

Spring Harvest of Talent
NARM 1976

RECORDS WORLD

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Who In The World:
Sweet

HITS OF THE WEEK

SINGLES

PAUL ANKA, "ANYTIME (I'LL BE THERE)" (prod. by Denny Diante) (Spanka, BMI). Anka proves himself a major artist with each successive release and his latest is no exception. His vocal delivery is soothing and encased in the kind of glossy production which has taken him from the ranks of just another comeback artist to a consistent force. JA XW 789 Y.



HOT CHOCOLATE, "DON'T STOP IT NOW" (prod. by Mickie Most) (Finchley, ASCAP). Though they are something of a mystery group in this country, Hot Chocolate are no strangers to the top ten. Their follow to "You Sexy Thing" is another tune sparked by the unique stylings of singer Errol Brown. They aren't about to stop yet. Big Tree BT 6060 (Atlantic).



VAN MCCOY, "NIGHT WALK" (prod. by Van McCoy) [Van McCoy/Warner-Tamerlane, BMI]. "The Real McCoy," as he's called on his new lp, has developed a sound that is all his own in the disco field based on lush strings and a simple, repetitive beat. That signature is written all over this tune, which figures to be another smash! H&L HL 4667.



HAMILTON, JOE FRANK & REYNOLDS, "EVERYDAY WITHOUT YOU" (prod. by H, JF & R) (Spitfire, BMI). The trio's follow-up to "Fallin' In Love" finds the multi-talented group in fine vocal form. Gene Page's strings dance along with the melody, giving it the kind of robust sound that could make it a big r&b crossover smash! Playboy P 6068.



SLEEPERS

JOHN SEBASTIAN, "WELCOME BACK" (prod. by Steve Barri & John Sebastian) (John Sebastian, BMI). Welcome back John Sebastian! It's been a long time since his breathy vocal graced a new record, but he's back and sounding as strong as ever, shuffling through this theme song he penned for the popular TV sitcom. Reprise RPS 1349 (WB).



ELVIS PRESLEY, "HURT" (prod. not listed) (Miller, ASCAP). Let anyone doubt Elvis' preeminence as The King, one need only listen to this stirring ballad in the classic rock style he carved almost two decades ago. At 2:05 of sheer power and emotion, this tune has been instantly added at almost every station where it's been heard. RCA JB 10601.



PHOEBE SNOW, "TWO FISTED LOVE" (prod. by Phil Ramone) (Cosmo, BMI). Phoebe's supple vocal phrasing which steered "Poetry Man" up the charts last year gives this self-penned tune a radiant glow. A subtle, jazzy production moves her closer to her bluesy inspirations. She puts it all together here with style and taste. Columbia 3 10315.



ANDREW GOLD, "HEARTACHES IN HEARTACHES" (prod. by Charlie Plotkin) (Luckyu, BMI). This multi-instrumentalist, who is also a member of Linda Ronstadt's band, elicits vocal support from Ms. R on this song which is reminiscent in sound and spirit of the Eagles. This second single from his solo lp is the one that should hit big. Asylum E 45307.



ALBUMS

RETURN TO FOREVER, "ROMANTIC WARRIORS." Certainly one of the most respected contemporary jazz quartets in America and Europe, RTF's Chick Corea, Stanley Clarke, Lenny White and Al DiMeola will find the sales success at Columbia that has long been their due. The music is never less than inventive, a medieval theme never over-imposing. Col PC 34076 (6.98).



DONNA SUMMER, "A LOVE TRILOGY." Love Power takes on completely new meaning in the hands of Ms. Summer. The orgiastic rhythms and insistent repetition build slowly in intensity as the 18-minute first side weaves its exciting (that's a verb) patterns. Side two is more of the same, only broken down to four individual cuts. Oasis OCLP 5004 (Casablanca) (6.98).



OUTLAWS, "LADY IN WAITING." As with their first album, the Outlaws on record are more a country-rock band with strong multi-part harmonies than the pounding hard-rockers their live performances indicate. On tour now with Lynyrd Skynyrd, they're reinforcing initial successes, an effort sure to be followed by this lp's chart-climb. Arista AL 4070 (6.98).



"SLICK BAND." Lead guitarist Earl Slick is best known for his work with David Bowie. Here he heads his own quartet (Jimmie Mack, Gene Leppik and Bryan Madey), playing a hearty blend of '76's English sounds. Lead singer Mack's got a little of the Lou Reed influence, to boot. "Heaven Couldn't Find" and "Bright Light" work best. Capitol ST-11493 (6.98).



THE *Earl Slick*

BAND

A stunning debut album that belts out powerful rock 'n' roll... supremely talented guitarist, Earl Slick, formerly with David Bowie, and Jimmie Mack, vocalist, guitarist and songwriter.

Produced by Harry Maslin.

ST-11493



ICM

Capitol

RECORD WORLD

Pickwick Purchases 49 Discount Outlets

■ NEW YORK — In a joint statement issued by Pickwick International, Inc., and CBS, Inc., Pickwick has announced the purchase from CBS of the merchandise inventory, leases and certain other personal property of 49 Discount Records and Viscount Records retail outlets operated at various locations in the United States.

According to Ira Heilicher of Pickwick, the new stores will retain their own identity and will be serviced by the company's regional branches. Prior to the purchase, Pickwick's retail division operated 171 freestyle Musicland stores and 41 leased departments. The changeover took effect as of the opening of business Monday, March 15. Heilicher told **Record World** that "Pickwick will adapt to the new stores, not the other way around."

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Schlachter Named ATV President

■ NEW YORK — Louis Benjamin, chairman of Pye Records Ltd., has announced, following the resignation of Peter K. Siegel, the immediate appointment of Marvin Schlachter as president of ATV Records Incorporated.

Siegel's resignation and withdrawal from the board of directors was described as amicable, and it was expected that Siegel and ATV would continue to cooperate in future production and/or publishing ventures.

Schlachter's appointment renews his association with Louis Benjamin and the Pye Executives which was so successful through Schlachter's heading of Janus Records. (Janus separated from ATV five years ago.) His first push for ATV Records will be the launching of Pye's U.K. hit record "Save Your Kisses For Me" from The Brotherhood Of Man.

Prior to his new appointment Schlachter held the presidency of Chess/Janus Records. Schlachter stated at the press conference announcing his ATV post that "by culling through our catalogue I've become more and more excited about the product that we have to work with." Previously, Louis Benjamin stressed that the premise of ATV Records in America is the saleability of the base cata-

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Industry Reacts to New MCA Pricing Schedule

Background on Decision

By ELIOT SEKULER

■ LOS ANGELES — According to Mitch Gould, an attorney associated with the firm of Rosenfeld, Meyer and Sussman, consultants to MCA Records, the pricing schedule issued by the label last week was the result of over one year's deliberations and was structured along guidelines established by the Federal Trade Commission in accordance with provisions of the Robinson-Patman Act. The latter Act, passed by Congress to amend provisions of the Clayton Act anti-trust legislation, posed an almost paradoxical problem to manufacturers of all types of products, including recordings.

The problem arises from the guidelines' allowance of functional discounts, i.e. discounts tied to a customer's role in the marketplace. But while functional discounts are allowed to subdistributors, they may not be used to

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Manufacturers Cautious

■ LOS ANGELES AND NEW YORK—Major record labels were cautious last week in reacting to MCA Records' announcement of a thorough re-structuring of its pricing classifications, although many manufacturers, rackjobbers and retailers believed that the issue would be the source of heated debate at the NARM convention.

Survey

A **Record World** survey of those record companies found only two of the branch-distributed manufacturers — ABC Records and the Polygram group —with immediate comment on MCA's move. Spokespeople from RCA, Capitol, CBS and WEA remained silent.

Polygram president Irwin Steinberg said that "the situation is now under study and we think that the NARM convention will give us the opportunity to dis-

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Retailers Comment

By DAVID MCGEE

■ NEW YORK — In the wake of MCA's new pricing structure, announced last week, retailers across the country are expressing varying degrees of outrage, bewilderment and indifference. A **Record World** poll of retail accounts reporting to the Retail Report found that, by and large, retailers are reluctant to express opinions for publication. Instead, they prefer to say that they are going to discuss the issue at the NARM convention. So a convention that was going to focus on a variety of topics may now be dominated by one topic—the MCA pricing structure.

Those retailers whose accounts fall into the customer type 01 category (see separate story) are understandably rather indifferent to MCA's move as it relates to their businesses. The type 01 category is described by MCA as

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Complete NARM Agenda on p. 22.

Imports: A Way of Life

By BARRY TAYLOR

■ NEW YORK — "It's time to stop thinking about imports as only luxury items and deal with the whole situation realistically—imports have become a way of life," was the general consensus of retailers and record importers polled last week by **RW**.

Visibility

During the past year, the import record album has become increasingly visible as it has emerged from the specialty store and head shops to chain outlets and has most recently become noticeable in department stores and supermarkets. Certain radio stations have responded with weekly programs devoted solely to the latest import releases, while most progressive stations have at least incorporated imports into their regular programming.

Buyer Awareness

"The average record buyer today has one or two imports in his collection where a year ago, he probably didn't know they existed," is how Glen Fidell, general manager of Pantasia Records put it—Pantasia, a N. Y. retail outlet which has been specializing in

imports from around the world for the past two years, claims to have one of the country's most extensive selection with approximately 900 different titles in stock. A second N. Y. location will open later in the spring.

"Business has been good," Ed Grossi, VP and national sales manager of Jem Records, the country's largest rock importers, told **RW**. Grossi claims an increase of 35 percent last year over '74 and is looking forward to an increase of another 30-35 percent this year. "The major impediments in the past were problems with sudden

(Continued on page 103)

Album Oriented Radio Developing Coop Assn.

By MARC KIRKEBY

■ NEW YORK— The idea is "still in its infancy," according to John Gorman, program director of WMMS-FM (Cleveland), but if plans go as expected, progressive rock or AOR radio will have its first cooperative association within a few weeks.

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Jim Tyrrell Named Epic Mktg. VP

■ NEW YORK — Jim Tyrrell has been promoted to vice president of marketing for Epic Records/CBS Custom Labels. The announcement was made by Irwin Segelstein, president of CBS Records Division.

Tyrrell's promotion is the latest link in an overall building program at Epic/CBS Custom, based

(Continued on page 8)



Jim Tyrrell

Skaff Named VP, Proud Productions

■ LOS ANGELES — In a major move by the United Artists Music Publishing Group, Mike Stewart, chairman of the board and chief operating officer, has named Bob Skaff to the newly-created position of vice president, managing director of Proud Productions. Skaff, a 17-year UA Music executive, will head up Proud Productions, based in New York. Appointed to a tandem role, he will scout masters and set production/artist deals as well as oversee product promotion.

Skaff joined Liberty Records in 1960 as head of national promotion. In 1964 he was upped to VP/general manager of Imperial Records, a Liberty subsidiary.

Two years later, Skaff was tapped as VP/a&r promotion for Liberty and Imperial.

In 1968, when Liberty was bought by Transamerica Corp. and became consolidated with UA, Skaff moved to N.Y. as VP in charge of east coast operations.

RCA Reported Closing Hollywood Factory

■ LOS ANGELES — RCA Records is reported to be planning to close down its Hollywood record manufacturing factory, which has been open since 1924. Although the plant has not been officially closed as of yet, a New York spokesman for RCA issued a statement that RCA had "concluded an exhaustive study of its operating facilities in the U.S. and that from this study had come to the recommendation to consolidate its domestic record pressing and its primary facilities in Indianapolis."

The statement also made mention that the Indianapolis plant, which currently is undergoing modernization, "adequately meets RCA Records present manufacturing requirements thus eliminating the need for its satellite pressing operations in Hollywood."

Schwartz Brothers Reports '75 Profit

■ WASHINGTON, D.C.—Schwartz Brothers, Inc., music merchandiser with distribution, rack merchandising and retailing operations, has reported 1975 net income of \$88,003 or \$.12 per share on sales of \$21,641,971 compared with a loss of \$65,627 or \$.09 per share on sales of \$20,659,793 a year earlier.

The fourth quarter ended December 31, 1975 was the most profitable in the company's 29-year history with net income of \$191,141 or \$.25 per share on sales of \$7,046,122 compared with a loss of \$47,746 or \$.07 per share on sales of \$6,439,936 in the last quarter of 1974.

The improved performance reflected the strengthened economy, cost reductions in the company's wholesaling operations and increased sales in the fourth quarter. This combination of factors enabled Schwartz Brothers to overcome the loss it sustained in the first nine months of the year.

The company, which now operates 15 retail music stores, opened two new Harmony Hut units and a Music City store during the second half of 1975.

During the year just ended, the company reduced its indebtedness by almost \$1 million. At the end of 1975, it had no short term debt compared with borrowings of \$800,000 at the end of 1974. At the same time, long term debt was reduced by another \$100,000.

Bicentennial Breakout

■ NEW YORK — Crossover Records is rush-releasing Ray Charles' performance of "America the Beautiful" due to response it has generated being played as background music for the U.S. Olympic skating competitions and on the ABC-TV special, "Celebration: The American Spirit."

Although recorded four years ago, Charles' version of this song was never performed publicly by him.

Anti-Piracy Law Passed in Idaho

By MICHAEL SHAIN

■ WASHINGTON, D.C. — Idaho last week became the 39th state to approve a record and tape anti-piracy law. Governor Cecil D. Andrus signed a bill last Wednesday (17). The West Virginia legislature has ratified a similar bill outlawing unauthorized duplication in that state as well. The bill needs Governor Arch Moore's signature, expected sometime this week, before becoming law.

Another six state legislatures with anti-piracy laws pending before them are still in session. By year's end, recording industry officials are hoping to see the count raised to 43 or 44 states with flat bans on piracy.

The Idaho statute makes unauthorized duplication of sound recordings a felony punishable by a fine of up to \$10,000 and/or imprisonment of up to four years. The bill also makes the distribution, sale, advertisement or failure to have the manufacturer's name and address on the jacket a misdemeanor punishable by a fine of up to \$1,000 and/or six months in jail.

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Kass Names Lyons Rainbow, Buddah VP

■ NEW YORK — Art Kass, president of The Buddah Group, has announced the appointment of Jude Lyons to vice president and general manager of Rainbow Advertising as well as to vice president of Buddah.



Jude Lyons

Ms. Lyons has been handling The Buddah Group's print, radio and television advertising since the formation of Rainbow Advertising in January of 1973. She works closely with the label's independent distributors in coordinating advertising campaigns with artists' tours and record releases, as well as with Buddah's marketing and sales force, which is headed by Buddah vice president Lewis Merenstein. Ms. Lyons is also heavily involved in artist relations and special projects for The Buddah Group.

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Powerhouse Picks

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

Elvin Bishop (Capricorn) "Fooled Around and Fell In Love."

Literally flying to the top of radio charts (17-4 in Atlanta!). The action here needs no qualifying. An out-and-out smash!

The Sylvers (Capitol) "Boogie Fever."

The last few weeks have seen the pop action on this r&b monster solidify. Just a few top 40s yet to go on it. Don't miss this one.



With all the word-of-mouth **10cc's**
 new single, **"I'm Mandy Fly Me,"** is receiving,
 it's sure to go a long distance.



"I'm Mandy Fly Me,"

(#73779)

the hot new single from 10cc's
 latest album, "How Dare You."



Mercury SRM-1-1061
 8-Track MC8-1-1061
 Musicassette MCR4-1-1061



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 a polygram company

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

'Old Records' Show New Chart Life

By BARRY TAYLOR

■ NEW YORK — An examination of the **Record World** singles chart this week shows a total of 14 "old records" in the top 100. This figure represents three examples of songs culled from the catalogues of groups and 11 updated versions of old copyrights.

Catalogue Hits

"Dream On" by Aerosmith (Columbia) is the most successful of the songs in the former category, at #7 in its 13th charted week. The song was originally released in 1973, from the group's debut album but only attained local success at the time. Other songs in the same category are "Locomotive Breath" by Jethro Tull (Chrysalis) at #76, a song from the group's 1973 "Aqualung" album and "Queen Of Clubs" by K.C. & The Sunshine Band (TK) at #95, a song that was previously a hit in England upon the release of the group's first album in 1974.

Revivals

Two songs are revivals that have been re-recorded and made contemporary for the discos but have also captured widescale pop airplay. These are "Baby Face" by The Wing & A Prayer Fife and Drum Corps (Atlantic) at #31 and "Venus" by Frankie Avalon (Delite) at #39, an update of his 1959 hit.

Two songs written by Sam Cooke are currently charted; "Only 16" by Dr. Hook (Capitol) at a bulleted #16, a 1959 song, and 1961's "Cupid" by Tony Orlando & Dawn (Elektra) at #36, while a recent third Cooke tune on the charts was "Chain Gang Medley" by Jim Croce (Lifesong).

Nazareth

"Love Hurts" by Nazareth (A&M) at #15 is a song the group discovered on a 1960 album titled, "A Date With The Everly Brothers." Nazareth's version was originally released in England in 1974

and has slowly been scaling the U.S. charts since its release here nearly a year ago.

Other charted interpretations this week include "There's A Kind Of Hush (All Over The World)" by the Carpenters (A&M) at #23 with a bullet, a 1967 hit for Herman's Hermits; "Deep Purple" by Donny & Marie Osmond (MGM) at #29; "Hit The Road, Jack" by The Stampeders (Quality) at #33 with a bullet; "You'll Lose A Good Thing" by Freddy Fender (ABC Dot) at #47 with a bullet, a re-make of the 1962 Barbara Lynn hit; and Neil Sedaka's 1975 version of his 1962 hit, "Breaking Up Is Hard To Do" (Rocket) at #65.

New Entries

Among the newer entries are "Young Blood" by Bad Company (Swan Song) at #70 with a bullet, a new version of the Coasters' 1957 hit and "Don't Pull Your Love"/"Then You Can Tell Me Goodbye" by Glen Campbell (Capitol) at #85 with a bullet, a medley of songs made famous by Hamilton, Joe Frank & Reynolds and the Casinos respectively.

Coffee Table Records?

It's Time for Deluxe Holiday LP Packages

■ Time after time you've walked into a friend's house during the holiday season and noted a book on the coffee table, often a rich looking, expensive and elaborate picture text folio-sized book. But how many times have you ever seen an lp on that same coffee table, exhibited with the same proud deference? Even once?

Why? It certainly isn't because records don't have the status of books; everyone buys records today. And it isn't because anyone is ashamed of displaying records on the coffee table, along with or instead of books. It's just that other than occasionally interesting art work, a record album is just not as appealing as one of those attractive "coffee table" books.

Isn't it surprising that the book industry, one of the stodgiest of all of the cultural or educational businesses, has come up with the status book, the outrageously expensive "non book" that everyone wants to give to everyone on his or her gift list during the holiday season? How come the book people have developed the \$25 book (price always goes up to \$30 list after Christmas) to a such a solid sales peak while the record people, who sell hundreds of thousands of records to 10,000 of every hard cover book sales, have yet to get it together?

There are a number of reasons for the failure of the record industry to develop expensive lp packages for the holiday season. Among veteran record men one reason is the failure of the Norman Granz-produced Fred Astaire \$50 album package (four records with original drawings, lovely photographs, reading material and an outstanding maroon book-styled album jacket). But that happened almost 20 years ago and bears little relation to today's economy.

Another important reason for the lack of emphasis on deluxe record packages is the fact that marketing has always been downgraded in the record business. "If it's in the grooves it will sell" is still an industry commandment. It's time to amend that with "if it's marketed properly it will sell even more." (Sales of record packages on TV indicates the strength and depth of the disc market.) Other than a few posters and a Sunset Strip billboard when a new lp comes out, or now and then an extra-special bit of packaging, record people in authority rarely seem interested in new or creative marketing ideas. This is a shame because there are a lot of creative marketing talents in our business and with the proper support from higher places a lot more could be done.

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Royal Rewards



Following the first of three SRO appearances by Queen at Santa Monica Civic Auditorium, Elektra/Asylum Records feted the group at The Mandarin Restaurant in Beverly Hills, where label executives presented the band with gold record awards for their most recent Elektra album, "A Night at the Opera." Seen at the presentation are, from left: (standing) Steve Wax, executive vice president, Elektra/Asylum Records; Spence Berland, vice president, Record World; Connie Pappas, vice president, John Reid Enterprises; Joe Smith, chairman, Elektra/Asylum Records; Mel Posner, president, Elektra/Asylum Records; and Jerry Sharell, vice president, international division, advertising and artist relations. Seated are the members of the Queen (from left): Brian May, Freddie Mercury, John Deacon and Roger Taylor.

Brands Mart Plans Record Departments

■ NEW YORK—Brands Mart has announced that it is now negotiating with several record merchandisers and distributors for a major record department in each of its outlets.

The 25 year old chain, which offers substantial savings on a wide range of goods and services

to holders of Brands Mart cards—union and organization members—has specialized in the last several years in the sale of audio equipment. Their gross sales for all products, in 1975, were over \$25 million. For 1976, they project audio sales alone of more than \$15 million.

Brands Mart vice president Stanley Hollander noted that the addition of major record departments in their outlets was part of a massive audio merchandising effort.

Casablanca Reports Biggest Week Ever

■ LOS ANGELES — Neil Bogart, president of Casablanca Records, Inc., has announced that the label has billed over \$3 million the week of March 8-12. Said Bogart, "This is the biggest week, and it will be the biggest month of my 13 years in the record business." A \$4 million plus month is projected.

The new Kiss lp, "Destroyer," and Donna Summer's new album, "A Love Trilogy," comprise most of the billing for the past week.

Other lps contributing to the current success of the label include Parliament, Angel, Buddy Miles, Hugh Masekela, Larry Santos and Margaret Singana, as well as the Kiss catalogue and Donna Summer's "Love To Love You Baby."

Cole, Perlman, Klein Set For RIAA Dinner

■ WASHINGTON, D.C.—Natalie Cole, Itzhak Perlman and Robert Klein will be the star entertainers at the RIAA's eighth annual Cultural Awards dinner April 7 to take place at the Washington Hilton.

CREEDENCE
CLEARWATER REVIVAL
THE 20 GREATEST HITS
THIS WEEK

★ 112 **Billboard**

96 **Cashbox**

78 **Record World**
Fantasy CCR-2

"THIS IS IT"
BDA 519
melba moore



One of the reasons
I bought the Company
Thanks. Melba
for an incredible album

Art Kuss

P.S. Also thank you Van

Schlachter President of ATV Records (Continued from page 3)

logue, hopefully combined with the acquisition of American product. Schlachter stated that he will be responsible for the screening of talent and material as well as negotiations for new talent.

Schlachter further stated: "The intention is to broaden our scope and make deeper thrusts into the market, not to make sweeping changes in the day to day operations of the company." As such, no plans were announced to change either the staff or present method of distribution. "I've only been here 24 hours," Schlachter reminded the press. He commented, "We will not set goals for a percentage of the market; rather I'll be more concerned with running a viable, meaning profitable company. This implies that artists will be supported to the fullest extent that the company finds compatible with their potential," according to Schlachter. The money for artist support projects will be coming from England.

Schlachter expressed confidence that there will be a larger



From left: Louis Benjamin, Marvin Schlachter and Fred Marks.

commitment from ATV in England to make ATV Records a larger part of the total organization.

Schlachter, together with Fred Marks, international director of ATV Records Inc. and Pye Records U.K., will be attending NARM

along with Carmen LaRosa, VP marketing and Walter O'Brien, national promotion manager. Jack Gill and Louis Benjamin, joint managing directors of ATV Corporation, will also be attending in Miami.

Tyrrell Named Mktg. VP, Epic/CBS Custom Labels

(Continued from page 3)

on expansion and strong executive redirection, that has been developing during the past several years. Tyrrell, who in his new position is taking on broadened responsibilities, including working directly with the labels' product management and artist development executives as well as devising advertising and merchandising campaigns for the label's artists, commented: "We have been working as rapidly and as carefully as possible for some time now in building for this company a marvelous market mechanism. It has taken time to find the right people and to nurture their creativity in an atmosphere of freedom with direction. We are at a point now, where the people are here and the mechanism is moving into full gear."

In commenting on the announcement, Ron Alexenburg, vice president and general manager of Epic Records/CBS Custom Labels, said: "In the four years since he joined our company, Jim Tyrrell's enormous

dedication and untiring efforts have been a major factor in both the tremendous sales growth at Epic/CBS Custom and in our current stature as a company."

A major aspect of the mechanism is Epic/CBS Custom's merchandising operation, headed by Bruce Harris, director of merchandising for Epic/CBS Custom Labels. Reporting to Harris is Peggy Parham, who has been promoted to manager of merchandising, as well as a full complement of product managers both in New York and in the Los Angeles offices.

Epic/CBS Customs' marketing achieves much of its responsiveness from Carol Jasper, who is manager of sales and reports directly to Tyrrell. Jasper is solely responsible for singles sales for Epic/CBS Custom, coordinating with the entire promotion organization and field sales group all the information she gets from one stops and key retailers throughout the country so that the label group is able to get instantaneous reactions from the consumer to new records.

The backbone of the Epic/CBS Custom merchandising department has become the four product managers, Ira Sherman, Jim Charne, Mike Hartley and Steve Slutzah. These people are in constant touch with the company's promotion and sales entities in the field as well as the artists and their respective managers in an effort to develop the individual essence of each artist and each record's potential.

Phonodisc Names Three

■ NEW YORK—Richard Lionetti, vice president, sales for Phonodisc Incorporated has announced three key appointments to the sales organization.

Effective immediately, Dick Carter will assume the position of national sales director. He will be involved with Phonodisc's eleven branches. Prior to joining Phonodisc, Carter was general manager, ABC Records & Tapes in Fairfield, N.J. Carter joined the record industry in 1968 working with Music West in San Francisco. Carter's credits also include working in the capacity of field salesman for RCA Records and as director, commercial sales, RCA.

Harold Davis has been named branch manager of Phonodisc in Chicago. He will be involved with Phonodisc's mid-west region including St. Louis, Chicago and Minneapolis. Prior to his new position, Davis was branch manager for M.S. Distributors in Chicago and has been in the industry for 16 years in various capacities of promotion sales and management.

Ted Wolff has been appointed to the position of New York branch manager for Phonodisc and will supervise the New York/New Jersey marketing areas. Wolff, a veteran of the music industry for 17 years, has spent the last seven years as branch sales manager for London Records. More recently, he served as a Phonogram eastern marketing manager.

Capitol To Release New Wings Album

■ LOS ANGELES—"Wings At The Speed Of Sound," the fifth Wings album, will be released by Capitol Records Inc. on March 25, announced Bhaskar Menon, CRI chairman, president and chief executive officer. Wings, which includes Paul and Linda McCartney, Denny Laine, Jimmy McCulloch and Joe English, is currently touring Denmark, Germany, Holland and France on the third leg of their 1976 World tour, which concludes on March 26 in Paris.

"Wings At The Speed Of Sound" contains songs written by Paul and Linda McCartney as well as Jimmy McCulloch and Denny Laine. "Wino Junko" was written by Jimmy McCulloch and Colin Allen, and "Time to Hide" was penned by Denny Laine. All other songs on the album were written by Paul and Linda McCartney.

"Wings At The Speed Of Sound" was produced by Paul McCartney and recorded by Wings at the Abbey Road Studios in London. The album cover photo was done by Linda McCartney, with the back cover photo by Clive Arrowsmith.

LITTLE ORPHAN ANNIE HAS NATURAL GAS.

OLIVIA NEWTON-JOHN **COME ON OVER**

Jolene
Pony Ride
Come On Over
It'll Be Me
Greenleeves
Blue Eyes Crying In The Rain
Don't Throw It All Away
Who Are You Now?
Smile For Me
Small Talk And Pride
Wrap Me In Your Arms
The Long And Winding Road
Produced by John Farrar

HER NEW ALBUM

MCA-2186

MCA RECORDS

London Reveals Merchandising Campaigns

■ NEW YORK — London Records has revealed two comprehensive campaigns for its top national priorities in the new fiscal year. Beginning April 5, 1976, their official release date, "The Promise" from Michael Pinder and "Rebel" from John Miles, both artists of British origin, will be the subjects of intense corporate concentration by all facets of the London organization.

Phase one of the Michael Pinder program has already been completed. A series of three teaser postcards, depicting the brightly hued "The Promise" album cover have been manufactured and are now being mailed to distributors, retailers, field promotion personnel, district managers, both AM and FM radio stations and consumer and trade publications. Ten thousand posters for "The Promise" are in preparation and will be sent to both broadcasting and print media. Various point-of-purchase aids are currently being devised.

Pinder, the mellotron player for the Moody Blues, now makes his home in Malibu, California. He will embark on a two-week promotional tour of the U.S. to talk about making "The Promise," his first solo album.

Introductory trade advertise-

ments will begin in mid-April and run throughout the month. A complete schedule of consumer ads is slated for the end of April.

Following the success of his single, "Highfly," John Miles will debut in America April 5 with "Rebel." Recently released in England, the album entered British charts at #30, just as Miles completed a month-long tour of the U.K.

Plans are being made for Miles and his back-up band to extensively tour the U.S. Dates, cities and venues will be announced at a later date.

Identical posters and T-shirts will be available for promotional purposes, with other aids to be later named. An extensive radio campaign is also planned.

Rosenberg, Rich End Mgmt. Pact

■ NEW YORK — Sy Rosenberg, manager of Charlie Rich for the past 15 years, has resigned as of March 15. The management contract has been mutually terminated to both parties' satisfaction.

Rosenberg has moved to Statesville, N.C., and will be involved with the Wendy Hamburger franchises.

Warner Special Products Readies 'Authorized' T-Shirts

■ LOS ANGELES — Uppers, a brand new line of fully authorized, licensed celebrity T-shirts, is being introduced for national retail sale by Warner Special Products, Inc., according to Michael Kapp, president.

The first group of shirts in the line features the Warner Brothers logo, Glen Campbell, The Average White Band, Bette Midler, Manhattan Transfer, Linda Ronstadt, The Who's Roger Daltrey). Up-Taylor, Jethro Tull and the film "Lisztomania" (which features the Who's Roger Daltrey). Upcoming releases will include Led Zeppelin, Loggins and Messina, the Spinners, Carly Simon, Deep Purple, Jackson Browne, Fleetwood Mac and other major films, performers and well-known designs.

Warner Special Products, the licensing and special merchandising arm of the Warner Communications music family, has been licensed by each of the principals for the use of names and likenesses. The artists retain full artwork approval and are being paid royalties on each shirt sold.

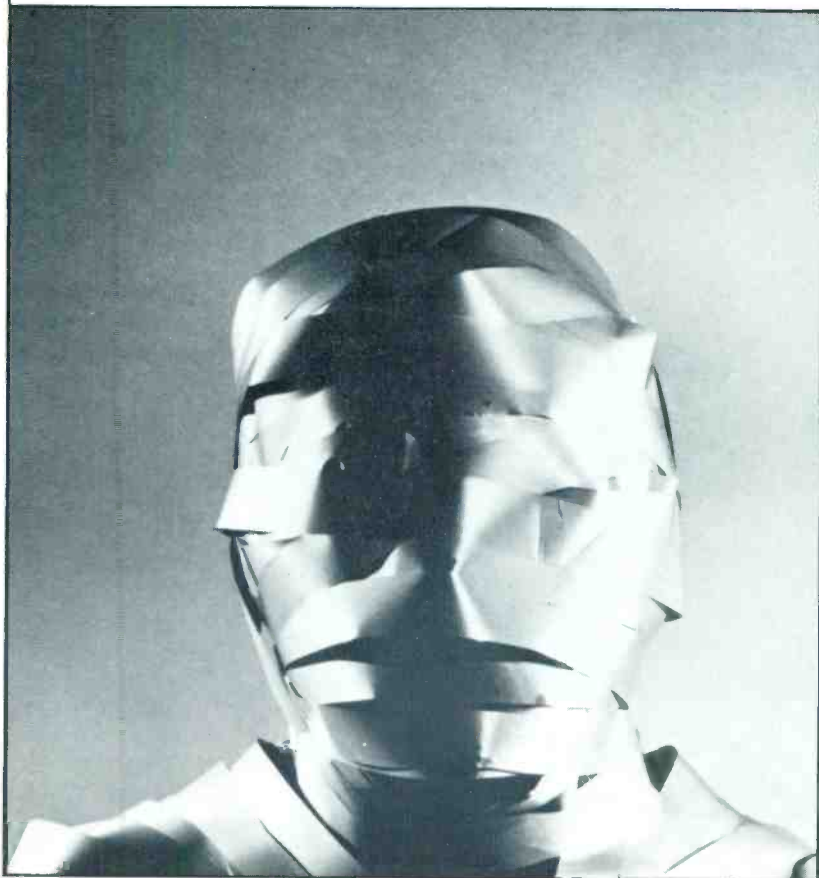
By providing a means by which they can control the design and quality of shirts going out bearing their names, likenesses, logos and trademarks, Warner Special Products hopes to give music and film people proper representation in this expanding field. WSP reports it is prepared to take legal action against manufacturers and retailers carrying unauthorized, "bootleg" T-shirts featuring artists offered in the Uppers line.

Atlantic Signs Roy Buchanan



Atlantic Records chairman Ahmet Ertegun and president Jerry Greenberg have announced the signing of guitarist Roy Buchanan to a long-term contract with the label. Under terms of the agreement, Atlantic Records will distribute future recordings by Roy Buchanan in the U.S. and Canada. "A Street Called Straight," Roy Buchanan's first album for Atlantic, is set for April 13 release. Shown at the signing are, from left: Atlantic director of press/artist development Earl McGrath, producer Arif Mardin, Ahmet Ertegun, Roy Buchanan and manager Jay Reich, Jr.

The PrOject is Coming



Springboard Intl. Taps Greenberg

■ RAHWAY, N.J. — Stan Greenberg, former executive vice president of Scepter Records, has joined Springboard International Records as director of a&r-west coast, effective March 1, according to Springboard president Danny Pugliese.


Columbia Names Gusler To Promo/Mktg. Post

■ NEW YORK — Michael Gusler has been appointed to the position of regional promotion/marketing manager, southwest region, Columbia Records. The announcement was made by Stan Monteiro, vice president, promotion, Columbia Records.

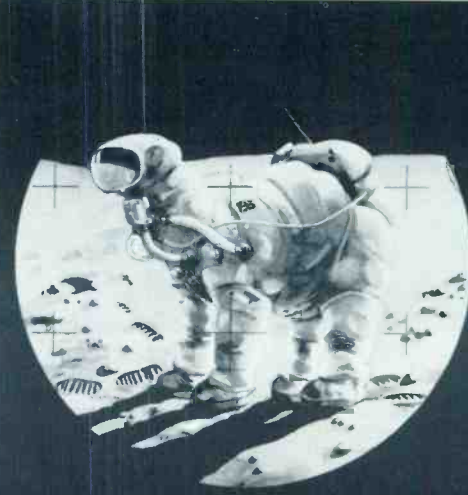
Camel

Moonmadness

Coming.

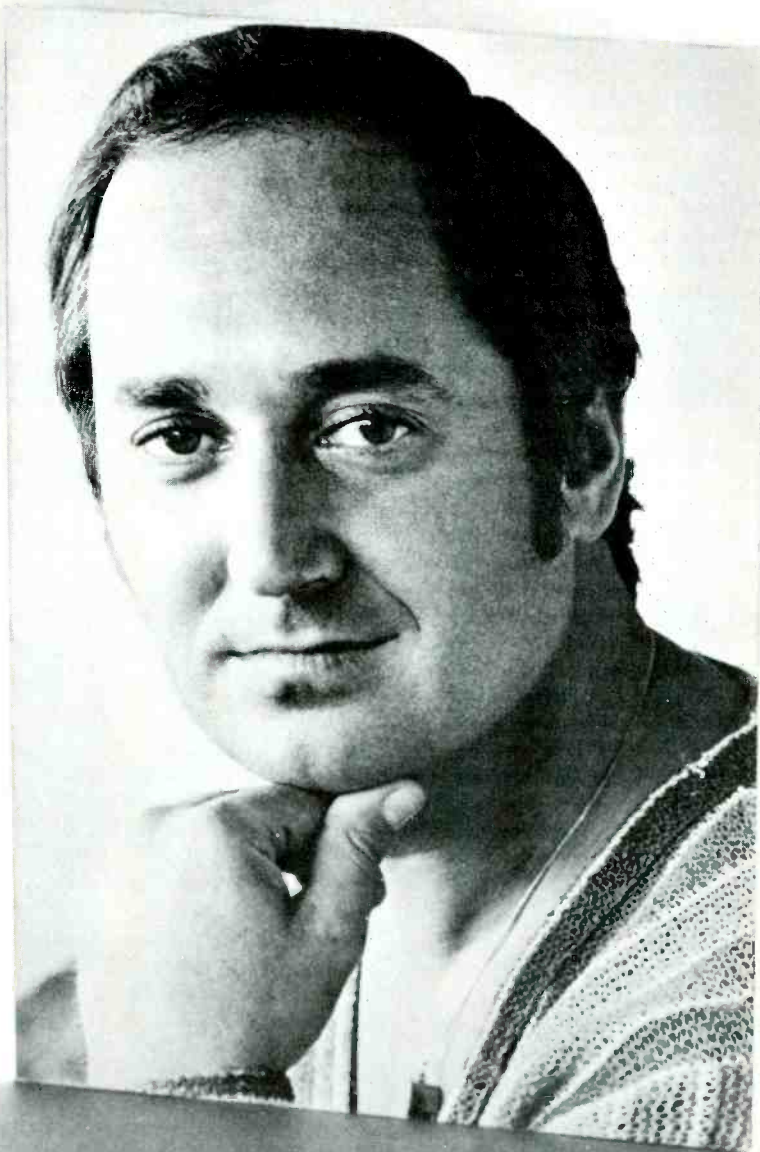


Ianus Records,
a division of GRT Corporation
8776 Sunset Boulevard
Los Angeles, California 90069



NEIL SEDAKA

*HIS
NEW
SINGLE
From The Forthcoming Album
"STEPPIN' OUT"*



"LOVE IN THE SHADOWS"
FIG-40543

b/w "Baby Don't Let It Mess Your Mind"

Produced by Robert Appere & Neil Sedaka

Available wherever records are sold



MCA RECORDS

Bill Cosby Signs with Capitol



Comedian, recording artist and screen star Bill Cosby has signed with Capitol Records, Inc., announced Don Zimmerman (left), CRI executive vice president and chief operating officer; and Larkin Arnold (right), CRI vice president and general manager, soul division. Cosby's first album for the label will be satirical musical comedy as he pokes gentle fun at various contemporary soul artists with his own original lyrics along with music composed and arranged by Stu Gardner, producer. Cosby will begin a new television series in September.

RCA Releases Historic Elvis Recordings

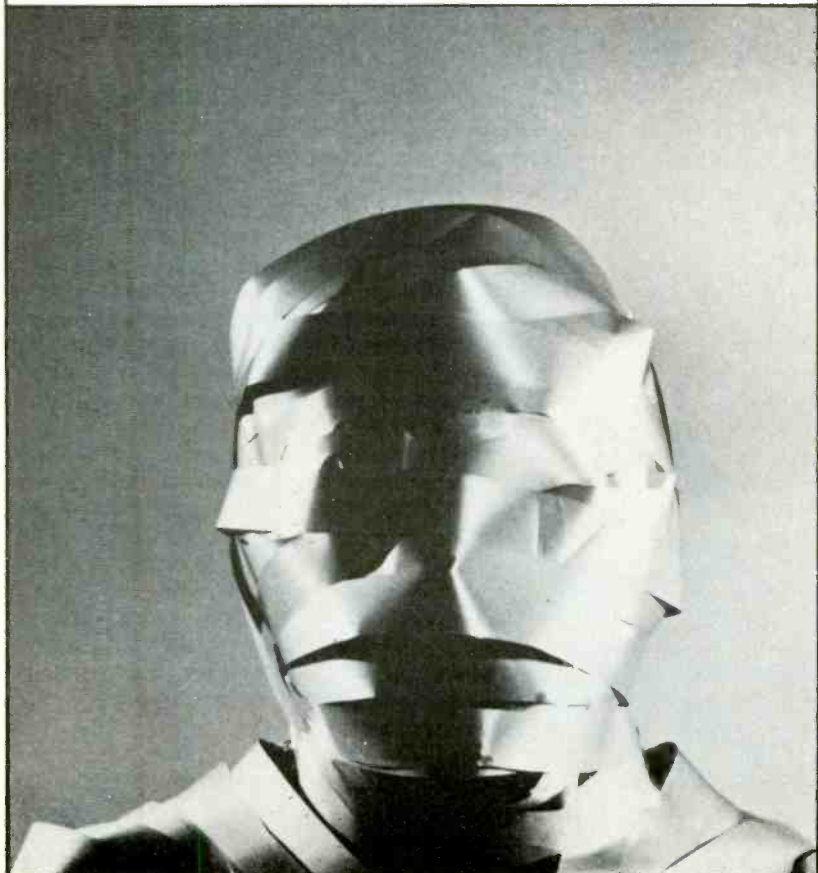
NEW YORK—RCA Records this month is releasing an album of the first recordings ever made by Elvis Presley. Titled "The Sun Sessions," the album contains tracks set down by the singer in 1954-1955 for Sam Phillips of Sun Records.

Contained in the album are pure, un-tampered-with original Sun Records tapes cut by Elvis with guitarist Scotty Moore and bassist Bill Black, including D. J. Fontana on later takes.

The cuts never before have

been available in a single RCA album. The 16 titles in the album are "That's All Right," "Blue Moon of Kentucky," "I Don't Care if the Sun Don't Shine," "Good Rockin' Tonight," "Milkcow Blues Boogie," "You're a Heartbreaker," "I'm Left, You're Right, She's Gone," "Baby, Let's Play House," "Mystery Train," "I Forgot To Remember To Forget," "I'll Never Let You Go," "I Love You Because" (both versions), "Trying to Get to You," "Blue Moon" and "Just Because."

The PrOject is Coming



Stones To Begin World Tour

NEW YORK — The Rolling Stones will commence an extensive British and European tour next month. Their first since 1973, the tour was announced by Peter Rudge from the offices of Rolling Stones Records in London.

The Rolling Stones are also planning to tour most of the globe during the remainder of '76 and into '77, with a mini-tour of the United States, probably this summer, on their agenda.

The 36-date tour will be the longest ever undertaken in Europe by the Stones, with appearances in nine countries, including, for the first time, Spain and Yugoslavia. The tour opens on April 28 at the Festhalle, Frankfurt, and

finishes in Vienna on June 23.

In addition to the four original members of the Stones (Mick Jagger, Keith Richard, Bill Wyman and Charlie Watts), the group will be joined onstage by Ron Wood (guitar), Billy Preston (keyboards) and Ollie Brown (percussion). This is the line-up that comprised the Stones Tour of the Americas '75.

The Rolling Stones latest album, "Black and Blue," is scheduled for release globally during the six-week period beginning April 15 through mid-May. The album is the Stones' first studio album since "It's Only Rock n' Roll."

BMI Taps Two

LOS ANGELES — Broadcast Music, Inc. (BMI) has expanded its west coast staff with the addition of Rob Matheny and Melinda Rosenthal to the Los Angeles office. The announcement was made by Ron Anton, BMI's vice president, west coast performing rights, to whom both will report.

Matheny joins BMI as an assistant director of performing rights for the west coast. He started in the music business as part of the Reprise recording group Pony Express, and later was a member of the group Corporate Body. Most recently, he was Southern California district manager for the Heublein Company.

Rosenthal comes to BMI from A&M Records where she worked for Chuck Kaye, vice president of Irving/Almo Music, the label's publishing division. Previously, she worked for Brut Records in New York and for International Media Associates, a public relations firm dealing exclusively with the music industry. She also joins BMI as an assistant director of performing rights for the west coast.

Island Adds 14 To Antilles Line

NEW YORK—Island Records has added 14 new albums to its mid-priced Antilles label. Antilles, which debuted last year, has a \$4.98 list price for its product, much of which has never been previously issued in the United States.

Titles

Among the 14 new albums in the Antilles catalogue are: "Evening Star" by Fripp & Eno, "Somebody Keeps Callin' Me," by Mississippi Fred McDowell, "Country Gazette Live," "Five Leaves Left" by Nick Drake, "Rockin' Duck" by Grimms, "For Pence And Spicy Ale" by The Watsons and "Other Sides of Sousa" by Antonin Kubalek.

Also included are Tim Hardin's "Nine," "I Don't Know And Other Chicago Blues Hits" by Willie Mabon, "Benzaiten" by Osamu Kitajima, "No Roses" by Shirley Collins and the Albion Country Band, "Piano Vignettes" by Harry Warren, "An Electric Storm" by White Noise and "Songs and Ballads" by Frankie Armstrong.

Private Stock Has Soul



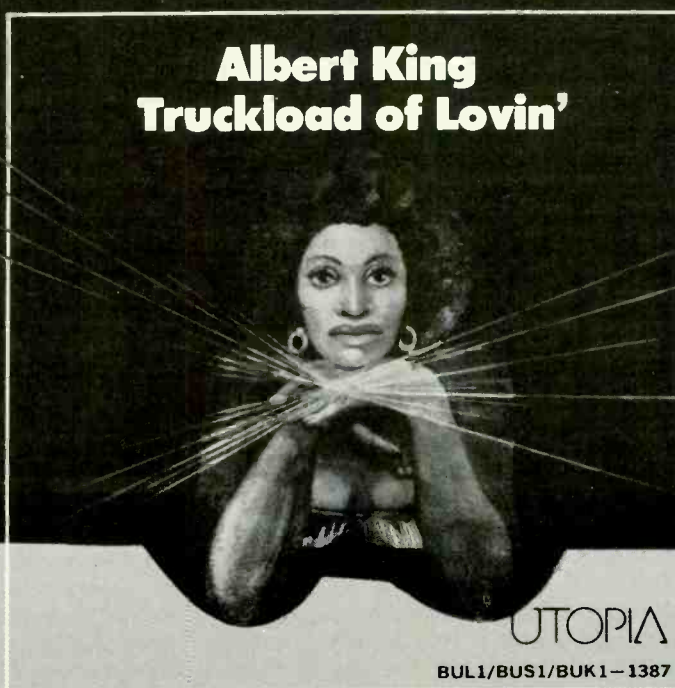
Larry Uttal, president of Private Stock Records, has announced that the label has signed David Soul, star of the ABC-TV series "Starsky and Hutch," to an exclusive, long term recording contract. Soul is currently recording in San Francisco with producer Elliot Mazur. Pictured (from left) are: Jim Cohen, attorney for David Soul; Soul's manager Jules Sharr, David Soul and Larry Uttal.

If you ain't never heard Albert King, you only thought you heard the blues.

His new album "Truckload of Lovin'"
put him back on the road. And now,
"Cadillac Assembly Line," the big smash
single from it, is speeding up the soul
charts like there ain't no tomorrow. Check
out the mileage it's gotten so far...you'll
want to take "Cadillac" for a spin today.

Record World 49*
Cashbox 61*
Billboard 67*

**Albert King
Truckload of Lovin'**



UTOPIA
BUL1/BUS1/BUK1-1387

Manufactured and Distributed by RCA Records

Retailers Comment on MCA Price Restructure

(Continued from page 3)

"normal retail accounts—no cost-justification factors applicable." Cost-justification factors, which entitle some types of accounts to a discount, include "central ordering, central billing and ordering comparatively full amounts of a lesser quantity of line items saving 'pick and packing' time in warehouse, central shipment, etc., but not performing substantial warehousing and redistribution functions."

Though some of the retailers at these 01 normal retail accounts take the "It just doesn't affect us that much" attitude, others, such as Tom Keenan of Everybody's Records in Oregon and Washington, go on to explain that "It just seems to be a lot of extra paperwork for us, but if it keeps the racks happy—and they do move a lot of product—I guess it's worthwhile. We're not affected too much by the new pricing structure, except that we have to fill out a bunch of stupid forms."

Like retailers at the 01 accounts, the majority of retailers in the 02, 03, and 04 categories had no comment to make for publication. Off the record comments revealed, however, a streak of dissatisfaction with MCA's new price structure, and at least one prominent retailer was reported to be

"hopping mad" and was by Tuesday on his way to the convention to confront the MCA people.

Joe Bressi of Stark Records said his accounts' feeling is that MCA is "complicating a simple matter and not really giving the rack jobbers anything."

"We haven't signed the agreement yet," Bressi continued, "but we're going to discuss it at the convention with MCA. We certainly don't see this price structure as an answer. From our viewpoint, it would be cheaper to have MCA service our stores direct."

Asked for his reaction to MCA's price structure, Record Bar's Pete Smolen thought for awhile and then replied, "A big question mark." Which is the same response given by numerous other retailers who at this point are just trying to sort out and clarify for themselves the various points in the MCA letter.

"We haven't looked at it (the letter) as closely as we should yet," said Smolen, "so I'd rather withhold comment until after NARM."

Have any other companies indicated to Smolen that they will follow MCA's lead? "No," he answered. "Most of them are scratching their heads right now."

However, Peter Schliewen of

Record Revolution asked rhetorically, "Have you ever heard of one company doing something that the other companies didn't do sooner or later?"

Schliewen's store is in the 01 category and is thus not overtly affected by the price structure, but Schliewen himself is representative of those retailers who at this point don't see the sense in MCA's price structure.

"There's too many loopholes in this thing," he said. "I don't know how MCA's going to enforce it."

"The name of the game is still price and selection. If I told a company I wanted a competitive price, I could get it; but I wouldn't get it on paper, because that's hard-core evidence. If I called a company right now and said I wanted 1000 copies of a certain hit album, I guarantee you I could get at least 100 of those free. There's no way to stop free goods; that practice is going to go on and on and on."

Schliewen noted with some consternation, that there is no mention of returns in MCA's letter. Why, he asked, don't manufacturers—MCA in particular—offer a 10 percent discount to anyone who buys on a no-return rate, which would seem to guarantee a cost-savings for the manufacturer? "I'd take just the albums I do well with in this market, buy them in box lots and sell them all," he said.

Then Schliewen reiterated the private feelings of many retailers who will criticize MCA on this issue at the convention. "If there were five stores on one street who could show a good balance sheet, the manufacturers would sell to all five and the customers would buy from whoever sells their records cheaper."

Background on MCA Decision

(Continued from page 3)

give an unfair competitive advantage on the retail level. Discounts at the retail level reflect a cost-saving to the manufacturer. Thus, while the centrally warehoused retail discount chains do save the manufacturer costs of shipping, packing and billing, the granting of a full sub-distributor discount to such retail chains may, in the view of some legal authorities, be interpreted as the granting of an illegally competition-reducing advantage. Other attorneys have argued that since the recognition of the central-warehousing factor is in accordance with "cost-savings" provisions of the F.T.C. guidelines; it may of itself provide sufficient grounds for a full discount.

"What we've attempted to do is to make two separate distinc-

Manufacturers React

(Continued from page 3)

tions the legal and marketing aspects of it. We're two to four weeks away from announcing our decision on the matter."

According to Don England, director of sales for ABC Records, his label is likewise watching reactions to MCA's move, although England asserted his feeling that a different approach is needed. "Their formula is interesting but very complicated," England said. "I don't think that they've succeeded in improving the spread. From the rackjobber's point of view, it's still a long way from improving pricing problems." ABC and Phonodisc, like the other branch-distributed labels, currently recognize central buying and warehousing as the only criteria for granting sub-distributor discounts.

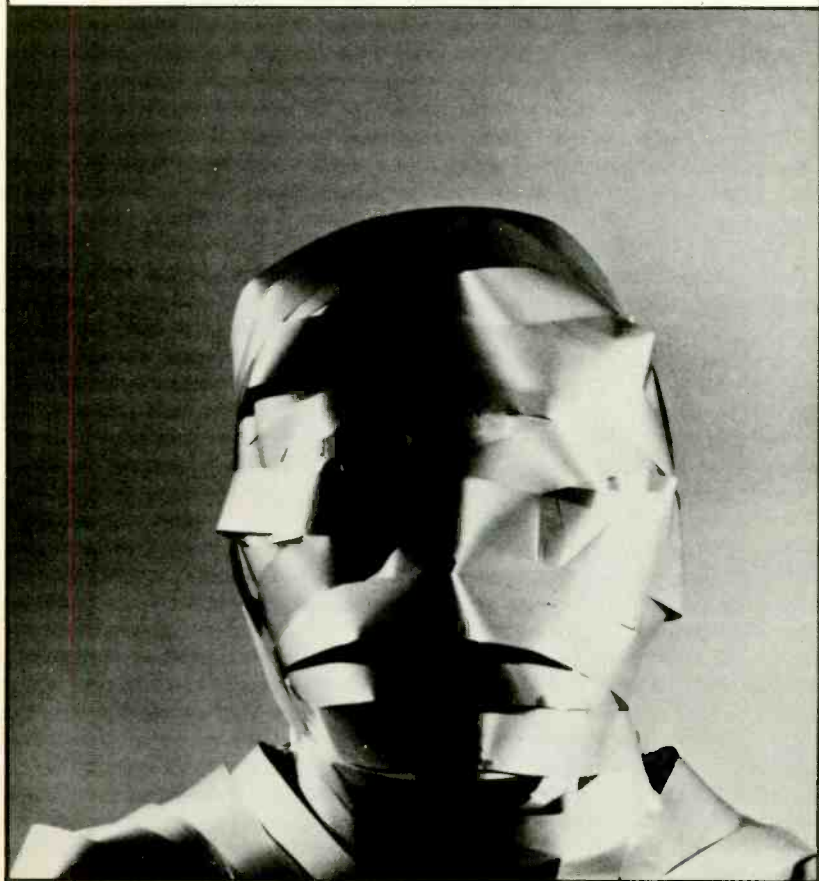
Indies Not Affected

Independently - distributed labels are not expected to be affected by MCA's decision as they have no control over discounts granted by their distributors to various types of accounts.

Under the provisions of MCA's new price structure, accounts will receive discounts according to the following guidelines:

Type 1: Standard retail accounts—normal retail base price; Type 2: Multi-store retail accounts with over \$25,000 annual net purchases—3% discount; Type 3—Five store or more multiple accounts with over \$75,000 annual purchase—4% discount; Type 4—Type 3 retail operations with own warehousing and redistribution—5% discount; Type 5 & 6—Predominantly a subdistributor with some retail interests—predominantly 6% discount; Type 7—Pure subdistributor—one stop or rackjobber—6% discount.

The PrOject is Coming



The Steve Gibbons Band EXPOSED

March 9—Boston, MA; BOSTON GARDENS
March 11—New York, NY; MADISON SQ. GARDEN
March 13—Madison, WI; DANE CO. COLISEUM
March 14—St. Paul, MN; CIVIC CENTER
March 15—Oklahoma City, OK; MYRIAD
March 16—Ft. Worth, TX; TARRANT COMMUNITY CIVIC CTR.
March 18—Salt Lake City, UT; SALT PALACE
March 19—Denver, CO; McNICHOLS ARENA
March 21—Anaheim, CA; ANAHEIM STADIUM
March 24—Portland, OR; COLISEUM
March 25—Seattle, WA; COLISEUM
March 27-28—San Francisco, CA; WINTERLAND

Hot British group currently exposing themselves on The Who's sold-out tour! At each date gathering well deserved ovations and acclaim.



Jerry Massler On the Growing Children's Market

By HOWARD NEWMAN

■ Jerry Massler is the president of A.A. Records, the umbrella company that includes Bestway Products, the Servor Corporation, ASR Tape Duplicators and the Wonderland / Golden children's records label. In the following Dialogue, Massler discusses the special economics of the children's segment of the record industry and the problems faced by his label due to changing population trends, as well as stressing the role children's labels play in building the record consumers of the future.



Record World: What percentage of the overall record market is children's records?

Jerry Massler: Children's records are four or five percent of the total market.

RW: What part of this four or five percent of the record industry do you claim for Wonderland/Golden?

