

ALREADY A SMASH!!!

**"It Should Have
Been Me"** [M-1384]

by

Yvonne Fair

Rush-released in America
following its top-of-the-pop charts success in England.

From Her Debut Album
THE BITCH IS BLACK

[M6-832S1]

On Motown Records



©1976 Motown Record Corporation

Bob Reno:

Diversification for Midland Intl.

By HOWARD NEWMAN

■ NEW YORK—In an exclusive interview with **Record World**, Bob Reno, president of RCA custom label Midland Intl. Records announced a definite move away from the "disco image" that has become attached to his company. This image stems from Midland's heavy success with Carol Douglas' "Doctor's Orders" in early 1975 (the beginning of the disco movement), and more recently, with Silver Convention's "Fly, Robin, Fly." Midland will diversify into the pop, country and r&b fields, and will be shifting greater emphasis to album promotion.

Reno stated that Midland's excursion into the pop field will be bulwarked by the first album by John Travolta. Travolta, who portrays the popular character Vinnie Barbareno on the television series "Welcome Back Kotter," has recently finished an album in Los Angeles under the supervision of Reno. The album will be given a heavy promotional effort, including a television commercial. The first single off the album "John Travolta" will be a ballad called "Let Her In" and the 45 will have a four color sleeve.

The country product on Midland will come from Billy Vera,

whose first single on Midland will be "Back Door Man." The r&b product will be headed by Universe City. Reno believes that both artists have a good shot at crossing over with pop hits. He said, "RCA is handling Universe City very well. We're getting good r&b radio promotion. It's not a disco album, but the discos picked up on it because it's Midland."

As of now, Midland plans four albums for 1976. Represented will be Silver Convention, Universe City, John Travolta and Inner City Symphony, which Reno called "a disco concept album." In all of 1975 only two albums, "Save Me" by Silver Convention and "Carol Douglas," were released on Midland. Reno remarked, "last year I felt that we didn't put out enough product. Last December I increased the singles release schedule and at the same time decided to increase album releases."

This important decision was made as both "Fly, Robin, Fly" and "Save Me" were climbing the charts. Reno explained, "when you're successful you hear more product because you've proven yourself. The tendency is to buy more and therefore release more.

This is the temptation and you must be extra careful."

The new policy resulted in the release of eight singles in the past three months. This figure, compared to 10 singles for all of 1975, is a rather large jump in product. Reno said that he was experimenting to see how much penetration Midland could make in the market. However, he now feels, "less product means more promotion." He continued, "I think you dilute your efforts with multiple releases of singles." He cited A&M and Casablanca as independents who achieved success through small, but well-chosen release schedules.

It is with this kind of success in mind that Bob Reno looks to the future for Midland Intl. He concluded, "diversification of our repertoire is needed to avoid the disco stigma. It's needed for the long term projection." Reno is working to build up a pop label over the long run.

RCA Names Abramson Mktng. Projects Dir.

■ NEW YORK — The appointment of Michael Abramson as director, marketing projects, has been announced by Jack Kiernan, division vice president, marketing, RCA Records.



Michael Abramson

Kiernan said in the newly created position, Abramson will have a variety of responsibilities related to new artists being developed by RCA and with broadening the acceptance of RCA's established artists. He will work closely with the artists and local RCA field sales and promotion men to obtain the maximum benefits from campaigns revolving around the artists and their product.

Abramson had been director, product merchandising, for RCA Records since August of 1975. For six months prior to that, he was national album promotion manager. He joined RCA Records in 1972 as RCA's local promotion representative in Cleveland, and subsequently came to New York as manager, product merchandising.

CBS Names Ragusa To Publishing Post

■ NEW YORK—Louis Ragusa has been named to the position of director, music publishing, CBS Records International, by M. Richard Asher, president.

In his new position, Ragusa will coordinate the music publishing activities of all CRI publishing operations and encourage representation of CBS-owned catalogues and copyrights in all markets. He will also aid in the acquisition of sub-publishing rights to foreign and domestic musical material.



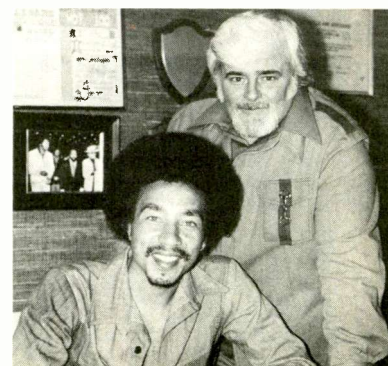
Louis Ragusa

Coming to CBS from his own management firm, Ragusa has wide experience in the record and music publishing industry, including executive positions with Famous Music Corp., where he served as vice president, a&r, and Dick James Music, where he was general manager for the U. S. and Canada.

Motown Re-Signs Smokey Robinson

■ LOS ANGELES — Smokey Robinson has re-signed an exclusive long-term producer, recording and writer's contract with Motown Record Corporation, it was announced by Barney Ales, executive vice president for the label and its affiliate publishing company.

Smokey is currently making plans for a national tour in connection with his latest album, "Smokey's Family Robinson."



Smokey Robinson, Barney Ales

A Legend Coming Soon

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'Easy' Does It.



"I'm Easy"

(ABC-12117)

The Academy Award-winning single by Keith Carradine.
From the Nashville soundtrack album. (ABCD-893)
On ABC Records and GRT Tapes.

Congratulations Keith.

abc Records

THE COAST

By BEN EDMONDS



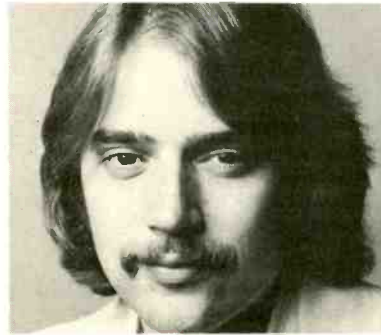
■ **TYPEWRITER DROPPINGS:** There was a surprise party thrown in Malibu last week for **Eric Clapton** and **Richard Manuel** (who share birthdays); seen in the ice cream & cake line were **Rick Danko**, **Bob Dylan**, **Van Morrison**, **Ronnie Wood**, **Robbie Robertson**, **Garth Hudson**, **Carl Radle**, **Billy Preston** and numerous other rock & roll luminaries, all wearing party hats and nametags . . . And speaking of Malibu, what mysterious project have **Bob Dylan**, **Eric Clapton**, **Ron Wood** and **Pete Townshend**

been working on out there by the sea? . . . And speaking of **Bob Dylan**, highly reliable looselips tell us that the **Rolling Thunder Revue** will eventually reach the west coast, but not before a southern swing commencing late this month. Among the special guests who may be along on that leg are **Lou Reed**, **Kinky Friedman** and **Ian Hunter** . . . If you look closely at the cover graphics for the new **Led Zeppelin** album "Presence," you'll notice that the strange object which appears in all the cover photos (and is in fact referred to as "The Object") is copyrighted to Swan Song Inc. There have been several theories bantered around as to what The Object is. Near as we can tell, it's either a) an anthropological find that harnesses pyramid energy, b) a cure for cancer, or c) **Danny Goldberg's** replacement at Swan Song . . . **America**, who'll release their newest and best album "Hideaway" any day now, have plans to follow it up with a live lp later in the year, either from their Hollywood Bowl concert of last year with **George Martin**, or from concert dates they'll record this summer (with Martin overseeing), or a combination of both. At least two of those summer dates—July 2nd in Anaheim and July 3rd in Oakland—will be with the **Beach Boys**, with a strong possibility of further such pairings if the logistics can be worked out . . . As an aside to that Hollywood Bowl recording, rock & roll bands who might be considering use of that venue this summer should be aware of the problems America encountered there. They had a sound level restriction of 90 decibels imposed on them via a county-controlled sound limiter attached to their PA system. In a place the size of the Hollywood Bowl, 90 decibels carries about as far as **Shawn Phillips** on an airport runway in heavy traffic. The ordinance is apparently still in effect; consider yourselves warned . . . Congratulations are in order for both **Barry Mann** and **Arista Records**, who've reportedly reached a mutually satisfactory recording agreement. Mann's "Survivor" album for RCA was one of the most conspicuously overlooked gems of 1975, containing at least two hit songs (they being "Nothing Good Comes Easy" and "I Wanna Do It All"), and there's every reason to believe that under this new arrangement Mann will get the contemporary acclaim that's due him . . . And speaking of great songs, there's a **Jimmy Webb** tune on the forthcoming **Glen Campbell** album that earns the COAST's highest commendation. Called "Christian No," it's a gorgeous song Webb wrote for his three year old son. We first heard about it via participants at the **Bill Wyman** sessions at the Record Plant in Sausalito, who heard Webb perform it one night at the studio there and have been raving ever since. They're right . . . And speaking of signings to Arista, the latest is a group called **Silver**, composed of **John Batdorf** (late of **Batdorf & Rodney**), **Brent Mydland**, **Greg Collier**, **Harry Stinson** (who once drummed for **America**) and **Tom Leadon** (bassist brother of **Bernie Leadon**) . . . And speaking of **Bernie Leadon**, word has it that he and **Doug Dillard** will be forming a band of some sort. We don't have any further details, but you can bet your last stick of chewing tobacco that they won't be playing glitter music . . . Both **Anne Murray** and **Tracy Nelson** will be doing songs by **American Flyer** cohorts **Craig Fuller** and **Eric Kaz** on their next albums . . . What was tennis star **Arthur Ashe** doing wearing a **Fleetwood Mac** t-shirt on the "Tonight" show last week? . . . Ex-Bowie guitarist **Earl Slick's** observations on **David Bowie's** recent pot bust in New York: "I think it's funny because he doesn't smoke pot. I also think it was funny because he was busted by two chicks." . . . **Derroll Adams**, the justifiably legendary banjo player who has been an expatriate in Europe for the past

(Continued on page 57)

Caribou Names Hartley Promotion/Mktng. VP

■ **LOS ANGELES**—Mark Hartley has been appointed vice president of national promotion and marketing for Caribou Records, it was announced by James William Guercio, president of Caribou Records. In this capacity, Hartley will be responsible for coordinating all promotional and marketing activities of the label in conjunction with Epic Records. Hartley will also work closely with all artists involved with Caribou Management.



Mark Hartley

Hartley began five years ago as a college rep for CBS Records, moved to local promotion manager in Denver and San Francisco for Columbia and most recently held a product management post in Los Angeles for Epic Records.

Wings Delay Tour

■ **LOS ANGELES**—Wings has delayed its American tour due to an injury sustained by guitarist Jimmy McCulloch. The group, which was to have played their first U.S. date on April 8, will reschedule the 31-day itinerary for May and June.

Tickets for some dates, which went on sale last week, have been sold out within hours of the announcement of their availability.

Ringo's Signing



Atlantic/Atco Records recently signed Ringo Starr to a long-term recording contract whereby the label will be the sole distributor of the artists' recordings in the U.S. and Canada. Shown at the signing ceremony in the Presidential Suite of the Hilton Hotel in Amsterdam are from left: Hillary Girard, friend and business associate of Ringo; Earl McGrath, director of press/artist development for Atlantic; Atlantic president Jerry Greenberg; Ahmet Ertegun, chairman of Atlantic; Ringo's lawyer Bruce Grakal; (seated) Ben Bunders, managing director of WEA Holland; and Ringo Starr.

Krondes & Chirumbolo Bow C.K. International

■ **NEW YORK**—Music industry veterans Jimmy Krondes and Vic Chirumbolo have jointly announced the formation of C.K. International. The new firm will encompass several facets of the entertainment industry. The first project for the company will be the launching of CKI Records, whose first scheduled product will be a mid-April album release by singer/keyboardist Jeremy.

Krondes and Chirumbolo both have long and varied backgrounds in the music business. Krondes was most recently with ABC Records in New York. He started at RKO Unique Records as the national promotion manager and subsequently worked at Metro-media Records and at RCA. Chirumbolo is leaving GRT's custom division to launch CKI Records. He began his career as a record store manager and moved on to become a branch manager at Capitol Records. Chirumbolo was one of the founders of Warner Bros. Records and he also held executive posts at Verve, Prestige, Kapp and CTI Records.

Chirumbolo has set up an independent distribution network for CKI. To date the following distributors have been picked: Malverne (New York, New Jersey, Connecticut, Massachusetts); Chips (Philadelphia); Backfire (Washington, Baltimore, Virginia); Heilicher Bros. (Atlanta, Dallas, Houston, Miami, Minneapolis); Arc Jay Kay (Detroit); Commercial (St. Louis); Hot Line (Memphis); Music City (Nashville); R&R Records (Los Angeles); Pacific Records and I Ape (San Francisco) and Music Craft of Hawaii.

Temporary offices for CKI will be located at 1633 Broadway, New York, N. Y. 10019, room 1604. Tel. (212) 245-0897.

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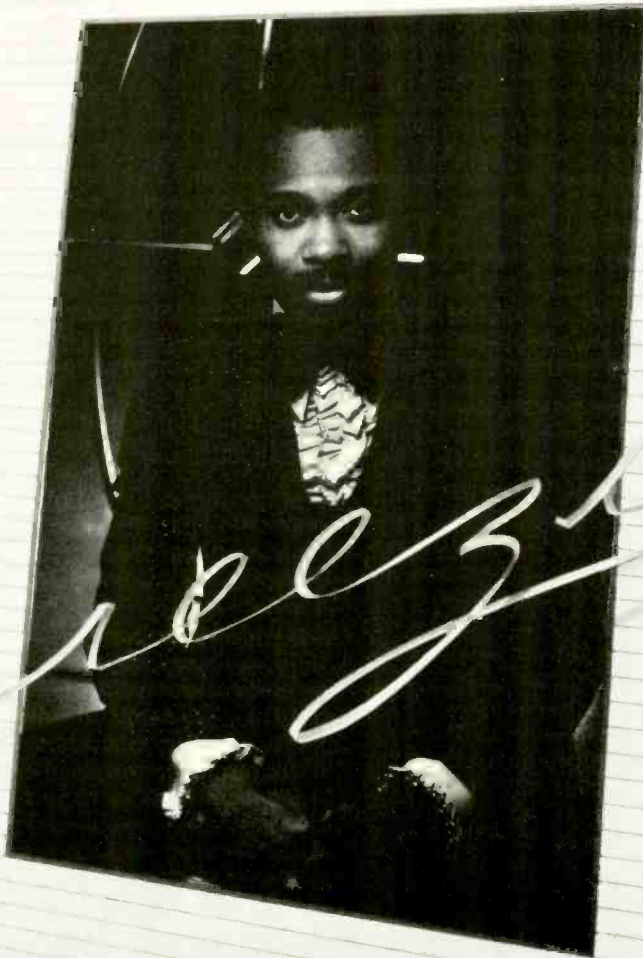
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Jose Feliciano, Leon Russell and others.

Produced by Tommy LiPuma.
On Warner Bros. records and tapes.



Ronstadt Reaps Gold



Linda Ronstadt's latest Asylum album, "Prisoner In Disguise," was recently awarded a gold record. Pictured celebrating the event (from left) are: producer Peter Asher, Elektra/Asylum chairman Joe Smith, Elektra/Asylum president Mel Posner, Ronstadt, Elektra/Asylum VP Jerry Sharell, Asylum recording artist Andrew Gold, and Elektra/Asylum executive VP Steve Wax.

Motown Ups Lewerke

■ LOS ANGELES—Stan Lewerke, west coast regional promotion director for Motown Record Corporation, has been promoted to the newly-created position of director of album promotion, it has been announced by Paul Johnson, vice president of promotion.

Promotional Efforts

According to Johnson, Lewerke will concentrate his efforts in connection with Ron Saul, national pop promotion director, on expanding the label's album activity and will also be coordinating rhythm and blues play with Bunky Sheppard, national r&b promotion director.

In addition, Lewerke will be responsible for enhancing album exposure through setting up contests, campaigns, working closely with touring acts, distributors, rack jobbers, retailers, etc.

Joined In 1972

Lewerke, who joined Motown in 1972, spent the six years prior to affiliating with the label working on the indie distributor level where he was involved with Motown's product.

Lewerke will continue to serve as west coast regional promotion director and will be reporting directly to Paul Johnson.

CBS Promotes Two

■ NEW YORK—Roz Blanch, director of merchandise planning and administration, CBS Records, has announced the appointments of Ina Marra to the position of associate director, local advertising material, CBS Records, and Bob Gordon to the position of associate director, point of purchase material, CBS Records.

Ms. Marra will be responsible for the production of all local advertising material for Columbia, Epic/CBS Custom Labels and for its delivery to the labels field personnel, coordinating with Columbia and Epic merchandising departments; especially concentrating on special artist campaigns and customized newspaper advertising campaigns.

Gordon will be responsible for the production of all display materials for Columbia, Epic/CBS Custom Labels, coordinating with Columbia and Epic product management. He will produce display material for special sales programs. He will continue to supervise the Computer-Pak operation.

Tommy LiPuma:

In-House Production Power

By ELIOT SEKULER

■ LOS ANGELES—The past year has seen the acceleration of an already existing trend at Warner Brothers Records to move its artists' production work in-house. Building on an a&r department already active on the production level, a department that included VP and director of a&r Lenny Waronker, producer or co-producer of successful records by Maria Muldaur, James Taylor, Arlo Guthrie, Randy Newman and Gordon Lightfoot; producer Russ Titleman who worked with Randy Newman, James Taylor and Ry Cooder, and a&r VP Ted Templeman (the Doobie Brothers), the label began further beefing up its staff. Within the past year, such established producers as Steve Barri, Gary Katz and Tommy LiPuma have joined the label, and most recently Michael Omartian has signed a production agreement. In addition, the label has shifted its Nashville department in a similar direction, acquiring the services of Norro Wilson as a&r chief for the label's country product. Other non-staff production deals have been made with Mike Curb, Curtis Mayfield and Phil Spector.

Chart Product

Approximately 30 percent of chart product on the Warner Bros. label during the past year was produced in-house.

Tommy LiPuma came to Warners from Blue Thumb Records, a company he co-owned and in which he served as vice president of a&r. Prior to his involvement with Blue Thumb, LiPuma was chief of the A&M a&r department and worked extensively as an independent producer. In a recent

interview he discussed the relative advantages to be derived by the producer from an in-house situation.

In-House Advantage

"What's happened is that now you have people like myself who have decided to align themselves with a major force in the record industry because they want to sell records," said LiPuma. Since coming to Warner Bros. less than a year ago, he has produced albums by B. W. Stevenson, George Benson, Michael Franks, a yet-unreleased soundtrack lp by Dan Hicks and is currently co-producing an album by Al Jarreau with Al Schmitt. "I'm glad to be able to work with an established artist like George Benson and see the label work the album, merchandising it as much as possible and then also take a shot on a newcomer like Michael Franks," LiPuma said.

According to LiPuma, another prime advantage of working in-house lies in having an already proven artist roster to interact with, as well as a steady influx of new acts. Producers are assigned to artists on the basis of mutual compatibility and according to LiPuma, there is no pressure exerted by the label on a producer to accept a specific act. "More than that, Warners' staff producers aren't pigeon-holed as some independents are. I'm given the opportunity to work with a variety of product," he said.

Sales Tools

"The name of the game is sales and I know from experience the importance of things such as having merchandising tools available and knowing what's going on out there. In trying to break a record in the competitive market that exists today it's very important to have those resources behind you. Creatively, it helps the artist and the producer because they know that whatever they're going to do is going to get a shot."

LiPuma, who is working towards signing a group called the Gordon Edwards Band to the label, pointed to the recent success of John Sebastian's "Welcome Back" single, co-produced by Steve Barri (and bulletted at 39 on this week's Single Chart) as an example of the latitude afforded producers in WB's a&r scheme. "There's an example of somebody who can not only bring in acts, but came immediately upon an in-house situation that's becoming a big success. That's what Warners has been looking for and that's what I'm looking for as well."

Private Stock Has Natural Gas



Larry Uttal, president of Private Stock Records, has announced the signing of new British rock group Natural Gas, whose debut album is being produced by Felix Pappalardi. Natural Gas includes members from Badfinger, Uriah Heep and Humble Pie. The agreement is a reunion for Uttal and Pappalardi, who were successful together when Uttal distributed the Pappalardi-produced group Mountain on the Windfall label. Natural Gas is comprised of Joey Molland, formerly with Badfinger; Mark Clark of Uriah Heep, Colosseum and Tempest; Jerry Shirley, formerly in Humble Pie; and Peter Wood, recording session keyboard player. Pictured from left are: assistant manager Charlton Bennett; group's attorney Jim Cohen; group members Peter Wood and Mark Clark; Larry Uttal; producer Felix Pappalardi; group members Jerry Shirley and Joey Molland; and manager William Cameron of International 2000 Mgmt. Inc.

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Produced by Glyn Johns, Glenn Frey, Joe Walsh & John Stronach

ON MORNING SKY RECORDS...DISTRIBUTED BY ARISTA RECORDS

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TOM SULLIVAN—ABC 12174

YES, I'M READY (prod. by Michael Lloyd & Mike Curb) (Dandelion/Stillran, BMI)

Sullivan sang the "Star Spangled Banner" at the Super Bowl last year and tantalized the throngs. His soulful, sensual appeal comes across on this Barbara Mason tune which should go across the board.

PAUL REVERE AND THE RAIDERS—
20th Century TC 2283

THE BRITISH ARE COMING (prod. by Ray Ruff) (Calente/Landers-Roberts/Mike Curb, ASCAP; Paukie/Hot Rock/Caseyem, BMI)

What better time for the return of this group? A "Louie Louie" beat gives this tune some familiarity while the song and treatment are new and timely.

ISAAC HAYES—ABC 12176

ROCK ME EASY BABY (prod. by Isaac Hayes) (Incense, BMI)

The "Sultan of Soul" exudes a charm that is hard to resist when he cooks in a gentle, soul-stirring mood such as this. This mini "groove-a-thon" is a knockout!

CROWN HEIGHTS AFFAIR—Delite
DEP 1581

FOXY LADY (prod. by Nerangis/Britton) (Delightful, BMI)

This premier disco outfit offers more than a steady drum beat. Their sound is well integrated on this tune (not the Hendrix song) and could also earn them pop play.

LITTLE MILTON—Glades 1734 (TK)

FRIEND OF MINE (prod. by M. Campbell & L. Graham) (Malaco, BMI)

Little Milton's saucy, soulful reading is bolstered by a tight TK instrumental backing which makes for a torrid two pronged attack. Look for maximum r&b play.

THE TUFANO & GIAMMARESE BAND—
Ode 66122 (A&M)

TIMES CHANGE (prod. by Jack Richardson) (India Ink, ASCAP)

These two former members of the Buckinghams flex their vocal harmonies against a solid accompaniment. Times change but the hit potential is still there.

BONEY M—MAI 4001

BABY DO YOU WANNA BUMP (prod. by Frank Farian/Hansa) (Music America Intl., ASCAP)

This European dance record was picked up at MIDEM and represents the first release for the Steve Metz label. An otherworldly vocal offers a unique sound.

PAUL JABARA—A&M 1810

YANKEE DOODLE DANDY (prod. by Ron Dante) (Primus Artists/Olga, BMI)

Producer Dante has taken the George M. Cohan standard and emphasized the military beat to give it a distinct disco flavor. A dandy bicentennial salute.

THE BRECKER BROTHERS—Arista 0182

IF YOU WANNA BOOGIE . . . FORGET IT (prod. by The Brecker Brothers Band)

The Breckers could very well prove to be the Blood Sweat & Tears of the disco frenzied '70s. Here they exhibit the big sound and rhythm which took "Sneakin' Up Behind You" up the charts.

THE CHAMPS' BOYS ORCHESTRA—

Janus J 259

TUBULAR BELLS (prod. by Patrick Boceno) (Almo, ASCAP)

Janus has picked up this hot French master—a disco-ized interpretation of Mike Oldfield's classic instrumental theme. Strings and synthesizers add a new dimension, crossing Oldfield with Donna Summer.

JOHNNY CASH—Columbia 3 10321

ONE PIECE AT A TIME (prod. by Charlie Bragg & Don Davis) (Tree, BMI)

Cash narrates the amusing story of a novel approach to a car heist in his distinctive drawl. A song with a broad appeal that should win him strong pop play.

JIMMY BUFFETT—ABC 12175

THE CAPTAIN AND THE KID (prod. by Don Grant) (Let There Be Music, ASCAP)

Buffett is coming into his own as a storyteller as he demonstrates here with this salty tale. His direct reading and supple accompaniment should earn him a hit.

GINO CUNICO—Arista AS 0181

DAYDREAMER (prod. by Vini Poncia) (Warner Bros., ASCAP)

The man who unfortunately had to run against The Bee Gees with his exquisite version of "Fanny," scores with another smoothly constructed ballad.

STEVEN SCHARF—Warner Bros.
WBS 8192

B-A-B-Y (prod. by Mike Curb & Michael Lloyd) (East, BMI)

This old Isaac Hayes-David Porter tune is revived with a brisk string arrangement. Scharf's vocal rides the crest of the song and should win pop and r&b acceptance.

PETER ALLEN—A&M 1813

THE MORE I SEE YOU (prod. by Brooks Arthur) (Bregman, Vocco & Conn., ASCAP)

Keeping it all in the A&M family, Allen takes the 1966 Chris Montez hit and with the aid of a Herb Alpert trumpet solo, makes this soft rocker all his own.

STEVE WIGHTMAN—Farr 003

YOU KNOW THE FEELIN' (prod. by Ron Messina) (Carmela, SESAC)

Wightman makes an auspicious debut with this record. He has an appealing vocal style which is coupled with a striking melody. Look for pop/MOR play.

JOURNEY—Columbia 3 10324

ON A SATURDAY NITE (prod. by Journey) (Weed High Nightmare, BMI)

A bright new outfit led by two former Santana men, Neal Schon and Greg Rollie, Journey rock up a storm with taste and dynamics as they zero in on AM-land with this "Look Into The Future" track.

JOHN TRAVOLTA—Midland Intl.

JH 10623 (RCA)

LET HER IN (prod. by Bob Reno) (Midsong, ASCAP)

Travolta, better known as Vinnie Barbarino from "Welcome Back Kotter," delivers this pop ballad with all the charisma and charm he displays weekly on the tube. This song will melt some young hearts.

