bob Dylan—Col

ABC/NATIONAL

- BEST OF GLADYS KNIGHT & THE PIPS—Buddah
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- FROM EVERY STAGE—Joan Baez—A&M
- GROOVE-A-THON—Isaac Hayes—ABC
- LET THE MUSIC PLAY—Barry White—20th Century
- OUTLAWS—Various Artists—RCA
- RUN WITH THE PACK—Bad Company—Swan Song
- SECOND CHILDHOOD—Phoebe Snow—Col
- STATION TO STATION—David Bowie—RCA
- THOROUGHbred—Carole King—Ode

CAMELOT/NATIONAL

- BEST OF GLADYS KNIGHT & THE PIPS—Buddah
- BETTER DAYS & HAPPY ENDINGS—Melissa Manchester—Arista
- DESIRE—Bob Dylan—Col
- FIREBIRD—Tomita—RCA
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
- OUTLAWS—Various Artists—RCA
- RUN WITH THE PACK—Bad Company—Swan Song
- STATION TO STATION—David Bowie—RCA
- THOROUGHbred—Carole King—Ode

KORVETTES/NATIONAL

- A NIGHT AT THE OPERA—Queen—Elektra
- BRASS CONSTRUCTION—UA
- DIANA ROSS—Motown
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- IF THE SHOE FITS—Pure Prairie League—RCA
- OUTLAWS—Various Artists—RCA
- RUN WITH THE PACK—Bad Company—Swan Song
- STATION TO STATION—David Bowie—RCA
- THOROUGHbred—Carole King—Ode
- WE SOLD OUR SOUL FOR ROCK 'N' ROLL—Black Sabbath—WB

MUSICLAND/NATIONAL

- BETTER DAYS & HAPPY ENDINGS—Melissa Manchester—Arista
- DREAM WEAVER—Gary Wright—WB
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- FROM EVERY STAGE—Joan Baez—A&M
- LET THE MUSIC PLAY—Barry White—20th Century
- RELEASE—Henry Gross—Lifesong
- ROCK 'N' COUNTRY—Frankie Fender—ABC Dot
- RUN WITH THE PACK—Bad Company—Swan Song
- SECOND CHILDHOOD—Phoebe Snow—Col
- THOROUGHbred—Carole King—Ode

RECORD BAR/NATIONAL

- BETTER DAYS & HAPPY ENDINGS—Melissa Manchester—Arista
- BRASS CONSTRUCTION—UA
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
- GIVE US A WINK—Sweet—Capitol
- HAVANA DAYDREAMIN'—Jimmy Buffett—ABC
- KGB—MCA
- LET THE MUSIC PLAY—Barry White—20th Century
- OUTLAWS—Various Artists—RCA
- RUN WITH THE PACK—Bad Company—Swan Song

DISC-O-MAT/NEW YORK

- BRASS CONSTRUCTION—UA
- DANCE YOUR TROUBLES AWAY—Archie Bell & the Drells—TSOP
- FEEL THE SPIRIT—Leroy Hutson—Curton
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- GROOVE-A-THON—Isaac Hayes—ABC
- HE'S A FRIEND—Eddie Kendricks—Motown
- LET THE MUSIC PLAY—Barry White—20th Century
- SALSOL ORCHESTRA—Salsoul
- WAKE UP EVERYBODY—Harold Melvin & the Blue Notes—Phila. Intl.
- WHEN LOVE IS NEW—Billy Paul—Phila. Intl.

KING KAROL/NEW YORK

- A NIGHT AT THE OPERA—Queen—Elektra
- CAPTURED LIVE—Johnny Winter—Blue Sky
- GIVE US A WINK—Sweet—Capitol
- GROOVE-A-THON—Isaac Hayes—ABC
- HIDDEN STRENGTH—UA
- HOW DARE YOU—10cc—Mercury
- KGB—MCA
- L.A. EXPRESS—Caribou
- M.U.—THE BEST OF JETHRO TULL—Chrysalis
- OUTLAWS—Various Artists—RCA

SAM GOODY/EAST COAST

- A NIGHT AT THE OPERA—Queen—Elektra
- BETTER DAYS & HAPPY ENDINGS—Melissa Manchester—Arista
- BORN TO DIE—Grand Funk Railroad—Capitol
- DESIRE—Bob Dylan—Col
- ELITE HOTEL—Emmylou Harris—Reprise
- IF THE SHOE FITS—Pure Prairie League—RCA
- REFLECTIONS—Jerry Garcia—Round
- RELEASE—Henry Gross—Lifesong
- RUN WITH THE PACK—Bad Company—Swan Song
- STATION TO STATION—David Bowie—RCA

TWO GUYS/EAST COAST

- BRASS CONSTRUCTION—UA
- CHRONICLE—Creedence Clearwater Revival—Fantasy
- DESIRE—Bob Dylan—Col
- ELITE HOTEL—Emmylou Harris—Reprise
- ERIC CARMEN—Arista
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- FROM EVERY STAGE—Joan Baez—A&M
- RUN WITH THE PACK—Bad Company—Swan Song
- STATION TO STATION—David Bowie—RCA
- THOROUGHbred—Carole King—Ode

GARY'S/RICHMOND

- DESIRE—Bob Dylan—Col
- ELITE HOTEL—Emmylou Harris—Reprise
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
- IF THE SHOE FITS—Pure Prairie League—RCA
- NATIVE SONS—Loggins & Messina—Col
- RUFUS FEATURING CHAKA KAHN—ABC
- RUN WITH THE PACK—Bad Company—Swan Song

- SECOND CHILDHOOD—Phoebe Snow—Col
- THOROUGHbred—Carole King—Ode

FOR THE RECORD/BALTIMORE

- BOOTS Y'S RUBBER BAND—Bootsy Collins—WB
- BRASS CONSTRUCTION—UA
- DISCO-FIED—Rhythm Heritage—ABC
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- HE'S A FRIEND—Eddie Kendricks—Motown
- LOOK OUT FOR #1—The Brothers Johnson—A&M
- MOTHERSHIP CONNECTION—Parliament—Casablanca
- MYSTIC VOYAGE—Roy Ayers Ubiquity—Polydor
- RAISING HELL—Fatback Band—Event
- THE LEPRECHAUN—Chick Corea—Polydor

WAXIE MAXIE/WASH., D.C.

- BABYFACE—Wing & A Prayer Fife & Drum Corps—Wing & A Prayer
- BRASS CONSTRUCTION—UA
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
- GROOVE-A-THON—Isaac Hayes—ABC
- HE'S A FRIEND—Eddie Kendricks—Motown
- INNER WORLDS—John McLaughlin/Mahavishnu Orchestra—Col
- RUN WITH THE PACK—Bad Company—Swan Song
- STATION TO STATION—David Bowie—RCA
- SYLVERS—Capitol

NATL. RECORD MART/MIDWEST

- AFTERTONES—Janis Ian—Col
- COKE—Coke Escovedo—Mercury
- DESIRE—Bob Dylan—Col
- GROOVE-A-THON—Isaac Hayes—ABC
- M.U.—THE BEST OF JETHRO TULL—Chrysalis
- RUN WITH THE PACK—Bad Company—Swan Song
- SECOND CHILDHOOD—Phoebe Snow—Col
- SONGS FOR THE NEW DEPRESSION—Bette Midler—Atlantic
- STATION TO STATION—David Bowie—RCA
- TO THE HILT—Golden Earring—MCA

HANDLEMAN/DETROIT

- BORN TO DIE—Grand Funk Railroad—Capitol
- CONEY ISLAND BABY—Lou Reed—RCA
- DESIRE—Bob Dylan—Col
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- HE'S A FRIEND—Eddie Kendricks—Motown
- M.U.—THE BEST OF JETHRO TULL—Chrysalis
- SONGS FOR THE NEW DEPRESSION—Bette Midler—Atlantic
- STATION TO STATION—David Bowie—RCA
- STILL CRAZY—Paul Simon—Col
- WHEN LOVE IS NEW—Billy Paul—Phila. Intl.

RECORD REVOLUTION/CLEVELAND

- DR. FEELGOOD—Col
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
- GIVE US A WINK—Sweet—Capitol
- KGB—MCA
- KING BRILLIANT—Howard Werth & the Moonbeams—MCA
- RUN WITH THE PACK—Bad Company—Swan Song
- SANTANA LOTUS ALBUM—CBS Germany (Import)
- THE LEPRECHAUN—Chick Corea—Polydor
- TO THE HILT—Golden Earring—MCA

ONE OCTAVE HIGHER/CHICAGO

- A NIGHT AT THE OPERA—Queen—Elektra
- BETTER DAYS & HAPPY ENDINGS—Melissa Manchester—Arista
- DESIRE—Bob Dylan—Col
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
- INNER WORLDS—John McLaughlin/Mahavishnu Orchestra—Col
- OUTLAWS—Various Artists—RCA
- STATION TO STATION—David Bowie—RCA
- TED NUGENT—Epic
- THOROUGHbred—Carole King—Ode

RECORD ESTATE/CHICAGO

- AFTERTONES—Janis Ian—Col
- BABYFACE—Wing & A Prayer Fife & Drum Corps—Wing & A Prayer
- BETTER DAYS & HAPPY ENDINGS—Melissa Manchester—Arista
- DESIRE—Bob Dylan—Col
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- HAIR OF THE DOG—Nazareth—A&M
- RUN WITH THE PACK—Bad Company—Swan Song
- SONGS FOR THE NEW DEPRESSION—Bette Midler—Atlantic
- STATION TO STATION—David Bowie—RCA
- WE SOLD OUR SOUL FOR ROCK 'N' ROLL—Black Sabbath—WB

1812 OVERTURE STORES/MILWAUKEE

- BACK TO BACK—Brecker Brothers Band—Arista
- CHRONICLE—Creedence Clearwater Revival—Fantasy
- CLASSICAL BARBRA—Barbra Streisand—Col
- FROM EVERY STAGE—Joan Baez—A&M
- GIVE US A WINK—Sweet—Capitol
- HOW DARE YOU—10cc—Mercury
- KGB—MCA
- L.A. EXPRESS—Caribou
- SECOND CHILDHOOD—Phoebe Snow—Col
- WE SOLD OUR SOUL FOR ROCK 'N' ROLL—Black Sabbath—WB

POPLAR TUNES/MEMPHIS

- BACK TO BACK—Brecker Brothers Band—Arista
- CAPTURED LIVE—Johnny Winter—Blue Sky
- CHRONICLE—Creedence Clearwater Revival—Fantasy
- CONCERT IN BLUES—Willie Hutch—Motown
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- GIVE US A WINK—Sweet—Capitol
- KGB—MCA
- RELEASE—Henry Gross—Lifesong
- SMOKEY'S FAMILY ROBINSON—Smokey Robinson—Motown
- THE LEPRECHAUN—Chick Corea—Polydor

MUSHROOM/NEW ORLEANS

- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- FROM EVERY STAGE—Joan Baez—A&M
- HAVANA DAYDREAMIN'—Jimmy Buffett—ABC
- HOW DARE YOU—10cc—Mercury
- INNER WORLDS—John McLaughlin/Mahavishnu Orchestra—Col
- RELEASE—Henry Gross—Lifesong
- RUN WITH THE PACK—Bad Company—Swan Song
- SAVAGE EYE—Pretty Things—Swan Song
- TIME EXPIRED—John Mayall—ABC
- TRANSFORMATION—David Sancious & Tone—Epic

INDEPENDENT RECORDS/DENVER

- AFTERTONES—Janis Ian—Col
- CHRONICLE—Creedence Clearwater Revival—Fantasy
- DESIRE—Bob Dylan—Col
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA

- HAVANA DAYDREAMIN'—Jimmy Buffett—ABC
- REFLECTIONS—Jerry Garcia—Round
- RUN WITH THE PACK—Bad Company—Swan Song
- STATION TO STATION—David Bowie—RCA
- THOROUGHbred—Carole King—Ode

CIRCLES/ARIZONA

- BETTER DAYS & HAPPY ENDINGS—Melissa Manchester—Arista
- DESIRE—Bob Dylan—Col
- FIREBIRD—Tomita—RCA
- GROOVE-A-THON—Isaac Hayes—ABC
- MOTHERSHIP CONNECTION—Parliament—Casablanca
- OUTLAWS—Various Artists—RCA
- RUN WITH THE PACK—Bad Company—Swan Song
- SECOND CHILDHOOD—Phoebe Snow—Col
- SMOKEY'S FAMILY ROBINSON—Smokey Robinson—Tamla
- STATION TO STATION—David Bowie—RCA

ODYSSEY/SOUTHWEST & WEST

- BETTER DAYS & HAPPY ENDINGS—Melissa Manchester—Arista
- BORN ON FRIDAY—Cleo Laine—RCA
- DIANA ROSS—Motown
- DISCO-FIED—Rhythm Heritage—ABC
- GROOVE-A-THON—Isaac Hayes—ABC
- LET THE MUSIC PLAY—Barry White—20th Century
- NINE ON A TEN SCALE—Sammy Hagar—Capitol
- SAVAGE EYE—Pretty Things—Swan Song

LICORICE PIZZA/LOS ANGELES

- DESIRE—Bob Dylan—Col
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- FROM EVERY STAGE—Joan Baez—A&M
- HOW DARE YOU—10cc—Mercury
- LOOK INTO THE FUTURE—Journey—Col
- NATIVE SONS—Loggins & Messina—Col
- REFLECTIONS—Jerry Garcia—Round
- RUN WITH THE PACK—Bad Company—Swan Song
- SECOND CHILDHOOD—Phoebe Snow—Col
- STATION TO STATION—David Bowie—RCA

TOWER/LOS ANGELES

- BEST OF GLADYS KNIGHT & THE PIPS—Buddah
- BETTER DAYS & HAPPY ENDINGS—Melissa Manchester—Arista
- CONEY ISLAND BABY—Lou Reed—RCA
- DIANA ROSS—Motown
- HAVANA DAYDREAMIN'—Jimmy Buffett—ABC
- I HEAR A SYMPHONY—Hank Crawford—Kudu
- RUN WITH THE PACK—Bad Company—Swan Song
- SMOKEY'S FAMILY ROBINSON—Smokey Robinson—Tamla
- SONGS FOR THE NEW DEPRESSION—Bette Midler—Atlantic
- STATION TO STATION—David Bowie—RCA

EVERYBODY'S RECORDS/NORTHWEST

- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- FROM EVERY STAGE—Joan Baez—A&M
- GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
- HAVANA DAYDREAMIN'—Jimmy Buffett—ABC
- HEART—Mushroom
- LOOK INTO THE FUTURE—Journey—Col
- REFLECTIONS—Jerry Garcia—Round
- RUN WITH THE PACK—Bad Company—Swan Song
- SECOND CHILDHOOD—Phoebe Snow—Col
- THE LEPRECHAUN—Chick Corea—Polydor

TITLE, ARTIST, Label, Number (Distributing Label)

FEB. 28 FEB. 21

1 **1** **DESIRE**
BOB DYLAN
Columbia PC 33893
(Fourth Week)



WKS. ON CHART

6 | F

2	2	STILL CRAZY AFTER ALL THESE YEARS PAUL SIMON/ Columbia PC 33540	19	F
3	9	RUN WITH THE PACK BAD COMPANY/Swan Song SS 8415 (Atlantic)	3	F
4	6	FRAMPTON COMES ALIVE PETER FRAMPTON/A&M SP 3703	5	G
5	4	CHICAGO'S GREATEST HITS CHICAGO/Columbia PC 33900	14	F
6	7	STATION TO STATION DAVID BOWIE/RCA APL1 1327	4	F
7	5	HISTORY/AMERICA'S GREATEST HITS/Warner Bros. BS 2894	15	F
8	3	GRATITUDE EARTH, WIND & FIRE/Columbia PG 33694	13	G
9	8	FLEETWOOD MAC/Reprise MS 2225	31	F
10	13	RUFUS FEATURING CHAKA KHAN/ABC ABCD 909	14	F
11	10	TRYIN' TO GET THE FEELING BARRY MANILOW/Arista 4060	17	F
12	15	ONE OF THESE NIGHTS EAGLES/Asylum 7E 1039	36	F
13	14	M.U.—THE BEST OF JETHRO TULL/Chrysalis CHR 1078 (WB)	6	F
14	12	WINDSONG JOHN DENVER/RCA APL1 1183	22	F
15	11	HELEN REDDY'S GREATEST HITS/Capitol ST 11467	13	F
16	18	LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/ A&M SP 4552	47	F
17	19	MAIN COURSE BEE GEES/RSO SO 4807 (Atlantic)	28	F
18	20	AFTERTONES JANIS IAN/Columbia PC 33919	6	F
19	17	KISS ALIVE KISS/Casablanca NBLP 7020	21	G
20	22	SONGS FOR THE NEW DEPRESSION BETTE MIDLER/ Atlantic SD 18155	5	F
21	16	WAKE UP EVERYBODY HAROLD MELVIN & THE BLUENOTES/ Phila. Intl. PZ 33808 (Col)	13	F
22	23	A NIGHT AT THE OPERA QUEEN/Elektra 7E 1053	10	F
23	21	GREATEST HITS SEALS & CROFTS/Warner Bros. BS 2886	16	F
24	28	THOROUGHbred CAROLE KING/Ode SP 77034 (A&M)	4	F
25	26	FACE THE MUSIC ELECTRIC LIGHT ORCHESTRA/ United Artists LA546G	19	F
26	34	SECOND CHILDHOOD PHOEBE SNOW/Columbia PC 33952	3	F
27	29	TOYS IN THE ATTIC AEROSMITH/Columbia PC 33479	44	F
28	33	ERIC CARMEN/Arista 4057	8	F
29	36	OUTLAWS VARIOUS ARTISTS/RCA APL1 1321	3	F
30	35	ELITE HOTEL EMMYLOU HARRIS/Reprise MS 2236	6	F
31	31	TIMES OF YOUR LIFE PAUL ANKA/United Artists LA569 G	10	F
32	30	RED OCTOPUS JEFFERSON STARSHIP/Grunt BFL1 0999 (RCA)	33	F
33	32	BREAKAWAY ART GARFUNKEL/Columbia PC 33700	23	F
34	24	BLACK BEAR ROAD C.W. McCALL/MGM M3G 5008	12	F
35	52	FROM EVERY STAGE JOAN BAEZ/A&M SP 3704	3	G
36	42	FOOL FOR THE CITY FOGHAT/Bearsville BR 6959 (WB)	6	F
37	27	GREATEST HITS ELTON JOHN/MCA 2128	67	F
38	44	THE DREAM WEAVER GARY WRIGHT/Warner Bros. BS 2868	5	F
39	41	NATIVE SONS LOGGINS & MESSINA/Columbia PC 33578	5	F
40	40	PRISONER IN DISGUISE LINDA RONSTADT/ Asylum 7E 1045	22	F
41	37	ROCK OF THE WESTIES ELTON JOHN/MCA 2163	17	F
42	25	FAMILY REUNION THE O'JAYS/Phila. Intl. PZ 33807 (Col)	14	F
43	46	BORN TO DIE GRAND FUNK RAILROAD/Capitol ST 11482	5	F
44	47	FISH OUT OF WATER CHRIS SQUIRE/Atlantic SD 18159	6	F
45	45	SEDAKA'S BACK NEIL SEDAKA/Rocket 463 (MCA)	32	F
46	54	BRASS CONSTRUCTION/United Artists LA545 G	4	F
47	38	BAY CITY ROLLERS/Arista 4049	21	F
48	39	HEAD ON BACHMAN-TURNER OVERDRIVE/Mercury SRM 1 1067	9	F
49	43	KC AND THE SUNSHINE BAND/TK 603	30	F
50	59	HAIR OF THE DOG NAZARETH/A&M SP 4511	4	F
51	71	GIMME BACK MY BULLETS LYNRYD SKYNYRD/MCA 2170	2	F
52	48	THE BEST OF CARLY SIMON/Elektra 7E 1048	13	F

53	55	DISCO CONNECTION ISAAC HAYES MOVEMENT/ ABC ABCD 923	6	F
54	61	IF THE SHOE FITS PURE PRAIRIE LEAGUE/RCA APL1 1247	4	F
55	49	THE HUNGRY YEARS NEIL SEDAKA/Rocket PIG 2157 (MCA)	21	F
56	64	CONEY ISLAND BABY LOU REED/RCA APL1 0915	25	F
57	57	LOVE TO LOVE YOU BABY DONNA SUMMER/Oasis OCLP 5003 (Casablanca)	18	F
58	56	FOUR SEASONS STORY/Private Stock PS 7000	12	G
59	63	DESOLATION BOULEVARD SWEET/Capitol ST 11395	7	F
60	68	THE BEST OF GLADYS KNIGHT & THE PIPS/Buddah BDS 5653	3	F
61	62	STRUTTIN' MY STUFF ELVIN BISHOP/Capricorn CP 0165 (WB)	5	F
62	82	GROOVE-A-THON ISAAC HAYES/ABC ABCD 925	2	F
63	73	AEROSMITH/Columbia PC 32005	3	F
64	66	TED NUGENT/Epic PE 33692	9	F
65	86	BETTER DAYS & HAPPY ENDINGS MELISSA MANCHESTER/ Arista 4067	2	F
66	67	FALLIN' IN LOVE HAMILTON, JOE FRANK & REYNOLDS/ Playboy PB 407	5	F
67	74	THE SALSOUl ORCHESTRA/Salsoul SZS 5501	4	F
68	77	HOW DARE YOU! 10cc/Mercury SRM 1 1061	2	F
69	78	HE'S A FRIEND EDDIE KENDRICKS/Tamla T6 343S1 (Motown)	3	F
70	69	THE HISSING OF SUMMER LAWNs JONI MITCHELL/ Asylum 7E 1051	13	F
71	50	JOHN DENVER'S GREATEST HITS/RCA CPL1 0374	116	F
72	72	NUMBERS CAT STEVENS/A&M SP 4555	13	F
73	88	LET THE MUSIC PLAY BARRY WHITE/20th Century T 502	2	F
74	53	WHO I AM DAVID RUFFIN/Motown M6 849S1	14	F
75	51	CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY ELTON JOHN/MCA 2142	39	F
76	65	INSIDE KENNY RANKIN/Little David LD 1009 (Atlantic)	6	F
77	70	CRISIS? WHAT CRISIS? SUPERTRAMP/A&M SP 4560	10	F
78	75	SPINNERS LIVE/Atlantic SD2 910	11	I
79	79	CITY LIFE BLACKBYRDS/Fantasy F 9490	12	F
80	60	TEASER TOMMY BOLIN/Nemperor NE 436 (Atlantic)	7	F
81	76	STEPHEN STILLS LIVE/Atlantic SD 18156	10	F
82	81	HONEY OHIO PLAYERS/Mercury SRM 1 1038	11	F
83	90	MOTHERSHIP CONNECTION PARLIAMENT/Casablanca NBLP 7022	2	F
84	97	REFLECTIONS JERRY GARCIA/Round RX LA565 G/RX 107 (UA)	2	F

CHARTMAKER OF THE WEEK

85 116 HAVANA DAYDREAMIN'
JIMMY BUFFETT
ABC ABCD 914



86	84	GREATEST HITS CAT STEVENS/A&M SP 4519	34	F
87	80	NEW YORK CONNECTION TOM SCOTT/Ode SP 77033 (A&M)	8	F
88	112	RELEASE HENRY GROSS/Lifesong LS 6002	1	F
89	87	THE WHO BY NUMBERS THE WHO/MCA 2161	19	F
90	93	SUNBURST FINISH BE-BOP DELUXE/Harvest ST 11478 (Capitol)	2	F
91	91	CITY OF ANGELS MIRACLES/Tamla T6 339S1 (Motown)	6	F
92	103	FIREBIRD TOMITA/RCA Red Seal ARL1 1312	1	F
93	58	NORTHERN LIGHTS—SOUTHERN CROSS THE BAND/ Capitol ST 11440	12	F
94	95	EQUINOX STYX/A&M SP 4559	3	F
95	83	CLEARLY LOVE OLIVIA NEWTON-JOHN/MCA 2148	21	F
96	99	PARIS/Capitol ST 11464	2	F
97	104	MASQUE KANSAS/Kirshner PZ 33806 (Col)	1	F
98	98	BARRY WHITE'S GREATEST HITS/20th Century T 493	2	F
99	96	WISH YOU WERE HERE PINK FLOYD/Columbia PC 33453	23	F
100	89	RATTLESNAKE OHIO PLAYERS/Westbound W 211 (20th Century)	8	F

