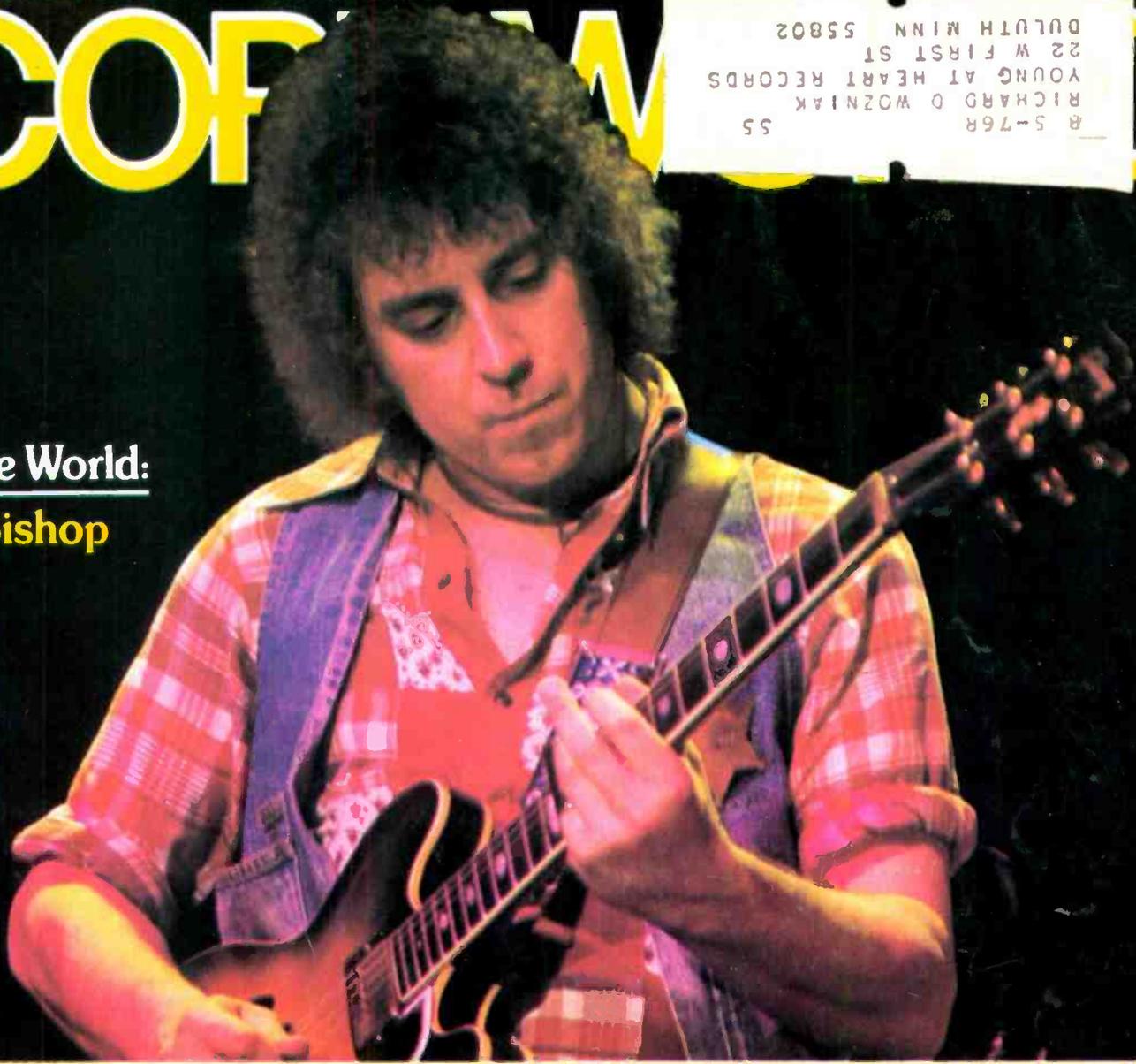


RECORD WORLD

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Who In The World: Elvin Bishop



HITS OF THE WEEK

SINGLES

THE ROLLING STONES, "FOOL TO CRY" (prod. by The Glimmer Twins) (Promopub B.V., ASCAP). The release of a new Rolling Stones single is always a special occasion and this is no exception. This ballad rivals "Angie" in its soul drenching qualities. Superb performances all around show that they are still a vital pop force. Rolling Stones RS 19304 (Atlantic).

PAUL SIMON, "STILL CRAZY AFTER ALL THESE YEARS" (prod. by Paul Simon & P. Ramone) (Paul Simon, BMI). The title song from Simon's latest lp has been called one of his best and a good argument could be made for it. His style on this ballad is warm and reflective in a way that anyone can latch onto. A potential fourth hit from his album. Columbia 3 10332.

BAY CITY ROLLERS, "ROCK AND ROLL LOVE LETTER" (prod. by Colin Frechter) (Andustin/Burlington, ASCAP). A record that should be even more immediate than "Saturday Night," the title track from the group's new lp (written by Tim Moore) is a pop masterpiece. This record is post-marked #1 and should take the express to the top. Arista AS 0185

MARVIN GAYE, "I WANT YOU" (prod. by Leon Ware & T-Boy Ross) (Almo/Jobete, ASCAP). The title track from Gaye's first album of new material in several years features a seductive vocal that massages a chunky trance-like rhythm. The appropriately lush arrangement should make it a smash on either r&b or pop listings. Tamla T 54264 F (Motown).

SLEEPERS

THE BROTHERS JOHNSON, "I'LL BE GOOD TO YOU" (prod. by Quincy Jones) (Kidada/Goulgris, BMI). Currently hot on the lp charts with their debut set, these former Billy Preston band members soothe and sear with percolating rhythms and mellow harmonies. Syreeta Wright gives the chorus a lift as does the tapestry of synthesized currents. A&M 1806.

BOXER, "ALL THE TIME IN THE WORLD" (prod. by Boxer & Richard Digby-Smith) (Almo, ASCAP). This new English band boasts some familiar names and a punchy handclapping sound that should make them an instant AM favorite. The group's debut is a sheer knockout anyway you look at it. "There's a moose on the loose"??? Virgin ZS8 9506 (CBS).

JOSE FELICIANO, "ANGELA" (prod. by Janna Merlyn Feliciano) (Colgems/J&H, ASCAP). Jose's gentle acoustic guitar and caressing vocal are two of the singer's strengths that are in abundance on this label bow. This original tune shows an increasing maturity of performance that should steer him across pop and MOR avenues. Private Stock 062.

BACHMAN-TURNER OVERDRIVE, "LOOKIN' OUT FOR #1" (prod. by Randy Bachman) (Ranbach/Top Soil, BMI). On this heavily requested number from their "Head On" set, a firm jazz lilt is established by Randy's dexterous guitar styling. This is not a typical BTO sounding song, but its broad appeal should capture a wide audience nonetheless. Mercury 73784.

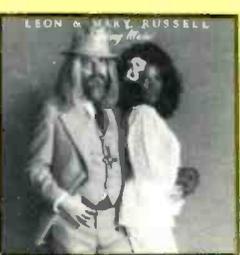
ALBUMS

LEON & MARY RUSSELL, "WEDDING ALBUM." Mary will be familiar as Mary McCreary, the two having joined in vocal as well as spiritual marriage. The white gospel base is still in full flower and though the pace is not as frantic as the Russell of yore, the mellowness is a nice twist of a change. The wedding bells toll only music! Paradise PA 2943 (WB) (6.98).

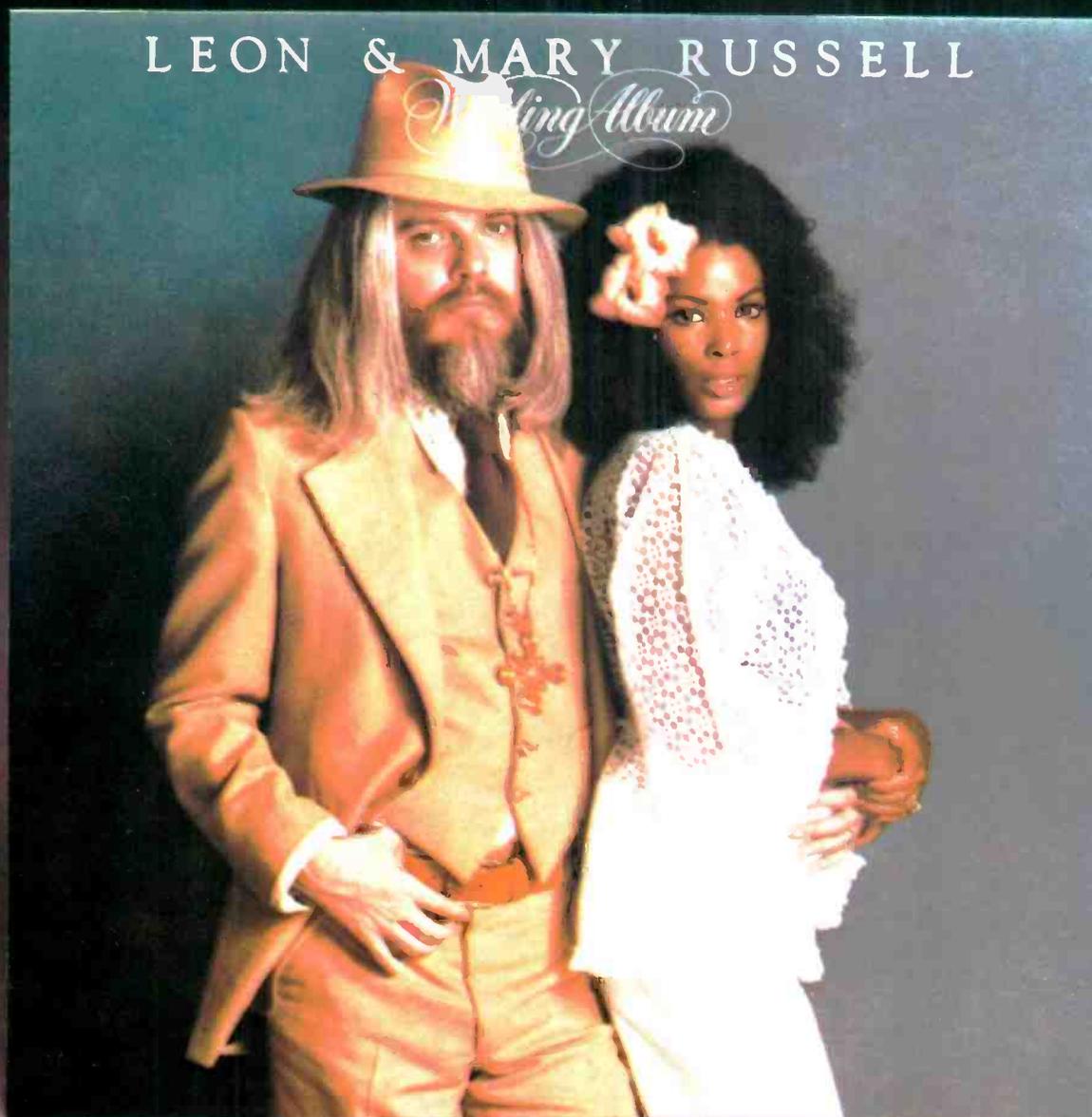
C. W. McCALL, "WILDERNESS." "Black Bear Road" showed that C. W.'s appeal carried further than one hit single and to more than an exclusively country audience. "Wilderness" continues the momentum established with that top ten album, "There Won't Be No Country Music (There Won't Be No Rock 'N Roll)" leading the singles way. Polydor PD-1-6069 (6.98).

"FIREFALL." Ex-Flying Burrito Rick Roberts heads up an excellent new band that uses country rock as a base but which goes considerably further along the rock 'n' roll highway. "It Doesn't Matter" is a tough one to follow, but "Cinderella," "You Are the Woman" & "Livin' Ain't Livin'" stand any test. With former Byrds, Spirit and Burritos, you can't lose. Atlantic SD 18174 (6.98).

JOHN MILES, "REBEL." Miles' influences could be readily traced among his English peers, but when, for example, the first side is listened to through, it becomes a pointless task. Miles is quite distinctive vocally, as an instrumentalist and as a writer. It is that first side that will win him his fans, and propel him (together with co-songwriter Bob Marshall) to stardom. London PS 669 (6.98).



Warner Bros. Records
is pleased to announce that Leon Russell's Paradise Records
will be distributed by Warner Bros.,
starting with
**Leon and Mary Russell's
Wedding Album.**



PA 2943

Leon and Mary Russell on tour:

May 2 Memphis	May 16 Chicago	May 28 Fresno
May 6 Washington, D.C.	May 17 Detroit	May 29 Sacramento
May 7 Philadelphia	May 19 Atlanta	May 30 San Bernardino
May 9 Cincinnati	May 21 Tulsa	June 3 Los Angeles
May 11 Cleveland	May 23 Ft. Worth	June 4 San Diego
May 13 Springfield, Mass.	May 24 San Antonio	June 5 Santa Barbara
May 14 Long Island, N.Y.	May 25 Houston	June 6 Berkeley

Paradise

is music for people.

distributed by Warner Bros. records and tapes

RECORD WORLD

Gamble-Huff Execs Plead Nolo Contendere; Some Charges Dismissed

■ PHILADELPHIA — Four executives of Gamble-Huff Records and Assorted Music, Inc., were fined a total of \$45,000 in U.S. District Court here following nolo contendere pleas to a variety of charges last week, capping a three-year investigation by federal authorities.

Gamble-Huff Records and Assorted Music were fined \$40,000. Kenneth Gamble, 32, president of the former company, was fined \$2500; Harry J. Coombs, 40, executive VP of Gamble-Huff Records, was fined \$1000, as was Earl Shelton, 34, president of Assorted Music. Edward Richardson, 39, national promotion director for Gamble-Huff, was fined \$500.

(Continued on page 52)

Retailers Report Sharp Increase in Sales of Cutouts; Better Quality, Strong Merchandising Termed Factors

By DAVID MCGEE

■ NEW YORK — In the last few years it has become increasingly clear to many retailers that an almost sure-fire method for bringing customers into stores and keeping them in there and buying, in spite of the prices of new releases, is to have a good selection of cutouts available. Stores contacted by **Record World** reported on the average that cutout sales account for 10 percent of their total volume, and that that percentage is rising.

Why? The most obvious reason is price. Virtually all of the stores contacted said their cutouts retail for \$1.99 or \$2.99, with Record Bar retailing one popular item at \$.76. But price alone certainly won't sell even the poorest of

records. In tandem with this low price has been a rise in the quality of product offered at cutout prices and an awareness of the importance of merchandising. (It should be noted here that the word "cutout" is, in some cases, a misnomer; many of the current titles being sold for low prices are simply manufacturer overruns. It's not something that manufacturers like to talk about, say retailers, but it's a fact.) Bob Dylan's "Planet Waves," Bette Midler's second album and the "Shaft" soundtrack are examples of some of the best-selling cutout items.

Strong cutout sales also have the incidental effect of increasing the likelihood of a customer buying current, full-priced releases.

No one is complaining about that.

Manny Wells of Surplus Distributors reports that cutout orders there have "increased steadily for over five years" to the point where the company experienced, in the last year, "an increase in orders in excess of 100 percent."

Scorpio Music's Michael Adler reports "a very, very steady good growth in the cutout market since our company's inception six years ago. (Continued on page 34)

RIAA Dinner Pays Tribute to Stevens

By MICHAEL SHAIN

■ WASHINGTON, D.C. — More than 150 members of Congress turned out for the eighth annual Recording Industry Association of America Cultural Awards dinner in Washington, D.C., last Wednesday (6). The RIAA dinner continues to grow in popularity each year, due in part to the rising visibility of the recording industry in Washington. But at bottom, the annual RIAA affair may be a hit for a more practical reason: Congressmen can bring their kids.

Members of Congress are invited to dozens of similar affairs by groups as disparate as the truckers' union and the lettuce farmers. But the RIAA affair has (Continued on page 12)

Minneapolis Hosts Radio Meet; RW Makes Chart Presentation

By LENNY BEER

■ MINNEAPOLIS — Radio and music industry personnel from five North Central states met to discuss mutual concerns April 1-3 at the Radisson Plymouth Inn here, in the first such regional gathering to be organized in this area.

The event, which was initiated by indie promotion executive Doug Lee, drew over 200 participants despite efforts to limit the size of the gathering. The purpose of the meeting, according to Lee, was "to work together toward discovering and solving those problems which prevent any of us from doing a more professional job."

Theme

The theme of the meeting, Lee said, was "What is secondary about a market with seven and a half million people?" referring to the population of Minnesota, Iowa, Nebraska, and North and South Dakota from which the participants came. Although the conclave was originally slated for participation by radio and music personnel from the five-state area alone, some station delegates from Wisconsin and Illinois, as well as representatives from most record manufacturers, attended the meeting. Label participation, however, was limited to two representatives per manufacturer.

No awards were presented during the meeting, nor did artists perform. Originally, no spotlighted speakers were to have been scheduled, but presentations by **Record World** and Bill Gavin of The Gavin Report were added to the agenda.

Highlights of the three days of talks included the "Nuts and Bolts" session chaired by Ira Heilicher of Heilicher Bros. and Ted Scott of KGGO in Des Moines; Sheila Chlanda's presentation of the Columbia Records research study on the singles

market; various sessions on the current state of radio in the five-state area and the similar problems facing station personnel on all levels; and the "Record Person Session" moderated by Gary Diamond of Heilicher Bros., all of which led to heated discussions on the interaction of radio, promotion and dealer activities in the region.

RW's presentation, delivered by Lenny Beer and Toni Profera, dealt with the structure and methodology of the publication's (Continued on page 34)

NARM Survey:

Good News for the Record Industry

■ NARM presented its consumer research study of the record and tape buying habits of the 25 to 45 year old age group three weeks ago at the NARM convention in Miami. The results in printed form are now in the hands of all members and associate members of NARM and everyone has had a chance to look at them if not study them. (The survey was done by Joseph Cohen for NARM.)

The survey was a groundbreaker in many respects. It is the first public survey of the buying habits of this age group ever, and even though record men could have rattled off many of the facts unearthed in the survey through their knowledge of the business, it is better to have such figures down from interviews rather than gut feelings. The survey is also indicative of the growing maturity of all of those connected with the record business, since they now seek factual information on which to base their future planning.

(Continued on page 34)

Stigwood Names Coury RSO Records President

■ LOS ANGELES—Al Coury, who recently left Capitol Records after an 18-year tenure, has been named president of RSO Records by Robert Stigwood, chairman of the board of The Robert Stigwood Organisation.

Oakes to TV

Simultaneously, Bill Oakes has been named vice president in charge of creative development, RSO Television, fulfilling a long-standing commitment by Robert Stigwood to move Oakes into the Stigwood production arm.

Coury began at Capitol Records as a salesman in the Greater New England territory. Moved to (Continued on page 17)

Springboard, UA Nearing Accord

■ NEW YORK—Accord was apparently near last week in the dispute between United Artists Records and Springboard International over the rights to part of the 4.5 million albums and tapes UA is attempting to sell to cut-out wholesalers.

"We're in a technical holding position because of legal matters," George Port, VP and general counsel for Springboard told *Record World*, but he indicated that announcement of a settlement was expected this week, perhaps as early as Monday (12). Part of the delay in the announcement was said to be due to the changeover in the UA Records presidency, to Artie Mogull, last week. UA legal staffers working on the case could not be reached for comment.

Springboard had claimed first-refusal rights to many of the titles in UA's "Very Best Of" series, now being cut out, material which had been licensed to UA by Springboard specifically for those albums, according to Springboard. The Springboard-contested material involved was said to total more than one million albums and tapes.

Exports/Imports Up in Japan

■ TOKYO — According to figures recently released by the Japanese Phonograph Record Association, export and import of records in Japan rose markedly in 1975. Total record exports were up 23 percent over 1974, the main customers being the United States (whose imports rose nine percent over the previous year) and Hong Kong (where the rise was 14 percent). Foreign record imports went for two percent.

Significantly reversing a three year downward trend in artist debuts in Japan, 442 new recording acts released first albums between January and December, 1975.

Marvin Schlachter:

Treating ATV/Pye as a New Company

By IRA MAYER

■ NEW YORK — Emphasizing the importance of "building a nucleus of dedicated people within the structure of the company" as well as a "meaningful artist roster," Marvin Schlachter looks upon his task as recently appointed president of ATV Records in the United States as "really starting from scratch."

In an exclusive interview with *Record World*, Schlachter explained that in the few weeks since he formally joined ATV/Pye he has been familiarizing himself with what has been accomplished thus far and with the internal organization as it is currently set up.

"I don't feel that I'm coming in here and trying to continue something that is in existence or trying to fit within an established framework," said the former president of Chess/Janus and GRT. "It's too new and too small. We're going to try and treat this as a new company and do with it what we would do if we had just opened our doors."

As the American wing for the British-based Pye Records Ltd. ATV/Pye here will be able to draw on both current and catalogue product from the parent company while also pursuing acts on its own. "Pye in the States," continued Schlachter from the label's West 57th Street offices, "is a relatively new company with a roster of a significant number of artists; it is not a roster of significant artists. There is no major act that I can hang my hat on and say, 'At least I have this to start off with.' There are some potentially very strong artists here, but at the moment they have yet to be proven as saleable.

"We have a flow of product from Pye (England) that is substantial and right now important — Brotherhood of Man looks as though it's going to be a big single for us—and there are a few other records that have yet



Marvin Schlachter

to be released but that I think are very, very strong." Schlachter said that the company will continue to be broad-based musically though selective in both quantity and quality of releases. "While Pye is a substantial company and has made a commitment to stay in this market, we are not going to be competing for major acts. We are not going to be signing everything that walks in the door. And we're not going to be spending tremendous amounts of money with the hopes that something will stick."

Turning to the subject of internal organization, Schlachter stated that a dedicated and knowledgeable staff is "equally as important to me as the artists we sign. I'm not saying that they're not here. What I am saying is that when all is said and done, we're going to have a hard core of intensely dedicated and dynamic people here who will go along

(Continued on page 12)

Monument Reactivates Sound Stage 7 Label

■ NEW YORK — Effective immediately, Monument Records is reactivating the Sound Stage 7 label. The announcement was made by Fred Foster, president of Monument Records. Sound Stage 7 will be distributed by Epic/CBS Custom Labels.

Sound Stage will center its energies on developing and comprehensive progressive concept within Monument to be overseen by Foster. Rick Blackburn, vice president and general manager of Monument, will be in charge of the marketing area for Sound Stage 7 in conjunction with Jim Tyrrell, vice president of marketing for Epic/CBS Custom and the entire Epic/CBS Custom marketing staff.

John Richbourg has been named by Foster to head up the talent acquisition and a&r arm of the label. Richbourg was previously associated with Foster from 1965 to 1970 as a producer of r&b artists. From this working relationship emerged a number of notable artists, including Joe Simon.



1700 Broadway, New York, N.Y. 10019
Phone: (212) 765-5020

PUBLISHER EDITOR IN CHIEF
BOB AUSTIN SID PARNES

VP & MANAGING EDITOR
MIKE SIGMAN

LENNY BEER/VP, MARKETING
HOWARD LEVITT/ASSOCIATE EDITOR
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WEST COAST

SPENCE BERLAND
VICE PRESIDENT

WEST COAST MANAGER

Eliot Sekuler/West Coast Editor

Ben Edmonds/Assistant Editor

Linda Nelson/Production

6290 Sunset Blvd., Hollywood, Calif. 90028
Phone: (213) 465-6126

NASHVILLE

JOHN STURDIVANT
VICE PRESIDENT

SOUTHEASTERN MANAGER

Don Cusic/Southeastern Editor

Marie Ratliff/Research

Red O'Donnell/Nashville Report

38 Music Square East

Nashville, Tenn. 37203

Phone: (615) 244-1820

LATIN AMERICAN OFFICE

TOMAS FUNDORA
VICE PRESIDENT

LATIN AMERICAN MANAGER

Carlos Marrero/Assistant Manager

3140 W. 8th Ave., Hialeah, Fla. 33012

(305) 823-8491 (305) 821-1230 (night)

ENGLAND

NOEL GAY ORGANISATION

24 Denmark St., London, W.C.2, England

Phone: 836-3941

JAPAN

ORIGINAL CONFIDENCE

CBON Queen Building

18-12 Roppongi 7-chome

Minato-ku, Tokyo

GERMANY

PAUL SIEGEL

EUROPEAN EDITOR

Taurentzienstrasse 16, 1 Berlin 30, Germany

Phone: Berlin 2115914

FRANCE

GILLES PETARD

8, Quai de Stalingrad, Boulogne 92, France

Phone: 520-79-67

CANADA

LARRY LE BLANC

9 Craig Crescent, Toronto M4G2NG, Can.

Phone: (416) 482-3125

SPAIN

FERNANDO MORENO

General Paríñas, 9, 501qda

Madrid 1, Spain

Phone: 276-5778

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Powerhouse Picks

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

Diana Ross (Motown) "Love Hangover."

One of the most explosive black records of the year, making historical moves at r&b stations, is taking off pop in a similar fashion. Lots of top 40 majors this week and last. A smash.

Pratt & McClain (Reprise) "Happy Days."

Taking half-chart or better jumps in many markets and turns on new areas every week. All indications say this will be a biggie.

The Artists, Directors and Staff of
The Robert Stigwood Organisation

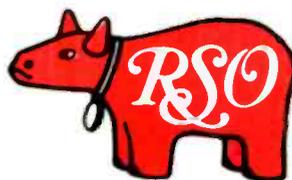
welcome

AL COURY

as President of RSO Records

we look forward

to a happy and prosperous association



THE ROBERT STIGWOOD GROUP, LTD.
67 BROOK STREET, LONDON W1, ENGLAND
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Dee Anthony Surprise Affair a Super Success



Pictured at the Dee Anthony party, top row, from left: Michele, Vanessa & Marla Anthony; Frank Barsalona; Dee Anthony and Barbara Skydell. Vanessa, Marla, Dee, Scott Muni and RW publisher Bob Austin. Dee, Ahmet Ertegun and Faye Dunaway. Dee with Bill Graham. Bottom row: Marla, Dee, Scott, Terry Ellis and Chris Wright. Mrs. Green (Dee's mother-in-law), Bill Anthony, Tina (Dee's sister), Jerry Moss, Marla and Michele. Dee's birthday cake. Graham, Peter Rudge, Ahmet, Michele.

■ NEW YORK—Love and affection flowed like vintage champagne at the surprise party thrown by Valerie Anthony for her husband, show business manager Dee Anthony, at Club El Morocco in New York last Sunday (4). The party was for Dee's 50th birthday and for his 25th anniversary in show business. His wife invited 50 of his closest

business friends and family to the black tie affair. Many of the most distinguished names in the record industry were there, including chairmen of the board and presidents of record companies Ahmet Ertegun, Jerry Moss, Jerry Greenberg, Gil Friesen and Premier Talent head Frank Barsalona. There were also many artists present, including Peter

Frampton, Gary Wright, The J. Geils Band, Jimmy Roselli, Sylvia Syms, and Greg Lake of Emerson, Lake & Palmer, who flew in from London to attend. **Record World** was represented by publisher Bob Austin and editor-in-chief Sid Parnes, and copies of the RW special devoted to Dee's career were distributed at the affair.

Anthony came to the club under the impression that Faye Dunaway (Peter Wolfe's wife) was being given an award, and was overwhelmed to discover a party for him instead. Once he arrived it turned into a roast and toast scene re his 25 years in the business and his management over the years of Tony Bennett, Jerry Vale, Jimmy Roselli, Alberto Roqui, Sylvia Syms, Joe Cocker, Emerson, Lake & Palmer, and currently Peter Frampton, Gary Wright, The J. Geils Band, Alvin Lee and Steve Marriott.

Promoter Ron Delsener and Warner Communications flack Bob Rolontz roasted Dee Anthony deftly, the former talking about his business acumen, the latter about his management style. After that it was all accolades, from Bob Austin, Ahmet Ertegun, Jerry Moss, Jerry Greenberg, Peter Rudge, Terry Ellis and Chris Wright, Elliot Hoffman, Don Kirshner, Abe Somner, Sylvia Syms, Jimmy Roselli, Peter Wolf, Peter Frampton, Gary Wright, Larry Magid, Bill Anthony and Mr. Anthony, Sr.

Bill Graham wound it all up with a sentimental tribute to Dee and brought in three midgets wearing T-shirts with the insignia "Sir Lord Baltimore," one of Dee's earliest and least successful rock acts. WNEW-FM chief Scott Muni, winging it without a script or program, was a standout MC.

Warners Names Berman Business Affairs VP

■ LOS ANGELES — David Berman has been appointed to the post of vice president, business affairs at Warner Bros. Records, it was announced by Mo Ostin, Warners board chairman and president.

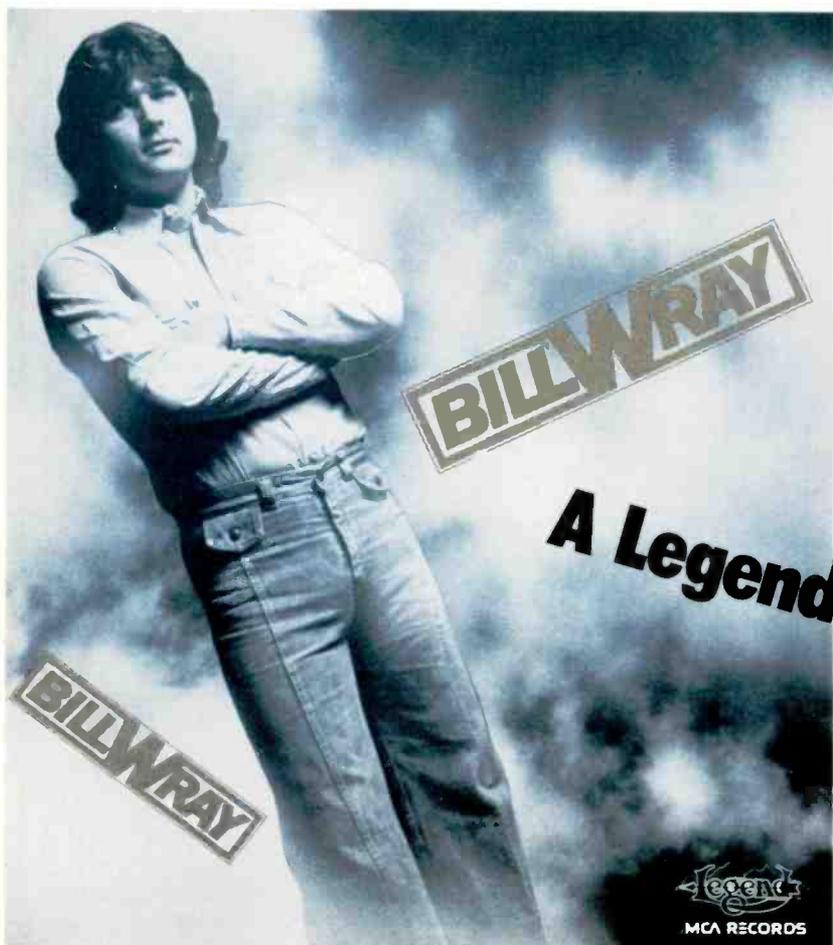
Berman will oversee and supervise all aspects of the Warner legal department including negotiations and contract administration. Berman is also expected to participate with other Warners department heads in the general administrative policymaking of Warners.



David Berman

Leon Russell's Paradise Records To Warner Brothers

■ LOS ANGELES — Mo Ostin, board chairman and president of Warner Bros. Records, and Leon Russell have announced that Russell's Paradise Records label will be manufactured and distributed by Warner Bros. Records. Warner Bros. has just shipped Leon and Mary Russell's "Wedding Album," the first Paradise release under the agreement.

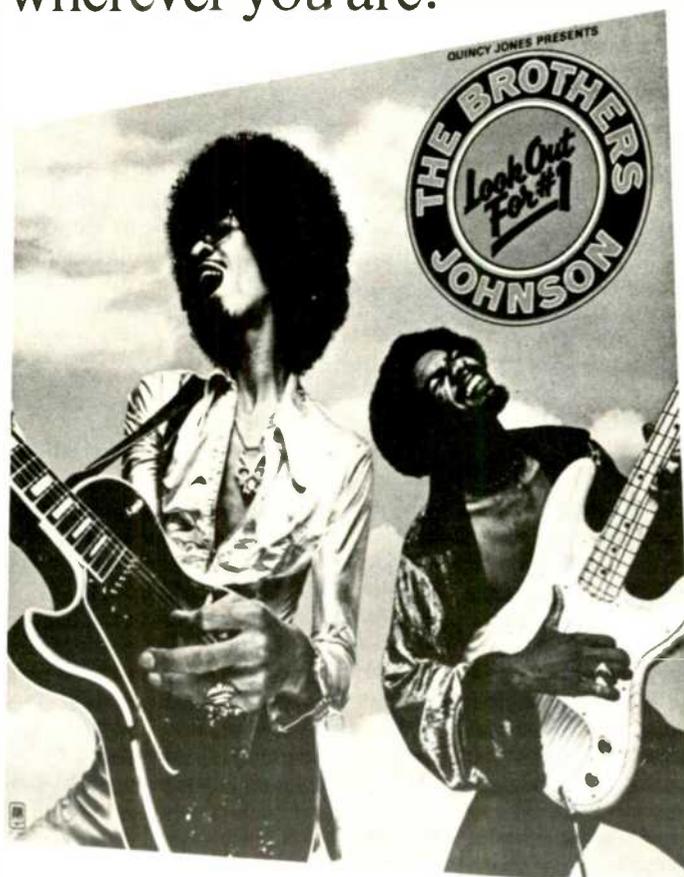


LOOK OUT FOR #1!

LOOK OUT FOR THE BROTHERS JOHNSON!!

What started as a great initial reaction to a new album by two unknowns is turning into a nationwide craze! The reorder pattern is incredible! Reports from the field indicate that an album like this hasn't come along in years when you consider its pop/R&B/disco crossover potential. (People are actually predicting "#1"). In just over a month it's almost gold, and in the past two weeks it's jumped from 78★ to 36★ in Billboard, from 54★ to 42★ in Record World, and from 79★ to 46★ in Cash Box. Look out wherever you are!

SP 4567
"LOOK OUT FOR #1"
THE BROTHERS JOHNSON
ON A&M RECORDS
& TAPES
Produced by Quincy Jones



Look out for their new single "I'LL BE GOOD TO YOU"!!

AM 1806

THE COAST

By BEN EDMONDS



■ NOW THEY'VE EVEN GOT A PETE BEST: In a move sure to inspire a million imagined cardiac arrests in junior high schools all across this great land, guitarist **Alan Longmuir** has left the **Bay City Rollers**. Citing eight years of roadwork as the motivation for his departure, Longmuir will retire to his farm to blissfully raise horses, serve as a director of Bay City Music, and finally be able to own up to his real age, which is 26. The oldest Roller, he was also stepping aside "to give somebody

younger a chance" and the band, in accordance with his wish, hired 17 year old **Ian Mitchell** from Northern Ireland as his replacement. A Rollers US tour had been pencilled in for the fall, but due to their surprisingly sustained American success (**Tim Moore's** excellent "Rock & Roll Love Letter" looks like it will become their third consecutive hit here) it's believed that plans for a late spring succession of live gigs are being finalized posthaste. That late spring projection coincides very neatly with the time that America's emerging teen sensation the **Runaways** will have their album out and be ready to tour; wouldn't that be a hot teenage bill!

SLOPPY SECONDS: A page 10 photo caption last week identified the funny-looking records being presented to **Linda Ronstadt**, **Peter Asher** and **Andrew Gold** as being gold, when in reality they were of course platinum. Now you know . . . We reported on the party announcing **Al Coury's** RSO deal before it happened, and now that it has happened, all we'll say is that we were there, everybody else was there, it was grand, and Al is in line for a million congratulations (that was one of them) . . . Judging by **Keith Moon's** rearrangement of a Salt Lake City dressing room with a baseball bat, I think you can safely assume that he's over the flu . . . Local institution **Rodney Bingenheimer** was honored last week by Rhino Records with a special "Rodney Day" at the store's Westwood location. Seconding the motion, the COAST proclaims that henceforth every day in Hollywood shall be "Rodney Bingenheimer Day" . . . Marvel Comics is considering proposals for a **Kiss** comic book; sort of an Archies in reverse. What we wanna know is will there be a GP edition for the kiddies and an X-rated counterpart for the grownups? . . . **Frank Zappa** has been huddling with **Grand Funk**; the talk centers on the possibility of Mr. Zappa producing the guys' next album, a pairing which the COAST is inclined to endorse on grounds of curiosity alone . . . **Leon Wilkeson** of **Lynyrd Skynyrd** celebrated a birthday last week while the band was stopped in Chicago. At the gig that night, the boys in the band celebrated the occasion by giving him a Tampa salute—a cake full in the face—and then leading the audience of 12,000 in the traditional birthday hymn "I Don't Care If It's Yer Birthday (How'dja Like A Punch In The Teeth?)" . . . **Grateful Dead** drummer **Mickey Hart** will be releasing an album within the month under the name of the **Diga Rhythm Band**, a group that consists of eleven drummers assembled by Hart, and **Jerry Garcia** doing his damndest to keep up . . . Looks good for a **Skyhooks** area debut at the Roxy sometime in the second week of May . . . Would **New York, N.Y.** be so kind as to explain, to the best of their knowledge, what a **Peter Lemongello** is? If they do that, perhaps we'll then fill you in on the latest West Coast phenomenon, **Angelo Fudgejunket**.

DICK THE BRUISER MEETS JUDY GARLAND (HONEY THIS AIN'T NO ROMANCE): The thing that makes professional wrestling the greatest sport of them all is that, after you've been sufficiently infected, everything seems like a wrestling match. Life imitating art once again (and better than "Mary Hartman" to boot). It's also the sport that comes closest to the spirit of rock & roll. The generic connection between the two artforms was reinforced by a scene recently played out at CBGB's, the ever-popular subterranean break-in club for the new wave of New York bands. And, like all great wrestling matches, this encounter even boasted a surprise ending. Onstage the evening in question was the notorious **Wayne County**, the most radical (and consequently beloved) of the new New York rock school. In the packed Saturday night audience was one **Richard Blum**, aka **Handsome Dick Manitoba**, lead singer of the **Dictators** (he's the one trying to look like a beardless Pampero Firpo on the cover of the group's one and only album). Manitoba had been making his presence felt by having one too many at the bar and then hassling anyone unfortunate enough to get within abuse distance. Turning his attention finally to the stage, he reportedly began pelting it with ice cubes and making

(Continued on page 33)

Fit for a King



A silver album commemorating the 25th Anniversary of King Karol Records was presented by **Alfred Eisenpreis**, administrator of the New York City Economic Development Administration (second from left); to King Karol executives (from left) **Ben Karol**, **Phil King** and **Morris Weissman**, at the official opening of what has been dubbed the world's largest store devoted exclusively to records and tapes. Eisenpreis hailed the new block-long, 13,000 square foot store at 126 West 42nd Street for upgrading the area. King Karol, whose policy is to stock at least one copy of every record issued, opened the first of their six stores 25 years ago at 111 West 42nd Street.

Epic, Sweet City Ink Prod. Pact

■ NEW YORK—Sweet City Records has signed an exclusive production deal with Epic Records. The company is part of Belkin Productions, Inc., one of the midwest's largest music promoters. The Sweet City deal was set through **Ron Alexenburg**, vice president and general manager of Epic Records/CBS Custom Labels, and **Steve Popovich**, vice president, Epic a&r.

The first signing through the Sweet City/Epic deal is Cleveland group **Wild Cherry**, whose debut single, "Play That Funky Music," will be released on April 20. All Sweet City acts will be promoted on concert tours through the Belkin organization.

Mike Belkin is vice president of Sweet City and **Jules Belkin** is treasurer.

Teifer Bows Firm

■ NEW YORK—Gerald E. Teifer, who recently resigned his position as VP and general manager of ABC Dunhill, Inc. and American Broadcasting Inc., has announced the formation of his own music publishing complex **Bundin/Road Music**.

Publishing Firm

The new music publishing operation is a co-publishing arrangement with **Chappell Music Company** which resulted from negotiations between Teifer and **Norman Weiser**, president of Chappell Music.

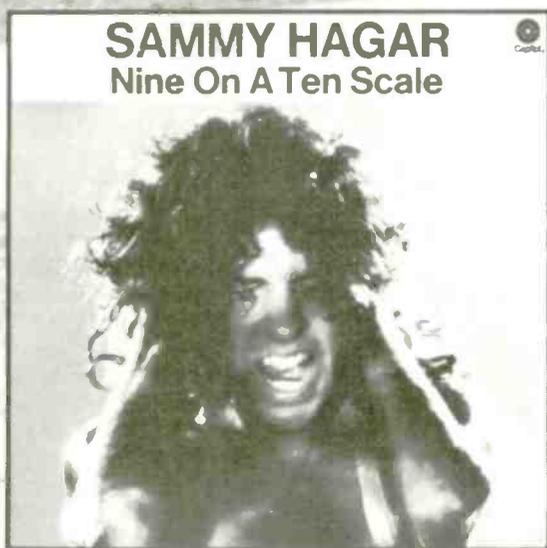
"The new operation will be multi-faceted," said Teifer. "Bundin/Road will be totally involved in all aspects of our business including record production and management. As always, I will maintain an open door to one and all."

Platinum Power



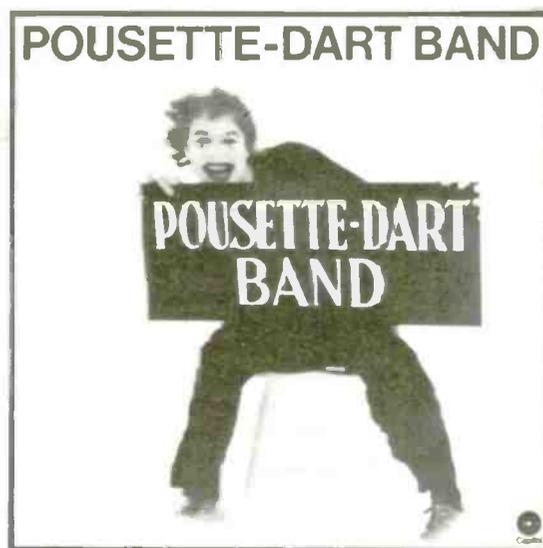
Following their two recent sold-out shows at the Forum in Los Angeles, Columbia recording artists **Chicago** were presented with plaques backstage in honor of all their nine Columbia albums going platinum. The plaques contained photographs of the group, members of **Caribou Management** and Columbia executives, taken at the recent mid-year CBS meeting held in San Diego early this year. Pictured from left: (top row) **Pete Cetera**, **Walt Parazaid**, **Terry Kath** and **Laudir De Olivera**; (bottom) **Lee Loughnane**, **Danny Seraphine**, **James Pankow**, **Howard Kaufman** of Caribou, **Walter Yetnikoff** (president, CBS Records Group) and **Don Ellis** (west coast vice president of a&r).