Massler: If you view the children's market in its entirety, we have approximately 30 percent of the total market. In the last few years our business has been increasing quite a bit. And that is despite the general state of the economy, despite the passing of the baby boom, and despite the fact that rock is now appealing to children at a much younger age. Our age bracket was three to 11; now the span is perhaps three to eight. The child who's three and the child who's eight are quite different.

RW: So the product has to be actually geared to the different markets within the market?

Massler: That's correct. A child who's eight will not be satisfied with the Three Bears stories as a child of three will be.

RW: What does the child of eight want to hear?

Massler: A child of eight wants his intellect challenged and is getting very curious about the world around him. He wants to find out about travel, history or arts, sciences; areas that haven't really entered the consciousness of the three year old.

RW: Has Sesame Street affected your business?

Massler: Yes, it's helped because we have two Sesame Street albums in our catalogue. There's certainly an education thrust, a field in which we feel we're the leaders. That's our Child's Introductory Series to Shakespeare, to literature, instruments and the orchestra. Then there is the educational level at the very young age. The three year old learns how to tell time, how to make numbers, how to tie his shoes, safety, manners, health. There's also the educational-entertainment aspect of it, which is different. Entertainment for children is education for children.

RW: Does zero population growth scare you?

Massler: I can't really get scared about it because certain things in our industry are also changing. I don't think we've saturated the population with recorded sound in the home. The fact that as an industry, annually we continue to grow and gross dollars is encouraging. There are millions of homes throughout the country and throughout the world that don't yet have record players or tape machines and have not yet really started becoming sound consumers.

RW: Do you distribute both lps and tapes?

Massler: Yes. In the children's market tape has been fairly negligible up to now. We've been told by many mass merchandisers in the field that there is a need for cassettes for children. We are bringing out a line of tape product this year and mounting a major drive to expand and experiment to see if the market is really there.

We find that because of the proliferation of cheap cassette machines parents will sometimes go out and buy a cassette machine instead of, or in addition to, a record player, for a child. Also, the fact that they can now have a story told to the child while traveling with tape decks in their automobiles has greatly spurred interest in cassettes for children.

RW: What can be done to compensate for the fewer years you have to sell records to children?

Massler: Not very much I'm afraid. However, the fact that the market has shrunk in terms of age doesn't mean that the market has necessarily shrunk for us. There are still areas where there are interested children of 11, ten, nine which is the gray area. It's assuming that you have a record consumer there. One thing that we do in our end of the business, which is not really appreciated by the rest of the industry, is we place a disc in the hand of the consumer first. We create record buyers for life. This is assuming, of course, that the parents are record buyers or tape buyers, that there is recorded sound in the home. And then through peer pressure, it naturally spills over to other children.

We sell our product, those of us that are in the business full time, at a list of \$2.49. The pressings we use are the highest quality, the jackets, the artwork are the same. We try to save money on our recording costs as best we can, but our costs are fairly sizeable. The only thing that we have to bank on is that we have a much greater life of product than other areas of the record industry. We can create an item like The Three Bears that will be good for the next 50 years or more. There are certain classics that never go out of style.

RW: Since the adults actually make the purchase, there are two ways I can see appealing to them. One is to try to get the child interested *a priori* and urge his parents to buy the record, or directly approach the parent with a "this is good for your kid" approach. Which one do you use, or do you use both?

Massler: We use both approaches as far as trying to reach children. But primarily we try to reach the parents. Many times the limit of the parents' education is the limit of a child's education. We're going to take a role that becomes pretty much like that of a surrogate teacher.

When we go to attack a subject like a child's introduction to the instruments of the orchestra, a parent's knowledge of those instruments might be limited, but our presentation must be professional and must be large enough in its scope that it not only enhances the parent's education, but also gives the information first hand to the child.

RW: Is there any product loyalty by the buyer to your label?

Massler: Yes there is. One of the things that we've been using is reply cards in a lot of our products which asks questions such as: What stories would you like to see put out? What record would you like to see available? If you like them and why? How old are your children? Did you find the records entertaining, pleasant, enjoyable? The percentage of response that we get is phenomenal. We get about 20 percent response, a high response rate. That response often creates a direction for us and influences the type of product we're going to put out.


“Many times the limit of the parents' education is the limit of a child's education. We're going to take a role that becomes pretty much like that of a surrogate teacher.”

We've always adhered to the finest standards possible. We go for full, lush recordings and orchestrations. We've gone after name personalities and name properties on television, things that have some intrinsic value. We found that when we made comparison tests in different markets—and we say to the merchandiser "place in 'x' amount of step down to our merchandise and 'x' amount of step down to somebody else's merchandise; see if a product loyalty does affect it. See which one moves off the shelves faster." We had excellent results in every place where people have given us the opportunity to conduct such tests. So loyalty must be there.

We've been in business since 1945. At this point in time we're getting the full generation cycle. We get letters from parents saying "please could you send me, I can't find it any place, a copy of 'Tuggy and Tugboat.' I now want to share that experience with my children." And the 30 years that we've been in business as a record company

(Continued on page 104)

**SOME COMPANIES BOAST OF THEIR
GREATEST HITS... WE ANNOUNCE
OUR GOLDEN ONE.**

The  Orchestra

SZS 5501 STEREO

The Salsoul Orchestra

Including:
Salsoul Hustle/Tangerine/Tale of 3 Cities
Chicago Bus Stop/You're Just the Right Size
Salsoul Rainbow



**The explosive album with more across
the board hits than any other.**

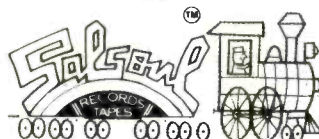
AM R&B M-O-R FM POP DISCO LATIN



Special Thanks To All The Early Believers Who Helped Turn Our
First Record To Gold. And To All Of The Musicians Without
Whom It Could Never Have Happened. We've Met The Standard.



MOVING ON . . .



SALSOU RECORDS • DISTRIBUTED AND MANUFACTURED BY CAYTRONICS CORPORATION
A CAYRE INDUSTRIES COMPANY, 240 MADISON AVENUE, NEW YORK, N.Y. 10016

Alpha 'Welcomed' To London Family

■ NEW YORK—London Records hosted a "welcome to the family" meeting Thursday, March 11, at the Warwick Hotel in New York City to officially admit the Alpha Distributing Corporation to the London group of independent distributors. Alpha was made the sole distributor of London product in the states of New York, New Jersey, Connecticut and western Massachusetts on February 2, 1976.

Harry Apostalaris and his entire sales and promotion staffs attended the meeting. The London sales organization, under the direction of Herb Goldfarb, vice president of sales and marketing, gave an informal update of the 29 year history of London Records, and an introduction to its personnel and policies. Presentations were made by Sy Warner, national sales manager; John Harper, director of classical sales; Leo Hofberg, manager of the import division; Don Wardell, director of creative services; and Phil Wesen, district manager of the Alpha territories.

A similar "welcome to the family" presentation is scheduled for April 6 in L.A. to greet Record Merchandising, Inc.

Wet Willie Promo Set by Capricorn

■ MACON, GA.—In conjunction with the release of the new Wet Willie album, "The Wetter the Better," Capricorn Records is preparing an extensive merchandising and promotional campaign.

According to Diana Kaylan, Capricorn director of advertising and creative services, radio spots will be aired in all key markets, with print ads to appear in all major trade and consumer publications.

Capricorn plans to coordinate with various radio stations and retail outlets for a variety of contests, including wet t-shirt contests, popsicle-sucking contests, and look-alike contests. On a national level, all consumer ads for the album include a coupon to enter the national look-alike contest, in which entrants can submit photographs to try to duplicate the album cover. Prizes will include Capricorn catalogues, Wet Willie catalogues and supplies of popsicles.

Other merchandising and promotional materials include full color "The Wetter the Better" posters and Wet Willie balloons, which were mailed to the members of the newspaper and rock press.

New York, N. Y.

By IRA MAYER & BARRY TAYLOR

■ ALL IS NOT WELL in the KGB camp, it was learned when guitarist **Mike Bloomfield** recently spoke out in the L.A. Times. "MCA would like me to say the members of the group were meant to play together and that we love each other . . . unfortunately, none of that is true." Bloomfield also called the group "a band of strangers" and mentioned that "some of the guys are not people I would choose to play with." Drummer **Carmen Appice** was one of the names mentioned, as was bass player **Rick Grech**, described as being "chronically ill." MCA quickly intervened, but according to Rolling Stone, Grech is definitely out of the line-up and Bloomfield's future with the band is questionable. **RW** has further learned that Bloomfield will definitely not be with the group when they open for **Joe Cocker** on his April tour. Bloomfield will, however, remain a recording member of the group. A replacement for Grech has not yet been found.

Felix Pappalardi, whose whereabouts have been a mystery lately, will resurface with a group called **Creation** in May on A&M. Creation is a Japanese rock quintet that has been described as "a soft Mountain . . . The **Steve Gibbons Band** was called back for an encore at the Madison, Wisconsin **Who** concert. Just ask **Toots & The Maytals** about the odds of something like that happening . . . Noted jazz guitarist **Philip Catherine** has replaced **Jan Akkerman** in **Focus** . . . **Return To Forever** enters the big leagues on their forthcoming concert tour which includes headlining dates at the Spectrum and the Capitol Center.

CATCHING UP: There are folks with whom we've visited, or who've visited us, these last few weeks who deserve various mentions for various deeds and/or accomplishments. **David Pomeranz**, **Lee Garrett** and **Kate and Anna McGarrigle** are among them, and while they bear no relationship—except, obviously, for the McGarrigles—now's as good a time as any to file our reports.

Pomeranz has had one of those rollercoaster careers that more or less began with lots of upstate and New England college gigs in the

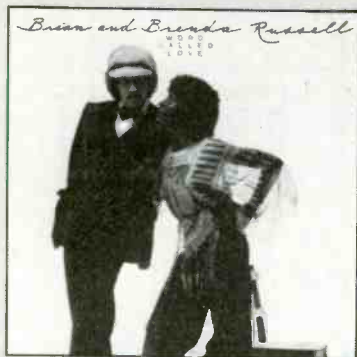
(Continued on page 107)

The Single

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BCP 6002 An internationally famed modern jazz group, the foremost in their era, whose original albums were constant best-sellers. This swinging album includes standards: "You Are Too Beautiful," "Like Someone In Love," "The Things We Did Last Summer," "Fascinating Rhythm," "A Foggy Day," and "September Song." Suggested price \$6.98.



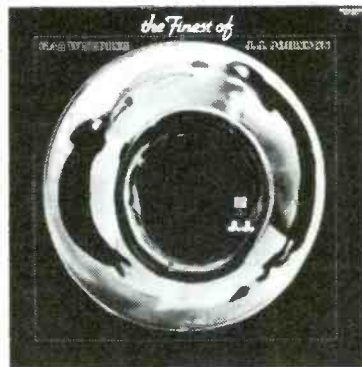
BCP 6003 The finest of Nina Simone: "I Loves You, Porgy," her trademark, plus ten of her greatest hits. Suggested price \$6.98.



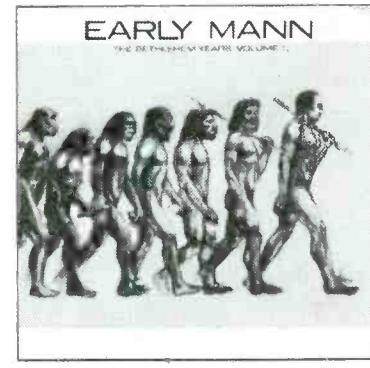
BCP 6005 Shavers frequently accompanied Billie Holiday and possessed as luxuriant and original a sound as any trumpeter of the swing era. Features a large string orchestra, displaying the sound that endeared him to his contemporaries, and evergreens: "Body And Soul," "Stella By Starlight," "Stardust," and "Stormy Weather." Suggested price \$6.98.



3BP-1 George Gershwin: Porgy and Bess. The complete jazz-opera starring Mel Torme & Frances Faye with Duke Ellington and Russ Garcia and their orchestras and a galaxy of all-time jazz giants. Three record set, boxed with brochure. Suggested price \$11.98.



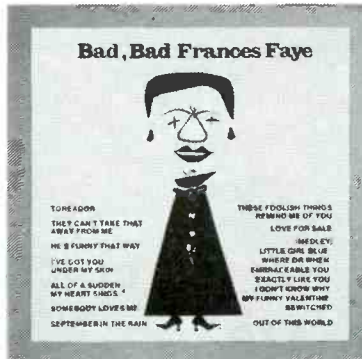
BCP 6001 Brings together probably the two foremost jazz trombonists of the fifties. Both won the top two spots as trombonists of the year...the album was awarded the top jazz album of the year and the cover won the top graphic award of the year, and the reasons are: "It's All Right With Me," "Lover," "Thou Swell," and "Out Of This World." Suggested price \$6.98.



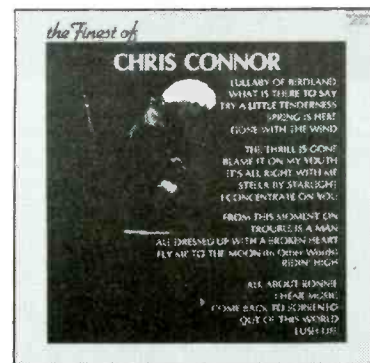
BCP 6011 Tracks cut during Mann's stint with the label, beginning in '54, which are today regarded as jazz classics. Most tunes were composed by the Mann himself and include musicians Bennie Weeks, Keith Hodgson, Lee Rockey, Charles Andrus, Joe Puma, and Harold Granowsky. Suggested price \$6.98.



BCP 6009 Highlights from the famed Gershwin jazz opera containing such hits as: "Summertime," "I Got Plenty Of Nuthin'," "Bess You Is My Woman," "It Ain't Necessarily So," and "I Loves You, Porgy." Suggested price \$6.98.



BCP 6006 Bad, Bad Frances Faye: Of a recent NYC club date, Rex Reed reported, "Frances Faye Lights a Bonfire. She is pure, dazzling show business—part jazz, part comedy, all energy and heart...Frances Faye is something of a national monument; you pay her a visit with the reverence one reserves for a trip to the Louvre." Suggested price \$6.98.



2BP-1001 The finest of Chris Connor: A bouquet of twenty of her best sessions, backed by many of the greatest names in jazz. A two record set. Suggested price \$9.98.

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ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

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

100 THE SINGLES CHART 150

MARCH 27, 1976

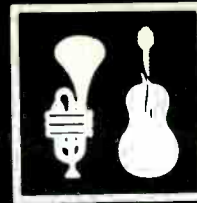
MAR. MAR.	27	20	
101	105	HEY BABY TED NUGENT—Epic 8 50197 (Magic Land, ASCA)	
102	110	ARMS OF MARY SUTHERLAND BROTHERS & QUIVER— Columbia 3 10284 (Island, BMI)	
103	102	THE GAME IS OVER (WHAT'S THE MATTER WITH YOU) BROWN SUGAR— Capitol P 4198 (Bout Time/Missle, BMI)	
104	109	LET'S MAKE IT BABY BILLY PAUL—Phila. Intl. ZS8 3584 (CBS) (Mighty Three, BMI)	
105	107	STREET TALK B.C.G. (B.C. GENERATION)—20th Century TC 2271 (Hearts Delight/Gooseroak, BMI)	
106	126	SPIRIT IN THE NIGHT MANFRED MANN—Warner Brothers WBS 8176 (Luarel Canyon Music, ASCAP)	
107	120	I HOPE WE GET TO LOVE IN TIME MARILYN MCCOO & BILLY DAVIS, JR.—ABC 12170 (Groovesville, BMI)	
108	113	ONCE A FOOL KIKI DEE—Rocket PIG 40506 (MCA) (ABC/Dunhill/One Of A Kind, BMI)	
109	—	IT'S OVER BOZ SCAGGS—Columbia 3 10319 (Boz Scaggs Music)	
110	115	MOONLIGHT FEELS RIGHT STARBUCK—Private Stock 039 (Brother Bills, ASCAP)	
111	117	MORE CAROL WILLIAMS—Salsoul SZ 2006 (E.B. Marks, BMI)	
112	114	I'M MANDY, FLY ME 10cc—Mercury 73779 (Man-Ken Music Ltd., BMI)	
113	129	HEAVY LOVE DAVID RUFFIN—Motown M 1388F (Interior, Van McCoy & Warner Tamerlane, BMI)	
114	111	IT'S BEEN A LONG TIME STUFF 'N' RAMJET—Chelsea CH 3036 (Dadona/Sugar Tree, BMI)	
115	118	CARA MIA PAUL DELICATO—Artists of America III (Leo Feist, ASCAP)	
116	—	WORDS (ARE IMPOSSIBLE) DONNY GERRARD—Greedy G 101 (ATV, BMI)	
117	133	PEACEMAKER LOGGINS & MESSINA—Columbia 3 10311 (Gnassos & Portofino, ASCAP/Unichappell/Muhon/Salmon, BMI)	
118	—	THAT'S WHERE THE HAPPY PEOPLE GO TRAMMPS—Atlantic 3306 (Burma East, BMI)	
119	104	JANUARY PILOT—EMI P 4202 (Capitol) (Al Gallico, BMI)	
120	121	ALL NIGHT RAIN BILLY JOE ROYAL—Scepter SCE 12419 (Low-Sal/Low Thom, BMI)	
121	122	SAY IT AIN'T JOE MURRAY HEAD—A&M 1796 (Keep On Trucking, Ltd.)	
122	123	LAZY LOVE NEW CITY JAM BAND—Amherst AM 710 (Robinson/Rehard Criterion, BMI)	
123	—	THE FONZ SONG THE HEYETTES—London 5N 232 (Adamo, ASCAP)	
124	—	BOY I REALLY TIED ONE ON JANIS IAN—Columbia 10297 (Mine Ltd./April, ASCAP)	
125	136	LOVE UNDERSTANDING KOOL & THE GANG—De-Lite DEP 1579 (Delightful & Gang, BMI)	
126	131	WOW ANDRE GAGNON—London 5N 230 (Burlington, ASCAP)	
127	—	FALLING APART AT THE SEAMS MARMALADE—Ariola America P 7619 (Capitol) (Macaulay Music Ltd.)	
128	130	HOLDING ON ROAD APPLES—Polydor PD 14307 (Landers-Roberts, ASCAP)	
129	108	COLORADO CALL SHAD O'SHEA—Private Stock PS 071 (Counterpart, BMI)	
130	139	WRITE ON HOLLIES—Epic 8 50204 (Famous, ASCAP)	
131	106	LOVE ME TONIGHT HEAD EAST—A&M 1784 (Zuckshank/Irving, BMI)	
132	—	NORMA JEAN WANTS TO BE A MOVIE STAR SUNDOWN COMPANY— Polydor PD 14312 (Natural Songs, ASCAP)	
133	112	MERRY-GO-ROUND, PT. I MONDAY AFTER—Buddah BDA 512 (John Davis/Barbro, ASCAP)	
134	—	FOREVER AND EVER SLIK—Arista 0179 (Famous, ASCAP)	
135	116	TITLES BARCLAY JAMES HARVEST—Polydor PD 15188 (Rak, Ltd.)	
136	141	TOO YOUNG TO FEEL THIS OLD MCKENDREE SPRING—Pye 71060 (Brothers, Music Ltd.)	
137	119	DO IT WITH FEELING MICHAEL ZAGER—Bang B 720 (Web IV/Sumac, BMI)	
138	143	WHEN I'M WRONG B.B. KING—ABC 12158 (ABC/Dunhill/ King's Guitar, BMI)	
139	125	SWAY BOBBY RYDELL—P.I.P. PDJ 6515 (Peer Intl., BMI)	
140	127	BROKEN LADY LARRY GATLIN—Monument ZS8 8680 (CBS) (First Generation, BMI)	
141	132	IF LOVE MUST GO DOBIE GRAY—Capricorn CPS 0249 (WB) (Irving, BMI)	
142	135	GIVE ME AN INCH GIRL ROBERT PALMER—Island IS 049 (Ackee, ASCAP)	
143	140	JUST YOUR FOOL LEON HAYWOOD—20th Century TC 2264 (Jim Edd, BMI)	
144	142	I'M SO LONESOME (I COULD CRY) TERRY BRADSHAW—Mercury 73760 (Fred Rose, BMI)	
145	144	I'LL SEE YOU IN MY DREAMS THE PEARLS—Private Stock 060 (Al Gallico, BMI)	
146	145	LADY BUMP PENNY McLEAN—Atlantic 7038 (Al Gallico, BMI)	
147	146	MAMMA MIA SUGAR CANE—Oasis OC 404 (Casablanca) (Countless, BMI)	
148	147	TENTH AVENUE FREEZEOUT BRUCE SPRINGSTEEN—Columbia 3 10274 (Laurel Canyon, ASCAP)	
149	138	OH NO NOT MY BABY RALPH DeBLANC—Arista 0161 (Screen Gems, Columbia Music Inc.)	
150	128	SUN SHONE LIGHTLY PURE PRAIRIE LEAGUE—RCA PB 10580 (Prairie League, BMI)	



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COME AS YOU ARE

ASHFORD & SIMPSON—WB BS 2858 (6.98)

Ashford & Simpson are undoubtedly one of the most dynamic soul duos in the industry. As writers and performers there are few who can match their strength. And though their output is limited, the quality is invariably there. "Come As You Are" simply carries on a tradition of taste and style. Join them.



SILVER CONVENTION

Midland International BKL1-1369 (RCA) (6.98)

"Fly, Robin, Fly" put Silver Convention on the international disco map and there's plenty more here from Linda Thompson, Penny McLean and Ramona Wolf to keep the disco deejays aware of their presence. "Get Up and Boogie" would be an obvious choice, but "San Francisco Hustle" and most of side two are equally strong.



THIS IS IT

MELBA MOORE—Buddah BDS 5657 (6.98)

Van McCoy's added the magic touch for Ms. Moore, couching her in swirling rhythms and upbeat arrangements. Her voice rides on top of it all with the single, "This Is It," exactly on target. "Blood Red Roses," "Free" and "One Less Morning" are similarly directed for appeal to disco, r&b and pop tastes.



DONNY & MARIE—FEATURING SONGS FROM THEIR TELEVISION SHOW

Polydor PD 6068 (6.98)

TV breeds a special kind of familiarity, and many who followed the Osmonds in their early appearances on the old Andy Williams shows have grown with the family. Donny & Marie have an ever-pleasing pop sound that's perfect for "C'mon Marianne," "Weeping Willow" and "Butterfly."



LES DUDEK

Col PC 33702 (6.98)

Associations with the Allman Brothers and Boz Scaggs, among others, have yielded Dudek a mature, strongly southern-influenced smoothness that, under Scaggs' production, is both delicate and driving. "What A Sacrifice," "Sad Clown" and "City Magic" are interestingly different sides of the same guitarist/vocalist/writer.



THE WETTER THE BETTER

WET WILLIE—Capricorn CP 0166 (WB) (6.98)

The sound of Macon's taking on a more forceful tone these days—fulltime keyboards a positive contribution in efforts to break into a broader market. "No, No, No," for example, retains the group's identity while moving toward a more solid rock base. Same goes for "Baby Fat" (a little funkier) and "Comic Book Hero."



2112

RUSH—Mercury SRM-1-1079 (6.98)

The Canadian trio tackles a space odyssey on side one, filling the time with hard-hitting, heavy metal but with Geddy Lee's vocals surprisingly clear. "A Passage to Bangkok" and "Lessons," from the second side, are good individual tracks. An album sure to pass the Memorex test, in 2112 or today.



TREMELOES



SHINER

TREMELOES—DJM DJLPA-2 (Amherst) (6.98)

It is rare that a non-greatest hits lp comes along as full of singles material as this long-awaited Tremeloes album—rarer still that it comes off so well. The Tremeloes have weathered 15 years in popdom, perfecting their harmonies and writing abilities all the while. "Sept., Nov., Dec." and "One of the Boys" shine brightest.



HOME IS WHERE THE HEART IS

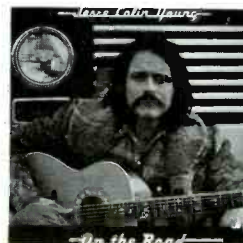
DAVID CASSIDY—RCA APL1-1309 (6.98)

Cassidy tries on different voices and styles throughout his second effort for the label. The slower-paced ballads work particularly well—"A Fool In Love" and "Breakin' Down Again" being two examples on which he seems most at ease. Of the upbeat tunes, "Run and Hide" and "Damned If This Ain't Love" are most engaging.

ON THE ROAD

JESSE COLIN YOUNG—Warner Bros. BS 2913 (6.98)

On tour last summer, Young was working with the same group that graced his first solo lp. The present set consists of live takes from that tour, a period when Young was in fine musical spirits. "Sunlight," "Corina" and "Peace Song" are there, the gentle jazzy arrangements as sensitive as they've ever been.



RISE AND SHINE!

KOKOMO—Col PC 34031 (6.98)

A band that continues to grow with each fresh release, "Rise and Shine!" emphasizing a soul bent which is carried further than the title track. Be it ballad ("Without Me," "Little Girl") or dancer ("Use Your Imagination," "Do It Right"), the band's developing a character sure to eventually break them through.



NIGHT JOURNEY

DOC SEVERINSEN—Epic PE 34078 (CBS) (6.98)

It wouldn't be 1976 without a disco cut, and Doc's right up there with the potential single "I Wanna Be With You." Others will be satisfied with "Spanish Dreams," "Now and Then" and "Lookin' Good." Fans of "The Tonight Show" along with light jazz aficionados will find equal pleasures traveling with Doc night and day.



LIFE & TIMES

BILLY COBHAM—Atlantic SD 18166 (6.98)

Cobham's still building toward the momentum of his earliest solo albums, harnessing his energy and concentrating on greater focus within individual cuts. Solos are more concise and rhythms more emphatic. The title track, "Easy Bay" and "Earthlings" are the most successful herein. Cobham should regain his hold shortly.



ROYAL FLUSH

TERRY MELCHER—RCA BEL1-0948 (6.98)

Traveling (especially in the southwest and Mexico) and cards are favorite subjects for a rocker with lots of tricks up his sleeve. Van Morrison comes to mind at times, for some, Jerry Jeff Walker at others. "Rebecca," "Fire In A Rainstorm" and "High Rollers" make a winning hand.



(Continued on page 101)

ONLY 100 YEARS WENT BY. THE TAPES TO TRY BEFORE IT'S TOO LATE.



This week Carole King's "Tapestry" begins its sixth year on the music industry's album charts. During this period, more than 13,000,000 units have been sold, making it—by far—the biggest-selling pop album in history.

All of us at Screen Gems-Columbia Music/Colgems Music are proud of Carole's fantastic achievements as a songwriter and as a performer of her own songs. We look forward to Carole's and "Tapestry's" continuing success...ad infinitum.



Screen Gems—Columbia Music/Colgems Music

The music publishing division of Columbia Pictures Industry, Inc.

MAJOR HARRIS—Atlantic 2221

JEALOUSY (prod. by Ron Kersey & Major Harris)
(WMOT/Sacred Pen, BMI)

Harris exhibits definite signs of becoming a major talent with this ballad—probably his strongest outing yet. A song with a message and a sound that could connect in either pop or r&b markets.

THE OZARK MOUNTAIN DAREDEVILS—
A&M 1808

KEEP ON CHURNIN' (prod. by David Anderle)
(Lost Cabin, BMI)

Sporting a simple, effective melody and fine harmony work, the Ozark boys brandish the kind of up-tempo funk that could send them up the pop and country charts once again. Give this a close listen.

MFSB—Phila. Intl. ZS8 589 (CBS)

PHILADLPHIA FREEDOM (prod. by Kenneth Gamble & Leon Huff) (Big Pig/Leeds, ASCAP)

These giants of soul take on a song by one of the giants of rock and make it all their own. The instrumental sound is as familiar and strong as the melody.

LEE GARRETT—Chrysalis CRS 2112 (WB)

YOU'RE MY EVERYTHING (prod. by E. Malamud & T. Sellers) (Island, BMI)

Garrett has the vocal style and melodic immediacy of Stevie Wonder on this debut effort. A big production sound serves to keep the tempo hot and lively.

POLLY BROWN—Ariola America
P 7617 (Capitol)

YOU'RE MY NUMBER ONE (prod. by P. Swern & G. Shury) (Almo, ASCAP)

Brown's vocal is reminiscent of Diana Ross on this song that should be a popular request item. R&B rhythms flail away at disco intensity as she holds it all together.

JULIE BUDD—Tom Cat JH 10600 (RCA)

MUSIC TO MY HEART (prod. by Herb Bernstein)
(Pocket Full Of Tunes/MRC, BMI)

The songstress whose disco-ized "One Fine Day" marked a new phase in her career, goes one step further in that direction with this churning, polished tune.

THE CHOICE FOUR—RCA JH 10602

HEY, WHAT'S THAT DANCE YOU'RE DOING
(prod. by Van McCoy) (Van McCoy/
Warner-Tamerlane, BMI)

This footstomping song penned by Van McCoy for this group provides them with the opportunity to work their vocal magic. A straightforward r&b/disco number.

CHARITY BROWN—A&M 1802

ANY WAY YOU WANT ME (prod. by Harry Hinde)
(Polish Prince/Big Elk, ASCAP)

This Canadian songstress has a gutsy voice which she uses to good effect on this bristling number. A solid up-tempo tune that could go either pop or r&b with ease.

SONGS OF THE WEEK

LOVE HANGOVER (Jobete, ASCAP)

DIANA ROSS—Motown M 1392F
(prod. by Hal Davis)

THE FIFTH DIMENSION—ABC 12181
(prod. by Marc Gordon)

This Sawyer-McLeod tune should make for one of the most interesting cover battles of the year. Both versions begin warm and frothy before bursting into an awesome disco coda. Take your pick—Diana's distinct vocal timbre or the Fifth Dimension's robust harmony sound.

FALLEN ANGEL

(Big Secret Ltd./Almo, ASCAP)

FRANKIE VALLI—Private Stock PS 074
(prod. by Bob Gaudio)

ROGUE—Epic ZSS 161149
(prod. by Guy Fletcher)

This Fletcher-Flett ballad was written for Rogue and covered by Valli. Both versions are similar, with great sweeping vocal harmonies and lush orchestrated crescendos. A great song with a strong hook, both Valli and the young English band offer masterful interpretations. Keep an eye on both!

LOVE REALLY HURTS WITHOUT YOU

(Black Sheep/Common Good/
Pocket Full of Tunes, BMI)

BILLY OCEAN—Ariola America P 7621
(Capitol) (prod. by Ben Findon)

ALEX BROWN—Roxbury RB 2024 (Chelsea)
(prod. by John Madara)

This song is given two very similar uptempo readings with one big difference. The Ocean record is the male interpretation while Brown's version is from a female point of view. Both easily fulfill the demands of the song with their brisk, swinging r&b tinged treatments, and either could prove to be a big hit.

BE-BOP DELUXE

—Harvest P 4244
(Capitol)

SHIPS IN THE NIGHT (prod. by Bill Nelson & John Leckie) (Beechwood, BMI)

One of England's brightest new groups, Be-Bop twists out a syncopated rock number from their latest set. Bill Nelson's guitar effects punctuate the sound.

ARNOLD & THOMPSON

—Arista AS 0178
WHY DON'T WE LIVE TOGETHER (prod. by Vini Poncia) (Chappell, ASCAP)

The cover of the tune from the American Song Festival winners, Phil Galdston & Peter Thom, is laced together by a delicate and sensitive production by Vini Poncia.

SUNDOWN COMPANY—Polydor 1412

NORMA JEAN WANTS TO BE A MOVIE STAR
(prod. by Joe Beck) (Natural Songs, ASCAP)

This song from the movie, "Goodbye Norma Jean," is an ode to Marilyn. The lilting ballad is bolstered by a full string section which emphasizes the mournful tone of the story. A solid pop/MOR song.

PRETTY THINGS—Swan Song SS 70107
(Atlantic)

IT ISN'T ROCK 'N' ROLL (prod. by Norman Smith)
(Sole Survivors, ASCAP)

The title is deceiving. It IS rock and roll and it's played by a group that knows it as well as anyone. Several tempo changes flavor the song from a shuffle to a handclapping beat to a heavy overdrive.

GEORGE & GWEN McCRAE—Cat 2002

WINNERS TOGETHER OR LOSERS APART (prod. by S. Alaimo & C. Reid) (Sherlyn, BMI)

This tune from their "George & Gwen" lp features the duo singing over a crisp, shuffling beat. The combination of these two talents could add up to a major hit.

THE NEW VENTURES—UA XW784 Y

MOONLIGHT SERENADE (prod. by Denny Diante)
(Robbins, ASCAP)

You would not think that "Moonlight Serenade" easily lends itself to disco interpretation, but this group, sporting an updated sound, makes it work.

LONNIE LISTON SMITH—Flying
Dutchman JB 10616 (RCA)

GET DOWN EVERYBODY (IT'S TIME FOR WORLD PEACE) (prod. by B. Thiele & L.L. Smith)
(Cosmic Echoes/Unichappel, BMI)

Smith has a message that is worth an ear and the sound to back it up. This funky, up-tempo number alternates between jazz and r&b with its throbbing rhythms.

FANCY—RCA JH 10617

SHE'S RIDING THE ROCK MACHINE (prod. by Mike Hurst) (Belinda/Al Gallico, BMI)

The group that scored with "Wild Thing" have put some of their experiences from traveling on the road on record. The result is this rollicking, up-tempo number.

DONNA FARGO—Warner Bros.
WBS 8186

MR. DOODLES (prod. by Stan Silver)
(Prima-Donna, BMI)

Ms. Fargo can be labelled either country or pop and scores points in either category. Her first single for the label is this touching self-penned story.

THE FOUR ACES—Alstel ALS 216

TIME ALONE WILL TELL (prod. by Stella Alberts)
(Chappell, ASCAP)

This vocal group makes one of their infrequent recordings in their time honored style. With Al Alberts taking the lead vocal, they stand to rack up MOR play.

Two Firsts From The 5th.



The First single version of
“Love Hangover”
ABC-12181
is also the First single from
the newly reorganized
5th Dimension
On ABC Records

RUSH RELEASED!

"LOVE HANGOVER"

(M-1392F)



DIANA ROSS

Joining "I Thought It Took A Little
Time (But Today I Fell In Love)"
Produced by Michael Masser (M-1387F)

THE TWO MOST
EXPLOSIVE SINGLES
ON RADIO!!!



RUSH RELEASED!



THE SINGLES CHART

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

MAR. 27	MAR. 20		WKS. ON CHART
1	2	DREAM WEAVER GARY WRIGHT Warner Bros. WBS 8167	12
2	1	DECEMBER, 1963 (OH WHAT A NIGHT) THE FOUR SEASONS/ Warner Bros.-Curb WBS 8168	13
3	4	LONELY NIGHT (ANGEL FACE) CAPTAIN & TENNILLE/ A&M 1782	10
4	5	DISCO LADY JOHNNIE TAYLOR/Columbia 3 10281	6
5	3	ALL BY MYSELF ERIC CARMEN/Arista 0165	15
6	6	SWEET THING RUFUS FEATURING CHAKA KHAN/ABC 12149	12
7	8	DREAM ON AEROSMITH/Columbia 3 10278	13
8	7	LOVE MACHINE—PART I MIRACLES/Tamla T 54262F (Motown)	20
9	13	SWEET LOVE COMMODORES/Motown M 1381F	15
10	11	MONEY HONEY BAY CITY ROLLERS/Arista 0170	8
11	9	THEME FROM S.W.A.T. RHYTHM HERITAGE/ABC 12135	19
12	14	BOHEMIAN RHAPSODY QUEEN/Elektra 45297	13
13	10	TAKE IT TO THE LIMIT EAGLES/Asylum 45293	14
14	15	GOLDEN YEARS DAVID BOWIE/RCA PB 10441	15
15	12	LOVE HURTS NAZARETH/A&M 1671	20
16	19	ONLY 16 DR. HOOK/Capitol P 4171	12
17	20	RIGHT BACK WHERE WE STARTED FROM MAXINE NIGHTINGALE/United Artists XW752 Y	7
18	16	50 WAYS TO LEAVE YOUR LOVER PAUL SIMON/Columbia 3 10270	15
19	17	FANNY (BE TENDER WITH MY LOVE) BEE GEES/RSO SO 519 (Atlantic)	14
20	18	SLOW RIDE FOGHAT/Bearsville BSS 0306 (WB)	17
21	27	ACTION SWEET /Capitol P 4220	6
22	21	LOVE TO LOVE YOU BABY DONNA SUMMER/Oasis OC 401 (Casablanca)	16
23	29	THERE'S A KIND OF HUSH (ALL OVER THE WORLD) CARPENTERS/A&M 1800	5
24	31	LET YOUR LOVE FLOW BELLAMY BROS./Warner Bros. WBS 8169	7
25	37	BOOGIE FEVER SYLVERS/Capitol P 4179	10
26	33	SHOW ME THE WAY PETER FRAMPTON/A&M 1795	6
27	28	GOOD HEARTED WOMAN WAYLON & WILLIE/ RCA PB 10529	10
28	22	CONVOY C.W. McCALL/MGM M 14839	20
29	30	DEEP PURPLE DONNY & MARIE OSMOND/MGM M 14840	15
30	23	THE WHITE KNIGHT CLEDUS MAGGARD & THE CITIZENS BAND/Mercury 73751	12
31	32	BABY FACE WING & A PRAYER FIFE & DRUM CORPS./ Wing & A Prayer HS 103 (Atlantic)	16
32	24	JUNK FOOD JUNKIE LARRY GROCE/Warner Bros.-Curb WBS 8165	13
33	40	HIT THE ROAD JACK STAMPEDERS/Quality QU 501 (Private Stock)	7
34	35	WITHOUT YOUR LOVE (MR. JORDAN) CHARLIE ROSS/ Big Tree BT 16056 (Atlantic)	6
35	45	I DO, I DO, I DO, I DO ABBA/Atlantic 3310	6
36	34	CUPID TONY ORLANDO & DAWN/Elektra 45302	8
37	47	LORELEI STYX/A&M 1786	7
38	25	YOU SEXY THING HOT CHOCOLATE/Big Tree BT 16047 (Atlantic)	23
39	41	VENUS FRANKIE AVALON/De-Lite DEP 1578	10
40	54	FOOLED AROUND AND FELL IN LOVE ELVIN BISHOP/ Capricorn CPS 0252 (WB)	4
41	46	SARA SMILE HALL & OATES/RCA PB 10530	7
42	48	LIVIN' FOR THE WEEKEND O'JAYS/Phila. Intl. ZS8 3587 (CBS)	4
43	53	LOOKING FOR SPACE JOHN DENVER/RCA PB 10586	5
44	44	INSEPARABLE NATALIE COLE/Capitol P 4193	15
45	36	LOVE IS THE DRUG ROXY MUSIC/Atco 7042	14
46	51	MOZAMBIQUE BOB DYLAN/Columbia 3 10298	4
47	56	YOU'LL LOSE A GOOD THING FREDDY FENDER/ABC Dot DOA 17607	5
48	50	WE CAN'T HIDE IT ANYMORE LARRY SANTOS/Casablanca NB 844	9
49	49	LOVE FIRE JIGSAW/Chelsea CH 3037	7



50	55	SHANNON HENRY GROSS /Lifesong LS 45002	6
51	26	WAKE UP EVERYBODY (PART I) HAROLD MELVIN & THE BLUENOTES/Phila. Intl. ZS8 3579 (CBS)	20
52	60	UNION MAN THE CATE BROTHERS/Elektra 45294	6
53	38	I WRITE THE SONGS BARRY MANILOW/Arista 0157	21
54	39	LOVE ROLLERCOASTER OHIO PLAYERS/Mercury 73734	21
55	62	RHIANNON (WILL YOU EVER WIN) FLEETWOOD MAC/ Reprise RPS 1345	4
56	61	TANGERINE SALSOUL ORCHESTRA/Salsoul SZ 2004	5
57	43	ONLY LOVE IS REAL CAROLE KING/Ode 66119 (A&M)	7
58	66	STRANGE MAGIC ELECTRIC LIGHT ORCHESTRA/ United Artists XW770 Y	4
59	42	GROW SOME FUNK OF YOUR OWN/I FEEL LIKE A BULLET (IN THE GUN OF ROBERT FORD) ELTON JOHN/MCA 40505	10
60	70	COME ON OVER OLIVIA NEWTON-JOHN/MCA 40525	3
61	63	JUST YOU AND I MELISSA MANCHESTER/Arista 0168	6
62	72	MISTY BLUE DOROTHY MOORE/Malaco M 1029 (TK)	4
63	78	TRYIN' TO GET THE FEELING AGAIN BARRY MANILOW/ Arista 0172	2
64	74	HAPPY MUSIC BLACKBYRDS/Fantasy F 762	4
65	52	BREAKING UP IS HARD TO DO NEIL SEDAKA/Rocket PIG 40500 (MCA)	16
66	58	HOLD BACK THE NIGHT TRAMMPS/Buddah BDA 507	10
67	57	SING A SONG EARTH, WIND & FIRE/Columbia 3 10251	19
68	77	FOPP OHIO PLAYERS/Mercury 73775	3
69	64	WALK AWAY FROM LOVE DAVID RUFFIN/Motown M 1376F	21
70	80	YOUNG BLOOD BAD COMPANY/Swan Song SS 70108 (Atlantic)	3
71	59	FOX ON THE RUN SWEET/Capitol P 4157	21
72	82	SHOUT IT OUT LOUD KISS/Casablanca NB 854	2
73	65	EVIL WOMAN ELECTRIC LIGHT ORCHESTRA/ United Artists XW729 Y	19
74	67	HOMECOMING HAGOOD HARDY/Capitol P 4156	15
75	68	SQUEEZE BOX THE WHO/MCA 40475	16
76	81	LOCOMOTIVE BREATH JETHRO TULL/Chrysalis CRS 2110 (WB)	6
77	79	IF YOU ONLY BELIEVE (JESUS FOR TONIGHT) MICHEL POLNAREFF/Atlantic 3314	5
78	86	MORE, MORE, MORE ANDREA TRUE CONNECTION/Buddah BDA 515	3

CHARTMAKER OF THE WEEK

79	—	WELCOME BACK JOHN SEBASTIAN Reprise RPS 1349	1
80	89	OPHELIA THE BAND/Capitol P 4230	2
81	83	SCOTCH ON THE ROCKS BAND OF THE BLACK WATCH/ Private Stock 055	5
82	—	HURT ELVIS PRESLEY/RCA PB 10601	1
83	92	HE'S A FRIEND EDDIE KENDRICKS/Tamla T 54266F (Motown)	4
84	—	GET UP AND BOOGIE SILVER CONVENTION/Midland Intl. PB 10571 (RCA)	1
85	—	DON'T PULL YOUR LOVE/THEN YOU CAN TELL ME GOODBYE GLEN CAMPBELL/Capitol P 4245	1
86	98	I'VE GOT A FEELING (WE'LL BE SEEING EACH OTHER AGAIN) AL WILSON/Playboy P 6062	2
87	90	LET'S GROOVE ARCHIE BELL & THE DRELLS/TSOP ZS8 4775 (CBS)	2
88	—	MOVIN' BRASS CONSTRUCTION/United Artists XW775 Y	1
89	93	YOU'RE MY ONE WEAKNESS GIRL STREET PEOPLE/Vigor IV 1728 (De-Lite)	2
90	71	BANAPPLE GAS CAT STEVENS/A&M 1785	9
91	—	JEALOUSY MAJOR HARRIS/Atlantic 3321	1
92	95	KEEP HOLDING ON TEMPTATIONS/Gordy G 7146F (Motown)	2
93	94	FROM US TO YOU STAIRSTEPS/Dark Horse DH 10005 (A&M)	5
94	97	NEW ORLEANS STAPLE SINGERS/Curtom CMS 1113 (WB)	3
95	99	QUEEN OF CLUBS KC & THE SUNSHINE BAND/TK 1005	2
96	84	THE JAM GRAHAM CENTRAL STATION/Warner Bros. WBS 8175	5
97	100	DAYLIGHT BOBBY WOMACK/United Artists XW763 Y	2
98	—	MIGHTY HIGH MIGHTY CLOUDS OF JOY/ABC 12164	1
99	—	YOU ARE BEAUTIFUL STYLISTICS/Avco AV 4664	1
100	—	TODAY I STARTED LOVING YOU AGAIN BOBBY BLAND/ ABC 12156	1

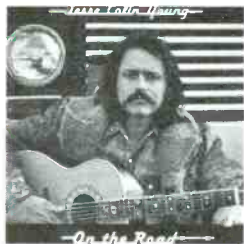




THE FM AIRPLAY REPORT

All listings from key progressive stations around the country are in alphabetical order by title, except where otherwise noted.

FLASHMAKER



ON THE ROAD
JESSE COLIN YOUNG
WB

MOST ACTIVE

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

WNEW-FM/NEW YORK ADDS:

- AT THE SOUND OF THE BELL—Pavlov's Dog—Col
- PHIL CODY—WB
- LIFE & TIMES—Billy Cobham—Atlantic
- NOBODY'S FOOL—Slade—WB
- ON THE ROAD—Jesse Colin Young—WB
- RECYCLED—Nektar—Passport
- ROCKIN' CHAIR—Jonathan Edwards—Reprise
- ROMANTIC WARRIOR—Chick Corea & Return to Forever—Col
- SLICK BAND—Earl Slick Band—Capitol
- VOYAGE OF THE ACOLYTE—Steve Hackett—Chrysalis
- HEAVY ACTION (approximate airplay):**
- BORN TO RUN—Bruce Springsteen—Col
- ERIC CARMEN—Arista
- FLEETWOOD MAC—Reprise
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- MISS YOU NIGHTS (single)—Cliff Richard—Rocket
- RATCITY IN BLUE—Good Rats—Ratcity
- RUN WITH THE PACK—Bad Co.—Swan Song
- STONE ALONE—Bill Wyman—Rolling Stones
- THEIR GREATEST HITS—Eagles—Asylum
- TRICK OF THE TAIL—Genesis—Atco

WLIR-FM/LONG ISLAND ADDS:

- I'VE GOT TIME—Allan Clarke—Asylum
- LIFELINE—Pablo Cruise—A&M
- LIFE & TIMES—Billy Cobham—Atlantic
- LOCKED IN—Wishbone Ash—Atlantic
- ON THE ROAD—Jesse Colin Young—WB
- POUSETTE-DART BAND—Capitol
- RATCITY IN BLUE—Good Rats—Ratcity
- SLICK BAND—Earl Slick Band—Capitol
- ROBIN TROWER LIVE—Chrysalis
- WETTER THE BETTER—Wet Willie—Capricorn
- HEAVY ACTION (airplay, in descending order):**
- KINGFISH—Round
- TRICK OF THE TAIL—Genesis—Atco
- LIFELINE—Pablo Cruise—A&M
- STARCASTLE—Epic
- HISSING OF SUMMER LAWN—Joni Mitchell—Asylum
- ART OF TEA—Michael Franks—WB
- POUSETTE-DART BAND—Capitol
- SMILE—Laura Nyro—Col
- CROSSECTION—Jukka Tolonen—Janus
- RECYCLED—Nektar—Passport

WMMR-FM/PHILADELPHIA ADDS:

- AURORA—Jean-Luc Ponty—Atlantic
- LIFE & TIMES—Billy Cobham—Atlantic

- ON THE ROAD—Jesse Colin Young—WB
- LEE OSKAR—UA
- RECYCLED—Nektar—Passport
- SILK DEGREES—Boz Scaggs—Col
- SLICK BAND—Earl Slick Band—Capitol
- ROBIN TROWER LIVE—Chrysalis
- VOYAGE OF THE ACOLYTE—Steve Hackett—Chrysalis
- WETTER THE BETTER—Wet Willie—Capricorn
- HEAVY ACTION (sales, phones, airplay):**
- CRISIS? WHAT CRISIS?—Supertramp—A&M
- GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
- GIVE US A WINK—Sweet—Capitol
- HAVANA DAYDREAMIN'—Jimmy Buffett—ABC
- KINGFISH—Round
- SECOND CHILDHOOD—Phoebe Snow—Col
- SMILE—Laura Nyro—Col
- SWEET HARMONY—Maria Muldaur—Reprise
- THIRD WORLD—Island
- TRICK OF THE TAIL—Genesis—Atco

WHFS-FM/WASHINGTON ADDS:

- FULL OF FIRE—Al Green—Hi
- JAILBREAK—Thin Lizzie—Mercury
- LIGHT OF THE NIGHT—Randall Bramblett—Polydor
- LONG HAIRD REDNECK—David Allan Coe—Col/Lone Star
- NUMBER 2—R. Crumb & His Cheap Suit Serenaders—Blue Goose
- ON THE ROAD—Jesse Colin Young—WB
- LEE OSKAR—UA
- ROCKIN' CHAIR—Jonathan Edwards—Reprise
- STONE ALONE—Bill Wyman—Rolling Stones
- ROBIN TROWER LIVE—Chrysalis
- HEAVY ACTION (airplay, sales, phones, in descending order):**
- SOUND IN YOUR MIND—Willie Nelson—Col/Lone Star
- KINGFISH—Round
- SWEET HARMONY—Maria Muldaur—Reprise
- HAVE MOICY—Michael Hurley & the Unholy Modal Rounders—Rounder
- LOOK OUT FOR #1—Brothers Johnson—A&M
- GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
- SECOND CHILDHOOD—Phoebe Snow—Col
- BETTER DAYS & HAPPY ENDINGS—Melissa Manchester—Arista
- FAST ANNIE—Annie McLoone—RCA
- YOU CAN SING ON THE LEFT—Dirk Hamilton—ABC

WMMS-FM/CLEVELAND ADDS:

- CROSSECTION—Jukka Tolonen—Janus
- CRY TOUGH—Nils Lofgren—A&M
- JAILBREAK—Thin Lizzie—Mercury
- ON THE ROAD—Jesse Colin Young—WB
- LEE OSKAR—UA
- ROCKIN' CHAIR—Jonathan Edwards—Reprise
- 2112—Rush—Mercury
- VOYAGE OF THE ACOLYTE—Steve Hackett—Chrysalis
- WETTER THE BETTER—Wet Willie—Capricorn
- YOU CAN'T ARGUE WITH A SICK MIND—Joe Walsh—ABC
- HEAVY ACTION (sales, airplay):**
- ERIC CARMEN—Arista
- DREAM WEAVER—Gary Wright—WB
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
- GIVE US A WINK—Sweet—Capitol
- NIGHT AT THE OPERA—Queen—Elektra
- RUN WITH THE PACK—Bad Co.—Swan Song
- SUNBURST FINISH—Be-Bop Deluxe—Harvest
- THEIR GREATEST HITS—Eagles—Asylum
- TRICK OF THE TAIL—Genesis—Atco

W-4-FM/DETROIT

- ADDS:**
- ANY ROAD UP—Steve Gibbons Band—MCA
- AURORA—Jean-Luc Ponty—Atlantic
- BREAKAWAY—Gallagher & Lyle—A&M
- JAILBREAK—Thin Lizzie—Mercury
- LEPRECHAUN—Chick Corea—Polydor
- LIVE OBLIVION VOL. II—Brian Auger—RCA
- ON THE ROAD—Jesse Colin Young—WB
- LEE OSKAR—UA
- VOYAGE OF THE ACOLYTE—Steve Hackett—Chrysalis
- WETTER THE BETTER—Wet Willie—Capricorn
- HEAVY ACTION (airplay, sales, in descending order):**
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- SAVAGE EYE—Pretty Things—Swan Song
- STRUTTIN' MY STUFF—Elvin Bishop—Capricorn
- SILK DEGREES—Boz Scaggs—Col
- REACH FOR THE SKY—Sutherland Bros. & Quiver—Col
- ROBIN TROWER LIVE—Chrysalis
- JAILBREAK—Thin Lizzie—Mercury

WXRT-FM/CHICAGO

- ADDS:**
- DREAMBOAT ANNIE—Heart—Mushroom
- LIFE & TIMES—Billy Cobham—Atlantic
- ON THE ROAD—Jesse Colin Young—WB
- POCO LIVE—Epic
- REACH FOR THE SKY—Sutherland Bros. & Quiver—Col
- ROMANTIC WARRIOR—Chick Corea & Return to Forever—Col
- SILK DEGREES—Boz Scaggs—Col
- ROBIN TROWER LIVE—Chrysalis
- VOYAGE OF THE ACOLYTE—Steve Hackett—Chrysalis
- WETTER THE BETTER—Wet Willie—Capricorn
- HEAVY ACTION (sales, phones, airplay):**
- CAPTURED LIVE—Johnny Winter—Blue Sky
- DESIRE—Bob Dylan—Col
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- LEPRECHAUN—Chick Corea—Polydor
- LOOK INTO THE FUTURE—Journey—Col
- NIGHT AT THE OPERA—Queen—Elektra
- OUTLAWS—Various Artists—RCA
- SMILE—Laura Nyro—Col
- TOUCH—John Klemmer—ABC

KSHE-FM/ST. LOUIS

- ADDS:**
- ANY ROAD UP—Steve Gibbons Band—MCA
- HIT THE ROAD—Stampeders—Quality
- MIDNIGHT LADY—Rare Earth—Rare Earth
- RECYCLED—Nektar—Passport
- SPEEDY RETURN—Steve Ashley—Gull
- 2112—Rush—Mercury
- VOYAGE OF THE ACOLYTE—Steve Hackett—Chrysalis
- HEAVY ACTION (approximate airplay, phones):**
- AT THE SOUND OF THE BELL—Pavlov's Dog—Col
- DREAMBOAT ANNIE—Heart—Mushroom
- FREE PARKING—Stu Daye—Col
- GIVE US A WINK—Sweet—Capitol
- KINGFISH—Round
- LOCKED IN—Wishbone Ash—Atlantic
- NOBODY'S FOOL—Slade—WB
- STARCASTLE—Epic
- ROBIN TROWER LIVE—Chrysalis
- WETTER THE BETTER—Wet Willie—Capricorn

WBCN-FM/BOSTON

- ADDS:**
- CAPTURED LIVE—Johnny Winter—Blue Sky
- CHESTER & LESTER—Chet Atkins & Les Paul—RCA

- COME AS YOU ARE—Ashford & Simpson—WB
- EARGASM—Johnnie Taylor—Col
- KEEP YER 'AND ON IT—String Driven Thing—20th Century
- LIFELINE—Pablo Cruise—A&M
- LOOK OUT FOR #1—Brothers Johnson—A&M
- MALPRACTICE—Dr. Feelgood—Col
- ON THE ROAD—Jesse Colin Young—WB
- WHEN AN OLD CRICKETER LEAVES THE CREESE—Roy Harper—Chrysalis
- HEAVY ACTION (airplay):**
- DESIRE—Bob Dylan—Col
- FULL OF FIRE—Al Green—Hi
- GREG KIHN—Beserkley
- KINGFISH—Round
- POUSETTE-DART BAND—Capitol
- REACH FOR THE SKY—Sutherland Bros. & Quiver—Col
- RELEASE—Henry Gross—Lifesong
- SIREN—Roxy Music—Atco
- SWEET HARMONY—Maria Muldaur—Reprise
- THIRD WORLD—Island

KPFT-FM/HOUSTON

- ADDS:**
- BLACK MIRACLE—Joe Henderson—Milestone
- GREAT TOMPALL & HIS OUTLAW BAND—Tompall Glaser—MGM
- LIGHT OF THE NIGHT—Randall Bramblett—Polydor
- LONG HAIRD REDNECK—David Allan Coe—Col/Lone Star
- ON THE ROAD—Jesse Colin Young—WB
- RADIO RADIALS—Greezy Wheels—London
- RATCITY IN BLUE—Good Rats—Ratcity
- RISE & SHINE—Kokomo—Col
- ROCKIN' CHAIR—Jonathan Edwards—Reprise
- ROMANTIC WARRIOR—Chick Corea & Return to Forever—Col
- HEAVY ACTION (airplay, in descending order):**
- ETERNITY—Alice Coltrane—WB
- COLONIAL MAN—Hugh Masekela—Casablanca
- SMILE—Laura Nyro—Col
- LAND OF THE MIDNIGHT SUN—Al DiMeola—Col
- KEEP YER 'AND ON IT—String Driven Thing—20th Century
- AURORA—Jean-Luc Ponty—Atlantic
- ODYSSEY—Charles Earland—Mercury
- SECOND CHILDHOOD—Phoebe Snow—Col
- AMAZONAS—Cal Tjader—Fantasy
- AFRO-INDIA—Mongo Santamaria—Vaya

SLEEPER



VOYAGE OF THE ACOLYTE STEVE HACKETT Chrysalis

KMYR-FM/ALBUQUERQUE

- ADDS:**
- DREAMBOAT ANNIE—Heart—Mushroom
- LOCKED IN—Wishbone Ash—Atlantic
- ON THE ROAD—Jesse Colin Young—WB
- ROCKIN' CHAIR—Jonathan Edwards—Reprise
- SAVAGE EYE—Pretty Things—Swan Song
- TRICK OF THE TAIL—Genesis—Atco
- WETTER THE BETTER—Wet Willie—Capricorn
- HEAVY ACTION (airplay, sales, phones, in descending order):**
- ELITE HOTEL—Emmylou Harris—Reprise

- RUN WITH THE PACK—Bad Co.—Swan Song
- OUTLAWS—Various Artists—RCA
- KINGFISH—Round
- SMILE—Laura Nyro—Col
- BETTER DAYS & HAPPY ENDINGS—Melissa Manchester—Arista
- STARCASTLE—Epic
- SWEET HARMONY—Maria Muldaur—Reprise
- SILK DEGREES—Boz Scaggs—Col

KMET-FM/LOS ANGELES

- ADDS:**
- JAILBREAK—Thin Lizzie—Mercury
- OPEN YOUR EYES—Flora Purim—Milestone
- REACH FOR THE SKY—Sutherland Bros. & Quiver—Col
- STARCASTLE—Epic
- WETTER THE BETTER—Wet Willie—Capricorn
- WHERE DID OUR LOVE GO (single)—J. Geils Band—Atlantic
- HEAVY ACTION (airplay, sales):**
- DESIRE—Bob Dylan—Col
- FLEETWOOD MAC—Reprise
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- KINGFISH—Round
- NIGHT AT THE OPERA—Queen—Elektra
- TED NUGENT—Epic
- RUN WITH THE PACK—Bad Co.—Swan Song
- SILK DEGREES—Boz Scaggs—Col
- STATION TO STATION—David Bowie—RCA
- SUNBURST FINISH—Be-Bop Deluxe—Harvest

KSAN-FM/SAN FRANCISCO

- ADDS:**
- COME AS YOU ARE—Ashford & Simpson—WB
- DON'T LET UP—Olympic Runners—London
- LES DUDEK—Col
- FULL OF FIRE—Al Green—Hi
- JANE III—Capitol
- LOOK OUT FOR #1—Brothers Johnson—A&M
- RECYCLED—Nektar—Passport
- SHINER—Tremeloes—DJM
- SLICK BAND—Earl Slick Band—Capitol
- WETTER THE BETTER—Wet Willie—Capricorn
- HEAVY ACTION (airplay, in descending order):**
- ROBIN TROWER LIVE—Chrysalis
- NINE ON A TEN SCALE—Sammy Hagar—Capitol
- LIFELINE—Pablo Cruise—A&M
- LOTUS—Santana—CBS (import)
- ON THE ROAD—Jesse Colin Young—WB
- SILK DEGREES—Boz Scaggs—Col
- KINGFISH—Round
- JAILBREAK—Thin Lizzie—Mercury

KZEL-FM/EUGENE

- ADDS:**
- AT THE SOUND OF THE BELL—Pavlov's Dog—Col
- IN THE PINK—Larry Raspberry—Backroom
- KEEP YER 'AND ON IT—String Driven Thing—20th Century
- LET ME SING MY SONG—Larry Jon Wilson—Monument
- LOCKED IN—Wishbone Ash—Atlantic
- OPEN YOUR EYES—Flora Purim—Milestone
- REACH FOR THE SKY—Sutherland Bros. & Quiver—Col
- STARCASTLE—Epic
- ROBIN TROWER LIVE—Chrysalis
- WETTER THE BETTER—Wet Willie—Capricorn
- HEAVY ACTION (airplay, phones):**
- FEARLESS—Hoyt Axton—A&M
- KINGFISH—Round
- LIFELINE—Pablo Cruise—A&M
- ON THE ROAD—Jesse Colin Young—WB
- LEE OSKAR—UA
- POCO LIVE—Epic
- SAY IT AIN'T SO—Murray Head—A&M
- SILK DEGREES—Boz Scaggs—Col
- SOUND IN YOUR MIND—Willie Nelson—Col/Lone Star
- STRUTTIN' MY STUFF—Elvin Bishop—Capricorn

The new L.A. Express is on the right track.