EAGLES THEIR GREATEST HITS 1971-1975



7E-1052

TAKE IT EASY
WITCHY WOMAN
LYIN' EYES
ALREADY GONE
DESPERADO
ONE OF THESE NIGHTS
TEQUILA SUNRISE
TAKE IT TO THE LIMIT
PEACEFUL EASY FEELING
BEST OF MY LOVE



AVAILABLE NOW ON ASYLUM RECORDS AND TAPES

101 THE ALBUM CHART 150

FEBRUARY 28, 1976

FEB. 28	FEB. 21	
101	101	MYSTIC VOYAGE ROY AYERS UBIQUITY/Polydor PD 6057
102	105	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ ABC Dot DOSD 2020
103	85	HORSES PATTI SMITH/Arista 4066
104	108	DANCE YOUR TROUBLES AWAY ARCHIE BELL & THE DRELLS/ TSOP PZ 33844 (Col)
105	94	SWANS AGAINST THE SUN MICHAEL MURPHEY/Epic PE 33851
106	106	SIREN ROXY MUSIC/Atco SD 36127
107	100	YOU GOTTA WASH YOUR ASS REDD FOX/Atlantic SD 18157
108	102	MOVIN' ON COMMODORES/Motown M6 848S1
109	114	INSEPARABLE NATALIE COLE/Capitol ST 11429
110	92	RHINESTONE COWBOY GLEN CAMPBELL/Capitol SW 11430
111	—	GIVE US A WINK SWEET/Capitol ST 11496
112	122	INNER WORLDS MAHAVISHNU ORCHESTRA/ JOHN McLAUGHLIN/Columbia PC 33908
113	138	THE LEPRECHAUN CHICK COREA/Polydor PD 6062
114	125	BACK TO BACK BRECKER BROTHERS BAND/Arista 4061
115	123	TROPEA JOHN TROPEA/Marlin 2200 (TK)
116	130	LOOK INTO THE FUTURE JOURNEY/Columbia PC 33904
117	109	ZUMA NEIL YOUNG/Reprise MS 2242
118	120	DIAMONDS AND RUST JOAN BAEZ/A&M SP 4527
119	121	ENDLESS SUMMER BEACH BOYS/Capitol SVBB 11307
120	110	BACK HOME AGAIN JOHN DENVER/RCA CPL1 0548
121	—	KGB/MCA 2166
122	137	BABY FACE WING & A PRAYER FIFE & DRUM CORPS/ Wing & A Prayer HS 3025 (Atlantic)
123	—	CHRONICLE CREEDENCE CLEARWATER REVIVAL FEATURING JOHN FOGERTY/Fantasy CCR 2
124	126	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482
125	111	PHOTOGRAPHS AND MEMORIES, HIS GREATEST HITS JIM CROCE/ABC ABCD 835
126	115	FANDANGO ZZ TOP/London PS 656
127	128	HOT CHOCOLATE/Big Tree BT 89512 (Atlantic)
128	117	BAD LUCK ATLANTA DISCO BAND/Ariola America ST 50004
129	132	GET YOUR WINGS AEROSMITH/Columbia PC 32847
130	118	WIND ON THE WATER DAVID CROSBY & GRAHAM NASH/ ABC ABCD 902
131	107	PICK OF THE LITTER SPINNERS/Atlantic SD 18141
132	133	LED ZEPPELIN IV/Atlantic SD 7208
133	—	SMOKEY'S FAMILY ROBINSON SMOKEY ROBINSON/ Tamla T6 341S1 (Motown)
134	—	DISCO-FIED RHYTHM HERITAGE/ABC ABCD 934
135	134	WHO LOVES YOU THE FOUR SEASONS/Warner Bros.- Curb BS 2900
136	142	RAISING HELL FATBACK BAND/Event EV 6905 (Polydor)
137	140	WHEN LOVE IS NEW BILLY PAUL/Phila. Intl. PZ 33843 (Col)
138	119	BEGINNINGS STEVE HOWE/Atlantic SD 18154
139	139	LET'S DO IT AGAIN ORIGINAL SOUNDTRACK/Curtom CU 5005 (WB)
140	113	MUSIC MAESTRO PLEASE LOVE UNLIMITED ORCHESTRA/ 20th Century T 480
141	145	MAHOGANY (SOUNDTRACK)/Motown M6 858S1
142	129	VENUS AND MARS WINGS/Capitol SMAS 11419
143	124	GREATEST HITS TONY ORLANDO & DAWN/Arista 4045
144	—	SAVAGE EYE PRETTY THINGS/Swan Song SS 8414 (Atlantic)
145	131	THE HEAT IS ON ISLEY BROTHERS/T-Neck PZ 33536 (Col)
146	135	PLACES AND SPACES DONALD BYRD/Blue Note BN LA549 (UA)
147	143	BORN TO RUN BRUCE SPRINGSTEEN/Columbia PC 33795
148	144	FEELS SO GOOD GROVER WASHINGTON, JR./Kudu KU 24S1
149	147	AN EVENING WITH JOHN DENVER/RCA CPL2 0764
150	136	COME TASTE THE BAND DEEP PURPLE/Warner Bros. PR 2895

151-200 ALBUM CHART

151	BARRY MANILOW II Arista 4016	178	HOT SHOT Junior Walker And The All Stars/Soul S6 745S1 (Motown)
152	BARBI BENTON Playboy PB 406	179	COLLAGE Eddie Drennon & B.B.S. Unlimited/Friends & Co. FS 108
153	DARYL HALL & JOHN OATES RCA APL1 1144	180	MARCHING IN THE STREETS Harvey Mason/Arista 4054
154	BOLLING: SUITE FOR FLUTE & JAZZ PIANO Jean Pierre Rampal/ Columbia M 33233	181	BORN ON A FRIDAY Cleo Laine/RCA LPL1 5113
155	JIGSAW Chelsea CHL 509	182	RUSTY WIER 20th Century T 495
156	YOUNG AMERICANS David Bowie/ RCA APL1 0998	183	DAVID COURTNEY'S FIRST DAY United Artists LA533 G
157	EGO IS NOT A DIRTY WORD Skyhooks/Mercury SRM 1 1066	184	L.A. EXPRESS Caribou PZ 33940 (Col)
158	DARK SIDE OF THE MOON Pink Floyd/Harvest ST 11163 (Capitol)	185	NOTICE TO APPEAR John Mayall/ ABC ABCD 926
159	BARRY LYNDON (Soundtrack) Warner Bros. BS 2903	186	FEEL THE SPIRIT Leroy Hutson/ Curtom CU 5010 (WB)
160	BIDDU ORCHESTRA Epic PE 33903	187	LOOK OUT FOR #1 Brothers Johnson/A&M SP 4567
161	CAPTURED LIVE! Johnny Winter/ Blue Sky PZ 33944 (Col)	188	TWITTY Conway Twitty/MCA 2176
162	STARCASTLE Epic PE 33914	189	IF YOU LOVE ME LET ME KNOW Olivia Newton-John/MCA 411
163	KICKIN' Mighty Clouds Of Joy/ABC ABCD 899	190	CAPTURED ANGEL Dan Fogelberg/ Epic PE 33499
164	JEALOUSY Major Harris/Atlantic SD 18160	191	SAFETY ZONE Bobby Womack/ United Artists LA544 G
165	A LEGENDARY PERFORMER, VOL II Elvis Presley/RCA CPL1 1349	192	LOVELOCK Gene Page/Atlantic SD 18161
166	SHOWCASE Sylvers/Capitol ST 11465	193	SECOND GENERATION Gaylord & Holiday/Prodigal P 10009S1 (Motown)
167	BEAST FROM THE EAST Mandrill/ United Artists LA577 G	194	HAVE YOU NEVER BEEN MELLOW Olivia Newton-John/MCA 2133
168	TO THE HILT Golden Earring/ MCA 2183	195	BUCKINGHAM NICKS Polydor PD 5058
169	THE CHIEFTAINS 5 Island ILPS 9334	196	FLAT AS A PANCAKE Head East/ A&M SP 4537
170	WE SOLD OUR SOUL FOR ROCK 'N' ROLL Black Sabbath/Warner Bros. 2BS 2923	197	PARADISE WITH AN OCEAN VIEW Country Joe MacDonald/Fantasy F 9495
171	STARLAND VOCAL BAND Windsong BHL1 1351 (RCA)	198	SYMPHONIC SOUL Henry Mancini And His Concert Orchestra/RCA APL1 1025
172	CONCERT IN BLUES Willie Hutch/ Motown M6 854S1	199	TAPESTRY Carole King/Ode SP 77009 (A&M)
173	COKE Coke Escovedo/Mercury SRM 1 1041	200	THE BUTTERFLY BALL & THE GRASSHOPPER FEAST Roger Glover & Guests/UK UKL 56000 (Phonogram)
174	SANDMAN Nilsson/RCA APL1 1031		
175	NO WAY TO TREAT A LADY Helen Reddy/Capitol ST 11418		
176	TRACK OF THE CAT Dionne Warwick/Warner Bros. BS 2893		
177	ROCK 'N COUNTRY Freddy Fender/ ABC Dot DOSD 2050		

ALBUM CROSS REFERENCE

AEROSMITH	27, 63, 129	LYNYRD SKYNYRD	51
AMERICA	7	C. W. McCALL	34
PAUL ANKA	31	MAHAVISHNU ORCHESTRA/JOHN McLAUGHLIN	112
ATLANTIC DISCO BAND	128	BARRY MANILOW	11
BAD COMPANY	3	MELISSA MANCHESTER	65
JOAN BAEZ	35, 118	HAROLD MELVIN & THE BLUENOTES	21
THE BAND	93	BETTE MIDLER	20
BAY CITY ROLLERS	47	MIRACLES	91
BEACH BOYS	119	JOHN MITCHELL	70
BE-BOP DELUXE	90	MICHAEL MURPHEY	105
BEE GEES	17	NAZARETH	50
ARCHIE BELL & THE DRELLS	104	WILLIE NELSON	124
ELVIN BISHOP	61	OLIVIA NEWTON-JOHN	95
BLACKBYRDS	79	TED NUGENT	64
TOMMY BOLIN	80	OHIO PLAYERS	82, 100
DAVID BOWIE	5	O'JAYS	42
BRASS CONSTRUCTION	46	ORIGINAL SOUNDTRACKS: LET'S DO IT AGAIN	139
BRECKER BROTHERS BAND	114	MAHOGANY	141
BTO	48	TONY ORLANDO & DAWN	143
DONALD BYRD	146	PARIS	96
JIMMY BUFFETT	84	PARLIAMENT	83
GLEN CAMPBELL	110	BILLY PAUL	137
CAPTAIN & TENNILLE	16	PINK FLOYD	99
ERIC CARMEN	28	PRETTY THINGS	144
CHICAGO	6	PURE PRAIRIE LEAGUE	54
NATALIE COLE	109	QUEEN	22
COMMODORES	108	KENNY RANKIN	76
CHICK COREA	113	HELEN REDDY	56
J. CROCE	125	LOU REED	134
DAVID CROSBY & GRAHAM NASH	130	RHYTHM HERITAGE	40
CREEDENCE CLEARWATER REVIVAL	123	LINDA RONSTADT	106
DEEP PURPLE	150	ROXY MUSIC	74
JOHN DENVER	14, 71, 120, 149	DAVID RUFFIN	10
BOB DYLAN	1	RUFUS	67
EAGLES	12	SALSOUL ORCHESTRA	87
EARTH, WIND AND FIRE	8	TOM SCOTT	23
ELECTRIC LIGHT ORCHESTRA	25	SEALS & CROFTS	81
FATBACK BAND	136	NEIL SEDAKA	52
FREDDY FENDER	102	CARLY SIMON	2
FLEETWOOD MAC	9	PATTI SMITH	103
FOGHAT	36	SMOKEY ROBINSON	133
FOUR SEASONS	58, 135	PHOEBE SNOW	26
REDD FOX	107	BRUCE SPRINGSTEEN	147
PETER FRAMPTON	4	SPINNERS	78, 131
JERRY GARCIA	84	CHRIS SQUIRE	44
ART GARFUNKEL	33	CAT STEVENS	72, 86
GRAND FUNK RAILROAD	43	STEPHEN STILLS	81
HENRY GROSS	88	STYX	57
HAMILTON, JOE FRANK & REYNOLDS	66	DONNA SUMMER	77
ISAAC HAYES	62	SUPERTRAMP	59, 111
ISAAC HAYES MOVEMENT	53	10cc	68
EMMYLOU HARRIS	30	TOMITA	92
HOT CHOCOLATE	127	JOHN TROPEA	115
STEVE HOWE	138	ROY AYERS UBIQUITY	101
JANIS IAN	18	VARIOUS ARTISTS: OUTLAWS	29
ISLEY BROTHERS	145	GROVER WASHINGTON, JR.	148
JEFFERSON STARSHIP	32	BARRY WHITE	73, 98
JETHRO TULL	13	WHO	89
ELTON JOHN	37, 41, 75	WING & A PRAYER FIFE & DRUM CORPS	137
JOURNEY	116	WINGS	142
KANSAS	97	GARY WRIGHT	38
KC AND THE SUNSHINE BAND	49	NEIL YOUNG	117
EDDIE KENDRICKS	69	ZZ TOP	126
KGB	121		
CAROLE KING	24		
KISS	19		
GLADYS KNIGHT & THE PIPS	60		
LED ZEPPELIN	132		
LOGGINS & MESSINA	39		
LOVE UNLIMITED ORCHESTRA	140		

Coyote Productions and the Indie's Role

■ LOS ANGELES—Formed in July of 1974 by Leonard Sachs, Coyote Productions has thus far generated releases by three artists on as many labels. While the company's initial activity centered around the recently re-formed Iron Butterfly, within the past months Coyote has produced singles by Alisa Colt for Chelsea Records and Banbarra for United Artists. Sachs recently discussed the role of his firm as well as that of the independent production company in general as it relates to record manufacturers.

"I feel that the independent record production company plays a very viable role in the industry, perhaps even greater than it had in the past," said Sachs. "Many records on the charts come from independent production companies that choose to release their product through major labels. The importance of our role lies in the fact that many record companies no longer have staff a&r men who fulfill the same role as they did years ago. Because of that, those companies have had to look to outside sources for product."

Supplementary Support

According to Sachs, Coyote functions not only as a production entity, matching artist with producer, producer with studio and product with label, but acts also to provide supplementary marketing and promotional support following the release of a record.

Queen

(Continued from page 28)

on their third lp, "Sheer Heart Attack." The album was released last year to coincide with the group's first world tour and contrasted earlier efforts as it revealed a new diversity. The group's densely layered songs were contrasted with shorter but equally consuming works such as "Killer Queen," and "Bring Back That Leroy Brown."

An Ambitious Recording

Like "Sheer Heart Attack," "A Night At The Opera" was produced by Roy Thomas Baker and Queen, and like all previous efforts it is an ambitious recording, making good use of studio tools to construct an elaborate soundscape from the crescendos of operatic choruses during "Bohemian Rhapsody" to the Stones-like overdrive of "Sweet Lady."

The groundswell that Mercury felt two years ago has erupted during Queen's current tour which continues until March. By the time they return later in the year, Queen could very well be one of England's biggest export attractions.



Leonard Sachs

"I contact rack jobbers, key dealers and radio stations," said Sachs. "It doesn't take the place of the manufacturer's efforts because they have the clout and the huge staffs necessary to getting the job done. I don't do anything that they're not doing, but I can provide intensive and personal attention to individual releases, and I know that end of the business thoroughly."

Sachs' background includes nine years at Atlantic Records, where he served as vice president and director of marketing. Prior to forming Coyote Productions, he served as general manager of Little David Records. "I've been involved for a good many years," Sachs said, "and the support that I provide can be important."

CONCERT REVIEW

The Kinks: Still Comin' on Strong

■ LOS ANGELES — If, like me, you're one of those that lost touch with the Kinks (RCA) somewhere between "Arthur" and "Preservation Act 53," you owe it to yourself to see the group (or is it troupe?) this time around. And if they're already passed through your town and you didn't catch the show, you blew it. Their current "Schoolboys In Disgrace" presentation reaffirms a greatness that has recently been somewhat in doubt, and the reaffirmation only served to make the greatness all the more special.

The Santa Monica Civic show opened with a string of well-performed Kinks familiars, alternating between the great rockers ("You Really Got Me," "All Day And All Of The Night") and great songs ("Waterloo Sunset," "Celluloid Heroes") that jam the Ray Davies catalogue. The second half of the show was devoted to "Schoolboys In Disgrace," that new album that, like all their albums, is a work that was intended to be much more than just a record. With this show, those intentions have reached their peak realization. The Kinks' much-trumpeted (and, by their audience, fondly tolerated) sloppiness, which has always put limits on what they could expect to achieve

CONCERT REVIEW

R&B Still Reigns at the Apollo

■ NEW YORK—It was an evening of nostalgia at the Apollo Theatre when the Motown express cannonballed its way into the last of the famous black community-oriented theatres in the country. In this, the era of the super concert package it is always refreshing to sit back and enjoy real talent at the grass roots level.

The Motown Revues of the '60s would include on the same show, acts like the Supremes, Little Stevie Wonder, Martha and the Vandellas, Marvin Gaye, the Four Tops and the Miracles. This bill, which included David Ruffin, Eddie Kendricks and the Miracles, was a good sign.

Ruffin, the former lead singer with the Temptations, opened the show. Armed with a fistfull of Van McCoy arrangements, and backed by three very talented female vocalists and a strong rhythm section, he proceeded to tear the house down, as he did in the "good old days."

Kendricks, another of the Tempts' former lead singers, followed. He has built a successful solo career with at least one hit single on each of his albums, including "Keep On Truckin'," "Girl You Need A Change Of Mind," "Happy" and his newest, "He's

A Friend." The highpoint of the evening was during Kendricks' set when he was joined on stage by Ruffin for a dramatic medley of old tunes that were hits when the Temptations were under the mentorship of Smokey Robinson, including "My Girl," "Get Ready," "Just My Imagination" and "The Way You Do The Things You Do."

First under the leadership of Smokey Robinson and then later after his retirement, the Miracles have continued to improve as a group unto themselves. William Griffith, who replaced Robinson as lead singer, has blossomed into a vocal butterfly in his own right.

The "new" Miracles are a much polished group. Their show rivals the Spinners or the Main Ingredient in the class and style they generate. They are backed by an excellent unit called the Miracle Workers and pay a musical tribute to Motown's 17th anniversary in the form of a medley of hits including "Dancin' Machine," "You Are The Sunshine Of My Life" and "What's Going On." They also performed their own national anthem, "Ooh Baby, Baby," and concluded the act with "Love Machine."

Basil Nias

theatrically onstage, must've been left back at the hotel, and its absence was crucial to the success of the show. Davies & Co. employ a film backdrop and several costume changes (not to mention the now-customary horn section and backing vocal trio) to enhance the presentation, and the kind of synchronicity necessary to make

these devices work would probably have been well beyond the Kinks of old. But there were few missed notes and fewer missed cues, and the efficiency with which Davies' conceptual orders were followed re-established not only the genius of Ray Davies as a performer (something which

(Continued on page 72)

Columbia Signs Jane Olivor



Jane Olivor has signed an exclusive recording deal with Columbia Records. The announcement was made by Bruce Lundvall, vice president and general manager of Columbia Records. Shown at the signing with Ms. Olivor, who is seated in front, are (from left): Lundvall; David Landay, attorney; Jason Darrow, Ms. Olivor's producer; Marvin Cohn, vice president, talent contracts, CBS Records; Phyllis Tietler, Ms. Olivor's manager; and Mickey Eichner, vice president, a&r, Columbia Records. Ms. Olivor goes into the studio next week to record her debut Columbia album, which will be released later in the year.

(Continued from page 20)

REAL PRETTY

PRETTY THINGS—Rare Earth R7-549R2 (Motown) (7.98)

A double-record set including "S.F. Sorrow" and "Parachute," two late-'60s albums by a group that continues today, its career beginning a new ascent. An eye-opening package, with liner notes by Ben Edmonds, the material stands well in retrospect and as a contemporary statement. Real pretty, indeed.

COLONIAL MAN

MASEKELA—Casablanca NBLP 7023 (6.98)

Further departures for a musician noted for his eclecticism. Masekela embraces American jazz, Latin and African rhythms and affects a gruff, biting vocal style giving his compositions a sharp cutting edge. "A Song For Brazil" and "Whitch Doctor" are particularly striking in an lp devoted to exploring all sorts of colonies.

TAKE NO PRISONERS

DAVID BYRON—Mercury SRM-1-1074 (6.98)

Uriah Heep lead vocalist breaks out on his own having contributed in the writing of about half the material herein. It's the same hard-hitting combination of forces that have kept Heep on top. "Man Full of Yesterdays," "Midnight Flyer," "Hit Me With A White One" and "Sweet Rock N' Roll" bare it all.

ELASTIQUE

STRETCH—Anchor ANCL-2014 (ABC) (6.98)

Well developed English rock that can move from driving Mottish rhythms ("Miss Jones") to a Blood, Sweat & Tears-like jazz-rock format ("Why Did You Do It") to a gentle pleasingly melodic ballad ("Miss Dixy") and right through to a largely instrumental romp ("Snakes Alive"). And the tension never wears out!

LOOK OUT FOR #1

THE BROTHERS JOHNSON—A&M SP-4567 (6.98)

The discovery of Quincy Jones, who produced and co-arranged this debut lp, the Johnsons are songwriters/guitarists who paid their dues as sidemen with Billy Preston and playing sessions with Herbie Hancock and Bobby Womack, among others. "Dancin' and Prancin'," and "I'll Be Good To You" chug soulfully along.

CROSSECTION

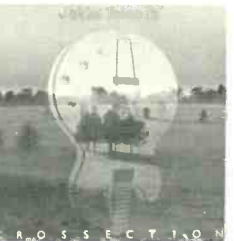
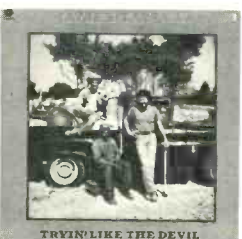
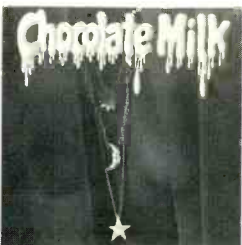
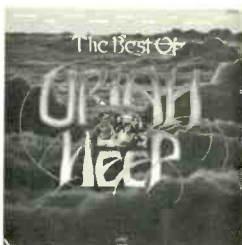
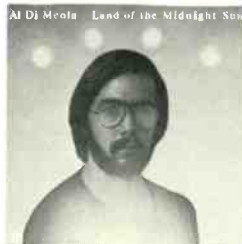
JUKKA TOLONEN—Janus JXS 7017 (6.94)

Finnish guitarist Tolonen needs only steady airplay to assure him a place among the ranks of European jazz-rockers with international followings. His Stateside releases improve continually as he moves to increasingly simplified arrangements. Best example herein: "Witchdrum," featuring the flutework of Pekka Poyry.

YOU CAN SING ON THE LEFT OR BARK ON THE RIGHT

DIRK HAMILTON—ABC ABCD-920 (6.98)

Strong initial FM response bodes well for this singer/songwriter debut, with company enthusiasm riding high, too. Light country touches ("Waterfall," "Little Big-Time Man") alternate with more rock-oriented productions ("She Don't Squash Bugs"—a classic title—and "Sweet and Cold").



LAND OF THE MIDNIGHT SUN

AL DI MEOLA—Columbia PC 34074 (6.98)

A progressive electric guitarist who emerged from the ranks of Chick Corea's Return to Forever, Di Meola is assisted by such musicians as Corea, Stanley Clarke, Lenny White and Barry Miles. The moods vary throughout, with the nearly ten minute "Suite—Golden Dawn" on side two, and the title track airing his directions.