BREAKING ON BOTH COASTS ...AND SPREADING!



SAMMY HAGAR—Nine On A Ten Scale
Ex-Montrose lead singer Sammy Hagar opened for Montrose at San Francisco's Winterland and the evening was one of great excitement for both audience and artist. Action has spread from San Francisco to San Jose, Seattle, Denver, Los Angeles and heading East!

ST-11489



POUSETTE-DART BAND
Airplay on this new album is exploding out of the Northeast! Jon Pousette-Dart has been a part of the Boston club scene for several years and his highly-evolved band is ready for the road!

ST-11507

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

David Bowie: Learning The Record Business

By BEN EDMONDS

■ Of the handful of superstars who've emerged out of the confusion of the early '70s, David Bowie has been both the most flamboyant and enigmatic. The impact of his constant persona changes—from the outrageous rocker of "Ziggy Stardust" through the disco king of "Young Americans" to the Sinatra stylings of his latest posture—has only been heightened by his inaccessibility. With his "Station To Station" album and tour, film debut in "The Man Who Fell To Earth" and



David Bowie

a proposed traveling exhibit of his graphic artworks, 1976 looks to be the year that Bowie will break through as a multi-media superstar. And through all of it, he functions as his own manager. In an exclusive interview with RW, the RCA artist discusses this situation and the record business education which he underwent to prepare himself for the role.

Record World: What was the concept behind which you initially formed MainMan?

David Bowie: I think I was still dewey-eyed over the Factory, Andy Warhol's Factory, and I wanted to have at my fingertips some kind of multi-media organization through which I could channel my diverse genius talents. But it sort of didn't work out like that, come to that, nor did my talents.

RW: In putting together MainMan, had you studied any of the other organizations which artists had set up to govern their careers, to see either the reasons for their success or failure?

Bowie: Well really, I suppose, only the very enthusiastic but painful struggle of Apple. I was at that time, and have been until recently, still very naive about business. But over the last few months I've made a concerted effort to drill myself. And I've been angry at myself, again, for not having done it earlier, because it's comparatively easy. It just required a little bit of study and a little concentration.

RW: David Anderle once explained the initial failure of the Beach Boys' Brother Records by saying that Brian Wilson's concept of Brother was essentially a non-business concept, being that he was a non-business person, and was therefore unequipped to deal with the realities of having a business. Was that the problem with MainMan?

Bowie: It was indeed. I think I'm now fit to deal with the realities of business. The realities of business? Come on! The *irregularities* of business.

RW: From the outside, MainMan often looked like an Andy Warhol production of "How To Succeed In Business Without Knowing What You're Doing." Was it a conscious decision on your part to group those people around you?

Bowie: Yes, I think it was. Because I was a great fan of those people, that whole mob. And I thought that I'd like to learn from them about New York. I was hopelessly out of touch with what New York was about and represented. I knew the city only from sort of an Englishman's point of view, which I think shows itself in the records. I mean, you can see my education progressing through the albums. My attitude toward the States changes from album to album, as I get to know what it's really about. So I plunged straight in and took the most interesting of the New York Americans that I considered would perhaps want to work with me . . .

RW: Even if they were not always necessarily qualified to handle the jobs you gave them?

Bowie: Oh, absolutely! (laughter) It seemed like an awfully good idea at the time, but it all went terribly wrong . . . got completely out of hand.

RW: I remember once sharing a taxi ride with a MainMan executive, and him saying incredulously to himself, "I'm a vice president, I'm a vice president . . ."

Bowie: Yes. I never really knew, until it was all over, who exactly was the president and who the directors were. And then I found that

I didn't even have any bloody shares in the thing!

RW: In contrast to the New York operation, how did the London office of MainMan function?

Bowie: That worked very well in the beginning, because I was there. It was a lot more studious, I think, it was not as flippant as the New York operation. It meant business, and it tried very hard. Also, it was a smaller kind of business establishment, and I could pop in every couple of days and see what was going on. When it was set up in America, of course, I didn't have that option, because I was left back in England having a frightfully successful time. So by the time I came over to America, MainMan had established itself. And I was immediately farmed out onto the road, so I never really got to know very much about MainMan New York. Until the very end, when I started realizing that we'd all lost touch with each other; that it had a very big ego, and no real corporation behind it to sustain that kind of an ego.

RW: How did these realizations finally filter through?

Bowie: Finally I didn't have any money. The old one. It's as simple as that, Jack.

RW: Yet some of the people in the New York office rose to the challenge. Lee Childers, for example, did an excellent job at something he'd never done before . . .

Bowie: Oh yes, he was very good. I think that in the beginning Cherry Vanilla was excellent as well. She was hilariously funny; she went totally off on her own and said whatever she wanted to say. I gave her full permission to say anything, because I believe in lies very strongly. That's the truth. And Tony Zanetta—Tony Z—was also very good. And about the others, I really don't know. There were people working for MainMan whose names I still don't know. I walked into the office toward the end and there were 35 people there, and I knew only five of them. I found that I was paying them all, and I didn't know what any of them were doing. And they couldn't help me. I mean, I asked them what they did, and they didn't know. They said, "You'd better ask Mr. DeFries." It got kind of like that.

I've suddenly gotten very quick at knowing how to keep my money in my bank. And I'll get even quicker in the future.

RW: You now seem to have a better overall awareness of what is entailed in handling business affairs than most artists. Is this the result of a cram course you've undertaken in the last few months?

Bowie: Oh yes, it is absolutely that. I've suddenly gotten very quick at knowing how to keep my money in my bank. And I'll get even quicker in the future. Yes, I've drilled myself. I've bought a number of books, and I've gotten down to reading about it all. Publishing is the chronic one, more than anything else. There are so many under-the-counter moves in publishing that it can't be believed. It's awfully complicated, but I've found out about statutory copyrights and common-law copyrights and where the two mix and where they don't mix and what "mechanical" means and what percentage is paid by European publishers and sub-publishers and so on . . . my God, it goes on forever. But I've got it all down on a system of cards; it looks like tarot cards. I've got a complete encyclopedia of publishing on fourteen cards, and I just go through them, down through all the sub-headlines and so forth. It's rather like speed reading. I've picked out all the main points, and I've catalogued and structured it all logically . . .

RW: And this is one situation, I take it, where you can't employ the William Burroughs cut-up method you're so fond of in your writing . . .

Bowie: No, no. (laughter) It would put one in a very dubious position . . . I think one is much more aware of medium-is-the-message in music. The whole process is part of the art. I don't think

(Continued on page 28)

Winter/Grey PR To Dissolve

■ LOS ANGELES — Linda Grey and Norman Winter of Winter/Grey Public Relations will be dissolving the company effective April 15, 1976.

Ms. Grey, former VP of Levinson Associates, will open new corporate offices under Linda Grey Ltd. Public Relations in Beverly Hills May 1.

Winter's company will remain at the same address and operate under the name Norm Winter/Associates.

Karlheinz Stockhausen Signs with Chrysalis

■ LOS ANGELES—German composer Karlheinz Stockhausen has signed a non-exclusive recording contract with Chrysalis Records allowing him to record special projects outside his existing commitments to Deutsche Grammophon. The first album, "Ceylon/Bird of Passage," will be released by Chrysalis on May 1 and will contain two new works, on record for the first time. The deal was concluded between Chrysalis' joint chairman Chris Wright, and Robert Slotover, representing Stockhausen.

CBS Names Ericson Assoc. Media Director

■ NEW YORK — Yvonne Ericson has been appointed to the position of associate director, media, CBS Records. The announcement was made by Linda Barton, director, advertising planning, CBS Records.

In her new position, Ms. Ericson will administrate the print media and TV broadcasting departments of Gotham Advertising. She will be responsible for buying TV, magazines, newspapers and out-of-home media. In addition, she will liaison with outside ad agencies and will oversee field notification of the activities of the Advertising department.



Yvonne Ericson

Ms. Ericson joined CBS Records four years ago as manager, print advertising. Prior to joining CBS, she worked for Wunderman, Ricotta & Kline Advertising as print media buyer on the CBS Records account.

Coury President of RSO Records

(Continued from page 3)

Hollywood in June of 1968 by the company, he created Capitol's artist relations department, then spent two years as an executive producer in their a&r department.

In 1972 he became senior vice president in charge of promotion and artist development, then expanded his duties to take on a&r responsibilities, remaining exclusively in that area for the past year and a half.

During his tenure, Coury signed many acts to the Capitol label, including many now among their top ten bestsellers.

Bill Oakes, whose TV affiliation began in 1973 when his first play "Life and Soul" was networked in the U.K., started in the music business in 1968 as personal assistant to The Beatles in London. He joined RSO in New York when the company launched "Jesus Christ, Superstar!" and returned to Europe at the inception of RSO Records as international manager. Since he became label president in 1974, RSO has

become a full-fledged U.S.-based company, producing gold and platinum albums by the Bee Gees and Eric Clapton, and building a select roster which also includes Jack Bruce, Freddie King and new signings, Revelation, Yvonne Elliman (Oake's wife) and Barbara Dickson.

Phonodisc to Distribute

Stigwood also announced that RSO Records would be distributed in the U.S. by Phonodisc (a Polygram company), and will continue its arrangements with Polydor throughout the rest of the world. Oakes will coordinate the record company activities for the next three months with Al Coury to assist the transition before taking up his new responsibilities in Los Angeles.

Chris Youle remains as European manager of RSO Records, and will be reporting to Al Coury, who will be headquartering the label at RSO's offices in Los Angeles at 9200 Sunset Boulevard, (213-278-1680).



Pictured at RSO Records' reception for new president Al Coury are (left) Carly Simon, Elektra/Asylum chairman Joe Smith, and Robert Stigwood; (right) Anne Murray with Coury.

Springboard Intl. Forms TV Mktg. Division

■ RAHWAY, N.J. — Springboard Intl. Records president Danny Pugliese has announced the formation of a TV marketing division, effective immediately. Heading the operation will be Bill Bell, former marketing VP of Columbia House and Longines Symphonette, and Marty Grossman, TV marketing director for Columbia House and Longines.

Develop Catalogue

The new division will, according to Pugliese, "develop the extensive Springboard catalogue into the expanding sales poten-

tials of mail order and in-store TV promotions of special albums."

Bell and Grossman's background experience includes the creation of many successful TV and mail order packages such as "The Fabulous 50's;" "Johnny Mathis;" "Greatest Hits of the Four Seasons;" and "Fourty Funky Favorites." The duo will be headquartered at Springboard home office in Rahway, N.J.

Mainstream Pacts American Sound

■ NEW YORK — Maury Apatow, vice president and general manager of Bob Shad's New York based Mainstream Records operation, has announced the acquisition for national distribution of American Sound Records. Simultaneous announcements were made by Cliff Ayers, president of the Nashville based office of American Sound Records. The association begins with the country-pop single "Barbie Doll" by Peggy Jo.

Simon To Perform At Garden Benefit

■ NEW YORK — Ron Delsener announced (6) that Columbia recording artist Paul Simon would perform a special concert on May (3) at Madison Square Garden for the benefit of the New York Public Library. Delsener said Simon wants "to appeal to his people at a lower ticket price" than the Star Spangled Gala show which will take place at the Metropolitan Opera House, May (8). Simon's performance at the Opera House will also be for the benefit of the library. Delsener further announced that appearing with Simon at Madison Square Garden will be Phoebe Snow, Jimmy Cliff and the Brecker Brothers.

Taylor at Gala

It was previously announced the same day, by James Lipton, producer of the Star Spangled Gala, that Elizabeth Taylor, George Cukor, and Japanese ballet star Hideo Fukagawa will join the list of noted artists appearing at the Gala that includes ballet dancers Mikhail Baryshnikov and Natalia Makarova; violinist Eugene Fodor, flautist Jean-Pierre Rampal, opera star Shirley Verrett, Gwen Verdon and Chita Rivera, among others. Tickets for the Gala range from \$10 to \$250 and are totally tax deductible.

American Flyer to UA

■ LOS ANGELES—United Artists Records has announced the signing of pop group American Flyer to an exclusive recording contract with the label. American Flyer is composed of singer-songwriter Eric Kaz, Steve Katz, formerly with Blood Sweat and Tears, Craig Fuller, formerly of Pure Prairie League, of which he was a founding member, and Doug Yule, founding member of the Velvet Underground. The group is managed by Dennis Katz; agent for the band is Bob Ringe, of the William Morris Agency.

Camel
Moonmadness

Coming.

Janus Records,
a division of GRT Corporation
8776 Sunset Boulevard
Los Angeles, California 90069

RIAA Dinner Honors Roger Stevens

(Continued from page 3)

always been able to provide top-of-the-line talent for its dinners and—pop music being what it is today—the offspring of elected officials are wont to come along. The RIAA is happy to accommodate. It is an opportunity for image-making and solidifying political contacts—staples of official Washington life—that the record business does not allow to pass.

RIAA president Stanley Gortikov presented the association's annual Cultural Award last week to Roger Stevens, Broadway producer and chairman of the board of the John F. Kennedy Center for the Performing Arts. Stevens was one of the prime forces behind the establishment of the Kennedy Center, lobbying nearly a decade for the federal funds that built the theater and music hall complex on the Potomac.

President Ford sent along his congratulations to Stevens in a letter read before the 900 guests. "Largely through your efforts," the President wrote, "the dream of governmental legislation to support the arts finally became a reality . . . Betty and I join in

the sentiments expressed for you at this special tribute." Past awards winners include Nancy Hanks, chairman of the National Endowment for the Arts, two Senators with personal wealth who have been long time patrons of the arts, Jacob Javits (R-N.Y.) and Claiborne Pell (D-R.I.), and Mrs. Jouett Shouse, who donated to the federal government the land for Wolftrap Farm Park, a summer performing arts facility in suburban Washington.

The entertainment for the evening was to have been provided by Natalie Cole and virtuoso violinist Itzhak Perlman. Cole was forced to cancel at the last moment when she was hospitalized in Honolulu for peritonitis. Bill Withers filled in for her, and comedian Robert Klein worked the MC spot.

The reception for Perlman, the first act on the bill, was warm and respectful. He played several light 19th century neo-classical pieces including a fantasy written by a Belgian violinist on "Yankee Doodle." A standing ovation greeted the ending of his set. Bill Withers, who closed the show, performed only about a half

dozen songs, while the older members of Congress—those who came without children, we must assume—headed for the parking garage. The contrast led more than one record executive to comment on the provinciality of Washington tastes.

Klein did a bit of lobbying from the stage during his routine, stumping for replacement of the Star Spangled Banner as the national anthem. Not only was it hard to sing, he noted, but the song sounded "like it was written by an attorney from Baltimore," which in fact it was.

Among the Washington notables in attendance were Senators Quentin Burdick (D-N.D.), Dale Bumpers (D-La.), Bennet Johnston (D-La.), Vance Hartke (D-Ind.), Thomas McIntyre (D-N.H.) and Robert Stafford (R-Vt.), and congressmen Jack Brooks (D-Tex.), Abner Mikva (D-Ill.), minority whip John Anderson (R-Ill.), Lindy Boggs (D-La.) Joshua Eilberg (D-Pa.), Walter Flowers (D-Ala.), Lucien Nedzi (D-Mich.), Al Ullman (D-Utah), Louis Stokes (D-Ind.), Ron Dellums (D-Cal.) and Robert E. Lee, SEC commissioner.

Marvin Schlachter

(Continued from page 4)

with the type of artists we want to try to promote and build."

Long a believer in the importance of the single as a promotional tool in addition to its function as product in and of itself, Schlachter indicated that ATV/Pye would release singles off albums and strong singles that come to him that do not necessarily have album product behind them. Addressing himself to industry debates during the last few years as to the importance of singles, the journalist turned record executive suggested that record companies had been seriously examining bottom lines and coming to the conclusion that the single isn't important proportionately to overall profitability. That view, however, he said, does not take into account "the immeasurable value of the single as a promotional tool" and it is that latter attitude that is once again of great consideration. He cited Clive Davis' success with a succession of Arista artists in the last year who have become star acts via their hit singles. "People start questioning the value of singles when they don't sell. They question the value of an album when it doesn't sell, too, though."

Finally, Schlachter commented on ATV/Pye's intention to continue with independent distribution and to exercise the same selectivity with the Pye catalogue open to American signings.

20th Unveils Poe Concept Album

■ LOS ANGELES—"Tales Of Mystery and Imagination: Edgar Allen Poe," a concept album featuring musical adaptations of some of the major works of Edgar Allen Poe, has been set for release, according to Russ Regan, president, 20th Century Records.

The album, produced by Alan Parsons, was debuted in Los Angeles last week (with a special Laserium presentation and reception) at the city's Griffith Park Observatory to an audience of 600 invited guests.

Recorded at Abbey Road Studios in London, the album employs the artistry of nearly 300 musicians including John Miles, Terry Sylvester of the Hollies, Arthur Brown, actor/singer Leonard

Whiting, and 20th's own Ambrosia.

Parsons, a noted producer/engineer, has previously worked with The Beatles, Paul McCartney & Wings, the Hollies, Pink Floyd ("Dark Side Of The Moon") and Ambrosia's debut lp (the latter two earning him Grammy nominations for engineering). Parsons also co-write the album with composer/arranger Andrew Powell and executive producer Eric Woolfson. Woolfson conceived the album concept nearly two years ago spending a year on research and prevention alone.

The album package includes a 12-page book with a Poe chronology, biographies of the principals, photos and lyrics.



Pictured at 20th Century Records' debut of "Tales Of Mystery And Imagination: Edgar Allan Poe" last week at L.A.'s Griffith Park Observatory are (from left): Alan Parsons; Russ Regan, president, 20th Century Records; Herbert Eiseman, president, 20th Century Music Corp.; Eric Woolfson and Andrew Powell.

Col Promotes Two

■ LOS ANGELES—Columbia regional director of sales Del Costello has announced the promotions of Al Bergamo and Jack Chase to the positions of branch manager for the Seattle and San Francisco market areas respectively. Both Bergamo and Chase will report directly to Costello and will be responsible for the sales and promotional activities for Columbia and Epic/Columbia labels as well as for coordinating special programs and merchandising plans on all record and tape product.

Al Bergamo joined CBS Records as branch manager in the Denver market in 1971 after coming from the Craig Corporation as general manager. He moves to the Seattle branch after coming from the San Francisco branch where he was also manager.

Jack Chase joined CBS Records as resident sales representative in Des Moines for the Minneapolis branch in 1971. Chase's most recent position was as field manager for the Los Angeles Branch. Prior to joining CBS Records, he was a buyer for J. L. Marsh in Kansas City.

Halee Named ABC VP

■ LOS ANGELES — Jerry Rubinstein, chairman of ABC Records, has announced the appointment of Roy Halee to the post of vice president in charge of a&r. Halee came to ABC Records in 1975 after a long association with Columbia Records.

Appointed head of Columbia Studios in San Francisco by Clive Davis, Halee earned his reputation as both engineer and producer for artists like Blood, Sweat and Tears, and Laura Nyro. His association with Simon and Garfunkel earned him his most accolades.

Helen Reddy To Star In 'Pete's Dragon'

■ LOS ANGELES — Capitol recording artist Helen Reddy has been signed for the starring role in Walt Disney Productions "Pete's Dragon." The motion picture, which will combine live action and animation, begins filming in Burbank on June 14.

Executive producer of "Pete's Dragon" will be Ron Miller with Jerome Cortland producing and Don Chaffey directing the Malcolm Marmorstein screenplay. The musical score and songs will be written by the Academy Award-winning team of Al Kasha and Joel Hirschorn.

"Pete's Dragon" is Ms. Reddy's first starring motion picture. Last year she made her film debut in Universal's "Airport 1975."

JUST FOR THE RECORD



RAY STEVENS has made a habit of hit records. In the past 14 years he's hit the pop charts 15 times with such records as "Everything Is Beautiful," "Misty," "The Streak," "Mr. Businessman" and "Ahab The Arab."

Just For The Record, Warner Bros. Records is pleased to announce the signing of Ray Stevens and the release of his first Warner Bros. album.

Just For The Record BS 2914
Including the single "You Are So Beautiful" (WBS 8138) and nine others. Arranged and produced in Nashville by Ray Stevens.



SMOKEY ROBINSON—Tamla T 54267 F
(Motown)

OPEN (prod. by Smokey Robinson)
(Jobete/Bertram, ASCAP)

The first single selection from the "Smokey's Family Robinson" lp is this uptempo number built around a steady drum beat and interwoven vocals which should reach the heart of his audience.

BOOTY PEOPLE—Calla CAS 110

SPIRIT OF '76 (prod. by B. B. Dickerson)
(Sirrom Merchant/Far Out, ASCAP)

The spirit of (19)76 can be heard on the disco dance floors as this record attests. War's B.B. Dickerson is in the producer's chair and keep things simmering along in a solid red, white and blue groove.

JOHNNY RIVERS—Epic 8 50208

OUTSIDE HELP (prod. by Johnny Rivers)
(Rivers, ASCAP)

On this, perhaps Rivers' most introspective statement, he takes a dim outlook of the world, but does his bit to brighten things up with this tune. An expertly crafted single with a booming chorus.

BRO SMITH—Big Tree 16061 (Atlantic)

BIGFOOT (prod. by J.C.P.I.)
(Cascargo, BMI)

A "Big Foot" is not a size 15, but the name of the legendary "mountain monster" as this song makes abundantly clear. An excellent novelty record.

BOBBY THOMAS & THE HOTLINE—MCA 40542

SWEPT AWAY (prod. by Harold Wheeler & Bobby Thomas)
(Knobs, ASCAP)

This lovely orchestrated dance number features enough subtlety and syncopation to make it as pleasing to the ear as it is to the feet. Let it sweep you away.

SCOTT KEY—Pyramid 8002 (Roulette)

TOWN CRYER (prod. by Frank Sciarra)
(Planetary/Karolann, ASCAP)

This is a mildly amusing Dickie Goodman-type record about the bicentennial with characters like Paul Revere, and Benjamin Franklin put into a new light.

BOBBI HUMPHREY—Blue Note XW785 Y (UA)

UNO ESTA (prod. by Larry Mizell & Chuck Davis)
(Alruby, ASCAP)

Coming from a jazz background, Ms. Humphrey has put forth a fast moving r&b ballad featuring her fluent flute work. It should find a large following.

MIKE & BILL—Arista AS 0180

THINGS WON'T BE THIS BAD ALWAYS (prod. by Moving Up)
(Moving Up, ASCAP)

A dynamic duo with a sound that recalls Sam and Dave, Mike Felder and Bill Daniels offer a fine uptempo disco number which should earn them some r&b action.

SONG OF THE WEEK

I'M EASY

(Lion's Gate/Easy, ASCAP)

KEITH CARRADINE—ABC 12117

(prod. by Richard Baskin)

DANE DONOHUE—Columbia 3 10333

(prod. by Elliott Mazer)

This Oscar-winning song from the soundtrack of the movie, "Nashville," is represented by two distinct versions. The original, written and performed by Carradine, is being re-released by popular demand. Donohue makes his debut with a version that contrasts the original with its fuller, orchestrated arrangement. Both are particularly appealing and deserve a close listen.

ROSE BANKS—Motown M 1383 F

WHOLE NEW THING (prod. by Jeffrey Bowden & Berry Gordy)
(Stone Diamond, BMI)

With a vocal performance that will make you sit up and listen, this songstress steers the tune over a solid beat established by the interplay of synthesizers and percussion. You can bank on it.

THE STEVE GIBBONS BAND—MCA 40551

JOHNNY COOL (Towser Tunes/Naimad Laine, BMI)
(prod. by Ken Laguna)

This rough-rockin' ballad is about a gunslinger who ends up blowing out his brains. Gibbons tells the story in a cool, detached but entrancing style.

THE LOVE UNLIMITED ORCHESTRA—

20th Century TC 2281

MIDNIGHT GROOVE (prod. by Barry White)
(Sa-Vette/January, BMI)

The album title asks, "Music Please, Maestro," and the Maestro responds by arranging and conducting this free-wheeling instrumental theme. Get dancin'!

RICHARD ROUNDTREE—AOA 115

THIS MAGIC MOMENT (prod. by Mike Curb)
(Quintet/Freddy Bienstock/Treadlew, BMI)

Better known as the man who brought Shaft to life on the screen, Roundtree breathes new life to the Platters oldie. This rendition remains faithful to the original.

KATE & ANNA MCGARRIGLE—Warner Bros. 8193

COMPLAINTE POUR STE-CATHERINE (prod. by J. Boyd & G. Prestopino)
(Montreal Rose, CAPAC)

This haunting melody, sung in French by the McGarrigles is already a favorite in certain European countries. Its appeal should easily spread to these shores.

I SANTO CALIFORNIA—Laurie LR 3640

TORNERO (prod. not listed)
(Tro-Essex, ASCAP)

This song has been in the top ten throughout Europe and makes its U.S. bow in its original Italian version. Its haunting quality could make it happen here as well.

MARIA MULDAUR—Reprise RPS 1352
(Warner Bros.)

SAD EYES (prod. by J. Waronker & J. Boyd)
(Don Kirshner, BMI; KEC, ASCAP)

The combination of Maria's unique vocal stylization with the Neil Sedaka/Phil Cody tune should find the talented songstress soaring up the pop charts once again. This is her best offering since "... Oasis."

JOHNNY NASH—Epic 8 50219

(WHAT A) WONDERFUL WORLD (prod. by Sonny Limbo)
(Kags, BMI)

Herb Alpert, Lou Adler and Sam Cooke wrote the song for which Herman's Hermits had the 1965 hit. Nash revives the tune with his smooth-as-silk vocal which should cross pop, r&b and MOR barriers.

TOM SCOTT—Ode 66121 (A&M)

TIME AND LOVE (prod. by Tom Scott & Hank Cicalo)
(Antisia, ASCAP)

Scott is bound to connect with this instrumental from his recent lp. Aided by a talented group of sessionmen, he constructs layer upon layer of melody resulting in a sparkling piece of material.

BETTE MIDLER—Atlantic 3325

OLD CAPE COD (prod. by Joel Dorn & Bette Midler)
(George Pincus & Sons, ASCAP)

Ms. Midler's smokey interpretation of this standard is designed to bring a tear to the eye. Delightfully sentimental, she makes good use of overdubbed vocals.

WILLIE HARRY WILSON—Haven HS 801
(Arista)

MY SHIP (prod. by D. Lambert & B. Potter)
(ABC-Dunhill/One Of A Kind, BMI)

Wilson offers a commendable reading of the Lambert-Potter tune with an aggressive vocal performance. His ship should be sailing hit waters before too long.

SWEET MUSIC—Wand 11295 (Scepter)

I GET LIFTED (prod. by Kelli Arts)
(Sherlyn, BMI)

George McCrae recorded the original version of the tune, but this cover scores with its fuller sound and intense vocal interplay. Let yourself get lifted again.

SPECIAL DELIVERY—Mainstream MRL 5581

THE LONELY ONE (prod. not listed)
(Brent, BMI)

This group has scored some success in the discos and they hit again as they slow down the tempo and exercise their vocal cords with this tantalizing ballad.

ROBERT GOULET—AOA 118

AFTER ALL IS SAID AND DONE (prod. by Mike Curb)
(Famous, ASCAP)

One of the classiest MOR singers around today, Goulet shows that he has lost none of his magnetic appeal with this dynamic sing-along love ballad.

Disc-O! Ly-y-yps-O! (UAXW778-Y) Mandrill come an' you wan' go buy!

What started almost twenty years ago with
"The Banana Boat Song" begins anew
but with a big danceable difference.
And the difference is Mandrill. Mandrill puts
the hustle back in calypso. "Disco Lypso"
(UAXW778-Y) The fierce new single from
Mandrill's latest album. "Beast From The East"
(UALA577-G) Already putting people
in motion on their current national tour.



**"Disco Lypso" by Mandrill.
On United Artists Records.**

AMERICAN PASTIME

THREE DOG NIGHT—ABC ABCD 928 (6.98)

This one may come as a surprise to the group's older fans. The mix still focuses on vocal harmonies but the songs are r&b and disco for the most part. "Hang On," "Mellow Down" and "Everybody Is A Masterpiece" are pacesetters, the rhythm section rising in importance as the American pastime continues to dance.



FREE AND IN LOVE

MILLIE JACKSON—Spring SP 1 6709 (Polydor) (6.98)

Part three of Ms. Jackson's trilogy maintains the disco sensibility while reaching out to broad (and more traditional) r&b roots as well. The cuts are tight and never lose their focus. "A House for Sale," "I'm Free" and the already standard "Feel Like Making Love" keep the pace up.



WHERE IS THE LOVE

MARGARET SINGANA—Casablanca NBLP 7026 (6.98)

Sedaka's "That's Where the Music Takes Me" takes on surprising vitality under a disco treatment while offering undebatable evidence of Ms. Singana's ability to generate excitement. Recorded in South Africa, the lp is highlighted by the title track and "Many Rivers to Cross."



CONSIDER THE SOURCE

CREATIVE SOURCE—Polydor PD-1-6065 (6.98)

There's a nice contrast between formal club-oriented soul and the get-down street sound. "There's No Substitute" combines both elements, with Barbara Lewis' lead vocals carrying the bulk of the weight. "Singin' Funky Music Turns Me On" works similarly well with Don Wyatt taking lead.



WORDS WE CAN DANCE TO

STEVE GOODMAN—Asylum 7E-1061 (6.98)

Goodman's following has been cultish to date for records, exuberantly enthusiastic for his live performances. The showman's beginning to come through on vinyl, though, as the breadth of his writing and song choice expands. Humor, an expert guitar and a healthy self-image make him a top all-around entertainer.



YANKEE REGGAE

THE SHAKERS—Asylum 7E-1057 (6.98)

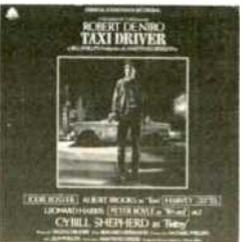
California country gives way to California reggae? Seems to be the case for the Shakers, who've taken the rough edges off the Jamaican form and adapted the music to more typically western sounds. "Missing You," "Second Chance" and "Girl You Rock My Soul" make this reggae a veritable surfin' safari.



TAXI DRIVER

ORIGINAL SOUNDTRACK—Arista AL 4079 (6.98)

The Bernard Herrmann score to the Martin Scorsese film should be familiar to the thousands who have seen the movie across the country. "Theme from 'Taxi Driver'" features an alto sax solo by Tom Scott, and there's a bit of narration from Robert De Niro opening the second side. See it, then listen.



ESCAPE FROM BABYLON

MARTHA VELEZ—Sire SASD-7515 (ABC) (6.98)

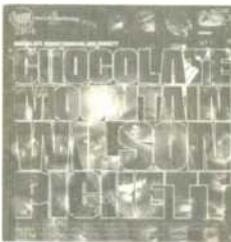
Critically acclaimed and respected by a host of international artists, Ms. Velez concentrates her energies here on reggae, with the inimitable Bob Marley producing. "Wild Bird," "There You Are" and "Money Man" give the first side unbridled strength; "Get Up, Stand Up" is also a Marley favorite. It's the great escape!



THIS IS ONE GIRL

MADLINE BELL—Pye 12128 (6.98)

The ballads works best for Ms. Bell—"You've Got What It Takes" and "I Think I'm Getting Over You" strong vehicles on which she can display the range of her vocal abilities. Up-tempo: "I Always Seem To Wind Up Loving You" and "Dance, Dance, Dance" (the British hit). All are rendered beautifully, with tender soul.



CHOCOLATE MOUNTAIN/WILSON PICKETT

Wicked Records Alb. 9001 (6.98)

Wicked Pickett is back with a never-let-up disco set of ten songs, some original ("It's Gonna Be Good," "How Will I Ever Know"), some more familiar ("Love Will Keep Us Together"!). Produced by Brad Shapiro, with Pickett and Shapiro taking care of rhythm and horn arrangements.



IAN LLOYD

Polydor PD 1 6066 (6.98)

Stories was a group that never really reached the level of popularity is justly aspired to. Individual members continue to resurface in different capacities, however, picking up where the group left off. Pianist/vocalist Ian Lloyd is more a hard-rocker than a melodist. The result is high-powered and enthusiastic.



WATERCOURSE WAY

SHADOWFAX—Passport PPSD-98013 (ABC) (6.98)

Shades of Oregon with a bit of King Crimson to add punch, the blend most evident (and effective) on "The Watercourse Way." Woodwinds, sitars, electric guitars and synthesizers cross paths, often via lush melodies and themes. "A Song For My Brother" is eerily haunting, great for late night FM programming.



SIZZLE

SAM RIVERS—ABC Impulse ASD-9316 (6.98)

Generally considered among the avant garde, saxman/flutist/pianist Rivers plays a highly accessible set here. The opening "Dawn" is brightly textured, full of multi-note solo passages. The four cuts get progressively more complex, taking the listener gently into new territory, "Scud" leaving the future open.



YOU CAN KNOW ALL I AM

HOLLY NEAR—Redwood 3600

With an FM following in support of her folk festival and political appearances, Ms. Near's lp, is a collection of (mostly self-written) songs of love and political awareness. The arrangements lean toward rock, with country and folk overtones. The lyrics and her expressive soprano are the real focal points, though.

New York, N. Y.

By IRA MAYER & BARRY TAYLOR

■ TALENT IS AN ASSET: "As you can see, talent has nothing to do with success," is how NBC-TV's "Weekend" program recently summed up its expose on a "struggling" English group by the name of **Doctors Of Madness**. The group was originally formed a year ago by **Dick Harding**, a poet who sought to bring his writing before a larger audience. The first step was to take up the guitar, the second to change his name, and his hair color to blue. He now goes by the monicker **Kid Strange**, and along with three friends who answer to the names **Stoner**, **Urban Blitz** and **Peter Di Lemma**, the group combines visual outrage with a raw sound reminiscent of early **Velvet Underground**, **Bowie**, et al. The group was originally managed by **Bryan Morrison**, a tast talker who previously worked with **Led Zeppelin**, **Pink Floyd** and the **Pretty Things**, and **Justin DeVillaneauve** who introduced **Twiggy** to the world in the middle '60s.

They quickly earned the group a \$40,000 advance from Polydor International, according to the show, of which only half went to the band. Certain that they had a "sure thing," Morrison and DeVillaneauve launched them with a calculated heavy push, explaining, "We haven't got the time to spend five years of constant touring before they make it. The public are sheep. Once they are told by the press that this band is great, they'll believe it."

This confidence has rubbed off on the band, with Kid Strange calling his songs "some of the best of this century. I'm not conceited," he says, "I've just heard a lot of music."

DeVillaneauve pulled out last January, claiming that the band has not been shaping up as quickly as he'd like it to, but Morrison is still looking forward to bringing them to America by September. Meanwhile, **Doctors Of Madness** are heavily in debt even with their record company advance, and are playing anywhere they can get a gig, at times for as little as \$100 a night—not enough to even cover the cost of setting up their equipment. Their album has still not been released in the U.S., but the group is still betting on what it calls "a sure thing": itself.

FLOWER POWER, HO, HO: King Biscuit-producer **DIR Broadcasting** has come up with a new 13-week series, "The Way It Went Down," documenting the musical-socio-political trends of the '60s. Narrated by **Scott Muni**, **DIR** has reportedly lined up some 200 stations to carry the series, beginning in May. There's a more personal memoir of the '60s in a recent **New Times** focusing on one man's memories of freaking out at a **Quicksilver Messenger Service** concert in San Francisco back then . . . and hearing them at **My Father's Place** a few weeks ago. And CBS' "60 Minutes" recently posed the question, "What ever happened to the hippies?" You remember them, don't you? One in particular showed up in town last week—**Donovan Leitch**. Playing five nights at the **Bottom Line** before more than 4000 fans he was really at his best with the well-remembered likes of "Catch the Wind," "Sunshine Superman" and "Lalena." And he *did* have flowers lining the foot of the stage.

YOU TOO CAN BE A BELIEVER: While substituting for **Dave Herman** on **WNEW-FM** last week, **Vin Scelsa** played a "mystery song" several times each morning telling people they'd probably tune out if they knew who the singer was. Fifty to sixty calls a day came up with guesses of **Randy Newman**, **Leon Russell**, **The Band** and assorted other unrelated names. About a dozen people all told came up with the correct answer. The song? **Tony Orlando's** "Caress Me Pretty Music."

NOTED: **Hudson-Ford** to a worldwide CBS deal . . . **Status Quo** drummer **John Coghlan** has left the group after 14 years to form his own band . . . Will **Dr. Feelgood** and/or **Santana** open some **Stones** dates on their upcoming U.S. tour? . . . Film producer **Norman Jewison** talking about making a movie around **Patrick Moraz'** solo album, "i". . . **Lynyrd Skynyrd** was scheduled to whisk friend and confidant **Howard Levitt** from his humble abode on West 56th Street to its Saturday night (10) concert at the **Beacon** (74th Street) by limo. Given New York traffic patterns, he's probably still on his way.

A&M Scores Platinum, Gold

■ LOS ANGELES — A&M Records has announced that Peter Frampton's album, "Frampton Comes Alive," reached platinum status, and Nazareth's "Hair of the Dog"

became a gold album, while Captain and Tennille's "Lonely Nights (Angel Face)" and Nazareth's "Love Hurts" became gold singles.

RCA Signs Joe & Bing



Don Kirshner presented newly signed RCA Records duo Joe and Bing before company personnel in a special concert in RCA's Studio A. Pictured from left are Ken Glancy, RCA Records president; Don Kirshner, executive producer of the album and publisher of Joe and Bing's compositions; Mel Ilberman, division vice president, commercial operations, RCA Records; Sid Bernstein, manager of Joe and Bing; Joe Knowlton; Mike Berniker, division vice president, popular a&r, RCA Records; Bing Bingham; and John Rosica, division vice president, promotion, RCA Records.

April LP Release Announced by UA

■ LOS ANGELES—United Artists Records will release this month a special bicentennial recording of "The Ballad for Americans" this month. Brock Peters will be the featured artist on this work, co-produced by Mike Stewart, chairman of the board, UA Music & Records Group, and Blue Note Records vice president Dr. George Butler. The "Ballad" is coupled with a recording of "Lonesome Train" by Odetta.

Other albums in the UA April release include: "Dancers, Romancers, Dreamers and Schemers" by Michael Quatro; Kenny Rogers' "Love Lifted Me;" "Crosscut Saw" from Britain's The Groundhogs and "Wild Night" from Johnny Rivers. Blue Note is represented by the debut guitar album "Earl Klugh."

GRT, Sutton-Miller Set Distrib. Pact

■ LOS ANGELES—K. White Sonner, president of GRT Music Tapes and Joe Sutton, president of Sutton-Miller, Ltd., have jointly announced that negotiations have been concluded for a long-term agreement between the two companies for GRT to distribute all Sutton-Miller product on GRT Music Tapes. Terms of the deal involve marketing and promotion commitments by both the companies to guarantee the marriage of record-and-tape merchandising throughout the U.S.

According to Sutton, GRT's commitment will enable Sound Bird and Shadybrook Records to continue gradually, expanding their artist roster. Recent signings include: Cheyenne, Kellee Patterson and Two Man Sound.

GRT obtained all tape rights to Sutton-Miller product last year.

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RADIO WORLD

NPR Offers Unique Exposure For Progressive, Traditional Folk Acts

■ WASHINGTON, D.C. — Arlo Guthrie (Reprise) and John Prine (Atlantic) don't have a lot in common with the New England Conservatory Ragtime Ensemble. And Roy Acuff's Smokey Mountain Boys play a style quite different from the New Lost City Ramblers (Folkways).

But all of them have found nationwide exposure on "Folk Festival USA," National Public Radio's weekly offering of two-hour festival programs. Since 1974 more than 1,000 musicians have been heard coast-to-coast simply by virtue of having performed at folk festivals selected for broadcast by NPR's 185 stations.

Artists

The artists range from down home country pickers to top-draw urban stars. According to Steve Rathe, the 27-year-old producer and host for "Folk Festival USA," many of the musicians are festival veterans who've made long-lasting contributions to folk, country and bluegrass. Doc Watson (UA), Bill Monroe (MCA) and Ola Belle Reed (Rounder) show up at regular intervals.

The series is also a showcase for undecorated talent, and relative new-comers. Patrick Sky, Leon Redbone, (WB) and David Bromberg appeared recently at a festival sparked with progressive, east coast talent. A new acapella gospel ensemble, Sweet Honey in the Rock, made several memorable showings too.

The musicians are featured at many of the 500 folk festivals that take place each year. "Folk Festival USA" covers the traditional gatherings at Philadelphia, San Diego and Mariposa, as well as

the recently-sprung conventions like the Tulsa Western Swing Festival, the Scott Joplin Ragtime Festival (in Sedalia, Missouri) and the San Francisco Bay Blues Festival.

Background

In the last two years, Rathe's put together NPR shows featuring nearly 100 folk festivities and concerts. He anchored live coverage of the Grand Ole Opry's 50th birthday celebration, and Sing Out! magazine's recent 25th anniversary concert. Week-long highlights of the Festival of American Folklife in Washington, D.C., were aired in 1975, and the groundwork's been laid for him to direct a mini-series from this year's summer-long activities.

Rathe, a former free-lancer in radio, TV, and record production, came to NPR in 1974 as public radio's first (and then only) folk music producer. Besides the main stage events, Rathe's productions for NPR include parking lot jam sessions and backstage conversations.

Seventy percent of NPR's stations carry the folk music programs and "that's not bad," according to Rathe, "since 70 percent are classical music stations." Many of the festivals are now recorded and edited by local stations, leaving the final production to Rathe.

There have been other advantages to NPR's new status as a folk music forum. Not long ago NPR's tapes from the National Folk Festival in Vienna, Virginia, were turned into Philo Records' "Good Time Music From The National Folk Festival,"

AM ACTION

(Compiled by the Record World research department)

■ John Sebastian (Reprise). The fastest moving disc on the street and on the charts: 18-1 WQAM, 19-9 WQXI, 14-6 WCOL, 16-9 WPGC, 10-3 CKLW, 17-8 KDWB, 15-8 Y100, 17-5 99X, 24-16 KJR, 10-6 WFIL, 5-2 WRKO, 20-11 13Q, 27-10 WIXY, 15-11 WSAI, HB-19 KLIF, 18-13 WHBQ, 19-14 KFRC, 27-15 KILT, 28-23 WMAK, and extra-14 WPIX. Garners WABC (21), KXOK, KSLQ and WOKY. (Note: Even record give-away contests in large numbers are making no dent in sales on the single in the marketplace.)

