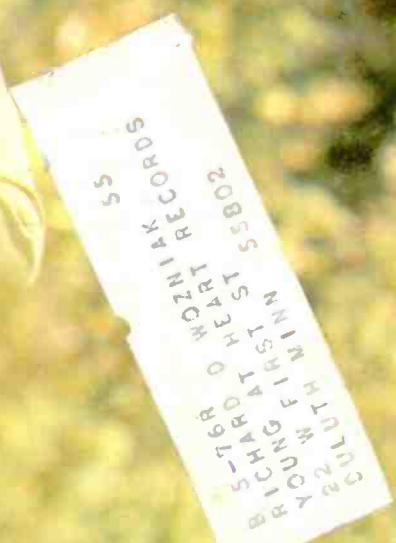



RECORD WORLD





Who In The World: Johnnie Taylor


HITS OF THE WEEK

SINGLES


 **GLEN CAMPBELL, "DON'T PULL YOUR LOVE"/ "THEN YOU CAN TELL ME GOOD-BYE"** (prod. by Dennis Lambert & Brian Potter) (ABC / Dunhill / Acuff-Rose, BMI). Combining two songs that have already been hits for Hamilton, Joe Frank & Reynolds and the Casinos, the Rhinestone Cowboy has constructed a flowing, sure-fire hit medley. Capitol P 4245.


 **GARY WRIGHT, "LOVE IS ALIVE"** (prod. by Gary Wright) (Warner Brothers, ASCAP). Wright's pop instinct, instrumental ability and compositional prowess steered "Dream Weaver" up to the #1 spot on the pop charts last week. This time out, he's more rhythmic and the sound more aggressive. A great follow up! Warner Bros. WBS 8143.


 **BILL WYMAN, "APACHE WOMAN"** (prod. by Bill Wyman) (DeShufflin, ASCAP). A song that should be riding the top of every chart in the country in the coming months, this Stone's alone, but cooking with a tribal beat. Bells and bouncy rhythms contribute to what is an overall great pop sound. Rolling Stones RS 19303 (Atlantic).


 **THE DOOBIE BROTHERS, "TAKIN' IT TO THE STREETS"** (prod. by Ted Templeman) (Tauripin Tunes, BMI). This tune, re-recorded from their new album, has all the essential qualities that have contributed to making this group a dominating chart force. All these ingredients are wrapped together in an appealing package that's headed for the top! WB 8196.

SLEEPERS

 **JOHN FOGERTY, "YOU GOT THE MAGIC"** (prod. by John Fogerty) (Greasy King, ASCAP). Fogerty at once demonstrates that he has lost none of the magic that he possessed when he led CCR to the top. This single, a new tune, features his chunky guitar style prominently. All the ingredients are put together to make it a Creedence-sized smash! Elektra 45309.

 **BLACK OAK ARKANSAS, "GREAT BALLS OF FIRE"** (prod. by Black Oak Arkansas) (Unichappell, BMI; Chappell, ASCAP). The old Jerry Lee Lewis rock 'n' roll standard is given a hot 'n' nasty treatment as only BOA can. Loaded with guts and hard rockin' emotion, Jim Dandy & Co. are headed straight for the top of the pop charts. MCA 40536.

 **BROTHERHOOD OF MAN, "SAVE YOUR KISSES FOR ME"** (prod. by Tony Hiller) (Tony Hiller, ASCAP). This song, which has already scaled its way to the top of the U.K. charts is a sweet, sentimental tune with a honky tonk sound reminiscent of Tony Orlando & Dawn. Look for this group to repeat their international success here in a big way! Pye 71066.

 **PAT LUNDY, "LET'S GET DOWN TO BUSINESS"** (prod. by Dennis Ganim & Buddy Scott) (N.Y. Times/Figgy, BMI). This first record for the Roulette distributed label marks an auspicious new beginning for this singer. A slow, winding beat sets the tone for Lundy's bluesy flavored reading instilled with pop and r&b potential. Pyramid P 8001 (Roulette).

ALBUMS

WINGS, "AT THE SPEED OF SOUND." Long-awaited is almost an understatement. And with a first-ever U.S. tour about to get underway, demand for the Wings' latest should exceed all past efforts. Denny Laine takes some very successful lead vocals, but the show is very much Mr. Paul McCartney's as writer, producer, musician and vocalist. Capitol SW-11525 (6.98).

DOOBIE BROTHERS, "TAKIN' IT TO THE STREETS." The "Doobie sound," jazz-tinged rock with carefully blended vocals, reaches its apex here. Producer Ted Templeman has compacted the best elements of the group's work into extremely tight individual cuts. "Wheels of Fortune," the title track and "Carry Me Away" have the most drive. Warner Brothers BS 2899 (6.98).

KISS, "DESTROYER." "Kiss Alive!" spent several months in the top ten, bringing this fire-breathing band the kind of attention it's long been getting from its fans. Bob Ezrin has now done for Kiss what he did for Alice Cooper—taken a top band and made its music on record equal the live performance. A sure-to-be platinum masterpiece. Casablanca NBLP 7025 (6.98).

MARVIN GAYE, "I WANT YOU." An incredibly expressive cover will set the mood for Gaye's first studio lp in some years. There's a modified disco influence, but Gaye's smooth, identifiable sound is in full flower. The title track, "After the Dance" and "Since I Had You" will again see him maintaining his top-ranked soul position. Tamla T6-342S1 (Motown) (6.98).



COMING

A new single

Great Balls Of Fire COMING

MCA-40536

A new album



BLACK OAK ARKANSAS

MCA RECORDS



Produced by Black Oak Arkansas

RECORD WORLD

Live Album Packages Boost Chart Careers

By BARRY TAYLOR & IRA MAYER

■ NEW YORK — While the question over a relative good or harm effected by "Greatest Hits" packages on an artist's catalogue continues to be debated, the "live" album has recently proven a successful alternative in boosting an act's career. The live album generally serves the dual purposes of presenting a group's best-known material — frequently in new versions — and offers the opportunity to debut new songs to an already receptive audience.

Two Examples

Two particularly dramatic instances of live album success are Peter Frampton (A&M) and Kiss (Casablanca), both of whom found themselves in the top 10 on the **RW** album chart with their "Peter Frampton Comes Alive"

(Continued on page 58)

Feinberg Speech: 'Prepare for '77'

■ HOLLYWOOD, FLA. — Following Arthur Taylor's keynote address, Dr. Mortimer Feinberg (chairman of the board, BFS Psychological Associates; dean and director, advanced management program, Baruch College, City University of New York) told convention delegates to prepare for 1977 (that's correct) by watching and analyzing population statistics, changing lifestyles and modes of management.

No Bridge

"I don't see a bridge over troubled waters in 1977," said the jovially cynical Feinberg. "I'm ignoring 1976 because it's an aberration."

(Continued on page 20)

UA Exec Shifts?

■ LOS ANGELES—Rumors circulated within the industry last week to the effect that major changes in the upper executive ranks of United Artists Records were being made. Spokespersons for the parties involved told **Record World** at presstime that no changes had as yet taken place.

NARM '76 Stresses Management Efficiency; Taylor Keynote Address Urges Industry Unity

By DAVID MCGEE

■ HOLLYWOOD, FLA. — In his NARM keynote speech, CBS, Inc. president Arthur R. Taylor described a "brutality of the spirit" as being prevalent now in American life, and he urged various segments of the music industry to join together, to recognize "seeds of hope" already sprouting within the American citizenry and "to see to it that our communities and our businesses and all our practices and our ethics reflect and encourage honesty."

"If we can begin to realize the importance of our times to the future," said Taylor at one point during his cool, measured speech, "if we can realize that the ruthless pursuits of self-interest without the tempering of an overall concern for the history of this nation can lead to even more perilous times . . . it seems to me that as a society we can pull out of this, and we can create a future for this Republic which is not only good economically for its citizens, but is aesthetically and socially fulfilling and rewarding."

According to Taylor, the music industry, with its ability to "make

(Continued on page 21)

■ HOLLYWOOD, FLA. — As expected, last week's 18th annual convention of the National Association of Record Merchandisers (NARM) was actually two conventions. One convention took place in the corridors and rooms of the Diplomat Hotel and addressed itself to the matters of pricing and promotion. The other, more visible one took place in the Diplomat's meeting rooms and its discussions focused on more effective management as a means of capturing the adult record market and of streamlining retail and rack operations. All of this was in pursuit of the convention's theme: "The \$3 Billion Figure—Its Future Is Now."

By the convention's final day, the controversy over the MCA pricing structure seemed nothing more than a tempest in a teapot, although it is not yet resolved as to what actions will be taken by other manufacturers. The consensus seems now to be that the MCA pricing structure is generally good for racks and retailers, although several in the latter group feel a reduction in categories

from seven to five would be in order.

There is still some wrangling—legal and otherwise—to be done by manufacturers, rack and retail outlets before a clear picture emerges from the after-hours sessions here. A reliable source told **Record World** that several manufacturers had indicated to him their willingness to follow MCA's lead, pending discussions with legal counsels. A rumored retailer's lobby against the MCA pricing structure failed to materialize.

A phrase that was used several times in **Record World's** "Spring Harvest of Talent" issue (March 27) was "meaningful ad dollars," and it became something of a watchword for retailers during NARM '76. Several retailers said they weren't concerned so much with MCA's new price structure as they were with manufacturers' proclivity for putting ad money and promotional efforts in the wrong places. In a nutshell, what the retailers are after is more aggressive promotional and ad campaigns for secondary product—marginal albums by promising artists, albums by new artists—and less emphasis on heavy campaigns on behalf of solid product by established artists.

Topics covered in the general business sessions included: "Maximizing Profits Through People," a lecture by Dr. Mortimer Feinberg (of BFS Psychological Associates);

(Continued on page 21)

NARM Best Sellers Honored At Banquet

■ HOLLYWOOD, FLA. — The NARM Banquet (23) honored the 1976 NARM Award Winners as follows:

Best Selling Hit Record: "Love Will Keep Us Together"—Captain & Tennille (A&M); Best Selling Soundtrack Album: "Tommy" (Polydor); Best Selling Broadway Cast Album: "The Wiz" (Atlantic); Best Selling Album by a Group: "One Of These Nights"—Eagles

(Continued on page 36)

NARM Survey:

Capturing The Adult Market

. . . over the next ten years, the 25 to 45 market segment will increase in size by some 18 million people. This is a 39 percent increase. While this is taking place, the industry's strongest market, that being the 15 to 24 year olds, will be declining by three million people. This is a seven percent decrease. The total number of people in the adult market will grow to over 70 million people by 1986 . . . this adult segment will represent approximately 30 percent of the entire population by 1986 . . . the recording industry will be forced to adjust and create new marketing strategies. While the youth market is here to stay, it is not likely that it will set the styles for the rest of the population in the late '70s and early '80s as it did in the past . . .

■ HOLLYWOOD, FLA.—At the Sunday morning (21) business session, Joseph Cohen, a Baruch College graduate student, presented the convention's most important speech—"The NARM Consumer Research Study: The Adult Market." If anyone in the industry hadn't realized the importance of the growing adult market, he or she was certainly made aware of this fact in every business session. Never was the point made more dramatically than it was during this session.

Briefly, here is how the study was conducted: the country was broken down into four regions—northeast, south, north central and west. Person to person interviews were conducted by more than 70 NARM member companies administering questionnaires. Respondents were sought out in high traffic or densely populated areas. To substan-

(Continued on page 36)

Additional, in-depth NARM coverage begins on page 20.

W. Virginia Passes Anti-Piracy Statute

■ CHARLESTON, W. VA.—Senate Bill 220 was signed into law by Governor Arch A. Moore, Jr., making West Virginia the fortieth state to have enacted an anti-piracy statute.

Misdemeanor

The new law, which goes into effect 90 days after its signing on March 12, makes the unauthorized duplication of sound recordings, as well as the distribution and sale of such illegitimate duplications, a misdemeanor punishable by a fine of up to \$1,000. It calls for the confiscation and destruction of all pirated sound recordings and the equipment used to make them. It also makes the failure to have the name and address of the manufacturer of the sound recording printed on the outer cover a misdemeanor.

The new law mandates knowledge on the part of those who manufacture, distribute or sell the illegal reproductions.

Wings Tour Set; LP Gold On Release

■ LOS ANGELES—Wings begins its first American tour on April 8 at Fort Worth, Texas, the first of 31 performances to be held in 20 major markets ending with two performances at Madison Square Garden on May 24-25. The concert appearances, which will be Paul McCartney's first in the U.S. in almost 10 years, were announced as Capitol released the group's new album, "Wings At The Speed Of Sound" on March 25. The lp was certified gold on release.

'Wings Over America'

The tour, dubbed "Wings Over America," is the fourth and final part of a world tour that saw the band perform in England, Australia and Europe.

Wings consists of McCartney, Linda McCartney, Denny Laine, Jimmy McCulloch and Joe English. The four-member brass section which accompanied Wings in the United Kingdom, Australia and

(Continued on page 57)

Lawrence Named GM By Warner Brothers

■ LOS ANGELES — Tony Lawrence has been appointed to the position of general manager at Warner Bros. Records, it was announced by Pete Johnson, Warners director of general managers. In his new capacity, Lawrence will act as liaison between Warners artists, management and the label. Reporting directly to Johnson, Lawrence joins the label's other two general managers, Ron Goldstein and Clyde Bakkemo.

Background

A native of Los Angeles, Tony Lawrence worked as assistant editor of the Hollywood Reporter, for Gibson & Stromberg's public relations firm and as west coast editor of *Record World* where he initiated the "Coast" column. In 1972 Lawrence left to head up Playboy Records' publicity department. Hired by Columbia Records in 1972, he was named associate director of product management, a post he held for three and a half years.



Tony Lawrence

As a general manager, Lawrence will be concerned with relations between artists and the label, helping to plan releases and guide roster artists in their recording careers at Warner Bros.

Wooley Exits Capricorn To Form Own Label

■ MACON, GA.—Dick Wooley has announced that he is leaving his position as vice president of promotion for Capricorn Records to star his own recording company, which will be based in Macon.

(Continued on page 57)

Rabinowitz to Head CBS Greek Operation

■ NEW YORK — Sol Rabinowitz, vice president, music publishing and a&r, CBS Records International, has been named managing director of CRI's newly established Greek company, Hellenikon Discos CBS, S.A. The announcement was made by M. Richard Asher, president, CBS Records International.



Sol Rabinowitz

Rabinowitz, whose appointment is effective April 19, will assume general management functions of the new company and will oversee operations in the recording, manufacturing, distribution and sales of records and tapes to the Greek market. He will be responsible for signing and developing local artists and repertory for local and international distribution, as well as marketing and selling CBS international product locally. He will also be responsible for CBS music publishing activities in Greece.

As Hellenikon's managing director, Rabinowitz will report to Simon Schmidt, regional area director, eastern Mediterranean

(Continued on page 56)

Dudley Named VP, Chelsea Records Group

■ LOS ANGELES — Wes Farrell, president of the Wes Farrell Organization, has announced that Craig Dudley has been named vice president of the Chelsea Records Group, a division of WFO. Dudley was formerly director of national promotion for Chelsea.

Dudley has been with Chelsea for the past year and began working for the company as regional director in the midwest prior to moving to California and taking over as national director of promotion.

History

Prior to working for Chelsea, Dudley worked for MGM Records and for Motown, and was involved with regional promotion in the midwest for both companies. He will report directly to executive vice president Buck Reingold.



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Powerhouse Picks

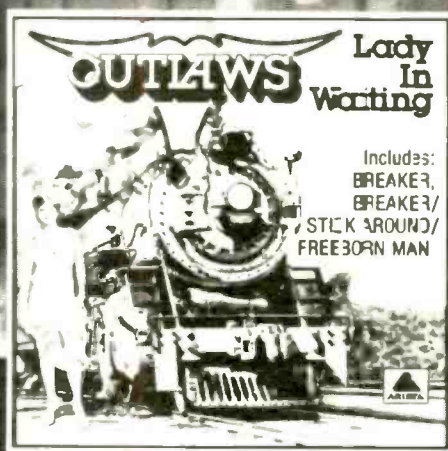
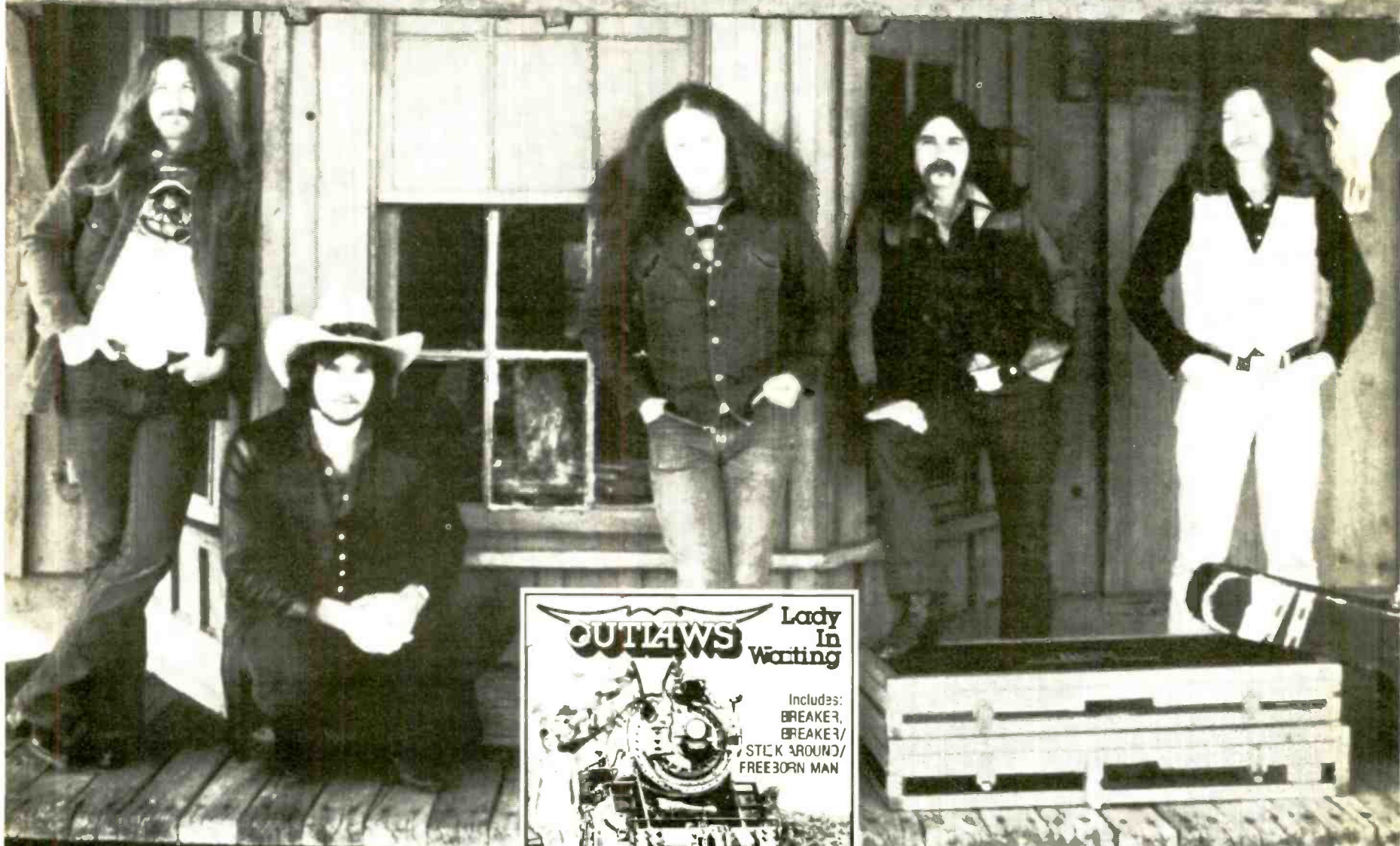
(Due to airplay and sales in projectable markets, these records exhibit top five potential)

John Sebastian (Reprise) "Welcome Back."

Last week's explosion of major call letters was duplicated this week with just as many adds, accompanied by a tremendous amount of sales response. Stock is being sold as it arrives.

OUTLAWS

Are Back With
Their Searing Rock And Roll!



AL 407C
Produced by Paul Rothchild

Last year, the Outlaws made a sensational debut with an album that was called the absolute "Rock 'N' Roll Killer of The Year!" Now, this tough and scorching group returns with "LADY IN WAITING" an album that is both brutal and tender...but always unmistakably stamped as Outlaws.

Arista Records...Where CAREERS Are Launched

Sire:

Looking Forward To A Solid Spring

By **BARRY TAYLOR**

■ NEW YORK—After two months of inactivity, Sire Records is looking forward to the spring as the busiest season in its history according to label president Seymour Stein.

Acquisitions

In addition to several recent acquisitions, including the "Nuggets" compilation lp, a couple of albums previously available only as imports and a tie-in with the Bomp label, Sire/Passport is looking forward to a full calendar of activity that will involve virtually every artist on the roster, including debut sets from the Ramones, Shadowfax, the Stanky Brown Group, the Beckies and the first album from the Flamin' Groovies in several years.

Stein looks upon this investment in new and as yet unproven

Arista Sets April As 'Brecker Month'

■ NEW YORK — Arista Records has designated April "Brecker Brothers Band Month," an all-level company campaign designed to reinforce airplay reaction to the band's second lp, "Back to Back," and in support of the Breckers' latest single "If You Wanna Boogie . . . Forget It" and current tour.

According to the label, "Back to Back" garnered instant airplay at FM, r&b, progressive r&b and jazz stations, and the company is seeking to break the new single at both r&b and top 40 levels.

The multi-faceted campaign, the first Arista "month" for an individual act, includes all departments within the company. Promotion will be channeling efforts into increasing airplay on the album, breaking the single and taking the band to visit radio stations in major markets; marketing has come up with several merchandising aids including a large poster of the "Back to Back" album cover; publicity is concentrating on national and local album and concert reviews and scheduling interviews for the band along the tour route; advertising has been placed in important markets along with a full-page ad in Rolling Stone; and timebuys and ad mats have been designed to support tour dates.

Contests

In-store display contests built around the theme "April is the month to move with the Brecker Brothers" will be run by Arista for promotion men and distributors, with separate contests for store managers.

talent as part of the responsibility of the indie label. "We're always trying to be ahead of the majors" Stein claimed. "We've proven in our own way that we can stay ahead and it's something we intend to continue to do in the future.

The Flamin' Groovies are an American band which has built a large, fanatical following in Europe. Their new album, "Shake Some Action," was recorded in London's Rockfield Studios with Dave Edmunds producing. "They're from San Francisco, but it's like they're an English band," Stein stated. Their album has been out for a month in France and Switzerland where it has done exceptionally well. It will be released in England and Germany next and in the U.S. in June. "We plan to treat them like an English band by sending out import pressings of the record to the press and radio stations to build excitement a month before it is released here."

The Ramones

The first album from the Ramones is another record that Sire will be looking forward to in June. "New York is coming into its own—talent is being drawn back into the city," Stein observed. He pointed out that the Ramones are one of the most popular bands playing New York's club circuit.

Also scheduled for release in the coming months from Sire is a live double album from Renaissance, recorded at Carnegie Hall; Stackridge's "Mr. Mick," a concept album; Martha Velez' set recorded in Jamaica with Bob Marley and the Wailers; and a Climax Blues Band album recorded with producer Mike Vernon at Chipping North Studios in England. This is in addition to the recent release of Nektar's

(Continued on page 26)

Burkett Named Viewlex Pres.

■ HOLBROOK, N.Y.—Promotion of Richard H. Burkett to president of Viewlex, Inc. has been announced by Andrew G. Galef who is stepping down from that post, but will remain on the board of directors.

Burkett, with Viewlex since 1972, formerly was president of the company's custom service division.

Galef, a partner in the management consulting firm of Grisanti and Galef, Los Angeles, will continue to spearhead efforts to restructure the company's debt.

Verve Reactivated, First Release Set

■ NEW YORK — Polydor Records has announced that it will ship six Verve releases on April 15 to mark the reactivation of the label. Verve will now offer many performances by artists on recordings not available for 15 years. The reactivation of the label and these first album releases were personally directed by Robert Hurwitz, a&r director for the Verve and ECM labels. All of the recordings were originally produced by Norman Granz.

Six LPs

Six double albums comprise the debut package, featuring Charlie Parker's first Verve sessions (including the Parker & Strings and Dizzy Gillespie recordings); Lester "Pres" Young's 1956 recording with Teddy Wilson and the 1952 recording with Oscar Peterson (presented in entirety for the first time); Bud Powell's first four Verve sessions in the early '50s; Dizzy Gillespie's 1956 sessions with Sonny Rollins and Sonny Stitt; a Jazz At The Philharmonic album consisting of performances by Les Paul, Nat King Cole and others in the first 1944 concert (complete), the other half presenting Billie Holiday in performance on April 22, 1946; and Billie Holiday's first Verve studio session's dating back to 1952 with Oscar Peterson, Paul Quinichette and Barney Kessel.

The re-issues are being released the way they were recorded, without artificial stereo rechanneling. As a special marketing concept, a full size poster has been designed. The poster will be a compilation of the album covers—all of which are originals done especially for this project. Each of the records are being remastered and there will be extra care taken in terms of packaging and pressings (each record will be in a polyethylen sleeve, for example).

'Chorus Line' Leads Tony Nominations

■ NEW YORK — "A Chorus Line," "Chicago" and "Pacific Overtures" lead the list in Tony Award nominations for the 1975-76 Broadway theater season. "A Chorus Line" picked up a total of 12 nominations, while "Chicago" and "Pacific Overtures" received 10 each. The three are competing with "Bubbling Brown Sugar" for the Best Musical award.

(Continued on page 26)

Dove Joins RCA

■ NEW YORK — Ian Dove has joined RCA Records as manager, press and information, it was announced by Herb Helman, division vice president, public affairs.

Dove was previously east coast editorial director for Cash Box magazine and has been a freelance rock music critic for the New York Times since 1973, covering all aspects of the rock scene. Previous to his Cash Box appointment, Dove was associated with Billboard magazine, joining the trade publication in 1968 and being named international editor, special issues editor and New York bureau chief.

Dove has also been editor of Hit Parader and a contributor to Phonograph Record Magazine, Rolling Stone, Penthouse, Gallery, National Star, Tape Deck Quarterly, Ideal Home and Soho Weekly News. He contributed a weekly cartoon to Cash Box and his drawings have also appeared in Billboard and Hit Parader.

Broder Relocates

■ LOS ANGELES — Dick Broder has moved headquarters of his personal management company to 9151 Sunset Blvd., Los Angeles, California 90069, effective immediately. New phone number is (213) 278-4071.

Columbia Signs Cummings



Don Ellis, vice president of west coast a&r, Columbia Records, has announced the exclusive recording contract of Burton Cummings to the label. The leader of the now defunct Guess Who will soon be entering the studio in Los Angeles to begin recording his first album for Columbia which at this time is tentatively scheduled for release in August. A major tour in September is currently being planned in support of the solo effort. Pictured from left are: Ellis; Cummings; Lorne Saifer, west coast director of talent acquisition; and Larry Harris, vice president of Columbia Records business affairs.

NO.1



Listen to the Excitement of a No.1 Smash Hit From The "New" PYE Records

'Save Your Kisses For Me'

by the **Brotherhood Of Man**

PYE 71066

Produced by Tony Hiller

NO.1

ON THE BRITISH MUSIC CHARTS IN ONLY THREE WEEKS

NO.1

BRITISH ENTRY IN '76 EUROVISION SONG CONTEST

PYE RECORDS LTD. Manufactured and distributed by ATV RECORDS INCORPORATED, 3 West 57th St., New York, N.Y. 10019 (212) 826-9636



Arista Signs Movies



Clive Davis, president of Arista Records, has announced that the company has signed Movies to a long-term exclusive recording contract. Movies consists of Peter Barnes, Michael Morgan and Ted Medbury and recently played a week of performances at three Manhattan clubs in addition to making two prime-time appearances on national network television via the Howard Cosell Show. Currently, Movies is completing work recording their debut album in Los Angeles with Vini Poncia producing. Pictured at the signing are (from left): group members Peter Barnes and Michael Morgan; Arista president Clive Davis; and Ted Medbury.

Denver Sets Tour

■ NEW YORK—RCA artist John Denver will begin his 1976 spring tour in St. Paul, Minnesota on Friday, April 23.

Denver will be performing in this country for the first time since his nationwide tour last spring. Denver, currently in the midst of his first major European concert tour, will precede the 13 city schedule with an ABC-television special to be aired on the network March 29.

E/A Promotes Two In A&R Dept.

■ LOS ANGELES — Charles Plotkin, vice president, a&r, at Elektra/Asylum Records, has announced the appointment of Laura Plotkin and Carol Thompson as a&r representatives for the company. Both Plotkin and Thompson will be involved in screening talent and coordinating ongoing production activities for Elektra/Asylum. They will continue to be based at the company's Los Angeles headquarters.

Private Stock Launches Stampede Campaign

■ NEW YORK—Private Stock Records has launched a comprehensive advertising, promotion and publicity campaign in support of The Stampede's current 30-city U.S. tour. The Canadian group's single is "Hit The Road Jack," on Quality, distributed by Private Stock.

The label, which has released an album—Stampede's "Hit The Road," to coincide with the tour, has mounted a two-pronged, multi-media effort. In addition to local print advertising and radio spots both prior to and after each specific appearance, Private Stock Records has extended its publicity, promotion and advertising nationally.

Columbia Taps Williams

■ LOS ANGELES—Frank Mooney, manager of Columbia Records branch in Los Angeles, has announced the appointment of Warren Williams to the position of Columbia local promotion manager for the Los Angeles Branch. Williams will report directly to Frank Mooney and will be responsible for coordinating all promotion activities and artist marketing area.

Warren is formerly from Elektra/Asylum Records in Los Angeles where he had been a local promotion manager for the past three years.

WFO, Laurel Canyon Settle Pub. Dispute

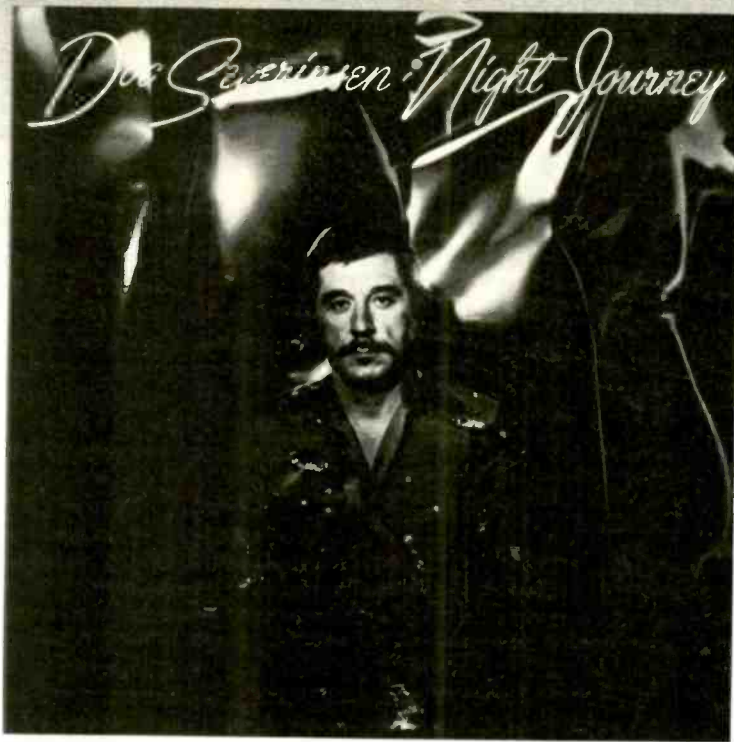
■ LOS ANGELES — The dispute between Laurel Canyon Music/Bruce Springsteen and Every Little Tune/Pocket Full of Tunes, the publishing division of the Wes Farrell Organization, has been amicably settled between the two parties without the necessity for legal action, announced Steve Bedell, president of the WFO Music Group.

Effective immediately, the WFO Music Group will be responsible for representation of major portions of the Bruce Springsteen catalogue.

The Alan Parsons PrOjEct is coming



"Being with Epic
is the best trip of all."
Doc



PE 34078

Doc journeys to a new high with Epic Records.



**Personal Management: Bud Robinson (213) 652-3242
Produced by Doc Severinsen and
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THE COAST

By BEN EDMONDS



■ GREAT ENOUGH FOR ROCK & ROLL: **Bill Graham** staged an all-day concert on March 20th at the Arizona State University stadium in Phoenix to accommodate shooting of crowd footage for the **Barbra Streisand/Kris Kristofferson** remake of "A Star Is Born." In keeping with film regiment, the stadium gates were opened at six AM and were closed promptly by nine AM. When you consider that most rock & roll kids aren't disposed to doing anything at six in the morning except maybe sleep-

ing off the night before, the capacity crowd was something of an accomplishment. At a ticket price of \$3.50 for a full day of music and a little movie glamour, it would've been a bargain had the outdoor concert been held during a blizzard. Though none of their performances will be featured in the film, music to make audiences crazy for film purposes was supplied by **Peter Frampton, Santana, Montrose, Graham Central Station** and the **LA Jets**. Kristofferson filmed a few numbers as part of his portrayal of a rockstar on the skids, treating the crowd to a film tradition called retakes until he'd been covered from all angles. All of the bands played well (especially and most surprisingly Santana), but the unquestionable high point of the daylong festivities came when Barbra stepped up to sing a couple of unscheduled songs. There was really no way to anticipate the reaction of this crowd, whose taste probably ran more in the direction of **Kiss**, to a superstar from outside their frame of reference. But when Barbra walked across the stage, the crowd cut loose with a roar that very probably blew out the sound equipment that was attempting to record it. After giving the crowd an illustration of another film and TV tradition called lip-synching (as an example of how music is usually dropped into film), she sang "The Way We Were" live, and the crowd erupted every time she made a particularly impressive vocal move. Instant cold shivers. The moment effectively dispelled the long-held

(Continued on page 15)

Musexpo Taps Parsons As British Coordinator

■ NEW YORK—Roddy Shashoua, president of Musexpo '76, has announced the appointment of Jimmy Parsons as the coordinator and representative for Musexpo in the United Kingdom.

Parsons has been actively involved in the British music industry for the past 20 years, working in such areas as management, promotion, publishing and production.

He has been the European representative for Aniza O'Day, Horace Silver, Roland Kirk, Annie Ross, Blossom Dearie and many leading jazz artists. He was director of promotions at Radio Luxembourg (U.K.) for five years, where he produced live radio concert programs for such artists as the Grateful Dead, Beach Boys, Stevie Wonder, Sly & The Family Stone, Bay City Rollers and Focus.

For the past year, Parsons has been active with his music publishing and production company, Full Moon Music, which was launched in the North American market when he attended last year's Musexpo in Las Vegas. He can be reached in England at (01) 953-7260 or (01) 836-8211 or c/o Musexpo '76, 6, Boreham Holt, Allum Lane, Elstree, Herts, WD6 3QF, England.

'Welcome' Meeting Set For London Distributor

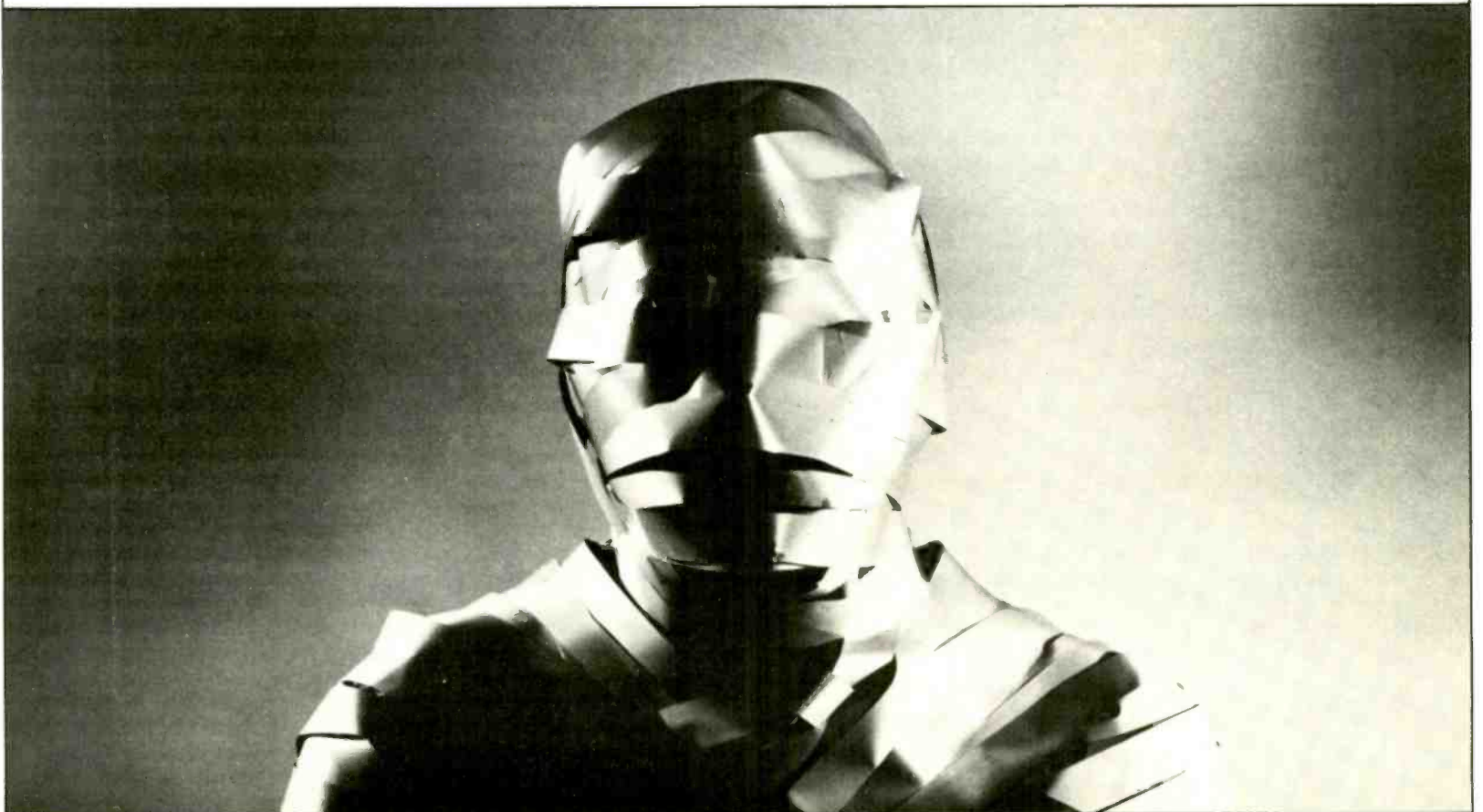
■ NEW YORK — London Records has announced that it has scheduled an all-day "welcome to the family" meeting to officially inaugurate its newly named distributor for the state of California, Record Merchandising Company, Inc. The meeting will be held Tuesday, April 6, at the Century Plaza Hotel in Los Angeles.

Sid Talmadge, president of Record Merchandising Co., Inc., vice president Jack Lewerke and sales manager Sam Ginsburg will attend the meeting, along with their complete sales, promotion and merchandising staffs.

London Delegation

The London delegation, headed by Herb Goldfarb, vice president of sales and marketing, will include Sy Warner, national sales manager; Don Wardell, director of creative services; John Harper, director of classical sales; Herb Gordon, national promotion manager; John Barbis, west coast regional promotion manager; and Stu Marlowe, west coast district manager. London's presentation will consist of in-person addresses, augmented by a variety of audio-visual aids. The "welcome to the family" meeting will be followed by cocktails and luncheon at the Century Plaza.

The Alan Parsons PrOjEct is coming





SANTANA

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JUNGLES
OF AFRICA,
THE LATIN
COUNTRIES,
AND THE
U.S.A.
ALL MEET.**

SANTANA

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In association with Devadip Carlos Santana,
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Management
Bill Graham

RECORD WORLD SEMINARS KEEP MOVING DOWN THE LINE...

NEXT STOP:

**St. Louis
April 3, '76**



**SEMINAR
TIMETABLE.**

Date.	Location.
3:15:75	Cleveland
4:26:75	San Francisco
8:9:75	Boston
11:15:75	Atlanta
1:17:76	Denver
4:3:76	St. Louis

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

ASCAP Names Eight To Review Board

■ NEW YORK — The committee on elections of the American Society of Composers, Authors and Publishers (ASCAP) has reported results of the recent election of new writer and publisher members to the Society's board of review, ASCAP president Stanley Adams announced. Four writers and four publishers will serve on the Board for two-year terms commencing April 1, 1976.

Lyricists Tapped

The lyricists elected in the popular production division were Bud Green and Leonard Whitcup, with Sherman Edwards of "1776" fame named as alternate. The composer elected to represent the popular-production writers is multiple-Oscar winner John Green, and Broadway tunesmith Charles Strouse will serve as alternate. Composers in the standard division gave most votes to the internationally known Lukas Foss, and selected composer-educator Elie Siegmeister to be alternate.

The three publishers who will represent the popular-production division are Murray Deutch of Music of the Times Publishing Corp., Burt Litwin of Belwin-Mills Publishing Corp. and Ivan Mogull of Ivan Mogull Music Corporation. Publisher-composer-lyricist Johnny Marks, who heads St. Nicholas Music, Inc., was selected to serve as alternate. Robert MacWilliams of E.C. Schirmer Music Company will represent the Standard Division publishers, and Walter Gould of Lawson-Gould Music Publish-

CBS Music To Prod. 'Assassination' Score

■ NEW YORK — The music for Oliver A. Unger's film, "Assassination," will be the first international movie score venture for the CBS Music Publishing Group. The CBS Music Group produced the score and will publish it worldwide.

Single Planned

CBS's Juan Carlos Calderon, one of Spain's leading musicians, composed and arranged the music for "Assassination." The highlight of the score is a recurring theme which will be recorded as a single. Major records have already been committed in Italy, France, Spain and South Africa where the motion picture will be released in early spring.

"Assassination" stars Maximilian Schell and Christopher Plummer.

"Assassination," filmed entirely in English, will mark the first co-production involving Czechoslovakia, Yugoslavia and the United States. Its 12 week shooting schedule covers locations in Czechoslovakia and Yugoslavia.

ers, Inc. has been picked as alternate.

The writers nominating committee consisted of Louis Alter, Lee Adams, Robert Allen, Jacob Druckman, Bronislaw Kaper and David Rose, and David K. Sengstack, Stanley Mills and Leo Talent comprised the publishers nominating committee.

ASCAP's articles of association provide for a board of review to consider any member's complaints about "the distribution of the Society's revenues to such member, or by any rule or regulation of the Society directly affecting the distribution of the Society's revenues to such member . . ."

Lonnie Liston Smith Pacts with Chappell

■ NEW YORK — Flying Dutchman recording artist Lonnie Liston Smith has signed a worldwide administration and publication agreement between his Cosmic Echoes Publishing Company and Chappell Music Company, it was announced by Chappell president Norman Weiser.

The agreement between Cosmic Echoes (BMI) and Chappell Music covers all of Smith's music on his five previous albums and includes his just-released lp, "Reflections of a Golden Dream."

Epic Promotes Parham

■ NEW YORK — Peggy Parham has been promoted to the newly-created post of merchandising manager, Epic Records/CBS Custom Labels. The announcement was made by Bruce Harris, director of merchandising and product management, Epic Records/CBS Custom Labels.

Product Liaison

In her new position, Ms. Parham will maintain important liaisons with artists and managers and will be a key figure in field communications for the Epic/CBS Custom merchandising group. Ms. Parham will be working closely with Epic/CBS Custom product managers both in New York and in Los Angeles in supervising the implementation of merchandising plans which they develop. She will share product management responsibilities on new and developing artists on a special projects basis. She will also be involved in planning radio spots, trade and consumers advertising and in-store merchandising materials. She will report directly to Bruce Harris.

Ms. Parham joined CBS Records in 1969 and was promoted to merchandising coordinator for Epic/CBS Custom in 1973.

Reynolds To Tom Cat As Natl. Promo Dir.

■ LOS ANGELES — Evan Reynolds has been named director of national promotion for Tom Cat Records, it was announced by Tom Catalano, president of the label.

Reynolds was most recently general manager for Fairfield Music Publishing where he worked in association with Artie Mogul on all production and promotion for the company. Prior to that, Reynolds was director of national promotion for Capitol, Decca and Mercury.

In announcing the appointment, Catalano stated that Reynolds would have total promotional responsibilities for the label as well as the label's independent promotion men, and would be coordinating all aspects of promotion with RCA, which distributes Tom Cat Records.

Capitol Taps Garfield

■ LOS ANGELES — Bruce E. Garfield has joined Capitol's publicity department as national publicity manager, effective immediately, announced Dan Davis, vice president, creative services/merchandising/publicity.

Garfield will be responsible for developing publicity concepts as well as coordinating and distributing press and public information materials on a nationwide basis. Garfield will be headquartered at the Capitol Tower in Hollywood and will report directly to Davis.

Reporting to Garfield will be Kathy Wagner, western publicity manager; Ines LaBonte, national publicity coordinator; Randall Davis, editorial copywriter; and Stacey Rocklin, executive secretary.