THE BEST OF URIAH HEEP

MERCURY SRM-1-1070 (6.98)

What can you say about "The Best of Uriah Heep?" Drawn from the group's six Mercury albums ('70-'72), with a brief liner history and a chart tracing personnel changes over the band's eleven-year history, there are such treasured memories as "Lady In Black," "Look At Yourself," "Sweet Lorraine" and "Easy Livin'." The best and more.

CHOCOLATE MILK

RCA-APL1-1399 (6.98)

"Action Speaks Louder Than Words" was a hit single for this soul octet, produced here by Allen Toussaint and Marshall Sehorn. The bluesy "You've Got Your Spell On Me," the ballad "How About Love and disco items like "Let the Music Take Your Mind" and "Party Happy" are what make this a well-rounded ensemble.

TRYIN' LIKE THE DEVIL

JAMES TALLEY—Capitol ST-11494 (6.98)

Talley is one of the most critically respected country songwriters rapidly gaining acceptance at country and progressive pop levels. The simplicity of "Deep Country Blues" best explains his appeal, though the title track, "Forty Hours" and "You Can't Ever Tell" may have more commercial potential. Waylon and Willie, watch out!

UNIVERSE CITY

MIDLAND INTERNATIONAL BK11-1368 (RCA) (6.98)

The character of Universe City is part New York, part Philadelphia and all disco. Yet, while the entire first side, for example, is readily danceable, each cut has its own emphasis making for welcome changes of pace, vocal orientation and instrumental radiance. "Central Park" and "Touch Me" are global winners.

SLIM HARPO . . . KNEW THE BLUES

EXCELLO 28030 (Nashboro)

Slim Harpo died in 1970, a rockin' blueser on electric guitar, mouth-harp and vocals. "Knew the Blues" is a two-record collection including 25 tracks recorded by Harpo over the years. Carefully assembled, with fine masterings, blues enthusiasts will pick up on this set quickly and enthusiastically.

CARROLL O'CONNOR SINGS FOR OLD P.F.A.R.T.S. (PEOPLE FAVORING A RETURN TO SENTIMENT)

AUDIO FIDELITY AFSD 6276 (6.98)

A tasty effort that's more musical than one might expect. MOR stations should find much that's suitable from the songbags of Rodgers & Hart, Kalmar-Ruby-Hammerstein, Irving Berlin, et. al. O'Connor interrupts with a few brief mid-chorus descriptive monologues.

Monarch: Growth & Change Through The Years

■ LOS ANGELES—Monarch Records has just celebrated its 30th anniversary. Nate DuRoff, Monarch's founder, has vivid recollections of those beginning days: "I decided to try and start my own company in the latter half of 1945. We set up in a converted store with not quite 2500 square feet of working space. By the early part of '46 the operation really got underway—there were four presses and a staff of four operators to run them.

"At a push," he recalls, "we could turn out as many as 2000 records a day. In those days, of course, records only came in the form of 10 inch shellacs."

During the late 1940s the industry was revolutionized by the introduction of the 7 and 12-inch vinyl discs such as we know today. This development quickly made the operation. It was a critical period, but Monarch weathered the transition well and continued to thrive.

Monarch had started business with a roster of one client—the now defunct Black & White record label. Some of the other companies who began to use their services in the early days included Vee Jay, Apollo, Imperial, Chess/Checker/Cadet and Atlantic Records. And the list continued to grow as the years passed, coming

Fantasy Taps Milrod

■ BERKELEY—Michael Milrod has joined Fantasy/Prestige/Milestone as east coast promotion director. The announcement was made by Ralph Kaffel, president of the labels, who said Milrod will begin work immediately.



Michael Milrod

Most recently with Buddah, Milrod also spent over three years at London Records, where he was east coast regional promotion manager. Earlier he had worked with Roulette Records, again doing east coast promotion. Milrod's entrance to the music business was as assistant music director at WVNJ in New York in 1968.

Milrod will be based at Fantasy/Prestige/Milestone's New York office at 15 Columbus Circle.

to include such labels as Uni, ABC and Elektra.

Under the skillful guidance of DuRoff, Monarch's reputation spread, its facilities expanded, and the Los Angeles operation became firmly established as the largest independent plant in the western half of the country.

In looking back over the past three decades, DuRoff especially delights in recalling such events as pressing the very first records for a brand new company headed by an enterprising young man from Detroit. That young man's name was Berry Gordy, Jr., and his little company blossomed into the multi-million dollar Motown Corporation.

A&M was another fledgling label for whom Monarch pressed the first releases—both singles and albums. That was more than 12 years ago, and the two companies still have a strong ongoing relationship.

Just over five years ago, Monarch was acquired by Viewlex, Inc. However, this move did not interfere with the day-to-day independent operation of the company. Nate DuRoff remained general manager of the plant until the middle of last year, when he stepped up to the position of vice president of sales for the entire custom services division of Viewlex. His former assistant, John Williams, then took over as general manager, but DuRoff still maintains an active role in Monarch, now serving as executive vice president of the plant.

Monarch Records today employs more than 300 people, a good number of whom have been on staff for many years. It is with special pride that DuRoff singles

out seven of his employees who have worked with him for more than 20 years: Dave Rothstein, Dorothy Stoller, Teruo Mitooka, Ken Minobe, Tosh Maruno, Charlie Bolden and Lewis Burciago.

Monarch's operations today provide a sharp contrast to the humble beginnings of 30 years ago. The plant now occupies an area of more than 200,000 square feet. Producing both singles and lps, they can now easily turn out more than 200,000 records a day. Among the labels currently being served by Monarch are A&M, Atlantic, Buddah, Island, Polydor/MGM, ABC and Scepter.

Six LP Releases Set by Capitol

■ LOS ANGELES — Capitol Records is set to release a half dozen new pop albums in March, according to Jim Mazza, CRI vice president, marketing. Ethos debuts with "Ethos (ardour)" while Jane, a four-man group from West Germany, is represented by "Jane III," their third album, but the first release in the United States.

The Pousette-Dart Band debuts with their namesake lp that was recorded in Nashville with Norman Putnam producing.

In the field of pop-rock, Bo Donaldson and the Heywoods release their first Capitol lp, "Farther On," which was produced by the Nicky Chinn-Michael Chapman team. Also included in the release are Status Quo's second Capitol album, titled after the group, and the Slick Band's self-titled debut lp.

MCA Signs Man



MCA Records has signed Welsh band Man to a long-term worldwide recording contract according to MCA Records president J. K. Maitland. The members of Man are Deke Leonard and Micky Jones (guitar, vocals), Phil Ryan (keyboards), John Mackenzie (bass) and Terry Williams (drums). The band's first album for MCA, titled "The Welsh Connection," will be released in the United States in April. It will be followed by a North American tour. Pictured at the signing in London are, from left: Peter Robinson, U.K. head of MCA Records; Mickey Jones of Man; Barrie Marshall, the band's manager; and Lou Cook, MCA Records vice president of administration.

Timberlane To Rep Three Chicago Members

■ LOS ANGELES—Robert Lamm, James Pankow and Peter Cetera have announced the conclusion of a pact with Timberlane's Bruce Kramer for representation of three of these founding members of the group Chicago's publishing interests in the U.S. and Canada.

Timberland Music will represent the catalogues of Robert Lamm (Laminations Music), James Pankow (Make Me Smile Music, Moose Music) and Peter Cetera (Polish Prince Music).

Many of the songs that have brought Chicago to their present status have been written by Lamm, Pankow and Cetera, including "Does Anybody Really Know What Time It Is," "Saturday in the Park," "Make Me Smile," "Colour My World," "Wishing You Were Here," and "Feelin' Stronger Every Day."

Timberlane has already started to exploit the catalogue by acquiring covers by such artists as Tony Orlando and Charity Brown, with others soon to follow. Timberlane Music, Ltd. is located at 9229 Sunset Boulevard, Suite 811, Los Angeles, California 90069, telephone: (213) 550-7427.

Frampton Gold

■ LOS ANGELES — Three weeks after its release, Peter Frampton's live four-sided album, "Frampton Comes Alive," was certified gold by the RIAA.

What they couldn't sing on Australian radio, they're singing on their American tour.



SOUL TRUTH

By DEDE DABNEY



■ **HOLLYWOOD:** Personal Pick: "Livin' for the Weekend" — O'Jays (Philadelphia International). By popular request, this particular cut has been extracted from their recent lp. The "B" side of this certain million seller is another melodic beauty — "Stairway to Heaven."

UP & COMIN': This segment of the column will be devoted to new artists whose particular style will make the grade with reference to charts and airplay. It is strictly this editor's opinion.

"How Can I Be A Witness" — R.B. Hudmon (Atlantic).

DEDE'S DITTIES TO WATCH: "Thank You Baby" — Leone Thomas (Don); "Disco Connection" — Isaac Hayes (ABC); "Get Off Your Butt" — Debbie Hines (Keck).

William "Boy" Brown passed away in his sleep February 16th at his home, 4404 Raven St., Beaumont, Texas. Brown was 48 and had 21 years of experience as a radio announcer. He is survived by his wife, Maryann, and eight children. Our deepest condolences are extended to William "Boy" Brown's family.

On the light side: Aretha Franklin is currently in Chicago with Curtis Mayfield cutting the soundtrack to "Sparkles."

Jerry Boulding's recent dismissal from WCHB-AM (Detroit) has been the subject of much discussion. When recent attempts were made to contact either Boulding or Wade "Butterball" Briggs, station manager of WCHB-AM, we were informed that Briggs "was not accepting phone calls." However, through the grapevine, we found out that Boulding's dismissal was because ratings were not up to par.

WENN-AM & FM (Birmingham) has acquired a new owner by the name of Dr. A. G. Gaston. He, at the outset of this recent acquisition, placed Larry Hayes as station manager. It is now alleged that Shelly Stewart, Tall Paul, Thin Man, Pat Williams and Erskin Fauch walked off the air at approximately 7:00 a.m. February 13th in favor of the last manager, Joe Lacky. At this time (13) the station was off the air for about two hours. At press time we have no further details, however, the announcers have not returned.

This column has not been carrying details of the Grand Jury trial emanating from Newark, New Jersey. However, the current testimony of E. Rodney Jones, Rudy Green and Bill Williams has made an explosive impact on the industry. When contacted, Jones states that he has been misquoted in many publications and that AP carried the correct story and that the monies he received were considered a

gratuity and they had no influence on him when he compiled the WVON playlist.

Bruce Greenberg, formerly with MGM and ATV, has now been appointed vice president and general manager of WMOT Productions in Philadelphia.

Appointed to assistant r&b national crossover director at Chelsea Records was Cliff Gorov, working under Chris Clay. This appointment was made by Buck Reingold, vice president and general manager of the company.

Newark Trial (Continued from page 3)

question belonged to Shep and Davis. None of the other defendants called witnesses. Then, in a surprise development, Judge Frederick Lacey directed an acquittal in the case against Carmine DeNoia. Judge Lacey gave no reason for his acquitting DeNoia, but his defense attorney, Thomas Higgins, had argued that none of the testimony presented in the trial had indicated that his client was part of the alleged conspiracy. Lacey denied motions for acquittal made for the other defendants.

The last group of witnesses called by Assistant U.S. Attorney Thomas Greelish were three men who were disc jockeys or program directors of rhythm and blues radio stations at the time of the alleged "payola" payments. Called first was Earl Rodney Jones, who is still the program director of WVON, Chicago, Illinois. Testifying with immunity from prosecution, Jones told of several meetings with Brunswick promotion director Melvin Moore between 1972 and 1974. At these meetings, which Jones said usually took place at Moore's room at the Conrad Hilton Hotel in Chicago, Jones testified Moore handed him cash payments of between \$300 and \$500, with a simple "thank you" as the only explanation from Moore.

Jones testified that he had a conversation with Nat Tarnopol in February, 1972, in which Jones expressed interest in attending the NARM convention in Los Angeles. Jones said that he later flew

to Los Angeles with "airline tickets paid for by Brunswick." He said another trip to California was paid for by Brunswick after he had a conversation with Carl Davis regarding his desire to see the Chi-Lites perform there.

In cross-examination attorneys for both Moore and Tarnopol questioned Jones about the alleged considerations paid to him. Jones told both lawyers that he never deviated from his policy of playing only the records which he considered to be hits or potential hits because of the money or trips he received. Jones told Peter Parcher, Tarnopol's lawyer, that Tarnopol never asked him to play a record for reasons other than it was a good record. Martin Cohen, Moore's attorney, said that Jones and Moore have been friends for over 20 years and that Jones had often loaned money to Moore without a day of accounting.

In direct examination Jones said that he had received money from other record companies. In Cohen's cross-examination he listed Avco, Philadelphia International, All Platinum, Stax and Chess as the companies that have allegedly given him money.

The other radio men called to the stand with grants of immunity were Roosevelt Green who was program director of WJMO in Cleveland, Ohio, from 1971-73, and Willie L. Williams who was a deejay and program director at WCHB, Detroit, Michigan. Williams was dismissed as program director at WCHB in 1972, but

(Continued on page 61)

R&B PICKS OF THE WEEK

SINGLE



DAVID RUFFIN, "HEAVY LOVE" (Interior Music/Van McCoy Music, Inc. & Warner Tamerlane, BMI). It's heavy! Loaded with the fullness of strings and horns, which gives Ruffin an added plus, this disc heralds the rebirth of this artist. Vocal background is all there, compliments of Faith, Hope and Charity. There is no need to look back; Ruffin has created a following of many fans. Motown M 1388.

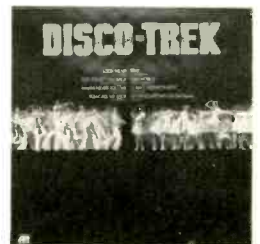
SLEEPER



KELLEE PATTERSON, "I'M GONNA LOVE YOU JUST A LITTLE MORE, BABY" (January Music / Sa-Vette Music, BMI). This young lady is quite talented, bubbling over with singing, acting and other outstanding creative energies. Ms. Patterson, once a Miss America candidate, has switched labels and has the potential to make the people stop, look and listen. Strong, spicy ingredients show off her potential as a leading songstress. Shady Brook 45-021.

ALBUM

"DISCO-TREK." Atlantic's own Anita Wexler supervised in piecing together this up-tempo ditty. It's done with a masterful touch on such cuts as "Look Me Up" and "I Can't Understand It." All of these tunes were, at one time, top chartmakers. Every disco should have this one for continuous dancing. The energy of this lp can be felt by all. Atlantic SD 18158.



RECORD WORLD THE JAZZ LP CHART

FEBRUARY 28, 1976

- CITY LIFE**
BLACKBYRDS—Fantasy F 9490
- FEELS SO GOOD**
GROVER WASHINGTON, JR.—
Kudu KU 2451
- PLACES AND SPACES**
DONALD BYRD—Blue Note
BN LA549 G (UA)
- NEW YORK CONNECTION**
TOM SCOTT—Ode SP 77033 (A&M)
- TOUCH**
JOHN KLEMMER—ABC ABCD 922
- JOURNEY TO LOVE**
STANLEY CLARKE—Nemperor NE 433
(Atlantic)
- VISIONS OF A NEW WORLD**
LONNIE LISTON-SMITH & THE COSMIC
ECHOES—Flying Dutchman BDL1 1196
(RCA)
- HAVE YOU EVER SEEN THE RAIN**
STANLEY TURRENTINE—Fantasy F 9493
- MAN-CHILD**
HERBIE HANCOCK—Columbia PC 33812
- BRASS CONSTRUCTION**
United Artists LA545 G
- MYSTIC VOYAGE**
ROY AYERS UBIQUITY—Polydor PD 6057
- PRESSURE SENSITIVE**
RONNIE LAWS—Blue Note BN LA452 G
(UA)
- ANYTHING GOES**
RON CARTER—Kudu KU 2551
- I LOVE THE BLUES/SHE HEARD MY
CRY**
GEORGE DUKE—BAS F M 25671
- TROPEA**
JOHN TROPEA—Marlin 2200 (TK)
- MELLOW MADNESS**
QUINCY JONES—A&M SP 4526
- DON'T IT FEEL GOOD**
RAMSEY LEWIS—Columbia PC 33800
- BOLLING: SUITE FOR FLUTE & JAZZ
PIANO**
JEAN PIERRE RAMPAL—Columbia
M 33233
- THE LEPRECHAUN**
CHICK COREA—Polydor PD 6062
- BELLAVIA**
CHUCK MANGIONE—A&M SP 4557
- COKE**
COKE ESCOVEDO—Mercury SRM 1 1041
- KOLN CONCERT**
KEITH JARRETT—ECM 1064/1065
(Polydor)
- MARCHING IN THE STREETS**
HARVEY MASON—Arista 4054
- INNER WORLDS**
MAHAVISHNU ORCHESTRA/JOHN
McLAUGHLIN—Columbia PC 33908
- MISTER MAGIC**
GROVER WASHINGTON, JR.—
Kudu KU 2051 (Motown)
- FROM SOUTH AFRICA TO SOUTH
CAROLINA**
GIL SCOTT-HERON & BRIAN JACKSON—
Arista 4044
- BACKHAND**
KEITH JARRETT—Impulse ASD 9305 (ABC)
- GEARS**
JOHN HAMMOND—Milestone M 9062
- BACK TO BACK**
BRECKER BROTHERS BAND—Arista 4061
- BELIEVE IT**
THE NEW TONY WILLIAMS LIFETIME—
Columbia PC 33836
- VENUSIAN SUMMER**
LENNY WHITE—Nemperor NE 435
(Atlantic)
- JIM HALL LIVE**
HORIZON SP 705 (A&M)
- BEFORE THE DAWN**
PATRICE RUSHEN—Prestige P 10098
- CONFESSIN' THE BLUES**
ESTHER PHILLIPS—Atlantic SD 1680
- RETURN TO FOREVER**
CHICK COREA—ECM 1022 (Polydor)
- IN THE LIGHT**
KEITH JARRETT—ECM 1033/34 (Polydor)
- L.A. EXPRESS**
Caribou PZ 33940 (Col)
- CHAIN REACTION**
CRUSADERS—ABC Blue Thumb
BTSD 6022
- FANCY DANCER**
BOBBI HUMPHREY—Blue Note
BN LA550 G (UA)
- NUCLEUS**
SONNY ROLLINS—Milestone M 9064

RECORD WORLD FEBRUARY 28, 1976

Newark Trial (Continued from page 58)

stayed on at the station in other capacities until March, 1973. Green said that Melvin Moore gave him about \$100 at a meeting November, 1972, with "thanks" as the only explanation. Cohen, questioning Green about the nature of the payment, brought out that the day of the payment was approximately the same as Green's birthday and was the same day that Moore took Green out to dinner in honor of his birthday. Green said that Moore never suggested a Brunswick record should be played on WJMO for reasons other than it was going to be a hit.

The testimony of Willie Williams differed from the other program directors in that he was the only one to say that the cash payments allegedly made to him influenced what he would put on his station's playlist. Williams claimed to have met with Moore about six times at the St. Regis Hotel in Detroit where Moore each time allegedly gave him between \$25 and \$100 in cash. He also claimed that Moore directed

him to a one stop in Detroit called Soul Sounds where he picked up approximately \$50-\$100. This, he said, occurred about four times. Williams also testified that Nat Tarnopol called him to urge him to stay on a Jackie Wilson single because "if it pops . . . you have Jackie Wilson for a personal promotion date." Williams was a concert promoter in Detroit at the time, but the Jackie Wilson promotion never happened.

Judge Lacey will instruct the jury after the completion of final statements and summaries by both the defense and prosecution.

Chappell Pacts Nichols

■ LOS ANGELES — Composer Roger Nichols has signed an administrative agreement with Chappell Music, Inc. for his two publishing companies, Three Eagles Music (ASCAP) and Roger Nichols Music (BMI). The signing was announced jointly by Norm Wiser of Chappell and Roger Nichols.

Calla Releases First LP



Shown gathered together upon the release of the first album on Calla Records, entitled "The Best of Both Worlds" by Both Worlds, are from left: (standing) Eddie Harris, midwest promotion; Carl Post, vice president in charge of sales; Bob Currington, vice president of a&r; Rockie G., east coast promotions and Clayton Roberts, producer and arranger of "The Best of Both Worlds." Seated, from left, are: Jimmy Bee, west coast promotions; Nathan McCalla, president of Calla Records; Leroy Little, southern promotions.

AM Action

(Continued from page 24)

novelty record success, this cute ditty seems to be sweeping up major stations by the ton. Picked a few weeks ago by WOKY, WMAK, WAKY, WLAC, Z93, and WERC and last week by KLIF, WIBG and WLAC. The action this week has more than doubled. New support from WFIL, KFRC and WNOE, as well as WPGC, WMPS, WCOL, WCFL and WGCL. Older demographics prevail.

Carpenters (A&M) "There's A Kind Of Hush (All Over The World)." Instant acceptance to this new version of one of Herman's Hermits biggest with out-of-the-box adds from KHJ, KILT, WRKO, KFRC, KLIF, WHBQ, KTLK, KXOX and WPGC. Starting off with a bang!

RECORD WORLD THE R&B LP CHART

FEBRUARY 28, 1976

- RUFUS FEATURING CHAKA KHAN**
ABC ABCD 909
- GRATITUDE**
EARTH, WIND & FIRE—Columbia
PG 33694
- WAKE UP EVERYBODY**
HAROLD MELVIN & THE BLUENOTES—
Phila. Intl. PZ 33808 (Col)
- BRASS CONSTRUCTION**
United Artists LA545 G
- FAMILY REUNION**
O'JAYS—Phila. Intl. PZ 33807 (Col)
- WHO I AM**
DAVID RUFFIN—Motown M6 84951
- HE'S A FRIEND**
EDDIE KENDRICKS—Tamla T6 34351
(Motown)
- MOVIN' ON**
COMMODORES—Motown M6 84851
- THE SALSOUL ORCHESTRA**
Salsoul SZS 5501
- DANCE YOUR TROUBLES AWAY**
ARCHIE BELL & THE DRELLS—
TSOP PZ 33844 (Col)
- MOTHERSHIP CONNECTION**
PARLIAMENT—Casablanca NBLP 7022
- SPINNERS LIVE**
SPINNERS—Atlantic SD2 910
- WHEN LOVE IS NEW**
BILLY PAUL—Phila. Intl. PZ 33843 (Col)
- FEELS SO GOOD**
GROVER WASHINGTON, JR.—
Kudu KU 2451
- LET THE MUSIC PLAY**
BARRY WHITE—20th Century T 502
- THE BEST OF GLADYS KNIGHT & THE
PIPS**
Buddah BDA 5653
- GROOVE-A-THON**
ISAAC HAYES—ABC ABCD 925
- LOVE TO LOVE YOU BABY**
DONNA SUMMER—Oasis OCLP 5003
(Casablanca)
- RATTLESNAKE**
OHIO PLAYERS—Westbound W 211
(20th Century)
- TURNING POINT**
TYRONE DAVIS—Dakar DK 76918
(Brunswick)
- RAISING HELL**
FATBACK BAND—Event EV 6905 (Polydor)
- MYSTIC VOYAGE**
ROY AYERS UBIQUITY—Polydor PD 6057
- CITY LIFE**
BLACKBYRDS—Fantasy F 9490
- DISCO CONNECTION**
ISAAC HAYES MOVEMENT—ABC
ABCD 923
- PLACES AND SPACES**
DONALD BYRD—Blue Note BN
LA549 G (UA)
- SHOWCASE**
SYLVERS—Capitol ST 11469
- JEALOUSY**
MAJOR HARRIS—Atlantic SD 18160
- BEAST FROM THE EAST**
MANDRILL—United Artists LA577 G
- DRAMA V**
DRAMATICS—ABC ABCD 916
- INSEPARABLE**
NATALIE COLE—Capitol ST 11429
- DISCO-FIED**
RHYTHM HERITAGE—ABC ABCD 934
- BAD LUCK**
ATLANTA DISCO BAND—Ariola America
ST 50004 (Capitol)
- SMOKEY'S FAMILY ROBINSON**
SMOKEY ROBINSON—Tamla
T6 34151 (Motown)
- BOHANNON**
HAMILTON BOHANNON—Dakar
DK 76917 (Brunswick)
- BACK TO BACK**
BRECKER BROTHERS BAND—Arista 4061
- FEEL THE SPIRIT**
LEROY HUTSON—Curtom CU 5010 (WB)
- NEW YORK CONNECTION**
TOM SCOTT—Ode SP 77033 (A&M)
- CONCERT IN BLUES**
WILLIE HUTCH—Motown M6 85451
- KC & THE SUNSHINE BAND**
TK 603
- HOT CHOCOLATE**
Big Tree BT 89512 (Atlantic)

Record World en Miami

By OMAR MARCHANT

El nuevo año ha proyectado inusitada actividad artística a esta "capital del sol," a pesar del frío que ha llegado acompañando a las grandes figuras internacionales que han desfilado en las primeras semanas de 1976.