"Down the Middle" LS8 9012



Max Bennett. John Guerin. Robben Ford. Victor Feldman. David Luell

the New L.A. Express Single.

From the new album on Caribou Records and Tapes

Distributed by CBS Records 

Caribou Records

RECORD WORLD SEMINARS KEEP MOVING DOWN THE LINE...

NEXT STOP:

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



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TIMETABLE.**

Date.	Locat on.
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4-26-75	San Francisco
8-9-75	Boston
11-15-75	Atlanta
1-17-76	Denver
4-3-76	St. Louis

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

Brownfield & J. Czajkowski '76

RECORD WORLD

Presents

A Special Issue



Spring Harvest Of Talent

Spring Harvest Of Sales / Warm 1976



D.J. Rogers
"IT'S GOOD TO BE ALIVE"
APL1/APS1-1099

Listen to "Say You Love Me," the single that's on it's way to making D.J. Rogers a household word. A hit in L.A. and San Francisco. And spreading.



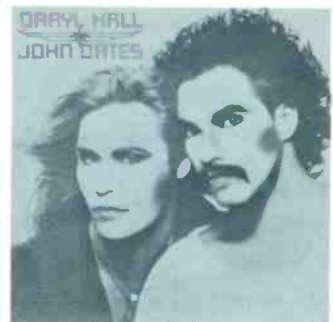
David Cassidy
"HOME IS WHERE THE HEART IS"
APL1/APS1/APK1-1309

Featuring ten new cuts produced by David and ex-Beach Boy Bruce Johnston, this is the album that will put Cassidy on top of the rock.



Pure Prairie League
"IF THE SHOE FITS"
APL1/APD1/APS1/APT1/APK1-1247

Hot on the trail of becoming the most sought after group of the year, their single "Sun Shone Lightly" is making this album a monster.



"DARYL HALL & JOHN OATES"
APL1/APS1/APK1-1144

From R&B to Pop to Progressive, "Sara Smile," the hit single from the album is pushing Hall & Oates up the charts. Fast.

NEW

GREEN



Elvis Presley
"THE SUN SESSIONS"
APL1/APS1/APK1-675

New magic from The King. Elvis' earliest recordings. Rereleased after twenty years.



The Tymes
"TYMES UP"
APL1/APS1/APK1-1072

Timed for results, the new album from The Tymes is here. And with it a new hit single, "It's Cool." And is it hot.



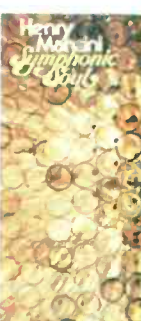
Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser
"THE OUTLAWS"
APL1/APS1/APK1-1321

Wanted! By everyone! For making the most outrageous album of the year. Includes "Good Hearted Woman."



The Choice Four
"ON TOP OF CLEAR"
APL1/APS1/APK1-1400

A soul explosion produced by Van McCoy and packed with punch, plus special guests Faith, Hope & Charity.



Henry
"SYMPHONIC SOUL"
APL1/APD1/APK1-1144

Featuring the hit single "African Symphony," Henry's salute to soul is getting bought. Let it

RCA Records



John Denver
 "WINDSONG"
 APL1/APS1/APK1-1183
 Featuring "I'm Sorry,"
 "Calypso," "Fly Away" and
 his new hit,
 "Looking For Space,"
 this album is platinum plus.

STATION TO STATION DAVID BOWIE



David Bowie
 "STATION TO STATION"
 APL1/APS1/APK1-1327
 Superstar. Super airplay.
 Super sales.
 Plus "Golden Years,"
 the super single
 from the gold album.



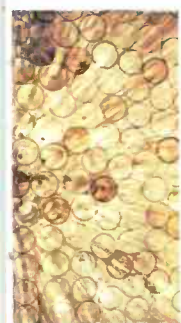
Elliot Murphy
 "NIGHTLIGHTS"
 APL1/APS1/APK1-1318
 Big rep. Big airplay.
 Big sales.
 This is his year for
 superstardom. Make room
 on the street!



"ROGER WHITTAKER"
 APL1/APK1-1313
 Returns with a new album
 full of
 MOR blockbusters.
 "The Last Farewell"
 was only the beginning. And
 airplay is building fast.

BIG

MAJOR



Mancini
 "ONIC SOUL"
 APL1/APK1/APK1-102E
 The hit single,
 "Symphony," this is
 the disc to the discos.
 Played and
 move for you.



Lou Reed
 "CONEY ISLAND BABY"
 APL1/APS1/APK1-0915
 Acclaimed as the best album
 he's ever made, this LP's
 ready to become his biggest
 seller. Includes the
 hit single "Charley's Girl."



"SILVER CONVENTION"
 BKL1/BKS1/BKK1-1369
 Featuring
 their new smash single,
 "Get Up and Boogie,"
 Silver's new album is
 headed straight for gold.
 And then some.



Lonnie Liston Smith
 "REFLECTIONS
 OF A GOLDEN DREAM"
 BDL1/BDS1/BDK1-1460
 His newest. Featuring
 the flash, funk and fire
 only Lonnie can make.
 Show it. You'll move it.



Albert King
 "TRUCKLOAD OF LOVIN'"
 BUL1/BUS1/BUK1-1387
 Airplay, sales and bottom-
 line blues. That's what's
 making The King's new album
 a winner across the board.
 Check the charts.



UTOPIA



Manufactured and
 Distributed by RCA Records

Will 1976 Be a Banner Sales Year? It All Comes Down To The Artists

By DAVID McGEE

■ NEW YORK—As the music industry heads into what has traditionally been one of its slowest yearly quarters, its various segments can look back on a healthy start that portends only good for the months ahead. Indeed, where it once might have been fallacious to say so, it now appears that the four quarters of 1976 could each be banner ones for the industry. The reasons why are not difficult to discern: Manufacturer aggressiveness and good timing of strong releases, retailer inventiveness in merchandising, and consumer willingness to spend dollars again. Always, though, it comes back to the artist. 1975 saw the emergence of several talented, extraordinary young artists, the resurgence of several old pros and a real excitement about the music that was simply missing in years previous.

One by one: **Manufacturers**—“In 1974,” said Pete Smolen, head buyer for the Record Bar chain, “a few manufacturers released greatest hits packages and did well with them. Other manufacturers saw what happened, saw a good thing and took advantage of it.” In the aftermath of late 1975’s rain of greatest hits packages, Smolen’s remark smacks of understatement. Manufacturers came forth with the perfect holiday season product in these packages—as one could easily tell by glancing at the charts in December—but moreover they spurred consumer interest in records. Consumers entered the stores and shopped around; “multiple purchases” increased. Manufacturers, led by Columbia, seized their moment: With holiday dollars still to be had in the weeks after Christmas, manufacturers went after them not by releasing more of the same product but by releasing new albums from major artists. Bob Dylan, Janis Ian, Loggins and Messina, Phoebe Snow, Carole King, Bette Midler, Peter Frampton, Barry White, David Bowie, Bad Company, Emmylou Harris, Eddie Kendricks, Grand Funk Railroad and Lou Reed were all represented with new albums. RCA came up with a sleeper in the Waylon Jennings-Willie Nelson-Tompall Glaser-Jessi Colter “Outlaws” album. In brief, the manufacturers’ aggressiveness paid off handsomely. Retailers report January sales rose anywhere from five percent to a high of 35 percent (at Everybody’s Records in Oregon and Washington) over 1975’s. The momentum generated

... The music industry is blessed now, if polls are to be believed, with “hungry” consumers—hungry, that is, to spend money after a long period of uncertainty over the state of the American economy.

during the holiday season and post-Christmas weeks has not yet fully subsided, hence the optimism in regards to the approaching spring months.

Retailers—At the retail level, “Merchandising” is now a universal watchword. No longer is it easy to find a retailer who believes that record sales are solely dependent upon a low price. Record Bar, Stark Records, Musicland, Tower, Licorice Pizza, Peaches, Sam Goody, King Karol, Two Guys—these prominent chains were among those that recognized, early on, striking, inventive in-store merchandising aids as being the keys to increased sales. “Give-away pricing” seems now to be a fact of life for most retailers (as Record Revolution’s Peter Schliwen said last fall, “That’s the only way you can compete with people who give away records if you buy a pair of blue jeans or a waffle iron.”) and while few sanction it, many find themselves drawn into price wars briefly from time to time out of self-preservation.

Consumer awareness is also in the retailer’s favor at this time. Because there is no single dominating musical force in 1976, consumers are extraordinarily receptive to different types of music, and retailers are finding that rock and roll is not all that sells in 1976. “Hit albums still mean a lot,” says Joe Bressi of Stark Records, “but we’ve got classics, international . . . everything is selling. You’ve just got to give the customer the selection.” Charlie Shaw of Tower Records says that consumer eclecticism is “making the record business difficult” from a buyer’s point of view: “Even up to a year ago we probably had 20 titles a month that we’d buy 500 copies of—initial release and that sort of thing—whereas now we have about 100 to 150 titles that we’re buying 100 of, or 150 of.”

Consumers—In addition to an educated consumer, the music industry is blessed now, if polls are to be believed, with “hungry” consumers—hungry, that is, to spend money after a long period of uncertainty over the state of the American economy.

“One of the key aspects of

economic activity that has lagged during the past 18 months has been consumer demand,” wrote pollster Louis Harris recently in the New York Post. “For a brief period over the 1975 Christmas season, consumers bought more than they had in many months, but January and February saw a slowing down again of consumer demand potential.”

Consumer demand, Harris went on to write, “is a key element in the economic recovery, for it not only reflects the country’s underlying confidence in the health of the economy, but also can stimulate the inventory policies of business.”

Finally, and perhaps the key point for music retailers: “. . . there are definite signs that the tendency of consumers to play it safe and put their money away in savings is ending. The willingness of people to spend money on consumer products or to invest for growth appears to be on the upswing.”

Thus it appears that the music world is once again a complete circle as spring approaches. There is strong product already in the marketplace and more is on its way; retailers are excited about the coming months and are prepared to do what the season demands in order to further the strong sales they have enjoyed during the first three months of 1976; consumers are ready and willing to exchange dollars for entertainment.

Artists—This is why we are here. If record sales are up, we’d like to think it’s because the artists are special and interesting and challenging, rather than merely entertaining. 1975 saw the occurrence of a number of agreeable phenomena. For one—and it’s a big one—there was/is Bruce Springsteen, whose virtues have been widely-trumpeted in these pages as well as Time’s, Newsweek’s, Rolling Stone’s, Crawdaddy’s, the Village Voice’s, etc. He made all of us feel a bit younger, even a bit more important to ourselves last year, which is certainly one of the requirements of a great rock and roll artist.

Patti Smith is a published poet

turned rocker, a less accessible personality than Springsteen and a lyrical innovator whose music demands more of a listener than does traditional rock and roll.

Like Springsteen she is unafraid to show her roots, but when those roots are as much in poetry as they are in rock, one is confronted by an artist of a different cut. Hers is a largely recondite style to the public at large, and as a result she hasn’t reached the people in as dramatic a fashion as Springsteen did last summer. But her vocal delivery and her lyrics—really the heart of her music—are too unique to exist only for the pleasure of a minority.

One of the most invigorating trends in 1975 and early 1976 has been the revitalization of AM radio. It’s a cruiser’s delight once again and we can tip our hats to an authentic new generation of British rock bands, along with some upstart American hard rock challengers, for making it so. On the English side there is Sweet (“Ballroom Blitz,” “Fox On The Run,” “Action”), Queen (“Bohemian Rhapsody”), Roxy Music (“Love Is The Drug”) and the Bay City Rollers (“Saturday Night”). In this country loom two young giants in Kiss (“Rock and Roll All Night”) and Aerosmith (“Dream On”). Backing up these “new” groups are some old standbys once again (or still) enjoying success (The Who, The Bee Gees, Electric Light Orchestra, Jefferson Starship) or finally enjoying the large-scale success predicted for them years ago (Fleetwood Mac, Peter Frampton).

On another side of the ledger in 1975, the Outlaws, Natalie Cole and the Captain and Tennille established themselves as forces to be reckoned with in 1976. And some veterans are making a comeback—Dylan, Neil Young, Lou Reed.

Still there are omissions, but none are deliberate. The point here is that there are a lot of good, and a few exceptional, artists at work today and their music is stimulating the entire industry. This issue is **Record World’s** first one devoted to spring merchandising and herein one can learn what to expect from these artists in the coming months, what campaigns in support of new products are being planned by manufacturers and what ideas are being offered by retailers as they reflect on the preceding strong sales period and look ahead to what everyone hopes will be an unprecedented boom quarter.

THE 1975 COLUMBIA ALBUM GOLD RUSH

Barbra Streisand
ButterFly
including:
Guava Jelly / Love In The Afternoon
Jubilation / Since I Don't Have You / Crying T me

AEROSMITH
including:
Dream On / Make It
One Way Street / Somebody / Mama Kin

JANIS IAN
BETWEEN THE LINES
including:
At Seventeen
In The Winter
When The Party's Over
Light A Light
Bright Lights
And Promises

PINK FLOYD
WISH YOU WERE HERE
including:
Shine On You Crazy Diamond
Welcome To The Machine
Have A Cigar / Wish You Were Here

Bruce Springsteen
Born To Run
including:
Tenth Avenue Freeze-Out / Jungleland
Backstreets / Thunder Road / She's The One

BOB DYLAN
BLOOD ON THE TRACKS
including:
Tangled Up
In Blue
Idiot Wind
Lily, Rosemary And
The Jack Of Hearts
Meet Me In
The Morning
You're A
Big Girl Now

AEROSMITH
Toys in the Attic
including:
Walk This Way / No More No More
Toys In The Attic / Sweet Emotion
You See Me Crying

Billy Joel
Piano Man
including:
Captain Jack / Worse Comes To Worst
The Ballad Of Billy The Kid
Stop In Nevada / Travelin' Prayer

Chicago
VIII
including:
Harry Truman / Old Days
Brand New Love Affair - Parts I & II
Anyway You Want / Never Been In Love Before

JANIS JOPLIN'S GREATEST HITS
including:
Me And Bobby McGee / Down On Me
Piece Of My Heart / Try (Just A Little Bit Harder)
Ball And Chain

Paul Simon
Still crazy after all these years
including:
50 Ways To Leave Your Lover
My Little Town / Gone At Last
Silent Eyes / Have A Good Time

EARTH, WIND & FIRE
THAT'S THE WAY OF THE WORLD
including:
Shining Star / Yearnin' Learnin' / See The Light
Happy Feelin' / Africano

CHICAGO'S GREATEST HITS
including:
Just You 'N' Me / Colour My World
Saturday In The Park / 25 Or 6 To 4
(I've Been) Searchin' So Long
Wishing You Were Here

AEROSMITH
GET YOUR WINGS
including:
Same Old Song And Dance / Woman Of The World
S.O.S. (Too Bad) / Seasons Of Wither
Train Kept A Rollin'

ART GARFUNKEL
BREAKAWAY
including:
My Little Town
I Only Have Eyes For You / 99 Miles From L.A.
Looking For The Right One
I Believe (When I Fall In Love It Will Be Forever)

RAMSEY LEWIS
SUN GODDESS
including:
Living For The City / Jungle Strut / Hot Dawg
Gemini Rising / Tambura

2-RECORD SET Specially Priced

EARTH, WIND & FIRE
Gratitude
including:
Singasong / Celebrate / Devotion
Sun Goddess / Shining Star


SINCE THE BEGINNING OF
THE RIAA CERTIFICATION
NO RECORD COMPANY HAS RECEIVED
AS MANY GOLD LP'S
IN A SINGLE YEAR

FOR A PREVIEW OF NEXT YEAR'S PLAQUE, TURN THE PAGE.



IN THE FIRST THREE MONTHS OF 1976 COLUMBIA HAS CONTINUED ITS UNPRECEDENTED WINNING STREAK... WITH SUPERB NEW ALBUMS BY SUCH ESTABLISHED ARTISTS AS BOB DYLAN, JANIS IAN, LOGGINS & MESSINA, WILLIE NELSON, PHOEBE SNOW, LAURA NYRO, MAC DAVIS, JOHNNIE TAYLOR... THE BEST-EVER ALBUMS BY JOURNEY, BOZ SCAGGS, MAYNARD FERGUSON, THE SUTHERLAND BROTHERS AND QUIVER, PAVLOV'S DOG, EARL SCRUGGS... JUST RELEASED, OR SOON-TO-BE-RELEASED NEW ALBUMS FROM NEIL DIAMOND, RETURN TO FOREVER, KOKOMO, IAN HUNTER, WEATHER REPORT, STEPHEN STILLS, TAJ MAHAL, IAN MATTHEWS... AND MORE. MUSIC WE'RE PROUD TO BE ASSOCIATED WITH. MUSIC THAT SHOULD MAKE 1976 ANOTHER GOLDEN YEAR FOR YOU AND FOR US. COLUMBIA RECORDS

**BOB DYLAN
DESIRE**
including:
Hurricane/Mozambique
Isis/Romance In Durango
One More Cup Of Coffee/Sara




**BOZ SCAGGS
SILK DEGREES**
including:
What Can I Say/Hit or Lights/Love Me Tomorrow
We're All Alone/Lowdown




**Loggins & Messina
Native Sons**
including:
Fire/Boogie Man
Sweet Marie/Peacemaker/Wasting Our Time




CLASSICAL BARBRA




**SANTANA
AMIGOS**
including:
Let It Shine/Dance Sister Dance (Baila Mi Hermana)
Europa (Earth's Cry Heaven's Smile)
Let Me/Take Me With You




**Phoebe Snow
Second Childhood**
including:
Case In/Twisted Love/All Over
Sweet Disposition/Pre-Dawn Imagination




**MAC DAVIS
FOREVER LOVERS**
including:
Every Now And Then
I'm A Survivor/The Love Lamp
Tears In Baby's Eyes/The Good Times We Had



Janis Ian/Aftertones
including:
I Would Like To Dance
Roses/Belle Of The Blues
Hymn/Boy I Really Tied One On



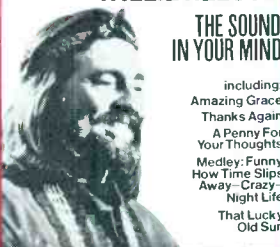
**Laura Nyro
Smile**
including:
Stormy Love/Money/The Cat-Song
Sexy Mama/I Am The Blues




**Bill Withers
Making Music**
including:
Pair Of Pr pretty Picture
Make Love To Your Mind/Hello Like Before
Sometimes A Song/I Love You Dawn




**WILLIE NELSON
THE SOUND
IN YOUR MIND**
including:
Amazing Grace
Thanks Again
A Penny For
Your Thoughts
Medley: Funny
How Time Slips
Away-Crazy-
Night Life
That Lucky
Old Sun




**THE EARL SCRUGGS REVUE
VOLUME II**
including:
Harbor For My Soul/Broad River/Fairytale
Every Man Has Got His Own Price
Instrumental In D Minor



**JOURNEY
LOOK INTO THE FUTURE**
including:
On A Saturday Nite/It's All Too Much
You're On Your Own/Midnight Dreamer
I'm Gonna Leave You




Les Dudek
including:
Cry Magic/It Car-Do
What A Sacrifice/Cruisin' Grove/Sad Clown



Weather Report/Black Market
including:
Gibraltar/Earbarry Coast/Elegant People
Cannon Ball/Herandnu




**KOKOMO
RISE AND SHINE!**
including:
Use Your Imagination/Do It Right
Feelin' Good/Little Girl/Without Me



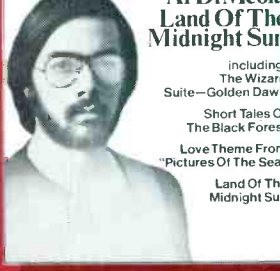
**RETURN TO FOREVER
ROMANTIC WARRIOR**
including:
Medieval Overture/Sorceress
Majestic Dance/The Magician
Duel Of The Jester And The Tyrant
(Part I & Part II)




**Dr. Feelgood
MALPRACTICE**
including:
I Can Tell
Back In The Night/Rolling And Tumbling
Watch Your Step/Rick In Cell Block #9




**Al Di Meola
Land Of The
Midnight Sun**
including:
The Wizard
Suite-Golden Dawn
Short Tales Of
The Black Forest
Love Theme From
"Pictures Of The Sea"
Land Of The
Midnight Sun



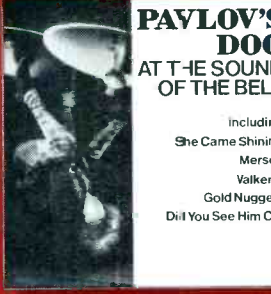
**Johnnie Taylor
Eargasm**
including:
Disco Lady
Don't Touch Her Body If You Can't Touch Her Mind
Somebody's Gettin' It/You're The Best In The World
Running Out Of Lies



**Sutherland Brothers
& Quiver
REACH FOR THE SKY**
including:
Arms Of Mary/Dirty City/Love On The Moon
Moonlight Lady/When The Train Comes



**PAYLOV'S
DOG
AT THE SOUND
OF THE BELL**
including:
She Came Shining
Mersey
Valkerie
Gold Nuggets
Did You See Him Cry



**MAYNARD FERGUSON
PRIMAL SCREAM**
including:
Invitation/Pagliacci/The Cheshire Cat Walk
Swamp/Primal Scream



2-RECORD SET Specially Priced
**MILES DAVIS
AGHARTA**
including:
Prelude (Part I)/Prelude (Part II)/Maiysha
Interlude/Theme From Jack Johnson



DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Retailers Speak Out on Variety of Topics

BY DAVID MCGEE

■ With the opening of the 1976 NARM Convention in Hollywood, Florida, retailers from all parts of the country have been brought together to discuss with manufacturers, rack jobbers and independent distributors the developments of the last year, impending problem areas and how to avoid them plus means of streamlining their operations in 1976. In the following Dialogue, several retailers assess, from a business standpoint, the weeks and months prior to the convention, and discuss their plans for maintaining the sales surge that began last fall and has carried through the first quarter of this year.

How was your post-Christmas selloff this year?

Joe Bressi, Stark Records: Fantastic. We're running about—through the first seven weeks of this year—24 percent up from last year. Stronger economy is part of it, I think. And we've done some internal things to stimulate business—extra promotions, advertising, working a little harder. Having good solid product immediately after Christmas helped. Quite a few factors; no one single thing I can put my finger on.

David De Fravio, Record Bar: Our sales were in excess of 10 percent above last January. I think there was some better product in the marketplace and, to be quite honest with you, I think people were a lot freer with their dollars.

Charlie Shaw, Tower Records: Spectacular. We did a lot of business. There were a lot of good records available and that certainly helped.

Tom Keenan, Everybody's Records: Our January was up 35 percent over last year's. I think the northwest, at least our situation, is just starting to become aggressive in terms of retailing with a lot of different stores opening up and ourselves expanding to the point where there's just more people accessible to a greater number of items.

Ken Dobin, Waxie Maxie: Business has remained good, and a fair percentage above last year. It hasn't been what I would call a total boom period, but it has been a fair percentage above last year. I think the white product in January and February has been above the average, with albums like Frampton's the Eagles', Bad Company's, Dylan's—these are all number one pop albums. There hasn't been the super hit on the black side yet. Parliament and Brass Construction are big hits, but they are not in the category of the O'Jays or Earth, Wind and Fire. The black business is up too, and I expect the next two to three months will be a big period for sales of black product, with the upcoming new releases.

Peter Schliewen, Record Revolution: I don't think there is much of a sales carryover from Christmas. What I did was run a store-wide sale in January; for one weekend it was a three for 12, three for 11, three for 10. I would practically give the records away at cost rather than return them to manufacturers. That's how I brought my inventory down to where it should be in January. I don't see how retailers can have a pickup in sales in January. The only way there can be a pickup in sales is for them to have a sale—S-A-L-E. That's why January is a notorious sale month. People don't have any money in January because they blew it all in December.

John Guarnieri, Mushroom: About normal, for January, meaning that business was good. It wasn't up over last year, but was just about the same.

Are your sales on blank tapes and accessories increasing? Are you marketing these items any differently to call attention to them?

Bressi: That's probably our biggest growth area in the last year. The price of records in general has forced more people into recording their own. If we can't sell them the pre-recorded, we have to sell them the blank. Blank tape has just really gone up.

We probably give these items more space than most stores do. We market everything out where it's shoppable; we don't have anything behind the counter at all. We market our blank tape packages in a dump table where we can mass-display them and it's worked out very well for us.

De Fravio: We put a little more emphasis this year on our blank tapes and accessories, and consequently sales picked up. It's hard for me to compare our sales this year with our sales from last year, because we weren't putting much emphasis on these products in 1975.

We had a fixture built especially for accessories and we prominently display them behind the counters of all our stores. I'm sure that's been a factor in our increased sales because it's drawing the customer's attention to those items.

Shaw: Yeah. We don't really market them any differently to call attention to them. We still stack them high and sell them low.

Keenan: I don't have a definite figure, but they are increasing, I'm sure. I would guess somewhere in the neighborhood of 10 to 15 percent; not as great as the albums are increasing. In the past we haven't marketed these items any differently in our stores, but with our latest store we are going to do something different. We've set out a big display that hangs down from the ceiling on a slant and when customers are near the cash register they can't help but see it. We only carry two brands of blank tape and this display has both brand names in big black and white letters. Our other stores aren't big enough to merchandise these items in the same way. We just got into accessories and these stores weren't designed to merchandise accessories.

Max Silverman, Waxie Maxie: I think so. I don't have a breakdown, but I'll tell you we are doing very well with accessories and blank tapes. We have special displays for these items from time to time. For instance, we just came up with a display for a four-pack eight-track in a wide bushel basket on legs—it came out in November—and did very, very well. We're known for merchandising accessories; we feature accessories more than a lot of stores normally do.

Schliewen: Everything increased at the holiday season. I think everybody in the country sells more cassette and reel-to-reel blank tapes than eight-track because eight-track recorders are not very sophisticated and most people do not use an eight-track recorder for recording. An eight-track recorder is used for playback only, with a pre-recorded tape in it.

I have them displayed differently. I actually use a blank tape display—a big, metal standup blank tape display. In my store there are also shelves everywhere, up every wall, for displaying records.

Guarnieri: Blank tapes sales are increasing. We don't sell as many accessories as a different type of store would. Blank tape sales are picking up because people are making their own tapes; they're taping more things off the radio and taping live concerts and taping friends records. In the store we market blank tape in the racks that blank tape companies put out and we have them where people can look at them.

How have sales been on economy and budget-priced product and cutouts? Up or down? Why?

Bressi: Close-out merchandise right now is doing very well for us. There's been a great amount available to us and the \$1.99-2.99 price is very popular. One reason they're so popular is the selection—there's just so much of them available. Some of the titles I'm using right now—I've got a Bob Dylan album, a Monty Python album, best of Isaac Hayes, a Bette Midler album; a great bunch of titles—good merchandise.

De Fravio: Excellent. There's been such a good selection of product out, particularly three or four months ago. And there's more consumer awareness of what these products are and how to get hold of them.

Shaw: We had a leveling off in sales of budget and economy albums. Part of the problem was that we used the space for Christmas albums. Then we usurped part of the space we use for budget albums and moved our comedy section in there. We moved the comedy section out of the country section—there used to be seven rows of comedy albums at the end of the country section and we shagged them across the aisle to the beginning of the budget section, so that cut the budget section down a bit. We do fair with budget products; we got to the point with budget lps where we let somebody else rack them for us.

The thing that we did do real well with though is all the \$3.98, \$4.98 and the stuff that we sold for \$2.99 and two for five dollars that the major labels came out with. We did a thing with Columbia, Fantasy and a couple of other labels where we ran their \$7.98 listed lps—

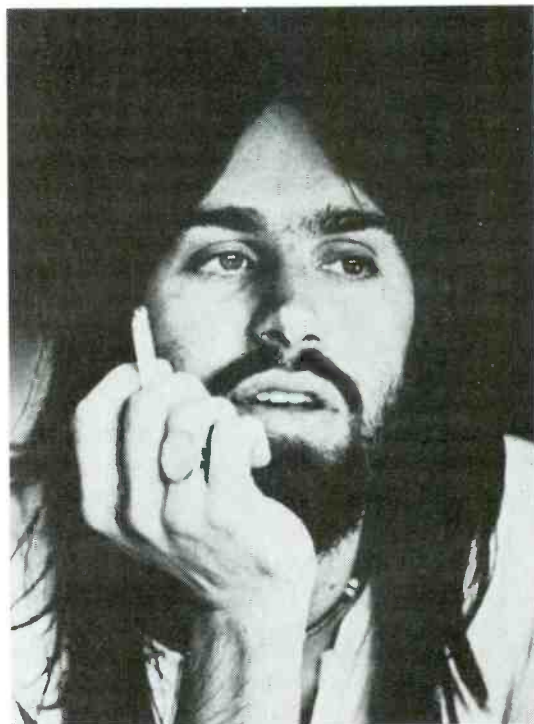
(Continued on page 15)

WHEN YOU'VE BROKEN AS MANY ACTS AS WE HAVE, THE BREAKS COME EASIER.



SOLO ARGENTINIAN

A new solo album from **Russ Ballard**: ex-Argent member, hit songwriter, Roger Daltrey's producer. "Winning." On Epic.



FOGELBERG'S ANGELS

The many hundreds of thousands of fans who've seen and heard **Dan Fogelberg** helped break him big last year. On Full Moon/Epic.



HAVE ANOTHER ROUND

From **Gong**, the heavy British progressive act who can really go the distance. On Virgin.



UPPERCUTS

From **Boxer**, led by the formidable English superstar **Mike Patto**, a new Virgin album, "Below the Belt." Touring U.S. in May.



A STAR ON THE HORIZON

Lisa Hartman is the next big star in America. Produced by Jeff Barry. Another Kirshner Records success story.

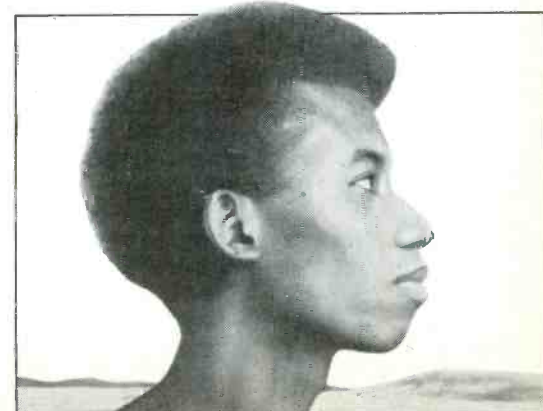


GUERCIO STRIKES AGAIN

Gerard, **James William Guercio's** new super ten-man group from Denver with great potential, will release their first album in April. On Caribou Records.

A RUMOR IN HIS OWN TIME

A legend in his own room. And a brilliant new Epic album from **Jeffrey Comanor**, with guest performances by the heaviest L.A. superstars.



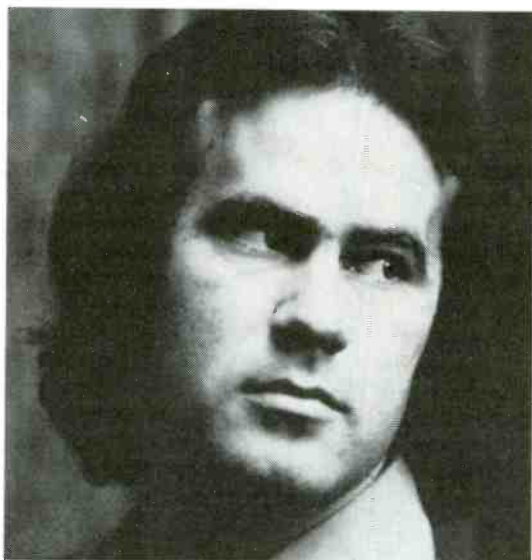
EX-CELLENT WEATHER REPORT BASSIST

Alphonso Johnson, of Weather Report fame, is now on tour with Billy Cobham and other progressive superstars and, of course, you can touch bass with him only on Epic.

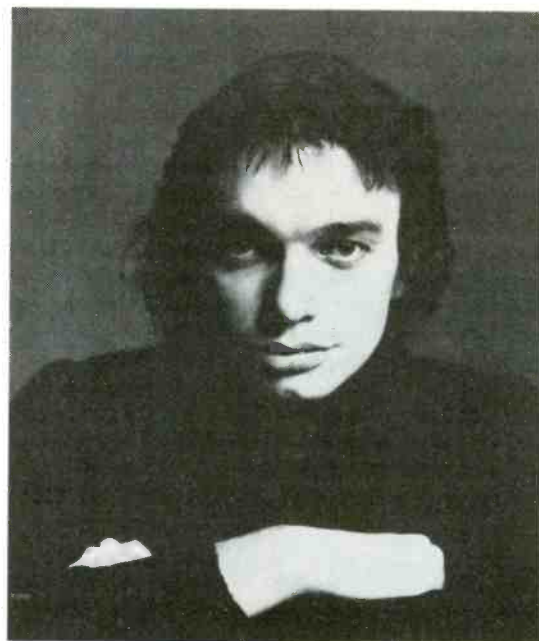
WE'VE GOT SOME OF THE HOTTEST NEW ACTS IN AMERICA AND ENGLAND.



KANSAS IS KOMING, STRONGER THAN EVER
With a smash album and a new single and thirty dates with Bad Co. On Kirshner Records.

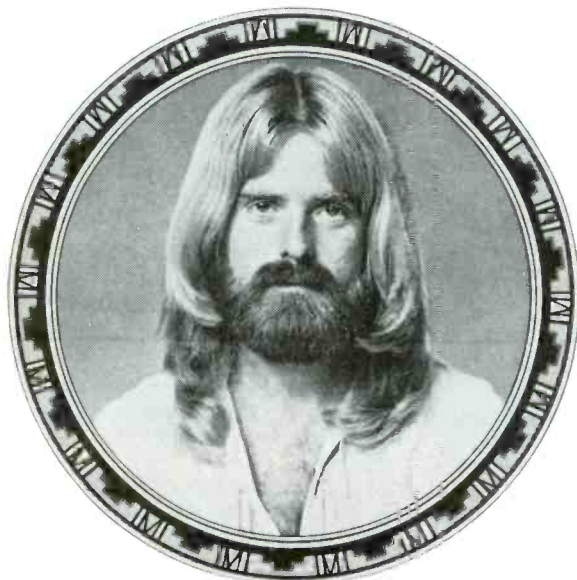


COUNTRY SUITE
Dave Loggins will be rollin' around the country in April with his new Epic album—"Country Suite." Please come.



JACO'S THE GOODS
The word is that Jaco Pastorius is one of the best bass players around today. He's fast out of Ft. Lauderdale with an album produced by Bobby Colomby for Epic.

JONI MITCHELL'S BAND
L.A. Express have a lot more going for them than just being Joni Mitchell's band—otherwise, they wouldn't be her band. Fresh from their recent sell-out tour with her, the group got raves for their own exciting sets, and their album is getting even more acclaim. Also on Caribou Records.



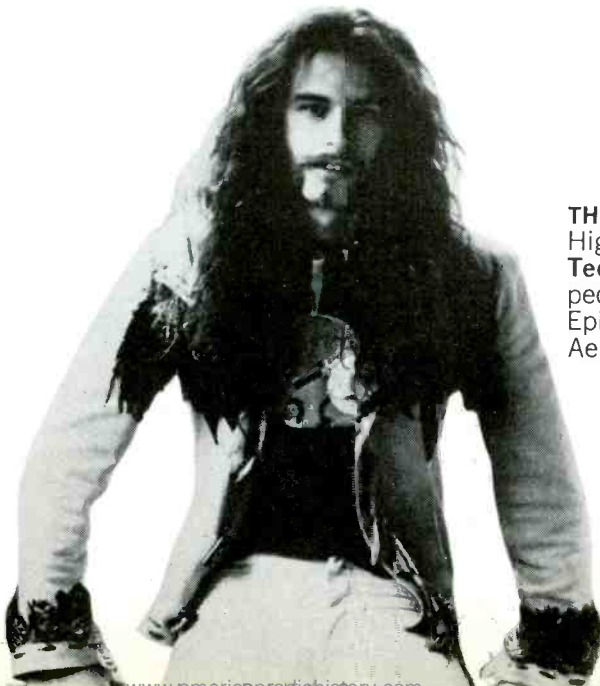
"SWANS AGAINST THE SUN" ARE BEAUTIFUL
And one of the many spectacular images that have made Michael Murphey one of the leading singers and songwriters in America today. A star, on Epic.



REO ZOOMS
A fantastic new album is on the way with Kevin Cronin back as lead singer. On Epic.



LABELLE SOUNDS
Billboard named them the #1 Disco act of 1975. When Labelle sounds, people listen—but mostly they dance. On Epic.



THE PRIME MANIPULATOR OF...
High energy, what else? Here's a fact. Ted Nugent has played before $\frac{3}{4}$ of a million people, and has sold just about that many Epic albums. On tour with Johnny Winter, Aerosmith and Bad Co.



SUPER MINNIE

An incredibly successful Las Vegas debut and upcoming dates with Richard Pryor were the results of the many awards **Minnie Riperton** won in 1975. Look for a new album very soon, on Epic.



THE AMAZING TRANSFORMATION OF DAVID SANCIOS

Not Kafka's tale of metamorphosis, but the making of a star, from Chick Corea's band to Bruce Springsteen's to his own super keyboard career. On Epic.



FROM A. GARFUNKEL TO K. MOON

Lee Ritenour has played with them all. An astounding studio guitarist with an exciting Epic solo album, "First Course."

#1 IN ENGLAND

Sailor's new American release contains their #1 British hit, "Glass of Champagne." Their album is "Trouble" and it's on Epic.



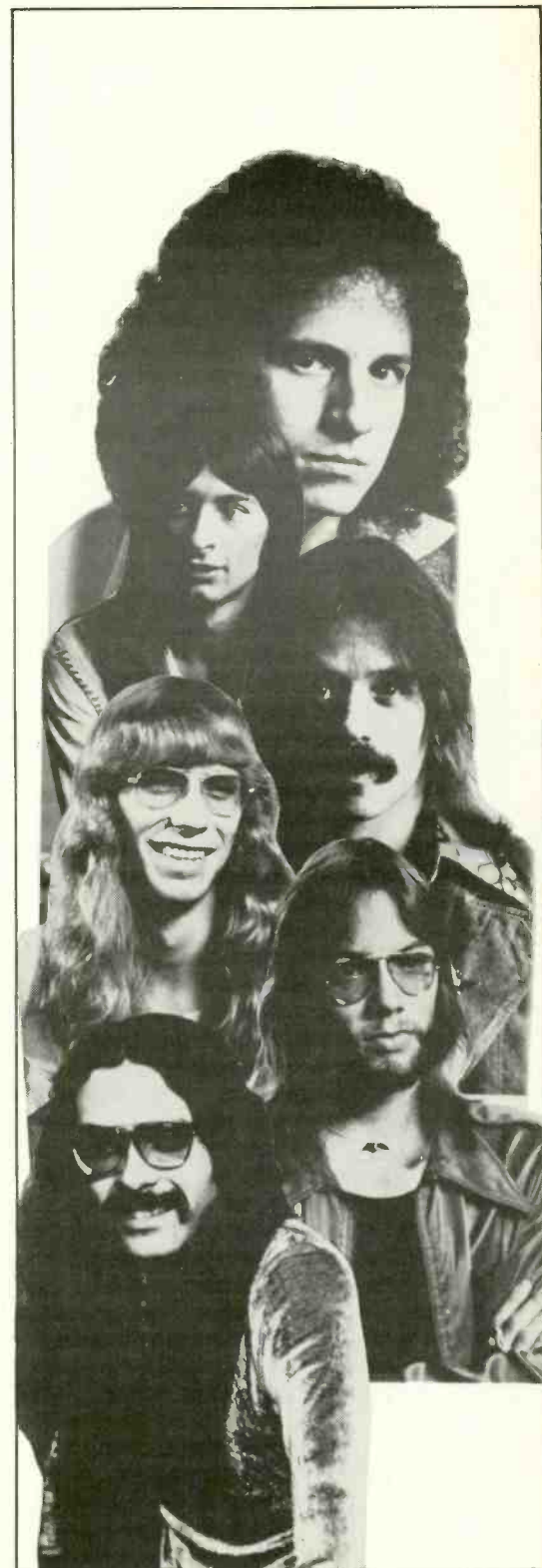
DOC'S 'NIGHT JOURNEY'

It's goodnight Vegas and hello jazz/funk/rock and roll. The **Doc Severinsen** fills a big prescription. On Epic.



THE SOUL CHILDREN

In the South and Midwest, they've built a devoted following through a string of hit singles and great live performances. On Epic.



COME TO STARCASTLE

An instant smash! **Starcastle** is the fastest-breaking group we've got. Now touring heavily through the Midwest. On Epic.



OF COURSE THE SOUND OF PHILADELPHIA™ NEVER SLEEPS.



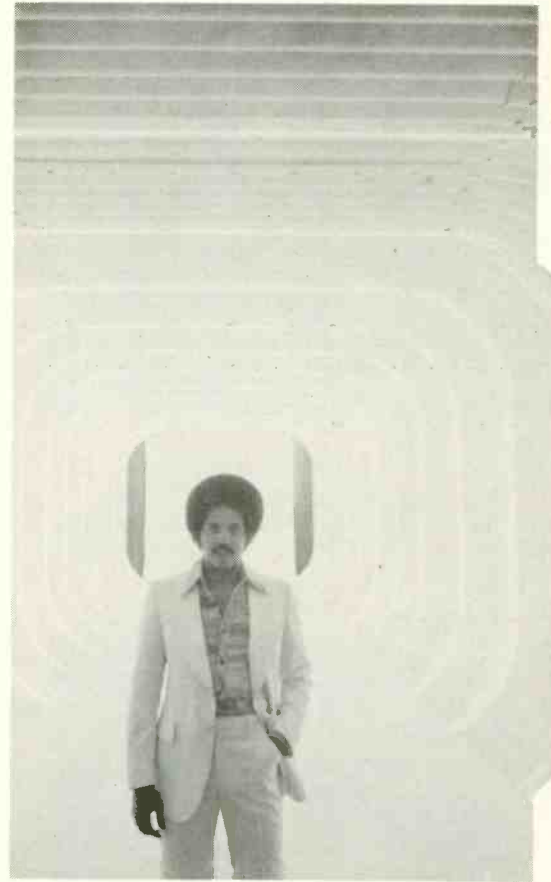
THE CITY LIMITS

A hot and funky Philly soul sound group with voices that can carry from one end of the city to the other. On TSOP.



SOME LIKE IT HOT!

After their million-seller "Do It Any Way You Wanna," from "Boogie Down U.S.A.," **People's Choice** is ready with a new album and a whole lot more hits. From TSOP.



LIFE ON MARS

Dexter Wansel was a Gamble and Huff studio musician—a master of the keyboards. Now he's jumped the planet of Philadelphia (maybe it was the Earthquake) to record an incredible progressive soul album, "Life on Mars." On Philadelphia International.



THE INCREDIBLE FORCE OF NATURE

Ten super young musicians with the power and talent to break out nationally with—you guessed it—**Force of Nature**. On Philadelphia International.



LOU RAWLS

An album that's smooth and funky, and an established star with an even greater future than his very successful past, thanks to a new affiliation with Gamble and Huff. On TSOP.



On Epic, Full Moon, Virgin, Kirshner, Caribou, TSOP and Philadelphia International Records & Tapes.

Virgin, Kirshner, TSOP & Philadelphia International distributed by CBS Records.

Full Moon is a trademark of Full Moon Productions, Inc.

GOOD AS GOLD

THE NEW RELEASE FROM ATLANTIC/ATCO.

COLUMBIA-PRINCETON
ELECTRONIC MUSIC CENTER
Finnadar Quad QD 9010
Production Supervisor
Ilhan Mimaroglu

Lady Bump
PENNY McLEAN
Atco SD 36-130
Produced by Michael Kunze

LENNY Le BLANC
Big Tree BT 89515
Produced by Pate Carr

NANETTE WORKMAN
Big Tree BT 89514
Produced by Nick Biagona, Angelo Finaldi,
Nanette Workman, Yves Martin

Life And Times
BILLY COBHAM
Atlantic SD 18166
Produced by Billy Cobham

That Is Why You're Overweight
EDDIE HARRIS
Atlantic SD 1683
Produced by Eddie Harris

Sings It All
MIKE DOUGLAS
Atlantic SC 18168
Produced by Richard Rome
and Harry Tripet

Locked In
WISHBONE ASH
Atlantic SD 18164
Produced by Tom Dowd

Aurora
JEAN-LUC PONTY
Atlantic SD 18163
Produced by Jean-Luc Ponty

A Trick Of The Tail
GENESIS
Atco SE 36-129
Produced by David Hentschel and Genesis

Stone Alone
BILL WYMAN
Atlantic SD 18165
Produced by Bill Wyman



Service and Stock Keep Poplar Popular

By IRA MAYER

■ MEMPHIS—Poplar Tunes is a two-store, full line retail operation that is unique in several ways. Poplar's Jim Burge explains openly that the stores' prices are a little higher than those of most of his competitors. But Poplar offers its customers special services: its full-line stock, with promotion copies kept in the bins so that people can inspect the records and listen to them if they wish. Twelve phonographs are provided for such record-sampling.

"People are becoming more aware of what's available so we have to stock everything," says Burge, whose good business in the post-Christmas season is evidenced by "a good selloff on everything but a few labels." Poplar does not carry cut-outs according to Burge because they take away from the attention paid to new product and because they take up too much room. But budget lines are handled, with classical product selling especially well.

In answer to a question on the spread of product offered, Burge says that "there's a lot more product" in general so that the spread in that sense is larger. But, he adds, some lines that weren't selling well as little as two years ago are now selling. He cites jazz — especially the progressive musicians who are reaching what was an exclusively rock audience — as a prime example of this situation.

Blank tapes are increasing in sales, too, Burge continued,

and the Poplar staff has noticed a trend in the improvement of pre-recorded tape sales over the last eight months to a year. Eight-tracks sell at Poplar 30-1 over cassettes by Burge's rough telephone estimate, mostly because they're just easier to come by and are more readily produced by the manufacturers.

As for Poplar's needs from record companies, the system of maintaining the bins with promotion copies and keeping the inventory in the stock room makes availability of promos an absolute necessity. ("Promotion copies aren't thrown away here

or just added to somebody's private collection," said Burge.) But another area in which Burge would like to see more help is that of television ads. "We need more pre-recorded TV tapes for local use. We would do more TV because it's so effective, but it looks too hokey if you just have someone standing there holding an album cover."

Most companies consult with Poplar on the stores' promotional needs, and most are willing to help although "getting the stuff is sometimes a different story." Some promotional material either comes at the

wrong time and gets thrown out or isn't available when the store needs it for a specific campaign, he adds.

Burge's analysis of the importance of "Greatest Hits" packages is positive. He says that in general they do create additional interest in the artist involved. A resurgence of Eagles catalogue sales, for instance, was recently seen upon release of the "Their Greatest Hits: 1971-1975" package. Burge's suggestion in this area is for more "Greatest Hits" albums with a current single that isn't available on other lps.

Polydor Plans Diverse Spring Release

■ NEW YORK — Blackmore's Rainbow, Gloria Gaynor, Atlanta Rhythm Section, Millie Jackson, Ian Lloyd, C. W. McCall and a harvest of ECM jazz releases are among the Polydor Incorporated family of artists who are slated for major releases in spring '76. These artists represent highly established names across the entire spectrum of musical formats. From the r&b and disco stars Gloria Gaynor and Millie Jackson to the country and pop superstar C. W. McCall; from rock star Ian Lloyd, formerly of the hit group Stories, and the southern rock flavor of the Atlanta Rhythm Section and Randall Bramblett to the recognized leaders in the jazz field, ECM's Gary Burton, Jan Garbarek and Keith Jarrett.

C. W. McCall, whose hit MGM single "Convoy" and album "Black Bear Road" skyrocketed up

the RW pop charts, is currently breaking internationally, and is now in the studio preparing for an April 1 album release on Polydor. The successful formula of C. W. McCall, his producer Don Sears and composer Chip Davis have teamed together again for this, their third album release.

Gloria "Queen of the Discos" Gaynor will also have a new Polydor album release this April. One of the first artists to be claimed by the discos as their own, Ms. Gaynor blasted onto the national Top 40 charts December of 1974 with her super hit "Never Can Say Goodbye." In March of 1975 Gloria was crowned "Queen of the Discos" by N.A.D.D. (National Association of Discotheque DJs) in New York City, firmly establishing her roots of success, and her musical dynasty.

Beginning in 1972 with her first album on Spring, Millie Jackson has earned the reputation of being a classic r&b vocalist with a distinctive style all her own. On her new album, entitled "Free And Lovelier," Millie proclaims "I'm not caught up anymore."

Blackmore's Rainbow, headed up by former Deep Purple guitarist Ritchie Blackmore, will be releasing their second Polydor album this spring. Blackmore's Rainbow, consisting of Ritchie, Ronnie James Dio (lead vocalist), Cozy Powell (drums), Jimmy Bain (bass) and Tony Carey (keyboards), was formed by Ritchie following his departure from Deep Purple.

The south shall also rise again this spring with the new releases by the Atlanta Rhythm Section and Randall Bramblett. The new Atlanta Rhythm Section, like their previous four Polydor lps, was produced by veteran producer/songwriter Buddy Buie. Randall Bramblett, hailing from Jesup, Georgia, will be releasing his second Polydor album this spring.

For the past year, since the dissolution of Stories, Ian Lloyd has

been writing. The principal musicians on Ian's first Polydor album are Gregg Diamond on drums, piano and percussion; Mick Jones and Steve Love on guitars; James Gregory on bass; sax and flute by Ian McDonald; Jimmy Mehlin on percussion; and Kenny Bichel on synthesizers.

In 1972, members of a new group were brought together by Ron Townson, member of the Fifth Dimension. The group was Creative Source. Creative Source consists of Barbara Lewis, Celeste Rose, Barbara Berryman, Steve Flannigan and Don Wyatt. Their new release will follow up on the success of their past two Polydor albums, "Creative Source" and "Migration."

ECM Records, the Polydor-distributed jazz label, will have much representation in the Polydor package this spring. Starting off this April with the first solo release by Gary Burton, guitarist Pat Metheny. Pat's ECM album will feature the talents of Jaco Pastorius on bass and Burton's drummer Bob Moses.

Also slated for an April release from ECM are new albums from Norwegian born Jan Garbarek and piano virtuoso Steve Kuhn. Garbarek, handling tenor and soprano sax, bass, clarinet and flute, was brought to the attention of jazz critics with the release of his first ECM album, "Afric Pepperbird," on which he teamed up with ECM guitarist Terje Rypdal. Garbarek continued his ECM career with "Red Lanta" where he teamed up with Art Lande. Two other chart making records combined the efforts of Garbarek with piano virtuoso Keith Jarrett—"Belonging" and "Luminescence."

Jazz / classical pianist Steve Kuhn will be featured on a new ECM solo piano album entitled "Ecstasy" this April. Kuhn has received much attention in the jazz field both in America and throughout Europe.