Cobham Packs 'Em In



New York City's Bottom Line club announced a record-breaking single evening performance for two shows, as Atlantic recording artist Billy Cobham and his group (the Billy Cobham-George Duke Band) set a new high for the club recently. The Bottom Line shows highlighted Cobham's recent east coast tour dates, coinciding with the early-March release of "Life & Times," his third Atlantic lp release in less than a year. Shown backstage at the Bottom Line are, from left: Atlantic's New York promo man Steve Leeds, Ben E. King, WNEW-FM's Scott Muni, Billy Cobham, Atlantic's special album projects coordinator Tunc Erim and Cobham's manager Mark Meyerson.

Stevens To Receive RIAA Cultural Award

■ WASHINGTON, D.C. — Roger L. Stevens, chairman of the board of trustees of the John F. Kennedy Center for the Performing Arts, will receive the Recording Industry Association of America's Eighth Annual Cultural Award at a dinner to be held in the International Ballroom of the Washington Hilton Hotel on April 7.

More than 1000 guests, including members of the Congress, the Administration, heads of various Federal agencies, representatives of Washington's cultural community and recording executives, are expected to attend. Entertainment will be provided by singer Natalie Cole, violin virtuoso Itzhak Perlman, and comedian Robert Klein.

The Award presented by RIAA is a piece of carved crystal designed by Steuben Glass Company in the shape of an obelisk reminiscent of the Washington Monument. Previous recipients include Senators Javits and Pell; Representatives Brademas and Thompson; Nancy Hanks, chairman of the National Council on the Arts; Willis Conover, director of the Voice of America's "Music USA" worldwide radio broadcast, and Mrs. Jouett Shouse, who contributed land and an amphitheatre for the Wolf Trap Farm Park, the first national park dedicated to the performing arts.

Stevens will be cited for his accomplishments as the Kennedy Center board chairman since 1961. During that time, he helped raise millions of dollars in private contributions from individuals, the business community and foreign governments which, with matching funds appropriated by the Federal Government, made the Center possible.

BOBBY VINTON—ABC 12178
MOONLIGHT SERENADE (prod. by Bob Morgan)
 (Robbins, ASCAP)

Today is the day of the multi-media star and Vinton is currently one of the hottest. This lush arrangement of the standard is sung over a steady beat which should earn it a spot on pop/MOR charts.

WALTER MURPHY & THE BIG APPLE BAND—Private Stock 073

A FIFTH OF BEETHOVEN (prod. by RFT Music)
 (RFT Music, BMI)

ELO has given its unique reading of this piece and now Murphy offers a completely new, unique interpretation around the same theme. Electric rhythms underscore the strings, instilling a twist of disco.

BOZ SCAGGS—Columbia 3 10319

IT'S OVER (prod. by Joe Wissert)
 (Boz Scaggs Music)

An intelligently crafted song that should have no trouble crossing over to r&b lists, Boz' soulful reading is bolstered by a Chicago-like arrangement. It's just starting.

FREDDIE CANNON—Clardige 416 AS

SUGAR (prod. by Jimmy Lewis)
 (Claridge/Jimca, ASCAP)

The "Tallahassie Lassie" man is back with a rock beat flavored by a disco-type production. A great hook and performance makes this a sweet rock 'n soul winner.

MORRIS ALBERT—RCA JH 10626

SHE'S MY GIRL (prod. by Antonio Carlos De Oliveira & Morris Albert) (Fermata Int'l Melodies/Sunbury, ASCAP)

The "Feelings" man once again scores with a moving ballad. This tune from his forthcoming album should have you hooked after only a couple of listenings.

ROSLYN KIND—Columbia 3 10290

SHE LOVES TO HEAR THE MUSIC (prod. by Jack Gold) (pub. not listed)

Sounding not unlike Melissa Manchester, Ms. Kind tells the story of a music-minded lady in a lighthearted vein. This Carole Bayer Sager tune has the sound of a hit!

BEVERLY HILLS BLUES BAND—
 Curb/WB 8191

IF I CAN JUST GET THROUGH TONIGHT
 (prod. by Bob Gaudio) (Home Grown, BMI)

The sons of Tony Martin, Desi Arnaz and Dean Martin comprise this group. Their soft rock harmony sound is reminiscent of many of the good bands from the coast.

VICTORIA MEDLIN—London 5N 231

NO CHAIN REACTION (prod. by Allen Toussaint)
 (Marsaint/Mama, BMI)

This tune should start a chain reaction on the r&b charts that could carry over to the pop listings. The songstress has a solid style captured in a pungent production.

SONG OF THE WEEK

BARETTA'S THEME:

KEEP YOUR EYE ON THE SPARROW
 (Leeds/Dutchess, ASCAP)

RHYTHM HERITAGE—ABC 12177
 (prod. by Steve Barri & Michael Omartian)

SAMMY DAVIS, JR.—20th Century TC 2282
 (prod. by Mike Curb Prod.)

This TV theme that stirred a cover battle last year prompts an all new competition with two meritorious versions. The Rhythm Heritage are coming off their hit, "Theme From S.W.A.T.," while Davis' version, spiced with percolating percussion, can be heard on the show. Keep your eye on both of them!

PRATT & McCLAIN—Reprise 1351 (WB)

HAPPY DAYS (prod. by Steve Barri & Michael Omartian) (Bruin, BMI)

Just like "The Rockford Files," "S.W.A.T.," "Cannon," and most recently, "Kotter," this TV theme could find a whole new audience of its own on the pop charts.

JIM CROCE—Lifesong LS 45005

MISSISSIPPI LADY (prod. by Terry Cashman & Tommy West) (Blendingwell, ASCAP)

The "Life and Times" of Jim Croce are brought to light once again on this shuffling track where he displays his mastery at the art of storytelling. Give it a listen.

VIVIAN REED—H&L 4666

BUBBLING BROWN SUGAR (prod. by Elliot Rosoff)
 (Soundbooster/Unichappell, BMI; Truckin' / Chappell, ASCAP)

The theme tune from the Broadway play is sung over a crisp, happy beat. Ms. Reed has a gospel tone to her vocal which is exercised over a scintillating beat.

JEAN SHY—Fantasy F 766

ROLLER DERBY WORLD (prod. by Harvey Fuqua)
 (Spiral/Parker, BMI)

Producer Fuqua has come up with another talented discovery with this songstress. An up-tempo tour-de-force of r&b rhythms, this debut is a memorable one.

NEIL YOUNG WITH CRAZY HORSE—
 Reprise 1350 (WB)

DRIVE BACK (prod. by N. Young & D. Briggs)
 (Silver Fiddle, BMI)

Electric guitars wail with total abandon, yet Neil keeps the lid on things with one of his gripping vocal performances. Look for powerful pop potential.

ROY C.—Mercury 73780

EVERY WOMAN HAS A RIGHT (prod. by Roy C.)
 (Johnson-Hammond/Unichappell, BMI)

A reggae lilt gives Roy's latest a distinct flavor. Taking the woman's point of view, he makes a pointed statement that should find a universal appeal.

JOHN GREGORY ORCHESTRA—Philips
 40805 (Mercury)

CANNON (prod. by Champion & Gregory) (Q.M., BMI)

The success of the theme from "S.W.A.T." has opened a new avenue to the discos as exemplified by this theme from the TV show with bubbling horns and synthesizers setting the pace. Turn on to it.

CARL GARDNER AND THE COASTERS—
 Wicked 8103 (TK)

HUSH DON'T TALK ABOUT IT (prod. by
 The Coasters) (Erva/Sweet Honey, BMI)

Not an attempt at reviving past glories, but a compelling, contemporary r&b tune by this historic group that is now led by Gardner, one of the original members. This one stands on its own merits.

RAY CHARLES—Crossover 985

AMERICA THE BEAUTIFUL (prod. by Ray Charles)
 (Tangerine, BMI)

A recent resurgence of interest in this old lp track has warranted its single release. Charles' soulful adaptation could make it a bicentennial favorite this time around.

JAN BERRY—Ode 66120 (A&M)

SING SANG A SONG (prod. by J. Berry,
 J. Pewter & A. Wolfson) (Fiji, BMI)

Berry is one half of Jan & Dean, the duo whose popularity once centered around surfing records. Here he explores new turf with a delightful pop effort.

VICKI LAWRENCE—Private Stock 067

THERE'S A GUN STILL SMOKIN' IN NASHVILLE
 (prod. by Al Capps)
 (Tequila, BMI)

Ms. Lawrence narrates a bizarre story on this oddly compelling track. The chorus is exceptionally strong which figures to earn the tune sure-fire pop acceptance.

PERRY COMO—RCA JB 10604

THE GRASS KEEPS RIGHT ON GROWIN' (prod. by
 Chet Atkins) (September, ASCAP)

This tune from his "Just Out Of Reach" album is a ballad seasoned with Como's distinctive warmth and appeal. The production zeroes in on the MOR market.

TERESA BREWER—Signature JB 10609
 (RCA)

MUSIC, MUSIC, MUSIC (prod. by Bob Thiele)
 (TRO-Cromwell, ASCAP)

Ms. Brewer is on the comeback road via the discos with this updated version of the standard. Horace Ott's uptempo arrangement is smooth yet vibrant.

THE SURPRISE SISTERS—RCA JB 10620

LA BOOGA ROOGA (prod. not listed)
 (Rondor, ASCAP)

The Andy Fairweather-Low tune is given a haunting interpretation by this group. Wah-wah guitars and synthesizers are all encased in an echoed production.

Williams Named Monarch VP

■ HOLBROOK, N.Y. — John Williams has been appointed vice president and general manager of Monarch Records Manufacturing Corporation. Prior to joining the company more than three and a half years ago, he held engineering and manufacturing positions with Capitol Records.

Nate DuRoff continues as a vice president of Viewlex, Inc., Monarch's parent company, as well as continuing in an active role in all of Monarch's activities.

KGB Tour Set

■ LOS ANGELES—MCA Records with Elliot Roberts and Ron Stone of Lookout Management have announced the first national tour of the KGB Band. The tour will begin April 17 in Davenport, Iowa and continue through late May, with dates set for virtually all major markets.

Extensive Campaigns

MCA has planned an extensive merchandising and advertising campaign to coincide with the tour and in support of KGB's first album, simply titled "KGB."

The Coast (Continued from page 10)

notion that (to paraphrase Frank Zappa) rock kids wouldn't recognize good music if it bit 'em on the ass. If anything, this audience responded to Barbra's performance with much more intelligence and perception that most of the crowds she's probably played to (who'll generally respond to the presence of a superstar more than to the performance). And it showed, most importantly, that a great singer matched with a great song remains the formula for magic.

LIKE A BICENTENNIAL COWBOY: Glen Campbell has been designated America's International Bicentennial Ambassador. This Saturday past, during his engagement at the Westbury Music Fair on Long Island, he filmed a 15 minute Bicentennial special which will air on July 4th throughout the rest of the world via Telstar, to an audience that the US Information Agency projects will weigh in at over 200 million non-Americans. The special will talk about American tradition, it will include broadcast of the first photos back from Mars, and will feature Glen taped live from one of his Westbury shows doing the "Tribute to America" portion of his set. Then Glen will introduce the President of the United States, who will deliver his Bicentennial message to the world. No plans for the two superstars to do a duet on "Bridge Over Troubled Waters" had been announced by presstime.

ITEMS IN WHICH THE TERM BICENTENNIAL WILL NOT BE FOUND: Daryl Hall and John Oates have taken up temporary residence in LA during the recording of their next album, currently in progress at Cherokee. The band they're using includes Eddie Greene, Scotty Edwards, Lee Sklar, Jimmy Gordon and Gary Coleman, most of whom played on Hall & Oates' excellent last album and gratifying hit "Sara Smile." "It's still too early to tell," said Daryl Hall of the sessions thus far, "but the tracks seem to be more band-oriented. It's not quite as studio-sounding as the last one." That album was certainly no slouch-job, accomplishing the considerable feat of establishing Hall & Oates as something more than the guys who wrote "She's Gone." Having been prominent among those who've long suggested that the recognition they've begun to get with the last album has been their due, the COAST will now step forward to claim that you ain't seen nuthin' yet . . . Boz Scaggs is set to do a major tour with an eleven piece band starting in early April, with the showcase locally being April 5, 6 & 7 at the Roxy. Based on the success of the new album "Silk Degrees"—Al Kooper has gone on record as saying "It's the most satisfying album I've heard in two years" (and he didn't even produce it!)—the tour should be considered a high priority item when it comes through your town . . . From what our sources tell us, Bobby Womack, Sly Stone, Billy Preston and Larry Graham have recently gone into a studio to record some kind of a jam album that sounds like a black update of the supersession concept. They're supposedly shopping for a label for the project, with eyes toward following it up with a tour and a live album. It is believed that the individual services of Womack, who's currently without a home, is part of the deal . . . Last December in Battle Creek Michigan, REO (nee Speedwagon) lost \$2900 in cash and \$3000 in checks when their tour passed through that town. Last week that money was recovered by nine year old Michael Parker, who immediately turned the money over to the State Police. The tyke will not only receive a citation from the police department, but also a handsome reward from REO (hint: it is probably not the Butter Queen) . . . A new production coalition has been established by Denny Bruce (whose credits include Leo Kottke and Michael Fennelly), Ron Nagle (who, as a writer, will have the next singles by both the Tubes and Pablo Cruise) and Jack Nitzsche (the Phil Spector and Rolling Stones studio cohort whose score for "One Flew Over The Cuckoo's Nest" is up for an Academy Award). Considering the people involved, a close eye on their activities is certainly warranted.

Motown Signs Rose Banks



Rose Banks, a/k/a Rose Stewart, recently signed an exclusive long-term recording contract with Motown Record Corporation. Rose, sister of Sly Stone and former keyboard player with his Family, will have a single, "Whole New Thing" (co-produced by Jeffrey Bowen and Bubba Banks), released prior to her album, "Rose Banks." Seated from left are: Rose Banks; Suzanne de Passe, Motown's vice president of the creative division; (standing from left): producer Jeffrey Bowen; Bubba Banks, Rose's manager; and vice president of promotion Paul Johnson.

WB Pacts Omartian

■ LOS ANGELES — Producer-arranger Michael Omartian has entered into a production agreement with Warner Bros. Records, it was announced by Mo Ostin, chairman of the board and president of Warners. In his new assignment, Omartian will work under Lenny Waronker, Warners vice president, director of a&r, in conjunction with staff producer Steve Barri and independently, producing and acquiring talent for the label.

Arranger and Sessionist

Until recently best known as an arranger and session pianist, Omartian was most recently affiliated with ABC-Dunhill Records where he participated in albums and singles by Steely Dan, the Four Tops, Bobby Bland, the Grass Roots and, most recently, the Rhythm Heritage's "Theme From S.W.A.T.," which he co-produced with Barri.

Background

In addition to the aforementioned projects, Omartian has arranged records for such notables as Neil Diamond, Gladys Knight and the Pips, Helen Reddy, Seals & Crofts, The Righteous Bros., Four Tops, Art Garfunkel, Glen Campbell, Tavares and Albert Hammond.

Omartian has already undertaken his first co-production with Barri for Warners, Pratt & McClain's "Happy Days" single. Announcement of additional album projects will be forthcoming.

Paragon Inks Two

■ MACON, GA.—Alex Hodges, president of Paragon Agency, has announced that Capricorn recording artists Wet Willie and Grinderswitch have recently signed long-term contracts with Paragon.

April LP Release Set by Capitol

■ LOS ANGELES — Capitol Records, Inc. VP, marketing Jim Mazza has announced an 11 album pop and country label release for the month of April. Highlighting the list is Glen Campbell's "Bloodline," produced by Dennis Lambert and Brian Potter, the team responsible for Campbell's hit "Rhinstone Cowboy" lp and single of last year.

Also in the April release: Nancy Wilson's "This Mother's Daughter;" Guthrie Thomas' "Lies and Alibis;" Dr. Hook with "A Little Bit More;" "Live Bullet" from Bob Seger; Australia's Little River Band with its debut American release; and "Broken Glass," by the English group of the same name.

Country

In the Capitol country releases are "Honky Tonk Heaven Is a Hell of a Place to Be" by Larry Ballard; Steve Fromholz' "A Rumor In My Own Time;" the Waylon Jennings-produced "Jimmy Rabbitt and Renegade;" and Catherine Mitchell's debut, "C.M. Lord."

Granite Signs Stanton

■ LOS ANGELES—Sol Greenberg, vice president, general manager, Granite Records (a division of ATV Music Corp.), has announced the signing of Karen Stanton to the label. Simultaneously, Granite has rush-released the vocalist's initial single, "Hush," produced by Cliffie Stone and penned by ATV writer Mitch Johnson. Ms. Stanton is a former member of the Serendipity Singers whose solo career includes television, motion pictures, major club engagements and star billing on tour with Bob Hope.

BLACK MARKET

WEATHER REPORT—Col PC 34099 (6.98)

This is one group that is probably incapable of making *bad* music. The first side of the current set is three Joe Zawinul tunes highlighted by the almost eight minute "Gibraltar." The second side includes two short pieces, one by Wayne Shorter, the other by Jaco Pastorius, both excellent programming material.

Weather Report Black Market



FOOLS GOLD

Morning Sky 5500 (Arista) (6.98)

Dan Fogelberg's back-up band steps out on its own, with a quartet of producers (Glyn Johns, Glenn Frey, Joe Walsh and John Stronach) putting the finishing touches on. The warm California sun shines through "Rain, Oh, Rain," "Sailing to Monterey" and Fogelberg's "Old Tennessee."

COUNTRY SUITE

DAVE LOGGINS—Epic PE 33946 (CBS) (6.98)

Don't be misled by the cover or the title—this is a tasty album with a country bent that will appeal to pop and MOR audiences too. The songs are pleasingly melodic, with subtle arrangements and good production. "Come On Over To My Place," "Movin' To the Country" and "You've Got Me . . ." are "Boston" bound!



WELCOME HOME

OSIBISA—Island ILPS 9355 (6.98)

Osibisa's developed something of a cult following over the years, its funky horn-laden soul/jazz sound very alive and grabbing. The band's first for Island includes some of its strongest material ever, with "Sunshine Day," "Do It (Like It Is)" and "Uhuru" the most compelling tracks in an altogether strong lp.

OUR PLEASURE TO SERVE YOU

STANKY BROWN GROUP—Sire SASD-7516 (ABC) (6.98)

New Jersey's Capitol Theater is the home-base for this most enjoyable rock ensemble, Loggins & Messina with a New England air. The first side has a nice steady flow full of lilting melodies ("You've Come Over Me," "Masquerade") and some interesting progressive sounds.



LEE OSKAR

United Artists UA-LAS94-G (6.98)

The first solo album to emerge from the powerful soul-rock aggregation, War. Harpman Oskar leans more to a mellow jazz sound than to the raunchier side of the rock spectrum. There's even a touch of the lonesome prairie in the course of the first side's "I Remember Home (A Peasant's Symphony)."

BREEZIN'

GEORGE BENSON—Warner Bros. BS 2919 (6.98)

Benson is a jazz guitarist of the highest order. Funky and soulful ala Charlie Christian and Wes Montgomery, drawing from various traditions, Benson adds a vocal dimension on "This Masquerade." "Six to Four" is his disco contribution, and Jose Feliciano's "Affirmation" and Bobby Womack's "Breezin'" fly through the grooves.



ELVIS—THE SUN SESSIONS

ELVIS PRESLEY—RCA APM1-1675 (6.98)

Long unavailable in this country, these are the original tracks recorded by The King in 1954, '55 and '56. All the raw sensuality, the hot-blooded energy, are as powerful today as 20 years ago. "That's All Right," "You're A Heartbreaker," "Mystery Train" and "Blue Moon" are among the tunes that first put him on top.

MARRIOTT

STEVE MARRIOTT—A&M SP 4572 (6.98)

Peter Frampton has already proven the solo viability of component Humble Pie parts. Marriott's next in line. Using a British band for the first side, American for the second, he's come up with two distinctive sounds built around his own lead guitar and vocals. Kerner and Wise production is an additional unifier.



ROCKIN' CHAIR

JONATHAN EDWARDS—Reprise MS 2238 (WB) (6.98)

Edwards has always been an FM favorite and a strong club attraction. A move to Reprise finds him in the company of Emmylou Harris producer Brian Ahern and some welcome new sparks of life. Particularly helpful is the inclusion of some non-original material.

REFLECTIONS OF A GOLDEN DREAM

LONNIE LISTON SMITH & THE GOLDEN ECHOES—Flying Dutchman BDL1-1460 (RCA) (6.98)

Bob Thiele's label has been building a broad audience for Smith while Smith himself incorporates accessible disco rhythms and strong arrangements into his compositions. "Get Down Everybody," the current single, with "Sunbeams" and "Golden Dreams," show him at his best.



FOREVER LOVERS

MAC DAVIS—Col PC 34105 (6.98)

With a new TV series getting underway, Davis will have the kind of exposure that best suits his talents and boosts his lp sales. A tender set that employs both standard MOR and light rock arrangements ("The Good Times We Had," "I'm Just In Love," respectively), Davis reaches to country fans too ("The Love Lamp").

JAILBREAK

THIN LIZZY—Mercury SRM-1-1081 (6.98)

A surrealistic heavy metal fable told with all due attention to musicianly concerns. The "story" is told in the liner notes, but even if one couldn't understand the lyrics (you can) the force of the playing and singing would convey all you need to know. Vocalist/writer/guitarist Phil Lynott's been listening to Springsteen.



TRAIN RIDE TO HOLLYWOOD

BLOODSTONE (Soundtrack)—London PS 665 (6.98)

The film's due out this season, and this soundtrack will pave the way. Bloodstone is the mainstay of the movie's music, with some standards ("Yakety Yak," "Money—That's What I Want," "Toot! Toot! Tootsie—Goodbye") along with a number of originals.

(Continued on page 55)

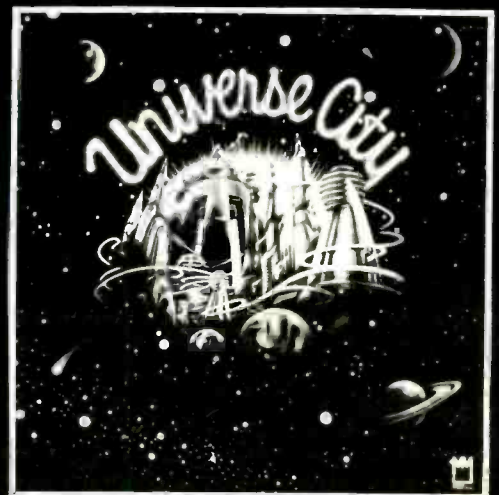
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PLATINUM – CONTAINS THE
GRAMMY WINNING SINGLE
"FLY ROBIN FLY"



BKL1-1368
CONTAINS CURRENT
HIT SINGLE
"GET UP AND BOOGIE"



BKL1-1369
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IT'S ROCK
IT'S SOUL
IT'S DYNAMITE

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the first LP by

**JOHN
TRAVOLTA**

who stars as

VINNIE BARBARINO

in the TV series

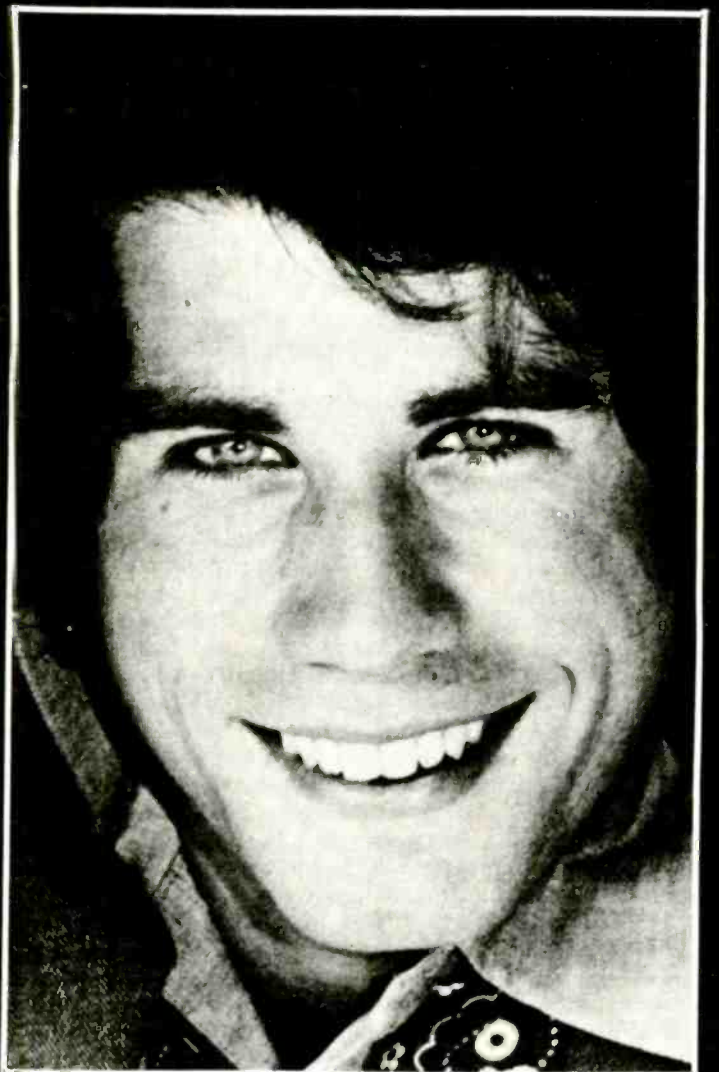


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BKL1-1563



MIDLAND...The Mouse That Roars

Wall Street Panel To NARM: "Give Us Facts"

By DAVID McGEE

■ HOLLYWOOD, FLA.— At the Saturday (20) luncheon-meeting, "Music and the Money Game: As Wall Street Sees Us," four financial analysts—Charles Klein (VP, Lehman Securities), David J. Londoner (VP, Wertheim and Co.), Harvey Sandler (VP, Goldman, Sachs and Co.) and Richard Stencken—evaluated the music industry and came up with something less than a glowing review of its current state.

Moderator for the panel discussion was Cy Leslie, chairman, Pickwick International. Industry panelists were Emanuel Gerard, executive VP, Warner Communications; I. Martin Pompadur, VP, American Broadcasting Co.; Sheldon Wool, VP, CBS Records.

Londoner led off the discussion by noting that of the two types of investors, people and institutions, the latter's transaction's account for 60 to 70 percent of total transactions. Institutions, he said, are evaluated according to management, growth prospects, capitalization and predictability of earnings.

"There's lots of earning potential in records," said Klein during his evaluation of the industry. "The industry has real growth potential. But it's difficult for an outsider to evaluate future stream of earnings. Management distinguishes one company from another, and that's hard to evaluate. I see the industry opaquely."

"The score card is volatile," said Sandler. "There's a lack of research testing, your accounting scares us and there's the matter of groups breaking up and artists who record albums late."

Stencken said Wall Street would like to see "positive unit growth," and then he struck the universal chord: "Expansion of the adult market is what we're looking for."

NARM Elects New Officers

■ HOLLYWOOD, FLA.— The membership of the National Association of Record Merchandisers elected the following officers at their 18th annual convention: president, Jules Malamud; first chairman of the board, Daniel Heilicher (J.L. Marsh); director and vice-chairman, George Souvall (Alta Distributing); director and secretary, Barrie Bergman (Record Bar); director and treasurer, Norman Hausfater (Musical Isle); Director, John Cohen (Disc Records); director, Joe Simone (Progress Record Distributors); and director, David Lieberman (Lieberman Enterprises).

Additional NARM coverage will appear in next week's issue.

Also, you have out there the potential for home video, and from Wall Street's point of view this would attract the higher multiple and make it more attractive to investors."

Londoner said: "You guys better get to that adult market, because it's going to decline. Between 1970 and 1975, that group grew by 10 percent; between 1975 and 1980, it will grow by one percent; between 1980 and 1985 it declines four percent. You have to get out and get that over 25 market or it's not going to be there."

"On the issue of predictability and the lack of translating itself into a multiple," asked Wool, "is there anything we can do to help you, or can we do anything at all?"

Klein suggested the industry (a) develop meaningful industry statistics and (b) disclose more facts about itself to Wall Street. Londoner proposed that the industry send in "to one of the big accounting firms" a report of albums shipped in a month, plus

Feinberg Speech (Continued from page 3)

After Arthur Taylor had pointed out for the audience "seeds of hope," Feinberg stated his intention was "to destroy some of those hopeful seeds." He began by identifying some of his own seeds of despair: (a) "The world is learning that the United States can be raped because they have become an impotent power with a very limited capacity to respond economically;" (2) rising world expectations cannot possibly be met; (3) no debt available for long term expenditures; (4) erosion of the work ethic—"people question whether or not work is that important;" (5) "When a country starts worrying about how many sociologists, economists and psychologists it trains rather than how many chemists and physicists it trains, then we are starting to get into serious difficulty. Because economists, sociologists and psychologists are concerned with the distribution of wealth rather than the creation of wealth. We need to rediscover some of the eternal verities;" (6) a collapse of consensus—"Everybody wants theirs first. We are unwilling to let anybody lead us unless the man is absolutely perfect and clean and has absolutely done everything like Jack Armstrong. What is needed is a willingness to accept a man's deficiencies and still believe that on the whole he can lead us."

Intention

Feinberg said his purpose was to "point out the way you protect

a schedule of releases. "The effect of record earnings on an overall multiple is, I think, zero," he said. "Other things move the stock."

After the panel had compared the music industry rather unfavorably, in terms of predictability, with the movie industry, Gerard lashed out: "You've decided going in that the industry has no predictability. You start out by saying you're going to evaluate management, and now you're saying you're just going to paint over the whole industry. I don't think you can compare the movie business with the record business—predictability is much higher in the record business. You have a carryover of artists in this industry, and you don't in the movies. The cash flow characteristics in this business are fantastic."

Pompadur then asked the panel for their distinctions between retailers and rack jobbers, to which Klein replied: "We don't know. The public records of rack companies lead to nothing; they

(Continued on page 36)

Security Expert Urges Participative Mgmt.

■ HOLLYWOOD, FLA.— During a breakfast meeting (21) on the topic of "A New Approach To Security Control," Robert Curtis, self-described Vermont farm boy who ran off to the big city at age 17 and is now president of Executive Consultants, told a small group of convention delegates that 75 to 90 percent of shoplifting losses are the result of internal theft and that the most effective way to reduce shoplifting is to practice "participative management"—i.e., to give employees a voice in day-to-day decisions.

Self-Sustaining Groups

"Let your employees have group meetings without you," Curtis stressed, "so that they can discuss their problems and present solutions to those problems to management. The group is self-sustaining. Management decides to accept the solutions and explore them further, or to continue on the same path. The point is, once employees have confidence

(Continued on page 36)

Merchandise Awards Presented at NARM

■ HOLLYWOOD, FLA.— The Fourth Annual Merchandise of the Year Awards were given at a luncheon (22) at the recent NARM convention. Co-winners of the Rack Jobber of the Year Award were Amos and Dan Heilicher of J. L. Marsh. The Retailer of the Year was Sam Goody. The awards were presented by Don Zimmermann of Capitol Records.

NARM's anti-piracy awards were presented by Stanley Gortikov, president of RIAA. They were as follows: Chuck Blacksmith, ABC (Alaska, Washington, Oregon); John Cohen, Disc Records (Ohio); Richard Greenwald, Interstate Distributors (Maryland); Henry Hildebrand, All State Distributors; Stan Lewis, Stan's Records (Louisiana); Sam Marmaduke, Western Merchandisers (Texas, Oklahoma); Jim Schwartz, Schwartz Bros. (West Virginia, Maryland); Gene Silverman, Music Trends (Michigan); Leonard Singer, Associated Distributors (Arizona); and Manny German, U.S. Records (Massachusetts).

Mythical Group Returns to NARM

■ HOLLYWOOD, FLA.— The Mythical Group returned to the NARM Convention this year with their second album and first single ready for release following the gold success of their first album. They are on tour now and will be appearing at all the major venues across the county. The title of

(Continued on page 49)

(Continued on page 58)

At the NARM Convention . . .



Shown above at the 1976 NARM convention held last week in Hollywood, Florida are, from left, top row: Keynote speaker Arthur R. Taylor, president, CBS, Inc.; NARM executive director Jules Malamud, former Georgia governor Jimmy Carter and Elektra/Asylum chairman Joe Smith; Jules and Michele Malamud with TK president Henry Stone; Rock Jobber of the Year Amos Heilicher; Korvettes' Dave Rothfeld with Cy Leslie, chairman, Pickwick International; (second row) Sam Goody, Retailer of the Year, with his grandson and Capitol Records' Don Zimmermann; the panel for the Wall Street Seminar—David Londoner, Richard Stencken, I. Martin Pompadur, Cy Leslie, Sheldon Wool, Emanuel Gerard, Harvey Sandler and Charles Klein; participants in the Mythical Group seminar—RW VP Spence Berland, A&M's Barry Grief, Elektra/Asylum's George Steele,

Record Bar's Barrie Bergman and A&M's Ron Farber; co-chairmen of the retailer's opening day meeting, John Cohen of Disc Records and Russ Solomon of Tower Records; (bottom row) conducting the GRT tape seminar—Biruta McShane, Herb Hershfield and Jack Woodman; featured speaker at the opening business session, Dr. Mortimer R. Feinberg; Joseph Cohen, Baruch College graduate student delivering the presentation of the NARM Consumer Research Study; Robert Curtis, president of Executive Consultants, delivering his lecture on "A New Approach to Security Control;" Capitol recording artist Glen Campbell entertaining at the installation and awards luncheon; Columbia recording artist Mac Davis performing at the Saturday night dinner and show.

Taylor Keynote *(Continued from page 3)*

music one of the great universal idioms," is eminently suited for leadership at a time when citizens are "doubtful, confused and concerned about where we're going as a people, where we're going as a nation . . ." He quoted from Rousseau's "Social Contract," and noted that that contract—"the unspoken understanding that human beings must give up certain rights and privileges if they are to live together in harmonious fashion"—is being undermined by a "universal selfishness" borne of citizen mistrust of big government programs as a panacea for the nation's ailments, and by "a kind of brutality in the way we treat one another."

At the same time, Taylor continued, there are at work in this nation positive forces — "seeds of hope," he termed them—which appear to be capable of rectifying the inequities and injustices heaped upon Americans as a matter of course in this age. Without these "seeds of hope," he said, "a creative industry such as ours cannot hope to row upstream against currents of dissen-sion and often of despair."

Taylor identified and defined three hope seeds during his speech. One is "a new and healthy realism" among Americans who are "a much different people than (they) were 10 or 15 years ago. We're a chastened people . . . wary of false leaders and false hopes." Consequently, he noted, citizens are becoming increasingly self-reliant and are demanding of their fellow citizens better management of Washington, of the states, of the cities, of the social security systems, of the schools, of the corporations and of profits (" . . . making sure that those profits are put to use in the best possible way for society as a whole."); also, city leaders are realizing that their local governments—and not the one in Washington—must take the initiative in the fight to stem urban decay.

"From my point of view, this is a very heartening trend," Taylor stated. "As we look around we are finding some basic values, a basic decency as a people and we're finding those things intact. And if this is true . . . it means that those beliefs have *(Continued on page 36)*

NARM Wrap-Up *(Continued from page 3)*

gical Associates and Baruch College) who told the delegates that the keys to the maintenance of good business in the midst of economic gloom are careful interpretation of population statistics, awareness of changing lifestyles and strong management; "Music and the Money Game: As Wall Street Sees Us," a somber, low-keyed affair at which four financial analysts told convention delegates that Wall Street views the music industry "opaquely" as a result of a scarcity of meaningful industry statistics and insufficient disclosure of facts relating to artist rosters, returns, advances, etc.; "A New Approach To Security Control," one of the more informative sessions, with Robert Curtis, president of Executive Consultants, informing a small breakfast audience that reduced shrinkage rates in their stores do not coincide with the installation of more convex mirrors or an increase in polygraph tests but rather coincide with more effective management, specifically "participative management" that gives employees some responsibility in making business decisions; "The NARM Consumer

Research Study: The Adult Market," a study presented by Joseph Cohen (graduate student, Baruch College), that confirmed, with cold statistics, the industry's pathetic performance thus far in capturing the adult audience (that is, age groups 25 to 40), 60 percent of whom are not buying, at this point, record one.

Monday's business session was devoted to four seminars—"What The Non-Financial Executive Should Know About His Company's Finances," "The Commercial Minicomputer and The Record Wholesaler," "How To Deal With Shopping Center and Mall Owners," "So You Think You Know The Tape Business"—which were, as the titles indicate, designed to alert the convention delegates to some of the methods available for updating and improving the efficiency of their businesses.

Finally, and ultimately, all of the talk came back to one point: strong, responsible and innovative management is the key to capturing the ever-increasing adult market, to increasing unit sales and thereby to reaching the \$3 billion goal.

DISCO FILE TOP 20

APRIL 3, 1976

1. **TURN THE BEAT AROUND**
VICKI SUE ROBINSON—RCA (lp cut)
2. **LOVE HANGOVER**
DIANA ROSS—Motown (lp cut)
3. **THAT'S WHERE THE HAPPY PEOPLE GO**
TRAMMPS—Atlantic (disco version)
4. **TOUCH AND GO**
ECSTASY, PASSION & PAIN—Roulette (disco version)
5. **GET UP AND BOOGIE**
SILVER CONVENTION—Midland Intl. (disco version)
6. **MOVIN'**
BRASS CONSTRUCTION—UA (lp cut)
7. **SPANISH HUSTLE**
FATBACK BAND—Event (disco version)
8. **NIGHT AND DAY**
JOHN DAVIS & THE MONSTER ORCHESTRA—Sam
9. **MORE, MORE, MORE**
ANDREA TRUE CONNECTION—Buddah (disco version)
10. **TRY ME I KNOW WE CAN MAKE IT**
DONNA SUMMER—Oasis (lp cut)
11. **FIRST CHOICE THEME/AIN'T HE BAD**
FIRST CHOICE—Warner Bros. (lp cuts)
12. **STREET TALK**
B.C.G.—20th Century
13. **THIS IS IT**
MELBA MOORE—Buddah
14. **COULD IT BE MAGIC/WASTED**
DONNA SUMMER—Oasis (lp cuts)
15. **CHANGIN'**
BRASS CONSTRUCTION—UA (lp cut)
16. **HURT SO BAD**
PHILLY DEVOTIONS—Columbia (disco version)
17. **COMMON THIEF**
VICKI SUE ROBINSON—RCA (lp cut)
18. **GOTTA GET AWAY**
FIRST CHOICE—Warner Bros. (lp cut)
19. **LOS CONQUISTADORES CHOCOLATES**
JOHNNY HAMMOND—Milestone (lp cut)
20. **WOW**
ANDRE GAGNON—London

Chappell Sets Pact For 'Bubbling' Score

■ NEW YORK — Chappell Music has entered into a worldwide co-publishing and administrative agreement with Soundboosters, Inc. (BMI) and Truckin' Music Corp. (ASCAP), it was announced by Norman Weiser, Chappell president. Included in the agreement is the music to the Tony-nominated show "Bubbling Brown Sugar."

Through the agreement with Bert Siegelson, vice president and general manager of Soundboosters and Truckin', Chappell will represent the new songs in "Bubbling Brown Sugar" written by Danny Holgate, Lillian Lopez and Emme Kemp. The cast album has just been recorded by H&L Records with a single of the title song by Vivian Reed, one of the show's stars, already out. Chappell has rush-released the title song.

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DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ A mixed bag this week, highlighted by these records:

1) "Rocky Road," the first album from The New Ventures (UA) and a wonderfully solid one. No filler here, but side one has the choicest cuts: "Temptation, Temptation" which soars on a cool spray of strings and airy female vocals; an instrumental version of Bobby Womack's party-people anthem, "Daylight," that's almost as attractive as the original; and the opener, an interpretation of the standard "Moonlight Serenade," that manages to survive its formula styling (those awful "Wooo!" sounds) and turn into something quite nice ("Moonlight," in a somewhat abbreviated form, is the new single). Side two opens with "Superstar Revue," which still sounds great, and includes "The Stroke," a medium-tempo cut with some dramatic vocal touches, and "Step Out," closer to a hustle. All the cuts but "Step Out" run over four minutes, several over five, and most of them were co-written by Vernon Burch. Denny Diante and Spencer Proffer produced.

2) Sweet Music's reworking of George McCrae's "I Get Lifted" (Wand) which injects a driving energy into the ecstatically laid-back original. The new lead vocal is by a husky-voiced woman who shouts with the kind of fervor we've been missing lately and gives the song a whole new life. Too powerful to end just short of three minutes, this is one record that deserves a longer "disco version."

3) Victoria Medlin's "No Chain Reaction" (London) sounds like one of those odd, gutsy girl group records that develop cult followings (like "Dirty Feet" by Jenny's Daughters or "Now Is the Time" by Sisters Love) but is altogether too strange for the average taste. This

(Continued on page 42)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

12 WEST/NEW YORK

DJ: Tom Savarese

- GOTTA GET AWAY**—First Choice—Warner Bros. (lp cut)
LOVE HANGOVER—Diana Ross—Motown (lp cut)
MEDLEY—Chocolats—Avalanche (import lp cut)
NO, NO, JOE/SAN FRANCISCO HUSTLE—Silver Convention—Midland Intl. (lp cuts)
STREET TALK—B.C.G.—20th Century
THAT'S WHERE THE HAPPY PEOPLE GO—Trammps—Atlantic (disco version)
THIS IS IT/PLAY BOY SCOUT/BRAND NEW—Melba Moore—Buddah (lp cuts)
TOUCH AND GO—Ecstasy, Passion & Pain—Roulette (disco version)
TRY ME I KNOW WE CAN MAKE IT/WASTED/COULD IT BE MAGIC/COME WITH ME—Donna Summer—Oasis (lp cuts)
TURN THE BEAT AROUND/COMMON THIEF—Vicki Sue Robinson—RCA (lp cuts)

THE ARCHDIOCESE/QUEENS, NEW YORK

DJ: Ray Sasso

- GET UP AND BOOGIE**—Silver Convention—Midland Intl. (disco version)
LET'S GROOVE—Archie Bell & the Drells—TSOP (lp cut)
LOVE HANGOVER—Diana Ross—Motown (lp cut)
MEDLEY—Chocolats—Avalanche (import lp cut)
MIGHTY HIGH—Mighty Clouds of Joy—ABC (lp cut)
MORE, MORE, MORE—Andrea True Connection—Buddah (disco version)
STREET TALK—B.C.G.—20th Century
THAT'S WHERE THE HAPPY PEOPLE GO—Trammps—Atlantic (disco version)
THIS IS IT—Melba Moore—Buddah (disco version)
TURN THE BEAT AROUND—Vicki Sue Robinson—RCA (lp cut)

15 LANSDOWNE STREET/BOSTON

DJ: Danae Jecovidis

- FIRST CHOICE THEME/AIN'T HE BAD**—First Choice—Warner Bros. (lp cuts)
GET UP AND BOOGIE/NO, NO, JOE—Silver Convention—Midland Intl. (lp cuts)
LOVE HANGOVER—Diana Ross—Motown (lp cut)
MOVIN' LIKE A SUPERSTAR—Jackie Robinson—Ariola America (disco version)
THAT'S WHERE THE HAPPY PEOPLE GO—Trammps—Atlantic (disco version)
THIS IS IT—Melba Moore—Buddah (disco version)
TOUCH AND GO—Ecstasy, Passion & Pain—Roulette (disco version)
TRY ME I KNOW WE CAN MAKE IT/WASTED/COULD IT BE MAGIC/COME WITH ME—Donna Summer—Oasis (lp cuts)
TURN THE BEAT AROUND/COMMON THIEF—Vicki Sue Robinson—RCA (lp cuts)
YOUNG HEARTS RUN FREE—Candi Staton—Warner Bros.

THURSDAY'S/NEW YORK

DJ: Jules Franco

- AMERICA (WE NEED THE LIGHT)**—Billy Paul—Phila. Intl. (lp cut)
FEEL THE SPIRIT—Leroy Hutson—Curton
LET'S GROOVE—Archie Bell & the Drells—TSOP (lp cut)
LOVE HANGOVER—Diana Ross—Motown (lp cut)
MOVIN'/CHANGIN'—Brass Construction—UA (lp cuts)
NIGHT AND DAY—John Davis & the Monster Orchestra—SAM
THANK YOU BABY—Leone Thomas—Don (disco version)
THAT'S WHERE THE HAPPY PEOPLE GO—Trammps—Atlantic (disco version)
TOUCH AND GO—Ecstasy, Passion & Pain—Roulette (disco version)
TURN THE BEAT AROUND—Vicki Sue Robinson—RCA (lp cut)

Fulsom & Friends



Lowell Fulsom poses with fellow Granite recording artist Edwin Starr (right) and label exec Michael T. Walton (left) following his recent bow at the Troubadour. The L.A. date kicked off a series of club engagements for the singer/composer/guitarist in conjunction with his current Granite release, "The Ol' Blues Singer."

Gordy, Lowy Named Jobete Music VPs

■ LOS ANGELES — Barney Ales, executive vice president of Motown's entertainment complex, has announced the promotion of Robert L. Gordy to executive vice president of Jobete and its affiliates, concurrently announcing the appointment of Jay S. Lowy as vice president and general manager of Jobete Music Publishing Company and its affiliates.

Publishing Background

Lowy, who attended U.C.L.A., was president and chief operating officer for Capitol Industries-EMI Music Publishing Companies (Beechwood Music and Glenwood Music Corporations) prior to re-joining Jobete, and at one time was vice president of Dot and Paramount Records.