Uno de los shows más comentados fué el presentado por Discos Alhambra y la WCMQ-FM 92 con **Emilio José, Tony Carpenter, José Velez** y la sorpresiva presencia de **Julio Iglesias**. Por cierto, "Mi Barca" por **Emilio José** fué uno de los temas más vendidos en Miami en el mes de Enero . . . Desde Colombia tuvimos las actuaciones de **Oscar Golden**, quien siguió viaje a Ciudad México.

También vinieron a Miami durante los primeros días del año, **Lissette, Olga y Tony, Yolandita Monjue, Rolando LaSerie, y La Lupe**, la que está haciendo presentaciones ahora en el Centro Español.

Para febrero 22 se anuncian dos o quizás tres shows con **Sandro** en el "Gusman Hall," las

entradas para estas presentaciones se agotaron rápidamente. Para marzo 26, viernes, se anuncia una gran presentación de **Camilio Sesto** en el Miami Beach Convention Hall. **Julio Iglesias** volverá en mayo y es posible que **Vicente Fernández** sea contratado por un importante centro nocturno miamense.

Los Sobrinos del Juez, The Judge's Nephews, siguen subiendo en el Hit Parade Local con "Without your Tender Love," en español, "Vuelve Conmigo Amor."

Se anunció para el 28 de febrero, "El Super Baile" con **Johnny Ventura, Conjunto Universal y Los Jovenes del Hierro**. Este gigantesco baile se efectuará en el **Miami Flagler Dog Track**, siendo la primera vez que en este imponente coliseo se ofrece un baile. La capacidad de este local es ilimitada, cuenta con aire acondicionado y parqueo para 10 mil automoviles. Ahí estaremos de **animador** con el creador de "Un Poquito Para Atras Por Favor."

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



Según me comunica **Fred Weinberg** de Fred Weinberg Productions Inc., Nueva York, en charla sostenida con **George Simon** de The National Academy of Recording Arts and Sciences (NARAS) éste hubo de informarle que es muy posible que la categoría de Música Latinoamericana en las selecciones para los trofeos Grammy del año que viene sea eliminada, principalmente por la falta de interés mostrado por la industria latina en general en Estados Unidos. El único modo a través del cual se

pueden lograr triunfos ostensibles dentro del gran mercado en Estados Unidos es haciéndose miembro, principalmente de NARAS, Como quiera que la cantidad económica necesaria para ello y siendo la principal condición la de mantenerse activo en la industria, es tonto que las etiquetas latinas, músicos, productores y promotores no hagan fuerte su condición dentro de la agrupación para poder entonces reclamar mayor participación en todas las actividades de la industria en Estados Unidos. Las aplicaciones para hacerse miembro de NARAS pueden ser obtenidas solicitandolas al 21 West 58th St., New York, N.Y. 10019 o llamando al (212) PL5-1535. Hagamos fuerte a través de la unión de fuerzas.

Excelentes las actuaciones de **Eydie Gorme** a través del "Merv Griffin TV Show," donde interpretó canciones que serán incluidas en su próximo álbum "La Gormé," que Gala Records lanzará próximamente al mercado, con un contenido interpretado absolutamente en Español. **Steve Lawrence y Eydie** están actualmente presentándose con éxito imprecioso en el "Caesar's Palace" de Las Vegas y la audiencia en general ha respondido muy favorablemente a favor de las tres canciones en Español que se han incluido en el repertorio. Entre ellas se encuentra "Quiereme Mucho" en ritmo "hustle" . . . Después de las actuaciones de los **Fania All Stars** en el Lyceum Ballroom de Londres, el efecto inmediato ha sido un movimiento activo en las ventas de este producto, así como mayor difusión radial de los tres álbumes recientemente lanzados en Inglaterra, "Salsa," "Fania All Stars" y "Fania Live. Le empresa licenciada por Fania en Inglaterra es Island Records . . . Tomó los derechos Latin International de Los Angeles para el lanzamiento del catálogo Cymbal de **Aldemaro Romero** para Estados Unidos y demás mercados de habla latina . . . Hermosa la grabación simple que RCA de España acaba de lanzar al mercado en interpretación de **Aparisi**. Los temas son "Amar sin Amar" y "Guitarra de tu Cuerpo" de la propia inspiración del cantante. Los arreglos fueron realizados por **Jesus Gluck** y bajo la dirección de **Myriam von Schrebler**.

Es esperado **Freddy Fender** en México el día 21 de Febrero para trabajar activamente en la promoción de su nuevo sencillo interpretado en Inglés y Español con "Wasted Days and Wasted Nights," así como sus álbumes. **Freddy** aparecerá en los principales shows televisivos "Siempre en Domingo" y "24 Horas." Será entrevistado en Radio Exitos, La Pantera y Radio XEB. Discos Musart ofrecerá una comida/recepción en su honor a la cual atenderán altas personalidades de la radio, televisión y prensa. También se planea una actuación gratuita de **Freddy** en Acapulco a favor de "D.A.R." (To Remember 25. Estará **Freddy Fender** de regreso en Estados Unidos para el día 26 de Febrero . . . Otro talento que viajará próximamente a México lo será **Gato Barbieri**, el talentoso



Aparisi



Freddy Fender



Gato Barbieri

(Continued on page 63)

WILLIE COLON

THE MOST ORIGINAL COMPOSER AND WRITER

Winner of L.N.Y. MUSIC AWARD FOR BEST TROMBONE

The Young Genius of Salsa Music



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LATIN AMERICAN HIT PARADE

Albums

Puerto Rico

By WTRR

1. **WILKINS**
WILKINS—Velvet
2. **AMOR LIBRE**
CAMILO SESTO—Pronto
3. **EL AMOR**
JULIO IGLESIAS—Alhambra
4. **ESTE ES . . . ISMAEL MIRANDA**
ISMAEL MIRANDA—Fania
5. **TU BOQUITA**
IRIS CHACON—Borinquen
6. **SE CHAVO EL VECINDARIO**
W. COLON/MON RIVERA—Fania
7. **NO VUELVAS A DEJARME**
GRAN TRIO—Montilla
8. **LA SELECTA**
RAPHY LEAVITT—Borinquen
9. **FLORECIENDO**
YOLANDITO MONGE—Coco
10. **ESCLAVO Y AMO**
PASTELES VERDES—Gema

Argentina

By CENTRO CULTURAL

1. **AMOR LIBRE**
CAMILO SESTO—RCA
2. **ROBERTO**
ROBERTO CARLOS—CBS
3. **PINK FLOYD**
PINK FLOYD—CBS
4. **JULIO IGLESIAS**
JULIO IGLESIAS—CBS
5. **PARA BAILAR EN JEAN**
VARIOS—EMI
6. **PATO C ESPECIAL VOL. 2**
PATO C ESPECIAL—RCA
7. **PESCADO RABIOSO**
LO MEJOR—Microphon
8. **SUPER EXITOS 76**
VARIOS—CBS
9. **INCONFUNDIBLES**
LOS WAWANCO—EMI
10. **MOVIMIENTO N3**
LUIS LANDRICINA—Phonogram

Nuestro Rincon *(Continued from page 62)*

argentino, creador de la banda sonora de la película de **Bernardo Bertolucci**, "Last Tango in Paris" (Ultimo Tango en Paris). Gato actuará en un concierto en Febrero 27 que se efectuará en el Teatro Ferrocarrilero de Ciudad Mexico y en Febrero 29 en "Dejalado" en Guadalajara . . . Nuestro cordial saludo a **Elaine Corlett**, International Director Artist Development de ABC Records . . . Ha sido nombrado **Alvaro Arango C.**, Supervisor Internacional de Discos Musart S.A. de Columbia. Alvaro será responsable de un ciclo de grabaciones para Musart, efectuadas en Colombia y otros países.

Comienza **Sandro** su nueva gira por Estados Unidos el día 21 de Febrero con actuaciones en el Coliseo Roberto Clemente de Puerto Rico. Después pasará a Miami, donde se presentará en el Gusman Philharmonic Hall, para debutar en el Madison Square Garden el 29 de Febrero . . . Hermosas las oficinas de Peer Southern de Miami, después de las redecoraciones efectuadas por su Director, **Omar Marchant**, también muy popular figura de la televisión miamense. Felicidades! . . . **Henry Gadelman**, abogado y consultor especializado en todos los pormenores de la industria de la grabación latina, acaba de abrir sus oficinas como Abogado y Consultor en la Av. Rio Branco, 156 Sala 627, Rio de Janeiro, Brasil, donde asistirá a todos los que soliciten sus servicios profesionales . . . Y ahora . . . ¡Hasta la proxima!

I received a letter from **Fred Weinberg** of New York, which reads: "I recently had the opportunity to meet with Mr. **George Simon** of The National Academy of Recording Arts and Sciences. He tells me that there may not be a Latin American category in the Grammy Awards next year, due to the lack of response by the Latin American industry. This makes me quite sad, as I have always felt that this was an extremely necessary category to strive for in our industry, and that the moment had finally arrived. I am sure that you feel likewise, being one of the few interested persons striving for the betterment of Latin American product. The only way to continue to be an integral part of the NARAS program is to make 'all' Latin labels, musicians, producers, promoters, etc., aware of this lack of enthusiasm, and ask them to join the Academy. (The fee is minimal and the requirements are that the individual or company be active in the record industry. That's all.) Applications can easily be obtained by writing the academy at: NARAS 21 West 58th St., New York, N.Y. 10019, or calling (212) PL5-1535." Well, Fred is right. What are we going to do now? I do not want to hear more complaints from any Latin record company. Move your tails so that we all can participate more strongly in the development of the Latin record industry in the States. And NARAS is the most important and necessary element in order to accomplish any success.

On Friday, February 13th **Eydie Gorme** performed on the Merv Griffin TV Show songs from her soon to be released album entitled "La Gorme" on Gala Records. **Steve Lawrence** and **Eydie Gorme** are completing a sellout engagement at Caesar's Palace in Las Vegas. The audience response to the three Spanish songs included in the show has been fantastic, especially "Quiereme Mucho," one of the sides on Eydie's new single, which is a hustle and should be great for the

(Continued on page 64)

Singles

Redlands, Cal.

By KCAL (BARDO SANCHEZ)

1. **DATE CONMIGO**
GERMAIN—International
2. **QUE HE DE HACER PARA OLVIDARTE**
MANOLO OTERO—Latin
3. **PORQUE ME ENAMORE**
EL COMBO UNIVERSITARIO—Latin
4. **LA BODA FATAL**
FEDERICO VILLA—Arcano
5. **NO PIENSES VOLVER**
CHAYITO VALDEZ—Cronos
6. **EL AUSENTE**
SANDRO—Americana
7. **EL BIMBO**
PERLA NEGRA—Gas
8. **AMOR LIBRE**
CAMILO SESTO—Pronto
9. **CONTRABANDO Y TRACION**
GERARDO REYES—Caytronics
10. **DOS CABALLOS FAMOSOS**
GILBERTO VALENZUELA—Gas

Argentina

By CENTRO CULTURAL

1. **CARA DE TRAMPOSO**
CACHO CASTANA—Phonogram
2. **ESCUCHAME**
TONY RONALD—Music Hall
3. **VOLVERVE**
DIEGO VERDAGUER—Music Hall
4. **LA NINA**
QUIQUE VILLANUEVA—RCA
5. **Y TE VAS**
JOSE LUIS PERALES—Microphon
6. **CORAZON. CORAZON**
JULIO IGLESIAS—CBS
7. **CUANDO QUIERAS, DONDE QUIERAS**
DYANGO—EMI
8. **DESTRAS DEL HORIZONTE AZUL**
LOU CHRISTIE—PS
9. **POR CULPA, POR CULPA DE TU AMOR**
LOS CUATRO SOLES—EMI
10. **PENAS Y TAN SOLO PENAS**
RAUL PADOVANI—EMI

Puerto Rico

By WTRR

1. **CIERRA LOS OJOS**
YOLANDITA MONGE
2. **NUNCA MAS PODRE OLVIDARTE**
LOS 4 SOLES
3. **ESCLAVOY AMOR**
LOS PASTELES VERDES
4. **AY AMOR**
LA PANDILLA
5. **AMOR LIBRE**
CAMILO SESTO
6. **BELLA SIN ALMA**
WILKINS
7. **TU BOQUITA**
IRIS CHACON
8. **QUE LO SEPA QUIEN LO SEPA**
RAUL MARRERO
9. **MAS TODO PASA**
SIGLO XXI
10. **BELLA SIN ALMA**
RICARDO COCCIANTE

New York (Salsa)

By JOE GAINES

1. **UN PUESTO VACANTE**
EDDIE PALMIERI—Coco
2. **YA LLEGO**
WILLIE COLON & MON RIVERA—Vaya
3. **AMOR PA QUE**
CONJUNTO CANDELA—Combo
4. **TANGERINE**
SALSOL ORCHESTRA—Salsoul
5. **SALSA**
LOUIE RAMIRES—Cotique
6. **NUMERO SIX**
BOBBY RODRIGUES—Vaya
7. **BAN BAN QUERE**
RAY BARRETTO—Fania
8. **LA COSA NO ES COMO ANTES**
ISMAEL MIRANDA—Fania
9. **EL TABACO**
EL GRAN COMBO—EGC
10. **LET'S DO THE LATIN HUSTLE**
EDDIE DRENNON & THE B.B.S.
UNLIMITED—Friends & Co.

La onda Tropical de POLYDOR



LUZ ROJA DE

SAN MARCOS

con Aniceto Molina

distribuido en méxico por polydor
en eua por miami records



Nuestro Rincon (Continued from page 63)

discos . . . The sound of salsa is making its biggest splash ever in the United Kingdom and Londoners are still reeling from after-effects of a mammoth concert-dance of the **Fania All Stars** last month at the Lyceum Ballroom. The immediate effect has seen a dramatic jump in sales and radio airplay for three Fania albums now in release in England: "Salsa," "Fania All Stars" and "Salsa Live." Fania Records is released exclusively in the U.K. by licensee Island Records . . . Latin International from Los Angeles got the rights to release in the States and Latin countries **Aldemaro Romero's** Cymbal catalogue . . . RCA released in Spain a single by their new talent **Aparisi** performing "Amar sin Amar" and "Guitarra de tu Cuerpo." Superb arrangements in this single are by **Jesus Gluck** and musical direction is by **Myriam von Schrebler**.

Freddy Fender will be in Mexico on February 21st to do several days' worth of promotion on behalf of his new single (in both English and Spanish) of "Wasted Days and Wasted Nights" as well as his albums. Freddy will be appearing on the major TV shows "Siempre en Domingo" and "24 hours." He will be interviewed on the major radio shows "Exitos," "La Pantera" and Radio XEB. There will be a dinner/reception in his honor with guests ranging from TV and radio per-

(Continued on page 65)

Record World en Argentina

By **JORGE MONTES**

■ Aumenta día a día la influencia de las grabaciones realizadas en Español en los distintos países del exterior, tales como Alemania, Japón, Turquía y Brasil. La Argentina deberá Centralizar con mayor fuerza la conquista de los mercados foráneos. Teniendo en cuenta la buena calidad de grabación lograda en estudios locales y como única posibilidad de amortizar los grandes costos actuales de producción, es una tarea especial para productores independientes dado que el exterior continua siendo virgen. En ese sentido debemos imitar los trabajos que realiza Brasil con sus cantantes, siendo el caso más reciente el de "Feelings" (Dime) grabado en estudios brasileños y colocado en los charts de EEUU y Europa, tanto en Inglés como en Español.

En jira promocional llegó a la Argentina el talentoso cantante de 23 años, **Claudio Gablioni**, primer lugar en Italia durante tres meses con su "Sebato Pomeriggio" (Sabado a la tarde). Claudio, que comenzó su carrera de cantante y compositor a los 17 años grabando un L.P. con profundos

temas poéticos, aspira a abrir mercados cantando en Español.

En visita de 10 días a nuestro país el Director de la Red de Radio Globo del Brasil, **Mario Luiz**, el hombre que dirige y programa 150 emisoras. En su opinión, él prefiere difundir los cantantes que de origen español graban en su propia lengua y a los que lo hacen en portugués.

Amplio suceso de ventas el album doble "Flecha Juventud" editado por RCA a precio super promocional, conteniendo temas de artistas argentinos y extranjeros. Han vendido 250,000 copias en cuatro semanas.

Disfal anuncia la salida del grupo de origen norteamericano **Los Sobrinos del Juez**, (The Judge's Nephews) excelentes intérpretes que cantan lo mismo en Inglés que en Español con la misma fuerza. El simple editado contiene "Without your Tender Love" y "Vuelve conmigo Amor." Disfal organiza una gran campaña promocional que conducirá indudablemente este tema hacia camino de éxito fuerte. También serán editados **Los Sobrinos del Juez** por los representantes de Uruguay y Paraguay.

Microfón lanzó el "elepé" de Sabú luego de varios problemas ocasionados por el conflicto de músicos que paralizó a parte de la industria. La tapa presenta al cantante en ropa de frac.

Excelente trabajo de difusión realiza Music Hall . . . Pasó por unos días **Joan Manuel Serrat**. El cantautor presentó su último L.P. editado por RCA . . . Se anuncia la salida de un disco de **Tomás Lundora** interpretando poemas. El mismo es editado por RCA . . . **Astor Piazzola** se apresta a viajar a París, donde se estrenará la película de **Jeanne Moreau**, en la cual la banda sonora es de su realización.



LATIN AMERICAN ALBUM PICKS



TU ME ENLOQUECES

SANDRO—Mericana XMS 138

Largamente esperada esta nueva producción de Sandro, no defraudará a sus fanáticos a través del mundo. Se luce el talentoso argentino en "Bésame," "Tú me enloqueces," "Hace tiempo mucho Tiempo" y "Solo me queda esperar." Temas de Sandro-Anderle.

■ Long awaited by his fans all over the world, this new production by Sandro will not frustrate them. Superb and more! "Una simple moneda," "Te Juro que Jamás he amado así," "Besame" and "Una Simple Moneda."



POR LA PUERTA GRANDE

NELSON NED—WS Latino WS 4077

Como el título indica, Nelson Ned abarcará exitosamente todos los mercados latinos con esta gran producción realizada en España bajo la dirección de José Luís Navarro. Resaltan "Vuelve" (Fabiano-Ned), "No Digas No" (N. Ned), "Jurame" (M. Grever), "Babalú" (Margarita Lecuona) y "Basta de tu amor" (N. Ned-Rozanla).

■ Nelson Ned from Brazil is at the peak of popularity in Latin America. This new package, recorded in Spain, will keep adding to his success. "Como un Gitano" (N. Ned), "A Pesar de Todo" (N. Ned), "Cuando te Encontré" (Ned-O. Cassab) and "Frases" (N. Ned-Elena Ned).



ESTE ES

ISMAEL MIRANDA—Fania XSLP 00480

Llena de salsa, ritmo y sabor, esta nueva grabación de Ismael Miranda está vendiendo fuerte en los mercados salseros. Arreglos de Jorge Millet, Louie Ramirez, Louie Cruz y Cabrerita. "La Cosa no es como antes" (I. Miranda), "Yo no me quejo" (W. Vargas), "Madre" (I. Miranda) y otros.

■ Spicy salsa sound at its best! Ismael Miranda is selling well with this new package. "María Luisa" (D.R.), "La Copa Rota" (B. de Jesus), "En mi Viejo San Juan" (N. Estrada), "Recordando" (I. Miranda) and others.



MIRA PARA ARRIBA MIRA PARA ABAJO

KATUNGA—Arcano DK11 3323

El muy rítmico conjunto argentino Katunga en un repertorio extremadamente comercial dentro del cual resalta el tema del título. También buenos en "Por una Negrita" (P. Ortega-L. Fransen), "Palo Bonito" (H. Rico), "Acalorado" (A. Joen D. Vangarde) y "Un paso aquí un paso allá" (L. Fransen).

■ This very rhythmic and contagious sound is selling nicely in several areas. The Katunga's smash hit, "Mira para Arriba Mira para Abajo," is included. Also "Oh Cherie" (C.A. Altamirano-J. Alberto), "Adiós mi linda María" (L. Fransen-Palito Ortega) and "En el Sube y Baja" (Ortega-Fransen).

Fowler to World Wide

■ LOS ANGELES — Paul Smith has announced the appointment of Fred Fowler as an agent to World Wide Artists. Fowler will be dealing with artists, promoters, schools and clubs.

Prior to joining World Wide Artists, Fowler was handling all the midwest accounts for Apogee Management.

Evans Bows NIA

■ LOS ANGELES — Frank A. Evans, Jr. has announced the formation of NIA, Inc., a concert promotion company that will specialize in the promotion of soul and rock concerts throughout the United States.

The firm's offices are located at 1888 Century Park East, Suite 1008, Century City, California.



ASF Begins '76 Competition

■ LOS ANGELES—The American Song Festival has announced the official opening of its 1976 (third annual) songwriting competition.

In making this announcement, Tad Danz, managing director of the ASF, cited an expanded prize structure and broadened opportunities for professional exposure as definite plus factors in the success of this year's competition.

All of the songs that are entered are judged by music industry professionals, offering an accessibility to professional opinion that is unique in this field. During the past two competitions — along with awarding over a quarter of a million dollars in prize money — the efforts of the Song Festival have resulted in many of the entrants being contracted to major music publishers, producers and record companies. Additionally, entered songs have gone on to be recorded by such noted artists as Barry Manilow, The Stylistics, B.J. Thomas, The Oak Ridge Boys and Al Martino, among others.

Danz also announced that the Third Annual ASF is offering some new features to its 1976 entrants:

Added to the four amateur musical categories of country, easy listening, folk and gospel/inspirational will be two new categories: top 40 (rock/soul) and instrumental jazz. The professional division will feature the musical categories top 40 (rock/soul), country and easy listening.

For each entry (and in each category) submitted, entrants may receive, free of charge, a "Judge's Assessment" of his/her song.

The "Judge's Decision Option," a feature started last year, will be repeated in the 1976 competition (25 percent of the top prize winners won in the cate-

gory that was selected for them by one of the judges). Also, the screening process will again be set up so that each entered song will be listened to at least twice.

Interested songwriters may contact the ASF at 5900 Wilshire Blvd., Los Angeles, California 90036 or call (213) 930-1090. Entry forms will be provided upon request and further information on the Song Festival may be obtained from ASF staff members.

Polydor Taps Epan

■ NEW YORK — Len Epan has been named west coast publicity manager of Polydor Incorporated, headquartered in the Polydor/MGM offices in Los Angeles.

Bishop at KLOS



Prior to leaving on a southern concert tour, Capricorn recording artist Elvin Bishop was in Los Angeles for a three night sold-out engagement at the Roxy. While in town Elvin stopped by the studios of KLOS to spread some Valentine's Day cheer and to say thanks for the airplay being given his new single "Fooled Around and Fell In Love." Shown from left: Jerry Longden (KLOS air personality), Debra Hoorelbeke (KLOS MD), Elvin Bishop, Lynne Richardson (Capricorn Records), Chris Crist (Warner Bros. promotion); (kneeling) Ruth Pinedo (KLOS programming assistant), Sam Russell (KLOS community switchboard).