Barry Manilow (Arista). Now only missing a few markets as WLS, KXOK and WQAM join in and add the record. Excellent jumps reported in several areas, among them 25-18 KHJ, 35-25 WIXY, 14-10 WFIL, 19-15 WPGC, 19-14 WSAI, 26-22 WQXI, 17-15 KLIF, HB-30 WRKO, 26-24 WHBQ, 28-23 CKLW, 30-27 KSLQ, HB-25 KJR, 21-19 KDWB, HB-39 KILT, 24-20 WMAK, 13-12 WOKY and extra WPIX.



Fleetwood Mac (Reprise). In tune with the current trend of TV-induced single hits, the action on this follows suit as the disc takes huge jumps in lots of markets and continues to acquire new ground. Action: 27-9 WRKO, 38-23 WCOL, HB-22 WFIL, HB-25 WHBQ, 22-17 KFRC, 30-22 CKLW and 15-12 KHJ. New are KILT, KLIF, WPGC, KJR and WLAC. (Note: one of this week's Powerhouse Picks.)

Fleetwood Mac (Reprise). The second single off the current lp (which is top 3 in the country) continues to develop each week with new adds (WLAC, WPGC and KFRC this week) and upward station movement. Jumps include 31-19 WLS, HB-21 WRKO, 23-18 WQXI, 23-20 WCOL, 8-7 KSLQ, 22-20 KJR and 37-26 KILT. LP sales remain a strong factor.



Neil Sedaka (Rocket) "Love In The Shadows." Immediate acceptance at several major league stations. (Continued on page 33)

Billy Ocean (Ariola America). Continues to mushroom as a pop record as well as making some substantial inroads on r&b stations as well. Activity is as follows: 30-24 KHJ, HB-28 CKLW, HB-24 WFIL, 30-26 WRKO, HB-30 WHBQ, 39-34 KTLK and 23-20 KFRC. Picks up WPGC, WGCL, WDRC and WBBQ.

Diana Ross (Motown). Outstanding black action (25-3 KDAY, 11-3 WWRL, 10-6 WAOK, 17-6 WWIN, 14-7 WOL, etc.) and is followed closely by top 40 equals. Included in the round-up this week are KHJ, WIXY, WHBQ, WPIX and 99X. Also moves 22-15 WRKO, 25-20 WFIL and 25-19 WPGC. (Note: One of this week's Powerhouse Picks.)

CROSSOVER

Silver Convention (Midland International). This big r&b record, which has been crossing over rather slowly until last week, got its initial pop shot from WPIX in New York where the record now sits at #8. Last week it was added by KSLQ and this week is given a chance on 13Q, WHBQ and KFRC. Also on WPEZ, WGCL, WMPS, WXLO, WIFI plus more.

NEW ACTION

Neil Sedaka (Rocket) "Love In The Shadows." Immediate acceptance at several major league stations. (Continued on page 33)

Hailin' Helen



WRKO (Boston) recently held a private party for Helen Reddy. Pictured from left: J. J. Jordan, WRKO program director; Helen Reddy; Christy Wright, WRKO music director; and Jeff Wald, Helen's husband and manager.

CONCERT REVIEW

Laura Nyro Concert: An Event

■ NEW YORK—Before the fact, Laura Nyro's return to performing and to a New York audience shaped up as an event as much as a concert, and the Northeast radio hook-up that brought the performance to a listening audience projected at over one million only underscored the 'historic' quality of the concert, held March 31 at Carnegie Hall.

Fortunately for those who usually find themselves bored by such affairs, Laura Nyro made the most of her homecoming, singing as well as ever and surrounding herself with a highly talented band of sidemen and women. The only possible objection one could have to the show was its brevity, if only because the hour she was on stage seemed to go by in a moment.

The majority of her set was taken up by the songs on her recent Columbia album, "Smile," which is generally lower-keyed and more introspective (if that is possible) than much of her earlier work; the character of those songs set the tone for the

performance. Her fans will be pleased to learn that her standards, among them "And When I Die" and "Sweet Blindness," sound as good as ever.

Almost all of her songs would be effective if presented by Ms. Nyro alone, accompanying herself on piano or guitar, but the 'something extra' that her Carnegie Hall performance boasted came from her excellent band, highlighted by restrained but powerful work by drummer Andy Newmark and guitarist John Tropea.

Brevity

The brevity of her set left the audience on edge. Her decision not to cut loose on her encore numbers was certainly hers to make, but it would be most welcome if she were to explore her rock and rhythm and blues influences at future concerts. If her retirement is, as we hope, over, there should be plenty of those concerts in the months and years to come.

Marc Kirkeby

Warner Bros. Ships April Album Release

■ BURBANK — According to Ed Rosenblatt, Warner Bros. Record's vice president of sales and promotion, Warner Bros.-Reprise Records and its affiliated labels are presently shipping the major portion of their April release.

Eight albums are coming this month on the Warners label, including: "Hideaway" by America; "Get Closer" by Seals and Croft; Ray Stevens' "Just For The Record"; Rod McKuen's "McKuen Country"; "Alright" by Roger Cook; "The Jeremiah Johnson Original Soundtrack"; "Live and in Living Color" from Tower of Power and a new album by the Bellamy Bros. featuring "Let Your Love Flow."

Later in April, Reprise Records offers the debut album "Peter Pringle" and "Welcome Back" by John Sebastian. Two new Warner-affiliated labels present their first releases in April. "Wedding Album" from Leon and Mary Russell appears on Paradise while "Notations" comes from Gemigo, a Curtom Records label. Curtom Records contributes "Nightchaser" by the Natural Four. Bearsville Records will offer the new Todd Rundgren album, "Faithful."

Capricorn Records will feature Bobby Whitlock's "Rock Your Sox Off" and the debut of T. Talton, S. Stewart and J. Sandlin with "Happy to Be Alive."

Nazareth Gold



A double toast was in order for A&M's Nazareth on learning that both their album "Hair of the Dog" and single "Love Hurts" were both certified gold. Shown above at a recent party held in Los Angeles are (from left): managers Bill Fehilly and Derek Nichol, group members Pete Agnew, Dan McCafferty, Manny Charlton, and Darrell Sweet, and A&M senior vice president Gil Friesen.

CONCERT REVIEW

Bad Company, Kansas Rock 'n' Roll At MSG

■ NEW YORK—For Bad Company (Swan Song), one of the biggest groups to emerge from out of England in the past two years, success has been as predictable as it has been phenomenal.

Boasting the talents of the then underrated but fiercely talented Paul Rodgers and Mott the Hoople's disgruntled guitarist Mick Ralphs, and supported by the solid rhythm section of Boz Burrell and Simon Kirke, the group made its debut with the sparse but compelling "Bad Company" lp and a tour of the U.S. in which they supported Foghat.

Barely two years later, the group commands the country's largest arenas and draws material from three uniformly excellent albums. Bad Company's recent Madison Square Garden appearance (5) was their third visit to the city and the second time they have managed to sell out the venue.

Their show was predictably successful with the group rendering

predictably accurate versions of songs taken from their albums for which the audience approved with predictably passionate fanaticism. Yet, as a live band, Bad Company is more ear-shattering than they are earth-shattering.

Paul Rodgers is unquestionably a premier rock vocalist as he proved during songs like "Run With The Pack," "Feel Like Makin' Love" and "Seagull," but he often foresakes subtlety for shrill vocal histrionics. Mick Ralphs' guitar playing is aggressive and at times imaginative, but his static stage posture tends to compromise some of the music's more dynamic passages. Boz Burrell's bass and Simon Kirke's military drumming are solid, but their role is clearly supportive.

For all their skill and ability to consistently record albums of memorable and scintillating melodies, the group has yet to prove itself capable of harnessing its obvious talent and energy into a concert situation which conveys the vitality of their recorded work.

Kansas (Kirshner), who opened the show, played an abbreviated version of the set recently reviewed here. The sextet successfully translated their energy and complexity to the larger hall and were well received by the audience.

Barry Taylor

Chieftains To Perform 'Portrait' Soundtrack

■ NEW YORK—Island recording group The Chieftains will be providing the music for an upcoming film version of James Joyce's "Portrait of the Artist as a Young Man." Joseph Stright, producer of the film of Joyce's "Ulysses," will make the movie of "Portrait" at Dublin's Ardmore studios in the Fall. He has enlisted The Chieftains to create a soundtrack for the film, including previously recorded material and new compositions, written especially for "Portrait."

Kama Sutra Signs Marcovitz



Art Kass, president of The Buddah Group, has announced the signing of Diana Marcovitz to the Kama Sutra label. Diana is currently recording her first album for the label at Secret Sound Studios in New York City. Entitled "Joie De Vivre," the lp is being produced by her manager Lew Linet, with Fred Thaler handling the arrangements. The album is slated for late spring release. Pictured (from left) are Stanley Snadowsky (attorney for Ms. Marcovitz); Lew Linet (manager); Diana Marcovitz; Art Kass; and Mort Drosnes (administrative vice president of The Buddah Group).

Playboy Signs Stec

■ LOS ANGELES—Playboy Records has signed singer/songwriter Joey Stec to an exclusive, worldwide contract, it was announced by Playboy executive vice president Tom Takayoshi.

Takayoshi also revealed that Jimmy Miller will produce the sessions on Stec.

Stec has played with the Blue Magoos, The Dependables and Millenium. He has had his songs recorded by a number of top contemporary groups.

DISCO FILE TOP 20

APRIL 17, 1976

1. **LOVE HANGOVER**
DIANA ROSS—Motown (lp cut)
2. **TURN THE BEAT AROUND**
VICKI SUE ROBINSON—RCA (lp cut)
3. **THAT'S WHERE THE HAPPY PEOPLE GO**
TRAMMPS—Atlantic (disco version)
4. **TRY ME I KNOW WE CAN MAKE IT**
DONNA SUMMER—Oasis (lp cut)
5. **GET UP AND BOOGIE**
SILVER CONVENTION—Midland Intl. (lp cut)
6. **TOUCH AND GO—**
ECSTASY, PASSION & PAIN—Roulette (disco version)
7. **BROTHERS THEME/UNDER THE SKIN/ VOCE ABOUSOU**
BROTHERS—RCA (lp cuts)
8. **FIRST CHOICE THEME/AIN'T HE BAD**
FIRST CHOICE—Warner Bros. (lp cuts)
9. **ONE MORE TRY**
ASHFORD & SIMPSON—Warner Bros. (lp cut)
10. **STREET TALK**
B.C.G.—20th Century
11. **THIS IS IT**
MELBA MOORE—Buddah
12. **MOVIN'**
BRASS CONSTRUCTION—UA (lp cut)
13. **COULD IT BE MAGIC**
DONNA SUMMER—Oasis (lp cut)
14. **NO, NO, JOE/SAN FRANCISCO HUSTLE**
SILVER CONVENTION—Midland Intl. (lp cuts)
15. **COMMON THIEF**
VICKI SUE ROBINSON—RCA (lp cut)
16. **GOTTA GET AWAY**
FIRST CHOICE—Warner Bros. (lp cut)
17. **MOVIN' LIKE A SUPERSTAR**
JACKIE ROBINSON—Ariola America (disco version)
18. **TEN PERCENT**
DOUBLE EXPOSURE—Salsoul (disco version)
19. **COME WITH ME/WASTED**
DONNA SUMMER—Oasis (lp cuts)
20. **MORE, MORE, MORE**
ANDREA TRUE CONNECTION—Buddah (disco version)

Jacob Druckman To ASCAP Board

NEW YORK—Composer Jacob Druckman has been appointed to the board of directors of the American Society of Composers, Authors and Publishers, ASCAP president Stanley Adams has announced. Druckman, who was appointed by the performing rights organization's board, will complete the unexpired term of Aaron Copland. Copland, an ASCAP member for three decades, resigned from the board last month.

L.A. Jets to ATI

NEW YORK—Charles Koppelman, president of the Entertainment Company, the L.A. Jets' production outlet, and Kristine Desautels, the group's manager, have announced the signing of RCA recording artists the L.A. Jets to ATI. ATI is presently coordinating the Jets' first major tour.

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DISCO FILE

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

An unusually large number of new 12-inch disco pressings have come out in the past two weeks, the most interesting of which are two eccentric small label productions, "Dancing Free" by Hot Ice (Rage) and "Making Love" by Sammy Gordon & the Hip Huggers (Greg). "Dancing Free," first reported by 12 West's Tom Savarese two issues back (when we incorrectly listed the label as Raggs) and now on Rene Hewitt's top 10 from Chase in New York, is essentially an instrumental with some rather shrill and not totally comprehensible singing by a girl group. That is to say, it's not the vocals but their setting that gives the record its flavor—a strange rawness, especially on the organ and horns, which gives the record a ragged, aggressive edge. Clearly, this will not be for all tastes but there is something very compelling about "Dancing Free" and Hewitt reports that it gets the same kind of response in his club as "Love Hangover," while John Hedges at The City in San Francisco says it's also doing very well with his crowd. The record is available on a 12-inch disc at just over 9 minutes and on a regular single at 6:10 or 3:10.

"Making Love" is another record that leaves something to be desired technically—there's a very muddy quality about some parts of the mix—but, again, it's an attractive eccentricity that sets this record off from the glossy, predictable productions we're used to (not that I'm recommending muddy mixes, but there's a certain crude energy here that often gets ironed out in the slick mixes). The record is overlaid with a dense layer of synthesizer effects—electronic squiggles and snaps—that give it a space trip atmosphere that makes an odd contrast to its sexy lyrics—"Feels so good when you're makin' love to me/I'm in ecstasy when you're makin' love to me"—especially

(Continued on page 43)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

BUTTERMILK BOTTOM/ NEW YORK

- DJ: Rafael Charres
COMMON THIEF—Vicki Sue Robinson—RCA (lp cut)
LOVE HANGOVER—Diana Ross—Motown (lp cut)
MOVIN' LIKE A SUPERSTAR—Jackie Robinson—Ariola America (disco version)
ONE MORE TRY—Ashford & Simpson—Warner Bros. (lp cut)
TEMPTATION, TEMPTATION—The New Ventures—UA (lp cut)
TEN PERCENT—Double Exposure—Salsoul (disco version)
TOUCH AND GO—Ecstasy, Passion & Pain—Roulette (disco version)
USE YOUR IMAGINATION—Kokomo—Columbia (lp cut)
WERE YOU READY FOR THAT/UNDER THE SKIN—Brothers—RCA (lp cuts)
YOUNG HEARTS RUN FREE—Candi Staton—Warner Bros.

RUMBOTTOMS/HOLLYWOOD, FLORIDA

- DJ: Bob Lombardi
BROTHERS THEME/UNDER THE SKIN/ VOCE ABOUSOU—Brothers—RCA (lp cuts)
GET OFF YOUR AHHH! AND DANCE—Foxy—Dash
GOTTA GET AWAY/I GOT A FEELING—First Choice—Warner Bros. (lp cuts)
LOVE HANGOVER—Diana Ross/Fifth Dimension—Motown/ABC (lp cut/long version)
LOVE ME RIGHT—Gary Toms Empire—PIP (disco version)
MOVIN'/CHANGIN'—Brass Construction—UA (lp cuts)
SOUL MAN—Calhoon—Warner Spector
TURN THE BEAT AROUND—Vicki Sue Robinson—RCA (lp cut)
YOU'VE GOT WHAT IT TAKES—Silver Convention—Midland Intl. (lp cut)

THE CITY/SAN FRANCISCO

- DJ: John Hedges
GET UP AND BOOGIE/NO, NO, JOE—Silver Convention—Midland Intl. (lp cuts)
GOTTA GET AWAY/ARE YOU READY FOR ME?—First Choice—Warner Bros. (lp cuts)
LOVE HANGOVER—Diana Ross—Motown (lp cut)
MORE, MORE, MORE—Andrea True Connection—Buddah (disco version)
MOVIN' LIKE A SUPERSTAR—Jackie Robinson—Ariola America (disco version)
NIGHT AND DAY—John Davis & the Monster Orchestra—Sam
THAT'S WHERE THE HAPPY PEOPLE GO—Trammps—Atlantic (disco version)
TRY ME I KNOW WE CAN MAKE IT—Donna Summer—Oasis (lp cut)
TURN THE BEAT AROUND—Vicki Sue Robinson—RCA (lp cut)
WOW—Andre Gagnon—London

CHASE/NEW YORK

- DJ: Rene Hewitt
DANCING FREE—Hot Ice—Rage (disco version)
HOW CAN I BE A MAN—Lee Garrett—Chrysalis (lp cut)
LOS CONQUISTADORES CHOCOLATES—Johnny Hammond—Milestone (lp cut)
LOVE HANGOVER—Diana Ross/Fifth Dimension—Motown/ABC (lp cut/long version)
MA-MO-AH—Tony Valor Sounds Orchestra—Brunswick (disco version)
ONE MORE TRY—Ashford & Simpson—Warner Bros. (lp cut)
TEN PERCENT—Double Exposure—Salsoul (disco version)
THAT'S WHERE THE HAPPY PEOPLE GO—Trammps—Atlantic (disco version)
TIME MOVES ON—Strutt—Brunswick (lp cut)
TURN THE BEAT AROUND—Vicki Sue Robinson—RCA (lp cut)

Trower Power



At the Chrysalis Records party in honor of Robin Trower's Madison Square Garden date, rock star Lou Reed (left) was on hand to greet Robin at the Tower Suite. Chrysalis Records president Terry Ellis (right) hosted the star-studded celebration.

Cal. Copyright Conf. Elects New Officers

LOS ANGELES—The California Copyright Conference, an organization of music industry executives and entertainment attorneys, has announced the incoming officers and board of directors for 1976-77.

Jay Cooper, president of NARAS, was elected president; Jay S. Lowy of Jobete Music, vice president; Bernard S. Brody, Music Clearance, treasurer; Molly Hyman of Harrison Music, secretary; and Karen Hodge of Jobete Music, assistant secretary.

Michael H. Goldsen of Criterion Music and Helen King of Song Registration Service were re-elected to the board of directors, along with Irwin Pincus of Frank Music, Rick Riccobono of BMI, Sam Trust of ATV Music, and Hannah Russell of Harrison Music.

Alternates on the board of directors are Kim Espy of Vogue Music/T. B. Harms Co., and Ronny Schiff, Ronny Schiff Productions.

The continuing members of the board of directors are: Madelon Baker, Barbara Brunow, Terri Fricon, Donald Kahn, Jesse Kaye and John Sippel.

A Potent Pen



Songwriter Norman Gimbel has earned his seventh and eighth Million Performance Awards from BMI, Inc., for the songs "Meditation" and "Live for Life," putting him in a first place tie with The Beatles for number of these awards received. Gimbel (left) is shown receiving Million Performance Award number 8, the tie-maker, from Ron Anton, BMI vice president, west coast performing rights.

101 THE SINGLES CHART 150

APRIL 17, 1976

APR. 17	APR. 10		
101	102	MOONLIGHT FEELS RIGHT STARBUCK—Private Stock 039 (Brothers Bills, ASCAP)	
102	101	SPIRIT IN THE NIGHT MANFRED MANN—Warner Brothers WBS 8176 (Laurel Canyon Music, ASCAP)	
103	104	I HOPE WE GET TO LOVE IN TIME MARILYN MCCOO & BILLY DAVIS, JR.— ABC 12170 (Groovesville, BMI)	
104	103	ONCE A FOOL KIKI DEE—Rocket PIG 40506 (MCA) (ABC Dunhill/One of a Kind, BMI)	
105	114	YOUNG HEARTS RUN FREE CANDI STATON—Warner Bros. WBS 8191 (DaAnn, ASCAP)	
106	105	CARA MIA PAUL DELICATO—Artists of America III (Leo Feist, ASCAP)	
107	107	MORE CAROL WILLIAMS—Salsoul SZ 2006 (E. B. Marks, BMI)	
108	110	I'LL BE GOOD TO YOU BROTHERS JOHNSON—A&M 1806 (Kidada/Gouldris, BMI)	
109	111	I WANT TO STAY WITH YOU GALLAGHER AND LYLE—A&M 1778 (Irving, BMI)	
110	113	YOU GOT THE MAGIC JOHN FOGERTY—Asylum 45309 (Greasy King, ASCAP)	
111	108	WORDS (ARE IMPOSSIBLE) DONNY GERRARD—Greedy G 101 (ATV, BMI)	
112	—	THERE WON'T BE NO COUNTRY MUSIC (THERE WON'T BE NO ROCK 'N' ROLL) C. W. McCALL—Polydor PD 14310 (American Gramophone, SESAC)	
113	115	SUNSHINE DAY OSIBISA—Island IS 053 (Warner Bros., ASCAP)	
114	118	FOREVER AND EVER SIK—Arista 0179 (Famous, ASCAP)	
115	116	THAT'S WHERE THE HAPPY PEOPLE GO TRAMMPS—Atlantic 3306 (Burma East, BMI)	
116	117	THE LOVE I NEVER HAD TAVARES—Capitol P 4221 (ABC Dunhill/One of a Kind, BMI)	
117	—	DOUBLE TROUBLE LYNRYD SKYNYRD—MCA 40532 (Duchess/Get Loose, BMI)	
118	119	EVERY DAY WITHOUT YOU HAMILTON, JOE FRANK & REYNOLDS— Playboy P 6068 (Spitfire, BMI)	
119	—	IT SHOULD HAVE BEEN ME YVONNE FAIR—Motown M 1384F (Stone Agate, BMI)	
120	122	GET CLOSER SEALS & CROFTS—Warner Brothers WBS 8190 (Dawnbreaker, BMI)	
121	123	NORMA JEAN WANTS TO BE A MOVIE STAR SUNDOWN— Polydor PD 14312 (Natural Songs, ASCAP)	
122	—	LOOKIN' OUT FOR #1 BACHMAN-TURNER OVERDRIVE—Mercury 73784 (Ranbach/Top Soil, BMI)	
123	129	FOREVER LOVERS MAC DAVIS—Columbia 3 10304 (Tree, BMI)	
124	125	HOLDING ON ROAD APPLES—Polydor FD 14307 (Landers-Roberts, ASCAP)	
125	112	STREET TALK B.C.G. (B.C. Generation)—20th Century TC 2271 (Hearts Delight/Gooserock, BMI)	
126	128	I'M MANDY, FLY ME 10cc—Mercury 73779 (Man-Ken Music, Ltd., BMI)	
127	—	(WHAT A) WONDERFUL WORLD JOHNNY NASH—Epic 8 50219 (Kags, BMI)	
128	130	BORN TO GET DOWN (BORN TO MESS AROUND) MUSCLE SHOALS HORNS—Bang B 721 (Muscle Shoals Sound, BMI)	
129	131	HERE, THERE, AND EVERYWHERE EMMYLOU HARRIS—Reprise RPS 1346 (MacLen, BMI)	
130	132	WHEN I'M WRONG B.B. KING—ABC 12158 (ABC/Dunhill/ King's Guitar, BMI)	
131	134	LET HER IN JOHN TRAVOLTA—Midland Intl. (RCA) MB 10623 (Midson, ASCAP)	
132	133	CONCRETE AND CLAY RANDY EDELMAN—20th Century TC 2274 (Saturday, BMI)	
133	—	PARTY DOWN WILLIE HUTCH—Motown M 1371F (Getra, BMI)	
134	137	AMERICA THE BEAUTIFUL RAY CHARLES—Crossover 985 (Tangerine, BMI)	
135	—	OUTSIDE HELP JOHNNY RIVERS—Epic 8 50208 (Rivers, ASCAP)	
136	—	ALL IN THE FAMILY GENERAL JOHNSON—Arista 0177 (Music In General, BMI)	
137	135	PEACEMAKER LOGGINS & MESSINA—Columbia 3 10311 (Gnassos & Fortafino, ASCAP/Unichappell/Muhon/Salmon, BMI)	
138	136	ALL NIGHT RAIN BILLY JOE ROYAL—Scepter SCE 12419 (Low-Sal/Low Thom, BMI)	
139	138	WOW ANDRE GAGNON—London 5N 230 (Burlington, ASCAP)	
140	139	THE GAME IS OVER (WHAT'S THE MATTER WITH YOU) BROWN SUGAR— Capitol P 419B (Bout Time/Missile, BMI)	
141	140	IT'S BEEN A LONG TIME STUFF 'N' RAMJET—Chelsea CH 3036 (Dadona/Sugar Tree, BMI)	
142	—	AFTERNOON DELITE STARLAND VOCAL BAND—Windsong CB 10588 (RCA) (Cherry Lane, ASCAP)	
143	120	LAZY LOVE NEW CITY JAM BAND—Amherst AM 710 (Robinson/Rechard Criterion, BMI)	
144	—	SUGAR (PART 1) FREDDIE CANNON—Clardige 416 (Clardige/Jimca, ASCAP)	
145	—	MOONLIGHT SERENADE BOBBY VINTON—ABC 12178 (Robbins, ASCAP)	
146	121	BOY I REALLY TIED ONE ON JANIS IAN—Columbia 3 10297 (Mine Ltd./April, ASCAP)	
147	146	BROKEN LADY LARRY GATLIN—Monument Z58 8680 (CBS) (First Generation, BMI)	
148	127	WRITE ON HOLLIES—Epic 8 50204 (Famous, ASCAP)	
149	—	MARRIED BUT NOT TO EACH OTHER DENISE LaSALLE—Westbound WT 5019 (20th Century) (Ordena/Bridgeport, BMI)	
150	126	SAY IT AIN'T SO JOE MURRAY HEAD—A&M 1796 (Keep On Trucking, Ltd.)	

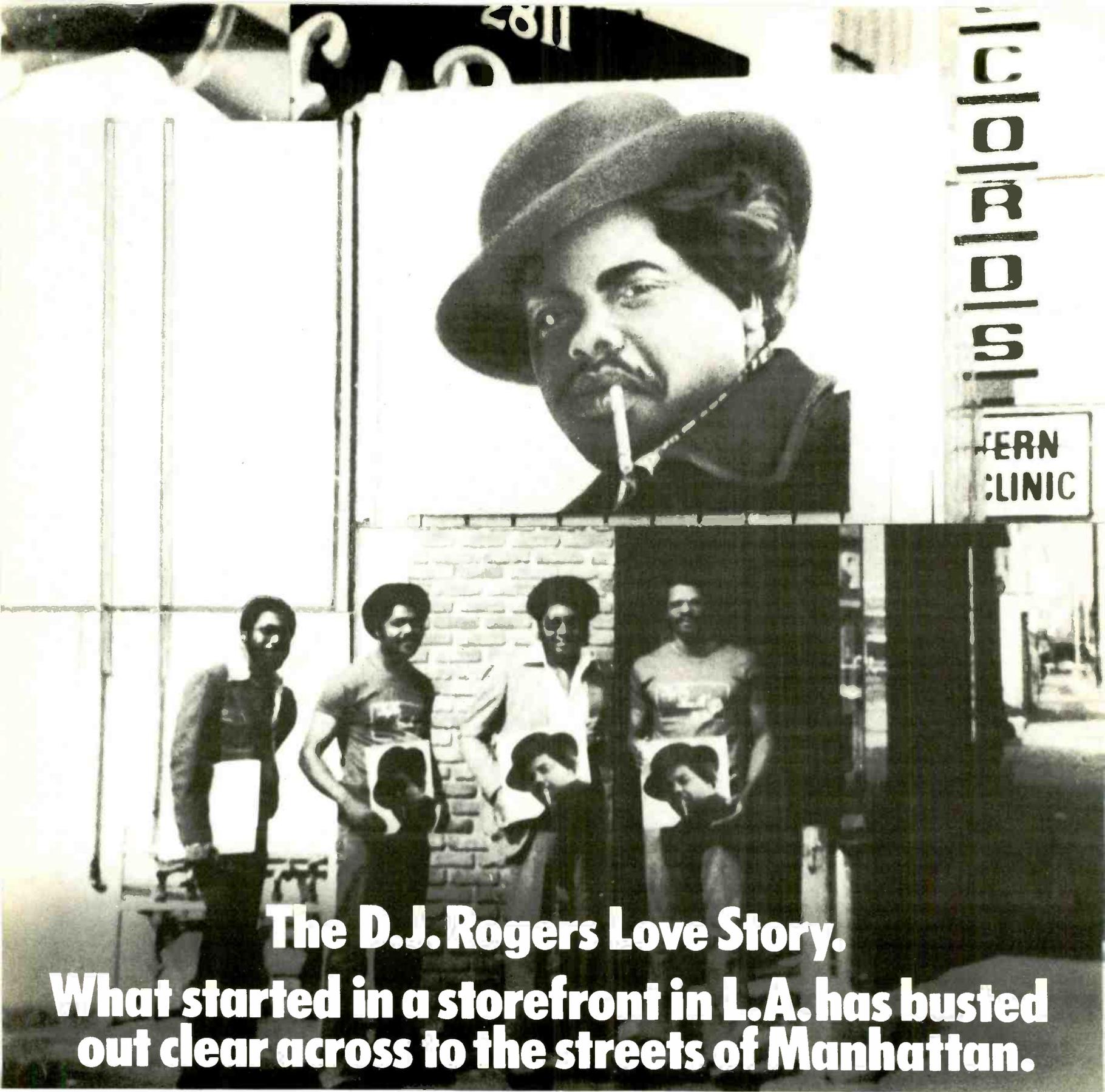
ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

ACTION Sweet (Sweet Ltd./WB, ASCAP)	19	LOVE HANGOVER Hal Davis (Jobete, ASCAP)	43
ALL BY MYSELF Jimmy Ienner (C.A.M./J.S.A., BMI)	14	LOVE HANGOVER Marc Gordon (Jobete, ASCAP)	94
ANYTIME (I'LL BE THERE) Denny Diante (Spanka, BMI)	73	LOVE HURTS Manny Charlton (House of Bryant, BMI)	27
ARMS OF MARY Howard & Ron Albert (Island, BMI)	80	LOVE IN THE SHADOWS Neil Sedaka (Don Kirshner/Kirshner Songs, BMI/ASCAP)	71
BABY FACE Stephen Schaefer & Harold Wheeler (Warner Bros., ASCAP)	33	LOVE IS THE DRUG Chris Thomas (TRO-Cheshire, BMI)	83
BARETTA'S THEME: KEEP YOUR EYE ON THE SPARROW Steve Barri & Michael Omartian (Leeds/Dutchess, ASCAP)	89	LOVE REALLY HURTS WITHOUT YOU Ben Findon (Black Sheep/Common Good/Pocket Full of Tunes, BMI)	47
BOHEMIAN RHAPSODY Roy Thomas Baker (Trident, ASCAP)	5	LOVE TO LOVE YOU BABY Pete Ballotte (Sunday & Cafe Americana, ASCAP)	38
BOOGIE FEVER Freddie Perren (Perren Vibes/Bullpen, ASCAP/BMI)	6	LOVE MACHINE PART I Freddie Perren (Jobete/Gilmore, ASCAP)	22
COME ON OVER John Farrar (Casserole/Flamm, BMI)	46	LOVE ROLLERCOASTER Ohio Players (Ohio Players/Unichappell, BMI)	77
CONVOY Don Sears & Chip Davis (American Gramophone, SESAC)	54	MIGHTY HIGH Dave Crawford (American Broadcasting/DaAnn, ASCAP)	100
CRAZY ON YOU Mike Flicker (How About Music, CAPAC)	79	MISTY BLUE Tom Couch & James Stroud (Talmont, BMI)	39
CUPID Hank Medress & Dave Appell (Kags, BMI)	66	MONEY HONEY Phil Wainman (Hudson Bay, BMI)	15
DEEP PURPLE Mike Curb (Robbins, ASCAP)	24	MORE, MORE, MORE Gregg Diamond (Buddah/Gee Diamond, ASCAP)	53
DECEMBER 1963 (OH, WHAT A NIGHT) Bob Gaudio (Seasons/Jobete, ASCAP)	2	MOVIN' Jeff Lane (Desert Moon Ltd./Jeff-Mar, BMI)	60
DISCO LADY Don Davis (Groovesville, BMI; Conquistador, ASCAP)	1	MOZAMBIQUE Don DeVito (Ram's Horn, ASCAP)	63
DON'T PULL YOUR LOVE/THEN YOU CAN TELL ME GOODNIGHT Dennis Lambert & Brian Potter (ABC Dunhill/Acuff-Rose, BMI)	55	ONE PIECE AT A TIME Charlie Bragg & Don Davis (Tree, BMI)	72
DON'T STOP IT NOW Mickie Most (Finchley, ASCAP)	78	ONLY 16 Ron Haffkine (Kags, BMI)	10
DREAM ON Adrian Barber (Daskel, BMI)	12	OPHELIA The Band (Medicine Hat, ASCAP)	70
DREAM WEAVER Gary Wright (Warner Bros., ASCAP)	9	RHIANNON (WILL YOU EVER WIN) Fleetwood Mac & Keith Olsen (Rockhopper, BMI)	36
FALLEN ANGEL Bob Gaudio (Big Secret Ltd./Almo, ASCAP)	69	RIGHT BACK WHERE WE STARTED FROM Pierre Tubbs & Vince Edwards (Unart/ATV, BMI)	3
FALLING APART AT THE SEAMS Tony Macaulay (Macaulay Music Ltd.)	98	SARA SMILE Christopher Bond, Daryl Hall & John Oates (Unichappell, BMI)	26
FANNY (BE TENDER WITH MY LOVE) Arif Mardin (Casserole, BMI)	56	SHANNON Cashman and West (Blending-well, ASCAP)	30
50 WAYS TO LEAVE YOUR LOVER Paul Simon & Phil Ramone (Paul Simon, BMI)	40	SHOUT IT OUT LOUD Bob Ezrin (Cafe Americana/Rock Steady, ASCAP; All By Myself/Fram-Bee Music Ltd., ASCAP)	48
FOOLED AROUND AND FELL IN LOVE Alan Blazek & Bill Szymczyk (Crabshaw, ASCAP)	16	SHOW ME THE WAY Peter Frampton (Almo/Fram-Bee Music Ltd., ASCAP)	11
FOPP Ohio Players (Play One, BMI)	57	SILLY LOVE SONGS Paul McCartney (MPL Communications Inc. by Arr with ATV, BMI)	58
GET UP AND BOOGIE Michael Kunze (Midson, ASCAP)	51	SLOW RIDE Nick Jameson (Knee Trembler, ASCAP)	41
GOLDEN YEARS David Bowie & Harry Maslin (Beverly Bros., BMI; Chrysalis/Main Man, ASCAP)	25	SPANISH HUSTLE Fatback Band (Clita/Sambo, BMI)	97
GOOD HEARTED WOMAN Ray Pennington & Waylon Jennings (Baron/Willie Nelson, BMI)	34	STRANGE MAGIC Jeff Lynne (Unart/Jet, BMI)	37
HAPPY DAYS Steve Barri & Michael Omartian (Bruin, BMI)	45	SWEET LOVE James Carmichael & The Commodores (Jobete/Commodores, ASCAP)	8
HAPPY MUSIC Donald Byrd (Elgy, BMI)	42	SWEET THING Rufus (American Broadcasting, ASCAP)	13
HEAVY LOVE Van McCoy (Interior, Van McCoy & Warner-Tamerlane, BMI)	91	TAKE IT TO THE LIMIT Bill Szymczyk (Benchmark/Kicking Bear, ASCAP)	20
HE'S A FRIEND Norman Harris (Stone Diamond/Mighty Three, BMI)	62	TANGIERINE Vincent Montana Jr. (Famous, ASCAP)	87
HEY BABY Lou Futterman & Tom Werman (Magic Land, ASCAP)	75	THE FONZ SONG Jackie Mills (Adamo, ASCAP)	81
HIT THE ROAD JACK Mel Shaw (Tangerine, BMI)	35	THEME FROM S.W.A.T. Steve Barri & Michael Omartian (Spellgood, BMI)	21
HURT (Miller, ASCAP)	52	THERE'S A KIND OH HUSH (ALL OVER THE WORLD) Richard Carpenter (Glenwood, ASCAP)	17
I DO, I DO, I DO, I DO B. Ulvaeus & B. Anderson (Countless, BMI)	23	THE WHITE KNIGHT Leslie Adv. Agency (Unichappell, BMI)	59
IT'S COOL Billy Jackson (Chappell, ASCAP)	90	TILL I CAN MAKE IT ON MY OWN Billy Sherrill (Algee/Altam, BMI)	92
IT'S OVER Joe Wissert (Boz Scaggs Music)	76	TRYIN' TO GET THE FEELING AGAIN R. Dante & B. Manilow (Warner-Tamerlane/Upward Spiral, BMI)	31
I WRITE THE SONGS Don Dante & Barry Manilow (Artists/Sunbury, ASCAP)	85	UNION MAN Steve Cropper (Flat River, BMI)	44
INSEPARABLE Chuck Jackson & Marvin Yancy (Jay's Enterprise, Ltd./Chappell, ASCAP)	82	VENUS Billy Terrell (Kirshner Songs/Wellbeck, ASCAP)	65
I'VE GOT THE FEELING (WE'LL BE SEEING EACH OTHER AGAIN) Marc Gordon (Irving, BMI)	49	WAKE UP EVERYBODY (PART 1) Kenneth Gamble & Leon Huff (Mighty Three, BMI)	86
JASPER Phil Gernhard (Famous/Antique/Leeds, ASCAP)	96	WE CAN'T HIDE IT ANYMORE Don Davis (Groovesville, BMI)	68
JEALOUSY Ron "Have Mercy" Kersey & Major Harris (WIMOT, Sacred Pen, BMI)	74	WELCOME BACK Steve Barri & John Sebastian (John Sebastian, BMI)	18
JUNK FOOD JUNKIE Randolph Nauert (Peaceable Kingdom, ASCAP)	99	WHEN LOVE HAS GONE AWAY Cartherine Arnou (Sunbury, ASCAP)	61
LET YOUR LOVE FLOW Phil Gernhard & Tony Scotti (Loaves & Fishes, BMI)	7	WHERE DID OUR LOVE GO Ahmet Ertegun (Jobete, ASCAP)	95
LET'S MAKE A BABY K. Gamble & L. Huff (Mighty Three, BMI)	88	YOU'LL LOSE A GOOD THING Huey P. Meaux (Crazy Cajun, BMI)	64
LIVIN' FOR THE WEEKEND K. Gamble & L. Huff (Mighty Three, BMI)	29	YOUNG BLOOD Bad Company (Quintel/Unichappell/Freddy Bienstock, BMI)	50
LONELY NIGHT (ANGEL FACE) Daryl Dragon & Toni Tennille (Don Kirshner, BMI)	4	YOU SEXY THING Mickie Most (Finchley, ASCAP)	67
LOOKING FOR SPACE Milton Okun (Cherry Lane, ASCAP)	32		
LORELEI Styx (Almo/Stygian, ASCAP)	28		
LOVE AND UNDERSTANDING (COME TOGETHER) Kool & The Gang (Delightful/Gang/BMI)	93		
LOVE FIRE Chas. Peate (Coral Rock/American Dream/Belsize, ASCAP)	84		



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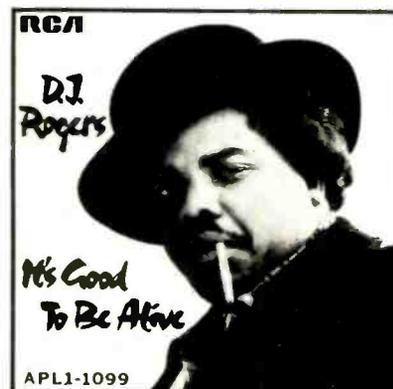


The D.J. Rogers Love Story.

What started in a storefront in L.A. has busted out clear across to the streets of Manhattan.

Six months ago, only a handful of people in L.A. were behind the D. J. Rogers single, "Say You Love Me." But they believed in it. Enough to stay with it. So they kept playing it and before long, the song and the singer had broken wide open.

Now, what happened in L.A. is happening all across the country. New York is on it. San Francisco is on it. Chicago, Houston and Atlanta are on it. The monster has been born. D.J. Rogers' single "Say You Love Me" PB-10568 is an unqualified smash. And there'll be no stopping it. From the album.