KANSAS—Kirshner ZS8 42 59 (CBS)

IT TAKES A WOMAN'S LOVE (TO MAKE A MAN) (prod. by J. Glixman) (Don Kirshner, BMI)

Known primarily for their progressive prowess, this group shows a knowledge of what it takes to make an AM hit. They've got what it takes.

SVENNE & LOTTA—Morningstar
MST 507

BANG-A-BOOMERANG (prod. by B. Andersson & B. Ulvalus) (Countless Songs, BMI)

Produced by ABBA's Bjorn & Benny, this Swedish duo instills the flash and vigor of the original version that was already a major hit around the world.

TAMMY WYNETTE—Epic 8 50196

'TIL I CAN MAKE IT ON MY OWN (prod. by Billy Sherrill) (Algee/Altam, BMI)

Already a smash on the country charts, Tammy's vocal has the feel and the emotion to put it on pop paths as well. A crossover smash in the making!

SUN—Capitol P 4254

WANNA MAKE LOVE (prod. by Beau Ray Fleming & Byron Byrd) (Glenwood/Osmosis, ASCAP)

Sun is one of the new breed of r&b groups, borrowing from both pop and soul to form a sound all its own. This eclectic approach is put to good use here.

L.A. EXPRESS—Caribou ZS8 9012 (CBS)

DOWN THE MIDDLE (prod. by L.A. Express) (Mad Man's Drum, BMI)

The L.A. Express establishes an identity of its own as a solid instrumental ensemble on this disc. This group should be taking the express route to the top.

KGB—MCA 40544

MAGIC IN YOUR TOUCH (prod. by Jim Price) (X-Ray, BMI)

Singer Ray Kennedy is clearly the front man on this breezy ballad culled from their debut lp. A strong offering which swells to a dynamic crescendo.

From nowhere to #4 in just 20 days!*

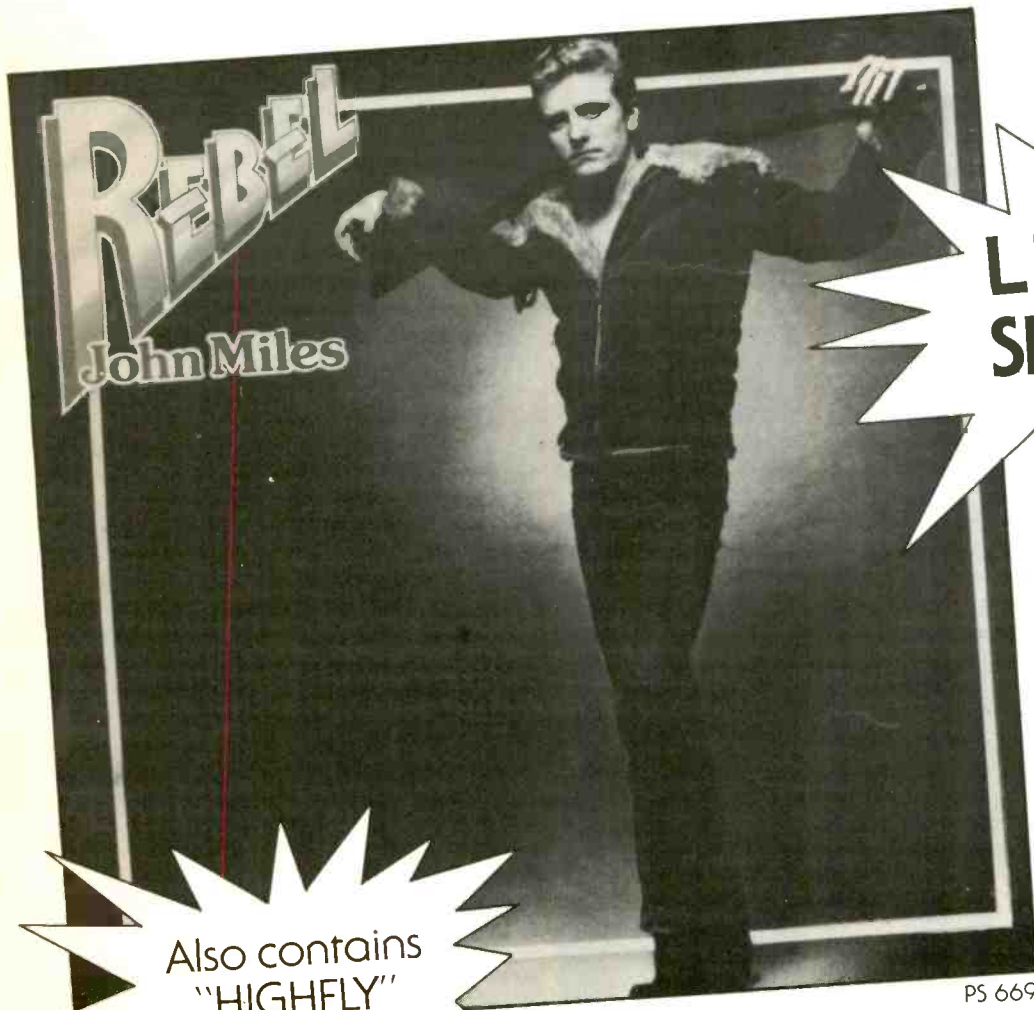
The second single from his amazing album "Rebel"

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Written & performed by

JOHN MILES



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"Music was my first love,
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To live without my music,
Would be impossible to do.
'Cause in this world of troubles—
My music pulls me through."

JOHN MILES

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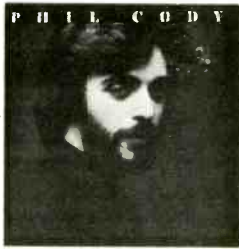
LONDON
RECORDS & TAPES

*Music Week—England

PHIL CODY

Reprise MS 2232 (WB) (6.98)

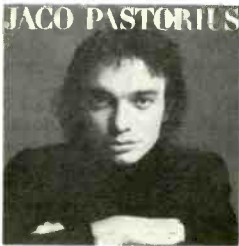
The songs will be familiar, Cody being Neil Sedaka's frequent collaborator. Cody's interpretations, however, differ vastly from Sedaka's—Cody singing around the melody, concentrating on phrasing, the understated Brooks Arthur production providing the musical underpinning. "New York City Blues" is the tour-de-force.



JACO PASTORIUS

Epic PE 33949 (6.98)

The opening "Donna Lee," a Charlie Parker tune re-written for bass and congas, is one indication of where Pastorius is headed. "Come On, Come Over" is more of a soul cut, featuring Sam & Dave on lead vocals. And Herbie Hancock, the Breckers, Hubert Laws and Wayne Shorter are among the musicians assisting.



MAGICAL SHEPHERD

MIROSLAV VITOUS—Warner Bros. BS 2925 (6.98)

Vitous is now playing guitar, guitar synthesizer and keyboards in addition to the bass with which he established his reputation. Playing with such associates as Herbie Hancock, Airtio and Jack DeJohnette, Vitous devotes the first side to two extended improvisations, the second to briefer tunes highlighted by the title cut.



GREG KIHN

Beserkley BZ-0046 (6.98)

Kihn is apparently at home in a variety of settings without losing the distinctiveness of his voice, his guitar stylings or his songwriting. "Kid From Louieville" and "Emily Davison" have a soft-rock/MOR feel; "Worse or Better" and "Don't Expect to Be Right" are more direct rockers; "He Will Break Your Heart" is reborn.



STATUS QUO

Capitol ST-11509 (6.98)

This album debuted at number one on the English charts, with "Rain" the currently hot U.K. single. Prime boogie exponents, with star status throughout Europe, American success should follow. "Mad About the Boy," "Blue For You," "That's A Fact" and the extended "Mystery Song" give the international popularity credibility.



NIGHT OF THE MARK VII

CLIFFORD JORDAN QUARTET—Muse MR 5076 (6.98)

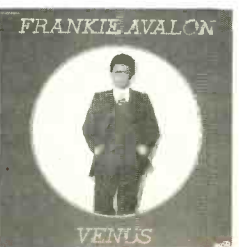
Cedar Walton, Sam Jones and Bill Higgins are the other three-quarters in the current lineup, recorded in Paris about a year ago. Bill Lee's tribute, "John Coltrane," opens subtly expanding its scope in due course. "Blue Monk" and "Midnight Waltz" contrast the foursome's abilities in times and styles.



VENUS

FRANKIE AVALON—De-Lite DEP-2020 (6.98)

Avalon is ready to carry a Vegas version of disco to the general populace ("Venus," "It's Never Too Late"), as well as having dipped into a Vinton-like bag ("Thank You For that Extra Sunrise"). Ballads like "One More Drink" and "It's His Game" fit the mold, too, with solid orchestrations and smooth vocals.



FARAGHER BROS.

ABC ABCD-941 (6.98)

White soul ala AWB, Vini Poncia's strong pop influence giving the Faraghers a full, hot-blooded sound. You could dance to just about anything herein, but the album is quite apart from standard disco fare. The entire first side works brilliantly, as do "You Touched Me" and "Never Felt Love Before." Remember the name.



HIT THE ROAD

STAMPEDERS—Quality QLP 1001 (Private Stock) (6.98)

One of Canada's top bands, hot Stateside with a lively remake of "Hit the Road Jack." The bulk of the material is original, though, with strong hooks ("Sweet Love Bandit," "Rock N' Roll Line") and steady rhythms. The first Quality release in the U.S. lives up to its label name.



COUNTERPOINTS

ARGENT—United Artists UA-LA560-G (6.98)

Jazz-rock from a group that survives all manner of personnel and musical changes, emerging ever the more refined for it. The cuts are listed on the label only, but searching out "Road Back Home," "On My Feet Again" and "Time" should be worthwhile for progressive FM and jazz stations.



ETHOS (ARDOUR)

ETHOS—Capitol ST-11498 (6.98)

Space-rock ala Genesis, Yes and bands of that ilk, with Wil Sharpe's guitar and L. Duncan Hammond's keyboards tearing through the arrangements. Conceptual mostly in style there is, however, something of a lyric theme too. As tracks, "Intrepid Traveller," "Everyman" and "The Spirit Of Music" stand decidedly out.



AFTER ALL IS SAID AND DONE

ROBERT GOULET—Artists of America AOA 5003 (6.98)

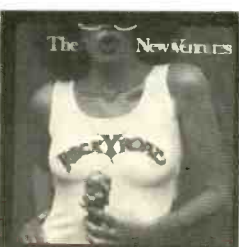
Goulet's first recording in some five years. Standards such as "The Way We Were" and "The Little Prince" are augmented by a couple of Paul Williams tunes ("I Won't Last A Day Without You," "You and Me Against the World"), and the title track/single bringing the voice of Camelot home.



BETTER LATE THAN NEVER

ROSIE—RCA APL1-1498 (6.98)

Genya Ravan and Harvey Goldberg joined as a production team for a unique trio—David Lasley, Lynn Pitney and Lana Marano. White rhythm and blues, supported by a strong rhythm section and excellent horn charts. There's lots of singles material, "Roll Me Through the Rushes" and "Pick Up Your Heart" the cream.



ROCKY ROAD

THE NEW VENTURES—United Artists UA-LA586-G (6.98)

And they do mean new—"Rocky Road" won't bring back any memories of "Walk Don't Run" or "Pipeline," but as RW disco editor Vince Aletti pointed out last week, side one is prime disco material. The single's "Moonlight Serenade," with "Daylight" and "Temptation, Temptation" also of hit potential.

Sutherland Brothers & Q

REACH FOR



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

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



TIM SULLIVAN
Vice President
General Manager

March 9, 1976

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

Dear Spence,

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

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

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

Sincerely,

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

Tim Sullivan
Vice President
General Manager
93/KHJ

TS/ms

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

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Michael Goldstein: Understanding the 'Spectrum' Audience

By IRA MAYER

■ As a public relations man, Michael Goldstein represented such clients as Jimi Hendrix, Albert Grossman, the Fillmores and Atlantic Records. Goldstein has also written for the New York Herald Tribune and for a brief period worked as a cultural reporter for NBC-TV, among other ventures. Currently he is publisher and editor of the Soho Weekly News in New York, "a third of whose business is from the record industry—an industry that deserves more candor" from its spokespersons than it's been getting. Goldstein's candor follows.

Record World: One of the big concerns in the record industry of late has been reaching the adult market—musically and in terms of marketing techniques. As one who's been on both sides, how do you see reaching the post-25 year olds?

Michael Goldstein: What has happened is that there are two levels of management at the present moment in the record industry: Pre-Monterey pop festival and post-Monterey pop festival. The ad departments are being run by the post-Monterey pop festival people, as they rightly should be. But when we went to Monterey, we knew if we bought WNEW, KSAN, the Village Voice and Rolling Stone that we were reaching our market. The reason we knew that was because everybody, every kid no matter what he was interested in, was plugged into the music. The music was the tie-in for that generation. Abbie Hoffman's politics weren't, radical demonstrations, college—none of that was. The music was the tie of the '60s. So every kid that was interested in buying an album had to have Rolling Stone because Rolling Stone was basically an in-depth trade paper. And that's what it remains.

But these kids grew up and they spectrumed out. Unfortunately, if you were involved in the music industry and you were involved in music, while your personal interest might have spectrumed you never imagined that all of the people you were selling records to spectrumed. The situation that we have now is that there are a great many people who grew up in the '60s working in record companies thinking that they are still dealing with monolithic situations while everybody they know is now into dance, theater, music, art, perceptions of their own personality, meditation, reading. Rolling Stone has remained Rolling Stone but has grafted on politics. The Village Voice has become whatever the Village Voice has become and it's a perfectly excellent newspaper. Because the newspapers and a lot of the media of the '60s didn't see what was coming, papers like the L.A. Free Press are now sex rags, the Berkeley Barb doesn't print more than 14 pages. The only ones that have been able to hold out are the ones that are in real college towns such as Boston with the Phoenix and Real Paper. There has been no real understanding of what music has become to us.

The record companies come in and say, "The way we sell albums is that we put it on the radio 90 percent and we put 10 percent in print." Stan Cornyn on the west coast at Warner Bros. says hold on radio isn't working. Well Stan has his own musical tastes, but he's right. Radio doesn't deliver the way it used to. In the 1950s when "The \$64,000 Question" was on the air, Revlon used to put their product on a Sunday night and by Tuesday there were none left on the shelves because everybody in the world was watching "The \$64,000 Question." Well not everybody in the world is watching anything on television any more and not everybody in the world is listening to everything on the radio. Everybody is using the radio differently than they used to. I remember listening to WOR-FM with Rosko between 7 and 9 because he was bringing the new hits over from England. I mean my God if you didn't hear that, you couldn't go out to Steve Paul's Scene that night and know what the hell was going on. That wasn't me—that was thousands and thousands of young people in this city. Richard Goldstein was writing that way and Rosko was programming that way and Steve Paul was running clubs that way and Howard Solomon and Bill Graham in San Francisco—you don't feel that any more.

RW: Then what you're saying is that radio is performing a new function.

Goldstein: There's a misunderstanding of all radio at the present moment and it has to be defined. It has to be re-thought out what radio does what. In New York City right now, the best stations for

selling records are not necessarily the #1 stations. We've got a new station in town, WKTU. Nobody's said it yet, but WKTU is the WPAT [MOR] for our generation. No one will claim that 'PAT has ever sold records or that 'PAT ever sold tickets. Basically those are the only three things this industry talks about: We've got to sell albums, singles and tickets. In selling singles we have to sell the song, never the artist, because according to a recent study, whoever is interested in a single goes from store to store until they get that song. If they go in and look for an album and it's not there they'll take another album.

RW: What about individual market differences?

Goldstein: If you live on the west coast, if you live in Los Angeles particularly or San Francisco, your idea of what a record store looks like is much different than if you live in New York. If you live in Los Angeles and you're in the record industry you buy records because you can't con all the record companies into sending them to you and you also want to see what the hell's going on in a few primary marketplaces. If you walk into Tower Records you see 4000 albums piled up in the middle of the floor with your cover straight up on top, you flood the radio with spots saying that the album is there. The best point-of-sale purchase thing you ever did and they pick up albums and they walk away with them. If you did that same thing in New York City, they'd walk away with them but they'd never pay for them. Most of the east coast has no place for any point-of-sale display. So what are you going to do? You've got to advertise in print with those album covers. Where are they going? They're going to the New York Times to advertise to our market. Well, are we reading the New York Times? We are. Are we reading Goody's ads and Corvette's ads and King Karol's ads in the New York Times? I don't think we are. I know I'm not. I'm not because of the way they design their ads, because of what they are doing. It's not something that's going to make me buy an album.

We're not reading the Lampoon. Our younger brothers are reading the Lampoon, but the adult market we are talking about is not. A certain percentage of our age group went into the traditional publications, like New Yorker, just as all groups go in traditional publications. Since we've spectrumed as an adult population, we watch more television. We do not and are not and have not been the supportive end of "Midnight Special," but we are the total supportive end of PBS. We are becoming the watchers of cable television and those two mediums, which are new mediums, are our mediums. We are the watchers of every great movie on television. And there is yet to be one great rock and roll entertainment special on any television station. We are the supporter of the NBC midnight comedy show. When we want to hear music, we're still listening to WNEW-FM, we're still listening to WPLJ-FM, we use WKTU-FM as our background music and if we want to make love, it's WBLS and that's background music, too.

The situation we have now is that a great many people who grew up in the '60s working in record companies still think that they are dealing with monolithic situations.

RW: Which are the active buying audiences?

Goldstein: WPLJ is active, WNEW is active. It's community information and the sort of stuff you get on those two stations, but as soon as you say disco, as soon as you say soft sound what you're talking about is something you play in the background every day. I don't want to take anything away from those stations, but I'm not sure that those stations can sell me an album or sell me a ticket to go see somebody. They may be able to sell me bread, they may be able to remind me to buy tooth paste, they may be able to be one of the best national buys you can make for reminder-use products. I don't want the interruption on 'BLS or 'KTU for somebody to sell me something. That's a bad interruption except for a fast reminder (10 second spots, 20 second spots). And I'm only talking New York. I'm

(Continued on page 71)

AOR Formats Gaining at AM Stations

By MARC KIRKEBY

■ NEW YORK—The growth of FM radio has brought about a re-thinking of the policies and formats of many stations on the AM band in recent years, and one option in particular is slowly gaining acceptance is the use of FM-style progressive or album-rock formats at AM stations.

Each of these AM-AOR stations — they number slightly over a dozen—has developed a format that responds to more or less unique market situation, and as such, the lessons their programmers have learned are often not applicable beyond the individual cities involved. As a group, though, they have found that life in an anomalous situation can be more successful than past efforts at more standardized formats, and while none of the stations contacted is yet turning great profits, all are confident in their formats and sanguine about the future.

The majority of these stations are in secondary or small markets. WCAS (Boston-Cambridge), WEAM (Washington) and WAYE (Baltimore) are the major-market exceptions, and are holding their own against strong AM and FM competition.

Rivals

Most of the programmers said that their principal rivals are the other AM stations in their markets, not the other FM album rock stations. "If people are listening on FM, they'll stay on FM," said Frank Adair, program director at WEAM. His station, long a top 40 mainstay in the nation's capital, had been losing ground due to signal

problems and other factors when it changed format a year ago last week. Adair said his station is now "attempting to become the definitive rock station on AM in Washington," and although he is competing with a very progressive FM rock station, a pop-oriented FM rocker, and established top 40 and r&b outlets, there appears to be a body of music that WEAM can stake out as its own.

WCAS

WCAS, now two and half years old and just emerging from format and labor disputes, is the nation's only major market "folk-and-rock" station, in perhaps the only market that could support such a station. WCAS is a daytimer — it must sign off at sunset—and yet it has built respectable ratings in a city with several FM rock stations of varying descriptions and a number of good college stations. By cutting out heavier rock cuts and more involved jazz music, the station is also in effect capturing the sort of "soft rock" sound that is doing well in the largest markets.

Other stations are having similar success in smaller cities. WGOE (Richmond) has been in its format for four years, and although it is also a daytimer, it's that city's principal outlet for the exposure of rock albums. WGRG-AM & FM (Pittsfield, Mass.) simulcasts its AM-daytime signal on FM, then continues the same programming on FM at night. From its origins as one of the most free-form commercial FMs in the country, WGRG has evolved into a fairly tight AOR station, one which also has

some impact in the Albany market.

No one is expecting these stations to take over ratings dominance in their markets tomorrow, but future prospects appear good. Most of the programmers felt that the availability of AM stereo generators, now reported about a year away, would benefit them, even though the number of receivers with AM stereo capability is tiny.

And all these programmers thought the format would spread. "There are too many millions of dollars being invested in AM radio, and the big sta-

Zeppelin LP Rushed

■ LOS ANGELES — Radio station KMET's airing of the new Led Zeppelin (Swan Song) album, "Presence," early last week has prompted the rush release of the album by Atlantic Records. "Stock of the album was fortunately in our branches," commented a spokesman for Atlantic, "so we decided to release the album in advance of its scheduled release date. However, because of the teamsters strike, we have not been able to get the album into the stores."

Stones

Station KHJ, which got an advance copy of the new Rolling Stones album, "Black and Blue," complied to a request by Atlantic to take the lp off the air until its April 15 release date.

Laura Nyro Concert Broadcast 'Live'

■ NEW YORK — Laura Nyro's sold-out Carnegie Hall concert here March 31 was broadcast live to the listeners of four leading progressive rock stations throughout the northeast, in a hook-up that may have been more ambitious than any attempt in the last two years.

Special Lines

Special phone lines were installed from Carnegie Hall to the studios of FM stations WNEW (New York), WBCN (Boston), WHCN (Hartford) and WMMR (Philadelphia). Expansion of the mini-network to more stations was precluded by cost, legal and time factors, according to Ed Hynes, regional promotion marketing manager for Columbia Records, who organized the hook-up.

(Continued on page 24)

tions will not let AM go by the wayside," Adair said. "If AOR is to grow, it needs to become more an information medium as well," he said, proposing AM as the right place to combine album rock with improved news and public affairs programming. "There's no reason why it can't grow," Tom Zarecki of WGRG said. "Music that was progressive five years ago is really mainstream now, and the people who like that music are older." If the album rock format continues to grow, its AM penetration is likely to increase as well.

TV Themes Strong

(Continued from page 3)

teen favorite. And it was Leader who suggested that the "Kotter" song be put out on record. "A lot of programmers choose to ignore what's going on on television," he said. "If you're not aware of what's happening, you're missing a good handle."

Past Hits

Television theme songs have hit occasionally in the past with teen audiences—most have been instrumental, like Henry Mancini's "Peter Gunn" theme or Neal Hefti's "Batman." And teen audiences have identified with teen-aged series heroes from Edd "Kookie" Byrnes to Bob "Maynard G. Krebs" Denver. The feeling of the radio people contacted was that the current rush of such records is principally due to the arrival of new television composers. "Generally, TV music is just starting to be done by contemporary artists," Cook said, referring to a trend that began with Quincy Jones, and Mike Post a few years ago, and has continued to include Tom Scott and now John Sebastian.

Fad Benefits

None of those programmers saw any likelihood of a top 40 version of the mass evening exodus to television that plagues country and MOR stations and all were inclined to stress the benefits that any fad in popular music, even one that might dip into their audience, must bring them. As Neil McIntyre said, "People thought 'Kotter' was great long before they released the record. Now the TV show is well accepted, and radio recreates some moments in the show that you like to remember each time you hear the record." And stations playing those theme songs are coming out ahead.

FELIX PAPPALARDI HAS NATURAL GAS.

Number One six times.

“Disco Lady”³⁻¹⁰²⁸¹ is No.1 on the national singles charts in Billboard, CashBox and Record World and No.1 on the Soul charts, also across the board.

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*Also available on tape.

Daniels Delivers



Epic recording artist Charlie Daniels was in town recently with the members of his band to deliver his debut Epic album, "Saddletramp," at a special listening session for company executives. The album, recorded in Macon, Ga. and produced by Paul Hornsby, contains all new material written by Daniels and members of the Charlie Daniels Band. "Saddletramp" will be released April 26. Shown discussing the music following the listening are Charlie Daniels (second from left); Ron Alexenburg, vice president and general manager of Epic/CBS Custom Labels (left); Irwin Segelstein, president, CBS Records Division (right); and Tony Martell, vice president, marketing, cuntry, CBS Records.

WB Pacts Katz

■ LOS ANGELES—Gary Katz has been signed to produce for Warner Bros. Records, it was announced by Warners board chairman and president Mo Ostin, and Warners vice president and director of a&r Lenny Waronker. In his new capacity, Katz will be responsible for producing artists already on the Warners roster, as well as acquiring new talent.

Most recently associated with ABC/Dunhill Records, Katz produced all four Steely Dan albums for the label and has just completed working on their fifth; Katz' latest project was writer-singer Dirk Hamilton's album. A native of New York, Katz started there as a producer in 1967. He produced Bobby Darin and later handled the late singer's music publishing, joined Avco/Embassy Records as a staff producer in 1970, and was hired as staff producer by ABC/Dunhill the following year when he subsequently became involved with Steely Dan.

Katz's first production assignment for Warner Bros. will be announced shortly.

A&M Appoints Two In Special Projects

■ LOS ANGELES — Derry Johnson and Alvin Thomas have been named regional special projects coordinators for A&M Records, according to Harold Childs, VP promotion. The two will be responsible for working on the Horizon Jazz line as well as other black product that will be released by A&M.

Thomas, who will work the midwest region out of Chicago, was formerly national promo director for Holland-Dozier-Holland.

Johnson, who will cover the southeast out of Atlanta, was formerly at Together Distributors where he handled returns. Both will assume their new posts immediately.

Brass Construction Gold

■ LOS ANGELES—Al Teller, president of United Artists Records, has announced that Brass Construction's debut album on United Artists, "Brass Construction," has been certified gold by RIAA.