De-Lite Completes Construction Of New Phila. Recording Studio

■ NEW YORK—Fred Fioto, president of De-Lite Records, has announced a major expansion by the label with the construction of their own recording studio in Philadelphia, the De-Lite Recorded Sound Studio. The first record released by the label that was recorded in their new studio is "Venus" by Frankie Avalon. Avalon is now in the studio completing his first album for De-Lite, distributed by PIP Records, a division of Pickwick International, Inc. The lp is scheduled for release in March.

Kool & the Gang, who have played a major role in the growth and success of De-Lite Records,

have spent many hours in the studio laying down tracks for future albums. Within the next few weeks, De-Lite will be releasing the second album by the Kay Gees, "Find A Friend," which was completely recorded and mixed in the new studio. Staff producer-writer Billy Terrell, who produces Frankie Avalon, is currently working in the studio on an album with singer Benny Troy.

At the present time, use of the De-Lite Recorded Sound Studio is limited exclusively to artists on the De-Lite, Vigor and Gang labels, but plans are being made for outside use in the near future. Built from the ground up especially for De-Lite Records by Philadelphia contractors Richard & James Mancini, the studio is equipped with modern 16-track equipment. Facilities for compatible 24-track recording will soon be installed.

Instruments

The De-Lite Studio has a full complement of musical instruments right on the premises which will be available on a rental basis. Nils Salminen is chief engineer at the studio, which can accommodate groups up to 25 pieces. De-Lite Records recently used the studio as the site of a large party welcoming Frankie Avalon back to Philadelphia. During the celebration, Avalon was presented with the key to the city and a replica of the Liberty Bell by a representative of Mayor Rizzo.

Staff producers and writers at the studio include Billy Terrell, Joe Renzetti, Ronald Bell and Kool & The Gang. The De-Lite Recorded Sound Studio is located at 3701 Ridge Avenue, corner of Hunting Park, in Philadelphia.

Nuestro Rincon (Continued from page 64)

sonalities to the Discos Musart executives, and of course, major press people. It is also planned for Freddy to appear at a benefit performance in Acapulco for "D.A.R." (To Give, to Help, To Remember") on February 25th. He will return to the States on February 26th . . . Another great talent who is also expected in Mexico is Argentinian **Gato Barbieri**, who is known mainly as the composer of **Bernardo Bertolucci's** revolutionary "Last Tango in Paris" soundtrack. Barbieri will appear in Mexico City on Feb. 27 at the Teatro Ferrocarrilero in a great concert and on Feb. 29 at the "Dejalado" in Guadalajara. Best regards to **Elaine Corlett**, intl. director, artist development for ABC Records, responsible for the international promotion of both Freddy and Gato . . . **Alvaro Arango C.** has been appointed as international supervisor for Discos Musart S.A. in Colombia, a post from which he will also produce product to be released by Musart internationally, mainly salsa music.

Sandro is expected in Puerto Rico on February 21st, for performances at the "Coliseo Roberto Clemente." From there, he will fly for performances at the Gusman Philharmonic Hall in Miami and on February 29th he will debut at Madison Square Garden in New York . . . Peer Southern's offices and facilities in Miami had been beautifully redecorated. Congratulations to **Provi Garcia** and **Omar Marchant**, general manager of the Miami branch . . . **Henry Gadelman**, attorney and consultant for the recording industry in Brazil, is opening his offices at Av. Rio Branco, 156 Sala 627, Rio de Janeiro, Brazil, from where he will assist and advise in all communications areas . . . And that's it for the time being!

AWB To Tour UK

■ NEW YORK — A major British tour has been scheduled for the Average White Band, to begin in mid-May and carry into June, when the band returns to the United States.

The group's U.K. concerts will follow recording sessions in New York, where the Average White Band last week began work on a third Atlantic lp.

Fantasy Quad Albums

■ BERKELEY — Ralph Kaffel, president of Fantasy/Prestige/Milestone, has announced the company's first quad release. The release includes "Creedence Gold" by Creedence Clearwater Revival, "Pieces of Dreams" by Stanley Turrentine, "Children of Lima" by Woody Herman, "Flying Start" by the Blackbyrds, "Stories to Tell" by Flora Purim and "Song of the New World" by McCoy Tyner.

Chelsea To Distribute Bee Gee and Eternal

■ LOS ANGELES — Wes Farrell, president of Chelsea Records, and Dr. Byron Spears, Jr., have entered into a joint venture whereas Chelsea will be worldwide distributor of Bee Gee and Eternal Records. Farrell made the announcement from the Wes Farrell Organization headquarters in Los Angeles.

Bee Gee, founded and built by Spears, is a black gospel-oriented label while Eternal is primarily sacred and white gospel music. Working with Spears will be LeRoy Lovett, formerly associated with Motown Records for seven years and prior to that with Gamble and Huff. Lovett will be the label's liaison with Chelsea in the daily working arrangement of the deal.

Dobie Gray Drifting in a New Direction

By ELIOT SEKULER

■ LOS ANGELES — Composed largely of gritty, up-tempo rock 'n roll songs, Dobie Gray's (Capricorn) "New Ray Of Sunshine" album represents a departure for the artist, whose music had, in recent years, taken on a country flavor and who had come to be known for his robust voicings of ballad-oriented material. Not that Dobie has abandoned his old style completely—his recently-released single, for example, is very much in the tradition of his "Lovin' Arms" record of two years ago—but his new work has far more punch and far more rock 'n roll to it than anything Dobie has done on record since the old "In Crowd" days.

"I think it has a different feel than the records I did with Mentor [Williams]," says the singer, who shares production credit on the new album with veteran Nashville studio man Troy Seals. "It's a lot funkier for one thing. Mentor has a mellower sound and I can thank him for all the beautiful ballads that we did. Perhaps we'll get together again someday on another record, but I was ready for something new. You have to keep being inventive or else you find yourself in a rut."

Dobie still professes a great affection for country, explaining that his earliest exposure to music was through two West Texas radio stations, one of which was an r&b-gospel format and the other a country station that gave him heavy doses of Hank Williams, Les Paul and Mary Ford and Patti Page. In the past few years, the artist has twice appeared on the Grand Ole Opry and was billed as a country singer in numerous other appearances. "I still have a lot of country fans," he boasts, "and I'm still into that music. But I enjoy dancing and having a good time, too, so I don't mind getting up and shaking my buns for a whole album."

In the studio, Dobie has been working, by and large, with the same contingent of musicians who accompanied him on all of his albums over the past few years, a group of players who, like Troy Seals, are among the most respected session men in Nashville. Included among them are David Briggs, Reggie Young, Tommy Cogbill and Kenneth Buttrey, names that are omnipresent on the liner notes of Nashville-spawned records. "You don't have to come out with a country-oriented sound when you record down south," said Dobie, asked why he had chosen to record a rock 'n roll album down in Nashville. "A lot of people aren't aware that you can get a really funky sound down there. But all

those musicians I work with, who play on about half the country records you hear, they also work for Aretha Franklin, Joe Tex and you-name-it. And they loved it when I came to town because they knew they were going to play some hot stuff."

Dobie describes his audience as consisting of a very mixed group of listeners and both his personal appearances and his current radio exposure would seem to confirm his observation. Stations of varying formats have been playing the current single, "If Love Must Go," including easy listening, pop and a smattering of both r&b and country outlets. A schedule of personal appearances is now being compiled, with the first date tentatively set for the end of February. In the past, Dobie has played such diverse venues as the Troubadour and the Fairmont Hotel chain, tailoring his shows for each specific audience. Having done a good deal of straight theatre in the past (he spent nearly two years in the cast of "Hair") he's continued to study acting and direction and hopes eventually to combine his dramatic and vocal abilities in his stage act. While touring Australia last year, he donned a costume during his act to deliver a narration for the song "Waltzing Matilda," and he's considered integrating a monologue from "The Death of Bessie Smith" into his current act. "I have some apprehensions about it," he confesses. "I'm afraid people won't understand what I'm trying to do, but eventually I'd



Dobie Gray

like to combine by singing and acting and have the people who come to concerts or clubs accept that type of thing."

Whatever new directions he may take, one constant in Dobie's act will almost certainly be the song that first brought him to national attention. "It annoyed me for a while because it's not me any more, but then Johnny Musso pointed out that it's really part of my life; I put it back in my act now," he said reluctantly. Later that week, Dobie jokingly introduced "The In Crowd" to a Troubadour audience. "Here's a song that will probably always be a part of my repertoire," he said. "In fact, it's part of my body now because I had to melt it down to use it in my teeth. You know how things go sometimes in this business."

Doobies' Down Under Gold



Warner Brothers recording artists the Doobie Brothers have just completed a tour of Australia and New Zealand that included an outdoor concert at the Sydney Showground where the group played to 21,000 people and one in Auckland with 30,000 people in attendance. While in Sydney, WEA Records Pty Limited held a reception and gold record presentation at which the Doobie Brothers were presented with 27 gold records for their albums "The Captain And Me," "Toulouse Street," "What Were Once Vices Are Now Habits," "Stampede," and the "Best Of The Doobie Brothers" album (available in Australia). Additionally, Doobie Brothers manager Bruce Cohn was presented with a platinum award, signifying sales in Australia of over 100,000 units of Doobie Brothers albums and tapes. Pictured above at the presentation from left are: Paul Turner, managing director, WEA, Doobie Brothers Mike McDonald, Pat Simmons, John Hartman, Keith Knudsen, Tiran Porter, Jeff Baxter and Doobie Brothers manager Bruce Cohn.

Buddah Releases Nine

■ NEW YORK — The Buddah Group will ship nine albums in the next eight weeks, it was announced by Lewis Merenstein, vice president and general manager of the company.

Spearheading the release is the new album by Melba Moore, produced by Van McCoy, entitled "This Is It." Merenstein and Ms. Moore will personally accompany an "impact caravan," presenting this new lp to all distributor personnel in seven marketing areas — New York, Chicago, Detroit, Philadelphia, Baltimore/Washington, Los Angeles/San Francisco and Cleveland. Joining them at these meetings will be Bernie Sparago (vice president & national album sales manager), Tom Cossie (vice president & director of pop promotion), Alan Lott (vice president & director of r&b operations) and Chuck Walz (eastern regional sales).

Several other Buddah artists will have lps included in this release. Norman Connors' album "You Are My Starship" follows his "Saturday Night Special." James Cotton's lp will be recorded live, and Papa John Creach is again working with Eddie Martinez as producer on his new lp, "Rock Father." Free Beer will release "Highway Robbery," and Black Ivory's next lp will be co-produced by Norman Harris.

Buddah's newest signings include Michael Henderson, bass player for Miles Davis. This release also marks the debut of two new labels to be distributed by The Buddah Group. Pi Kappa Records will release the "Super Disco Band," and Wynner Records will introduce Michael Wynn's "God Has Blessed Our Hands."

Gimbel and Fox Pact with WFO

■ LOS ANGELES—The Wes Farrell Organization has entered into a production arrangement with Charles Fox and Norm Gimbel, it was announced by Wes Farrell. Fox & Gimbel will produce a new group called The Glen Burton Experience for the Chelsea/Roxbury labels.

Vanguard Releasing 'Tuscaloosa' Caster

■ NEW YORK — Nat LaPatin, director of national sales and promotion for Vanguard Records, has announced that the label will release a live recording, original cast album of the cabaret musical, "Tuscaloosa's Calling Me, but I'm Not Going."

Recording is scheduled for the last week in February, with a rush-release planned for March.

CLASSICAL RETAIL REPORT

FEBRUARY 28, 1976

CLASSIC OF THE WEEK



TCHAIKOVSKY
PIANO CONCERTO NO. 1
BERMAN, KARAJAN
DG

BEST SELLERS OF THE WEEK

TCHAIKOVSKY: PIANO CONCERTO NO. 1—Berman, Karajan—DG

LISZT: SONATA IN B MINOR, MEPHISTO WALTZ, OTHERS—Berman—Columbia

LISZT: TRANSCENDENTAL ETUDES, OTHERS—Berman—Columbia

BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel

WAGNER: THE RHINEGOLD—Goodall—Angel

SAM GOODY/EAST COAST

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

CARLOS BY REQUEST—Columbia

HANDEL, HAYDN: CANATAS, ARIAS—Baker—Philips

KORNGOLD: DIE TOTE STADT—Neblett, Kollo, Leinsdorf—RCA

MAHLER: SYMPHONY NO. 3—Horenstein—Nonesuch

MAHLER: SYMPHONY NO. 5—Kindertotenlieder—Ludwig, Karajan—DG

LEONTYNE PRICE AND PLACIDO DOMINGO IN OPERA ARIAS—RCA

SIBELIUS: SYMPHONY NOS. 5, 7—Davis—Philips

BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel

TCHAIKOVSKY: PIANO CONCERTO NO. 1—Berman, Karajan—DG

KING KAROL/N.Y.

LISZT: SONATA IN B, MEPHISTO WALTZ, OTHER PIECES—Berman—Columbia

LISZT: TRANSCENDENTAL ETUDES, OTHER PIECES—Berman—Columbia

MOZART: DIE ZAUBERFLOETE—Klemperer—Angel

THE ESSENTIAL PAUL ROBESON—Vanguard

ROSSINI: IL BARBIERE DI SIVIGLIA—Sills, Gedda, Milnes, Levine—Angel

BEVERLY SILLS SINGS SONGS OF VICTOR HERBERT—Angel

TCHAIKOVSKY: PIANO CONCERTO NO. 1—Berman, Karajan—DG

TEBALDI AND PUCCINI—London

TOMITA: FIREBIRD—RCA

WAGNER: THE RHINEGOLD—Goodall—Angel

KORVETTES/N.Y.

LISZT: SONATA IN B MINOR, MEPHISTO WALTZ, OTHERS—Berman—Columbia

LISZT: TRANSCENDENTAL ETUDES, OTHERS—Berman—Columbia

PUCCINI: MASS—Corboz—RCA

RACHMANINOFF: PIANO CONCERTO NO. 3—Ashkenazy, Ormandy—RCA

THE ESSENTIAL PAUL ROBESON—Vanguard

STRAVINSKY: THE FIREBIRD—Boulez—Columbia

CLASSICAL STREISAND—Columbia

TCHAIKOVSKY: PIANO CONCERTO NO. 1—Berman, Karajan—DG

TCHAIKOVSKY: SYMPHONY NO. 4—Bernstein—Columbia

VIENNA CHOIR BOYS SERENADE—RCA

RECORD & TAPE COLLECTORS/BALTIMORE

ART OF COURTLY LOVE—Early Music Consort of London—Seraphim

BRAHMS: SYMPHONY NO. 1—Levine—RCA

DVORAK: PIANO CONCERTO—Frantz, Bernstein—Columbia

STEPHEN FOSTER: SONGS—Gregg Smith Singers—Turnabout

MUSIC OF THE MINSTRELS—Early Music Quartet—Telefunken

PHILHARMONIC SOLO—Mehta—London

RACHMANINOFF: CONCERTO NO. 3 FOR PIANO—Ashkenazy, Ormandy—RCA

RIMSKY-KORSAKOV: LE COQ D'OR SUITE—Ivanov—Angel/Melodiya

TCHAIKOVSKY: PIANO CONCERTO NO. 1—Berman—Karajan—DG

TEBALDI AND PUCCINI—London

ODYSSEY/SAN FRANCISCO

BRAHMS: SYMPHONY NO. 1—Levine—RCA

CHOPIN: PRELUDES—Pollini—DG

LISZT: TRANSCENDENTAL ETUDES, OTHER PIECES—Berman—Columbia

MOZART: MASS IN C MINOR—Te Kenawa, Leppard—Seraphim

OFFENBACH: LA PERICHOLE—Markovitch—EMI (French)

PROKOFIEV: ROMEO AND JULIET—Maazel—London

BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel

CLASSICAL FAVORITES FOR STRINGS—Somary—Everyman

TCHAIKOVSKY: PIANO CONCERTO NO. 1—Berman, Karajan—DG

WAGNER: THE RHINEGOLD—Goodall—Angel

TOWER RECORDS/SAN FRANCISCO

BEETHOVEN: COMPLETE SYMPHONIES—Solti—London

GO FOR BAROQUE—Victrola

HANDEL: ORGAN CONCERTOS—Harnoncourt—Telefunken

LISZT: SONATA IN B MINOR, MEPHISTO WALTZ, OTHER PIECES—Berman—Columbia

LISZT: TRANSCENDENTAL ETUDES—Berman—Columbia

MOZART: MASS IN C-MINOR—Te Kenawa, Leppard—Seraphim

BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel

TCHAIKOVSKY: PIANO CONCERTO NO. 1—Berman, Karajan—DG

TOMITA: FIREBIRD—RCA

WAGNER: THE RHINEGOLD—Goodall—Angel

1975 Statistics from Schwann

By SPEIGHT JENKINS

■ NEW YORK—Every year at this time the forces of William Schwann up in Boston, Mass., issue their reports on what composers and performers have been most recorded, according to the Schwann Catalogue. As with most statistics, they are interesting in so far as they go; extrapolations as to real popularity are dangerous. One encouraging bit of news first: in 1975, there were 353 more stereo classical listings than in 1974, which brings the total back to the level of 1973. Not quite half of the composers' names to be added to the catalogue are still alive.

Schwann, incidentally, has in the last years moved away from being strictly a catalogue and has included a good many feature articles. This past year, in November, they celebrated the 75th birthday of Aaron Copand with five articles by Nadia Boulanger (the composition teacher to so many composers), Olga Koussevitsky (the conductor's widow), Harold Clur-

man of the theater, William Shumann, himself a composer, and Leonard Bernstein. In July, the record catalogue gave over its issue to a celebration of the bicentennial.

The Top 10

Bach, Mozart and Beethoven kept the positions of the top three among the composers most recorded last year; Mozart, however, was within two discs (115 to 113) of catching his older rival. Tchaikovsky maintained fourth place, which he has held for the past three years, but due to his centennial observances, Maurice Ravel moved up to fifth place. In sixth was Franz Schubert, and he was followed by two composers who had not made the 1974 list: Brahms and Wagner. In ninth place Franz Josef Haydn appeared on the list for the first time in three years, and Chopin maintained his tenth position. Schwann points out that Handel, who was fifth in 1973 and ninth in 1974,

(Continued on page 69)

CLASSICAL PICKS FROM COLUMBIA

★ A GREAT NEW RECORD OF THE MONTH ★

LEONARD BERNSTEIN CONDUCTS TCHAIKOVSKY



XM 33886, XMQ 33886

A definitive new performance at super special savings.



GERMANY

By PAUL SIEGEL



■ BERLIN—There is no after-MIDEM-blues in Germany, but rather celebration for the current success of German-produced hits in the U.S. A recent number one hit was **Donna Summer's** "Love To Love You Baby" produced in Germany by **Giorgio Moroder** and **Steve Bellotte**. It's on Oasis records and released Stateside through **Neil Bogart's** Casablanca Records. "Love To Love You Baby" is following the number one success path of **Silver Convention's** "Fly, Robin, Fly."

Future international breakthroughs with German hits can be expected from the **Berry Lipman Orchestra**, with **Steve Lawrence** and **Edyie Gorme's** new label and with **Dick Broderick's** MIDEM find for his Morningstar label, **Big Band Brasini**.

Riding the top of the singles charts is the Swedish group **ABBA**, with "Mama Mia" on German Polydor . . . New in the top singles chart is **Bernd Cluver's** Hansa Records release "Ein Fremdes Madchen" (A Strange Girl), published by Troja/Intro . . . A strong candidate for top 10 honors is EMI-Electrola's "Mississippi" by **Pussycat**, published by **Rolf Baierle's** Roba Music in Hamburg.

The top of the album charts is headed by "Super 20-Super New" recorded by various artists for **Monty Luftner** and **Friedrich Schmidt's** Hot firm . . . Gaining album chart action is Jupiter's "Silver Convention" record . . . On the classical side RCA is enjoying great success with the **Arturo Toscanini** edition of all of the Beethoven symphonies.

We should all have a moment of reflection on the passing of **Percy Faith**, a great artist and a great man respected all over the world . . . BASF Records seems to have a real find in **Batta Illic**, whose first record jumped into the charts immediately with deejays all over Germany . . . **Martha Glaser** is handling **Erroll Garner's** music and tours . . . Congratulations to Deutsche Austrophon Records for a very interesting new duo, **Dieter and Dino** . . . **Howard Carpendale** is due for an international hit on EMI-Electrola with a tune by America's **Ernie Sheldon** . . . **Freddy** of Polydor has a new hit record with "Morning Sky" . . . **Ralph Siegel** is producing **Roy Black's** comeback record called "Liebe, Wie Sie Dir Gerfällt" (Love How It Pleases You) . . . Brazil's **Enrique Lebediger** is travelling through Europe, establishing musical liaisons between his country and Germany . . . Congratulations to **Dr. Hans Sikorski** for his work on the Soviet pop concert at MIDEM . . . Publisher **Hans Bieerlein** is elated at hitting number one on the Automatenmarkt charts with **Heino's** "Komm In Meinem Wigwam."

CANADA

By LARRY LeBLANC



■ TORONTO—The official Olympic Games welcoming song, "Welcome To Montreal," recorded by **René Simard** on Columbia, is being regarded as possibly the first casualty of public scepticism of the Games scheduled for this summer in Montreal. The selection of the song, written by **André Mathieu** and **Claude Lacombe**, has been strongly criticized by the 50-member Quebec Songwriters and Composers Society, which feels that Olympic theme music should have been selected by means

of a nationwide contest. Most embarrassing for the Olympic committee is the virtual radio boycott of the record by radio stations and low sales figures of the disc (below 10,000 units). These numbers are especially embarrassing as **René Simard's** records often sell in the hundreds of thousands. COJO, the Olympic organizing committee, has hired a consultant to plug the song on radio and TV but both are staying clear of playing the tune.

First **Keith Hampshire** single for Axe Records is a remake of the **Herman's Hermits** "Into Something Good" . . . Capitol Records in L.A. is running a record contest in conjunction with **Hagood Hardy's**

(Continued on page 69)

ENGLAND

By RON McCREIGHT

■ LONDON—Top level changes at EMI take international marketing director **Leslie Hill** into the managing director's chair which **Gerry Oord** vacates to become deputy chairman to **Len Wood** with special responsibilities in a&r for all territories outside North America and Japan. **Roy Featherstone** continues as deputy managing director but has additional direct responsibility for artists, repertoire, marketing, promotion and sales, and also joins the board of MFP and World Records.

In her long and varied career **Elkie Brooks** has never been closer to becoming a major star. Ms. Brooks performed most of her impressive "Rich Man's Woman" album during a two hour show every night at Ronnie Scott's Club last week. An interlude of blues/jazz styled songs best demonstrated her undeniable versatility, but most outstanding titles were her own "Jigsaw Baby" and current single, "He's A Rebel" (A&M). This dynamic performance by the ex-Vinegar Joe leader when presented in the right International venues will see Elkie Brooks as one of the sensations of 1976.

Some excellent singles just released include "Spanish Wine" by **Chris White** (Charisma), "But Is It Funky" by **The Diversions** (Gull), "Arms Of Mary" by **The Sutherland Brothers & Quiver** (CBS), "Boulder To Birmingham" by **The Hollies** (Polydor) and "Stranger On The Shore" by **Martyn Ford** (Mountain). Elektra/Asylum has introduced a good package, their first since rejoining the WEA group, **The Eagles' "Greatest Hits 1971-75."** The company plans a 30 album promotion commencing March 1st, under the banner of "The E is back in WEA" including product by **Carly Simon, Bread, Joni Mitchell** and **Judy Collins**. Best new album of the week is **Genesis' "A Trick Of The Tail,"** which is the subject of Charisma's most extensive marketing campaign ever, consisting of TV, radio, national and music press advertising, in-store video presentations, window displays, and a mail-out to over 4000 dealers.