Spring at Goody's Stores

■ NEW YORK — A recent Harris poll has indicated that consumers are ready to spend dollars again and many retail merchants are gearing up for the expected onslaught of buyers. Sam Stolon, of the Sam Goody chain, says the Goody stores do not intend to buy heavier this spring solely on the basis of a public opinion poll.

"We continuously keep a good amount of stock in these stores, and backup stock on all the top items," says Stolon, "and we do carry the catalogue in all stores. We make sure that stores have what they request; we don't limit them. If they can sell it, we'll give them whatever they want."

Stolon feels that it is not his job to advise record companies on what they can do to boost sales this spring, beyond stating that "they should continue with what they do best during the rest of the year. They have their in-store promotions, posters and contests from time to time. I think all of

these are effective tools."

Ad expenditures at Sam Goody are, logically enough, heaviest in the fall. But the chain advertises throughout the year in the New York Times and other area papers. In the spring, according to Stolon, ad expenditures will rise only if the strength of new products demands more print exposure.

Cutouts

Cutout sales at Goody's are suffering because of what Stolon terms "a lack of additional merchandise on the market at the present times."

"I mean the real strong cutout albums," he explains, "not something that's been around a long time and is in all the other stores in New York."

At Goody's, where January sales rose five percent over 1975's, and blank tape and accessories sales rose 10 percent, all types of music are selling and Stolon feels that the new products on the way will make for a strong spring season.

Independent Records:

New Product, Cutouts Spark Spring Sales

By DAVID MCGEE

■ In Denver stands Independent Records, a store that occupies only 1200 square feet but boasts an inventory cost of over \$70,000. Independent's owner-founder is Bruce Bayer, a transplanted easterner, and he describes the store as "very small and very, very, very crowded."

Like many other retailers around around the country, Bayer's post-Christmas business has been excellent. Bayer estimates his business is up 35 percent over a comparable period in 1975, and the reason, he says, is "better new product and better cutouts."

"I don't do that well with budget-priced product, simply because the quality of cutouts available is so much more desirable," explains Bayer. "You can buy a '461 Ocean Boulevard' or a 'Shaft,' or a 'Planet Waves' and these items make it difficult for you to sell an old Pickwick album. So, rather than carry too many budget items, I carry an enormous amount of cutouts."

Along with cutouts and new products, Bayer says business has been stimulated by consumers' renewed interest in blank tape, on which sales have increased "incredibly" over last year's. Add to this a significant pick-up in sales of pre-recorded cassettes. ("The more I put in the more I sell.")

Why the rise in tape sales, both blank and pre-recorded? Obviously, as other retailers will attest, consumers are increasingly inclined to record music at home rather than pay what they feel is an exorbitant price for an album. And when companies such as BASF and TDK offer specials on blank tapes, says Bayer, sales rise dramatically.

Ad expenditures at Independent remain constant throughout the year. "I know that's unusual," Bayer offers, "but I advertise heavily all year. I don't feel it's necessary to advertise heavier at one particular time of year."

"I think the most important thing in promoting our store is for you to write your own ads. You can give a lot of extra exposure to your stores by creatively writing your own advertising, even with co-op money. Very few people do that."

"I don't record my own ads though," he laughs. "It wouldn't go over very well in mellow Colorado to hear someone with a heavy east coast accent come on the radio selling records."

Bayer says that although he doesn't expect to promote "sum-

mer" products (i.e., Beach Boys anthologies, traditional summer oldies) heavily, he nevertheless applauds the television marketing of the "Endless Summer" albums, which showed how effective that medium can be.

Bayer is one of the retailers contacted for this issue who feels the spate of "Greatest Hits" albums didn't hurt catalogue sales. "On tapes, a 'Greatest Hits' album certainly doesn't seem to hinder catalogue sales. Customers will come in and buy the catalogue items and then buy a 'Greatest Hits' tape just for the selection. On some albums, 'Greatest Hits' haven't been a factor. The Seals and Crofts catalogue was pretty dead in here before the 'Hits' came out. Chicago — their catalogue sells moderately; it's not what it used to be, and the 'Greatest Hits' was a monster. America—same thing."

"If anything," he continues, "I think it's good to promote all the albums with the 'Hits' album on

an ad. People who are into Chicago, for instance, already have their albums. The Eagles, as big as they are, haven't reached everyone. Those people who have resisted buying an Eagles album may buy the 'Hits' album, like it and come back to buy the other albums. I can see 'Greatest Hits' albums hurting rack sales, but not retail sales."

Asked if he feels the bottom line of sales is always based on the quality of current releases, Bayer replies in the negative and explains: "It's based on in-store play, promotion, price and merchandising. I've had good months with weak releases and terrible months with strong releases."

"What I find incredibly hard to believe is how record companies don't promote certain things and do promote things that are already huge successes. There's just so many incredible records coming out that never get promoted, and other records get all the promotion. I'd like to know why."

A&M: Creating a 'Positive Climate'

■ LOS ANGELES—"At A&M, we regard the selling of records as a three-pronged process," states Barry Grieff, merchandising director for the label. "We create and provide consumer-oriented materials, obviously, but we also direct ourselves at the closely aligned tasks of selling the distributor and the retailer, the point being that if the distributor and the retailer aren't sold on a particular record, it's unlikely that it will become a big seller. We attempt to motivate the distributor so that he in turn can motivate the retailer; if we're success-

ful, we've created a positive climate for the ultimate consumer sale."

The label's closely aligned merchandising, creative services, and advertising departments develop not only consumer-directed sales tools, but also sales tools the consumer never sees: minis, slick books and catalogues, for example. The process extends to both the formal (specific sales programs, such as A&M's upcoming all-label sale) and the personal (phone calls).

To further sophisticate the merchandising effort, A&M has devel-

Cutler's

(Continued from page 14)

a lot of Bob Dylan's old albums until those greatest hits records came out; now, we don't sell too many."

Sales Doubled

The growth of record sales at Cutler's has seemingly not been tied to the varying quality of material artists have been turning out. "They don't seem to be related," Cutler said. "No matter what happens, our bottom line seems to get blacker. Even when we cut our prices, sales went way up. We're selling better than twice what we were three years ago." He attributes his success in large part to "a good bunch of kids. One of the most important things in running a store is having good people who know music and are friendly to the customer."

Displays Needed

His greatest single request from record companies is for "more and better window display stuff. I use it all. The classical end especially lacks those aids. I have to go crazy to get classical advertising material. They don't seem to care about it anymore."

oped a number of innovations. These include loose-leaf slick books (so that an entire release isn't delayed for the lack of a single piece of product), the sending of completely assembled ads rather than just ad elements on all product, and—most recently—the institution of regional merchandising directors (Ron Farber, east coast director, is the first of these).

"We treat each release in an individual way," Grieff says. "And we coordinate our planning with ongoing interdepartmental communication, so that the total effort is consistent. At the same time, we attempt to maintain a consistent A&M style and image—one that, hopefully, is low-keyed but high-quality."

Specific programs are currently being developed for the spring quarter releases by the Carpenters, Joe Cocker, Nils Lofgren, Nazareth, Rick Wakeman, Steve Marriott, Peter Allen, David Baiteau, Shawn Phillips, the Tubes, Head East, Ayers Rock and Charlie & the Pep Boys. A&M is also readying these special projects: the second release of the Horizon series of jazz albums, retrospective double albums on Gary Wright/Spoopy Tooth and Fairport Convention, a double reggae compilation, an album consisting largely of unreleased material by Gram Parsons/the Flying Burrito Bros., the soundtrack of Bergman's "The Magic Flute" (a triple set), and the first-ever solo album by Herb Alpert.



Nazareth

Warners Continues Its Winning Ways

■ BURBANK, CAL.—The approach of this year's NARM convention finds Warner Bros. Records in the enviable position of enjoying a wealth of current hot products as well as excellent sell-through on catalogue records at the retail level. Spurred by record-setting third and fourth quarters for 1975, Warner/Reprise and its affiliates face exceptionally positive business prospects in '76.

"We expect business to continue to be especially strong throughout this first quarter and beyond," confides Eddie Rosenblatt, Warners vice president, sales and promotion, who points to sustained sales of "greatest hits" collections and an abun-

dance of strong current albums.

Along with the already certified gold "greatest hits" sets (America's "History," "Seals & Crofts Greatest" and Jethro Tull's Chrysalis lp, "M.U., The Best"), Warners enjoys hot product in Fleetwood Mac's "Fleetwood Mac" (gold and on RW's album chart for more than 30 weeks), Emmylou Harris' new "Elite Hotel," Gary Wright's "Dream Weaver," Foghat's Bearsville set, "Fool For the City," and Elvin Bishop's new Capricorn set, "Struttin' My Stuff." Particularly encouraging are the multiple sales surges experienced by the Fleetwood Mac and Gary Wright lps, both seemingly destined for long life.

Buddah Readies Nine LPs

■ "The Buddah Group will ship nine albums in the next eight weeks," it was announced by Lewis Merenstein, vice president and general manager of the company. "These nine albums include releases by already established artists and by several new additions to the label. We expect these lps to garner much excitement and be the biggest sales release in Buddah's history."

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

Norman Connors' latest album, "You Are My Starship," follows his very successful "Saturday Night Special," which sold in excess of 100,000 albums and contained "Valentine Love," a high charted single. James Cotton's lp was recorded live, capturing all of the excitement for which Cotton is renowned. Papa John Creach is again working with Eddie Martinez as producer on his new lp "Rock Father." Black Satin, headed by Fred Parris of the original Five Satins, will release an lp which contains a new version of Parris' hit ballad "In The Still Of The Night." Black Ivory will have their next lp co-produced by Norman Harris.

Buddah's newest signings include Michael Henderson, bass

player for Miles Davis and composer and vocalist on "Valentine Love." This release also marks the debut of two new labels to be distributed by The Buddah Group. Pi Kappa Records will release the "Super Disco Band," an assemblage of 40 studio musicians, along the lines of the Fania All Stars. Wynner Records will introduce Michael Wynn's "God Has Blessed Our Hands," a musical tribute to a struggle for equality.

Backing up the current spate of hot albums are newly-arrived or due-shortly lps from the Doobie Brothers, Maria Muldaur and Seals and Crofts, and live sets from Jesse Colin Young and Chrysalis' Robin Trower; later will come new lps by James Taylor, America, Gordon Lightfoot, Rod Stewart, Bearsville's Todd Rundgren, Capricorn's Marshall Tucker Band and Curtom's Curtis Mayfield. Warner's Nashville operation will be represented by debut albums from Donna Fargo and Ray Stevens, while the company's first major jazz release includes albums from George Benson, Rahaan Roland Kirk, David Newman, Alice Coltrane, Miroslav Vitous, Antonio Carlos Jobim, Pat Martino and David Sanborn.

Warners vice president and national sales manager Russ Thyret sees Warners' present good fortune as the result of the label's strength in several areas of music. "In the past six months we've had a wealth of strong product," Thyret explains. "When we say we fully anticipate a strong '76, we can point not only to the rock area—where we've always been strong—but also to black music, to country, to the 'New Music' jazz product we're coming with."

Capricorn: More Magic from Macon

■ MACON, GA.—Spring '76 will see the arrival of five new Capricorn releases—two of them will be artist debuts. Albums by Wet Willie, T.S.S., Bobby Whitlock, The Marshall Tucker Band and Billy Joe Shaver are due in the months of March, April and May.

Wet Willie's sixth album, "The Wetter the Better," was released March 5. Produced by Paul Hornsby, the album represents a totally new direction for the six-man group. Mike Duke, a former Muscle Shoals Sound sessionman, was added on keyboards and has showcased his compositional talent by writing three of the songs on the new album—"No, No, No," "Teaser" and "Ring You Up." Other highlights on the lp are "Everybody's Stoned," "Baby Fat" and "Comic Book Heroes." The Williettes, former mainstays of the group, contribute some backing vocals, but prefer homelife to roadwork. Wet Willie's main claim to fame was, and still is, a happy, jovial, rave-up combination of rock and r&b, and on "The Wetter the Better," they continue to expand in new directions while basically sticking to their roots.

Due in April are "Happy To Be Alive," by new group T.S.S., and "Rock Your Socks Off," Bobby Whitlock's second lp for Capri-

corn. T.S.S. members are known to Capricorn fans as Tommy Talton, former lead guitarist for Cowboy, Bill Stewart, Capricorn Studios and former Cowboy drummer and additional percussionist on the recent Allman Brothers Band tour, and veteran Capricorn producer Johnny Sandlin (The Allman Brothers Band, Bonnie Bramlett, Gregg Allman, Cowboy). All of the songs on this album except the old Lee Dorsey hit, "Workin' in the Coal Mine," were written by Tommy Talton, who provides vocals and lead and slide guitars. Johnny Sandlin, producer of the album, plays bass and some guitar, with Bill Stewart on drums and percussion. Other songs on the lp are "Baby Could We Be Alone," "Don't Ride Away," "Stalemate Blues" and the title cut. T.S.S. friends helping out on "Happy To Be Alive" are Chuck Leavell of The Allman Brothers Band, Bonnie Bramlett, Joe English of Paul McCartney and Wings, Dru Lombar and Steve Miller of Grinderswitch, and former Cowboy guitarist Scott Boyer.

"Rock Your Socks Off," Bobby Whitlock's second effort for Capricorn Records, was produced by Paul Hornsby. Whitlock signed with Capricorn in February of

Fantasy Concentrates On Six-LP Release

■ BERKELEY — Merchandising efforts at Fantasy/Prestige/Milestone for the coming season will center around the six albums just released and the upcoming spring release. Five new Prestige twofers will also be released this spring.

The current release includes Flora Purim's third album, "Open Your Eyes You Can Fly," recorded immediately after her release from prison. Initial orders on the lp are reported strong and there is a great deal of interest in the artist. Flora will also record her next album this spring. Other just-released lps include "Chronicle" by Creedence Clearwater Revival, Duke Ellington's "The Afro-Eurasian Eclipse," Woody Herman's "King Cobra," "Since We Met" by Bill Evans, Cal Tjader's "Amazonas," and "You Can Leave Your Hat On" by Merl Saunders.

The upcoming spring F/P/M release includes new works by Cannonball Adderley, McCoy Tyner, and Luis Gasca.

First, there's Cannonball Adderley's last recorded work, an album titled "Lovers" after a composition by Nat Adderley, Jr. (Cannon's nephew). The album was about three-fourths completed at the time of Adderley's death.

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1975 and released his debut album, "One of a Kind," in September of that year. Formerly with Delaney and Bonnie and Friends, and then with Eric Clapton's Derek and the Dominos, where he played keyboards, Bobby co-wrote many songs on the classic "Layla" album. From that lp, he has re-recorded his up-tempo rocker, "Why Does Love Got To Be So Sad," along with "(It's Been a) Long Long Time," co-written with Grinderswitch's Dru Lombar, and "Sweet Mother's Fun." The album features a multitude of guest guitarists—Jimmy Nalls, Rick Hirsch of Wet Willie, Dru Lombar and Larry Howard of Grinderswitch, and Les Dudek.

Writer/singer Billy Joe Shaver's debut album for Capricorn Records, entitled "Can't Roll Seven Every Time," is expected in May, along with The Marshall Tucker Band's fifth album, "Long Hard Ride." Billy Joe Shaver has long been recognized as one of the best writers in Nashville. His songs have been recorded by such "renegade outlaws" as Waylon Jennings, Willie Nelson, Kris Kristofferson and Tom T. Hall. The new album, produced by Bob Johnston, features his unique vocal as well as writing ability.

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Ben Karol:

Communication, Depth of Stock Keys to Retail Success

By IRA MAYER

■ NEW YORK—Ben Karol, head of the New York record retailing chain King Karol, sees depth of stock and communication between manufacturers and retailers as the keys to a successful retail operation today. Reached by **Record World** at the end of the first week of business for the company's newest outlet, on West 42 Street here, Karol was optimistic about the spring selling season despite his view that "records are an indoor sport" and despite the general economic atmosphere in the city which gave way to only a "fair" post-Christmas selloff. Indeed, Karol pointed to the new store, reported to house over one million records and tapes under its roof, saying that the "first week was extremely satisfying and we now know it's a successful addition."

Blank tapes, accessories, budget records, classical music, jazz, imports and pre-recorded cassettes ("The future of tapes is cassettes," he stated emphatically) as well as hit product and related catalogue items are all selling according to Karol. And he outlines the importance of each area while simultaneously indicating the need for appropriate placement, displays and promotion.

Placement

Blank tapes, for example, are displayed prominently at both check outs and tape counters, he says. The "wealth of excellent material" available in the budget price category from such labels as Columbia, RCA, Capitol and UA, among others, must also be prominently displayed with the budget price.

As for product spread, that's been the mainstay of King Karol's success over the years, says Karol. "We've noticed that our classical business is very good; our international business is excellent. There are people into Indian music, African music, Oriental music, Yugoslavian music—that's our specialty: we carry everything in depth. Also, our type of operation encourages older customers who are interested in nostalgia, MOR, soundtracks, original casts and jazz to come in. A lot of older people come in looking for records by the older, established jazz artists. If you've got it, you'll sell it. We've even got a hit import album—the live Bob Marley and the Wailers lp on Island!"

Display

Karol is most outspoken on the subject of the relationship between record companies and retailers. Record companies, he says "can't feel from offices what peo-

ple want. We have physical contact with the customers. If the record companies would only cooperate with us and supply the kinds of display material we need." Manufacturers, he continues, don't know the practicality of what most stores need, and many don't bother to consult with the store owners or managers. Much of the display materials that are produced are just wasted, he points out, when the monies spent could be shifted and used in more meaningful ways.

Again, Karol lists Columbia,

RCA, Capitol and London as examples of companies that do maintain open lines of communication and which have been successful in their use of promotional efforts. "Some of the companies that think they know everything there is to know about marketing records, and who never consult with the retailers themselves—some of their success is due to those others who make it possible to have a record industry."

Finally, Karol commented on the positive effect of greatest hits albums. "Greatest hits packages

are good for the business, especially if you've got a good artist and the right material is chosen. And there, too, we as retailers should be consulted. You get extra sales from those albums two ways: from the fan who will buy the greatest hits lp even if he has some of the other albums just to have all those hits together; and from the kind of customer who recognizes some of the songs, buys the greatest hits, and then finds himself coming back for the original records in order to find out more about the artist."

London Concentrates on John Miles

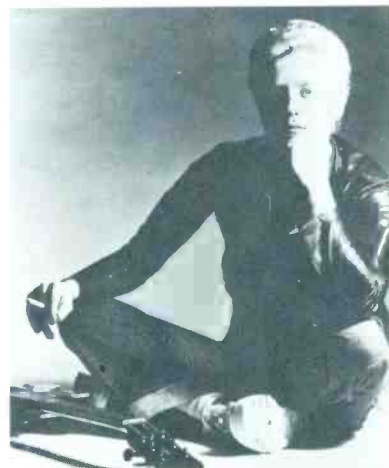
■ NEW YORK—Merchandising at London Records this spring will concentrate on developing its major new artist, John Miles. The British singer and songwriter debuted in America with the single "Highfly," which was introduced to radio programmers and industry personnel through a teaser ad campaign in the music trade magazines, culminating in a full page ad for "Highfly." Several thousand wooden gliders with "Highfly" imprinted on the wings were manufactured and given out to radio and press to promote the single.

'Rebel'

John's first American album, "Rebel," is slated for April release and will be supported by a wide assortment of aids. Stores will receive a free-standing easel of the album jacket, which depicts Miles in a James Dean pose with a rifle slung across his shoulders, for central window display or as a stand-up counter piece. Special "Rebel" patches will be produced, as will more gliders and a special presskit. Four color advertisements will be placed in both trade and consumer publications, and radio time will be booked on both AM and FM stations in a 26-city radio campaign. An interview album will be made available for FM use, and dealer contests will be run through London's independent distributors for tie-in with a proposed April visit to the U.S. by Miles himself.

'Soul on Fire'

Another vital part of this spring's merchandising will be the "Soul on Fire" campaign. The albums covered by "Soul on Fire" include "Total Explosion" by Syl Johnson, the blues and soul master from Chicago; "Full Of Fire" from Al Green, the Memphis superstar; "Train Ride To Hollywood" by Bloodstone (the soundtrack from their soon-to-be-released film of the same name);



John Miles

"Don't Let Up" by the Olympic Runners (featuring "Party Time is Here to Stay," "The Cool Gent" and the title song); "Tellin' It" by Ann Peebles; and "Adios Amigo" by the Infernal Blues Machine (a new group—the title track, as well as several more cuts, are from the Fred Williamson/Richard Pryor movie, also titled "Adios Amigo").

Merchandising Aids

Merchandising aids already available for "Soul on Fire" include one Al Green and one Ann Peebles easel/browser card showing the entire catalogues of both artists; "Full Of Fire" window streamers; album jacket display kits on all six lps; display easels; three-in-one radio spots for both AM and FM use; double page advertising spreads in all three trade magazines; and full page color ads for selected trade and consumer publications.

Michael Pinder

The mellotron player for the Moody Blues, Michael Pinder, will make his album debut this March with "The Promise." Pinder, who now makes his home in California, recorded this album in his own studio, Indigo Ranch. He has included two Moody-ish cuts in this primarily jazz work.

Postcards have been produced to bring "The Promise" to the attention of the media. They will be mailed to reviewers, disc jockeys and program directors. Stickers and cosmograph badges will also be available for distribution, radio and print buys will be made, and Pinder will undertake a seven city promotional tour of the U.S. sometime in April. Dates and cities will be announced at a later time.

In keeping with Bloodstone's new image, London will be doing a new "thing" for the group's just released single, "Do You Wanna Do a Thing," produced by Bert DeCoteaux and Tony Silvester (of Sister Sledge, Ace Spectrum, Ben E. King and Gary Glitter fame). In addition to the regular 7-inch single, a 10-inch disco version will be manufactured. Two consecutive weeks of teaser ads will be capped with full page color ads for "Do You Wanna Do a Thing." Stickers and buttons are in the works for distribution among radio and retail store personnel.

Fantasy

(Continued from page 36)

Next, a new lp called "Fly with the Wind" by McCoy Tyner. The new work, composed and arranged entirely by the keyboardist, features a complete string section, as well as jazz greats Ron Carter, Hubert Laws, and Billy Cobham.

Luis Gasca's forthcoming album is "collage," and features horn and string arrangements by Don Menza.

F/P/M's recording studios are heavily scheduled during the spring months. Booked for March are Stanley Turrentine, Azar Lawrence, and a new reed/vibes player named Roger Glenn, and another new artist, Angelo. The Blackbyrds will complete their fifth album for the label during the spring.

Country Campaign Sparks Mercury's Spring

■ CHICAGO—The spring season coincides with the beginning of one of Phonogram, Inc./Mercury Records' most intensive campaigns aimed at the country music market, as well as plans surrounding upcoming pop product, according to Jules Abramson, senior vice president, marketing, and Harry Losk, national sales manager.

The country campaign, revolving around the theme of "Mercury Country Music," will run from March 19 through April 30. It spotlights four new country albums to be released in March as well as catalogue lps and tapes on selected country product stated Abramson.

The four new albums are "The Greatest Hits Of Johnny Rodriguez," "Harold/Don/Phil & Lew" by the Statler Brothers, "Faster Horses" by Tom T. Hall, and "I'd Just Be Fool Enough" by Faron Young. Another key lp in the program is the recently released "The White Knight" by Cledus Maggard.

The sales plan includes a five percent discount on all lps and tapes through April 30, as well as a special three-in-one merchandising piece that can be used as part of a browser box, a stand-up display, or a mobile, according to Losk. Trade and consumer print advertising as well as radio spot ads will complement the program. Also, windbreaker jackets with the "Mercury Country Music" logo will be worn by promotion and marketing men in addition to being distributed to key country music programmers.

March will also see major campaigns surrounding the release of "2112" by Rush and "Jailbreak" by Thin Lizzy on Mercury Records. Both campaigns, which will include extensive AM and FM radio advertising, will surround tours, with Rush starting March 15 and Thin Lizzy's U.S. trek beginning in mid-April.

Ohio Players

Due in April is a new album by the Ohio Players, as yet untitled. Surrounding the release will be a

THE GREATEST HITS OF JOHNNY RODRIGUEZ



major campaign, similar to the Phonogram/Mercury push made on the platinum "Honey" lp of last year.

Other product during the spring

includes the lp debuts of Terry Bradshaw, the Pittsburgh Steeler quarterback currently riding the country singles chart with "I'm So Lonesome I Could Cry;" Ralph Carter, the "Good Times" TV star with two disco hits to his credit; and Garfield, a progressive group from Canada. The Mercury debut of jazz artist Gabor Szabo is also due during the spring.

Other lps expected during the next three months are second albums from the Dells, Coke Escovedo and Streetwalkers. Also due are lps by Spirit, featuring Randy California and Ed Cassidy; country hitmaker Jerry Lee Lewis; and the Runaways, a five-girl teenage band.

Motown's 'Fast Break'

■ LOS ANGELES—Motown's current marketing campaign, "The 1976 Fast Break," has evolved into one of the most successful sales-promotional programs the company has initiated during its 16 year history. And that success is directly attributable to the musical flexibility of its artists and the proven depth of the label's overall artist roster.

This musical diversification is readily evident by examining several of Motown's current big sellers: Diana Ross, Smokey Robinson, the Miracles and the Commodores.

'Mahogany'

Diana Ross' talents as both a superstar of the music world and of the film industry merged triumphantly with the release of the movie "Mahogany" and its subsequent soundtrack album. The single, "Theme From Mahogany (Do You Know Where You're Going To)," quickly shot up the charts and helped carry the soundtrack album with it. With the resulting public enthusiasm, Motown released the artist's first new solo album in over two years, "Diana Ross," and watched as initial album sales indicated her biggest solo record to date.

Smokey Robinson has created an incredible new environment for his music, gradually moving into a jazz-like direction through his multi-faceted talents as writer, producer, arranger and singer. This approach propelled three songs from his "Quiet Storm" album to the top of the singles charts and effectively set the groundwork for his newest album, "Smokey's Family Robinson." The new album pushes even further in Smokey's new direction, but, like "Quiet Storm," will definitely retain his traditional base audience and add many converts in the process.

The Miracles attempted something considered quite revolu-



Diana Ross

tionary when they recorded and released "City of Angels," a concept album built around Los Angeles. But the payoff was their most successful album to date, both commercially and artistically, including their number-one pop single, "Love Machine."

The Commodores, until now one of the most unheralded of the 1970s emerging supergroups, have got momentum on their side with their newest best-selling album, "Movin' On," their explosive top-of-the-chart single, "Sweet Love," and a giant, 60-day national concert tour which should showcase their talents to more than a half-million record buyers.

New Releases

Motown's 1976 Fast Break Campaign moved into its next phase in early March, with the release of: The Temptations' new album, "Wings of Love," produced by the team responsible for their giant "A Song for You" album, Jeffrey Bowen and Berry Gordy; the long-awaited new album from Marvin Gaye, entitled "I Want You;" the second album from the country artist T. G. Sheppard, "Motels and Memories;" the new Rare Earth album, "Midnight Lady," reuniting the group with producer Norman Whitfield; and a rerelease of Yvonne Fair's debut album, "The Bitch is Black," featuring her current top 10 English single, "It Should Have Been Me."

Tape City Mgr.:

Labels Should Go After Tape Consumer

By BARRY TAYLOR

■ NEW YORK—Tape City, with five locations in New Orleans, is the city's foremost outlet for pre-recorded and blank tapes. Don Anthony, who manages the chain, told *Record World* that sales this year have been excellent, but he is looking toward the day when the record manufacturers aim their campaigns to the tape consumer as well as the lp buyer.

"The best thing that the manufacturers can do to increase the sales of tapes is to adjust their advertising so that it's geared in the direction of tapes instead of just tagging albums, 'also available in 8 track and cassette.' The consumer still feels, even subconsciously, that tapes are a luxury item. It will probably remain that way until the day comes when the price of albums and tapes is the same."

Anthony claims that the lack of releases by superstar acts during the first two months of the year was compensated for by the success of "Frampton Comes Alive," but sales of pre-recorded cassettes are still "somewhat down compared to lps and 8 tracks. I think that the success or failure of cassettes depends entirely on the future of audio equipment. As there is a greater availability of tape recorders, more people are purchasing blank tapes. So far this year, the sales of blank tapes have exceeded pre-recorded tapes.

There is a definite advantage in buying blank cassettes in that you can always tape an album on a cassette but you can't tape a cassette on an album."

The recent proliferation of greatest hits albums have been good for sales, according to Anthony, but they have not all been good for the group's catalogue. "Some assist, but some definitely hurt and can stifle a good catalogue. The Eagles may be hurt by their album, but an Elton John, for instance, people will always buy for the hell of it. Chicago followed one of their weakest albums with theirs and it assisted them, but the Eagles are coming off a strong album. Unless a group is in a slump, they don't need it."

Though sales have been on the rise at Tape City, Anthony claims that the bottom line has to be the quality of the product on the market. "People aren't easily hyped these days," he says. "Where 'The Four Seasons Sing Christmas Carols' might have been a big item some years ago, it wouldn't do well now. Even the Allman Brothers had some difficulty in breaking their last album. People are listening to FM now from coast to coast and it's making them better buyers. People can hear entire albums on the air now and they're deciding what's good for themselves."

Catalogue, Full Line Stocking Score for Record World/TSS

By HOWARD NEWMAN

■ NEW YORK—Ira Rothstein, the record supervisor for the 18 store Record World/TSS chain in the New York metropolitan area, is looking forward to a heavy spring buying season. Rothstein was buoyed by a good sales record in January as "the winter recess from school brought teenagers to the store." January sales were also boosted, according to Rothstein, as greatest hits packages brought 45 buyers in to buy albums. He does not believe that the greatest hits albums have really hurt business. He said, "The people who are getting into a group will want their greatest hits, but I would not be surprised if people would turn around and buy past catalogue albums. It could be a stepping stone."

Besides the album business that Rothstein sees aided by the greatest hits releases, Record World/TSS has been doing good business in other facets of recorded product. He said, "Adults are going over to tape after the purchase of hardware during Christmas." This has increased sales of blank tapes and accessories, as well as pre-recorded product. Rothstein believes that eight-track pre-recorded product is stronger than pre-recorded cassettes. One of the factors he sees contributing to that trend is people ordering eight-track players for their car. Rothstein believes that whether people have cassettes in their car or in their home, they have a preference for recording their own selection of music. This leads, in his opinion, to the comparative popularity of blank cassettes. Record World/TSS runs pre-recorded and blank tape sales concurrently with album sales. Tapes are stocked by the counter because, Rothstein points out, "they're an impulse item." Although Rothstein admits that "cassettes are a rough market," he said that his chain will not drop this segment of the market as some department stores have. He noted that the sheer volume of cassette sales has increased and said that this occurred because "we have the product and the in-depth catalogue."

The emphasis at Record World/TSS is on depth of catalogue and having "full-line stores." Rothstein said that "rock and folk have dominated the market," but his stores feature all types of albums, including full catalogues of The Beatles, Dylan and other major artists. He said they will take orders on any record or tape not carried in the store. This is viewed as a commitment to customer service. On the other end of the specialty

spectrum, Rothstein noted a strong business in catalogue cut-out items. He said, "A lot of the \$1.99 stuff is hard to get and sometimes the companies don't cut the right records out. Still, the turnover of cutouts is amazing and it hasn't hurt our current product sales."

Disco music is a current product item that is hard to define. It does a brisk business, but Rothstein hesitates to put it in the rock category mainly because of the demographics of its buyers. He said, "Many adults are buying the disco music, so maybe that's non-rock sales." The many remakes of older popular tunes was seen as a reason for the interest in the disco sound by the 30 and older age group.

Rothstein's assessment of the spring market links the expanding demographics of record buyers to an improving national economy to come up with an optimistic outlook. He stated, "with the economy changing, our stores are getting full. Our advertising must go up in order to create a movement to get people in, now that they have the money to spend." There will be an increase in the advertising budget over the fall figures in both the electronic and print media. Rothstein mentioned that circulars as well as newspaper ads are considered valuable sales tools.

"Any types of promotion sent to the stores are helpful tools to sell records," according to Rothstein. He has some suggestions for more effectively using these tools, especially in the area of promoting new artists. He said, "Record companies should give us better information, especially biographical information, on new artists. We could know in what quantity to buy their records. If we had biographical information to pass on to the store managers they could file the records of artists who came from major groups with the group that they came from."

Obviously, Rothstein does not discount promotion as a useful force in increasing record sales at Record World/TSS. He noted the successful promotion campaigns done for Bruce Springsteen and the Bay City Rollers. Rothstein would like to see more promotion efforts placed on the behalf of unknown groups that have a strong single hit. He believes that these efforts could help develop them into major artists. With an upturn in business expected, based on an increase of in-store traffic this spring, Rothstein's suggestions might be wise ideas to follow.

A Fine First Quarter for ABC

■ LOS ANGELES — In the first quarter of 1976 ABC Records will have released a wide variety of music in pop, r&b, country, jazz and classical idioms on its labels — ABC, ABC/Dot, ABC/Impulse and ABC/Command. The following is a brief sketch of some of the highlights from the release schedule, half of the recordings released on ABC Records in this 90 day period.

ABC Records acts, in the first quarter, were represented by the release of: Freddy Fender — "Rockin' Country" (ABC/Dot) — The Tex Mex troubador continuing his winning ways with a collection of tunes mixing '50s rock, '70s country and all Freddy's experience in between.

Jimmy Buffett — "Havana Day-dreamin'" (ABC) — A singer/songwriter with three previous ABC albums to his credit serves up a tasty menu of tunes spiced with his intimitable lyrics and patented good-time feelings.

Amazing Rhythm Aces — "Too Stuffed To Jump" (ABC) — The Amazing Rhythm Aces deliver another amazing set of tunes. Having established both a pop and country audience base with their hit singles, "Third Rate Romance" and "Amazing Grace (Used To Be Her Favorite Song)," The Amazing Rhythm Aces should score big with their second album.

Joe Walsh

Joe Walsh — "You Can't Argue With A Sick Mind" (ABC) — The fiery guitarist presents a live set that will undoubtedly meet with the same success as his three past ABC albums. His current stint with the Eagles should bring his name even more into the limelight.

Isaac Hayes — "Grove-A-Thon" (ABC)—Isaac Hayes has been a creative leader in soul and r&b music for years and his latest ABC album is just another chapter in his rich, diverse musical songbook. Currently on the road with Dionne Warwick in a special nationwide tour entitled "Man and Woman," Isaac demonstrates everytime he steps out on stage why he is a world famous singer/songwriter/producer and an entertainer of the first rank. His songwriting skills are well documented, going back to the heaviest soul hits of the '60s, with an uninterrupted streak until now. Hayes has also expanded his career into film acting where he has also achieved success.

Three Dog Night — "American Pastimes" (ABC) — The ultimate pop hitmakers come through with another collection of tunes bound to lift them to their accustomed position at the top of the charts. Featuring three dynamic vocalists in Danny Hutton, Chuck Negron



Freddy Fender

and Cory Wells, the group offers tunes by songwriters like Jay Gruska, George Clinton and Alan O'Day.

ABC Records has also announced the ABC debut of several pop favorites who have just joined the ABC family:

Jim Weatherly

Jim Weatherly — "The People Some People Choose To Love" (ABC) — He has established an amazing reputation penning such huge hits as "Neither One Of Us Wants To Be The First To Say Goodbye," "Midnight Train To Georgia," and "The Best Thing That Ever Happened To Me." The new album contains Weatherly originals like the title tune, "Gift From Missouri," "To A Gentler Time" and "I Belong With You."

Rhythm Heritage—"Disco-fied" (ABC)—With their hit single, "Theme From S.W.A.T.," topping the pop charts all across the country, the album presents Rhythm Heritage in several new but equally compelling contexts. Co-sponsored by Steve Barri and Michael Omartian with Michael handling the arrangements and keyboards throughout.

Buffy Sainte-Marie — "Sweet America" (ABC) — Already famed for her songwriting of several folk classics and well-respected as a fiery stage performer, Buffy makes a very tuneful ABC debut. The album is deliberately eclectic, demonstrating Buffy's command of several musical styles.

New Artists

ABC has also introduced several brand new artists to its roster with power packed new albums:

Dirk Hamilton — "You Can Sing On The Left Or Bark On The Right" (ABC) — New singer/songwriter makes an impressive debut with a collection of highly singable, instantly recognizable original songs. The collection was produced by Gary Katz, famed for his work with ABC's Steely Dan, and features the best of LA's studios wizards.

(Continued on page 42)

10 WAYS TO ATTRACT A CROWD!



T-495 "Rusty Wier"
RUSTY WIER



T-500 "Dan Hill"
DAN HILL



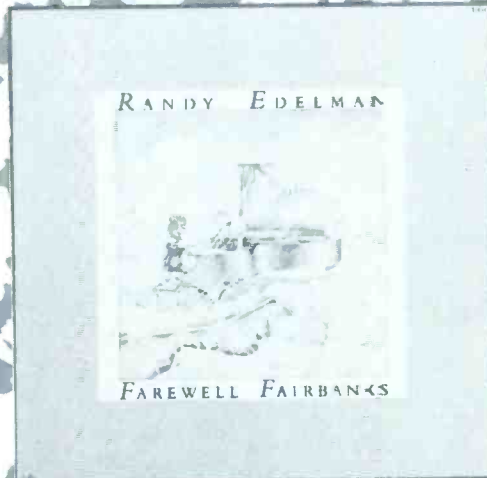
T-505 "Rocco"
ROCCO



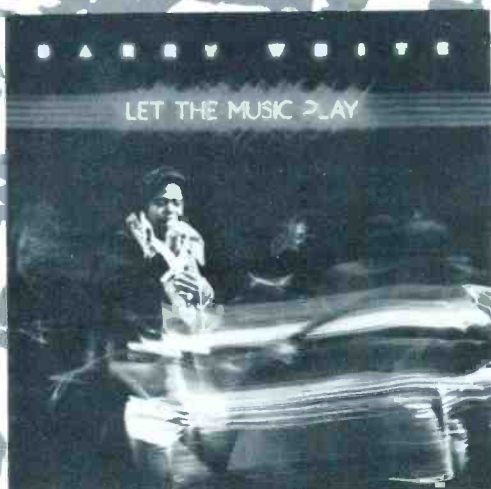
T-511 "Hollywood Hot"
11TH HOUR



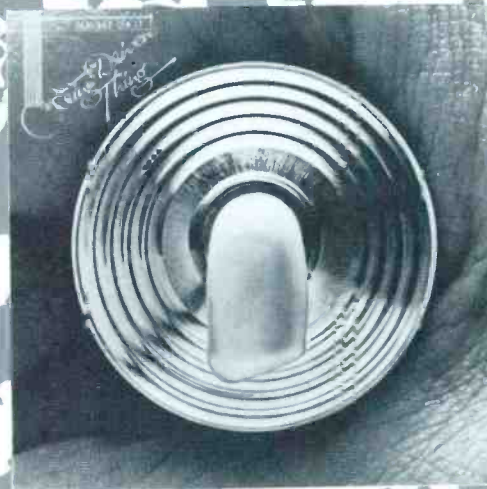
T-492 "Promised Love"
BILL La BOUNTY



T-494 "Farewell Fairbanks"
RANDY EDELMAN



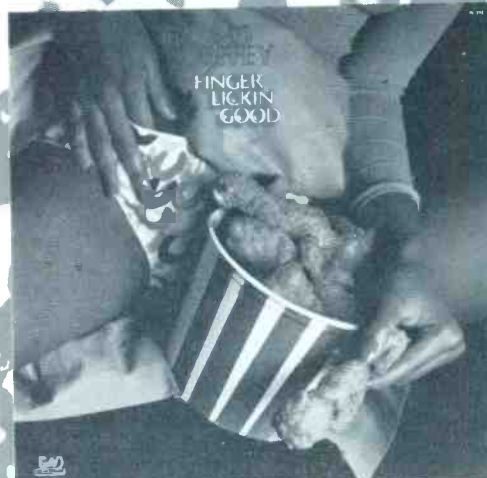
T-502 "Let The Music Play"
BARRY WHITE



T-503 "Keep Your 'And On M'
STRING DRIVEN THING"



W-209 "Here I Am Again"
DENISE LA SALLE



W-212 "Finger Lickin' Good"
DENNIS COFFEY



Moss Predicts 'Banner Year' For Pickwick Economy Product

■ WOODBURY, N. Y.—Ira Moss, president of Pickwick International, Inc., has predicted that 1976 would prove to be "another great year for our economy priced product."

Moss cited several factors that have influenced his bullish outlook on the future. "For one thing, we have been continually upgrading our line as more top flight artists have become available to us. With our company now licensing the RCA/Camden line under the Pickwick/Camden logo, we are offering the public artists like Elvis Presley, Perry Como, Charley Pride and Eddie Arnold, among others.

Spectrum of Interest

"We are covering the total demographic and special interest spectrum in a more complete manner than almost any other company in the record industry at any price level. Our albums have very strong over-25 adult appeal, a tremendous number of our lps are aimed at the teen market, and we have the strongest country catalogue and one of the most outstanding children's lines in the business. We are developing increasing strength in areas like classical, a field we have always regarded as of great importance.

"At present, we offer more than 100 two-fer packages and are constantly coming up with strong, totally integrated and fully supported sales programs aimed at maximizing retail impact in every type of location. We consider ourselves the industry specialist in seasonal promotions and any check of retailers will corroborate that statement. Further, we are constantly intensifying and rethinking these programs.

"Among the artists and groups available in our two album sets for \$4.98 are the Beach Boys, Frank Sinatra, Gladys Knight and the Pips, Perry Como, Duke Ellington, Tommy Dorsey, Jackson Five, Charlie Rich and Bill Haley and the Comets, to cite only a few.

"Budget records fill a solidly and long-established need in the marketplace. Our company actively seeks out quality product that can be offered for less than two dollars and our packaging has probably won as many or more prizes than that of any other label.

"We have the expertise, the merchandising ability and the muscle to create programs that have continuity and we do it with product that has proven 'can't-miss' appeal.

"Pickwick uses print, TV, radio, in-store—the whole gamut of sales aids—and does it with intel-

ligence. We understand the retailer and his problems. Our campaigns are among the most profitable that many stores and chains have ever run with records and tapes. During the past few years, the dramatic increase in the amount of space and dealer cooperation that we have received has been the most dramatic proof that we could hope for of the efficacy of our efforts."

Arista

(Continued from page 25)

tween display and album cover art. The visual link and similarity helps make the consumer aware that the new album is available. Key to this consumer-awareness is a highly-creative art department which can provide distinctively striking album covers with graphic themes that are commercially viable and attention grabbing. "I feel that our art department is extremely capable in this area," says Peisinger, "as is evidenced by our Brecker Brothers, Eric Carmen, Patti Smith, Bay City Rollers, and Monty Python posters—which are enlarged likenesses of the album covers themselves. When seen in the stores, these posters attract the consumer to that particular album in the racks."

'T-Shirt'

Although Arista's emphasis is on in-store displays because they have proved to be the most effective means of creating consumer awareness of new product, the company couldn't resist making a special bicentennial T-shirt for Loudon Wainwright's Arista debut album, entitled "T-Shirt."

Retailers Dialogue

(Continued from page 29)

concert ticket and also come in and buy records. When you have 20,000 people in your market who are doing that, it definitely affects you. If a person only has \$10 a week for entertainment, and then pays eight dollars for a concert ticket, how can he afford to buy records? No, the bottom line is not based solely on the quality of current releases.

Guarnieri: Only if it's a very big record; otherwise catalogue is very important here. We sell a lot of catalogue because there aren't too many other stores in town that have our selection of catalogue. In-store merchandising and in-store play are very important too because of the situation with radio here in New Orleans. Record people know that if a certain record is not going to get played it's going to have to depend on in-store play and in-store display, which will break records.

Dobin: "I think it's worth sacrificing catalogue sales for the big greatest hits album, because you can then hold down your stock on catalogue and keep a little heavier stock on the greatest hits."



Ira Moss

Capricorn

(Continued from page 36)

1975 saw the gold certification of three of the four Marshall Tucker Band albums—"The Marshall Tucker Band," "Where We All Belong," and "Searchin' for a Rainbow." Marshall Tucker's "Long Hard Ride" seems destined to follow that tradition in 1976. Also produced by Paul Hornsby, the lp features such notable guests as Charlie Daniels on fiddle, John McEuen of The Nitty Gritty Dirt Band on banjo and mandolin, and producer Paul Hornsby on piano and organ. All of the songs on side one were written by lead guitarist Toy Caldwell, including the title instrumental, "Long Hard Ride," along with "Am I the Kind of Man," "Walkin' the Streets Alone" and "Property Line." The cuts on side two include "Windy City Blues," "You Say You Love Me," "Holding On to You" and "You Don't Live Forever."

Capitol

(Continued from page 21)

the same color and theme is likely to prod his memory better than a completely different idea."

For instance, Capitol recently came up with floor displays for Grand Funk Railroad and Sweet. The cover of Grand Funk's "Born To Die" album pictures the members of the group in coffins, so the display resembles a coffin standing on end complete with headstone and a space for albums inside. The Sweet display similarly takes the cover art for the "Give Us A Wink" lp, expands the graffiti-ridden brick wall, enlarges and projects the blinking eyes, and incorporates a color picture of the group.

A stand-up floor display for Jessi Colter was also recently developed. This one, however, was a slightly-less-than-lifesize cut-out of Jessi from a realistic cover portrait on her latest album, "Jessi." Covers of the new album and her first, "I'm Jessi Colter," can be conveniently tucked into the slits in the folds of her cardboard dress.

A simple yet effective counter display was decided upon to market the new Be-Bop Deluxe and Paris albums. The bright orange and green are the dominant album cover colors. The "Hot and Heavy" lettering was placed appropriately over a joint rack for the albums with "Hot" over the Be-Bop Deluxe album (with its flaming guitar cover) and "Heavy" over Paris (which describes the music).

Don Grierson, Capitol's national merchandising manager, says, "Whenever we think of in-store display material, one thing is kept utmost in our minds. Will the retailer look upon the display as something he *should* use? If he doesn't believe it will sell product for him, he won't care and we've wasted our money.

"As Dan and Roy noted, this means we must only create major visuals with artists that the majority of accounts can and will use. We always consider the dimensions along with the visual, realizing in-store space is extremely limited."

ABC

(Continued from page 39)

The Faragher Brothers — "Faragher Brothers" (ABC) — This Southern California family — Jimmy, Danny, Tommy and Davey Faragher — wrote nine of the 10 tunes on their debut album.

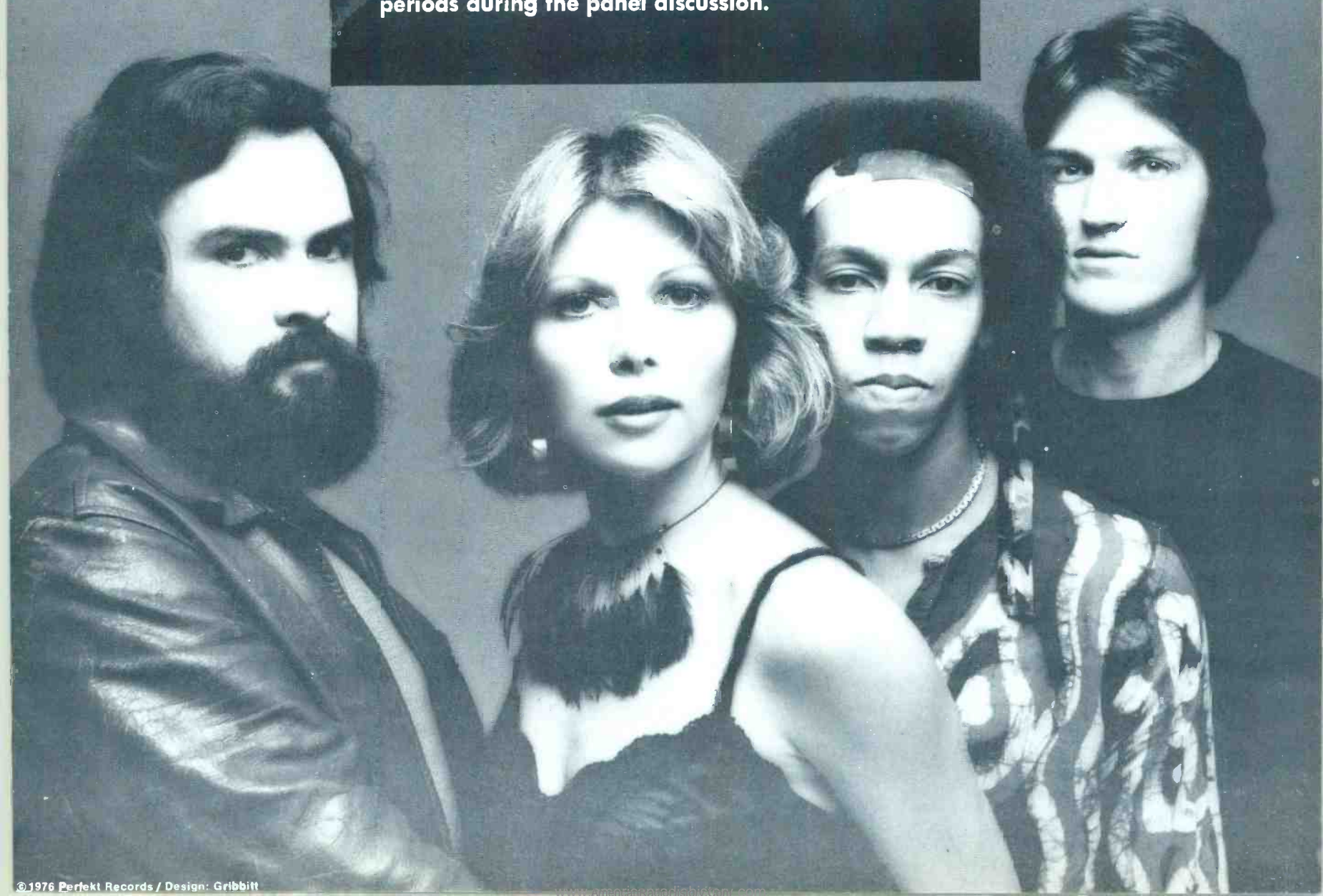
Eddy Raven — "This Is Eddy Raven" (ABC/Dot)—This country singer / songwriter has already made the charts, both with his own hit single, and hit singles he wrote for other artists. This collection should show what this country crooner is all about.

THE MYTHICAL GROUP

This month the Mythical Group will rock the Country like it's never been rolled before!

On March 23, this year's NARM Convention will present a seminar entitled "Perfekt Records & Tapes, Part II," devoted to a discussion of the problems connected with furthering the career of a Mythical Group currently involved with a second album release and initial tour. The seminar will cover all aspects of the group's career and will encourage audience participation via question-and-answer periods during the panel discussion.

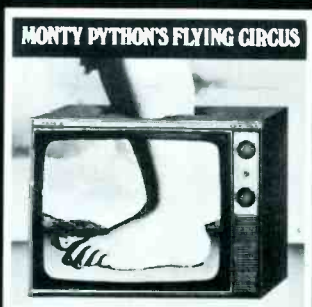
**A legend in their own time!
On Perfekt Records & Tapes.**



We told you we mean business!



WINNER OF A
STEREO REVIEW MAGAZINE
RECORD OF THE YEAR AWARD.



MONTY PYTHON PYE 12116
Monty Python's Flying Circus

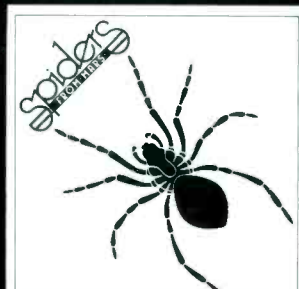
"A STRAIGHT AHEAD PERFORMANCE
OF SOLID SONGS YIELDS
THEIR BEST EFFORT."

—Walrus



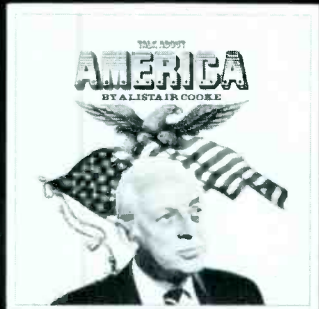
McKENDREE SPRING PYE 12124
Too Young To Feel This Old

EX-DAVID BOWIE BACK-UP BAND
NOW "A MIGHTY ADDITION TO
THE FOREFRONT OF ROCK'S
HEAVYWEIGHTS." —Ira Robbins



SPIDERS FROM MARS PYE 12125
Spiders From Mars

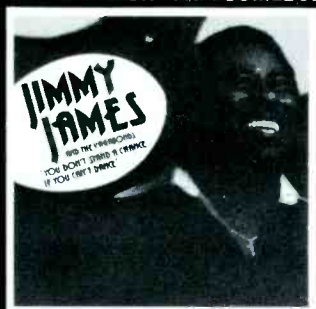
GRAMMY AWARD NOMINEE FOR BEST
SPOKEN WORD, DOCUMENTARY
OR DRAMA RECORDING, 1976.



ALISTAIR COOKE PYE 2-701
Talk About America

"... JAM-PACKED WITH SMOKERS"
—Black American.

CONTAINS SMASH "I AM SOMEBODY."



JIMMY JAMES & The Vagabonds PYE 12111
You Don't Stand A Chance If You Can't Dance

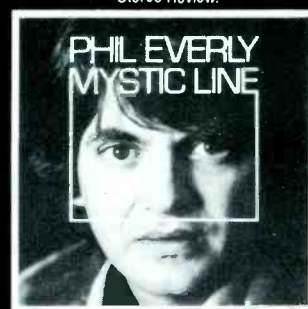
"... EXCITING, ENERGETIC, ECLECTIC" —

Bob Kaus, Cash Box.



LAVADA PYE 12126
Lavada

"... DISARMING AND
VERSATILE"
—Stereo Review.



PHIL EVERLY PYE 12121
Mystic Line

"... MAGNETIC APPEAL" —Record World.
CONTAINS DISCO HITS "SAD SWEET DREAMER"
AND "MR. COOL" AS HIGHLIGHTED
ON ABC-TV'S "DISCOMANIA"



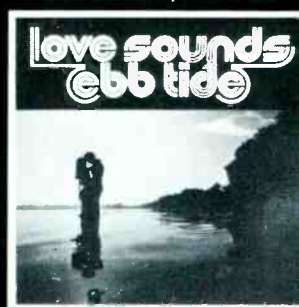
SWEET SENSATION PYE 12110
Sad Sweet Dreamer

"THE TOTAL EFFECT OF IT IS BEAUTIFUL;
AN OUTSTANDING NEW ALBUM."
—Ft. Worth Star-Telegram.



PRELUDE PYE 12120
Owl Creek Incident

"THIS IS MUSIC YOU CAN DANCE TO,
OR JUST LISTEN TO, BUT ALWAYS ENJOY,
TO FOLLOW UP THEIR RECENT
DISCO SMASH, 'EBB TIDE'."



LOVE SOUNDS PYE 12127
Ebb Tide

A HOT NEW ALBUM RIDING ON THE
HEELS OF THE HEAVYWEIGHT HIT
"BLACK SUPERMAN — MUHAMMAD ALI."
27 RECORD BREAKING
WEEKS ON THE CHARTS.



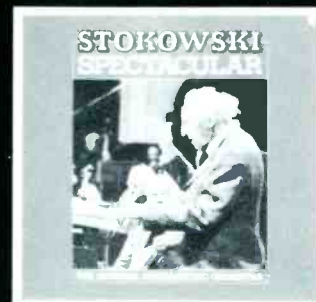
JOHNNY WAKELIN PYE 12181
Reggae, Soul and Rock and Roll

The Pye History of British Pop Music



- THE SEARCHERS PYE 501
- DONOVAN PYE 502
- TRAD JAZZ PYE 503
- MUNGO JERRY PYE 504
- THE KINKS PYE 505
- BEST OF THE BRITISH INVASION PYE 506
- DONOVAN VOL. 2 PYE 507
- THE SEARCHERS VOL. 2 PYE 508
- THE KINKS VOL. 2 PYE 509

INTERNATIONALLY KNOWN
CONDUCTOR'S NEWEST RELEASE
CONTAINS MASTER WORKS
BY SOUSA, STRAUSS, HAYDN,
BRAHMS, TCHAIKOVSKY AND BERLIOZ.