Private Stock Previews Releases

By DAVID MCGEE

■ HOLLYWOOD, FLA. — Sunday night (21), upcoming releases on the Private Stock label were previewed in part via an impressive multi-screen film entitled "The Focus Is On Stardom." As scenes from famous and obscure movies of the past flashed on the screen, Marc Allen Trujillo's new single, "Hollywood," provided a lyrical counterpoint to the action. Following this, parts of other new releases accompanied films of the groups or artists in action. Albums previewed were: "Hit The Road" by The Stampedeers, "The Troggs," "Bicentennial Gold" by the DCA Experience, "Scotch on the Rocks" by the Band of the Black Watch, the "Aaron Loves Angela" soundtrack by Jose Feliciano, "Natural Gas" and "David Soul."

"We've been known as a singles company," said Private Stock president Larry Uttal after the preview, "but we've always had more gold albums on the wall than gold singles. What we wanted to do tonight was show you the direction we're going to go in the next year or two or three. We're going after artists."

Wolf & Rissmiller Name Don Branker

■ LOS ANGELES—Don E. Branker, producer of the "California Jam" outdoor music festival two years ago, has joined Wolf & Rissmiller Concerts of Beverly Hills, and will devote most of his efforts to the firm's outdoor concert division.

Branker also will work closely with promoters Steve Wolf and Jim Rissmiller in the college concert market, and is looking into events other than pop and rock concerts which the promotion company will handle.

Collecting Gold



The members of Fleetwood Mac and canine friends collected their gold awards for their latest Warner/Reprise album, "Fleetwood Mac," at the Record Plant in Sausalito where they are currently at work on their next album. The gathered group includes from left, John McVie, Stevie Nicks, Lindsey Buckingham, Mick Fleetwood and Christine McVie. The album has since achieved platinum status.



Larry Uttal with RW publisher Bob Austin

"We've trebled our promotion staff; we've put many thousands of dollars into advertising and a year from now you're not going to call us a singles company or an album company — you're just going to call us a very successful record company."

Artist-Producer Pacts Announced by Phantom

■ NEW YORK—Phantom Records president Bud Prager has announced two new artist-producer agreements as part of the major production activity recently launched by the label.

Greene, D'Andrea Productions

Richard Greene, best known for his work with Seatrain and Loggins & Messina, has just produced "Love Thief," the debut record by Lotus, a unique singer-composer-actress, slated for release in April; and John D'Andrea, a producer, arranger and composer, has produced "Will You Still Love Me Tomorrow" by Dana Valery for Tony Scotti Productions, which Phantom is releasing immediately.

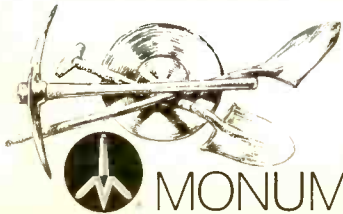
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Motown Sets Contest for Retail Displays

■ LOS ANGELES—Motown Records has announced a display contest open to all establishments who stock, merchandise and sell records.

Titled the "1976 Motown Music Revolution Display Competition," it is keyed to the utilization of Motown point-of-purchase materials with current album product. The competition is scheduled to run from April 15 through May 15, with prizes to be awarded on the basis of photos submitted from the stores.

Prizes include: A first prize of \$1000; second prize of \$500; third prize of \$250 and ten fourth prizes of \$50 each.

According to Mike Lushka, VP sales for the label, the display competition is to be centered around such current releases as "Diana Ross" by Diana Ross, "I Want You" by Marvin Gaye, "Wings Of Love" by The Temptations, "Smokey's Family Robinson" by Smokey Robinson, "Movin' On" by The Commodores, "Midnight Lady" by Rare Earth, "Motels and Memories" by T.G. Sheppard, "Concert In Blues" by Willie Hutch, "He's A Friend" by Eddie Kendricks, "Real Pretty" by The Pretty Things, "Speedy Return" by Steve Ashley and "Night Life" by Luther Allison.

A full array of display materi-

als, including posters, mobiles, buttons, calendars, counter and floor displays and flyers are currently available through Motown's independent distributors. In addition, specialized "Music Revolution" radio spots will be used in key markets, tied to individual rack and retail promotions.

Judges

Judges for the competition will be Barney Ales, Motown's executive vice president; Mike Lushka, VP, sales; Paul L. Johnson, VP, promotion; Suzanne dePasse, VP, creative services; Herb Belkin, VP, creative operations; Miller London Jr., national sales manager; Steve Jack, national album and tape sales; Miller London, Jr., national advertising and merchandising director; and Frank Mulvey, Motown art director.

RCA Announces April LP Release

■ NEW YORK—Debut albums by 10 artists new to RCA and its affiliated labels, plus albums by Henry Mancini, Charley Pride, Roger Whittaker, Michel Legrand and Duke Ellington highlight RCA's April release.

Debut albums on RCA include The Surprise Sisters, Fancy, Joe and Bing, L.A. Jets, Carol Townes and Fifth Avenue and Scorpions. Other debuts are by Steve Marcus Count's Rock Band on Flying Dutchman, Inner City Symphony and John Travolta on Midland International, and Silverado on Tom Cat.

The release is as follows:

Popular—"Roger Whittaker;" "Sunday Morning With Charley Pride;" "Concert of Film Music" with Henry Mancini conducting the London Symphony Orchestra; "Michel Legrand and Friends—Recorded Live;" "Disco Express, Vol. 1" with various artists; "The Surprise Sisters;" "Turns You On" by Fancy; "Willie Nelson Live;" "Joe and Bing;" "New Birth Disco;" "Neil Sedaka Live in Australia;" "L.A. Jets;" "Every Day of My Life" by Michael Bolotin;

Lauding Lisa



Kirshner Records recording artist Lisa Hartman recently made her Los Angeles debut at the Roxy Theater in a gala event attended by an assortment of music, movie and TV personalities. Ms. Hartman, whose debut lp was released in March and produced by Jeff Barry, was feted later on in the evening to a party in her honor hosted by her personal managers, Allen Carr and Dennis Pregolato. Shown at the party are (from left): RW's Eliot Sekuler, Kirshner Entertainment's Roberta Skopp, WB recording artist Phil Cody, Lisa Hartman, Don Kirshner and Sonny Bono.

'Dreamstuff' Score Acquired by Chappell

■ NEW YORK — Chappell Music will publish the score for the new contemporary musical "Dreamstuff," opening at the WPA Theatre on Wednesday, March 31.

With music by Marsha Malamet and lyrics by Dennis Green, "Dreamstuff" concerns a contemporary family shipwrecked on the magical island of Shakespeare's "The Tempest."

Ashman Libretto

"Dreamstuff," which will be presented at the WPA Theatre, 333 Bowery (near East 3rd Street), March 31 through April 25, has a libretto by Howard Ashman, who has a new play scheduled for production at the Circle Repertory Company this spring.

A 'Strong' Record



Capitol recording artist Barrett Strong (left) met with national r&b promotion manager Matt Parsons recently in Capitol's New York office. Strong was doing some old-fashioned hustling to smoothly coordinate promotion activities surrounding his recently released "Live & Love" album.

Journey Pacts Two Intl. Pubberies

■ LOS ANGELES—Columbia recording artists Journey have announced the signing of two separate music publishing deals for the group's publisher, Weed High Nightmare Music.

Under separate contracts, Journey's music will be published by Carlin Music Corp. in the U.K. and by Victor Music Publishing Company, Inc. in Japan. Both contracts are exclusive for the first two Columbia albums, "Journey," and their current lp, "Look Into The Future."

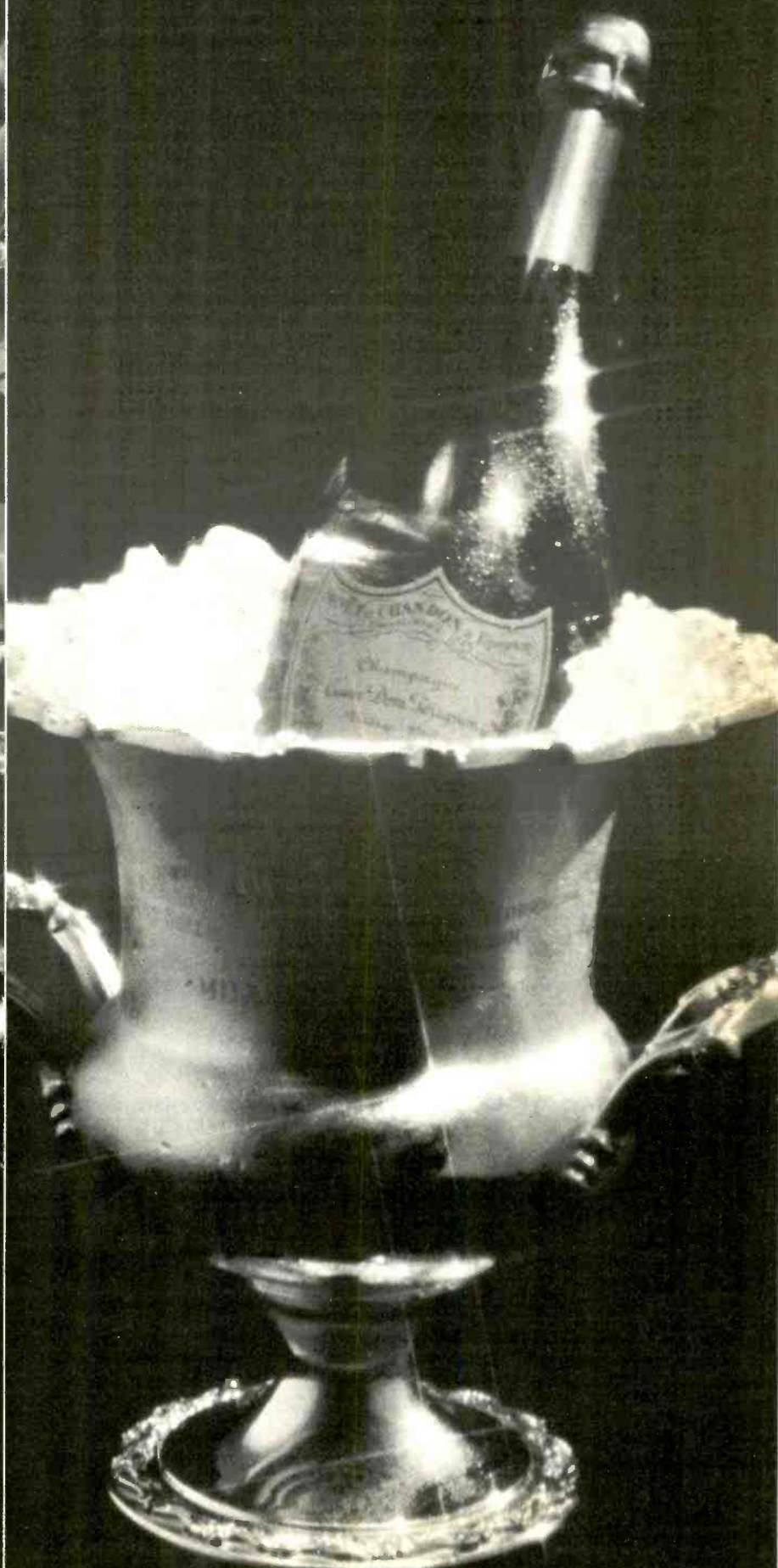
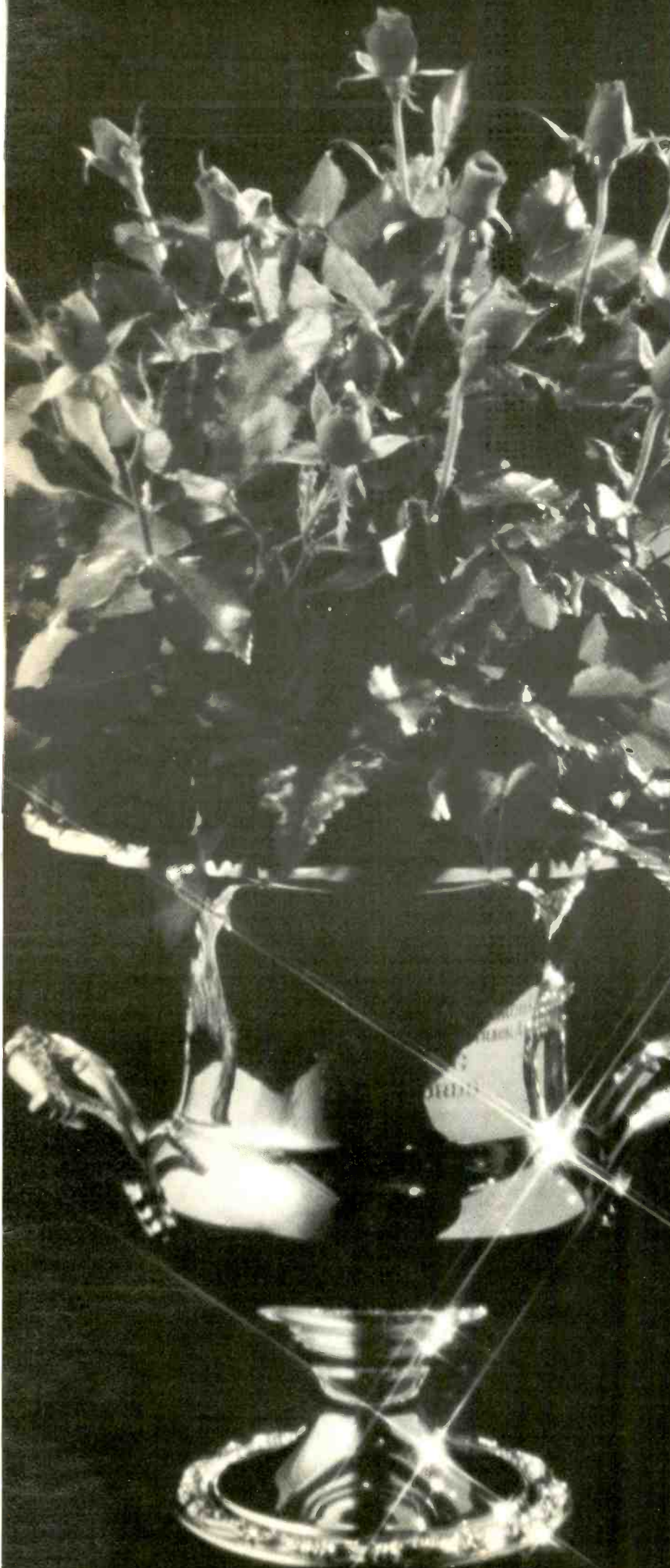
INDEPENDENT DISTRIBUTORS HAVE NATURAL GAS.

AOA Signs Roundtree

■ LOS ANGELES — Bud Fraser, executive vice president and general manager of Artists of America Records has announced the signing of actor Richard Roundtree and release of his single "This Magic Moment."

Congratulations Olivia

Congratulations Elton



Thank You NARM

All Eyes on Allen



A celebrity-studded, SRO crowd thronged to the Los Angeles Playboy Club recently for the opening night of newly-signed Elektra recording artist Michael Allen. Pictured above immediately after Allen's performance are (from left): Jerry Herman (composer of "Hello Dolly!" and "Mame"), Mitzi Gaynor, Michael Allen, Carol Channing and Zsa Zsa Gabor. Other well-wishers on hand for the event included Elektra president Mel Posner, VPs Jerry Sharell, Fred DeMann and Keith Holzman and WEA director of international repertoire David Franco, along with Allen's record producer Snuff Garrett and composer/arranger Steven Dorff. In addition, the capacity crowd of show business clan followers included such luminaries as Jon Epstein (producer of "McMillan & Wife" and "Rich Man, Poor Man," designer Luis Estevez, Giogianna and Ricardo Montalban, George Maharis, Ron Ely, Pamela Hensley, James Daly, Barry Sandler (screenwriter of "Gable and Lombard") and choreographer/director Tony Charmoli.

SRS Showcase Planned

■ LOS ANGELES — Several music showcases, proliferating throughout the Los Angeles area, will be "showcased" at the April Song Registration Service Open Forum.

Representing four of the best known showcases in the area will be Len Chandler and John Brahenny of the Alternative Chorus Songwriters Showcase; Matt Kramer and Joel Tepp of the Troubadour; Bob Stane, manager of the Ice House in Pasadena and Nancy Covey, concert director at McCabe's in Santa Monica.

Auditioning

The panelists will be questioned on their methods of auditioning, criteria for selection of participants and objectives of showcasing. Variations in policy will be discussed in depth, as well as allocation of admission fees.

SRS Open Forum will be held on Tuesday, April 6, 1976, 8:00 p.m. in the Directors Room of the Hollywood Holiday Inn, 1755 North Highland.

Nyro Broadcast

(Continued from page 18)

Live broadcasts by individual FM stations have become common in recent years, but cooperative efforts have been rare. The largest single live broadcast in memory involved many of the nation's leading progressive stations in the transmission of a concert on New Year's Eve, 1973, headlined by the Allman Brothers Band. No link-up of those proportions has been constructed since.

WNEW-FM bought ads in New York newspapers March 31, including a full page in the Village Voice. The other stations also made unusual efforts to promote the broadcast, aided by Columbia regional and local staffers.

Sound arrangements for the broadcast were handled by Crab-Louie Studios, Concord, Mass., headed by Sam Kopper, a sometime air personality at both WHCN-FM and WBCN-FM.

New York, N. Y.

By IRA MAYER & BARRY TAYLOR

■ WHEN IT'S TIME TO SAY SOMETHING BUT THERE'S NOTHING TO SAY: By the time this reaches your grubby little hands, Peter Lemongello will have conquered Avery Fisher Hall, a concert which reportedly sold out about two weeks in advance of the performance date. An awful lot of record execs around this city are said to have copies of Lemongello's mail-order album on their desks and every article on him has one or another person quoted as saying "a record deal is just about tied up." "Who the heck is Peter Lemongello?" was one of the more intelligent headlines of the week, topping Steven Gaines' Sunday News column exploring the popularity of television mail-order albums. If you're good, one day we'll tell you what happened when Peter Lemongello joined the Raspberries. If you're better, we won't.

OH HIM AGAIN: Yes, Bruce's name is popping up these days, what with Rolling Stone's Dave Marsh trekking out to a bar in Asbury Park a few weeks ago to hear a pre-tour set; the tour itself getting underway; word of auditions for female back-up singers (for tour or recording?); new material being considered for the album (and tested on tour); and Henry Edwards suggesting he might go check out what's happening in the studio????

FILL'ER UP: Gasolin, the group reputed to be Denmark's biggest rock attraction, with record sales accounting for 5 percent of all records sold last year in that country, will be making their U.S. debut later in the spring on Epic. The group was in Columbia Studios in N.Y. last week with producer Roy Thomas Baker overdubbing some new vocals on a couple of tunes originally recorded in Danish. The lyrics to at least two of the songs, including one called "Rebel Run," which appear on the album, were written in the studio by Epic publicity director Dan Beck.

NOTED: Island Records has made available a 12" disco pressing of the three song medley, "Sailing Shoes," "Hey Julia" and "Sneaking Sally Through The Alley" from Robert Palmer's first album . . . Another unexpected disco disc will be coming in the near future from Atlantic, a song from the new Rolling Stones album, "Black and Blue." The single from the album is being "rush released," as they say, and will be the ballad, "Fool To Cry" backed with "Hot Stuff" . . . The Silly Sisters, whose RCA single, a version of Andy Fairweather-Low's "La Booga Rooga," was reviewed in RW last week, have been identified as June Tabor, one of Britain's leading folk soloists, and Maddy Prior of Steeleye Span. The duo has recorded an album with Jethro Tull producer Robin Black . . . Will there be Green in Atlantic's future? . . . With The Beatles' "Yesterday" (#7) and "Hey Jude" (#22) still climbing the U.K. charts, EMI of England has put together a series of 23 Beatles singles, each packaged in a full color picture sleeve. The entire package is being made available to retailers and fans from Jem Records in So. Plainfield, N.J.

DID YOU KNOW? According to a recent NME that the only group to hit #1 with their first three singles was Gerry and the Pacemakers when they did it in England with "How Do You Do It," "I Like It" and "You'll Never Walk Alone?" That the first Beach Boys single was "Barbie"/"What Is A Young Girl Made Of" and was recorded under the name Kenny and the Cadets? That the Beach Boys sang backup on Annette Funicello's 1963 hit, "The Monkey's Uncle?" That B. B. King has released over 600 singles? That the Hollies had 21 consecutive top 20 songs in the U.K. between 1963 and 1970 until the release of "Long Cool Woman In A Black Dress" in 1971 which incidentally happened to be their biggest hit in this country in some time?

UPDATE: The Corky Laing sessions in Nantucket took place in an American Legion hall with a group of former Florida musicians who now reside in the Boston area. Mixing will take place in New York where Mr. Laing hopes to find executive interest . . . Add Bill Graham's name to those in the footage filmed at the "A Star Is Born" concert . . . The basic band on Eric Clapton's sessions at the moment: Dick Sims, Jamie Oldaker, George Terry, Carl Radle and (the new addition) Sergio Pastora Rodriguez . . . Peter Frampton topped a statewide Arizona attendance record by about 20,000 on March 19. Previous record-holders were Crosby, Stills, Nash & Young . . . We wouldn't trouble you with this except that we've had complaints that we haven't said anything about Henry Gross lately. For those of you unaware of it, his current rapidly rising single, "Shannon," was written for his own Irish setter and in memory of Carl Wilson's Irish setter, coincidentally named Shannon. At presstime, a promoter in Memphis was reportedly preparing a birthday cake for Henry, in the shape of a dog's head. Yes, Henry's birthday is April 1st; and yes, it sounds gross to us.

PRIVATE STOCK RECORDS HAS NATURAL GAS.



THE INDEPENDENT'S INDEPENDENT



KC and The Sunshine Band
The Sunshine Band
George McCrae
Fire



Gwen McCrae
Little Beaver
Raw Soul Express



Latimore
Timmy Thomas
Ruby Wilson
Urban Crisis



Miami
Family Plann
Joey Porrello
Debra Anderson
Paul Revere and The Raiders



Betty Wright
Clarence Reid
Jimmy 'Bo' Horne
Milton Wright
Debbie Castillo



Jackie Moore
The Facts of Life



King Floyd
Billy Cee



Wilson Pickett
The Coasters



Dorothy Moore
Eddie Floyd
Elliott Small
The Jackson Southernaires
The Patterson Twins

BLUE CANDLE

Snoopy Dean
Phillip Wright

DASH

Sax Kari
John McArthur
Wildflower
Foxy

WIRED WORLD

Blowfly
Wildman Steve

MARLIN

John Tropea

SHIELD

Hokis Pokis
The Smith Brothers

STONE DOGG

Swamp Dogg

SILVER BLUE

Terry Collins
Eli's Second Coming

LOTTA

Cashmire

JUANA

The Controllers
Frederick Knight
The Escavators

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ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

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

101 THE SINGLES CHART 150

APRIL 10, 1976

APR. 10	APR. 3		
101	101	SPIRIT IN THE NIGHT MANFRED MANN—Warner Brothers WBS 8176 (Laurel Canyon Music, ASCAP)	
102	110	MOONLIGHT FEELS RIGHT STARBUCK—Private Stock 039 (Brother Bills, ASCAP)	
103	104	ONCE A FOOL KIKI DEE—Rocket PIG 40506 (MCA) (ABC/Dunhill/One Of A Kind, BMI)	
104	105	I HOPE WE GET TO LOVE IN TIME MARILYN MCCOO & BILLY DAVIS, JR.— ABC 12170 (Groovesville, BMI)	
105	106	CARA MIA PAUL DELICATO—Artists of America III (Leo Feist, ASCAP)	
106	112	FALLING APART AT THE SEAMS MARMALADE—Ariola America P 7619 (Capitol) (Macaulay Music Ltd.)	
107	108	MORE CAROL WILLIAMS—Salsoul SZ 2006 (E. B. Marks, BMI)	
108	109	WORDS (ARE IMPOSSIBLE) DONNY GERRARD—Greedy G 101 (ATV, BMI)	
109	114	SPANISH HUSTLE FATBACK BAND—Event EV 229 (Polydor) (Clita/Sambo, BMI)	
110	—	I'LL BE GOOD TO YOU BROTHERS JOHNSON—A&M 1806 (Kidada/Gouldris, BMI)	
111	113	I WANT TO STAY WITH YOU GALLAGHER AND LYLE—A&M 1778 (Irving, BMI)	
112	102	STREET TALK B.C.G. (B.C. GENERATION)—20th Century TC 2271 (Hearts Delight/Gooseroak, BMI)	
113	—	YOU GOT THE MAGIC JOHN FOGERTY—Asylum 45309 (Greasy King, ASCAP)	
114	—	HEAVEN ONLY KNOWS CANDI STATON—Warner Bros. WBS 8181 (DaAnn, ASCAP)	
115	140	SUNSHINE DAY OSIBISA—Island IS 053 (Warner Bros., ASCAP)	
116	117	THAT'S WHERE THE HAPPY PEOPLE GO TRAMMPS—Atlantic 3306 (Burma East, BMI)	
117	118	THE LOVE I NEVER HAD TAVARES—Capitol P 4221 (ABC Dunhill/One Of A Kind, BMI)	
118	129	FOREVER AND EVER SILK—Arista 0179 (Famous, ASCAP)	
119	—	EVERY DAY WITHOUT YOU HAMILTON, JOE FRANK & REYNOLDS— Playboy P 6068 (Spitefire, BMI)	
120	121	LAZY LOVE NEW CITY JAM BAND—Amherst AM 710 (Robinson/Rechar Criterion, BMI)	
121	123	BOY I REALLY TIED ONE ON JANIS IAN—Columbia 3 10297 (Mine Ltd./April, ASCAP)	
122	127	GET CLOSER SEALS & CROFTS—Warner Brothers WBS 8190 (Dawnbreaker, BMI)	
123	125	NORMA JEAN WANTS TO BE A MOVIE STAR SUNDOWN—Polydor PD 14312 (Natural Songs, ASCAP)	
124	130	WHERE DID OUR LOVE GO J. GEILS BAND—Atlantic 3320 (Jobete, ASCAP)	
125	126	HOLDING ON ROAD APPLES—Polydor PD 14307 (Landers-Roberts, ASCAP)	
126	119	SAY IT AIN'T JOE MURRAY HEAD—A&M 1796 (Keep On Trucking, Ltd.)	
127	128	WRITE ON HOLLIES—Epic 8 50204 (Famous, ASCAP)	
128	111	I'M MANDY, FLY ME 10cc—Mercury 73779 (Man-Ken Music, Ltd., BMI)	
129	—	FOREVER LOVERS MAC DAVIS—Columbia 3 10304 (Tree, BMI)	
130	—	BORN TO GET DOWN (BORN TO MESS AROUND) MUSCLE SHOALS HORNS—Bang B 721 (Muscle Shoals Sound, BMI)	
131	136	HERE, THERE, AND EVERYWHERE EMMYLOU HARRIS—Reprise RPS 1346 (Maclen, BMI)	
132	134	WHEN I'M WRONG B. B. KING—ABC 12158 (ABC/Dunhill/ King's Guitar, BMI)	
133	137	CONCRETE AND CLAY RANDY EDELMAN—20th Century TC 2274 (Saturday, BMI)	
134	—	LET HER IN JOHN TRAVOLTA—Midland Intl. (RCA) MB 10623 (Midsong, ASCAP)	
135	115	PEACEMAKER LOGGINS & MESSINA—Columbia 3 10311 (Gnassos & Portofino, ASCAP/Unichappell/Muhon/Salmon, BMI)	
136	120	ALL NIGHT RAIN BILLY JOE ROYAL—Scepter SCE 12419 (Low-Sal/Low Thom, BMI)	
137	—	AMERICA THE BEAUTIFUL RAY CHARLES—Crossover 985 (Tangerine, BMI)	
138	124	WOW ANDRE GAGNON—London 5N 230 (Burlington, ASCAP)	
139	131	THE GAME IS OVER (WHAT'S THE MATTER WITH YOU) BROWN SUGAR— Capitol P 4198 ('Bout Time/Missile, BMI)	
140	132	IT'S BEEN A LONG TIME STUFF 'N' RAMJET—Chelsea CH 3036 (Dadona/Sugar Tree, BMI)	
141	135	JANUARY PILOT—EMI P 4202 (Capitol) (Al Gallico, BMI)	
142	138	MERRY-GO-ROUND, PT. I MONDAY AFTER—Buddah BDA 512 (John Davis/Barbro, ASCAP)	
143	141	DO IT WITH FEELING MICHAEL ZAGER—Bang B 720 (Web IV/Sumac, BMI)	
144	142	TOO YOUNG TO FEEL THIS OLD MCKENDREE SPRING—Pye 7 1060 (Brothers, Music Ltd.)	
145	143	SWAY BOBBY RYDELL—P.I.P. PDJ 6515 (Peer Intl., BMI)	
146	144	BROKEN LADY LARRY GATLIN—Monument ZS8 8680 (CBS) (First Generation, BMI)	
147	145	IF LOVE MUST GO DOBIE GRAY—Capricorn CPS 0249 (WB) (Irving, BMI)	
148	146	GIVE ME AN INCH GIRL ROBERT PALMER—Island IS 049 (Ackee, ASCAP)	
149	147	JUST YOUR FOOL LEON HAYWOOD—20th Century TC 2264 (Jim Edd, BMI)	
150	148	COLORADO CALL SHAD O'SHEA—Private Stock PS 071 (Counterpart, BMI)	



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(is a day without love)

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Hamilton,
Joe Frank
& Reynolds

their
new
hit!