Famous Signs Molle

■ NEW YORK — Marvin Cane, chief operating officer of Famous Music Publishing Companies, has announced the signing of singer/songwriter Nick Molle to an exclusive writing contract with the Famous Music Publishing Companies, a division of Gulf & Western Industries, via Mr. I. Mouse Ltd. Music.

Mark Hyman from the Jerry Heller Agency handles Molle's bookings and Henry Israel is his manager.

Tyrone Davis Signs With Kessler-Grass

■ LOS ANGELES — Kessler-Grass Management has announced the signing of Tyrone Davis to an exclusive management contract. Davis is wrapping up a cross-country tour in conjunction with the release of his single for Brunswick records, "Turning Point," which was a top 5 record on RW's r&b chart and is currently listed at 31.

Kessler-Grass Management will be announcing more recording and touring plans for Davis shortly.

White Oak Songs Names Webb Pres.

■ LOS ANGELES — Composer Jimmy Webb has confirmed the appointment of Robert Webb, effective immediately, to the presidency of White Oak Songs, the writer's music publishing-production company.

Robert Webb is the former president of Canopy Music operating as Jimmy Webb's publisher from 1968-1971.

In joining White Oak Songs, Webb will be seeking to enlist the association of as yet unpublished artists for a broad marketing of new material throughout the recording industry. Headquarters for Webb c/o White Oak Songs are at Suite 605, 15720 Ventura Blvd., Encino, Calif.

Morris Inks Hendricks

■ NEW YORK — Agnes Kelliher, general manager and vice president of Edwin H. Morris & Company, Inc., has announced the signing of James Hendricks to a writing pact. Hendrick's new album, entitled "Ain't It Good to Have It All," which he recorded with Ginger Greco, has just been released by ABC.

Hendricks has penned songs for Johnny Rivers ("Summer Rain," "Look to Your Soul," and "Muddy River") and Michael Parks ("Long Lonesome Highway" and the "Then Came Bronson" TV show theme song), has also been part of the groups The Big Three, with Cass Elliot and Tim Rose, and the Mugwumps, with Zal Yanovsky of the Lovin' Spoonful and Denny Dougherty of the Mamas and the Papas.

Siddons Signs Hamilton

■ LOS ANGELES — Siddons and Associates Management, a Beverly Hills based firm, has announced the exclusive representation of ABC recording artist Dirk Hamilton. Hamilton's recent debut lp was produced by Gary Katz.

La Bounty-ful



20th Century recording artist Bill LaBounty, who recently debuted on the label with his "Promised Love" lp, greets VIPs backstage following his Roxy bow in L.A. LaBounty (left) is joined by (from left): TV/film star Lynda Carter, 20th president Russ Regan, actress Debra Raffin and Jeff Wald.

New York, N. Y.

By IRA MAYER & BARRY TAYLOR

■ BLACK ROCK—HOW PROPHETIC: On the heels of a rumored (and confirmed) **Miracles**-signing in the wake of NARM, a few of the names recently added under the CBS umbrella include **Tower of Power**, **B.T. Express**, **Johnnie Taylor** and **Lou Rawls**. And that's just recently.

ANNIVERSARIES AND OTHER SUCH NONSENSE: The King Biscuit Flower Hour celebrates its fourth year with the tapes made at **David Bowie's** Nassau Coliseum date (23) . . . **Slade** marks 10 years together at manager **Chas Chandler's** office with an April Fool's party on the 1st . . . **Richard Betts** was jamming around town—first with **B. B. King** and **Bobby Bland** at the Beacon and then with **Elvin Bishop** at the Bottom Line. **Tony Orlando**, who had been rumored willing to join Bishop, never did . . . **Jesse Winchester's** preparing for an English tour and waiting to see what happens next November before examining U.S. possibilities . . . **Corky Laing** invited photographer **Chuck Pulin** up to Nantucket to check out sessions he's doing with some friends. The Record Plant mobile unit is up there too and we'll have more information as soon as Chuck's parked his sleigh . . . Potential headline of the week: **Dion Bomb**-(Scar)ed in Bethlehem, Pa. No bomb and the show went on . . . What small artist-oriented label is pursuing the talents of the **Credibility Gap**—part of which is known to tube followers as **Lenny & Squiggy**? . . . Twice monthly Latin concerts to be featured at Leviticus with N.Y. radio personality **Felipe Luciano** producing. First show April 5th will feature **Mongo Santamaria** . . . The Grand Ole Opry's (how's that for a musical transition) **Jim and Jesse** make one of their rare N.Y. appearances for the Bluegrass Club of New York April 10th . . . Group W Productions is syndicating a six-show television series from the Apollo . . . **John Rockwell's** devoting quite a bit of space to underground rock (groups and magazines), with more than a quarter page last week on **Talking Heads**, his current fave rave. Guess you just can't avoid respectability these days.

NOTED: In addition to producing Japanese rock group, **Creation**, as reported last week we have learned that **Felix Pappalardi** will also be working with a new English band called **Natural Gas**. The group is comprised of **Joey Molland** formerly of **Badfinger** on bass, **Mark Clarke** from **Colosseum** and **Tempest** on guitar, **Jerry Shirley** from **Humble Pie** on drums and **Pete Woods** from the **Sutherland Brothers & Quiver** on keyboards. Their album will be on Private Stock . . . **Mick Jones**, who was formerly with **Spooky Tooth** and the **Leslie West Band** is looking to form his own group. Any interested musicians should contact him c/o Phantom Records . . . "In Search Of Ancient Gods," a science fiction concept album based on the books of **Erich von Daniken**, will be forthcoming from Atlantic—in a package that includes a descriptive booklet. In England, where the album was recently released, it entered the charts at #15 . . . **Boz Scaggs' "Silk Degrees"** was the only record stolen from the collection of Columbia's **Glen Brunman** when he recently found his stereo system missing from his home . . . **Paul Kossoff**, lead guitarist with **Back Street Crawler** died in his sleep on March 19 during a flight from Los Angeles to New York. Kossoff had just finished his first American tour with the group and was returning to Atlantic Records' offices in N.Y. prior to his return to England where he was to finish mixing the second **Back Street Crawler** lp. The official cause of Kossoff's death was a recurrence of a condition suffered in August, 1975, when his lungs and heart temporarily ceased to function.

CLUB REVIEW

Hartman Showcase Wins Roxy Crowd

■ LOS ANGELES—In one of the most successful showcases to be held thus far this year, Lisa Hartman (Kirshner) made her much-touted debut at the Roxy recently and drew the unequivocal approval of an audience composed almost entirely of hardened media types. Backed by a black-tie cabaret-like section under the direction of ace studio man David Foster, the 19-year-old Ms. Hartman moved effortlessly through a somewhat truncated set showcasing a half dozen tunes from her recently released debut lp, interspersed with a casual and seemingly spontaneous banter that added up to a polished and remarkably professional performance.

Her voice could be characterized as a husky drawl, although her range is wide and her style, despite her Texas origins, would not necessarily be type-cast as country. The majority of her material was penned by the team of Dene Hofheinz and Brad Burg, with occasional collaboration from producer Jeff Barry. Comparisons to Olivia Newton-John and, possibly, Tanya Tucker, will be inevitable, although Ms. Hartman has more depth than the former and more versatility than the latter. She's a natural for both television and Vegas.

Highlights of her set included a beautifully written song titled "Kentucky Rainbows"—if she doesn't make this one a hit, Linda Ronstadt almost surely will—and her first single, "Pickin' Up The Pieces," which bears no relation to the AWB tune of the same title, and which should score well with both country and pop audiences.

Vaudevillian quick-change artist Muledeer, a funny and familiar face in these parts, was first on stage.

Eliot Sekuler

FATTY ARBUCKLE HAD NATURAL GAS.

1976 Country Radio Seminar Covers Wide Range of Topics

■ NASHVILLE—The Seventh Annual Country Radio Seminar, held at Nashville's Airport Hilton, March 19-20, hosted a total of over 350 registrants who participated in the broadcasting industry dynamics meet. Over 70 percent of the executives attending are directly involved in broadcasting while the remaining participants serve in related fields, such as the print media and recording industry.

Operating under the theme of "Country Radio #1: A Reality," the seminar featured discussions groups, panels, visual displays, presentations, and guest speakers on virtually every phase of radio broadcasting.

McCall Keynote

C.W. McCall began the Friday morning activities with his keynote address. The 1976 edition of the Country Radio Seminar, under the guidance of Seminar chairman Frank Mull and agenda committee chairman Bob Mitchell, general manager, KCKC, commenced with an initial session on "New Ideas To Improve Your Sound." Moderated by Mac Allen, national PD, Sonderling

KWST Format Changes

■ LOS ANGELES—In the wake of the recent ARB figures for the Los Angeles market which showed decreases in market penetration for Century Broadcasting's FM free form station KWST, *Record World* has learned that the station's programming philosophy will change. Bob Burch, the national program director, and Shelly Grafman, vice president of operations, have moved into the Los Angeles office and immediately have instituted format tightening changes.

On Friday, March 19, disc jockey Steven Clean had been released from his position. Sources have stated that all other personnel will retain their respective positions, ranks, and titles.

Tighter Sound

Although Burch and Grafman have been unavailable for comment, a quick listen to the station revealed that the format will be considerably tighter and will include jingles and what could be described as an "ABC-FM feel" to the sound.

Burch and Grafman have established an impressive track record as ratings doctors with success stories at KSHE-FM in St. Louis and WABX-FM in Detroit.

Lenny Beer

Broadcasting Chain, the session hosted Rick Stevens, broadcast automation specialist, and Keith James of Moffat Communications, Ltd. as presenters. The morning's business concluded with a commentary by Hal Smith, operations manager, KLAC, and a presentation by Eric Small of E.R.A., Inc. on "Sound Ways to Clean Up Your Act."

Format Panel

The Friday afternoon activities hosted luncheon speaker Tom T. Hall and two panel discussions: "Everything You Wanted To Know About Formats-So Ask!" was moderated by Bob Young, PD, WMC, and included panelists Chris Collier, PD, KIKK; Bobby Denton, PD, WIVK; Johnny Gray, PD, WYDE; Cliff Haynes, PD, KNEW; Mike Hanes, PD, WKDA; Bob Hooper, PD, WESC; Ben Payton, PD, KAYO; Lee Phillips, PD, WNYN; Bob Rose, PD, KFEQ; Ed Salamon, PD, WHN; and Marty Sullivan, PD, KRMD.

Research Discussed

The "Selecting Music For Airplay" session closed the Friday afternoon activities and spotlighted moderator Don N. Nelson, GM, WIRE. A presentation on "Selecting Music . . . by Research" was delivered by Todd Wallace of Radio Index in Phoenix. The second portion of "Selecting Music For Airplay—By Ear" hosted moderator Charlie Monk of ASCAP and panelists Don Cusic of *Record World*, Juanita Jones of Cashbox, Janet Gavin of The Gavin Report, Gerry Wood of Billboard, Terry Wood of WONE, Walt Turner, PD, WIL; Ron Norwood, PD,

(Continued on page 62)

Burdsall Exits Motown; Forms Mailing Company

■ LOS ANGELES—Bill Burdsall has left Motown Records after serving one year as director of administrative services to form a company that will specialize in providing researched radio station mailing lists for sale on a yearly subscription basis.

Promo Mailings

In addition, Burdsall's firm will offer a mailing service to manufacturers that will include the stuffing, labeling and application of postage for promo records and merchandising materials. He may be contacted at (213) 658-5151.

AM ACTION

(Compiled by the Record World research department)

■ **John Sebastian** (Reprise). Exploded with oodles of adds and top 10 sales at some east coast accounts. Picked at WQXI, KHJ, WIXY, WSAI (30), WQAM, KJR, WPGC and WORC and is jumping already at WRKO (HB-22), CKLW (HB-21), KFRC (HB-26), WCOL (37-34), KILT (HB-39), WFIL (HB-24) and WHBQ (30-26). (Note: This week's Powerhouse Pick.)

Elvin Bishop (Capricorn). Securing the #1 spot in Atlanta this week (4-1 WQXI) as well as numerous major market adds, including: KXOK, WFIL, WIXY, KLIF, WHBQ, WSAI and KTLK. Other action is comprised of solid airplay jumps and strong sales in many locales. 23-19 WCOL, 25-20 KHJ, 19-13 WRKO, 18-9 KFRC, 31-23 KILT, 22-18 WOKY, 22-16 WMAK, extra-27 WPGC, 29-26 CKLW, 18-13 KJR, 25-19 KSLQ and 31-22 WQAM. (Note: Significant pickup on the current lp too.)



ABBA

The Sylvers (Capitol). Garners Y100, WOKY, WIBG and KTLK this week and continues to be smash material on all top 40s playing it. Here's a rundown: 24-15 KHJ, 18-8 WCOL, 30-19 CKLW, HB-20 WRKO, 22-12 WQXI, 22-14 KXOK, 30-24 WSAI, 9-8 WIXY, 17-12 WLS, 18-10 WHBQ, 17-12 KFRC, HB-23 KJR, HB-23 WFIL, 40-21 KILT, 21-17 WMAK, 21-16 WQAM

and 25-19 WPGC.

Bellamy Brothers (Warner Bros.). Closing up almost all remaining spots with the acquisition of WABC and WLS this week and all other signs continue to be excellent. Action includes 11-2 WQXI, 23-17 KXOK, 14-8 KLIF, 18-11 WIXY, 5-2 WHBQ, 18-12 WRKO, 11-7 KJR, 14-5 WOKY, 19-11 KILT, 22-17 WFIL, 23-19 KFRC, 11-9 WSAI, 20-16 KHJ, 15-11 WQAM and 18-11 WPGC.



Diana Ross

ABBA (Atlantic). A crucial week in the life of this record which has shown strong hit potential all the way along but was spreading rather slowly. Following last week's powerhouse add of WFIL and WHBQ, WRKO, WLAC and WOKY. Strong sales in front off secondary play are a plus. Also on WCOL 13-10, WIBG, WCAO, WORC, WMAK (26-22), 13Q (9-4), WPEZ, WPRO, KEEL and tons of other secondaries.

CROSSOVER

Diana Ross (Motown) "Love Hangover." Exploding r&b this week (HB-10 WAOK) last. The top 40 picture pops into focus as WRKO and WFIL add the record. Black sales thus far are outstanding.

NEW ACTION

Boz Scaggs (Columbia) "It's Over." The first single culled from the currently bulleting lp is beginning to take shape rather nicely with airplay on KFRC, KLIF, KTLK, (lp), KYA, KING (lp), KJOY (HB) and WDRC (lp), among others. Could be the single to bring Boz national top 40 acceptance.

Pratt & McClain (Ariola America) "Theme From Happy Days." Following the same pattern as "Welcome Back," this title tune from the TV sitcom received major action at WRKO, KFRC (NM-28) and KHJ (NM-18).

Billy Ocean (Chelsea) "Love Really Hurts." Fantastic response to this sleeper with out-of-the-box adds on KFRC (last week), WRKO and KHJ. Also on WZUU, WAVV and several r&b stations.

Record World Presents
10 YEARS OF ROCK 'N' ROLL
**A Special Issue Honoring the 10th Anniversary
of the Contemporary Sound of KHJ Radio**

KHJ Radio
5515 Melrose Avenue
Hollywood, California 90038
Area Code 213 462-2133
An RKO Radio Station

TIM SULLIVAN
Vice President
General Manager



March 9, 1976

Mr. Spence Berland
RECORD WORLD
6290 Sunset Blvd.,
Hollywood, Calif., 90028

Dear Spence,

We are delighted that Record World has agreed to do a special to chronical the 10 years since KHJ adopted it's current contemporary format.

The past 10 years represent not only an enormous growth on our part, but a tremendous change in both the broadcasting and music industries, which we are proud to be part of.

We sincerely appreciate your effort on our behalf. Please let me know if I can be of help.

Sincerely,

A handwritten signature in black ink, appearing to read 'Tim Sullivan'. The signature is written in a cursive, flowing style.

Tim Sullivar
Vice President
General Manager
93/KHJ

TS/ms

During the month of April, Record World will publish a tribute to KHJ and its decade of involvement in and dedication to spreading the sounds of rock. Featuring an in-depth history of one of the country's premier pop stations, interviews with former and present KHJ personalities and an overview of the growth of rock 'n' roll over the past ten years, this issue promises to be one of the most informative and interesting specials to date.

Sire (Continued from page 6)

third U.S. album on Passport, "Recycled," which is showing signs of becoming their most popular yet.

Compilation Albums

Sire will also continue to issue their comprehensive and intelligently constructed line of compilation albums. "We're probably the only label in the business with a sense for history," Stein claimed. "We see an importance in preserving it all. Our compilation albums are aimed at the record collector and they serve that purpose." Among the compilations slated for summer release are albums by the Pretty Things, Barclay James Harvest, Dusty Springfield, the Troggs and a 28 track double album of music by the Impressions that will contain material culled from the vaults of four record labels.

Sire will also continue its acclaimed series, "A History Of British Rock" with a fourth volume scheduled for a July release. This series has already been responsible for making available previously deleted or unobtainable tracks by The Beatles, Elton John, The Kinks and Rod Stewart. There is also a "History of British Rock" package

currently being developed in conjunction with Columbia House for record clubs and TV sales.

Stein also pointed out the label's acquisition of a couple of the most sought after import albums for release here; "The Original Fleetwood Mac," an lp of some of the group's earliest recorded sides and a solo album by the group's Christine McVie that was recorded in the middle sixties under her maiden name, "Christine Perfect."

The "Nuggets" album, an lp of obscure and overlooked punk rock anthems of the sixties as compiled by Lenny Kaye, has been purchased by Sire, which hopes to re-release it and help coordinate the assembly of a second volume.

Bomp Pact

Bomp Records, founded by rock historian Greg Shaw, has already released three singles that have been available only through mail order. These records are by the Flamin' Groovies, the Poppies and the Wackers. Sire has acquired first option rights from Bomp, with the initial release coming from the Poppies, a New York group with a mid-60s Merseybeat sound.

Tony Nominations (Continued from page 6)

The ten-person nominating committee released the list Tuesday (23). Award winners will be voted by members of the League of New York Theaters and Producers and other organizations representative of the legitimate theater in New York. The Tony Award ceremonies will be televised by ABC-TV April 18.

Nominations are as follows:

BEST MUSICAL: "A Chorus Line," producer, Joseph Papp. "Bubbling Brown Sugar," producers, J. Lloyd Grant, Richard Bell, Robert M. Cooper & Ashton Springer. "Chicago," producer, Robert Fryer, James Cresson. "Pacific Overtures," producer, Harold Prince.

BEST MUSICAL BOOK: "A Chorus Line," by James Kirkwood & Nicholas Dante. "Chicago," by Fred Ebb & Bob Fosse. "Pacific Overtures," by John Weidman. "The Robber Bridegroom," by Alfred Uhry.

BEST MUSICAL SCORE: "A Chorus Line," music, Marvin Hamlisch, lyrics, Edward Kleban. "Chicago," music, John Kander, lyrics, Fred Ebb. "Pacific Overtures," music & lyrics, Stephen Sondheim. "Treemonisha," music & lyrics, Scott Joplin.

BEST ACTOR IN MUSICAL: Mako ("Pacific Overtures"). Jerry Orbach ("Chicago"). Ian Richardson ("My Fair Lady"). George Rose ("My Fair Lady").

BEST ACTRESS IN MUSICAL: Donna McKechnie ("A Chorus Line"). Vivian Reed ("Bubbling Brown Sugar"). Chita Rivera ("Chicago"). Gwen Verdon ("Chicago").

BEST FEATURED ACTOR IN A MUSICAL: Robert LuPone ("A Chorus Line"). Charles Repole ("Very Good Eddie"). Isao Sato ("Pacific Overtures"). Sammy Williams ("A Chorus Line").

BEST FEATURED ACTRESS IN A MUSICAL: Carole Bishop ("A Chorus Line"). Priscilla Lopez ("A Chorus Line"). Patti LuPone ("The Robber Bridegroom"). Virginia Seidel ("Very Good Eddie").

BEST DIRECTOR OF A MUSICAL: Michael

Bennett ("A Chorus Line"). Bob Fosse ("Chicago"). Bill Gile ("Very Good Eddie"). Harold Prince ("Pacific Overtures").

BEST SCENIC DESIGNER: Boris Aronson ("Pacific Overtures"). Ben Edwards ("A Matter of Gravity"). David Mitchell ("Trelawny of the Wells"). Tony Walton ("Chicago").

BEST COSTUME DESIGNER: Theoni V. Aldredge ("A Chorus Line"). Florence Klotz ("Pacific Overtures"). Ann Roth ("The Royal Family"). Patricia Zipprodt ("Chicago").

BEST LIGHTING DESIGNER: Ian Calderon ("Trelawny of the Wells"). Jules Fisher ("Chicago"). Tharon Musser ("A Chorus Line"). Tharon Musser ("Pacific Overtures").

BEST CHOREOGRAPHER: Michael Bennett & Bob Avian ("A Chorus Line"). Patricia Birch ("Pacific Overtures"). Bob Fosse ("Chicago"). Billy Wilson ("Bubbling Brown Sugar").

BEST PLAY: "First Breeze of Summer," by Leslie Lee, producer Negro Ensemble Co. "Knock Knock," by Jules Feiffer, producer, Harry Rigby & Terry Allen Kramer. "Lamp-post Reunion," by Louis LaRusso II, producer, Joe Garofalo. "Travesties," by Tom Stoppard, producer, David Merrick, Doris Cole; Abrahams, Barry Fredrik.

BEST ACTOR IN PLAY: Moses Gunn ("The Poison Tree"). George C. Scott ("Death of a Salesman"). Donald Sinden ("Habeas Corpus"). John Wood ("Travesties").

BEST ACTRESS IN PLAY: Tovah Feldshuh ("Yentl"). Rosemary Harris ("The Royal Family"). Lynn Redgrave ("Mrs. Warren's Profession"). Irene Worth ("Sweet Bird of Youth").

BEST FEATURED ACTOR IN A PLAY: Barry Bostwick ("They Knew What They Wanted"). Gabriel Dell ("Lamp-post Reunion"). Edward Hermann ("Mrs. Warren's Profession"). Daniel Seltzer ("Knock Knock").

BEST FEATURED ACTRESS IN A PLAY: Marybeth Hurt ("Trelawny of the Wells"). Shirley Knight ("Kennedy's Children"). Lois Nettleton ("They Knew What They Wanted"). Meryl Streep ("27 Wagons Full of Cotton").

BEST DIRECTOR OF A PLAY: Arvin Brown ("Ah, Wilderness"). Marshall W. Mason ("Knock Knock"). Ellis Rabb ("The Royal Family"). Peter Wood ("Travesties").

Dialogue (Continued from page 18)

If it had any merit, the song would be a hit. You can't get that kind of play these days. It was a very unique era, a fun era.

RW: As you've watched the industry grow over the past two and a half decades, what changes have impressed you the most?

Clark: What's impressed me most about the growth of the music business has been the degree of sophistication that has been attained. It's still a very gutsy, emotional business run by a lot of people who are fiery, daring and a little looney. It doesn't have that red tape, complicated group decision aspect that most large industries have. It may be the largest entertainment industry, but it's managed to maintain a little bit of its pioneer philosophy. What's also amazing is the diversification of music that's come into play. More and more people have come into it, bringing a wide assortment of musical tastes and styles. It's very healthy.

RW: You've been associated on the one hand with an industry that you describe as pioneering and gutsy and on the other hand with the television industry, which is not especially noted for its gutsiness. How do you make them compatible?

Clark: The television business lives cheek-to-jaw with the advertising industry, which makes decisions with about 97 people in a room, all of whom are making sure that every conceivable base is covered. My role has been to try and bring those people together with my lunatic friends in the music world. I've lived in the middle of that from the beginning and it's been tough at times.

RW: Do those advertising industry people—the sponsors—become involved in programming decisions?

Clark: Yes, definitely. They have their own ideas of who would bring in the ratings and who would draw the kind of audience that they want to make up their demographic composition. Their research may be in other areas and it may look to something other than that which those of us who are involved in and around the record business are looking at. Our last New Year's Eve show was one of the highest rated that we did. One consumer music publication wrote about it, saying that "Dick Clark's Rockin' New Year's Eve had very little rock." But that combination of talent—it was Freddy Fender, Neil Sedaka, K.C. and the Sunshine Band and AWB—brought us an audience that combined older and younger people and it made our sponsor very happy.

RW: Have you ever wanted to have your own record label?

Clark: I was in the music business in the late '50s and got out in the early '60s when the federal government began their investigations of the record industry. I gave my promise to the ABC people that I would seek their permission before going back in. It's been 16 years and I'm still waiting. I would very much like to get back into it before I pass away and you know that there isn't a day that goes by when somebody doesn't ask me for a hand with their affairs. I do it sort of as a Bernard Baruch sitting-on-the-park-bench sort of thing. It's not very remunerative, but it's fun.

RW: Would you be interested in running a label owned by ABC?

Clark: I wouldn't want to actually run a label; that's too time-consuming and fraught with too many headaches. If I had my way, I'd like to manage a couple of pieces of talent, maybe record a handful of people and let somebody else worry about the business details and the operation of a record company. That's a full-time job.

RW: Are you still prevented from doing that by an agreement with ABC?

Clark: Only by a handshake and I'm hoping that that will change someday. A year ago, there was every reason to believe that I would re-enter the music business; I don't know whether it will happen this year or not. I hope so, and I'm sitting here and waiting. Sixteen years is a long time to be paying your dues.

RW: Are there any artists that you would like to work with at this time?

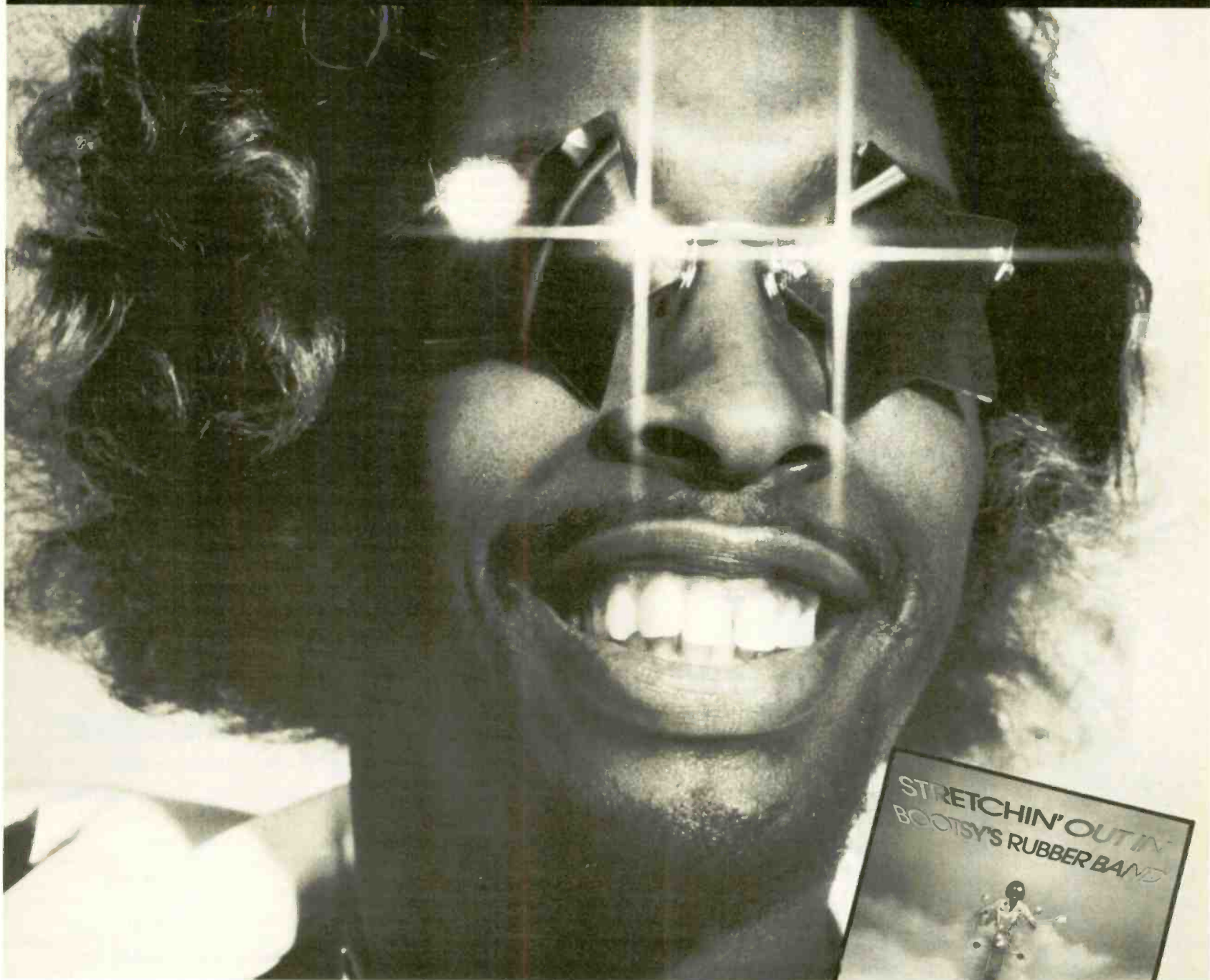
Clark: I had one last year, a group, but I had to release them because I couldn't hold them back. I know that they've just made arrangements with somebody else. If there were anybody else I had in mind, I couldn't tell you who they were right now.

RW: Music awards shows have proliferated in the past couple of years and a lot of people have said that the market was over-saturated. Do you think that's true?

Clark: I don't think that it's any real problem at the moment. They all run at different times of the year. We lead off with the American Music Awards, which is a popularity poll, the Grammys, which is an industry poll follow a month later, and the Rock Awards go on during summer when there aren't any award shows anywhere. They cover one specific area of music and it's a disc jockey poll. So they all have

(Continued on page 49)

**“My music is Hounddog Rock.
It’s the new rock and roll...
I want the people who hear it to have fun.
Be joyous. Do some energetic stompin.”**



BOOTSY COLLINS
comes straight out of Parliament/Funkadelic,
Space Bass in hand, to create a new, solid-bottom soul sound
that's already making radio and retail waves.
STRETCHIN' OUT IN BOOTSY'S RUBBER BAND.
Eclectic. Eccentric. Elastic.



On Warner Bros. records and tapes.
BS 2920

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

ACTION SWEET (Sweet Ltd./WB, ASCAP)	18	LOVE HANGOVER Hal Davis (Jobete, ASCAP)	79
ALL BY MYSELF Jimmy Ienner (C.A.M./U.S.A., BMI)	8	LOVE HURTS Manny Charlton (House of Bryant, BMI)	21
ARMS OF MARY Howard & Ron Albert (Island, BMI)	99	LOVE IS THE DRUG Chris Thomas (TRO-Cheire, BMI)	56
BABY FACE Stephen Schaefer & Harold Wheeler (Warner Bros., ASCAP)	29	LOVE REALLY HURTS WITHOUT YOU Ben Findon (Black Sheep/Common Good/Pocket Full of Tunes, BMI)	82
BOHEMIAN RHAPSODY Roy Thomas Baker (Trident, ASCAP)	10	LOVE TO LOVE YOU BABY Pete Ballotte (Sunday & Cafe Americana, ASCAP)	27
BOOGIE FEVER Freddie Perren (Perren Vibes/Bullpen, ASCAP/BMI)	16	LOVE MACHINE PART I Freddie Perren (Jobete/Gilmore, ASCAP)	12
BREAKING UP IS HARD TO DO Neil Sedaka & R. Appere (Screen Gems-Columbia, BMI)	68	LOVE ROLLERCOASTER Ohio Players (Ohio Players/Unichappell, BMI)	61
COME ON OVER John Farrar (Casserole/Flamm, BMI)	53	MIGHTY HIGH Dave Crawford (American Broadcasting/DaAnn, ASCAP)	93
CONVOY Don Sears & Chip Davis (American Gramophone, SESAC)	34	MISTY BLUE Tom Couch & James Stroud (Talmont, BMI)	52
CUPID Hank Medress & Dave Appell (Kags, BMI)	41	MONEY HONEY Phil Wainman (Hudson Bay, BMI)	11
DAYLIGHT David Rubinson & Friends, Inc. (Unart/Bobby Womack, BMI)	94	MORE, MORE, MORE Gregg Diamond (Buddah/Gee Diamond, ASCAP)	69
DEEP PURPLE Mike Curb (Robbins, ASCAP)	25	MOVIN' Jeff Lane (Desert Moon Ltd./Jeff-Mar, BMI)	78
DECEMBER, 1963 (OH, WHAT A NIGHT) Bob Gaudio (Seasons/Jobete, ASCAP)	3	MOZAMBIQUE Don DeVitio (Ram's Horn, ASCAP)	43
DISCO LADY Don Davis (Groovesville, BMI; Conquistador, ASCAP)	2	NEW ORLEANS Curtis Mayfield (Warner-Tamerlane, BMI)	91
DON'T PULL YOUR LOVE/THEN YOU CAN TELL ME GOODNIGHT Dennis Lambert & Brian Potter (ABC Dunhill/Acufl-Rose, BMI)	73	ONLY LOVE IS REAL Lou Adler (Colgems, ASCAP)	64
DREAM ON Adrian Barber (Daksel, BMI)	6	ONLY 16 Ron Haffkine (Kags, BMI)	13
DREAM WEAVER Gary Wright (Warner Bros., ASCAP)	4	OPHELIA The Band (Medicine Hat, ASCAP)	76
FANNY (BE TENDER WITH MY LOVE) Arif Mardin (Casserole, BMI)	24	QUEEN OF CLUBS Richard Finch (Sherlyn, BMI)	95
50 WAYS TO LEAVE YOUR LOVER Paul Simon & Phil Ramone (Paul Simon, BMI)	23	RHIANNON (WILL YOU EVER WIN) Fleetwood Mac & Keith Olsen (Rockhopper, BMI)	48
FOOLED AROUND AND FELL IN LOVE Alan Blazek & Bill Szymczyk (Crabshaw, ASCAP)	33	RIGHT BACK WHERE WE STARTED FROM Pierre Tubbs & Vince Edwards (Unart/ATV, BMI)	9
FOX ON THE RUN Sweet (Sweet Pub. Ltd.)	92	SARA SMILE Christopher Bond, Daryl Hall & John Oates (Unichappell, BMI)	36
FOPP Ohio Players (Play One, BMI)	62	SCOTCH ON THE ROCKS Barry Kingston (Peer International, BMI)	100
GET UP AND BOOGIE Michael Kunze (Midson, ASCAP)	75	SHANNON Cashman and West (Blendingwell, ASCAP)	44
GOLDEN YEARS David Bowie & Harry Maslin (Beverly Bros., BMI; Chrysalis/Main Man, ASCAP)	19	SHOUT IT OUT LOUD Bob Ezrin (Cafe Americana/Rock Steady, ASCAP; All By Myself/Pub. Ltd., BMI)	67
GOOD HEARTED WOMAN Ray Pennington & Waylon Jennings (Baron/Willie Nelson, BMI)	26	SHOW ME THE WAY Pete Frampton (Almo/Fram-Bee Music Ltd., ASCAP)	22
GROW SOME FUNK OF YOUR OWN G. Dudgeon (Big Pig/Yellow Dog, ASCAP)	66	SING A SONG M. White & C. Stephney (Saggfire, BMI)	72
HAPPY DAYS Steve Barri & Michael Omartian (Bruin, BMI)	81	SLOW RIDE Nick Jameson (Knee Trembler, ASCAP)	28
HAPPY MUSIC Donald Byrd (Elgy, BMI)	55	STRANGE MAGIC Jeff Lynne (Unart/Jef, BMI)	51
HE'S A FRIEND Norman Harris (Stone Diamond/Mighty Three, BMI)	74	SWEET LOVE James Carmichael & The Commodores (Jobete/Commodores, ASCAP)	7
HEY BABY Lou Futterman & Tom Werman (Magic Kind, ASCAP)	89	SWEET THING Rufus (American Broadcasting, ASCAP)	5
HIT THE ROAD JACK Mel Shaw (Tangerine, BMI)	32	TAKE IT TO THE LIMIT Bill Szymczyk (Benchmark/Kicking Bear, ASCAP)	15
HOLD BACK THE NIGHT R. Baker, N. Harris & E. Young (Golden Fleece, BMI)	83	TANGERINE Vincent Montana Jr. (Famous, ASCAP)	63
HURT (Miller, ASCAP)	70	THEME FROM S.W.A.T. Steve Barri & Michael Omartian (Spellgood, BMI)	17
I DO, I DO, I DO, I DO B. Ulveaus & B. Anderson (Countless, BMI)	30	THERE'S A KIND OF HUSH (ALL OVER THE WORLD) Richard Carpenter (Glenwood, ASCAP)	20
I FEEL LIKE A BULLET (IN THE GUN OF ROBERT FORD) G. Dudgeon (Big Pig/Leads, ASCAP)	66	THE WHITE KNIGHT Leslie Adv. Agency (Unichappell, BMI)	37
IT'S COOL Billy Jackson (Chappell, ASCAP)	98	TODAY I STARTED LOVING YOU AGAIN Don Gant & Ron Chancey (Blue Book, BMI)	97
IT'S OVER Joe Wissert (Boz Scaggs Music)	88	TRYIN' TO GET THE FEELING AGAIN R. Dante & B. Manilow (Warner-Tamerlane/Upward Spiral, BMI)	49
I WRITE THE SONGS Ron Dante & Barry Manilow (Artists/Sunbury, ASCAP)	60	UNION MAN Steve Cropper (Flat River, BMI)	50
INSEPARABLE Chuck Jackson & Marvin Yancy (Jay's Enterprise, Ltd./Chappell, ASCAP)	54	VENUS Billy Terrell (Kirshner Songs/Wellback, ASCAP)	47
I'VE GOT THE FEELING (WE'LL BE SEEING EACH OTHER AGAIN) Marc Gordon (Irving, BMI)	77	WAKE UP EVERYBODY (PART I) Kenneth Gamble & Leon Huff (Mighty Three, BMI)	58
JEALOUSY Ron "Have Mercy" Kersey & Major Harris (WIMOT, Sacred Pen, BMI)	85	WE CAN'T HIDE IT ANYMORE Don Davis (Groovesville, BMI)	46
JUNK FOOD JUNKIE Randolph Neurt (Peaceable Kingdom, ASCAP)	39	WELCOME BACK Steve Barri & John Sebastian (John Sebastian, BMI)	59
JUST YOU AND I Vini Poncia (Rumanian Pickleworks/Columbia/N.Y. Times, BMI)	71	WHEN LOVE HAS GONE AWAY Catherine Arnoul (Sunbury, ASCAP)	87
KEEP HOLDING ON Brian Holland (Stone Diamond/Gold Forever, BMI)	90	WITHOUT YOUR LOVE (Mr. Jordan) (Music of the Time, ASCAP)	40
LET YOUR LOVE FLOW Phil Gernhard & Tony Scotti (Loaves & Fishes, BMI)	14	YOU ARE BEAUTIFUL Hugo & Luigi (Avco Embassy, ASCAP)	96
LET'S GROOVE J. Whitehead, G. McFadden & V. Carstarphen (Mighty Three, BMI)	84	YOU'LL LOSE A GOOD THING Huey P. Meaux (Crazy Cajun, BMI)	45
LIVIN' FOR THE WEEKEND K. Gamble & L. Huff (Mighty Three, BMI)	35	YOUNG BLOOD Bad Company (Quintet/Unichappell/Freddy Bienstock, BMI)	65
LOCOMOTIVE BREATH Ian Anderson (Ian Anderson, ASCAP)	80	YOU'RE MY ONE WEAKNESS GIRL Ray Dahrrouge (Sister John/Vignette, BMI)	86
LONELY NIGHT (ANGEL FACE) Daryl Dragon & Toni Tennille (Don Kirshner, BMI)	1	YOU SEXY THING Mickie Most (Finchley, ASCAP)	42
LOOKING FOR SPACE Milton Okun (Cherry Lane, ASCAP)	31		
LORELEI Styx (Almo/Stygian, ASCAP)	38		
LOVE FIRE Chas. Peate (Coral Rock/American Dream/Belsize, ASCAP)	57		

101 THE SINGLES CHART 150

APRIL 3, 1976

APR.	MAR.			
3	27			
101	106	SPIRIT IN THE NIGHT	MANFRED MANN—Warner Brothers WBS 8176 (Laurel Canyon Music, ASCAP)	
102	105	STREET TALK	B.C.G. (B.C. GENERATION)—20th Century TC 2271 (Hearts Delight/Gooserock, BMI)	
103	104	LET'S MAKE IT	BABY BILLY PAUL—Phila. Intl. ZS8 3584 (CBS) (Mighty Three, BMI)	
104	108	ONCE A FOOL	KIKI DEE—Rocket PIG 40506 (MCA) (ABC/Dunhill/One Of A Kind, BMI)	
105	107	I HOPE WE GET TO LOVE	IN TIME MARILYN McCOO & BILLY DAVIS, JR.—ABC 12170 (Groovesville, BMI)	
106	115	CARA MIA	PAUL DELICATO—Artists of America III (Leo Feist, ASCAP)	
107	113	HEAVY LOVE	DAVID RUFFIN—Motown M 1388F (Interior, Van McCoy & Warner Tamerlane, BMI)	
108	111	MORE CAROL	WILLIAMS—Salsoul SZ 2006 (E. B. Marks, BMI)	
109	116	WORDS (ARE IMPOSSIBLE)	DONNY GERRARD—Greedy G 101 (ATV, BMI)	
110	110	MOONLIGHT FEELS RIGHT	STARBUCK—Private Stock 039 (Brother Bills, ASCAP)	
111	112	I'M MANDY, FLY ME	10cc—Mercury 73779 (Man-Ken Music, Ltd., BMI)	
112	127	FALLING APART AT THE SEAMS	MARMALADE—Ariola America P 7619 (Capitol) (Macaulay Music Ltd.)	
113	—	I WANT TO STAY WITH YOU	GALLAGHER AND LYLE—A&M 1778 (Irving, BMI)	
114	—	SPANISH HUSTLE	FATBACK BAND—Event EV 229 (Clita/Sambo, BMI)	
115	117	PEACEMAKER	LOGGINS & MESSINA—Columbia 3 10311 (Gnassos & Portofino, ASCAP/Unichappell/Muhon/Salmon, BMI)	
116	125	LOVE & UNDERSTANDING	KOOL & THE GANG—De-Lite DEP 1579 (Delightful & Gang, BMI)	
117	118	THAT'S WHERE THE HAPPY PEOPLE GO	TRAMMPS—Atlantic 3306 (Burma East, BMI)	
118	—	THE LOVE I NEVER HAD	TAVARES—Capitol P 4221 (ABC Dunhill/One of A Kind, BMI)	
119	121	SAY IT AIN'T	JOE MURRAY HEAD—A&M 1796 (Keep On Trucking, Ltd.)	
120	120	ALL NIGHT RAIN	BILLY JOE ROYAL—Scepter SCE 12419 (Low-Sal/Low Thom, BMI)	
121	122	LAZY LOVE	NEW CITY JAM BAND—Amherst AM 710 (Robinson/Rehard Criterion, BMI)	
122	123	THE FONZ SONG	THE HEYETTES—London 5N 232 (Adamo, ASCAP)	
123	124	BOY I REALLY TIED ONE ON	JANIS IAN—Columbia 3 10297 (Mine Ltd./April, ASCAP)	
124	126	WOW	ANDRE GAGNON—London 5N 230 (Burlington, ASCAP)	
125	132	NORMA JEAN WANTS TO BE A	MOVIE STAR SUNDOWN—Polydor PD 14312 (Natural Songs, ASCAP)	
126	128	HOLDING ON	ROAD APPLES—Polydor PD 14307 (Landers-Roberts, ASCAP)	
127	—	GET CLOSER	SEALS & CROFT—Warner Brothers WBS 8190 (Downbreaker, BMI)	
128	130	WRITE ON	HOLLIES—Epic 8 50204 (Famous, ASCAP)	
129	134	FOREVER AND EVER	SILK—Arista 0179 (Famous, ASCAP)	
130	—	WHERE DID OUR LOVE GO	J. GEILS BAND—Atlantic 3320 (Jobete, ASCAP)	
131	130	THE GAME IS OVER (WHAT'S THE MATTER WITH YOU)	BROWN SUGAR—Capitol P 4198 ('Bout Time/Missle, BMI)	
132	114	IT'S BEEN A LONG TIME	STUFF 'N' RAMJET—Chelsea CH 3036 (Dadona/Sugar Tree, BMI)	
133	—	ONE PIECE AT A TIME	JOHNNY CASH—Columbia 3 10321 (Tree, BMI)	
134	138	WHEN I'M WRONG	B. B. KING—ABC 12158 (ABC/Dunhill/King's Guitar, BMI)	
135	119	JANUARY PILOT	—EMI P 4202 (Capitol) (Al Gallico, BMI)	
136	—	HERE, THERE AND EVERYWHERE	EMMYLOU HARRIS—Reprise RPS 1346 (Maclen, BMI)	
137	—	CONCRETE AND CLAY	RANDY EDELMAN—20th Century TC 2274 (Saturday, BMI)	
138	133	MERRY-GO-ROUND, PT. I	MONDAY AFTER—Buddah BDA 512 (John Davis/Barbro, ASCAP)	
139	—	JASPER JIM	STAFFORD—Polydor PD 14309 (Famous/Antique/Leeds, ASCAP)	
140	—	SUNSHINE DAY	OSBISA—Island IS 053 (W.B., ASCAP)	
141	137	DO IT WITH FEELING	MICHAEL ZAGER—Bang B 720 (Web IV/Sumac, BMI)	
142	136	TOO YOUNG TO FEEL THIS OLD	McKENDREE SPRING—Pye 71060 (Brothers, Music Ltd.)	
143	139	SWAY	BOBBY RYDELL—P.I.P. PDJ 6515 (Peer Intl., BMI)	
144	140	BROKEN LADY	LARRY GATLIN—Monument ZS8 8680 (CBS) (First Generation, BMI)	
145	141	IF LOVE MUST GO	DOBIE GRAY—Capricorn CPS 0249 (WB) (Irving, BMI)	
146	142	GIVE ME AN INCH	GIRL ROBERT PALMER—Island IS 049 (Ackee, ASCAP)	
147	143	JUST YOUR FOOL	LEON HAYWOOD—20th Century TC 2264 (Jim Edd, BMI)	
148	129	COLORADO CALL	SHAD O'SHEA—Private Stock PS 071 (Counterpart, BMI)	
149	135	TITLES	BARCLAY JAMES HARVEST—Polydor PD 15188 (Rak, Ltd.)	
150	146	LADY BUMP	PENNY McLEAN—Atlantic 7038 (Al Gallico, BMI)	