RCA Records



THE SINGLES CHART

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

APR. 17	APR. 10		WKS. ON CHART
1	1	DISCO LADY JOHNNIE TAYLOR Columbia 3 10281	9
2	3	DECEMBER, 1963 (OH WHAT A NIGHT) THE FOUR SEASONS/ Warner Bros.-Curb WBS 8168	16
3	4	RIGHT BACK WHERE WE STARTED FROM MAXINE NIGHTINGALE/United Artists XW752 Y	10
4	2	LONELY NIGHT (ANGEL FACE) CAPTAIN & TENNILLE/ A&M 1782	13
5	8	BOHEMIAN RHAPSODY QUEEN/Elektra 45297	16
6	9	BOOGIE FEVER SYLVERS/Capitol P 4179	13
7	10	LET YOUR LOVE FLOW BELLAMY BROS./Warner Bros. WBS 8169	10
8	6	SWEET LOVE COMMODORES/Motown M 1381F	18
9	5	DREAM WEAVER GARY WRIGHT/Warner Bros. WBS 8167	15
10	11	ONLY 16 DR. HOOK/Capitol P 4171	15
11	16	SHOW ME THE WAY PETER FRAMPTON/A&M 1795	9
12	7	DREAM ON AEROSMITH/Columbia 3 10278	16
13	12	SWEET THING RUFUS FEATURING CHAKA KHAN/ABC 12149	15
14	13	ALL BY MYSELF ERIC CARMEN/Arista 0165	18
15	14	MONEY HONEY BAY CITY ROLLERS/Arista 0170	11
16	23	FOOLED AROUND AND FELL IN LOVE ELVIN BISHOP/ Capricorn CPS 0252 (WB)	7
17	17	THERE'S A KIND OF HUSH (ALL OVER THE WORLD) CARPENTERS/A&M 1800	8
18	39	WELCOME BACK JOHN SEBASTIAN/Reprise RPS 1349	4
19	18	ACTION SWEET /Capitol P 4220	9
20	19	TAKE IT TO THE LIMIT EAGLES/Asylum 45293	17
21	20	THEME FROM S.W.A.T. RHYTHM HERITAGE/ABC 12135	22
22	15	LOVE MACHINE—PART I MIRACLES/Tamla T 54262F	9
23	26	I DO, I DO, I DO, I DO ABBA/Atlantic 3310	9
24	24	DEEP PURPLE DONNY & MARIE OSMOND/MGM M 14840	18
25	21	GOLDEN YEARS DAVID BOWIE/RCA PB 10441	18
26	31	SARA SMILE DARYL HALL & JOHN OATES/RCA PB 10530	10
27	22	LOVE HURTS NAZARETH/A&M 1671	23
28	29	LORELEI STYX/A&M 1786	10
29	30	LIVIN' FOR THE WEEKEND O'JAYS/Phila. Intl. ZS8 3587 (CBS)	7
30	38	SHANNON HENRY GROSS/Lifesong LS 45002	9
31	40	TRYIN' TO GET THE FEELING AGAIN BARRY MANILOW/ Arista 0172	5
32	34	LOOKING FOR SPACE JOHN DENVER/RCA PB 10586	8
33	27	BABY FACE WING & A PRAYER FIFE & DRUM CORPS./ Wing & A Prayer HS 103 (Atlantic)	19
34	28	GOOD HEARTED WOMAN WAYLON & WILLIE/RCA PB 10529	13
35	33	HIT THE ROAD JACK STAMPEDERS/Quality QU 501 (Private Stock)	10
36	41	RHIANNON (WILL YOU EVER WIN) FLEETWOOD MAC/ Reprise RPS 1345	7
37	42	STRANGE MAGIC ELECTRIC LIGHT ORCHESTRA/ United Artists XW770 Y	7
38	32	LOVE TO LOVE YOU BABY DONNA SUMMER/Oasis OC 401 (Casablanca)	19
39	45	MISTY BLUE DOROTHY MOORE/Malaco M 1029 (TK)	7
40	25	50 WAYS TO LEAVE YOUR LOVER PAUL SIMON/ Columbia 3 10270	18
41	35	SLOW RIDE FOGHAT/Bearsville BSS 0306 (WB)	20
42	47	HAPPY MUSIC BLACKBYRDS/Fantasy F 762	7
43	64	LOVE HANGOVER DIANA ROSS/Motown M 1392F	3
44	48	UNION MAN THE CATE BROTHERS/Elektra 45294	9
45	57	HAPPY DAYS PRATT & McCLAIN/Reprise RPS 1351	3
46	50	COME ON OVER OLIVIA NEWTON-JOHN/MCA 40525	6
47	55	LOVE REALLY HURTS WITHOUT YOU BILLY OCEAN/ Ariola America P 7621 (Capitol)	3
48	58	SHOUT IT OUT LOUD KISS/Casablanca NB 854	5
49	61	I'VE GOT A FEELING (WE'LL BE SEEING EACH OTHER AGAIN) AL WILSON/Playboy P 6062	5
50	56	YOUNG BLOOD BAD COMPANY/Swan Song SS 70108 (Atlantic)	6



51	66	GET UP AND BOOGIE SILVER CONVENTION/Midland Intl. MB 10571 (RCA)	4
52	62	HURT ELVIS PRESLEY/RCA PB 10601	4
53	60	MORE, MORE, MORE ANDREA TRUE CONNECTION/ Buddah BDA 515	6
54	37	CONVOY C. W. McCALL/MGM M 14839	23
55	63	DON'T PULL YOUR LOVE/THEN YOU CAN TELL ME GOODBYE GLEN CAMPBELL/Capitol P 4245	4
56	35	FANNY (BE TENDER WITH MY LOVE) BEE GEES/RSO SO 519 (Atlantic)	17
57	59	FOPP OHIO PLAYERS/Mercury 73775	6
58	67	SILLY LOVE SONGS WINGS/Capitol P 4256	2
59	43	THE WHITE KNIGHT CLEDUS MAGGARD & THE CITIZENS BAND/Mercury 73751	15
60	69	MOVIN' BRASS CONSTRUCTION/United Artists XW775 Y	4
61	72	WHEN LOVE HAS GONE AWAY RICHARD COCCIANTE/ 20th Century TC 2275	3
62	65	HE'S A FRIEND EDDIE KENDRICKS/Tamla T 54266F (Motown)	7
63	46	MOZAMBIQUE BOB DYLAN/Columbia 3 10298	7
64	44	YOU'LL LOSE A GOOD THING FREDDY FENDER/ ABC Dot DOA 17607	8
65	54	VENUS FRANKIE AVALON/De-Lite DEP 1578	13
66	51	CUPID TONY ORLANDO & DAWN/Elektra 45302	11
67	52	YOU SEXY THING HOT CHOCOLATE/Big Tree BT 16047 (Atlantic)	26
68	53	WE CAN'T HIDE IT ANYMORE LARRY SANTOS/ Casablanca NB 844	12
69	81	FALLEN ANGEL FRANKIE VALLI/Private Stock PS 074	2
70	74	OPHELIA THE BAND/Capitol P 4230	5

CHARTMAKER OF THE WEEK

71	—	LOVE IN THE SHADOWS NEIL SEDAKA Rocket PIG 40543 (MCA)	1
72	85	ONE PIECE AT A TIME JOHNNY CASH/Columbia 3 10321	2
73	82	ANYTIME (I'LL BE THERE) PAUL ANKA/United Artists XW789 Y	2
74	78	JEALOUSY MAJOR HARRIS/Atlantic 3321	4
75	80	HEY BABY TED NUGENT/Epic 8 50197	3
76	79	IT'S OVER BOZ SCAGGS/Columbia 3 10319	3
77	75	LOVE ROLLERCOASTER OHIO PLAYERS/Mercury 73734	24
78	87	DON'T STOP IT NOW HOT CHOCOLATE/Big Tree BT 16060 (Atlantic)	2
79	88	CRAZY ON YOU HEART /Mushroom 7021	2
80	89	ARMS OF MARY SUTHERLAND BROTHERS & QUIVER/ Columbia 3 10284	3
81	83	THE FONZ SONG THE HEYETTES/London 5N 232	2
82	70	INSEPARABLE NATALIE COLE/Capitol P 4193	18
83	68	LOVE IS THE DRUG ROXY MUSIC/Atco 7042	17
84	71	LOVE FIRE JIGSAW/Chelsea CH 3037	10
85	73	I WRITE THE SONGS BARRY MANILOW/Arista 0157	24
86	77	WAKE UP EVERYBODY (PART I) HAROLD MELVIN & THE BLUENOTES/Phila. Intl. ZS8 3579 (CBS)	23
87	76	TANGERINE SALSOU L ORCHESTRA/Salsoul SZ 2004	1
88	91	LET'S MAKE A BABY BILLY PAUL/Phila. Intl. ZS8 3584 (CBS)	2
89	—	BARETTA'S THEME: KEEP YOUR EYE ON THE SPARROW RHYTHM HERITAGE/ABC 12177	1
90	93	IT'S COOL THE TYMES/RCA PB 10561	3
91	96	HEAVY LOVE DAVID RUFFIN/Motown M 1388F	2
92	95	TILL I CAN MAKE IT ON MY OWN TAMMY WYNETTE/ Epic 8 50196	2
93	97	LOVE AND UNDERSTANDING KOOL & THE GANG/ De-lite DEP 1579	2
94	98	LOVE HANGOVER FIFTH DIMENSION/ABC 12181	2
95	—	WHERE DID OUR LOVE GO J. GEILS BAND/Atlantic 3320	1
96	100	JASPER JIM STAFFORD/Polydor PD 14309	2
97	—	SPANISH HUSTLE FATBACK BAND/Event EV 229 (Polydor)	1
98	—	FALLING APART AT THE SEAMS MARMALADE/ Ariola America P 7619 (Capitol)	1
99	84	JUNK FOOD JUNKIE LARRY GROCE/Warner Bros.-Curb WBS 8165	16
100	90	MIGHTY HIGH MIGHTY CLOUDS OF JOY/ABC 12164	4



FLASHMAKER



PRESENCE
Led Zeppelin
Swan Song

MOST ACTIVE

- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- AT THE SPEED OF SOUND—Wings—Capitol
- CRY TOUGH—Nils Lofgren—A&M
- PRESENCE—Led Zeppelin—Swan Song
- TAKIN' IT TO THE STREETS—Doobie Bros.—WB
- JAILBREAK—Thin Lizzie—Mercury

WNEW-FM/NEW YORK

- ADDS:**
FARAGHER BROS.—ABC
- PRESENCE**—Led Zeppelin—Swan Song
- PROMISE**—Michael Pinder—Threshold
- REBEL**—John Miles—London
- RISE & SHINE**—Kokomo—Col
- EARL SCRUGGS REVUE VOL. II**—Col
- TAXI DRIVER (Soundtrack)**—Arista
- WEDDING ALBUM**—Leon & Mary Russell—Paradise
- HEAVY ACTION (approximate airplay):**
AMIGOS—Santana—Col
- AT THE SPEED OF SOUND**—Wings—Capitol
- BORN TO RUN**—Bruce Springsteen—Col
- FRAMPTON COMES ALIVE**—Peter Frampton—A&M
- LADY IN WAITING**—Outlaws—Arista
- OUR PLEASURE TO SERVE YOU**—Stanky Brown Group—Sire
- ROMANTIC WARRIOR**—Return to Forever—Col
- TAKIN' IT TO THE STREETS**—Doobie Bros.—WB

WCOZ-FM/BOSTON

- ADDS:**
COUNTERPOINTS—Argent—UA
- 9—Tim Hardin—Antilles
- LEE OSKAR**—UA
- PRESENCE**—Led Zeppelin—Swan Song
- REBEL**—John Miles—London
- REFLECTIONS OF A GOLDEN DREAM**—Lonnie Liston-Smith—Flying Dutchman
- ROBIN TROWER LIVE**—Chrysalis
- HEAVY ACTION (airplay):**
AT THE SPEED OF SOUND—Wings—Capitol
- DREAM WEAVER**—Gary Wright—WB
- FLEETWOOD MAC**—Reprise
- FRAMPTON COMES ALIVE**—Peter Frampton—A&M
- I WANT YOU**—Marvin Gaye—Tamla
- SECOND CHILDHOOD**—Phoebe Snow—Col
- SILK DEGREES**—Boz Scaggs—Col
- THEIR GREATEST HITS: 1971-1975**—Eagles—Asylum

WRNW-FM/WESTCHESTER

- ADDS:**
FIVE LEAVES LEFT—Nick Drake—Antilles
- MISS YOU NIGHTS (Single)**—Cliff Richard—Rocket

- 9—Tim Hardin—Antilles
- JACO PASTORIUS**—Epic
- PROMISE**—Michael Pinder—Threshold
- EARL SCRUGGS REVUE VOL. II**—Col
- THIS IS ONE GIRL**—Madeline Bell—Pye
- WATERCOURSE WAY**—Shadowfax—Passport
- HEAVY ACTION (airplay, sales, phones):**
BEYOND—Ayers Rock—A&M
- CRY TOUGH**—Nils Lofgren—A&M
- I'VE GOT TIME**—Allan Clarke—Asylum
- OPEN YOUR EYES**—Flora Purim—Milestone
- PRESENCE**—Led Zeppelin—Swan Song
- REBEL**—John Miles—London
- SLICK BAND**—Earl Slick—Capitol
- TROPEA**—Marlin

WBLM-FM/MAINE

- ADDS:**
AT THE SPEED OF SOUND—Wings—Capitol
- COUNTERPOINTS—Argent—UA
- JAILBREAK**—Thin Lizzie—Mercury
- LADY IN WAITING**—Outlaws—Arista
- RETURN OF THE 5000 LB. MAN**—Rahsaan Roland Kirk—WB
- ROMANTIC WARRIOR**—Return to Forever—Col
- TAKIN' IT TO THE STREETS**—Doobie Bros.—WB
- YOU KNOW ALL I AM**—Holly Near—Redwood
- HEAVY ACTION (airplay, in descending order):**
TRICK OF THE TAIL—Genesis—Atco
- POUSETTE-DART BAND**—Capitol
- SWEET HARMONY**—Maria Muldaur—Reprise
- ON THE ROAD**—Jesse Colin Young—WB
- REACH FOR THE SKY**—Sutherland Bros. & Quiver—Col
- KINGFISH**—Round
- FEARLESS**—Hayt Axton—A&M
- CRY TOUGH**—Nils Lofgren—A&M

WIOQ-FM/PHILADELPHIA

- ADDS:**
AT THE SPEED OF SOUND—Wings—Capitol
- BLACK MARKET**—Weather Report—Col
- COUNTRY SUITE**—Dave Loggins—Epic
- MAGICAL SHEPHERD**—Miroslav Vitous—WB
- PISTOL-PACKIN' MAMA**—Good Old Boys—Round
- PRESENCE**—Led Zeppelin—Swan Song
- REBEL**—John Miles—London
- WATERCOURSE WAY**—Shadowfax—Passport
- HEAVY ACTION (airplay, phones):**
AMIGOS—Santana—Col
- CRY TOUGH**—Nils Lofgren—A&M
- FOOLS GOLD**—Morning Sky
- POUSETTE-DART BAND**—Capitol
- RECYCLED**—Nektar—Passport
- STATUS QUO**—Capitol
- TAKIN' IT TO THE STREETS**—Doobie Bros.—WB
- TRICK OF THE TAIL**—Genesis—Atco

WKTK-FM/BALTIMORE

- ADDS:**
AT THE SPEED OF SOUND—Wings—Capitol
- CRY TOUGH**—Nils Lofgren—A&M
- LADY IN WAITING**—Outlaws—Arista
- LAND OF THE MIDNIGHT SUN**—Al DiMeola—Col
- MARRIOTT**—Steve Marriott—A&M
- PRESENCE**—Led Zeppelin—Swan Song

- TAKIN' IT TO THE STREETS**—Doobie Bros.—WB
- VOYAGE OF THE ACOLYTE**—Steve Hackett—Chrysalis
- HEAVY ACTION (airplay, sales, phones, in descending order):**
PRESENCE—Led Zeppelin—Swan Song
- AMIGOS**—Santana—Col
- DREAMBOAT ANNIE**—Heart—Mushroom
- CRY TOUGH**—Nils Lofgren—A&M
- AT THE SPEED OF SOUND**—Wings—Capitol
- TAKIN' IT TO THE STREETS**—Doobie Bros.—WB
- FRAMPTON COMES ALIVE**—Peter Frampton—A&M
- REACH FOR THE SKY**—Sutherland Bros. & Quiver—Col

WYDD-FM/PITTSBURGH

- ADDS:**
LES DUDEK—Col
- FOOLS GOLD**—Morning Sky
- LEPRECHAUN**—Chick Corea—Polydor
- PRESENCE**—Led Zeppelin—Swan Song
- REACH FOR THE SKY**—Sutherland Bros. & Quiver—Col
- ROMANTIC WARRIOR**—Return to Forever—Col
- STATUS QUO**—Capitol
- YOU CAN'T ARGUE WITH A SICK MIND**—Joe Walsh—ABC
- HEAVY ACTION (airplay, sales):**
ART OF TEA—Michael Franks—Reprise
- FLEETWOOD MAC**—Reprise
- FRAMPTON COMES ALIVE**—Peter Frampton—A&M
- LADY IN WAITING**—Outlaws—Arista
- STRUTTIN' MY STUFF**—Elvin Bishop—Capricorn
- TAKIN' IT TO THE STREETS**—Doobie Bros.—WB
- TRICK OF THE TAIL**—Genesis—Atco
- ROBIN TROWER LIVE**—Chrysalis

WABX-FM/DETROIT

- ADDS:**
ETHOS—Capitol
- HOUDINI**—Stray—Pye
- PROMISE**—Michael Pinder—Threshold
- REBEL**—John Miles—London
- HEAVY ACTION (sales, phones, airplay):**
AMIGOS—Santana—Col
- CRY TOUGH**—Nils Lofgren—A&M
- DESTROYER**—Kiss—Casablanca
- DREAMBOAT ANNIE**—Heart—Mushroom
- FRAMPTON COMES ALIVE**—Peter Frampton—A&M
- JAILBREAK**—Thin Lizzie—Mercury
- PRESENCE**—Led Zeppelin—Swan Song
- ROBIN TROWER LIVE**—Chrysalis

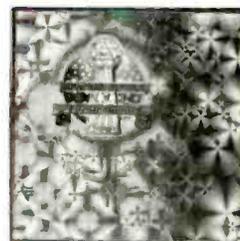
CHUM-FM/TORONTO

- ADDS:**
BLACK MARKET—Weather Report—Col
- BREEZIN'**—George Benson—WB
- LADY IN WAITING**—Outlaws—Arista
- MARRIOTT**—Steve Marriott—A&M
- MIDNIGHT LADY**—Rare Earth—Rare Earth
- ROMANTIC WARRIOR**—Return to Forever—Col
- WE'RE CHILDREN OF COINCIDENCE**—Dory Previn—WB
- YOU CAN'T ARGUE WITH A SICK MIND**—Joe Walsh—ABC
- HEAVY ACTION (airplay, sales):**
AMIGOS—Santana—Col
- AT THE SPEED OF SOUND**—Wings—Capitol
- ON THE ROAD**—Jesse Colin Young—WB
- PRESENCE**—Led Zeppelin—Swan Song
- SILK DEGREES**—Boz Scaggs—Col
- SMILE**—Laura Nyro—Col
- TAKIN' IT TO THE STREETS**—Doobie Bros.—WB
- TRICK OF THE TAIL**—Genesis—Atco

WXRT-FM/CHICAGO

- ADDS:**
BEYOND—Ayers Rock—A&M
- ETERNITY**—Alice Coltrane—WB
- FOOLS GOLD**—Morning Sky
- MAGICAL SHEPHERD**—Miroslav Vitous—WB
- PRESENCE**—Led Zeppelin—Swan Song
- REFLECTIONS OF A GOLDEN DREAM**—Lonnie Liston-Smith—Flying Dutchman
- WATERCOURSE WAY**—Shadowfax—Passport
- WORDS WE CAN DANCE TO**—Steve Goodman—Asylum
- HEAVY ACTION (sales, phones, air):**
FRAMPTON COMES ALIVE—Peter Frampton—A&M
- JAILBREAK**—Thin Lizzie—Mercury
- LEPRECHAUN**—Chick Corea—Polydor
- NIGHT AT THE OPERA**—Queen—Elektra
- TED NUGENT**—Epic
- OUTLAWS**—Various Artists—RCA
- RUN WITH THE PACK**—Bad Co.—Swan Song
- TRICK OF THE TAIL**—Genesis—Atco
- WZMF-FM/MILWAUKEE**
- ADDS:**
A LOT OF BOTTLE—Climax Blues Band—Sire
- BEYOND**—Ayers Rock—A&M
- LIFE & TIMES**—Billy Cobham—Atlantic
- MARRIOTT**—Steve Marriott—A&M
- NEW YORK MARY**—Arista/Freedom
- PRESENCE**—Led Zeppelin—Swan Song
- SLICK BAND**—Earl Slick—Capitol
- HEAVY ACTION (sales, phones, airplay, in descending order):**
NIGHT AT THE OPERA—Queen—Elektra
- DREAMBOAT ANNIE**—Heart—Mushroom
- FRAMPTON COMES ALIVE**—Peter Frampton—A&M
- JAILBREAK**—Thin Lizzie—Mercury
- OBSERVER**—Sun Blind Lion—Homegrown
- ROBIN TROWER LIVE**—Chrysalis
- CRISIS? WHAT CRISIS?**—Supertramp—A&M
- GIVE US A WINK**—Sweet—Capitol

SLEEPER



THE PROMISE
Michael Pinder—Threshold

KZEW-FM/DALLAS

- ADDS:**
AMIGOS—Santana—Col
- AT THE SPEED OF SOUND**—Wings—Capitol
- MARRIOTT**—Steve Marriott—A&M
- PRESENCE**—Led Zeppelin—Swan Song
- PROMISE**—Michael Pinder—Threshold
- HEAVY ACTION sales, airplay, phones, in descending order):**
FRAMPTON COMES ALIVE—Peter Frampton—A&M
- STRUTTIN' MY STUFF**—Elvin Bishop—Capricorn
- AT THE SPEED OF SOUND**—Wings—Capitol
- PRESENCE**—Led Zeppelin—Swan Song
- THOROUGHbred**—Carole King—Ode
- RUN WITH THE PACK**—Bad Co.—Swan Song
- SILK DEGREES**—Boz Scaggs—Col

KBPI-FM/DENVER

- ADDS:**
ANY ROAD UP—Steve Gibbons Band—MCA
- PRESENCE**—Led Zeppelin—Swan Song
- PROMISE**—Michael Pinder—Threshold
- YOU CAN'T ARGUE WITH A SICK MIND**—Joe Walsh—ABC
- HEAVY ACTION (sales, airplay, phones, in descending order):**
LADY IN WAITING—Outlaws—Arista
- SILK DEGREES**—Boz Scaggs—Col
- AT THE SPEED OF SOUND**—Wings—Capitol
- TAKIN' IT TO THE STREETS**—Doobie Bros.—WB
- FLEETWOOD MAC**—Reprise
- FRAMPTON COMES ALIVE**—Peter Frampton—A&M
- JAILBREAK**—Thin Lizzie—Mercury

KWST-FM/LOS ANGELES

- ADDS:**
RICHARD COCCIANTE—20th Century
- LES DUDEK**—Col
- ETHOS**—Capitol
- PROMISE**—Michael Pinder—Threshold
- REFLECTIONS**—Jerry Garcia—Round
- VOYAGE OF THE ACOLYTE**—Steve Hackett—Chrysalis
- HEAVY ACTION (airplay, in descending order):**
CRY TOUGH—Nils Lofgren—A&M
- PRESENCE**—Led Zeppelin—Swan Song
- DREAMBOAT ANNIE**—Heart—Mushroom
- DESTROYER**—Kiss—Casablanca
- RECYCLED**—Nektar—Passport
- JAILBREAK**—Thin Lizzie—Mercury
- KINGFISH**—Round
- TAKIN' IT TO THE STREETS**—Doobie Bros.—WB

KSAN-FM/SAN FRANCISCO

- ADDS:**
POUSETTE-DART BAND—Capitol
- PRESENCE**—Led Zeppelin—Swan Song
- PROMISE**—Michael Pinder—Threshold
- YANKEE REGGAE**—Shakers—Asylum
- HEAVY ACTION (airplay, in descending order):**
PRESENCE—Led Zeppelin—Swan Song
- AT THE SPEED OF SOUND**—Wings—Capitol
- CRY TOUGH**—Nils Lofgren—A&M
- MARRIOTT**—Steve Marriott—A&M
- YANKEE REGGAE**—Shakers—Asylum
- I WANT YOU**—Marvin Gaye—Tamla
- YOU GOT THE MAGIC (single)**—John Fogerty—Elektra
- JAILBREAK**—Thin Lizzie—Mercury

KZAM-FM/SEATTLE

- ADDS:**
GUITAR SOLOS—Bob Hadley—Kicking Mule
- MARK TWANG**—John Hartford—Flying Fish
- MOONSHADOWS**—Alphonso Johnson—Epic
- OUR PLEASURE TO SERVE YOU**—Stanky Brown Group—Sire
- RADIO RADIALS**—Greezy Wheels—London
- STARBRIGHT**—Pat Martino—WB
- TAKIN' IT TO THE STREETS**—Doobie Bros.—WB
- WELCOME HOME**—Ostibisa—Island
- HEAVY ACTION (airplay):**
BLACK MARKET—Weather Report—Col
- DESIRE**—Bob Dylan—Col
- HAVANA DAYDREAMIN'**—Jimmy Buffett—ABC
- KINGFISH**—Round
- ON THE ROAD**—Jesse Colin Young—WB
- OPEN YOUR EYES**—Flora Purim—Milestone
- ROCKIN' CHAIR**—Jonathan Edwards—Reprise
- SWEET HARMONY**—Maria Muldaur—Reprise



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KYA 16, KNDE 15—8, KSLY 13—10,

KTLK HB, KJR (LP), WGCL—(LP),

WDRC (extra), KLIV HB, KJOY HB,

KYNO HB, KING (LP), KBBC HB,

KGB (extra), and just added:

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Dialogue *(Continued from page 10)*

it can be restricted anymore to just the song and the lyric. The way one sells one's song, one's stage personality, is all part of whatever the message is. I don't think it's as simple as it used to be in the '50s; of course it isn't as simple. It really is a media now. There was some question about that when rock & roll first broke out, but now there's no doubt about it. The construction and packaging of the whole thing is what it's all about. No doubt. Down to the newspaper and magazine coverage; that's all part of it. You can't divide it up. You can't say, "Well, the papers and what they write have nothing to do with the song." That's not true. It's the friction, or lack of friction, that makes it very Twentieth Century.

RW: Has your business education, then, spread down to the specifics of knowing press people and which radio stations are keys to breaking records in what markets?

Bowie: No. Knowing the call letters is not understanding media. That's more like a song plugger. I'm a McLuhanist, really. My knowledge of who writes for what and who says "Hi housewives" on what radio station is very basic, and I quite honestly prefer to keep it that way. I like to use media for media's sake, and not for the personalities involved. So I'd rather read a few books by McLuhan than go out and learn all the call letters of every radio station in the country. I'm not a fan of that approach to media; I don't think that's what understanding media is about. I think the important thing is to know whether you're dealing with a hot medium or a cool medium or why people read papers, not the person who publishes the bloody things. I think that the kind of pampering to people that, for example, (CENSORED) does is more to get a favorable interview or review, where in my case I really rather like to see friction, because I think media depends on it. A newspaper is concerned with a clash of views; that's what print is all about. A television thing is the presentation of an environment. So there's two very distinctly different modes of transporting information to people. So in print it's important to get a clash of viewpoint, to have a stimulating and readable piece of garbage. And I think that aiming for a favorable review is not utilizing the media.

RW: So if you hadn't undergone your business education by fire, it's something that you would've had to have confronted eventually anyway.

Bowie: Inevitable, yeah. I think most major artists have had to do that; I know they have. And very late in their careers, unfortunately for most of them. I feel that I was lucky to begin quite early on, that I'd caught it now rather than after it was all over.

RW: Some business people will give you a stereotyped picture of artists as self-absorbed to the extent that they're totally unsuited to the handling of any level of their business affairs. Based on your experience, would you say that this kind of a generalization holds true?

Bowie: Absolutely right. Oh yes, completely. I think that any businessman would say that his clients shouldn't handle their own money. I don't know a businessman that wouldn't say that, really. He'd be a strange animal indeed.

RW: But, on the other hand, the general artist characterization of business people is that they're all cold and greedy bastards.

Bowie: Crooks, that's right. I think that's pretty true as well.

RW: So now you're a combination of the two . . .

Bowie: I don't trust any businessman except me, and I'm becoming a very good businessman. So I guess I'm not to be trusted. (laughter) Is that how it works? I suppose so.

RW: Have you also begun a crash course in learning the business principals of the other medium, film, in which you're currently working?

Bowie: Yes definitely. I've started doing that, especially the use of music in films, which is even more complicated than the use of music in the music field. Having to understand that you can't just get paid for having a song in a film. That you have to know whether it's to be used as a transition piece to glide from one scene to another. A song isn't a song anymore; it's like tinker toys stuff; it's all different lengths. A song is a kit, and it depends which part of the song you use where in the film. I've got the assistance of an excellent lawyer to sort all that out now, who likes being paid by the week, which is super. So that's the way I'm keeping it. I suggest that every artist do it that way. I think that an artist probably has to go through all the bullshit with management for a couple of years, unless he has an unusual stroke of good luck. But after that, never keep a manager for longer than four months. (laughter) That would seem to be the thing to do.

RW: So an artist pretty much has to learn it the hard way . . .

Bowie: Oh, I think so. I really do. Because that forces you to learn about business. When you find that you don't have the X million

The way one sells one's song, one's stage personality, is all part of whatever the message is . . . It really is a media now.

dollars you thought you had, that makes you start to get down to understanding why you don't have that money, how you earned it in the first place, and if you're ever going to earn it again. And then go out and get it again, this time having stronger control over it. I also advise them to get themselves a first-class lawyer, as big a music business attorney as possible. Pay him either weekly or monthly; not on a percentage. Give him a fixed salary. That's a good start.

RW: How does one determine what a first-class lawyer is?

Bowie: Ask him who he looks after, and then go and ask those people what he's like. That's the best way, going to ask the artists themselves. Most artists will tell you. They'll say, "Well, I don't want to say anything, but forget it." Or, "Yea, he's a gas," which means that he might be alright.

RW: In terms of doing films, you're in a position where not only do you have to learn the business aspects of it, but also the aesthetic side almost simultaneously. Doesn't that put an added burden on you?

Bowie: No. The business I am cramming in, but I wouldn't do a cram thing on the creative aspects of making a film. I think I rather anticipated myself when I suggested that I wanted to direct films this year. I think I may have to wait until next year. (laughter) No, you know what I mean. I've got a lot to learn in that area, but I'm not going to rush it because I'd like to make very good films. Which I'm sure I will, of course, but it may take a number of years. That end of it shouldn't be rushed. But in business, yes, get it in your head as soon as you can. My God, this is an advice column! It seems pointless, me talking about it, because we all know what I've been through. But to tell anybody else what to do, yes, there are a number of things I would certainly tell them to stay away from. Things to stay away from rather than things to do. Managers being the first one.

RW: How much of the way in which you structured Bewlay Bros. was in direct response to the failure of MainMan?

Bowie: I don't think Bewlay Bros. has been constructed properly yet. It's got a long way to go before I get a really good conception of what it's supposed to be about. But it was to gather together the tail ends of what I thought MainMan was to be. I just changed the name. I mean, basically I'm going to have another go at trying to put together a multi-media type of thing. I won't call it a corporation because I'm terribly against the idea. The corporate feeling scares the shit out of me. I'm not going to let it move as fast as it's moved in the past, or let other people try and move it quite as quickly. I'll

(Continued on page 42)

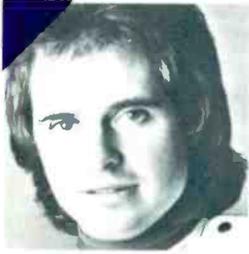
Wray Signs with Legend



Legend Records (distributed by MCA) has signed Bill Wray to an exclusive recording contract, announced Bruce Allan of Legend Records. Brady, who hails from Louisiana, will have his first album, titled "Bill Wray," released in April. Pictured from left are Randy Bachman, George Enete, Mike Laiche, Jim Wray, Bruce Allen (Bill's manager), and Bill Wray (seated).

**ORDERS FOR A MILLION SINGLES
A WEEK SINCE MARCH 15. FIVE
GOLD AND THREE PLATINUM
ALBUMS IN THE FIRST SEVEN
WEEKS OF 1976. 15 ARTISTS
ON THE CHARTS WHO WERE
UNKNOWN A YEAR AGO.**

Can Warners possibly stay this hot?



Yes!

Gary Wright
Gold album: **The Dream Weaver**
Number One single: "Dream Weaver"
New single: "Love Is Alive"

America
Platinum album: **History — America's Greatest Hits**
New album: **Hideaway**
(Warner Bros.)
First Choice
Hit album: **So Let Us Entertain You**
(Warner/Philly Groove)

Fleetwood Mac
Platinum album:
Fleetwood Mac
New hit single: "Rhiannon (Will You Ever Win)"
(Reprise)

The Doobie Brothers
Hit album: **Takin' It to the Streets**
Hit single: "Takin' It to the Streets"
(Warner Bros.)
Seals & Crofts
Hit single: "Get Closer"
Hit album: **Get Closer**
(Warner Bros.)

Emmylou Harris
Hit pop single: "Here, There and Everywhere"
Hit country single: "Together Again"
Hit album: **Elite Hotel**
(Reprise)

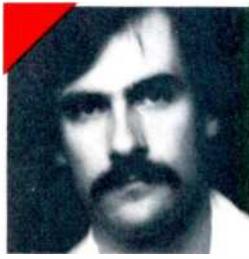
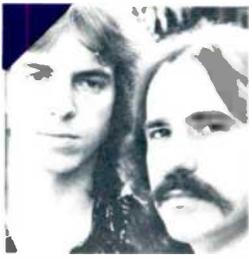
Donna Fargo
Hit single: "Mr. Doodles"
Hit album: **On the Move**
(Warner Bros.)
Jethro Tull
New album in May: **Too Old to Rock 'n' Roll: Too Young to Die**
(Chrysalis)

The Staple Singers
Number One single: "Let's Do It Again"
Hit album: **Let's Do It Again**
Hit sound track, written and produced by Curtis Mayfield
(Curtom)

LeRoy Hutson
Hit single: "Feel the Spirit"
Hit album: **Feel the Spirit**
(Curtom)
Candi Staton
Hit single: "Young Hearts Run Free"

Ray Stevens
New album: **Just for the Record**
New single: "Everything Is Beautiful"
(Warner Bros.)

Foghat
Hit single: "Slow Ride"
Gold album: **Fool for the City**
(Bearsville)
Impressions
Hit single "Loving Power"
Hit album: **Loving Power**
(Curtom)



Graham Central Station
 Gold album: **Ain't No 'Bout-A-Doubt It**
 Hit single: "The Jam"
 New album in May:
Mirror
 (Warner Bros.)
Ashford & Simpson
 Hit album: **Come As You Are**
 New single: "It'll Come, It'll Come, It'll Come"
 (Warner Bros.)
Todd Rundgren
 New album in May:
Faithful
 (Bearsville)

Dionne Warwick
 Hit single: "Once You Hit the Road"
 Hit album: **Track of the Cat**, produced by Thom Bell
 (Warner Bros.)
Larry Groce
 Hit single: "Junk Food Junkie"
 Hit album: **Junk Food**
 (Warner/Curb)
Rod Stewart
 New album in May:
A Night on the Town
 (Warner Bros.)

The Bellamy Brothers
 Hit single: "Let Your Love Flow"
 New album: **The Bellamy Brothers, Featuring "Let Your Love Flow"**
 (Warner/Curb)
Pratt & McClain
 Hit single: "Happy Days"
 Album due soon
 (Reprise)
Gordon Lightfoot
 New album in May:
 (Reprise)

Elvin Bishop
 Hit single: "Fooled Around and Fell in Love"
 Hit album: **Struttin' My Stuff**
 (Capricorn)
John Sebastian
 Hit single: "Welcome Back"
 New album shipping
 ASAP: **Welcome Back**
 (Reprise)
Marshall Tucker Band
 New album in June:
Long Hard Ride
 (Capricorn)

The Four Seasons
 Two Number One singles: "Who Loves You" and "December 1963 (Oh What a Night)"
 Hit album: **Who Loves You**
 (Warner/Curb)
Bootsie Collins
 Hit album: **Stretchin' Out in Bootsie's Rubber Band**
 (Warner Bros.)
James Taylor
 New album shipping soon: **In the Pocket**
 (Warner Bros.)

In 1976, Warner Bros. Records is

a singles company,

an albums company,

a pop company,

a soul company,

a country company,

a jazz company.



CAN WARNERS STAY THIS HOT?

THE DUMB MONEY SAYS NO.

THE MUSIC SAYS YES.

Lacker & Goodman Debut New Firm

■ MEMPHIS — Entertainment II, Inc. has been formed in Memphis by Marty Lacker and Howie Goodman as a full service entertainment corporation. Entertainment II will provide national and international promotion and public relations for record companies, as well as being involved in management, publishing, film, video tape and specialties. Lacker and Goodman will be assisted by Terrye Shaner.

Marty Lacker has been closely associated with Elvis Presley for 20 years, serving at one time as his personal bookkeeper and secretary. He is one of the founders and trustees of Memphis Music and was its first chairman of the board of Tennessee. Lacker produced and directed the first three Memphis Music Awards. He is the chairman of the Memphis and Shelby Music Commission and was administrative vice president of Chips Moman's American Recording Studios in Memphis.

Howie Goodman, a native New Yorker who has been living in Memphis for the past two and a half years, was assistant manager of Lafayettes Music Room. Goodman also performed around the mid-south in his own rock and roll show.

Lacker and Goodman can be reached at Entertainment II, Inc., 3139 Stonebrook Circle, Suite 107, Memphis, Tennessee 38116; phone: (901) 396-7021.

Gladys Knight & Pips Plan European Tour

■ LOS ANGELES — Buddah Records artists Gladys Knight and the Pips will embark on a European concert tour starting April 20, it was announced by their personal manager, Sidney A. Seidenberg.

The tour, promoted by Danny O'Donovan, includes London, Manchester, and Birmingham (England), Brussels (Belgium), Paris (France), Amsterdam (Holland), and Hamburg and Munich (Germany).

A Beacon Of Electric Light



Shown at a reception after United Artists' rock group Electric Light Orchestra played at New York's Beacon Theatre are (from left): WPLJ air personality Zacherle and ELO's Jeff Lynne; UA's Al DeMarino and Ron Eyre; ELO's Bev Bevan; Ron Delsener, promoter of the Beacon date; and Larry Friedman of UA.

Anita Wexler Forms Own Firm

■ NEW YORK — Anita Wexler has announced that she will leave her a&r post at Atlantic Records to form her own production consultancy firm.



Anita Wexler

Stated Atlantic's president, Jerry Greenberg, "Atlantic will certainly continue to enjoy a working relationship with her on a special projects basis. Ms. Wexler's association with the company has had a special meaning for us, and we are proud to have her set out on an independent career."

Ms. Wexler joined Atlantic's a&r staff in 1974. Her first important project was the Disco-Trek package lp, which she and Tom Moulton supervised and controlled from start to finish. She has mixed several projects for Atlantic and its European affiliates, including the disco-mix version of the single "Lady Bump."

Recent Projects

Ms. Wexler mixed the latest Barrabas lp and helped to mix the new Dee Dee Bridgewater lp, both due for release in late spring. Recently, she finished mixing the Bill Wyman single, "Apache Woman."

Ms. Wexler is currently in the studio remixing the Big Tree Records album, "Nanette Workman." She can be reached through Atlantic Records or at (212) 580-7694.

AM Action (Continued from page 20)

Picked and/or numbered last week at KILT, KTLK, WIXY and KLIF, and followed this week by WABC, KJR and WCOL. Not bad for openers!

Wings (Capitol) "Silly Love Songs." Picked and played prior to actual release by many; the picture pops instantly into focus as a hit. Even in this pre-ARB week the record is being added automatically. Garners WQXI, KILT, KLIF, KJR, WIXY, Y100, WCOL and WOKY among others. Also on and moving as follows: HB-28 KHJ, HB-26 CKLW, 26-21 WPGC, HB-25 WFIL, 29-24 WRKO, 25-20 WHBQ, 20-16 KFRC, HB-28 KSLQ, 1p-11 WPIX and 16-14 99X.

Johnny Cash (Columbia) "One Piece at a Time." This story told in music, which has already made a sizeable dent in the country market, has been accepted with equal zest by the pop segment of listeners as well. The song depicts a car theft, stolen in parts from an automobile factory; hence the immediates in Detroit: WDRQ and CKLW. Other pop airplay consists of KLIF, WIXY, WSAI (extra) all last week and WOKY and WHBQ new this week as well as full and part-time play on numerous secondaries, including WCAO, Z93, WGCC, WZJU, KIIS, WKBW, WBBQ, WGH, etc.

The Coast (Continued from page 8)

threats in Wayne's direction. Then, according to reputable witness **Danny Fields**, the drunken Manitoba announced that he was gonna "get" him and headed for the bandstand. All reports (except Manitoba's) had him charging at Wayne with a raised beer mug. Wayne, fearing for his frail life, responded to the assault by cracking him with the microphone stand in self-defense, repeating the strategy when Manitoba attempted a second charge. When Manitoba's friends finally dragged him away, he had a broken collarbone and a 15-stitch gash in his head to show for his macho come-on. The surprise came two days later, when Wayne found himself behind bars on charges of assault with a deadly weapon. At the hearing last week, the charges were dropped from a felony to a misdemeanor, which most Monday morning Perry Masons are reading as an indication of the lightweight substance of the case. Though testimony at the hearing was reportedly lopsided in Wayne's favor, Manitoba is apparently intent upon pursuing it. "My attitude," says Dictators producer **Murray Krugman**, "is that he took the base of a microphone stand and broke the guy's collarbone and gave him 15 stitches. There are laws, and people should be made to obey the laws." But most of the opinion on the street is that Handsome Dick (who was not handsome to begin with and is now considerably less so) just got what he deserved for the harassment he'd regularly showered on other bands and CBGB's patrons for some weeks prior to the big blowup. One observer remarked of the suit, "I guess he's embarrassed at having been beaten up by a drag queen that he has to try and get his revenge somehow." It is believed that several notable New York area performers—among them **Ian Hunter**, the **Ramones**, **Mick Ronson** and the **Dolls**—have volunteered their services for a legal aid benefit in support of Wayne. Could the final upshot of the whole thing be that the Dictators, currently without a label, are looking to get a record deal on the basis of heterosexual backlash? (And be sure and stay tuned, fans, because COAST Wrestling will be back next week with matches that include **Van Dyke Parks vs. Bryan Ferry**, **Kim Fowley vs. Tanya Tucker**, **Richard Pryor vs. the Hagers** (a special handicap match), **Kate Smith vs. Lowell George**, plus a full card of midgets, accountants and regional promotion men.)

Phonodisc Announces Two Appointments

■ NEW YORK—Ted Wolff, New York branch manager of Phonodisc Incorporated has announced two key appointments within the organization.

Alan Leffler

Alan Leffler has been named field sales manager. Leffler previously serviced as Phonodisc

New York salesman and prior to that held regional sales positions with U.A. and Roulette Records.

Harvey Rosen has been appointed New York salesman. Rosen previously served in a similar capacity with RCA. Prior to that he was affiliated with Handleman.

Cutouts (Continued from page 3)

"I don't really know whether this is due to the acceptance of cutouts," he said, "or because we're giving people better prices and service.

What sells?

"Everything in cutouts sells well," he answers. "The cutout business is really very different from the new record business. You can call up 10 rack jobbers and ask what's up and they'll say, 'Well, we're doing good with rock.' In cutouts, everything sells and sells well."

Of the retail stores reporting little or no increase in cutout sales, the primary reason cited was a lack of potent titles available after the big rack and retail operations have had their picks. "The best cutouts and the best overruns are offered first to the J.L. Marshes, the Handlemans and the companies like that that can buy 10,000 of each one," explains Record Revolution's Peter Schliewen. "I'm not big enough to buy 10,000 of anything. So I don't really get a chance to buy the cream of the crop."

Likewise, Tom Keenan of Everybody's Records was quoted in Record World's Spring Harvest of Talent issue (March 27) as saying cutout sales are down, "and I think the main reason is that there's a lot less available in terms of titles and quality. In the past the percentage of sales has run as high as 15, but it hasn't been that at all recently."

However, Bruce Bayer, who owns only one store in Lakewood, Colorado (Independent Records), reports a steady pickup in cutout sales since his store opened three years ago. "When I get more, I sell more," he says, "and the better the titles, the better the sales. 10 percent of my stock is in cutouts, and 25 percent of my business is done in cutouts. It's by far the best turning point in my store."

"Price is mostly the reason, although some people shop strictly for the old treasures, regardless of price. But the primary reason is price. Don't forget that three years ago in Denver you could buy any album you wanted for \$2.99. Those days are gone."

The only problem with Record Bar's cutout department, says David DeFravio, is that the stores can't keep enough of the product in stock. "We've only got into cutouts, in any appreciable way, in the last year," he explains, "but I would estimate, off the top of my head, that they account for 10 percent of our overall business. But you have to take into account the price of cutouts—\$1.99 and \$1.47—and the multiple purchases which comes more easily as a result."