Photo: Ed Carraff



THE SINGLES CHART

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

APR. 10	APR. 3		WKS. ON CHART
1	2	DISCO LADY JOHNNIE TAYLOR Columbia 3 10281	8
2	1	LONELY NIGHT (ANGEL FACE) CAPTAIN & TENNILLE/ A&M 1782	12
3	3	DECEMBER, 1963 (OH WHAT A NIGHT) THE FOUR SEASONS/ Warner Bros.-Curb WBS 8168	15
4	9	RIGHT BACK WHERE WE STARTED FROM MAXINE NIGHTINGALE/United Artists XW752 Y	9
5	4	DREAM WEAVER GARY WRIGHT/Warner Bros. WBS 8167	14
6	7	SWEET LOVE COMMODORES/Motown M 1381F	17
7	6	DREAM ON AEROSMITH/Columbia 3 10278	15
8	10	BOHEMIAN RHAPSODY QUEEN/Elektra 45297	15
9	16	BOOGIE FEVER SYLVERS/Capitol P 4179	12
10	14	LET YOUR LOVE FLOW BELLAMY BROS./Warner Bros. WBS 8169	9
11	13	ONLY 16 DR. HOOK/Capitol P 4171	14
12	5	SWEET THING RUFUS FEATURING CHAKA KHAN/ ABC 12149	14
13	8	ALL BY MYSELF ERIC CARMEN/Arista 0165	17
14	11	MONEY HONEY BAY CITY ROLLERS/Arista 0170	10
15	12	LOVE MACHINE—PART I MIRACLES/Tamla T 54262F (Motown)	22
16	22	SHOW ME THE WAY PETER FRAMPTON/A&M 1795	8
17	20	THERE'S A KIND OF HUSH (ALL OVER THE WORLD) CARPENTERS/A&M 1800	7
18	18	ACTION SWEET /Capitol P 4220	8
19	15	TAKE IT TO THE LIMIT EAGLES/Asylum 45293	16
20	17	THEME FROM S.W.A.T. RHYTHM HERITAGE/ABC 12135	21
21	19	GOLDEN YEARS DAVID BOWIE/RCA PB 10441	17
22	21	LOVE HURTS NAZARETH/A&M 1671	22
23	33	FOOLED AROUND AND FELL IN LOVE ELVIN BISHOP/ Capricorn CPS 0252 (WB)	6
24	25	DEEP PURPLE DONNY & MARIE OSMOND/MGM M 14840	17
25	23	50 WAYS TO LEAVE YOUR LOVER PAUL SIMON/ Columbia 3 10270	17
26	30	I DO, I DO, I DO, I DO ABBA/Atlantic 3310	8
27	29	BABY FACE WING & A PRAYER FIFE & DRUM CORPS./ Wing & A Prayer HS 103 (Atlantic)	18
28	26	GOOD HEARTED WOMAN WAYLON & WILLIE/ RCA PB 10529	12
29	31	LORELEI STYX/A&M 1786	9
30	35	LIVIN' FOR THE WEEKEND O'JAYS/Phila. Intl. ZS8 3587 (CBS)	6
31	36	SARA SMILE DARYL HALL & JOHN OATES/RCA PB 10530	9
32	27	LOVE TO LOVE YOU BABY DONNA SUMMER/Oasis OC 401 (Casablanca)	18
33	32	HIT THE ROAD JACK STAMPEDERS/Quality QU 501 (Private Stock)	9
34	38	LOOKING FOR SPACE JOHN DENVER/RCA PB 10586	7
35	28	SLOW RIDE FOGHAT/Bearsville BSS 0306 (WB)	19
36	24	FANNY (BE TENDER WITH MY LOVE) BEE GEES/RSO SO 519 (Atlantic)	16
37	34	CONVOY C. W. McCALL/MGM M 14839	22
38	44	SHANNON HENRY GROSS/Lifesong LS 45002	8
39	59	WELCOME BACK JOHN SEBASTIAN/Reprise RPS 1349	3
40	49	TRYIN' TO GET THE FEELING AGAIN BARRY MANILOW/ Arista 0172	4
41	48	RHIANNON (WILL YOU EVER WIN) FLEETWOOD MAC/ Reprise RPS 1345	6
42	51	STRANGE MAGIC ELECTRIC LIGHT ORCHESTRA/ United Artists XW770 Y	6
43	47	THE WHITE KNIGHT CLEDUS MAGGARD & THE CITIZENS BAND/Mercury 73751	14
44	45	YOU'LL LOSE A GOOD THING FREDDY FENDER/ ABC Dot DOA 17607	7
45	52	MISTY BLUE DOROTHY MOORE/Malaco M 1029 (TK)	6
46	43	MOZAMBIQUE BOB DYLAN/Columbia 3 10298	6
47	55	HAPPY MUSIC BLACKBYRDS/Fantasy F 762	6
48	50	UNION MAN THE CATE BROTHERS/Elektra 45294	8



49	40	WITHOUT YOUR LOVE (MR. JORDAN) CHARLIE ROSS/ Big Tree BT 16056 (Atlantic)	8
50	53	COME ON OVER OLIVIA NEWTON-JOHN/MCA 40525	5
51	41	CUPID TONY ORLANDO & DAWN/Elektra 45302	10
52	42	YOU SEXY THING HOT CHOCOLATE/Big Tree BT 16047 (Atlantic)	25
53	46	WE CAN'T HIDE IT ANYMORE LARRY SANTOS/ Casablanca NB 844	11
54	47	VENUS FRANKIE AVALON/De-Lite DEP 1578	12
55	82	LOVE REALLY HURTS WITHOUT YOU BILLY OCEAN/ Ariola America P 7621 (Capitol)	2
56	65	YOUNG BLOOD BAD COMPANY/Swan Song SS 70108 (Atlantic)	5
57	81	HAPPY DAYS PRATT & McCLAIN/Reprise RPS 1351	2
58	67	SHOUT IT OUT LOUD KISS/Casablanca NB 854	4
62	62	FOPP OHIO PLAYERS/Mercury 73775	5
60	69	MORE, MORE, MORE ANDREA TRUE CONNECTION/ Buddah BDA 515	5
61	77	I'VE GOT A FEELING (WE'LL BE SEEING EACH OTHER AGAIN) AL WILSON/Playboy P 6062	4
62	70	HURT ELVIS PRESLEY/RCA PB 10601	3
63	73	DON'T PULL YOUR LOVE/THEN YOU CAN TELL ME GOODBYE GLEN CAMPBELL/Capitol P 4245	3
64	79	LOVE HANGOVER DIANA ROSS/Motown M 1392F	2
65	74	HE'S A FRIEND EDDIE KENDRICKS/Tamla T 54266F (Motown)	6
66	75	GET UP AND BOOGIE SILVER CONVENTION/Midland Intl. 10571 (RCA)	3

CHARTMAKER OF THE WEEK

67	—	SILLY LOVE SONGS WINGS Capitol P 4256	1
68	56	LOVE IS THE DRUG ROXY MUSIC/Atco 7042	16
69	78	MOVIN' BRASS CONSTRUCTION/United Artists XW775 Y	3
70	54	INSEPARABLE NATALIE COLE/Capitol P 4193	17
71	57	LOVE FIRE JIGSAW/Chelsea CH 3037	9
72	87	WHEN LOVE HAS GONE AWAY RICHARD COCCIANTE/ 20th Century TC 2275	2
73	60	I WRITE THE SONGS BARRY MANILOW/Arista 0157	23
74	76	OPHELIA THE BAND/Capitol P 4230	4
75	61	LOVE ROLLERCOASTER OHIO PLAYERS/Mercury 73734	23
76	63	TANGERINE SALSOL ORCHESTRA/Salsoul SZ 2004	7
77	58	WAKE UP EVERYBODY (PART I) HAROLD MELVIN & THE BLUENOTES/Phila. Intl. ZS8 3579 (CBS)	22
78	85	JEALOUSY MAJOR HARRIS/Atlantic 3321	3
79	88	IT'S OVER BOZ SCAGGS/Columbia 3 10319	2
80	89	HEY BABY TED NUGENT/Epic 8 50197	2
81	—	FALLEN ANGEL FRANKIE VALLI/Private Stock PS 074	1
82	—	ANYTIME (I'LL BE THERE) PAUL ANKA/United Artists XW789 Y	1
83	—	THE FONZ SONG THE HEYETTES/London 5N 232	1
84	39	JUNK FOOD JUNKIE LARRY GROCE/Warner Bros.-Curb WBS 8165	15
85	—	ONE PIECE AT A TIME JOHNNY CASH/Columbia 310321	1
86	72	SING A SONG EARTH, WIND & FIRE/Columbia 310251	21
87	—	DON'T STOP NOW HOT CHOCOLATE/Big Tree BT 6060 (Atlantic)	1
88	—	CRAZY ON YOU HEART/Mushroom 7021	1
89	99	ARMS OF MARY SUTHERLAND BROTHERS & QUIVER/ Columbia 3 10234	2
90	93	MIGHTY HIGH MIGHTY CLOUDS OF JOY/ABC 12164	3
91	—	LET'S MAKE IT BABY BILLY PAUL/Phila. Intl. ZS8 3584 (CBS)	1
92	94	DAYLIGHT BOBBY WOMACK/United Artists XW763 Y	4
93	98	IT'S COOL THE TYMES/RCA PB 10561	2
94	96	YOU ARE BEAUTIFUL STYLISTICS/Avco AV 4664	3
95	—	TILL I CAN MAKE IT ON MY OWN TAMMY WYNETTE/ Columbia 850196	1
96	—	HEAVY LOVE DAVID RUFFIN/Motown M 1388F	1
97	—	LOVE AND UNDERSTANDING KOOL & THE GANG/ De-lite DEP 1579	1
98	—	LOVE HANGOVER FIFTH DIMENSION/ABC 12181	1
99	84	LET'S GROOVE ARCHIE BELL & THE DRELLS/TSOP ZS8 4775 (CBS)	4
100	—	JASPER JIM STAFFORD/Polydor PD 14309	1



FLASHMAKER



YOU CAN'T ARGUE WITH A SICK MIND
JOE WALSH—ABC

MOST ACTIVE

- SILK DEGREES—Boz Scaggs—Col
- TRICK OF THE TAIL—Genesis—Atco
- AT THE SPEED OF SOUND—Wings—Capitol
- CRY TOUGH—Nils Lofgren—A&M

WBCN-FM/BOSTON

- ADDS:**
- BEWARE OF THE DOG—Hound Dog Taylor—Alligator
 - RISE & SHINE—Kokomo—Col
 - ROMANTIC WARRIOR—Return to Forever—Col
 - TAKIN' IT TO THE STREETS—Doobie Bros.—WB
 - TRUBBLE—Sailor—Epic
 - ROBIN TROWER LIVE—Chrysalis
 - YOU CAN'T ARGUE WITH A SICK MIND—Joe Walsh—ABC
 - YOU KNOW ALL I AM—Holly Near—Redwood

HEAVY ACTION (airplay):

- AT THE SPEED OF SOUND—Wings—Capitol
- CRY TOUGH—Nils Lofgren—A&M
- EARGASM—Johnnie Taylor—Col
- FULL OF FIRE—Al Green—Hi
- I WANT YOU—Marvin Gaye—Tamla

- GREG KIHN—Beserkley
- POUSETTE-DART BAND—Capitol
- STATION TO STATION—David Bowie—RCA

WLIR-FM/LONG ISLAND

- ADDS:**
- BLACK MARKET—Weather Report—Col
 - LES DUDEK—Col
 - MAN INCOGNITO—Alphonse Mouzon—Blue Note
 - MARRIOTT—Steve Marriott—A&M
 - MOONSHADOWS—Alphonso Johnson—Epic
 - 9—Tim Hardin—Antilles
 - OUR PLEASURE TO SERVE YOU—Stanky Brown Group—Sire
 - REBEL—John Miles—London
 - STATUS QUO—Capitol
 - YOU CAN'T ARGUE WITH A SICK MIND—Joe Walsh—ABC

HEAVY ACTION (airplay, in descending order):

- TAKIN' IT TO THE STREETS—Doobie Bros.—WB
- KINGFISH—Round
- CRY TOUGH—Nils Lofgren—A&M
- AT THE SPEED OF SOUND—Wings—Capitol
- STRUTTIN' MY STUFF—Elvin Bishop—Capricorn
- ART OF TEA—Michael Franks—Reprise
- TRICK OF THE TAIL—Genesis—Atco
- POUSETTE-DART BAND—Capitol

WMMR-FM/PHILADELPHIA

- ADDS:**
- AMIGOS—Santana—Col
 - AT THE SPEED OF SOUND—Wings—Capitol
 - COUNTERPOINTS—Argent—UA
 - MARRIOTT—Steve Marriott—A&M
 - ROMANTIC WARRIOR—Return to Forever—Col
 - SUN SESSIONS—Elvis Presley—RCA
 - THAT WAS ONLY YESTERDAY—Gory Wright & Spooky Tooth—A&M
 - YOU CAN'T ARGUE WITH A SICK MIND—Joe Walsh—ABC

HEAVY ACTION (sales, phones, airplay):

- AURORA—Jean-Luc Ponty—Atlantic
- CRY TOUGH—Nils Lofgren—A&M
- KINGFISH—Round
- LADY IN WAITING—Outlaws—Arista
- ON THE ROAD—Jesse Colin Young—WB
- SILK DEGREES—Boz Scaggs—Col
- VOYAGE OF THE ACOLYTE—Steve Hackett—Chrysalis
- WELCOME HOME—Osibisa—Island

WHCN-FM/HARTFORD

- ADDS:**
- AT THE SPEED OF SOUND—Wings—Capitol
 - BLACK MARKET—Weather Report—Col
 - RICHARD COCCIANTE—20th Century
 - FOOLS GOLD—Morning Sky
 - MARK TWANG—John Hartford—Flying Fish
 - PISTOL PACKIN' MAMA—Good Old Boys—Round
 - TAKIN' IT TO THE STREETS—Doobie Bros.—WB
 - YOU CAN'T ARGUE WITH A SICK MIND—Joe Walsh—ABC

HEAVY ACTION (airplay, phones):

- AMIGOS—Santana—Col
- CRY TOUGH—Nils Lofgren—A&M
- LOOK OUT FOR #1—Brothers Johnson—A&M
- OPEN YOUR EYES—Flora Purim—Milestone
- ROCKIN' CHAIR—Jonathan Edwards—Reprise
- ROMANTIC WARRIOR—Return to Forever—Col
- SILK DEGREES—Boz Scaggs—Col
- ROBIN TROWER LIVE—Chrysalis

WCMF-FM/ROCHESTER

- ADDS:**
- AT THE SPEED OF SOUND—Wings—Capitol
 - CRY TOUGH—Nils Lofgren—A&M
 - JAILBREAK—Thin Lizzy—Mercury
 - LADY IN WAITING—Outlaws—Arista
 - MARRIOTT—Steve Marriott—A&M
 - TAKIN' IT TO THE STREETS—Doobie Bros.—WB
 - 2112—Rush—Mercury
 - YOU CAN'T ARGUE WITH A SICK MIND—Joe Walsh—ABC

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

- TRICK OF THE TAIL—Genesis—Atco
- DREAMBOAT ANNIE—Heart—Mushroom
- LES DUDEK—Col
- POUSETTE-DART BAND—Capitol
- ANY ROAD UP—Steve Gibbons Band—MCA
- ROBIN TROWER LIVE—Chrysalis
- FOOLS GOLD—Morning Sky
- LIFELINE—Pablo Cruise—A&M

WHFS-FM/WASHINGTON

- ADDS:**
- BLACK MARKET—Weather Report—Col
 - CRY TOUGH—Nils Lofgren—A&M
 - LES DUDEK—Col
 - I WANT YOU—Marvin Gaye—Tamla
 - LADY IN WAITING—Outlaws—Arista
 - OPEN ALL NIGHT—Nighthawks—Adelphi
 - POUSETTE-DART BAND—Capitol
 - STARBRIGHT—Pat Martino—WB
 - HEAVY ACTION (airplay, phones, in descending order):
 - ROCKIN' CHAIR—Jonathan Edwards—Reprise
 - LONGHAIRD REDNECK—David Allan Coe—Col
 - YOU CAN SING ON THE LEFT—Dirk Hamilton—ABC
 - SOUND IN YOUR MIND—Willie Nelson—Col
 - LIGHT OF THE NIGHT—Randall Bramblett—Polydor
 - ON THE ROAD—Jesse Colin Young—WB
 - SILK DEGREES—Boz Scaggs—Col
 - LAND OF THE MIDNIGHT SUN—Al DiMeola—Col

WQSR-FM/TAMPA

- ADDS:**
- AT THE SPEED OF SOUND—Wings—Capitol

- CRY TOUGH—Nils Lofgren—A&M
- JAILBREAK—Thin Lizzy—Mercury
- OPEN YOUR EYES—Flora Purim—Milestone

REFLECTIONS OF A GOLDEN

- DREAM—Lonnie Liston Smith—Flying Dutchman
- ROMANTIC WARRIOR—Return to Forever—Col
- TAKIN' IT TO THE STREETS—Doobie Bros.—WB
- WETTER THE BETTER—Wet Willie—Capricorn

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

- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- KINGFISH—Round
- RUN WITH THE PACK—Bad Co.—Swan Song
- ROBIN TROWER LIVE—Chrysalis
- LOOK INTO THE FUTURE—Journey—Col
- TRICK OF THE TAIL—Genesis—Atco
- ART OF TEA—Michael Franks—Reprise
- LADY IN WAITING—Outlaws—Arista

WMMS-FM/CLEVELAND

- ADDS:**
- AMIGOS—Santana—Col
 - AT THE SPEED OF SOUND—Wings—Capitol
 - CRY TOUGH—Nils Lofgren—A&M
 - DESTROYER—Kiss—Casablanca
 - I WANT YOU—Marvin Gaye—Tamla
 - MARRIOTT—Steve Marriott—A&M
 - TAKIN' IT TO THE STREETS—Doobie Bros.—WB
 - YOU CAN'T ARGUE WITH A SICK MIND—Joe Walsh—ABC

HEAVY ACTION (sales, airplay):

- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- KING BRILLIANT—Howard Werth & the Moonbeams—Rocket
- 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
- THEIR GREATEST HITS: 1971-1975—Eagles—Asylum
- TRICK OF THE TAIL—Genesis—Atco

W-4-FM/DETROIT

- ADDS:**
- AMIGOS—Santana—Col
 - AT THE SPEED OF SOUND—Wings—Capitol
 - LIFE & TIMES—Billy Cobham—Atlantic
 - ROCK YOUR SOCKS OFF—Bobby Whitlock—Capricorn
 - ROMANTIC WARRIOR—Return to Forever—Col
 - STATUS QUO—Capitol
 - TAKIN' IT TO THE STREETS—Doobie Bros.—WB
 - 2112—Rush—Mercury

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

- AT THE SPEED OF SOUND—Wings—Capitol
- AMIGOS—Santana—Col
- ROMANTIC WARRIOR—Return to Forever—Col
- DESTROYER—Kiss—Casablanca
- ROBIN TROWER LIVE—Chrysalis
- STRUTTIN' MY STUFF—Elvin Bishop—Capricorn
- TAKIN' IT TO THE STREETS—Doobie Bros.—WB
- JAILBREAK—Thin Lizzy—Mercury

WXRT-FM/CHICAGO

- ADDS:**
- AMIGOS—Santana—Col
 - BEWARE OF THE DOG—Hound Dog Taylor—Alligator
 - BLACK MARKET—Weather Report—Col
 - COUNTERPOINTS—Argent—UA
 - CRY TOUGH—Nils Lofgren—A&M
 - LADY IN WAITING—Outlaws—Arista
 - WELCOME HOME—Osibisa—Island
 - WINGS OF LOVE—Temptations—Gordy

HEAVY ACTION (sales, phones, airplay):

- CAPTURED LIVE—Johnny Winter—Blue Sky

- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- JAILBREAK—Thin Lizzy—Mercury
- NIGHT AT THE OPERA—Queen—Elektra
- TED NUGENT—Epic
- SMILE—Laura Nyro—Col
- TOUCH—John Klemmer—ABC
- TRICK OF THE TAIL—Genesis—Atco

KSHE-FM/ST. LOUIS

- ADDS:**
- AT THE SPEED OF SOUND—Wings—Capitol
 - CRY TOUGH—Nils Lofgren—A&M
 - LENNY LEBLANC—Big Tree
 - MARRIOTT—Steve Marriott—A&M
 - RATCITY IN BLUE—Good Rats—Ratcity
 - STATUS QUO—Capitol
 - TAKIN' IT TO THE STREETS—Doobie Bros.—WB
 - YOU CAN'T ARGUE WITH A SICK MIND—Joe Walsh—ABC

HEAVY ACTION (approximate airplay, phones):

- AT THE SOUND OF THE BELL—Pavlov's Dog—Col
- DESTROYER—Kiss—Casablanca
- DREAMBOAT ANNIE—Heart—Mushroom
- HEAVEN & HELL—Vangelis—RCA
- KINGFISH—Round
- RECYCLED—Nektar—Passport
- ROBIN TROWER LIVE—Chrysalis
- 2112—Rush—Mercury

SLEEPER



MARRIOTT
STEVE MARRIOTT—A&M

KPFT-FM/HOUSTON

- ADDS:**
- AMIGOS—Santana—Col
 - BREEZIN'—George Benson—WB
 - MAGICAL SHEPHERD—Miroslav Vitous—WB
 - MARRIOTT—Steve Marriott—A&M
 - MIDNIGHT LADY—Rare Earth—Rare Earth
 - MONGSHADOWS—Alphonso Johnson—Epic
 - REBEL—John Miles—London
 - YOU CAN'T ARGUE WITH A SICK MIND—Joe Walsh—ABC

HEAVY ACTION (airplay, in descending order):

- ROMANTIC WARRIOR—Return to Forever—Col
- LOOK OUT FOR #1—Brothers Johnson—A&M
- REFLECTIONS OF A GOLDEN DREAM—Lonnie Liston Smith—Flying Dutchman
- LADY IN WAITING—Outlaws—Arista
- MAN INCOGNITO—Alphonso Mouzon—Blue Note
- LOVE & UNDERSTANDING—Kool & the Gang—De-Lite
- RATCITY IN BLUE—Good Rats—Ratcity
- HEART—Dreamboat Annie—Mushroom

KDKB-FM/PHOENIX

- ADDS:**
- AMIGOS—Santana—Col
 - CRY TOUGH—Nils Lofgren—A&M
 - LADY IN WAITING—Outlaws—Arista
 - PISTOL PACKIN' MAMA—Good Old Boys—Round
 - ROMANTIC WARRIOR—Return to Forever—Col
 - EARI, SCRUGGS REVUE VOL. II—Col
 - TAKIN' IT TO THE STREETS—Doobie Bros.—WB
 - YOU CAN'T ARGUE WITH A SICK MIND—Joe Walsh—ABC

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

- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- ROBIN TROWER LIVE—Chrysalis
- SILK DEGREES—Boz Scaggs—Col
- TRICK OF THE TAIL—Genesis—Atco
- BOB MARLEY & THE WAILERS LIVE—Island (Import)
- JAILBREAK—Thin Lizzy—Mercury
- AT THE SPEED OF SOUND—Wings—Capitol
- OPEN YOUR EYES—Flora Purim—Milestone

KMET-FM/LOS ANGELES

- ADDS:**
- AMIGOS—Santana—Col
 - AT THE SPEED OF SOUND—Wings—Capitol
 - CRY TOUGH—Nils Lofgren—A&M
 - FOOLS GOLD—Morning Sky
 - MARRIOTT—Steve Marriott—A&M
 - ON THE ROAD—Jesse Colin Young—WB
 - YOU CAN'T ARGUE WITH A SICK MIND—Joe Walsh—ABC

HEAVY ACTION (airplay, sales):

- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- JAILBREAK—Thin Lizzy—Mercury
- KINGFISH—Round
- TED NUGENT—Epic
- RUN WITH THE PACK—Bad Co.—Swan Song
- SILK DEGREES—Boz Scaggs—Col
- STATION TO STATION—David Bowie—RCA
- TRICK OF THE TAIL—Genesis—Atco

KSAN-FM/SAN FRANCISCO

- ADDS:**
- BREEZIN'—George Benson—WB
 - RICHARD COCCIANTE—20th Century
 - COUNTERPOINTS—Argent—UA
 - MAGICAL SHEPHERD—Miroslav Vitous—WB
 - NEVER GONNA LET YOU GO—Vicki Sue Robinson—RCA
 - REFLECTIONS OF A GOLDEN DREAM—Lonnie Liston Smith—Flying Dutchman
 - ROMANTIC WARRIOR—Return to Forever—Col
 - EARI SCRUGGS REVUE VOL. II—Col

HEAVY ACTION (airplay, in descending order):

- AT THE SPEED OF SOUND—Wings—Capitol
- I WANT YOU—Marvin Gaye—Tamla
- CRY TOUGH—Nils Lofgren—A&M
- AMIGOS—Santana—Col
- SILK DEGREES—Boz Scaggs—Col
- YOU CAN'T ARGUE WITH A SICK MIND—Joe Walsh—ABC
- MARRIOTT—Steve Marriott—A&M
- JAILBREAK—Thin Lizzy—Mercury

KZEL-FM/EUGENE

- ADDS:**
- BREAKAWAY—Gallagher & Lyle—A&M
 - RICHARD COCCIANTE—20th Century
 - JANE III—Capitol
 - MAN INCOGNITO—Alphonso Mouzon—Blue Note
 - PISTOL PACKIN' MAMA—Good Old Boys—Round
 - POUSETTE-DART BAND—Capitol
 - STARBRIGHT—Pat Martino—WB
 - 2112—Rush—Mercury
 - HEAVY ACTION (airplay, phones):
 - AT THE SPEED OF SOUND—Wings—Capitol
 - CRY TOUGH—Nils Lofgren—A&M
 - FEARLESS—Hoyt Axton—A&M
 - FOR ALL WE KNOW—Esther Phillips—Kudu
 - I WANT YOU—Marvin Gaye—Tamla
 - LEE OSKAR—UA
 - ROMANTIC WARRIOR—Return to Forever—Col
 - TAKIN' IT TO THE STREETS—Doobie Bros.—WB

Few albums that are this much fun to make
are this much fun to listen to.