Gladys Knight & The Pips
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SAS
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And the
nominees are:
BEST ORIGINAL SCORE:
COMPOSERS

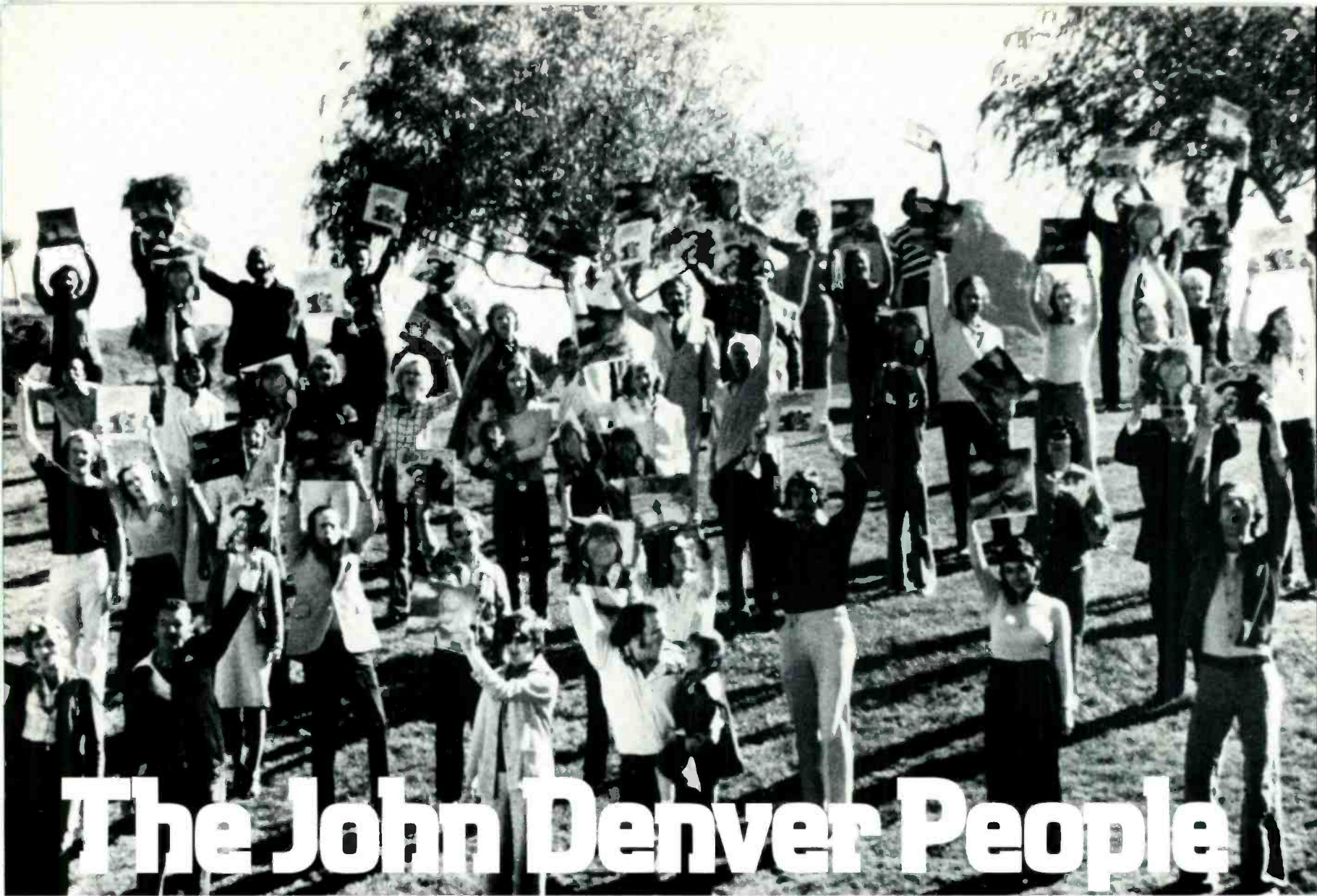
Jaws
John Williams
One Flew Over The Cuckoo's Nest
The Wind And The Lion
Jack Nitzsche
Jerry Goldsmith

BEST ORIGINAL SONG:
How Lucky Can You Get from Lucky Lady
Fred Ebb/John Kander
Richard's Window from The Other Side Of The Mountain
Charles Fox/Norman Gimbel
Theme From Mahogany from Mahogany
Gerry Goffin
Barry Lyndon
Leonard Roseman
Funny Lady
Peter Matz
Tommy
Peter Townshend



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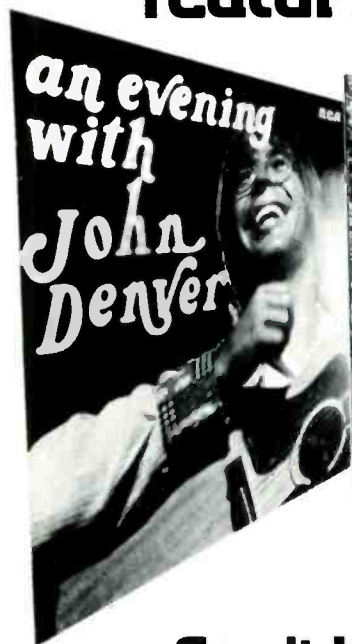
**WATCH
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CORNER THE
OSCARS**



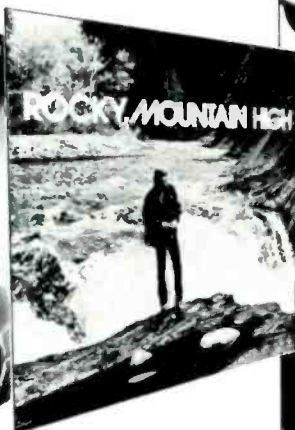
The John Denver People

Tonight

Join 'em for John's next ABC-TV Special,
"John Denver and Friend"
featuring special guest star Frank Sinatra.



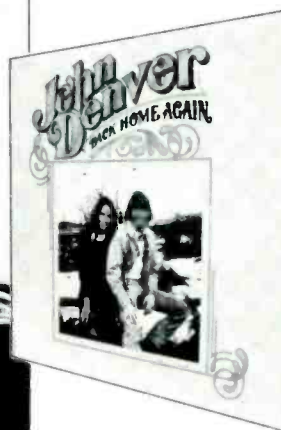
CPL2-0764



LSP-4731



APL1-1183



CPL1-0548



CPL1-0374

See it before The Academy Awards on the East Coast.
See it after The Academy Awards on the West Coast.

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

APR. 3	MAR. 27			WKS. ON CHART
1	3	LONELY NIGHT (ANGEL FACE) CAPTAIN & TENNILLE A&M 1782		11
2	4	DISCO LADY JOHNNIE TAYLOR/Columbia 3 10281		7
3	2	DECEMBER, 1963 (OH WHAT A NIGHT) THE FOUR SEASONS/ Warner Bros.-Curb WBS 8168		14
4	1	DREAM WEAVER GARY WRIGHT/Warner Bros. WBS 8167		13
5	6	SWEET THING RUFUS FEATURING CHAKA KHAN/ABC 12149		13
6	7	DREAM ON AEROSMITH/Columbia 3 10278		14
7	9	SWEET LOVE COMMODORES/Motown M 1381F		16
8	5	ALL BY MYSELF ERIC CARMEN/Arista 0165		16
9	17	RIGHT BACK WHERE WE STARTED FROM MAXINE NIGHTINGALE/United Artists XW752 Y		8
10	12	BOHEMIAN RHAPSODY QUEEN/Elektra 45297		14
11	10	MONEY HONEY BAY CITY ROLLERS/Arista 0170		9
12	8	LOVE MACHINE—PART I MIRACLES/Tamla T 54262F (Motown)		21
13	16	ONLY 16 DR. HOOK/Capitol P 4171		13
14	24	LET YOUR LOVE FLOW BELLAMY BROS./Warner Bros. WBS 8169		8
15	13	TAKE IT TO THE LIMIT EAGLES/Asylum 45293		15
16	25	BOOGIE FEVER SYLVERS/Capitol P 4179		11
17	11	THEME FROM S.W.A.T. RHYTHM HERITAGE/ABC 12135		20
18	21	ACTION SWEET /Capitol P 4220		7
19	14	GOLDEN YEARS DAVID BOWIE/RCA PB 10441		16
20	23	THERE'S A KIND OF HUSH (ALL OVER THE WORLD) CARPENTERS/A&M 1800		6
21	15	LOVE HURTS NAZARETH/A&M 1671		21
22	26	SHOW ME THE WAY PETER FRAMPTON/A&M 1795		7
23	18	50 WAYS TO LEAVE YOUR LOVER PAUL SIMON/ Columbia 3 10270		16
24	19	FANNY (BE TENDER WITH MY LOVE) BEE GEES/RSO SO 519 (Atlantic)		15
25	29	DEEP PURPLE DONNY & MARIE OSMOND/MGM M 14840		16
26	27	GOOD HEARTED WOMAN WAYLON & WILLIE/RCA PB 10529		11
27	22	LOVE TO LOVE YOU BABY DONNA SUMMER/Oasis OC 401 (Casablanca)		17
28	20	SLOW RIDE FOGHAT/Bearsville BSS 0306 (WB)		18
29	31	BABY FACE WING & A PRAYER FIFE & DRUM CORPS./ Wing & A Prayer HS 103 (Atlantic)		17
30	35	I DO, I DO, I DO, I DO ABBA/Atlantic 3310		7
31	37	LORELEI STYX/A&M 1786		8
32	33	HIT THE ROAD JACK STAMPEDERS/Quality QU 501 (Private Stock)		8
33	40	FOOLED AROUND AND FELL IN LOVE ELVIN BISHOP/ Capricorn CPS 0252 (WB)		5
34	28	CONVOY C. W. McCALL/MGM M 14839		21
35	42	LIVIN' FOR THE WEEKEND O'JAYS/Phila. Intl. ZS8 3537 (CBS)		5
36	41	SARA SMILE DARYL HALL & JOHN OATES/RCA PB 10530		8
37	30	THE WHITE KNIGHT CLEDUS MAGGARD & THE CITIZENS BAND/Mercury 73751		13
38	43	LOOKING FOR SPACE JOHN DENVER/RCA PB 10586		6
39	32	JUNK FOOD JUNKIE LARRY GROCE/Warner Bros.-Curb WBS 8165		14
40	34	WITHOUT YOUR LOVE (MR. JORDAN) CHARLIE ROSS/ Big Tree BT 16056 (Atlantic)		7
41	36	CUPID TONY ORLANDO & DAWN/Elektra 45302		9
42	38	YOU SEXY THING HOT CHOCOLATE/Big Tree BT 16047 (Atlantic)		24
43	46	MOZAMBIQUE BOB DYLAN/Columbia 3 10298		5
44	50	SHANNON HENRY GROSS/Lifesong LS 45002		7
45	47	YOU'LL LOSE A GOOD THING FREDDY FENDER/ABC Dot DOA 17607		6
46	48	WE CAN'T HIDE IT ANYMORE LARRY SANTOS/Casablanca NB 844		10
47	39	VENUS FRANKIE AVALON/De-Lite DEP 1578		11
48	55	RHIANNON (WILL YOU EVER WIN) FLEETWOOD MAC/ Reprise RPS 1345		5

49	63	TRYIN' TO GET THE FEELING AGAIN BARRY MANILOW/ Arista 0172		3
50	52	UNION MAN THE CATE BROTHERS/Elektra 45294		7
51	58	STRANGE MAGIC ELECTRIC LIGHT ORCHESTRA/ United Artists XW770 Y		5
52	62	MISTY BLUE DOROTHY MOORE/Malaco M 1029 (TK)		5
53	60	COME ON OVER OLIVIA NEWTON-JOHN/MCA 40525		4
54	44	INSEPARABLE NATALIE COLE/Capitol P 4193		16
55	64	HAPPY MUSIC BLACKBYRDS/Fantasy F 762		5
56	45	LOVE IS THE DRUG ROXY MUSIC/Atco 7042		15
57	49	LOVE FIRE JIGSAW/Chelsea CH 3037		8
58	51	WAKE UP EVERYBODY (PART I) HAROLD MELVIN & THE BLUENOTES/Phila. Intl. ZS8 3579 (CBS)		21
59	79	WELCOME BACK JOHN SEBASTIAN/Reprise RPS 1349		2
60	53	I WRITE THE SONGS BARRY MANILOW/Arista 0157		22
61	54	LOVE ROLLERCOASTER OHIO PLAYERS/Mercury 73734		22
62	68	FOPP OHIO PLAYERS/Mercury 73775		4
63	56	TANGERINE SALSOUL ORCHESTRA/Salsoul SZ 2004		6
64	57	ONLY LOVE IS REAL CAROLE KING/Ode 66119 (A&M)		8
65	70	YOUNG BLOOD BAD COMPANY/Swan Song SS 70108 (Atlantic)		4
66	59	GROW SOME FUNK OF YOUR OWN/I FEEL LIKE A BULLET (IN THE GUN OF ROBERT FORD) ELTON JOHN/MCA 40505		11
67	72	SHOUT IT OUT LOUD KISS/Casablanca NB 854		3
68	65	BREAKING UP IS HARD TO DO NEIL SEDAKA/ Rocket PIG 40500 (MCA)		17
69	78	MORE, MORE, MORE ANDREA TRUE CONNECTION/ Buddah BDA 515		4
70	82	HURT ELVIS PRESLEY/RCA PB 10601		2
71	61	JUST YOU AND I MELISSA MANCHESTER/Arista 0168		7
72	67	SING A SONG EARTH, WIND & FIRE/Columbia 3 10251		20
73	85	DON'T PULL YOUR LOVE/THEN YOU CAN TELL ME GOODBYE GLEN CAMPBELL/Capitol P 4245		2
74	83	HE'S A FRIEND EDDIE KENDRICKS/Tamla T 54266F (Motown)		5
75	84	GET UP AND BOOGIE SILVER CONVENTION/Midland Intl. PB 10571 (RCA)		2
76	80	OPHELIA THE BAND/Capitol P 4230		3
77	86	I'VE GOT A FEELING (WE'LL BE SEEING EACH OTHER AGAIN) AL WILSON/Playboy P 6062		3
78	88	MOVIN' BRASS CONSTRUCTION/United Artists XW775 Y		2

CHARTMAKER OF THE WEEK

79	—	LOVE HANGOVER DIANA ROSS Motown M 1392F		1
80	76	LOCOMOTIVE BREATH JETHRO TULL/Chrysalis CRS 2110 (WB)		7
81	—	HAPPY DAYS PRATT & McCLAIN/Reprise RPS 1351		1
82	—	LOVE REALLY HURTS WITHOUT YOU BILLY OCEAN/ Ariola America P 7621 (Capitol)		1
83	66	HOLD BACK THE NIGHT TRAMMPS/Buddah BDA 507		11
84	87	LET'S GROOVE ARCHIE BELL & THE DRELLS/TSOP ZS8 4775 (CBS)		3
85	91	JEALOUSY MAJOR HARRIS/Atlantic 3321		2
86	89	YOU'RE MY ONE WEAKNESS GIRL STREET PEOPLE/ Vigor VI 1728 (De-Lite)		3
87	—	WHEN LOVE HAS GONE AWAY RICHARD COCCIANTE/ 20th Century TC 2275		1
88	—	IT'S OVER BOZ SCAGGS/Columbia 3 10319		1
89	—	HEY BABY TED NUGENT/Epic 8 50197		1
90	92	KEEP HOLDING ON TEMPTATIONS/Gordy G 7146F (Motown)		3
91	94	NEW ORLEANS STAPLE SINGERS/Curtom CMS 1113 (WB)		4
92	71	FOX ON THE RUN SWEET/Capitol P 4157		22
93	98	MIGHTY HIGH MIGHTY CLOUDS OF JOY/ABC 12164		2
94	97	DAYLIGHT BOBBY WOMACK/United Artists XW763 Y		3
95	95	QUEEN OF CLUBS KC & THE SUNSHINE BAND/TK 1005		3
96	99	YOU ARE BEAUTIFUL STYLISTICS/Avco AV 4664		2
97	100	TODAY I STARTED LOVING YOU AGAIN BOBBY BLAND/ ABC 12156		2
98	—	IT'S COOL THE TYMES/RCA PB 10561		1
99	—	ARMS OF MARY SUTHERLAND BROTHERS & QUIVER/ Columbia 3 10284		1
100	81	SCOTCH ON THE ROCKS BAND OF THE BLACK WATCH/ Private Stock 055		6

FLASHMAKER



LADY IN WAITING
OUTLAWS—Arista

MOST ACTIVE

- KINGFISH—Round
- SILK DEGREES—Boz Scaggs—Col
- FRAMPTON COMES ALIVE—Peter Frampton—A&M

WNEW-FM/NEW YORK

- ADDS:**
- AMIGOS—Santana—Col
 - AT THE SPEED OF SOUND—Wings—Capitol
 - CRY TOUGH—Nils Lofgren—A&M
 - DESTROYER—Kiss—Casablanca
 - FOOLS GOLD—Morning Sky
 - JAILBREAK—Thin Lizzy—Mercury
 - LADY IN WAITING—Outlaws—Arista
 - OUR PLEASURE TO SERVE YOU—Stanky Brown Group—Sire
 - STATUS QUO—Capitol
 - TAKIN' IT TO THE STREETS—Doobie Bros.—WB
- HEAVY ACTION (approximate airplay):**
- BORN TO RUN—Bruce Springsteen—Col
 - FLEETWOOD MAC—Reprise
 - FRAMPTON COMES ALIVE—Peter Frampton—A&M
 - KINGFISH—Round
 - POCO LIVE—Epic
 - RECYCLED—Nektar—Passport
 - RUN WITH THE PACK—Bad Co.—Swan Song
 - STATION TO STATION—David Bowie—RCA
 - STONE ALONE—Bill Wyman—Rolling Stones
 - TRICK OF THE TAIL—Genesis—Atco

WBCN-FM/BOSTON

- ADDS:**
- AMIGOS—Santana—Col
 - CRY TOUGH—Nils Lofgren—A&M
 - DESTROYER—Kiss—Casablanca
 - FEARLESS—Hoyt Axton—A&M
 - FREE PARKING—Stu Daye—Col
 - HEAT FOR THE FEET—Lee Garrett—Chrysalis
 - I WANT YOU—Marvin Gaye—Tamla
 - LOVE & UNDERSTANDING—Kool & the Gang—De-Lite
 - WELCOME HOME—Osibisa—Island
 - NANETTE WORKMAN—Big Tree
- HEAVY ACTION (airplay):**
- DESIRE—Bob Dylan—Col
 - EARGASM—Johnnie Taylor—Col
 - FULL OF FIRE—Al Green—Hi
 - GREG KIHN—Beserkley
 - HOW DARE YOU—10cc—Mercury
 - POUSETTE-DART BAND—Capitol
 - REACH FOR THE SKY—Sutherland Bros. & Quiver—Col
 - SILK DEGREES—Boz Scaggs—Col
 - SWEET HARMONY—Maria Muldaur—Reprise
 - TOTAL EXPLOSION—Syl Johnson—Hi

WLIR-FM/LONG ISLAND

- ADDS:**
- AMIGOS—Santana—Col
 - AT THE SPEED OF SOUND—Wings—Capitol
 - CRY TOUGH—Nils Lofgren—A&M
 - DESTROYER—Kiss—Casablanca
 - FOOLS GOLD—Morning Sky

- JAILBREAK—Thin Lizzy—Mercury
- LADY IN WAITING—Outlaws—Arista
- LIGHT OF THE NIGHT—Randall Bramblett—Polydor
- ROMANTIC WARRIOR—Return to Forever—Col
- TAKIN' IT TO THE STREETS—Doobie Bros.—WB

- HEAVY ACTION (airplay, in descending order):**
- ON THE ROAD—Jesse Colin Young—WB
 - KINGFISH—Round
 - HOW DARE YOU—10cc—Mercury
 - POUSETTE-DART BAND—Capitol
 - TRICK OF THE TAIL—Genesis—Atco
 - TAKIN' IT TO THE STREETS—Doobie Bros.—WB
 - LADY IN WAITING—Outlaws—Arista
 - STARCASTLE—Epic

WPLR-FM/NEW HAVEN

- ADDS:**
- AMIGOS—Santana—Col
 - AT THE SPEED OF SOUND—Wings—Capitol
 - CRY TOUGH—Nils Lofgren—A&M
 - JAILBREAK—Thin Lizzy—Mercury
 - LADY IN WAITING—Outlaws—Arista
 - ROMANTIC WARRIOR—Return to Forever—Col
 - TAKIN' IT TO THE STREETS—Doobie Bros.—WB
 - WELCOME HOME—Osibisa—Island
 - WETTER THE BETTER—Wet Willie—Capricorn
- HEAVY ACTION (airplay, sales, phones, in descending order):**
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
 - ROBIN TROWER LIVE—Chrysalis
 - ON THE ROAD—Jesse Colin Young—WB
 - SUNBURST FINISH—Be-Bop Deluxe—Harvest
 - KINGFISH—Round
 - RELEASE—Henry Gross—Lifesong
 - STARCASTLE—Epic
 - NIGHT AT THE OPERA—Queen—Elektra
 - IF THE SHOE FITS—Pure Prairie League—RCA
 - CAPTURED LIVE—Johnny Winter—Blue Sky

WYSP-FM/PHILADELPHIA

- ADDS:**
- AT THE SPEED OF SOUND—Wings—Capitol
 - CAPTURED LIVE—Johnny Winter—Blue Sky
 - CRY TOUGH—Nils Lofgren—A&M
 - DESTROYER—Kiss—Casablanca
 - KINGFISH—Round
 - NEW YORK MARY—Arista/Freedom
 - RECYCLED—Nektar—Passport
 - SLICK BAND—Earl Slick—Capitol
 - TAKIN' IT TO THE STREETS—Doobie Bros.—WB
 - YOU CAN'T ARGUE WITH A SICK MIND—Joe Walsh—ABC
- HEAVY ACTION (airplay, sales):**
- AT THE SPEED OF SOUND—Wings—Capitol
 - BRASS CONSTRUCTION—UA
 - CRY TOUGH—Nils Lofgren—A&M
 - FLEETWOOD MAC—Reprise
 - FRAMPTON COMES ALIVE—Peter Frampton—A&M
 - TED NUGENT—Epic
 - STRUTTIN' MY STUFF—Elvin Bishop—Capricorn

WQDR-FM/RALEIGH

- ADDS:**
- AMIGOS—Santana—Col
 - LADY IN WAITING—Outlaws—Arista

- ON THE ROAD—Jesse Colin Young—WB
- ROCKIN' CHAIR—Jonathan Edwards—Reprise
- ROMANTIC WARRIOR—Return to Forever—Col
- TAKIN' IT TO THE STREETS—Doobie Bros.—WB
- TRICK OF THE TAIL—Genesis—Atco
- THE WETTER THE BETTER—Wet Willie—Capricorn

- HEAVY ACTION (airplay, sales, phones, in descending order):**
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
 - STRUTTIN' MY STUFF—Elvin Bishop—Capricorn
 - SILK DEGREES—Boz Scaggs—Col
 - RUN WITH THE PACK—Bad Co.—Swan Song
 - ELITE HOTEL—Emmylou Harris—Reprise
 - DESIRE—Bob Dylan—Col
 - FLEETWOOD MAC—Reprise
 - LEPCHAUN—Chick Corea—Polydor
 - ROBIN TROWER LIVE—Chrysalis
 - THOROUGHbred—Carole King—Ode

WORJ-FM/ORLANDO

- ADDS:**
- CRY TOUGH—Nils Lofgren—A&M
 - DESTROYER—Kiss—Casablanca
 - LES DUDEK—Col
 - LADY IN WAITING—Outlaws—Arista
 - LOCKED IN—Wishbone Ash—Atlantic
 - SAVAGE EYE—Pretty Things—Swan Song
 - SILK DEGREES—Boz Scaggs—Col
 - ROBIN TROWER LIVE—Chrysalis
 - WETTER THE BETTER—Wet Willie—Capricorn
- HEAVY ACTION (sales, airplay, phones, in descending order):**
- KINGFISH—Round
 - SILK DEGREES—Boz Scaggs—Col
 - CONEY ISLAND BABY—Lou Reed—RCA
 - LADY IN WAITING—Outlaws—Arista
 - SECOND CHILDHOOD—Phoebe Snow—Col
 - HAVANA DAYDREAMIN'—Jimmy Buffett—ABC
 - OUTLAWS—Various Artists—RCA

WEBN-FM/CINCINNATI

- ADDS:**
- AMIGOS—Santana—Col
 - KINGFISH—Round
 - LADY IN WAITING—Outlaws—Arista
 - ON THE ROAD—Jesse Colin Young—WB
 - ROMANTIC WARRIOR—Return to Forever—Col
 - TAKIN' IT TO THE STREETS—Doobie Bros.—WB
- HEAVY ACTION (airplay):**
- DREAM WEAVER—Gary Wright—WB
 - ELITE HOTEL—Emmylou Harris—Reprise
 - FRAMPTON COMES ALIVE—Peter Frampton—A&M
 - NIGHT AT THE OPERA—Queen—Elektra
 - THEIR GREATEST HITS: 1971-1975—Eagles—Asylum

WABX-FM/DETROIT

- ADDS:**
- AMIGOS—Santana—Col
 - AT THE SPEED OF SOUND—Wings—Capitol
 - CRY TOUGH—Nils Lofgren—A&M
 - FOOLS GOLD—Morning Sky
 - LADY IN WAITING—Outlaws—Arista
 - MARRIOTT—Steve Marriott—A&M
 - SLICK BAND—Earl Slick—Capitol
 - STATUS QUO—Capitol
 - TAKIN' IT TO THE STREETS—Doobie Bros.—WB

HEAVY ACTION (sales, phones, airplay):

- ANY ROAD UP—Steve Gibbons Band—MCA
- AT THE SOUND OF THE BELL—Pavlov's Dog—Col
- DESTROYER—Kiss—Casablanca
- DREAMBOAT ANNIE—Heart—Mushroom
- FREE PARKING—Stu Daye—Col
- JAILBREAK—Thin Lizzy—Mercury
- KINGFISH—Round
- STRUTTIN' MY STUFF—Elvin Bishop—Capricorn
- ROBIN TROWER LIVE—Chrysalis
- 2112—Rush—Mercury

CHUM-FM/TORONTO

- ADDS:**
- CALABASH—Ian Thomas—GRT
 - HONEY IN THE ROCK—Charlie Daniels Band—Kama Sutra
 - LIFELINE—Pablo Cruise—A&M
 - POCO LIVE—Epic
 - POUSETTE-DART BAND—Capitol
 - RECYCLED—Nektar—Passport
 - TAKIN' IT TO THE STREETS—Doobie Bros.—WB
 - 2112—Rush—Mercury
 - WHOLE WORLD'S GOIN' CRAZY—April Wine—Aquarius
 - YOU KNOW WOT I MEAN—Speedy Keen—Island
- HEAVY ACTION (airplay, sales):**
- CRISIS? WHAT CRISIS?—Supertramp—A&M
 - ELITE HOTEL—Emmylou Harris—Reprise
 - HAVANA DAYDREAMIN'—Jimmy Buffett—ABC
 - HOW DARE YOU—10cc—Mercury
 - L.A. EXPRESS—Caribou
 - REFLECTIONS—Jerry Garcia—Round
 - SECOND CHILDHOOD—Phoebe Snow—Col
 - SILK DEGREES—Boz Scaggs—Col
 - SWEET HARMONY—Maria Muldaur—Reprise
 - TRICK OF THE TAIL—Genesis—Atco

SLEEPER



FOOLS GOLD
MORNING SKY

KZEW-FM/DALLAS

- ADDS:**
- AMIGOS—Santana—Col
 - AT THE SPEED OF SOUND—Wings—Capitol
 - CRY TOUGH—Nils Lofgren—A&M
 - FOOLS GOLD—Morning Sky
 - LADY IN WAITING—Outlaws—Arista
 - RADIO RADIALS—Greezy Wheels—London
 - TAKIN' IT TO THE STREETS—Doobie Bros.—WB
 - YOU CAN'T ARGUE WITH A SICK MIND—Joe Walsh—ABC
- HEAVY ACTION (sales, airplay, phones, in descending order):**
- STRUTTIN' MY STUFF—Elvin Bishop—Capricorn
 - SILK DEGREES—Boz Scaggs—Col
 - ROBIN TROWER LIVE—Chrysalis
 - FRAMPTON COMES ALIVE—Peter Frampton—A&M
 - AMIGOS—Santana—Col
 - WETTER THE BETTER—Wet Willie—Capricorn

- YOU CAN'T ARGUE WITH A SICK MIND—ABC
- AT THE SPEED OF SOUND—Wings—Capitol

KBPI-FM/DENVER

- ADDS:**
- AMIGOS—Santana—Col
 - AT THE SPEED OF SOUND—Wings—Capitol
 - CRY TOUGH—Nils Lofgren—A&M
 - FOOLS GOLD—Morning Sky
 - I WANT YOU—Marvin Gaye—Tamla
 - JAILBREAK—Thin Lizzy—Mercury
 - LADY IN WAITING—Outlaws—Arista
 - TAKIN' IT TO THE STREETS—Doobie Bros.—WB
 - TRICK OF THE TAIL—Genesis—Atco
 - WETTER THE BETTER—Wet Willie—Capricorn
- HEAVY ACTION (sales, airplay, phones, in descending order):**
- SILK DEGREES—Boz Scaggs—Col
 - FRAMPTON COMES ALIVE—Peter Frampton—A&M
 - KINGFISH—Round
 - RUN WITH THE PACK—Bad Co.—Swan Song
 - FLEETWOOD MAC—Reprise
 - SMILE—Laura Nyro—Col

KWST-FM/LOS ANGELES

- ADDS:**
- ANY ROAD UP—Steve Gibbons Band—MCA
 - AT THE SOUND OF THE BELL—Pavlov's Dog—Col
 - CRY TOUGH—Nils Lofgren—A&M
 - DESTROYER—Kiss—Casablanca
 - I'VE GOT TIME—Allan Clarke—Asylum
 - LADY IN WAITING—Outlaws—Arista
 - LIFELINE—Pablo Cruise—A&M
 - MALPRACTICE—Dr. Feelgood—Col
 - RATCITY IN BLUE—Good Rats—Ratcity
- HEAVY ACTION (airplay, in descending order):**
- ANY ROAD UP—Steve Gibbons Band—MCA
 - NANETTE WORKMAN—Big Tree
 - CONEY ISLAND BABY—Lou Reed—RCA
 - KINGFISH—Round
 - SILK DEGREES—Boz Scaggs—Col
 - SUNBURST FINISH—Be-Bop Deluxe—Harvest
 - SAVAGE EYE—Pretty Things—Swan Song
 - JAILBREAK—Thin Lizzy—Mercury
 - STATION TO STATION—David Bowie—RCA
 - THEIR GREATEST HITS: 1971-1975—Eagles—Asylum
 - HOW DARE YOU—10cc—Mercury
 - DREAMBOAT ANNIE—Heart—Mushroom

KZAM-FM/SEATTLE

- ADDS:**
- AMIGOS—Santana—Col
 - BEWARE OF THE DOG—Hound Dog Taylor—Alligator
 - CRY TOUGH—Nils Lofgren—A&M
 - LES DUDEK—Col
 - FOOLS GOLD—Morning Sky
 - LADY IN WAITING—Outlaws—Arista
 - NIGHT OF THE MARK VII—Clifford Jordan Quartet—Muse
 - POUSETTE-DART BAND—Capitol
 - REFLECTIONS OF A GOLDEN DREAM—Lonnie Liston Smith—Flying Dutchman
 - ROMANTIC WARRIOR—Return to Forever—Col
- HEAVY ACTION (airplay):**
- DESIRE—Bob Dylan—Col
 - ELITE HOTEL—Emmylou Harris—Reprise
 - JOURNEY TO LOVE—Stanley Clarke—Nemperor
 - KINGFISH—Round
 - G. T. MOORE—Mercury
 - NORTHERN LIGHTS-SOUTHERN CROSS—Band—Capitol
 - ON THE ROAD—Jesse Colin Young—WB
 - ROCKIN' CHAIR—Jonathan Edwards—Reprise
 - SMILE—Laura Nyro—Col
 - SWEET HARMONY—Maria Muldaur—Reprise

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and Acuna give their
listeners more than
they've bargained for.
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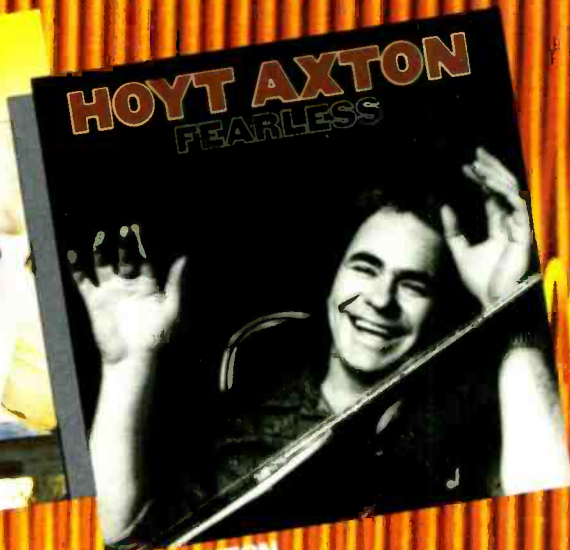
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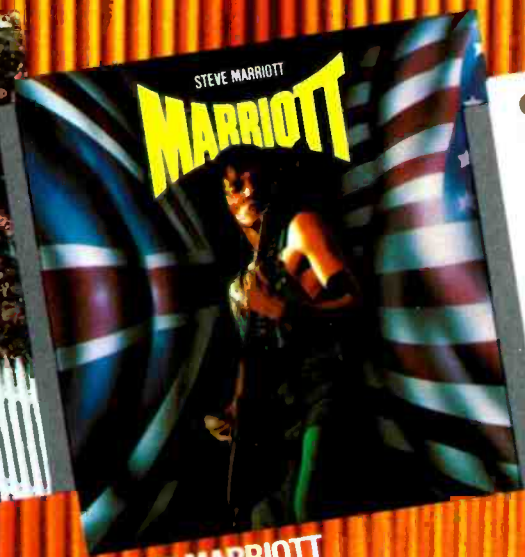
CAPTAIN & TENNILLE
SONG OF JOY SP 4570
Produced by The Captain and
Toni Tennille



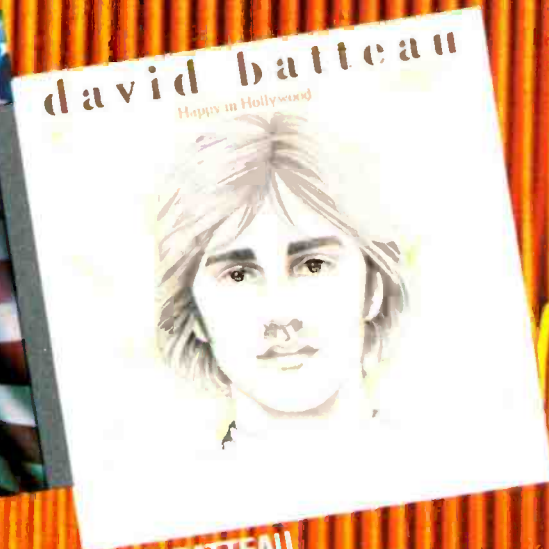
HOYT AXTON
FEARLESS SP 4571
Produced by David Kirschenbaum



GARY WRIGHT / SPOOKY TOOTH
THAT WAS ONLY YESTERDAY SP 3528
Produced by Gary Wright, Jimmy Miller,
Chris Stainton, Chris Blackwell



STEVE MARRIOTT
MARRIOTT SP 4572
Produced by Kenny Kerner and
Richie Wise



DAVID BATTEAU
HAPPY IN HOLLYWOOD SP 4576
Produced by Ken Scott

FROM A&M.

PABLO CRUISE
LIFELINE



PABLO CRUISE
LIFELINE SP 4575
Produced by Val Garay with Pablo Cruise



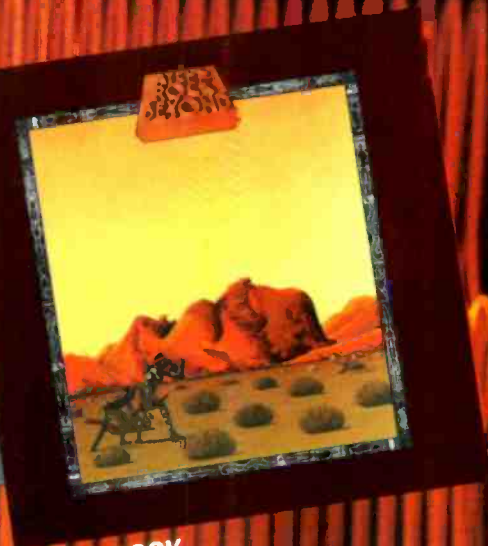
NILS LOFGREN
CRY TOUGH SP 4573
Produced by Al Kooper / David Briggs



**NEW
RELEASES
ON A&M
RECORDS
& TAPES**



Highlights from the
Original Soundtrack of
Ingmar Bergman's
**The
Magic
Flute**
Wolfgang Amadeus Mozart
THE MAGIC FLUTE
HIGHLIGHTS FROM THE ORIGINAL
SOUND TRACK SP 4577
Produced by Helmut A. Muhle



AYERS ROCK
BEYOND SP 4565
Produced by Ayers Rock and
John Stronach



TITLE, ARTIST, Label, Number (Distributing Label)

APR. 3	MAR. 27				WKS. ON CHART	
1	1	THEIR GREATEST HITS: 1971-1975	EAGLES	Asylum 7E 1052 (4th Week)	5	F
2	2	FRAMPTON COMES ALIVE	PETER FRAMPTON/A&M SP 3703		10	G
3	4	STILL CRAZY AFTER ALL THESE YEARS	PAUL SIMON/ Columbia PC 33540		24	F
4	6	ONE OF THESE NIGHTS	EAGLES/Asylum 7E 1039		41	F
5	3	DESIRE	BOB DYLAN/Columbia PC 33893		11	F
6	8	FLEETWOOD MAC	/Reprise MS 2225		36	F
7	5	RUN WITH THE PACK	BAD COMPANY/Swan Song SS 8415 (Atlantic)		8	F
8	7	CHICAGO'S GREATEST HITS	CHICAGO/Columbia PC 33900		19	F
9	9	HISTORY/AMERICA'S GREATEST HITS	/Warner Bros. BS 2894		20	F
10	12	LOVE WILL KEEP US TOGETHER	CAPTAIN & TENNILLE/ A&M SP 4552		52	F
11	16	SONG OF JOY	CAPTAIN & TENNILLE/A&M SP 4570		3	F
12	21	EARGASM	JOHNNIE TAYLOR/Columbia PC 33951		4	F
13	15	OUTLAWS	VARIOUS ARTISTS/RCA APL1 1321		8	F
14	18	A NIGHT AT THE OPERA	QUEEN/Elektra 7E 1053		15	F
15	10	RUFUS FEATURING CHAKA KHAN	/ABC ABCD 909		19	F
16	11	TRYIN' TO GET THE FEELING	BARRY MANILOW/Arista 4060		22	F
17	20	THE DREAM WEAVER	GARY WRIGHT/Warner Bros. BS 2868		10	F
18	19	KISS ALIVE	KISS/Casablanca NBLP 7020		26	G
19	13	STATION TO STATION	DAVID BOWIE/RCA APL1 1327		9	F
20	14	THOROUGHbred	CAROLE KING/Ode SP 77034 (A&M)		9	F
21	60	COME ON OVER	OLIVIA NEWTON-JOHN/MCA 2186		2	F
22	23	GIMME BACK MY BULLETS	LYNYRD SKYNYRD/MCA 2170		7	F
23	26	AEROSMITH	/Columbia PC 32005		8	F
24	27	BRASS CONSTRUCTION	/United Artists LA545 G		9	F
25	17	SECOND CHILDHOOD	PHOEBE SNOW/Columbia PC 33952		8	F
26	22	MAIN COURSE	BEE GEES/RSO SO 4807 (Atlantic)		33	F
27	24	FOOL FOR THE CITY	FOGHAT/Bearsville BR 6959 (WB)		11	F
28	29	GRATITUDE	EARTH, WIND & FIRE/Columbia PG 33694		18	G
29	28	WINDSONG	JOHN DENVER/RCA APL1 1183		27	F
30	30	TOYS IN THE ATTIC	AEROSMITH/Columbia PC 33479		49	F
31	25	M.U.—THE BEST OF JETHRO TULL	/Chrysalis CHR 1078 (WB)		11	F
32	37	GIVE US A WINK	SWEET/Capitol ST 11496		5	F
33	33	HAIR OF THE DOG	NAZARETH/A&M SP 4511		9	F
34	31	BETTER DAYS & HAPPY ENDINGS	MELISSA MANCHESTER/ Arista 4067		7	F
35	32	ERIC CARMEN	/Arista 4057		13	F
36	65	ROCK 'N' ROLL LOVE LETTER	BAY CITY ROLLERS/Arista 4071		2	F
37	36	HELEN REDDY'S GREATEST HITS	/Capitol ST 11467		18	F
38	39	GROOVE-A-THON	ISAAC HAYES/ABC ABCD 925		7	F
39	49	DIANA ROSS	/Motown M6 861S1		5	F
40	35	FROM EVERY STAGE	JOAN BAEZ/A&M SP 3704		8	G
41	38	ELITE HOTEL	EMMYLOU HARRIS/Reprise MS 2236		11	F
42	40	BLACK BEAR ROAD	C. W. McCALL/MGM M3G 5008		17	F
43	41	GREATEST HITS	SEALS & CROFTS/Warner Bros. BS 2886		21	F
44	45	GREATEST HITS	ELTON JOHN/MCA 2128		72	F
45	46	KC AND THE SUNSHINE BAND	/TK 603		46	F
46	50	TED NUGENT	/Epic PE 33692		14	F
47	34	FACE THE MUSIC	ELECTRIC LIGHT ORCHESTRA/ United Artists LA546 G		24	F
48	51	SMILE	LAURA NYRO/Columbia PC 33912		4	F
49	42	RED OCTOPUS	JEFFERSON STARSHIP/Grunt BFL1 0999 (RCA)		38	F
50	57	MOTHERSHIP CONNECTION	PARLIAMENT/Casablanca NBLP 7022		7	F
51	54	CLASSICAL BARBRA	BARBRA STREISAND/Columbia M 33452		5	F
52	47	LET THE MUSIC PLAY	BARRY WHITE/20th Century T 502		7	F
53	73	ROBIN TROWER LIVE	/Chrysalis CHR 1089 (WB)		2	F
54	70	LOOK OUT FOR #1 BROTHERS	JOHNSON/A&M SP 4567		3	F
55	52	HOW DARE YOU!	10cc/Mercury SRM 1 1061		7	F
56	74	A TRICK OF THE TAIL	GENESIS/Atco SD 36 120		2	F