Joe Bressi of Stark Records claims cutouts "are really the only way to make money in the record business today. They've been very strong for us—probably a total average of eight or nine percent of our volume, and going up. And we're trying to work it up further." Like many other retailers, Bressi says the increase has been steady over the

last few years (consistent with the chain's keeping a good supply of titles on hand), with price and quality being the key reasons.

"There are so many items available that really aren't cutouts, but are really overstocks," he says, "and we're buying darn near catalogue items as a result. The serious record collector, whom we hope to get into our stores,

searches for these products."

"The quality of albums being cut out recently has improved," says Glen Fidell of New York's Pantasia Records, "and the time between release and cutout dates has been less recently. So the albums sell because they are relatively new to people. Also, collector's items sometimes surface as cutouts, such as the Flamin' Groovies' "Supersnazz" album, and people will buy them because other stores sell them for \$10 or \$15."

As it happens, merchandising is as key a word in the world of cutouts as it is in the world of new releases. Having the right product is only part of the game; making it accessible and attractive is equally important. One of the most effective methods stores have found for merchandising cutouts is a simple one: separate them by category of music—rock, jazz, classical, MOR—or by artists. "If you just leave them sitting in a bin and don't feature them in any way," says Bayer, "you'll hurt your business."

At Stark Records, if a cutout is selling particularly well, it is put into the bin with regular releases. "We try to put it in any place where the customer will come upon it," says Bressi. Stark also separates its cutouts by category. "We have our own pre-packs for country, rock, jazz, and MOR products that our stores put into separate bins."

"There's one very important thing I did," explains Bayer. "I put up a wall featuring the 75 best selling cutouts. My business has tripled because of that."

Although this is by no means the complete picture of the burgeoning cutout market, it is an accurate overview of a market which, if taken advantage of, could aid the industry in its pursuit of the \$3 billion figure.

Minneapolis Meet

(Continued from page 3)

chart system, and with features of the magazine relevant to the gathering. (A similar presentation followed in St. Louis at RW's most recent Trade-Radio seminar.)

Among the radio station personnel participating on the acting advisory committee that put together the successful Minneapolis meetings were: Steve Anthony, WNAX, Yankton; Tom Barsante, WOW, Omaha; Dan Brannan, KFJR, Bismark; Billy C. Cole, WHO, Des Moines; Steve Dickoff, WEAQ, Eau Claire; Tom Kay, WJON, St. Cloud; Peter McLane, KIOA, Des Moines; Skip Nelson, KWMT, Fort Dodge; Dale Eichor, KWMT, Fort Dodge; Mark Renier, KKXL, Grand Forks; George Roberts, WAXX, Chippewa Falls; and Ted Scott, KGGO, Des Moines.

NARM Survey:

Good News for the Record Industry

(Continued from page 3)

The survey was made of this "older" market, those between 25 and 45 years of age, simply because this is the fastest growing population segment in America. It has also been, according to our previous knowledge, the market that the record industry was very weak in as against the 15 to 24 year old segment. Everyone has known for at least a year or two that it is the adult market the record industry must penetrate strongly in order to continue to grow.

The NARM survey is good news for the record industry. It indicates that record sales do not drop off into nothingness when a man or woman reaches 25. Look at these figures from the report: record buyers between 25 and 29 buy over eleven lps a year, over four tapes a year and even a pair of singles. From 30 to 34 they buy over seven lps, over six tapes and over seven singles a year. From 35 to 39 they purchase over nine lps, over seven tapes and three singles a year. And from 40 to 45 they buy over five lps, over four tapes and four singles a year.

Before this survey one would not have thought that a middle-aged record buyer would buy an lp or tape or single per month. Or that someone aged 35 to 39 would purchase an lp or a tape or a single twice a month.

What this adds up to is the fact that the record industry is already reaching the growing adult market, the 25's to 45's. Perhaps not the way they've covered the 15 to 25 year old market, but well enough to feel pleased about it, since there has not been a determined or a concerted effort to reach this adult market. Just what can happen once we put our minds to it! One way or another we've got them coming into our record, department or discount stores, buying at least a few records. That's all to the good.

There are a number of other interesting facts in the NARM consumer buying habits report. First: the large number of women who enjoy country music. The survey indicates that 26 per cent of women buyers questioned said they preferred country music the most, almost 10 per cent more than men. Another 21 per cent said they enjoyed MOR-pop the most, almost three times the number of men who dug MOR. It would seem that alert rack jobbers would make sure that their department store locations, especially, where women enjoy shopping the most, would feature a lot more country and MOR product.

Most people who purchase records know what they want before they enter a store. (Between 75 and 80 per cent answered yes to this question.) This means two things: dealers better have the record in stock that the buyer wants or they could easily lose that sale forever; and the dealer should have enough similar kinds of stock to pick up that impulse sale at the same time, since between 35 per cent and 50 per cent of record buyers are likely to buy a record on impulse once they are in a record store.

Another note of importance. Age does not seem to affect concert going very much, since the 25 to 29's attend concerts at about the same rate as the 40 to 45 age group, slightly over twice a year. That could mean there has to be another way than concerts to present new artists, since concerts are not a monthly or even bi-monthly habit for the growing adult record market.

The NARM survey did not compare buying habits between the 15 to 24 year old age group and the 25 to 45 year olds. Thus it is impossible to note how many youths buy records every year as against how many adults. Perhaps a young market survey will help establish this and make many other comparisons possible.

(Next week: Television and the adult record buyer.)



THE RETAIL REPORT

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

SALESMAKER OF THE WEEK



AT THE SPEED OF SOUND

WINGS

Capitol

TOP RETAIL SALES

- AT THE SPEED OF SOUND—Wings—Capitol
- AMIGOS—Santana—Col
- I WANT YOU—Marvin Gaye—Tamla
- TAKIN' IT TO THE STREETS—Doobie Brothers—WB

CAMELOT/NATIONAL

- AT THE SPEED OF SOUND—Wings—Capitol
- COME ON OVER—Olivia Newton-John—MCA
- DESTROYER—Kiss—Casablanca
- DONNIE & MARIE—Donny & Marie Osmond—Polydor
- EARGASM—Johnnie Taylor—Col
- KINGFISH—Round
- LADY IN WAITING—Outlaws—Arista
- ROBIN TROWER LIVE—Chrysalis
- SONG OF JOY—Captain & Tennille—A&M
- TAKIN' IT TO THE STREETS—Doobie Brothers—WB

KORVETTES/NATIONAL

- AT THE SPEED OF SOUND—Wings—Capitol
- COME AS YOU ARE—Ashford & Simpson—WB
- DESTROYER—Kiss—Casablanca
- DIANA ROSS—Motown
- DREAMBOAT ANNIE—Heart—Mushroom
- FOOL'S GOLD—Morning Sky
- I WANT YOU—Marvin Gaye—Tamla
- MASQUE—Kansas—Kirshner
- NEVER GONNA LET YOU GO—Vickie Sue Robinson
- PRESENCE—Led Zeppelin—Swan Song

MUSICLAND/NATIONAL

- AT THE SPEED OF SOUND—Wings—Capitol
- BRASS CONSTRUCTION—UA
- DARYL HALL & JOHN OATES—RCA
- DESTROYER—Kiss—Casablanca
- DIANA ROSS—Motown
- I WANT YOU—Marvin Gaye—Tamla
- LOOK OUT FOR #1—Brothers Johnson—A&M
- LOVE TRILOGY—Donna Summer—Oasis
- ROBIN TROWER LIVE—Chrysalis
- WINGS OF LOVE—Temptations—Gordy

RECORD BAR/NATIONAL

- AT THE SPEED OF SOUND—Wings—Capitol
- DESTROYER—Kiss—Casablanca
- I WANT YOU—Marvin Gaye—Tamla
- LOOK OUT FOR #1—Brothers Johnson—A&M
- MOTHERSHIP CONNECTION—Parliament—Casablanca
- ROBIN TROWER LIVE—Chrysalis
- ROMANTIC WARRIOR—Return to Forever—Col
- SONG OF JOY—Captain & Tennille—A&M
- TAKIN' IT TO THE STREETS—Doobie Brothers—WB
- YOU CAN'T ARGUE WITH A SICK MIND—Joe Walsh—ABC

KING KAROL/NEW YORK

- AT THE SPEED OF SOUND—Wings—Capitol
- COME ON OVER—Olivia Newton-John—MCA
- DESTROYER—Kiss—Casablanca
- IT'S GOOD TO BE ALIVE—D.J. Rogers—RCA
- LOCKED IN—Wishbone Ash—Atlantic
- ODYSSEY—Charles Earland—Mercury
- OUR PLEASURE TO SERVE YOU—Stanky Brown Group—Sire
- RECYCLED—Nektar—Passport
- SILVER CONVENTION—Midland International
- TAKIN' IT TO THE STREETS—Doobie Brothers—WB

SAM GOODY/EAST COAST

- A NIGHT AT THE OPERA—Queen—Elektra
- AT THE SPEED OF SOUND—Wings—Capitol
- LADY IN WAITING—Outlaws—Arista
- LAND OF THE MIDNIGHT SUN—Al DiMeola—Col
- NEVER GONNA LET YOU GO—Vickie Sue Robinson—RCA
- PRESENCE—Led Zeppelin—Swan Song
- SILVER CONVENTION—Midland International
- SMILE—Laura Nyro—Col
- THEIR GREATEST HITS: 1971-1975—Eagles—Asylum
- TRICK OF THE TAIL—Genesis—Atco

TWO GUYS/EAST COAST

- A NIGHT AT THE OPERA—Queen—Elektra
- AMIGOS—Santana—Col
- AT THE SPEED OF SOUND—Wings—Capitol
- BRASS CONSTRUCTION—UA
- COME ON OVER—Olivia Newton-John—MCA
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- HOW DARE YOU—10cc—Mercury
- RUFUS FEATURING CHAKA KHAN—ABC
- SILVER CONVENTION—Midland International
- YOU CAN'T ARGUE WITH A SICK MIND—Joe Walsh—ABC

DISCOUNT RECORDS/CAMBRIDGE, MASS.

- AT THE SPEED OF SOUND—Wings—Capitol
- BRASS CONSTRUCTION—UA
- DIANA ROSS—Motown
- ELITE HOTEL—Emmylou Harris—Reprise
- KINGFISH—Round
- NEVER GONNA LET YOU GO—Vickie Sue Robinson—RCA
- POUSETTE-DART BAND—Capitol
- PRESENCE—Led Zeppelin—Swan Song
- TAKIN' IT TO THE STREETS—Doobie Brothers—WB
- THEIR GREATEST HITS: 1971-1975—Eagles—Asylum

FOR THE RECORD/BALTIMORE

- AMIGOS—Santana—Col
- AT THE SPEED OF SOUND—Wings—Capitol
- BLACK MARKET—Weather Report—Col
- BREEZIN'—George Benson—WB
- COME AS YOU ARE—Ashford & Simpson—WB
- I WANT YOU—Marvin Gaye—Tamla
- LEE OSKAR—UA
- REFLECTIONS OF A GOLDEN DREAM—Lonnie Liston-Smith—Flying Dutchman
- SILVER CONVENTION—Midland International
- WINGS OF LOVE—Temptations—Gordy

WAXIE MAXIE/WASH, D.C.

- AMIGOS—Santana—Col
- AT THE SPEED OF SOUND—Wings—Capitol
- COME ON OVER—Olivia Newton-John—MCA
- CRY TOUGH—Nils Lofgren—A&M

- I WANT YOU—Marvin Gaye—Tamla
- LADY BUMP—Penny McLean—Atco
- REFLECTIONS—Lonnie Liston-Smith—Flying Dutchman
- SILVER CONVENTION—Midland International
- TRICK OF THE TAIL—Genesis—Atco
- YOU CAN'T ARGUE WITH A SICK MIND—Joe Walsh—ABC

GARY'S/RICHMOND

- AT THE SPEED OF SOUND—Wings—Capitol
- COME ON OVER—Olivia Newton-John—MCA
- DESIRE—Bob Dylan—Col
- IF THE SHOE FITS—Pure Prairie League—RCA
- POCO LIVE—ABC
- ROBIN TROWER LIVE—Chrysalis
- SONG OF JOY—Captain & Tennille—A&M
- STRUTTIN' MY STUFF—Elvin Bishop—Capricorn
- THEIR GREATEST HITS: 1971-1975—Eagles—Asylum
- WINGS OF LOVE—Temptations—Gordy

NATL. RECORD MART/MIDWEST

- AMIGOS—Santana—Col
- AT THE SPEED OF SOUND—Wings—Capitol
- DESTROYER—Kiss—Casablanca
- REFLECTIONS OF A GOLDEN DREAM—Lonnie Liston-Smith—Flying Dutchman
- ROBIN TROWER LIVE—Chrysalis
- ROMANTIC WARRIOR—Return to Forever—Col
- SILVER CONVENTION—Midland International
- 2112—Rush—Mercury
- YOU CAN'T ARGUE WITH A SICK MIND—Joe Walsh—ABC

FRANKLIN MUSIC/ATLANTA

- AMIGOS—Santana—Col
- AT THE SPEED OF SOUND—Wings—Capitol
- BREEZIN'—George Benson—WB
- LADY IN WAITING—Outlaws—Arista
- PRESENCE—Led Zeppelin—Swan Song
- ROBIN TROWER LIVE—Chrysalis
- STARCASTLE—Col
- STRUTTIN' MY STUFF—Elvin Bishop—Capricorn
- TAKIN' IT TO THE STREETS—Doobie Brothers—WB
- YOU CAN'T ARGUE WITH A SICK MIND—Joe Walsh—ABC

HANDLEMAN/DETROIT

- AT THE SPEED OF SOUND—Wings—Capitol
- COME ON OVER—Olivia Newton-John—MCA
- DESTROYER—Kiss—Casablanca
- I WANT YOU—Marvin Gaye—Tamla
- LADY IN WAITING—Outlaws—Arista
- ROBIN TROWER LIVE—Chrysalis
- SONG OF JOY—Captain & Tennille—A&M
- TAKIN' IT TO THE STREETS—Doobie Brothers—WB
- TRICK OF THE TAIL—Genesis—Atco
- WINGS OF LOVE—Temptations—Gordy

RECORD REVOLUTION/CLEVELAND

- AMIGOS—Santana—Col
- AT THE SPEED OF SOUND—Wings—Capitol
- BLACK MARKET—Weather Report—Col
- BREEZIN'—George Benson—WB
- EARL SLICK BAND—Capitol
- JAILBREAK—Thin Lizzy—Mercury
- PRESENCE—Led Zeppelin—Swan Song
- RISE & SHINE—Kokomo—Col
- ROMANTIC WARRIOR—Return to Forever—Col
- SILK DEGREES—Boz Scaggs—Col

ONE OCTAVE HIGHER/CHICAGO

- AMIGOS—Santana—Col
- AT THE SPEED OF SOUND—Wings—Capitol
- DESTROYER—Kiss—Casablanca
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- I WANT YOU—Marvin Gaye—Tamla
- LADY IN WAITING—Outlaws—Arista
- PRESENCE—Led Zeppelin—Swan Song
- ROMANTIC WARRIOR—Return to Forever—Col
- 2112—Rush—Mercury
- YOU CAN'T ARGUE WITH A SICK MIND—Joe Walsh—ABC

ROSE DISCOUNT/CHICAGO

- AT THE SPEED OF SOUND—Wings—Capitol
- CHESTER & LESTER—Chet Atkins & Les Paul—RCA
- GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
- I WANT YOU—Marvin Gaye—Tamla
- LOOK OUT FOR #1—Brothers Johnson—A&M
- LOVE TRILOGY—Donna Summer—Oasis
- MOTHERSHIP CONNECTION—Parliament—Casablanca
- SILVER CONVENTION—Midland International
- SONG OF JOY—Captain & Tennille—A&M
- THEIR GREATEST HITS: 1971-1975—Eagles—Asylum

1812 OVERTURE/MILWAUKEE

- AMIGOS—Santana—Col
- AT THE SPEED OF SOUND—Wings—Capitol
- DIANA ROSS—Motown
- I WANT YOU—Marvin Gaye—Tamla
- OBSERVER—Sun Blind Lion—Home Grown
- ON THE ROAD—Jesse Colin Young—Reprise
- RISE & SHINE—Kokomo—Col
- ROBIN TROWER LIVE—Chrysalis
- TAKIN' IT TO THE STREETS—Doobie Brothers—WB
- YOU CAN'T ARGUE WITH A SICK MIND—Joe Walsh—ABC

POPLAR TUNES/MEMPHIS

- AT THE SPEED OF SOUND—Wings—Capitol
- BREEZIN'—George Benson—WB
- CATE BROS.—Asylum
- CRY TOUGH—Nils Lofgren—A&M
- DESTROYER—Kiss—Casablanca
- I WANT YOU—Marvin Gaye—Tamla
- PRESENCE—Led Zeppelin—Swan Song
- STRUTTIN' MY STUFF—Elvin Bishop—Capricorn
- TAKIN' IT TO THE STREETS—Doobie Brothers—WB
- YOU CAN'T ARGUE WITH A SICK MIND—Joe Walsh—ABC

MUSHROOM/NEW ORLEANS

- AMIGOS—Santana—Col
- AT THE SPEED OF SOUND—Wings—Capitol
- CHOCOLATE MILK—RCA
- CRY TOUGH—Nils Lofgren—A&M
- EARGASM—Johnnie Taylor—Col
- I WANT YOU—Marvin Gaye—Tamla
- LADY IN WAITING—Outlaws—Arista
- LOOK OUT FOR #1—Brothers Johnson—A&M
- ROBIN TROWER LIVE—Chrysalis
- TRICK OF THE TAIL—Genesis—Atco

INDEPENDENT RECORDS/DENVER

- AMIGOS—Santana—Col
- AT THE SPEED OF SOUND—Wings—Capitol
- AYERS ROCK—A&M
- LADY IN WAITING—Outlaws—Arista

- ON THE ROAD—Jesse Colin Young—WB
- PRESENCE—Led Zeppelin—Swan Song
- ROBIN TROWER LIVE—Chrysalis
- SILK DEGREES—Boz Scaggs—Col
- TAKIN' IT TO THE STREETS—Doobie Brothers—WB
- YOU CAN'T ARGUE WITH A SICK MIND—Joe Walsh—ABC

CIRCLES/ARIZONA

- AMIGOS—Santana—Col
- AT THE SPEED OF SOUND—Wings—Capitol
- DESTROYER—Kiss—Casablanca
- EARGASM—Johnnie Taylor—Col
- I WANT YOU—Marvin Gaye—Tamla
- LADY IN WAITING—Outlaws—Arista
- ROBIN TROWER LIVE—Chrysalis
- SILVER CONVENTION—Midland International
- TAKIN' IT TO THE STREETS—Doobie Brothers—WB
- YOU CAN'T ARGUE WITH A SICK MIND—Joe Walsh—ABC

ODYSSEY/SOUTHWEST & WEST

- AMIGOS—Santana—Col
- BREEZIN'—George Benson—WB
- CITY LIFE—Blackbyrds—Fantasy
- KINGFISH—Round
- LADY IN WAITING—Outlaws—Arista
- PRESENCE—Led Zeppelin—Swan Song
- BEACH FOR THE SKY—Sutherland Bros. & Quiver—Col
- REFLECTIONS OF A GOLDEN DREAM—Lonnie Liston-Smith—Flying Dutchman
- TAKIN' IT TO THE STREETS—Doobie Brothers—WB
- WELCOME HOME—Osibisa—Island

LICORICE PIZZA/LOS ANGELES

- AMIGOS—Santana—Col
- AT THE SPEED OF SOUND—Wings—Capitol
- AURORA—Jean Luc Ponty—Atlantic
- EARGASM—Johnnie Taylor—Col
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- I WANT YOU—Marvin Gaye—Tamla
- ROMANTIC WARRIOR—Return to Forever—Col
- TAKIN' IT TO THE STREETS—Doobie Brothers—WB
- THEIR GREATEST HITS: 1971-1975—Eagles—Asylum
- YOU CAN'T ARGUE WITH A SICK MIND—Joe Walsh—ABC

TOWER/LOS ANGELES

- AT THE SPEED OF SOUND—Wings—Capitol
- BLACK MARKET—Weather Report—Col
- BRASS CONSTRUCTION—UA
- CRY TOUGH—Nils Lofgren—A&M
- FOR ALL WE KNOW—Esther Phillips—Kudu
- LADY IN WAITING—Outlaws—Arista
- PHIL CODY—Reprise
- REFLECTIONS OF A GOLDEN DREAM—Lonnie Liston-Smith—Flying Dutchman
- ROMANTIC WARRIOR—Return to Forever—Col
- SILK DEGREES—Boz Scaggs—Col

EVERYBODY'S RECORDS/NORTHWEST

- AMIGOS—Santana—Col
- AT THE SPEED OF SOUND—Wings—Capitol
- BREEZIN'—George Benson—WB
- CRY TOUGH—Nils Lofgren—A&M
- DESTROYER—Kiss—Casablanca
- LADY IN WAITING—Outlaws—Arista
- SILK DEGREES—Boz Scaggs—Col
- TAKIN' IT TO THE STREETS—Doobie Brothers—WB
- 2112—Rush—Mercury
- YOU CAN'T ARGUE WITH A SICK MIND—Joe Walsh—ABC



THE ALBUM CHART

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

TITLE, ARTIST, Label, Number (Distributing Label)

APR. 17	APR. 10	TITLE, ARTIST, Label, Number (Distributing Label)	WKS. ON CHART	
1	1	THEIR GREATEST HITS: 1971-1975 EAGLES Asylum 7E 1052 (6th Week)	7	F
2	2	FRAMPTON COMES ALIVE PETER FRAMPTON/A&M SP 3703	12	G
3	3	FLEETWOOD MAC/Reprise MS 2225	38	F
4	18	DESTROYER KISS/Casablanca NBLP 7025	3	F
5	7	SONG OF JOY CAPTAIN & TENNILLE/A&M SP 4570	5	F
6	28	AT THE SPEED OF SOUND WINGS/Capitol SW 11525	2	F
7	8	COME ON OVER OLIVIA NEWTON-JOHN/MCA 2186	4	F
8	10	EARGASM JOHNNIE TAYLOR/Columbia PC 33951	6	F
9	12	A NIGHT AT THE OPERA QUEEN/Elektra 7E 1053	17	F
10	4	ONE OF THESE NIGHTS EAGLES/Asylum 7E 1039	43	F
11	14	THE DREAM WEAVER GARY WRIGHT/Warner Bros. BS 2868	12	F
12	6	DESIRE BOB DYLAN/Columbia PC 33893	13	F
13	5	STILL CRAZY AFTER ALL THESE YEARS PAUL SIMON/ Columbia PC 33540	26	F
14	9	RUN WITH THE PACK BAD COMPANY/Swan Song SS 8415 (Atlantic)	10	F
15	13	OUTLAWS VARIOUS ARTISTS/RCA APL1 1321	10	F
16	16	LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/ A&M SP 4552	54	F
17	36	I WANT YOU MARVIN GAYE/Tamla T6 342S1 (Motown)	3	F



CHARTMAKER OF THE WEEK

18	—	PRESENCE LED ZEPPELIN Swan Song SS 8416 (Atlantic)	1	F
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19	21	BRASS CONSTRUCTION/United Artists LA545 G	11	F
20	20	AEROSMITH/Columbia PC 32005	10	F
21	11	HISTORY/AMERICA'S GREATEST HITS/Warner Bros. BS 2894	22	F
22	22	KISS ALIVE KISS/Casablanca NBLP 7020	28	G
23	17	RUFUS FEATURING CHAKA KHAN/ABC ABCD 909	21	F
24	15	CHICAGO'S GREATEST HITS CHICAGO/Columbia PC 33900	21	F
25	24	STATION TO STATION DAVID BOWIE/RCA APL1 1327	11	F
26	23	GIMME BACK MY BULLETS LYNRYD SKYNYRD/MCA 2170	9	F
27	19	TRYIN' TO GET THE FEELING BARRY MANILOW/Arista 4060	24	F
28	33	ROBIN TROWER LIVE/Chrysalis CHR 1089 (WB)	4	F
29	31	ROCK 'N' ROLL LOVE LETTER BAY CITY ROLLERS/Arista 4071	4	F
30	34	DIANA ROSS/Motown M6 861S1	7	F
31	27	GRATITUDE EARTH, WIND & FIRE/Columbia PG 33694	20	G
32	29	TOYS IN THE ATTIC AEROSMITH/Columbia PC 33479	51	F
33	74	TAKIN' IT TO THE STREETS DOOBIE BROTHERS/ Warner Bros. BS 2899	2	F
34	30	GIVE US A WINK SWEET/Capitol ST 11496	7	F
35	26	MAIN COURSE BEE GEES/RSO SO 4807 (Atlantic)	35	F
36	32	FOOL FOR THE CITY FOGHAT/Bearsville BR 6959 (WB)	13	F
37	35	ERIC CARMEN/Arista 4057	15	F
38	37	HELEN REDDY'S GREATEST HITS/Capitol ST 11467	20	F
39	38	WINDSONG JOHN DENVER/RCA APL1 1183	29	F
40	46	A TRICK OF THE TAIL GENESIS/Atco SD 36 129	4	F
41	47	MOTHERSHIP CONNECTION PARLIAMENT/Casablanca NBLP 7022	9	F
42	48	LOOK OUT FOR #1 BROTHERS JOHNSON/A&M SP 4567	5	F
43	43	TED NUGENT/Epic PE 33692	16	F
44	25	THOROUGHbred CAROLE KING/Ode SP 77034 (A&M)	11	F
45	41	GREATEST HITS SEALS & CROFTS/Warner Bros. BS 2886	23	F
46	42	KC AND THE SUNSHINE BAND/TK 603	48	F

47	58	LOVE TRILOGY DONNA SUMMER/Oasis OCLP 5004 (Casablanca)	4	F
48	53	STRUTTIN' MY STUFF ELVIN BISHOP/Capricorn CP 0165 (WB)	12	F
49	40	HAIR OF THE DOG NAZARETH/A&M SP 4511	11	F
50	55	SILK DEGREES BOZ SCAGGS/Columbia PC 33920	5	F
51	39	M.U.—THE BEST OF JETHRO TULL/Chrysalis CHR 1078 (WB)	13	F
52	44	GREATEST HITS ELTON JOHN/MCA 2128	74	F
53	49	BLACK BEAR ROAD C.W. McCALL/MGM M3G 5008	19	F
54	56	THE LEPRECHAUN CHICK COREA/Polydor PD 6062	7	F
55	93	YOU CAN'T ARGUE WITH A SICK MIND JOE WALSH/ ABC ABCD 932	2	F
56	65	WINGS OF LOVE TEMPTATIONS/Gordy G6 971S1 (Motown)	4	F
57	60	KINGFISH/Round RX LA564 G (UA)	4	F
58	61	CITY LIFE BLACKBYRDS/Fantasy F 9490	19	F
59	45	SECOND CHILDHOOD PHOEBE SNOW/Columbia PC 33952	10	F
60	52	LET THE MUSIC PLAY BARRY WHITE/20th Century T 502	9	F
61	79	AMIGOS SANTANA/Columbia PC 33576	2	F
62	82	LADY IN WAITING OUTLAWS/Arista 4070	2	F
63	54	GROOVE-A-THON ISAAC HAYES/ABC ABCD 925	9	F
64	50	CLASSICAL BARBRA BARBRA STREISAND/Columbia M 33452	7	F
65	66	SOUND OF MUSIC (ORIGINAL SOUNDTRACK)/ RCA LSOD 2005	5	F
66	83	SILVER CONVENTION/Midland Intl. BKL1 1369 (RCA)	3	F
67	71	LOVE & UNDERSTANDING KOOL & THE GANG/ De-Lite DEP 2018	9	F
68	76	THE SOUND IN YOUR MIND WILLIE NELSON/Columbia KC 34092	3	F
69	78	ROMANTIC WARRIOR RETURN TO FOREVER/Columbia PC 34076	3	F
70	51	SMILE LAURA NYRO/Columbia PC 33912	6	F
71	62	FACE THE MUSIC ELECTRIC LIGHT ORCHESTRA/ United Artists LA546 G	26	F
72	57	SWEET HARMONY MARIA MULDAUR/Reprise MS 2235	6	F
73	73	LOOK INTO THE FUTURE JOURNEY/Columbia PC 33904	6	F
74	63	RED OCTOPUS JEFFERSON STARSHIP/Grunt BFL1 0999 (RCA)	40	F
75	64	FROM EVERY STAGE JOAN BAEZ/A&M SP 3704	10	G
76	70	BETWEEN THE LINES JANIS IAN/Columbia PC 33394	33	F
77	59	BETTER DAYS & HAPPY ENDINGS MELISSA MANCHESTER/ Arista 4067	9	F
78	68	ELITE HOTEL EMMYLOU HARRIS/Reprise MS 2236	13	F
79	89	ON THE ROAD JESSE COLIN YOUNG/Warner Bros. BS 2913	3	F
80	80	STARCASTLE/Epic PE 33914	4	F
81	77	BABY FACE WING & A PRAYER FIFE & DRUM CORPS/ Wing & A Prayer HS 3025 (Atlantic)	6	F
82	85	SMOKEY'S FAMILY ROBINSON SMOKEY ROBINSON/ Tamla T6 341S1 (Motown)	6	F
83	86	THE WHITE KNIGHT CLEDUS MAGGARD & THE CITIZENS BAND/Mercury SRM 1 1072	3	F
84	69	DISCO-FIED RHYTHM HERITAGE/ABC ABCD 934	6	F
85	87	SEDAKA'S BACK NEIL SEDAKA/Rocket 463 (MCA)	39	F
86	75	HOW DARE YOU! 10cc/Mercury SRM 1 1061	9	F
87	81	WE SOLD OUR SOUL FOR ROCK 'N' ROLL BLACK SABBATH/ Warner Bros. 2BS 2923	4	H
88	67	TIMES OF YOUR LIFE PAUL ANKA/United Artists LA569 G	17	F
89	90	HE'S A FRIEND EDDIE KENDRICKS/Tamla T6 343S1 (Motown)	10	F
90	92	RELEASE HENRY GROSS/Lifesong LS 6002	8	F
91	91	WAKE UP EVERYBODY HAROLD MELVIN & THE BLUENOTES/Phila. Intl. PZ 33808 (CBS)	20	F
92	88	KGB/MCA 2166	6	F
93	94	CAPTURED LIVE JOHNNY WINTER/Blue Sky PZ 33944 (CBS)	4	F
94	—	DONNY & MARIE—FEATURING SONGS FROM THEIR TELEVISION SHOW/Polydor PD 6068	1	F
95	72	SUNBURST FINISH BE-BOP DELUXE/Harvest ST 11478 (Capitol)	9	F
96	97	MASQUE KANSAS/Kirshner PZ 33806 (CBS)	8	F
97	96	PRISONER IN DISGUISE LINDA RONSTADT/Asylum 7E 1045	29	F
98	98	IF THE SHOE FITS PURE PRAIRIE LEAGUE/RCA APL1 1247	11	F
99	84	INSEPARABLE NATALIE COLE/Capitol ST 11429	25	F
100	119	NEVER GONNA LET YOU GO VICKI SUE ROBINSON/ RCA APL1 1256	1	F

151-200 ALBUM CHART

- 151 FEEL THE SPIRIT LEROY HUTSON/
Curton CU 5010 (WB)
- 152 CONCERT IN BLUES WILLIE HUTCH/
Motown M6 85451
- 153 STRETCHIN' OUT IN BOOTSY'S
RUBBER BAND BOOTSY'S
RUBBER BAND/Warner Bros.
BS 2920
- 154 RECYCLED NEKTAR/Passport
PPS 9811 (ABC)
- 155 LIFELINE PALBO CRUISE/
A&M SP 4575
- 156 POUSETTE-DART BAND/
Capitol ST 11507
- 157 LOVIN' POWER IMPRESSIONS/
Curton CU 5009 (WB)
- 158 JAILBREAK THIN LIZZIE/
Mercury SRM 1 1081
- 159 ODYSSEY CHARLES EARLAND/
Mercury SRM 1 1049
- 160 COKE COKE ESCOVEDO/Mercury
SRM 1 1041
- 161 THE EARL SLICK BAND/
Capitol ST 11493
- 162 BARRY LYNDON (SOUNDTRACK)
Warner Bros. WBS 2903
- 163 LADY BUMP PENNY McLEAN/
Atco 36 130 (Atlantic)
- 164 CATE BROS./Asylum 7E 1050
- 165 MYSTIC VOYAGE ROY AYERS
UBIQUITY/Polydar PD 6057
- 166 KICKIN MIGHTY CLOUDS OF JOY/
ABC ABCD 899
- 167 REACH FOR THE SKY SUTHERLAND
BROTHERS & QUIVER/Columbia
PC 33982
- 168 DESPERADO EAGLES/Asylum
SD 5068
- 169 FOOLS GOLD/Morning Sky
5500 (Arista)
- 170 STONE ALONE BILL WYMAN/
Rolling Stones COC 79103
(Atlantic)
- 171 THIS IS IT MELBA MOORE/
Buddah BDS 5657
- 172 LET US ENTERTAIN YOU FIRST
CHOICE/Warner Bros. BS 2934
- 173 RISE AND SHINE KOKOMO/
Columbia PC 34031
- 174 ME & BESSIE LINDA HOPKINS/
Columbia PC 34032
- 175 POCO LIVE/Epic PE 33336
- 176 L.A. EXPRESS/Caribou PZ 33940
(CBS)
- 177 JESSI JESSI COLTER/Capitol
ST 11477
- 178 LYDIA PENSE & COLD BLOOD/
ABC ABCD 917
- 179 TAPESTRY CAROLE KING/Ode
SP 77009 (A&M)
- 180 HAVE YOU NEVER BEEN MELLOW
OLIVIA NEWTON-JOHN/
MCA 2133
- 181 NOBODY'S FOOLS SLADE/Warner
Bros. BS 2936
- 182 AURORA JEAN LUC PONTY/Atlantic
SD 18163
- 183 TRUCKLOAD OF LOVIN' ALBERT
KING/Utopia BULI 1387 (RCA)
- 184 OUR PLEASURE TO SERVE YOU
STANKY BROWN GROUP/Sire
SASD 7516 (ABC)
- 185 VOYAGE OF THE ACOLYTE STEVE
HACKETT/Chrysalis CHR 1112
(WB)
- 186 SCOTCH ON THE ROCKS THE BAND
OF THE BLACK WATCH/Private
Stock PS 2007
- 187 CHESTER AND LESTER CHET ATKINS
& LES PAUL/RCA APL1 1167
- 188 FEARLESS HOYT AXTON/
A&M SP 4571
- 189 ON THE BORDER EAGLES/
Asylum 7E 1004
- 190 COME AS YOU ARE ASHFORD &
SIMPSON/Warner Bros. BS 2858
- 191 FRAMPTON PETER FRAMPTON/
SP 4512
- 192 SCOTT JOPLIN'S TREEMONISHA/
Deutsche Grammophon 2707083
- 193 LIVE ON, DREAM ON SUN/
Capitol ST 11461
- 194 YOUNG AMERICANS DAVID BOWIE/
RCA APL1 0998
- 195 DARK SIDE OF THE MOON
PINK FLOYD/Harvest ST 11163
(Capitol)
- 196 BOLLING: SUITE FOR FLUTE & JAZZ
PIANO JEAN PIERRE RAMPAL/
Columbia M 33233
- 197 WELCOME HOME OSIBISA/Island
ILPS 9355
- 198 ONE FLEW OVER THE CUKCOO'S
NEST (ORIGINAL SOUNDTRACK)/
Fantasy F 9500
- 199 TOUCH JOHN KLEMMER/ABC
ABCD 922
- 200 BARRY MANILOW II/Arista 4016

101 THE ALBUM CHART 150

APRIL 17, 1976

- | APR. 17 | APR. 10 | |
|------------|---------|--|
| 101 | 101 | LAND OF THE MIDNIGHT SUN AL DiMEOLA/Columbia PC 34074 |
| 102 | 102 | LED ZEPPELIN IV/Atlantic SD 7208 |
| 103 | 104 | FULL OF FIRE AL GREEN/Hi SHL 32097 (London) |
| 104 | 95 | SONGS FOR THE NEW DEPRESSION BETTE MIDLER/
Atlantic SD 18155 |
| 105 | 107 | FAMILY REUNION THE O'JAYS/Phila. Intl. PZ 33807 (CBS) |
| 106 | 103 | BACK TO BACK BRECKER BROTHERS BAND/Arista 4061 |
| 107 | 109 | BAY CITY ROLLERS/Arista 4049 |
| 108 | 100 | CHRONICLE CREEDENCE CLEARWATER REVIVAL FEATURING
JOHN FOGERTY/Fantasy CCR 2 |
| 109 | 111 | REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482 |
| 110 | 120 | CRY TOUGH NILS LOFGREN/A&M SP 4573 |
| 111 | 114 | MOVIN' ON COMMODORES/Motown M6 84851 |
| 112 | — | BREEZIN' GEORGE BENSON/Warner Bros. BS 2919 |
| 113 | 122 | REFLECTIONS OF A GOLDEN DREAM LONNIE LISTON SMITH &
THE COSMIC ECHOES/Flying Dutchman BDL1 1460 (RCA) |
| 114 | 116 | WHEN LOVE IS NEW BILLY PAUL/Phila. Intl. PZ 33843 (CBS) |
| 115 | 113 | GET YOUR WINGS AEROSMITH/Columbia PC 32847 |
| 116 | 108 | NATIVE SONS LOGGINS & MESSINA/Columbia PC 33578 |
| 117 | 129 | DARYL HALL & JOHN OATES/RCA APL1 1144 |
| 118 | 110 | THE HUNGRY YEARS NEIL SEDAKA/Rocket PIG 2157 (MCA) |
| 119 | 121 | LOCKED IN WISHBONE ASH/Atlantic SD 18164 |
| 120 | 124 | EQUINOX STYX/A&M SP 4559 |
| 121 | 105 | LOVE TO LOVE YOU BABY DONNA SUMMER/Oasis OCLP 5003
(Casablanca) |
| 122 | 123 | OPEN YOUR EYES, YOU CAN FLY FLORA PURIM/
Milestone M 9065 |
| 123 | 134 | 2112 RUSH/Mercury SRM 1 1079 |
| 124 | 125 | THE BEST OF URIAH HEEP/Mercury SRM 1 1070 |
| 125 | 135 | IT'S GOOD TO BE ALIVE D.J. ROGERS/RCA APL1 1067 |
| 126 | 99 | THE BEST OF GLADYS KNIGHT & THE PIPS/Buddah BDA 5653 |
| 127 | 128 | DESOLATION BOULEVARD SWEET/Capitol ST 11395 |
| 128 | 132 | BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/
ABC Dot DOSD 2020 |
| 129 | 130 | CLEARLY LOVE OLIVIA NEWTON-JOHN/MCA 2148 |
| 130 | 139 | THE WETTER THE BETTER WET WILLIE/Capricorn CP 0166 (WB) |
| 131 | — | BLACK MARKET WEATHER REPORT/Columbia PC 34099 |
| 132 | 117 | THE SALSOUL ORCHESTRA/Salsoul SZS 5501 |
| 133 | 144 | DREAMBOAT ANNIE HEART/Mushroom MRS 5005 |
| 134 | 136 | JOHN DENVER'S GREATEST HITS/RCA CPL1 0374 |
| 135 | 112 | DISCO CONNECTION ISAAC HAYES MOVEMENT/ABC ABCD 923 |
| 136 | 138 | CHOCOLATE MILK/RCA APL1 1399 |
| 137 | 137 | ROCK OF THE WESTIES ELTON JOHN/MCA 2163 |
| 138 | — | PRIMAL SCREAM MAYNARD FERGUSON/Columbia PC 33953 |
| 139 | 106 | TO THE HILT GOLDEN EARRING/MCA 2183 |
| 140 | 142 | CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY
ELTON JOHN/MCA 2142 |
| 141 | 118 | ROCK 'N' COUNTRY FREDDY FENDER/ABC Dot DOSD 2050 |
| 142 | 126 | DANCE YOUR TROUBLES AWAY ARCHIE BELL & THE DRELLS/
TSOP PZ 33844 (CBS) |
| 143 | 127 | FISH OUT OF WATER CHRIS SQUIRE/Atlantic SD 18159 |
| 144 | 133 | HAVANA DAYDREAMIN' JIMMY BUFFETT/ABC ABCD 914 |
| 145 | 115 | REFLECTIONS JERRY GARCIA/Round RX LA565 G (UA) |
| 146 | — | LEE OSKAR/United Artists LA594 G |
| 147 | 143 | BARRY WHITE'S GREATEST HITS/20th Century T 493 |
| 148 | 145 | HONEY OHIO PLAYERS/Mercury SRM 1 1038 |
| 149 | 147 | BREAKAWAY ART GARFUNKEL/Columbia PC 33700 |
| 150 | 131 | CITY OF ANGELS MIACLES/Tamla T6 33951 (Motown) |

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First Zembu Signings



The first artists signed under the recent production deal between Epic Records and Jerry Schoenbaum and Skip Drinkwater's Zembu Productions are Alphonso Johnson and Lee Rifenour, whose debut albums have already been released. Shown here at the recent signing are (from left): Ron Alexenburg, VP and general manager, Epic/CBS Custom Labels; Alphonso and Mrs. Johnson; Skip Drinkwater, Zembu Productions; Irwin Segelstein, president, CBS Records; Gregg Galler, director, a&r west coast, Epic; Jim Tyrrell, VP, marketing, Epic/CBS Custom Labels; and Steve Popovich, VP, a&r, Epic.

Arista To Record Live Monty Python LP

■ NEW YORK — Monty Python, will be recording a live album for Arista Records during their three-week engagement at New York's City Center. The engagement at City Center marks the first live appearance of the Monty Python group in the United States. The dates to be recorded for the lp, entitled "Monty Python Live At City Center," will be the first two nights of the engagement, April 14-15.

Arista plans to get the live recording out in record time. The

artwork has already been prepared, and the Python group, consisting of John Cleese, Graham Chapman, Eric Idle, Michael Palin, Terry Jones and American Terry Gilliam, is set to go right into the studio this weekend after recording to do final editing. Arista's pressing plants are geared for immediate pressing. The taping is a result of joint efforts between Arista and the King Biscuit Flower Hour, with Arista's vice president of promotion and special projects Mike Klenfner, King Biscuit's Peter Kauf and Monty Python's American manager Nancy Lewis making the final arrangements.

Latin N.Y. Awards Set for Beacon

■ NEW YORK—Latin NY magazine will sponsor the Second Annual Latin NY Music Awards on Sunday, May 16, at 8:00 p.m. at the Beacon Theater.