In town following up on MIDEM are several international personalities including **Volker Spielberg** of Intersong (Germany), who is laying plans for the next **5000 Volts** single; **Frank Donlevy** of Castle Music (Australia) who includes the renewal of a three year agreement with Magnet Music as one of several activities in the U.K.; **Clive Calder** and **Ralph Simon** of Musicpiece (South Africa) who have clinched representation of the new **Wayne Bickerton/Tony Waddington** company, Ladysmith Music; and Allo Music's **Maurice Bouchoux** (France) here for several meetings and to attend one of **10cc's** concerts.

Britain's newest commercial station, Thames Valley Broadcasting, will be launched on March 8th and from its Reading base will cover the Home Counties bordering on West London. First deejays on the air are **Paul Hollingdale, Mike Mathews, John Flower, Ruby James, Tim Rice** and **Mike Read**. Last station to open was Radio Orwell which covers the East Anglia area and initial surveys show they are reaching 70 percent of their potential audience.

Musexpo Reports Reservation Increase

■ NEW YORK—Roddy Shashoua, president of Musexpo '76, has announced that on the foreign and domestic fronts, reservations for booth space at Musexpo '76, which will take place at the Fairmont Hotel in New Orleans, September 8-11, are far exceeding all previous estimates.

Robert Des Lauriers

Robert Des Lauriers, executive director of Quebec House, a branch of the Government of Quebec, has announced that the Ministry of Cultural Affairs, Quebec, Canada has taken four booths at International Musexpo

'76 and will subsidize companies from Quebec who take their own booths for individual exhibits.

Last year, three governments, including the Government of Quebec, were exhibitors on subsidized exhibiting companies from their countries. This year, six such governmental participants are anticipated by Roddy Shashoua.

At the same time, RCA Records has reserved booth space at this year's Musexpo. Other exhibitors who have already reserved booth space include K-Tel, BMI, SESAC, Met Richmond-Seeco Records,

(Continued on page 69)

Canada (Continued from page 68)

"The Homecoming" lp. The label, through the 24 May stores, is giving away a trip to the winner's hometown along with awards for clerks and stores going over quota . . . Negotiations are on between **Gary and Dave** and Axe Records over the duo's renewal of their label contract . . . **Bruce Murray** in the west visiting radio stations to push his debut Quality lp. He's set as a special guest for a TV taping with his sister **Anne** and the **Edmonton Symphony** Feb. 23 . . . Balmur Ltd. has finally announced that **John Allan Cameron** has re-signed with Columbia Records and a new lp will be released in mid-March . . . **Skip Prokop's** new band **Harmony** has to come up with a new name due to the same name being used by a U.S. band.

John Capek and **Gene MacLelland** in L.A. mixing Gene's new Capitol lp . . . **Garfield** has been signed by **Mercury Records** and has been recording in San Francisco with **Elliot Mazer** producing . . . A&M Records ran a Canadian roster week with a publicity blitz on each of its Canadian acts. Each day was set aside for new act. The label also announced the addition of **Cherril and Robbie Rae** to the label's roster and their initial single, "Sign On The Dotted Line," produced by **Cliff Edwards** . . . Quality Records has signed a distribution pact with **Clyde Otis' Argon Productions** for Canada and the U.S. First release under the agreement is "I Belong To You" by **Ken Matthews** . . . New single by **Lynn Jones** for the Canadian Talent Library is "Come In From The Rain" produced by **Milan Kymlica** . . . **Domenic Troiano** has nailed down the personnel for his new band and starts rehearsals in two weeks.

Musexpo (Continued from page 68)

Country Records International, Sutton Record Company and Charlton Publications, among others.

Two talent showcases featuring top international talent will be hosted by Musexpo '76 on Wednesday and Thursday nights, Sep-

tember 8-9, in the 1800 seat International Ballroom of the Fairmont Hotel. In addition, facilities are available within the Fairmont Hotel for any record companies, booking agencies and managers who wish to showcase their artists during Musexpo '76.

Schwann Statistics (Continued from page 67)

has dropped below the top 15.

The catalogue also lists the 10 top classical performers, and this year the plumb of most records goes to Herbert von Karajan (and probably his Berlin Philharmonic without which he is rarely heard). Forty-five discs with the Austrian's signature were issued, as opposed to 26 last year and 28 the year before that. In second place and for obvious reasons—the RCA retrospective—appears suddenly Jascha Heifetz, a soloist in the area usually the domain of conductors. Eugene Ormandy is third and is followed by a maestro new to the list, Jean Martinon, interesting in that he is almost always found only on Angel. Leonard Bernstein has steadily lowered his number of recordings—from 61 in 1973 to 22 last year. The last five on the list are Neville Marriner (22), Antal Dorati (22), Daniel Barenboim (21), Leopold Stokowski (19) and Andre Previn (18). Barenboim was not on the list in 1973 or 1974; Stokowski led the pack last year with 61 recordings, but many of those were reissues.

The most recorded piece of 1975 is a real surprise, the Prelude and Liebestod from Wagner's *Tristan und Isolde*. Though Wagner prepared this concert version and certainly expected to have it performed, it does seem odd that the most recorded piece, receiving six new recordings, is a transcription of the original. Beethoven's

(Continued from page 67)

"Eroica" comes next with five and then six selections were recorded four times: Bach's Toccata and Fugue in D minor for Organ, Beethoven's Seventh Symphony, Liszt's two piano concertos, Musorgsky's *Pictures at an Exhibition* and Ravel's "La Valse" and "Bolero."

First Recordings

Schwann also comments on some of the first recordings. In operas the Korngold *Die Tote Stadt*, Rossini's *Siege of Corinth*, Vaughan Williams' *Sir John in Love* and Massenet's *La Navarraise* were certainly firsts, but there were others too such as Dallapiccola's *Il Prigioniero*. And the catalogue points out that the "Heifetz in Concert" album, issued by Columbia, is the first live recording ever made of the violinist.

If not a shocking year, at least a solid one. The overall concern has to be a familiar one: classical music is definitely in the grip of a love affair with the nineteenth century and we are almost in the twenty-first. No one, certainly not this writer, can even suggest an answer, but it would be healthy if next year more music—at least from this century—appeared on the list. As it is, we should take this opportunity to thank Schwann, not only for the list, but for existing. To the professional in the music business, life without the catalogue would be impossible.

ENGLAND'S TOP 25

Singles

- 1 DECEMBER '63 FOUR SEASONS/Warner Bros.
- 2 FOREVER AND EVER SLIK/Bell
- 3 I LOVE TO LOVE TINA CHARLES/CBS
- 4 RODRIGO'S GUITAR CONCERTO MANUEL & THE MUSIC OF THE MOUNTAINS/EMI
- 5 MAMA MIA ABBA/Epic
- 6 LOVE TO LOVE YOU BABY DONNA SUMMER/GTO
- 7 CONVOY C. W. McCALL/MGM
- 8 LOVE MACHINE MIRACLES/Tamla Motown
- 9 WE DO IT R & J STONE/RCA
- 10 DAT PLUTO SHERVINGTON/Opal
- 11 NO REGRETS WALKER BROTHERS/GTO
- 12 LOW RIDER WAR/Island
- 13 MOONLIGHT SERENADE GLENN MILLER/RCA
- 14 IT SHOULD HAVE BEEN ME YVONNE FAIR/Tamla Motown
- 15 SQUEEZE BOX THE WHO/Polydor
- 16 WALK AWAY FROM LOVE DAVID RUFFIN/Tamla Motown
- 17 RAIN STATUS QUO/Vertigo
- 18 LET'S CALL IT QUITS SLADE/Polydor
- 19 BABY FACE WING AND A PRAYER FIFE AND DRUM CORPS/Atlantic
- 20 I LOVE MUSIC O'JAYS/Phila. Intl.
- 21 SOMETHING'S BEEN MAKING ME BLUE SMOKIE/RAK
- 22 FUNKY WEEKEND STYLISTICS/Avco
- 23 MIDNIGHT RIDER PAUL DAVIDSON/Tropical
- 24 TUXEDO JUNCTION MANHATTAN TRANSFER/Atlantic
- 25 ANSWER ME BARBARA DICKSON/RSO

Albums

- 1 VERY BEST OF SLIM WHITMAN/UA
- 2 BEST OF ROY ORBISON/Arcade
- 3 MUSIC EXPRESS VARIOUS ARTISTS/K-Tel
- 4 DESIRE BOB DYLAN/CBS
- 5 STATION TO STATION DAVID BOWIE/RCA
- 6 24 ORIGINAL HITS DRIFTERS/Atlantic
- 7 A NIGHT AT THE OPERA QUEEN/EMI
- 8 MOTOWN GOLD VARIOUS ARTISTS/Tamla Motown
- 9 HOW DARE YOU 10cc/Mercury
- 10 STILL CRAZY AFTER ALL THESE YEARS PAUL SIMON/CBS
- 11 40 GREATEST HITS PERRY COMO/K-Tel
- 12 OMMADAWN MIKE OLDFIELD/Virgin
- 13 ABBA/Epic
- 14 BEST OF HELEN REDDY/Capitol
- 15 CARNIVAL MANUEL & THE MUSIC OF THE MOUNTAINS/EMI
- 16 LOVE TO LOVE YOU BABY DONNA SUMMER/GTO
- 17 SUNBURST FINISH BE-BOP DELUXE/Harvest
- 18 SHEER HEART ATTACK QUEEN/EMI
- 19 ROLLED GOLD ROLLING STONES/Decca
- 20 MAKE THE PARTY LAST JAMES LAST/Polydor
- 21 TUBULAR BELLS MIKE OLDFIELD/Virgin
- 22 ONE OF THESE NIGHTS EAGLES/Asylum
- 23 TIMELESS FLIGHT STEVE HARLEY AND COCKNEY REBEL/EMI
- 24 STAR TRACKING 76 VARIOUS ARTISTS/Ronco
- 25 QUEEN 2/EMI

CBS Names Bork Gen. Publicist

■ NEW YORK — Carol Bork has been appointed to the position of general publicist, CBS Records Division. The announcement was jointly made by Judy Paynter, director of press and public information, Columbia Records, and Dan Beck, director of press and public information, Epic Records/CBS Custom Labels.



Carol Bork

In her new capacity, Ms. Bork will be responsible for press relations for Columbia, Epic and CBS Custom Label artists on the road. She will maintain liaisons with numerous publications throughout the east and midwest in order to gain publicity for CBS recording artists on tour, and will travel extensively. She will report directly to Paynter and Beck.

Previously, Ms. Bork has worked for CBS International, and CBS Corporate.

World Wide Adds Ayers

■ LOS ANGELES — Polydor recording artist Roy Ayers has signed to World Wide Artists for exclusive agency representation.

Mathis' Magic



Shown enjoying the festivities at Cleo's, honoring Columbia recording artist Johnny Mathis' recent special three day engagement at Avery Fisher Hall, are: (standing from left): Jim Brown, director, product management, popular albums, Columbia Records; Johnny Mathis; Columbia recording artist Jon Lucien; Bruce Lundvall, vice president & general manager, Columbia Records; Ray Hahn, Mathis' manager; Ron Delsener. Shown seated are newly pacted Columbia artist Jane Olivor (left), and Irene Gandy, associate director, press information, special markets.

Powerhouse Picks

(Continued from page 3)

broad sampling of radio stations in markets that have proven to be important barometers. The information that the industry itself provides has made the Powerhouse Pick feature a remarkably reliable forecast of tomorrow's hits.

This week, **RW** has adjudged two records as exhibiting top five potential: "Action" by Sweet (Capitol) bulleted at 59 on the Singles chart, and "Right Back From Where We Started From" by Maxine Nightingale (United Artists), bulleted at 43. The latter single was added on WERC in Birmingham several weeks ago, went quickly to #1 on that station's chart and has since picked up airplay and sales in most major markets. More immediate has been the spread of Sweet's "Action," coming on the heels of two previous top ten hits and added almost automatically on such key stations as WLS Chicago, WFIL Philadelphia, WCOL Columbus, KJR Seattle and KTLK in Denver, to name but a few. Initial reaction to the record was unusually strong, generating good sales and listener requests, and the record shows every indication of continuing in the hit pattern established by the group with "Ballroom Blitz" and "Fox on the Run."

Starwood Ups Stayer

■ LOS ANGELES—Ray Stayer has been named general manager of the Starwood in Los Angeles, taking over all of the club operations including booking, promotion, and daily operation. Stayer was most recently co-manager of the Starwood and was appointed general manager by Ed Nash, owner of the Starwood.

Bowie's Number One



Michael Spears and David Sholin of KFRC presented David Bowie with their number 1 award for his single "Fame." The award is given for reaching a number 1 position on KFRC/San Francisco's hit list. From left are: Michael Spears, David Sholin, David Bowie and Angela Bowie.

CLUB REVIEW

Mendes' Latin-Based Sounds Score with Sophisticated Crowd

■ NEW YORK — Sergio Mendes and Brasil '77's February 17 opening at the Empire Room of New York's Waldorf-Astoria Hotel was a combination of past and present styles for the man who has in the past decade come to symbolize Brazilian popular music in America. The group offered a sampling of the hits that made them known to American audiences in the sixties, notably "The Look of Love" and "The Fool on the Hill," but also devoted much of their stage time to complex, Latin-based compositions that were highlighted by Mendes' keyboard work.

Wonder Influence

Over the years that work has become more and more reliant on synthesizers, for which Mendes seems to owe most of his style to Stevie Wonder (the group performed versions of two Wonder hits). The elaborate percussive effects of Paulo Da Costa and Claudio Slon were also promi-

nently featured.

The two female voices that are perhaps the trademark of the group were handled well by two Americans, Lise Miller and Marietta Araiza, who managed to recapture the sound of Mendes' early hits, but were more impressive on Brasil '77's newer material, much of it drawn from Mendes' new Elektra album, "Home-cooking."

Hits Please

The adult audience was obviously most pleased by the group's familiar hits, but this reviewer was best pleased by the more recent offerings, with their extended instrumental work and jazz singing by Miller and Araiza.

Mendes seems capable of more pop hits in the seventies, and his group has the musical credentials to reach a more sophisticated audience as well. His Empire Room performance seemed to indicate that he intends to do both.

Marc Kirkeby

Famous Signs Steals

■ NEW YORK — Marvin Cane, chief operating officer of the Famous Music Publishing Companies, has announced the signing of the Steals Brothers to an exclusive writing and producing contract.

The Steals Brothers are best-known for writing the Spinners' hit single "Could It Be I'm Falling In Love." Gloria Gaynor's "Honeybee" was written by the Steals Brothers, as were Ecstasy, Passion and Pain's "One Beautiful Day," "Touch of Class's "I'm in Heaven" and several others.

Copyright Vote

(Continued from page 3)

to be paying a promotional fee" to jukebox operators.

Abourezk Amendment

An amendment by Sen. James Abourezk (D-So. Dakota) would have cut the proposed copyright term extension of life of the artist plus 50 years to life or 56 years, whichever was longer. The average protection for a work under the life plus 50 system would last around 70 years, the South Dakota Democrat argued. He was defeated 78-14.

Ronnie Limar: The 'Show Biz' Approach

■ NEW YORK — Show business as a valid form for music is apparently still alive in New York in the sophisticated seventies. Ronnie Limar (Brunswick) is an exponent of the "show biz" approach to entertainment who found an approving audience at the elegant Sheppard's venue (21).

It was an uphill struggle for Limar who was combatting not only the unfamiliarity which plagues all newcomers, but the elements as well. The freezing and snow-filled New York night kept patronage at the nightclub down, but Limar remained undaunted.

Accompanied by two female singers named Penny Day and Joan DiSimone, Limar bills his performance as The Ronnie Limar Show. The revue atmosphere becomes clear as the show gets underway. The girls start with "I'm Gonna Make You Love Me" and then introduce Limar. First he offers a combination of the disco-sound and a Las Vegas style show. There is basic choreography used to supplement the vocal efforts. Perhaps Limar's professional destination will be the lounges of Vegas. His repertoire certainly lends itself to that audience. Backed by a driving rhythm oriented band, Limar and company performed "It Only Takes A Minute," "When You're Young and In Love" and their Brunswick release "You Mean The World To Me Sweetheart." There was also a spirited medley of songs that demonstrated why the sound of Philadelphia is so popular today.

Leaving the world of pop, Limar did what Lenny Bruce used to call "the big parade of show business." Limar is a good mime and offered his vocal impressions of Johnny Mathis, Johnny Cash and Elvis Presley. He was most comfortable in the Elvis role, belting

ABC Releases Three

■ LOS ANGELES — Jerry Rubinstein, chairman of the board of ABC Records, has announced the release of three albums in the February schedule.

On ABC Records, Jim & Ginger make their debut with the album "Ain't It Good To Have It All;" the new lp features their own compositions and distinctive harmonies.

In addition, Aj Weber makes her album debut with "Rhyme and Time" on Anchor Records.

On ABC/Dot Records, Eddy Raven makes his debut with "This is Eddy Raven." Raven is a songwriter with recent hits on the charts for himself and friend Randy Cornor.

out a lively version of "Jailhouse Rock." The show ended on an up note with a rousing "I Got the Music In Me," as Limar went from table to table, shaking hands, confident that on this snowy night he had made some new friends. **Howard Newman**

Taylor Addresses

(Continued from page 10)

chain of retail record stores, Discount Records. "This operation has lost money for several years in a difficult and highly competitive field," Taylor explained, "and management determined that in its present form it cannot effectively complement the existing framework of CBS businesses." Also included in the "Other" category were charges related to a record distribution arrangement that was terminated in 1974 and income from exhibition of Cinema Center Films and Canadian cable television investments.

In his closing remarks, Taylor predicted that in 1976 the music industry will experience "a moderate growth in unit volume as well as some increase in prices."

"Our CBS Division has carried its outstanding performance of 1975 into 1976 with vigor," he said. "Beginning at the end of January, CBS Records had the four best-selling releases on all three industry sales charts (Chicago, Earth, Wind & Fire, Paul Simon and Bob Dylan) and this precedent-shattering accomplishment has continued for three weeks. In terms of the records business abroad, we expect the economies of most major markets to expand, although probably not at as rapid a rate as during the past three or four years."

Squire & Howe at WNEW



Chris Squire and Steve Howe, members of Atlantic recording group Yes, commenced a busy week of press and promotion activities in New York City last week as midnight studio guests of WNEW-FM air personality Alison Steele. Along with an extensive discussion of their recent pair of debut solo albums, Squire's "Fish Out Of Water" and Howe's "Beginnings," the artists also revealed details of upcoming solo albums by groupmates Alan White, Patrick Moraz and Jon Anderson in the early spring, as well as announcing recording plans for the tenth Yes album, expected by early summer. Shown at the WNEW studios are, from left: Atlantic's New York promo rep Steve Leeds, group manager Brian Lane, Alison Steele, Chris Squire, WNEW-FM program director Scott Muni, Steve Howe and Atlantic's special album projects coordinator Tunc Erim.

King Karol Prepares For Opening Of 'World's Largest Record Store'

(Continued from page 3)

The new store will be open seven days a week, 9 a.m. to 9 p.m. Monday through Saturday and noon to 9 p.m. on Sundays. A staff of 50 will be able to handle as many as 200 customers at one time. Five hundred albums will receive full-cover display in specially designed racks along the walls and a complete selection of 8-track and cassette tapes will be clearly visible in glass showcases.

Six Other N.Y.C. Stores

King Karol operates six other stores in the New York City area. The new store, which will have separate departments for pop and rock music, classical, international, singles and tapes, is located across the street from King Karol's original location at 111 West 42nd Street. All the stores in the chain can be reached within an hour, making any record in stock available to customers at any of the

ABC Taps Van Metre

■ LOS ANGELES—Don England, vice president, sales and distribution of ABC Records, has announced that Bob Van Metre has been appointed branch manager, ABC Records, Elk Grove Village with responsibility for the Chicago, St. Louis, Minneapolis and Milwaukee markets.

Van Metre comes to ABC from Phonodisc where he most recently was branch manager, Chicago. In addition, Van Metre brings with him ten years background with Columbia Records as branch manager and director of field merchandising.

In his new position, Van Metre will report directly to Don England.

King Karol stores.

"We have enormous faith in New York City as the music and entertainment capitol of the U.S., and 42nd Street has always been one of the best retail streets in the country," said Phil King and Ben Karol. "We've planned our new outlet from the ground floor up, and we believe that it will set new standards in record retailing."

Consultants

Manhattan Advertising has been retained as general consultant, Richard Gersh Associates, Inc. is directing the public relations program and Acwan Advertising is preparing all grand opening advertising.

Other Stores

Other King Karol stores are located in Manhattan at 609 Fifth Avenue, 1500 Broadway, 940 Third Avenue, 460 West 42 Street, 111 West 42 Street and 40-46 Main Street in Flushing.

California Soul

(Continued from page 10)

tra with a special guest artist to be announced. Friday's show includes Graham Central Station, the First Choice and LeRoy Hutson. The Impressions, Al Jarreau and Dionne Warwick are featured in the Saturday evening program. Sunday, leap year evening, is an all-star jazz show with George Benson, Alice Coltrane, David "Fathead" Newman, Pat Martino, Miroslav Vitous and David Sanborn.

Free Concerts

In addition, a number of the artists are donating their time and energy to a series of three free concerts at city schools. The idea behind these performances is to bring "California Soul" directly to the young people who have supported these artists and who might not be able to attend the Beacon concerts.

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Sweet on the Verge of U.S. Superstardom

■ PHILADELPHIA — Unlike the vast majority of bands that do not achieve international superstar success until after they have established themselves in the U.S., Sweet (Capitol) has looked upon this country as an afterthought rather than an obstacle. They have become a dominant force in almost every major music market in the world before embarking on their first U.S. tour. Now on that tour, the group is in the position to headline, enjoying the leverage that two consecutive hit singles afford. Their itinerary has been carefully plotted with a New York date conspicuously absent. The closest they come to the city is Philadelphia, where at the Tower Theatre (13), the group levied a flashy, high decibel assault.

Spirit and Tension

Sweet are an aggressive and arrogant quartet who are not afraid to let their influences show. Musically, they are not primarily inventive, but they have obviously been to a lot of concerts and listen to a lot of records. They have learned their lesson well. Their material, and especially their singles, seem to rekindle that long overlooked art of power pop — a spirit and tension captured by groups such as the Beach Boys, The Who and the Small Faces in the middle '60s. Sweet demonstrated this at the Tower with "Ballroom Blitz," "The Six Teens," "Fox on the Run" and "Action" — each song masterfully executed with three part harmonies, a keen use of dynamics and a devastating sense of timing.

As a group in which image has always been an important factor, the group is now forging the identity of the street tough with a strong bent for the macho — the healthiest attitude for an aspiring rock group — some may argue, but in this case, it does

Mercury Releases Maggard Album

■ CHICAGO—Phonogram, Inc./Mercury Records has just released the debut album of Cledus Maggard, "The White Knight." The title track reached number one on country singles chart and is climbing the pop charts.

The album features Cledus Maggard, whose real name is Jay Huguely, taking comic views of various situations involving a CB radio. In addition to "The White Knight" single, the lp features eight tracks including "CB Rock," "CB '76" and "Cledus' CB Lingo Dictionary."

not come across as genuine. Their between song banter is innocuous but nevertheless tolerated by the young audience.

The highlight of the evening aside from the wrenching renditions of their singles is Mick Tucker's solo exhibition. The leather-clad drummer comes stalking out to center stage twirling his sticks as a tape blasts the theme from "Man With a Golden Arm" through the PA. Tucker takes his place on the drum rostrum and alternates, then competes with a double screen image of himself, building to a great tidal wave of percussion.

For the finale, the group hits fourth gear with "Action," and then threatens to play all night but winds up with "AC/DC" and a well deserved encore of "Sweet FA." Sweet has been gathering a large legion of fans in this country since their re-emergence with "Ballroom Blitz" last year, a following that should increase exponentially as the group remains visible and their singles continue to climb the charts.

There's no doubt that Eric Carmen (Arista), who opened the show, is endowed with star potential. Unfortunately, he has yet to surround himself with a band of musicians who are capable of fully bringing it out. His current six man ensemble are well rehearsed but are often heavy-handed and lack sufficient sensitivity to the music.