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DISCO FILE TOP 20

APRIL 10, 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)
- TOUCH AND GO**—ECSTASY, PASSION & PAIN—Roulette (disco version)
- TRY ME I KNOW WE CAN MAKE IT**—DONNA SUMMER—Oasis (lp cut)
- GET UP AND BOOGIE**—SILVER CONVENTION—Midland Intl.
- FIRST CHOICE THEME/AIN'T HE BAD**—FIRST CHOICE—Warner Bros. (lp cuts)
- SPANISH HUSTLE**—FATBACK BAND—Event (disco version)
- STREET TALK**—B.C.G.—20th Century
- COULD IT BE MAGIC/WASTED**—DONNA SUMMER—Oasis (lp cuts)
- THIS IS IT**—MELBA MOORE—Buddah (disco version)
- MOVIN'**—BRASS CONSTRUCTION—UA (lp cut)
- MORE, MORE, MORE**—ANDREA TRUE CONNECTION—Buddah (disco version)
- NIGHT AND DAY**—JOHN DAVIS & THE MONSTER ORCHESTRA—Sam
- BROTHERS THEME**—BROTHERS—RCA (lp cut)
- NO, NO, JOE/SAN FRANCISCO HUSTLE**—SILVER CONVENTION—Midland Intl. (lp cuts)
- COMMON THIEF**—VICKI SUE ROBINSON—RCA (lp cut)
- GOTTA GET AWAY**—FIRST CHOICE—Warner Bros. (lp cut)
- HURT SO BAD**—PHILLY DEVOTIONS—Columbia (disco version)
- COME WITH ME**—DONNA SUMMER—Oasis (lp cut)

Sherwood Promoted

(Continued from page 4)

Chuck Thagard, associate director, adult contemporary promotion, will be reporting to Sherwood. He will also direct and implement specific programs, campaigns, and projects to increase national activity on Columbia artist's records. He will maintain close contact with various Columbia artists and managers to effect full promotional support on Columbia releases. He will report directly to Monteiro.

Sherwood first joined Columbia Records as national promotion manager in April, 1973 and, a year later was promoted to associate director, national singles promotion. In March, 1975, he was appointed to director, national promotion, singles product.

Prior to joining Columbia, Sherwood was affiliated with many radio stations, including KROY in Sacramento, WRIT in Milwaukee, WYSL in Buffalo and WGCL in Cleveland.

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DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ Though the flood of made-for-disco records shows no signs of letting up—the most common complaint I heard this week was about the difficulty of finding time to listen to them all—fewer records are receiving the kind of consensus that moves them into the Top 20 list in recent weeks. Not only is the list dominated by women—who occupy seven of the top 10 spots and 13 positions altogether—but more than ever before, it's dominated by a few albums whose widespread popularity has overshadowed and, for the moment, shut out all other contenders. Every cut on **Donna Summer's** "Love Trilogy" album is on the Top 20 this week, led off by the strongest track, "Try Me I Know We Can Make It," at number 5. Then there are three cuts each from the new albums by **Silver Convention** and **First Choice**, and two, including the number one spot, from **Vicki Sue Robinson's** debut lp. Two other albums with four or more cuts getting heavy play right now—**Melba Moore's** "This Is It" and "Don't Stop Now" by **The Brothers**—have a toe-hold on the Top 20 with one track each this week and are almost sure to be trailing in other tracks in the next week or two.

FEEDBACK: On Walter Gibbons' top 10 this week from Galaxy 21 in New York, there's a new record called "Ten Percent" by **Double Exposure** (Salsoul) that Gibbons has had a near exclusive on for the past two weeks after being called in by Salsoul's Ken Cayre to help supervise the song's edit. The record, a **Baker, Harris & Young** production that sounds like the very best of their work with the **Trammps**, is due out late this week on a special 12-inch pressing featuring the Gibbons edit (9:45) on one side and a shorter (7:07) edit by Cayre himself on the reverse. Either one you choose, the record is superhot, (Continued on page 66)

Discotheque Hit Parade

(Lists are in alphabetical order, by title)

GALAXY 21/NEW YORK

DJ: Walter Gibbons

- BORN TO GET DOWN**—Muscle Shoals Horns—Bang
- EVOLUTION**—Roy Ayers Ubiquity—Polydor (lp cut)
- ONE MORE TRY**—Ashford & Simpson—Warner Bros. (lp cut)
- RAIN FOREST**—Biddu Orchestra—Epic (import)
- SING A HAPPY FUNKY SONG**—Miz Davis—Now
- TEN PERCENT**—Double Exposure—Salsoul (not yet available commercially)
- THIS IS IT**—Melba Moore—Buddah (disco version)
- TOUCH AND GO**—Ecstasy, Passion & Pain—Roulette (disco version)
- TRY ME I KNOW WE CAN MAKE IT/COULD IT BE MAGIC/COME WITH ME**—Donna Summer—Oasis (lp cuts)
- UNDER THE SKIN/MAKE LOVE/BROTHERS THEME**—The Brothers—RCA (lp cuts)

LEVITICUS/NEW YORK

DJ: Thomas Pearson

- ELEANOR RIGBY**—Wing & A Prayer Fife & Drum Corps—Wing & A Prayer (lp cut)
- FEELIN' GOOD/USE YOUR IMAGINATION/LITTLE GIRL**—Kokomo—Columbia (lp cuts)
- FIRST CHOICE THEME/AIN'T HE BAD**—First Choice—Warner Bros. (lp cuts)
- HEY, WHAT'S THAT DANCE YOU'RE DOING**—Choice Four—RCA
- INSTANT LOVE**—Main Ingredient—RCA (lp cut)
- LOVE HANGOVER**—Diana Ross—Motown (lp cut)
- MY SOUL IS SATISFIED/BUCKHEAD**—Atlanta Disco Band—Ariola America (lp cuts)
- SELL THE HOUSE/ONE MORE TRY**—Ashford & Simpson—Warner Bros. (lp cuts)
- TURN THE BEAT AROUND**—Vicki Sue Robinson—RCA (lp cut)
- WHAT CAN I SAY/LOWDOWN**—Boz Scaggs—Columbia (lp cuts)

DCA CLUB/PHILADELPHIA

DJ: Kurt Borusiewicz

- BROTHERS THEME/VOCE ABOUSOU/MAKE LOVE**—Brothers—RCA (lp cuts)
- GET OFF YOUR AAHH! AND JAM**—Foxy—Dash
- GET UP AND BOOGIE/SAN FRANCISCO HUSTLE/YOU'VE GOT WHAT IT TAKES**—Silver Convention—Midland Intl. (lp cuts)
- I LOVE TO LOVE**—Tina Charles/Al Downing—Columbia/Polydor
- LOVE HANGOVER**—Diana Ross—Motown (lp cut)
- MY LOVE SUPREME**—Milton Hamilton Crystalized—TR (disco version)
- REACHING OUT FOR HAPPINESS**—Fay Hauser—SMI (disco version)
- THAT'S WHERE THE HAPPY PEOPLE GO**—Trammps—Atlantic (disco version)
- TURN THE BEAT AROUND**—Vicki Sue Robinson—RCA (lp cut)

BETTER DAYS/NEW YORK

- BROTHERS THEME/VOCE ABOUSOU/UNDER THE SKIN**—Brothers—RCA (lp cuts)
- FIRST CHOICE THEME/AIN'T HE BAD/ARE YOU READY FOR ME?**—First Choice—Warner Bros. (lp cuts)
- GET UP AND BOOGIE/SAN FRANCISCO HUSTLE/NO, NO, JOE**—Silver Convention—Midland Intl. (lp cuts)
- LOVE HANGOVER**—Diana Ross—Motown (lp cut)
- TAKE IT**—Vast Majority—D&M Sound (lp cut)
- 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/COMMON THIEF**—Vicki Sue Robinson—RCA (lp cuts)
- WHEN YOU CAME**—Smokey Robinson—Tama (lp cut)

MCA Releases Three

■ LOS ANGELES — Rick Frio, MCA vice president of marketing, has announced that three albums are set for release by MCA as Part I of the April schedule.

Neil Sedaka's third album for Rocket Records is titled "Steppin' Out." Produced by Sedaka and Robert Appere, "Steppin' Out" contains the just released single "Love In The Shadows," which was written by Sedaka and Phil Cody.

Legend Records, distributed by MCA, is unleashing a new talent in the debut album of Bill Wray. Hailing from Louisiana, Wray's first album, simply titled "Bill Wray," is filled with an assortment of his singing and song writing abilities.

Shortly after signing with MCA Records this past February, Man was in Olympic Studios, London, recording their debut album "The Welsh Connection." The group consists of Mickey Jones (guitar, vocals), Deke Leonard (guitar, vocals) and newest member John McKenzie (bass, vocals).

Harrington to RCA

(Continued from page 4)

Before joining GRC, Harrington had been associated with the Wes Farrell Organization beginning in promotion and marketing and, eventually as vice president, venturing also into other areas of the Farrell operation, including publishing. During that period, he worked closely with RCA Records during the period when RCA distributed the Farrell Chelsea label.

For approximately 10 years prior to joining Farrell, Harrington had been associated with a number of radio stations in various capacities, culminating this part of his career at station WCOL in Columbus, Ohio, where he was music director and assisted in programming.

Oscars

(Continued from page 3)

Carradine, one of a number of actors who performed their own compositions in the Robert Altman film, performed his song for the national television audience March 29, and accompanied himself on guitar. Of the other Best Song nominees, performances by Bernadette Peters and Diana Ross (singing "Do You Know Where You're Going To" live from Amsterdam) were most notable.

Both "I'm Easy" and the main theme from "Jaws" enjoyed some success as singles. The "Barry Lyndon" soundtrack, which combined classical music and traditional Irish songs, has helped an upsurge of interest in the Chieftains, who performed for the soundtrack.



DEE ANTHONY



You don't have to ask Dee Anthony a whole lot of questions. Once the phones can be stopped for a few minutes and he gets started, it's time to listen. The journalist meeting him for the first time, unable to reveal the true nature of the interview because the results are to be part of a surprise planned for him by his wife, watches to make sure the tape doesn't run out.

Dee is reflective. It is his 50th birthday coming up and his 25th year in show business. He is proud to have been on top twice, and unafraid to discuss a middle period when all was not quite so well. There are names that are universally recognized and names of people not so well known whom he discovered were friends when he needed their friendship most.

Everyone who is asked about Dee insists immediately that he is always one to give others credit. Even those who've had their run-ins with him . . . "Once he's cooled off, there's a lot of room to talk" is a typical remark.

When RECORD WORLD visited Dee in his New York office it was with news that Peter Frampton had just achieved his first #1 album, "Frampton Comes Alive." Gary Wright was to follow suit with his "Dream Weaver" single but a few weeks later. Dee was beaming. Frampton had left his office a day earlier, high on the enthusiasm which greeted the two-record live set. Wright was talking with Dee on the phone as we came in, Dee's famous coaching sensibility in full action.

The interview, as it appears in the pages that follow, rambles a bit, Dee trying to tie the various strands of his career together. If there was any single point he stressed more than any other, though, it is that there is continuity in show business. He learned the ropes with Tony Bennett in the 1950s, but the basic techniques hold true today. Management was a different game then, but without having learned first-hand about each facet of the performing and recording process there would be no way for Dee Anthony to relate to the rock acts with whom he deals so successfully. He had the perseverance to stick it out when things weren't good, says Dee, and that's what he likes to see in his acts. Everyone needs encouragement—he is aware of that. And more than the pep talks and coach's hints, he has set an example for each of the acts he has handled.

Most of the names from over the years are in the stories that make up this special section marking Dee's 25th anniversary in show business. More than names, though, we hope to convey a sense of the man—of the respect accorded him by his artists and the people with whom he has worked. Warmth and humor are difficult to capture on paper, but a few moments with Dee Anthony will show anyone just why they can easily refer to the past as "the first 25 years."

DEE ANTHONY

Dee Anthony: 25 Years in Show Business

By IRA MAYER



■ As Dee Anthony marks his 50th birthday and 25th anniversary in show business, his career breaks down into two parts: management of pop artists of the '50s and, from the mid-'60s to the present, representation and management of some of rock's most successful acts. The following in-depth interview traces the path of that career on both business and personal levels.

Record World: How did your career as a manager begin?

Dee Anthony: The first pop artist I was associated with was Tony Bennett. I managed Tony for 13 years and I must say that Tony probably taught me more about this business than anyone else. In those days, as a manager, you covered every end of the business. You learned staging, you learned how to deal with press people, you learned how to work with agencies. You got to know almost every aspect yourself.

RW: How did you first become involved in show business?

Anthony: I got out of the service and everybody had to at least go down and collect their checks. They said you have to look for a job. Well we all decided that we were entertainers. Where the hell are they going to find you a job? An agent couldn't get you work in those days if you were an artist, especially if you were a struggling artist. You say well I'm a master of ceremonies and I'm a singer. Where are they going to send you for a job? All right come back in eight weeks. Twenty bucks every week and in those days after World War II it was great. My older brother was working in a drug store as a pharmacist and there was a concession there. I was going to college and he asked me if I wanted to run the concession. I said yes, okay, myself and a piano player and a kid called Jerry Vale and we kind of made a little concession dough and with the money that we made there we bought arrangements and things and we went flying through the night on weekends singing, working and believe it or not I started doing it. Mime, lipsynching things, putting new acts together and having some fun. What I learned at college and what I learned out there I put together and it worked. So "How did you get into show business?" is almost something you really can't answer. I don't know what the beginning was, my first day, we just kept going.

RW: Were records as important for those artists as they are today?

Anthony: In those days you were as hot as your hit record. There was no such thing as sustaining as an artist. You had a hit and at that time it was \$10,000 a week or even a weekend depending how hot you were and as the record died down you were back to \$1,500 or \$1,000. That's when we decided that we should go toward getting an act because we were starting to see that happen with Peggy Lee, Nat Cole. That's what Tony did.

We went through all the trials and tribulations of this business and

we sat and we learned through our mistakes. That's why I say that through Tony I think I learned more than with anyone else. He's got tremendous respect for his craft and the proof is that he's around 25, 30 years. His integrity was there, his honesty was there, his belief in what he did, his dedication. I think all the good qualities that are so difficult to maintain in any business—it is very difficult to keep that nice standard going because you are working with a system that's crazy. He taught me how to hold in there and stay with what you believe in. He's a tremendously tenacious very persevering individual and I think that rubbed off. I was tremendously influenced by his attitudes and his ways and he believed in me which was great because I was a young kid. He was young too but as a manager in those days, I was in my 20s. "What do you know kid?" and he would always defend me. He made me go with my convictions and my beliefs.

RW: When did you and Tony go your separate ways?

Anthony: Tony and I split after 13 years because I was going through a big transition in my life, with my music, and I felt I wanted to move into other areas—obviously rock, which I felt was *the* thing. You don't take Tony Bennett and say, "Tomorrow you're a rock and roll singer." Tony had his own individuality too. He respected me for what I did and I respected him and today we remain very good friends because of that mutual respect. He has been extremely successful in his thing and I have too. When I went into rock that was supposed to be the lower grade. "The poor kid, what has he gotten himself into." You walk around in dungarees, a t-shirt; I was used to suits and ties (I still wear them sometimes). I would run into people who thought I was scuffling and say "I have Ten Years After, Jethro Tull; I'm representing Chrysalis artists here and Island; Joe Cocker;" they were completely oblivious to these acts. They'd say, "What do they do?" I'd say, "We're playing Madison Square Garden." "Madison Square? You mean *the* Madison Square Garden?" "Yes we're sold out." And they'd look at me very cynical. "He's got a lot of pride he didn't want to say he's really scuffling" and in reality we were sold out.

Tony Bennett probably taught me more about this business than anyone else. In those days a manager covered every end of the business.

RW: Do the things you learned from Tony apply to the Peter Framptons and Gary Wrights?

Anthony: As I reflect back now to it it's amazing how all the things he taught me are so true, how they hold yet today and how you can apply the techniques we learned in staging an act—rather than taking \$100,000 and getting someone in. Talk about the nitty gritty of learning effect and all that. You see a show like "Pippin" and you can see what Fosse does with a stage and lights and movement. That's the thing we learned and we worked on. I used to run up and work the troopers. Tony gave me that opportunity that I hold so dear today, that's so important to my whole attitude of working today.

RW: Your acts seem especially aware of the entertainment value of their shows.

Anthony: Most of the things that I use on all my acts are based on performance because that was the school I came from. We had hit records and we said, "What do you do after you get a hit? Where does it go from there?" "Do you look for another song—that's really not the business, so I found out what the business was by experiencing this way back. I found out that it's what you do, what you lay down as a person, whether you're an artist or whether you're a manager. Now I'm able to show these things to my artists.

(Continued on page 8)

HAPPY BIRTHDAY DEE

and thanks...

*for the personal and professional satisfaction
of working with you the past 10 of your 25 years
in the music business...*

*and for sharing with us the excitement
and success of the artists we have represented
for you during the last decade:*

AMERICAN MANAGEMENT:

Blodwyn Pig • Joe Cocker • Spencer Davis Group
Emerson Lake & Palmer • King Crimson • Mott the Hopples
Spooky Tooth • Ten Years After • Traffic • Jethro Tull

WORLDWIDE MANAGEMENT:

Peter Frampton • J. Geils Band • Humble Pie
Alvin Lee & Co • Steve Marriott's All Stars
Roger Moon • Gary Wright

— Frank Barsalona and everyone at Premier.

DEE ANTHONY

Bill Anthony:

The Football Coach Approach to Management

By MARC KIRKEBY

■ NEW YORK—No one has been closer to Dee Anthony in his 25 years in show business—and rightly so—than his brother Bill, six years his junior. Himself a personal manager and a partner in Bandana Productions, Bill Anthony has been with Dee from the start and, with occasional time off to pursue his own interests, has seen the development of a career in artist management grow to encompass many areas of the music business.

"Dee loves the business. Twenty-four hours a day isn't enough for him," Bill told *Record World* recently. "He understands the meaning of 'personal' in personal management."

Bill was there when Dee began his career as a master of ceremonies and stand-up comic in a variety of nightclubs in the New York area. "I don't think he really wanted to be a performer, though," Bill said. "It was just a vehicle to get into the business."

The brothers began working closely with their friend Jerry Vale, then also getting his start in New York clubs. Dee handled business arrangements for Vale, and also opened his show with jokes and patter. When Vale broke, Dee Anthony learned even more about management, moving on to manage such leading artists of the day as Tony Bennett, the Four Lads, Buddy Greco and Erroll Garner. "He found what he wanted right away," Bill said. "He was always into doing something for an artist."

After a stint in the service, Bill rejoined his brother in business in the mid-fifties. A decade later, the brothers began to move into a new, burgeoning area of music, adding English rock acts to their roster, "service managing" those artists in this country on a percentage basis with the English managers. "With all the time and effort we were putting in, we thought we might as well be managing them ourselves." Thus began the most successful phase of the Anthonys' careers, and one which caused them to give up the



The Bandana Productions staff: (top row, from left) Bill Anthony, John Doumanian, Dee Anthony and Vince Mauro; (bottom row, from left) Linda Stomal, Bill Anthony, Sr., Shirley Eng and Toni Hansen.

successful pop music acts which had given them their start.

"My brother has never burnt his bridges," Bill Anthony added. "Our getting Joe Cocker on the Ed Sullivan Show, on Mike Douglas, this is because of our relationships with those people when we first started booking acts." Bandana Productions was formed to symbolize this changeover in the sort of artists Dee and Bill Anthony were managing.

Much of the spontaneity that Dee had with Vale and his early clients is still there, Bill said. "Dee still gets excited—he's like a kid. A gold album, a bullet, and he gets just as excited as the act."

English Artists

With their clients the Anthonys seem to be linking American and English music. Joe Cocker was one of the first British artists to tour the United States with a band made up principally of American musicians, a pattern being followed by Peter Frampton on his current American tour; and the pattern works the other way as well, Bill Anthony pointed out, as another Bandana client, Gary Wright, is an American who has made his reputation working primarily with English musicians, first in Spooky Tooth and now with his own band.

"Dee's reputation was made out on the road," his brother said. "Now we're not on the road as much as we used to be, but Dee still likes to go out and see the act—he hasn't fallen into that pushbutton management thing."

Artist Involvement

The management techniques Dee has developed are the same for pop artists as for rock performers, Bill Anthony said. One element that has evolved over the years is Dee's involvement with

his artists, which has become almost that of a father image with some artists, his brother said. His standards, set years ago, have remained essentially the same, Bill Anthony insisted: "He has never pulled a band from another manager, although others have tried to do it to us." Dee's style in getting his bands enthusiastic about their performances so resembled that of a football coach that Bill dubbed him "the Rockne of Rock."