According to Izzy Sanabria, publisher of Latin NY magazine, the music awards were inaugurated last May as a means of honoring the best musicians and singers in Latin music, with special emphasis given to the "salsa" artists. Essentially a readers' poll, subscribers and purchasers of the magazine were told only to vote for artists who recorded during 1975. Many new categories have been instituted this year including one for "Best Latin-Jazz Album" and "Best Album Cover."

Pablo "Yoruba" Guzman, director of last year's music awards presentation, will preside as director for the May 16 event. He is currently lining up presenters, who will be giving out the awards, and is also coordinating the talent which will be performing on the Beacon Theater stage that night.

Co-producing the show with Izzy Sanabria will be Latin concert promoters Ralph Mercado and Ray Aviles.

Bowie To Star On 'Flower Hour'

■ NEW YORK — RCA recording artist David Bowie will star on the King Biscuit Flower Hour's fourth anniversary show. The special ninety minute presentation will air over most of the King Biscuit network of 200 stations on Sunday, April 25, at 9 p.m.

King Biscuit taped Bowie's March 23 concert at Nassau Coliseum for the special.

WEA Winners



As an expression of gratitude to the sales, promotion and marketing staffs of WEA for bringing home 14 gold records in 1975, Atlantic's west coast manager Bob Greenberg presented a plaque to several of WEA's chief executives in Burbank. Pictured from left: Skid Weiss, national ad and publicity director; Vic Faraci, VP/marketing; Joel Friedman, president; Bob Greenberg; Henry Droz, VP/sales; Stan Harris, assistant to the president.

'Salsa': Entertainment & Information

■ NEW YORK—"Salsa," the motion picture tribute to Latin music produced by Fania Records president Jerry Masucci, is a rare combination of entertainment and information. The film is basically divided into three themes: the roots of salsa, Hollywood's portrayal of Latin music and the giant Fania All-Stars concert at Yankee Stadium a few summers ago. These sequences are intercut with and tied together by popular ABC news commentator, Geraldo Rivera, who is the movie's narrator.

The film was directed by Maccucci and Leon Gast and the two have managed to come up with some fine footage describing the Caribbean and African roots of salsa. There are sequences from Africa which firmly establish the rhythmic connections between the old and new worlds. The Hollywood portrayal of Latin music as popularized by Desi Arnaz, Carmen Miranda and Rita Rio is a good reminder of how far the general public's perception of this musical form has grown. Although the derogatory attitude of Hollywood is acknowledged, the editorial stance of "Salsa" is that at least the music was given some exposure. One of the surprise bonuses of the movie is a brief clip from "Copacabana" showing Groucho Marx hoofing it up with Carmen Miranda.

The real star of "Salsa" is the music as supplied by the Fania All-Stars. The film opens with the All-Stars being introduced like football players in Yankee Stadium (on trombone . . . Willie Colon, etc.). Emcee Izzy Sanabria calls them "the world's greatest collection of Latin musicians" and they proceed to uphold their title. There are extended jams with singers Celia Cruz and Cheo Feliciano that are alone worth the price of admission; as is the opportunity to watch percussion wizards Mongo Santamaria and Ray Barretto trade riffs.

One of the points emphasized in "Salsa" is that cross influences created this music. To support that concept the movie has foot-

age of African jazzman Manu Dibango playing "Soul Makosa" with the Fania All-Stars. The similarity of African and Latin music was crystallized in that sequence. Other musicians not usually associated with salsa who appeared with the All-Stars were Billy Cobham and Jorge Santana. It was particularly fulfilling to hear Santana's rock guitar licks in the rhythmic context of his earlier musical influences.

Howard Newman

Capricorn Releases Two

■ MACON, GA. — Don Schmitzler, vice president and general manager of Capricorn Records, has announced the release of two albums for April, "Rock Your Sox Off," the second album by Bobby Whitlock, and "Happy To Be Alive" by TSS. Shipping on April 14 is a new single by Wet Willie titled "Everything That 'Cha Do," from the just-released album "The Wetter The Better."

Col. Masterworks Promotes Two

■ NEW YORK — Thomas Frost, director of artists & repertoire, Columbia Masterworks, has announced the promotion of both Steven Epstein and Larry Morton to associate producer, Columbia Masterworks.

Morton has done undergraduate work at Manhattan School of Music and received his B.A. and M.A. in composition from Hunter College. Prior to coming to Columbia Records as a music editor in 1973, he was on the music faculty of Hunter College.

Epstein received his B.S. degree in music from Hofstra in June, 1973. At Hofstra he concentrated heavily on classical programming for their radio station as well as working as an engineer. Further study at Hofstra included electronic music and acoustics.

Eagle, GRC Settle Suit

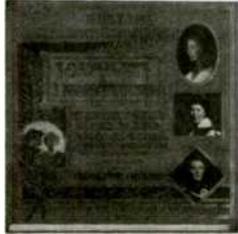
■ LOS ANGELES — Peter Tevis, general manager of Hollywood-based Eagle Record Company, has announced that a settlement has been reached in litigation between Eagle and General Recording Corporation of Atlanta. The settlement involves an undisclosed payment by GRC to Eagle.

The lawsuit, which concerned the purchase by GRC of an Eagle produced master was commenced in January, 1975 in Federal District Court in Los Angeles by attorney for the plaintiff, Anthony Young.

CLASSICAL RETAIL REPORT

APRIL 17, 1976

CLASSIC OF THE WEEK



BELLINI: I CAPULETI E I MONTECCHI
SILLS, BAKER, GEDDA, PATANE
Angel

BEST SELLERS OF THE WEEK

BELLINI: I CAPULETI E I MONTECCHI—Sills, Baker, Gedda, Patane—Angel
GERSHWIN: PORGY AND BESS—White, Mitchell, Maazel—London
JOPLIN: TREEMONISHA—Schuller—DG
STRAUSS: ALSO SPRACH ZARATHUSTRA—Solti—London

PEACHES/U.S.

BELLINI: I CAPULETI E I MONTECCHI—Sills, Baker, Gedda, Patane—Angel
CHOPIN: PRELUDES—Pollini—DG
COPLAND CONDUCTS COPLAND—Columbia
DVORAK: SLAVONIC DANCES—Kubelik—DG
GERSHWIN: PORGY AND BESS—White, Mitchell, Maazel—London
LISZT: TRANSCENDENTAL ETUDES—Berman—Columbia
ROSSINI: IL BARBIERE DI SIVIGLIA—Sills, Gedda, Milnes, Levine—Angel
BEVERLY SILLS SINGS PLAISIR D'AMOUR—Columbia
STRAUSS: ALSO SPRACH ZARATHUSTRA—Solti—London
TOMITA: FIREBIRD—RCA

SAM GOODY/EAST COAST

BELLINI: I CAPULETI E I MONTECCHI—Sills, Baker, Gedda, Patane—Angel
BELLINI: I PURITANI—Sutherland, Pavarotti, Bonyng—London
BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia
HAYDN: LA FIDELTA PREMIATA—Dorati—Phillips
JOPLIN: TREEMONISHA—Schuller—DG
SCRIABIN: THE UNIVERSE—Kondrashin—Angel
BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel
CLASSICAL BARBRA—Streisand—Columbia
TCHAIKOVSKY: PIANO CONCERTO NO. 1—Berman, Karajan—DG
TOMITA: FIREBIRD—RCA

KORVETTES/NEW YORK

BEETHOVEN: COMPLETE PIANO CONCERTOS—Rubinstein, Barenboim—RCA

BELLINI: I CAPULETI E I MONTECCHI—Sills, Baker, Gedda, Patane—Angel
BELLINI: I PURITANI—Sutherland, Pavarotti, Bonyng—London
GERSHWIN: PORGY AND BESS—Mitchell, White, Maazel—London
HAYDN: LA FIDELTA PREMIATA—Leppard—Philips
JOPLIN: TREEMONISHA—Schuller—DG
BEVERLY SILLS SINGS PLAISIR D'AMOUR—Columbia
STRAUSS: ALSO SPRACH ZARATHUSTRA—Solti—London

RECORD & TAPE COLLECTORS/BALTIMORE

BELLINI: I CAPULETI E I MONTECCHI—Sills, Baker, Gedda, Patane—Angel
GERSHWIN: PORGY AND BESS—White, Mitchell, Maazel—London
HERRMANN: GREAT BRITISH FILM SCORES—Herrmann—London
JOPLIN: TREEMONISHA—Schuller—DG
MOZART: PIANO CONCERTOS—Brendel, Philips
RESPIGHI: ANCIENT AIRS AND DANCES—Marriner—Angel
STRAUSS: ALSO SPRACH ZARATHUSTRA—Solti—London
CLASSICAL BARBRA—Streisand—Columbia
TELEMANN: DON QUICHOTTE—Marriner—Argo
THOMSON: MUSIC FOR FILMS—Marriner—Angel

ODYSSEY RECORDS/SAN FRANCISCO

BEETHOVEN: COMPLETE PIANO CONCERTOS—Rubinstein, Barenboim—RCA
BELLINI: I CAPULETI E I MONTECCHI—Sills, Baker, Gedda, Patane—Angel
GERSHWIN: PORGY AND BESS—White, Mitchell, Maazel—London
JOPLIN: TREEMONISHA—Schuller—DG
LISZT: TRANSCENDENTAL ETUDES—Berman—Columbia
RESPIGHI: ANCIENT AIRS AND DANCES—Marriner—Angel
BEVERLY SILLS SINGS PLAISIR D'AMOUR—Columbia
STRAUSS: ALSO SPRACH ZARATHUSTRA—Solti—London
TCHAIKOVSKY: SYMPHONY NO. 4—Bernstein—Columbia
WAGNER: LIEBESTOD, WESENDONCK SONGS—Norman, Davis—Philips

MUSIC STREET/SEATTLE

BACH: BRANDENBURG CONCERTOS—Paillard—RCA
BAROQUE RECORDER—Concentus Musicus—Nonesuch
BEETHOVEN: COMPLETE SYMPHONIES—Solti—London
BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia
COPLAND CONDUCTS COPLAND—Columbia
ART OF COURTLY LOVE—Monrco—Angel
GO FOR BAROQUE—RCA
LISZT: SONATA IN B MINOR, MEPHISTO WALTZ—Berman—Columbia
MOZART: SIX FLUTE AND HAPSICORD SONATAS—Rampal—Odyssey
CLASSICAL BARBRA—Streisand—Columbia

A New Artists Issue from Schwann

By SPEIGHT JENKINS

■ NEW YORK — Every year this column notes the composer-performer statistics issued at the beginning of the year by the people who publish the Schwann Catalogue, the record industry's bible of record. This year Schwann has just come out with something that deserves further mention: a new Artist Issue. The last Artist Issue dated from 1970 and so was woefully out of date; the new one is fascinating for browsing—if you have a mentality for opera annals—and a fantastic help to every retail dealer in America who appreciates its value.

In many record stores, of course, classical records are sold under the name of the artist rather than by company. But what the Schwann Artist catalogue gives a retailer is the instant knowledge to satisfy the customer who thinks that maybe, despite what is in the bin, Vladimir Horowitz has an available recording of his famous transcription of "The Stars and Stripes Forever" (he

doesn't) or that Lotte Lehmann has an available recording of Schumann's "Frauenliebe und Leben" (she does). These facts can be found from the regular Schwann but if the customer only knows, for instance, Lehmann and the name of the cycle, the dealer no longer has to be aware of the composer to help him.

Divisions

The catalogue is set up in six major divisions. In the first, "Orchestras, Trios, Quartets, etc.," one finds the name of the organization, and in the case of an orchestra, first the conductor followed by all the pieces he has led with the orchestra in alphabetical order by composer. With chamber music groups, the listing is only by composer. This is remarkable if someone wants to have a lot of say, Concertgebouw recordings of better a rarely recorded group such as the Dallas Symphony. Without this listing, to find such a fact is impossible.

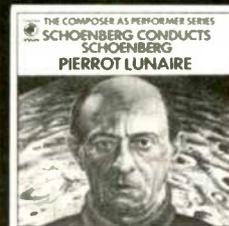
(Continued on page 51)

CLASSICAL PICKS FROM COLUMBIA:

AVAILABLE AGAIN RARE PERFORMANCES AT BUDGET PRICES THE COMPOSER AS PERFORMER



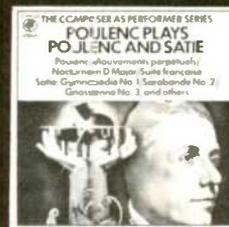
Y 33789



Y 33791



Y 33790



Y 33792



Y 33821



RECORD WORLD THE R&B SINGLES CHART

APRIL 17, 1976

APR. 17	APR. 10	
1	1	DISCO LADY JOHNNIE TAYLOR—Columbia 3 10281
2	2	MISTY BLUE DOROTHY MOORE—Malaco M 1029 (TK)
3	3	HAPPY MUSIC BLACKBYRDS—Fantasy F 762
4	7	I'VE GOT A FEELING (WE'LL BE SEEING EACH OTHER AGAIN) AL WILSON—Playboy P 6062
5	5	FOPP OHIO PLAYERS—Mercury 73775
6	6	HE'S A FRIEND EDDIE KENDRICKS—Tamlia T 54266F (Motown)
7	4	LET'S GROOVE ARCHIE BELL & THE DRELLS—TSOP ZS8 4775 (CBS)
8	8	BOOGIE FEVER SYLVERS—Capitol P 4179
9	42	LOVE HANGOVER DIANA ROSS—Motown M 1392F
10	15	HEAVY LOVE DAVID RUFFIN—Motown M 1388F

11	16	IT'S COOL THE TYMES—RCA PB 10561
12	12	YOU ARE BEAUTIFUL STYLISTICS—Avco AV 4664
13	20	MOVIN' BRASS CONSTRUCTION— United Artists XW775 Y
14	18	MAKE YOURS A HAPPY HOME GLADYS KNIGHT & THE PIPS— Buddah BDA 523
15	9	SWEET THING RUFUS FEATURING CHAKA KHAN—ABC 12149
16	10	NEW ORLEANS STAPLE SINGERS—Curtom CMS 0113 (WB)
17	21	SPANISH HUSTLE FATBACK BAND—Event EV 299 (Polydor)
18	26	LIVIN' FOR THE WEEKEND O'JAYS—Phila. Intl. ZS8 3587 (CBS)
19	24	LOVE AND UNDERSTANDING KOOL & THE GANG—De-Lite DEP 1579
20	22	THE LOVE I NEVER HAD TAVARES—Capitol P 4221
21	25	GET UP AND BOOGIE SILVER CONVENTION— Midland Intl. PB 10571 (RCA)
22	31	CAN'T HIDE LOVE EARTH, WIND & FIRE— Columbia 3 10309
23	28	TELL THE WORLD HOW I FEEL ABOUT 'CHA BABY HAROLD MELVIN & THE BLUENOTES—Phila. Intl. ZS8 3588 (CBS)
24	14	YOU'RE MY ONE WEAKNESS GIRL STREET PEOPLE—Vigor VI 172B (De-Lite)
25	11	DAYLIGHT BOBBY WOMACK—United Artists XW763 Y
26	30	LET'S MAKE A BABY BILLY PAUL—Phila. Intl. ZS8 3584 (CBS)
27	33	MORE, MORE, MORE ANDREA TRUE CONNECTION— Buddah BDA 515
28	17	MIGHTY HIGH MIGHTY CLOUDS OF JOY— ABC 12164
29	35	PARTY DOWN WILLIE HUTCH—Motown M 1371F
30	50	YOUNG HEARTS RUN FREE CANDI STATION—Warner Bros. WBS 8181
31	23	TODAY I STARTED LOVING YOU AGAIN BOBBY BLAND—ABC 12156
32	27	THEME FROM S.W.A.T. RHYTHM HERITAGE—ABC 12135
33	13	KEEP HOLDING ON TEMPTATIONS—Gordy P 7146F (Motown)
34	29	SWEET LOVE COMMODORES—Motown M 1381F
35	41	BORN TO GET DOWN (BORN TO MESS AROUND) MUSCLE SHOALS HORNS— Band B 721
36	43	YOU SEE THE TROUBLE WITH ME BARRY WHITE—20th Century TC 2277
37	32	TANGERINE SALSOL ORCHESTRA—Salsoul SZ 2004
38	56	KISS AND SAY GOODBYE MANHATTANS—Columbia 3 10310
39	36	QUEEN OF CLUBS K.C. & THE SUNSHINE BAND— TK 1005
40	47	ALL IN THE FAMILY GENERAL JOHNSON—Arista 0177
41	19	(CALL ME) THE TRAVELING MAN MASQUERADERS—ABC 12157
42	34	FROM US TO YOU STARSTEPS—Dark Horse DH 10005 (A&M)
43	51	HEAVEN ONLY KNOWS LOVE COMMITTEE—Arista America P 7609 (Capitol)

44	44	P. FUNK (WANTS TO GET FUNKED UP) PARLIAMENT—Casablanca NB 856
45	—	DANCE WITH ME RUFUS FEATURING CHAKA KHAN—ABC 12179
46	48	GRATEFUL BLUE MAGIC—Atco 7046
47	54	LOVE HANGOVER FIFTH DIMENSION—ABC 12181
48	52	WORDS (ARE IMPOSSIBLE) DONNY GERRARD—Greedy G 101
49	55	MARRIED BUT NOT TO EACH OTHER DENISE LaSALLE—Westbound WT 5019 (20th Century)
50	58	THIS IS IT MELBA MOORE—Buddah BDA 519
51	67	LOVE WILL KEEP US TOGETHER WILSON PICKETT—Wicked B102 (TK)
52	61	HUSTLE ON UP (DO THE BUMP) HIDDEN STRENGTH—United Artists XW733 Y
53	59	DISCO CONNECTION ISAAC HAYES MOVEMENT— ABC ABCD 12171
54	66	DO YOU WANNA DO A THING BLOODSTONE—London 5N 1064
55	63	SUNSHINE DAY OSIBISA—Island IS 053
56	57	SUPERSOUND THE JIMMY CASTOR BUNCH— Atlantic 3316
57	64	WINNERS TOGETHER OR LOSERS APART GEORGE & GWEN McCRAE— Cat 2002 (TK)
58	65	THAT'S WHERE THE HAPPY PEOPLE GO TRAMMPS—Atlantic 3306
59	—	RIGHT BACK WHERE WE STARTED FROM MAXINE NIGHTINGALE— United Artists XW752 Y
60	74	TOUCH AND GO ECSTASY, PASSION & PAIN Featuring BARBARA ROY— Roulette 7182
61	—	I'LL BE GOOD TO YOU BROTHERS JOHNSON—A&M 1806
62	68	JEALOUSY MAJOR HARRIS—Atlantic 3321
63	—	GET OFF YOUR AHHH AND DANCE (PART 1) FOXY—Dash 5022 (TK)
64	—	TEAR THE ROOF OFF THE SUCKER PARLIAMENT—Casablanca NB 856
65	—	FRIEND OF MINE LITTLE MILTON—Glades 1734 (TK)
66	—	LET'S GET DOWN TO BUSINESS BUSINESS/AIN'T NO PITY IN THE NAKED CITY PAT LUNDY—Pyramid P 8001 (Roulette)
67	—	DON'T STOP IT NOW HOT CHOCOLATE—Big Tree BT 10600 (Atlantic)
68	70	EASY LOVIN'/WE GOT THE RECIPE BO KIRKLAND & RUTH DAVIS— Claridge 414
69	71	SARA SMILE DARYL HALL & JOHN OATES— RCA PB 10530
70	—	HEY, WHAT'S THAT DANCE YOU'RE DOING CHOICE FOUR—RCA PB 10602
71	73	DO WHAT YOU FEEL ATLANTA DISCO BAND—Arista America P 7616 (Capitol)
72	69	SAY YOU LOVE ME D. J. ROGERS—RCA PB 10568
73	75	LOVE REALLY HURTS WITHOUT YOU ALEX BROWN—Roxbury RB 2024 (Chelsea)
74	—	LOVE ME RIGHT GARY TOMS EMPIRE—PIP 6517
75	—	DISCO HOP 3RD WORLD BAND—Abraxas AX 1701

KGB Band Bash



MCA recording artists The KGB Band gave a party for friends and MCA Records' personnel April 1 in Hollywood. The group, comprised of Ray Kennedy (vocals), Carmine Appice (drums, vocals), Barry Goldberg (keyboards), Ben Schultz (guitar, vocals) and Greg Sutton (bass and vocals), performed selections from their MCA album, "KGB," during a sneak preview of their live show. The party was to celebrate their upcoming national tour which began April 7. The tour coincides with the release of KGB's first single, "Magic In Your Touch," and will cover such major markets as Chicago Detroit, New York, Boston and Los Angeles during the 26-city schedule. Pictured at the party (from left) are: (top row) Greg Sutton, KGB; Ray Kennedy, KGB; Jon Scott, MCA national album promotion rep; and Pete Gidion, MCA national singles promotion rep; (standing) Rick Frio, MCA vice president/marketing; Ben Schultz, KGB; Ron Stone, KGB manager; Barry Goldberg, KGB; J. K. Maitland, MCA Records president; Carmine Appice, KGB; Bill Waggoner, MCA Los Angeles promotion rep; and Bob Davis, MCA vice president/artist acquisition.

Dialogue (Continued from page 28)

bide my time with it, and let it grow at its own pace.

RW: What factors caused the breakdown of the first incarnation of Bewlay Bros.?

Bowie: Inexperience, on various people's parts. Again, it's the sad old story of a little bit of fame causing people to lose their sense of reality. I certainly did. I mean, when I was Ziggy Stardust—and I was Ziggy Stardust—I believed it all the way. I had to be deflated; I had to have a lot of people put me down for a long time before I understood the reality of what the artist is and what the product is. And I think that applies to business as well. If somebody suddenly has a gold mine put in their lap, after a few months they tend to believe that they created the thing, which is always a shame. So it was inexperience, I think. It certainly wasn't a lack of enthusiasm. But enthusiasm doesn't always bring the dinner onto the table.

RW: Are you going to retain the name Bewlay Bros.?

Bowie: Well, the company was never formed, so I'm still deciding what I want to do . . .

RW: But there was stationery printed up . . .

Bowie: Oh yeah. Listen, there was stationery printed up and there were houses bought, but it still doesn't mean there was a company. Stationery to stationery. (laughter) I'd like to keep Bewlay Bros. very much. I suppose it's a Bewlay Bros. Ltd. situation; starting off with a clean breast of things and all that.

RW: Popular entertainers, like politicians, are often thought of as isolated figures. Do you find that, in your position, the process by which information is filtered to you ever tends to distort it into misinformation?

Bowie: Not that so much as no information. Which is even more confounding than misinformation, I think. That's why I've reduced my whole operation to about five of us, and I think things are working out okay. We're all very excited; we keep looking at each other and saying, "It's still working, isn't it? You can do it from a hole in the wall. What? You don't need offices or anything and it still works! Good heavens!" And that's something that I'd never realized before. You're supposed to have lots and lots of office space and people to fill it and desks and telephones and different-colored telephones at that. But no, you can do it with one telephone and a suitcase. And it still works. So now there is no breakdown in communication, because the person who's on the other end of the telephone, if it's not one of the four, is me. So it's my memory that's at fault if there's any misinformation.

RW: But as things stand now, the scope of what the organization does is confined to an album and a tour. Eventually you'll have to expand beyond that.

Bowie: It'll move at that speed for the time being. I certainly don't intend to rush into any great Howard Hughes-type ventures. Not until at least June or July . . .

APRIL 17, 1976

1. **EARGASM**
JOHNNIE TAYLOR—Columbia PC 33951
2. **I WANT YOU**
MARVIN GAYE—Tamla T6 34251 (Motown)
3. **BRASS CONSTRUCTION**
United Artists LA545 G
4. **MOTHERSHIP CONNECTION**
PARLIAMENT—Casablanca NBLP 7022
5. **RUFUS FEATURING CHAKA KHAN**
ABC ABCD 909
6. **FAMILY REUNION**
O'JAYS—Phila. Intl. PZ 33807 (CBS)
7. **HE'S A FRIEND**
EDDIE KENDRICKS—Tamla T6 34351 (Motown)
8. **WAKE UP EVERYBODY**
HAROLD MELVIN & THE BLUENOTES—Phila. Intl. PZ 33808 (CBS)
9. **CITY LIFE**
BLACKBYRDS—Fantasy F 9490
10. **DIANA ROSS**
Motown M6 86151
11. **FULL OF FIRE**
AL GREEN—Hi SHL 32097 (London)
12. **LOVE AND UNDERSTANDING**
KOOL & THE GANG—De-Lite DEP 2018
13. **LOOK OUT FOR #1**
BROTHERS JOHNSON—A&M SP 4567
14. **WINGS OF LOVE**
TEMPTATIONS—Gordy G6 97151 (Motown)
15. **WHEN LOVE IS NEW**
BILLY PAUL—Phila. Intl. PZ 33843 (CBS)
16. **TURNING POINT**
TYRONE DAVIS—Dakar DK 76918 (Brunswick)
17. **MOVIN' ON**
COMMODORES—Motown M6 84851
18. **INSEPARABLE**
NATALIE COLE—Capitol ST 11429
19. **GRATITUDE**
EARTH, WIND & FIRE—Columbia PG 33694
20. **LOVING POWER**
IMPRESSIONS—Curtom CU 5009 (WB)
21. **SMOKEY'S FAMILY ROBINSON**
SMOKEY ROBINSON—Tamla T6 34151 (Motown)
22. **LOVE TRILOGY**
DONNA SUMMER—Oasis OCLP 5004 (Casablanca)
23. **DANCE YOUR TROUBLES AWAY**
ARCHIE BELL & THE DRELLS—TSOP PZ 33844 (CBS)
24. **AMIGOS**
SANTANA—Columbia PC 33576
25. **TRUCKLOAD OF LOVIN'**
ALBERT KING—Utopia BUL1 1387 (RCA)
26. **SILVER CONVENTION**
Midland Intl.—BKL1 1369 (RCA)
27. **DISCO-FIED**
RHYTHM HERITAGE—ABC ABCD 934
28. **GROOVE-A-THON**
ISAAC HAYES—ABC ABCD 925
29. **BREEZIN'**
GEORGE BENSON—Warner Bros. BS 2919
30. **LET THE MUSIC PLAY**
BARRY WHITE—20th Century T 502
31. **STRETCHIN OUT IN BOOTSY'S RUBBER BAND**
BOOTSY'S RUBBER BAND—Warner Bros. BS 2920
32. **FEEL THE SPIRIT**
LEROY HUTSON—Curtom CU 5010 (WB)
33. **MYSTIC VOYAGE**
ROY AYERS UBIQUITY—Polydor PD 6057
34. **LEE OSKAR**
United Artists LA594 G
35. **REFLECTIONS OF A GOLDEN DREAM**
LONNIE LISTON SMITH & THE COSMIC ECHOES—Flying Dutchman BDL1 1460 (RCA)
36. **IT'S GOOD TO BE ALIVE**
D.J. ROGERS—RCA APL1 1167
37. **ODYSSEY**
CHARLES EARLAND—Mercury SRM 1 1049
38. **CONCERT IN BLUES**
WILLIE HUTCH—Motown M6 85451
39. **BLACK MARKET**
WEATHER REPORT—Columbia PC 34099
40. **BACK TO BACK**
BRECKER BROTHERS BAND—Arista 4061

WMOT Inks Impact



Damon Harris (seated), former lead singer of the Temptations, is pictured signing his newly-formed singing group, Impact, to an exclusive production contract with the Philadelphia-based WMOT Records. Joining Harris on the occasion are (from left): Steve Bernstein, vice president of WMOT; John Simms, Impact; Donald Tilghman, Impact; Alan Rubens, president of WMOT; Charles Timmons, Impact; and Bruce Greenberg, vice president and general manager. The group's first release, titled "Happy Man," is scheduled for late April.

Disco File (Continued from page 22)

when the girls settle into a chorus of moans and sighs toward the end. This one is also available in a large disc (7:02) and a 45 (5:00 on one side, 3:15 on the other), both on the Greg label. apparently named after the record's co-producer/co-writer, **Greg Carmichael**.

Other 12-inch pressings worth note: "Tears, Tears, Tears" by **Black Satin (Buddah)**, longer than the album version and featuring a nice, string-swept break but still not a sharp as it should be; "Get the Funk Out Ma Face" by **The Brothers Johnson (A&M)**, more than twice the length of the lp version (6:01) and even more of a delight for fans of sprightly jazz funk, with the additional material making it more plausible as a disco cut; and two remakes in the pop disco style, "Sweet Georgia Brown" by **Moonlion (PIP)** and "Music, Music, Music" by **Teresa Brewer (Signature)**, both too cloyingly cute for my tastes and neither a model of disco originality, but perfect for some crowds (one DJ in Queens called up last week to say Teresa Brewer was number one in his club after only two nights). Finally, Motown has issued a 12-inch of **Diana Ross' "Love Hangover"** on which the same track is repeated four times, twice to a side. Are they trying to tell us something?

FEEDBACK: Rafael Charres at Buttermilk Bottom in New York reports that **Charles Earland's "From My Heart to Yours,"** a loose, sparkling instrumental from his recent Mercury album, "Odyssey," is nearly a top 10 record at his club and that "Intergalactic Love Song" from the same album is also doing well . . . Rene Hewitt lists **Strutt's "Time Moves On"** in his top 10 this week and other DJs report playing "Front Row Romeo," especially the instrumental version which most justifies the group's comparison to **B.T. Express**, and "Funky Baby Feet" from the Brunswick album. Nothing stunning here, but a fine drive and intensity prevail on the best cuts . . . Moving up steadily: **Ashford & Simpson's "One More Try,"** from the "Come As You Are" album (Warner Brothers); **Jackie Robinson's "Movin' Like a Superstar"** (Ariola America); "Ten Percent" by **Double Exposure (Salsoul)**—all new entries on the DISCO FILE Top 20—and **Candi Staton's "Young Hearts Run Free"** (Warner Brothers).

RECOMMENDED SINGLES: The **Biddu Orchestra's** beautiful, lush "Rain Forest," to be issued on Epic this week—an atmospheric instrumental that sounds almost like a western theme done in a highly sophisticated style—fabulous; **Jimmy James & the Vagabonds'** wonderful "I'll Go Where Your Music Takes Me" (Pye), written and produced by **Biddu** and one of the nicest good-time songs in months; **Jesse Green's "Nice & Slow"** (Scepter), primarily because the instrumental side, disco-mixed to 4:40 by Scepter's **Mel Cheren**, is so bright and breezy, whipped to a perfect choppy beat; "Baby Face (Latin Feel)" by **Baby Face**, a former import now out on Pye and just what it says—a pleasant, quite workable variation; "Cafe-Cafe" by the **Nice People (Shadybrook)**, another imported-from-Europe instrumental, this one with a Latin-Brazilian carnival feeling that is very appealing; "Sugar Boogie" by **Bobby Thomas & the Hotline (MCA)** which, according to the label, is "A Michael Bennett Production"—Bennett's the director and choreographer of "A Chorus Line"—though additional production and arrangement credits go to **Harold Wheeler** (of "Ease On Down the Road" fame) and **Bobby Thomas** (who also worked on "A Chorus Line" as music coordinator, whatever that means)—all this aside, the record is a perky, jumping instrumental that clearly means to pick up where "Ease On Down" left off (the key line of the scattered vocals is "Boogie on down the highway") and sounds like it has a good start.

APRIL 17, 1976

1. **CITY LIFE**
BLACKBYRDS—Fantasy F 9490
2. **THE LEPRECHAUN**
CHICK COREA—Polydor PD 6062
3. **BRASS CONSTRUCTION**
United Artists LA545 G
4. **PLACES AND SPACES**
DONALD BYRD—Blue Note BN LA549 G (UA)
5. **TROPEA**
JOHN TROPEA—Marlin 2200 (TK)
6. **BACK TO BACK**
BRECKER BROTHERS BAND—Arista 4061
7. **MYSTIC VOYAGE**
ROY AYERS UBIQUITY—Polydor PD 6057
8. **NEW YORK CONNECTION**
TOIA SCOTT—Ode 77033 (A&M)
9. **TOUCH**
JOHN KLEMMER—ABC ABCD 922
10. **LOOK OUT FOR #1**
BROTHERS JOHNSON—A&M SP 4567
11. **I HEAR A SYMPHONY**
HANK CRAWFORD—Kudu KU 2651
12. **ROMANTIC WARRIOR**
RETURN TO FOREVER—Columbia PC 34076
13. **LAND OF THE MIDNIGHT SUN**
AL DIMEOLA—Columbia PC 34074
14. **OPEN YOUR EYES, YOU CAN FLY**
FLORA PURIM—Milestone M 9065
15. **PRESSURE SENSITIVE**
RONNIE LAWS—Blue Note BN LA452 G (UA)
16. **REFLECTIONS OF A GOLDEN DREAM**
LONNIE LISTON SMITH & THE COSMIC ECHOES—Flying Dutchman BDL1 1460 (RCA)
17. **HAVE YOU EVER SEEN THE RAIN**
STANLEY TURRENTINE—Fantasy F 9493
18. **BREEZIN'**
GEORGE BENSON—Warner Bros. WB 2919
19. **ODYSSEY**
CHARLES EARLAND—Mercury SRM 1 1049
20. **FEELS SO GOOD**
GROVER WASHINGTON, JR.—Kudu KU 2451
21. **VISIONS OF A NEW WORLD**
LONNIE LISTON SMITH & THE COSMIC ECHOES—Flying Dutchman BDL1 1196 (RCA)
22. **JOURNEY TO LOVE**
STANLEY CLARKE—Nemperor NE 433 (Atlantic)
23. **IN THE LIGHT**
KEITH JARRETT—ECM 1033/34 (Polydor)
24. **LIFE AND TIMES**
BILLY COBHAM—Atlantic SD 18166
25. **PRIMAL SCREAM**
MAYNARD FERGUSON—Columbia PC 33953
26. **MAN-CHILD**
HERBIE HANCOCK—Columbia PC 33812
27. **THAT IS WHY YOU'RE OVERWEIGHT**
EDDIE HARRIS—Atlantic SD 1683
28. **DON'T IT FEEL GOOD**
RAMSEY LEWIS—Columbia PC 33800
29. **ANYTHING GOES**
RON CARTER—Kudu KU 2551
30. **MARCHING IN THE STREETS**
HARVEY MASON—Arista 4054
31. **L.A. EXPRESS**
Caribou PZ 33940 (CBS)
32. **BLACK MARKET**
WEATHER REPORT—Columbia PC 34099
33. **AURORA**
JEAN LUC PONTY—Atlantic SD 18163
34. **FOR ALL WE KNOW**
ESTHER PHILLIPS—Kudu KU 28
35. **INNER WORLDS**
MAHAVISHNU ORCHESTRA/JOHN McLAUGHLIN—Columbia PC 33908
36. **LIVE OBLIVION, VOL. II**
BRIAN AUGER'S OBLIVION EXPRESS—RCA CPL2 1230
37. **MAGICAL SHEPHERD**
MIROSLAV VITOUS—Warner Bros. BS 2925
38. **AGHARTA**
MILES DAVIS—Columbia PG 33967
39. **MISTER MAGIC**
GROVER WASHINGTON, JR.—Kudu KU 2051 (Motown)
40. **CLOUD DANCE**
COLIN WOLCOTT—ECM 1062 (Polydor)

Record World en Nueva York

By EMILIO GARCIA

■ Mientras los dinámicos ejecutivos Harvey Averne y Sam Goff de Coco Records, siguen adelante con sus bien trazados proyectos en adquirir valores de categoría dentro de la música popular, para reforzar el elenco artístico de la pujante empresa discográfica que ellos dirigen. Nuestro medio musical recibió con alegría la noticia del triunfo logrado por el talentoso músico boricua-neoyorquino **Eddie Palmieri**, como ganador de un premio Grammy, el codiciado trofeo de la industria del disco de los Estados Unidos, por la Mejor Grabación en Música Latina, con el album "The Sun Of Latin Music," grabado por el sello Coco, bajo la supervisión de **Harvey Averne** como productor. Para Coco Records y **Eddie Palmieri** nuestra calurosa felicitación.

Tal como se había pronosticado, **Sandro**, el bien cotizado cantante del género "pop," triunfó en grande, en sus dos presentaciones en el Felt Forum del Madison Square Garden. Sus actuaciones registraron llenos im-

ponentes, y sus interpretaciones resultaron sensacionales . . . Muy buena acogida está logrando **Roberto Ledesma**, con el tema "Cariño mio' 'del inolvidable compositor mexicana **Alvira Carrillo** . . . El sello "AI" (Alhambra) y su distribuidor neoyorquino **Rafael Díaz Gutiérrez** (Audiorama Records), ofrecieron en días pasados un lucido coctel en el Chateau Madrid, en honor del compositor y cantante español **Emilio José**, quien se halla de visita en esta ciudad en actividades promocionales. A tan señalado homenaje asistieron periodistas especializados, locutores de radio de la televisión, así como personajes del mundo de los discos, quienes ya conocían al popular cantautor español, a través de la canción "Soledad," uno de los temas que más se están escuchando actualmente en la radio hispana de Nueva York.

El sello Borinquen ha logrado un gran impacto con el número "Niñez" en la interpretación del
(Continued on page 46)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ La salida de mis primeros comentarios sobre los derechos de ejecución y fonomecánicos, sus cobros, sus pagos ya todo lo relacionado con ello, ha provocado un aluvión de cartas, llamadas telefónicas y visitas de urgencia. "Has puesto el dedo en una muy peligrosa llaga." "Todo esto puede ser muy complicado," "Al final serás crucificado" y "Por favor, ayúdanos." comentarios todos muy interesantes y que después de recibidos me dan la clara imagen y definición de que . . . ¡me encanta

la idea! . . . Entre las numerosas quejas, maldiciones y felicitaciones, iremos sacando la hermosura de la claridad absoluta en asunto tan nebuloso. Han sido las propias editoras de músicas las que más han insistido en que sigamos adelante. De las asociaciones de compositores de los diferentes grandes países productores aun no ha venido ni palabra. ¡Esperemos! . . . En cuanto a los derechos de ejecución, parece que el principal problema en Estados Unidos radica en que las diferentes asociaciones que cobran estos derechos, no tienen al parecer, ni una lista completa de las emisoras que radian en Español. No saben ni jota del asunto. ¿Cómo van a recibir derechos de quienes no saben ni que existen. Por otra parte, según me reportan, las informaciones recibidas en las planillas en las cuales se especifican los

temas que van al aire en las estaciones, no se determinan generalmente los nombres de los autores y menos aún las editoras.



Alfred D. Heger

puedo creer que las emisoras latinas esten campeando por su respeto como en algunos casos se informa a las editoras, asociaciones y compositores.

Se da el caso de éxitos impresionantes en todo el territorio norteamericano, con posición de No. 1 en la mayoría de todas las estaciones latinas y ubicadas en el tope de sus Hit Parades y sin embargo los compositores reciben cantidades exiguas. Por citar algunas en casos increíbles, ellas son \$1.23, \$2.54 y \$9.31. Y todo esto, aparte de que pudiera ser producto de mala fe, en su gran mayoría es producto de apatía. Las asociaciones que representan intereses de compositores latinos deben crear sus departamentos latinos, dispuestos a luchar por los intereses de tales. No puede repre-



Aldo Monges

sentar a alguien, quien no siente en lo profundo sus privaciones, derechos y necesidades. Los intereses latinoamericanos en este país se perder dentro de un conglomerado de organización y práctica eficiente para los compositores norteamericanos, pero para los latinos el asunto luce cruel, injusto e inhumano. Aun cuando las emisoras en Español en este inmenso país, en su gran mayoría, son intereses norteamericanos, ellas no pueden existir sin la amplia colaboración y dedicación de sus gentes latinas trabajando en ellas como disc jockeys, programadores, personal de oficinas y venta. Hago un llamamiento a todo el que trabaje en una estación latina para que



Santiago

indague: ¿qué está pasando con los "royalties" de los compositores latinos? Es algo que ante Dios, la creación y la moral tenemos que cuidar y defender . . . Mi más cordial saludo a **Alfred D.**

(Continued on page 45)

The Band That Won't Stop Growing! TIPICA '73

. . . With the Exciting Voice of Tito Allen



Their Latest
Inca Release Is

"Rumba Caliente"

(Inca JMIS 1051)

What Began As A Conjunto
Is Now A Salsa Mini-Orchestra!
Catch The Excitement!

Produced By Louie Ramirez

Distributed By Fania Records

SALSA SINGLES!

- "Guaguanco Pa'l Que Sabe", Pacheco, Fania 755
- "Salsa", Louie Ramirez, Cotique, C-275
- "Mambomongo", Mongo Santamaria, Vaya, V-5096
- "Numero 6", Bobby Rodriguez, Vaya, V-5100
- "Sonaremos El Tambo", Tipica '73, Inca, 6095
- "Mi Desengano", Roberto Roena, Int'l, 8021



LATIN AMERICAN HIT PARADE

Albums

Texas

1. **LA BANDA DEL CARRO ROJO**
TIGRES DEL NORTE—Fama
2. **MEMORIES**
JIMMY EDWARDS—GC
3. **LA LEY DEL MONTE**
VICENTE FERNANDEZ—Caytronics
4. **CONTRABANDO Y TRACION**
LOS TIGRES DEL NORTE—Fama
5. **DOS COSAS**
LOS TERRICOLAS—Lamar
6. **MORENA DE QUINCE AÑOS**
LOS FELINOS—Musart
7. **DIME**
MORRIS ALBERT—Audio Latino
8. **SE ME OLVIDO OTRA VEZ**
YOLANDA DEL RIO—Arcano
9. **SI ME QUISIERAS UN POQUITO**
TIRZO PAIZ—Musart
10. **LA NEGRITA CUMBIAMBERAN**
RENACIMIENTO 74—Ramex

Mexico

By VILO ARIAS SILVA

1. **MELINA**
CAMILO SESTO—Musart
2. **PALOMA BLANCA**
LOS 12 MAS—Cisne RAFF
3. **LAGRIMAS Y LLUVIA**
JUAN GABRIEL—RCA
4. **COMO UN DUENDE**
LOS BABY'S—Peerless
5. **CUATRO LAGRIMAS**
LOS POLIFACETICOS—EMI Capitol
6. **MENTIRA MENTIRA**
ROSALBA—Melody
7. **TANTO TIEMPO SIN TU AMOR**
LOS JOAO—Musart
8. **QUIMBARA**
CELIA CRUZ—Vaya
9. **QUIERO**
JULIO IGLESIAS—Polydor
10. **LAS PIERNAS DE MALENA**
EL CONJUNTO AFRICA—Peerless

Nuestro Rincon *(Continued from page 44)*

Herger, talentosa figura de la radio y televisión de Puerto Rico, responsable en gran parte del éxito de **La Pandilla** de España, en estas tierras.