Carmen's band is complementary to his talents in only rare instances and does not achieve the magic that Carmen is capable of creating on record.

Barry Taylor

GRT Taps Heath

■ SUNNYVALE, CAL. — GRT Music Tapes has announced the appointment of Chip Heath as district sales manager for the music firm's northeastern district.

Heath, formerly an MCA sales representative in the Hartford area, will be responsible for tape and lp distribution in Conn., Maine, Mass., Rhode Island, Vermont and portions of New York state.

Osibisa to U.S.

■ NEW YORK — Island recording group Osibisa has completed a tour of Australia and is set to travel to the United States imminently. The seven-piece group will embark on a whirlwind promotional tour in support of their new Island album, "Welcome Home," and single, "Sunshine Day."

COUNTRY RADIO

By CHARLIE DOUGLAS

■ **David Gunderson** of RD 2, Box 348 Milford, Del. 19963 is looking for a slot. He's been in country for four years and has served as morning man/MD. He'd like to relocate to the sunny climes of Florida . . . Speaking of Florida, **John Stevens**, at WPAP-FM (Panama City), is looking for a young all nighter, one who feels he might be on his way up. Contact Stevens at P.O. Box 2288, Panama City 32401 . . . **Don Walton** just celebrated his 11th anniversary with KFDI (Wichita). The only job he's had in radio. Walton is a worm rancher with about 300,000 head of "livestock" for sale. Wonder who counts the stock—and what they bring on the hoof?

Mike McCoy is looking. He's been the all-nighter at WUBE for the past two years, hosting country and talk and assisting with the music. He can be reached at (606) 341-6299 . . . **Dale Turner**, morning type hero at WTHI (Terre Haute) was impressed with the willingness of Freddy Fender, Billy "Crash" Craddock and Connie Cato to mingle, autograph, shake hands and participate in picture taking following the station's January Superstar Concert. **Ralph Emery** was the emcee to a SRO house. The next WTHI spectacular will feature **Charlie Pride** and **Gary Stewart** . . . Got a note from PR folk in L.A. mentioning the increased power of KTWB (Casper, Wyo.). The station is in need of old and new product for the now 50kw facility. The all-night personality is "The Midnight Cowboy" and wants IDs from acts. I'd tell you his name but they didn't tell me so I guess it's a secret.

WMC (Memphis) toted a bunch of folk down the river for a valentine dance on board the big riverboat. Seventy nine couples went as station guests . . . **Bob May** now p.m. driving at KSSS (Colorado Springs) . . . **Don Mobley** upped to PD/MD at WKDY (Spartanburg, S.C.). The line-up there is **Jack Melvin**, Mobley, **Mark St. John** and **Jim Grey** . . . **Tommy Waylon** is p.m. driving at WITL (Lansing).

There's a need for a morning man at WWVA (Wheeling). Contact **Robert W. Knight** at (304) 232-1170. The present man is moving over to the TV station . . . **Johnny Bridges** is looking for an afternoon drive personality at WUBE (Cincinnati) . . . Much happiness in San Diego KSON shows with a super ARB and follows with a Pulse that indicates the station is #1 in all categories. **Ed Chandler** is the PD. The KSON belt buckles are a work of art. Super-long promo pieces . . . Don't forget the Country Radio Seminar. **Biff Collie** was on the horn excited about the new attitudes and responses to getting together for a week end of radio-provoking conversation at the Airport Hilton March 19-20. The agenda group has, it would seem, really put together some creative panels. This year there will be visuals, luncheon speakers and a keynote from **C.W. McCall**. **Doug Dillon** and his manager from Provo, Utah will be in attendance. It's encouraging to see management take heed of what's afoot at the seminar.

Please forward all Country Radio information to Charlie Douglas, P.O. Box K, Picayune, Miss. 39466.

Kinks, Pretty Things (Continued from page 53)

has never seriously been in doubt), but also the viability of the concepts he's been kicking around on wax these last few years.

Yet there was something vaguely unsettling about this performance. There was a distinct "doing the best with what we've got, folks" framework to its greatness which suggests that Ray Davies is, to quote a cliché that I can't find better words for, a prisoner of rock & roll. He's obviously applying his theatrical concepts to phonograph records because that's the only avenue open to him at present, and within this context even his greatest accomplishments can therefore be only partially realized at best. Based on the "Schoolboys" performance, Ray Davies should be given immediate and complete access to whatever medium he cares to select for the execution of that big project that he's so obvi-

ously been developing (if only in his head) since "Village Green Preservation Society." (The above contention is at least partly rooted in personal greed; were Ray Davies to be given the proper outlet for his literary/theatrical genius, enough weight would be lifted from his music to allow him to create what Kinks fans still want most: a simple Kinks album of simply great songs.)

The Pretty Things (Swan Song) got the evening rolling with a set of the kind of direct rock & roll that's allowed the band to survive for a decade. Distinguishing this performance were a concern for melodic structure and capability for harmony that most hard rock outfits seldom investigate. If they further develop these attributes within the framework of their hardrock orientation, the Pretty Things might be as unique to their genre as they are enduring.

Ben Edmonds

Peters Named Writer of the Year By Nashville Songwriter's Assoc.

■ NASHVILLE — Ben Peters, author of songs such as "Before The Next Teardrop Falls," "Kiss An Angel Good Morning" and "Love Put a Song In My Heart," was voted the Songwriter of the Year for 1975 at the ninth annual awards dinner of the Nashville Songwriter's Association.

Peters, who co-wrote "Before The Next Teardrop Falls" with Vivian Keith, also received a certificate for Outstanding Achievement in songwriting for that song.

The awards dinner, held at the Sheraton South in Nashville on Feb. 17, was highlighted by speeches by Buddy Killen and Brenda Lee, an introduction by outgoing president Mary Reeves Davis, remarks by new president

Grammy Nominees Set By Nashville NARAS

■ NASHVILLE — The Nashville chapter of NARAS has announced that there are 42 Grammy nominees from this chapter for the 18th Annual Grammy Awards to be held at the Hollywood Palladium in Los Angeles Feb. 28.

Nominated for Grammys are Chet Atkins, Larry Butler, Johnny Cash, Vassar Clements, Rita Coolidge, Jessi Colter, the Bill Gaither Trio, Tom T. Hall, Larry Hart, The Imperials, Waylon Jennings, Vivian Keith, Anita Kerr, Kris Kristofferson, Loretta Lynn, Charlie McCoy, Chips Moman, Willie Nelson, Dolly Parton, Ben Peters, Ray Price, Jerry Reed, the late Fred Rose, Connie Smith, the Speers, the Statler Brothers, Ray Stevens, The 21st Century and Conway Twitty.

Approximately 40 others from Nashville are scheduled to attend. Those in Nashville wishing to attend should contact Francine Anderson at the local NARAS office at (615) 242-5731. Tickets are \$35 for members and \$50 for non-members.

for the coming year Ron Peterson and invocation by Bill Denny. The master of ceremonies was Biff Collie.

Others who received Outstanding Achievement certificates were Larry Butler and Chips Moman for "Somebody Done Somebody Wrong Song;" Ed and Patsy Bruce for "Mamas Don't Let Your Babies Grow Up To Be Cowboys;" Glen Frey and Don Henley for "Lyn' Eyes;" Jessi Colter for "I'm Not Lisa;" John Denver for "Back Home Again;" Dolly Parton for "The Seeker;" Waylon Jennings for "Are You Sure Hank Done It This Way;" Fred Rose (posthumous) for "Blue Eyes Crying In The Rain;" John Schweers for "Daydreams About Night Things;" Conway Twitty for "Linda On My Mind;" Larry Weiss for "Rhinstone Cowboy;" and Merle Haggard for "Always Wanting You."

WKDA radio was given a special certificate for appreciation for a series of vignettes about songwriters which the station aired last October.

Topics and Schedule Announced For '76 County Radio Seminar

■ NASHVILLE—The 1976 edition of The Country Radio Seminar has been scheduled for March 19-20 at Nashville's Airport Hilton Motor Inn. The two-day country radio dynamics meet held annually since its inception in 1969, will host broadcasting executives in virtually every area of operational radio.

The seminar will begin on Friday, March 19, at 9 a.m. This year's keynote speaker will be announced shortly. The first sessions will begin at 9:30 a.m. under the heading of "New Ideas To Improve Your Sound." Presentations moderated by Mac Allen of KIKK (Houston) will host Rick Stevens, broadcast automation specialist, and Keith James of Moffat Communications, Ltd. The opening day morning sessions will close with "Sound Ways To Clean Up Your Act," presented by Eric Small, E.R.A., Inc., with a commentary by Hal Smith of KLAC (Los Angeles).

The Friday afternoon activities will include a panel presentation

entitled "Everything you Wanted to Know About Formats — So Ask!" Moderated by Bob Young of WMC (Memphis), panelists will be selected from key stations in small, medium and large markets. The afternoon sessions will close with a study on "Selecting Music For Airplay." The "Selecting By Ear" portion, moderated by Charlie Monk of ASCAP, will select music directors from various market sizes as panelists. "Selecting By Research" will provide a presentation by Todd Wallace of Radio Index.

'Ratings'

Saturday will begin with an opening address, followed by "Ratings: A New Look At Audience Research" moderated by Walt Turner of WIL (St. Louis). Two presentations on this theme will be given: Jack McCoy of D.P.S., Inc., will present "Chapter 1, Chapter 2," and Dennis Waters of 13Q (Pittsburgh) will provide insights on "Breaking Out Your ARB."

The Saturday morning sessions will close with a speech by Jason Shrinsky of Stambler & Shrinsky, Attorneys at Law, centering on "The F.C.C. (So You Can Understand It)."

The final afternoon schedule will provide a video presentation by Terry Wood of WONE (Dayton, Ohio), entitled "Selling Yourself." Additionally, Bob Pittman of WMAQ (Chicago) will moderate a panel which will discuss motivation and incentives under the title "You're In Charge—Take Charge!" The panelists include Dean Osmondson of WMC and Gary Ackers of KHEY (El Paso).

Further information and details concerning this year's Country Radio Seminar will be released shortly. Registration forms and information can be obtained by writing The Country Radio Seminar, P.O. Box 12617, Nashville, Tennessee 37212.

NASHVILLE REPORT

By RED O'DONNELL



■ MCA recording star Tanya Tucker and Anson Williams, who plays "Potsie" in the highly-rated Happy Days TV series, are doing the "sweetheart" bit. Williams was at ringside when Tanya headlined at Hollywood's Palomino Club leading the applause. They first met in late 1975 when they performed at a concert in Knoxville. "They aren't serious," said Tanya's mother, Mrs. Beau Tucker. "They are just friends" . . . Steve McQueen and wife Ali McGraw also were in audience for Tanya's

Palomino performance and later went back stage where McQueen told Tanya: "Ali buys all your records and tapes."

RCA Records estimates that Elvis Presley will have a new single (up-tempo rocker) on the market ere long. It was cut—along with an album—first week of this month at an improvised studio in den of Elvis' Graceland mansion in Memphis . . . Buck Owens & his Buckaroos are going Big Town! They're booked for show March 21 in Riverboat Room of NY City's Empire State Building.

(Continued on page 75)

COUNTRY PICKS OF THE WEEK

SINGLE



LINDA HARGROVE, "LOVE YOU'RE THE TEACHER" (L. Hargrove, Beechwood/Window, BMI). A leader in the country liberation movement from the female side, Linda brings forth a tender, moving ballad guaranteed to get a lot of attention. Exhibiting broad appeal, this disc is marked for airplay in a wide variety of formats. Learn a lesson from this charmer! Capitol P-4228.

SLEEPER



CHARLIE ROSS, "WITHOUT YOUR LOVE (MR. JORDAN)" (P. Vance/P. Cone; Music of the Time, ASCAP). All the elements of an across-the-board smash are in here. You have to stay tuned all the way through here because the plot isn't simple and the cast of characters includes a husband, a wife, another him, another her and Mr. Jordan. Big Tree BT 16056.

ALBUM

JAMES TALLEY, "TRYIN' LIKE THE DEVIL." This album is another step in the career of James Talley—an artist whose albums will be collectors' items and one who makes statements in song that appeal to all the average people. Talley is certain to be a cult hero. Best are title cut, "Are They Gonna Make Us Outlaws Again," "You Can't Ever Tell," "She's The One" and "She Tries Not To Cry." Capitol ST-11494.



Capitol Releases Four

■ NASHVILLE — Capitol Records will release four country albums in March by Roy Drusky, Freddie Hart, Gary Hill and Tex Ritter, announced Frank Jones, CRI vice president and general manager, c&w division.

After a year and a half, Roy Drusky follows his first Capitol albums with "This Life of Mine, Roy Drusky." Freddie Hart returns with his group, The Heartbeats, and "People Put To Music."

Gary Hill, who was actually signed to Capitol as a contemporary artist, has polished up a second album, "Booga Billy."

For Tex Ritter fans, Capitol has gathered 10 songs from the last few years of his life — most of which appeared on singles — and has assembled them in "Comin' After Jenny."

WB Signs Smith



Country artist Margo Smith is shown with Warner Bros. director of country music Andy Wickham. Miss Smith, best known for her hits "Paper Lovin'" and "There I Said It," is the latest addition to Warner Bros. roster of country artists. Norro Wilson, who was recently appointed Warner Bros. Nashville a&r director, is producing her label debut.

Gibson Forms Phono

■ NASHVILLE — David Gibson, president of Soundwaves Records, Hitkit Music and Music Craftshop, has announced the opening of a new publishing affiliate, Phono Music. Phono Music will be a SESAC company with John McPherson signed as the first writer.

A Brand New Star Is Born . . .
And he has a new
smash single . . .

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Feist Addresses College Seminar

■ NASHVILLE — The executive vice president of National Music Publishers' Association Inc., Leonard Feist, was the guest speaker of the Belmont College music business department at a recent "Coffee and Donut" lecture seminar. Feist was hosted by Bill Denny, president of Cedarwood Publishing Company of Nashville and teacher of the music publishing course in the music business department.

Feist's two-hour lecture, which covered the pending copyright law and its relationship to the music business industry, was a part of a monthly series of lectures hosted by music business faculty members. Presenting the history of copyright law, both nationally and internationally, Feist structured his lecture from his involvement with the pending copyright law and his present association with the National Music Publishers Association.

Frances Preston, vice president of Broadcast Music, Inc. of Nashville, hosted Feist, Denny, Robert Mulloy, director of music business at Belmont College, and Dr. Herbert Gabhart, president of Belmont College, at a luncheon to honor Feist's visit to the Belmont Campus.

Reynolds Buys Jack's Tracks

■ NASHVILLE—Independent writer/producer Allen Reynolds has purchased Jack's Tracks from Jack Clement. The 16-track custom studio will be used for Reynolds' productions as well as for the administrative offices for his three new publishing firms, Aunt Polly's Music (BMI), Good Music (ASCAP), and Pulleybone Music (ASCAP).

John Donegan, formerly vice president of Jack Music, assumes the new position as general manager for the studio and the publishing interests. Donegan is a Nashville native with a civil engineering degree from Vanderbilt. He has just finished extensive modification and updating of the studio.

Ongoing projects for Reynolds include albums on Crystal Gayle, Larry Kingston and Sandy Mason.

Lettermen Cut Country Album

■ LOS ANGELES — The Lettermen have finished recording "Kind of Country," their first album to offer interpretations of country tunes, and Capitol Records has scheduled it for release March 8, announced Jim Mazza, vice president, marketing.

COUNTRY HOT LINE

By MARIE RATLIFF



■ **FFEARLESS FORECAST:** We touted the "Together Again" cut from Emmylou Harris' "Elite Hotel" lp, now it's a single and headed for a smash! A must for programming that appeals to conservative and progressive fans alike! WIMC and WCMS already getting strong response.

Red Steagall has a catchy entry as his first for ABC Dot; "Lone Star Beer and Bob Wills Music" is a rapid early mover at KBUL, KBOX, KENR, KIKK and KCKN.

The most alked of cut in the **Bill Anderson-Mary Lou Turner** lp is "Without"! A natural choice for a single follow-up!

Linda Hargrove is drawing considerable attention to the title tune of her latest lp, "Love You're The Teacher;" now a single and moving at KLAK, KCKC, KCKN and WCMS.

The **Flying Burrito Brothers** are making big inroads in the country market with "Bon Soir Blues;" much played in Kansas City, Houston and Norfolk markets.

Strong response to **Mack White's** Commercial entry "Let Me Be Your Friend," at KKYX, WJQS, WINN, WGBG, WQYK, KFDI, WUNI and WSDS.

Johnny Carver looks good with "Snap, Crackle and Pop" in Mobile, Norfolk, Jackson, San Antonio and Salt Lake City.



Red Steagall

Continued Strong: **Johnny Rodriguez, Billie Jo Spears, Nat Stuckey, Johnny Russell.**

Charlie Ross continues the phenomenon of "Without Your Love (Mr. Jordan)" with adds at KCKN, WJJD, KCKC, KSOP, KENR, KIKK, WINN and WBRG.

LP Leanings: Have you listened to **Larry Groce's** "Junk Food Junkie" lp? There's a cut called "At The End of The Long Lonely Day" that's a cinch for a hit country single!

SURE SHOTS

Dolly Parton — "Hey Lucky Lady"

Johnny Paycheck — "Feminine Touch"

Red Steagall — "Lone Star Beer and Bob Wills Music"

LEFT FIELDERS

Johnny Carver — "Snap, Crackle and Pop"

Flying Burrito Brothers — "Bon Soir Blues"

George Kent — "Shake 'em Up and Let 'em Roll"

AREA ACTION

Murray Kellum — "How Long Has It Been" (WINN)

Jim Croce — "Stone Walls" (WIRE)

Kathy Tait — "You're Everything I've Ever Wanted" (KSOP)

King Edward Smith — "Lonely Bull" (WCMS)

HOTLINE CHECKLIST

KBOX, Dallas
KBUL, Wichita
KCKC, San Bernardino
KCKN, Kansas City
KENR, Houston
KFDI, Wichita
KGFX, Pierre
KIKK, Houston
KJJD, Phoenix
KKYX, San Antonio
KLAK, Denver
KRMD, Shreveport
KSMN, Mason City
KSOP, Salt Lake City

KVET, Austin
KVOO, Tulsa
KWMT, Ft. Dodge
WAME, Charlotte
WAXU, Lexington
WBAP, Ft. Worth
WBRG, Lynchburg
WCMS, Norfolk
WGBG, Greensboro
WHK, Cleveland
WHOO, Orlando
WIL, St. Louis
WINN, Louisville
WIRE, Indianapolis

WJJD, Chicago
WJQS, Jackson
WKCW, Warrenton
WMC, Memphis
WMQM, Memphis
WPLO, Atlanta
WQYK, Tampa
WSDS, Detroit
WSLR, Akron
WSUN, St. Petersburg
WUNI, Mobile
WWOK, Miami
WXCL, Peoria

From The Hart



Figured above in the Country Music Hall of Fame following presentation ceremonies of a painting, "Daydreams of Tomorrow," by Freddie Hart, are (from left): Frank Jones, vice president of Capitol Records and chairman of the Country Music Foundation board of trustees; Bill Ivey, executive director of the Country Music Foundation; and Freddie Hart.

Nashville Report *(Continued from page 73)*

Jerry Lee Lewis sidelined until mid-March. He's recovering at his Memphis home from "sinus repairs."

"I checked into St. Joseph Hospital for treatment of the flu, the doctors started probing around my nose and discovered I needed surgery. Frankly, I've never sung through my proboscis, but I feel better already," says The Killer. Jerry can now advertise himself as "The Feller with the Recycled Smeller."

Scuttlebutt around town is that **Dr. Hook and the Medicine Show**, Capitol disc act, is moving—lock, stock, production and office staff—to Nashville from San Francisco. The way I hear it, Dr. Hook & Co. will shift bases soon as they can find suitable space on Music Row.

Waylon Jennings, his wife **Jessi Colter** and **Ray Stevens** are among the locals set to appear on the Grammy Awards telecast (CBS) next Saturday night.

I'm sure others will be added before the 90-minute show hits the airwaves.

Birthdays: **Faron Young**, **Johnny Cash**, **Chuck Glaser**.

Marty Robbins and Hollywood producer **Robert Hinkle** have formed a partnership to produce movie & television projects.

First will be a picture, "J. W. and Billy Bob," with Marty portraying "J. W." and world champion cowboy **Larry Mahan** playing "Billy Bob." Production is scheduled to begin on location in Arizona in June.

Gist of story: Marty and Larry are ranch hands who believe in high spirits and free living. They prove it when assigned to track a runaway teenage boy.

Dot artist **Hank Thompson** and his **Brazo Boys** completed their second European tour in the past 12 months last weekend . . . **Jack Greene's** next single, due for release in March, is titled "Birmingham"—and that's Birmingham, Ala.; not Birmingham, Eng.!

Bill Anderson says inspiration for his song "Sometimes"—a hit disc for him and **Mary Lou Turner**—came while he was reading a fan magazine article about the "Shampoo" movie . . . **Brenda Lee** will be on the cover of Great Britain's "Radio-Times," a magazine equivalent to this country's TV Guide. Little Miss Dynamite also will be featured in story about women's influence in music. Pictures were shot and the interview conducted at Brenda's Nashville home . . . **Nat Stuckey's** debut lp on MCA skedded for March 1 release. It has the Bicentennial-themed title of "Independence."

Waylon Jennings, **Johnny Rodriguez** and **Jessi Colter** guest on Public Broadcasting System's "Soundstage" next weekend (check your local TV listings) . . . **Roy Clark** picks & sings on the **Donny & Marie Osmond** ABC-TV hour next Friday.

Syndicated columnist **Jack O'Brian's** description of Nashville's pickers in general and **Chet B. Atkins** in particular—"The Guitarchy" . . . **Dolly Parton** resumes concert appearances, opening two weeks tour in Grand Junction, Colo. Shows follow in Oregon, Washington and Canada. Diamond Dolly has been on for three weeks as result of voice and throat problems caused by fatigue.

"My voice just needed a rest," said Dolly. "I feel great. I'm in great shape." (Dolly was in great shape prior to the "fatigue," if you ask me.)

Veteran **Red Sovine** and country music purist **Vernon Oxford** are booked for concerts April 17-18 in London, England. (Is that the Wembley Festival?)

C&W publisher **Jim Pelton** reports: "A radio program director told me the only record he could follow **Larry Gatlin's** 'Broken Lady' with was **Brenda Lee's** 'Find Yourself Another Puppet'."

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

BELLAMY BROTHERS—Warner Bros. Curb Records WBS 8169

LET YOUR LOVE FLOW (L. E. Williams; Loaves and Fishes, BMI)

A very exciting, bright and positive number that's perfect for any time or format. A universal appeal to this musical flow.

EMMYLOU HARRIS—Reprise RPS 1346

TOGETHER AGAIN (B. Owen; Central Songs, BMI)

A classic song from a classic—and classy—singer. Looks like the good times are ahead, but the lonely past is not quite forgotten. Bound for the top!

JOE STAMPLEY—Epic 8-50199

SHEIK OF CHICAGO (T. Wheeler; Al Gallico, BMI)

Joe rocks out on this number that'll pull requests faster than Chuck Berry's fingers. Roll over Beethoven, get ready to dance Nadine, this song is reelin' and rockin' for the sweet little sixteens!

NICK NIXON—Mercury 73772

ROCKING IN ROSALEE'S BOAT (B. McDill; Hall-Clement, BMI)

Nick is movin' and groovin' on this number—rollin' in at high tide with his motor running wide. All aboard, ship ahoy!

BILLY SWAN—Monument ZS8 8682

JUST WANT TO TASTE YOUR WINE (B. Emmons; Youngun, BMI)

The magical, mystical musical Mr. Swan has a number that'll tickle old and young alike. A little of Tommy Dorsey to a lot of Billy Swan.

GUY CLARK—RCA PB-10581

RITA BALLOU (G. Clark; Sunbury, ASCAP)

Super songwriter Guy has a number about a gal that all the cowboys know and know then know again. A tasty little treat—she's guaranteed to please you.