STOKOWSKI PYE 12132
Stokowski Spectacular

ATV RECORDS INCORPORATED, The Company That Means Business

3 W. 57th Street, New York, N.Y. 10019 (212) 826-9636

Casablanca: Avoiding 'Classic Cliches'

■ LOS ANGELES—As president of a successful independent record company, Casablanca's Neil Bogart likes to avoid the classic merchandising cliches. "It's difficult to sidestep the obvious merchandising strategies, but we've also learned that when you 'sell product' you must literally bring a musician or group of musicians to the people." The rise of Kiss neatly reflects his philosophy. From the beginning, Casablanca was directly involved with the group's image: staging, tour direction—even the fact that they would remain unphotographed without their "masks." Once on tour, the group was supported with a massive merchandising effort including radio and TV spots, posters and in-store displays. Obviously, the effort paid off.

Bogart emphasizes that tour-support and long-term career planning are the foundations of all Casablanca merchandising. The merchandising function is a "combination of all Casablanca creative services, promotion and public relations." The label is dedicated to campaigns that fit the needs of each particular artist. So it is that when groups like Angels, Giants, Hugh Masekela or Buddy Miles require

equipment or rehearsal halls, it is considered part of the overall "selling" plan. When Donna Summer appears on television, it's not without the aid and support of the entire record company. When a group like Parliament begins to explode, it's precisely because the label helped nurture and support the tour necessary for direct audience contact.

As Bogart explains, "Once your musicians go out to meet the people — at the right time and in the right place — it's no problem to tailor-make a merchandising campaign to sell an album. At the point-of-purchase, musician and audience already know one another. That's why at Casablanca we make it a point to merchandise the artist as well as the album."

WFO Signs Chamber Bros.



WFO president Wes Farrell has signed an exclusive recording and writing contract with the Chambers Brothers. They will record for Chelsea with WFO's publishing companies representing their writing. Pictured at the signing are (from left): Julius Chambers, Joe Moreno (manager), Gary Frischer (manager), Joe Chambers, WFO Music Group president Steve Bedell, Farrell, George Chambers, Greg Dickerson, Willie Chambers, Mike Frischer and Lester Chambers.

Wishbone Ash Campaign Begun by Atlantic

■ NEW YORK—A major marketing and merchandising campaign centered around the release of the new Wishbone Ash album, "Locked In," has been announced by Atlantic Records senior vice president of marketing Dave Glew.

The campaign coincides with the first extensive U.S. tour of 1976 by Wishbone Ash, which

began the first week in March with dates in Texas and Louisiana and concludes on the west coast in mid-April.

Atlantic's team of regional marketing directors, in conjunction with the WEA Corporation sales and promotion forces, are following all tour action closely, and are reporting significant re-orders for the new album from all mar-

kets, according to the label. This is the result of tight coordination between FM radio airplay and commercial spots that tie in the concert with local record dealers. Coinciding with the album's release earlier this month, dealers were provided with stocks of four-color Wishbone Ash posters (based on lp cover graphics) as well as easel-backs of the cover.



Robert Knight
"Second Chance"
Private Stock

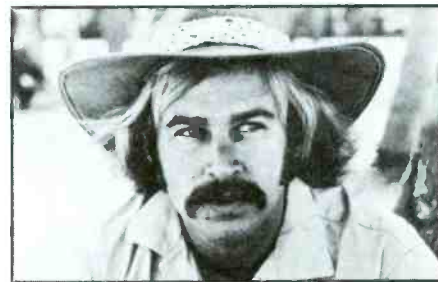


Buzz Cason
"Places"
Janus

FOUR YOU LOVE ♡ ♡

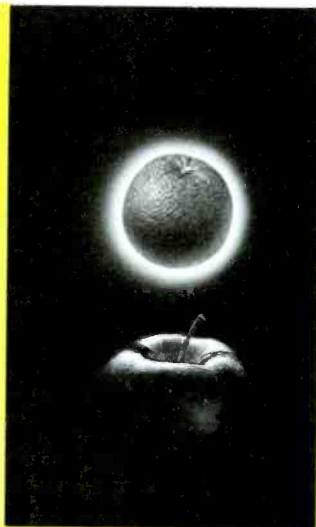


Mac Gayden
"Skyboat"
ABC LP



Jimmy Buffett
"The Captain and the Kid"
from Havana Daydreamin'/ABC LP

Stations Needing Service Contact:
bill martin
bcp/Let There Be Music
2804 Azalea Place
Nashville, Tenn. 37204
(615) 383-8682



Seen the Reviews?

California Soul rolled into New York over the weekend, uncrating all kinds of musical apples and oranges. The marketplace for this four-day blast of black sounds was the reliable old Beacon Theater, which has rarely had so much so good. "That soulful, orange-sweet sound of the West Coast blended surprisingly well with the Big Apple bite and brass. And Warner Bros. did their part too, remembering to bring the orchestra, seasoning the proceedings with all manner of extravagance and star power (rock, jazz, R&B, soul) and mercifully leaving the lemons and pits back in L.A."

— George Drapeau,
New York Daily News

Ashford & Simpson

"Both were visually and vocally first rate."

—Variety

"A remarkable performance... they are superb."

—N.Y. Amsterdam News

George Benson

"George Benson stepped forth to confirm his billing as 'the godfather of guitarists'... moving from jazz to rock to rhythm and blues as effortlessly as he moved up and down the neck of his guitar."

—New York Daily News

"His personal style of guitar, featured on 'Take Five' and Bobby Womack's 'Breezin',' is rivaled only by his excellent voice..."

—Cash Box

Alice Coltrane

"The most informal music of the night and in many ways the most honest... Mrs. Coltrane and her musicians exuded a quiet strength..."

—New York Times

"Alice Coltrane's only flaw was that the audience kept shouting for more since her set was so short."

—New York Amsterdam News

First Choice

"They were sensational, professional and looked stunning... From their opening tune, 'Let Us Entertain You,' to the end of their set, these three beauties had the audience grooving. You can tell all the other female trios to look out, because they will be hearing from First Choice."

—New York Amsterdam News

Graham Central Station

"If for any reason Gabriel can't make that final call, the Lord can always rely on Larry Graham to do the job. Armed with a brand new silver metallic 'thunder bass,' he proceeded to raise the roof on Friday's show."

—Record World

LeRoy Hutson

"In top vocal form and on keyboards... he earned strong mitting."

—Variety

Impressions

"The Impressions' set was a dynamic one abounding in impeccable four-part harmonies and tent revival exhortations... a creative tension... gives each number a life of its own."

—Record World

Al Jarreau

"Extraordinary... besides having a great voice, there are few instruments he cannot imitate. Watch out world, because Al Jarreau is coming through."

—New York Amsterdam News

Pat Martino

"An exceptionally gifted young jazz guitarist... a breathtaking unaccompanied solo on acoustic guitar."

—New York Times

David "Fathead" Newman

"Newman... played with a commanding display of insight, startling the audience with a disco-cum-jazz sound that actually worked."

—New York Daily News

"Newman's style is smooth, his tone impeccable in a way that only experience develops."

—Cash Box

David Sanborn

"... treated the crowd to his popular brand of California funk. Each Sanborn solo brought enthusiastic crowd reaction."

—Cash Box

Staple Singers

"The Staple Singers... were enthusiastically received by the mixed black and white audience, and the group responded with an energetic set... Mavis Staples' voice... combines elements of soul and gospel in a compelling way that had the audience cheering lines even from unfamiliar songs."

—Record World

Miroslav Vitous

"His technique is awesome... Vitous' bass work provided his set's most stunning moments."

—Cash Box

Dionne Warwick

"Dionne Warwick gave her sellout audience what they had come for... her all-around panache had them shouting for more."

—Variety


"Her triumph was more than one of sheer presence and vocal ability; it was one of artistic integrity as well..."

—Record World

Everybody liked something at
California Soul

Beacon Theatre, New York City
February 26-29, 1976

Presented by

 Warner Bros. Records
and Ron Delsener
Thanks, everybody!

SALESMAKER OF THE WEEK



THEIR GREATEST HITS: 1971-1975
EAGLES
Asylum

TOP RETAIL SALES

THEIR GREATEST HITS: 1971-75—Eagles—Asylum
SONG OF JOY—Captain & Tennille—A&M
ROBIN TROWER LIVE—Chrysalis
TRICK OF THE TAIL—Genesis—Atco
EARGASM—Johnnie Taylor—Col

ABC/NATIONAL

BEST OF URIAH HEEP—Mercury
COME ON OVER—Olivia Newton-John—MCA
DIANA ROSS—Motown
EARGASM—Johnnie Taylor—Col
GIVE US A WINK—Sweet—Capitol
ROCK 'N' ROLL LOVELETTER—Bay City Rollers—Arista
SMILE—Laura Nyro—Col
SONG OF JOY—Captain & Tennille—A&M
THE WHITE KNIGHT—Cledus Maggard & the Citizens Band—Mercury
TO BE WITH YOU—Tony Orlando & Dawn—Elektra

CAMELOT/NATIONAL

BETTER DAYS & HAPPY ENDINGS—Melissa Manchester—Arista
EARGASM—Johnnie Taylor—Col
FRAMPTON COMES ALIVE—Peter Frampton—Col
GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
GIVE US A WINK—Sweet—Capitol
OUTLAWS—Various Artists—RCA
ROCK 'N' ROLL LOVELETTER—Bay City Rollers—Arista
SONG OF JOY—Captain & Tennille—A&M
THEIR GREATEST HITS: 1971-1975—Eagles—Asylum
THOROUGHbred—Carole King—Ode

MUSICLAND/NATIONAL

BEST OF URIAH HEEP—Mercury
COME ON OVER—Olivia Newton-John—MCA
DIANA ROSS—Motown
EARGASM—Johnnie Taylor—Col
EQUINOX—Styx—A&M
FRAMPTON COMES ALIVE—Peter Frampton—A&M
MOTHERSHIP CONNECTION—Parliament—Casablanca
ROCK 'N' ROLL LOVELETTER—Bay City Rollers—Arista
SONG OF JOY—Captain & Tennille—A&M
THE WHITE KNIGHT—Cledus Maggard & the Citizens Band—Mercury

RECORD BAR/NATIONAL

COME ON OVER—Olivia Newton-John—MCA
MOTHERSHIP CONNECTION—Parliament—Casablanca
ON THE ROAD—Jesse Colin Young—WB
ROBIN TROWER LIVE—Chrysalis
SILK DEGREES—Boz Scaggs—Col
SONG OF JOY—Captain & Tennille—A&M
SOUND IN YOUR MIND—Willie Nelson—Col
STARCASTLE—Col
THEIR GREATEST HITS: 1971-1975—Eagles—Asylum
TRICK OF THE TAIL—Genesis—Atco

DISC-O-MAT/NEW YORK

A NIGHT AT THE OPERA—Queen—Elektra
EARGASM—Johnnie Taylor—Col
LADY BUMP—Penny McLean—Atco
LOVE TRILOGY—Donna Summer—Oasis
LOVE AND UNDERSTANDING—Kool & the Gang—De-Lite
NEVER GONNA LET YOU GO—Vicki Sue Robinson—RCA
PRIMAL SCREAM—Maynard Ferguson—Col
SECOND CHILDHOOD—Phoebe Snow—Col
SMILE—Laura Nyro—Col
WHEN LOVE IS NEW—Billy Paul—Phila. Intl.

SAM GOODY/EAST COAST

BABYFACE—Wing & A Prayer Fife & Drum Corps—Wing & A Prayer
BEST OF LEONARD COHEN—Col
CLASSICAL BARBRA—Barbra Streisand—Col
GIVE US A WINK—Sweet—Capitol
KINGFISH—Round
LAND OF THE MIDNIGHT SUN—Al DiMeola—Col
ME & BESSIE—Linda Hopkins—Col
SMILE—Laura Nyro—Col
THEIR GREATEST HITS: 1971-1975—Eagles—Asylum
TRICK OF THE TAIL—Genesis—Atco

TWO GUYS/EAST COAST

DESIRE—Bob Dylan—Col
DREAM WEAVER—Gary Wright—WB
ERIC CARMEN—Arista
FOOL FOR THE CITY—Foghat—Bearsville
FRAMPTON COMES ALIVE—Peter Frampton—A&M
HOW DARE YOU—10cc—Mercury
ROCK 'N' ROLL LOVELETTER—Bay City Rollers—Arista
RUFUS FEATURING CHAKA KHAN—ABC
SONG OF JOY—Captain & Tennille—A&M
THEIR GREATEST HITS: 1971-1975—Eagles—Asylum

RECORD WORLD-TSS STORES/LONG ISLAND

COME ON OVER—Olivia Newton-John—MCA
DISCO-FIED—Rhythm Heritage—ABC
GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
NEVER GONNA LET YOU GO—Vicki Sue Robinson—RCA
OUTLAWS—Various Artists—RCA
ROCK 'N' ROLL LOVELETTER—Bay City Rollers—Arista
SONG OF JOY—Captain & Tennille—A&M
SWEET HARMONY—Maria Muldaur—Reprise
THEIR GREATEST HITS: 1971-1975—Eagles—Asylum
TRICK OF THE TAIL—Genesis—Atco

DISCOUNT RECORDS/CAMBRIDGE, MASS.

ELITE HOTEL—Emmylou Harris—Reprise
FRAMPTON COMES ALIVE—Peter Frampton—A&M
KINGFISH—Round
FOUSETTE DART BAND—Capitol
SECOND CHILDHOOD—Phoebe Snow—Col
SILK DEGREES—Boz Scaggs—Col
SMILE—Laura Nyro—Col
SWEET HARMONY—Maria Muldaur—Reprise
THEIR GREATEST HITS: 1971-1975—Eagles—Asylum
TRICK OF THE TAIL—Genesis—Atco

FOR THE RECORD/BALTIMORE

COME AS YOU ARE—Ashford & Simpson—WB
DIANA ROSS—Motown
EARGASM—Johnnie Taylor—Col

GREG KIHN—Berserkly
LEE OSKAR—UA
LOOK OUT FOR #1—Brothers Johnson—A&M
LOVE & UNDERSTANDING—Kool & the Gang—De-Lite
THEIR GREATEST HITS: 1971-1975—Eagles—Asylum
TRICK OF THE TAIL—Genesis—Atco
WINGS OF LOVE—Temptations—Motown

GARY'S/RICHMOND

AFTERTONES—Janis Ian—Col
BACK TO BACK—Breckler Brothers—Arista
COME ON OVER—Olivia Newton-John—MCA
DESIRE—Bob Dylan—Col
FRAMPTON COMES ALIVE—Peter Frampton—A&M
GIVE US A WINK—Sweet—Capitol
IF THE SHOE FITS—Pure Prairie League—RCA
ROBIN TROWER LIVE—Chrysalis
SONG OF JOY—Captain & Tennille—A&M
THEIR GREATEST HITS: 1971-1975—Eagles—Asylum

WAXIE MAXIE/WASH., D.C.

COME ON OVER—Olivia Newton-John—MCA
DIANA ROSS—Motown
EARGASM—Johnnie Taylor—Col
LOOK OUT FOR #1—Brothers Johnson—A&M
LOVE & UNDERSTANDING—Kool & the Gang—De-Lite
RUN WITH THE PACK—Bad Company—Swan Song
STATION TO STATION—David Bowie—RCA
SYLVERS—Capitol
THAT IS WHY YOU'RE OVERWEIGHT—Eddie Harris—Atlantic
WINGS OF LOVE—Temptations—Motown

NATL. RECORD MART/MIDWEST

AFTERTONES—Janis Ian—Col
CHRONICLE—Creedence Clearwater Revival—Fantasy
GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
LOOK INTO THE FUTURE—Journey—Col
OUTLAWS—Various Artists—RCA
SECOND CHILDHOOD—Phoebe Snow—Col
SMILE—Laura Nyro—Col
SONG OF JOY—Captain & Tennille—A&M
THEIR GREATEST HITS: 1971-1975—Eagles—Asylum

HANDLEMAN/DETROIT

DIANA ROSS—Motown
EARGASM—Johnnie Taylor—Col
GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
GROOVE-A-THON—Isaac Hayes—ABC
KGB—MCA
ROBIN TROWER LIVE—Chrysalis
ROCK 'N' ROLL LOVELETTER—Bay City Rollers—Arista
SONG OF JOY—Captain & Tennille—A&M
STARCASTLE—Col
THEIR GREATEST HITS: 1971-1975—Eagles—Asylum

RECORD REVOLUTION/CLEVELAND

DR. FEELGOOD—Col
HEART—Dreamboat Annie—Mushroom
KINGFISH—Round
ON THE ROAD—Jesse Colin Young—WB
ROBIN TROWER LIVE—Chrysalis
SILK DEGREES—Boz Scaggs—Col
SLICK BAND—Capitol
SUNBURST FINISH—Be-Bop Deluxe—Harvest
THE WETTER THE BETTER—Wet Willie—Capricorn
TRICK OF THE TAIL—Genesis—Atco

POPLAR TUNES/MEMPHIS

ETHOS—Croitel
FULL OF FIRE—Al Green—Hi
LOVE TRILOGY—Donna Summer—Oasis
ON THE ROAD—Jesse Colin Young—WB
OPEN YOUR EYES, YOU CAN FLY—Flora Purim—Milestone
ROBIN TROWER LIVE—Chrysalis
ROCKIN' CHAIR—Jonathan Edwards—Reprise
TRICK OF THE TAIL—Genesis—Atco
WINGS OF LOVE—Temptations—Motown

SPEC'S MUSIC/FLORIDA

CONFESSIN' THE BLUES—Esther Phillips—Atlantic
EARGASM—Johnnie Taylor—Col
FULL OF FIRE—Al Green—Hi
GIVE US A WINK—Sweet—Capitol
KINGFISH—Round
LOOK OUT FOR #1—Brothers Johnson—A&M
LOVE TRILOGY—Donna Summer—Oasis
PRIMAL SCREAM—Maynard Ferguson—Col
ROBIN TROWER LIVE—Chrysalis
STRUTTIN' MY STUFF—Elvin Bishop—Capricorn

MUSHROOM/NEW ORLEANS

BRASS CONSTRUCTION—UA
CHOCOLATE MILK—RCA
EARGASM—Johnnie Taylor—Col
LOCKED IN—Wishbone Ash—Atlantic
LOOK OUT FOR #1—Brothers Johnson—A&M
RUN WITH THE PACK—Bad Company—Swan Song
STARCASTLE—Col
SUNBURST FINISH—Be-Bop Deluxe—Harvest
THEIR GREATEST HITS: 1971-1975—Eagles—Asylum
TRICK OF THE TAIL—Genesis—Atco

TAPE CITY/NEW ORLEANS

CHOCOLATE MILK—RCA
EARGASM—Johnnie Taylor—Col
GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
LOOK OUT FOR #1—Brothers Johnson—A&M
OUTLAWS—Various Artists—RCA
RUN WITH THE PACK—Bad Company—Swan Song
SILK DEGREES—Boz Scaggs—Col
SMILE—Laura Nyro—Col
STARCASTLE—Col
THEIR GREATEST HITS: 1971-1975—Eagles—Asylum

INDEPENDENT RECORDS/DENVER

KINGFISH—Round
LIFELINE—Pablo Cruise—A&M
POCO LIVE—Epic
RUN WITH THE PACK—Bad Company—Swan Song
SMILE—Laura Nyro—Col
SONG OF JOY—Captain & Tennille—A&M
SWEET HARMONY—Maria Muldaur—Reprise
THEIR GREATEST HITS: 1971-1975—Eagles—Asylum
TRICK OF THE TAIL—Genesis—Atco
WE SOLD OUR SOUL FOR ROCK 'N' ROLL—Black Sabbath—WB

PEACHES/DENVER

LOOK OUT FOR #1—Brothers Johnson—A&M
ON THE ROAD—Jesse Colin Young—WB
ROBIN TROWER LIVE—Chrysalis
ROCK 'N' ROLL LOVELETTER—Bay City Rollers—Arista
SILK DEGREES—Boz Scaggs—Col
SONG OF JOY—Captain & Tennille—A&M
SWEET HARMONY—Maria Muldaur—Reprise

THE WETTER THE BETTER—Wet Willie—Capricorn
THEIR GREATEST HITS: 1971-1975—Eagles—Asylum
TRICK OF THE TAIL—Genesis—Atco

CIRCLES/ARIZONA

COME ON OVER—Olivia Newton-John—MCA
EARGASM—Johnnie Taylor—Col
LOVE TRILOGY—Donna Summer—Oasis
OPEN YOUR EYES, YOU CAN FLY—Flora Purim—Milestone
ROBIN TROWER LIVE—Chrysalis
ROCK 'N' ROLL LOVELETTER—Bay City Rollers—Arista
SMILE—Laura Nyro—Col
SONG OF JOY—Captain & Tennille—A&M
THEIR GREATEST HITS: 1971-1975—Eagles—Asylum
WINGS OF LOVE—Temptations—Motown

ODYSSEY/SOUTHWEST & WEST

AURORA—Jean-Luc Ponty—Atlantic
COME ON OVER—Olivia Newton-John—MCA
KINGFISH—Round
LAND OF THE MIDNIGHT SUN—Al DiMeola—Col
LEE OSKAR—UA
LES DUDEK—Col
LOVE & UNDERSTANDING—Kool & the Gang—De-Lite
ON THE ROAD—Jesse Colin Young—WB
ROBIN TROWER LIVE—Chrysalis
STILL CRAZY—Paul Simon—Col

LICORICE PIZZA/LOS ANGELES

CAPTURED LIVE—Johnny Winter—Blue Sky
FRAMPTON COMES ALIVE—Peter Frampton—A&M
GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
KINGFISH—Round
ROBIN TROWER LIVE—Chrysalis
SECOND CHILDHOOD—Phoebe Snow—Col
SONG OF JOY—Captain & Tennille—A&M
STRUTTIN' MY STUFF—Elvin Bishop—Capricorn
THEIR GREATEST HITS: 1971-1975—Eagles—Asylum
TRICK OF THE TAIL—Genesis—Atco

TOWER/LOS ANGELES

COME ON OVER—Olivia Newton-John—MCA
DISCO-FIED—Rhythm Heritage—ABC
HOT SHOT—Junior Walker & the All-Stars—Soul
LOVE TRILOGY—Donna Summer—Oasis
LOVE & UNDERSTANDING—Kool & the Gang—De-Lite
ROBIN TROWER LIVE—Chrysalis
SO LET US ENTERTAIN YOU—First Choice—Philly Groove
TRICK OF THE TAIL—Genesis—Atco
VOYAGE OF THE ACOLYTE—Steve Hackett—Chrysalis
WINGS OF LOVE—Temptations—Motown

EVERYBODY'S RECORDS/NORTHWEST

AURORA—Jean-Luc Ponty—Atlantic
DREAMBOAT ANNIE—Heart—Mushroom
FRAMPTON COMES ALIVE—Peter Frampton—A&M
KINGFISH—Round
LIFELINE—Pablo Cruise—A&M
LOCKED IN—Wishbone Ash—Atlantic
ON THE ROAD—Jesse Colin Young—WB
OPEN YOUR EYES YOU CAN FLY—Flora Purim—Milestone
ROBIN TROWER LIVE—Chrysalis
SILK DEGREES—Boz Scaggs—Col

TITLE, ARTIST, Label, Number (Distributing Label)

MAR. 27 MAR. 20

1 **1** **THEIR GREATEST HITS:
1971-1975**
EAGLES
Asylum 7E 1052
(3rd Week)



WKS. ON
CHART

4 F

2	2	FRAMPTON COMES ALIVE	PETER FRAMPTON/A&M SP 3703	9	G
3	3	DESIRE	BOB DYLAN/Columbia PC 33893	10	F
4	5	STILL CRAZY AFTER ALL THESE YEARS	PAUL SIMON/ Columbia PC 33540	23	F
5	4	RUN WITH THE PACK	BAD COMPANY/Swan Song SS 8415 (Atlantic)	7	F
6	7	ONE OF THESE NIGHTS	EAGLES/Asylum 7E 1039	40	F
7	6	CHICAGO'S GREATEST HITS	CHICAGO/Columbia PC 33900	18	F
8	8	FLEETWOOD MAC	/Reprise MS 2225	35	F
9	9	HISTORY/AMERICA'S GREATEST HITS	/Warner Bros. BS 2894	19	F
10	11	RUFUS FEATURING CHAKA KHAN	/ABC ABCD 909	18	F
11	12	TRYIN' TO GET THE FEELING	BARRY MANILOW/Arista 4060	21	F
12	13	LOVE WILL KEEP US TOGETHER	CAPTAIN & TENNILLE/ A&M SP 4552	51	F
13	10	STATION TO STATION	DAVID BOWIE/RCA APL1 1327	8	F
14	15	THOROUGHbred	CAROLE KING/Ode SP 77034 (A&M)	8	F
15	18	OUTLAWS	VARIOUS ARTISTS/RCA APL1 1321	7	F
16	59	SONG OF JOY	CAPTAIN & TENNILLE/A&M SP 4570	2	F
17	17	SECOND CHILDHOOD	PHOEBE SNOW/Columbia PC 33952	7	F
18	19	AT NIGHT AT THE OPERA	QUEEN/Elektra 7E 1053	14	F
19	21	KISS ALIVE	KISS/Casablanca NBLP 7020	25	G
20	24	THE DREAM WEAVER	GARY WRIGHT/Warner Bros. BS 2868	9	F
21	44	EARGASM	JOHNNIE TAYLOR/Columbia PC 33951	3	F
22	14	MAIN COURSE	BEE GEES/RSO SO 4807 (Atlantic)	32	F
23	26	GIMME BACK MY BULLETS	LYNYRD SKYNYRD/MCA 2170	6	F
24	23	FOOL FOR THE CITY	FOGHAT/Bearsville BR 6959 (WB)	10	F
25	16	M.U.—THE BEST OF JETHRO TULL	/Chrysalis CHR 1078 (WB)	10	F
26	31	AEROSMITH	/Columbia PC 32005	7	F
27	30	BRASS CONSTRUCTION	/United Artists LA545 G	8	F
28	20	WINDSONG	JOHN DENVER/RCA APL1 1183	26	F
29	22	GRATITUDE	EARTH, WIND & FIRE/Columbia PG 33694	17	G
30	25	TOYS IN THE ATTIC	AEROSMITH/Columbia PC 33479	48	F
31	33	BETTER DAYS & HAPPY ENDINGS	MELISSA MANCHESTER/ Arista 4067	6	F
32	28	ERIC CARMEN	/Arista 4057	12	F
33	35	HAIR OF THE DOG	NAZARETH/A&M SP 4511	8	F
34	34	FACE THE MUSIC	ELECTRIC LIGHT ORCHESTRA/ United Artists LA546 G	23	F
35	29	FROM EVERY STAGE	JOAN BAEZ/A&M SP 3704	7	G
36	27	HELEN REDDY'S GREATEST HITS	/Capitol ST 11467	17	F
37	42	GIVE US A WINK	SWEET/Capitol ST 11496	4	F
38	32	ELITE HOTEL	EMMYLOU HARRIS/Reprise MS 2236	10	F
39	41	GROOVE-A-THON	ISAAC HAYES/ABC ABCD 925	6	F
40	40	BLACK BEAR ROAD	C.W. McCALL/MGM M3G 5008	16	F
41	37	GREATEST HITS	SEALS & CROFTS/Warner Bros. BS 2886	20	F
42	38	RED OCTOPUS	JEFFERSON STARSHIP/Grunt BFL1 0999 (RCA)	37	F
43	43	IF THE SHOE FITS	PURE PRAIRIE LEAGUE/RCA APL1 1247	F	
44	36	SONGS FOR THE NEW DEPRESSION	BETTE MIDLER/ Atlantic SD 18155	9	F
45	46	GREATEST HITS	ELTON JOHN/MCA 2128	71	F
46	48	KC AND THE SUNSHINE BAND	/TK 603	45	F
47	49	LET THE MUSIC PLAY	BARRY WHITE/20th Century T 502	6	F
48	39	NATIVE SONS	LOGGINS & MESSINA/Columbia PC 33578	9	F
49	66	DIANA ROSS	/Motown M6 861S1	4	F
50	55	TED NUGENT	/Epic PE 33692	13	F
51	60	SMILE	LAURA NYRO/Columbia PC 33912	3	F
52	52	HOW DARE YOU!	10cc/Mercury SRM 1 1061	6	F
53	56	REFLECTIONS	JERRY GARCIA/Round RX LA565 G (UA)	6	F

54	62	CLASSICAL BARBRA	BARBRA STREISAND/Columbia M 33452	4	F
55	51	THE BEST OF GLADYS KNIGHT & THE PIPS	/Buddah BDA 5653	7	F
56	50	THE HUNGRY YEARS	NEIL SEDAKA/Rocket PIG 2157 (MCA)	25	F
57	64	MOTHERSHIP CONNECTION	PARLIAMENT/Casablanca NBLP 7022	6	F
58	58	WAKE UP EVERYBODY	HAROLD MELVIN & THE BLUENOTES/Phila. Intl. PZ 33808 (CBS)	17	F
59	47	PRISONER IN DISGUISE	LINDA RONSTADT/Asylum 7E 1045	26	F

CHARTMAKER OF THE WEEK

60 113 **COME ON OVER**
OLIVIA NEWTON-JOHN
MCA 2186

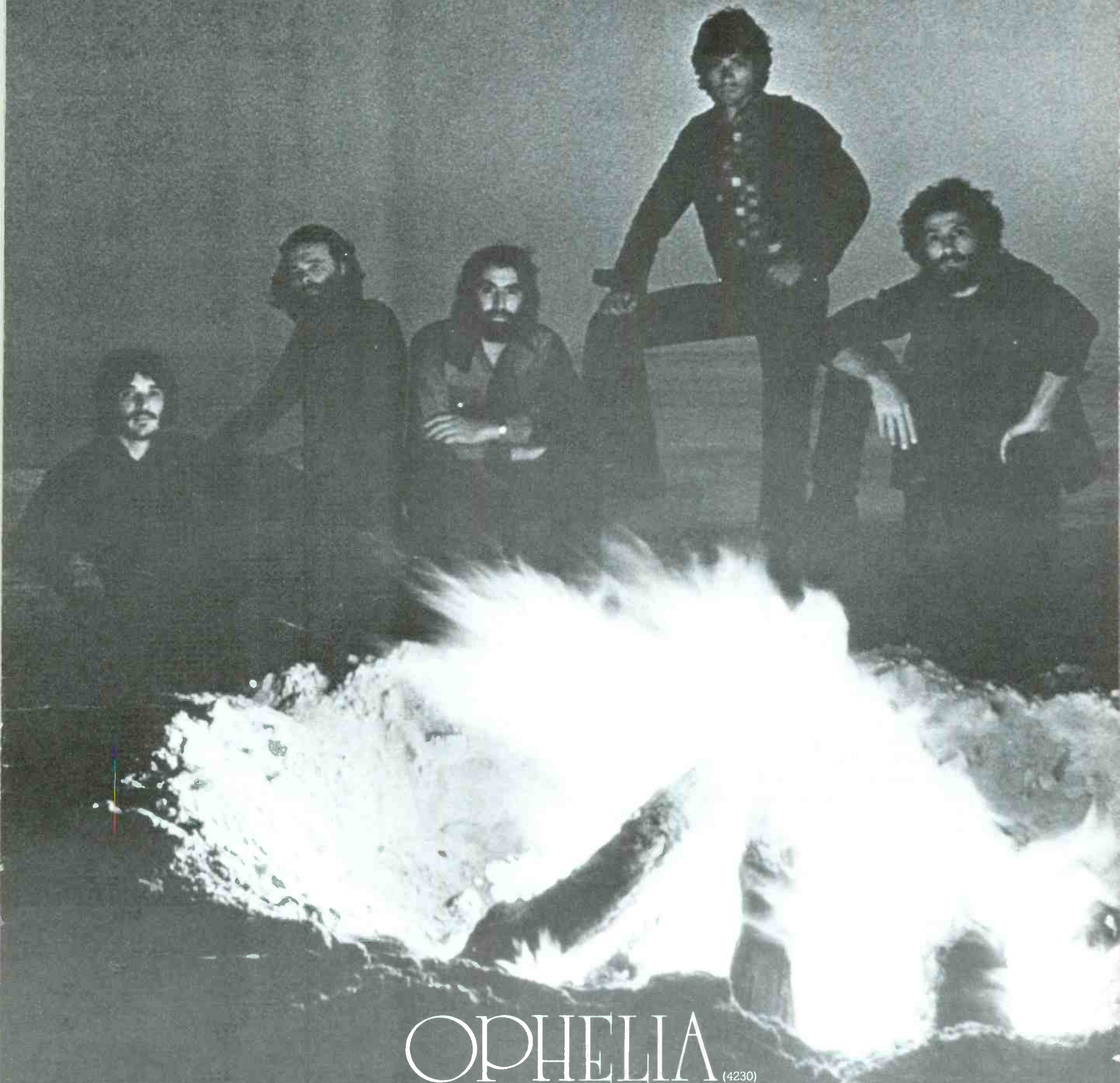


1 F

61	53	TIMES OF YOUR LIFE	PAUL ANKA/United Artists LA569 G	14	F
62	70	THE LEPRECHAUN	CHICK COREA/Polydor PD 6062	4	F
63	63	RELEASE	HENRY GROSS/Lifesong LS 6002	5	F
64	65	STRUTTIN' MY STUFF	ELVIN BISHOP/Capricorn CP 0165 (WB)	9	F
65	130	ROCK 'N' ROLL LOVE LETTER	BAY CITY ROLLERS/Arista 4071	1	F
66	54	LOVE TO LOVE YOU BABY	DONNA SUMMER/Oasis OCLP 5003 (Casablanca)	22	F
67	78	SWEET HARMONY	MARIA MULDAUR/Reprise MS 2235	3	F
68	57	HE'S A FRIEND	EDDIE KENDRICKS/Tamla T6 343S1 (Motown)	7	F
69	97	SOUND OF MUSIC (ORIGINAL SOUNDTRACK)/	RCA LSOD 2005	2	F
70	81	LOOK OUT FOR #1 BROTHERS	JOHNSON/A&M SP 4567	2	F
71	73	CITY LIFE	BLACKBYRDS/Fantasy F 9490	16	F
72	92	BETWEEN THE LINES	JANIS IAN/Columbia PC 33394	30	F
73	—	ROBIN TROWER LIVE	/Chrysalis CHR 1089 (WB)	1	F
74	110	A TRICK OF THE TAIL	GENESIS/Atco SD 36 120	1	F
75	95	SILK DEGREES	BOZ SCAGGS/Columbia PC 33920	2	F
76	80	SUNBURST FINISH	BE-BOP DELUXE/Harvest ST 11478 (Capitol)	6	F
77	82	LOOK INTO THE FUTURE	JOURNEY/Columbia PC 33904	3	F
78	87	CHRONICLE	CREDENCE CLEARWATER REVIVAL FEATURING JOHN FOGERTY/Fantasy CCR 2	3	G
79	89	DISCO-FIED RHYTHM HERITAGE	/ABC ABCD 934	3	F
80	83	SMOKEY'S FAMILY ROBINSON	SMOKEY ROBINSON/ Tamla T6 341S1 (Motown)	3	F
81	84	BABY FACE	WING & A PRAYER FIFE & DRUM CORPS/ Wing & A Prayer HS 3025 (Atlantic)	3	F
82	86	KGB	/MCA 2166	3	F
83	85	MASQUE	KANSAS/Kirshner PZ 33806 (CBS)	5	F
84	131	KINGFISH	/Round RX LA564 G (UA)	1	F
85	61	THE SALSOUL ORCHESTRA	/Salsoul SZS 5501	8	F
86	104	WE SOLD OUR SOUL FOR ROCK 'N' ROLL	BLACK SABBATH/ Warner Bros. 2BS 2923	1	H
87	96	INSEPARABLE	NATALIE COLE/Capitol ST 11429	2	F
88	45	FISH OUT OF WATER	CHRIS SQUIRE/Atlantic SD 18159	10	F
89	76	FAMILY REUNION	THE O'JAYS/Phila. Intl. PZ 33807 (CBS)	18	F
90	71	SEDAKA'S BACK	NEIL SEDAKA/Rocket 463 (MCA)	36	F
91	—	WINGS OF LOVE	TEMPTATIONS/Gordy G6 971S1 (Motown)	1	F
92	—	LOVE AND UNDERSTANDING	KOOL & THE GANG/ De-Lite DEP 2018	10	F
93	94	BACK TO BACK	BRECKER BROTHERS BAND/Arista 4061	3	F
94	67	HAVANA DAYDREAMIN'	JIMMY BUFFETT/ABC ABCD 914	5	F
95	68	BAY CITY ROLLERS	/Arista 4049	25	F
96	—	LOVE TRILOGY	DONNA SUMMER/Oasis OCLP 5004 (Casablanca)	1	F
97	108	LED ZEPPELIN IV	/Atlantic SD 7208	1	F
98	101	DANCE YOUR TROUBLES AWAY	ARCHIE BELL & THE DRELLS/ TSOP PZ 33844 (CBS)	1	F
99	107	CAPTURED LIVE	JOHNNY WINTER/Blue Sky PZ 33944 (CBS)	1	F
100	111	STARCASTLE	/Epic PE 33914	10	F

It's Been Worth The Weight!

A HIT SINGLE FROM
THE BAND



OPHELIA (4230)

from their acclaimed album,
Northern Lights-Southern Cross (ST-11440)



Capitol®

101 THE ALBUM CHART 150

MARCH 27, 1976

MAR. 27	MAR. 20	
101	77	DISCO CONNECTION ISAAC HAYES MOVEMENT/ ABC ABCD 923
102	105	LAND OF THE MIDNIGHT SUN AL DiMEOLA/Columbia PC 34074
103	74	DESOLATION BOULEVARD SWEET/Capitol ST 11395
104	106	CITY OF ANGELS MIRACLES/Tamla T6 339S1 (Motown)
105	79	FIREBIRD TOMITA/RCA Red Seal ARL1 1312
106	109	ROCK 'N' COUNTRY FREDDY FENDER/ABC Dot DOSD 2050
107	72	CONEY ISLAND BABY LOU REED/RCA APL1 0915
108	—	ON THE ROAD JESSE COLIN YOUNG/Warner Bros. BS 2913
109	88	BREAKAWAY ART GARFUNKEL/Columbia PC 33700
110	114	SAVAGE EYE PRETTY THINGS/Swan Song SS 8414 (Atlantic)
111	90	HEAD ON BACHMAN-TURNER OVERDRIVE/Mercury SRM 1 1067
112	100	BARRY WHITE'S GREATEST HITS/20th Century T 493
113	124	TO THE HILT GOLDEN EARRING/MCA 2183
114	69	AFTERTONES JANIS IAN/Columbia PC 33919
115	116	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482
116	127	THE SOUND IN YOUR MIND WILLIE NELSON/Columbia/Lone Star KC 34092
117	91	JOHN DENVER'S GREATEST HITS/RCA CPL1 0374
118	120	GET YOUR WINGS AEROSMITH/Columbia PC 32847
119	93	THE BEST OF CARLY SIMON/Elektra 7E 1048
120	75	ROCK OF THE WESTIES ELTON JOHN/MCA 2163
121	125	WHEN LOVE IS NEW BILLY PAUL/Phila. Intl. PZ 33843 (CBS)
122	98	HONEY OHIO PLAYERS/Mercury SRM 1 1038
123	115	WHO I AM DAVID RUFFIN/Motown M6 849S1
124	99	CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY ELTON JOHN/MCA 2142
125	137	THE WHITE KNIGHT CLEDUS MAGGARD & THE CITIZENS BAND/Mercury SRM 1 1072
126	102	A LEGENDARY PERFORMER, VOL. II ELVIS PRESLEY/RCA CPL1 1349
127	141	MOVIN' ON COMMODORES/Motown M6 848S1
128	139	FULL OF FIRE AL GREEN/Hi SHL 32097 (London)
129	133	EQUINOX STYX/A&M SP 4559
130	132	WHO LOVES YOU THE FOUR SEASONS/Warner Bros.-Curb BS 2900
131	103	INNER WORLDS MAHAVISHNU ORCHESTRA/JOHN McLAUGHLIN/Columbia PC 33908
132	134	DARYL HALL & JOHN OATES/RCA APL1 1144
133	117	GREATEST HITS CAT STEVENS/A&M SP 4519
134	135	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ABC Dot DOSD 2020
135	136	CLEARLY LOVE OLIVIA NEWTON-JOHN/MCA 2148
136	—	THE BEST OF URIAH HEEP/Mercury SRM 1 1070
137	—	OPEN YOUR EYES, YOU CAN FLY FLORA PURIM/Milestone M 9065
138	119	THE HISSING OF SUMMER LAWN JONI MITCHELL/Asylum 7E 1051
139	129	RAISING HELL FATBACK BAND/Event EV 6905 (Polydor)
140	121	FALLIN' IN LOVE HAMILTON, JOE FRANK & REYNOLDS/Playboy PB 407
141	143	SHOWCASE SYLVERS/Capitol ST 11465
142	122	NUMBERS CAT STEVENS/A&M SP 4555
143	—	CHOCOLATE MILK/RCA APL1 1399
144	123	BORN TO DIE GRAND FUNK RAILROAD/Capitol ST 11482
145	147	DIAMONDS AND RUST JOAN BAEZ/A&M SP 4527
146	126	SPINNERS LIVE/Atlantic SD2 910
147	—	TO BE WITH YOU TONY ORLANDO & DAWN/Elektra 7E 1049
148	112	PARIS/Capitol ST 11464
149	138	SIREN ROXY MUSIC/Atco SD 36127
150	118	FOUR SEASONS STORY/Private Stock PS 7000

151-200 ALBUM CHART

151	KICKIN' MIGHTY CLOUDS OF JOY/ ABC ABCD 899	175	DESPERADO EAGLES/Asylum SD 5068
152	CONCERT IN BLUES WILLIE HUTCH/ Motown M6 854S1	176	HOT SHOT JUNIOR WALKER AND THE ALL STARS/Soul S6 745S1 (Motown)
153	ME & BESSIE LINDA HOPKINS/ Columbia PC 34032	177	STONE ALONE BILL WYMAN/Rolling Stones COC 79103 (Atlantic)
154	BARRY LYNDON (SOUNDTRACK)/ Warner Bros. WBS 2903	178	STRETCHIN' OUT IN BOOTSY'S RUBBER BAND BOOTSY'S RUBBER BAND/Warner Bros. BS 2920
155	SCOTCH ON THE ROCKS THE BAND OF THE BLACK WATCH/ Private Stock PS 2007	179	PRIMAL SCREAM MAYNARD FERGUSON/Columbia PC 33953
156	YOUNG AMERICANS DAVID BOWIE/ RCA APL1 0998	180	CATE BROS./Asylum 7E 1050
157	NEVER GONNA LET YOU GO VICKI SUE ROBINSON/ RCA APL1 1256	181	SO LET US ENTERTAIN YOU FIRST CHOICE/Warner Bros. BS 2934
158	LOCKED IN WISHBONE ASH/ Atlantic SD 18164	182	SAFETY ZONE BOBBY WOMACK/ United Artists LA544 G
159	DREAMBOAT ANNIE HEART/ Mushroom MRS 5005	183	THE WETTER THE BETTER WET WILLIE Capricorn CP 0166 (WB)
160	FEEL THE SPIRIT LEROY HUTSON/ Curtom CU 5010 (WB)	184	SYMPHONIC SOUL HENRY MANCINI AND HIS CONCERT ORCHESTRA/ RCA APL1 1025
161	TRUCKLOAD OF LOVIN' ALBERT KING/Utopia BUL1 1387 (RCA)	185	AGHARTA MILES DAVIS/ Columbia PG 33967
162	COKE COKE ESCOVEDO/ Mercury SRM 1 1041	186	JESSI JESSI COLTER/Capitol ST 11477
163	L.A. EXPRESS/Caribou PZ 33940 (CBS)	187	THE ART OF TEA MICHAEL FRANKS/ Reprise MS 2230
164	DARK SIDE OF THE MOON PINK FLOYD/Harvest ST 11163 (Capitol)	188	POUSETTE-DART BAND/ Capitol ST 11507
165	LEE OSKAR/United Artists LA594 G	189	HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN/ MCA 2133
166	POCO LIVE/Epic PE 33336	190	BARRY MANILOW II/Arista 4016
167	LOVING POWER IMPRESSIONS/ Curtom CU 5009 (WB)	191	ON THE BORDER EAGLES/ Asylum 7E 1004
168	LYDIA PENSE & COLD BLOOD/ ABC ABCD 917	192	HORSES PATTI SMITH/Arista 4066
169	BOLLING: SUITE FOR FLUTE & JAZZ PIANO JEAN PIERRE RAMPAL/ Columbia M 33233	193	PACIFIC OVERTURES ORIGINAL CAST/RCA Red Seal ARL1 1367
170	VOYAGE OF THE ACOLYTE STEVE HACKETT/Chrysalis CHR 1112 (WB)	194	AURORA JEAN LUC PONTY/ Atlantic SD 18163
171	LADY BUMP PENNY McLEAN/ Atoe SD 36 130 (Atlantic)	195	LIFELINE PABLO CRUISE/A&M SP 4575
172	MALPRACTICE DR. FEELGOOD/ Columbia PC 34098	196	BARBI BENTON/Playboy PB 406
173	TURNING POINT TYRONE DAVIS/ Dakar DK 76918 (Brunswick)	197	MICHEL POLNAREFF/Atlantic SD 18153
174	REACH FOR THE SKY SUTHERLAND BROTHERS & QUIVER/ Columbia PC 33982	198	WHEN AN OLD CRICKETER LEAVES THE CREESE ROY HARPER/ Chrysalis CHR 1105 (WB)
		199	TAPESTRY CAROLE KING/Ode SP 11009 (A&M)
		200	BIDDU ORCHESTRA/Epic PE 33903

ALBUM CROSS REFERENCE

AEROSMITH	26, 30, 118	C. W. McCALL	40
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Who In The World:

Sweet—The Making of a Superband

By BARRY TAYLOR

■ NEW YORK—The making of that really great three minute single has been an all but forgotten art in the '70s—an art that has recently been revived by a handful of groups whose appeal is broad enough to span AM and progressive markets. The most successful of these practitioners has been Sweet (Capitol) whose current chart single, "Action," (#21 with a bullet) has already racked up worldwide sales in excess of 1 1/2 million. Their latest album, "Give Us A Wink" is bulleted this week at #37.

While they are still considered a relatively new entity in this country, Sweet's singles sales have totaled a staggering 13,000,000 worldwide since January, 1971. The U.S. was, in fact, the last world market for Brian Connolly (vocals), Mick Tucker (drums), Steve Priest (bass) and Andy Scott (guitar) to conquer, having reached the status of demigods in Germany and throughout Scandinavia where their popularity is only rivaled by groups like the Rolling Stones and The Who.

Sweet was formed in 1968 by Connolly and Tucker who were previously with Wainwright's Gentlemen, a group that also included future Deep Purple people Ian Gillan and Roger Glover. Priest and guitarist Frank Torpky rounded out the original line-up and recorded a song titled "Slow Motion" for the Fontana label. A shift to EMI and three more singles, "Lollipop," "All You'll Ever Get From Me" and "Get On The Line," failed to make an impact.

Torpky was replaced by Mick Stewart in 1969 who was then replaced by Scott a year later when the group entered a management/production deal with the fledgling songwriting team of Nicky Chinn and Mike Chapman and producer Phil Wainman.

The Chapman-Chinn team was responsible for turning out intentionally commercial songs and enjoyed a high percentage of top ten chart successes for Sweet, Suzi Quatro and Mud. Sweet benefited by this partnership with a respectable string of hit singles in the U.K. and continental Europe which included "Funny Funny," "Co-Co,"

"Alexander Graham Bell," "Poppa Joe," "Little Willy" and "Wig Wam Bam." All the while Sweet's lyrics and vocals continued to improve and they began to sound more purposeful with their instrumental work, but they were only given the opportunity to express their creativity on occasional B-sides.

"Little Willy" was released in the U.S. in 1973, over a year after it was on the British charts. The song became a hit of substantial proportion, but lacked the thrust to send it to the top.

Though the group failed to

produce a follow-up, they earned their first number one single in England with "Blockbuster." An important transitional record, it placed more emphasis on the music which was punctuated by a heavy beat. This was followed by "Hell-raiser" and "Ballroom Blitz" which closed out 1973 along with a successful concert tour of Europe in which the group proved itself a viable live attraction with a show that included a variety of films and taped special effects.

Sweet broke away from Chap-

man and Chinn in 1974 after "The Six Teens," though another song, "I Wanna Be Committed" was already recorded. The group was just finishing the "Desolation Boulevard" album at the time and chose "Fox On The Run" as their first self-penned single. It soared to the top five in England, "I suppose we made some good records with them," Priest recently said of Chapman and Chinn, "It was quite a successful partnership considering what it was designed for. But we always knew that it would come and that it was just a matter of time before we got more confident in our writing."

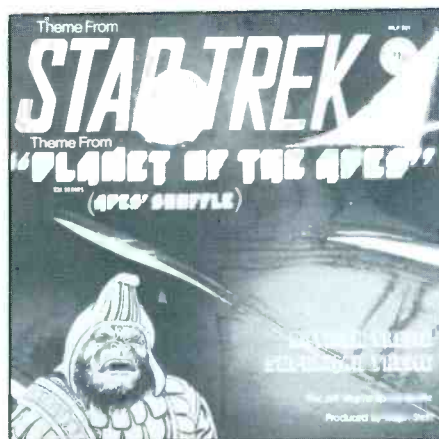
America was not part of the game plan until Sweet signed a management pact with Ed Leffler, who brought the group to Capitol after months of searching for the right label. The group was urged to release the two year old "Ballroom Blitz" as their first "comeback" single, and it promptly shot up the chart, followed closely by "Fox On The Run" which gave them their second top ten single in the U.S. in six months.

Their follow-up, "Action," is also a self-penned number and has been supported by a 40 city headlining tour. Already a **Record World** powerhouse pick, the song shows every sign of becoming their biggest hit yet.

Jet Set



The L.A. Jets first album for RCA Records, under the recently announced agreement with The Entertainment Company, was played for RCA executives recently. Pictured from left are: Jack Kiernan, RCA division vice president, marketing; Ken Glancy, president, RCA Records; Mel Ilberman, division vice president, commercial operations; John Rosica, division vice president, promotion and merchandising; Mike Berniker, division vice president, popular a&r; and Mike Abramson, director, product merchandising. Seated are (from left) Karen Lawrence of The L.A. Jets; Kristine Desautels, the Jets' manager; and Charles Koppelman, president of The Entertainment Company. The group's first lp, "L.A. Jets," will be released in April.



At the end of 1975, there were close to 9,000,000 (million) people watching re-runs of STAR TREK!

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A.A. Records

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Pickwick Gets Discount

(Continued from page 3)

The 49 stores accounted for in excess of \$15 million of retail sales during the last year. The purchase was for cash and notes.

CONCERT REVIEW

ELO: A Synthesis of Solid Sound

■ LOS ANGELES—The Electric Light Orchestra (UA) continues to produce stimulating effects by combining two supposedly antithetical forms—rock and classical music—a marriage made not in heaven, but in the creative recesses of guitarist Jeff Lynne's inventive mind.

THEATER REVIEW

'Bubbling Brown Sugar' Scores on Broadway

■ NEW YORK — "Bubbling Brown Sugar" is the perfect example of a book struggling to meet the needs of a tremendous production concept. The musical, which opened recently at the Anta, never decides if it is a show or a revue, and unfortunately, that indecision truly hampers the evening's continuity. Better sometimes that scenes be separated by a lowered curtain or blacked-out stage than by superimposing an unnatural chain of events.

What "Bubbling Brown Sugar" does have going for it, and what, in the end, will probably make it a big Broadway success, is an excellent company, beautiful staging, almost non-stop ensemble dancing and at least four first-rate show-stoppers.

Score

An overview of Harlem nightlife in the days of speakeasys, big bands and Billie Holiday, the score draws on much that is familiar as well as providing a few new songs by Danny Holgate, Emme Kemp and Lillian Lopez, all in keeping with the spirit and energy of the era it treats.

The orchestral arrangements are bland in many instances (why not use the Basie Band, in whose repertoire much of this material remains?), but Carolyn Byrd's gospel medley, which gives the show its real start midway through the first act; the company-performed "Stompin' At the Savoy"/"Take the 'A' Train"; Vivian Reed's "God Bless the Child;" and the grand finale, "It Don't Mean A Thing," so overwhelm the show's flaws that one can't help coming away with a smile. Too, there are the performances of Avon Long, Josephine Premice and Joseph Attles, endearing for their soft-shoe, wit and efforts at tying things together. Almost makes the non-dancers among us want to rush next door to Roseland, where the bands play on.

Ira Mayer

And on the occasion of ELO's concert at the Anaheim Convention Center, both auditory and visual stimulation were provided by Lynne and Company, who performed the best selections from "Face the Music" and "Eldorado," while laser beams tripped the light fantastic on the hall's ceiling.

"Fire On High," the lead-off track from "Face," also began this show. The band let it build slowly—deliberately—in order to highlight Lynne's dynamic chordal break, which established an explosive tone that continued unabated throughout the evening.

Equally impressive solos by cellist Hugh McDowall and violinist Mike Kaminsky were punctuated by thousands of green laser exclamation points from either side of the stage.

Because the light effects—including "floating" cloud projections—were employed as accents, they rarely distracted the viewer from the music.

"Poker," "Showdown" and that old Move classic, "Do Ya," were standouts, as were the encores "Let's Spend the Night Together" (easily molded into the ELO sound) and "Roll Over Beethoven."

Even Ludwig Von himself might've liked it.

Little Feat

Little Feat (Warner Bros.) has had a studio approach the last couple of years that has been increasingly rhythm-oriented and less melodically focused—with a concomitant downplaying of Lowell George's previous position as leader and focal point of the band. Those trends were all too apparent in Little Feat's live set, where the sound mixdown couldn't hope to capture the group's critically acknowledged penchant for nuance.

In concert, this time around, the funk was a bit too static; the rhythms were seemingly interchangeable. "Dixie Chicken," though, and "Tripe Face Boogie" managed to overcome Little Feat's hopefully temporary energy crisis.

Mike Harris

BMI Ups Guttenberg

■ NEW YORK—Dr. Heimit Guttenberg has been named vice president, foreign performing rights administration, for BMI (Broadcast Music, Inc.). In that capacity he will maintain BMI's relations with the 34 foreign societies with whom the performing rights organization has reciprocal agreements.

CLUB REVIEW

Allison, Fulson Show Blues Mastery

■ LOS ANGELES—The blues were reverently saluted at the Troubadour recently with the appearance of veteran Lowell Fulson (Granite) and Luther Allison (Gordy), a relative newcomer to the lot by most r&b standards, as the pair took their turns on stage delivering their interpretations of such traditional favorites as "Tramp" and "The Thrill Is Gone"—interpretations that reflect each artist's respective position on the family tree of the blues idiom.

Fulson has been a staple along the blues circuit for nearly forty years fathering such songs as "Black Knight," the before mentioned "Tramp," "Three O'Clock in the Morning" and "Reconsider Baby." Elvis Presley, Sam Cooke, Leon Russell, B.B. King, Otis Redding and T-Bone Walker are just a few of the artists who have paid tribute to the composer by recording his songs.

Fulson's stint at the Troubadour was enthusiastically applauded as his warm, earthy voice quickly enveloped the room, opening his performance with a pacesetter appropriately called "Doctor of R&B." He then moved into "Do You Love Me Baby?" which was met with boisterous affirmation, "Black Knight," a song that he first recorded back in 1954, and "Talk To Me Baby." "Cloudy Day," "Tramp" and a partial replay of "Do You Love Me Baby?" capped the set.