Microfón América lanzó un sencillo y un long playing por **Aldo Monges** conteniendo el muy comercial tema "La Tristeza de mi Mujer." Dada la atención mostrada puede dar fuerte en el mercado latino de Estados Unidos. También en este sello, **Ginamaría Hidalgo** en "Canción de Raquel" y "Fiesta del Señor," temas contenidos en la cinta sonora de la película "Los Gauchos Judios" . . . **Carlos Balido** adquirió el 100% de las acciones de su empresa Alamo Records, establecida en Texas. ¡Felicidades al dinámico ejecutivo! . . . **Adolfo Pino** ha sido nombrado Presidente de RCA Eletronica de Brasil. ¡Felicidades! . . . Lamentamos muy profundamente el tragico accidente automovilístico en el cual perdiera la vida el joven hijo del muy conocido empresario de Brasil, **Marcos Lazaro**. ¡Lo lamentamos de corazón!

De visita en estados Unidos, **Enrique Estrada**, de Discomoda, Colombia, para firmar contratos con varias empresas . . . **Santiago**, compositor argentino, radicado en Brasil desde hace largo tiempo, es el autor de "Vuelve Conmigo Amor" tema con el cual **Los Sobrinos del Juez** (The Judge's Nephews) triunfan por el mundo . . . **Ralph Mercado** y **Ray Aviles** presentarán a **Celia Cruz** y **Cheo Feliciano** en el Hotel Americana de Nueva York. También actuarán la **Sonora Matancera**, **Tipica 73** y la **Orquesta Novel**. Maestro de Ceremonias en el evento será **Paquito Navarro** . . . Mi más cordial saludo a **William Vinasco Ch.** destacado locutor de Columbia y Director del Periodico especializado "El Pato." Muy bueno e informativo! . . . Y ahora . . . ¡Hasta la proxima!

Since my column covering information regarding mechanical and performance rights and royalties in the States and the Latin world came out, I have been receiving a very heavy influx of mail, a vast amount of telephone calls and several very important visits to my offices. Most of the comments have been: "This could become a very complicated problem," "At the end you will be crucified" and mostly, "please, help us, please!" All this gives me an exact and definitive idea regarding the fact that something is going on that shouldn't be. I enjoy the idea of fighting for the composer's rights in this country and in Latin America and we will go forward aggressively. Regarding the performance rights and royalties, it seems that the main problem is based on the fact that the several societies that are supposed to be actively collecting the composers' monies do not really know even how many Latin radio stations are in this country. Well, there are over 1000 and they are only considering about 250. How can you collect royalties from those who you don't really know exist? On the other hand, it seems that the more accepted excuse for the whole matter is that Latin radio stations are either not paying royalties or failing to inform properly in their logs, submitted to the societies, the name of the tunes, authors, publishing companies and societies, which makes it hard to classify to whom royalties should be directed. The worst part of it is that Latin royalties should go to third parties without any kind of disturbance or claims. I cannot believe that all Latin radio stations are acting this way as I have been informed. I beg all those involved in Latin radio stations in the States as disc jockeys, program directors, sales personnel or even office personnel to watch

(Continued on page 46)

Singles

San Francisco

By KBRG (OSCAR MUNOZ)

1. **PORQUE NOS DIJIMOS ADIOS**
GRUPO YNDIO—Miami
2. **LAS PIERNAS DE MALENA**
CONJUNTO AFRICA—Peerless
3. **GUAGUANCO PA'L QUE SABE**
PACHECO—Fania
4. **CIERRA LOS OJOS**
YOLANDITA MONGE—Coco
5. **PALOMA BLANCA**
GEORGE BAKER—WB
6. **AMOR LIBRE**
CAMILO SESTO—Pronto
7. **QUIERO SER FELIZ**
RUMBA TRES—AL
8. **TE JURO QUE TE AMO**
LOS TERRICOLAS—Lamar
9. **SUPLICA DE AMOR**
LOS MODERNISTAS DE MORELOS—Peerless
10. **LA MORAL**
BOBBY RODRIGUEZ—Vaya

Tampa, Fla.

By WSOL (WOODY GARCIA)

1. **IMPLICRO TU PERDON**
ROBERTO YANES
2. **MI BARCA**
EMILIO JOSE
3. **ABRAZAME**
JULIO IGLESIAS
4. **VIVA ESPANA**
MANOLO ESCOBAR
5. **PORQUE TE AMO**
TRADICION
6. **AMANTES**
ANTONIO MARCOS
7. **ACUERDATE DE ABRIL**
DANNY RIVERA
8. **TE EXTRANARE DONDE ESTES**
ELIO ROCA
9. **EL BIGOTE**
LUIS SANTI Y CONJUNTO

Mexico

By VILO ARIAS SILVA

1. **COMO UN DUENDE**
LOS BABY'S—Peerless
2. **COMO TE EXTRANO**
REVOLUCION EMILIANO ZAPATA—Melody
3. **MELINA**
CAMILO SESTO—Musart
4. **KUNG FU CHINO**
LA BANDA APACHE—Polydor
5. **INTERROGACION**
LA FRESA SALVAJE—EMI Capitol
6. **COMO ME DUELE**
SILVIA Y GILBERTO—Cisne RAFF
7. **CUERPO SIN ALMA**
LAS COLOMBIANITAS—Peerless
8. **NUESTRO AMOR ES LO MAS BELLO**
JOSE JOSE—RCA
9. **VOLVERE**
DIEGO VERDAGUER—Melody
10. **AMOR CON AMOR SE PAGA**
ALAN PAULINO—Musart

New York (Salsa)

By JOE GAINES

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

Personalidad de la Semana (VIP of the Week)

■ KBUY-FM is the only full-time Spanish language radio station for the Dallas-Fort Worth area, broadcasting from 5:00 a.m. till 12 midnight, seven days a week.

Broadcasting with 100,000 watts of power on 93.9 megacycles, its programming includes music, news, weather, soap operas (novelas), public affairs programs, open line, etc.

A January marketing study done by the University of Dallas for the Dallas Alliance for Minority Enterprise, Office of Minority Business Enterprise, U.S. Department of Commerce, shows that in a market of over 200,000 Spanish people, 84 percent listen to KBUY-FM. In a linguistic analysis of Spanish speaking population, 88 percent understand English well, 95 percent understand Spanish well. Other interesting data: 79 percent of teen agers (12-19) listen to KBUY-FM.

Marcos A. Rodriguez, a radio man in Cuba for over 15 years, fled to this country with his wife, **Gisela H. Rodriguez**, a Cuban pharmacist graduated from Havana University, and his two sons,



Marcos A. Rodriguez

Marcos, Jr. and Tony. He came to Fort Worth in 1964 when he joined KBUY (then KCUL) as a salesman and announcer. A year later, he became manager of the station.

Last year, **Marcos A. Rodriguez** assembled a group of investors from the Mexican-American community (**Manuel Jara**, **Nick Soto**, **Aida Morosini**, **Carlye Yarbrough**, **Manuel Avila**, **Juan Hernandez**, **Joaquin Rodriguez**) and formed Latin American Broadcasting Company, a corporation that bought KBUY-FM from John B.

(Continued on page 46)

Who In The World:

Elvin Bishop: 'Havin' A Ball'

■ Elvin Bishop's recording career stretches over a 10 year period and follows a steady progression from his beginnings with the Paul Butterfield Blues Band to his current chart climbing single, "Fooled Around and Fell In Love."

Raised in Tulsa, Oklahoma, Elvin listened to music all his young life. After hearing a radio broadcast on Nashville's WLAC one night, he decided to try his hand at the guitar. While he had listened to a good deal of country music and gospel, it was the blues that really turned his head around and soon became his dominant musical influence. He became discouraged a few times and quit the guitar, but always came back to it because "I liked to be around girls but I didn't know how to dance."

Butterfield Blues Band

By the time he graduated high school, Elvin knew he wanted to pursue music full time. With a National Merit Scholarship under his arm, he headed for the University of Chicago because "I knew the blues scene in Chicago was big." One day he met a young Paul Butterfield on the steps of a building and the two struck up a friendship that saw them playing clubs and parties around Chicago, mostly for free beer. Several years later, the Paul Butterfield Blues Band was born, a group that helped launch the late '60s music boom and establish Paul, Elvin, Mike Bloomfield, et. al. as bonafide rock stars.

Elvin left the Butterfield Band after four albums and set out to expand the scope of his music. He formed a few bands and recorded several albums, but none was able to capture the true spirit of Elvin's music.

At a New Year's Eve concert in San Francisco (73-74), Richard Betts of The Allman Brothers Band introduced Elvin to Capricorn Records president Phil Walden. After hearing some tapes of Elvin's new material, Walden signed Bishop to Capricorn, and soon thereafter, work began on his first album for the label.

Since joining Capricorn, he has built a steady following of fans, both from his three albums with the label and his in concert reputation to "party till the cows come home." His first Capricorn album, "Let It Flow," sold more copies than his previous three albums combined. It also gave Elvin his first charted single, "Travellin' Shoes," a song that

became one of his biggest crowd pleasers, both on record and in person.

"Juke Joint Jump," Bishop's second Capricorn lp, bettered his previous record in sales and, together with numerous tours that brought Elvin and his band criss-crossing the country, solidified his ever growing list of fans. Off that album came "Sure Feels Good," a happy, joyous ode that

Earl Slick Band:

From Staten Island to Hollywood

By ELIOT SEKULER

■ LOS ANGELES—You can get to Staten Island for a quarter, considerably less than it costs to get to Australia. But though the place is bare of marsupials and the clocks there tell the same time as the ones in New York City, Staten Island—bridge or no bridge—has always seemed to represent the Australia of the eastern seaboard, New York's remote suburban outpost. Pockets of marshland still can be found there between the tract home developments; from its north shore, Manhattan looks like a backdrop for a low-budget film. "They got radios out there, ya know," says Earl Slick, who was born and raised there, "and they got stores that sell guitars, too." As a pre-adolescent, Earl Slick bought one; it was a solid investment.

Bowie

Slick first hit the bigtime when, after a casual audition, David Bowie employed him as a lead guitarist. He shared the stage with the latter artist for two major tours and was featured on three albums. "Young Americans," "David Live" and the recent "Station to Station." Slick's own band was signed to Capitol while the guitarist was still a part of the Bowie entourage and is composed, for the most part, of members of a group that he had played with years before, back on Staten Island. "We're still used to playing with each other," said Slick a few weeks ago, while the band was rehearsing for a tour that they've since embarked upon. "Even though we haven't played as a band for a long time, we'd worked together for so many years it feels really natural. Nobody's afraid of saying anything to anyone else in the band. We yell at each other a lot, tell each other what we don't like and don't hold anything in."

Tightly Knit

Rather than just providing a showcase for a solo artist, The Earl Slick Band is a band in the full

saw considerable chart action.

With his current album, "Struttin' My Stuff," and hit single, "Fooled Around And Fell In Love," Elvin Bishop is poised at the entrance of a whole new realm of musical acceptance. As Elvin puts it: "Every minute has been a damn good one, and well worth the work. I'm having a ball, and everything keeps on gettin' better!"



Earl Slick

sense of the term, a tightly knit group in which each member plays an integral role. Their music is as much a product of Jimmie Mack's vocals and material of Gene Leppik's bass and the drumming of ex-Stories member Bryan Madey as it is a framework for Slick's own flash guitar. There is an English sort of sound, heavy-handed but with a measure of rock & roll sophistication. The production, meticulously handled by Bowie producer Harry Maslin, the material, written mostly by Jimmie Mack and some memorable performances by each of the group's members combine to make their first album an auspicious debut.

Slick was originally slated to take part in David Bowie's current U.S. tour but changed his plans when Bowie split with his former advisor-attorney, Michael Lippman. "I was gonna release the album and go on the road with Bowie; he had agreed to take care of the band financially while I was out with him. But when he split with Lippman he said that he wanted me but he wasn't interested in the band. That would have left me with the responsibility of supporting the other three guys, so I asked for mucho bucks. They weren't into paying

Grusin and Rosen Bow New Firm

■ NEW YORK — Dave Grusin, Hollywood film composer, arranger and pianist, and Larry Rosen, New York-based producer, musician and recording engineer, have joined forces to form Grusin/Rosen Productions to produce artists in the "jazz/r&b/crossover" area.

First Project

Grusin/Rosen's first project is for Blue Note Records. The artist is Earl Klugh, a 22-year-old guitarist from Detroit.

me that kind of money," Slick said. Slick remained with attorney Lippman, who along with manager Billy Bass, is now handling the band's career.

Of his work with Bowie, Slick speaks enthusiastically about his part on the "Station to Station" lp. "It's a strange album," he said "but I feel like I really got a chance to play on that one. On the 'Young Americans' album, I was just like a studio musician and I thought that the stuff Bowie was doing at that point was really contrived."

Adjustment

Slick admits that adjusting from a situation in which he had been playing with an established star to massive audiences of 15,000 and more to one in which he'll be serving as an opening act in 3,000 seat auditoriums will be "weird." "That's why we got him"—he nodded in manager Billy Bass' direction—"along with our road manager, Bob Pope. I guess we'll get pushed around enough in the beginning but this way we'll get pushed around somewhat less."

Already tasting the first morsels of success, the Earl Slick Band have pulled up their Staten Island roots and have moved to Hollywood.

Courtney Bows Firm

■ NEW YORK—Lou Courtney has formed a new production and publishing complex—King of the Jungle Enterprises, Inc. (KOJ) Enterprises will concentrate on production and publishing but will attend to all the career needs of the artists they sign.

The publishing arm of KOJ is a BMI affiliate known as King of the Jungle Publishing. KOJ will also be establishing an ASCAP affiliate.

King of the Jungle Enterprises, Inc. can be contacted in care of Moonshadow Management, Inc. at 250 West 57 Street, Suite 301, New York, N.Y. 10019; phone: (212) 222-2022.

COUNTRY RADIO

By CHARLIE DOUGLAS

■ I'd bet my Jimmie Rodgers record collection that "the Wheeling Feeling" isn't what they had in mind for what **Buddy Ray** felt on Saturday (27) as he stood on stage working the Jamboree. **Dolly Parton**, scheduled to appear that weekend, was the target of more than a half dozen calls from the same fruitcake threatening her life—and they were placed with the added threat that "if I don't get her, I'll get Buddy Ray." Dolly wisely cancelled her appearance, but Buddy went ahead and worked the two Saturday night shows and said it was like standing naked on Broadway. The upshot was that the local police caught the squirrel. And would you believe that in West Virginia (almost Heaven) making such threats is punishable by a maximum of a \$500 fine and six months in the slammer—*maximum*?

George Wilson of the Bartell chain doesn't have a country station in the group, but no matter what format you work, a silent, or better a vocal thank you would be in place for his comments on a panel during the NAB—words to the effect that owners should have more respect for program directors and disc jockeys. They are the people who make the stations successful and the owners rich.

Colin Chandler has been removed as producer of the BBC's Country Club with the reasoning that they don't want their producers to become specialists (which is what I thought a producer was). As a result **Wally Whyton**, the personality on the program, has decided to call it quits—for that show. Colin is still very much part of the BBC, just not involved with country.

They've reached the acme in Canada with the birth of the Academy of Country Music Entertainment. While details are sketchy at this point, it appears that the organization is parallel to the CMA. The first slate of officers includes **Hank Smith** of Edmonton, Alberta—president; **Charlie Russell** of Woodstock, N.B.—vice president; and long-time country artist/writer **Gary Buck** of Don Mills, Ontario—sec. treas. We wish them well and offer congratulations . . . KIOX (Bay City, Texas) will be dropping country in favor of a rock format . . . **Ron Tartar** of WWOK (Miami) passing along the figures from the Pulse folk, and his country act looks super strong in the numbers race—#1 among English-speaking stations in a.m. and p.m. drive.

BMI Bicentennial Music Exhibit Receives Official Recognition

■ NEW YORK—The American Revolution Bicentennial Administration has given official recognition to the four national touring exhibits of the Carl Haverlin/BMI Archives of Music as a vital contribution to the celebration of the 200th anniversary of the founding of the United States. The BMI exhibit is one of the 215 officially recognized programs which deal with American music.

Currently on tour to 85 colleges, music schools, libraries and civic centers are four different exhibits of Americana that offer a versatile picture of history, regional life and music for over 200 years. Each exhibit is divided into several parts: Presidential letters, letters of famous Americans, old books, manuscripts, special features, history of "The Star Spangled Banner," autographs of contemporary serious and popular composers, and sheet music of the past. BMI makes its exhibits available to participants free of charge. All possible dates for showings have been subscribed through December, 1976.

Other special Bicentennial programs made available from the Carl Haverlin/BMI Archives are a four months' tour of five European capitals, under the sponsorship of the USIA; a special loan

exhibit of more than 50 items of old and new music to "American on Stage," a year-long exhibition at the Kennedy Center, Washington, D.C.; and participation with the BBC in photographing old and new sheet music from the BMI Archives for a 16-hour television documentary on the world history of popular music.

Quiver-ing



Columbia recording artists The Sutherland Brothers and Quiver were surprised backstage at their recent Troubadour engagement by Rod Stewart. Stewart presented the group with a gold single for his hit, "Sailing," which Gavin Sutherland wrote for Stewart. The Sutherland Brothers and Quiver headlined the Troubadour in their first L.A. appearance in more than two years and are currently on a tour of the U.S. appearing with various acts. Pictured from left are: Gavin Sutherland, Tim Renwick, Ian Sutherland and Willie Wilson (all of SB&Q) and Rod Stewart, (kneeling).

Lincoln Center Announces Details Of Avery Fisher Hall Reconstruction

■ NEW YORK — Lincoln Center has released sketches and details of the proposed new interior of Avery Fisher Hall, which is scheduled to undergo a total reconstruction for acoustical and other reasons beginning May 15 after the completion of the New York Philharmonic subscription season.

Amyas Ames, chairman of Lincoln Center, said, "In March, 1975 we announced that the auditorium in Avery Fisher Hall will be demolished and totally reconstructed. This reconstruction of the auditorium of Avery Fisher Hall was an absolute necessity based first on the artistic judgement of performers and second on the economic consequences of that artistic judgement. All of us—artists and all members of the community — are fortunate that Avery Fisher has made it possible for this new auditorium to be built."

The new auditorium and the changes in other public and backstage areas of the 14-year old hall are designed under the joint direction of Dr. Cyril M. Harris, acoustic consultant, and the architectural firm of Johnson/Burgee. Dr. Harris was the acoustical consultant for the recently completed Orchestra Hall in Minneapolis, the three auditoriums at the Kennedy Center, and was the co-consultant for the Metropolitan Opera House. Philip Johnson was the architect for the New York State Theater at Lincoln Center, the New York State Pavilion at the New York World's Fair and the East and Garden Wings at the Museum of Modern Art.

The reconstruction of the hall will be financed in large measure

by a gift to Lincoln Center from Avery Fisher, for whom Philharmonic Hall was renamed in 1973. Fisher's gift provided for the maintenance, operation and improvement of the present building. The acoustical renovation costs are estimated at \$4 million.

It was decided by Lincoln Center, in conjunction with the New York Philharmonic, the resident orchestra of the hall, to take advantage of the hall being closed to make other improvements in Avery Fisher Hall at the same time. These include changes in the backstage and public areas, and in the ventilation system throughout the building. These additional changes will be made for the sake of the comfort and convenience of the public, orchestra members and visiting artists and are estimated to cost approximately \$1 million. Funds for these changes will be borne by Lincoln Center and the New York Philharmonic.

Monarch To Get New Plant Site

■ Monarch Records has announced the appointment of Bill Feldman of Stuart Klabin & Company, an active member of the Society of Industrial Realtors, to act on its behalf in the acquisition of a new plant site in the southern California area.

Monarch Records, which is completing its 30th year of operation, has been in its present location for 27 years and is seeking a new modern facility for its enlarged operation.

Kranzberg Joins Private Stock

■ NEW YORK—Noel Love, vice president of promotion for Private Stock Records, has announced the appointment of Scott Kranzberg as the label's field promotion representative in St. Louis and adjacent territories.

Kranzberg, who worked for St. Louis distributor Commercial Music, had handled the Private Stock line, among others, prior to his current appointment. He will report to Howard Rosen, national promotion director.

Creative World Taps Aiello

■ LOS ANGELES—Julio Aiello has been named director of marketing for Stan Kenton's Creative World record label. He was formerly manager of the Los Angeles district outlet for Liberty Records and director of west coast operations for both Epic and Metromedia Records.

CANADA

By LARRY LeBLANC



■ TORONTO—**Barb Hoffman** has been added to the staff of Charles, Dunne and Owens. The PR firm has just moved to new quarters at 19 Yorkville Avenue, Toronto; phone: (416) 964-8406 . . . **David Clayton Thomas** was in town last week for a few days of rest and an interview with The Canadian magazine . . . RCA Records hosted an overflowing party at its Mutual St. studio in honor of the **T.H.P. Orchestra** and the release of its first lp, "Early Riser" . . . GRT Records celebrates its new associa-

tion with ABC Records at the Ramada Inn Zodiac Club with **Freddy Fender** appearing.

United Artists has released the debut single of Ottawa band **Heaven's Radio**. The single is titled "Goodtime Station" and is written by lead singer **Terry Gillespie** . . . **Sylvia Tyson** has been on the road for the past two weeks with her CBS-Radio show "Touch The Earth." Just before leaving town she completed sessions at Thunder Sound for her upcoming Capitol lp, "Cool Wind From The North," with husband **Ian** producing . . . **Goosecreek Symphony**, now living outside Vancouver, has changed its name to the **No. 1 Gravy Band** and will release an album shortly.

The debut gig for the **Domenic Troiano Band** turned out to be a CBC-TV program, "In Good Company." CHUM-FM will broadcast the band 'live' from the El Mocombo April 24th—the first time CHUM-FM has operated a remote with a band with no recording affiliations . . . The first release for the newly-formed Amber label is "Holy Love" by **Rick Elger** with **Bill Hill** producing . . . **R. Dean Taylor** and Polydor Ltd. have concluded an agreement whereby Polydor Ltd. will distribute Taylor's label, Jane Records. First release is by Taylor, titled "We'll Show Them All," followed by "Funk With Me" by **Paul Sabu**. Another of Taylor's labels, Autumn Records, will be distributed by CTI Records of Canada. First release on the label will be "Funk Revolution" by the **Electric Philharmonic**. Also signed to the new label are **Black Saddle** and **Tim Meehan**.

The second lp by **Peter Donato** will likely be released by Capitol Records next month. Donato is now working with a new band . . . Juno winners **The Mercey Brothers** are currently at work at their Elmira studio with an lp set for RCA Records . . . Three Hats Productions has issued a novelty single, "Good Old Benevolent Pierre," by the **Royal Moldavian Band of the Wrist Watch**. Flip side of the disc is "Margaret Rose" by **Nancy White** . . . **Skip Prokop** is producing new Canadian band **Deja Vu** which has signed with Capitol Records with **Jimmy Lenner** to produce.

Gold Rush



While Mercury artists Rush were recording their latest album, "2112," word came in that "Fly By Night," the group's second lp, was certified gold in Canada; Rush was already on the road when the gold came in, so **Ray Danniels** (second from left), co-manager of Rush, accepted the award. Pictured (from left) with Danniels are: **Donna Halper**, assistant east coast a&r for Phonogram, Inc./Mercury Records; **Tim Harold**, president of Polydor, Ltd., the Mercury distributor in Canada; and **Peter Horvath**, a&r director for Polydor/Canada.

ENGLAND

By RON McCREIGHT

■ LONDON—Pye Records on a great run of success with five singles in the top 50 including what promises to be our biggest ever Eurovision song entry (and possibly by this time the winner) at no. 1. Now Pye has undertaken a joint venture with national newspaper The Daily Mirror to distribute their Pop Club label, which is launched with **Chris Sandford's** parody on "Convoy" by **The Rubber Ducks**.

Gold records for **Tina Charles' "I Love To Love"** (CBS), written by French based Americans **Jack Robinson** and **Jimmy Bolden**, and British band **Nazareth** for American sales on their "Love Hurts" single and "Hair Of The Dog" album.

Overwhelmed by her success at the New Victoria, Warner Bros. artist **Bonnie Raitt** promises to return for a more extensive series of dates later in the year. **Nils Lofgren** has already added an extra date at the same venue following the impact created by his A&M album, "Cry Tough." Lofgren's tour does not commence until May 5 with the London shows falling on the 9 and 10. **Rick Wakeman's** next British tour has also been extended and now kicks off on April 19, 10 days after the release of his "No Earthly Connection" album (A&M). The New York based **Glenn Miller Orchestra**, directed by **Jimmy Henderson**, is set for five concerts here from April 12. Following her current success in the American charts, **Maxine Nightingale** will complete a promotional trip to L.A. between April 11 and 16.

Junior Campbell's first single for Rocket, "Carabino Lady," is best single of the week with other obvious hits coming from the **BCRs**, whose "Love Me Like I Love You" (Bell) is their first, produced by **Muff Winwood**, and the **Atlantic Crossing Drum & Pipe Band**, which is not surprisingly under **Rod Stewart's** direction on "The Skye Boat Song" (Riva).

Jethro Tull is back in the country after a year's exile and is heavily promoting its new single ("Too Old To Rock & Roll; Too Young To Die"—Chrysalis), taken from the forthcoming album recorded recently in Montrose and Monte Carlo. Live dates are expected to follow current TV performances for the first time, featuring **John Glascock**, who has replaced **Jeffrey Hammond-Hammond** on bass.

DJM will launch its new **Moon Williams** single—"Every Time I Take The Time"—with its biggest ever promotion and marketing campaign. Radio commercials are booked on all major stations and consumer and trade press advertising will be taken over a six-week period. All advertising will feature endorsements from Moon Williams' admirers, including **Deep Purple**, **Angie Bowie**, **The Rubettes** and **Biddu**.

JAPAN

コンフィデンス

IN CONJUNCTION WITH ORIGINAL CONFIDENCE, JAPAN'S LEADING MUSIC TRADE PUBLICATION

■ **Daniel Boone's "Beautiful Sunday"** is still keeping its no. 1 position on the Confidence Singles Chart, marking the sales of over 300,000 copies for the past three weeks. The Japanese cover version of the song by a Japanese rock group, **Tranzam**, is bulleted at no. 29 spot this week. TBS-TV program "Good Morning 7:20," which gave rise to those hits, proved again to be a strong medium for exposing a record, because "O Marliana," written by Yugoslavia's **V. Paljetak-Sisic-D. Jusic** and sung by Japan's **Seiji Tanaka**, was used in the program as background music and became an instant hit, being bulleted at no. 8 spot one week after its release.

Creation, with **Felix Pappalardi**, has signed a long-term recording contract with A&M Records for America and Canada. Their first album will be released here in April and in May in America. Creation is one of leading Japanese rock groups, and when Pappalardi visited Japan last summer, he appreciated Creation's talent and joined the group as artist-writer-producer. They are scheduled to appear at Tokyo's Budokan Hall on April 22, and make a concert tour throughout Japanese major cities in early summer.

(Continued on page 51)

Japan

(Continued from page 50)



Soko Koike, president of Original Confidence, presented Queen with "Ginza Now Awards" for their achievements last year in Japan. The awards were based on Confidence and Record World chart success and decided by votes from fans of TBS-TV program, "Ginza Now."

Schwann

(Continued from page 39)

The section on conductors lists the names alphabetically and under each of the orchestras with which the maestro has worked. This is a wonderful aid for music writers and researchers who need to know if Leonard Bernstein, for instance, ever led the Symphony of the Air in a recording (he did).

The instrumental soloists section is divided alphabetically by instrument, then alphabetically by performer with the pieces in which they played completely listed and cross-referenced for orchestra. To retailers this, too, is a godsend. How many people could instantly pick up the names of the four performers on the Balalaika, who, incidentally, record for three separate companies. And this gets around one thorny problem. If a customer wants to hear a favorite performer play some selections, the names of which the customer cannot remember but only knows that the record has a peculiar name, the dealer can show the customer what he could possibly have heard.

Choral groups are listed alphabetically and divided by conductor. This will be of some help, but the great asset of the catalogue comes last: the vocalists section. In the regular Schwann a dealer must know the repertory of popular artists to know which operas to advise if a customer wants to have a Beverly Sills opera or one starring Placido Domingo. Now it is a matter of greatest ease. Even more difficult, of course, normally

are the less well-known artists. Tatiana Troyanos has made a great stir at the Metropolitan Opera this spring. The question must have come up in New York record stores if she is recorded; that she has 10 recordings is surprising and all can be found in the Artists Catalogue.

As a matter of caution in a quick perusal this reader found that Kiri Te Kanawa is listed under "K" instead of "T," whereas Frederica von Stade can be found, like Herbert von Karajan, under her last name, not a "V." Other incidental bits of baseball/operatic lore (the conjunction is deliberate; opera lovers and baseball fans both have a mania for the facts of who sang or played or broke what record when): Joan Sutherland has more than a complete column of extant recordings, as does Christa Ludwig, both narrowly bypassing Renata Tebaldi. Birgit Nilsson, Leontyne Price, Maria Callas and Montserrat Caballe seem to be numerically represented roughly in the order listed, but can anyone doubt who the grand champion is? Dietrich Fischer-Dieskau, of course. The German baritone clocks in just under two complete columns of recordings; the next Artists Issue will probably give him three.

For many reasons music people have yet another reason to be grateful to Schwann. The issue may cost \$3.95 but it is money well spent. Every retailer in America who wants to give his customers service must have a copy.

Shannon To Tour United Kingdom

■ NEW YORK—Island recording artist Del Shannon has just completed the last leg of his performing tour of the United

States. After dates in Canada, Shannon will fly to Great Britain where he will embark on a concert tour.

ENGLAND'S TOP 25

Singles

- 1 SAVE YOUR KISSES FOR ME BROTHERHOOD OF MAN/Pye
- 2 YOU SEE THE TROUBLE WITH ME BARRY WHITE/20th Century
- 3 MUSIC JOHN MILES/Decca
- 4 FERNANDO ABBA/Epic
- 5 LOVE REALLY HURTS WITHOUT YOU BILL OCEAN/GTO
- 6 I'M MANDY FLY ME 10cc/Mercury
- 7 JUNGLE ROCK HANK MIZEL/Charly
- 8 PINBALL WIZARD ELTON JOHN/DJM
- 9 YESTERDAY BEATLES/Apple
- 10 DO YOU KNOW WHERE YOU'RE GOING TO DIANA ROSS/Tamla Motown
- 11 FALLING APART AT THE SEAMS MARMALADE/Target
- 12 HELLO HAPPINESS DRIFTERS/Bell
- 13 I WANNA STAY WITH YOU GALLAGHER AND LYLE/A&M
- 14 GIRLS GIRLS GIRLS SAILOR/Epic
- 15 PEOPLE LIKE YOU GLITTER BAND/Bell
- 16 CONCRETE AND CLAY RANDY EDELMAN/20th Century
- 17 TAKE IT TO THE LIMIT EAGLES/Asylum
- 18 HEY JUDE BEATLES/Apple
- 19 DON'T STOP IT NOW HOT CHOCOLATE/RAK
- 20 LOVE ME LIKE I LOVE YOU BAY CITY ROLLERS/Bell
- 21 YOU DON'T HAVE TO SAY YOU LOVE ME GUYS 'N DOLLS/Magnet
- 22 I LOVE TO LOVE TINA CHARLES/CBS
- 23 PAPERBACK WRITER BEATLES/Apple
- 24 THERE'S A KIND OF HUSH CARPENTERS/A&M
- 25 DISCO CONNECTION ISAAC HAYES/ABC

Albums

- 1 BLUE FOR YOU STATUS QUO/Vertigo
- 2 THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum
- 3 DESIRE BOB DYLAN/CBS
- 4 DIANA ROSS/Tamla Motown
- 5 A TRICK OF THE TAIL GENESIS/Charisma
- 6 CARNIVAL MANUEL AND THE MOTM/EMI
- 7 BEST OF JOHN DENVER/RCA
- 8 VERY BEST OF SLIM WHITMAN/UA
- 9 BRASS CONSTRUCTION/UA
- 10 WALK RIGHT BACK WITH THE EVERLYS/Warner Bros.
- 11 BEST OF GLADYS KNIGHT AND THE PIPS/Buddah
- 12 BREAKAWAY GALLAGHER AND LYLE/A&M
- 13 REBEL JOHN MILES/Decca
- 14 WINDSONG JOHN DENVER/RCA
- 15 BEST OF HELEN REDDY/Capitol
- 16 SHEAR HEART ATTACK QUEEN/EMI
- 17 RUN WITH THE PACK BAD COMPANY/Island
- 18 BEST OF ROY ORBISON/Arcade
- 19 HOW DARE YOU 10cc/Mercury
- 20 RODRIGO CONCERTO DE ARANJEZ JOHN WILLIAMS/CBS
- 21 24 ORIGINAL HITS DRIFTERS/Atlantic
- 22 LIVE ROBIN TROWER/Chrysalis
- 23 TUBULAR BELLS MIKE OLDFIELD/Virgin
- 24 SCOTCH ON THE ROCKS BAND OF THE BLACK WATCH/Spark
- 25 NOBODY'S FOOL SLADE/Polydor

Milsap and Stewart Countryfy the Coast

■ LOS ANGELES—Ronnie Milsap (RCA) and Gary Stewart (RCA) packed the Troubadour a few weeks ago treating the California Hollybillies to a show of versatility.

Stewart has the great natural talent of talking to his audience as if they were ole high school roarin' buddies, and better than that — his friends out there respond, feelin' like they're old friends. He has the evangelistic charisma that changes skeptics to whoopin 'n' hollerin fans.

Stewart stands, picking his electric guitar, working in and out to a microphone which is almost too low, but it seems to be what he wants. One has the urge to jump up, help him out and raise the mike stand.

His set consisted of "Honky Tonkin'," his first number one single, "Out of Hand," and "She's Thinking Single and I'm Drinking Doubles," another number one hit for Stewart on the 1975 country charts. He continued pleasing them with "Drinking Thing," "Oh Sweet Temptation," his newest, and his previous "Flat Natural Good Timing Man." Then he broke into "Redneck Mother."

Stewart made changes from show to show which depended on the way his audience responded. In closing, he sat down at the piano where his avid fans like to see him perform. He went from "You Got the Money" to the Allman Brothers hit, "One Way Out," and "Ramblin' Man," which was once a country hit. Then with "I See the Want To

Gamble-Huff

(Continued from page 3)

U.S. District Court Judge J. William Ditter, Jr., said the defendants had waived rights to a jury trial in plea bargaining with the U.S. Attorney's office here. The pleas of nolo contendere fell short of guilty pleas, but are technically recognized as such.

Gamble reportedly acknowledged making gifts of cash, airline tickets and clothing to radio station personnel in several cities, while denying that the gifts were designed to affect the airplay of records made by his companies.

As part of the plea bargaining, the U.S. Attorney's office agreed to dismissal of indictments against Leon Huff, 34, Gamble's partner, Benjamin Krass, 56, of Krass Bros., and Joseph Medlin, former promotion director for Gamble-Huff. Indictments were also dismissed against Cheyenne Productions and North Bay Records.

Judge Ditter said he would sign dismissal papers for the indictments involved.



Pictured at the Troubadour appearance by RCA's Ronnie Milsap and Gary Stewart are, from left: Lynn Shults, RCA national country promotion; RW VP John Sturdivant; Ronnie Milsap and RW VP Spence Berland.

In Your Eyes" and "Drinking Thing," another one of Stewart's top 10s, he left 'em hollerin' from the rafters.

Ronnie Milsap brought cheers from the crowd when he opened with "Hollywood (Houston) I'm Comin' to See You" and rolled straight into his first number one, "Pure Love." Ronnie continued demonstrating the tight sound of his previous songs with an old Ray Price tune, "I'll Be There," and then he pulled another from his own repertoire of hits with "Please Don't Tell Me How the Story Ends."

Milsap stood up for a repeat ending after singing "Daydreams About Night Things," revealing the rhinestone flowers shining from his all-white outfit. As he walked around the grand piano's edge, it was hard to believe the man on stage was blind.

Milsap talked with ease, as his dialogue takes you on a trip back home to Robbinsville, North Carolina and some old fashioned country cookin'. Before you know it, he has you hook, line and sinker as he says: "You take a big iron pot—on bass—Johnny Cobb; then you add 5 1/2 pounds of salted down electric guitar—Steve Column; then a dash of hot boilin' steel — Dickie Overly," and by then the band was really cookin'. Then Ronnie added 15 pounds of fat-back drum to the recipe as he introduced his long-time friend Steve Holt.

A string section on stage accented "What Goes on When the Sun Goes Down" and "A Legend in My Time."

Milsap shows his versatility as he turns to the electric piano and starts a medley of Hank Williams tune including "Lovesick Blues." Continuing his talk to the audience, he communicates his genuine love for his fellow person.

The patter goes on, talking about his early career days when he played rock and r&b. "I love all phases of music, from country to classical, and I'd like to do a combination of country and rock I call 'crock'," stated Milsap as

he rocked into "Slippin' and Slidin'." Then shaking his hair from side to side, he sings an up version of "Chantilly Lace." Moving from electric to grand he continues to exploit his broad range of material capabilities, doing "Sea Cruise," "Whole Lot of Shakin'" and again he stands and walks in front of the piano—only this time playing a tamborine as he finishes "Shake, baby shake."

With an r&b version of his own country hit, "Daydreams About Night Things," Milsap sounded like a completely different artist, singing a completely different song. Then he closed with "Tell Me Babe Why You Been Gone So Long."

John Sturdivant

Atlantic April LPs

■ NEW YORK — Atlantic senior vice president of marketing Dave Glew has announced a 13 album April release for Atlantic/Atco Records. Leading the release is the sixth album by the Rolling Stones on Rolling Stones Records, "Black And Blue." It includes both sides of their new single, "Fool To Cry" b/w "Hot Stuff." Also topping the release is the second live album from the J. Geils Band called "Blow Your Face Out."

Also featured in the April release is Herbie Mann's "Surprises," "The Reason Why I'm Talking S—t" by Eddie Harris, Ben E. King's second album back with Atlantic, "I Had A Love" and "Infinity Machine" from Germany's Passport.

Six artists make their debuts on Atlantic in the April release. "Ramshackled" is the first solo effort by Yes drummer Alan White and "i" is the first solo by Yes keyboarder Patrick Moraz. Roy Buchanan debuts with "A Street Called Promise" produced by Arif Mardin. Other firsts are "Firefall," "The Don Harrison Band" and "Where The Happy People Go" by the Tramp. Rounding out the release is the reissue of Willie Nelson's "Phases and Stages."

Nils Lofgren: Total Talent

■ NEW YORK — Nils Lofgren's three day engagement March 29-31 was the sort of stand that the Bottom Line seems to be trading in more and more as the months go by: if the record-buying public is awake at all, this should be Lofgren's last club tour, the one that makes him a major solo artist and puts to rest his latent "sideman" image. His live show combines technical excellence with teen flash, and with a body of songs that has been measurably strengthened by his new A&M set, "Cry Tough," the best rock 'n' roller ever to come out of Washington, D.C., should be, as they say, "launched."

A Rocker

Lofgren's persona has always been, like one of his Grin albums, composed of a "dreamy" side and a "rockin'" side but as time goes on, the quieter aspect of his music seems to be submerging. At some of his Bottom Line shows, the only piece that didn't rock from start to finish was the "Take You to the Movies" intro to "Back It Up," incidentally as good a rocker as 1975 produced.

Along with "Back It Up," "Keith Don't Go" has become the foundation of his live set, and both are so hook-filled that one wonders why they didn't hit back-to-back as singles. His "Nils Lofgren" album didn't have a bad cut on it, and is prominently featured, with one or two Grin songs added and being enthusiastically received by audiences for whom "Love or Else" and "You're the Weight" are new songs.

Power and Proficiency

Lofgren's guitar fronts a much-improved back-up band, and if the star occasionally lapses into such overdone business as playing his guitar with his tongue, he makes up for it with a seemingly effortless grasp of the blend of power and technical proficiency that describes rock guitar.

There is a sort of (selfish) regret that one feels at the realization that future meetings with a performer will likely take place in larger, less congenial surroundings, but in Lofgren's case, we have had him to ourselves for much too long.

Marc Kirkeby

Almo Acquires Interior

■ LOS ANGELES — Irving / Almo Music, Inc. has acquired administrative rights to the Interior Music catalogue featuring songs of Bill Withers, Dennis Coffey, Van McCoy, and Ralph Graham, announced I/A executive vice president Chuck Kaye.

Keepin' Time



RCA recording artist Jim Ed Brown was recently presented with an engraved metronome marking the singer's 20th year with RCA Records. Shown with him are label vice president Chet Atkins, Brown's producer Bob Ferguson and RCA vice president Jerry Bradley.

C. C. Hall PR Bows in Billings

■ BILLINGS, MONTANA—C. C. Hall Public Relations has opened its doors in Billings, Montana. Carl and Cathy Hall, both formerly with Owens-Fair Public Relations and WKDA (Nashville), KOYN and KBYM (Billings), said their firm would service the growing recording industry and artists headquartering in Billings.

The Halls stated that one studio, Jester Sound Studio, began recording sessions last year, and another, Mountain Recording Company, is set to begin later this month.

Their first major clients are the Jester Sound Studio, Bob Hale Talent Agency, The Epperles, a family band, and the Northern Broadcasting System, an 18 radio station and television network serving Montana and Northern Wyoming.

The new firm also plans to help with arrangements for promotions for artists coming in the Montana-Wyoming area.

The company's address is P.O. Box 1742, Billings, Montana 59103; phone: (406) 252-6945.

Cooley Joins Combine

■ NASHVILLE—Alvin Cooley has joined the staff at Combine Music, it was announced by Bob Beckham, president of the publishing firm. Cooley will be doing press and public relations as well as pitching songs and working with songwriters.

Before joining Combine, Cooley had worked for Zoo World and later had been a freelance writer for numerous magazines.

IRDA To Distribute Autumn International

■ NASHVILLE—Autumn International Records, based in Garland, Texas, a suburb of Dallas, has signed a long-term distribution agreement with International Record Distributing Associates, IRDA president Hank Levine has announced.

Releases

Glen Pace and Phil Otten, Jr. of Autumn International have stated that their company plans to release at least 20 singles and four albums this year, all to be distributed by IRDA.

Original Music Assoc. Formed in Virginia

■ NASHVILLE — The Original Music of America Association was formed at a meeting held in Roanoke, Virginia on March 27, for the purpose of preserving and promoting bluegrass, mountain, folk and bluegrass-gospel music.

Temporary officers elected during the meeting were: Joe F. Gibson of Nashville, Tennessee—president; Len Holsclaw of Arlington, Virginia — first vice president; L.W. Lambert of Olin, North Carolina — second vice president; Arthur B. Crush, Jr. of Roanoke, Virginia — executive director; and Bill Vernon of Wertz, Virginia—treasurer and publicity director.