Dee Is Spokesman

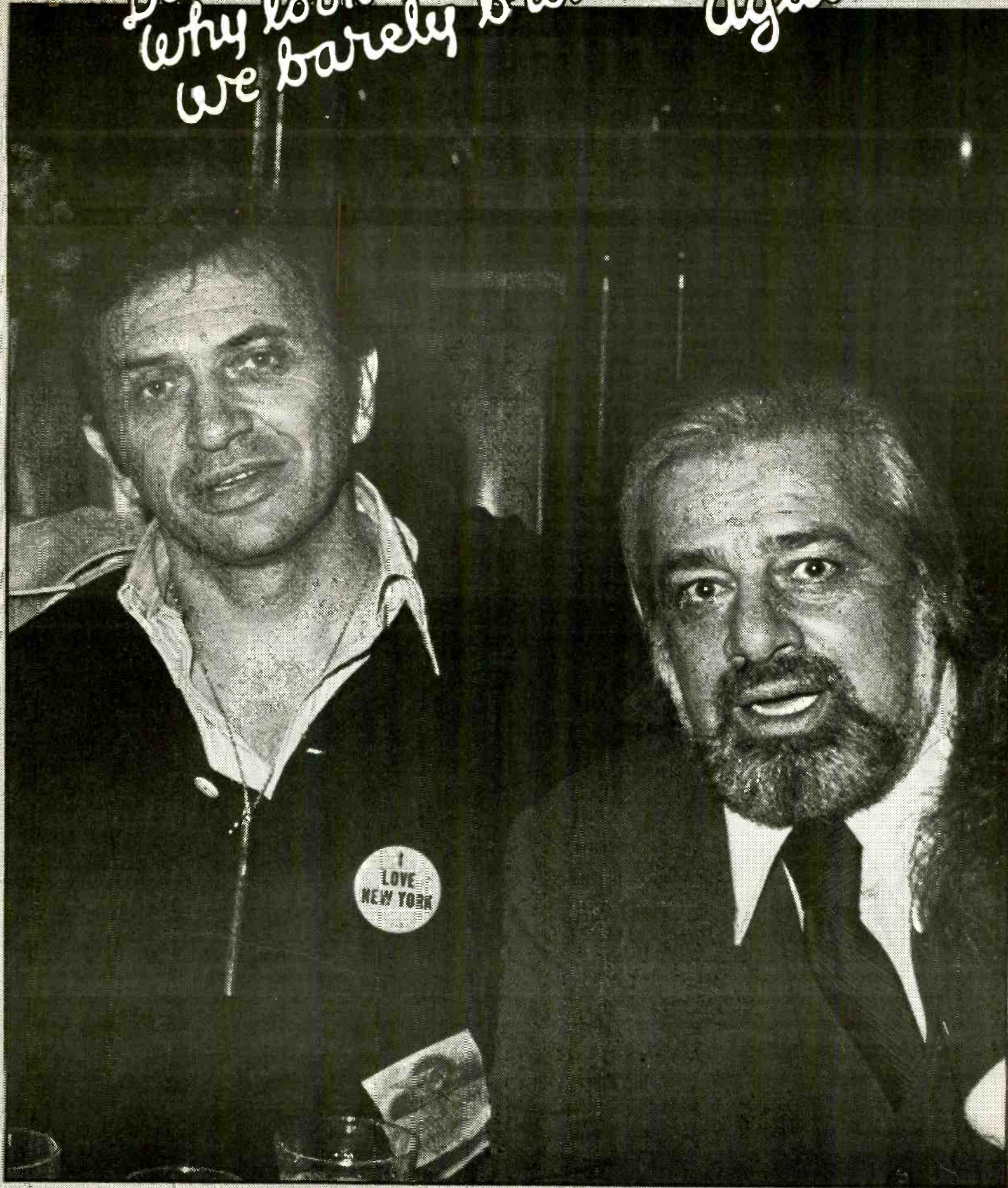
Even as Bandana Productions has grown to be a leader in the field of rock management, Bill Anthony has been content to stay in the background, deferring to his older brother as spokesman and the most visible figure in the firm. "It doesn't bother me if someone just says 'Dee Anthony' in referring to the company," he said.

The Anthony brothers have succeeded where others haven't by remaining flexible enough to respond to changes in popular tastes and popular music. "If everyone gets into opera singers tomorrow, we'll be there," Bill Anthony said. Even as a relatively silent partner, Bill Anthony has drawn on the same family tradition of hard work to be an invaluable part of Dee Anthony's career.



An early partnership: Buddy Greco with then-manager Dee Anthony.

Dear Dee,
Why look so surprised...
We barely broke even...
Again.



HAPPY 25th
DON'T EVER LEAVE US
WE NEED YOU Love & Cheers
Bill

DEE ANTHONY

For Barsalona, Anthony's Got It All

■ NEW YORK—What does Knute Rockne have in common with Dee Anthony? Style, according to Premier Talent Agency head Frank Barsalona. "Dee has an uncanny knack for infusing his acts with enthusiasm," Barsalona told *Record World* recently. "He makes them feel that they can do much more than they ordinarily might think they could do." There are the gold Tiffany whistle Dee blows from the stage wings at concerts, the "team huddles" before an act goes out for the evening's performance and those pep talks which "make any group feel they're equal to The Stones."

Barsalona first knew of Dee Anthony when he was working at GAC. "We never got to know one another or talk to one another for any extended amount of time because I was in the rock area, and I was really the lowest rung on the ladder. Dee was one of the top managers in the country with Tony Bennett, Jerry Vale, Buddy Greco and all of those people. He dealt with the head guys at GAC.

Delsener on Dee: 'Gets Acts Excited'

■ NEW YORK—"If I were an act I wouldn't hesitate going with him," concert promoter Ron Delsener said of Dee Anthony. "He gets acts excited—he makes them get going and work."

Delsener and Anthony were friends even before they began working together professionally, and the promoter commented with humor and admiration on their years of cooperation.

"He comes on like a bear, he can scream and yell, but underneath it all he's a pussycat," Delsener said. "He's always optimistic, which is a good thing if you're a manager. He's always saying his acts are going to play Madison Square Garden—and most of them do."

"Not too many people know this," Delsener continued, with great seriousness, "but Dee won't manage anybody unless they're Italian. He had Jerry Vale, Buddy Greco and Tony Bennett, and now he's got this new kid who changed his name—Peter Frampone."



Management isn't all smiles: Dee Anthony with Frank Barsalona of Premier Talent.

"When I left and started Premier," Barsalona continued, "I hadn't heard anything of Dee for three or four years. One day I got a call from someone asking if I remembered Dee and would I be interested in meeting with him—he had had a rough time in the preceding few years and he was now thinking of getting into contemporary music. I said yes, met with Dee and we started working together. He'd run into some bad luck and it must have been difficult for him to come to this point from being so far up there."

Barsalona, however, understood where Dee Anthony's talents were and, as Anthony himself says elsewhere in these pages, Frank encouraged him to branch further back into management. At the time, Dee was primarily handling American representation for British groups. With but a few exceptions, Barsalona and Anthony have worked together on Bandana's acts.

"Today," said Barsalona, "a lot of the younger managers don't get into putting shows together, and that's one of the things I think Dee is brilliant at. He takes a group, looks at its set and is able to interchange songs, eliminate songs and add other songs to make it exciting. Staging and programming . . . he's one of the best at that." Among the acts the two have worked together to break at various times in this country are Jethro Tull, Ten Years After, Joe Cocker, Humble Pie, Peter Fram-

ton, Traffic, Emerson, Lake & Palmer, Spooky Tooth, Gary Wright, J. Geils Band, Alvin Lee & Co. and Steve Marriott.

Addressing himself to another important side of management, Barsalona points out that Dee is realistic when it comes down to dollars. Because he thinks of the long-term prospects of the acts he handles he is careful in what he demands for concert and club appearances.

Dee Anthony's responsibilities are more like that of a coach than one might at first imagine. But in many ways, Frank Barsalona could be considered Dee's right-hand man on the field.

Ira Mayer



A glimpse of the future?

Dee—
Congratulations on your 25th!
Happy Birthday on your 50th!

Dee—
Congratulations on your 25th!
Happy Birthday on your 50th!

Your friends at A&M

Dee—
Congratulations on your 25th!
Happy Birthday on your 50th!

Your friends at A&M

Dee—
Congratulations on your 25th!
Happy Birthday on your 50th!

Your friends at A&M

OFFICES 659-7400

Dee—
Congratulations on your 25th!
Happy Birthday on your 50th!

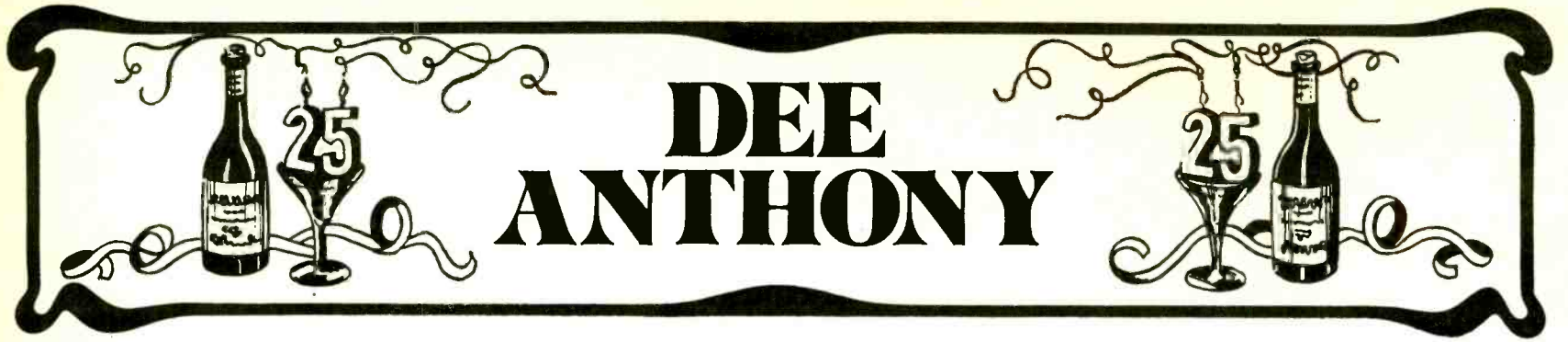
Your friends at A&M

TOWER RECORDS

RYAN

RECORDS - TAPES
SUPER *Discount* PRICES





Dee Anthony: 25 Years in Show Business

(Continued from page 2)

RW: When did rock finally gain acceptance from those skeptics who didn't believe you'd sold out Madison Square Garden?

Anthony: I think the first shock of realization came out of Woodstock. When they saw half a million kids, I think that really opened everyone's eyes because up until that point we were just a limited cult of freakos and what was I doing in that kind of thing? They couldn't get into the fact that a lot of these artists were very much into jazz, blues, the very same music that Tony had as his models.

RW: What's the element most likely to give an act longevity?

Anthony: There was no doubt in my mind that if you can get an artist that can perform and entertain, that's the strongest sustaining ability he could ever have. I believe that for hit records everything that you learn on that stage—communication, songs, tempos, structure, things that you do that turn those kids on—you incorporate this into what you do when you record.

Most of my artists first made it on performance and then their first album was a live album. I never really looked at it that way because I was just doing it automatically. Only Gary Wright was different. But then if you looked at Gary's career it's because he was second lead to Mike Harrison in Spooky Tooth. But I saw the other talent in him and I worked on the performance end of it. That's what's growing in him.

**I'm sorry it took
so long, Dee,
but I was waiting
for this *special* year!
Congratulations,
Peter Frampton**

Everything that you learn on that stage—communication, songs, tempos, structure, things that you do that turn those kids on — you incorporate this into what you do when you record.

RW: What did you do immediately after the split with Tony?

Anthony: There was a dry period. There were 2½ years that I went through a change in my marriage—the girls were all fine, they were all grown—and I went through a lot of personal changes. When you went on the road in those days you spent 40 weeks out on the road . . . I went through psychoanalysis and I found out that I spent my marriage on the road. When I came back I was still on the road. My ex-wife was a good mother, my children are very happy; with my present wife (I'm married now ten years) I've two lovely daughters. I've got four girls ranging from 20 to 2 and they are all lovely and they all get on together. It sounds so Utopian, but it is that way.

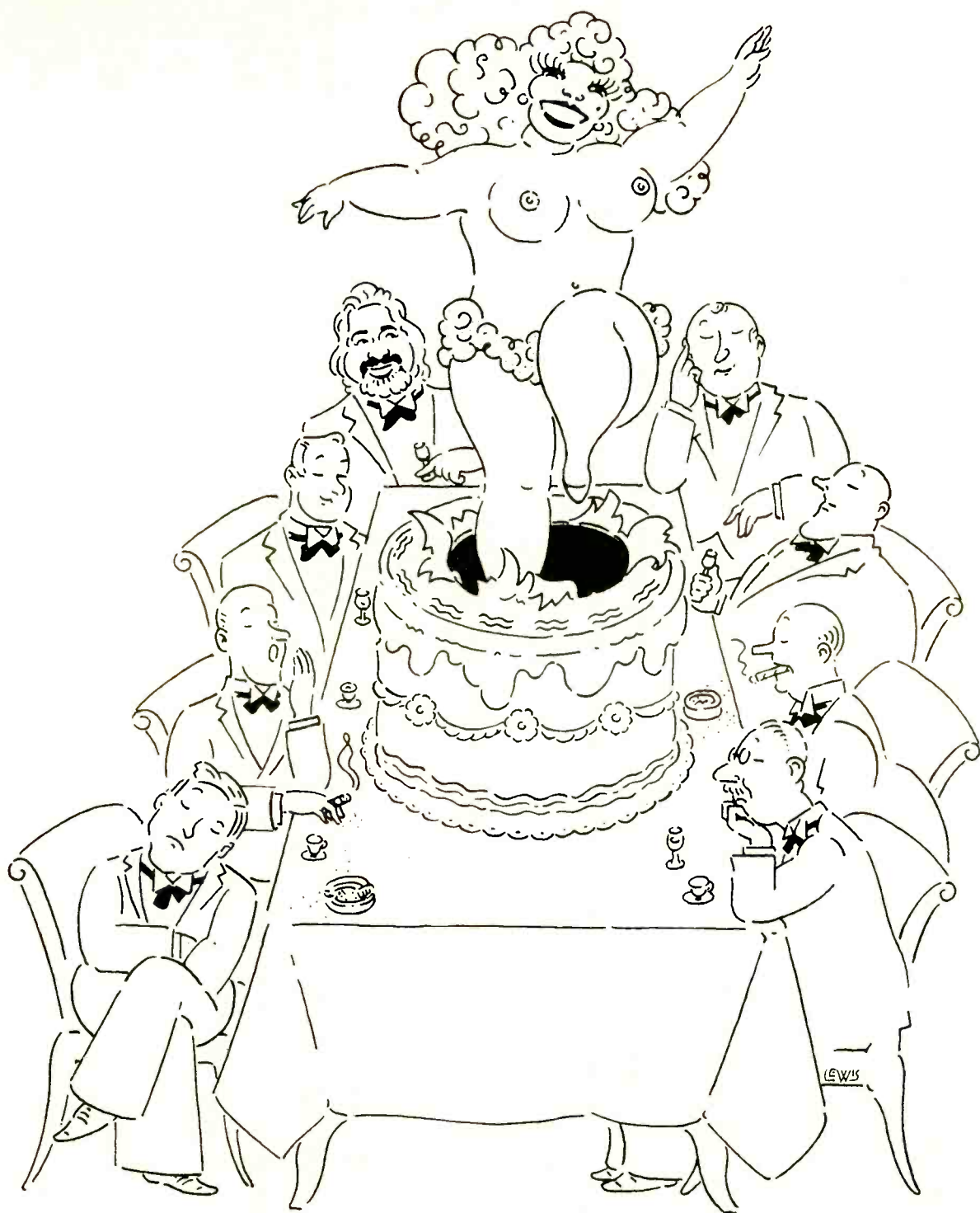
When we separated, I gave up everything I had. It was a strange situation because any other pop artists I had fell away too. They see you in a confused state. That's the only disappointment that I really had, I just hope it never happens to them. When I see a situation like that, I go out and try to help people. I didn't get any help from Jerry Vale, he just walked. On the other hand I had a dear friend in the advertising business. I remember one Christmas, exactly December 21st, I had \$28.00 in my pocket and I had a couple of kids and it was Christmas and I didn't know what was going to happen. He'd met me at a party and he wanted me to do some commercials for him. He called me up and he had a check there for \$5,000 for me. I said, "What's this for?" He said, "You're going to do the music for the next Revlon commercial." I never heard of getting paid before. I couldn't get a job from people I'd known for years, agencies that I gave my artists to and which made millions of dollars from them.

My year turned around from that. I did a lot of commercials that year and I also got involved with Frank Barsalona of Premier Talent because I was involved with people who wanted me to handle English acts here, what was then the Alice Wright agency, not Chrysalis, and Island. They wanted somebody that had managerial experience, that

(Continued on page 12)



Management goes beyond business: Dee serving as best man for Humble Pie drummer Jerry Shirley.



*Let's see—we'll start her off in small clubs,
then a tour, then the Bottom Line, oh, T-shirts too.*

Always thinking,
congratulations Dee from Atlantic/Atco Records



DEE ANTHONY

Frampton & Wright: Two New Superstars

By BARRY TAYLOR

■ NEW YORK — Peter Frampton is yet another artist who acknowledges the management of Dee Anthony as a major factor in his ascendancy. According to Frampton it was Dee who instilled the confidence that kept him on the stage through periods of personal uncertainty. "Dee's method is unquestionably to be out there—making personal appearances until you build as big a following as you can," Frampton told *RW*.

"I respect Dee for his 25 years of experience, all the people he's managed and all the audiences he's watched. I've learned a lot through him. I didn't come up with a smash single or a smash album when I started," Frampton admitted, "in my case it was a slow growth. It was the way I learned it should happen, playing halls of 500 people or more and when you start selling them out, you move on to the next level. This way you build as big a following as you can unless you have the advantage of starting out as a prolific hit writer. I wasn't and I don't know if I am today, but now I'm going to try."

Humble Pie

Frampton's association with Dee dates back to the late '60s and the formation of Humble Pie, one of the first bands to be tagged a "supergroup" right out of the box when Frampton from The Herd, Steve Marriott from the Small Faces, Greg Ridley from Spooky Tooth and drummer Jerry Shirley joined forces.

"We had no management at the time," Frampton recalls. "Immediate Records had just folded and we got a record deal with A&M. Greg Ridley had met Dee when he was in America with Spooky Tooth and said that he was fantastic. We gave him a ring and he came straight over. We signed a contract with him three weeks later."

Frampton left the group in favor of a solo career in 1971 for which Dee continued to provide guidance and direction. "Dee saw the potential in me at the time. I had no confidence in myself, but

(Continued on page 21)



Dee Anthony with his two most recent successes, Peter Frampton and Gary Wright.

By IRA MAYER

■ NEW YORK — "When Spooky Tooth finally split up in July '74, Dee and I decided it would be best that I start my solo career again. And that's when it all started to happen."

The story, in its formal sense, goes back to 1968, when Gary Wright first joined Spooky Tooth. Dee Anthony was servicing the group's management in the United States. Two years later Wright left Spooky Tooth, setting out on a solo career, only to rejoin the band in 1972. Shortly thereafter, Dee took over worldwide management of Spooky Tooth, thus leaving Dee and Gary to map a new road together once the group disbanded.

"He's a very strong man," Wright told *Record World* shortly after his "Dream Weaver" single brought him his first top-of-the-charts success. "He's a very strong-willed person. He knows where to hit, when to strike with the most force. And he's extremely effective as a manager because he doesn't mess with the issues."

"I've been around other managers who wine and dine you and come into the recording studio and they're with you all the time. With Dee, he'll spend the time creatively that's needed—listening to songs, stuff like that—he's a professional. I always feel that I'm well looked after."

Wright looks back to his first solo efforts, which resulted in two A&M albums with which he was satisfied but which never went very far commercially — and credits Dee for "a large amount of my success. You can see the difference between then and now."

"Dee always laughs at me when I mention karma and all that; but last year wasn't really his year. He had problems with Humble Pie splitting up and some of the older bands he's been managing. But this year he just came back full force and is having one of the strongest years he's probably had in a while. I'm happy for him. Looking at Dee is in a way like looking at an artist. And it's sensational that he's been able to rebound so many times and stay on top of the situation."

Jerry Moss on Sharing Success

By JERRY MOSS

■ NEW YORK—I've had the pleasure and good fortune of knowing Dee Anthony for almost eight years. I've known Dee through the good years and the lean years, and that's saying something if you can remember Dee's "lean" years. But seriously, folks, we met for the first time in Chris Blackwell's sumptuous backyard in London town. It certainly wasn't love at first sight because we

weren't quite sure whether or not we'd turned up for the same reason. I think for a while Dee thought I was another manager seeking to become viceroy of Blackwell's vast holdings in the States. But when it was discovered that I was in Records and Songs and Dee was the manager, we relaxed and became immediate friends.

(Continued on page 21)



Dee (right) with A&M Records president Jerry Moss (third from right) and members of Humble Pie, one of Dee's first and most successful English bands.

DEE ANTHONY

Wolf on Dee-Coach, Manager, Friend

By HOWARD NEWMAN

■ NEW YORK—Peter Wolf, lead singer of the J. Geils Band; describes his long successful association with Dee Anthony as being based on personal friendship and mutual respect. Wolf told **Record World** how this affiliation grew from a fleeting knowledge of each other's work, to a manager/client relationship of the highest order.

Wolf said, "The J. Geils Band and Dee Anthony met when we were playing in the New England area. At the time, Dee was working with the second wave of the British invasion." These bands included Led Zeppelin and Ten Years After, among others. "Dee was managing them for the English managers in the States. As a musician I heard of him and had



Mr. and Mrs. Dee Anthony, Atlantic Records chairman Ahmet Ertegun, and the J. Geils Band, leading Bandana clients in the seventies.

seen him at the Boston Tea Party (a showcase in Boston similar to the Fillmore) in 1967. The J. Geils Band had known about him for several years by 1970 and we had already recorded our first album."

"By 1971 we figured we needed management because we were kind of managing ourselves. We were at the same level too long. At the time when people talked about management the name they mentioned was Dee Anthony. He was the cream of the crop and he managed groups we related to."

It was the ability of the Geils Band members to perceive that if Dee Anthony was associated with musicians they could identify with, they could in turn relate to
(Continued on page 14)

Dee Anthony...

OUR LONGEST RUNNING ACT

Shelly Finkel
Jim Koplik
and
Eleanor Lehner

DEE ANTHONY

Early Successes



Dee Anthony (center) with two early management successes, George Maharis (left) and Buddy Greco.

***Congratulations,
Signore Padrone
The J. Geils Band***

25 Years in Show Business

(Continued from page 8)

that knew the lay of the land and that's how I fit into the whole thing, the "early wave." At one point I had Spencer Davis and Traffic. Spencer was out doing "Give Me Some Loving" and "I'm A Man," Stevie was out doing "Mr. Fantasy" and things he was doing with Traffic. Eddie Hardin was singing Winwood's songs. So I was torn. I had started making money in commercials and I really felt good. And the English rock things were happening, too.

RW: What were you doing with the commercials?

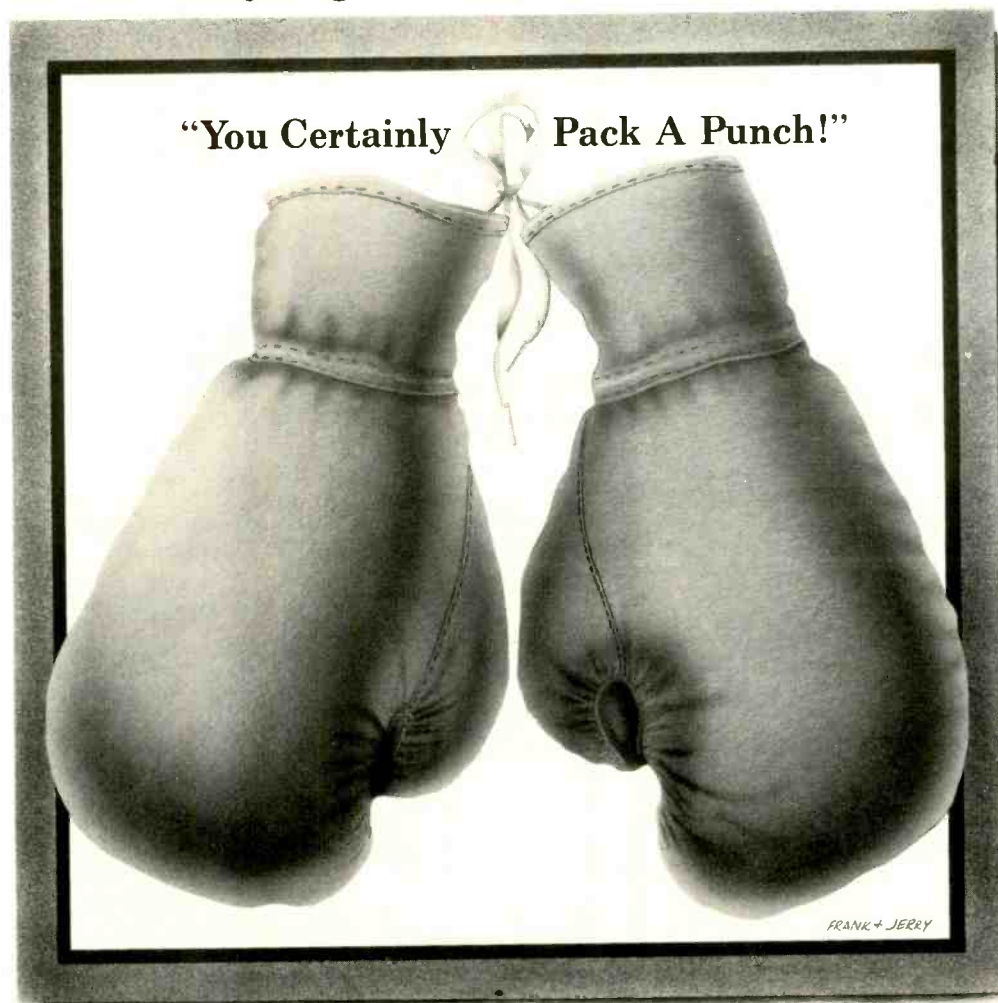
Anthony: I would do the background, the music, and produce the music. It was so easy that it was scary. You know what it involves for an album—what is there to do in a 50 second commercial? You got some studio cats and whom you read it down once and you got it. I'd have to do a back up tape just for safety. So what I did was I maintained my service management representation for these groups and then Frank told me I should "stay in this area because there aren't many managers who have the experience and I think it would be very good for you. I think it would be good financially and also it might be what you like to do." I did just that. I let loose commercials and stayed with rock and from there on it's been a nice steady situation. A lot of groups have come through me, from Ten Years After to Jethro Tull, early Savoy Brown, all the Spooky Toths, Traffic, Spencer Davis, King Crimson, Joe Cocker, Emerson, Lake & Palmer. Joe Cocker I co-managed.


(Continued on page 17)



Dee Anthony with Jerry Vale, wife Rita, and Ronnie Martin.

To The Heavyweight Champion Of The Record World



Congratulations Dee
From Terry Ellis, Chris Wright
And  Your Friends
At **Chrysalis** Records

DEE ANTHONY

Bandana Men



Bandana Productions management: Bill Anthony, John Doumanian, Dee Anthony and Vince Mauro.

Dee,
It's only the
beginning of a great
year for Taurus and
Aries.

Happy Birthday-

All My Love,
Your "Dream Weaver"

Peter Wolf

(Continued from page 11)

Dee, that brought them together. Wolf said, "Other managers were too business oriented and not into musicians and their temperments. Dee was someone we could socialize with; someone who could bridge the gap between company executives and the musicians."