Fulson's backup group, an eight piece band from Washington, D.C. who quite rightfully call themselves The Free Form Experience, warmed up the stage by performing a mini-set of their own material including "Blowin' My Mind" and "Reach A Little Higher." Though bursting at the

seams with talent and a lot of steam, the burgeoning group became almost subdued by contrast as the master artist took his place on stage as head of the family.

Luther Allison

Luther Allison, who headlined the night, is a proficient guitarist and charismatic singer who was able to immediately engage the audience in homey kibitzing and gregarious hand-clapping. While undoubtedly a student of the traditional blues school, Allison's work suggests more of a jazz signature which was a complementary contrast to his predecessor's performance. After some light conversation and a dedication, he slid nicely into his opening number, "The Thrill Is Gone," followed by "Ain't No Sunshine When She's Gone" which he cleverly accented with some well-executed guitar riffs. He then played some tasty cuts from his new album, "Night Life," that included "The Bum Is The Man," and his favorite, "I Can Make It Through The Day." Allison presented himself as a secure musician with a definite stylistic identity. His arrangements were backed by a tightly knit group who provided a steady jazz undertone for his frequent feverish guitar licks.

Shelley Selover

Nashboro Sets Singles, Names New Distributions

■ NASHVILLE — Nashboro Records and its related labels have announced the signing of two new acts, the release of six new gospel singles and an alliance with two new distributors.

Nashboro president Bud Howell has announced the signing of Ureaus and Skip Mahoney and the Casuals, both disco-oriented groups. Singles on both of these acts ship immediately.

Meanwhile, Shannon Williams, vice president in charge of gospel production, has announced the release of singles by the Reverend Ruben Willingham, the Soul Searchers, the Reverend Cleophus Robinson, Professor Harold Boggs, the Reverend Morgan Babb and Dave Whitfield.

Distributors

On the distributor scene, Howell has announced the appointment of Associated Distributors in the Phoenix area, while Program Records of Union, New Jersey will handle the New Jersey area. Both distributors will market the entire Nashboro line, which includes Creed, Kenwood, Abet, Excello, Mankind, Nasco, Nashboro and Ernie's.

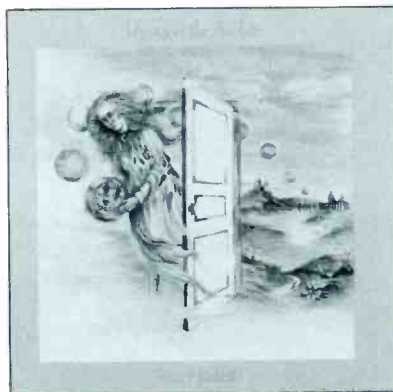
Williams Wins Honors



WNEW's William B. Williams (left) and George Scheck, president of the Conference of Personal Managers East, go over the list of notables who will be present when the famed deejay receives the Fifth Annual "Humanitarian Award" of the CPME at a cocktail party and luncheon in his honor at the St. Regis Roof on Friday, April 30. More than 500 guests are expected to attend the affair at \$30 per ticket with a portion of the proceeds going to the National Tay Sachs and Allied Diseases Association.

The bad news about Steve Hackett's Voyage of the Acolyte: Despite the fact that Voyage of the Acolyte's late-1975 English release was greeted with tremendous Stateside response (critical acclaim, radio play, demand beyond supply at import specialty stores), the album has not been released in the U.S.

The good news about Steve Hackett's Voyage of the Acolyte: It has just had its American release, courtesy of Chrysalis Records.



Chrysalis
CHR 1112

Steve Hackett

is the guitarist with GENESIS and will be performing with them on their upcoming tour:

April 1	Maple Leaf Gardens, Toronto, Ontario	April 15	Ohio Theater, Columbus
April 2	Forum, Montreal, Quebec	April 16 & 17	Auditorium Theater, Chicago
April 3	Civic Center, Ottawa	April 20	Ford Auditorium, Detroit
April 4	Youth Pavilion, Quebec	April 21	Riverside Theater, Milwaukee
April 7	Tower Theater, Philadelphia	April 22	Civic Center, Grand Rapids, Mich.
April 8 & 9	Beacon Theater, New York City	April 23	Ambassador Theater, St. Louis
April 10	Orpheum, Boston	April 25	Memorial Hall, Kansas City, Kansas
April 12	Lyric Theater, Baltimore	April 29	Berkeley Community Theater, Berkeley, Ca.
April 13	Stanley Theater, Pittsburgh, Pa.	April 30	Warner Theater, Fresno, Ca.
April 14	Music Hall, Cleveland	May 1	Starlight Bowl, Burbank, Ca.

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RECORDS & TAPES

Optimism Reigns at Peaches/Atlanta

By HOWARD NEWMAN

■ ATLANTA — Coming off a strong Christmas selling period, Peaches/Atlanta store is gearing up for an even stronger spring. According to Peaches assistant manager Stan Gleason, the month of January continued in the selling ways of the Christmas season; in fact, Gleason states, "We did better than we thought we would. There's no problem in Atlanta." Gleason continues: "Fall was good and the buying continued through December. Spring should be just as busy as the fall, and we'll keep ordering as we have been because of the heavy volume."

There are a number of factors contributing to the high volume of business besides a rapid turnover in current album product. Gleason reports increasing sales in blank tapes and accessory products. He said, "We built a new stand in the front of the store so the public can get to the tapes by

themselves." A widely priced assortment of disc washers is reported to be a big sales item in the accessory category. Gleason does not project quite as good a picture for pre-recorded cassettes. He notes that they are selling at about the same rate they did during the Christmas season, but this is nowhere as good as sales on eight-track tapes. Gleason also feels that the future of the pre-recorded cassette is not as rosy as that of the eight track.

Other types of product that are moving well at Peaches/Atlanta are catalogue cut-out items and imported extended play singles. Gleason says that both cut-out tapes and albums are selling well and notes, "There's some really good stuff that has been cut-out recently like Eric Clapton's '451 Ocean Boulevard' and Crosby, Stills, Nash and Young." The EP 45s, imported from England, are not generally available in the Atlanta area and therefore these

discs of The Beatles, Rolling Stones and David Bowie are popular sales items.

There are some types of product that Gleason says do not contribute to high sales volume. He notes that the sales of quadraphonic albums are disappointing. A more major complaint is lodged against the recent plethora of "Greatest Hits" packages. Gleason said, "Greatest hits packages tend to kill off catalogue sales. People are picking up the greatest hits and not getting into the catalogues of artists like Chicago and America."

Although "Greatest Hits" albums are hurting catalogue sales of the groups concerned, Gleason notes a wider range of general catalogue moving at Peaches. He says they are currently selling more MOR and classical product than in recent times, a positive sign of interest in recorded music. Gleason says that business has been so good recently that "we

could be totally out of new records, but the people will still come in and buy catalogue. It baffles me, but people are buying so many records!" This is why there is great optimism at Peaches and Gleason predicts continued heavy orders into the spring.

Even with the positive picture that he presents, Stan Gleason has several recommendations to further increase business. He said, "Record companies need to do more innovative displays. Large cutouts and posters are good, but there's too much run-of-the-mill stuff being done." Gleason is also an advocate of more in-store air play being used to promote albums. This is a tremendous point-of-purchase tool; however he is also a big advocate of radio advertising. He says, "Radio advertising is where it's at." Peaches hasn't tried advertising in the local, youth oriented newspapers yet, another possibility for increasing record sales in Atlanta.

Retailers Dialogue *(Continued from page 15)*

Schliewen: I definitely am. For awhile rock and roll was about all we had, but the record companies are starting to diversify and now we're getting reggae and disco. Warner Brothers used to be known as a rock and roll label, but even they are diversifying immensely.

Guarnieri: Jazz has picked up a lot. Rock is still strong, but some of the major artists aren't selling as big as they used to. More types of music are selling because people's tastes are becoming more varied; they're getting tired of hearing the same thing by the same groups.

Did sales of pre-recorded cassettes improve at all during the holiday season and in January? How do you feel about the future of these products?

Bressi: I think in our markets we're one of the few stores that does try to stock a good selection, as much as we can. As a matter of fact, we stock about 400 titles and it's the number one turning item in the entire operation; mostly because we do have them out in a long box, where the customer can shop them. I've heard for the last five years that these items are a dead issue, but manufacturers are still making them and we're still selling them. And as long as there's so many cassette recorders out there, I think we'll continue to sell pre-recorded cassette tape.

De Fravio: They improved because sales overall improved, but on a percentage basis compared to what other things are selling, no.

It's a funny thing, because when they first came out I thought they'd just take over eight-track, but right now I think they'll continue to be third class citizens, behind the lp and the eight-tracks. I personally prefer cassettes, but consumers by and large seem to prefer eight-tracks. You know, we have so many stores in the southeast and we get bootlegged to death down there, and I'm sure it helps eight-tracks up front for people to walk in a store and see them selling for \$2.99.

Shaw: Our Tower stores do much better on cassettes than the nation does. We run even or better in sales of cassettes. I really don't know why we do so well with cassettes; all I know is we sell a lot of them. The south is supposed to be a big market for eight-track tapes, but I hear they can't get arrested with a cassette. In the store we isolate the tape section from the rest of the store, and we merchandise the eight-tracks and the cassettes together.

Keenan: They're definitely on the upswing. If anything, we're having problems getting them. No one seems to be carrying proper quantities. It's hurting the selection of what we carry in our stores. We carry just about 900 cassette titles and 1200 eight-track titles, and we're finding that we can't keep the cassette racks filled as readily as we can the eight-tracks. In blank tape, we're selling three and four to one on blank cassette versus eight track, which means there's an awful lot of cassette players out there and a lot of those people don't have the expenditure to buy the blank tapes. I think we're probably selling,

Bressi: "[Blank tape] is probably our biggest growth area in the last year. The price of records in general has forced more people into recording their own."

for every three eight-tracks, two cassettes. In a college town like Eugene cassettes are outselling eight tracks.

Dobin: Yes, there seems to be a fair pickup on prerecorded cassettes. I think part of the reason for the increase is the availability of the releases on cassettes. It used to be that certain products only were released in eight-track and lp configurations; now it's almost across the board on any release that's significant.

Schliewen: Pre-recorded cassettes are a dead issue. The only thing that is possibly worse is reel-to-reel. There's no reason why pre-recorded cassettes should sell because the name of the game is that people go out and buy a cassette recorder with a Dolby that costs maybe \$250 and they make their own tapes. That's why you pay so much money for that unit: Not for the playback quality of it, but for the recording quality of it. The industry standard on tape is, I think, 10 to 20 percent, and that's basically all eight-track. If you took all the eight-track out I don't think that national figure could possibly be more than five percent. And if it's only five percent of your business, how much of your dollars do you want to invest in inventory?

Guarnieri: Those too have stayed just about the same, except for certain jazz things which have picked up. It looks kind of gloomy because some companies—like WEA—aren't releasing certain things on cassette; they're going to wait until there's a big demand for it, or some other reason. Anyway, a lot of companies have been cutting back on cassette releases, and this has made blank cassette sales go up.

What is the difference between your spring and fall ad expenditures versus the volume of business expected at these times?

Bressi: I think they're very comparable times of the year. You could say the big expenditures will be in November, December and January, then before and immediately after there's kind of a lull where you sort of get yourself back together and take a look and see where you stand. Without quoting exact figures, which I don't have in front of me, I'd say that both periods are about equal with the spring months being a little less than those three winter months.

De Fravio: That's a tough one because fall is pre-Christmas and our year is geared toward Christmas—that's when we make our money; I think that's when everyone makes their money. Our fall advertising is

(Continued on page 28)

RCA Has Soundtrack From 'Space: 1999' TVer

■ NEW YORK — RCA Records is releasing an album of music from the soundtrack of the hit television series, "Space: 1999."

The show, starring Martin Landau and Barbara Bain, has been one of the most successful syndicated features ever to appear on TV. Produced by Independent Television Corp., the science fiction series has been seen this season on 155 independent stations and has been renewed for even more stations in 1976-77.

Mushroom Completes Distributor Line-Up

■ LOS ANGELES — Mushroom Records, Inc., the Canadian record label newly-established in the United States, has completed its network of distributors, which now numbers 22, according to label head Shelly Siegel.

Mushroom's distributors now include ABC Records and Tapes, Seattle; Record Merchandisers, Los Angeles; Record Sales, Denver; Pacific Records and Tapes, San Francisco; Commercial Music, St. Louis; Heilicher Brothers, Minneapolis, Dallas/Houston, Miami, and Atlanta/Memphis.

Alta Distributors, Phoenix; Action Music, Cleveland; Best Distributors Buffalo; Apex-Martin, New York/Newark; Aquarius Distributors, Hartford/Boston; Arc-Jay-Kay, Detroit; M.S. Distributors, Chicago; Schwartz Brothers, Washington/Baltimore and Philadelphia; Stan's Record Distributors, Shreveport, La.; Music City, Nashville; Bib Distributors, Charlotte, N.C. and All-South Distributors, New Orleans.

Atlantic Inks Don Harrison Band



Atlantic Records chairman Ahmet Ertegun and director of a&r Jim Delehant have announced the signing of the Don Harrison Band to a long-term exclusive worldwide recording contract with the label. "Sixteen Tons" (the tune originally made famous by Tennessee Ernie Ford two decades ago) b/w "Who I Really Am," the band's debut single, is set for March 29 release. The single and the band's debut album, "The Don Harrison Band" (set for release within two weeks after the single), were recorded and mixed at Factory Productions, Berkeley, California. The Don Harrison Band includes lead singer, rhythm guitarist and songwriter Don Harrison, the rhythm section of Doug "Cosmo" Clifford and bassist Stu Cook (both original 13-year members of Creedence Clearwater Revival), and Los Angeles recording artist (of Crowfoot) and session guitarist Russell DeShiell. The Don Harrison Band is represented by Jackie Krost of BKM (Personal Management) in Los Angeles. Shown at the signing in L.A. are, from left: Jim Delehant, Don Harrison, Ahmet Ertegun, Doug "Cosmo" Clifford, Stu Cook, Russell DeShiell, and (seated) Jackie Krost.

Stark Reports Strong Company Growth

■ NORTH CANTON, OHIO — Stark Record and Tape Service held its 7th Annual Profit Sharing Dinner and Seminar here March 1-3. Highlighting the three day affair was the opening night address by Paul David, president of Stark Records, who announced that the company, in 1975, achieved the greatest growth in its 18-year history.

"Make no mistake about it," said David, "our planned and concentrated use of media, coordinated with in-store promotion and selling packages, has yielded definitive results. Our ability to pinpoint the demographic segments responding to our promotional blitzes has paid us handsome dividends."

David announced that gross sales in 1975 were up by 47 percent to \$19 million dollars, that the total of Camelot stores was up by 50 percent to 45 units (with

London Ups Beckmann

■ NEW YORK—Chuck Beckmann, longtime employee of London Records Midwest, the label's factory-owned branch servicing the midwest states, has been named assistant branch manager, announced Herb Goldfarb, vice president of sales and marketing for the company. Beckmann will assume his new position April 1, 1976, and report directly to Stan Meyers, branch manager of London Records Midwest.

A member of the London family for the past seven years, Beckmann previously worked for the James H. Martin Company, the former midwest distributor of London products.

14 more planned for 1976), that the chain's geographic market coverage in both retail and wholesale was up by 32 percent and now extends to 17 states, and that the number of employees was up 45 percent to 402 people.

"I'm the first one to realize that we have no secret formula or fool-proof system of success," David told the employees. "What separates us from our competitors is you—you make the big difference."

Racks Upbraided

Near the end of his speech, David scored distributor and rack jobber apathy which he said has resulted in a "welfare state of mind" that is "detrimental to our industry and must be eliminated if we are to maintain our collective well being."

"Distributors and rack jobbers who expect manufacturers to produce, advertise and promote records and tapes on their behalf only to send large percentages of their inventories back for return are not flexing their muscles but rather exhibiting their incompetence.

"To those distributors and racks for whom advertising is an expense and not an investment, to those for whom merchandising is a luxury and not a necessity, and to those for whom the return

of goods is a crutch and not a discretionary privilege, we say bluntly—clean up your act for your own good and for the good of our industry."

The company's national sales meetings, conducted by members of Stark's staff, discussed topics of merchandising, store organization and uniformity, use of advertising media, operations and purchasing, and security.

Product presentations were made during the three days by the WEA Corporation, RCA Records, Columbia Records and Arista Records.

Tuesday evening saw the Stark aggregation treated to a special performance by Monument Records recording artist Larry Gatlin. Wednesday afternoon, Arista recording artist Eric Carmen lunched with the Stark crew and answered questions about his upcoming single release and future recording plans.

Wednesday evening was hosted by all of Stark Records' suppliers and offered Stark's management team an opportunity to mingle with and exchange ideas with many of the industry's manufacturers. Paul David concluded the three day affair by awarding gold records to those management people with five years of service to Stark Records.

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SOUL TRUTH

By DEDE DABNEY



■ **HOLLYWOOD:** Personal Pick: "Love Hangover" 5th Dimension (ABC). Keeping up with today's female sound, The 5th have taken hold of the situation by releasing a tune done by Diana Ross on her recent lp. The side has all the ingredients to garner much chart action.

DEDE'S DITTIES TO WATCH: "Let's Get Down To Business" — Pat Lundy (Pyramid); "Fallin' Like Dominoes" — Donald Byrd (Blue Note); "Here I Am, Come And Take Me (Reggae)" — Phillip & Lloyd (The Blues Busters) (Scepter).

UP & COMING: "Movin' Like A Superstar" — Jackie Robinson (Ariola America).

CTI vice president in charge of sales Buzzy Willis has allegedly been relieved of his duties but will remain until the end of the month. Willis was not available for comment.

Found guilty last week by a grand jury was Fred Rector who was indicted for tax evasion. He was found guilty on three counts: failure to file on time in '72 and '73 and failure to report entire income for '73. Sentence has not been handed down as yet.

(Continued on page 93)

That's the Way in Canada



TK Productions' KC and The Sunshine Band and TK president Henry Stone were recently presented with a gold disc for "Get Down Tonight," a platinum record for "That's The Way I Like It" and a platinum album for "KC and The Sunshine Band" by RCA Canada's VP general manager Ed Preston and operations manager Andy Nagy, joined by TK's director of intl. operations Maryann Flynn at the TK studio. Pictured at the presentation (standing from left) are: Maryann Flynn, Ed Preston, Henry Stone and Andy Nagy. Seated (from left) are: Rick Finch, Jerome Smith and H. W. Casey (KC), all of KC and the Sunshine Band.

'Hippie' Gilbert:

Lyrics with 'Spiritual Flow'

■ **LOS ANGELES**—Carey "Hippie" Gilbert is a valuable member of the Gamble/Huff family that produces The Sound of Philadelphia. Gilbert, a lifelong friend of Leon Huff, proved his musical worth by penning such hit songs as "Nursery Rhymes" for People's Choice, the O'Jay's "Living For the Weekend" and the classic "Me and Mrs. Jones" for Billy Paul.

"Hippie" Gilbert literally entered the music business through the back door. In the years before Gamble/Huff achieved success, he used to help move Leon Huff's equipment when Huff was playing the country club circuit in New Jersey. Officially, Gilbert was the parking attendant at one of the country clubs, but his talent for lyric writing naturally fell upon the ears of his musician friends. He told **RW**, "I was always saying things that creative people picked up. Little Sonny of the Intruders told me once that I should get involved in this." "Since you're always with Huff, you should get involved, 'cause a lot of things you say could be made into songs," said Sonny to Gilbert.

Gilbert took the advice and his first copyright was written with Kenny Gamble during a train ride. It was called "Let The Music Slip Away" and was recorded by Archie Bell and the Drells. It wasn't too long before Gilbert wrote "Me and Mrs. Jones," his biggest song. He was working in a factory that manufactured sauna baths when he wrote this steamy love song that "could have been from personal experience." Gilbert said, "after that, it was just uphill, because I had good records."

Along with Gamble and Huff, "Hippie" Gilbert has provided many of the tunes that Philadelphia Intl. recording stars such as Harold Melvin and the Blue-notes, The Three Degrees, as well as the artists previously mentioned, have built their

careers around.

Being closely associated with Gamble and Huff has greatly broadened Gilbert's horizons. He credits these musical entrepreneurs with giving him the chance to branch out to other areas besides lyric writing, remarking, "it's not too many companies that let you go in like this." Gilbert has written lyrics for other composers (Whitehead and McFadden) and picked up the production know-how to cut "Plain Old Fashioned Girl" for the Intruders. Lou Rawls will soon be the recipient of "Hippie" Gilbert's lyrical songs.

Gilbert believes that his increasing knowledge of music has a purpose in today's world. He wants music to be a useful force in people's lives by providing "a spiritual flow." He said, "We hit people through their hearts, through their brains and through their soul, through music." Gilbert said that the lyrical message has to be strong to get through to people today. He continued, "people that work five days a week are living for the weekend because basically that's all we do now, because through the rest of the week you don't see anybody. That's what brought this idea to my attention. You know, Friday night everybody's out."

It's precisely this feeling of alienation that "Hippie" Gilbert finds missing from Gamble/Huff that he sees as the key to their success and consequently his achievements. He spoke of a laid-back, family atmosphere fostered at Philadelphia Intl., where confidence is expressed in the creative talents of the artists and writers. Carey "Hippie" Gilbert truly believes that Gamble and Huff are guided by a Supreme Being in their efforts to develop musical talent and offers a "thank you to Gamble and Huff for letting me express myself to the fullest degree."

Dede Dabney

R&B PICKS OF THE WEEK

SINGLE

BLOODSTONE, "DO YOU WANNA DO A THING" (Stone Diamond Music, BMI). Fiery rhythm sets the mood for dance and grooving with a group whose "Natural High" single placed them at the top. Their versatility is proven in this tune, produced by deCoteaux and Silvester. You won't be able to sit still. London 5N-1064.

SLEEPER

MELBA MOORE, "THIS IS IT" (Van McCoy Music/Warner-Tamerlane). The artist has found herself a new home with Van McCoy as her director. McCoy has dished out a tender, up-tempo ditty, with heavy backbeat and strong, pulsating rhythm. Ms. Moore goes straight ahead with a tune which should garner much chart action. Buddah BDA 519-N.

ALBUM

THE TEMPTATIONS, "WINGS OF LOVE." The Temptations have made a hobby of collecting million selling albums. With superb expressions of love, from up-tempo to the slow and melodic, the five member group enhances the collection with sweet harmony. Outstanding cuts include "Paradise," "Maryann," "Sweet Gypsy Jane" and "Up The Creek." Gordy G6-971S1 (Motown).



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**TONY VALOR
SOUNDS ORCHESTRA**

B 55527

"A TOM MOULTON MIX"

**Produced for
T.N.T. Productions**

**Watch for
BOHANNON'S
New L.P. Coming Soon
?**

BRUNSWICK

DAKAR

Capricorn Re-Signs Grinderswitch



Phil Walden, president of Capricorn Records, has announced the re-signing of Grinderswitch to a new long-term contract with the label. At ceremonies held recently in Macon, Grinderswitch also re-signed contracts with Phil Walden and Associates for management and with the Paragon Agency for booking representation. Pictured at the signing are, from left: Larry Howard of Grinderswitch; Carole Goldman of Phil Walden and Associates; Dru Lombard, Rick Burnett, Joe Dan Petty and Stephen Miller of Grinderswitch; Phil Walden; and Alex Hodges, president of the Paragon Agency. Grinderswitch is currently in the studio at work on their new album, "Pullin' Together," which is set for a June release.

The Coast (Continued from page 16)

Drew, Joe Smith, Jerry Moss, Elliott Roberts, Al Teller, Artie Mogull, Steve Wax, Bruce Wendell, Chuck Kaye and Gil Friesen—the Senator's re-election campaign should've gotten a big green boost . . . Burt Stein, the new promotion hotshot at Elektra-Asylum, is off on a 15 city tour to introduce the nation to three new EA albums, they being by the Shakers (an excellent Berkeley-based white reggae band), Steve Goodman (whose last one surprised a lot of people and this one promises to surprise even more) and John David Souther (whose "Black Rose" show draw much-deserved raves for JD's singing/songwriting and Peter Asher's superb production) . . . Michael Ochs has hit the road as well. He's accompanying Freddy Fender on his Australia/New Zealand tour, so don't expect Michael to return your calls until mid-April . . . The Bay City Rollers, who are not The Beatles but are a hit nonetheless, will be on the West Coast next month for various promotional exercises in front of their short-awaited American tour. They'll tape the "Midnight Special" on April 19th, and then a number of other prime-time and late-nite teevee venues . . . You can look for Bread to reform in the near future; their "Greatest Hits" remains among the largest sellers Elektra/Asylum's ever had, and may even be the biggest . . . The Sweet gave a party here at the Beverly Hills Hotel, a Capitol Records employees-only affair to thank the key people at that label for their support in breaking the group . . . Watch for some news from Danny Goldberg, whose exit from Swan Song was reported in RW last week. Considering that Goldberg helped shape Swan Song into just about the only artist-operated label that's ever amounted to more than a hill of returns, you can expect the news to be important . . . If you look closely at the cover of the new Terry Melcher album, you'll see that the three painted cowboys playing cards with Melcher bear a striking resemblance to Gram Parsons, Clarence White and (from the back) Roger McGuinn. What could this possibly mean (in 25 words or less)? . . . Kirshner/Epic Records hosted a keen little private party at the Roxy for Lisa Hartman, Don Kirshner's new find. Managers Allan Carr and Denis Pregolato enticed a star-studded guest list which included Sonny Bono, Academy Award nominee Carol Kane, Mackenzie Phillips, Kim Milford, Ricci Martin, Gail Parent (co-creator of "Mary Hartman," no relation), Fred Hofheinz (mayor of Houston and brother of Dene Hofheinz, who wrote the bulk of the lyrics on Lisa's first album) and Lisa's producer Jeff Barry . . . The Lynyrd Skynyrd party at the appropriately sleazy Grape Vine Room following their Palladium show failed to duplicate the foodrain that marked their San Francisco party of the week before, and among the relieved were Rod and Britt, Tom Dowd, Brian May and Roger Meadows-Taylor of Queen, Rodney Bingenheimer, members of the Outlaws, Jackie Fox and Lita Ford of the Runaways, and an ROTC colorguard, who gave their bullets back.

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Russell Reaps Gold

■ LOS ANGELES—Leon Russell's "Will O' The Wisp" album on the Shelter label, distributed by MCA Records, has been certified gold by the RIAA.

RECORD WORLD THE R&B SINGLES CHART

MARCH 27, 1976

MAR. 27	MAR. 20	
1	1	DISCO LADY JOHNNIE TAYLOR—Columbia 3 10281
2	3	MISTY BLUE DOROTHY MOORE—Malaco M 1029 (TK)
3	2	BOOGIE FEVER SYLVERS—Capitol P 4179
4	9	HE'S A FRIEND EDDIE KENDRICKS—Tamlia T 54266F (Motown)
5	12	LET'S GROOVE ARCHIE BELL & THE DRELLS—TSOP ZS8 4775 (CBS)
6	4	SWEET THING RUFUS FEATURING CHAKA KHAN—ABC 12149
7	5	THEME FROM S.W.A.T. RHYTHM HERITAGE—ABC 12135
8	8	(CALL ME) THE TRAVELING MAN MASQUERADERS—ABC 12157
9	13	NEW ORLEANS THE STAPLE SINGERS—Curton CMS 0113 (WB)
10	7	SWEET LOVE COMMODORES—Motown M 1381F
11	20	FOPP OHIO PLAYERS—Mercury 73775
12	16	KEEP HOLDING ON TEMPTATIONS—Gordy G 7146F (Motown)
13	19	DAYLIGHT BOBBY WOMACK—United Artists XW763 Y
14	17	YOU'RE MY ONE WEAKNESS GIRL STREET PEOPLE—Viigo VI 1728 (De-Lite)
15	15	TANGERINE SALSOL ORCHESTRA—Salsoul SZ 2004
16	23	HAPPY MUSIC BLACKBYRDS—Fantasy F 762
17	28	I'VE GOT A FEELING (WE'LL BE SEEING EACH OTHER AGAIN) AL WILSON—Playboy P 6062
18	22	YOU ARE BEAUTIFUL STYLISTICS—Avco AV 4664
19	10	FROM US TO YOU STAIRSTEPS—Dark Horse DH 10005 (A&M)
20	6	TURNING POINT TYRONE DAVIS—Dakar DK 4550 (Brunswick)
21	24	THE JAM GRAHAM CENTRAL STATION—Warner Bros. WBS 8175
22	11	INSEPARABLE NATALIE COLE—Capitol P 4193
23	14	LOVE TO LOVE YOU BABY DONNA SUMMER—Oasis OC 401 (Casablanca)
24	31	IT'S COOL THE TYMES—RCA PB 10561
25	18	I NEED YOU, YOU NEED ME JOE SIMON—Spring SPR 163 (Polydor)
26	21	THEME FROM MAHOGANY (DO YOU KNOW WHERE YOU'RE GOING TO) DIANA ROSS—Motown M 1377F
27	25	LET THE MUSIC PLAY BARRY WHITE—20th Century TC 2265
28	39	MIGHTY HIGH MIGHTY CLOUDS OF JOY—ABC 12164
29	33	DAY AFTER DAY (NIGHT AFTER NIGHT) REFLECTIONS—Capitol P 4222
30	38	TODAY I STARTED LOVING YOU AGAIN BOBBY BLAND—ABC 12156
31	37	THE LOVE I NEVER HAD TAVARES—Capitol P 4221
32	44	HEAVY LOVE DAVID RUFFIN—Motown M 1388F
33	34	WHEN I'M WRONG B.B. KING—ABC 12158
34	55	MAKE YOURS A HAPPY HOME GLADYS KNIGHT & THE PIPS—Buddah BDA 523
35	52	GET UP AND BOOGIE SILVER CONVENTION—Midland Intl. PB 10571 (RCA)
36	43	LOVE AND UNDERSTANDING KOOL & THE GANG—De-Lite DEP 1579
37	46	LIVIN' FOR THE WEEKEND O'JAYS—Phila. Intl. ZS8 3587 (CBS)
38	65	SPANISH HUSTLE FATBACK BAND—Event EV 229 (Polydor)
39	42	P FUNK (WANTS TO GET FUNKED UP) PARLIAMENT—Casablanca NB 852
40	41	IT'S BEEN A LONG LONG TIME STUFF 'N' RAMJET—Chelsea CH 3036
41	48	LET'S MAKE A BABY BILLY PAUL—Phila. Intl. ZS8 3584 (CBS)
42	50	QUEEN OF CLUBS K.C. & THE SUNSHINE BAND—TK 1005
43	49	CADILLAC ASSEMBLY LINE ALBERT KING—Utopia PB 10544 (RCA)
44	51	MORE, MORE, MORE ANDREA TRUE CONNECTION—Buddah BDA 515
45	29	DO IT WITH FEELING MICHAEL ZANG—Bang B 720
46	58	TELL THE WORLD HOW I FEEL ABOUT 'CHA BABY HAROLD MELVIN & THE BLUE NOTES—Phila. Intl. ZS8 3588 (CBS)
47	53	PARTY DOWN WILLIE HUTCH—Motown M 1371F
48	30	NURSERY RHYMES (PART I) PEOPLES CHOICE—TSOP ZS8 4773 (CBS)
49	26	YOU SEXY THING HOT CHOCOLATE—Big Tree BT 16047 (Atlantic)
50	27	QUIET STORM SMOKEY ROBINSON—Tamlia T 54265 (Motown)
51	63	MOVIN' BRASS CONSTRUCTION—United Artists XW775 Y
52	40	DON'T GO LOOKING FOR LOVE FAITH, HOPE & CHARITY—RCA PB 10542
53	56	LET YOUR MIND BE FREE BROTHER TO BROTHER—Turbo TU 045 (All Platinum)
54	61	BORN TO GET DOWN (BORN TO MESS AROUND) MUSCLE SHOALS HORNS—Bang B 721
55	60	DOES YOUR MAMA KNOW RUDY LOVE & LOVE FAMILY—Calla 107
56	64	I THOUGHT IT TOOK A LITTLE TIME (BUT TODAY I FELL IN LOVE) DIANA ROSS—Motown M 1387F
57	32	TRAIN CALLED FREEDOM SOUTH SHORE COMMISSION—Wand 11294 (Scepter)
58	—	CAN'T HIDE LOVE EARTH, WIND & FIRE—Columbia 3 10309
59	66	YOU SEE THE TROUBLE WITH ME BARRY WHITE—20th Century TC 2277
60	62	SUPERSOUND THE JIMMY CASTOR BUNCH—Atlantic 3316
61	67	ALL IN THE FAMILY GENERAL JOHNSON—Arista 0177
62	72	GRATEFUL BLUE MAGIC—Atco 7046
63	—	LOVE HANGOVER DIANA ROSS—Motown M 1392F
64	—	HEAVEN ONLY KNOWS LOVE COMMITTEE—Arista America P 7609 (Capitol)
65	70	HOW CAN I BE A WITNESS R.B. HUDMON—Atlantic 3318
66	—	WORDS (ARE IMPOSSIBLE) DONNY GERRARD—Freedy G 101
67	69	I CAN'T SEEM TO FORGET YOU HEAVEN & EARTH—GEC GE 1000 (20th Century)
68	71	THANK YOU BABY—PART I LEONE THOMAS—Don DK 102
69	—	DISCO CONNECTION ISAAC HAYES MOVEMENT—ABC ABC 12171
70	—	CRADLE OF LOVE GWEN McCREA—Cat 2000 (TK)
71	75	STREET TALK B.C.G. (B.C. GENERATION)—20th Century TC 2271
72	74	SAY YOU LOVE ME D.J. ROGERS—RCA PB 10568
73	—	NIGHT AND DAY JOHN DAVIS & THE MONSTER ORCHESTRA—Sam 5002
74	—	SARA SMILE DARYL HALL & JOHN OATES—RCA PB 10530
75	—	HUSTLE ON UP (DO THE BUMP) HIDDEN STRENGTH—United Artists XW 7334

RECORD
WORLD **THE JAZZ LP CHART**

MARCH 27, 1976

1. **CITY LIFE**
BLACKBYRDS—Fantasy F 9490
2. **PLACES AND SPACES**
DONALD BYRD—Blue Note BN LA549 G (UA)
3. **THE LEPRECHAUN**
CHICK COREA—Polydor PD 6062
4. **NEW YORK CONNECTION**
TOM SCOTT—Ode 77033 (A&M)
5. **FEELS SO GOOD**
GROVER WASHINGTON, JR.—Kudu KU 2451
6. **BRASS CONSTRUCTION**
United Artists LA545 G
7. **TOUCH**
JOHN KLEMMER—ABC ABCD 922
8. **HAVE YOU EVER SEEN THE RAIN**
STANLEY TURRENTINE—Fantasy F 9492
9. **VISIONS OF A NEW WORLD**
LONNIE LISTON-SMITH & THE COSMIC ECHOES—Flying Dutchman BDL1 1196 (RCA)
10. **BACK TO BACK**
BRECKER BROTHERS BAND—Arista 4061
11. **TROPEA**
JOHN TROPEA—Marlin 2200 (TK)
12. **MAN-CHILD**
HERBIE HANCOCK—Columbia PC 33812
13. **PRESSURE SENSITIVE**
RONNIE LAWS—Blue Note BN LA452 G (UA)
14. **MYSTIC VOYAGE**
ROY AYERS UBIQUITY—Polydor PD 6057
15. **MARCHING IN THE STREETS**
HARVEY MASON—Arista 4054
16. **JOURNEY TO LOVE**
STANLEY CLARKE—Nemperor NE 433 (Atlantic)
17. **ANYTHING GOES**
RON CARTER—Kudu KU 2551
18. **IN THE LIGHT**
KEITH JARRETT—ECM 1033/34 (Polydor)
19. **OPEN YOUR EYES, YOU CAN FLY**
FLORA PURIM—Milestone M 9065
20. **DON'T IT FEEL GOOD**
RAMSEY LEWIS—Columbia PC 33800
21. **INNER WORLDS**
MAHAVISHNU ORCHESTRA—JOHN McLAUGHLIN—Columbia PC 33908
22. **LAND OF THE MIDNIGHT SUN**
AL DiMEOLA—Columb

Deluxe LP Packages?

(Continued from page 6)

What album, you are probably asking, could possibly be worth \$25? Not just one album, but a package of albums. For instance, how about packages consisting of the four or five best albums by Bob Dylan on Columbia or by the Rolling Stones on London, the four or five best albums by the Beatles on Capitol, the four or five best albums by Led Zeppelin on Atlantic, John Denver on RCA, Diana Ross on Motown, and Frank Sinatra on Warner Bros.? A Duke Ellington five lp set? And what if each of these special value-packed packages contained a fantastic four color booklet with a finely written article or appraisal of the artist plus lots and lots of pictures? Perhaps most important of all, the package would sell for a special discount price of 25 percent off from October through December?

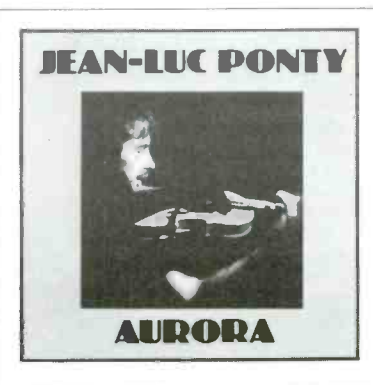
Wouldn't packages like these sell? Of course they would, especially when backed by manufacturers, distributor and dealer promotion and advertising. They would sell to younger collectors just starting to amass records of their favorites. They would sell to mom and dad looking for presents for their sons and daughters even if they (mom & dad) didn't know a thing about pop music. They would sell to fans whose early Stones and Beatles records were worn out or whatever. After the Christmas season was over dealers could just break up the packages and sell the albums singly without taking a beating on price.

Marketing programs featuring these kind of packages would establish the high priced record set as an integral part of the modern record scene. It would make sales of a \$20 or \$25 item something for a dealer to shoot for rather than the single lp sale at the discount price of \$3.99 or \$4.25.

Classical record men have been putting together these kind of expensive packages for years. The nine Beethoven Symphonies, Chopin's complete works for piano, etc., have done very well when recorded by a famous conductor and symphony orchestra or a famous pianist. Yet classical music appeals to only a small part of the record market. Think what could be done with a definitive package of the Stones!

Whatever manufacturers decide to do about high end record packages for the holiday season, it had better be started now. It takes six months to get an idea into production and six months from now is October, the start of the holiday season. Turn your marketing men and women loose, let them come up with ideas for good, comprehensive well

Just when you think you've heard everything, along comes a musician to change everything you're going to hear.



On Atlantic Records and Tapes

THE R&B LP CHART

MARCH 27, 1976

- RUFUS FEATURING CHAKA KHAN**
ABC ABCD 909
- BRASS CONSTRUCTION**
United Artists LA545 G
- HE'S A FRIEND**
EDDIE KENDRICKS—Tamlia T6 34351
(Motown)
- WAKE UP EVERYBODY**
HAROLD MELVIN & THE BLUENOTES—
Phila. Intl. PZ 33808 (CBS)
- MOTHERSHIP CONNECTION**
PARLIAMENT—Casablanca NBLP 7022
- EARGASM**
JOHNNIE TAYLOR—Columbia PC 33951
- FAMILY REUNION**
O'JAYS—Phila. Intl. PZ 33807 (CBS)
- GRATITUDE**
EARTH, WIND & FIRE—Columbia
PG 33694
- TURNING POINT**
TYRONE DAVIS—Dakar DK 76918
(Brunswick)
- DANCE YOUR TROUBLES AWAY**
ARCHIE BELL & THE DRELLS—TSOP
PZ 33844 (CBS)
- INSEPARABLE**
NATALIE COLE—Capitol ST 11429
- WHEN LOVE IS NEW**
BILLY PAUL—Phila. Intl. PZ 33843 (CBS)
- CITY LIFE**
BLACKBYRDS—Fantasy F 9490
- LET THE MUSIC PLAY**
BARRY WHITE—20th Century T 502
- MOVIN' ON**
COMMODORES—Motown M6 848S1
- DIANA ROSS**
Motown M6 861S1
- RAISING HELL**
FATBACK BAND—Event EV 6905 (Polydor)
- LOOK OUT FOR #1**
BROTHERS JOHNSON—A&M SP 4567
- SMOKEY'S FAMILY ROBINSON**
SMOKEY ROBINSON—Tamlia T6 341S1
(Motown)
- GROOVE-A-THON**
ISAAC HAYES—ABC ABCD 925
- FULL OF FIRE**
AL GREEN—Hi SHL 32097 (London)
- DISCO-FIED**
RHYTHM HERITAGE—ABC
- FEEL THE SPIRIT**
LEROY HUTSON

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ This week has brought a sudden rush of instrumental releases, the very best of which is the new album by **The Brothers**, "Don't Stop Now" (RCA). Advance word put this one on the level of the **Salsoul Orchestra** album which made me all the more skeptical—after all, The Brothers had had a substantial disco hit with "Are You Ready for This," but their first album was mostly a rehash of disco standards and hardly a preparation for creative giant step of the current album. "Don't Stop Now" deserves the comparison to the enormously successful Salsoul Orchestra lp primarily because both are richly textured instrumental albums without a single waste cut, but The Brothers are even more impressive for the variety of their tracks, each of which has a different flavor and mood. There are touches here from a number of other disco big bands as well as from classic **Isaac Hayes** productions, but the material has gone through an exciting synthesis and come out spanking new. The synthesizer here is producer **Warren Schatz**, who also did the **Vicki Sue Robinson** album; both releases establish him as the young producer to watch—one with something different to say in the disco idiom. Prime cuts: "Under the Skin," which got the kind of frenzied response usually reserved for old favorites on its first play at David Mancuso's Loft this past weekend; "Brothers Theme;" "Were You Ready for That;" "Last Chance to Dance;" "Make Love;" and a personal favorite, "Voce Abousou," a Brazilian song turned into a sweeping hustle that should turn even more people on to the beauties of the Brazilian sound, a style that could surface very big this year.

One of the best instrumental singles to come out so far this year is called "Get Off Your Aahh! and Dance" by **Foxy (Dash)**, on one of the many TK labels but definitely not the usual Miami Sound. There's a little bit of everything here, set off by especially terrific conga breaks and flute riffs, and the record's A and B sides (Parts 1 & 2) together run over six minutes. Excellent. **Van McCoy** also has a new instrumental single out in the vein of his "Love Is the Answer" and "African Symphony": heavily orchestrated, just slightly overripe—a refinement of the movie soundtrack style with some of the genre's

(Continued on page 99)

DISCO FILE TOP 20

MARCH 27, 1976

- TURN THE BEAT AROUND**
VICKI SUE ROBINSON—RCA (lp cut)
- LOVE HANGOVER**
DIANA ROSS—Motown (lp cut)
- THAT'S WHERE THE HAPPY PEOPLE GO**
TRAMMPS—Atlantic (disco version)
- MOVIN'**
BRASS CONSTRUCTION—UA (lp)
- SPANISH HUSTLE**
FATBACK BAND—Event (disco version)
- TOUCH AND GO**
ECSTASY, PASSION & PAIN—Roulette
(disco version)
- MORE, MORE, MORE**
ANDREA TRUE CONNECTION—Buddah
(disco version)
- NIGHT & DAY**
JOHN DAVIS & THE MONSTER
ORCHESTRA—Sam
- GET UP AND BOOGIE**
SILVER CONVENTION—Midland Intl.
(disco version)
- HURT SO BAD**
PHILLY DEVOTIONS—Columbia
(disco version)
- CHANGIN'**
BRASS CONSTRUCTION—UA (lp cut)
- STREET TALK**
B.C.G.—20th Century
- FIRST CHOICE THEME/AIN'T HE BAD**
FIRST CHOICE—Warner Bros. (lp cuts)
- LOS CONQUISTADORES**
CHOCOLATES
JOHNNY HAMMOND—Milestone (lp cut)
- WOW**
ANDRE GAGNON—London
- TRY ME I KNOW WE CAN MAKE IT**
DONNA SUMMER—Oasis (lp cut)
- COMMON THIEF**
VICKI SUE ROBINSON—RCA (lp cut)
- IT'S NOT WHAT YOU GOT/CHAINS**
EDDIE KENDRICKS—Tamlia (lp cut)
- ELEANOR RIGBY**
WING & A PRAYER FIFE & DRUM CORPS
—Wing & A Prayer (lp cut)
- LEMME SEE YA GITCHER THING OFF,**
BABY/TAJ MAHAL
CRYSTAL GRASS—Philips (import)

Jude Lyons

(Continued from page 4)

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GROVER WASHINGTON, JR.—Kudu
KU 2051 (Motown)
- 28. **ODYSSEY**
CHARLES EARLAND—Mercury SRM 1 1049
- 29. **I HEAR A SYMPHONY**
HANK CRAWFORD—Kudu KU 2651
- 30. **BELLAVIA**
CHUCK MANGIONE—A&M SP 4557
- 31. **KOLN CONCERT**
KEITH JARRETT—ECM 1064/1065
(Polydor)
- 32. **I LOVE THE BLUES/SHE HEARD
MY CRY**
GEORGE DUKE—BASF M 25671
- 33. **THAT IS WHY YOU'RE OVERWEIGHT**
EDDIE HARRIS—Atlantic SD 1683
- 34. **FOR ALL WE KNOW**

America's coffee tables.

Mirage Gallery Opens With 'Phono-Graphics'

■ LOS ANGELES — The Mirage Gallery, an art gallery specializing in original graphics created for the record industry has opened at the new Sunset Stage Entertainment Complex here, located at 6048 Sunset Blvd. The first exhibit, now on display, is an exhibition titled "Phono-Graphics," featuring the work of various west coast

art directors and illustrators.

The Mirage Gallery will also exhibit other works representing a sampling of well-known contemporary artists, among them Miro, Picasso and Matisse. The gallery is operated by Carl Bornstein. Collectors and interested artists may contact him at (213) 469-6246.

Soul Truth *(Continued from page 90)*

Norman Harris, from the stable of Gamble/Huff, is now working on the possibility of producing Jermaine success with Eddie Ken- sources we have found out o longer affiliated with

seems as though the album

ABCD 934

Curtom CU 5010 (WB)

LADYS KNIGHT &

Quah BDA 5653

25. **THE SALSOUL ORCHESTRA**
Salsoul SZS 5501
26. **WHO I AM**
DAVID RUFFIN—Motown M6 849S1
27. **LOVING POWER**
IMPRESSIONS—Curtom CU 5009 (WB)
28. **FEELS SO GOOD**
GROVER WASHINGTON, JR.—Kudu
K 24S1
29. **LOVE & UNDERSTANDING**
KOGL & THE GANG—De-Lite DEP 2018
30. **SHOWCASE**
SYLVERS—Capitol ST 11469
31. **CONCERT IN BLUES**
WILLIE HUTCH—Motown M6 854S1
32. **TRUCKLOAD OF LOVIN'**
ALBERT KING—Utopia BUL1 1387 (RCA)
33. **WINGS OF LOVE**
TEMPTATIONS—Gordy G6 97151
(Motown)
34. **SPINNERS LIVE**
SPINNERS—Atlantic SD2 910
35. **MYSTIC VOYAGE**

(Listings are in alphabetical order, by title)

PIPS INTERNATIONAL/ LOS ANGELES

DJ: Don Tegler

- COULD IT BE MAGIC**—Donna Summer—
Oasis (lp cut)
- DISCO LADY**—Johnnie Taylor—
Columbia
- GET UP AND BOOGIE**—Silver Convention
—Midland Intl. (disco version)
- HAPPY MUSIC**—Blackbyrds—Fantasy
(disco version)
- LIVIN' FOR THE WEEKEND**—O'Jays—
Phila. Intl.
- LOVE HANGOVER**—Diana Ross—
Motown (lp cut)
- MOVIN'**—Brass Construction—UA (lp cut)
- MOVE ME**—Jim Gilstrap—Chelsea
(lp cut, not available commercially)
- STREET TALK**—B.C.G.—20th Century
- WET WEEKEND**—Rock Grazers—Pilgrim

HOLLYWOOD/NEW YORK

DJ: Joe Palminteri

- AMERICA (WE NEED THE LIGHT)**—
Billy Paul—Phila. Intl. (lp cut)
- FIRST CHOICE THEME/AIN'T HE BAD**—
First Choice—Warner Bros. (lp cuts)
- GET UP AND BOOGIE**—Silver Convention

BROADWAY/BROOKLYN, N.Y.

DJ: Gary Antoniou

- DISCO FEVER**—Tina Charles—Columbia
- GET UP AND BOOGIE**—Silver Convention
—Midland Intl. (disco version)
- I'M GOING THROUGH CHANGES NOW**—
Brown Sugar—Capitol
- LOVE HANGOVER**—Diana Ross—
Motown (lp cut)
- SMOKE GETS IN YOUR EYES**—
Penny McLean—Atco (lp cut)
- SPANISH HUSTLE**—Fatback Band—Event
(disco version)
- THAT'S WHERE THE HAPPY PEOPLE GO**—
Trammps—Atlantic (disco version)
- TOUCH AND GO**—Ecstasy, Passion &
Pain—Roulette (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)

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Connecticut, and concerts for pro-
motors Tony Ruffino and Larry
Vaughn.

Idaho Anti-Piracy Law

(Continued from page 4)

The state-by-state campaign
for anti-piracy laws has been in
motion for more than four
years now. It is deemed neces-

Luke Austin:

The Realization of a Dream

■ HOUSTON — Scarcely a day goes by when some hopeful does not try to find somehow or some way to break into the record business. All different types of people for all different types of reasons reach for the music business—while most of those already in the business remain oblivious to their effort, too aware of the odds against success.

One such hopeful is Luke Austin in Houston. Austin, an ex-con, is the head of Cenikor, a organization dedicated to rehabilitating ex-cons, drug addicts, alcoholics and other social undesirables into law-abiding, upstanding citizens of the community. It's not an easy task; it's time consuming and with odds seemingly greater than that of having success in the music business. However, for the past 11 years Austin has succeeded in helping a large number of men and women develop a positive thinking approach to life and go back into society as model citizens.

Activity is a key to rehabilitation—from rebuilding junk cars and buses to old rundown hotels for their organization as well as working in the community for different organizations. Austin hopes that with the formation of a record and production company and building of a studio, the members of Cenikor have another outlet—

AOR Organization

(Continued from page 3)

"It's the best thing that could happen to progressive radio right now," said Gorman, who is still working out details of the organization with its other principals, T. Morgan of WMMR-FM (Philadelphia), Eric Travis of WBUF-FM (Buffalo), and Steve Downes of WYDD-FM (Pittsburgh).

"We hope to tie together all the stations in the country, exchanging public affairs programs, concert tapes, and so on," Gorman continued. Progressive stations in various parts of the country have initiated such exchanges in the past, but none has succeeded in the nationwide link-up that Gorman envisions.

Gorman, the other program directors and Larry Harris of Casablanca Records expect to announce officially the structure and goals of the association this week. AOR programmers have long complained of the disunity among stations which share the format, and the association, if successful, could lead to widespread exchange of airplay and sales figures, and perhaps even to the all-AOR convention that many programmers have looked for.

the music business. Some members can work promotion, some sales, some on the road as roadies for the band, and others in production and in the studio. It may seem quite a far fetched idea—but so is Cenikor, and it's successful.

Austin was formerly a singer, appearing in Las Vegas and other places before a long jail term and, ultimately, his own self-rehabilitation. The Cenikor Foundation has rebuilt an old nightclub ravaged by fire, Country Kingdom, where Austin as well as other major country talents appear regularly.

Austin has also released two singles on the Country Kingdom record label—"Louisiana Swamp Man" and "My Heart Would Know"—with others recorded and scheduled. He recorded the songs in Nashville with session musicians and Scottie Turner producing.

At the Country Kingdom club where Austin performed, it was obvious that he had tremendous charisma and appeal. Although a bit rusty from a 12 year layoff from performing, it was obvious he has talent, and with future performing he could be a top notch entertainer.

Luke Austin has a dream for himself and for a most worthy cause—the Cenikor organization. If the odds seem insurmountable, it's not the first time that he's overcome things that were "impossible."

Cenikor has enlisted the aid of well known music executive Charlie Lamb to help organize their venture into the music industry, and Joe Lucas to handle distribution. With this combination, they are certain to be heard from in the near future—and who can tell what desire can do. **Don Cusic**

RCA Taps Leichtling

■ NEW YORK — Jerry Leichtling has joined the press & information department at RCA Records in the position of staff writer and photo editor. The appointment was announced by Herb Helman, division vice president, public affairs at the company.

In addition to having written extensively about music in The Village Voice, Performance, Country Music, Crawdaddy, Rolling Stone and other publications, Leichtling has been a professional guitarist and songwriter with a number of recorded compositions. He was previously associated with New Audiences concert productions. He will headquarter in New York.

Farr Signs Tom Bresh



Tom Bresh (seated) has signed a recording contract with Farr Records. Jimmy Bowen has produced Bresh's debut single for the label, "Homemade Love," which is set for release this week. Bresh captured a 1975 Academy of Country Music nomination as Most Promising Male Vocalist. Shown with him at the new record contract signing are, from left: Suzy Frank, Pig Papoose Music, personal managers for Bresh; Carson Schreiber, general manager of Farr Records' country division; Piggy Smith, Pig Papoose management; Johnny Bond, national promotion director for Farr; Gavin Murrell, president, Farr Records; and Tim Lane, recently named general manager of Farr Records, a division of Farr Music, Inc.

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Record World en Brasil

By OLAVO A. BIANCO

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

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

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

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

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

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

(Continued on page 97)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



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

sus editoras locales, así como ellos mismos, se registren en cada estación individual en cada país en particular, mencionando que la obra que se está radiando pertenece a su autoría, cosa que así sea declarada en el formulario rendido por las radioemisoras a las empresas que efectúan el cobro de los derechos autorales. Si en cada localidad se toma este concepto en pleno, lograrán las grandes empresas responsables del cobro el tener una lista completa de los autores y así se evitarán que sus "royalties" pasen a liquidaciones de prorrato a fines de cada año, por no haberse reclamado el pago por autor determinado. Yo por mi parte, sugiero a cualquier autor que considere que no ha recibido sus derechos de autor por ejecución, nos remita su nombre y quejas, para así poder pasarlos a los responsables y se

proceda a una aclaración total. Lo más importante es estar registrado en cualquier asociación, sea ésta la que fuera, para poder después reclamar lo que por derecho propio pertenece a los compositores. Por otra parte, es importantísimo que la empresa discográfica mencione en el disco la editora a la cual pertenece el número, así como la asociación a la cual pertenece el autor y obra, para que así se pueda establecer el crédito apropiadamente. El caso es moverse para evitar que los fondos vayan a parar a otras manos, supuestamente legalizadas al no existir reclamación alguna en

contrario. Por supuesto, como quiera que en cada país hay sus fenómenos raros, ha pasado el tiempo en que el compositor suponía que el "maná le caería del cielo" y le ha llegado la época de actuar inteligentemente. No es un problema le exclamar que tal o mas cual asociacion o editora cumple a satisfacción o no, es el momento de reclamar organizadamente el derecho propio, cubriendo al menos el requisito previo de ser miembro activo de cualquier organización. Si bien es cierto que hay editoras de música capaces de cualquier cosa por apropiarse de cualquier tipo de dinero, sin detenerse a pensar a quien le están robando, también es cierto que hay otras, en su

vida (azarosa) del compositor latino con el estigma de la duda. Ahora, inevitablemente, tendrá cada uno que aclarar su postura. Unos por apropiarse legal o ilegalmente de fondos que no les pertenecen, otros por no hacer nada por evitarlo, más que el llanto inútil del débil y otros, tendrán que ayudar satisfactoriamente a que sus nombres y actuaciones no queden mezclados en el estiercolero de los "derechos de autor." Yo conozco algunas editoras de música, algunas asociaciones de autores y a algunos compositores, a las cuales en ningun momento los querría como amigos y menos aún como representantes de ningún interés particular mío en las composiciones de este "casi" compositor o como co-autores en un número determinado.