JAMES TALLEY—Capitol P-4218

TRYIN' LIKE THE DEVIL (J. Talley; Hardhit, BMI)

One of these days the music of James Talley is going to break wide open—and he could easily do it through this single. A song for everyone—play it!

BOBBY BARE—RCA PB-10556

THE WINNER (S. Silverstein; Evil Eye, BMI)

Bobby deals forth a winner from the pen of Uncle Shelby that came from the "Lullabies, Legends and Lies" album. Funny, provocative and a winner!

REX KRAMER—Columbia 3-10286

YOU OUGHTA BE AGAINST THE LAW (R. Kramer/T. Richardson; Publicare, BMI)

Stone country, drinkin' type sound that'll have you boogying through every honky tonk in town. Layin' down the law here—it's a hit!

HANK THOMPSON—ABC/Dot DOA-17612

ASPHALT COWBOY (R. Clark/L. Williams; Shelby Singleton/Western Hills, BMI)

The Oklahoma cowboy is ridin' the hills in a semi with this number. Singin' about all the gear jammin' 18 wheelers, it's headed down a hit highway.

BILLY EDD WHEELER—Capitol P-4231

THE HOLE (IN UNCLE VINCENT'S WOODEN LEG) (B.E. Wheeler; Imagination, ASCAP)

Count on Billy Edd to come up with a story of humor and irony about a man with a wooden leg, chock full of cash, that gets buried with him!

MARK DALTON—ABC/Dot DOA-17611

GEE WHIZ (C. Thomas; East/Memphis, BMI)

Gee, gosh, golly, wow, whoopee—Mark is in love and singing the praises of that state of heart. Super-duper!

LUKE AUSTIN—Country Kingdom 503-A

MY HEART WOULD KNOW (Hank Williams; Fred Rose, BMI)

You can't go wrong with a Hank Williams song—and Luke is on the right track here with this song that's always timely.



THE COUNTRY ALBUM CHART

FEBRUARY 28, 1976

FEB. 28	FEB. 21		WKS. ON CHART
1	2	OVERNIGHT SENSATION MICKEY GILLEY—Playboy PB 408	12
2	5	TWITTY CONWAY TWITTY—MCA 2176	6
3	4	LOVE PUT A SONG IN MY HEART JOHNNY RODRIGUEZ—Mercury SRM 1 1057	7
4	1	THE HAPPINESS OF HAVING YOU CHARLEY PRIDE—RCA APL1 1241	12
5	14	THE OUTLAWS WAYLON, WILLIE, JESSI & TOMPALL—RCA APL1 1321	4
6	3	BLACK BEAR ROAD C. W. McCALL—MGM M3G 5008	18
7	9	LOVIN' AND LEARNIN' TANYA TUCKER—MCA 2167	5
8	11	ELITE HOTEL EMMYLOU HARRIS—Reprise MS 2236	5
9	6	NIGHT THINGS RONNIE MILSAP—RCA APL1 1223	16
10	12	BLIND MAN IN THE BLEACHERS KENNY STARR—MCA 2177	6
11	7	ARE YOU READY FOR FREDDY FREDDY FENDER—ABC Dot DOSD 2044	18
12	19	JESSI JESSI COLTER—Capitol ST 11477	4
13	10	SOMEBODY LOVES YOU CRYSTAL GAYLE—United Artists LA543 G	13
14	8	PRISONER IN DISGUISE LINDA RONSTADT—Asylum 7E 1045	30
15	15	REDHEADED STRANGER WILLIE NELSON—Columbia KC 33482	36
16	16	WHAT CAN YOU DO TO ME NOW WILLIE NELSON—RCA APL1 1234	31
17	13	COUNTRY WILLIE WILLIE NELSON—United Artists LA410 G	15
18	17	ROCKY DICKEY LEE—RCA APL1 1243	19
19	20	HANK WILLIAMS, JR. & FRIENDS—MGM M3G 5009	7
20	21	THE VERY BEST OF RAY STEVENS—Barnaby BR6018	9
21	18	BEST OF THE STATLER BROTHERS—Mercury SRM 1 1037	31
22	23	ODD MAN IN JERRY LEE LEWIS—Mercury SRM 1 1964	8
23	31	200 YEARS OF COUNTRY MUSIC SONNY JAMES—Columbia KC 34035	4
24	22	UNCOMMONLY GOOD COUNTRY DAVE DUDLEY—United Artists LA512 G	15
25	37	WORLD OF CHARLIE RICH CHARLIE RICH—RCA APL1 1242	3
26	33	STEPPIN' OUT GARY STEWART—RCA APL1 1225	4
27	24	RHINESTONE COWBOY GLEN CAMBELL—Capitol SW 11430	28
28	26	DON WILLIAMS GREATEST HITS—ABC Dot DOSD 2035	17
29	30	TOM T. HALL'S GREATEST HITS, VOL. 1—Mercury SRM 1 1044	21
30	27	WINDSONG JOHN DENVER—RCA APL1 1183	28
31	28	SINCE I MET YOU BABY FREDDY FENDER—GRT 8005	18
32	25	COWBOYS AND DADDIES BOBBY BARE—RCA APL1 1222	11
33	—	ROCK N' COUNTRY FREDDY FENDER—ABC Dot DOSD 2050	1
34	39	RAY GRIFF—Capitol ST 11486	4

35	49	WHEN THE TINGLE BECOMES A CHILL LORETTA LYNN—MCA 2179	2
36	46	SOMETIMES BILL ANDERSON & MARY LOU TURNER—MCA 2182	2
37	38	SWANS AGAINST THE SKY MICHAEL MURPHEY—Epic PE 33851	6
38	54	I LOVE YOU BECAUSE JIM REEVES—RCA APL1 1224	2
39	32	TODAY I STARTED LOVING YOU AGAIN SAMMI SMITH—Mega MLPS 612	14
40	34	COUNTRY GOLD DANNY DAVIS & NASHVILLE BRASS—RCA APL1 1240	10
41	29	BARBI BENTON—Playboy PB 406	10
42	35	LOVE IN THE HOT AFTERNOON GENE WATSON—Capitol ST 11443	25
43	—	EASY AS PIE BILLY CRASH CRADDOCK—ABC Dot DOSD 2040	1
44	40	THE FIRST TIME FREDDIE HART—Capitol 11449	19
45	43	HOLY BIBLE—OLD TESTAMENT STATLER BROTHERS—Mercury SRM 1 1051	14
46	—	JASON'S FARM CAL SMITH—MCA 2172	1
47	51	BEST OF BUCK OWENS, VOL. 6—Capitol ST 11471	3
48	45	TOGETHER ANNE MURRAY—Capitol ST 11433	12
49	41	HOLY BIBLE—NEW TESTAMENT STATLER BROTHERS—Mercury SRM 1 1051	14
50	42	CLEARLY LOVE OLIVIA NEWTON-JOHN—MCA 2148	20
51	55	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER—ABC Dot DOSD 2020	46
52	36	TOMMY OVERSTREET SHOW—ABC Dot DOSD 2038	14
53	48	LOVE, YOU'RE THE TEACHER LINDA HARGROVE—Capitol ST 11463	8
54	50	BEST OF DOLLY PARTON—RCA APL 1117	30
55	44	SAY I DO RAY PRICE—ABC Dot DOSD 2037	11
56	56	DREAMING MY DREAMS WAYLON JENNINGS—RCA APL1 1062	34
57	52	TEXAS GOLD ASLEEP AT THE WHEEL—Capitol ST 11441	24
58	47	HARPIN' THE BLUES CHARLIE McCOY—Monument KZ 33802	10
59	58	STACKED DECK AMAZING RHYTHM ACES—ABC ABCD 913	20
60	53	SAY FOREVER YOU'LL BE MINE PORTER & DOLLY—RCA APL1 1116	26
61	57	COUNTRY MALE ARTIST OF THE DECADE SONNY JAMES—Columbia KC 33846	17
62	61	DOLLY DOLLY PARTON—RCA APL1 1221	30
63	60	WORLD'S GREATEST HONKY TONK BAND BILL BLACK'S COMBO—Hi SHL 32093	17
64	63	NARVEL FELTS GREATEST HITS, VOL. 1—ABC Dot DOSD 2036	21
65	59	THE NIGHT ATLANTA BURNED ATKINS STRING COMPANY—RCA APL1 1233	15
66	65	THE HIGH PRIEST OF COUNTRY MUSIC CONWAY TWITTY—MCA 2144	30
67	62	HEART TO HEART ROY CLARK—ABC Dot DOSD 2041	16
68	68	EVERY TIME YOU TOUCH ME (I GET HIGH) CHARLIE RICH—Epic KE 33455	36
69	66	EVERYBODY'S COUNTRY DAVID WILLS—Epic KE 33548	21
70	64	HELP ME MAKE IT (TO MY ROCKIN' CHAIR) B. J. THOMAS—ABC ABCD 912	11
71	70	SUPERBOW VASSAR CLEMENTS—Mercury SRM 1 1058	15
72	67	RED HOT PICKER JERRY REED—RCA APL1 1226	13
73	69	REMEMBERING THE GREATEST HITS OF LEFTY FRIZZELL—Columbia KC 33882	13
74	72	A ROSE BY ANY OTHER NAME RONNIE MILSAP—Warner Bros. BS 2870	31
75	73	SEARCHIN' FOR A RAINBOW MARSHALL TUCKER BAND—Capricorn CP 0601	15

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Cin-Kay 101

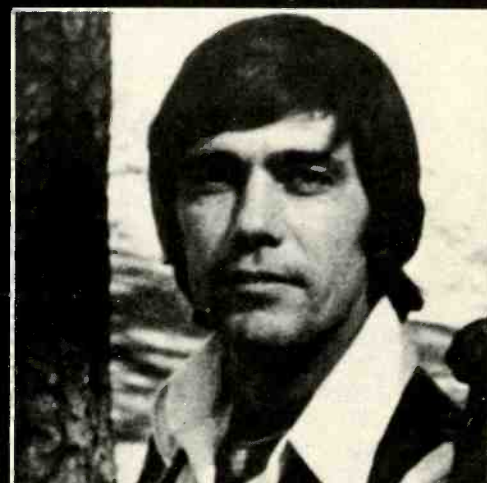
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	LAST WEEK	THIS WEEK
"SINCE I FELL FOR YOU" 8-50182 Charlie Rich	12*	11*
"THE BATTLE" 8-50187 George Jones	51*	37*
"TIL I CAN MAKE IT ON MY OWN" 8-50196 Tammy Wynette	58*	45*
"A SATISFIED MIND" 8-50183 Bob Luman	68*	56*
"QUEEN OF THE STARLIGHT BALLROOM" 8-50188 David Wills	67*	58*
"WHAT A NIGHT" 8-50186 David Houston	78*	65*
"A MANSION ON THE HILL" 8-50184 Michael Murphey	92	77*
"THE FEMININE TOUCH" 8-50193 Johnny Paycheck	—	81*

What a week!

On Epic Records.



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number	FEB. 28	FEB. 21	WKS. ON CHART
1 5 REMEMBER ME WILLIE NELSON Columbia 3 10275			9
2 1 GOODHEARTED WOMAN WAYLON & WILLIE/ RCA PB 10529			10
3 6 HANK WILLIAMS, YOU WROTE MY LIFE MOE BANDY/ Columbia 3 10265			11
4 9 THE ROOTS OF MY RAISING MERLE HAGGARD/Capitol 4204			7
5 13 FASTER HORSES TOM T. HALL/Mercury 73755			8
6 4 DON'T BELIEVE MY HEART CAN STAND ANOTHER YOU TANYA TUCKER/MCA 40497			12
7 8 STANDING ROOM ONLY BARBARA MANDRELL/ ABC Dot DOA 17601			10
8 7 SOMEBODY HOLD ME (UNTIL SHE PASSES BY) NARVEL FELTS/ABC Dot DOA 17598			13
9 11 MOTELS AND MEMORIES T. G. SHEPPARD/Melodyland ME 6028			10
10 10 SOMEBODY LOVES YOU CRYSTAL GAYLE United Artists XW740 Y			14
11 12 SINCE I FELL FOR YOU CHARLIE RICH/Epic 8 50182			10
12 15 THE SWEETEST GIFT/TRACKS OF MY TEARS LINDA RONSTADT & EMMYLOU HARRIS/Asylum 45295			9
13 3 SOMETIMES BILL ANDERSON & MARY LOU TURNER/ MCA 40488			14
14 19 BROKEN LADY LARRY GATLIN/Monument ZS8 8680			11
15 18 IT'S MORNING JESSI COLTER/Capitol 4200			9
16 17 WILD SIDE OF LIFE FREDDY FENDER/GRT 039			8
17 24 TILL THE RIVERS ALL RUN DRY DON WILLIAMS/ ABC Dot DOA 17604			5
18 25 YOU ARE THE SONG FREDDIE HART/Capitol 4210			6
19 21 IF I HAD IT TO DO ALL OVER AGAIN ROY CLARK/ ABC Dot DOA 17605			6
20 2 THE WHITE KNIGHT CLEDUS MAGGARD/Mercury 73751			11
21 40 YOU'LL LOSE A GOOD THING FREDDY FENDER/ ABC Dot DOA 17607			4
22 34 (TIL) I KISSED YOU CONNIE SMITH/Columbia 3 10277			5
23 14 THE HAPPINESS OF HAVING YOU CHARLEY PRIDE/ RCA PB 10455			13
24 22 DON'T STOP IN MY WORLD (IF YOU DON'T MEAN TO STAY) BILLY WALKER/RCA PB 10466			10
25 23 LONGHAIRD REDNECK DAVID ALLAN COE/Columbia 3 10254			10
26 26 QUEEN OF THE SILVER DOLLAR DAVE & SUGAR/ RCA PB 10425			15
27 35 IF I LET HER COME IN RAY GRIFF/Capitol 4208			6
28 29 PICK ME UP ON YOUR WAY DOWN BOBBY G. RICE/ GRT 036			7
29 31 ANOTHER MORNING JIM ED BROWN/RCA PB 10531			8
30 38 THE PRISONER'S SONG/BACK IN THE SADDLE AGAIN SONNY JAMES/Columbia 3 10276			5
31 30 HOW GREAT THOU ART STATLER BROTHERS/Mercury 73732			9
32 39 I JUST GOT A FEELING LaCOSTA/Capitol 4209			5
33 41 SWEET SENSUOUS FEELING SUE RICHARDS/ABC Dot DOA 17600			6
34 43 THE GOOD NIGHT SPECIAL LITTLE DAVID WILKINS/ MCA 40510			5
35 46 OH SWEET TEMPTATION GARY STEWART/RCA PB 10550			5
36 50 ANGELS, ROSES AND RAIN DICKEY LEE/RCA PB 10543			4
37 51 THE BATTLE GEORGE JONES/Epic 8 50187			4
38 54 DRINKIN' MY BABY (OFF OF MY MIND) EDDIE RABBITT/ Elektra 45301			4
39 45 I'M SO LONESOME (I COULD CRY) TERRY BRADSHAW/ Mercury 73760			5
40 47 PALOMA BLANCA GEORGE BAKER SELECTION/ Warner Bros. WBS 8115			6
41 49 PLAY ME NO SAD SONGS REX ALLEN, JR./Warner Bros. WBS 8171			6
42 42 MY WINDOW FACES THE SOUTH SAMMI SMITH/Mega MR 1246			8
43 16 THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME CONWAY TWITTY/MCA 40492			13
44 57 FIND YOURSELF ANOTHER PUPPET BRENDA LEE/MCA 40511			4
45 58 'TIL I CAN MAKE IT ON MY OWN TAMMY WYNETTE/ Epic 8 50196			3



46 60 THE CALL ANNE MURRAY/Capitol 4207			5
47 59 THUNDERSTORMS CAL SMITH/MCA 40517			3
48 48 TOO BIG A PRICE TO PAY KENNY PRICE/RCA PB 10460			6
49 20 I'M SORRY CHARLIE JONI LEE/MCA 40501			12
50 61 YOU COULD KNOW AS MUCH ABOUT A STRANGER GENE WATSON/Capitol 4214			3
51 66 TEXAS THE CHARLIE DANIELS BAND/Kama Sutra 607			3
52 52 SHINE ON RONNIE PROPHET/RCA PB 50136			7
53 33 PHANTON 309 RED SOVINE/Starday 101			9
54 71 DON'T THE GIRLS ALL GET PRETTIER AT CLOSING TIME MICKEY GILLEY/Playboy 6063			2
55 63 DON'T BOOGIE WOOGIE (WHEN YOU SAY YOUR PRAYERS AT NIGHT) JERRY LEE LEWIS/Mercury 73763			4
56 68 A SATISFIED MIND BOB LUMAN/Epic 8 50183			4
57 28 AMAZING GRACE (USED TO BE HER FAVORITE SONG) AMAZING RHYTHM ACES/ABC 12142			14
58 67 QUEEN OF THE STARLIGHT BALLROOM DAVID WILLS/ Epic 8 50188			3
59 72 ALL THE KING'S HORSES LYNN ANDERSON/Columbia 3 10280			3
60 77 STRAWBERRY CAKE JOHNNY CASH/Columbia 3 10279			3
61 64 FIRE ON THE BAYOU BILL BLACK'S COMBO/Hi SN2301			5
62 69 JUNK FOOD JUNKIE LARRY GROCE/Warner Bros. WBS 8165			5
63 70 THE DOOR I USED TO CLOSE ROY HEAD/ABC Dot DOA 17608			4
64 74 THE DEVIL IN YOUR KISSES (AND THE ANGEL IN YOUR EYES) MEL STREET/GRT 043			3
65 78 WHAT A NIGHT DAVID HOUSTON/Epic 8 50186			3
66 76 AS LONG AS THERE'S A SUNDAY SAMMI SMITH/ Elektra 45300			2
67 27 CONVOY C. W. McCALL/MGM 14839			15

CHARTMAKER OF THE WEEK

68 — I COULDN'T BE ME WITHOUT YOU
JOHNNY RODRIGUEZ
Mercury 73769

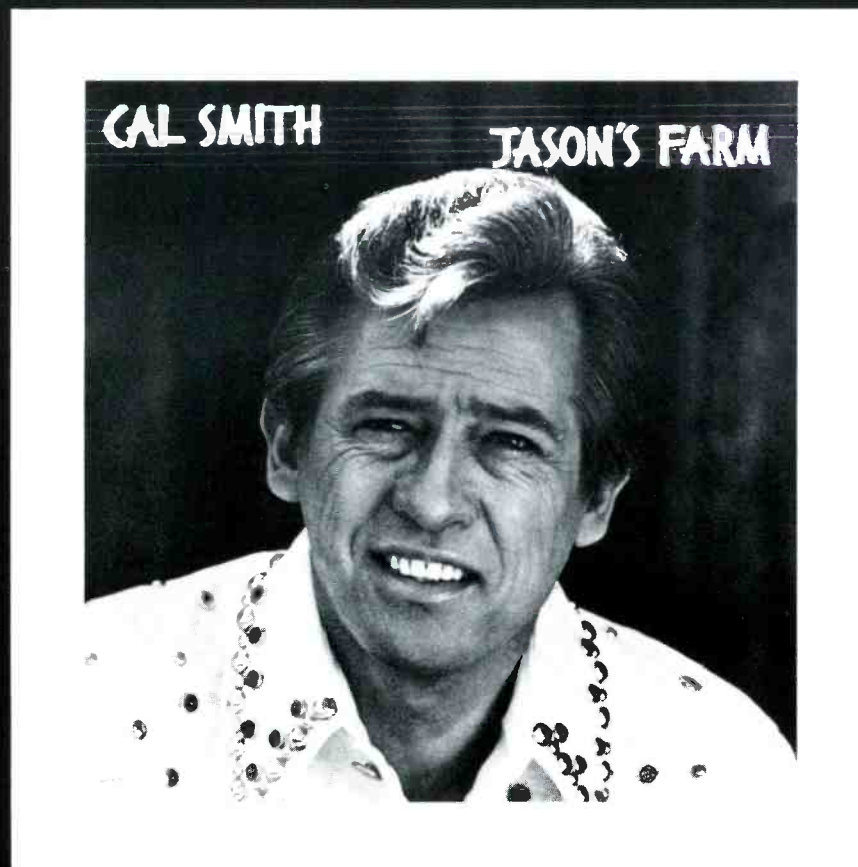


69 79 PLAY THE SADDEST SONG ON THE JUKEBOX CARMOL TAYLOR/Elektra 45299			3
70 80 I AIN'T GOT NOBODY DEL REEVES/United Artists XW760 Y			2
71 32 LOVE LIFTED ME KENNY ROGERS/United Artists XW746 Y			14
72 — WITHOUT YOUR LOVE (MR. JORDAN) CHARLIE ROSS/ Big Tree BT 16056			1
73 36 YOU MAKE LIFE EASY JOE STAMPLEY/ABC Dot DOA 17599			9
74 37 FEEL AGAIN FARON YOUNG/Mercury 73731			11
75 — SUN COMIN' UP NAT STUCKEY/MCA 40519			1
76 83 PAMELA BROWN JUD STRUNK/Melodyland 6027			2
77 92 A MANSION ON THE HILL MICHAEL MURPHEY/Epic 8 50184			2
78 44 YOUNG LOVE RAY STEVENS/Barnaby 618			8
79 53 I'LL BE YOUR SAN ANTOINE ROSE DOTTSY/RCA PB 10423			15
80 — LONE STAR BEER AND BOB WILLS MUSIC RED STEAGALL/ ABC Dot DOA 17610			1
81 — THE FEMININE TOUCH JOHNNY PAYCHECK/Epic 8 50193			1
82 88 I LOVE YOU BECAUSE JIM REEVES/RCA PB 10455			3
83 90 I'M IN LOVE WITH MY PET ROCK AL BOLT/Cin-Kay CK102			2
84 86 SAN ANTONIO STROLL/MAIDEN'S PRAYER MAURY FINNEY/ Soundwaves SW4525			8
85 — HEY LUCKY LADY DOLLY PARTON/RCA PB 10564			1
86 — WHAT I'VE GOT IN MIND BILLIE JO SPEARS/ United Artists XW764 Y			1
87 55 SHE'S HELPING ME GET OVER YOU JOE STAMPLEY/ Epic 8 50170			11
88 95 DOG TIRED OF CATTIN' AROUND SHYLO/Columbia 3 10267			2
89 93 SHOW ME WHERE RUBY FALLS/50 States 39			3
90 — I'M A TRUCKER JOHNNY RUSSELL/RCA PB 10563			1
91 96 LOVE ISN'T LOVE (TIL YOU GIVE IT AWAY) EDDY BAILES/ Cin-Kay CK101			2
92 56 WHEN THE TINGLE BECOMES A CHILL LORETTA LYNN/ MCA 40484			16
93 62 SOMETIMES JOHNNY LEE/ABC Dot DOA 17603			10
94 65 LOVE WAS THE WIND MELBA MONTGOMERY/Elektra 45296			8
95 100 JOHNNY ORPHAN RANDY BARLOW/Gazelle IRDA 153			2
96 99 NEVER NAUGHTY ROSIE SUE THOMPSON/Hickory 364			2
97 — WILD WORLD MIKE WELLS/Playboy 6061			1
98 — LOVE IS A WORD JUICE NEWTON & SILVERSPUR/ RCA PB 10538			1
99 — LET ME BE YOUR FRIEND MACK WHITE/Commercial 1317			1
100 94 I CAN'T QUIT CHEATIN' ON YOU MUNDO EARWOOD/ Epic 8 50185			4

CAL SMITH

From Cal's hit album "Jason's Farm" another hit single.

THUNDERSTORMS



Single: MCA-40517

Album: MCA-2172

Produced by Walter Haynes

MCA RECORDS

Black Sabbath

We Sold Our Soul for Rock 'n' Roll



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Warning
Paranoid
War Pigs
Iron Man
Tomorrow's Dream
Fairies Wear Boots



Changes
Sweet Leaf
Children of the Grave
Sabbath, Bloody Sabbath
Am I Going Insane (Radio)
Laguna Sunrise
Snowblind
N.I.B.

2BS 2923

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