57	64	STRUTTIN' MY STUFF	ELVIN BISHOP/Capricorn CP 0165 (WB)	10	F
58	62	THE LEPRECHAUN	CHICK COREA/Polydor PD 6062	5	F

CHARTMAKER OF THE WEEK

59	—	DESTROYER	KISS		
			Casablanca NBLP 7025	1	F



60	67	SWEET HARMONY	MARIA MULDAUR/Reprise MS 2235	4	F
61	—	I WANT YOU	MARVIN GAYE/Tamla T6 342S1 (Motown)	1	F
62	55	THE BEST OF GLADYS KNIGHT & THE PIPS	/Buddah BDA 5653	8	F
63	43	IF THE SHOE FITS	PURE PRAIRIE LEAGUE/RCA APL1 1247	9	F
64	61	TIMES OF YOUR LIFE	PAUL ANKA/United Artists LA569 G	15	F
65	75	SILK DEGREES	BOZ SCAGGS/Columbia PC 33920	3	F
66	69	SOUND OF MUSIC (ORIGINAL SOUNDTRACK)	/RCA LSOD 2005	3	F
67	58	WAKE UP EVERYBODY	HAROLD MELVIN & THE BLUENOTES/ Phila. Intl. PZ 33808 (CBS)	18	F
68	84	KINGFISH	/Round RX LA564 G (UA)	2	F
69	71	CITY LIFE	BLACKBYRDS/Fantasy F 9490	17	F
70	72	BETWEEN THE LINES	JANIS IAN/Columbia PC 33394	31	F
71	79	DISCO-FIED	RHYTHM HERITAGE/ABC ABCD 934	4	F
72	44	SONGS FOR THE NEW DEPRESSION	BETTE MIDLER/ Atlantic SD 18155	10	F
73	76	SUNBURST FINISH	BE-BOP DELUXE/Harvest ST 11478 (Capitol)	7	F
74	78	CHRONICLE	CREEDENCE CLEARWATER REVIVAL FEATURING JOHN FOGERTY/Fantasy CCR 2	4	G
75	91	WINGS OF LOVE	TEMPTATIONS/Gordy G6 971S1 (Motown)	2	F
76	59	PRISONER IN DISGUISE	LINDA RONSTADT/Asylum 7E 1045	27	F
77	96	LOVE TRILOGY	DONNA SUMMER/Oasis OCLP 5004 (Casablanca)	2	F
78	77	LOOK INTO THE FUTURE	JOURNEY/Columbia PC 33904	4	F
79	92	LOVE & UNDERSTANDING	KOOL & THE GANG/ De-Lite DEP 2018	2	F
80	81	BABY FACE	WING & A PRAYER FIFE & DRUM CORPS/ Wing & A Prayer HS 3025 (Atlantic)	4	F
81	53	REFLECTIONS	JERRY GARCIA/Round RX LA565 G (UA)	7	F
82	83	MASQUE	KANSAS/Kirshner PZ 33806 (CBS)	6	F
83	86	WE SOLD OUR SOUL FOR ROCK 'N' ROLL	BLACK SABBATH/ Warner Bros. 2BS 2923	2	H
84	82	KGB	/MCA 2166	4	F
85	87	INSEPARABLE	NATALIE COLE/Capitol ST 11429	23	F
86	80	SMOKEY'S FAMILY ROBINSON	SMOKEY ROBINSON/Tamla T6 341S1 (Motown)	4	F
87	90	SEDAKA'S BACK	NEIL SEDAKA/Rocket 463 (MCA)	37	F
88	56	THE HUNGRY YEARS	NEIL SEDAKA/Rocket PIG 2157 (MCA)	26	F
89	48	NATIVE SONS	LOGGINS & MESSINA/Columbia PC 33578	10	F
90	116	THE SOUND IN YOUR MIND	WILLIE NELSON/Columbia KC 34092	1	E
91	100	STARCASTLE	/Epic PE 33914	2	F
92	68	HE'S A FRIEND	EDDIE KENDRICKS/Tamla T6 343S1 (Motown)	8	F
93	63	RELEASE	HENRY GROSS/Lifesong LS 6002	6	F
94	97	LED ZEPPELIN IV	/Atlantic SD 7208	2	F
95	99	CAPTURED LIVE	JOHNNY WINTER/Blue Sky PZ 33944 (CBS)	2	F
96	125	THE WHITE KNIGHT	CLEDUS MAGGARD & THE CITIZENS BAND/Mercury SRM 1 1072	1	F
97	—	SILVER CONVENTION	/Midland Intl. BKL1 1369 (RCA)	1	F
98	—	ROMANTIC WARRIOR	RETURN TO FOREVER/Columbia PC 34076	1	F
99	108	ON THE ROAD	JESSE COLIN YOUNG/Warner Bros. BS 2913	1	F
100	66	LOVE TO LOVE YOU BABY	DONNA SUMMER/Oasis OCLP 5003 (Casablanca)	23	F

MOTOWN HAS RELEASED ONLY 4 ALBUMS IN MARCH
ONE OF THEM IS WINGS OF LOVE BY THE TEMPTATIONS
WE WOULDN'T TRADE IT FOR ANY OTHER 10 ALBUMS



THE TEMPTATIONS
ON MOTOWN
RECORDS & TAPES
66-97151



101 THE ALBUM CHART 150

APRIL 3, 1976

APR. 3	MAR. 27	
101	101	DISCO CONNECTION ISAAC HAYES MOVEMENT/ ABC ABCD 923
102	93	BACK TO BACK BRECKER BROTHERS BAND/Arista 4061
103	102	LAND OF THE MIDNIGHT SUN AL DIMEOLA/Columbia PC 34074
104	85	THE SALSOU ORCHESTRA/Salsoul SZS 5501
105	106	ROCK 'N' COUNTRY FREDDY FENDER/ABC Dot DOSD 2050
106	104	CITY OF ANGELS MIRACLES/Tamla T6 339S1 (Motown)
107	88	FISH OUT OF WATER CHRIS SQUIRE/Atlantic SD 18159
108	113	TO THE HILT GOLDEN EARRING/MCA 2183
109	89	FAMILY REUNION THE O'JAYS/Phila. Intl. PZ 33807 (CBS)
110	98	DANCE YOUR TROUBLES AWAY ARCHIE BELL & THE DRELLS/ TSOP PZ 33844 (CBS)
111	103	DESOLATION BOULEVARD SWEET/Capitol ST 11395
112	105	FIREBIRD TOMITA/RCA Red Seal ARL1 1312
113	95	BAY CITY ROLLERS/Arista 4049
114	115	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482
115	118	GET YOUR WINGS AEROSMITH/Columbia PC 32847
116	94	HAVANA DAYDREAMIN' JIMMY BUFFETT/ABC ABCD 914
117	127	MOVIN' ON COMMODORES/Motown M6 848S1
118	121	WHEN LOVE IS NEW BILLY PAUL/Phila. Intl. PZ 33843 (CBS)
119	128	FULL OF FIRE AL GREEN/Hi SHL 32097 (London)
120	110	SAVAGE EYE PRETTY THINGS/Swan Song SS 8414 (Atlantic)
121	107	CONEY ISLAND BABY LOU REED/RCA APL1 0915
122	109	BREAKAWAY ART GARFUNKEL/Columbia PC 33700
123	112	BARRY WHITE'S GREATEST HITS/20th Century T 493
124	111	HEAD ON BACHMAN-TURNER OVERDRIVE/Mercury SRM 1 1067
125	114	AFTERTONES JANIS IAN/Columbia PC 33919
126	129	EQUINOX STYX/A&M SP 4559
127	137	OPEN YOUR EYES, YOU CAN FLY FLORA PURIM/ Milestone M 9065
128	136	THE BEST OF URIAH HEEP/Mercury SRM 1 1070
129	117	JOHN DENVER'S GREATEST HITS/RCA CPL1 0374
130	132	DARYL HALL & JOHN OATES/RCA APL1 1144
131	135	CLEARLY LOVE OLIVIA NEWTON-JOHN/MCA 2148
132	—	NEVER GONNA LET YOU GO VICKI SUE ROBINSON/ RCA APL1 1256
133	134	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ ABC Dot DOSD 2020
134	—	LOCKED IN WISHBONE ASH/Atlantic SD 18164
135	—	REFLECTIONS OF A GOLDEN DREAM LONNIE LISTON SMITH & THE COSMIC ECHOES/Flying Dutchman BDL1 1460 (RCA)
136	122	HONEY OHIO PLAYERS/Mercury SRM 1 1038
137	133	GREATEST HITS CAT STEVENS/A&M SP 4519
138	119	THE BEST OF CARLY SIMON/Elektra 7E 1048
139	120	ROCK OF THE WESTIES ELTON JOHN/MCA 2163
140	141	SHOWCASE SYLVERS/Capitol ST 11465
141	143	CHOCOLATE MILK/RCA APL1 1399
142	147	TO BE WITH YOU TONY ORLANDO & DAWN/Elektra 7E 1049
143	123	WHO I AM DAVID RUFFIN/Motown M6 849S1
144	145	DIAMONDS AND RUST JOAN BAEZ/A&M SP 4527
145	124	CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY ELTON JOHN/MCA 2142
146	126	A LEGENDARY PERFORMER, VOL. II ELVIS PRESLEY/ RCA CPL1 1349
147	130	WHO LOVES YOU THE FOUR SEASONS/Warner Bros.-Curb BS 2900
148	139	RAISING HELL FATBACK BAND/Event EV 6905 (Polydor)
149	138	THE HISSING OF SUMMER LAWNS JONI MITCHELL/Asylum 7E 1051
150	140	FALLIN' IN LOVE HAMILTON, JOE FRANK & REYNOLDS/ Playboy PB 407

151-200 ALBUM CHART

151	CONCERT IN BLUES WILLIE HUTCH/ Motown M6 854S1	176	RECYCLED NEKTAR/Passport PPS 9811 (ABC)
152	KICKIN' MIGHTY CLOUDS OF JOY/ ABC ABCD 899	177	SO LET US ENTERTAIN YOU FIRST CHOICE/Warner Bros. BS 2934
153	DREAMBOAT ANNIE HEART/ Mushroom MRS 5005	178	SLICK BAND/Capitol ST 11493
154	FEEL THE SPIRIT LEROY HUTSON/ Curton CU 5010 (WB)	179	SCOTCH ON THE ROCKS THE BAND OF THE BLACK WATCH/ Private Stock PS 2007
155	ME & BESSIE LINDA HOPKINS/ Columbia PC 34032	180	JESSI JESSI COLTER/Capitol ST 11477
156	BARRY LYNDON (SOUNDTRACK)/ Warner Bros. WBS 2903	181	JAILBREAK THIN LIZZY/Mercury SRM 1 1081
157	LEE OSKAR/United Artists LA594 G	182	YOUNG AMERICANS DAVID BOWIE/ RCA APL1 0998
158	LIFELINE PABLO CRUISE/ A&M SP 4575	183	HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN/ MCA 2133
159	COKE COKE ESCOVEDO/Mercury SRM 1 1041	184	DARK SIDE OF THE MOON PINK FLOYD/Harvest ST 11163 (Capitol)
160	TRUCKLOAD OF LOVIN' ALBERT KING/Utopia BU11 1387 (RCA)	185	IT'S GOOD TO BE ALIVE D.J. ROGERS RCA APL1 1099
161	L.A. EXPRESS/Caribou PZ 33940 (CBS)	186	BOLLING: SUITE FOR FLUTE & JAZZ PIANO JEAN PIERRE RAMPAL/ Columbia M 33233
162	LOVING POWER IMPRESSIONS/ Curton CU 5009 (WB)	187	THIS IS IT MELBA MOORE/Buddah BDS 5657
163	STRETCHIN' OUT IN BOOTSY'S RUBBER BAND BOOTSY'S RUBBER BAND/Warner Bros. BS 2920	188	BARRY MANILOW II/Arista 4016
164	POCO LIVE/Epic PE 33336	189	AURORA JEAN LUC PONTY/Atlantic SD 18163
165	LYDIA PENSE & COLD BLOOD/ ABC ABCD 917	190	ON THE BORDER EAGLES/Asylum 7E 1004
166	POUSETTE-DART BAND/Capitol ST 11507	191	CHESTER AND LESTER CHET ATKINS & LES PAUL/RCA APL1 1167
167	PRIMAL SCREAM MAYNARD FERGUSON/Columbia PC 33953	192	HORSES PATTI SMITH/Arista 4066
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SOUL TRUTH

By DEDE DABNEY



■ **HOLLYWOOD:** Personal Pick: "Two Fisted Love" — Phoebe Snow (Columbia). A female artist who has taken a unique approach to this melody, she enhances every lyric with her style.

DEDE'S DITTIES TO WATCH: "Bubbling Brown Sugar" — Vivian Reed (H&L); "Disco Lyso" — Mandrill (United Artists); "If He Hadn't Slipped Up And Got Caught" — Bobby Patterson (Granite).

UP & COMING: "Don't Make The Same Mistake Twice" — Willie Mason (Juldane).

SPECIAL MENTION: After a couple of years, Marvin Gaye, the marvelous one, has emerged with an album titled "I Want You" destined to be one of the highlights of the year. Gaye is responsible for the unique concept, including tracks in which he remains in the background, instrumentals with strong rhythm, and other unusual efforts. The final outcome is a superb lp, long awaited by his public.

There are rumors flying about Jermaine Jackson and the Miracles. It is said that he will become an executive at Motown. At presstime, no further details available. Also, emanating from the grapevine is a rumor that the Miracles will exit Motown to sign elsewhere.

Again in the rumor line: WVON-TV (Chicago) is possibly going pop. Reason? WCFL-AM (Chicago) has gone beautiful music which means that 'VON is the only station in that area that could possibly handle the pop-oriented audience.

Boo Frazier, once chief executive of now defunct Perception Records, has resigned from the presidency of his Cheri and Booman operation, distributed by All-Platinum Records, and appointed Luella Johnson as president. Ms. Johnson has hired an individual who once worked under Frazier at Perception and is responsible for most of Black Ivory's hits at that time — Dave Jordan. A native of Detroit, he comes to Cheri Records with many accomplishments in the field of writing and producing.

Disco File (Continued from page 22)

one was produced by Allen Toussaint in a totally uncharacteristic style — a melting pot of New South funk and obscure '50s r&b. Who is Victoria Medlin and what is she saying? Probably for girl group freaks only, but definitely worth a listen.

4) Fire & Rain's "Make Love to Me" (20th Century) is another breathy, moaning sexsong that should feel very comfortable up there with "More, More, More," "Love Hangover" and "Try Me I Know We Can Make It" — the new pillow talk explosion. "Make Love to Me," as its title indicates, is not particularly into lyric subtlety, but the production is superb, especially on the 4:25 long version. Oooh. Ahhhhh. Etc. Due out this week. (Continued on page 44)

Who In The World:

Johnnie Taylor: On Top To Stay

■ For Johnnie Taylor, 1976 is the biggest year in an already distinguished career. His debut Columbia Records single, "Disco Lady," became the label's fastest selling single, and has already attained RIAA gold certification. His first Columbia album, "Eargasm," shipped gold at the beginning of March and is already Taylor's biggest selling album to date.

"Disco Lady" (bulleted at #2) debuted on The Singles Chart as a simultaneous Chartmaker and Powerhouse Pick, the first record to do so since both categories were started. "Eargasm" (bulleted at #12) was also a former Chartmaker, entering The Album Chart at #72.

For Taylor, an artist with genuine blues and gospel roots, this tremendous success has generated incredible audience response on his current nationwide tour.

Background

Hailing from West Memphis, Arkansas, Taylor's first public singing engagement was at the local church when he was eight years old. Throughout his formative years, Taylor sang both in

groups and church choirs in and around Memphis and Kansas City, all the while digesting the styles of the top name blues singers of the day. Gradually his own unique singing style developed.

Crucial to Taylor's career was his move to Chicago at age 14, where he began to sing with the area's best known gospel group, the Highway Q.C.'s. It was here that Taylor met and became friends with the late Sam Cooke. When Cooke decided to leave his group, the Sour Stirrers, he insisted that Taylor take his place and, later on, when Cooke had formed his own record company, SAR, Johnnie Taylor was his first signing.

From there, Taylor moved on to Stax Records, where with producer Don Davis (who is his current producer) he collaborated on a string of single hits including "Who's Making Love?," "I Ain't Particular," and "Testify (I Wanna)," among a host of others.

However, all this is prelude to the remarkable career that is beginning again for Johnnie Taylor. The "Disco Lady" man should be dancing at the top of the charts for years to come.



Johnnie Taylor with Record World VP Spence Berland and RW r&b editor Dede Dabney.

R&B PICKS OF THE WEEK

SINGLE



DIANA ROSS, "LOVE HANGOVER" (Jobete Music, Corp., ASCAP). Ms. Ross has changed her style, utilizing the sultry approach. The class is there in the lyrical concept, handled with much grace and poise. Many stations have been playing this as a cut from her recent "Diana Ross" lp. Should garner much chart action. Motown M1 392F.

SLEEPER



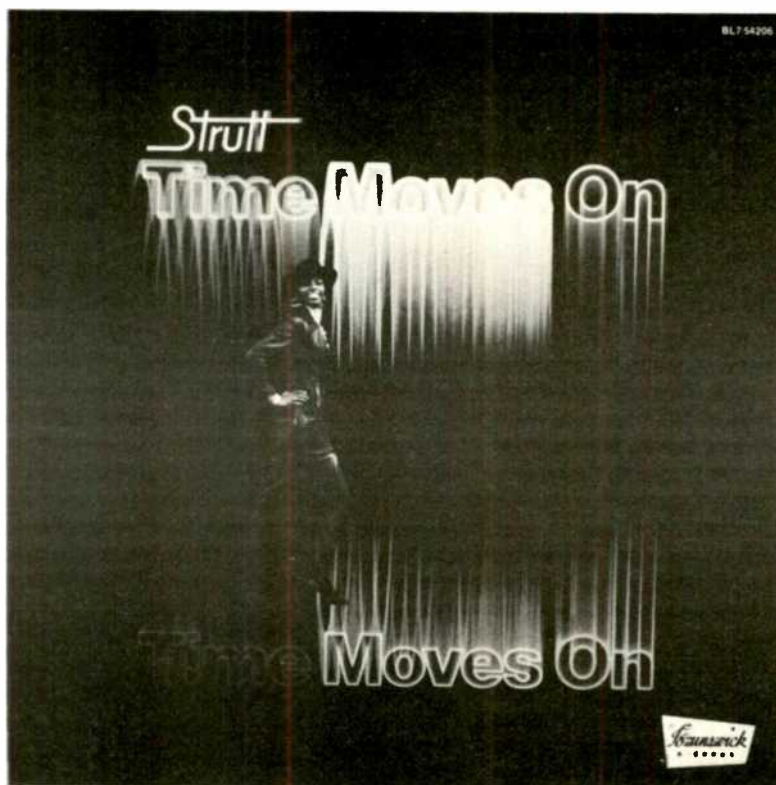
THE ATLANTA DISCO BAND, "DO WHAT YOU FEEL" (Da Ann Music, ASCAP). This up-and-coming group has given the disco field a new and improved image. Extracted from their recent album, "Bad Luck," this one should definitely bring them tremendous reaction across-the-board. Strong rhythm coupled with heavy monologue will leave a lasting impression on everyone. Ariola America P-7616 (Capitol).

ALBUM

DONNA SUMMER, "A LOVE TRILOGY." A young lady destined to be a giant in the field of female artists, she softly and sensuously brings out the beauty of "Could This Be Magic," with a prelude filled with strings. All the ingredients are there to warrant much airplay and heavy chart action. She puts the up-tempo melodies in a class all by themselves. "Wasted" is superb for disco reaction. Oasis OCLP 5004 (Casablanca).



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BRUNSWICK

DAKAR



THE R&B SINGLES CHART

APRIL 3, 1976

APR. 3	MAR. 27	
1	1	DISCO LADY JOHNNIE TAYLOR—Columbia 3 10281
2	2	MISTY BLUE DOROTHY MOORE—Malaco M 1029 (TK)
3	4	HE'S A FRIEND EDDIE KENDRICKS—Tamla T 54266F (Motown)
4	5	LET'S GROOVE ARCHIE BELL & THE DRELLS—TSOP ZS8 4775 (CBS)
5	3	BOOGIE FEVER SYLVERS—Capitol P 4179
6	6	SWEET THING RUFUS FEATURING CHAKA KHAN—ABC 12149
7	11	FOPP OHIO PLAYERS—Mercury 73775
8	16	HAPPY MUSIC BLACKBYRDS—Fantasy F 762
9	9	NEW ORLEANS THE STAPLE SINGERS—Curton CMS 0113 (WB)
10	17	I'VE GOT A FEELING (WE'LL BE SEEING EACH OTHER AGAIN) AL WILSON—Playboy P 6062

11	13	DAYLIGHT BOBBY WOMACK—United Artists XW763 Y
12	12	KEEP HOLDING ON TEMPTATIONS—Gordy G 7146F (Motown)
13	14	YOU'RE MY ONE WEAKNESS GIRL STREET PEOPLE—Vigor VI 1728 (De-Lite)
14	18	YOU ARE BEAUTIFUL STYLISTICS—Avco AV 4664
15	8	(CALL ME) THE TRAVELING MAN MASQUERADERS—ABC 12157
16	7	THEME FROM S.W.A.T. RHYTHM HERITAGE—ABC 12135
17	10	SWEET LOVE COMMODORES—Motown M 1381F
18	28	MIGHTY HIGH MIGHTY CLOUDS OF JOY—ABC 12164
19	24	IT'S COOL THE TYMES—RCA PB 10561
20	15	TANGERINE SALSOL ORCHESTRA—Salsoul SZ 2004
21	32	HEAVY LOVE DAVID RUFFIN—Motown M 1388F
22	19	FROM US TO YOU STAIRSTEPS—Dark Horse DH 10005 (A&M)
23	34	MAKE YOURS A HAPPY HOME GLADYS KNIGHT & THE PIPS—Buddah BDA 523
24	30	TODAY I STARTED LOVING YOU AGAIN BOBBY BLAND—ABC 12156
25	31	THE LOVE I NEVER HAD TAVARES—Capitol P 4221
26	38	SPANISH HUSTLE FATBACK BAND—Event EV 299 (Polydor)
27	29	DAY AFTER DAY (NIGHT AFTER NIGHT) REFLECTIONS—Capitol P 4222
28	36	LOVE & UNDERSTANDING KOOL & THE GANG—De-Lite DEP 1579
29	35	GET UP AND BOOGIE SILVER CONVENTION—Midland Intl. PB 10571 (RCA)
30	37	LIVIN' FOR THE WEEKEND O'JAYS—Phila. Intl. ZS8 3587 (CBS)
31	20	TURNING POINT TYRONE DAVIS—Dakar DK 4550 (Brunswick)
32	21	THE JAM GRAHAM CENTRAL STATION—Warner Bros. WBS 8175
33	46	TELL THE WORLD HOW I FEEL ABOUT 'CHA BABY HAROLD MELVIN & THE BLUENOTES—Phila. Intl. ZS8 3588 (CBS)
34	51	MOVIN' BRASS CONSTRUCTION—United Artists XW775 Y
35	41	LET'S MAKE A BABY BILLY PAUL—Phila. Intl. ZS8 3584 (CBS)
36	42	QUEEN OF CLUBS K.C. & THE SUNSHINE BAND—TK 1005
37	43	CADILLAC ASSEMBLY LINE ALBERT KING—Utopia PB 10544 (RCA)
38	44	MORE, MORE, MORE ANDREA TRUE CONNECTION—Buddah BDA 515
39	39	P. FUNK (WANTS TO GET FUNKED UP) PARLIAMENT—Casablanca NB 852
40	58	CAN'T HIDE LOVE EARTH, WIND & FIRE—Columbia 3 10309
41	47	PARTY DOWN WILLIE HUTCH—Motown M 1371F
42	22	INSEPARABLE NATALIE COLE—Capitol P 4193
43	23	LOVE TO LOVE YOU BABY DONNA SUMMER—Oasis OC 401 (Casablanca)

44	25	I NEED YOU, YOU NEED ME JOE SIMON—Spring SPR 163 (Polydor)
45	26	THEME FROM MAHOGANY (DO YOU KNOW WHERE YOU'RE GOING TO) DIANA ROSS—Motown M 1377F
46	27	LET THE MUSIC PLAY BARRY WHITE—20th Century TC 2265
47	54	BORN TO GET DOWN (BORN TO MESS AROUND) MUSCLE SHOALS HORNS—Bang B 721
48	40	IT'S BEEN A LONG LONG TIME STUFF 'N' RAMJET—Chelsea CH 3036
49	33	WHEN I'M WRONG B.B. KING—ABC 12158
50	62	GRATEFUL BLUE MAGIC—Atco 7046
51	59	YOU SEE THE TROUBLE WITH ME BARRY WHITE—20th Century TC 2277
52	55	DOFS YOUR MAMA KNOW RUDY LOVE & LOVE FAMILY—Calla 107
53	63	LOVE HANGOVER DIANIA ROSS—Motown M 1392F
54	61	ALL IN THE FAMILY GENERAL JOHNSON—Arista 0177
55	56	I THOUGHT IT TOOK A LITTLE TIME (BUT TODAY I FELL IN LOVE) DIANA ROSS—Motown M 1387F
56	53	LET YOUR MIND BE FREE BROTHER TO BROTHER—Turbo TU 045 (All Platinum)
57	64	HEAVEN ONLY KNOWS LOVE COMMITTEE—Ariola America P 7609 (Capitol)
58	45	DO IT WITH FEELING MICHAEL ZAGER—Bang B 720
59	66	WORDS (ARE IMPOSSIBLE) DONNY GERRARD—Greedy G 101
60	60	SUPERSOUND THE JIMMY CASTOR BUNCH—Atlantic 3316
61	69	DISCO CONNECTION ISAAC HAYES MOVEMENT—ABC ABC 12171
62	—	YOUNG HEARTS RUN FREE CANDI STATON—Warner Bros. WBS 8181
63	68	THANK YOU BABY—PART I LEONE THOMAS—Don DK 102
64	—	THIS IS IT MELBA MOORE—Buddah BDA 519
65	—	KISS AND SAY GOODBYE MANHATTANS—Columbia 3 10310
66	75	HUSTLE ON UP (DO THE BUMP) HIDDEN STRENGTH—United Artists XW733 Y
67	—	LOVE HANGOVER FIFTH DIMENSION—ABC 12181
68	71	STREET TALK B.C.G. (B.C. Generation) 20th Century TC 2271
69	70	CRADLE OF LOVE GWEN MCCREA—Cat 2000 (TK)
70	73	NIGHT AND DAY JOHN DAVIS & THE MONSTER ORCHESTRA—Sam 5002
71	72	SAY YOU LOVE ME D. J. ROGERS—RCA PB 10568
72	—	MARRIED BUT NOT TO EACH OTHER DENISE LaSALLE—Westbound WT 5019 (20th Century)
73	74	SARA SMILE DARYL HALL & JOHN OATES—RCA PB 10530
74	—	EASY LOVIN'/WE GOT THE RECIPE BO KIRKLAND & RUTH DAVIS—Clbridge 414
75	67	I CAN'T SEEM TO FORGET YOU HEAVEN & EARTH—GEC GE 1000 (20th Century)

On An Impulse



ABC/Impulse recording artist Gloria Lynne was greeted backstage at L.A.'s Starwood after her recent opening night performance. Pictured from left are Esmond Edwards, general manager of ABC/Impulse Records and producer of Ms. Lynne's album, "I Don't Know How To Love Him"; Gloria Lynne; and Johnny Pate, the album's arranger.

Disco File (Continued from page 42)

FEEDBACK: Tom Savarese alerted me to a fine cut on the latest Boz Scaggs album, "Silk Degrees" (Columbia). The track is called "Lowdown," it runs 5:15, and it's hardly standard disco which is what makes it so satisfying. Scaggs has a distinctive, jazzy voice and his lyrics have intelligence and wit (two quantities disco lyrics are sadly lacking in; with few exceptions, disco tends to throw lyric verses aside in favor of repetitive lines or chants which do heighten the tribal mood but don't often communicate on any but the most basic level). "Lowdown" 's pace and delicacy may not work for many crowds, but Savarese makes it work at 12 West and it should be checked out, if only as an introduction to a strong performer who deserves more attention . . . Savarese and Ray Sasso from The Archdiocese in Queens both listed a long (eight minutes plus) "Medley" cut from the recently imported "Rhythmo Tropical" album by the Chocolats (also known as the Chocolate Boys) on Avalanche Records. The cut is a blend of six or seven songs with a Latin/Brazilian feel and a Bimbo Jet synthesizer sound. It's frivolously high-spirited, like a very funny party, and such an infectious mood is hard to resist. Disco-on-the-Run's Jeff Baugh, currently at C'est La Vie in New York, first mentioned this track to me a week or two back and advises that the album's title cut is also worth noting . . . Other tips from Tom Savarese: an import from France by the Champ's Boys Orchestra which is a danceable version of "Tubular Bells" (Vogue); "Dancing Free" by Hot Ice, now with a label called Raggs, though not yet available all over; and "The Kool Gent," a kool instrumental from the new Olympic Runners album ("Don't Let Up" on London) . . . Danae Jacovidis at 15 Lansdowne Street in Boston picks the "Save Me" cut from Nanette Workman's debut album (Big Tree)—the one song everyone's zeroed in on. It's not as sharp as Workman's "If It Wasn't for the Money"—this one comes closer to Penny McLean—but it's got a certain flash.

ALSO RECOMMENDED: The new Choice 4 album on RCA, produced by Van McCoy (does that man ever sleep?) and featuring "Hey What's That Dance You're Doing," a real get-down song and a change of pace for McCoy; "A Beautiful Glow;" "Mysterious Lady" and "Come Down to Earth," another change of pace which is almost in the Norman Whitfield mold . . . "Ebb Tide," the instrumental lp from Love Sounds (Pye) which falls into a pleasant Love Unlimited Orchestra groove and includes a good remake of "I've Got You Under My Skin," "Tornado" from "The Whiz," two originals called "Sounds of Love" and "Return to the Stars," plus the title cut, already a minor disco hit. Good mood music . . . And these singles: "Don't Stop Now" by Hot Chocolate (Big Tree), definitely for anyone who liked "You Sexy Thing"—this new one sounds like an impassioned version of that song—and likely to pick up even more fans for the group; "Love Hangover" as done by the Fifth Dimension (ABC), not up to Miss Ross' original but respectable enough in its long version (5:46) to use as a variation every once in a while; and two cuts from the Eddie Drennon & BBS Unlimited album now out on a 45 back-to-back, "Do It Nice and Easy" and "Let's Do It Again" (Friends & Co.).

RECORD WORLD THE R&B LP CHART

APRIL 3, 1976

- EARGASM**
JOHNNIE TAYLOR—Columbia PC 33951
- RUFUS FEATURING CHAKA KHAN**
ABC ABCD 909
- BRASS CONSTRUCTION**
United Artists LA545 G
- HE'S A FRIEND**
EDDIE KENDRICKS—Tamla T6 34351 (Motown)
- MOTHERSHIP CONNECTION**
PARLIAMENT—Casablanca NBLP 7022
- WAKE UP EVERYBODY**
HAROLD MELVIN & THE BLUENOTES—Phila. Intl. PZ 33808 (CBS)
- FAMILY REUNION**
O'JAYS—Phila. Intl. PZ 33807 (CBS)
- GRATITUDE**
EARTH, WIND & FIRE—Columbia PG 33694
- TURNING POINT**
TYRONE DAVIS—Dakar DK 76918 (Brunswick)
- DANCE YOUR TROUBLE AWAY**
ARCHIE BELL & THE DRELLS—TSOP PZ 33844 (CBS)
- INSEPARABLE**
NATALIE COLE—Capitol ST 11429
- CITY LIFE**
BLACKBYRDS—Fantasy F 9490
- WHEN LOVE IS NEW**
BILLY PAUL—Phila. Intl. PZ 33843 (CBS)
- DIANA ROSS**
Motown M6 86151
- MOVIN' ON**
COMMODORES—Motown M6 84851
- LOOK OUT FOR #1**
BROTHERS JOHNSON—A&M SP 4567
- FULL OF FIRE**
AL GREEN—Hi SHL 32097 (London)
- LET THE MUSIC PLAY**
BARRY WHITE—20th Century T 502
- LOVE & UNDERSTANDING**
KOOL & THE GANG—De-Lite DEP 2018
- DISCO-FIED**
RHYTHM HERITAGE—ABC ABCD 934
- GROOVE-A-THON**
ISAAC HAYES—ABC ABCD 925
- LOVING POWER**
IMPRESSIONS—Curton CU 5009 (WB)
- WINGS OF LOVE**
TEMPTATIONS—Gordy G6 97151 (Motown)
- FEEL THE SPIRIT**
LEROY HUTSON—Curton CU 5010 (WB)
- RAISING HELL**
FATBACK BAND—Event EV 6905 (Polydor)
- SMOKEY'S FAMILY ROBINSON**
SMOKEY ROBINSON—Tamla T6 34151 (Motown)
- THE BEST OF GLADYS KNIGHT & THE PIPS**
Buddah BDA 5653
- WHO I AM**
DAVID RUFFIN—Motown M6 84951
- TRUCKLOAD OF LOVIN'**
ALBERT KING—Utopia BUL1 1387 (RCA)
- CONCERT IN BLUES**
WILLIE HUTCH—Motown M6 85451
- I WANT YOU**
MARVIN GAYE—Tamla T6 34251 (Motown)
- SPINNERS LIVE**
SPINNERS—Atlantic SD2 910
- LOVE TRILOGY**
DONNA SUMMER—Oasis OCLP 5004 (Casablanca)
- SHOWCASE**
SYLVERS—Capitol ST 11469
- THE SALSOUL ORCHESTRA**
Salsoul SZS 5501
- THAT IS WHY YOU'RE OVERWEIGHT**
EDDIE HARRIS—Atlantic SD 1683
- MYSTIC VOYAGE**
ROY AYERS UBIQUITY—Polydor PD 6057
- STRETCHIN' OUT IN BOOTSY'S RUBBER BAND**
BOOTSYS RUBBER BAND—Warner Bros. BS 2920
- BACK TO BACK**
BRECKER BROTHERS BAND—Arista 4061
- SILVER CONVENTION**
Midland Intl. BKL1 1369 (RCA)

RECORD WORLD APRIL 3, 1976

RECORD WORLD JAZZ

By MICHAEL CUSCUNA



and J. J. and Kai.

Composer **Fred Tompkins** has put out two varied and fine albums of his own works with a variety of ensembles that feature such players as **Elvin Jones**, **Gene Perla**, **Buster Williams**, **Dave Liebman** and **Jimmy Owens**. "Compositions" and "Somesville" are both on the Festival label and available through JCOA New Music Distribution, 6 W. 95 Street, New York City . . . Folkways Records has come out with "New American Music" (volume one) with newly recorded pieces by **Gil Evans**, **Sam Rivers**, **Mary Lou Williams**, **Sunny Murray** and **Milford Graves**.

Owl Records (42 Rue Monge, 75005 Paris) has made its debut with two fine discs: "African Nite," a beautiful solo piano excursion by **Randy Weston**, and "Traficos" by fine French vibist **Claude Guilhot**, backed by the **Georges Arvanitas Trio**. Plans for importing the discs are under way. Any inquiries may be made directly to Owl in Paris . . . The newly renovated Studio Rivbea, the forerunner of the loft jazz scene in New York, has reopened with a new acoustic setting and sound system. Coming attractions include **Sonny Fortune**, **Oliver Lake**, **Sunny Murray**, **Jimmy Lyons** and **Andrew Cyrille**. Studio Rivbea is still located at 24 Bond Street off Broadway.

Pat Martino was in the studio recently to work on a new Muse album with bassist **Richard Davis** and drummer **Billy Hart**. He has also completed his first for Warners . . . Roulette is enlarging its jazz program with new recordings in the works by **Betty Carter** and **Art Blakey** . . . ABC Command has launched a Music Of The Earth series with three interesting albums of ethnic music from Guatemala, Chile and Sikkim . . . Drummer **Steve Reid** has released an album on his own Rhythmatism Records with a powerful group that includes pianist-composer **Les Walker** and alto saxophonist **Black Arthur Blythe**. Blythe is particularly outstanding, especially on "Center Of The Earth." The album is available through JCOA New Music Distribution, 6 W. 95 Street, New York 10025.

Another JCOA distributed label is Meridian, whose first album is "The Tortured Prophet" by **Bob Emry** and **Greg Bobulinski**, both of whom have worked within the **Clark Terry Big Band**. Rounding out the group is bassist **Wilbur Little** with some interesting guest artists on various tracks. The music covers a wide range and is certainly worthy listening . . . Pianist **Danny Mixon** has joined **Charles Mingus'** group.

The legendary blues harmonica player and singer **Peg Leg Sam**, who made an album for Trix several years ago, has a new disc out on Blue Labor. The album is among his best work and features **Louisiana Red** . . . **Beaver Harris** and the **360 Degree Experience** have put out a spectacular album spanning many styles and entitled "From Ragtime To No Time," with **Maxine Sullivan**, **Marshall Brown**, **Dave Burrell**, **Ron Carter** and **Jimmy Garrison** among the players involved. 360 Records can be reached at 269 W. 72 Street, New York, N.Y. 10023.

Sahara Records (509 E. 72 Street, New York 10021) has released a third album from the music of **Errol Parker** and an album by French African singer **Dane Belany**. With her on the disc are Parker, bassist **Sirone** and **Dewey Redman** . . . **Charlie Haden's** duets album is progressing with dialogues with **Hampton Flaws**, **Keith Jarrett** and a few others already on tape.

Sonny Fortune is currently working on his second album for A&M Horizon . . . Guitarist **Philip Catherine** has temporarily joined **Focus** . . . **Bobby Hutcherson's** next for Blue Note, scheduled for a May release, is said to be a pure and exciting effort . . . The Tin Palace in New York has started a Sunday afternoon policy with such artists as **Black Arthur Blythe**, **Oliver Lake** and **David Murray**.

RECORD WORLD THE JAZZ LP CHART

APRIL 3, 1976

- CITY LIFE**
BLACKBYRDS—Fantasy F 9490
- THE LEPRECHAUN**
CHICK COREA—Polydor PD 6062
- PLACES AND SPACES**
DONALD BYRD—Blue Note BN LA549 G (UA)
- BRASS CONSTRUCTION**
United Artists LA545 G
- NEW YORK CONNECTION**
TOM SCOTT—Ode 77033 (A&M)
- FEELS SO GOOD**
GROVER WASHINGTON, JR.—Kudu KU 2451
- TROPEA**
JOHN TROPEA—Marlin 2200 (TK)
- TOUCH**
JOHN KLEMMER—ABC ABCD 922
- BACK TO BACK**
BRECKER BROTHERS BAND—Arista 4061
- MYSTIC VOYAGE**
ROY AYERS UBIQUITY—Polydor PD 6057
- HAVE YOU EVER SEEN THE RAIN**
STANLEY TURRENTINE—Fantasy F 9493
- VISIONS OF A NEW WORLD**
LONNIE LISTON-SMITH & THE COSMIC ECHOES—Flying Dutchman BDL1 1196 (RCA)
- PRESSURE SENSITIVE**
RONNIE LAWS—Blue Note BN LA452 G (UA)
- MAN-CHILD**
HERBIE HANCOCK—Columbia PC 33812
- IN THE LIGHT**
KEITH JARRETT—ECM 1033/34 (Polydor)
- JOURNEY TO LOVE**
STANLEY CLARKE—Nemperor NE 433 (Atlantic)
- OPEN YOUR EYES, YOU CAN FLY**
FLORA PURIM—Milestone M 9065
- LAND OF THE MIDNIGHT SUN**
AL DiMEOLA—Columbia PC 34074
- MARCHING IN THE STREETS**
HARVEY MASON—Arista 4054
- LOOK OUT FOR #1**
BROTHERS JOHNSON—A&M SP 4567
- ANYTHING GOES**
RON CARTER—Kudu KU 2551
- DON'T IT FEEL GOOD**
RAMSEY LEWIS—Columbia PC 33800
- I HEAR A SYMPHONY**
HANK CRAWFORD—Kudu KU 2651
- ODYSSEY**
CHARLES EARLAND—Mercury SRM 1 1049
- INNER WORLDS**
MAHAVISHNU ORCHESTRA—JOHN McLAUGHLIN—Columbia PC 33908
- L.A. EXPRESS**
Caribou PZ 33940 (CBS)
- MELLOW MADNESS**
QUINCY JONES—A&M SP 4526
- MISTER MAGIC**
GROVER WASHINGTON, JR.—Kudu KU 2051 (Motown)
- BOLLING: SUITE FOR FLUTE & JAZZ PIANO**
JEAN PIERRE RAMPAL—Columbia M 33233
- THAT IS WHY YOU'RE OVERWEIGHT**
EDDIE HARRIS—Atlantic SD 1683
- ROMANTIC WARRIOR**
RETURN TO FOREVER—Columbia PC 34076
- FOR ALL WE KNOW**
ESTHER PHILLIPS—Kudu KU 28
- KOLN CONCERT**
KEITH JARRETT—ECM 1064/1065 (Polydor)
- PRIMAL SCREAM**
MAYNARD FERGUSON—Columbia PC 33953
- LIVE OBLIVION, VOL. II**
BRIAN AUGER'S OBLIVION EXPRESS—RCA CPL2 1230
- REFLECTIONS OF A GOLDEN DREAM**
LONNIE LISTON SMITH & THE COSMIC ECHOES—BDL1 1460 (RCA)
- GEARS**
JOHN HAMMOND—Milestone M 9062
- AURORA**
JEAN LUC PONTY—Atlantic SD 18163
- LIFE AND TIMES**
BILLY COBHAM—Atlantic SD 18166
- AGHARTA**
MILES DAVIS—Columbia PG 33967

The Doobie Brothers:

Success Through Collective Effort

By ELIOT SEKULER

■ SAN FRANCISCO — Like with a litter of new-born pups, every time you turn around you find another Doobie sibling clinging to the nest. What began in the early seventies as a San Jose-based quartet with a straightforward, fairly simple musical formula has grown steadily in both size and sophistication over the past couple of years. Once centered around the voice of Tom Johnston and a guitar-dominated rhythm section, the band has not so much abandoned its formula as it has expanded upon it and proven its versatility. Their formula, circa 1976, is, again, a fairly simple one: seven musicians and a producer whose talents complement each other so well as to make their individual efforts often seem anonymous.

The anonymity factor—something that many bands would abhor—was proven to be a significant asset to the group over the past year when Tom Johnston's health suddenly collapsed and the singer was forced to the sidelines. Having already added ex-Steely Dan guitarist Jeff Baxter to the brotherhood, the Doobies turned

to another Steely Dan person, pianist Mike McDonald, who joined the group as temporary help before being permanently absorbed into the fold late in 1975. "Tommy's vocals were so integrated into the Doobies' total sound that most people aren't really aware that he's not on the road with us," says Doobie guitarist Pat Simmons. "And we've never gotten that much press as individuals; it's always been pretty much a collective thing. That's fine with us. We're much more into being musicians than we are into being stars."

It was the individual anonymity of the Doobie Brothers as well as the absence of a "star" syndrome within the band that enabled the group to smoothly assimilate its new members, according to Simmons.

Mike McDonald concurs: "When I first joined the group, I didn't know how to react to the atmosphere of everything being open. I found myself hesitating to make comments and suggestions at band meetings, because I hadn't been there long enough to know if they would be welcomed." They were, and Mc-

Donald's contribution to the Doobie's new lp, "Takin' It To The Streets," was significant. He is credited with writing three of the album's nine songs, including the title cut, and shares one other copyright with Simmons and Jeff Baxter. In addition, his keyboard work has become an integral part of the Doobies new sound, a sound that has taken a sharp turn towards r&b.

"We'd used keyboards before on our albums but they were always recorded after the basic tracks had already been laid down," said Simmons. "It's not really the same thing as having Mike's piano ingrained in the basic track." "Takin' It To The Streets" is also the group's most horn-dominated work to date and is described by the band as an "urban concept" album. "Even the lyrics of the album's song are city-related," said Simmons. "It was just something that the band as a whole has been getting into. The Doobie Brothers have always been continually changing. If you listen to a song like 'Black Water,' for example, and then listen to this new album, you'll hear a definite Doobie Brothers sound but in a very different context. Our ability to change the sound of the group is one of the things that gets us off the most."

The Doobies, who within the past year and a half have toured through Europe, Asia and Australia, are now about to embark on a series of American dates beginning on April 6 and continuing through May 22. The band generally spends about half the year on the road, another three months or so in the studio. "We're working now towards getting our show really tight," said Simmons. Aside from the basic road Doobies line-up of Simmons, McDonald, Baxter, bassist Tiran Porter, drummers John Hartman and Keith Knudsen, ailing guitarist Johnston may join the band on some dates and other stage accompaniment will be from the Memphis Horns.

CLUB REVIEW

Muldaur, Stanky Brown Play Away the Flu

■ NEW YORK — With two flu-ridden band members — show-must-go-on troopers who were on stage nonetheless — Maria Muldaur was at some disadvantage for her recent Bottom Line appearances (22-23). But with the musical emphasis of her act having veered more toward traditional blues lines than the hot-jazz of her last tour, laid-back was the order of the evening. That was more than well served, flu or no flu.

The bulk of Muldaur's set consisted of tunes from her recent Reprise album, "Sweet Harmony," titled after the Smokey Robinson song included therein. Hoagy Carmichael's "Rockin' Chair," Wendy Waldman's bitter-sweet "Back By Fall" and a number of gospel tunes were also a part of the proceedings, each performed with due respect for their origins.

Missing were the humor and flash that have always been inherent to Maria Muldaur's shows — the good-timey jug band feeling of her earliest performing days. If there have been times that she overplayed the sexual overtones, she appears to have gone in the opposite direction now, preferring the earth-mother image.

Opening was the Stanky Brown Group, celebrating release of its debut lp on Sire, "Our Pleasure to Serve You." The electricity has been turned up since the band's previous outings in the city, the result being high-powered rock 'n roll. With the exception of the first two songs, the set just about sparkled — the up-coming single, "You've Come Over Me," said to have been written for Melissa Manchester (with whom the group toured last year), and "Masquerade" being but two examples of their songwriting and arranging strengths. Especially good integration of sax and flute by Allan Ross lent distinction. And by the fourth or fifth song an unfamiliar audience had taken to listening.

Ira Mayer

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A Real Rush



Celebrating backstage after Rush's recent appearance at the Starwood are, from left: Emiel Petrone, Phonodisc branch manager; Lindy Goetz, Mercury promotion manager; Alex Lifeson and Geddy Lee of Rush; Denny Rosencrantz, Mercury west coast a&r, and Neil Peart of Rush.