Quando llegamos a los derechos fonomecanicos el problema es

(Continued on page 98)



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Sylvette



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By KIFN (HUMBERTO R. PRECIADO)

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

Hollister, Cal.

By KMPG (GILBERTO DE LEON)

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

San Antonio

By KCOR (S. GARZA)

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

New York (Salsa)

By JOE GAINES

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

En Brasil (Continued from page 26)

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

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

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

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

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

realizados con música brasileña.

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

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

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

Albums

Miami

By OSCAR GUTIERREZ

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

New York

By EMILIO GARCIA

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

Record World en Miami

By OMAR MARCHANT

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

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

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

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

Roberto Page

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

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

Johnny Ventura

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

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

Los Sobrinos del Juez

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

Nuestro Rincon (Continued from page 96)

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

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

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

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



LATIN AMERICAN ALBUM PICKS



INTERPRETAN A JULIO IGLESIAS

LOS MILLONARIOS—Fuentes MFS 3308

El conjunto instrumental colombiano en hermosas interpretaciones de temas popularizados por Julio Iglesias. "Corazón, Corazón" (J. A. Jimenez), "Amanecí en tus Brazos" (J.A. Jimenez), "Cuando Vivas Conmigo" (J.A. Jimenez) y "María Bonita" (A. Lara).

■ This very popular instrumental group from Colombia offers a package of the smash hits of Julio Iglesias. "Noche de Ronda" (A. Lara), "No me Amenaces" (J.A. Jimenez) and "Solamente una Vez" (A. Lara).



SIMPLEMENTE . . . AMOR

BOBBY CAPO—Mericana XMS 137

Con arreglos de Joe Cain y Charlie Palmieri, excelente labor de músicos y hermosa interpretado repertorio, Bobby Capó se lanzó de nuevo al mercado. "Te Tengo que Dejar," "Me Hiciste tanta Falta," "Los Amantes" y "Tu Diario." Todos los temas de B. Capó.

■ With arrangements by Joe Cain and Charlie Palmieri, Bobby Capo is back and in a great way. "Glorinha," "Fuí Más Leal," "Riete" and "Mi Preferida Española."



THE ALEXANDER REVIEW

THE ALEXANDER REVIEW—Vaya XVS 46

Sonido bien "heavy" con arreglos que pueden dar en todos los mercados. Disco, crossover entre latino y r&b. Mezcla especialísima. Pudiera dar fuerte en el gran mercado de música fuerte. "Measure for Measure" (M. Alexander), "I Still Know You" (Alexander) y "A Change Had Better Come" (A. Alexander). Arreglos y vocales de Mark Alexander Dimond.

■ Real heavy sound that could become a natural crossover. Great mixing and arrangements. Woow! Mark Alexander Dimond takes care of the vocals. "Snidely Whiplash," "That Woman," "Sad Slim" and "A Change Had Better Come."



LA PANDILLA

Alhambra AMS 4007

Los muchachos de La Pandilla de España están de plácemes en casi todos los mercados. Grabación ligera que significa ventas. "Bakala Nanu Meme" (S. Marti-Springfield), "El Campesino" (Bracardi-Dann), "La Paloma Blanca" (Jourdan-Bouwens) y "Cuando Pasara" (Seijas-Escolar).

■ La Pandilla from Spain is selling big in almost all Latin markets. Light recording that is enchanting everybody. Heavy sales in Puerto Rico and Mexico. "Bakala Nanu Meme," "La Fiesta de Blas" (Armenteros-Herrero), "Los Alegres Pordioseros" (R. Perez Botija), others.

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

(Continued on page 99)

BMI Latin Music Day



BMI held a Latin Music Day at the Caribe Hilton Hotel on March 1, 1976. In the first photo (from left) are new BMI affiliate Roberto Anglero; Curet Alonso; BMI's executive director, publisher administration Elizabeth Granville; new BMI affiliate German Wilkins; and Mrs. Wilkins. In the center photo Angel Fonfrias of Peer Music

International talks with Granville. In the last shot Granville talks with Puerto Rican singer/composer "El Toppo," who joined other prominent Latin writers in signing BMI agreements.

Disco File (Continued from page 94)

schlock still clinging around the edges. This one's called "Night Walk" (H&L, formerly Avco), and as usual, McCoy knows just the right combination of the sentimental and the severe to make things move on the dance floor.

Other notable instrumental albums: "Night Journey" by **Doc Severinsen**, the bandleader on the "Tonight Show," who turns out a totally unexpected set of jazz cuts with a number of disco possibilities including the title cut, "I Wanna Be with You," "You Put the Shine on Me" and "Spanish Dreams" (on Epic); "A Different Shade of Black," **Louie Ramirez'** debut album featuring "Salsa" (at 6:55), a Latinized "Do It Any Way You Wanna," the familiar theme song, "Laura" (the only cut produced by—surprise—**Frankie Crocker**), and one other possible disco cut in the title track) also a nice Latin number called "Barrio Nuevo"—all on Cotique); and **Maynard Ferguson's** "Primal Scream" album (Columbia), which features a disco-style "Pagliacci" (!) that seems to be picking up a lot of admirers though it has yet to win over this listener. Note: the "original television soundtrack recording" of music from the sci-fi series "Space: 1999" (RCA) includes an enticing, if quite short, synthesizer and percussion cut called "Black Sun" that should be checked out.

Just verging on the instrumental, there's the new **Silver Convention** album (Midland International), opening up, appropriately, with "Get Up and Boogie" (6:22), which has been steadily picking up in popularity (jumped 10 spots on the DISCO FILE Top 20 this week) and should help propel the album even if it isn't as strong and fully-packed as the group's first release. The most attractive cuts: "San Francisco Hustle," "You've Got What It Takes (To Please Your Woman)," "No No Joe" and "Old Wine in New Bottles," all featuring the kind of sexy vocals that distinguished the earlier lp and that wonderfully clean, cutting German production by **Michael Kunze**. Should get a lot of exposure in the next few weeks and, I suspect, grow on us the way "Get Up and Boogie" has.

Carl Graves' "Heart Be Still" (A&M), released last November, has been steadily picking up club play in the last month or two and now the song's co-writer, **Lee Garrett**, has come out with his own version, a fine one, on his impressive debut album just out on Chrysalis. On several cuts Garrett puts across the kind of unexpected, fresh slap in the face **Vernon Burch** delivered last year: the sound is rough and ready and hardly run-of-the-mill, especially on the exceptionally strong "How Can I Be Your Man" (7:20), a happy "You're My Everything" (the simultaneous single release), "Love Enough for Two" and "Don't Let It Get You Down." Not to be missed. My favorite version of "Heart Be Still," however, remains **Jackie Moore's**—on her "Make Me Feel Like a Woman" album (Kayvette), released October 1975 and recently reserved to give the cut another chance.

Also recommended: **Rare Earth's** "Do It Right," produced by **Norman Whitfield**, who did their whole new album, "Midnight Lady" (Rare Earth), and has given them a nice taste of his old **Temptations** sound—hard, funky, beautifully produced. "Do It Right" is 6:20 and gets better as it goes on; there's also a very interesting long (11:30) instrumental called "Wine, Women and Song" that closes the album.

Recommended singles: "Disco Man" by **Three Ounces of Love** (where did they get that name?) on IX Chains, a tribute worthy of joining **Johnnie Taylor's** "Disco Lady" and considerably more disco-styled than that hit; and a gorgeous slow cut called "Goddess of Love" by **Lonnie Liston Smith** (Flying Dutchman).

Nuestro Rincon (Continued from page 98)

BMI or ASCAP.

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

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

Gillette offered **Camilo Sesto** \$50,000 in Spain to shave his beard after his final appearance in "Jesus Christ Superstar" in Madrid. Camilo accepted but with only one condition: The amount should go as a donation to an orphanage in Spain. Beautiful act! . . . **Los Bravos** and **Mike Kennedy** are back again as a musical group. Columbia will release their records shortly . . . **Freddy Fender** was a success during his performance on the **Raul Velazco T.V.** show in Mexico . . . **Moce-dades** is in Mexico. The Spanish group is being heavily promoted now in that country via "La Secretaria" . . . There is a heavy promotional campaign in favor of Brazilian singer **Paulo Sergio**, singing in Spanish. Fuentes released him in Colombia with "Desilusionado" b/w "Hice." The big problem is that Sergio sounds in Spanish very similar to **Roberto Carlos** because of the Brazilian accent in that language . . . Arcano released in the States recordings by **Charles Aznavour** in Spanish. Great! . . . **Aldo Legui** is flying to Argentina in order to establish his present plant . . . And that's it for the time being!

Correction: Our apologies to **Fay Hauser** for attributing her fine "Reaching Out For Happiness" to another singer in the Recommended Singles space two issues back. Also, we regret not noting that the single was disco-mixed by two New York DJs, Joe Palminteri (who reports this week from Hollywood) and Richard Settino.

Tony Cohan:

Expertise in Album Spots

■ LOS ANGELES — In a recent conversation with Rod Linnum of the Handleman organization, **Record World** learned that one of the things Linnum felt dealers would benefit by is pre-recorded album spots for radio which the dealers could then tag with store and price information. But who is it that produces these spots which catch people's ears and are infinitely easier to listen to than the standard pimple commercials?

The answer right now seems to be Tony Cohan, who spent four years working at Capitol Records and now is out on his own with Tony Cohan Productions, producing album spots for some of the biggest artists in the industry. Cohan's credits include Carole King (Ode), The Eagles (Asylum), Stevie Wonder (Tamla), Elton John (MCA), Neil Sedaka (Rocket), Olivia Newton-John (MCA) and soundtrack spots for some of the year's biggest films: "Jaws" (MCA), "Mahogany" (Motown) and "Earthquake" (MCA).

Besides his experience at Capitol, Cohan calls on his talents as both writer and musician in putting together these spots. And produce spots he does. "In the last year," Cohan states, "there was a particularly strong upsurge in the amount of spots I did and in the total spots produced."

The field of producing spots is becoming quite an exciting and vital part of the industry. Cohan comments that people are listening to his product all day. "It's an exciting media," adds Cohan, "just like cutting singles."

The only complaint that Cohan and his peers have is that they are a silent, unpublicized part of the industry. Especially among radio stations, their prime audience, they remain unseen and unheard of (although not unheard from). So the next time you hear a spot for "Smøkey's Family Robinson" or "Gimme Back My Bullets," think Tony Cohan Productions.

Lenny Beer

AM ACTION

(Compiled by the Record World research department)

■ **The Sylvers** (Capitol). Filling in all the holes and taking strong jumps in almost all areas. Firmly establishing itself as a pop hit. Picked at KXOK (23), CKLW (30), WLS, WRKO, WPGC (25), WFIL and WLAC. Big jumps include 14-9 WIXY, 28-18 WHBQ, 34-18 WCOL, HB-22 WQXI, HB-30 WSAI, 30-21 WQAM, 23-18 KSLQ, HB-24 KHJ, 23-17 KFRC, 26-21 WMAK, HB-40 KILT and extra KJR. Pop accounts are really starting to move this one now. (Note: A Powerhouse Pick.)

Styx (A&M). The picture on this has picked up substantially in the past two weeks as the disc tucks six new major markets under its ever-expanding belt of action. Added this week to WLS, WQXI and KXOK, which follows last week's lead of KSTP (HB-26), KJR (extra), U100 and WFOM. Also on WCOL, WIXY and WLAC among others.



John Sebastian

Barry Manilow (Arista). No trouble at all in getting the feeling that this record is another winner. Garners WQXI, WPGC (27), KHJ, WMAK and WCAO. It goes 9-8 WCOL, HB-28 WSAI, HB-25 WFIL, HB-30 KSTP, 19-18 WOKY and 18-13 WIBG. Also on WMPS, KIIS and others.

Bellamy Brothers (Warner Bros.). Activity on this continues to flow smoothly, filling in the remaining areas and taking beautiful jumps in lots of locales, including 12-6 WMAK, 21-11 WQXI, 25-18 WRKO, 17-11 WSAI, 12-5 WHBQ, 31-19 KILT, 26-22 WFIL, 11-9 WCOL, 29-15 WQAM, 28-20 KHJ, 26-23 KFRC, 15-11 KJR, 18-14 WOKY and 6-4 WIBG. Newly aired on



Elvis Presley

KKOK and WPGC (18), and several others are reportedly looking very closely at the disc.

CROSSOVER

Dorothy Moore (Malaco). One of the biggest r&b records in the country — somewhat ignored by major pop stations until now — has finally broken into some key crossover markets as it picks up top 40 play at WIXY, WPGC and numerous good secondaries. Also some pop action coming from the south where response has been favorable.

NEW ACTION

John Sebastian (Reprise) "Welcome Back." The title tune and theme song from the current successful TV show, written and sung by Sebastian, explodes in radio this week (and late last week) as not less than seven major markets get with it and air the record regularly to their audience, the majority of which are no doubt already familiar with it. Needless to say the reaction is outstanding and automatic. Picked and played on CKLW, WFIL, WRKO, KFRC, KILT, WHBQ and WCOL. A spoonful of a hit!

Elvis Presley (RCA) "Hurt." Automatic positive response to this new one by the King. Originally the flip side, now firmly established as the "A" side. Picked and numbered on WRKO, WHBQ, KTLK (last week) KLIF, WLAC and WMAK (day parted).

Glen Campbell (Capitol) "Don't Pull Your Love/Then You Can Tell Me Goodbye." Picked last week even before release on KFRC and followed this week by WCOL, KILT, WIBG, WFOM, KYA, KLIV and KJOY.

the musicsmith

Feb.'76

POP TOP

The Record Buyer's Guide

Queen

All the Ability to be the New Shapers of Rock

By Neal Charles Vitale

"Everything about Queen demands that the world eventually kowtow at their feet in complete acquiescence."

—Jonh Ingham, Sounds 11.29.75

That's just part of the cover story. AM profiles inside are Nazareth and Bob Dylan, FM profiles, Vassar Clements and part III on Elvis, R'n'B the Blackbyrds, Country, Emmylou Harris and Jazz, Jim Hall. All profiles conclude with the complete discography of the artist. Record reviews include: Archie Bell and Drells, Chick Corea, Roy Bookbinder and Fats Kaplin, Jimmy Buffet, Peter Frampton, Lefty Frizzell, Steve Howe, Danny Kirwan, John Koerner, Waylon, Willie, Jessi, and Tompall & Kevin Roth. Collectors' Reviews include Emmylou Harris on Jubilee.

"POP TOP has become a regular here at "Music For You" because we feel it is the missing link between the manufacturer and the consumer. With the quantity of good, honest reviews you feature, the consumer no longer has to take a "shot in the dark" at one of the hundreds of new releases we see each month. You feature good releases that might otherwise be missed by the customer."

Joseph M. Yanulavich Bee Gee Merchandisers Ltd.

"MUSICSMITH has been very happy

to have POP TOP to distribute to our customers. The response is excellent. When we run out of issues, people come in asking for the new one, that's always a good sign. The book walks out the door better than any other music book we've had and we've had them all. Keep up the super job you're doing."

Jim Hart MUSICSMITH "Does POP TOP sell records? Let me answer this way. Whenever the new issue comes in, people pick it right up, and either go to the record review section or to the page listing all of the new releases of the month. When these consumers start asking if we have these records in stock, that to me is selling records. No other music magazine is able to generate that kind of response from the mass.

Jeep STRAWBERRIES If you don't have at least 200 copies of POP TOP on your counter to give to your best customers, let us know. We'll tell you just how easy it is for you to have POP TOP to give away every month.

POP TOP is your best chance to tell your customers what you just bought from your salesman. POP TOP, "THE RECORD BUYERS' GUIDE," 909 Beacon St., Boston, Mass. 02215. Send \$6 for your sample copy today.



Leslie Clifford

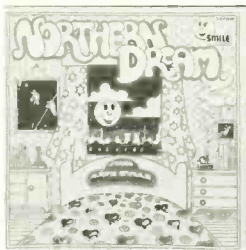
POP TOP is "The Word on Music"

Import Albums

NORTHERN DREAM

BILL NELSON—Smile LAF 2182 (U.K.)

This 1971 solo album by the axe-man from Be-Bop Deluxe has recently resurfaced as a result of the success of the group and their third lp, "Sunburst Finish." Though the music is decidedly different from Nelson's current activities, he is out-front on the 12 compositions—most of which are bluesy and acoustic in flavor.



ODD DITTIES

KEVIN AYERS—Harvest SHSM 2005 (U.K.)

Ayers' music is an acquired taste. Since leaving the Soft Machine after their first album, he has followed a very personal vision and as a result, is one of England's best known obscure artist/composers. His wry humor and wit make him an engaging personality as evidenced here by 14 obscure tracks (recorded 1969-73).



BLITZ

THIRSTY MOON—Brain 1079 (Germany)

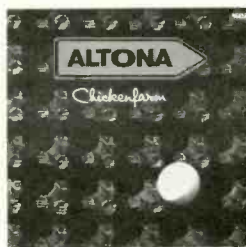
This third album for the German group is a departure of sorts from their jazz influenced earlier efforts. Here they achieve a distinctive style through their use of synthesizers and strong rock melodies. As a result, the sound is easier on the ears and even the slightest bit commercial(!). Standouts include "Lord Of Lightning" and "Crickets Don't Cry."



CHICKENFARM

ALTONA—RCA PPL 1 4129 (Germany)

This German septet fuse synthesized rhythms with a three man horn section to get a sound that is alternately rock rooted and jazz influenced. The group makes a respectable showing on this, their second lp with some fine soloing. Listen to the title track with chicken voice by Klaus Bohlmann.



ATTIC THOUGHTS

BO HANSSON—Charisma CAS 1113 (U.K.)

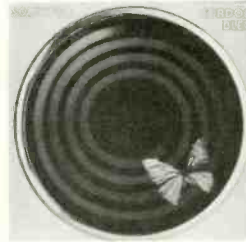
The Swedish keyboardman follows his two previous concept albums, "Lord Of The Rings" and "Magician's Hat" with this instrumental effort. It similarly follows a loose concept in that the songs have the same flowing textural qualities. This is the album that should establish Hansson as a major composer/artist.



CORDON BLEU

SOLUTION—Rocket ROLL 1 (U.K.)

This Dutch jazz/rock contingent have recorded several albums, but this marks their debut effort for Elton's label. With assistance from producer Gus Dudgeon, the four man outfit does a credible job of getting an instrumental jazz/r&b sound similar to recent efforts by CTI men Grover Washington Jr. and Hank Crawford.



THE SADISTA SISTERS

Transatlantic TRA 313 (U.K.)

This album is based on a cabaret act by the quartet that has been called "Britain's most outrageous female group" by the Daily Mail. The pictures on the lp sleeve give you the impression of some strange, kinky goings on, but lyrically, the Sadistas fail to shock. Instead, they give an interesting account of the battle between and within the sexes.



Album Picks

(Continued from page 28)



HEART

DREAMBOAT ANNIE—Mushroom MRS-5005

FM airplay is bringing considerable attention to Ann Wilson, lead singer and co-writer (along with sister Nancy) and the group comprising Dreamboat Annie—the Wilsons, Steve Fossen and Roger Fisher. There are some Jefferson Starship resemblances, and much interesting guitar and vocal work throughout.



HEAT FOR THE FEETS

LEE GARRETT—Chrysalis CHR 1109 (WB) (6.98)

Friendship with Stevie Wonder has bred similarities in musical approaches, but Garrett is quite a composer and vocalist in his own right. "Better Than Walkin' Out!" builds slowly into a high pressure stomp. The lyrics are sometimes autobiographical, other times soulful musings that fit their melodic frames flawlessly.



NOBODY'S FOOLS

SLADE—Warner Bros. BS 2936 (6.98)

One of Slade's biggest assets has been its sense of humor about itself. The lead cut, in fact, "Nobody's Fool," shows quite clearly how helpful a few grains of proverbial salt can help any hard rockers. There are some between-track comments adding further light touches, along with some more serious music.



FIRST COURSE

LEE RITENOUR—Epic PE 33947 (CBS) (6.98)

One of Los Angeles' most oft-demanded studio guitarists, assisted in this contemporary melange by an impressive host of peers—Dave Grusin, Harvey Mason, Michael O'Martian, Ernie Watts, Chuck Rainey . . . Ritenour's "Fatback" and "Sweet Syncopation," and Antonio Carlos Jobim's "Ohla Maria (Amparo)" serve up a full course repast.



POUSETTE-DART BAND

Capitol ST-11507 (6.98)

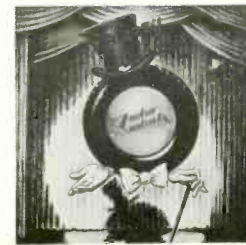
New England-based folk rock ensemble is given strong support by producer Norbert Putnam, himself experienced in bringing out the best in an electric/acoustic mix. Soft-rock stations could use literally any track; progressives might take to "Woman In My Dreams" and "What You Need." A debut with promise.



RAT CITY IN BLUE

GOOD RATS—Ratcity RCR-8001 (Platinum) (6.98)

The Good Rats have a devoted northeast following for their good-time boogie. Playing bars around the New York-New Jersey area, with songs like "Does It Make You Feel Good," "Almost Anything Goes," "Writing the Pages" and "Hour Glass," they're building the kind of experience to carry them to new areas.



RADIO RADIALS

GREEZY WHEELS—London PS 667 (6.98)

Greezy Wheels is at its best when the spirit is most light-hearted and the music leaning toward Texas. That's the combination on "Country Music and Friends" and "Heartburn (I'm A Menace)" while the mood on such cuts as "Dirty Old Man" and "Right Now Rag" (the latter a brief instrumental) is country swing.

CANADA

By LARRY LeBLANC



■ TORONTO—GRT of Canada has picked up Canadian distribution of ABC-Dunhill product . . . **Elton John** and band are working at Eastern Sound for the next six to eight weeks with producer **Gus Dudgeon** and engineer **John Stewart** . . . **Trooper** to record at Phase I at the end of the month with engineer **Mark Smith** and possibly **Randy Bachman** producing . . . Producer **Mickey Erbe** has been working at Phase I mixing the new "live" **Harry Chapin** lp . . . **Lou Reed** in town this week for a

series of interviews.

CBC-TV has given the green light to **Tom Gallant** for a summer series to be taped in Halifax. Producer of the one hour show is **Ted Regan** and director is **Jack O'Neill**. Gallant is now recording for **Ben McPeck's** Captain Audio label and has a new single, "Let's Make Love," produced by **Cliff Edwards** . . . New single for three-piece **Thundermug** on **Axe** is "Clap Your Hands Stomp Your Feet." **Axe** has also just released an lp by organist **George Cadwell** titled "Feelings" . . . New **April Wine** lp on **Aquarius**, "The Whole World's Gone Crazy," will be released to coincide with their upcoming tour, which consists of 50 dates and stretches from March 31 to July 15 . . . **The Good Brothers** have been signed to **RCA** with **Cliff Edwards** producing . . . Flutist **Paul Horn** has been signed to write the soundtrack of the Columbia film "The Shadow of The Hawk," directed by **Darryl Duke**.

Michel Pagliaro has signed a management agreement with **Ben Kaye Associates** in Montreal. Presently, Pagliaro is in the studio preparing his next show to tour nationally . . . Future **Shirley Eikhard** recordings will be distributed in Canada by **Attic Records** and in other markets by **Epic Records**. **Eikhard** has been recording at **Sound Interchange** with **Michael Jackson** producing . . . **Moxy's** debut lp has been picked up by **Mercury** in the U.S. and will be released in April. In Canada, a single, "Sail On, Sail On," has been released from the lp by **Polydor**.

Quebec whiz group **Harmonium** has been signed by **Columbia Records of Canada**. The deal was firmed recently in Montreal with **Terry Lynd**, president of **Columbia Canada**, and **Jack Robertson**, executive vice president, with **Harmonium's** personal manager **Paul Herberf**. The label celebrated the signing with a press & company party in Toronto . . . Booking agents **Tim Cotini** and **Dave Bluestein** have left **Concept 376** . . . **Polydor** has signed a distribution agreement with **U.P. Productions of Toronto** which begins with the first U.P. single release, "I Got Your Love" by **Sratavarius** . . . New **Charlebois** lp is "Longue Distance," produced by the artist at **Le Studio** in **Morin Heights**.

Jazz artist **Moe Koffman** taped a one hour broadcast for **CHUM-FM** at **George's Spaghetti House** last week . . . **Charles-Dunne & Owens** are now handling PR activities for **GRT of Canada** . . . **David Amram** has taped a live lp for **RCA** from the **Minkler Auditorium** at **Seneca College**. He's currently working on a symphonic work for the **Philadelphia Symphony** to be performed at the end of the **Bicentennial** year and has just completed working on the new **Steve Goodman** lp.

GERMANY

By PAUL SIEGEL



■ BERLIN—Congratulations to **Branko Zivanovic**, president of **Bellaphon Records** of **Frankfurt**, for being chosen "Best Groomed, Best Dressed Gentleman in Germany" by the ladies of the German record industry. Currently one of the best selling records in Germany is **Bellaphon's** "Flute De Pan Et Orgel" by **Gheorge Zamfir & Marcel Cellier**. **Branko Zivanovic** hails from **Yugoslavia** and in his over a decade of experience in Germany has established himself as hardworking, successful executive. He has had great success with **Credence Clearwater**

(Continued on page 103)

ENGLAND

By RON MCCREIGHT

■ LONDON—Following two hit albums, **Budgie** will promote their first for **A&M** with a two month British tour commencing April 15 in **Birmingham**. **Leo Sayer** is also touring throughout April and May and includes two London dates at the **Fairfield Hall** (18) and **Hammer-smith Odeon** (19). **Sayer** also visits **Australia** for live dates, and **America**, where he will commence a "long term recording project." **Decca** group **Camel** has already set out on its spring tour which includes an appearance at the **Fairfield Hall**. The April/May period also sees several top international artists coming in for live shows: the **Annual Easter Country Music Festival** this year includes **Don Williams**, **Tammy Wynette**, **Dolly Parton**, **The Ozark Mountain Daredevils**, **Rick Nelson** and **Carl Perkins** during the three day event at the **Empire Pool**, **Wembley**. Later on in April, **Jeff Kruger** brings in **Lena Horne** and **Tony Bennett** for five concerts at the **London Palladium** from April 25 to May 1 inclusive. Top European act **Les Humphries Singers** arrive on May 15 for their first ever British tour following their appearance at this year's **Eurovision Song Contest** in **The Hague** where they are representing **West Germany**.

Linda Lewis' new **Arista** single is the **Van McCoy** production, "Baby I'm Yours," which competes with **Warner Brothers'** re-issue of "Rock A Doodle Doo," a hit for **Ms. Lewis** two years ago. Other worthy girl rock group, **Rock Follies'** "Glenn Miller Is Missing" (**Island**), **Sailor** ("Girls, Girls"—**CBS**), **Rococo** ("Follow That Car"—**Mountain**), and from the current **Thames TV** series following the career of a three girl rock group, **Rock Follies'** "Glen Miller Is Missing" (**Island**), written by **Roxy's Andy Mackay**. After two months two singles are now close to breaking—**Chris White's** "Spanish Wine" (**Charisma**) and **The Pearls'** "I'll See You In My Dreams" (**Private Stock**). Hit albums come from **Wishbone Ash** ("Locked In"—**MCA**), **Colosseum 11** ("Strange New Flesh"—**Bronze**), **Steve Marriott** (**Marriott—A&M**) and **Toots & The Maytals** ("Reggae Got Soul"—**Island**).

A **High Court** action involving writing/producing team **Bill Martin** and **Phil Coulter**, and "teen" group **Kenny**, was resolved out of court allowing their newly-signed deal with **Polydor** to take effect. **Kenny** questioned the validity of their contract with **Martin** and **Coulter**, claiming that they had received only one royalty statement during a 13 month run of hit records, and that they were used as "puppets," while the production team tried to prevent the group recording for **Polydor**, claiming that their agreement was still valid. **Kenny's** first single, "The Bump," was recorded with session men and the group (at the time named **Chuff**) was invited to front the promotion. Now they perform on their own sessions, including that which resulted in their first **Polydor** single, "Hot Lips," released immediately upon settlement of the case.

Another legal battle has just commenced between **Black Sabbath** manager **Jim Simpson**, and **Wilf Pine** and **Patrick Meehan** of **Nems**. **Simpson's** action also involves four members of **Sabbath**, three of whom claim to have been under age at the time of signing their management contract.

Alvin Stardust has extended his recording deal with **Magnet** and will record for the label for another four years, commencing with his new single, "It's Better To Be Cruel Than Be Kind." Another deal also concluded this week by **CBS**, which has signed highly acclaimed new band **Lone Star**, whose first album is scheduled for **June**.

More staff changes at **EMI** following the recent appointment of new managing director **Leslie Hill**: repertoire and marketing general manager **Brian Jeffrey** leaves the U.K. office to take up the post of managing director at **EMI-Brigadiers** in **South Africa**. New deputy managing director for their **Spanish** company too, with **Alberto Cardona** switching from finance and administration. Executive producer **Geoff Owen** takes over from the retiring **Mark White** as head of **Radio Two**, the **BBC's MOR** national station. **Satril Records** chief **Henry Hadaway** has appointed former **Polydor International** man **Paul Jenkins** to the post of promotion manager, reporting to **GM Alan Melina**.

Juno Award Winners Announced

■ TORONTO—The Juno Awards, televised last week (15) by CBC-TV from the Ryerson Theatre and hosted by John Allan Cameron, produced few surprises. Notable bright spots in the affair came from two artists who performed on the show: Carroll Baker missed winning Best Female Country Singer award but almost tore the house apart with her rendition of "Come Too Far;" equally compelling was the performance of instrumentalist Hagood Hardy.

Winners

The winners were as follows: Best Selling Album—Bachman-Turner Overdrive, "Four Wheel Drive;" Best Selling Single—Bach-

man-Turner Overdrive, "You Ain't Seen Nothing Yet;" Female Artist of the Year—Joni Mitchell; Male Artist of the Year—Gino Vannelli; Group of the Year—Bachman-Turner Overdrive; Composer of the Year—Hagood Hardy, "The Homecoming;" Country Female Artist of the Year—Anne Murray; Country Male Artist of the Year—Murray McLauchlan; Country Group of the Year—Mercey Brothers; Folksinger of the Year—Gordon Lightfoot; Best New Female Artist—Patricia Dahlquist; Best New Male Artist—Dan Hill; Best New Group—Myles & Lenny; Best Selling International Album—Elton John.

Summer in Japan for RCA



Surrounding Robert Summer, division vice president, RCA Records International, are 14 best seller record plaques issued by RCA's Japanese affiliate, the RVC Corporation. Recipients of the 1975 awards were John Denver ("Rocky Mountain Christmas," "Wind-song" and "An Evening With John Denver"); George McCrae ("Rock Your Baby"—single and lp); Elvis Presley ("Promised Land," "Today"); Hues Corporation ("Rockin' Scul"); K.C. & The Sunshine Band ("K.C. & the Sunshine Band" and "That's the Way"); Carol Douglas ("The Carol Douglas Album"); Harry Nilsson ("Pussy Cats"); David Bowie ("Young Americans") and Sylvia Vartan ("Le Reine de Saba"). Along with the handsome teak wood plaques, each artist received a scroll of appreciation, in Japanese, from Ichiro Okuno, president of RVC Corporation.

Germany

(Continued from page 102)

Revival on America Fantasy label and Larry Page's Penny Farthing label from England. On the export scene Bellaphon is doing well with Nektar. A big addition to their catalogue is Ray Stevens' "Misty" on the Barnaby label. The recent MIDEM was a profitable venture for Zivanovic as he met with fellow executives from Fantasy, Festival, Everest and Arhoolie. He also holds great hopes for his European groups The Flippers and Omega, as well as Country Joe MacDonald's "Paradise With An Ocean View."

The singles of the week are two disco records: "Pied Piper" with John Kincade and Penny McLean's Jupiter/Ariola single "1-2-3-4 Fire" . . . The big album of the week is K-Tel's "Disco-Hits" by various artists . . . Classically speaking BASF's recording of sonatas for viola and piano by Johannes Brahms is worth listening to.

Spring is in the air throughout Germany and the radio airplay reflects the season with happy, danceable music like the new album by Gunter Noris . . . Although German records are being played on Belgian radio stations by deejays like Wolfgang Trees, the public is finding it very difficult to buy the records they like . . . RCA's Hans Baum is happy with the success of the Miami sound as represented by George McCrae and KC and the Sunshine Band . . . Happy birthday to band leader Max Greger. He is celebrating his 50th birthday and he has 80 Polydor albums . . . Wolfgang Gretscher, deejay at Europa-welle Saar likes to program "stimmungs lieder" (happy songs) . . . Harry Schild, editor of M.I. has turned out a single for Metronome Records . . . Udo Jurgens was reported to have sold two and half million singles and 700,000 albums in 1975 . . . Al Martino, basking in the success of his recording of "Volare," wants to return to Berlin for another concert appearance even bigger than last November's.

Imports: A Way of Life

(Continued from page 3)

U. S. releases, the problem of not being able to return the merchandise, and the price factor. These problems have been overcome this past year; part of it was our doing, and part circumstance. Retailers have found that the price differential has become less. Imports list for \$6-\$7-\$8.98 while the rise in domestic prices has made the differential a lot less. This in turn has made the import more attractive to the chains. Also, if we provide a store with a handpicked inventory of 150-200 titles, the chance of any of those albums being released here is negligible. Also, we allow exchanges of imports just like with any domestic product."

Grossi noted that Korvettes and Musicland stores are now carrying 50-60 different titles supplied by Jem and expects the Two Guys chain to increase their catalogue, which currently numbers 15 titles, two or three fold in the coming month or two.

A recent ad in the Sunday New York Times showed that Korvettes was offering "Bob Marley & The Wailers Live" at a sale price of \$4.99 and a European copy of "The Who By Numbers" at \$3.49 in addition to "a complete selection of British rock imports featuring Eric Clapton, Cream, Jimi Hendrix," etc. Jimmy Zisson, Korvette's buyer, told RW last week that he intends to pursue the field of imports and that sales as a result of the ad were "great." Grossi underlined Zisson's comment by mentioning that Jem filled Korvettes' re-order two or three times last week.

"We advertised some Rolling Stones imports a while ago and we found that it was not a fluke," Zisson pointed out. "We feel that we've had success because the timing is right, the airplay is there creating a demand, and the availability of the product exists."

"Imports have simply become a way of life to the retailer," Fideil observed, stressing that the price

margin does not, in most cases, deter the average buyer. "The biggest thing we have to overcome is the lack of exposure. The higher list price only makes the album seem more exotic. A certain elitism among import buyers definitely exists—some prefer the import over the domestically released album because of the superior quality of the pressing or the original artwork." Peter Schliewen of Record Revolution in Cleveland added that the quality of the recording is the most important factor, "The sound quality is better than the American releases because the vinyl isn't recycled."

Another factor in the increasing sales of import albums according to Fideil is the attention that the American manufacturers have been paying to European groups and the number which are being signed. "The American successes of groups like Nektar, Kayak, P.F.M. and Kraftwerk can have two possible effects on the consumer," he said. "One is that it will lead him to other albums recorded by the group that are not available domestically. The other is once he is introduced to the European concept of music, he will seek out groups of the same ilk.

"For instance, someone who buys a Nektar album will usually like the Neutrons; someone who's into Genesis will probably like Aqua Fragile. In-store play is the best means of selling these albums. The secret is knowing your customer."

Grossi sees the import trend continuing as long as domestically priced \$7.98 list records continue to exist, assuming inflation does not blow the prices out of proportion once again. "Korvettes and Musicland stores are only beginning to stock a full line of imports because they're beginning to realize the potential. I think next year we can look forward to a heavy penetration into more of the major chains."

Be-Bop Bash



Be-Bop Deluxe celebrated the kick-off of their first U.S. tour with a festive party at Thursday's Restaurant in New York. The British rockers' recently released album is titled "Sunburst Finish" (on the Harvest label distributed by Capitol). Pictured from left: Be-Bop's Charles Tumahai, Andrew Clark, Bill Nelson & Simon Fox; Capitol's district promotion manager Irwin Sirota; and WNEW-FM music director, Dennis Elsas.

Dialogue (Continued from page 20)

and maintaining that integrity to the consumer is really coming around and bearing a lot of fruit these days.

RW: Can you get these records?

Massler: Oh certainly, because these records are still in our catalogue. The only reason our price can be kept at \$2.49 is because we have 20 years in which to amortize our recording costs. And if the record has real intrinsic value it will last even longer than 20 years. We still have in our catalogue lp #1.

RW: Which album was that?

Massler: "The Child's Introduction to the Orchestra."

RW: Do you use TV as an advertising tool?

Massler: We've tested TV as an advertising tool. We've also tested TV as far as direct sales with in store tie-ins or with mail sales. I've found that we've not been successful at it in our testing. We have enjoyed a great amount of success with TV behind seasonal merchandising. We have a Halloween pre-pack of four particular records and we have done some TV time buys in certain markets, the three or four Saturdays just before Halloween—and have found it to be fantastically successful.

RW: Do you think TV is a tool for raising the sophistication of children?

Massler: Yes, television does build the sophistication of children, builds a sophistication towards rock essentially. Part of the reason why our market has been shortened is because there is such a proliferation of music on television that the awareness level for children is raised.

RW: We've seen how the children's record business has been effected by the various social trends. Has the promotion and distribution of children's product changed correspondingly?

Massler: I look at distribution and try and take the overview; children's records is one of the many specialty categories that exist within recorded sound. There's the spoken word, there's jazz, there's many others. In the '60s, '70s, the racks, many of them, enjoyed a great amount of growth and pretty much changed the merchandising of records across our nation. We found that the successful racks are people that win the merchandising awards at NARM, people that have been enjoying good profit building and growth, recognize the importance of these specialty areas and sell our merchandise actively. A common cry of the distributor is the fact that they're working on 12 percent on pop product with the discounting. We give the merchandiser a much larger mark up than that to work with. We give him year round business. The children's market is a 12 month a year business. It's a good business. It allows them also to build this consumer base for the future by putting product in the consumer's hands first.

We find that now the trend seems to be that the independent distributor is enjoying the recognition that in my opinion, is long overdue. However, what happens is when you go to an independent distributor, they're looking for high volume product. Many of them don't want to take on children's merchandise per se or don't actively feel that they can sell the merchandise. So we do have certain areas where there is resistance, whether it be on the part of certain racks or certain distributors to handle our product or any special product. I think that they do themselves, they do the consumer, they do the industry a great disservice.

We have certain things in our catalogue that are unique unto us. Whether it be Richard Kiley recording for us, whether it be our new album, "Americana with Eddie Albert" for the Bicentennial, whether it be historical records, whether it be Red Buttons or Steve Allen or Danny Kaye—the personalities that we have are exclusive to us in the children's market. Some of the properties we have are also exclusive to us. It would be just as much as if a black store in Detroit wouldn't carry Aretha Franklin. They would not be doing the consumer the service of making all types and all singers available. The same thing is true with the children's market. The consumer cannot be properly served unless a cross section of what is the best in children's music is carried.

Our exclusive properties and exclusive artists are important because they identify with the parents, they're important because they identify with the television property. And the fact that we offer a larger mark-up than for example, pop products, can be very meaningful to the distributor and to a rack jobber. And in certain areas we found that there has been undue resistance—whether it be our particular product—or other specialty products.

When you have a leased department in a store that's about 1500 square feet, they're limited in space to what they can include and what they cannot include. They have to cut someplace. They stop at the top 100 albums, they stop at the top 40 singles. And it's this limited rack department where records are used as loss leaders in many chain and department stores, where records are not treated as a major department or as a major business. And I think the consumer

gets resentful. I think you'll find that the consumer goes out to buy the specials at the racks and at the department stores and creates the high volume. But when a consumer wants a specific piece of product, he'll go to a full line record store. And full line record stores carry our product. By definition, the serious racks carry all the merchandise or enough of a sample so they can satisfy most of the consumers that walk in.

RW: Won't this situation hurt you in the smaller towns?

Massler: Well, we've overcome that by going outside the record industry. We go to the toy industry, for example. We do, I would say, 30 percent of our business in the toy industry. And we're handled by toy jobbers, toy stores because what we have is a juvenile item. Also, if we're not carried in a record department in a particular store, we might be carried in the book department. We're also carried in some places in the maternity department. We do a fair amount of business with the non-food merchandisers to the supermarket industry.

RW: Is promotion totally different for your segment of the market than pop promotion?

Massler: Yes. We don't have promotion per se—we do some co-op advertising. We'll cooperate in certain local promotions in different areas. We do our seasonal promotion, which is the Halloween and Christmas push, the back to school, Thanksgiving, Easter; holidays are children's days for the most part and we key our promotions around those holidays. And we also key our promotions around following the latest TV trends. Past that there's not that much that we do in the way of promotion because we don't have the airplay to get.

RW: What do you see as the role of the children's market in the record industry's future?

Massler: I would like to see a greater awareness on the part of the industry towards the job that we're doing. We have a certain amount of responsibility for teaching. A parent buys a record. They find different kinds of social contexts in popular records that you won't find in children's records. We have to, more or less, give a mirror image of what would appeal, morality wise, to the parents. We don't want to have a piece of instruction or illustration in our records that would be offensive to them. We have a certain moral responsibility to the community, in what we put out, and even in the type of graphics we use. If you look at the arts, you see that the symphony orchestras of the major cities are publicly supported and give free concerts for children. The reason that's done is to build appreciation for fine music so that you can build your consumer for tomorrow to support the arts. What is our industry doing to build its sales base for the future?

I ask people two questions all the time. How old were you when you acquired your first record? How old were you when you bought your first record? You find those people that acquired their first record through a gift at a young age tend to be record buyers earlier than a person who didn't acquire a record as a gift at an early age. Most people remember the first record they ever bought was usually a 45 of some hit that was popular at the time and normally it coincides with their getting their first record player. I ask people the question to shake their consciousness loose as to what their pattern has been in becoming a record consumer. How old were we when we got our first record? How old were we when we bought our first record? What intrigued us with recorded sound in the home? What started us off? And I feel that the job that I do, the job that we within the market do, to supply a record of high quality and high integrity to the consumer at a \$2.49 list, is a support to the entire industry. Because we create the record buyer earlier. We create a certain base of children that have been introduced to and listened to records from three to eight years old. At nine or 10 it's a very simple transition to make them consumers in their own right.

It is a building process. You get 10 percent of the children with records, you've got 10 percent that you've started young. This 10 percent now goes into junior high school. They're already buying records. They tell their friends. Their friends go out and also become buyers. That's where children's records become a very important tool towards building the base upon which all our record sales are built. I feel that you don't get that many people that become record consumers in later years.

I think the fact that our industry grows every year has more to do with the fact that we've penetrated further into the population—because our population growth is getting smaller, so where is growth coming from? Who creates that greater penetration into the population? Certainly we contribute heavily to it by getting records to children at an early age. There's plenty of places you can get free music—radio, television—but our industry must realize that the steady selling, buyer building children's record is a major, if subtle, contributor to the high volume pop sales everyone covets. A good children's line is an investment for the future—and with the current age breakdown, the near future at that. ☺

Robert Myers Dies

■ LOS ANGELES—Robert Myers, an employee with Capitol/Angel Records for more than a quarter of a century, died March 12 after a prolonged illness. Funeral services were held in Los Angeles on March 15 followed by interment the following day.

In 1949 Myers joined Capitol as sales promotion supervisor for classics following a stint with Columbia Records. He advanced over the years to positions such as executive classical a&r producer, director of international a&r (Angel), and general manager of Angel Records. In July, 1974, he became executive staff consultant, classics, the position he held until his retirement in July, 1975. He celebrated his 25th anniversary with the company on November 7, 1974.

He served for a number of years as an active member and classical music specialist on the board of governors of the National Association of Recording Arts and Sciences.

'Sarabande' Sheet Released by WB

■ LOS ANGELES — Warner Brothers Records has released a new promotional sheet music edition of the "Sarabande" from "Barry Lyndon" by George Frederick Handel, to be given away free in record and music outlets nationwide.

Originally composed for Handel's first group of Suites for Harpsichord, the "Sarabande" has been in demand in record stores and elsewhere by consumers, according to the label.

In the absence of recorded versions, Warner Brothers is rushing out this authentic version, complete with two original variations, especially for amateur pianists and other classical music lovers. Included as part of the new "Edition Warners" is a complete discography of the classics heard in "bleeding chunk" excerpts in the "Barry Lyndon" soundtrack, listing complete recordings of the originals on the Columbia, Deutsche Gramophone, Everest, Vox, London and Seraphim labels.

Roulette Signs Blakey

■ NEW YORK — Morris Levy, president of Roulette Records has announced the signing of Art Blakey. Blakey is currently finishing up a new lp for The Birdland Series.

A major marketing and advertising campaign is being supported for a new Betty Carter and Art Blakey lp. Levy added that there will be more jazz artist signings to Birdland in the future.

New York Grammy Festivities



NARAS Grammy Awards were simultaneously presented in both New York and Los Angeles. The New York awards were presented at the One New York Plaza Club. Pictured (top, left) are N.Y. NARAS chapter VP, Anne Phillips and Tom Morgan who emceed the NY Grammys. Next Jerry Wexler is shown winning his Grammy for producer of "The Wiz," Best Show Album. In the bottom row (from left) are: Phoebe Snow and Johnny Pacheco and Eddie Palmieri (left) receiving the Grammy for Best Latin Recording from Chick Corea.

Harvest To Release River Band Album

■ LOS ANGELES — Australian group Little River Band will be released in the U.S. and Canada on the Harvest label (distributed by Capitol Records, Inc.) through EMI-Australia, announced Rupert Perry, CRI vice president and general manager, a&r.

Little River Band's debut album is set for release in America April 5; the record was released in Australia late last year. The Australian Record Industry Association has just named it the "Album Of The Year" and the single from the album, "Curiosity (Killed The Cat)," the "Best Performance By A Group On Record." The album was recently certified gold in Australia.

Lester Prensky Dies

■ NEW YORK — Lester Prensky, aged 61, resident house counsel for Broadcast Music Inc., died in New York on Sunday, March 14, after a long illness.

Theater Attorney

Prensky was executive secretary for the Society of Stage Directors and Choreographers for many years, and, as an attorney, represented many theater and allied craft figures. He joined BMI in 1970.

LeWinter Exits JEM

■ NEW YORK — Allen LeWinter has resigned his position as national promotion director for JEM Records. LeWinter can be reached at (212) 252-8945.

Silverado Promo Set by Tom Cat

■ LOS ANGELES—A major promotional campaign has been planned jointly by RCA and Tom Cat Records to herald the debut album of Silverado, a new group on Tom Cat, whose album is being released in April.

The campaign will encompass advance mailings of the albums in special silver lp envelopes; and on all RCA shipments being sent from their three plants, a flier will be inserted into the unsealed cartons promoting Silverado by showing a picture of the lp sleeve and a biography of the group.

Radio timebuys will be placed in markets where the group has a following, such as Boston, Providence and New Haven. Print ads also will be placed in consumer publications but no schedule has been set as yet.

Stores and distributors will receive merchandising material which will include four color posters, window streamers and easel back jackets, as well as books of matches with the Silverado logo.

Platinum Octopus In the Studio



Scott Muni, program director of WNEW-FM (New York) recently received a platinum record from Jefferson Starship for their RIAA certified Grunt Records album, "Red Octopus," distributed by RCA. Pictured from left are Dave Morrell, RCA Records New York promotion manager; Vin Scelsa, disc jockey, WNEW-FM; Michael Abramson, RCA Records director of product merchandising; Bill Thompson, manager of the Jefferson Starship; and Muni.

Jack Palmer Dies

■ WATERBURY, CONN. — Jack Palmer, veteran composer, lyricist and a writer member of the American Society of Composers, Authors and Publishers since 1926, died March 17 at St. Mary's Hospital in Waterbury, Connecticut after a long illness. Born in Nashville, Tennessee on May 29, 1900, he was 75.

Three Great Mezzo-Sopranos

By SPEIGHT JENKINS

■ NEW YORK — Columbia Records has just issued a disc that demands the most serious consideration from every retailer in the country. Because the mezzo-soprano, Elena Obraztsova, is not a known commodity anywhere but in New York and San Francisco, this record should be listened to before anyone tries to sell it. Once heard, it will be easy to convince your vocal customers on its merits; Miss Obraztsova is fantastic.

New Yorkers first heard her on the opening night of the Bolshoi Opera's visit to this country last July. The performance of *Boris Godunov*, at least to this listener, had been a fairly average affair, with everyone obviously suffering jet lag, until the Polish scene. When Miss Obraztsova opened her mouth, lightning hit the Metropolitan Opera stage, and from then on to the end of the Bolshoi run, most of the performances were revelations. But she was the spark.

Her voice is comparable to the best Italian mezzo-sopranos; she simply cannot be dismissed as a Slavic soprano. Hers is a big, natural, warm voice that has color, fire and sure technique. One side of this record is Russian, and of course it is done well, but that should surprise no one. Of course, we think in our smug way, they can do their music. But listen first to the French and Italian side—two arias from *Samson et Dalila*, "O mio Fernando" from Donizetti's *La Favorita* and "O Don Fatale" from *Don Carlo*. Miss Obraztsova has the Italian language down pat, and even more the style of singing. Her performance is perfectly within the traditional framework, and the voice shows a warmth and color that makes her comparable to such a singer as Fiorenza Cossotto. As a matter of comparison, this listener played Miss Cossotto's recording of "O mio Fernando" and another by Giu-

(Continued on page 107)

CLASSICAL PICKS FROM COLUMBIA:

A NEW VOCAL TREAT FROM RUSSIA



M 33931

PLUS THESE UNIQUE SUPER SETS



M3 33828



M4 33210



CLASSICAL RETAIL REPORT

MARCH 27, 1976

CLASSIC OF THE WEEK



BEVERLY SILLS SINGS PLAISIR D'AMOUR

Columbia

BEST SELLERS OF THE WEEK

- BEVERLY SILLS SINGS PLAISIR D'AMOUR—Columbia
- GERSHWIN: PORGY AND BESS—White, Mitchell, Maazel—London
- CLASSICAL BARBRA—Streisand—Columbia

KORVETTES/NATIONAL

- BELLINI: I CAPULETTI ED I MONTECCHI—Sills, Gedda, Baker, Patane—Angel
- BELLINI: I PURITANI—Sutherland, Pavarotti, Bonyngue—London
- BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia
- JOPLIN: TREEMONISHA—Schuller—DG
- LUCIANO PAVAROTTI IN CONCERT—London
- RAVEL: DAHPNIS ET CHLOE—Boulez—Columbia
- THE ESSENTIAL PAUL ROBESON—Vanguard
- BEVERLY SILLS SINGS PLAISIR D'AMOUR—Columbia
- CLASSICAL BARBRA—Streisand—Columbia
- TCHAIKOVSKY: SYMPHONY NO. 4—Bernstein—Columbia

PEACHES/NATIONAL

- GERSHWIN: PORGY AND BESS—White, Mitchell, Maazel—London
- JOPLIN: TREEMONISHA—Schuller—DG
- RACHMANINOFF: PIANO CONCERTO NO. 3—Ashkenazy, Ormandy—RCA
- KHACHATURIAN: FLUTE CONCERTO—Rampal—Odyssey
- ORFF: CARMINA BURANA—Previn—Angel
- RAVEL: COMPLETE ORCHESTRAL WORKS—Ozawa—DG
- BEVERLY SILLS SINGS PLAISIR D'AMOUR—Columbia
- THE INTIMATE SEGOVIA, VOL. II—RCA
- STRAUSS: ALSO SPRACH ZARATHUSTRA—Solti—London
- TOMITA: FIREBIRD—RCA

SAM GOODY/EAST COAST

- BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia
- BRAHMS: SYMPHONY NO. 1—Levine—RCA
- HANDEL, HAYDN: CANTATAS, ARIAS—Baker—Philips
- GAGLIANO: LA DAFNE—White, Musica Pacifico—ABC
- PROKOFIEV: ROMEO AND JULIET—Maazel—London

BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel

- CLASSICAL BARBRA—Streisand—Columbia
- TCHAIKOVSKY: PIANO CONCERTO NO. 1—Berman, Karajan—DG
- TOMITA: FIREBIRD—RCA
- WAGNER: THE RHINEGOLD—Goodall—Angel

RECORD & TAPE COLLECTORS/BALTIMORE

- BACH: CONCERTOS—Marriner—Argo
- BRAHMS: SYMPHONY NO. 1—Levine—RCA
- GERSHWIN: PORGY AND BESS—White, Mitchell, Maazel—London
- SCRIABIN: UNIVERSE—Kondrashin—Angel
- BEVERLY SILLS SINGS PLAISIR D'AMOUR—Columbia
- STRAUSS: ALSO SPRACH ZARATHUSTRA—Solti—London
- CLASSICAL BARBRA—Streisand—Columbia
- TCHAIKOVSKY: PIANO CONCERTO NO. 1—Berman, Karajan—DG
- TCHAIKOVSKY: SYMPHONY NO. 4—Bernstein—Columbia
- TCHAIKOVSKY: SYMPHONY NO. 5—Haitink—Philips

VOGUE BOOKS AND RECORDS/LOS ANGELES

- BEETHOVEN: COMPLETE PIANO CONCERTOS—Rubenstein, Barenboim—RCA
- FANTASIA—Stokowski—Vista
- GERSHWIN: PORGY AND BESS—White, Mitchell, Maazel—London
- HERRMANN: FILM MUSIC—Herrmann—London
- JOPLIN: TREEMONISHA—Schuller—DG
- LISZT: TRANSCENDENTAL ETUDES—Berman—Columbia
- LISZT: B MINOR SONATA, MEPHISTO WALTZ, OTHER PIECES—Berman—Columbia
- BEVERLY SILLS SINGS PLAISIR D'AMOUR—Columbia
- CLASSICAL BARBRA—Streisand—Columbia
- TCHAIKOVSKY: SYMPHONY NO. 4—Bernstein—Columbia

RECORD THEATRE/CLEVELAND

- BEETHOVEN: COMPLETE PIANO CONCERTOS—Fleischer, Szell—Columbia
- BEETHOVEN: COMPLETE SYMPHONIES—Szell—Columbia
- BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia
- GERSHWIN: PORGY AND BESS—White, Mitchell, Maazel—London
- LISZT: TRANSCENDENTAL ETUDES—Berman—Columbia
- MOZART: PIANO CONCERTOS—Casadesus, Szell—Columbia
- COMPLETELY MOZART—Szell—Columbia
- BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel
- BEVERLY SILLS SINGS PLAISIR D'AMOUR—Columbia
- TCHAIKOVSKY: SYMPHONY NO. 4—Bernstein—Columbia

New York, N. Y. (Continued from page 24)

late '60s, followed by about three interesting city appearances and a few years on the California bar circuit. Having resurfaced with an Arista album and covers of some of his tunes, things seem to be on the upswing. A positive attitude and a willingness to accept the more pop elements of his refined writing style (it was more blues and jazz in the old days, lush now) would appear to upgrade the level to steeplechase.

Garrett's a blind black man who's been friendly with (and written for) **Stevie Wonder**, making for some obvious comparisons that frequently hold through in his music. Having also gone the route of radio, he switches with ease to a fast-talking deejay style, poking fun at himself while informing you of the autobiographical nature of the songs on his first *Chrysalis* album. There are lots of jokes but also a serious determination to make it in the big time.