Teaming Up

The actual teaming up of the J. Geils Band and Dee Anthony took place as follows, according to Peter Wolf. "We spoke to Frank Barsalona and told him that we wanted someone like Dee; Frank said, 'Why someone like Dee Anthony, you can get Dee Anthony.' Frank told us that Dee had seen the Geils Band at the Fillmore and his wife pointed us out as a group with potential." Due to her keen eye for talent Mrs. Anthony must be given a crucial place in this unravelling tale.

The next scene in the script took place at a meeting arranged by Frank Barsalona between the Geils Band and Dee Anthony at Anthony's New York office. Wolf said, "We told Dee that we wanted some help in establishing ourselves as a more professional band." The meeting started at 2:00 p.m. and at 5:30 p.m. with business concluded Anthony took

the band over to his home and cooked a huge Italian meal for everyone. "From that point on," Wolf said, "we've been friends."

The faith that the band expressed in Dee Anthony's managerial skill soon paid off. "It works through a personal touch. Dee suggested a live album on the basis of our strong live response, but fair album sales. He insisted on this live album over a long period of time. We were in London on tour and Dee, myself and Greg Lake of Emerson, Lake and Palmer, sat down one night for a long meeting. We discussed the plans for our next album and Lake said, 'When Dee Anthony has an idea that he comes to you with more than once, take it up.' We recorded live in Detroit the album which became 'Full House,' which went gold."

It's this kind of insight into the record business that has made Dee Anthony an invaluable friend and advisor to the J. Geils Band. Besides Dee's savvy concerning recorded product, Wolf notes that "Dee Anthony understands staging and the live ingredients needed to make a show go over. The basic ingredients don't change with time. And Dee

(Continued on page 22)



Skills of success: Dee with J. Geils Band lead singer Peter Wolf and Atlantic Records chairman Ahmet Ertegun.

*Peter Rudge thanks Dee Anthony
for introducing Italian Cooking to the
Music Industry and hopes that the
food's as good for the next 25 years.*



*Congratulations!
Peter Rudge and Sir Productions, Inc.*



Sir Productions

DEE ANTHONY

Graham & Anthony: A Combination that Cooks

■ NEW YORK—Bill Graham's professional relationship with Dee Anthony has chiefly been that of a promoter to a manager, but he brings the perspective of a friend and a fellow artist manager to his reflections on a decade of working with Dee.

"Dee is as good a manager as you'll find in this business," Graham said. "We would have a more professional and more successful industry if there were more people like Dee Anthony. He managed many great acts in the sixties, like Joe Cocker and ELP, and has great success now with Peter Frampton, Gary Wright and others."

Graham credited most of Anthony's success to the experience he acquired managing such artists as Tony Bennett and Jerry Vale

in the fifties, and particularly noted Anthony's ability to make entertainers out of his artists.

"He relates to how an artist handles himself on stage," Graham continued. "He knows to look for the encore, and he will criticize his artist if he thinks he can do better. He understands what an audience puts down the ticket price for.

More Than Yelling

"That's one of the jobs of a good manager, to make acts see that they're also entertainers. Management isn't just yelling for more money—not that we haven't raised our voices—and Dee understands that. The one thing you will not see among his acts is non-professionalism."

Of all the concert dates Graham and Anthony have put together,

perhaps the largest will be Graham's April 25 opening of his outdoor concert schedule in the Bay area, with Peter Frampton and Gary Wright headlining.

Bill Graham counts Dee An-

thony among his personal friends as well. "The only reason I could wish he'd retire is so he could open an Italian restaurant in my town. He's a great cook."

Marc Kirkeby



Friends and associates: Dee with Bill Graham and Phil Basile.

Peter Rudge: Dee is 'Delightful'

■ NEW YORK—Peter Rudge, who is involved in the management of such stellar groups as the Rolling Stones, The Who and southern rockers Lynyrd Skynyrd and who heads up Sir Productions, was only too happy to set aside some time during the hubbub surrounding The Who's recent visit to these shores to talk about a very special friend—Dee Anthony.

Rudge met Anthony during his (Rudge's) first weekend in New York in 1970, and since that time has joined the ranks of those who have come to know and love Dee for the remarkable person he is.

"Our relationship over the years has been purely one of friendship," said Rudge in talking with *Record World*. "And strangely enough, though we're part of the same industry, we've never done business together. And I think that's an important point—it's nice to have someone who you relate to purely as a friend—someone who is willing and able to give you advice on business matters without any financial stake in the outcome."

Rudge echoed the sentiments of many friends and acquaintances of Anthony in stating that he derives a great amount of

pleasure from simply "going places and doing things" with Dee. "His hospitality and generosity are remarkable," said Rudge. "And even more importantly, even when things are down for him, he's still smiling. He's delightful."

Smith on Anthony

By JOE SMITH

■ Dee Anthony first bounced into my life in his role as manager of Tony Bennett. I was DJ'ing in Boston and had a difficult time understanding this fast-talking flash from New York. Later we renewed that association when Dee took over the management of Jerry Vale, a very popular artist in New England. Once again he was unintelligible.

When Dee called my attention to Gary Wright, the words became somewhat clearer. That too worked out well.

In all the years I've marvelled at Dee's ability to move through generation and music gaps and continually provide first class management skill to all the people he represents. But I still can't understand him.

**Dear Dee,
God Bless
Luv,
Steve Marriot**



DEE ANTHONY

25 Years in Show Business

(Continued from page 12)



Dee Anthony backstage

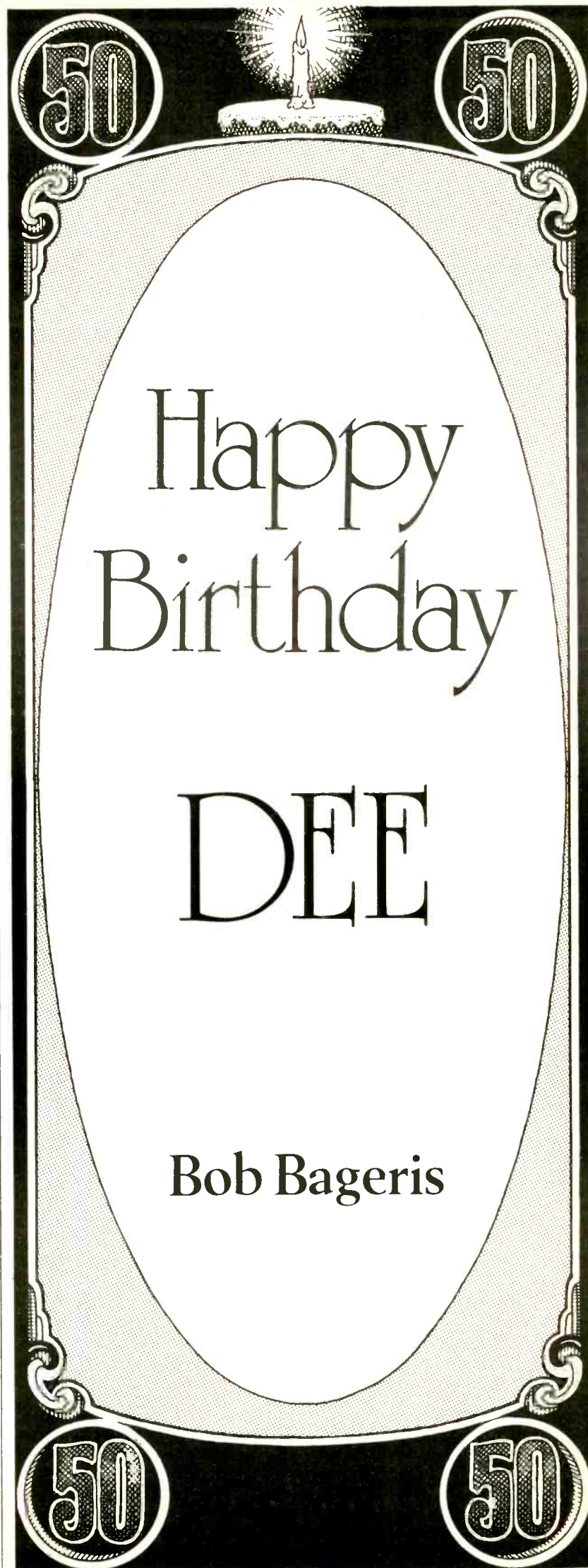
It was no easy task making all those decisions but it all worked out for some reason. I think it's just having the confidence in myself. It's not like some people say, "Everything I have I owe to my wife." What she has given me is love and a lay-person's point of view. From her I get the simplest and most honest answer, the general feel. I then made that other transition back to personal management because I think I made a lot of British managers and agencies a lot of money while I sat in my own country. I decided it was time to get into my own thing here where I had control of the whole situation. I'm lucky that I have never become jaded. I stay young and I think young. I can sit with my artists today and they can't say, "Oh you old fart what do you know?" They know I know.

“The guy who helped me get going most was Frank Barsalona from Premier Talent. People don't realize it, but he is more active in the creative and development aspect of an artist than just picking up the phone and booking . . .”

RW: Your relationship to Frank Barsalona at Premier has been very close. You've broken most of your acts together.

Anthony: The guy who helped me get going most was Frank Barsalona from Premier Talent. People don't realize it, but he is more active in the creative and development aspect of an artist than just picking up the phone and booking and asking \$10,000. He's got agents who do that now and people say that Frank is unavailable. I can tell you as a personal friend that he's spent many hours talking about Peter Frampton, J. Geils Band, Gary Wright, the whole thing with Humble Pie. I'm sure he does it with Brian Lane with Yes. I know he does do it with Chris Wright and Tull, Butch Stone with Black Oak Arkansas, Tony Artigo with Foghat. But he was always a creative agent from the beginning and that's where we struck it on. At one point people thought we were partners—no. What I have is mine, what Frank has is his. We were good for each other because we gave to each other our

(Continued on page 18)



DEE ANTHONY

Dee Anthony: 25 Years in Show Business

(Continued from page 17)

experience and our professional talent. That's why I must say that probably all the acts that I've booked with Premier have eventually scored.

RW: Like Barsalona, you've also worked closely with the record companies you deal with.

Anthony: People use record companies instead of utilizing them. I don't believe in that. A&M had been fabulous with Cocker, with Humble Pie. You can't hold a record company responsible for situations or circumstances that happen that are beyond their control or mine. Frampton was just number one. That wasn't an accident. That was a coordinated effort and a slow building process by Frank Barsalona, Dee Anthony and Jerry Moss and A&M Records. And let's not discount the most important thing—the talent of a kid called Peter Frampton. He's a person who stayed in there. That's what a manager's there for: "Don't get discouraged, it will happen, keep working at it," that self-confidence, that feeling. He's got accountants to tell him what to do with his money, he's got lawyers. A manager's got to deal with the more psychological and human aspect of that artist as well as the creative end and the performance end. It's a team effort, but if gold albums are some barometer of one's success in this business, we've received eight platinum and 26 gold albums. Every one is a story and I believe a true labor of love for everyone involved.



Keith Emerson with Dee Anthony.

RW: On the one hand you've talked about the constants in show business and yet things change. Is there greater willingness among artists to accept your experience today than during the "first wave" of the British invasion?

Anthony: There are certain precepts that are laid down, basic rules, that remain constant through a lot of transitional periods in music. Like if I say to you, "Never take a flesh pink spot off an artist's face." To me that's the way it should be. If you put yellow on him you're going to make him look like he's got yellow jaundice. Rim him with a yellow or a green or an amber . . .

An act, a performance, you have to take your audience through a whole scene. You have to lead them, entertain them, communicate. For instance, there are certain things you can do as an artist with your hands. Frampton uses his hands beautifully. Here is a kid that used to stand there and play beautiful virtuoso guitar. Now he has the freedom to express himself. Those are the things I'm talking about. They never change. A great performer is a great performer. Mick

There was no one that stuck himself out more than Jose Greco . . . Jagger prances that exact same way. I watch television and see flashbacks — quick things like Jagger/Greco. That worked then and things that worked for you once work for you twice, three times.

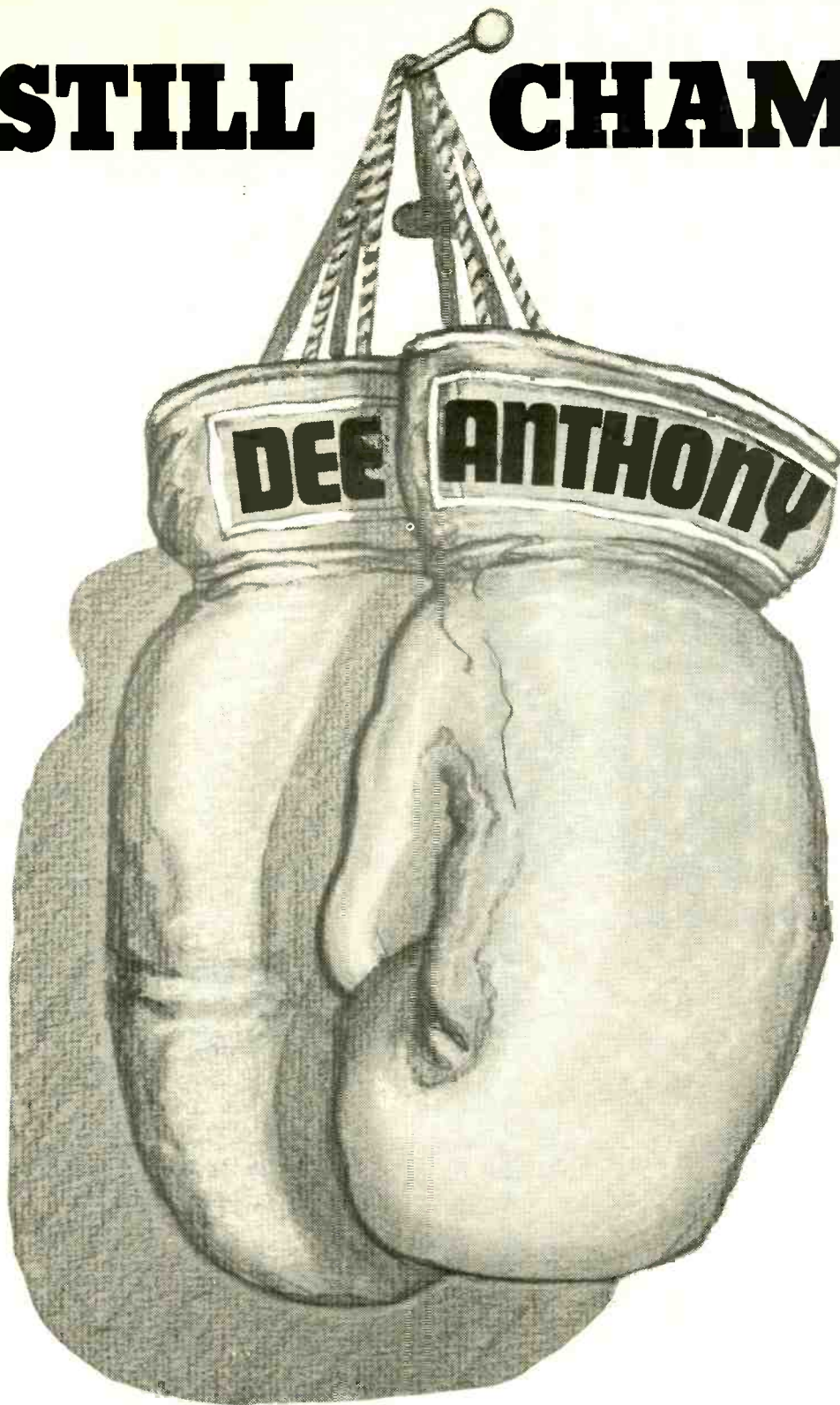
Jagger is doing today what maybe a great pop singer did 20 years ago. There was no one that stuck himself out more than Jose Greco with his whole Spanish troupe. Jagger prances that exact same way. I watch television and see flashbacks—quick things like Jagger/Greco. That's what clicks off in my head. That worked then and things that worked for you once work for you twice, three times. We did it with Frampton with his act where he opens acoustic. I said to Peter two years ago, "You're going to open acoustic." But the time had to be right, he had to be right. Or we just switched Gary Wright's act to where he closes with "Dream Weaver" because that's his strongest number. Is there a rule that says you can't close an act with a ballad? Does it have to be an out and out rocker? No. So those are the things you learn from other artists in the years spent on the

(Continued on page 20)



Dee Anthony (right) on tour in South America with George Maharis.

...STILL CHAMP!



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DEE ANTHONY

Dee Anthony: 25 Years in Show Business



(Continued from page 18)

road. I remember the first time I told Gary about closing with "Dream Weaver" by saying when you go from "Blind Feeling" you're going to pull that down and you're going to get a pause and you're just going to sustain that note before "Dream." And I said as soon as you go into that, you're going to get a tremendous ovation that's going to hit you and send you back four feet. It happened in Largo, Maryland. "Christ," he said, "it worked." I said, "Of course it worked." Now he plays with it. It's the same with Peter Wolf. He knows when to stay down and wait and move to the right. Performance—that's what I know, that's what I try to instill. I can't do it for them. I can only tell them and I give them all my old stories and they love it. But I've seen these things work. You have to stay on top of changes—we're on computers in the office—but so much remains the same.

RW: Do you miss the Fillmore, that type of operation?

Anthony: You bet your ass. I wish Bill Graham would come back to New York. There is no one that touches him as a producer and a promoter, no one. He's got it all. Forget about the magnetism or the image. He's as dedicated as anyone could be. I have tremendous respect for him. He's the total promoter/producer. He's one of the symbols of rock because he understood the culture, the social environment and he wasn't afraid to say well kid you're full of shit and he

(Continued on page 21)

*The light
from your "twilight"
is blinding.*

*Love,
Michael & Carol
Klenfner*

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DEE ANTHONY

Peter Frampton

(Continued from page 10)

he respected my reasons for leaving Humble Pie. The fact that he stuck by me all these years says something for him. He felt I had something to offer, but it wasn't until things started getting crazy that I knew he was right all the time."

Biggest Success

Just like Humble Pie, Frampton achieved his biggest success with a live lp, "Frampton Comes Alive," which was a #1 album on the RW charts. "Dee has always

been a firm believer of the live album. We all knew that the only way to capture Humble Pie was live, and it was the same with my band. I decided that once I had the confidence I would do a live album because the band is so good.

"Having been with Dee for six years now, I wouldn't want any other manager," Frampton exulted. "Both of us have a lot of endurance and I guess that's why we get on so well."

Jerry Moss

(Continued from page 10)

We have remained friends and Dee has been the manager for me since that time. We have had the good fortune to work together with a variety of headliners such as Joe Cocker, Humble Pie and many others. Currently, the great Steve Marriott and his new band are about to be launched and we're all busy readying the world for the excitement to come from that amazingly talented performer.

And what can one say about this year's newest, and probably Dee's greatest star, Peter Frampton. Peter has finally achieved

the recognition he so richly deserves after a collaboration of almost seven years with Bandana Management, Premier Talent and, of course, a little help from his friends at A&M Records.

25 Years In Show Biz

It's been a real nice story, Dee. I've appreciated the privilege of sharing our many successes as well as an occasional bad break. I'm real proud just to have a small piece of your twenty-five years in show biz. Everyone at A&M joins me in grateful salutation to The Manager. Here's looking forward to the next 25!

Dee and Scott Muni: Friends

■ NEW YORK—Scott Muni, program director of WNEW-FM here, knows first-hand that Dee Anthony doesn't believe management stops with arranging concerts.

"Dee and I go back a number of years," Muni said. "He knows how to work a radio station. Dee will bring me acetates, will get my opinion on a new group, but he knows *not* to come on with any hype.

Personal Attention

"Dee listens to and follows the station," Muni continued. "He understands what we do and what our needs are. He gives us an album ahead of time if he feels it's necessary, and many times he'll personally bring an artist to the station. Not many managers will do that.

"Dee's attentiveness to radio

has been instrumental in the success of every group he's had," Muni said.

Perfect Timing

He illustrated his point by recalling an incident some years ago involving an artist who was one of Dee Anthony's early English successes. The artist deplaned at a New York airport for his first American tour, stepped into a limousine, and heard his album playing, by coincidence, on WNEW-FM. Dee Anthony, not by coincidence, had been to the station earlier in the day to deliver and promote the album.

"We talk a lot," Muni said. "Of course, Dee lives in New York and listens to the station, which may have something to do with it. But a lot of it is because we're friends."

25 Years in Show Business

(Continued from page 20)

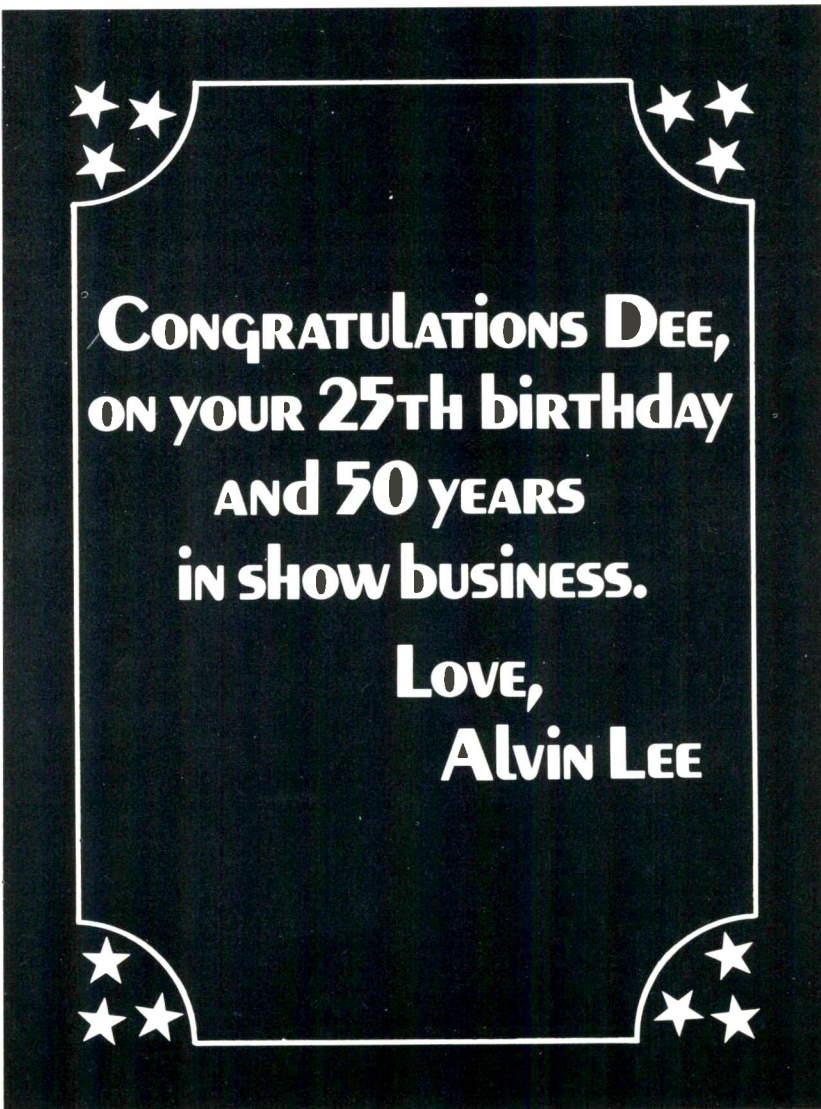
wasn't afraid to say you're right. He gave every act a chance. He made them learn respect for that stage. You showed up on time. You showed up late at the Fillmore, you got your ass handed to you. He'd run right out and he'd rip your name off the marquee. There's discipline in the theater, why shouldn't there be discipline in rock too? It's respect for what you do. I have to discipline myself, self-discipline knowing my responsibilities and my obligation as a manager. Artists should have that, they have to be professional. Graham has all this.

RW: If he were to come back today, what role would he play?

Anthony: Those are the changes in the business. There aren't enough small places to build and the economics don't warrant it. I think Bill Graham is the kind of guy that can almost bridge that whole gap where he can handle a situation placing the new acts and still play the huge places too. He can cover both ends of the spectrum very easily.

He talks to an act too. He has as much respect for an opening act as he has for a headline act. He knows that opening act probably needs more help than the headline act and he does help them. I can tell you that every one of my artists and every artist that has passed through Bandana, one way or another opened with Bill Graham at

(Continued on page 22)



CONGRATULATIONS DEE,
ON YOUR 25TH BIRTHDAY
AND 50 YEARS
IN SHOW BUSINESS.

LOVE,
ALVIN LEE

DEE ANTHONY



Dee Anthony: 25 Years in Show Business

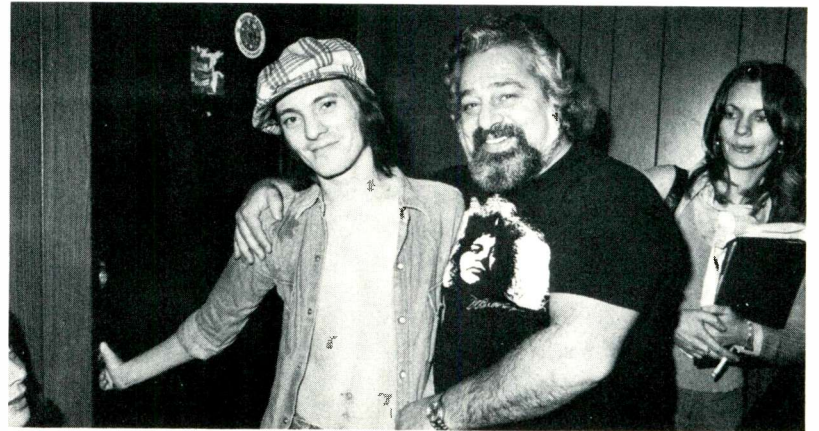
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“The need to survive is the most important thing I think you can give an artist. That self-assurance and that confidence to believe in his own ability and talents.”

either the Fillmore East or the Fillmore West or Winterland or whatever. Obviously he had given them that opportunity and he watched them grow and he helped them grow.

RW: What do you do with that opening act today?