The next meeting of the association will be held in Raleigh, North Carolina, on May 2. All interested parties, both industry and public, are invited to attend.

Name Change Contest Set by Melodyland

■ LOS ANGELES — Motown is slating a national promotion contest to change the name of their country label; while a substantial amount of new product is waiting to be released, this cannot be done until a new name has been selected. Through some previous unknown prior use of the name "Melodyland" by a religious organization, the label has been forced to change its name.

Radio Stations

A contest has been set up to select a new name for Melodyland. Radio stations around the country will be asked to write in and suggest a new name. The winner will be flown to New Orleans or Atlanta for the weekend.

Due to Melodyland's first year success, no substantial marketing or conceptual changes will be made, according to vice president, creative, Herb Belkin.

NASHVILLE REPORT

By RED O'DONNELL



■ NOTES TO YOU: Wedding bells chimed in Edina, Minn. for songstress Marilyn Sellars and Dr. Peter W. Kuipers (Now there is a Doc in the house?) . . . Singer Bob Luman out of intensive care and into private room at St. Thomas Hospital (Nashville). "Bob is able to walk around in his room and should be exercising in a few days," reports his wife Barbara. "We have been told that if everything continues to go well, he'll be able to resume his career in June." Luman is recovering

from surgery to relieve pressure on his esophagus.

He suffered a ruptured blood vessel in his esophagus Feb. 28 while on a personal appearance tour in Texas.

Johnny Cash's current two weeks tour of Europe includes concerts in Sweden, Germany, Switzerland, France and Holland . . . Publicist Candy Brar back on Music Row after living two years in Dallas—where retired stripper Candy Barr resides. (They got each other's mail and phone calls.) Candy Brar's now with "Country Shindig," owned by Keith Fowler and C. K. Spurlock.

Randy Barlow's not totally surprising gift on his birthday: An eight-pound daughter, courtesy of wife Mary Ann. The Barlows have christened the doll Patricia Ann Barlow. Randy's newest on Gazelle label is "Goodnight My Love," an apropos ballad for the new addition— or is it?

(Continued on page 54)

COUNTRY PICKS OF THE WEEK

SINGLE

JOE STAMPLEY, "ALL THESE THINGS" (N. Neville; Minit, BMI). This was a hit years ago for Joe and the song still retains all of its special magic. The master has been beefed up by producer Ron Chancey and the result is a super sound from a super singer. Look for this to be a monster, put Stampley on top and pull more requests than a dentist pulls teeth. ABC/Dot DOA-17624.



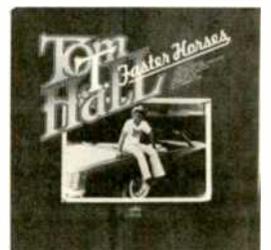
SLEEPER

REBA McENTIRE, "I DON'T WANT TO BE A ONE NIGHT STAND" (L. Martine, Jr.; Ahab, BMI). A tender, sensitive song from a young lady who wants her love and lover to last for more than one night. This could hit home for a lot of folks, and it sounds like she's got the sound to bring it all the way home. This record will play night after night after night. Mercury 73788.



ALBUM

YOM T. HALL, "FASTER HORSES." Leading off with his recent country smash, "Faster Horses," the master storyteller puts together another album featuring his inimitable style. Great cuts on "No New Friends Please," "Negatory Romance," "Big Motel On The Mountain" and the touching "I'm Forty Now." It looks like another winner from one of life's winners. Mercury SRM-1-1076.



Eddie Rabbit:

Success as a Singer/Songwriter

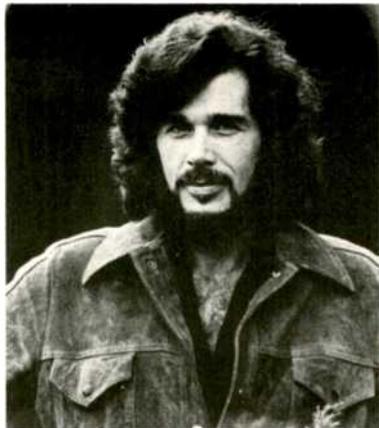
By DON CUSIC

■ NASHVILLE — If Eddie Rabbit (Elektra) knows what he's doing, he'll let his wife choose all his single releases from now on. Eddie's single, "Drinkin' My Baby Off My Mind," is number one this week on **Record World's** country singles chart. He had written the song several years back and forgotten it, he confides, until he was doing some sessions and his wife asked him if he was going to do that number.

Brooklyn-Born

Eddie figured there might be something to that song if she remembered it all this time, so he recorded it and next thing you know it's a single and a hit. And furthermore, that honky tonkin', beer drinkin' number came from a country songwriter from Brooklyn, New York.

Eddie came to Nashville as a singer but soon realized he'd have to write songs as well as sing them if he wanted something producers wanted to hear. So hanging out with other starving songwriters at the time, such as Kris Kristofferson and Vince Matthews, he began writing songs — and getting them recorded. The first big hit was "Kentucky Rain," which, incidentally, cost him his first recording contract. Seems the producer was going to cut it on Eddie



Eddie Rabbit

when Rabbit learned that by a series of coincidences Elvis had the song and was planning to record it. So much for Eddie's contract to sing that song.

Several years passed and Eddie was demoing his songs on a home tape recorder, a sound-on-sound model that allowed him to play several guitars, sing harmony and add percussion effects such as macaroni in a salt shaker; Dave Malloy heard some of these demos and invited him to do them in a studio. However, the sophisticated recording equipment produced a not-so-sophisticated recording, so Eddie arranged for a bass and drums to join him. A few things were added and then, by a stroke of luck Russ Miller of Elektra was in the recording studio as that tape was being played. He loved it and sought out the artist to sign him.

A couple of singles followed, including the top 10 "Forgive and Forget" and an album which contained a number one song Eddie wrote for Ronnie Milsap, "Pure Love." Then, along came "Drinkin' My Baby Off My Mind" and Eddie looks like a rising superstar — an overnight success after eight years.

Eddie Rabbit is still very much a writer, either by himself or with his partner, Even Stevens, and they have much success in that field. But his success as a singer must make him feel particularly gratified. After all, that's the reason he came to Nashville.

European Tour Set for Cash

■ NASHVILLE — Columbia recording artist Johnny Cash is embarked on a European tour to span two weeks and five countries.

Cash's European performing engagements include: Stockholm, Sweden; Gothenberg, Sweden; Hamburg, Germany; Hanover, Germany; Ludwigshafen, Germany; Basel, Switzerland; Paris, France; and Rotterdam, Holland.

Upon his return, Cash will begin a northwestern tour of the States, to include California, Oregon, Washington, Montana, New York, Ohio, Alberta and British Columbia.

Diggin' In



The staff of the Country Music Hall of Fame and Museum donned hard hats and gathered on the construction sight recently to speed things along for the expansion of the museum and library facilities. Completion of the \$1.2 million project is scheduled for December 1976.

Nashville Report *(Continued from page 53)*

Playboy magazine voted **Roy Clark** "Picker of the Year." Sorry girls, no centerfold! . . . Just read somewhere that there is an "answer singer" to **Freddy Fender**. Guy calls himself "Herbie Hubcap" . . . **Mel Tillis** stutters his way into Springfield, Mo. next Monday and Tuesday for booking at New Grove Supper Club . . . Meanwhile, **Hank Thompson** swings into Nugget Club in Sparks, Nev. next Sunday for a week's engagement . . . Somebody tipped that peripatetic public relationist **Mae Boren Axton** rode a motorcycle from Memphis to Nashville. Sounds like a trip her "reckless" son **Hoyt** would take?

During a recent visit here, **Roger Miller** (not on a label at this time) went to lunch with RCA's **Chet Atkins**. "Did you sign a recording deal with Chet?" somebody asked. "No," replied Roger, "I didn't have any money and Mr. Chet bought me a meal. No big deal; just a big meal."

Tommy Overstreet will be Tommy Overseas from April 30 through May 24. Destinations include England, Spain and Germany . . . Billet-doux to **Diana Trask**: Why haven't you returned by phone calls, you living doll? . . . Note to **Frank Sinatra**: Your May 10th engagement at the Grand Ole Opry house is a sellout. (Understand the Jack Daniels folks bought 100 tickets as a small token of their gratitude for your support of their product.) Hey, that sounds like a sour mash note?

All together now, let's sing "Happy Birthday" to **Judy Lynn**, **Loretta Lynn**, **Roy Clark** and **Bob Luman**.

Hear tell that **Johnny Cash's** single, "One Piece At A Time" (written by **Wayne Kemp**), is selling faster than JC's "A Boy Named Sue" did. Don't jump at any porno conclusions! It's a novelty about a guy who helps himself to automobile parts until he has enough to manufacture a custom-built vehicle.

Remember the **Harmonicators**? They hit the top in the late 1940s with a single of "Peg O My Heart." **Don Les**, one of the original members, and **Mildred Mulcay** and 14-year-old **Lenny Leavitt** comprise the 1976 group—and were in Nashville last week to record a couple of lps—one pop and the other Christmas songs—for Cecil Saife's Music, Inc. and Halo labels.

Jeannie C. Riley back in Nashville today after three personals in Hawaii . . . Big break for local Lavender-Blake Agency, Inc. Beginning May 3, it will coordinate all talent for the Fairmont Hotel Corp.'s Blue Room in New Orleans and Venetian Room in Atlanta.

Hear tell **Anne Murray** and husband **Bill Langstrugh** expect an addition to family in August . . . Anything to the rumor that **Dinah Shore** will tape a week's worth of her syndicated TV series at Opryland & Opry House this summer? "There's been some talk; nothing definite," says spokesman for latter . . . **Jimmy Rodgers** of "Honeycomb" disc fame is back in action. Hope he makes it big, big, big!

A closer from c&w publisher **Jim Pelton**: "Just listened to **Ronnie Milsap's** 'What Goes On When the Sun Goes Down?' and am wondering if he'll follow it up with 'What Goes On When the Sun Comes Up?'"

TOMMY O'DAY
sings
"FRISCO"

NT-901

MARVIN RAINWATER
sings (?)
"THE HAIRCUT"

NT-902

On NuTrayl Records

Dist. nationally by Nationwide Sound Distributors

COUNTRY HOT LINE

By MARIE RATLIFF



■ **FEARLESS FORECAST:** Johnny Cash has definitely got a song that folks want to hear. His "One Piece At A Time" could be bigger than "A Boy Named Sue;" at any rate, it's going great guns all over with stations from coast to coast and border to border hopping aboard the assembly line.

Tanya Tucker's new single, "You've Got Me To Hold On To," is taking off strong, getting big response at WINN, KCKN, WIRE, KSOP, WBAP, KIKK, KENR, WIL, KDJW, KVET and many others.

Billy Walker looks like he has a very strong record on "Alone Again" with big response from KKYX, KSOP, WMNI, WCMS and others. The Statler Brothers continue to show their perennial popularity with KIKK, WSDS, WWOK, WBAM, WHOO, WITL, KIIS and others programming "Your Picture in the Paper."

Joe Stampley has a new selection, "All These Things," served up by ABC/Dot and it's off to a good start with initial play reported at KCKC, WHK, WCMS, KFDI and WBAM. Marty Robbins continues to move strong with stations all over heading for "El Paso City."



Johnny Cash

Dave and Sugar's RCA release, "The Door is Always Open," is gathering momentum at WHOO, KDJW, WMOP, KBOX, KENR, WUBE and others.

A surprise at WMC in Memphis shows Ray Charles' version of "America The Beautiful" getting airplay. Epic is readying a release of "America The Beautiful" by Charlie Rich with the acetate getting heavy requests already in the Nashville market.



Joe Stampley

Keep your ear on this one — it could be THE Bicentennial record as well as a monster hit for Mr. Rich.

David Allan Coe is striking in the Texas market as is Urel Albert.

Meanwhile, back at KKYX, WIRE, KIKK, WMTS and WCMS, Barbara Fairchild is making big gains with her new treatment of the Buck Owens classic, "Under Your Spell Again."

3-10323

SURE SHOTS

Johnny Cash — "One Piece At A Time"

Tanya Tucker — "You've Got Me To Hold On To"

LEFT FIELDERS

Jacky Ward — "She'll Throw Stones At You"

Carl Mann — "Twilight Time"

AREA ACTION

Linda Cassidy — "C.B. Widow" (KCKN)

Don Everly — "Yesterday Just Passed My Way Again" (KBOX)

Troy Seals — "Sweet Dreams" (WINN)

Spanky & Our Gang — "L. A. Freeway" (WJQS)

HOTLINE CHECKLIST

KBOX, Dallas
KBUL, Wichita
KCKC, San Bernardino
KCKN, Kansas City
KDJW, Amarillo
KENR, Houston
KFDI, Wichita
KIKK, Houston
KJJJ, Phoenix
KKYX, San Antonio
KLAK, Denver
KOYN, Billings
KPIK, Colorado Springs
KRMP, Shreveport
KSOP, Salt Lake City

KTOW, Tulsa
KTTS, Springfield
KVET, Austin
WAME, Charlotte
WBAM, Montgomery
WBAP, Ft. Worth
WCMS, Norfolk
WEET, Richmond
WENO, Nashville
WHK, Cleveland
WHOO, Orlando
WIL, St. Louis
WINN, Louisville
WIRE, Indianapolis

WITL, Lansing
WJJD, Chicago
WJQS, Jackson
WMC, Memphis
WMNI, Columbus
WMOP, Ocala
WMTS, Murfreesboro
WPLO, Atlanta
WPNX, Columbus
WSDS, Ypsilanti
WSLR, Akron
WSUN, St. Petersburg
WUBE, Cincinnati
WWOK, Miami



**Coe's
countriest,
cryinest,
commercialest
cut yet.**

"When She's Got Me
(Where She Wants Me)"
is the new David Allan Coe
single.
On Columbia Records.



*The most beautiful girl
in the world.*

The last time Charlie sang about her, he sold two million records. Now he's doing it again, in a song as beautiful as she is.

"America the Beautiful" #8-50222
The new love song from
Charlie Rich.
On Epic Records.

Produced by Billy Sherrill.

© "EPIC," MARCA REG © 1976 CBS INC.  

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

WAYLON AND JESSI—RCA PB-10653

SUSPICIOUS MINDS (M. James; Press, BMI)

The King of the Outlaws and his Lady team up on a number which was a hit for Elvis a few years back. Super delivery makes this a sure winner.

DAVID ALLAN COE—Columbia-Lone Star 3-10323

WHEN SHE'S GOT ME (WHERE SHE WANTS ME) (D.A. Coe; Window, BMI)

Coe brings forth a super song that'll please the ears of any country listener. Solid country, and a solid hit for the Rhinestone Cowboy.

DEL REEVES & BILLIE JO SPEARS—United Artists UA-XW797-Y

ON THE REBOUND (C. Craig-L. Atwood; Gee Whiz, BMI)

A duet from Del and Billie Jo that has a bounce sure to gather attention. The sound of "rebound" is bound to be found at the top.

BILL CALLERY—Columbia-Lone Star 3-10317

THE FIRST SHOWBOAT (B. Callery; Groper, BMI)

Callery makes an impressive debut with this bouncy number full of Dixieland influences. He's sailing with a hit!

CARL MANN—ABC/Dot DOA-17621

TWILIGHT TIME (B. Ram-A. Nevins-M. Nevins; Devon, BMI)

This old classic is brought back in country form, adding a new dimension to the song. It'll bring memories and requests.

BOBBY SMITH—Autumn 1022

ONE MORE MINUTE (R. Mainegra; Unart, BMI)

Solid country sound that has a touch of drive-time honky tonk. Look for this to take off—could be a big harvest here.

JIMMY PEPPERS—Stardom IRDA 200

SING ME A SONG ABOUT TEXAS (J. Peppers; Mod Star, BMI)

If you like the honky tonkin' sound and feel of the Lone Star State, you'll love this record. He's singing you a song about Texas!

DON POTTER—Columbia 3-10325

WHY DON'T WE LIVE TOGETHER (P. Galdston-P. Thom; Chappell, ASCAP)

Soft, easy sound that has Don asking the musical question of cohabitation. Her answer should be yes—and so should the programmers'.

FLOYD "GIB" GUILBEAU—A/S 4544

WHAT KIND OF FLOWER (SHOULD I SEND) (F. Guilbeau; Chesdel, BMI)

Gib has been around a while—known for his work with the Flying Burrito Brothers. This song showcases him well on his own—sounds like a rose.

RONNIE PROPHET—RCA PB-50205

IT'S ENOUGH (R. Bourke; Chappell, CAPAC)

Ronnie sings the praises of his lady's love, telling her that it's enough for him. Positive and bright love song.

JAMES O'GWYNN—Plantation PL-138

ONE NIGHT GONE (F. Armand; Shelby Singleton, BMI)

Honky tonk drinkin' sound drives this stone country number home. You'll play this one all night long.

DORSEY BURNETT—Melodyland ME 6031

AIN'T NO HEARTBREAK (D. Burnett-S. Stone; Brother Karl's, BMI)

Funky number from Dorsey about being saved by love, and everybody knows that's the best lifesaver.

LARRY STEELE—Renegade R5627

WASHROOM BLUES (L. Steele; Touchdown, BMI)

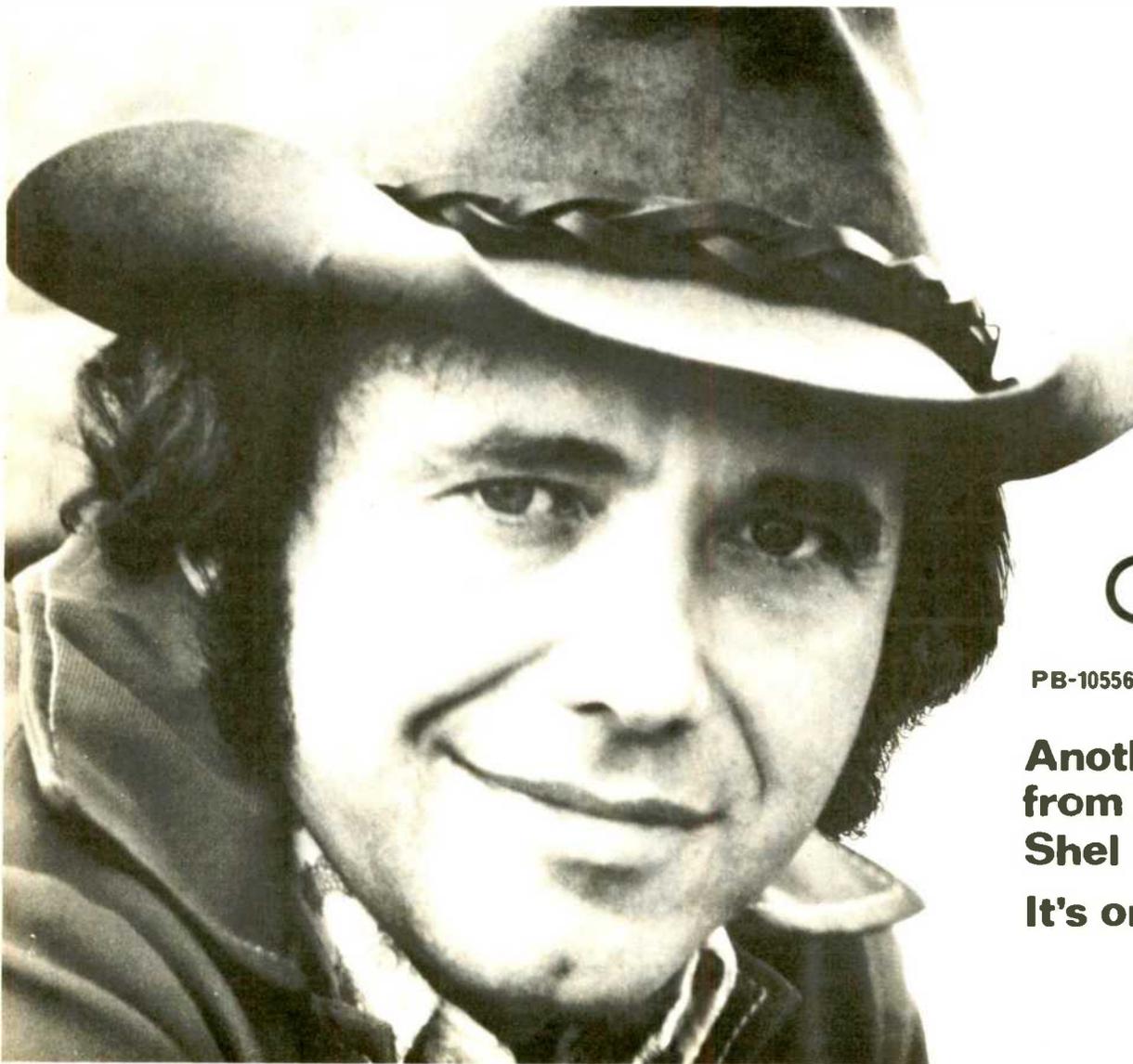
It's hard to believe anyone could come up with a hit song about a bathroom—but Larry has done it. Let nature call on your turntable!



THE COUNTRY ALBUM CHART

APRIL 17, 1976

APR. 17	APR. 10		WKS. ON CHART
1	1	ELITE HOTEL EMMYLOU HARRIS—Reprise MS 2236	12
2	7	IT'S ALL IN THE MOVIES MERLE HAGGARD—Capitol ST 11483	7
3	5	THE WHITE KNIGHT CLEDUS MAGGARD & THE CITIZENS BAND—Mercury SRM 1 1072	6
4	3	THE OUTLAWS WAYLON, WILLIE, JESSI & TOMPALL—RCA APL1 1321	11
5	6	SOMETIMES BILL ANDERSON & MARY LOU TURNER—MCA 2182	9
6	2	ROCK 'N' COUNTRY FREDDY FENDER—ABC Dot DOSD 2050	8
7	11	THE SOUND IN YOUR MIND WILLIE NELSON—Columbia/Lone Star KC 34092	4
8	8	NARVEL THE MARVEL NARVEL FELTS—ABC Dot DOSD 2033	7
9	9	EASY AS PIE BILLY CRASH CRADDOCK—ABC Dot DOSD 2040	8
10	4	WHEN THE TINGLE BECOMES A CHILL LORETTA LYNN—MCA 2179	9
11	12	THE GREAT TOMPALL TOMPALL GLASER—MGM M3G 5014	7
12	17	COME ON OVER OLIVIA NEWTON-JOHN—MCA 2186	5
13	10	LOVIN' AND LEARNIN TANYA TUCKER—MCA 2167	12
14	14	JESSI JESSI COLTER—Capitol ST 11477	11
15	20	CHESTER & LESTER CHET ATKINS & LES PAUL—RCA APL1 1167	5
16	24	LONGHAIRD REDNECK DAVID ALLEN COE—Columbia KC 33916	3
17	13	200 YEARS OF COUNTRY SONNY JAMES—Columbia KC 34035	11
18	25	TIL I CAN MAKE IT ON MY OWN TAMMY WYNETTE—Epic KE 34075	4
19	16	BLACK BEAR ROAD C. W. McCALL—MGM M3G 5008	25
20	15	TWITTY CONWAY TWITTY—MCA 2176	13
21	34	HANK WILLIAMS YOU WROTE MY LIFE MOE BANDY—Columbia KC 34091	3
22	19	HAVANA DAYDREAMIN' JIMMY BUFFETT—ABC ABCD 914	5
23	18	JASON'S FARM CAL SMITH—MCA 2172	8
24	22	BLIND MAN IN THE BLEACHERS KENNY STAR—MCA 2177	13
25	21	OVERNIGHT SENSATION MICKEY GILLEY—Playboy PB 408	19
26	40	PEOPLE PUT TO MUSIC FREDDIE HART—Capitol ST 11504	2
27	30	THE SWEETEST THING DOTTSY—RCA APL1 1358	5
28	23	STEPPIN' OUT GARY STEWART—RCA APL1 1225	11
29	28	TEXAS COUNTRY VARIOUS ARTISTS—United Artists LA574 H2	6
30	29	PRISONER IN DISGUISE LINDA RONSTADT—Asylum 7E 1045	37
31	35	ALL THE KINGS HORSES LYNN ANDERSON—Columbia KC 34089	5
32	26	LOVE PUT A SONG IN MY HEART JOHNNY RODRIGUEZ—Mercury SRM 1 1057	14
33	42	THE SONG WE FELL IN LOVE TO CONNIE SMITH—Columbia KC 33918	3
34	39	LARRY GATLIN WITH FAMILY & FRIENDS—Monument KZ 34042	3
35	38	SOMEBODY LOVES YOU CRYSTAL GAYLE—United Artists LA543 G	20
36	46	GILLEY'S GREATEST HITS, VOL 1 MICKEY GILLEY—Playboy PB 409	2
37	43	NIGHT THINGS RONNIE MILSAP—RCA APL1 1223	23
38	—	MACKINTOSH & T.J. SOUNDTRACK—RCA APL 1 1520	1
39	50	STRAWBERRY CAKE JOHNNY CASH—Columbia KC 34088	2
40	—	THE SUN SESSIONS ELVIS PRESLEY—RCA APM1 1675	1
41	32	REDHEADED STRANGER WILLIE NELSON—Columbia KC 33482	43
42	—	FASTER HORSES TOM T. HALL—Mercury SRM 1 1076	1
43	27	RAY GRIFF—Capitol ST 11486	11
44	31	THE HAPPINESS OF HAVING YOU CHARLEY PRIDE—RCA APL1 1241	19
45	48	INDEPENDENCE NAT STUCKEY—MCA 2184	3
46	54	ON THE MOVE DONNA FARGO—Warner Bros. BS 2926	2
47	57	THE BATTLE GEORGE JONES—Epic KE 34034	2
48	45	PARTY BOOTS BOOTS RANDOLPH—Monument P2G 34082	4
49	36	BLACKBIRD STONEY EDWARDS—Capitol ST 11499	7
50	—	GREATEST HITS OF JOHNNY RODRIGUEZ—Mercury SRM 1 1078	1
51	—	DON'T CALL ME—I'LL CALL YOU JERRY JORDAN—MCA 2174	1
52	41	JUNK FOOD JUNKIE LARRY GROCE—Warner Bros. BS 2933	6
53	—	MOTELS AND MEMORIES T. G. SHEPPARD—Melodyland ME 6 40351	1
54	43	WHAT CAN YOU DO TO ME NOW WILLIE NELSON—RCA APL1 1234	38
55	44	COUNTRY WILLIE WILLIE NELSON—United Artists LA410 G	22
56	—	HAROLD, LEW, PHIL & DON STATLER BROTHERS—Mercury SRM 1 1077	1
57	37	ARE YOU READY FOR FREDDY FREDDY FENDER—ABC Dot DOSD 2044	25
58	49	TOM T. HALL'S GREATEST HITS—Mercury SRM 1 1044	28
59	64	THE SHEIK OF CHICAGO JOE STAMPLEY—Epic KE 34036	2
60	47	SWANS AGAINST THE SUN MICHAEL MURPHEY—Epic PE 33851	13
61	51	BEST OF THE STATLER BROTHERS—Mercury SRM 1 1037	38
62	56	HANK WILLIAMS, JR. & FRIENDS—MGM M3G 5009	14
63	58	DON WILLIAMS GREATEST HITS—ABC Dot DOSD 2035	24
64	60	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER—ABC Dot DOSD 2020	53
65	62	WINDSONG JOHN DENVER—RCA APL1 1183	33
66	59	RHINESTONE COWBOY GLEN CAMPBELL—Capitol SW 11430	35
67	52	WORLD OF CHARLIE RICH CHARLIE RICH—RCA APL1 1242	10
68	55	BEST OF BUCK OWENS, VOL. 6—Capitol ST 11471	10
69	53	I LOVE YOU BECAUSE JIM REEVES—RCA AFL1 1224	9
70	67	DREAMING MY DREAMS WAYLON JENNINGS—RCA APL1 1062	41
71	63	ODD MAN IN JERRY LEE LEWIS—Mercury SRM 1 1064	15
72	61	THE VERY BEST OF RAY STEVENS—Barnaby BR 6018	16
73	68	CLEARLY LOVE OLIVIA NEWTON-JOHN—MCA 2148	27
74	65	HOLY BIBLE—NEW TESTAMENT STATLER BROTHERS—Mercury SRM 1 1052	21
75	66	ROCKY DICKEY LEE—RCA APL1 1243	26



BOBBY
BARE
"THE
WINNER"
PB-10556

Another first rate song from Bobby Bare and Shel Silverstein.

It's on its way up!

RCA
Records



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number	WKS. ON CHART
APR. 17	APR. 10
1 2 DRINKIN' MY BABY (OFF OF MY MIND) EDDIE RABBIT Elektra 45301	11
2 5 'TIL I CAN MAKE IT ON MY OWN TAMMY WYNETTE/ Epic 8 50196	10
3 1 YOU'LL LOSE A GOOD THING FREDDY FENDER/ ABC Dot DOA 17607	11
4 3 TILL THE RIVERS ALL RUN DRY DON WILLIAMS/ ABC Dot DOA 17604	12
5 10 DON'T THE GIRLS ALL GET PRETTIER AT CLOSING TIME MICKEY GILLEY/Playboy 6063	9
6 6 ANGELS, ROSES AND RAIN DICKEY LEE/RCA PB 10543	11
7 8 TOGETHER AGAIN EMMYLOU HARRIS/Reprise RPS 1346	7
8 9 YOU COULD KNOW AS MUCH ABOUT A STRANGER GENE WATSON/Capitol 4214	10
9 12 I COULDN'T BE ME WITHOUT YOU JOHNNY RODRIGUEZ/ Mercury 73769	8
10 4 IF I HAD IT TO DO ALL OVER AGAIN ROY CLARK/ ABC Dot DOA 17605	13
11 13 (TIL) I KISSED YOU CONNIE SMITH/Columbia 3 10277	12
12 14 THE GOODNIGHT SPECIAL LITTLE DAVID WILKINS/ MCA 40510	12
13 18 WHAT I'VE GOT IN MIND BILLIE JO SPEARS/ United Artists XW764 Y	8
14 19 SUN COMIN' UP NAT STUCKEY/MCA 40519	8
15 16 WITHOUT YOUR LOVE (MR. JORDAN) CHARLIE ROSS/ Big Tree BT 16056	8
16 22 LONE STAR BEER AND BOB WILLS MUSIC RED STEAGALL/ ABC Dot DOA 17610	8
17 21 MY EYES CAN ONLY SEE AS FAR AS YOU CHARLEY PRIDE/ RCA PB 10592	6
18 24 COME ON OVER OLIVIA NEWTON-JOHN/MCA 40525	6
19 27 WHAT GOES ON WHEN THE SUN GOES DOWN RONNIE MILSAP/RCA PB 10593	5
20 20 THE CALL ANNE MURRAY/Capitol 4207	12
21 23 HEY LUCKY LADY DOLLY PARTON/RCA PB 10564	8
22 26 ALL THE KING'S HORSES LYNN ANDERSON/Columbia 3 10280	10
23 7 IF I LET HER COME IN RAY GRIFF/Capitol 4208	13
24 29 PLAY THE SADDEST SONG ON THE JUKEBOX CARMOL TAYLOR/Elektra 45299	10
25 36 THAT'S WHAT MADE ME LOVE YOU BILL ANDERSON & MARY LOU TURNER/MCA 40533	4
26 33 MENTAL REVENGE MEL TILLIS/MGM 14846	5
27 11 I'M SO LONESOME (I COULD CRY) TERRY BRADSHAW/ Mercury 73760	12
28 32 TONIGHT I FACE THE MAN (WHO MADE IT HAPPEN) KENNY STARR/MCA 40524	6
29 34 SOMEONE'S WITH YOUR WIFE TONIGHT, MISTER BOBBY BORCHERS/Playboy 6065	7
30 39 THERE WON'T BE NO COUNTRY MUSIC (THERE WON'T BE NO ROCK 'N ROLL) C.W. McCALL/Polydor PD 14310	4
31 46 AFTER ALL THE GOOD IS GONE CONWAY TWITTY/ MCA 40534	3
32 17 BROKEN LADY LARRY GATLIN/Monument ZS8 8680	18
33 43 LET YOUR LOVE FLOW BELLAMY BROTHERS/ Warner Brothers WBS 8169	5
34 41 THE WINNER BOBBY BARE/RCA PB 10556	6
35 42 LOOKING FOR SPACE JOHN DENVER/RCA PB 10586	6
36 15 THE PRISONERS SONG/BACK IN THE SADDLE AGAIN SONNY JAMES/Columbia 3 10276	12
37 25 FASTER HORSES TOM T. HALL/Mercury 73755	15
38 40 A MANSION ON THE HILL MICHAEL MURPHEY/Epic 8 50184	9
39 58 I'LL GET OVER YOU CRYSTAL GAYLE/United Artists XW781 Y	3
40 51 ROCKING IN ROSALEE'S BOAT NICK NIXON/Mercury 73772	7
41 28 OH SWEET TEMPTATION GARY STEWART/RCA PB 10550	12
42 31 THE DOOR I USED TO CLOSE ROY HEAD/ ABC Dot DOA 17608	11
43 59 WALK SOFTLY BILLY "CRASH" CRADDOCK/ABC Dot DOA 17619	3
44 30 THE BATTLE GEORGE JONES/Epic 8 50187	11
45 53 JUST WANT TO TASTE YOUR WINE BILLY SWAN/ Monument ZS8 8682	5
46 52 LET ME BE YOUR FRIEND MACK WHITE/Commercial 1317	8



47 57 THE LITTLEST COWBOY RIDES AGAIN ED BRUCE/ United Artists XW774 Y	5
48 35 THE ROOTS OF MY RAISING MERLE HAGGARD/Capitol 4204	14
49 55 SHEIK OF CHICAGO JOE STAMPLEY/Epic 8 50199	5
50 61 FOREVER LOVERS MAC DAVIS/Columbia 3 10304	5
51 71 HURT/FOR THE HEART ELVIS PRESLEY/RCA PB 10601	3
52 62 THE LAST LETTER WILLIE NELSON/United Artists XW771 Y	4
53 54 ONLY SIXTEEN DR. HOOK/Capitol 4171	7
54 60 PINS AND NEEDLES (IN MY HEART) DARRELL McCALL/ Columbia/Lone Star 3 10296	6
55 64 MR. DOODLES DONNA FARGO/Warner Bros. WBS 8186	3
56 38 PALOMA BLANCA GEORGE BAKER SELECTION/ Warner Bros. WBS 8115	13
57 66 LONELY TEARDROPS NARVEL FELTS/ABC Dot DOA 17620	3
58 73 DON'T PULL YOUR LOVE/THEN YOU CAN TELL ME GOODBYE GLEN CAMPBELL/Capitol 4245	3
59 67 ASK ANY OLD CHEATER WHO KNOWS FREDDY WELLER/ Columbia 3 10300	4
60 45 GOODHEARTED WOMAN WAYLON & WILLIE/RCA PB 10529	17
61 72 ASHES OF LOVE JODY MILLER/Epic 8 50203	6
62 68 THAT'S ALL SHE WROTE RAY PRICE/ABC Dot DOA 17616	4
63 80 RED, WHITE AND BLUE LORETTA LYNN/MCA 40541	2
64 76 STRANGER JOHNNY DUNCAN/Columbia 3 10302	5
65 65 TO SHOW YOU THAT I LOVE YOU BRIAN COLLINS/ ABC Dot DOA 17613	7
66 79 SHE'LL THROW STONES AT YOU FREDDIE HART/Capitol 4251	2
67 75 LIVING PROOF HANK WILLIAMS, JR./MGM 14845	3

CHARTMAKER OF THE WEEK

68 — YOU'VE GOT ME TO HOLD ON TO TANYA TUCKER MCA 40540	1
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69 77 MERCY JEAN SHEPARD/United Artists XW776 Y	2
70 83 ONE PIECE AT A TIME JOHNNY CASH/Columbia 3 10321	2
71 82 I'D JUST BE FOOL ENOUGH FARON YOUNG/Mercury 73782	2
72 74 YOUR WANTING ME IS GONE VERNON OXFORD/ RCA PB 10595	4
73 70 I'VE GOT LEAVING ON MY MIND WEBB PIERCE/ Plantation PL 136	7
74 78 HERE COME THE FLOWERS DOTTIE WEST/RCA PB 10553	4
75 — YOUR PICTURE IN THE PAPER STATLER BROTHERS/ Mercury 73785	1
76 91 EL PASO CITY MARTY ROBBINS/Columbia 3 10305	2
77 — KENTUCKY MOONRUNNER CLEDUS MAGGARD/Mercury 73789	1
78 86 TELL IT LIKE IT IS JOHN WESLEY RYLES/Music Mill 1001	4
79 85 HIGH AND WILD EARL CONLEY/GRT 041	4
80 89 I GOTTA GET DRUNK WILLIE NELSON/RCA PB 10591	2
81 81 COLORADO CALL SHAD O'SHEA/Private Stock PS 45 071	5
82 87 I'M KNEE DEEP IN LOVING YOU JIM MUNDY/ ABC Dot DOA 17617	2
83 88 NOTHING TAKES THE PLACE OF YOU ASLEEP AT THE WHEEL/ Capitol 4238	3
84 84 SHAKE 'EM UP AND LET 'EM ROLL GEORGE KENT/ Shannon SH 840	5
85 — THE BIGGEST AIRPORT IN THE WORLD MOE BANDY/ Columbia 3 10313	1
86 56 I'M A TRUCKER JOHNNY RUSSELL/RCA PB 10563	8
87 — THE DOOR IS ALWAYS OPEN DAVE & SUGAR/ RCA PB 10625	1
88 95 UNDER YOUR SPELL AGAIN BARBARA FAIRCHILD/ Columbia 3 10314	2
89 94 YESTERDAY JUST PASSED MY WAY AGAIN DON EVERLY/ Hickory 368	3
90 48 SENTIMENTAL JOURNEY DAVE DUDLEY/ United Artists XW766 Y	7
91 92 SWEET DREAMS TROY SEALS/Columbia 3 10303	3
92 93 LET THE BIG WHEELS ROLL SARAH JOHNS/RCA PB 10590	3
93 — (HERE I AM) ALONE AGAIN BILLY WALKER/RCA PB 10613	1
94 — WITHOUT YOU JESSI COLTER/Capitol 4252	1
95 47 YOU ARE THE SONG FREDDIE HART/Capitol 4210	13
96 — SHE'LL THROW STONES AT YOU JACKY WARD/Mercury 73783	1
97 44 REMEMBER ME WILLIE NELSON/Columbia 3 10275	16
98 — LET ME LOVE YOU WHERE IT HURTS JIM ED BROWN/ RCA PB 10619	1
99 37 THUNDERSTORMS CAL SMITH/MCA 40517	10
100 100 SWEET SORROW JEANNE PRUETT/MCA 40527	2

Freddie Hart
And The Heartbeats

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"My music is nothing more than real
people put to melody . . . words and
music which every man and woman
alive can identify with."**

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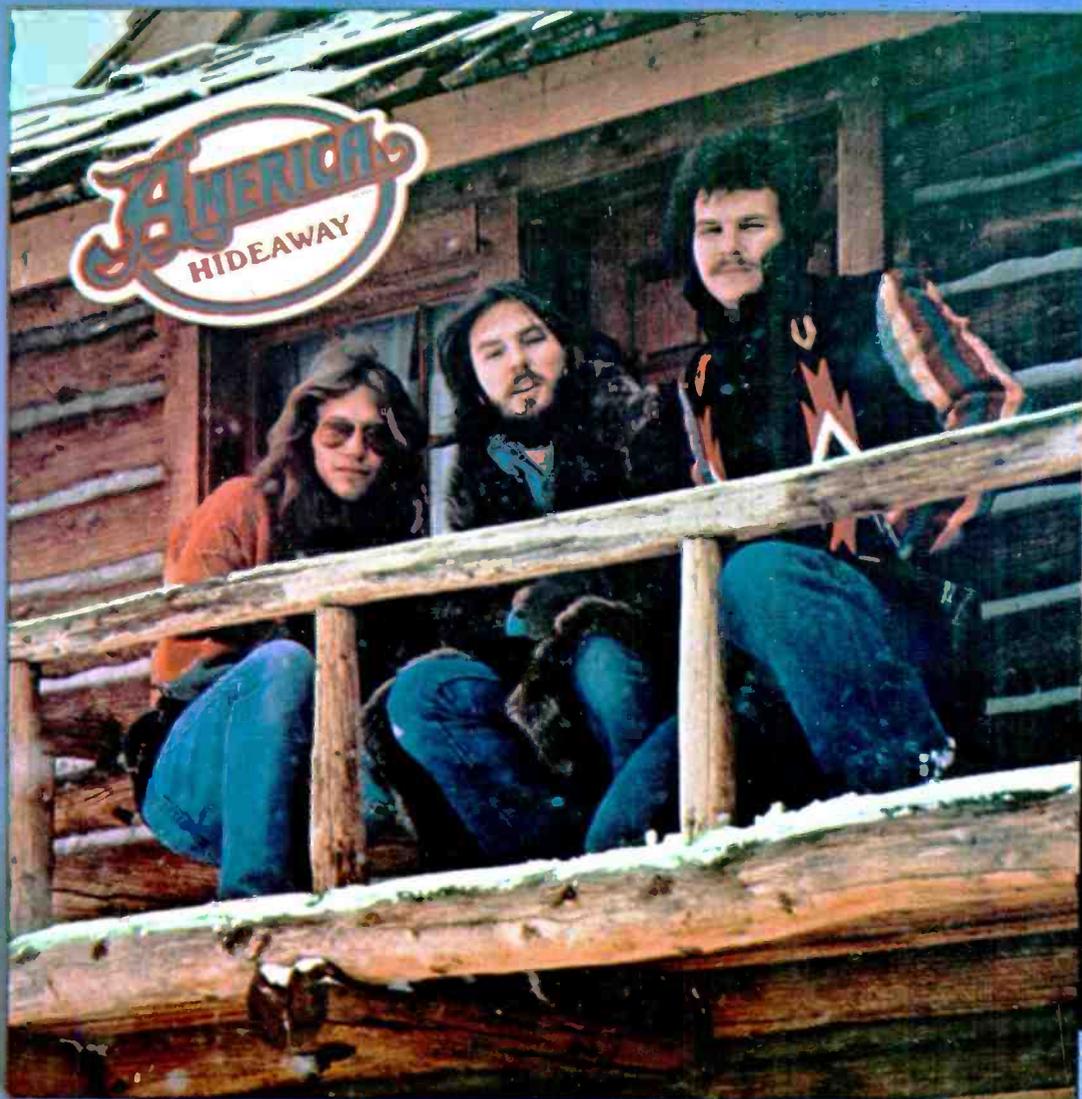


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BS 2932

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