With Kate McGarrigle pregnant, plans for a spring tour were scrapped before it got underway. But basically the two are songwriters and each explains that the writing was personal and that formalization (once some of their songs were covered by friends such as **Maria Muldaur** and **Linda Ronstadt**) wasn't really a planned happening. They recorded because they had the material (there's much more, including some numbers long-time friends and fans had hoped would appear on their first Warners album), because the time seemed ripe and because everything else fell into place. They are also the only songwriters we've met who can give a detailed background to the birth of each song they've written. Should they never tour beyond the few folk festivals they've played on occasion (which would be a shame, since their live performances can be very beautiful and intense), they still ought to put together an album or so a year. They could probably be quite content with that. And so would many of us.

IF YOU BELIEVE THIS ONE . . . : From this day on, New York, N.Y. will accept column items only from those individuals who have nothing whatsoever to do with the subjects of said items. In other words, we want the real dirt—the kind of stuff you wouldn't tell us about your own clients but would love to read about others. No rumors or gossip will be kept confidential, and all evasive replies to requests for verification will be duly reported. Or this could happen to you:



Three Mezzos

Letta Simionato. Miss Obraztsova does not have the full battery of voice, drama and sound that was Miss Simionato's, but her instrument is basically more beautiful than is Miss Cossotto's.

The French arias are full of color and feeling. One senses a little less surety in the style, and several times a phrase could be joined to another for maximum effect. Generally, though, it is major singing. The Russian arias, of course, are sensational.

The album was recorded, with the late Boris Khaikin conducting, in 1966. This presents an interesting point. If Miss Obraztsova was singing so well a decade ago, why did she suddenly appear before us for the first time last summer? The answer must lie somewhat peculiarly in the Russian system. The chief Russian mezzo is Irina Arkhipova. Miss Arkhipova is a good singer, but she is really a Slavic singer, exactly the kind of artist who is thought of as not usually very popular elsewhere. Such has proved true when she has sung as a guest in other opera com-

(Continued from page 106)

panies. But on this record Miss Obraztsova demonstrates a true Italian style.

In a far more predictable area, Angel has issued a new record of Janet Baker singing Scottish Folk Songs. These may be of limited interest, but Dame Janet has a way with this music that is unique. She never once sounds pretentious or cutesy; the songs are sung naturally and with great beauty.

One of the great losses to the opera stage in New York is the persistent absence of the Spanish mezzo-soprano Teresa Berganza. She gave us a great *Rosina* in *Il Barbiere di Siviglia* in 1970, and many fine performances earlier, but nothing since. She is fortunately, represented on records, and now comes from Deutsche Grammophone a new record of Spanish songs. Her voice has brilliance and style, and she sings each with consideration for the mood and the connotation of the words. Miss Berganza, such an incredibly elegant stylist in Rossini, turns off much earthier performances here.

CLUB REVIEW

Kingfish's 'Eucalyptus-Rock' Firmly Rooted at the Roxy

■ LOS ANGELES — It isn't easy to put a finger on what gives rise to the delirium that Kingfish (*Round*) elicits from audience at gigs such as their recent one at the Roxy (9 through 14). Their music, a Marin County sort of eucalyptus-rock, is unhysterical by present day standards and their relationship with their audience is casual to the point of actual gum-chewing. Their material is strong without being dazzling, their technique absorbing without being particularly flashy. But Kingfish, like its forbear among the northern California bands, has an intangible, often irresistible feel to their music, a contagious energy.

Kingfish's sound is uncluttered and dominated by the three guitars played by Robby Hodinott, Matthew Kelly and Grateful Dead member Bob Weir and vocals are shared for the most part by Weir and bassist Dave Horbert. Drummer Chris Herold rounds out the band and with the exception of Kelly's occasional outbursts on harp, there are no added instruments, no contrivances and no

frills. Their material was predictably drawn largely from their debut album and the audience's familiarity with that material was remarkable. Less than a year after forming the group, and only weeks after releasing their first lp, Kingfish has already attracted a substantial hard-core following.

The group's country flavor very strongly projected in their album is more subdued in their live performance and it was their more rock & rollish pieces that worked best. "Home To Dixie," one of their most Grateful Dead-sounding tunes proved to be particularly effective, as were "Lady Lightning," an almost improvised sounding "Hand Jive" and the song they treat as a piece de resistance, "Hypnotized," which sounds like a hybrid of the Buffalo Springfield and Archie Bell and the Drells.

Opener Mark Turnbull played an acoustic guitar engrossingly, scatted a lot and offered such songs as "Too Stoned To Gumbo" to an audience that was, for the most part, too pre-occupied to listen. **Eliot Sekuler**



It was a big week for rock group Kingfish, as the band appeared at Los Angeles' Roxy and also visited with local radio, retail and press heavies. Shown backstage after opening night at the Roxy are (from left) Kingfish's Dave Torbert, Matthew Kelly and Bob Weir; Al Teller, president, United Artists Records; Kingfish's Chris Herold; and Ray Anderson, UA vice president, promotion.

WB Taps Schwartz

■ LOS ANGELES—Les Schwartz has joined the publicity staff of Warner Bros. Records, it was announced by Bob Merlis, Warners publicity director. Schwartz will be based in New York.

Background

Schwartz comes to Warner Bros. from Solters & Roskin Public Relations. Prior to that he was a member of the Columbia Pictures publicity department in New York for five years. He began his career in the industry as a staff reporter for Motion Picture Daily, a trade publication.

Island Pubberies Pact Tim Moore

■ LOS ANGELES — The Island Music group of publishing companies has acquired administrative rights to Tim Moore's catalogue in the U.S. and Canada through an agreement between Ackee Music, Inc. (Island's ASCAP company) and Andustin Music Co.

Moore, who is currently working on his third album for Asylum, is the writer of "Charmer," grand prize winner of the 1974 American Song Festival; "Second Avenue," a recent hit by Art Garfunkle; and "Rock and Roll Love Letter," the title song of the current Bay City Rollers lp.

CLUB REVIEW

Paycheck's Polish Delivers Dividends

■ LAS VEGAS — Although few paychecks manage to survive the rigors of this city's casinos, Epic country recording artist Johnny Paycheck recently scored a major success here at the Landmark Hotel, reportedly setting a show-room attendance record in the course of a six-week stand. Accompanied by his seven-piece group, The Lovemakers, several members of which are solo recording artists in their own right, Paycheck's booming baritone-voiced renditions of his own material, as well as a sampling of country standards, made for a show that effectively combined music and humor.

Highlights of Paycheck's set included his familiar "Mr. Lovemaker" and his more recent "The Feminine Touch," the latter being the kind of lost-love ballad at which the artist excels. Most members of Paycheck's band were given the spotlight for one song apiece, occasionally coming close to, but never quite overshadowing the boss. Particularly effective was trumpeter (and class clown) Dave Grey, whose version of "Rhinstone Cowboy" and frequent wise-cracks were assets to what was, on the whole, a well-paced show.

Also on the Landmark bill were singer Jan Freeman, flash banjo player Skip Damone and Peter Anthony, an excellent comic in the Catskill tradition, who managed to keep the crowd guffawing despite the presence of a rude heckler.

Max Nichts

Golden Earring Tour

■ LOS ANGELES — MCA recording artists Golden Earring will begin the first part of their North American tour on March 30.



W.C. FIELDS

AAT-120

This Collectors Album is the only material W. C. Fields ever made in a recording studio. Now with the award winning movie "W. C. Fields and Me" opening all over the country, Fields fans, both new and old will be asking for the "Temperance Lecture" and more of the original W. C. Fields.

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CLUB REVIEW

Linda Hargrove: Comin' On Strong

■ NASHVILLE—When Linda Hargrove (Capitol) sprang to the stage with her six piece band, belting out "Blue Jean Country Queen" at Nashville's Exit/In recently, it was apparent that the gifted songwriter/singer is coming on strong in today's country music scene.

From then on the audience was awed by her healthy voice, dynamic performance and simple, fresh appeal that became stronger and more captivating with each song. The versatile artist went from Bob Wills' "Old Fashioned Love" to the ivories, where she told stories of "Music Is Your Mistress" and "Lilies of the Field." She then continued with a professional mix of her own up-tempo music, ballads and an occasional mellow song, to the delight

of her shoe-tapping audience. She sang her single, "Love Was," which will be released on her new album, "I Want To Do It Right the First Time," the beautiful "Lonesome City Blues" and "Love You're the Teacher."

She performed her material, combining good times with intent concentration which accented her down-to-earth writing style and made you feel she was singing the lyrics to you alone.

Ms. Hargrove was primarily a successful songwriter before her development as a recording artist with hit songs like "Let It Shine," recorded by Olivia Newton-John, "Just Get Up and Close the Door," recorded by Johnny Rodriguez and "I've Never Loved Anyone More," recorded by Lynn Anderson, and at the last count, 12 other artists. She plans to record her third Capitol album in April, as soon as her national tour is complete.

Ms. Hargrove wasn't the only songwriting talent that night. An overflow crowd responded with praise when the spotlight shifted to band members as each took a lead, and mostly to Jeff Tweel on piano as he delicately performed "Songs For Sale," his own composition.

At one point, Ms. Hargrove beckoned Melba Montgomery (Elektra), Larry Ballard (Capitol) and her back-up artist, Pam Rose, to the stage to perform one on their own and a few together. Ballard sang "Someone I Can Forget" and Ms. Montgomery led "Rocking In My Sweet Baby's Arms" before the talents skillfully mixed voices on "To Hear the Family Sing," a boogie beat

highlighted with excellent sounds by Larry Black on electric guitar.

Sweet-singing Nashville performer Pam Rose had amply charmed the audience earlier in the evening when she set the mood for Hargrove's performance with "Sing Feelings Sing" and "Don't Let It Bother You," two Hargrove songs. Then she knocked the socks off the audience with an impressive medley, "The Heart—I'll Be Over You" by Larry Gatlin and Ben Peters, and kept the good feeling going with her crisp voice and ability to master extensive vibratos during Jeff Tweel's "Either Way," Jackson Browne's "These Days" and "Booze the Blues Away," a duet performed with Larry Ballard which will be released during the next month by Capitol.

Ms. Hargrove sent shivers up spines when she closed with "Let It Shine," and returned with "New York City Song," her encore applauding Nashville.

Susan Owen

CLUB REVIEW

Barclay: On Her Own

■ LOS ANGELES—Fanny watchers—and I'm not referring to the tailgating variety, but to the aficionados of the all-girl rock band, Fanny—have cause to rejoice, now that former member Nickey Barclay (Ariola America) has returned as a solo performer.

Ms. Barclay's one night appearance at the Roxy served as a showcase for the multifaceted singer / songwriter / pianist who—along with an appropriately supportive all-male band—went to emotional peaks to prove that she has the stuff to make it on her own.

Her set, culled almost entirely from the current "Diamond In A Junkyard," was often compelling, as her songs are highly personal, impassioned statements.

Employing a naturally raspy voice that she only rarely abuses, Ms. Barclay brought the show to a high-intensity climax with "Didn't I," a stinging, hurtful piece that is as uncomfortable as it is stunning.

Although her performance was uncomprising—in the intimate manner of Dory Previn—Nickey was not quite as emotionally overwrought on several of her tunes, including "What You're Doing To Me" and the reggae-tinged "You Can't Love Somebody" that rounded out her hardworking Roxy debut.

Mike Harris

Buddah Signs Wynn

■ NEW YORK—Art Kass, president of The Buddah Group, has announced the signing of Michael Wynn to the Buddah label. Wynn's first release on Buddah will be an lp entitled "God Has Blessed Our Hands."

McIlwaine To Open Laura Nyro Tour

■ NEW YORK — Shirley Craig, formerly of Sid Bernstein Enterprises and head of the newly-formed management company Baker Street Irregulars, has announced the signing of Ellen McIlwaine as opening act for the duration of Laura Nyro's forthcoming U.S. tour.

The tour begins March 13 at the University of Rhode Island, followed immediately by Clark University, Worcester, Mass., and Hofstra University, Hempstead, N.Y.

Roxy Rides the Airwaves



Atlantic recording group Roxy Music's special Monday night appearance at the Calderone Theater in West Hempstead, their only New York area performance of their recent tour, was the subject of a "live" broadcast on Long Island's WLIR-FM. This followed, by two nights, Roxy Music's appearance at the Orpheum in Boston, which was broadcast "live" on WBCN-FM. Shown backstage at the Calderone Theater after the show are, from left: Atlantic's special album projects coordinator Tunc Erim, Phil Manzanera, Andrew Mackay, Bryan Ferry, Paul Thompson, Atlantic's a&r director Jim Delehant, Rick Wills, Eddie Jobson and (seated) Atlantic's national sales manager Sal Uterano, group manager Mark Fenwick and Atlantic's New York promo rep Steve Leeds.

CMA Board Meet Set for Austin

■ NASHVILLE—The Country Music Association will hold its second quarterly board meeting for this year in Austin, Texas April 14-15 at the Hilton Hotel.

Topics for discussion will include the Fifth International Country Music Fan Fair, set for June 9-13 in Nashville; CMA Bicentennial plans; production of a new CMA audio/visual sales presentation; the CMA Speaker's Bureau; radio station programs and benefits; and international operations.

The board will also review the progress of other activities and projects, such as the 1976 CMA Banquet and Show, the Music City U.S.A. Pro-Celebrity Golf Tournament, this year's Talent Buyer's Seminar, and the 1976 Country Music Month celebration.

Most of the CMA board will also participate in a special Austin Country Music Seminar on Tuesday, April 13.

Gospel Radio Meet Planned For May

■ NASHVILLE — The fourth annual Gospel Radio Seminar is scheduled for May 14-15, 1976 at the Airport Hilton in Nashville, Tennessee. The seminar, sponsored by the Gospel Music Association and chaired by Jim Black, is an opportunity for broadcasters to meet with other broadcasters and music industry personnel to exchange ideas and to learn new dimensions in the field of broadcasting.

Theme

The theme for the 1976 seminar is "Gospel Radio . . . The New Frontier." The workshops will include news, singles, radio personalities, marketing, formats and progressive gospel.

On Thursday, May 13, there will be a reception for the broadcasters and music industry personnel from 7-9 p.m. The reception is an informal time for getting acquainted before the work sessions.

Action in Austin



A seven-person committee met in Austin on March 8 to formulate plans for the upcoming Austin Music Seminar. Shown above, from left, are: Laura Dupuy, manager of Asleep at the Wheel; Townsend Miller of the Austin American-Statesman; Tommy White, MoonHill Management; Larry Watkins, also of MoonHill Management; Frances Preston, Broadcast Music, Inc.; Roger Sovine, also of BMI; and Mike Tolleson, Armadillo World Headquarters. Not shown are Willie Nelson and Ron Bledsoe, CBS Records. Slated for Tuesday, April 13, in the Ballroom of the Austin-Hilton Hotel, the seminar will deal with subjects of interest to both Austin and Nashville music communities. The seminar is scheduled in advance of a two-day Country Music Association board meeting set for April 14-15 in Austin.

Bob McDill Re-Signs With Hall-Clement

■ NASHVILLE — Dean Kay, vice president and general manager of Hall-Clement Publications (a division of Vogue Music, Inc.), has announced the re-signing of Bob McDill to a long-term exclusive writer's agreement, effective March 1, 1976.

Country Campaign Begun by Mercury

■ CHICAGO — Coinciding with the release of four new country albums, Phonogram, Inc./Mercury Records is embarking on a special five-week country program, according to Jules Abramson, senior vice president/marketing, and Harry Losk, national sales manager.

The campaign, revolving around the theme of "Mercury Country Music," surrounds the release of the following albums: "The Greatest Hits Of Johnny Rodriguez," "Faster Horses" by Tom T. Hall, "Harold, Lew, Phil & Don" by the Statler Brothers, and "I'd Just Be Fool Enough" by Faron Young.

Autry Reactivates Republic Records

■ NASHVILLE—Gene Autry has reactivated Republic Records. Pacting a long-term agreement with Dave Burgess as general manager of the label, Autry's Republic Records will be based in Nashville at 815 18th Avenue South.

Signed to Republic are Kathy Barnes and her brother, Larry Barnes. Kathy is Autry's only protegee in his long career and she has charted with records produced by Burgess in the past few months. Republic will be seeking masters and new acts, including pop.

Immediate preparation is underway for release of four updated Autry albums, part of the Republic catalogue, as well as releases of other artists from masters in the company.

An agreement with London Records has been consummated for foreign distribution of all Republic product. IRDA will handle distribution, and Maggie Caverder Enterprises has been retained as the public relations and publicity agency.

NASHVILLE REPORT

By RED O'DONNELL



■ **Minnie Pearl**, winner of "Tennessee Working Woman of the Year Award," presented annually by Memphis area Chamber of Commerce, recently said: "I'm never going to retire. The good Lord willing, I'll work until I die." And with that she picked up her racquet and left for a daily tennis match. "Tennis," she quipped, "is one game of 'love' where you rarely wind up with a broken heart—unless, of course, you are Bobby Riggs playing Billie Jean King." Minnie sounds like a women's libber, but she isn't totally. "My only comment on that highly controversial subject is that I think it is all right for women to work—provided of course it does not interfere with their home life."

Incidentally, Minnie is scheduled for a visit to NBC's Tonight Show this week (tentatively Monday) and for a guest shot on the **Donny and Marie Osmond** ABC-TVer next month.

It says here that Glen Campbell's next TV special will be taped during his upcoming tour of Australia . . . **Ben Smathers** missed a Grand Ole Opry assignment for first time in 15 years. (Ben suffered leg injury in fall down steps at his home.) However, his **Stoney Mountain Cloggers** made the Opry gig. Gentleman Ben and his dancers currently are head-

(Continued on page 112)

COUNTRY PICKS OF THE WEEK

SINGLE



WILLIE NELSON, "I GOTTA GET DRUNK" (W. Nelson; Tree, BMI). It's the classic Willie Nelson here—singing to a live audience with a honky tonkin' song that every good, upstanding beer drinker will understand, sing along with, love and request time and again. Willie Nelson was never hotter — this will surely fan his flame even higher. Let's drink to this one! RCA PB-10591.

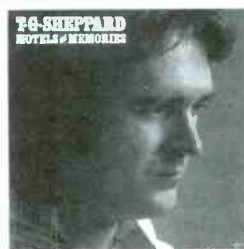
SLEEPER



JODY PAYNE, "TWO DOLLAR BILL" (J. Payne; Liberty Hills, BMI). Super catchy number with just enough funk and feel to fit into every programmer's playlist perfectly. Great sing-along number as well as perfect to hear during drive time or on the open highway anytime. Look for the Texas sound to grow even bigger—and this is a prime example why. Columbia-Lone Star 3-10312.

ALBUM

T. G. SHEPPARD, "MOTELS AND MEMORIES." T. G. has come on strong in a remarkably short time. He has consistently released quality singles and album product—and this album will add even more of a glow to his star, which shines brighter every day. Best cuts are the title, "We Just Live Here," "Little Brown Paper Bag Blues," "Shame" and "Solitary Man." Melodyland ME6-403S1.



RCA Begins Country Campaign

■ NEW YORK—RCA Records has announced the launching of a spring country promotion, called "Discover A New Country," which will run through April 30, and will include massive advertising, merchandising and promotional campaigns including 8-track in-store tapes and mobiles and focusing on both the company's recent country album releases and selected best sellers from the country catalogue.

The announcement was made

Opryland Acts Set For Ford Dinner

■ NASHVILLE—Opryland's troupe of young singers and dancers has received its third invitation to perform for President Ford—this time as entertainment for the 62nd annual White House Correspondents' Association dinner honoring the President on May 1.

Tennessee Ernie Ford, who appeared with the Opryland group at both their former White House appearances, will be joining the singers again to take "Liberty's Song," the park's new Bicentennial musical, to the Washington audience.

The dinner, which is scheduled for Saturday evening at the Washington Hilton International Ballroom, will be attended by the President, Mrs. Ford, members of the Cabinet, the Supreme Court, government officials, and other guests of members of the White House Correspondents Association. Attendance is expected to reach 1600.

Opryland will be doing a 25-minute show consisting of portions of the new 50-minute Broadway styled musical which opens at the park this season with two daily performances on the stage of the Grand Ole Opry House. The Opryland group will consist of 14 singers and dancers, a 12-piece orchestra and a small technical crew.

by Dave Wheeler, national country sales manager, RCA Records, who said the recently released featured albums include: Chet Atkins and Les Paul's "Chester & Lester;" "The Outlaws" with Waylon Jennings, Willie Nelson, Jessi Colter and Tompall Glaser; Ronnie Milsap's "Night Things;" Dottie's "The Sweetest Thing;" Charley Pride's "The Happiness Of Having You;" Gary Stewart's "Steppin' Out;" Danny Davis' "Country Gold;" Elvis Presley's "A Legendary Performer, Vol. 2;" and Jim Reeves' "I Love You Because."

Catalogue Albums

The "Discover A New Country" program also will spotlight these top selling albums from the country catalogue: Bobby Bare's "Lullabys, Legends And Lies;" Eddy Arnold, "The Best Of;" Floyd Cramer's "Cramer Country;" Waylon's "Dreaming My Dreams;" Ronnie Milsap's "A Legend In My Time;" Dolly Parton's "The Best Of;" a three-record special collection, "Great Country Hits Of The Year;" and a two-record special collection, "Stars Of The Grand Ole Opry."

The theme of RCA's spring country promotion, "Discover A New Country," was devised to coincide with our country's 200th Birthday Celebration.

Nashville 'Road' TVer Tapes in Mississippi

■ NASHVILLE—Show Biz, Inc. has announced that 13 weekly programs of the nationally syndicated show, "Nashville on the Road," will be produced on the Mississippi Gulf Coast beginning in May, 1976.

Press Conference

J. R. "Reg" Dunlap, president of Show Biz, Inc., made the announcement with the show's co-hosts and stars, Jim Ed Brown and Jerry Clower, at a press conference held at the Governor's Mansion in Jackson, Miss. and at a press luncheon on the Gulf Coast.

COUNTRY HOT LINE

By MARIE RATLIFF



■ **FEARLESS FORECAST:** Stoney Edwards is on the brink of a national smash, and "Love Still Makes The World Go Round" is the happy sing-a-long vehicle to get him there! A natural for play and pay!

Said to be on the way as a single, many are already adding "Red, White and Blue" from the Loretta Lynn lp.

Chalk up WINN, KLAK, KSOP and KPIK.

Crystal Gayle can do no wrong. Her latest, "I'll Get Over You," is destined to make the country winner's circle; early adds at KRMD, KFDI, KCKC, KCKN, WWOK, WKDA, WCMS and WENO.

Ray Price looks good in early reports from KSOP, KJJJ, KKYX, KCKN, WBAP and WPNX on "That's All She Wrote."

The Everly Brothers are back on the recording scene, separately this time around. Phil's "Words In Your Eyes" on the Pye label is getting action in Columbus and Salt Lake City; Don is on Hickory with "Yesterday Just Passed My Way Again" that's starting to break in the midwest.

Dual releases out on Donna Fargo — both showing good moves. ABC Dot's "You're Not Charlie Brown" is well up on national charts, while her first Warner Bros. entry, "Mr. Doodles," is making its mark at WPL0, KSO, WCMS, KCKN, WSLR, WENO and WWOK.

Troy Seals is making good points with the perennial favorite "Sweet Dreams" at WINN, WBOX, KENR, KTTS and WENO.

"Jasper" is a strong novelty entry by Jim Stafford that's getting strong initial action at WHOO and KSOP.

Instrumentalist Roger Williams is making country inroads with "Country Concert" at WIRE, KCKN and KSOP.

SURE SHOTS

Conway Twitty — "After All The Good Is Gone"

Crystal Gayle — "I'll Get Over You"

Jean Shepard — "Mercy"

LEFT FIELDERS

Johnny Cash — "One Piece At A Time"

Asleep at the Wheel — "Nothing Takes The Place of You"

Jim Mundy — "I'm Knee Deep in Loving You"

AREA ACTION

Lindy Roman — "I've Been Left On Too Many Doorsteps" (WSLR)

Tibor Bros. — "It's So Easy Lovin' You" (KRMD, KWMT)

Bobby Smith — "One More Minute" (KBOX)

HOTLINE CHECKLIST

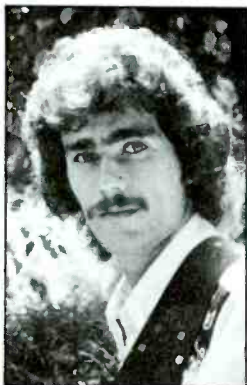
KBOX, Dallas
KBUL, Wichita
KCKC, San Bernardino
KCKN, Kansas City
KENR, Houston
KFDI, Wichita
KIKK, Houston
KJJJ, Phoenix
KKYX, San Antonio
KLAK, Denver
KPIK, Colorado Springs
KRMD, Shreveport
KSO, Des Moines
KSOP, Salt Lake City
KIT5, Springfield

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

WIRE, Indianapolis
WJJD, Chicago
WJQS, Jackson
WKDA, Nashville
WMAQ, Chicago
WMOP, Ocala
WMC, Memphis
WPL0, Atlanta
WPNX, Columbus
WSLC, Roanoke
WSLR, Akron
WSUN, St. Petersburg
WWOK, Miami
WXCL, Peoria

WHO IS JOHN BATEMAN?

COUNTRY SINGLE PICKS



JOHN BATEMAN & THE ROCKY MOUNTAIN STRINGS—GRT GRT-042
TAKE TO THE HIGHWAY (Bateman; Red Ribbon, BMI)
Super sound here—flowing like a western highway out towards the wide open spaces. Put this on the car radio and take it to the highway.
RECORD WORLD FEBRUARY 21, 1976

COUNTRY ALBUM PICKS



THE BATTLE

GEORGE JONES—Epic KE 34034

Like the classic singer he is, George Jones delivers another classic album, highlighted by the title song. Other great cuts include "You Always Look Your Best (Here In My Arms)," "Billy Ray Wrote A Song," "Love Coming Down" and "I Still Sing The Old Songs." Like the liners say, "George Jones is a great singer." Enough said.



WITH FAMILY AND FRIENDS

LARRY GATLIN—Monument KZ 34042

In the future, people will buy Larry Gatlin albums for their pure listening pleasure. This is a total album—each cut adding something to the whole, with Gatlin's fine writing and incredible voice making it something very special. "Broken Lady," "Silence of the Mornin'," "Odetotheroad" and "Dealt A Losing Hand" stand out.



LONGHAIRD REDNECK

DAVID ALLAN COE—Columbia KC 33916

David Allan has emerged as a talented, controversial and viable force in country music. The title cut, "When She's Got Me (Where She Wants Me)" and "Spotlight" show his impressive writing talent. Other great cuts are "Texas Lullaby," "Living On The Run" and "Family Reunion." The legend continues to grow.



THIS IS EDDY RAVEN

EDDY RAVEN—ABC/Dot DOSD-2031

Eddy Raven is one of the most promising new singer/songwriters in Nashville today. This, his first album, features some of his own compositions such as "Free To Be," "Touch The Morning," "Good Morning, Country Rain" and "Country Green" as well as other songs he adds his fine voice to—"Ain't She Something Else" and "Good News, Bad News." Very impressive debut!

Monument Signs Brush Arbor



Monument president Fred Foster is pictured welcoming Brush Arbor to the label shortly after the group had inked an exclusive recording contract with Monument. Pictured from left are Brush Arbor members Mike Holtzer and James Harroh; Foster; and group members Joe Rice, David Rose and Jim Rice.

COUNTRY RADIO

By CHARLIE DOUGLAS

■ The newest country station in Fulton County, Pa. is WVFC (McConnellsburg). It's also the first station in the county. It's also the only station in the county. **Jacqueline Harvey**, PD, says since taking to the air in January the response has been super and although they may not be big time radio they do have the best time in radio . . . You can look for one of the power stations to drop almost all of their country format in favor of an MOR/talk array. They'll keep country at night—more later . . . Toronto is the home of CFGM, the country music place. The station has a hockey team called the Bullshooters and according to MD **Dave Johnson**, "they draw sell out crowds and raise money for charities." They tie or win and they fall over a lot. PD **Dave Charles** gave his all and broke his leg while tending goal for the team, which all goes to prove the old adage, don't puck around on the ice. The station puts out a most interesting newspaper called the Country Music Gazette; write for a copy. You'll find it may have excellent application in your market: CFGM, 10254 Yonge Street, Richmond Hill, Ont. L4C 3B7.

Many, many stations are getting into the CB craze with promotions ranging from giving them away, to selling them on the air, to participating in and promoting "breaks" to T shirts to Handle contests to ignoring the whole thing. A great number of stations have installed base stations in the control room and take requests—which is fine as long as you don't rebroadcast any portion of the transmission. Uncle FCC says that's a negatory and a no-no. 10-4?

If you're into old-time country the Starday folk have repackaged a super set of very hard to find oldies in their "best of" series. It includes the Delmore Brothers, Moore and Napier, Grandpa Jones, Stanley Brothers, Johnny Bond, Carl Story, Cowboy Copas, George Morgan, Reno and Smiley and more. I don't know whether they'll service stations with this series or not, but in any event they should be in your library even if you have to buy them. I did. Distributed by Gusto at 220 Boscobel, Nashville 37213 . . . While this column is not really in the business of promoting records, there's another album you should have, for a collector's item if nothing else: The Uncle Dave Macon set of classics released by County Records, P.O. Box 191, Floyd, Va. 24091. There are 12 cuts, including "Rock About My Sarah Jane," "Gwine Back To Dixie" and "Rabbit in the Pea Patch." These were recorded between 1925 and 1935.

The bluegrass festival season is about to get into full swing and many stations say that they'll be doing some live broadcasting from various events around the country. Bluegrass is in its strongest period ever—everywhere except on the air. Most stations we've talked to feel that bluegrass isn't a listening experience as much as a participant experience. A couple of dozen stations have fooled around with bluegrass as a special program affair and found it not to their liking. As the young people get deeper into the root-music we may see some small inroads made as a regular program feature of a larger scale than presently being done.

There are a couple of new organizations in the offing. One being talked about during the seminar has some interesting aspects. We'll let you know more about these as the organizers decide the time is right to talk . . . Seventeen stations that we've spoken with during the last two weeks are planning Easter egg hunts, five of them for indigent or orphaned children. That'll look good to Uncle Sugar and his FCC flock . . . Some stations are running monthly straw polls to coincide with the various primaries around the country. All report that each poll shows different winners each time. There is no truth to the rumour that Buck Owens is running for President of California.

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

GREG ALLEN "GEARJAMMERS HELPER"

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World Wide Records
(Division of World
Wide Films, Inc.)

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Nationwide Sound Distributors

WPTL, Canton, N.C.
WBT, Charlotte, N.C.
KOBH, Hot Springs, S.D.
WBZA-FM, Glens Falls, N.Y.
WBEB, Moncks Corner, S.C.
WMTM-FM, Moultrie, Ga.
WAOP, Otsego, Mich.
KBUK, Kalamazoo, Mich.
WANG, Coldwater, Mich.
WQCM, Paducah, Ky.
WHK, Cleveland, Ohio
WPNX, Columbus, Ga.
WWOK, Miami, Fla.
WWVA, Wheeling, W. Va.
KWKH, Shreveport, La.
WWL, New Orleans, La.
WITL, Lansing, Mich.
KEAP, Fresno, Calif.
KNED, McAlester, Okla.
WIRB, Enterprise, Ala.
WEND, Nashville, Tenn.
KSTL, St. Louis, Mo.
WSML, Lewisburg, Tenn.

KMCW, Augusta, Ark.
WMUS, Muskegon, Mich.
WKY, Louisa, Ky.
KAMO, Camden, Ark.
WEZQ, Winfield, Ala.
KOEL-FM, Oelwein, Iowa
WFMW, Madisonville, Ky.
WMTN, Morristown, Ky.
KSO, Des Moines, Iowa
WDEN, Macon, Ga.
WCNU, Crestview, Fla.
WKQC-FM, Saginaw, Mich.
KLCC, Modesto, Calif.
WNAX, Yankton, S.D.
WWOD, Lynchburg, Va.
KDET, Center, Tex.
WBBO-FM, Forest City, N.C.
KNDC, Hettinger, N.D.
WVNC, Asheville, N.C.
KBKW, Aberdeen, Washington
WYII, Williamsport, Md.
WPFA, Pensacola, Fla.
KTLW, Texas City, Texas

Diana Delivers



Diana Trask, ABC/Dot recording artist, visited ABC's Los Angeles headquarters recently with Joe Porter, her new producer for her forthcoming single and album. The two discussed with Lindy Blaskey (managing director of a&r) Ms. Trask's latest recording sessions. Pictured from left are: Lindy Blaskey, Diana Trask and Joe Porter.

Nashville Report (Continued from page 109)

lining at Sky Clown Club in Reno, Nev.

Former Music Row **Anita Kerr**—Perry Como once described Anita as "one of finest arrangers of music extant"—and her husband **Alex Grob** opened their Mountain Recording Studio in Montreux, Switzerland, where they now live. Address is not a U.S. tax dodge; Grob is a Swiss mister.

Birthdays: **Bonnie Guitar** and **David Rogers**.

A daughter, **Christina**, arrived for singer **Charlie Walker** & wife.

What's the longest song title? **Bill Gaither** wrote a gospel song titled: "Don't Want to Spend My Time Writing Songs to Answer Questions That Nobody's Even Asking Anyhow" (16 words). Comments Gaither: "It's an informal, fun song—with a message."

Tom T. Hall and wife **Dixie Dean** own and operate the largest basset hound kennel in this area. "I don't know if we have 35 or 45," said Tom T. "We don't ever tabulate the exact total. This is so we won't get into arguments about whether we have too many dogs around the place." The hounds have won more than 1000 awards, trophies, plaques, ribbons, etc. in regional and national dog shows. The Halls add: "We raise and show them for enjoyment, not for glory or money. We've never sold one of our dogs."

Lester Flatt has practically recovered from gall bladder operation: "Last year I underwent heart surgery; now this gall bladder thing. If it keeps up I may be a charter member of the 'Operation-of-the-Year Club'."

Jerry Lee (The Killer) **Lewis**, in a whimsical mood: "People think I've been a wild child since birth. What they don't know is that I am a graduate of Bible Institute in Waxahachie, Texas—and anybody with that sort of schooling can't be all bad."

"People ask me if it is difficult to manage the career of a flamboyant entertainer such as **Faron Young**," says Bashful **Billy Deaton**. "No, it is not. What you've got to do is realize that at all times, your client is the star and the boss. That way you don't have too much conflict with them. Faron (the Baron) actually is a pussycat."

TOMMY O'DAY

Sings **"FRISCO"**

NT-901

On NuTrayl Records

Dist. nationally by Nationwide Sound Distributors

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

ELVIS PRESLEY—RCA PB-10601

FOR THE HEART (D. Linde; Combine, BMI)

HURT (J. Craine-A. Jacobs; Miller, ASCAP)

The King comes back strong with a two sided hit. Side one will rock your socks off while side two is a ballad that'll get loads of attention. Long live The King!

BARBARA FAIRCHILD—Columbia 3-10314

UNDER YOUR SPELL AGAIN (D. Rhodes-B. Owens; Central, BMI)

Barbara reworks this old Buck Owens classic in a brand new, refreshing way. Soft and sensitive, this is guaranteed to pull requests.

JEAN SHEPARD—United Artists UA-XW776-Y

MERCY (B. Anderson; Stallion, BMI)

Jean brings out another bounding bundle of beat. A peppy number where she calls on her man to cut her some slack. Mercy sakes!

MIKE LUNSFORD—Starday SD-138

COMIN' DOWN SLOW (E. Conley; Blue Moon, ASCAP)

Mike's got a winner spinner here as he wonders aloud of his state of mind and body. He's comin' on strong!

HANK WILLIAMS, JR.—MGM M 14845

LIVING PROOF (H. Williams, Jr.; Bocephus, BMI)

Culled from his "Hank Williams, Jr. and Friends" album, this is quite a deep song—seemingly reflecting strong personal experiences. The proof is in the playing.

DONNA FARGO—Warner Bros. WBS 8186

MR. DOODLES (D. Fargo; Prima-Donna, BMI)

Cute number that'll have the listener's ears bending her way. Mrs. Doodles is lonely for Mr. Doodles—doodle doodle do do do!

CONWAY TWITTY—MCA MCA-40534

AFTER ALL THE GOOD IS GONE (C. Twitty; Twitty Bird, BMI)

Another super ballad from the High Priest of Country Music. There's no way to go wrong when Conway sings like this. The good is just beginning!

SPANKY & OUR GANG—Epic 8-50206

L.A. FREEWAY (G. Clark; Sunbury, ASCAP)

Perfect drive time number—full of life, bright and bouncy with great vocal treatment. You'll play this on freeways or back roads.

KAREN WHEELER—RCA PB-10611

IN THE MIDDLE OF THE NIGHT (J. Crouch-J. Hager; Duchess, BMI)

A smooth flowing, easy-paced number that tells of how the fight times melt away in the night times and it's all right times again.

CONNIE CATO—Capitol P-4243

I LOVE A BEAUTIFUL GUY (J. Lebsack; Lebsack Country, BMI)

Bright and bouncy, Connie sings that life is a rose garden with her lovin' man, and she's the happiest girl in the U.S.A. with the most beautiful guy.

NARVEL FELTS—ABC/Dot DOA-17620

LONELY TEARDROPS (B. Gordy, Jr.-T. Carlo; Merrimac, BMI)

A Jackie Wilson classic, Narvel brings it back in hit form country style. Look for this to gather lots of country airplay.

KAREN STANTON—Granite G 535 A

HUSH (M. Johnson-S. Stone; ATV, BMI/Welbeck, ACSAP)

A strong feeling on this record that'll have the listeners requesting it time and again—good story line too. Sing it loud!

JERIS ROSS—ABC/Dot DOA-17615

ALL THE CRYIN' IN THE WORLD (J.D. Loudermilk; Acuff-Rose, BMI)

Super singin' Jeris has a John D. Loudermilk song that asks the musical question why girls do all the crying. Smile on this!



THE COUNTRY ALBUM CHART

MARCH 27, 1976

MAR. 27	MAR. 20		WKS. ON CHART
1	1	THE OUTLAWS WAYLON, WILLIE, JESSI & TOMPALL—RCA APL1 1321	8
2	2	ELITE HOTEL EMMYLOU HARRIS—Reprise MS 2236	9
3	3	LOVIN' AND LEARNIN' TANYA TUCKER—MCA 2167	9
4	6	ROCK 'N' COUNTRY FREDDY FENDER—ABC Dot DOSD 2050	5
5	4	JESSI JESSI COLTER—Capitol ST 11477	8
6	7	200 YEARS OF COUNTRY MUSIC SONNY JAMES—Columbia KC 34035	8
7	10	WHEN THE TINGLE BECOMES A CHILL LORETTA LYNN—MCA 2179	6
8	5	TWITTY CONWAY TWITTY—MCA 2176	10
9	12	SOMETIMES BILL ANDERSON & MARY LOU TURNER—MCA 2182	6
10	9	OVERNIGHT SENSATION MICKEY GILLEY—Playboy PB 408	16
11	11	BLACK BEAR ROAD C. W. McCALL—MGM M3G 5008	22
12	16	EASY AS PIE BILLY CRASH CRADDOCK—ABC Dot DOSD 2040	5
13	23	THE WHITE KNIGHT CLEDUS MAGGARD & THE CITIZENS BAND—Mercury SRM 1 1072	3
14	19	NARVEL THE VARVEL NARVEL FELTS—ABC Dot DOSD 2033	4
15	8	BLIND MAN IN THE BLEACHERS KENNY STARR—MCA 2177	10
16	22	IT'S ALL IN THE MOVIES MERLE HAGGARD—Capitol ST 11483	4
17	21	JASON'S FARM CAL SMITH—MCA 2172	5
18	13	LOVE PUT A SONG IN MY HEART JOHNNY RODRIGUEZ—Mercury SRM 1 1057	11
19	18	STEPPIN' OUT GARY STEWART—RCA APL1 1225	8
20	26	THE GREAT TOMPALL TOMPALL GLASER—MGM M3G 5014	4
21	14	THE HAPPINESS OF HAVING YOU CHARLEY FRIDE—RCA APL1 1241	16
22	17	WORLD OF CHARLIE RICH CHARLIE RICH—RCA APL1 1242	7
23	15	REDHEADED STRANGER WILLIE NELSON—Columbia KC 33482	40
24	27	I LOVE YOU BECAUSE JIM REEVES—RCA APL1 1224	6
25	24	NIGHT THINGS RONNIE MILSAP—RCA APL1 1223	20
26	28	RAY GRIEFF—Capitol ST 11486	8
27	42	HAVANA DAYDREAMING JIMMY BUFFET—ABC ABCD 914	2
28	20	ARE YOU READY FOR FREDDY FREDDY FENDER—ABC Dot DOSD 2044	22
29	25	PRISONER IN DISGUISE LINDA RONSTADT—Asylum 7E 1045	34
30	—	THE SOUND IN YOUR MIND WILLIE NELSON—Columbia/Lone Star KC 34092	1
31	39	TEXAS COUNTRY VARIOUS ARTISTS—United Artists LA574 H2	3
32	29	COUNTRY WILLIE WILLIE NELSON—United Artists LA410 G	19

33	47	CHESTER & LESTER—RCA APL1 1167	2
34	32	WHAT CAN YOU DO TO ME NOW WILLIE NELSON—RCA APL1 1234	35
35	30	THE VERY BEST OF RAY STEVENS—Barnaby BR 6018	13
36	31	SOMEBODY LOVES YOU CRYSTAL GAYLE—United Artists LA543 G	17
37	50	COME ON OVER OLIVIA NEWTON-JOHN—MCA 2186	2
38	40	BLACK BIRD STONEY EDWARDS—Capitol ST 11499	4
39	34	TOM T. HALL'S GREATEST HITS—Mercury SRM 1 1044	25
40	55	THE SWEETEST THING—DOTTSY RCA APL1 1358	2
41	35	BEST OF THE STATLER BROTHERS—Mercury SRM 1 1037	35
42	33	HANK WILLIAMS, JR. & FRIENDS—MGM M3G 5009	11
43	46	JUNK FOOD JUNKIE LARRY CROCE—Warner Bros BS 2933	3
44	36	ODD MAN IN JERRY LEE LEWIS—Mercury SRM 1 1064	12
45	41	SWANS AGAINST THE SUN MICHAEL MURPHEY—Epic PE 33851	10
46	37	DON WILLIAMS GREATEST HITS—ABC Dot DOSD 2035	21
47	63	ALL THE KING'S HORSES LYNN ANDERSON—Columbia KC 34089	2
48	43	RHINESTONE COWBOY GLEN CAMPBELL—Capitol SW 11430	32
49	38	ROCKY DICKEY LEE—RCA APL1 1243	23
50	45	WINDSONG JOHN DENVER—RCA APL1 1183	30
51	48	BEST OF BUCK OWENS, VOL. 6—Capitol ST 11471	7
52	54	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER—ABC Dot DOSD 2020	50
53	44	UNCOMMONLY GOOD COUNTRY DAVE DUDLEY—United Artists LA512 G	19
54	—	TILL I CAN MAKE IT ON MY OWN TAMMY WINETTE—Epic KE 34075	1
55	49	COWBOYS AND DADDYS BOBBY BARE—RCA APL1 1222	15
56	57	HOLY BIBLE—NEW TESTAMENT STATLER BROTHERS—Mercury SRM 1 1052	18
57	51	TODAY I STARTED LOVING YOU AGAIN SAMMI SMITH—Mego MLPS 612	18
58	53	SINCE I MET YOU BABY FREDDY FENDER—GRT 8005	22
59	52	THE FIRST TIME FREDDIE HART—Capitol 11449	23
60	—	PARTY BOOTS BOOTS RANDOLFH—Monument P2G 34082	1
61	60	DREAMING MY DREAMS WAYLON JENNINGS—RCA APL1 1062	38
62	59	CLEARLY LOVE OLIVIA NEWTON-JOHN—MCA 2148	24
63	61	HOLY BIBLE—OLD TESTAMENT STATLER BROTHERS—Mercury SRM 1 1051	18
64	64	BEST OF DOLLY PARTON—RCA APL1 1117	34
65	58	BARBI BENTON—Playboy PB 406	14
66	56	LOVE IN THE HOT AFTERNOON GENE WATSON—Capitol ST 11443	29
67	62	TOGETHER ANNE MURRAY—Capitol ST 11433	16
68	65	COUNTRY ROAD DANNY DAVIS & THE NASHVILLE BRASS—RCA APL1 1240	14
69	69	NARVEL FELTS GREATEST HITS, VOL 1—ABC Dot DOSD 2036	25
70	68	TOMMY OVERSTREET SHOW—ABC Dot DOSD 2038	18
71	66	LOVE, YOU'RE THE TEACHER LINDA HARGROVE—Capitol ST 11463	12
72	71	SAY FOREVER YOU'LL BE MINE PORTER & DOLLY—RCA APL1 1116	30
73	67	STACKED DECK AMAZING RHYTHM ACES—ABC ABCD 913	24
74	70	DOLLY DOLLY PARTON—RCA APL1 1221	34
75	72	SAY I DO RAY PRICE—ABC Dot DOSD 2037	15

Bill Anderson Mary Lou Turner



From the hit album
SOMETIMES MCA-2182
 another winning single

THAT'S WHAT MADE ME LOVE YOU

MCA-40533

MCA RECORDS

MARCH 27, 1976



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

MAR. 27 MAR. 20

WKS. ON CHART

1	4	BROKEN LADY LARRY GATLIN Monument ZS8 8680		15
2	1	TILL THE RIVERS ALL RUN DRY DON WILLIAMS/ABC Dot DOA 17604		9
3	5	IF I HAD IT TO DO ALL OVER AGAIN ROY CLARK/ ABC Dot DOA 17605		10
4	7	YOU'LL LOSE A GOOD THING FREDDY FENDER/ABC Dot DOA 17607		8
5	2	FASTER HORSES TOM T. HALL/Mercury 73755		12
6	3	REMEMBER ME WILLIE NELSON/Columbia 3 10275		13
7	6	THE ROOTS OF MY RAISING MERLE HAGGARD/Capitol 4204		11
3	16	DRINKIN' MY BABY (OFF OF MY MIND) EDDIE RABBITT/ Elektra 45301		8
9	12	IF I LET HER COME IN RAY GRIFF/Capitol 4208		10
10	11	YOU ARE THE SONG FREDDIE HART/Capitol 4210		10
11	14	THE PRISONER'S SONG/BACK IN THE SADDLE AGAIN SONNY JAMES/Columbia 3 10276		9
12	13	ANGELS, ROSES AND RAIN DICKEY LEE/RCA PB 10543		8
13	15	'TIL I CAN MAKE IT ON MY OWN TAMMY WYNETTE/ Epic 8 50196		7
14	18	I'M SO LONESOME (I COULD CRY) TERRY BRADSHAW/ Mercury 73760		9
15	8	GOODHEARTED WOMAN WAYLON & WILLIE/RCA PB 10529		14
16	19	THE GOODNIGHT SPECIAL LITTLE DAVID WILKINS/MCA 40510		9
17	17	(TIL) I KISSED YOU CONNIE SMITH/Columbia 3 10277		9
18	21	DON'T THE GIRLS ALL GET PRETTIER AT CLOSING TIME MICKEY GILLEY/Playboy 6063		6
19	25	YOU COULD KNOW AS MUCH ABOUT A STRANGER GENE WATSON/Capitol 4214		7
20	22	OH SWEET TEMPTATION GARY STEWART/RCA PB 10550		9
21	20	THE BATTLE GEORGE JONES/Epic 8 50187		8
22	26	THUNDERSTORMS CAL SMITH/MCA 40517		7
23	29	I COULDN'T BE ME WITHOUT YOU JOHNNY RODRIGUEZ/ Mercury 73769		5
24	30	WITHOUT YOUR LOVE (MR. JORDAN) CHARLIE ROSS/ Big Tree BT 16056		5
25	27	THE CALL ANNE MURRAY/Capitol 4207		9
26	38	TOGETHER AGAIN EMMYLOU HARRIS/Reprise RPS 1346		4
27	34	SUN COMIN' UP NAT STUCKEY/MCA 40519		5
28	31	PALOMA BLANCA GEORGE BAKER SELECTION/ Warner Bros. WBS 8115		10
29	33	THE DOOR I USED TO CLOSE ROY HEAD/ABC Dot DOA 17608		8
30	32	ALL THE KING'S HORSES LYNN ANDERSON/Columbia 3 10280		7
31	40	HEY LUCKY LADY DOLLY PARTON/RCA PB 10564		5
32	9	STANDING ROOM ONLY BARBRA MANDRELL/ABC Dot DOA 17601		14
33	49	WHAT I'VE GOT IN MIND BILLIE JO SPEARS/ United Artists XW764 Y		5
34	10	MOTELS AND MEMORIES T. G. SHEPPARD/Melodyland ME 6028		14
35	45	LONE STAR BEER AND BOB WILLS MUSIC RED STEAGALL/ ABC Dot DOA 17610		5
36	23	I JUST GOT A FEELING LaCOSTA/Capitol 4209		9
37	37	TEXAS THE CHARLIE DANIELS BAND/Kama Sutra 607		7
38	36	FIND YOURSELF ANOTHER PUPPET BRENDA LEE/MCA 40511		8
39	44	PLAY THE SADDEST SONG ON THE JUKEBOX CARMOL TAYLOR/Elektra 45299		7
40	59	MY EYES CAN ONLY SEE AS FAR AS YOU CHARLEY PRIDE/ RCA PB 10592		3
41	57	COME ON OVER OLIVIA NEWTON-JOHN/MCA 40525		3
42	43	THE DEVIL IN YOUR KISSES (AND THE ANGEL IN YOUR EYES) MEL STREET/GRT 043		7
43	38	SWEET SENSUOUS FEELING SUE RICHARDS/ABC Dot DOA 17600		10
44	41	A SATISFIED MIND BOB LUMAN/Epic 8 50183		8
45	48	AS LONG AS THERE'S A SUNDAY SAMMI SMITH/ Elektra 45300		6
46	46	STRAWBERRY CAKE JOHNNY CASH/Columbia 3 10279		7
47	42	QUEEN OF THE STARLIGHT BALLROOM DAVID WILLS/ Epic 8 50188		7
48	54	A MANSION ON THE HILL MICHAEL MURPHEY/Epic 8 50184		6
49	50	THE FEMININE TOUCH JOHNNY PAYCHECK/Epic 8 50193		5

50	60	SOMEONE'S WITH YOUR WIFE TONIGHT, MISTER BOBBY BORCHERS/Playboy 6065	4
51	51	WHAT A NIGHT DAVID HOUSTON/Epic 8 50186	7
52	70	WHAT GOES ON WHEN THE SUN GOES DOWN RONNIE MILSAP/RCA PB 10593	2
53	62	SENTIMENTAL JOURNEY DAVE DUDLEY/United Artists XW766 Y	4
54	71	MENTAL REVENGE MEL TILLIS/MGM 14846	2
55	55	I AIN'T GOT NOBODY DEL REEVES/United Artists XW760 Y	6
56	67	TONIGHT I FACE THE MAN (WHO MADE IT HAPPEN) KENNY STARR/MCA 40524	3
57	61	I'M A TRUCKER JOHNNY RUSSELL/RCA PB 10563	5
58	63	YOU'RE NOT CHARLIE BROWN (I'M NOT RAGGEDY ANN) DONNA FARGO/ABC Dot DOA 17609	4
59	65	LET ME BE YOUR FRIEND MACK WHITE/Commercial 1317	5
60	73	LOOKING FOR SPACE JOHN DENVER/RCA PB 10586	3
61	69	THE WINNER BOBBY BARE/RCA PB 10556	3
62	68	ONLY SIXTEEN DR. HOOK/Capitol 4171	4
63	78	LET YOUR LOVE FLOW BELLAMY BROTHERS/Warner Bros. WBS 8169	2
64	66	I LOVE YOU BECAUSE JIM REEVES/RCA PB 1055	7
65	35	PLAY ME NO SAD SONGS REX ALLEN, JR./Warner Bros. WBS 8171	10
66	47	DON'T BOOGIE WOOGIE (WHEN YOU SAY YOUR PRAYERS AT NIGHT) JERRY LEE LEWIS/Mercury 73763	8
67	85	SHEIK OF CHICAGO JOE STAMPLEY/Epic 8 50199	2
68	72	TO SHOW YOU THAT I LOVE YOU BRIAN COLLINS/ ABC Dot DOA 17613	4

CHARTMAKER OF THE WEEK

69	—	THAT'S WHAT MADE ME LOVE YOU BILL ANDERSON & MARY LOU TURNER MCA 40533		1
70	76	DOG TIRED OF CATTIN' AROUND SHYLO/Columbia 3 10267		6
71	—	THERE WON'T BE NO COUNTRY MUSIC (THERE WON'T BE NO ROCK 'N ROLL) C. W. McCALL/Polydor PD 14310		1
72	83	ROCKING IN ROSALEE'S BOAT NICK NIXON/Mercury 73772		4
73	77	YOU'VE GOT TO STOP HURTING ME DARLING DON GIBSON/Hickory 365		3
74	79	I'VE GOT LEAVING ON MY MIND WEBB PIERCE/ Plantation PL 136		4
75	75	I'M IN LOVE WITH MY PET ROCK AL BOLT/Cin-Kay CK 102		6
76	87	THE LITTLEST COWBOY RIDES AGAIN ED BRUCE/ United Artists XW774 Y		2
77	82	PINS AND NEEDLES (IN MY HEART) DARRELL McCALL/ Columbia/Lone Star 3 10296		3
78	24	HANK WILLIAMS, YOU WROTE MY LIFE MOE BANDY/ Columbia 3 10265		15
79	91	JUST WANT TO TASTE YOUR WINE BILLY SWAN/ Monument ZS8 8682		2
80	80	LOVE ISN'T LOVE (TIL YOU GIVE IT AWAY) EDDY BAILES/ Cin-Kay CK 101		6
81	84	LOVE YOU'RE THE TEACHER LINDA HARGROVE/Capitol 4228		4
82	—	THE LAST LETTER WILLIE NELSON/United Artists XW771 Y		1
83	81	SHOW ME WHERE RUBY FALLS/50 States 39		7
84	—	THAT'S ALL SHE WROTE RAY PRICE/ABC Dot DOA 17616		1
85	93	ASHES OF LOVE JODY MILLER/Epic 8 50203		3
86	92	COLORADO CALL SHAD O'SHEA/Private Stock PS 071		2
87	—	YOUR WANTING ME IS GONE VERNON OXFORD/ RCA PB 10595		1
88	97	STRANGER JOHNNY DUNCAN/Columbia 3 10302		2
89	—	ASK ANY OLD CHEATER WHO KNOWS FREDDY WELLER/ Columbia 3 10300		1
90	—	HERE COME THE FLOWERS DOTTIE WEST/RCA PB 10553		1
91	94	SHAKE 'EM UP AND LET 'EM ROLL GEORGE KENT/Shannon SH 840		2
92	—	ASPHALT COWBOY HANK THOMPSON/ABC Dot DOA 17612		1
93	56	JUNK FOOD JUNKIE LARRY GROCE/Warner Bros. WBS 8165		9
94	100	FOREVER LOVERS MAC DAVIS/Columbia 3 10304		2
95	—	BIRMINGHAM JACK GREENE/MCA 40526		1
96	39	DON'T BELIEVE MY HEART CAN STAND ANOTHER YOU TANYA TUCKER/MCA 40497		16
97	—	TELL IT LIKE IT IS JOHN WESLEY RYLES/Music Mill 1001		1
98	98	TO BE WITH YOU AGAIN GARY MACK/Soundwaves SW 4528		3
99	—	HIGH AND WILD EARL CONLEY/GRT 041		1
100	—	SEARCHIN' FOR A RAINBOW MARSHALL TUCKER BAND/ Capricorn 0251		1

Stand up and cheer
Loretta Lynn
and her new single
Red, White And Blue

MCA-40341

It's from her album "When The Tingle Becomes A Chill"



April is Loretta's month

Watch for her new book and MCA Records merchandising aids



Paul McCartney
Linda McCartney
Denny Laine
Jimmy McCulloch
Joe English



SW-11525