Uriah Heep's Byron: Alone and Together

■ NEW YORK—David Byron, who is still the lead singer of Uriah Heep, has embarked on a solo recording career with Mercury. Byron's first solo album "Take No Prisoners," combines the hard rock sound of Heep (no surprise since Heep's guitarist, Mick Box, and drummer, Lee Kerslake, are featured), along with more mellow up-tempo tunes.

Returns to Mercury

"Take No Prisoners" marks Byron's re-uniting with Mercury Records. Uriah Heep initially broke in the United States on that label and that influenced Byron's decision to go with Mercury for this new aspect of his career. He told **Record World**, "I've been considering doing a solo album for a couple of years. In the record business there's a limited amount of things you can do as a singer and not too many singers make solo albums. I wanted to do things that Heep hasn't done for the experience, to see if I can do it."

From the technical standpoint alone Byron has succeeded admirably. He surrounded himself with musicians with whom he knew he could communicate. "Mick Box can read me like a book," he quipped. When they first went into the studio, Byron intended to cut only a few tracks with the hope of getting a good single from the sessions. After three days in the studio they had recorded five tracks and according to Byron, "it dawned on me that there could be an album."

Equals Heep

Byron took the opportunity to try out some of his own musical ideas without involving the group's name or reputation. In little over a week, maintaining a spirit of camaraderie in the studio, Byron produced an album the equal, in musical expression, of Uriah Heep. Yet, there is no danger of ego-tripping the way he describes the situation. He does not plan on a solo stage career at this time, although he stated Mercury has asked him about doing this. Byron noted, "If anybody within the group wanted to do anything on their own, they could, as long as it doesn't interfere with the group. Perhaps we'll gain more listeners now." He cited Yes as the best example of group members going out on their own and strengthening the popularity of the aggregate. Byron concluded, "To me the ultimate thing would be each of the five members to release solo albums and then release a group album that would have all the cross-currents of ideas."

Howard Newman

CONCERT REVIEW

Patti Smith: Beautiful Not Pretty

■ NEW YORK—How fast can Patti Smith rise? Has it been almost a year since a New York Times review propelled her out of this city's punk-rock underground and into an Arista recording contract and exposed her to an ever larger and ever more rabid following that has now spread to Berkeley and Los Angeles? As uncompromising as her style is, there must be some limits on how wide an audience she can reach, but anyone who can play to an audience of street people and win a round of applause for Arthur Rimbaud must count as a phenomenon.

Things may have progressed even further by the time this is read, but when last checked Smith

was playing to an SRD house at Avery Fisher Hall, March 24. This followed barely three months after a successful multi-date December engagement at the Bottom Line. And she still opens her performance with a poetry reading, still does not play a musical instrument, still halts the show with rambling discourses on topics ranging from Patty Hearst to the Bicentennial.

"All the great things were written [in New York]," she said. "Gershwin, 'Sister Ray,' 'Sweet Jane' . . ." Patti Smith is not one to hide her influences, and her between-songs banter is something like a running commercial for New York's underground rock scene, with plugs for Television,

Blue Oyster Cult, and the gaggle of tough-talking fanmags that support the scene.

Her music shares the strengths and weaknesses of this Gotham alliance. If her songs have much of the power and euphoria of rock 'n' roll in them, they also fritter some of those qualities away with crazy structures and half-developed melodies. Smith herself vacillates between an oppressive seriousness and an off-hand manner that undercuts even the subjects that are apparently most important to her. If she has learned much from Lou Reed, she could also transcend him in her relation to her art and become a better rock artist for it.

She is still well supported by Lenny Kaye and the musicians who play the stripped-bare rock that carries her poems; if anything, they are improving more quickly than she is, and although the guitar leads are still rough and unschooled, they belong.

Crowd Pleasers

Her interpretations of "Gloria," "Land of a Thousand Dances" and "My Generation" are still the biggest crowd pleasers, but the original compositions, most notably "Kimberly," "Free Money" and "Redondo Beach," are sounding better and being greeted with more and more enthusiasm.

Part of her appeal is the obvious wonder that she still feels at seeing a large audience in front of her, as she stalks back and forth across the stage simply gawking at the crowd. Not very long ago she was only a poet—a good poet, and gaining acceptance, but still a poet in a time and a country in which "nobody reads poetry." Rock has given her that audience, and her stage manner indicates that she still cannot quite believe she is here.

How far Patti Smith will go will depend on how much she is willing to polish her live performance. Her record, which did a good job of combining technical proficiency with blood 'n' guts, has already won her popularity in areas that never gave the Velvet Underground half a listen. But concert audiences, who begin an evening with Patti Smith by learning just how fine poetry can sound, still must put up with her lengthy breaks between songs, breaks that dissipate energy which, fortunately, builds again as soon as she starts singing. If Patti Smith gets too slick, it will be a shame, but she must tighten her show if she is to reach an audience that is not quite prepared for music that is seldom pretty, but often beautiful.

Marc Kirkeby

CONCERT REVIEW

Neil Sedaka: Standing On the Inside

■ NEW YORK—It was the Prodigal Son returning as the Good Humor Man as Neil Sedaka (Rocket) bound onto the stage of Avery Fisher Hall (13) clad in a milk white suit and an ear-to-ear smile. Sedaka was back in New York, his home, and the outpouring of love from the audience to the Brooklyn-born singer was reciprocated as he dispensed both proven musical treats and his more recent hits, or "flavors of the week," if you will.

Following an overture of some of the artist's most popular tunes, apparently played by half of the Philharmonic (conducted by Artie Butler), Sedaka sang a song called "Standing On The Inside" which seemed to sum up his remarkable resurgence in popularity. Neil Sedaka has come off a layoff in performing in the U.S. that would have ruined most entertainers and returned to the inner circle of both popularity and chic. His audience was dominated by very well dressed young adults. These are people who remembered first hand the medley of oldies that included: "Calendar Girl," "Happy Birthday Sweet Sixteen," "Oh, Carol" and "Stairway To Heaven." Sedaka has tremendous respect for these works. In a voice that defied the passage of time, he performed abbreviated, but separate versions of each of the golden oldies. By not running one into the next he let each song stand on its own merits.

Sedaka is a songwriter par excellence. He brings an exuberance born of pride to his songs made famous by other artists. In Avery Fisher Hall it approached pure magic. His version of the Grammy Award winning "Love Will Keep Us Together" was an

eye opener just for the fact that you were listening to the man who wrote all those changes so long ago and was able to put them together again in one masterpiece. "Solitaire," made famous by The Carpenters, was the more reflective side of Sedaka delivered in his unique vocal style. On a few tunes, augmented by Jim Horn's fine brass arrangements, Sedaka decided to "get funky." During "Sad Eyes," "Bad Blood" and "That's When The Music Takes Me" he left the piano to perform an amazing series of dance steps, including a simulated fan dance to "Sad Eyes." Neil Sedaka is not Rudolf Nureyev, but then again Rudolf Nureyev could never have written "Breaking Up Is Hard to Do," which was the well deserved encore to a satisfying show for both artist and audience.

Opening the show for Sedaka was California songstress Kim Carnes (A&M). Miss Carnes is a talented songwriter whose gruff voice defies her good looks. Her best efforts were sensitive ballads like "And Still Be Loving You" and "You're A Part of Me," which is her current single. The former tune has a particularly beautiful lyric: "And if love's a game/I'd rather lose to you/Then win with someone else/And still be loving you;" writing that's indicative of a real ability to communicate in music.

Ms. Carnes' voice naturally lends itself to a country sound. She gave a well received countrified reading to The Bee Gees' "To Love Somebody" and her own "Nothing Makes Me Feel As Good As A Love Song" to finish up a short, but well done set.

Howard Newman

A Home for the Composer

By SPEIGHT JENKINS

■ NEW YORK — Last fall Composers' Recording, Inc. celebrated its twenty-first birthday; the recording company has more than come of age: it has been the organization where contemporary composers with only the credentials of talent can be recorded. And CRI's statistics are impressive: recently, there were 19 Pulitzer Prize winners in music; the group's executive secretary and director, Carter Harmon, determined that 17 of these had been recorded on CRI before winning the prize.

The company now puts out about 20 lps a year, and is unique among record producers in that it was never set up to make money. The recordings must be financed by either the composers themselves (a rarity) or foundations such as the Martha Baird Rockefeller, the Ford or the National Institute of Arts and Letters. When the record is sold, the proceeds are divided among overhead expenses and the sponsoring

foundations. When the investment is recovered, the foundation (or individual) makes no more money, and CRI uses the rest to help buoy contributions for future recordings. Because the records are contemporary and not usually of mass audience appeal, the company has very rarely made much more than the investment.

Can any composer with money be recorded? No, says Harmon. Ever since the group's founding in 1954 (by such worthies as composers Douglas Moore and Otto Luening, plus BMI's Oliver Daniel), there has been an editorial committee that passes on all compositions. The committee's membership has always been secret and revolves among CRI's directors. The founders sit on the board, together with such composers as Jack Beeson and Hugo Weisgal and a performer such as Robert Miller. The compositions recorded cover every field of music and every style. Harmon (Continued on page 49)

CLASSICAL RETAIL REPORT

APRIL 3, 1976

CLASSIC OF THE WEEK



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

BEST SELLERS OF THE WEEK

GERSHWIN: PORGY AND BESS—White, Mitchell, Maazel—London
BELLINI: I CAPULETTI ED I MONTECCHI—Sills, Baker, Gedda, Abbado—Angel
JOPLIN: TREEMONISHA—Schuller—DG
BEVERLY SILLS SINGS PLAISIR D'AMOUR—Columbia

ROSE DISCOUNT/CHICAGO

BEETHOVEN: SYMPHONY NO. 5—Kleiber—DG
BEETHOVEN: COMPLETE SYMPHONIES—Solti—London
BELLINI: I CAPULETTI ED I MONTECCHI—Sills, Baker, Gedda, Abbado—Angel
GERSHWIN: PORGY AND BESS—White, Mitchell, Maazel—London
HAYDN: LA FIDELTA PREMIATA—Cotrubas, Von State, Dorati—Philips
BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel
BEVERLY SILLS SINGS PLAISIR D'AMOUR—Columbia
STRAUSS: ALSO SPRACH ZARATHUSTRA—Solti—London
TCHAIKOVSKY: SYMPHONY NO. 4—Bernstein—Columbia
TOMITA: FIREBIRD—RCA

RECORD & TAPE COLLECTORS/ BALTIMORE

BACH: BRANDENBURG CONCERTOS—Leppard—Philips
BEETHOVEN: COMPLETE PIANO CONCERTOS—Rubenstein, Barenboim—RCA
BELLINI: I CAPULETTI ED I MONTECCHI—Sills, Baker, Gedda, Abbado—Angel
GERSHWIN: PORGY AND BESS—White, Mitchell, Maazel—London
JOPLIN: TREEMONISHA—Schuller—Angel
RESPIGHI: ANCIENT AIRS AND DANCES—Marriner—Angel
STRAUSS: ALSO SPRACH ZARATHUSTRA—Solti—London
CLASSICAL BARBRA—Streisand—Columbia
TCHAIKOVSKY: SYMPHONY NO. 4—Bernstein—Columbia
THOMSON: PLOW THAT BROKE THE PLAIN—Marriner—Angel

VOUGE BOOKS AND RECORDS/ LOS ANGELES

BELLINI: I CAPULETTI ED I MONTECCHI—Sills, Baker, Gedda, Abbado—Angel
JACQUELINE DU PRE: WORKS FOR CELLO AND PIANO—Angel
GERSHWIN: PORGY AND BESS—White, Mitchell, Maazel—London
HERRMANN: MUSIC FROM FILMS—Herrmann—London
JOPLIN: TREEMONISHA—Schuller—DG
LISZT: B MINOR SONATA, OTHER PIECES—Berman—Columbia
PROKOFIEV: COMPLETE PIANO CONCERTOS—Ashkenazy, Previn—London
PROKOFIEV: SONATA NO. 8—Berman—DG
BEVERLY SILLS SINGS PLAISIR D'AMOUR—Columbia
CLASSICAL BARBRA—Streisand—Columbia

CACTUS RECORDS/HOUSTON

BACH: COMPLETE FLUTE MUSIC—Williams—Columbia
BELLINI: I MONTECCHI ED I CAPULETTI—Sills, Baker, Gedda, Abbado—Angel
GERSHWIN: PORGY AND BESS—White, Mitchell, Maazel—London
JOPLIN: TREEMONISHA—Schuller—DG
ORFF: CARMINA BURANA—Previn—Angel
RODRIGO: CONCIERTO DE ARANJUEZ—Romeros—Philips
CLASSICAL VIRTUOSO—Angel Romero—Angel
SPANISH VIRTUOSO—Angel Romero—Angel
BEVERLY SILLS SINGS PLAISIR D'AMOUR—Columbia
STRAUSS: ALSO SPRACH ZARATHUSTRA—Solti—London

KING KAROL/N.Y.

BACH: VIRTUOSO FLUTE—Rampal—RCA
BELLINI: I CAPULETTI ED I MONTECCHI—Sills, Baker, Gedda, Abbado—Angel
BELLINI: NORMA—Caballe, Cossotto, Domingo, Cillario—RCA
BELLINI: I PURITANI—Sutherland, Pavarotti, Bonyngue—London
FASCINATING RHYTHM, VOL. II—Menuhin, Grappelli—Angel
GERSHWIN: PORGY AND BESS—White, Mitchell, Maazel—London
JOPLIN: TREEMONISHA—Schuller—DG
BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel
BEVERLY SILLS SINGS PLAISIR D'AMOUR—Columbia
VIVALDI, OTHERS: VIRTUOSO FLUTE—Rampal—RCA

FRANKLIN MUSIC/ATLANTA

BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia
GERSHWIN: PORGY AND BESS—White, Mitchell, Maazel—London
JOPLIN: TREEMONISHA—Schuller—DG
PROKOFIEV: SONATA NO. 8—Berman—DG
SIBELIUS: SYMPHONIES NO. 5, 7—Davis—Philips
BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel
TCHAIKOVSKY: PIANO CONCERTO NO. 1—Berman, Karajan—DG
TCHAIKOVSKY: SYMPHONY NO. 4—Bernstein—Columbia
TOMITA: FIREBIRD—RCA

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'Le Cid'—Live



Columbia Masterworks made recording history recently by making the first "live" recording at Carnegie Hall in more than 20 years. The recording of Massenet's "Le Cid" is scheduled for release this summer. Shown at the rehearsal are (from left): soprano Grace Bumbry; tenor Placido Domingo; conductor Eve Queler; and bass Paul Plishka. Also featured on the recording are the Opera Orchestra of New York and the Byron Camp Chorus.

Home for the Composer (Continued from page 48)

stressed, "No commercial record company can take a chance on a completely unperformed composer. We can and do. Such men as George Crumb and George Rochberg came here first." Harmon, ensconced in his dimly lit office surrounded by books and records, would not precisely say how many composers who have made it have come back to CRI for more recordings. He did indicate that many have done so.

CRI's records are sold half commercially and half institutionally. The latter half goes to universities and music schools and the former are sold to such stores as Sam Goody, Record Hunter, King Karol, Rose Discount and Tower Records. The distribution is country wide and is hopefully increasing. Years ago CRI packaged their records in plain white sleeves. Now the jackets are bright and attractive.

Harmon, who is in charge of the whole operation, was born in Brooklyn in 1918, then became a music critic for the New York Times from 1947 to 1952. He came into the record business in the late fifties after five years with Time Magazine, because he was interested in composing electronic music and his sponsor at the time would allow him access to equipment. He achieved some of his goal and is in fact represented on CRI. He became the producer and executive director of CRI in 1967.

Of the extensive recent output of CRI, several particular discs are notable. One is a new record of George Rochberg's compositions, including his Soliloquy for Cello and Piano called "Ricordanza." It is played by Norman Fischer, with the composer at the piano. This listener had the pleasure of reviewing the world premiere of this work when it was presented by the Chamber Music Society of Lincoln Center a couple of seasons ago, and on second (and third) hearing the work stands up as a breathtaking piece of modern

romanticism. It is beautiful, expressive and uses the warm tone of the cello to maximum advantage. The other Rochberg works on the album are equally interesting, particularly the partially dissonant and partially romantic First String Quartet (1952). All are played by the Concord String Quartet (which has been responsible for many recent Rochberg premieres) or members of it, and all the performances are well worth hearing.

Another recent disc that has news interest as well as musical value is a record of works by Leo Ornstein. Hardly a name even to most musically astute people, he was rediscovered a few weeks ago by Harold C. Schonberg in a major article in the Arts and Leisure Section of the Sunday New York Times. The once **enfant terrible** of American music is now quietly living, at age 83, in the Texas Valley, near Brownsville. CRI has just come out with a remarkable and beautiful record of his Quintette for Piano and Strings, Opus 92, and three short pieces called "Three Moods." The music is certainly eminently listenable, even romantically oriented, and the Quintette (1926) cries for local performance. It is not a purely tonal work, but so close to tonality as to sound like an offshoot of many of the Russian composers. This music has a definite kinship to Shostakovich and Prokofiev in their early periods, with links before that to Tchaikovsky and Rimsky-Korsikov. It is passionate and vital and, well, very surprising. Granting Schonberg's description of this man as being one of the most revolutionary of American composers in some of his works, this is a very conservative and exciting piece that would fit into any chamber music schedule anywhere. If only CRI can have enough distribution—and dealers will promote this record as a find—Ornstein may become a very well known name.

Gold Taps Glick

■ NEW YORK—Leonard J. Goldberg, president of A. Stirling Gold Ltd., has announced the appointment of Peter W. Glick as vice president and general manager of A. Stirling Gold Ltd.

Glick will be responsible for heading up the entire music division, which includes Tellurian Music, Stirling Gold Management, Stirling Gold Records and the development and coordinating of any special promotions concerning the music division of the company.

Prior to joining A. Stirling Gold Ltd., Glick was the national artist tour manager at Polydor Records.

Macmillan Inks Marvin

■ NEW YORK—Macmillan Performing Arts, a division of Macmillan, Inc., has signed an exclusive contract with music composer Mel Marvin.

Scored 'Yentl'

Marvin composed the score for the Broadway show "Yentl," and is currently working on "The Unfinished Work: An American Mass," for the Episcopal Diocese of South Carolina for the Bicentennial. In addition, he was commissioned by The Tyrone Guthrie Theater to compose the music for "The Portable Pioneer and Prairie Show," which will open in Chicago at the First Chicago Center on April 22.

Perfekt Records (Continued from page 20)

their new single and album is "Rhinestone Together Nights." The group's label, Perfekt Records, is gearing up for a full-scale promotion and advertising campaign on the group's behalf.

Second Year Lineup

The above is a fraud. There's no such group as the Mythical Group, and there's no such label as Perfekt Records. This was merely the scenario for the return of Perfekt Records and Tapes after a successful debut at last year's NARM convention. This year's panel consisted of moderator Barry Grieff of A&M Records, John Reid, manager for Elton John and Queen as the group's manager, Jerry Rubinstein (in reality chairman of the board of ABC Records but substituting as the president

of Perfekt Records on this occasion), George Steele from Elektra/Asylum Records, Harold Childs from A&M Records, **Record World** VP Spence Berland (representing the trade publication), Rolling Stone publisher Joe Armstrong representing the consumer press, Barrie Bergamn of Record Bar as the retailer and Stuart Burnat, director of marketing and merchandising for Musical Isle as the rack jobber.

Unlike last year, however, The Mythical Group's record was not a smashing success. In fact, it eventually lost its bullet, and at the end of the session Perfekt Records was contemplating releasing a new single off the album. Stay tuned for next year's installment.

Dialogue (Continued from page 26)

different foundations and they all have reasons for existence and they all do very well. So far, none of us are suffering.

RW: During the past five years, an enormous number of oldies formats have cropped up on radio. Why do you think they're doing so well?

Clark: I don't know. In the '60s, people used to ask me why there was such a craze for nostalgia and here we are in mid '70s and the nostalgia thing has never worn itself out. I guess that if you lose your memories of yesteryears, you've lost a great deal of your life. Recalling the things of the past is just one more part of living. On our syndicated radio show, we play music from the '50s, '60s and even the '70s, because even last year's music can be somebody's nostalgia. My 13-year-old kid will talk about the good old days as being the day before yesterday.

Memories stay with us and there's no reason why they should ever wear thin. On the other hand, you can't live in the past. I used to get annoyed because people would always say, "Hey, tell us about the old days." Not that I don't like to talk about the old days—I'm writing a book about them, I've released albums compiled from that music and we're making a picture about the 20 years of rock 'n' roll—but memories can only be a little piece of your life. It's the '70s now and I'm still involved with a reasonably active production company.

RW: How long would you like to see "American Bandstand" continue to run?

Clark: I'm not terribly concerned about how long I'm around on "American Bandstand," although I would like to see the show continue; it's fun and it's useful. I'm very happy to stay there as long as it's appropriate that I do it. Personally, I'd like to pass 25 years with it. We're in our 24th year and I'd like to hang in there and have the 25th anniversary. But most importantly, I intend to hang around as a member of the entertainment community until they cart me away. ☺

Record World en Brasil

By OLAVO A. BIANCO

■ La presente información es escrita en la oficina de **Tomás Fundora** en Miami, de regreso de una larga jira efectuada por muchos sitios, donde saludamos a muchos viejos amigos y logramos conocer algunos nuevos.

La información que dimos en Diciembre en relación con el cambio de un importante ejecutivo en Brasil, queda más que confirmada, cuando ya es posible confirmar toda la historia que es como sigue: **André Midani** (ex-Phonogram) ya aceptó la dirección del grupo WEA (Warner/Elektra/Atlantic) con base en Rio de Janeiro y ya está organizando su equipo con (atención), mucha gente extraída de la misma Phonogram, que Midani manejó por largos años con sonado éxito, dejándola al partir en posición envidiable entre las del grupo Philips/Phonogram con un muy importante elenco artístico.

Gravacoes Elétricas S.A., quien tuvo y aun tiene por un año más, la distribución del producto WEA en Brasil, pierde así su más im-

portante distribución extranjera. Según informaciones, la WEA brasileña comenzará la fabricación y distribución directa de su producto en Julio próximo. Y queda una pregunta que hacer: ¿Quiénes serán los artistas brasileños (locales) del grupo?

Oímos en Inglaterra que la gran cantante **Shirley Bassey** (United Artists) volverá al Brasil en Octubre próximo, donde ya hubo de actuar en el Festival de la Canción de Rio de Janeiro (1971). Actuará en esta oportunidad en Rio de Janeiro y Sao Paulo. También, sin confirmar, es posible que los **Rolling Stones**, a más de **Mick Jagger** (atención) que fué visto en algunos estudios de grabación de Rio de Janeiro, saliendo con algunas cintas bajo el brazo.

Jerry Thomas, vicepresidente Internacional de United Artists y **Adiel Macedo de Carvalho**, presidente de Som Industria & Comercio S.A. (Discos Copacabana) acordaron la renovación del contrato de distribución de los sellos

(Continued on page 51)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Entre los compositores que firmaron en Puerto Rico, como afiliados a BMI se cuentan **Esteban Taronji, Wilkins, Roberto Angleró, Hector Campos Parsi, Francisco (Paquito) Lopez Vidal, Antonio Caban Vale (El Topo), Alberto Carrión, Alfred D. Heger, Puchi Balseiro, Juan José Quirós (Papito Quirós), Raffi Monclova, Lito Peña y Lopez Vidal**. Esta firma como miembros facilitará el cobro de sus "royalties" por derechos de ejecución. El consejo general de BMI a los compositores latinos es que

sus editoras locales, así como ellos mismos, se registren en cada estación individual en cada país en particular, mencionando que la obra que se está radiando pertenece a su autoría, cosa que así sea declarada en el formulario rendido por las radioemisoras a las empresas que efectúan el cobro de los derechos autorales. Si en cada localidad se toma este concepto en pleno, lograrán las grandes empresas responsables del cobro el tener una lista completa de los autores y así se evitarán que sus "royalties" pasen a liquidaciones de prorrateo a fines de cada año, por no haberse reclamado el pago por autor determinado. Yo por mi parte, sugiero a cualquier autor que considere que no ha recibido sus derechos de autor por ejecución, nos remita su nombre y quejas, para así poder pasarlos a los responsables y se proceda a una aclaración total. Lo más importante es estar registrado en cualquier asociación, sea ésta la que fuera, para poder después reclamar lo que por derecho propio pertenece a los compositores. Por otra parte, es importantísimo que la empresa discográfica mencione en el disco la editora a la cual pertenece el número, así como la asociación a la cual pertenece el autor y obra, para que así se pueda establecer el crédito apropiadamente. El caso es moverse para evitar que los fondos vayan a parar a otras manos, supuestamente legalizadas al no existir reclamación alguna en



Guillermo Diez

contrario. Por supuesto, como quiera que en cada país hay sus fenómenos raros, ha pasado el tiempo en que el compositor suponía que el "maná le caería del cielo" y le ha llegado la época de actuar inteligentemente. No es un problema le exclaimar que tal o mas cual asociacion o editora cumple a satisfaccion o no, es el momento de reclamar organizadamente el derecho propio, cubriendo al menos el requisito previo de ser miembro activo de cualquier organizacion. Si bien es cierto que hay editoras de música capaces de cualquier cosa por apropiarse de cualquier tipo de dinero, sin detenerse a pensar a quien le están robando, también es cierto que hay otras, en su gran mayoría, que han estado cargando toda la vida (azarosa) del compositor latino con el estigma de la duda. Ahora, inevitablemente, tendrá cada uno que aclarar su postura. Unos por apropiarse legal o ilegalmente de fondos que no les pertenecen, otros por no hacer nada por evitarlo, más que el llanto inútil del débil y otros, tendrán que ayudar satisfactoriamente a que sus nombres y actuaciones no queden mezclados en el estiercolero de los "derechos de autor." Yo conozco algunas editoras de música, algunas asociaciones de autores y a algunos compositores, a las cuales en ningún momento les querría como amigos y menos aún como representantes de ningún interés particular mío en las composiciones de este "casi" compositor o como co-autores en un número determinado.



Sylvette

Cuando llegamos a los derechos fonomecánicos el problema es

(Continued on page 52)



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"NUMERO 6," Bobby Rodriguez Y La Compania V-5100

LATIN AMERICAN HIT PARADE

Singles

Phoenix

By KIFN (HUMBERTO R. PRECIADO)

1. **BESOS TRAVIOSOS**
LOS ZORROS DEL NORTE—Musimex
2. **EL MAQUINISTO**
SONORA SANTANERA—Caytronics
3. **QUE MAS DA**
RICARDO CERATTO—Latin Int.
4. **AMOR LIBRE**
CAMILO SESTO—Pronto
5. **SIEMPRE ESTOY PENSANDO EN TI**
LUCIA MENDEZ—Arcano
6. **CUANDO ABRAS LOS OJOS**
MEMO LUGO—Eco
7. **MORENA DE 15 AÑOS**
LOS FELINOS—Peerless
8. **SI ME QUISIERAS UN POQUITO**
TIRSO PAIZ—Musart
9. **DIA TRAS DIA**
CHAYTO VELDEZ—Cronos
10. **EL BIMBO**
PERLA NEGRA—Gas

Hollister, Cal.

By KMPG (GILBERTO DE LEON)

1. **QUE METIDA DE PATA**
LOS ZORROS DEL NORTE—Musimex
2. **MI RELIGION GITANA**
FEDERICO VILLA—Arcano
3. **TU NO SUPISTE AMAR**
VIRGINIA LOPEZ—Orfeon
4. **TRADITO**
RAUL VALE—Melody
5. **VAMONOS HACIENDO MENOS**
LALO GONZALEZ—Gas
6. **LA SAPORRITA**
LUIS FELIPE GONZALEZ—Zeida
7. **LA YAQUECITA**
MANUEL RODRIGO/LOS RIOS—Cronos/Cara
8. **NADIE NADIE**
LOS DIABLOS—Latin Int.
9. **LA FIGUERA DE SONORA**
GILBERTO VALENZUELA—Gas
10. **CARTA A UN HIJO**
CUY AYALA—Fama

En Brasil (Continued from page 50)

UA, Blue Note y Sunset para Brasil, por un largo periodo.

El nuevo disco de **Lee Jackson** (Underground) que contiene el "Rocksamba" saldrá próximamente en varios países tales como RCA (Canada y Alemania) Vogue (Francia, Benelux y Suiza).

Uno de los más importantes cantantes brasileños está mirando con preocupación el hecho de que desde un tiempo a esta parte, sus discos no se están vendiendo con la facilidad de siempre. Esto ha dado motivo para sucesivas reuniones con ejecutivos de otros sellos.

En la fiesta de carnaval del 28 de Brero pasado, en el Waldorf Astoria de Nueva York, **Jorginho do Imperio** (Phonogram) fué la atracción, haciendo presente la mejor promoción de que ha disfrutado en los últimos años.

Marcel Camus, cineasta francés responsable de "Orfeu Negro" (Manha de Carnaval) está viajando en uno de los vuelos Concorde que hacen la línea Paris-Rio, con el objeto de grabar nuevos temas para una producción cuyo escenario será Rio de Janeiro, cuyos temas musicales serán totalmente

San Antonio

By KCOR (S. GARZA)

1. **UNA PALOMA BLANCA**
GEORGE DANN—Caytronics
2. **HOY TE CONFIESO**
LOS TERRICOLAS—Lemar
3. **SABES AMOR**
BEATRIZ ADRIANA—Peerless
4. **LA LEY DEL MONTE**
VICENTE FERNANDEZ—Caytronics
5. **TE PROPONGO MATRIMONIO**
JUAN GABRIEL—Arcano
6. **NO TOQUEN YA**
FREDDY FENDER—CC
7. **CON NADIE ME COMPARES**
LEO DAN—Caytronics
8. **COMO UN DUENDE**
LOS BABYS—Peerless
9. **SI TE VAS**
ALEJANDRA—Musart
10. **EN LA ARENA**
LUPITA D'ALESSIO—Orfeon

New York (Salsa)

By JOE GAINES

1. **NUMERO SIX**
BOBBY RODRIGUEZ—Vaya
2. **AMOR PA QUE**
CONJUNTO CANDELA—Combo
3. **YA LLEGO**
WILLIE COLON/MON RIVERA—Vaya
4. **SALSA**
LOUIE RAMIREZ—Cotique
5. **EL TABACO**
EL GRAN COMBO—EGC
6. **UN PUESTO VACANTE**
EDDIE PALMIERI—Coco
7. **TANGERINE**
SALSOL ORCH.—Salsoul
8. **GUAGUANCO PA' L QUE SABE**
PACHECO—Fania
9. **SERENATA JIBARA**
CORPORACION LATINA—Lamp
10. **EL MIRI MIRON**
ORCH. HARLOW—Fania

realizados con música brasileña.

Nelson Ned (Copacabana) acaba de terminar su estancia en Santo Domingo con sonado éxito. De vuelta al Brasil, planea su próxima salida para cubrir actuaciones en Mexico, Miami y Puerto Rico. El nuevo "single" de **Nelson Ned** en Español con "Vuelve" está prometiendo éxito absoluto.

El single de **Morris Albert** (Charger) que salió en Inglaterra por Decca con el tema "She is my Girl" fué considerado "Record of the Week" por el discjockey **Simon Blackburn** (BBC 1). Este "single" saldrá próximamente en Estados Unidos en RCA, así como el nuevo album que lanzará también Audio Latino en Español en Estados Unidos y en Inglés y Español en Puerto Rico.

"Moca," la canción de **Wando** (Beverly) sigue vendiendo fuerte en Brasil. En cuanto a "Bahia" (Na Baixa do Zapateiro) está con grandes posibilidades en Europa. Es posible que el artista y su grupo vayan a Europa en Julio . . . Y ahora hasta la próxima desde Brasil, después de abandonar esta Miami llena de sol y una corta visita a Nueva York, la Ciudad de los Rascacielos.

Albums

Miami

By OSCAR GUTIERREZ

1. **FLORECIENDO**
YOLANDITA MONGE—Coco
2. **DIME (FEELINGS)**
MORRIS ALBERT—Audio Latiao
3. **AMOR LIBRE**
CAMILO SESTO—Pronto
4. **MI BARCA**
EMILIO JOSE—AI
5. **DIME (FEELINGS)**
SOPHY—Velvet
6. **EL AMOR**
JULIO IGLESIAS—Alhambra
7. **CUENTOS ALVARES GUEDES NO. 2**
ALVAREZ CUEDES—Gema
8. **COMO ES EL**
ROBERTO LEDESMA—Musart
9. **EL MAESTRO**
JOHNNY PACHECO—Fania
10. **TU ME ENLOQUECES**
SANDRO—Mericana

New York

By EMILIO GARCIA

1. **EL AMOR**
JULIO IGLESIAS—Alhambra
2. **EL MAESTRO**
JOHNNY PACHECO—Fania
3. **AMOR LIBRE**
CAMILO SESTO—Pronto
4. **LA COMPANIA**
BOBBY RODRIGUEZ—Vaya
5. **UNFINISHED MASTERPIECE**
EDDIE PALMIERI—Coco
6. **EL SABOR TENTADOR**
LOS MELODICOS—Discolor
7. **EL JUDIO MARAVILLOSO**
ORQ. HARLOW—Fania
8. **TREMENDO CACHE**
CELIA CRUZ & JOHNNY PACHECO—Vaya
9. **LA MUERTE DE MI HERMANO**
ELADEO ROMEO SANTOS—Almendra
10. **UNA CARTA**
LOS TERRICULAS—Discolor

Record World en Miami

By OMAR MARCHANT

■ Fué impacto la presentación de **Sandro** en el "Gusman Philharmonic Hall" de Miami. Miles de admiradoras colmaron el bello teatro del "downtown" de Miami, para aplaudir y "casi" enviar al hospital a su ídolo, ya que terminando el primer show de la tarde, los cinco policías que custodiaban el escenario, no pudieron contener a docenas de jovencitas que se avalanzaron sobre **Sandro**, que tuvo que salir huyendo del teatro por una puerta lateral y correr sin protección por varias cuerdas acompañado por **Jorge Gutiérrez**, colega de Réplica y este corresponsal.

Se han acercado a nosotros varios jóvenes y chicas estudiantes de música en la Universidad de Miami y algunos "colleges" interesando por líricos en Español de **Tomás Fundora**. Todos consideran que la versión en Español titulada "Dime" les gusta tanto como la original en Inglés. "Dime" se escucha mucho más en esta área.

Firmó Musart en Colombia al grupo musical **Los Graduados** y a **Gustavo Quintero**. El emporio disquero que representa en E.U.A., **Eliseo Valdes**, está intensificando su promoción en toda la costa este de la Florida.

Escuchandose en la radio local viejo tema ¿Quién Será? (Sway) (N. Gimbel/P. Ruiz) en la interpretación de **Bobby Rydell**, en una producción de Ultrasonic de **Rick Bleiweisa** y **Bill Stahl**.

Roberto Page

Estuvo breves horas en Miami el propietario del sello Velvet, **Roberto Page**, en viaje hacia Madrid para finalizar de grabar

el último album de **Danny Rivera**, que saldrá en su etiqueta. Nos reunimos un grupo de amigos con el visitante, entre los cuales se contaban **José Novo**, ejecutivo de T.K. Records, **Carlos García** de Miami Tapes y **Tony Moreno**, Gerente de Discos Velvet en la Florida.

Johnny Ventura

Fué colmado por el éxito el "Super Baile" presentando a **Johnny Ventura** en el Flagler Dog Track de Miami. Entraron más de 6,000 personas al espectáculo que se televisó a través de mi show. Conjuntamente con **Johnny Ventura** se presentaron **Los Jóvenes del Hierro** y el **Conjunto Universal**.

El nuevo sello Jaguar ha lanzado en esta "capital del sol" un sencillo con el italiano **Domenico Modugno** interpretando "El Profesor de Violín" y "Domingo."

Los Sobrinos del Juez

Causa sensación un nuevo tema montado por **Los Sobrinos del Juez** titulado "San Antonio," que será grabado en su próximo "elepe" donde figura ya como impacto internacional el número "Without your Tender Lovè" (Vuelve Conmigo Amor). El álbum que iba a ser finalizado en Mexico a finales de este mes, será realizado totalmente en Estados Unidos, dada la premura en lanzarlo en los países donde está barriendo el tema promocionado. **The Judge's Nephews** (Los Sobrinos del Juez), descubrimiento de **Connie Stevens** mientras actuaban en The Folge, están pegando fuertemente en Español también . . . ¡Y ahora hasta la próxima, mis amigos del mundo!

Nuestro Rincon *(Continued from page 50)*

similar. Si los autores no están apropiadamente registrados, si las etiquetas no mencionan el nombre del autor, su editora y su asociación los dineros van a terceras partes, a lo mejor del modo más legal existente. Las etiquetas se quejan de que en la mayoría de los casos ellos pagan a las editoras o en su defecto a Harry Fox y que los autores se quejan de no recibir "royalties." El problema radica en que posiblemente se paguen derechos sobre las obras que han sido reclamadas bajo licencia por la empresa cobradora, pero y qué de las que nadie se entera han sido lanzadas. Si las empresas discográficas son perseguidas sin cuartel en su mayoría y quedan otras que pululan por su libre albedrío, se está cometiendo injusticia. O paga todo el mundo o no paga nadie . . . Si se paga, deben ser los autores latinos los compensados por el disfrute de sus creaciones. Si el asunto se aclara de modo absoluto, se habrá hecho justicia con los autores, con las editoras limpias y las subeditoras decentes. Y las empresas discográficas también habrán recibido la bendición de haber dejado de ser "las que no pagaban nunca," porque bien es cierto, que se pagan millones de dólares en derechos, que por lo visto, nadie determina totalmente su destino.

Firmaron **Los Terrícolas** de Venezuela contratos por más de \$15,000 semanales por actuaciones en California en este mes . . . **Guillermo Diez** de Codiscos, Colombia, prepara un nuevo long playing de **Luis Felips**, después de su gran éxito internacional con "La Saporrita" . . . **César Roldan**, presidente de Discomoda, Venezuela, se restablece de una operación quirúrgica . . . **Renato Capriles** se fracturó un brazo por dos partes. Viajará en Septiembre y Octubre a México . . . Discos Tamayo firmó su catalogo con Discolando Records para distribución en Estados Unidos . . . Lanzan a **Sylvette** en Puerto Rico con el tema "Otra Vez el Amor" . . . Actuarán los **Fania All Stars** en el Madison Square Garden el sábado 20 de Marzo a las 9 de la noche. Serán artistas invitados **Mongo Santamaría y su Orquesta, Bobby Rodriguez y La Compañía**, actuando como maestros de ceremonia **Roger Dawson, Joe Gaines, Izzy Sanabria y Polito Vega** . . . La firma Gillette ofreció cincuenta mil dólares a **Camilo Sesto** para que al finalizar la obra "Jesus Christ Super Star" en Madrid, se afeitara la barba utilizada en esas presentaciones. Camilo aceptó la oferta, condicionandola a que la cantidad ofrecida fuese donada a un asilo para niños huérfanos en España.

Los Bravos y Mike Kennedy volvieron a integrarse como grupo musical. Columbia lanzará próximamente sus grabaciones al mercado internacional . . . **Freddy Fender** se presentó con éxito espectacular en el programa de **Raúl Velazco** en México . . . **Mocedades** actuando exitosamente en México. El tema recibiendo promoción de parte de Musart es "La Secretaria," por el grupo español . . . Campaña internacional a favor del cantante brasileño **Paulo Sergio** de Brasil. En Colombia acaban de lanzarlo con "Desilusionado" e "Hice." El problema de **Paulo Sergio** es que en algunas canciones suena inevitablemente como **Roberto Carlos** (motivado por el natural acento brasileño) . . . Parece que sí habrán cambios en la distribución de RCA en Puerto Rico . . . Lanzó Arcano las grabaciones de **Charles Aznavour** en Español en Estados Unidos . . . **Aldo Legui** con varias prensas para establecerse definitivamente en la Argentina . . . Lanzará Suramericana del Disco en Venezuela las grabaciones de "Vuelve Conmigo Amor" (Santiago) y "Without your Tender Love" por **The Judge's Nephews** (Los Sobrinos del Juez) . . . Y ahora . . . ¡Hasta la próxima!

Among the composers that signed as members with BMI in Puerto Rico are: **Esteban Taronji, Wilkins, Roberto Angleró, Hector Campos Parsi, Alfred D. Herger, Puchi Balseiro, Juan José Quirós** (Papito Quirós), **Raffi Monclova, Lito Peña and Lopez Vidal**. Signing as members of the association will help the composers in collecting their royalties (performances) that till now had been mostly integrating a general fund that every year had been distributed among all members, because not everyone had been claiming rights on specific Latin songs that had been hits and which are being declared and paid for by the radio stations in Puerto Rico and the States. BMI suggests that "the publisher and the composer are supposed to register with the individual radió stations in each particular country, mentioning that they are the composers, and the record that they are playing. If this hasn't been done before, then this could be the reason why Latin composers haven't been getting paid." We at **Record World** are open to receive all claims or comments from composers that haven't been paid, especially from Puerto Rico, in order to send those names to BMI or any other performance rights society, so that they may check to see if these composers are affiliated with any of them. If they are not, then the problem is to become a member of any active association and for them to be ready to start getting royalties. It is not a matter any more of complaining or screaming about the fact that royalties are not being

received. It is a matter of action and becoming organized. Of course, there are certain publishing companies in certain countries that have been working as freely as they desire, sometimes receiving or collecting monies that had been, in certain cases, retained by those who were not entitled, but if a composer is registered and represented no one should be blamed. It has become an obsession to complain about royalties not being received or even stolen, but this is not the matter now. We suppose there are some associations, publishers or even composers as co-writers that do not deserve to be mentioned as proper representatives because of their dishonest actions, but there are quite a few—as a matter of fact, most of them—that have been working professionally. They should no longer be carrying the terrible doubts about their actions. The matter should be totally clarified. Act now! Latin labels are morally obliged to mention the name of the composer, publishing company and association on their labels so that radio stations can properly detail their log, submitted to either

(Continued on page 99)

BMI or ASCAP.

When it comes to mechanical royalties it is almost the same problem. Latin composers are constantly complaining about irregularities. This is a great opportunity to clarify the whole matter. Most Latin labels are also complaining about the problem that they are paying royalties on all tunes on which a license has been extended, but what about the ones which nobody knows a thing about? The matter of royalties on Latin compositions has been neglected for years. Somebody has to do something about it. There are millions of dollars uncollected or appropriated by third parties for composers from Argentina, Spain, Mexico, Colombia, Venezuela and the whole Latin world. Most of the composers associations from these countries have been promising too much and accomplishing nothing. Where are the monies that were supposed to go to the Latin composers? Why are they starving to death? Why have they been deprived of their privileges and rights? If it works properly it will be best that could happen for everybody and especially the ones that have been working professionally.

Los Terrícolas from Venezuela signed contracts for over \$15,000 per week for performances in California on this month . . . **Guillermo Diez** from Codiscos, Colombia is preparing a new lp by **Luis Felipe**, after his smash international hit, "La Saporrita" . . . **Cesar Roldan**, president of Discomoda, Venezuela underwent surgery. His condition is satisfactory . . . **Renato Capriles** broke his arm in two different spots. He is expected for performances with his **Los Melódicos** in Mexico in September and October . . . A new voice from Puerto Rico, **Sylvette**, is under promotion on the island with "Otra vez el Amor" . . . The **Fania All Stars** will bring their hot, rhythmical sounds to Madison Square Garden on Saturday March 20 at 9:00 p.m. Special guest stars for the evening will be Vaya recording artist **Mongo Santamaría** with his orchestra, **Bobby Rodriguez y la Compañía**, making their Madison Square Garden debut appearance. Emcees for the show will be **Roger Dawson, Joe Gaines, Izzy Sanabria and Polito Vega**.

Chappell to Publish Hall Hardcover

■ NEW YORK—Chappell Music has announced the publication of its first hard-cover book, entitled "How I Write Songs, Why You Can" by Tom T. Hall, nationally known singer/songwriter. The book is the first for which Chappell will handle both music and book trade distribution on a worldwide basis. Release of "How I Write Songs" coincides with Hall's single, "Faster Horses."

Based on over 10 years of Hall's critical and commercial success, "How I Write Songs" is a practical and non-technical guide to songwriting and the music industry. Among the sections in this 158-page book are "Hang-ups," "Dealing With Publishers," "To Rhyme Or Not To Rhyme," "Selecting Colleagues" and "How You Get Paid." Also included are definitions of music business terms and expressions, examples of songwriting contracts and

analyses of Hall's own hits.

Hall, a Phonogram/Mercury recording artist, is starting a schedule of personal appearances in April in connection with the publication of "How I Write Songs" and release of his forthcoming lp, "Faster Horses," which includes the hit single.

Hall's current single is the latest in a string of other #1 songs which include the international hit "Harper Valley P.T.A.," recorded by Jeannie C. Riley. Popular with country and pop audiences alike, Hall's "The Year Clayton Delaney Died," "I Love" and "Sneaky Snake" have soared to both the top of country and pop charts.

His hits written for other artists include "You Always Come Back" for his protege Johnny Rodriguez, and "I Can Still Hear The Music In The Restroom" for Jerry Lee Lewis.

CONCERT REVIEW

Salsa Takes Over Garden With Fania All-Stars

■ NEW YORK—The Fifth Anniversary "Our Latin Thing" Fania All-Stars concert at Madison Square Garden (20) was billed, "Tonight Salsa takes over the Garden, tomorrow the world." This hopeful dictum may serve to summarize the aim of the Salsa movement. And Salsa fans go on to suggest that it is inevitable that the fiery rhythms of Salsa will rise to greater heights than those previously known in the pop music field. That this should be the message of the Salsa movement, comes as a great surprise indeed, a shock considering how small the musical form, Salsa, and the record company, Fania, were even five years ago.

Particular

And even now it is likely to startle any listener or concert-goer acquainted with the movement's earlier work. Salsa was a traditional form which remained inside set boundaries, relentlessly scrutinized in the interest of tradition. But now the desire to be particular and aggressive at the same time has been most earnestly undertaken by the Salsa movement, and by none more than Fania.

Fania made its reputation with stars like Johnny Pacheco, Willie Colon, Ray Barreto and Cheo Feliciano and in each of them Fania had pressed home the view that unoriginality, whether on record or in performance and writing, weakens the fabric of Salsa and deprives the Hispanic music of its dignity. Expectably enough, Salsa has met with resistance by the larger part of the music world, that is to say the more conventional part. But by the same token, the "advanced" minority, a growing force in the record world, receives Salsa as the master movement.

Charming and Moving

The device by which Fania suggests the possible beneficence of Salsa is a charming one, and also deeply moving, even more in actual presentation on the stage than on record: it is always an electrifying moment when the blaring horns and syncopated congas are first revealed to the audience. There is something strangely affecting in a foreign art form, a new art form, that stands before us a possible craze to be seen and entered into; and the actuality of the craze is made more than possible by the leadership of the established and magnetic Fania roster.

For the Rainbow—the collection of Hispanic people—Salsa is a source not only of pleasure but of life itself. It calls forth their

best emotions. Toward it, especially toward its most notable denizen, Ray Barreto, the Rainbow directs the natural grace of its spirit. Even rock stalwarts rise above their uneasy self-regard and surrender to child-like innocence when they come under the spell of this saucy music, which so touchingly holds the Rainbow together.

But where Salsa had been relatively simple under Fania's direction, it is now complex in response to growing pains. Where once it had been concerned with the fulfillment of the duties that were appropriate to one's position in the Rainbow, it is now concerned with the fullness of the music's life as a growing form, with its integrity and dignity, with a proud commitment to growth, that new and exciting sanction which would have been quite incomprehensible a few years ago.

Bobby Rodriguez and Company opened the evening and in their second song perfectly illustrated how the obstacle of Salsa's foreign language can be overcome. Their song, "Only One More" was held together by the repetition of this English phrase, with Latin phrases built around it. It worked by keeping the Latin roots intact and making the song understandable to the English ear. Later when the All-Stars were joined together on the Garden stage, trading solos during a spicy version of "Picadillo" or blending smoothly together on the romantic "Lo Mismo Que Usted," one could feel the undeniable power of their voices, congas, timbales and horns. The music itself touches the muscles not the mind, and although it feels primitive it is at the same time sophisticated.

Perhaps America will stick to its Bicentennial tastes this year, but when the anniversary is over there will be a new sound prevailing—Salsa.

Pablo LaPrelle

Solid Stone



Songwriter and producer Bob Stone (right) received an award from BMI vice president Ron Anton for Stone's composition of the song "Gypsies, Tramps, and Thieves" which attained over one million broadcast performances. Stone recently created Rock Garden Productions and is currently producing the Emmett Peters Band and Freeman King.

Wilson's a Winner



When Capitol recording artist Nancy Wilson performed recently at the Bachelor's III in Ft. Lauderdale, Fla. she previewed some of the tunes from her new album, "This Mother's Daughter," which is scheduled for release April 12. Backstage, numerous well-wishers, including several radio personalities, gathered to greet Nancy. Pictured from left are: Bob Riley, Capitol r&b promotion; China Valles of WBUS-FM; Nancy; Crown Prince of WRBD, and James "T" of WCKO-FM.

Carter Bows Firm

■ NEW YORK — John Carter Music Directions, a new firm specializing in career consultation and guidance and catalogue administration: has been launched in New York. Carter, a copyright and catalogue expert with a strong background in music management and accounting reports the company is designed to serve both new and established artists on a highly personal level.

Initial clients for John Carter Music Directions include: Jimmy Owens, Kenny Barron, Billy Taylor, Ron Carter, Oscar Brown Jr., arranger/composer/pianist; Onaje and the estates of such composers as Andy Razaf, Chuck Willis, Howlin' Wolf and others.

Carter has negotiated record deals and personal engagements for such artists as Gil Scott-Heron and Jimmy Owens. He served four years as managing director of the American Guild of Authors and Composers (AGAC) and for six years prior to that as administrator of its royalty collection & auditing program, where he was involved with contract interpretation, auditing and royalty collection for such artists as: Bob Dylan, Johnny Cash, Duke Ellington, Johnny Mercer, Van Morrison and others. He also served as general manager of Duke Ellington, Inc., and Ellington's Tempo Music. Earlier in his career he had been general manager of MJQ Music, the Modern Jazz Quartet publishing firm.

John Carter Music Directions is located at 119 West 57th Street, suite 1514; phone: (212) 246-0410.

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CONCERT REVIEW

Carole King Finds Familiarity the Key

■ NEW YORK — Familiarity does not breed contempt. Not when Carole King (Ode) is on stage singing song after song for more than two and a half hours. Oh, there was one Michael Murphy tune done in close harmony with her acoustic guitarist. But the rest of the evening was a full-career overview of one of rock's most prolific songwriters. There was no need to count, no sense to listing song titles. Enough of each period of her songwriting life was represented to satisfy virtually any fan.

And the songs were the stars of the evening. Ms. King is an infrequent stage performer, and though her recent stint at the Beacon evidenced much greater confidence than in the past, the program's movement was strictly a matter of song-follows-song. Ms. King's voice was strong, the back-up impeccably tasteful. It was not until the very end of the concert that she broke away from the piano and allowed herself to move freely about the stage, harnessing audience enthusiasm that was there from the start but which could have climaxed (and held at that level) from early on in the second half.

It was impressive all the same, whether Ms. King was drawing from such early hits as "Loco-Motion," popularized by the r&b groups of the early '60s, or from her own amazing debut album, "Tapestry," or from her most recent recorded effort, "Thoroughbred." Carole King's is a career which has grown with several generations and is, quite evidently, maturing still.

Ira Mayer

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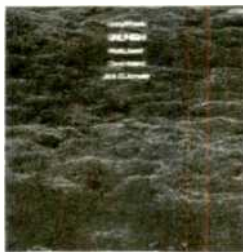
RECORD WORLD INVOLVES YOU

(Continued from page 16)

GNU HIGH

KENNY WHEELER—ECM 1069 (Polydor) (6.98)

Flugelhornist Wheeler is joined by ECM mainstays Keith Jarrett, Dave Holland and Jack DeJohnette for some readily accessible improvisations that are subtle, textured and full of high-spirited life. "Smatter" may be the easiest to program but side one's "Heyoke" (21:47) is excellent.



THE MAN INCOGNITO

ALPHONSE MOUZON—Blue Note BN-LA584-G (UA) (6.98)

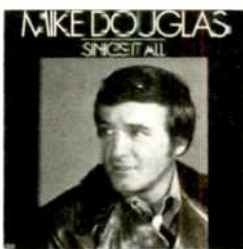
Playing percussion, keyboards, synthesizers and singing vocals, this set's L.A. all the way (except for a track titled "New York City"). Strong rhythm section is uplifted by horn and guitar solos, with "You Are My Dream," "Behind Your Mind" and "Take Your Troubles Away" leading.



SINGS IT ALL

MIKE DOUGLAS—Atlantic SD 18168 (6.98)

Mike Douglas takes to the sound of Philadelphia? There are plenty of familiar names here—Don Renaldo, Harry Chipetz and Richard Rome among them. And there's even a Barry White song—"Play Our Love's Theme!" It all goes to prove that homogenous MOR can come from anywhere.



BLACK SATIN

Buddah BDS 5654 (6.98)

Few group names could be more descriptive. A black vocal quartet in the classic rhythm and blues tradition, the harmonies are indeed smooth as satin. A vibrantly fresh rendition of "In the Still of the Night," a very early Motown-sounding "We're A Star" and the opening "Tears, Tears, Tears" are the standouts.



MOTHERLAND

THE VISITORS . . . EARL & CARL GRUBBS—Muse 5094 (6.98)

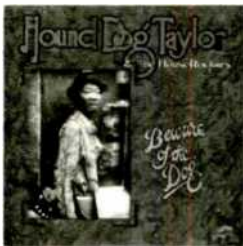
The influence of Dolphy and Coltrane, with whom the Grubbs studied and played, is evident throughout this sometimes intense ("Kinball") but most frequently warm ("Motherland," "Fables of Africa") lp. The quintet is rounded out by Joe Bonner, John Lee and Victor Lewis.



BEWARE OF THE DOG

HOUND DOG TAYLOR & THE HOUSE ROCKERS—Alligator AL 4707

Live recordings from November, 1974, by the late Chicago electric blues man display the raw enthusiasm and contagious energy that were Hound Dog Taylor's stock-in-trade. Excellent slide guitar on "The Sun is Shining," and the composer's own "It's Alright" are among the highlights.



FREE PARKING

STU DAYE—Col PC 33936 (6.98)

A rocker from the Leber-Krebs (Aerosmith) stable, with a good strong sense of humor (see inner sleeve and cover designs). All but Paul Simon's "The Boxer" are originals, the lyrics vehicles for riding around Daye's guitar licks. "Confidentially Rose," "Sushi" and a most unusual (to be sure) "The Boxer" stand out.



STARBRIGHT

PAT MARTINO—Warner Bros. BS 2921 (6.98)

Martino's been waiting patiently for his chance in the spotlight. With the move to Warners his time will arrive. A jazz guitarist of masterful technique, Martino's trademark is the quiet intensity and understatement of his performances. Not at all an album for background music—the listening's too worthwhile.



THAT WAS ONLY YESTERDAY

GARY WRIGHT & SPOOKY TOOTH—A&M SP-3528 (6.98)

The title can be taken literally. With "Dream Weaver" having hit the top of The Singles Chart, a set like this puts the "overnight sensation" career in proper perspective. Two cuts ("I Know," "I Can't See the Reason") were previously available as singles only.



SO LET US ENTERTAIN YOU

FIRST CHOICE—WB BS 2934 (6.98)

Considering the amount of music being generated from the city of Philadelphia, it's amazing how consistent and yet how varied the sound for each group is. Entertainment is usually the theme, and First Choice carries the effort all the way. The "First Choice Theme"/"Ain't He Bad" medley sets the never-let-up pace.



TIME MOVES ON

STRUTT—Brunswick BL7 54026 (6.98)

New Jersey is spawning band after band, the one in question an octet (six musicians, two vocalists) devoted to non-stop dancing, disco style. The title track may well be the lp centerpiece, but "We've Come A Long Way Baby," "Said You Didn't Love Him" and the instrumental "Front Row Romeo" are equally interesting.



KELLY

KELLY GARRETT—RCA APL-1-1424 (6.98)

One of New York's rising cabaret entertainers, Ms. Garrett's recording debut features the singer interpreting a number of black compositions in show song style. The voice is what counts, though, and producer par excellence Bones Howe has captured it well. "Our Love Will Find A Way" is the most appropriate for her style.



QUIET CORNER

JEFF HARRINGTON—Programme P-2402

A singer/songwriter with a local midwest following. "Quiet Corner" is distinguished for its tasty jazz-founded arrangements and for Harrington's breathy vocalizations. There's enough rock, too, to appeal to a broad FM audience. "Kristi," "The Gypsy In Me" and the Latin-influenced "Soft" are excellent introductions.



HAPPY FEET (A TRIBUTE TO PAUL WHITEMAN)

NEW ENGLAND CONSERVATORY JAZZ REPERTORY ORCHESTRA—Golden Crest CRSO 31043

With Gunther Schuller conducting and producing, this is the same formula that propelled the "Red Back Book" to great popularity. Jazz violinist Joe Venuti guests on the title tune, as well as on "San," with standards filling it all out.

CANADA

By LARRY LeBLANC



■ TORONTO—New press officer for RCA is **Margaret Cocks**, formerly with CFTO-TV . . . **Francois Dompierre** has signed a contract with Phonogram France and the first release under the agreement will be a 1½ lp set, entitled "Dompierre" . . . New **Ian Thomas** single, "Liars," is from his GRT lp, "Calabash," which has been produced by Thomas and **John Lombardo** . . . UA Records has acquired distribution rights to the

Pausa label, a newly opened American outlet for contemporary Italian product. First releases under the agreement will be two albums—"Reverberi" by **Gian Piero Reverberi** and "Maxophone" by the group of the same name.

Alan Redi has been named national sales manager MCA Records (Canada) . . . New Canadian Talent Library lp for **Ben McPeck** is titled "Thinking Of You." The lp is being released commercially by Attic Records and a single, the title track, is also being released . . . The Canadian publishing operations of Capitol Record Industries, Beechwood Music of Canada and Capitol Music of Canada, have been integrated with Capitol Canada's a&r department. Beechwood's former general manager, **Joey Frechette**, will make an announcement of his plans shortly.

Adrienne Santangelo has been named national promotion director of Boot Records . . . Music Shoppe International has signed six new acts: **Bond, Moxy, New City Jam Band, Rose, Studebaker Hawke** and **Wail** . . . Massive walk-out at Concept 376 resulted in the majority of the booking staff leaving and setting up their own booking firm, The Agency. Involved in the new operation are **David Bluestein, Tim Cottini, Lawrence Schurman, Ed Smeall** and **Linda Mouldey**. For more information and roster they can be reached at 913 Bathurst St., Toronto, Ontario M5R 3G4; phone: (416) 534-8811 . . . New K-Tel "Best Of" lp is titled "**Terry Jacks & The Poppy Family**," and features 20 selections.

Jim MacDonald to leave Capitol Records shortly to open up his own firm . . . Two upcoming WEA Canadian releases are **Dianne Brooks**, produced by **Brian Ahearn**, and **William Smith** . . . New **Patricia Dahlquist** single is "Waiting For The Rain." Dahlquist is currently involved in a court battle with **Coleen Riley** over management ties . . . New single for **Bachman-Turner Overdrive** will likely be "Looking Out For Number One" . . . **Goose Creek Symphony** has moved to Vancouver from Phoenix . . . New **John Allen Cameron** lp for Columbia is titled "Weddings, Wakes & Other Things." It's a 2-lp set produced by **Robbie MacNeill**.

RCA has made a distribution agreement with Salsoul Records to distribute release of "More" by **Carol Williams** and the **Salsoul Orchestra** . . . **Sylvia Tyson** recording at Thunder Sound with husband **Ian** producing for her upcoming Capitol lp, "Cool Wind From The North" . . . **Linda Dawe** has been named promo rep at MCA for northern and eastern Ontario . . . **Anne Murray** is touring Canada May 3-28 with 15 dates involved. Billed on the western dates is **John Allan Cameron** . . . Also set to tour is Celebration's **Bruce Murray**, with a backup band, April 12-June 5.

Sol Rabinowitz *(Continued from page 4)*

operations. All activities of the Greek company will be coordinated through Peter de Rougemont, vice president, European operations, in Paris.

Background

Rabinowitz has been with CBS Records International for 10 years, during which he has guided the growth and development of the company's music publishing operations throughout the world. He has been responsible for formulating policy for CRI's publish-

ing subsidiaries and supervising their inter-company activities. Prior to that he served as a producer for Columbia Records, national promotion manager for Epic Records and director of merchandising for Epic.

Pre-Columbia Years

Before joining Columbia Records in 1961, Rabinowitz was for 10 years the president of Baton Records, Inc. Though relocating to Athens, Rabinowitz retains his status as a CRI vice president.

ENGLAND

By RON McCREIGHT

■ LONDON—With several of EMI's re-released **Beatles** singles charting (most notably "Yesterday") rumors re-emerge that the four will re-unite for concerts while **Paul McCartney's Wings** return with a new album, "Wings At The Speed Of Sound," exclusively previewed two weeks prior to release on BBC Radio One's **Alan Freeman** show. Meanwhile, **The Rolling Stones** have set their long-awaited British tour for May to coincide with their next Atlantic album, "Black & Blue," 'unofficially' trailed on the same station's **John Peel** program.

Diana Ross is currently charming her way through an extensive European tour which takes her from London, Glasgow and Manchester to Holland, Belgium, France, Germany and Italy, back to London where three dates at the New Victoria complete the tour on April 18, 19 and 20. Her recent London opening at the same venue naturally played to capacity and although her solo classics, such as "Touch Me In The Morning," and new single, "Mahogany," scored heavily, it was the **Supremes'** oldies that caused most excitement in an immaculate two hour show which was delayed due to a bomb scare.

Deep Purple has completed a series of British dates which included two shows at the Empire Pool Wembley. The concerts immediately followed their American tour, which saw the debut of ace American guitarist **Tommy Bolin**, who by their second show at Wembley finally

(Continued on page 57)

GERMANY

By PAUL SIEGEL



■ BERLIN—Oldtimers should rejoice because a swing revival is going on in both England and Germany. Big band greats **Benny Goodman, Glenn Miller, Ted Heath, Tommy Dorsey** and **Woody Herman** are enjoying new popularity. **Sammy Kaye's** new album is selling well. In West Berlin, **Big Band Brasini** is getting a lot of airplay. The young people of Berlin have discovered the stars of the big band era and are visiting the discotheques in the fashions of the '40s and '50s. The record companies in Germany are pressing the records of the big bands again to accommodate the new popularity.

Peggy March's new single on the EMI-Electrola label is "Du, Mach Michnicht An" (You Don't Put Me On). Publisher **Rudy Petry** of Edition Accord in Cologne is beaming . . . A hit single on Polydor is **Karel Gott's** "Wie Der Teufel Es Will" written by **Ralph Siegel** and **Fred Weyrich** and published by Edition Meridian . . . German record companies are anxious to gain the rights to Pye's "Disco Boogie Woman, Part 1 & Part 2" recorded by **Roza & Wine**.

Maggie Mae has a new album on M Records called "I'm On Fire." It includes the old hit "Itsy Bitsy Teenie Weenie Yellow Dot Bikini." Classically speaking, congratulations to **Garry Kieves** and **Chris Moisa** of K-Tel records for their double album, "Classics 100," with world famous orchestras.

John Hendrik of RIAS Radio is celebrating the 18th anniversary of his "Club 18" show from Berlin. To spice up the anniversary show at the Berlin Pralat Schneberg Dance Hall there will be dancing and the vocals of England's **Beryl Bryden**. Music will be supplied by 12 bands including **Roy Pellet's** . . . **Herbert von Karajan**, who is recovering from an accident, will conduct the Easter Music Festival in Salzburg, Austria . . . EMI-Electrola recording duo **Adam & Eve** sent this columnist 100 potato pancakes as an advance for his English lyrics to their recording of "In A Small Discotheque" . . . **Hans Georg Baum** will be starting his own distribution set-up for RCA Records in Germany, instead of going through Teldec. Baum will also release the British firm, Spark Records, for RCA . . . Sorry to learn of the passing of **Josy Wendland**, wife of recording artist **Gerhard Wendland** . . . **Andres Segovia** is releasing a new album on Intercord called "Serenade." Electrola's **Salvatore Adamo** recently opened his show in Hamburg to good critical acclaim. Adamo, who was born in Sicily, lives in France and now is a citizen of Belgium, is an international star.

BTO Tops Junos



After walking off with three Juno Awards, the Canadian Grammy, members of Bachman-Turner Overdrive, their manager, and representatives of the group's U.S. and Canadian labels joined together for a toast in the suite of Polydor, Ltd., of Canada. Pictured from left are: senior vice president/marketing for Phonogram, Inc./Mercury Records Jules Abramson; Robbie Bachman of BTO; Bruce Allen, the group's manager; Tim Harold, president/Polydor, Ltd., the Mercury Records distributor in Canada; Blair Thornton and Randy Bachman of BTO; and Charles Fach, executive vice president/general manager of Phonogram, Inc./Mercury. BTO took the honors for Best Selling Album ("Four Wheel Drive"), Best Selling Single ("You Ain't Seen Nothing Yet") and Group of the Year.

England (Continued from page 56)

convinced **Richie Blackmore** fans that he was there to stay with Purple.

Alex Harvey announced his spring tour at a reception hosted by Phonogram at Quaglino's Restaurant. Also unleashed upon the gathering of key industry personalities was the S.A.H.B.'s next and last album for the Vertigo label—"The Penthouse Tapes"—before they switch to their management's label, Mountain. Harvey will play 28 shows commencing April 30th, covering even the most remote parts of the country. The **Ozark Mountain Daredevils** follow their appearance at London's Hammersmith Odeon on May 5th. The band, which is promoting its new A&M single, "You Made It Right," will also appear on BBC-TV's "Old Grey Whistle Test" during the visit.

CBS has signed **Mike D'Abo**, former A&M soloist and lead vocalist with **Manfred Mann** together with ex-**Dave Clark Five** front man Mike Smith, who are currently completing their first joint album. Magnet launches its new signing **The Jaln Band** with a single, "Streetdancer," written by **The Fatback Band**, and other independent label **Satril** announces the conclusion of several overseas representation deals. **Satril** has appointed **Chris Williams** as European market manager to liaise with their newly-appointed licensees in France & Belgium (Vogue), Germany (Jupiter), Italy (Ariston), Holland (Negram) and Scandinavia (Toniton).

Richard & Robert Sherman are in town for the premiere of their latest musical, "The Slipper & The Rose" (The Story Of Cinderella), which is this year's Royal Film presentation. The movie, distributed by C.I.C. and starring **Richard Chamberlain** and **Gemma Craven**, goes on general release on March 31st, and EMI is issuing the soundtrack to coincide.

Dick Wooley

(Continued from page 4)

Commenting on Wooley's decision, **Phil Walden**, president of Capricorn Records, said, "We are very sad to lose a man of Dick Wooley's talents, but we wish him luck and look forward to his continued success in the recording industry."

Wooley joined Capricorn Records in April, 1972, and was named vice president of promotion in 1974.

Phil Walden will announce the appointment of a new head of promotion for the Capricorn label at a future date.

Wings Tour

(Continued from page 4)

European segments of the **Wings** world tour will perform on the U.S. tour. The band will be performing material from all prior **Paul McCartney** and **Wings** albums, as well as songs which have been associated with **Paul McCartney** throughout his career. Also included will be selections from **Wings** latest release, "At the Speed of Sound."

The "Wings Over America" concert tour is being presented by **MPL Communications Inc.** in association with **Caribou Management** and **Concerts West**.

ENGLAND'S TOP 25

Singles

- 1 SAVE YOUR KISSES FOR ME BROTHERHOOD OF MAN/Pye
- 2 LOVE REALLY HURTS WITHOUT YOU BILLY OCEAN/GTO
- 3 I LOVE TO LOVE TINA CHARLES/CBS
- 4 YOU SEE THE TROUBLE WITH ME BARRY WHITE/20th Century
- 5 PEOPLE LIKE YOU GLITTER BAND/Bell
- 6 YOU DON'T HAVE TO SAY YOU LOVE ME GUYS 'N DOLLS/Magnet
- 7 I WANNA STAY WITH YOU GALLAGHER AND LYLE/A&M
- 8 CONVOY C.W. McCALL/MGM
- 9 FALLING APART AT THE SEAMS MARMALADE/Target
- 10 YESTERDAY BEATLES/Apple
- 11 CONCRETE AND CLAY RANDY EDELMAN/20th Century
- 12 TAKE IT TO THE LIMIT EAGLES/Asylum
- 13 MUSIC JOHN MILES/Decca
- 14 DO THE SPANISH HUSTLE FATBACK BAND/Polydor
- 15 MISS YOU NIGHTS CLIFF RICHARD/EMI
- 16 LET'S DO THE LATIN HUSTLE M&O BAND/Creole
- 17 DECEMBER '63 FOUR SEASONS/Warner Bros.
- 18 I'M MANDY FLY ME 10cc/Mercury
- 19 HELLO HAPPINESS DRIFTERS/Bell
- 20 LET'S DO THE LATIN HUSTLE EDDIE DRENNAN & THE BBS UNLIMITED/
Pye
- 21 PINBALL WIZARD ELTON JOHN/DJM
- 22 HEY MR. MUSIC MAN PETERS AND LEE/Philips
- 23 SHIPS IN THE NIGHT BE-BOP DELUXE/Harvest
- 24 CITY LIGHTS DAVID ESSEX/CBS
- 25 RODRIGO'S GUITAR CONCERTO MANUEL AND THE MOTM/EMI

Albums

- 1 BLUE FOR YOU STATUS QUO/Vertigo
- 2 THEIR GREATEST HITS EAGLES/Asylum
- 3 CARNIVAL MANUEL AND THE MOTM/EMI
- 4 VERY BEST OF SLIM WHITMAN/UA
- 5 A TRICK OF THE TAIL GENESIS/Charisma
- 6 BEST OF ROY ORBISON/Arcade
- 7 BEST OF HELEN REDDY/Capitol
- 8 MUSIC EXPRESS VARIOUS ARTISTS/K-Tel
- 9 RUN WITH THE PACK BAD COMPANY/Island
- 10 DESIRE BOB DYLAN/CBS
- 11 SCOTCH ON THE ROCKS BAND OF THE BLACK WATCH/Spark
- 12 BREAKAWAY GALLAGHER AND LYLE/A&M
- 13 A NIGHT AT THE OPERA QUEEN/EMI
- 14 40 GREATEST HITS PERRY COMO/K-Tel
- 15 HOW DARE YOU 10cc/Mercury
- 16 24 ORIGINAL HITS DRIFTERS/Atlantic
- 17 BEST OF GLADYS KNIGHT AND THE PIPS/Buddah
- 18 MOTOWN GOLD VARIOUS ARTISTS/Tamla Motown
- 19 RAISING HELL FATBACK BAND/Polydor
- 20 GLENN MILLER: A MEMORIAL 1944-1969/RCA
- 21 WE ALL HAD DOCTORS' PAPERS MAX BOYCE/EMI
- 22 LIVE AT TREORCHY MAX BOYCE/One Up
- 23 SHEER HEART ATTACK QUEEN/EMI
- 24 ELITE HOTEL EMMYLOU HARRIS/Reprise
- 25 QUEEN/EMI

Adult Market *(Continued from page 36)*

enjoys listening to contemporary music. She buys approximately 11 albums per year.

22 percent of adult buyers shopped in department stores for their records and tapes. The older the buyer, the more likely he or she is to shop in department stores for records. *A profile of the typical department store buyer: she is married, between 40 and 45 years old, with a family income over \$20,000 a year and living in the northeast region of the country. She enjoys listening to country or contemporary music and buys approximately nine albums and tapes a year (five below the national average of 14 for all buyers in the adult market).*

Mail order buying registered high with almost 12 percent of all adult buyers indicating that they bought records and tapes in this manner. The mail order buyer is distinguished by age and marital status: older persons tend to buy more through mail order, and four times as many married people buy through mail order as singles. *Profile of the typical mail order buyer: She is married, between the ages of 40 and 45 with a family income between \$10- and 20,000 per year. She probably lives in the northeast and buys approximately 14 albums per year and prefers MOR music.*

What kind of music do adults listen to? Approximately 23 percent of the respondents preferred country music, particularly female respondents (26 percent to 17 percent in the male category). Other characteristics of the country music lovers: married respondents favor country three times more than do single buyers; the lower the education level, the more interest respondents expressed in country music; bought most often in department stores. The country music listener buys an average of 13 albums per year.

Ten percent of the respondents expressed a preference for classical music. Twenty three percent of the college graduates contacted enjoyed classical music more than any other type. *Profile of the typical classical buyer: he is between 30 and 39 years old, college educated with a family income over \$20,000 per year and probably buys records and tapes in a record store. Purchases approximately 12 albums a year, but only one and a half tapes.*

16 percent of the respondents preferred MOR music. 21 percent of female buyers enjoy MOR music over any other type. The older the buyer, the more interest he or she has in MOR. *Profile of the typical MOR buyer: She is a married female between the ages of 40 and 45 with a family income of \$15,000 or more a year, and she buys approximately six albums and nine tapes per year.*

Most respondents preferred pop/contemporary (the category includes hard rock)—33 percent chose this as their favorite type of music. Almost two times as many men enjoy this category as women. Shopped most often at discount stores and least often through mail order. *Profile of the typical pop/contemporary buyer: he is a college educated, single adult, living in the west, is between 25 and 29 years old and generally does his record and tape buying in discount stores. He buys an average of 11 albums a year, which is three under the national average for all buyers between 25 and 45 years old.*

Do these respondents shop for price? 53 percent said yes. The more they purchased, the more they compared prices. But the higher their education and family income, the less their concern about price.

Do the buyers know ahead of time what they want to purchase when they go to a record store? 80 percent said yes, with women being more knowledgeable than men upon entering the store.

Do they purchase impulsively? 41 percent said yes. Single men bought more impulsively than married women. The older the buyer, the less he or she is inclined to buy on impulse.

Buying more or less records and tapes than they did five years ago? "This is an indication of what will happen to the expanding adult market in the future," said Cohen. 48.6 percent of all buyers indicated that they are buying more than they did five years ago. Why? 30 percent did so because they have new equipment, 22 percent did so because they had more money to spend, 15 percent are buying more because they're buying for their children. Of those buying less, 23 percent did so because they have less money available, 16 percent thought records and tapes too expensive, 12 percent felt they had all the records and tapes they needed, and 7 percent are buying less because they're satisfied with radio airplay.

How do they find out about the records and tapes they buy? 18½ percent find out about records and tapes from television exposure, and the older the buyer, the greater the impact television has.

Radio is far and away the most important medium for exposing records and tapes. 62 percent of all buyers find out about records and tapes from radio.

"Radio should also be considered our competition," said Cohen. "62 percent were influenced by radio, but over 7 percent are buying less because they're satisfied by radio airplay."

NARM Pres. Awards

■ HOLLYWOOD, FLA. — The NARM Presidential Awards were presented at the NARM Awards Banquet by 1975 president Jay Jacobs. The awards were presented to Cy Leslie of Pickwick Intl., to Paul Anka for creative achievement over a long period of time and a special achievement award was presented to Neil Sedaka.

Feinberg Speech

(Continued from page 20)

cause young people aren't wearing those sweaters.

Instant Gratification

"The need for instant gratification — I want it now! — was the primal scream that you heard in your rock records ten years ago. That was really a primal scream. Fun and color in your life and music — which is where you've benefitted significantly. It's no accident that this industry is close to that figure of \$3 billion. You're goosing butterflies. Convenience, fun, color, instant gratification, erosion of the work ethic is translated into economic products. Companies such as the music industry understood this change in lifestyle and benefitted significantly."

Keep Options Open

Be ready for inspiration, Feinberg urged. Be ready to move, whether it be for people or for products. The industry should keep its options open as it "plays into 1977."

In management, he noted, "the selection of people is critical. Different people do different things and have different values. You need a dreamer (JFK, RFK), a reamer ((LBJ), a schemer (also LBJ) and a healer (Ike) to really make a business function."

Selection Important

"No one person can be all of these things," said Feinberg. "You need many combinations of dreamers, reamers, schemers and healers. Selection is what you need at a certain time in history."

"It appears that television is becoming an important medium for exposing our product in the growing adult market, particularly the older, female market."

The non-buyer: 69 percent of all non-buyers were females. Teenage girls were once the industry's strongest market, but as they grow older, the industry loses them. Why do they stop buying? 12 percent stop because they don't have money available to spend on records and tapes; 10 percent say records and tapes are too expensive, and equipment was the major factor with over 12 percent who claimed they no longer owned any.

"But the most important reason why people stopped buying," said Cohen, "is because they are now satisfied by radio airplay. This is a critical point, because once we have lost this younger segment of the growing adult market, we have lost them forever. *The buyer of today must not become the non-buyer of tomorrow.*

"What can we do to prevent this from happening? We must plan now for the future. The adult market will expand by over 70 million by 1986. 60 percent of this market does not buy records and tapes. By planning ahead we can reduce this casualty rate."

Live LPs

(Continued from page 3)

and "Kiss Alive" sets. While neither Frampton nor Kiss have yet amassed a collection of "greatest hits," both acts have scored their greatest triumphs to date with their respective two record sets of their most familiar stage material. In addition, both groups have enjoyed their first successes on The Singles Chart with songs culled from these live sets. Kiss' "Rock and Roll All Night" zoomed to the #9 position on the RW singles chart, and Frampton's "Show Me The Way" is bulleted this week at #22. Interestingly, both songs failed to enter the chart at all when they were previously released in their studio versions.

Dee Anthony, who scored some of his biggest successes with live albums by groups he has managed or represented, such as Emerson, Lake and Palmer, Humble Pie, Joe Cocker and most recently Frampton, maintains that the key is in the artist's live performance. "Most of my artists made it on live performance and then their first big album was a live album," he told RW. "I go for performance. In performance you have to take your audience through a whole scene. You have to lead them, entertain them, communicate. For instance, there are certain things you can do with your hands, with your voice."

Other live lps to be found on RW's charts this week include "Robin Trower Live!" (Chrysalis), "Earth, Wind & Fire's "Gratitude" (Col—with three out of four live sides), Jesse Colin Young's "On the Road" (WB), Joan Baez's "From Every Stage" (A&M), Johnny Winter's "Alive" (Blue Sky), "Spinners Live" (Atlantic), "Poco Live" (Epic) and Miles Davis' "Agharta" (Col), recorded in Japan. Among up-coming live albums are Joe Walsh's "You Can't Argue With A Sick Mind" (ABC), "Renaissance" (Sire) recorded at Carnegie Hall and J. Geils Band's "Live—Blow Your Face Out" (Atlantic).

COUNTRY SINGLES PUBLISHERS LIST

COUNTRY RADIO

By CHARLIE DOUGLAS

It was, without doubt, the most successful and most informative of all the Country Radio Seminars. The seventh annual has just been completed and standing in the halls and asking questions of new, as well as prior, attendees gave one the impression that the Seminar has replaced the convention insofar as those who come for more than a good time are concerned. The compliments that are in order are so many as to prevent singling out all those who are deserving, but a few special people are: **Bob Mitchell** of KCKC (San Bernardino), chairman of the agenda committee, and all those who gave of their time, energy and expense money to serve on that most important committee: **Mac Allen-KIKK; Mike Burger-WHOO; Jack Cresse-KVOO; Shelly Davis-KBUL; Dave Donohue-KHAK; Jim Duncan-R&R; Cliff Haynes-KNEW; Bob Hooper-WESC; Mike King-WPDX; Ric Libby-KENR; Don Nelson-WIRE; Jim Phillips-KHEY; Lee Phillips-WNYN; Bob Pittman-WMAQ; Terry Wood-WONE; Bob Young-WMC.** To **Frank Mull** of Mull-T-Hits, chairman of Country Radio Seminar 1976, and **Tom McEntee** of GRT, president of Country Radio Seminar, Inc., and the entire industry committee who gave more time than they could really afford, should go a broadcast industry "Thanks" for doing more to bring about a pressure-free exchange situation than has ever before existed.

The most refreshing piece of printed material available at the entire gathering was the re-print of **John Brown's** 1975 memo to the committee. Eloquent in its simplicity and perhaps the most direct memo ever written it did and will continue to set the tone for Seminars to come. One portion of a paragraph tells the whole story: "We have a super thing going in this [Seminar], and we mean to see it continue for the good of everyone and not to be sacrificed by an individual finger poppin', jive ass, or dirty boffin' industry or radio type." For those of you who could not, or chose not to attend, please be advised that the memo was read, noted and adhered to in 99 and 94/100 percent of the time. I think the only guy who broke the rule was me. I was caught laughing too loudly in the halls at a **Ric Libby** famous dirty joke. Seriously, the tone was one of cheerful learning and sharing of whatever knowledge was asked for.

The keynote address by **C.W. McCall** (Bill Fries) was an absolutely captivating display of immense talent and brought the entire assembly to its feet in appreciation. It was a "Convoy" type live presentation starting with the TV commercials that began his whole new career and ended with the positive feeling that country radio as a number 1 part of the broadcast spectrum is a reality. While critical comments were so few as to be negligible, the single panel which seemed to engender the most desire for longer time of exploration and discussion was on Friday: "Selecting Music for Airplay—1) by research, 2) by ear. It seems to have been the hit of the Seminar.

The closing address by **Bill Anderson** wasn't whispered this time . . . Bill is now an artist/broadcaster/writer/publisher, having made application to the FCC for the purchase of KIXX (Provo, Utah). The basis of the close was "find something you like to do so well that you'll do it for free, then get so good at it that somebody will pay you to do it . . . and you've got it made." Think about it.

The Seminar has come of age in that for the first time there was displayed a flash or two of temper—and those involved in the two exchanges took no personal offense. The desire to couch all phrases in highly diplomatic terms is slowly disappearing and those who have attended in the past are beginning to feel comfortable enough to take off the gloves and figuratively holler "bullshit" when they totally disagree. It would appear that we are reaching a point where participants can freely say what they feel and it's not taken as a personal affront—when that happens we're home free.

Mel Foree was honored by Acuff-Rose for 30 years service to the company. A surprise party was given in his honor and a dozen or more industry people who have known him over the years made little talks about their feelings about and for him. Mel and his wife "Junior" will be off on a company paid two week trip to Europe soon; and then he'll be back on the road making those now famous low-key promo trips. I've been honored to call him "friend" for nearly 25 years. He's the best.

Bill Coffey, formerly of WMAQ, is looking (312-593-8572); **Jack Reno**, last with WUBE and KOOO will be available 4/1/76 (606-371-5469); **Mike Allen** former OM of WTID/WQRK (Norfolk) (nine years) is ready to move (804-340-1270); KXLR (Little Rock) needs a Ms. type for their all-night show—no ticket necessary; send tapes and resumes to **Larry Dean** . . . **Bobby Denton** will be overseeing the programming on WKDA-AM/FM (Nashville) when it passes sale approval of the FCC.

AFTER ALL THE GOOD IS GONE (Owen Bradley (Twitty Bird, BMI) . . .	65	PALOMA BLANCA Hans Bouwens (Warner Bros., ASCAP) . . .	26
A MANSION ON THE HILL Bob Johnston (Milene, ASCAP) . . .	44	PINS AND NEEDLES (IN MY HEART) Darrel McCall & Buddy Emmons (Milene, ASCAP) . . .	67
ALL THE KING'S HORSES Glenn Sutton (Starship, ASCAP) . . .	30	PLAY THE SADDEST SONG ON THE JUKEBOX Norro Wilson (Algee/ Al Gallico, BMI) . . .	34
ANGELS ROSES AND RAIN Roy Dea & Dickey Lee (Combine, BMI/Music City, ASCAP) . . .	9	REMEMBER ME Willie Nelson (4-Star, BMI) . . .	33
ASK ANY OLD CHEATER WHO KNOWS Billy Sherrill (Jack & Bill, ASCAP) . . .	79	ROCKIN' IN ROSALEE'S BOAT Glenn Keener (Hall-Clement, BMI) . . .	63
AS LONG AS THERE'S A SUNDAY Jim Malloy (Tree, BMI) . . .	45	SEARCHIN' FOR A RAINBOW Unknown (No Exit, BMI) . . .	98
ASHES OF LOVE Billy Sherrill (Acuff-Rose) . . .	78	SENTIMENTAL JOURNEY E. J. Key & J. Key (Morley, ASCAP) . . .	48
ASPHALT COWBOY Ricci Mareno (Shelby Singleton & Western Hills, BMI) . . .	90	SHAKE 'EM UP AND LET 'EM ROLL Bud Logan & Mary Reeves (Trio, BMI) . . .	88
BIRMINGHAM Walter Haynes (Forest Hills, BMI) . . .	91	SHEIK OF CHICAGO Norro Wilson (Al Galico, BMI) . . .	61
BROKEN LADY Fred Foster (First Generation, BMI) . . .	4	SOMEONE'S WITH YOUR WIFE TONIGHT, MISTER Eddie Kilroy (Chappell, ASCAP) . . .	39
COLORADO CALL Shad O'Shea (Counterpart, BMI) . . .	83	STANDING GROOM ONLY Tom Collins (Sunbury, ASCAP) . . .	37
COME ON OVER John Farrar (Casserole/Flamm, BMI) . . .	32	STRANGER Billy Sherrill (Resaca, BMI) . . .	84
DOG TIRED OF CATTIN' AROUND Larry Rogers (Lloyd of Nashville/ Partner, BMI) . . .	69	SUN COMIN' UP David Barnes (Stuckey, BMI) . . .	22
DON'T PULL YOUR LOVE/THEN YOU CAN TELL ME GOODBYE Dennis Lambert & Brian Potter (ABC Dunhill/Acuff-Rose, BMI) . . .	93	SWEET DREAMS Billy Sherrill (Acuff-Rose, BMI) . . .	97
DON'T THE GIRLS ALL GET PRETTIER AT CLOSING TIME Eddie Kilroy (Singletree, BMI) . . .	12	TELL IT LIKE IT IS Johnny Morris (Conrad/Orlap, BMI) . . .	94
DRINKIN' MY BABY (OFF MY MIND) David Malloy (Unichappell, BMI) . . .	5	TEXAS Paul Hornsby (Kama Sutra/ Rada Dara, BMI) . . .	42
FASTER HORSES Jerry Kennedy (Hallnote, BMI) . . .	6	THAT'S ALL SHE WROTE Jim Fogelson (Fullness, BMI) . . .	74
FIND YOURSELF ANOTHER PUPPET Owen Bradley (Goldfine, ASCAP) . . .	47	THAT'S WHAT MADE ME LOVE YOU Owen Bradley (Stallion, BMI) . . .	52
FOREVER LOVERS Rick Hall (Tree, BMI) . . .	76	THE BATTLE Billy Sherrill (Al Gallico & Algee, BMI) . . .	23
FOR THE HEART/HURT Unlisted (Combine, BMI/Miller, ASCAP) . . .	87	THE CALL Tom Catalano (Beechwood, BMI) . . .	24
GOOD HEARTED WOMAN Ray Pennington & Waylon Jennings (Garon, Willie Nelson, BMI) . . .	36	THE DEVIL IN YOUR KISSES (AND THE ANGEL IN YOUR EYES) Jim Prater (Ahab, BMI) . . .	46
HERE COME THE FLOWERS Chips Moman (Baby Chick, BMI) . . .	86	THE DOOR I USED TO CLOSE Clarence Selman (Acuff-Rose & Altam, BMI) . . .	27
HEY LUCKY LADY Porter Wagoner (Owepar, BMI) . . .	25	THE FEMININE TOUCH Billy Sherrill (Window, BMI) . . .	49
HIGH AND WILD Nelson Larkin & Dick Heard (Blue Moon, ASCAP) . . .	92	THE GOODNIGHT SPECIAL Owen Bradley (Forest Hills, BMI) . . .	16
I AIN'T GOT NOBODY Larry Butler (Unart/Brougham Hall, BMI) . . .	62	THE LAST LETTER R. Griffin (M. M. Cole, BMI) . . .	70
I COULDN'T BE ME WITHOUT YOU Jerry Kennedy (Return/ATV, BMI) . . .	17	THE LITTLEST COWBOY RIDES AGAIN Larry Butler (Contention, SESAC) . . .	68
IF I HAD TO DO IT ALL OVER AGAIN Jim Fogelson (House of Gold, BMI) . . .	1	THE PRISONER'S SONG/BACK IN THE SADDLE AGAIN George Richey (Shapiro Bernstein & Co., ASCAP) . . .	10
IF I LET HER COME IN Ray Griff (Blue Echo, ASCAP) . . .	8	THERE WON'T BE NO COUNTRY MUSIC (THERE WON'T BE NO ROCK 'N ROLL) Don Sears & Chip Davis (American Gramophone, SESAC) . . .	60
I JUST GOT A FEELING Norro Wilson (Al Gallico/Algee, BMI) . . .	50	THE ROOTS OF MY RAISING Ken Nelson (Blue Book, BMI) . . .	18
I LOVE YOU BECAUSE Jerry Bradley (Acuff-Rose, BMI) . . .	75	THE WINNER Bobby Bare (Evil Eye, BMI) . . .	54
I'LL GET OVER YOU Allen Reynolds (Pulleybone, ASCAP) . . .	77	THUNDERSTORMS Walter Hynes (Tree, BMI) . . .	21
I'M A TRUCKER Ray Dea (Jack & Bill, ASCAP) . . .	56	'TIL I CAN MAKE IT ON MY OWN Billy Sherrill (Algee/Alham, BMI) . . .	7
I'M IN LOVE WITH MY PET ROCK Hal Freeman (Barrett Hill, ASCAP) . . .	95	'TIL I KISSED YOU Ray Baker (Acuff-Rose, BMI) . . .	15
I'M SO LONESOME (I COULD CRY) Jerry Kennedy (Fred Rose, BMI) . . .	11	TILL THE RIVERS ALL RUN DRY Don Williams (Horse Creek, BMI) . . .	3
I'VE GOT LEAVING ON MY MIND Shelby S. Singleton (Cedarwood, BMI) . . .	71	TOGETHER AGAIN Brian Ahern (Central, BMI) . . .	14
JUST WANT TO TASTE YOUR WINE Chip Young (Youngun, BMI) . . .	64	TONIGHT I FACE THE MAN (WHO MADE IT HAPPEN) Snuffy Miller (Music City Music Combine, ASCAP) . . .	40
LET ME BE YOUR FRIEND Mack White & Don Powell (Acuff-Rose, BMI) . . .	58	TO SHOW YOU THAT I LOVE YOU Jim Fogelson (Tree, BMI) . . .	66
LET THE BIG WHEELS ROLL Jack D. Johnson (Almo, ASCAP/Highball, BMI) . . .	100	WALK SOFTLY Ron Chancey (Warner- Tamerlane & Van McCoy, BMI) . . .	72
LET YOUR LOVE FLOW Phil Gernhard & Tony Scott (Loaves & Fishes, BMI) . . .	55	WHAT A NIGHT Norro Wilson (Algee/ Al Gallico, BMI) . . .	53
LIVING PROOF Dick Glasser (Bocephus, BMI) . . .	89	WHAT GOES ON WHEN THE SUN GOES DOWN Tom Collins & Jack D. Johnson (Chess, ASCAP) . . .	38
LONE STAR BEER AND BOB WILLS MUSIC Glen Sutton (Rodeo Cowboy & Otter Creek, BMI) . . .	29	WHAT I'VE GOT IN MIND Larry Butler (House of Gold, BMI) . . .	28
LONELY TEARDROPS Johnny Morris (Merrimac, BMI) . . .	82	WITHOUT YOUR LOVE (MR. JORDAN) Paul Vance (Music of the Time, ASCAP) . . .	20
LOOKING FOR SPACE Milton Okun (Cherry Lane, ASCAP) . . .	51	YESTERDAY JUST PASSED MY WAY AGAIN Wesley Rose (Acuff-Rose, BMI) . . .	99
LOVE YOU'RE THE TEACHER Pete Drake (Beechwood/Window, BMI) . . .	81	YOU ARE THE SONG George Richey (Proud Bird/Ben Peters, BMI) . . .	35
MENTAL REVENGE Jim Vienneau (Cedarwood, BMI) . . .	43	YOU COULD KNOW AS MUCH ABOUT A STRANGER Russ Reeder & Bob Webster (Hotel, ASCAP) . . .	13
MOTEL AND MEMORIES Bill Browder & Jack Gilmer (Offjack, BMI) . . .	41	YOU'LL LOSE A GOOD THING Huey P. Meaux (Crazy Cajun, BMI) . . .	2
MR. DOODLES Stan Silver (Prima Donna, BMI) . . .	85	YOU'RE NOT CHARLIE BROWN (I'M NOT RAGGEDY ANN) (Prima Donna, BMI) . . .	57
MY EYES CAN ONLY SEE AS FAR AS YOU Jerry Bradley (Ensign, BMI) . . .	31	YOUR WANTING ME IS GONE Bob Ferguson (Tree, BMI) . . .	80
NOTHING TAKES THE PLACE OF YOU Tommy Allsup (Su-Ma, BMI) . . .	97	YOU'VE GOT TO STOP HURTING ME DARLING Wesley Rose (Acuff-Rose, BMI) . . .	73
OH SWEET TEMPTATION Roy Dea (Rose Bridge, BMI) . . .	19		
ONLY SIXTEEN Ron Haffkine (Kags, BMI) . . .	59		

Arnold To Keynote ESCMI Meeting

■ MONTICELLO, N.Y. — WHN radio personality Lee Arnold will present the keynote address at this year's Eastern States Country Music convention, to be held April 8-11 at Kutshers Country Club here.

Arnold is a former member of the board of directors of the Country Music Association, was last year's recipient of the ESCMI DJ Award; has written liner notes for many albums, and is heard on inflight stereo country music channels of major airlines, foreign and domestic.

Country Personalities Named ASF Judges

■ LOS ANGELES—The American Song Festival has announced the names of country music personalities who have already accepted the ASF's invitations to be "Final Judges." Those who have accepted to date are: Al Gallico, Tom T. Hall, Ronny Milsap, Charlie Rich, Hank Williams, Jr., Johnny Rodriguez and Fred Foster.

Paragon Signs Weir



Alex Hodges, president of Paragon Agency, has announced the signing of 20th Century recording artist Rusty Weir. Weir, from Austin, Texas, and his manager, Larry Watkins of Moon-Hill Management, Inc., were in Paragon's Macon office for the signing. Pictured from left: Jerry Womack; Jeff Siroty, Terry Rhodes, VP, Paragon; Larry Watkins, Moon-Hill Management; Alex Hodges, president, Paragon; and Rusty Weir (seated).

Belmont College Hosts Copyright Seminar

■ NASHVILLE — A copyright seminar, hosted by Belmont College in Nashville, will be held April 6 at the Center for Business Administration on the Belmont campus.

The panel for the seminar includes John Baumgarten, legal counsel, U.S. Copyright Office, Washington; Edward Chapin, Albert Ciancimino and Bernard Korman, counsels for BMI, SESAC and ASCAP, respectively—all of New York; Robert Mulloy, director of Belmont's music business department; Ron Peterson, president of the Nashville Songwriters Association; Richard Frank, Michael Milom and W. Robert Thompson, Nashville attorneys.

Topics for the afternoon sessions include the history of copyright law and attempts at revision, as well as how the bill currently pending in Congress to revise the Copyright Law would affect songwriters, juke box operators and cable television.

Topics for the evening session include copyright law and the music publishing industry, specifically mechanical royalties, copyright renewal, performing and synchronization rights.

NASHVILLE REPORT

By RED O'DONNELL



■ A few questions and a few answers, or how to write an easy, and hopefully interesting, column.

Q. What about the scuttlebutt that Tammy Wynette is buying a home in Florida, reportedly near Lakeland?

A. Tammy's business advisors and close friends say she has mentioned something about buying a house there—but positively will continue to live in her half-million dollar mansion in Nashville.

Q. What does the guru of the Nashville Sound, think about Frank Sinatra performing in a concert at the Grand Ole Opry House Monday, May 11?

A. Chet's very own words: "I think it is great. Anytime a biggie comes to the citadel of country music it helps the city. If Frank were to schedule a recording session here I would gladly pick on the session. I would ask Jerry Reed to pick, too."

Q. Is it true that Jessi Colter sings on Elton John's soon-to-be-released recording?

A. Jessi certainly does.

Q. Have you read Loretta Lynn's book?

A. Yes and I enjoyed it, especially what is written on page 158.

Q. I heard that Don Everly is back in Nashville. True or false?

A. Don is now a local resident. He is alive, well and recently cut a single on the Hickory label titled, "Yesterday Just Passed My Way Again." Produced by Wes Rose.

Q. This is the Bicentennial year, were any country music entertainers born on the Fourth of July?

A. Uh huh; Marion Worth and Ray Pillow—and they'll be celebrating their 200th birthday.

Q. Is Merle Haggard still making personal appearances?

A. You betcha. Merle and his gang of Okies will perform Saturday night, April 24 in Felt Forum of NYC's Madison Square Garden. Incidentally, how is a Forum felt?

Q. I thought I heard Ronnie Milsap talking on a ham radio the other night. Is he a ham radio person?

A. Yes, and his call letters are WB4KCG.

Q. Who in your opinion has the strangest name in Music City, U.S.A.?

A. Singer-writer-producer Billy Strange.

Q. Is there anybody of importance in the country music field birthing this week?

A. Yeah, man! The lineup includes Bobby Wright, Anita Carter, John D. Loudermilk, Jim Ed Brown, Hoyt Hawkins, Tommy Jackson, Arthur Smith, Warner Mack and Don Gibson.

Q. What do the initials "T. G." stand for in the name of T. G. Shepard?

A. "The German," and I kid you not, kiddies. T. G.'s real monicker is Bill Browder and he is no Billy-come-lately to the music scene. And he no doubt is a very good friend of Elvis Presley. Elvis gifted him with a bus.

(Continued on page 61)

COUNTRY PICKS OF THE WEEK

SINGLE JOHNNY CASH, "ONE PIECE AT A TIME" (W. Kemp; Tree, BMI). This could be another "Boy Named Sue" for John R.—at any rate, it's one of the finest novelty inclined records to come down the pike in quite a while. The story is of a factory worker who builds a car a piece at a time—and the problems he has doing it. Cute, and sure to pull requests. Columbia 3-10321.

SLEEPER WAYNE PARKER, "I CAN'T STAND COUNTRY MUSIC" (W. Parker; Senor, ASCAP). Wayne Parker has come up with a song that could easily be a classic—and will draw more notoriety than "Okie From Muscogee." This is a must for every country programmer—it'll grab attention from the opening line and hold it to the final bars. Super! Ariola America 7620.

ALBUM WAYNE PARKER, "OKLAHOMA TWILIGHT." There may be a new musical star on the horizon—and his name is Wayne Parker. Parker writes and sings some pretty strong songs—a distinctive vocal as well as some unique song ideas. Look for big things to happen in the future here. Best cuts are "I Can't Stand Country Music," "Good News/Bad News," "This Van's For Sale" and "By The Time You Read This Letter." Ariola America ST-50005.



COUNTRY HOT LINE

By MARIE RATLIFF



■ **FEARLESS FORECAST:** Two cuts on a super song, "She'll Throw Stones At You," have hit the marketplace simultaneously and either or both are hits! Jacky Ward has a great medium tempo rendition on Mercury, while Freddie Hart has a somewhat slower version on Capitol. Listen carefully to both before you decide!

Narvel Felts takes the Jackie Wilson hit of more than a decade ago and makes it a contemporary classic! "Lonely Teardrops" checks in as a big mover at WPL0, WHK, KENR, WIL, WSDS, WEET, WCMS, WWOK, WJQS, WIRE and KCKN.

The reports are see-sawing on the Elvis Presley disc, with the tally staying near even. "For The Heart" gets the nod at KCKN, WIL, KIKK and WMTS; "Hurt" has the edge at KCKC and WINN with both sides being aired at WMC, WAME and KENR.



Narvel Felts

Jeannie Seely getting action on "Since I Met You Boy" in the mid-south markets.

LP Leanings: T. G. Sheppard's cut "We Just Live Here" is getting play at WSLR; Tompall's "Broken Down Mama" predicted by WHK's Jim Brady to be a hit!



Barbara Fairchild

Bob Yarbrough's country treatment of "50 Ways To Leave Your Lover" is starting at KBOX, KCKN and WENO; James Talley's "Tryin' Like The Devil" is making moves in Nashville, Wichita and Amarillo; Don King's "Dancing

Across Her Memory" playing at WMNI and WMTS.

Barbara Fairchild looks good on the old Buck Owens classic, "Under Your Spell Again," at WIL, KFDI and WCMS.

Super Strong: Billy "Crash" Craddock, Donna Fargo (WB); Crystal Gayle, Conway Twitty.

O. B. McClinton is strong in the deep south; Dick Feller's "Some Days Are Like Diamonds" heavily requested at KFDI.

SURE SHOTS

Narvel Felts — "Lonely Teardrops"
Elvis Presley — "For The Heart"/"Hurt"
Glen Campbell — "Don't Pull Your Love"/
 "Then You Can Tell Me Goodbye"

LEFT FIELDERS

O. B. McClinton — "It's So Good Lovin' You"
Jeannie Seely — "Since I Met You Boy"

AREA ACTION

Bernie Faulkner — "Black Diamonds" (WINN)
Roy Orbison — "Belinda" (WCMS)
Dorsey Burnette — "Ain't No Heartbreak"
 (WJQS, KKYY)

HOTLINE CHECKLIST

KBOX, Dallas	KOYN, Billings	WIL, St. Louis
KBUL, Wichita	KRMD, Shreveport	WINN, Louisville
KCKC, San Bernardino	KSOP, Salt Lake City	WJQS, Jackson
KCKN, Kansas City	KTOW, Tulsa	WMC, Memphis
KDJW, Amarillo	KTTS, Springfield	WMNI, Columbus
KENR, Houston	WAME, Charlotte	WMTS, Murfreesboro
KFDI, Wichita	WBAP, Ft. Worth	WPL0, Atlanta
KGFX, Pierre	WCMS, Norfolk	WSDS, Ypsilanti
KIKK, Houston	WEET, Richmond	WSLR, Akron
KJJJ, Phoenix	WENO, Nashville	WSUN, St. Petersburg
KKYY, San Antonio	WHK, Cleveland	WUNI, Mobile
KLAK, Denver	WHOO, Orlando	WWOK, Miami

Progressive Country Radio Format To Be Syndicated by Century 21

■ DALLAS — Chuck Dunaway, general manager and program director of KAFM has announced that a new progressive country format was unveiled in Chicago at the 1976 NAB Convention, produced in conjunction with veteran programmer Dick Starr and Century 21 Productions & Programming, Inc.

Dunaway explained that the success of progressive country radio, as evidenced by the ratings and sales gains of KAFM, has led numerous stations to inquire as to the availability of such a service. The progressive country format features the cream of the current contemporary country music hits, plus a carefully pre-programmed gold record category, and an all-important image group which includes past and recent album cuts by artists who appeal to the progressive country listener.

Dick Starr, general manager of Century 21 Productions & Programming, has been working with Dunaway for several weeks in the implementation and adaptation of the progressive country format for automation. Starr announced that the progressive country format service package offered by Century 21 would include a monthly con-

sultancy service to stations by Dunaway, custom announcer tracks, special promos and production aids, plus a series of pre-tested, proven sales and programming promotions. The monthly service will be priced by market size and designed to operate on all existing automation systems.

Demo tapes on the Century 21 progressive country format are available by calling or writing Century 21 Productions & Programming, 8383 Stemmons (Suite 233), Dallas, Texas 75247; phone: (214) 628-3222.

Scorpion Buys Masters

■ NASHVILLE — Slim Williamson and Randy Moore have announced that their Scorpion label has purchased masters on Gary Parker and Terry Fell.

Parker's "We The Americans" was released this week with the Fell master, "Coffee Jim, The Trucker," scheduled for release the first week in April.

In addition, the label has announced the signing of Stan Gunn and Don Johnson to recording contracts.

Beginning in April, Scorpion will begin its own distribution through Scorpio Enterprises.

Nashville Report *(Continued from page 60)*

Q. Tell us more about Loretta Lynn's autobiography, "Coal Miner's Daughter."

A. Well, it's gonna be one of the next selections by Doubleday, Inc.'s book club. The paperback rights have been sold to Warner Brothers for a price tag in the six figures.

And it's all in Loretta's down-South Southern-accented dialect, suh. You might say it is a "Tell y'all" tome.

Q. Where does Buck Trent, who picks in the spotlight with Roy Clark, live?

A. Buck and family, after years in Nashville, have recently moved to Tulsa, where he can keep an eye on agent Jim Halsey—or vice versa.

Q. Haven't seen Johnny Paycheck and his Lovemakers band recently. Where, oh where are them?

A. Johnny & group leave next Thursday for a 17-day tour of England, Spain and Germany.

Q. Your column would be twice as interesting if you printed Dolly Parton's measurements.

A. I mislaid my tape measure. Roni Stoneman wants to know if you wants to know hers?

Q. What sort of horseman is "rancher" Mel Tillis?

A. Must not be much. Melvin recently accepted a dare to ride in a Phoenix rodeo parade—led by a four-year-old rider—and fell off the equine animal. (A true report).

Q. Is good ole Carl Perkins still around?

A. Sure. Carl recently picked on a session when Billy Swan was recording an album called "Lucky."

Q. When and where is the third annual "Tex Ritter Roundup and Reunion" scheduled?

A. Saturday, April 24 at the Holiday Inn (Northwest) in Carrollton, Tex., 14 miles northwest of Dallas. The late Tex's actor son, John Ritter, will be there along with Dorothy Ritter, effervescent wife of Tex. (Write Tex Jim Cooper, president of the Tex Ritter Fan Club, 2001 Williams Lane, Carrollton, Tex. 75006 for additional details).

Q. Do you have space for one more question?

A. No sir, but if you want more written such as this get in touch with my agent, Captain Midnight c/o Waylon Jennings and/or Willie Nelson.

Stamper's Problem Is One To Enjoy

■ NASHVILLE — Joe Stampley had a problem. In fact, it's still a bit of a problem but it's one he's resigned himself to enjoy.

For years Stampley has recorded solid country songs, consistently topping the charts with one and releasing another. Then, he recorded "Roll On Big Mama" which not only topped the charts but also established a strong identity for Joe. Now, the name Joe Stampley could be immediately linked to a song — but it was a truck driving song and Joe hadn't been known for singing "trucker" songs.

This was the dilemma — whether to release songs in the "trucker" vein and establish a strong identity there or continue to record and release solid country numbers. Stampley, along with his manager Al Gallico and producer Norro Wilson, elected to release good, solid country songs. Explains Stampley, "I love the trucker audience, but I don't want to limit myself. Too, I believe truckers like to hear good country songs — whether they're about trucks or not."

Stampley also believes in dividing the duties in a career—letting his manager make key decisions, his producer choose most of the songs he records and his booker handle the dates. Says Stampley, "I used to be in a group, the Uniques, and I did everything. I wrote, sang, booked and managed—and I found that I ran out of steam in a hurry. Now, I can just sing and not have to worry about anything except my show."

New Plateau

Joe Stampley was an established "star" before "Roll On Big Mama" came along, but that song seemed to put his career on another plateau. An ironic note here—Stampley didn't even like "Big Mama" when he first heard it! "My producer, Norro Wilson, played it for me and I hated it—just couldn't hear it—but since he was sold on it, I recorded it. And that's the reason I don't argue too much about him selecting my material!" said Stampley. Needless to say, he doesn't mind singing it now.

Don Cusic

Exit/In Audiences Taking Talley Seriously

CLUB REVIEW

■ NASHVILLE — James Talley (Capitol) is a professor in the institute of higher honky tonk, a priest in the church of sin and the voice of redneck consciousness. He's also an artist whose songs will definitely make their mark in the musical world.

Talley appeared recently at the Exit/In and showed himself to be a serious, sensitive entertainer whose music and dry sense of humor quickly won over the listening-room crowd.

Talley's music speaks in the voice of the working class, carrying the message and moral that he's gonna try like the devil right up to the limit, then watch as fate turns and twists life in odd ways.

There is no more beautiful song—or one that hits so deep in the city dweller's heart—than "Take Me To The Country." And there is no song more full of interwoven poetry and memories than "Red River Memory." Talley also has up tempo songs such as "You Can't Ever Tell," "Calico Gypsy" and "Are They Gonna

Make Us Outlaws Again" which lighten the load.

James Talley takes his music very seriously. His set is an interesting mixture of poetry with earthy lyrics, old fashioned country music with a new fashioned consciousness. After his sets at the Exit/In, people took James Talley seriously.

Don Cusic

Milsap to Lav.-Blake



The Lavender-Blake Agency has announced that they have signed RCA artist Ronnie Milsap to a booking agreement. Pictured with Milsap (seated) are, from left: Jack D. Johnson, Milsap's personal manager; Dick Blake and Shorty Lavender of the Agency.

Country Radio Seminar (Continued from page 24)

KGA; Gary Kines, PD, WSUN; Sid Wood, PD, KSMN; and Chris McGuire, MD, WKDA. "Get It Off Your Chest," "rap room" discussion sessions Friday evening, moderated by Dave Donahue, PD, KHAK, featured topics such as free shows versus paid concerts, and the pros and cons of lyrical content.

Chart Session

In closing the first evening's activities, special presentations by Record World VP John Sturdivant and RW research expert Marie Ratliff and Bob White and Allen Young of Billboard, Juanita Jones of Cashbox centered on "Chart Methodology Analysis," and "The Relationship of Airplay and Sales."

An opening address by Jim Gabbert, president of NRBA and president of San Francisco's K-

101, began Saturday's business meetings. The morning schedule hosted an in-depth discussion on "Ratings: A New Look At Audience Research." Moderated by Walt Turner, PD, WIL, Jack McCoy of D.P.S., Inc. presented a focus on ratings entitled "Chapter 1, Chapter 2." Bob Pittman, PD, WMAQ focused his ratings presentation on "Breaking Out Your ARB." The Saturday morning activities closed with a feature presentation by Jason Shrinsky of The Stambler & Shrinsky law firm on "The F.C.C. (So You Can Understand it)."

Final Meetings

The seminar's last formal meetings included a video presentation by Terry Wood, operations manager, WONE, on "Selling Yourself," followed by a

panel discussion on "You're In Charge — Take Charge!" The panel, moderated by Don H. Nelson, PD, WIRE, hosted Dean Osmondson, GM, WMC; Gary Akers, sales manager, KHEY; and Charlie Warner of WMAQ. Bill Anderson delivered the afternoon's closing address.

Agenda Committee

The agenda committee, under the chairmanship of Bob Mitchell, included: Lee Phillips, WNYN; Jim Clemens, WPLO; Mike Burger, WHOO; Bob Pittman, WMAQ; Terry Wood, WONE; Jim Duncan, Radio & Records; Jim Phillips, KHEY; Don Nelson, WIRE; Jack Cresse, KVOO; Cliff Haynes, KNEW; Bob Young, WMC; Mike King, WPDx; Bob Mitchell, KKKC; Mac Allen, KKK; Dave Donahue, KHAK; Ric Libby, KENR; Hal Smith,

KLAC; and Bob Hooper, WESC. No promotional activities were permitted this year, as in previous years.

The Saturday evening banquet and "New Faces Show" concluded the two days of broadcasting dynamics. The "New Faces Show" with master of ceremonies Charlie Monk, included performances by Linda Hargrove, Chuck Price, Even Stevens, Joni Lee, Nick Nixon, Earl Conley, Ruby Falls, Rex Allen, Jr., Ed Bruce, Dotsy and Darrell McCall. The band under the direction of Steve Gibson and The Lea Jane Singers provided the musical and vocal support.

Funds from The Seventh Annual Country Radio Seminar are appropriated to the organization's scholarship fund.



The Country Radio Seminar recently held its seventh annual meeting in Nashville. In the first photo are (from left): agenda committee chairman Bob Mitchell, committee chairman Nick Hunter and KBUL (Wichita) PD Mike Hoyer, discussing Hoyer's radio audience research after the last formal Seminar meeting. In the next picture are panelists in the discussion "Everything You Wanted to Know About Formats—So Ask!" (from left): Ben Payton, PD, KAYO; Charlie Douglas, PD, WWL; Dave Donahue, PD,

KHAK; Walt Turner, PD, WIL; and Ric Libby, PD, KENR. In the third shot, congratulating David England (second from left) of Middle Tennessee State University on winning the Country Radio Seminar's first full two-year scholarship, are: Bob Mitchell, Seminar director and founder Jerry Seabolt, Seminar chairman Frank Mull and Seminar director Biff Collie. In the last picture WIVK program director Bobby Denton (right) pauses with Jerry Seabolt.

COUNTRY SINGLE PICKS



THE COUNTRY ALBUM CHART

COUNTRY SONG OF THE WEEK

STONEY EDWARDS—Capitol 4246

LOVE STILL MAKES THE WORLD GO ROUND (A. Allen; Babcock North/Charlie Fitch, BMI)

(I WANT) THE REAL THING (C. Taylor; Blackwood/Back Road, BMI)

This record will be noticed for three reasons: for one, it's yellow, two is side one and three is the other side. All three stand out—so Stoney should have no trouble breaking big here. This is Stoney's golden opportunity!

JACKY WARD—Mercury 73783

SHE'LL THROW STONES AT YOU (G. Soule-A. Cartee-V. Dana; Al Cartee, BMI)
Super sound from Jacky that'll grab attention—and top the request list. Can't say enough for this record—it's right in the grooves.

LORETTA LYNN—MCA MCA-40541

RED, WHITE AND BLUE (L. Lynn; Sure Fire, BMI)

Loretta wears the red, white and blue inside and out—and sings a perennial bicentennial. Ah oo!

MILTON CARROLL—Columbia-Lone Star 3-10316

.45 SLUG (M. Carroll; Liberty Hill, BMI)

There's something mysteriously catchy about love being compared to a .45 slug. This'll pick up bullets in a hurry!

FARON YOUNG—Mercury 73782

I'D JUST BE FOOL ENOUGH (M. Endsley; Acuff-Rose, BMI)

A tasteful ballad, delivered as only the Singing Sheriff can do. Smooth as silk—this will fit any programmer's slot perfectly.

ASLEEP AT THE WHEEL—Capitol P-4238

NOTHIN' TAKES THE PLACE OF YOU (T. McCall-P. Robinson; Su-Ma, BMI)

One of the most haunting, ear-catching ballads to come along in quite a while. Nothin' takes the place of a hit—and Asleep has one here.

OAK RIDGE BOYS—Columbia 3-10320

WHERE THE SOUL NEVER DIES (W. M. Golden; Public Domain)

This gospel classic never sounded better—and you can bet there's a whole wagon full of listeners who want to hear this. One way—the top!

MOE BANDY—Columbia 3-10313

THE BIGGEST AIRPORT IN THE WORLD (S.D. Shafer; Acuff-Rose, BMI)

Moe sings about the Dallas-Ft. Worth airport in ballad form. It's a story about a fellow waitin' for his darlin' who don't show. She must be lost?

THE STATLER BROTHERS—Mercury 73785

YOUR PICTURE IN THE PAPER (D. Reid; American Cowboy, BMI)

Always a top country group, the Statlers put their distinctive vocal trademark on this winner. They'll have their pictures all over with this.

LAYNG MARTINE, JR.—Playboy P 6069-A

DON JUAN (L. Martine, Jr.; Ahab, BMI)

Layng debuts on Playboy with this number where he catches a guy trying to put the make on his gal—but he gives him a break. Juan one!

DANNY BROWN—IMI IMI-1006

WHERE THE GOOD TIMES ARE (C. Rogers-D. DeVaney; Supersound, ASCAP)

Easy paced, very catchy and sure to point out some good times ahead for this boy. Strong possibilities here—so give a listen.

UREL ALBERT—Column One IRDA 198

BREAK ONE NINE (B. Willie-U. Albert-J. Vest; Hotei, ASCAP/Kuan Yin, BMI)

Yes, that's right—another C.B. record. This one has an interesting twist—imitations of top country stars. It's 5:42 long but strong.

JIM ED BROWN—RCA PB-10619

LET ME LOVE YOU WHERE IT HURTS (G. Paxton; Acoustic, BMI)

The smooth voice of Jim Ed fits perfectly over this sensitive ballad. Let him love you where it hits—on your turntable!

APRIL 3, 1976

APR. 3	MAR. 27		WKS. ON CHART
1	2	ELITE HOTEL EMMYLOU HARRIS—Reprise MS 2236	10
2	4	ROCK 'N' COUNTRY FREDDY FENDER—ABC Dot DOSD 2050	6
3	1	THE OUTLAWS WAYLON, WILLIE, JESSI & TOMPALL—RCA APL1 1321	9
4	7	WHEN THE TINGLE BECOMES A CHILL LORETTA LYNN—MCA 2179	7
5	3	LOVIN' AND LEARNIN' TANYA TUCKER—MCA 2167	10
6	6	200 YEARS OF COUNTRY MUSIC SONNY JAMES—Columbia KC 34035	9
7	9	SOMETIMES BILL ANDERSON & MARY LOU TURNER—MCA 2182	7
8	13	THE WHITE KNIGHT CLEDUS MAGGARD & THE CITIZENS BAND—Mercury SRM 1 1072	4
9	16	IT'S ALL IN THE MOVIES MERLE HAGGARD—Capitol ST 11483	5
10	12	EASY AS PIE BILLY CRASH CRADDOCK—ABC Dot DOSD 2040	6
11	14	NARVEL THE MARVEL NARVEL FELTS—ABC Dot DOSD 2033	5
12	5	JESSI JESSI CO.TER—Capitol ST 11477	9
13	11	BLACK BEAR ROAD C. W. McCALL—MGM M3G 5008	23
14	8	TWITTY CONWAY TWITTY—MCA 2176	11
15	20	THE GREAT TOMPALL TOMPALL GLASER—MGM M3G 5014	5
16	17	JASON'S FARM CAL SMITH—MCA 2172	6
17	30	THE SOUND IN YOUR MIND WILLIE NELSON—Columbia/Lone Star KC 34092	2
18	15	BLIND MAN IN THE BLEACHERS KENNY STARR—MCA 2177	11
19	10	OVERNIGHT SENSATION MICKEY GILLEY—Playboy PB 408	17
20	19	STEPPIN' OUT GARY STEWART—RCA APL1 1225	9
21	27	HAVANA DAYDRAEAMIN' JIMMY BUFFETT—ABC ABCD 914	3
22	18	LOVE PUT A SONG IN MY HEART JOHNNY RODRIGUEZ—Mercury SRM 1 1057	12
23	37	COME ON OVER OLIVIA NEWTON-JOHN—MCA 2186	3
24	21	THE HAPPINESS OF HAVING YOU CHARLEY PRIDE—RCA APL1 1241	17
25	33	CHESTER & LESTER CHET ATKINS & LES PAUL—RCA APL1 1167	3
26	26	RAY GRIFF—Capitol ST 11486	9
27	24	I LOVE YOU BECAUSE JIM REEVES—RCA APL1 1224	7
28	31	TEXAS COUNTRY VARIOUS ARTISTS—United Artists LA574 H2	4
29	23	REDHEADED STRANGER WILLIE NELSON—Columbia KC 33482	41
30	25	NIGHT THINGS RONNIE MILSAP—RCA APL1 1223	21
31	29	PRISONER IN DISGUISE LINDA RONSTADT—Asylum 7E 1045	35
32	22	WORLD OF CHARLIE RICH CHARLIE RICH—RCA APL1 1242	8
33	32	COUNTRY WILLIE WILLIE NELSON—United Artists LA410 G	20
34	40	THE SWEETEST THING DOTTSY—RCA APL1 1358	3
35	28	ARE YOU READY FOR FREDDY FREDDY FENDER—ABC Dot DOSD 2044	23
36	38	BLACKBIRD STONEY EDWARDS—Capitol ST 11499	5
37	47	ALL THE KINGS HORSES LYNN ANDERSON—Columbia KC 34089	3
38	54	TIL I CAN MAKE IT ON MY OWN TAMMY WYNETTE—Epic KE 34075	2
39	34	WHAT CAN YOU DO TO ME NOW WILLIE NELSON—RCA APL1 1234	36
40	—	LONGHAIRED REDNECK DAVID ALLEN COE—Columbia KC 33916	1
41	43	JUNK FOOD JUNKIE LARRY GROCE—Warner Bros.-Curb BS 2933	4
42	36	SOMEBODY LOVES YOU CRYSTAL GAYLE—United Artists LA543 G	18
43	41	BEST OF THE STATLER BROTHERS—Mercury SRM 1 1037	36
44	39	TOM T. HALL'S GREATEST HITS—Mercury SRM 1 1044	26
45	45	SWANS AGAINST THE SUN MICHAEL MURPHY—Epic PE 33851	11
46	35	THE VERY BEST OF RAY STEVENS—Barnaby BR 6018	14
47	46	DON WILLIAMS GREATEST HITS—ABC Dot DOSD 2035	22
48	48	RHINESTONE COWBOY GLEN CAMPBELL—Capitol SW 11430	33
49	—	LARRY GATLIN WITH FAMILY & FRIENDS—Monument KZ 34042	1
50	60	PARTY BOOTS BOOTS RANDOLPH—Monument P2G 34082	2
51	51	BEST OF BUCK OWENS, VOL. 6—Capitol ST 11471	8
52	42	HANK WILLIAMS, JR. & FRIENDS—MGM M3G 5009	12
53	—	THE SONG WE FELL IN LOVE TO CONNIE SMITH—Columbia KC 33918	1
54	44	ODD MAN IN JERRY LEE LEWIS—Mercury SRM 1 1064	13
55	52	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER—ABC Dot DOSD 2020	51
56	—	HANK WILLIAMS YOU WROTE MY LIFE MOE BANDY—Columbia KC 34091	1
57	50	WINDSONG JOHN DENVER—RCA APL1 1183	31
58	49	ROCKY DICKEY LEE—RCA APL1 1243	24
59	56	HOLY BIBLE—NEW TESTAMENT STATLER BROTHERS—Mercury SRM 1 1052	19
60	53	UNCOMMONLY GOOD COUNTRY DAVE DUDLEY—United Artists LA512 G	20
61	—	INDEPENDENCE NAT STUCKEY—MCA 2184	1
62	57	TODAY I STARTED LOVING YOU AGAIN SAMMI SMITH—Mega MLPS 612	19
63	61	DREAMING MY DREAMS WAYLON JENNINGS—RCA APL1 1062	39
64	55	COWBOYS AND DADDIES BOBBY BARE—RCA APL1 1222	16
65	59	THE FIRST TIME FREDDIE HART—Capitol 11449	24
66	62	CLEARLY LOVE OLIVIA NEWTON-JOHN—MCA 2148	25
67	64	BEST OF DOLLY PARTON—RCA APL1 1117	35
68	63	HOLY BIBLE—OLD TESTAMENT STATLER BROTHERS—Mercury SRM 1 1051	19
69	58	SINCE I MET YOU BABY FREDDY FENDER—GRT 8005	23
70	69	NARVEL FELTS GREATEST HITS, VOL. 1—ABC Dot DOSD 2036	26
71	67	TOGETHER ANNE MURRAY—Capitol ST 11433	17
72	68	COUNTRY GOLD DANNY DAVIS & THE NASHVILLE BRASS—RCA APL1 1240	15
73	66	LOVE IN THE HOT AFTERNOON GENE WATSON—Capitol ST 11443	30
74	70	TOMMY OVERSTREET SHOW—ABC Dot DOSD 2038	19
75	65	BARBI BENTON—Playboy PB 406	15

APRIL 3, 1976



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number	WKS. ON CHART
APR. 3	MAR. 27
1 3 IF I HAD TO DO IT ALL OVER AGAIN ROY CLARK ABC Dot DOA 17605	11
2 4 YOU'LL LOSE A GOOD THING FREDDY FENDER/ABC Dot DOA 17607	9
3 2 TILL THE RIVERS ALL RUN DRY DON WILLIAMS/ ABC Dot DOA 17604	10
4 1 BROKEN LADY LARRY GATLIN/Monument ZS8 8680	16
5 8 DRINKIN' MY BABY (OFF MY MIND) EDDIE RABBITT/ Elektra 45301	9
6 5 FASTER HORSES TOM T. HALL/Mercury 73755	13
7 13 'TIL I CAN MAKE IT ON MY OWN TAMMY WYNETTE/ Epic 8 50196	8
8 9 IF I LET HER COME IN RAY GRIFF/Capitol 4208	11
9 12 ANGELS, ROSES AND RAIN DICKEY LEE/RCA PB 10543	9
10 11 THE PRISONER'S SONG/BACK IN THE SADDLE AGAIN SONNY JAMES/Columbia 3 10276	10
11 11 I'M SO LONESOME (I COULD CRY) TERRY BRADSHAW/ Mercury 73760	10
12 18 DON'T THE GIRLS ALL GET PRETTIER AT CLOSING TIME MICKEY GILLEY/Playboy 6063	7
13 19 YOU COULD KNOW AS MUCH ABOUT A STRANGER GENE WATSON/Capitol 4214	8
14 26 TOGETHER AGAIN EMMYLOU HARRIS/Reprise RPS 1346	5
15 17 (TIL) I KISSED YOU CONNIE SMITH/Columbia 3 10277	10
16 16 THE GOODNIGHT SPECIAL LITTLE DAVID WILKINS/ MCA 40510	10
17 23 I COULDN'T BE ME WITHOUT YOU JOHNNY RODRIGUEZ/ Mercury 73769	6
18 7 THE ROOTS OF MY RAISING MERLE HAGGARD/Capitol 4204	12
19 20 OH SWEET TEMPTATION GARY STEWART/RCA PB 10550	10
20 24 WITHOUT YOUR LOVE (MR. JORDAN) CHARLIE ROSS/ Big Tree BT 16056	6
21 22 THUNDERSTORMS CAL SMITH/MCA 40517	8
22 27 SUN COMIN' UP NAT STUCKEY/MCA 40519	6
23 21 THE BATTLE GEORGE JONES/Epic 8 50187	9
24 25 THE CALL ANNE MURRAY/Capitol 4207	10
25 31 HEY LUCKY LADY DOLLY PARTON/RCA PB 10564	6
26 28 PALOMA BLANCA GEORGE BAKER SELECTION/ Warner Bros. WBS 8115	11
27 29 THE DOOR I USED TO CLOSE ROY HEAD/ABC Dot DOA 17608	9
28 33 WHAT I'VE GOT IN MIND BILLIE JO SPEARS/ United Artists XW764 Y	6
29 35 LONE STAR BEER AND BOB WILLS MUSIC RED STEAGALL/ ABC Dot DOA 17610	6
30 30 ALL THE KING'S HORSES LYNN ANDERSON/Columbia 3 10280	8
31 40 MY EYES CAN ONLY SEE AS FAR AS YOU CHARLEY PRIDE/ RCA PB 10592	4
32 41 COME ON OVER OLIVIA NEWTON-JOHN/MCA 40525	4
33 6 REMEMBER ME WILLIE NELSON/Columbia 3 10275	14
34 39 PLAY THE SADDEST SONG ON THE JUKEBOX CARMOL TAYLOR/Elektra 45299	8
35 10 YOU ARE THE SONG FREDDIE HART/Capitol 4210	11
36 15 GOODHEARTED WOMAN WAYLON & WILLIE/RCA PB 10529	15
37 32 STANDING ROOM ONLY BARBARA MANDRELL/ ABC Dot DOA 17601	15
38 52 WHAT GOES ON WHEN THE SUN GOES DOWN RONNIE MILSAP/RCA PB 10593	3
39 50 SOMEONE'S WITH YOUR WIFE TONIGHT, MISTER BOBBY BORCHERS/Playboy 6065	5
40 56 TONIGHT I FACE THE MAN (WHO MADE IT HAPPEN) KENNY STARR/MCA 40524	4
41 34 MOTELS AND MEMORIES T. G. SHEPPARD/Melodyland ME 6028	15
42 37 TEXAS THE CHARLIE DANIELS BAND/Kama Sutra 607	8
43 54 MENTAL REVENGE MEL TILLIS/MGM 14846	3
44 48 A MANSION ON THE HILL MICHAEL MURPHEY/Epic 8 50184	7
45 45 AS LONG AS THERE'S A SUNDAY SAMMI SMITH/Elektra 45300	7
46 42 THE DEVIL IN YOUR KISSES (AND THE ANGEL IN YOUR EYES) MEL STREET/GRT 043	8
47 38 FIND YOURSELF ANOTHER PUPPET BRENDA LEE/MCA 40511	9



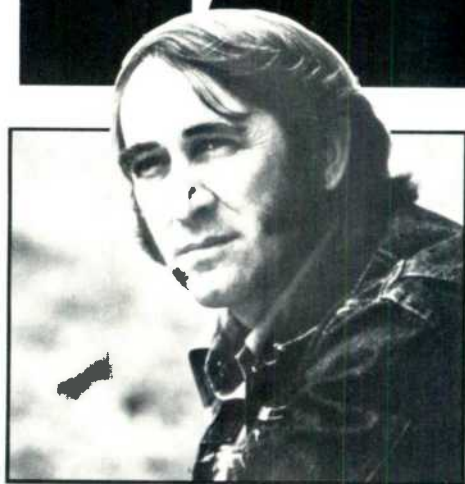
48	53 SENTIMENTAL JOURNEY DAVE DUDLEY/United Artists XW766 Y	5
49	49 THE FEMININE TOUCH JOHNNY PAYCHECK/Epic 8 50193	6
50	36 I JUST GOT A FEELING LaCOSTA/Capitol 4209	10
51	60 LOOKING FOR SPACE JOHN DENVER/RCA PB 10586	4
52	69 THAT'S WHAT MADE ME LOVE YOU BILL ANDERSON & MARY LOU TURNER/MCA 40533	2
53	51 WHAT A NIGHT DAVID HOUSTON/Epic 8 50186	8
54	61 THE WINNER BOBBY BARE/RCA PB 10556	4
55	63 LET YOUR LOVE FLOW BELLAMY BROTHERS//Warner Bros. WBS 8169	3
56	57 I'M A TRUCKER JOHNNY RUSSELL/RCA PB 10563	6
57	58 YOU'RE NOT CHARLIE BROWN (I'M NOT RAGGEDY ANN) DONNA FARGO/ABC Dot DOA 17609	5
58	59 LET ME BE YOUR FRIEND MACK WHITE/Commercial 1317	6
59	62 ONLY SIXTEEN DR. HOOK/Capitol 4171	5
60	71 THERE WON'T BE NO COUNTRY MUSIC (THERE WON'T BE NO ROCK 'N ROLL) C. W. McCALL/Polydor PD 14310	2
61	67 SHEIK OF CHICAGO JOE STAMPLEY/Epic 8 50199	3
62	55 I AIN'T NOBODY DEL REEVES/United Artists XW760 Y	7
63	72 ROCKING IN ROSALEE'S BOAT NICK NIXON/Mercury 73772	5
64	79 JUST WANT TO TASTE YOUR WINE BILLY SWAN/ Monument ZS8 8682	3

CHARTMAKER OF THE WEEK

65	— AFTER ALL THE GOOD IS GONE CONWAY TWITTY MCA 40534	1
66	68 TO SHOW YOU THAT I LOVE YOU BRIAN COLLINS/ ABC Dot DOA 17613	5
67	77 PINS AND NEEDLES (IN MY HEART) DARRELL McCALL/ Columbia/Lone Star 3 10296	4
68	76 THE LITTLEST COWBOY RIDES AGAIN ED BRUCE/ United Artists XW774 Y	3
69	70 DOG TIRED OF CATTIN' AROUND SHYLO/Columbia 3 10267	7
70	82 THE LAST LETTER WILLIE NELSON/United Artists XW771 Y	2
71	74 I'VE GOT LEAVING ON MY MIND WEBB PIERCE/ Plantation PL 136	5
72	— WALK SOFTLY BILLY "CRASH" CRADDOCK/ABC Dot DOA 17619	1
73	73 YOU'VE GOT TO STOP HURTING ME DARLING DON GIBSON/Hickory 365	4
74	84 THAT'S ALL SHE WROTE RAY PRICE/ABC Dot DOA 17616	2
75	64 I LOVE YOU BECAUSE JIM REEVES/RCA PB 10557	8
76	94 FOREVER LOVERS MAC DAVIS/Columbia 3 10304	3
77	— I'LL GET OVER YOU CRYSTAL GAYLE/United Artists XW781 Y	1
78	85 ASHES OF LOVE JODY MILLER/Epic 8 50203	4
79	89 ASK ANY OLD CHEATER WHO KNOWS FREDDY WELLER/ Columbia 3 10300	2
80	87 YOUR WANTING ME IS GONE VERNON OXFORD/ RCA PB 10595	2
81	81 LOVE YOU'RE THE TEACHER LINDA HARGROVE/Capitol 4228	5
82	— LONELY TEARDROPS NARVEL FELTS/ABC Dot DOA 17620	1
83	86 COLORADO CALL SHAD O'SHEA/Private Stock PS 071	3
84	88 STRANGER JOHNNY DUNCAN/Columbia 3 10302	3
85	— MR. DOODLES DONNA FARGO/Warner Bros. WBS 8186	1
86	90 HERE COME THE FLOWERS DOTTIE WEST/RCA PB 10553	2
87	— FOR THE HEART/HURT ELVIS PRESLEY/RCA PB 10601	1
88	91 SHAKE 'EM UP AND LET 'EM ROLL GEORGE KENT/ Shannon SH 840	3
89	— LIVING PROOF HANK WILLIAMS, JR./MGM 14845	1
90	92 ASPHALT COWBOY HANK THOMPSON/ABC Dot DOA 17612	2
91	95 BIRMINGHAM JACK GREENE/MCA 40526	2
92	99 HIGH AND WILD EARL CONLEY/GRT 041	2
93	— DON'T PULL YOUR LOVE/THEN YOU CAN TELL ME GOODBYE GLEN CAMPBELL/Capitol 4245	1
94	97 TELL IT LIKE IT IS JOHN WESLEY RYLES/Music Mill 1001	2
95	75 I'M IN LOVE WITH MY PET ROCK AL BOLT/Cin-Kay CK 102	7
96	— SWEET DREAMS TROY SEALS/Columbia 3 10303	1
97	— NOTHING TAKES THE PLACE OF YOU ASLEEP AT THE WHEEL/ Capitol 4238	1
98	100 SEARCHIN' FOR A RAINBOW MARSHALL TUCKER BAND/ Capricorn 0251	2
99	— YESTERDAY JUST PASSED MY WAY AGAIN DON EVERLY/ Hickory 368	1
100	— LET THE BIG WHEELS ROLL SARAH JOHNS/RCA PB 10590	1



1234



DON WILLIAMS

"TILL THE RIVERS ALL RUN DRY"
(DOA-17604)

	THIS WEEK	LAST WEEK
CASHBOX	1*	2*
RECORD WORLD	3	1*
BILLBOARD	4	1



FREDDY FENDER

"YOU'LL LOSE A GOOD THING"
(DOA-17607)

	THIS WEEK	LAST WEEK
BILLBOARD	1	2*
RECORD WORLD	2*	4*
CASHBOX	3*	8*



ROY CLARK

"IF I HAD TO DO IT ALL OVER AGAIN"
(DOA-17605)

	LAST WEEK	THIS WEEK
RECORD WORLD	1*	3*
BILLBOARD	2*	4*
CASHBOX	2*	3*

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Most Distinctive Voices
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A Smash Hit!



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JOHNSON**
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THE FAMILY”

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