Anthony: Gary Wright was a relatively new act. No one really knew Gary Wright as well as they should have. They knew Spooky Tooth, so we started out with knowing that this is what we have to do. But again we were dealing with a professional, very intelligent guy who knows he's only got 30 minutes and you try to set it right in those 30 minutes. You try to work him in the 10,000 seater with a headline act and you give him as much of a chance as you can. If the show starts at 8:00, put the lights down at ten of eight or five of eight, let the audience start to reach in. How you set him up so that at least he's got a shot when the kids see him, till he starts to get acceptance from an audience and then work his performance. I mean there is nothing more scary than to have Humble Pie out in front of Grand Funk Railroad and that was the only band that could hold them on their own because Grand Funk was tremendous. But you had Steve Marriott walk out and say, "We're out here for just a half hour and we're supposed to warm you up and get you ready for Grand Funk and that's what we are going to do. Now if you want to start rockin' and rolling you come on along with us." He knew what to say, what to do. We still break acts that way. It's not as it used to be—five or six years ago you had Boston Tea Party, you had the Grande Ballroom in Detroit, you had the Fillmore East, you had the Electric Factory in Philadelphia, you had the Kinetic in Chicago, you had the Whiskey in L.A., you had the Fillmore West and you might have had an odd date here and there. So when a band came in—we're talking about the British bands—you played a Friday and Saturday at the Fillmore East. Maybe you were lucky to grab a night at The Scene or two days at The Scene or Ungano's. But normally the act would be off Sunday until the following Friday. So you could conceivably play five or six major markets and you could break an



Steve Marriott, then of Humble Pie, with Dee Anthony.

act quickly. If the act had it, the second time in they were almost home. Today it's a lot longer and it's a lot tougher. There's so much out there. It's difficult for the audiences to focus in on one thing so quickly. It's really saturated. I'm a really strong believer in putting an act out there and letting them learn it and working as much as possible. You have so many more dates now than then, but there are still not enough venues. It's toughest for an act if the manager doesn't know the ropes. I've seen a lot of acts get swallowed up—go to a 50,000 seater and have a half hour, don't get a sound check, nothing works right. When I have a show out there and I've got the headline act, and there's a support act, I try to go out of my way to make sure they have the opportunity to make some dent, some inroad.

RW: Have the colleges become professional operations?

Anthony: I don't think we leave much up to them now. If a headline band goes in, he's pretty self-contained with PA and lights. He has his own crew. You set it up where you control the most important parts of that show. As long as they have enough volts and outlets . . . It's not a shoe-in. They say a college is a built-in audience. It's a built-in audience if the audience knows about it, if it's right for them.

RW: You've talked a lot about security. You keep going back to the idea of longevity for your artists . . . a sense of continuity.

Anthony: The need to survive is the most important thing I think you can give an artist. That self-assurance and that confidence to believe in his own ability and his talents. It's a God-damn shame that for some reason down through the years they always try to make an artist feel insecure. If I were an artist and I had the talent that some of my guys have I sure as hell wouldn't feel that insecure. You can always find a way to make a living if you have that kind of talent to play and sing.

There's no one true formula of success in show business. You can't say you do it this way and it works all the time. Everybody gets into it their own way, and it kind of happens. It's what you put into it and how much perseverance you have. How much you really want it. I get the biggest satisfaction when I know I have an artist that if the bottom fell out tomorrow he wouldn't give a shit and could go out the next day on stage. If he has confidence in his ability and talent he knows that that wheel will come around again. ☺

Peter Wolf

(Continued from page 14)

doesn't let us perform at 99 percent. He keeps our level up and maintains that 101 percent for us. He's more like a coach than a manager."

Dee Anthony has been said to have a management style similar to that of a coach. Above all though, Peter Wolf knows that, "Time has proved that Dee Anthony is a friend."

*Congratulations
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Derek Green and all at A&M Records U.K.

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Bob Austin



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April 4, 1976

Dear Dee:

Celebrating your 25 years in Show Business is certainly something special for me, having shared a great deal of the time with you.

With the many obstacles along the way, I have watched you with tremendous spirit overcome them all, and bring to you the success you truly deserve.

I am proud of the way you have made your presence felt in our industry.

All of us here at Bandana, our company, that "Keeps on Rockin'" admire your drive, your style and above all, your sense of humor.

In our hearts and in mine especially, you are Numero Uno.

With love,

Your Brother,

Bill

Who In The World: Wings Group Effort Soars

By BARRY TAYLOR

■ "I wouldn't say we could be bigger than The Beatles, I wouldn't say we'd ever want to be bigger," Paul McCartney told an interviewer in 1972 upon the launching of Wings.

Wings (Capitol), which is comprised of Paul and Linda McCartney, Denny Laine, Jimmy McCulloch and Joe English, has evolved from McCartney's desire to work out of the context of a band once again, yet he is quick to point out that the group bears no comparison to The Beatles.

For McCartney, the partnership with John Lennon, which began in 1956 as members of the Quarrymen, ended on April 10, 1970 with the announcement that he had no further plans to record with Lennon, George Harrison or Ringo Starr. A week later, his first solo album, "McCartney," was released. All of the songs were written and performed by McCartney with background vocals by Linda.

His first solo single, "Another Day," was released on February 26, 1971 followed by "Ram" in July. It was about this time that McCartney decided to form a band.

Denny Seiwell, a top New York session drummer who contributed to "Ram," was the first to be indoctrinated. Three days before the sessions for the "Wildlife" album were to begin, McCartney contacted Denny Laine, who abandoned work on his own solo album to join the rehearsals at McCartney's farmhouse in Scotland.

Laine was an excellent choice who added depth to the band. His impressive list of credits include Denny and the Diplomats, the group he disbanded to help form the Moody Blues in 1964. Laine left the group after the success of "Go Now" and went on to join Ginger Baker's Airforce, Balls and the Electric String Band. He composed Colin Blunstone's elegant "Say You Don't Mind" and eventually finished his solo album, "Aah Laine," but it was never released in this country.

"Wildlife" was released in January, 1972, a short time before Henry McCullough from the Grease Band was added to the line-up. With McCartney proclaiming at the time, "We can see all the possibilities of working different ways with this band," Wings took off in a rented caravan for an unannounced tour of colleges throughout the U.K.

After having two singles ("Give Ireland Back To The Irish" and "Hi Hi Hi") banned by the BBC, a successful major European tour

and scoring the theme for "Live and Let Die," McCartney released the "Red Rose Speedway" album in March, 1973. This was coupled with the release of Wings' most successful single yet, the lush "My Love" which saw Paul McCartney revert back to the romanticism of some of his most popular work with the Beatles.

A 20 date British tour earned the group praise and respect from the press, but on the eve of a proposed recording session at Ginger Baker's studio in Lagos, Nigeria, Seiwell and McCullough quit the band. Paul, Linda and Laine went through with their recording plans and cut the "Band On The Run" album which yielded the group three hit singles ("Helen Wheels," "Band On The Run" and "Jet") and was the most successful and critically praised lp of all the post-Beatles solo efforts.

One of the vacancies in the band was filled by Jimmy McCulloch. McCulloch had played guitar on Thunderclap Newman's "Something In The Air" at age 15 before joining Stone the Crows, John Mayall and Blue. He made his Wings debut with a stinging guitar solo in "Junior's Farm."

Geoff Britton from the Wild Angels was with Wings briefly at this time but was eventually replaced by American drummer Joe English, who was once a member of Jam Factory. English filled in at the sessions for "Venus and Mars" at Allen Toussaint's Sea-Saint Studios and was asked to become a permanent member of the group.

The release of "At The Speed of Sound" comes with the news of a proposed tour of the U.S. that would bring McCartney in front of American audiences for the first time in 10 years. "At The Speed Of Sound" is more of a group effort than past Wings albums, with Laine singing the lead vocal on two songs and Linda, Jimmy and Joe doing one each. The album has met with tremendous acceptance in only its first week of release. Already the **RW** Salesmaker Of The Week, it has entered The Album Chart at #28 with a bullet while the single, "Silly Love Songs" is at #67 with a bullet—in both cases becoming Chartmaker Of The Week.

With "At The Speed Of Sound" McCartney continues to prove to his critics and vast legions of fans that he is more than just one half of the Lennon/McCartney partnership. His vitality, humor, passion and strength continue to make him an important lyricist and recording artist in his own right.

Jeff Lane: Getting the Message

■ NEW YORK — "After writing, producing and performing 21 flops of my own, I got the message and started making records with people who could really do it." So says Jeff Lane, producer of two of the most successful funk bands going: B.T. Express (Columbia) and Brass Construction (UA).

The South Carolina born producer lived in New York for 18 years before success suddenly struck. His last record was done in 1967 and its less than overwhelming popularity started a period of re-thinking, leading to the formation of Lane's own production company in Brooklyn four

years ago. In that period of time Lane was on the lookout for local talent. New York talent was the vehicle for Lane's ascendancy in the form of B.T. Express. Lane said, "my wife needed a dance band for an engagement in late 1973 and they were recommended. I saw them at a dance hall called the Arion Mansion and I really flipped." Lane took the raw potential of this group, worked with them six months and came up with their first album on Roadshow Records. This first effort included the gold singles "Do It (Till You're Satisfied)" and "Express." According to Lane, (Continued on page 64)

Brown & Tashjian Bow Golden Gate



Mick Brown and Ralph Tashjian have formed a marketing/promotion/publishing/production company in San Francisco called Golden Gate Records. The firm has set its first production deal with the release of Marie Franklin's Westbound (distributed by 20th Century Records) single, "Bad, Bad Woman." Pictured (standing, from left) are: Harvey Cooper, senior vice president, marketing, 20th Century; Armen Boladian, president Westbound Records; Tom Rodden, VP/general manager, 20th Century; Mick Brown and Ralph Tashjian. Seated are Marie Franklin and Hosea Wilson, VP/r&b operations, 20th Century.

The Coast (Continued from page 8)

20 years, returns to the USA for dates with **Donovan** this month. He appeared in the **Bob Dylan** film "Don't Look Back," an English TV documentary on Donovan, and wrote "Portland Town," which has been recorded by **Joan Baez**, **Jack Elliott** and the **Kingston Trio**. The singer/songwriter, who'll turn 50 later this year, was part of the LA folkie scene in the fifties (which also included **Woody Guthrie**, **Will Geer**, **Cisco Houston** and of course **Ramblin' Jack**) before taking up European residence, and the opportunity to watch him work should not be passed up . . . The COAST was frankly too hungover to pull it all together earlier but, yes, there was a party for **The Who** at a bowling lane following their Anaheim performance, and it was lots of drunk fun. Just ask **Pete Townshend**, **Roger Daltrey**, **Keith Moon**, **John Entwistle**, **Ronee Blakely**, **Joe Walsh**, Shawn Phillips, **Peter Asher**, **Buddy Miles** and assorted members of the **Sweet** and **Little Feat** and the **Steve Gibbons Band**. **Townshend** was also observed at the Starwood a couple of nights later, dancing on his seat to **Dr. Feelgood**, and later expressing his admiration to their faces at a post-show party at the Hyatt House. The Feelgoods proved to be everything we've been saying they are for a year now, saving the COAST's critical ass one more time . . . The new **Blue Oyster Cult** album, "Agents Of Fortune," will be out the first day of May; it includes a couple of songs by **Patti Smith**, and one called "This Ain't The Summer Of Love," co-written by a guy named **Doc Savage** who writes for an excellent rock & roll (and nothin' but) publication called "Back Door Man," about which we'll tell you more next week . . . STOP THE PRESSES! More heterosexual backlash! This time it's guitar hero **Ted Nugent**, doing an anti-homosexual interview with *The Advocate*, the nation's leading gay tabloid. "It nauseates me," the mad guitarist is quoted as saying. "I mean, I like three or four chicks in bed with me all at once, doing it, going nuts. But the idea of another guy; get him out of here!" Could this be the beginnings of a trend?

The TREMELOES



MARTIN CERF in PHONOGRAPH RECORD MAGAZINE. "The Treds are easily one of the most over-looked, under-rated British pop bands of the 70's."

CASHBOX: "The Tremeloes should have no trouble finding an eager audience for "Shiner." The songs are dominated . . . by waves of pleasing, well blended harmonies . . . several tunes show great AM potential."

RECORD WORLD: "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."

GREG SHAW in HISTORY OF BRITISH ROCK VOL. 2: "The Treds are one of the world's most experienced and capable pop groups. THEY'LL BE HEARD FROM AGAIN."



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AND AGAIN...

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THE RETAIL REPORT

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

SALESMAKER OF THE WEEK



AT THE SPEED OF SOUND
WINGS
Capitol

TOP RETAIL SALES

- AT THE SPEED OF SOUND**—Wings—Capitol
DESTROYER—Kiss—Casablanca
ROBIN TROWER LIVE—Chrysalis
AMIGOS—Santana—Col
I WANT YOU—Marvin Gaye—Tamla
TAKIN' IT TO THE STREETS—Doobie Brothers—WB
ROMANTIC WARRIOR—Return to Forever—Col

ABC/NATIONAL

- BRASS CONSTRUCTION**—UA
DESTROYER—Kiss—Casablanca
DIANA ROSS—Motown
EARGASM—Johnnie Taylor—Col
LOVE TRILOGY—Donna Summer—Oasis
MOTHERSHIP CONNECTION—Parliament—Casablanca
ROCK 'N' ROLL LOVELETTER—Bay City Rollers—Arista
ROBIN TROWER LIVE—Chrysalis
STARCASTLE—Col
THE WETTER THE BETTER—Wet Willie—Capricorn

CAMELOT/NATIONAL

- AT THE SPEED OF SOUND**—Wings—Capitol
COME ON OVER—Olivia Newton-John—MCA
DESTROYER—Kiss—Casablanca
EARGASM—Johnnie Taylor—Col
LADY IN WAITING—Outlaws—Arista
LOVE TRILOGY—Donna Summer—Oasis
ROBIN TROWER LIVE—Chrysalis
ROCK 'N' ROLL LOVELETTER—Bay City Rollers—Arista
SONG OF JOY—Captain & Tennille—A&M
TAKIN' IT TO THE STREETS—Doobie Brothers—WB

KORVETTES/NATIONAL

- AMIGOS**—Santana—Col
AT THE SPEED OF SOUND—Wings—Capitol
CATE BROS.—Asylum
DESTROYER—Kiss—Casablanca
LOVE TRILOGY—Donna Summer—Oasis
NEVER GONNA LET YOU GO—Vicki Sue Robinson—RCA
SONG OF JOY—Captain & Tennille—A&M
STATION TO STATION—David Bowie—RCA
TRICK OF THE TAIL—Genesis—Atco
 2112—Rush—Mercury

MUSICLAND/NATIONAL

- BRASS CONSTRUCTION**—UA
CRY TOUGH—Nils Lofgren—A&M
DESTROYER—Kiss—Casablanca
LOOK OUT FOR #1—Brothers Johnson—A&M
LOVE TRILOGY—Donna Summer—Oasis
LOVE & UNDERSTANDING—Kool & the Gang—De-Lite
ON THE ROAD—Jesse Colin Young—Reprise
PRIMAL SCREAM—Maynard Ferguson—Col
RELEASE—Henry Gross—Lifesong
ROBIN TROWER LIVE—Chrysalis

RECORD BAR/NATIONAL

- AMIGOS**—Santana—Col
AT THE SPEED OF SOUND—Wings—Capitol
COME ON OVER—Olivia Newton-John—MCA
DESTROYER—Kiss—Casablanca
I WANT YOU—Marvin Gaye—Tamla
LADY IN WAITING—Outlaws—Arista
LOOK OUR FOR #1—Brothers Johnson—A&M
ROBIN TROWER LIVE—Chrysalis
ROMANTIC WARRIOR—Return to Forever—Col
TAKIN' IT TO THE STREETS—Doobie Brothers—WB

DISC-O-MAT/NEW YORK

- AT THE SPEED OF SOUND**—Wings—Capitol
BREEZIN'—George Benson—WB
DIANA ROSS—Motown
HE'S A FRIEND—Eddie Kendricks—Motown
I WANT YOU—Marvin Gaye—Tamla
IT'S GOOD TO BE ALIVE—D. J. Rogers—RCA
LOVE TRILOGY—Donna Summer—Oasis
RUFUS FEATURING CHAKA KHAN—ABC
SILVER CONVENTION—Midland International
THIS IS IT—Melba Moore—Buddah

KING KAROL/NEW YORK

- AT THE SPEED OF SOUND**—Wings—Capitol
COME ON OVER—Olivia Newton-John—MCA
DESTROYER—Kiss—Casablanca
IT'S GOOD TO BE ALIVE—D. J. Rogers—RCA
KINGFISH—Round
LOCKED IN—Wishbone Ash—Atlantic
ODYSSEY—Charles Earland—Mercury
SILVER CONVENTION—Midland International
SUN—Capitol
TRICK OF THE TAIL—Genesis—Atco

SAM GOODY/EAST COAST

- A NIGHT AT THE OPERA**—Queen—Elektra
AEROSMITH—Col
AT THE SPEED OF SOUND—Wings—Capitol
LAND OF THE MIDNIGHT SUN—Al Di Meola—Col
NEVER GONNA LET YOU GO—Vicki Sue Robinson—RCA
ROBIN TROWER LIVE—Chrysalis
SECOND CHILDHOOD—Phoebe Snow—Col
STATION TO STATION—David Bowie—RCA
THEIR GREATEST HITS: 1971-1975—Eagles—Asylum
TRICK OF THE TAIL—Genesis—Atco

RECORD WORLD-TSS STORES/LONG ISLAND

- AT THE SPEED OF SOUND**—Wings—Capitol
GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
HOW DARE YOU—10cc—Mercury
IT'S GOOD TO BE ALIVE—D. J. Rogers—RCA
LADY IN WAITING—Outlaws—Arista
RECYCLED—Nektar—Passport
ROBIN TROWER LIVE—Chrysalis
SILVER CONVENTION—Midland International
STONE ALONE—Bill Wyman—Rolling Stones
SWEET HARMONY—Maria Muldaur—Reprise

CUTLER'S NEW HAVEN

- AMIGOS**—Santana—Col
AT THE SPEED OF SOUND—Wings—Capitol

- BRASS CONSTRUCTION**—UA
DESTROYER—Kiss—Casablanca
FRAMPTON COMES ALIVE—Peter Frampton—A&M
LOOK OUR FOR #1—Brothers Johnson—A&M
MOTHERSHIP CONNECTION—Parliament—Casablanca
ROMANTIC WARRIOR—Return to Forever—Col
RUFUS FEATURING CHAKA KHAN—ABC
THEIR GREATEST HITS: 1971-1975—Eagles—Asylum

FOR THE RECORD/BALTIMORE

- AMIGOS**—Santana—Col
AT THE SPEED OF SOUND—Wings—Capitol
COME AS YOU ARE—Ashford & Simpson—WB
CRY TOUGH—Nils Lofgren—A&M
DIANA ROSS—Motown
I WANT YOU—Marvin Gaye—Tamla
REFLECTIONS OF A GOLDEN DREAM—Lonnie Liston Smith—Flying Dutchman
ROMANTIC WARRIOR—Return to Forever—Col
SILVER CONVENTION—Midland International
WINGS OF LOVE—Temptations—Gordy

WAXIE MAXIE/WASH., D.C.

- AMIGOS**—Santana—Col
AT THE SPEED OF SOUND—Wings—Capitol
COME ON OVER—Olivia Newton-John—MCA
CRY TOUGH—Nils Lofgren—A&M
DISCO-FIED—Rhythm Heritage—ABC
I WANT YOU—Marvin Gaye—Tamla
LADY BUMP—Penny McLean—Atco
REFLECTIONS OF A GOLDEN DREAM—Lonnie Liston Smith—Flying Dutchman
SILVER CONVENTION—Midland International
TRICK OF THE TAIL—Genesis—Atco

GARY'S/RICHMOND

- BRASS CONSTRUCTION**—UA
COME ON OVER—Olivia Newton-John—MCA
CRY TOUGH—Nils Lofgren—A&M
DESIRE—Bob Dylan—Col
FRAMPTON COMES ALIVE—Peter Frampton—A&M
LOOK OUR FOR #1—Brothers Johnson—A&M
OUTLAWS—Various Artists—RCA
ROBIN TROWER LIVE—Chrysalis
TAKIN' IT TO THE STREETS—Doobie Brothers—WB
THEIR GREATEST HITS: 1971-1975—Eagles—Asylum

NATL. RECORD MART/MIDWEST

- AMIGOS**—Santana—Col
AT THE SPEED OF SOUND—Wings—Capitol
COME ON OVER—Olivia Newton-John—MCA
DESTROYER—Kiss—Casablanca
I WANT YOU—Marvin Gaye—Tamla
REFLECTIONS OF A GOLDEN DREAM—Lonnie Liston Smith—Flying Dutchman
ROBIN TROWER LIVE—Chrysalis
ROMANTIC WARRIOR—Return to Forever—Col
SONG OF JOY—Captain & Tennille—A&M
 2112—Rush—Mercury

HANDLEMAN/DETROIT

- AT THE SPEED OF SOUND**—Wings—Capitol
COME ON OVER—Olivia Newton-John—MCA
DESTROYER—Kiss—Casablanca
DIANA ROSS—Motown
EARGASM—Johnnie Taylor—Col
ROBIN TROWER LIVE—Chrysalis
ROCK 'N' ROLL LOVELETTER—Bay City Rollers—Arista

- SONG OF JOY**—Captain & Tennille—A&M
TAKIN' IT TO THE STREETS—Doobie Brothers—WB
THEIR GREATEST HITS: 1971-1975—Eagles—Asylum

RECORD REVOLUTION/CLEVELAND

- AT THE SPEED OF SOUND**—Wings—Capitol
DESTROYER—Kiss—Casablanca
EARL SLICK BAND—Capitol
JAILBREAK—Thin Lizzy—Mercury
LADY IN WAITING—Outlaws—Arista
LOVE & UNDERSTANDING—Kool & the Gang—De-Lite
ROMANTIC WARRIOR—Return to Forever—Col
SILK DEGREES—Boz Scaggs—Col
TAKIN' IT TO THE STREETS—Doobie Brothers—WB
YOU CAN'T ARGUE WITH A SICK MIND—Joe Walsh—ABC

LIEBERMAN/MINNEAPOLIS

- AMIGOS**—Santana—Col
AT THE SPEED OF SOUND—Wings—Capitol
CRY TOUGH—Nils Lofgren—A&M
DESTROYER—Kiss—Casablanca
FLEETWOOD MAC—Reprise
ROBIN TROWER LIVE—Chrysalis
SILK DEGREES—Boz Scaggs—Col
STRUTTIN' MY STUFF—Elvin Bishop—Capricorn
TAKIN' IT TO THE STREETS—Doobie Brothers—WB
YOU CAN'T ARGUE WITH A SICK MIND—Joe Walsh—ABC

PEACHES/ATLANTA

- AT THE SPEED OF SOUND**—Wings—Capitol
CLOUD DANCE—Colin Wolcott—ECM
DESTROYER—Kiss—Casablanca
I WANT YOU—Marvin Gaye—Tamla
LADY IN WAITING—Outlaws—Arista
LOVE & UNDERSTANDING—Kool & the Gang—De-Lite
SILK DEGREES—Boz Scaggs—Col
THE WETTER THE BETTER—Wet Willie—Capricorn
TRICK OF THE TAIL—Genesis—Atco
WINGS OF LOVE—Temptations—Gordy

SPEC'S MUSIC/FLORIDA

- ALL MY LOVE**—Esther Phillips—Kudu
AMIGOS—Santana—Col
AT THE SPEED OF SOUND—Wings—Capitol
I WANT YOU—Marvin Gaye—Tamla
LADY IN WAITING—Outlaws—Arista
LOVE TRILOGY—Donna Summer—Oasis
NEVER GONNA LET YOU GO—Vicki Sue Robinson—RCA
PRIMAL SCREAM—Maynard Ferguson—Col
ROMANTIC WARRIOR—Return to Forever—Col
SILVER CONVENTION—Midland International

MUSHROOM/NEW ORLEANS

- AT THE SPEED OF SOUND**—Wings—Capitol
BRASS CONSTRUCTION—UA
CHOCOLATE MILK—RCA
CRY TOUGH—Nils Lofgren—A&M
EARGASM—Johnnie Taylor—Col
I WANT YOU—Marvin Gaye—Tamla
LOOK OUR FOR #1—Brothers Johnson—A&M
ROBIN TROWER LIVE—Chrysalis
STARCASTLE—Col
TRICK OF THE TAIL—Genesis—Atco

TAPE CITY/NEW ORLEANS

- COME ON OVER**—Olivia Newton-John—MCA
DESTROYER—Kiss—Casablanca
DIANA ROSS—Motown

- I WANT YOU**—Marvin Gaye—Tamla
LOOK OUR FOR #1—Brothers Johnson—A&M
LOVE TRILOGY—Donna Summer—Oasis
ROBIN TROWER LIVE—Chrysalis
SONG OF JOY—Captain & Tennille—A&M
STARCASTLE—Col
THE WETTER THE BETTER—Wet Willie—Capricorn

INDEPENDENT RECORDS/DENVER

- AMIGOS**—Santana—Col
JAILBREAK—Thin Lizzy—Mercury
LADY IN WAITING—Outlaws—Arista
LARRY SANTOS—Casablanca
ON THE ROAD—Jesse Colin Young—Reprise
REACH FOR THE SKY—Sutherland Bros. & Quiver—Col
ROBIN TROWER LIVE—Chrysalis
ROMANTIC WARRIOR—Return to Forever—Col
TAKIN' IT TO THE STREETS—Doobie Brothers—WB
YOU CAN'T ARGUE WITH A SICK MIND—Joe Walsh—ABC

PEACHES/DENVER

- AMIGOS**—Santana—Col
AT THE SPEED OF SOUND—Wings—Capitol
BREEZIN'—George Benson—WB
I WANT YOU—Marvin Gaye—Tamla
LADY IN WAITING—Outlaws—Arista
LEE OSKAR—UA
ROMANTIC WARRIOR—Return to Forever—Col
SILK DEGREES—Boz Scaggs—Col
TAKIN' IT TO THE STREETS—Doobie Brothers—WB
YOU CAN'T ARGUE WITH A SICK MIND—Joe Walsh—ABC

ODYSSEY/SOUTHWEST & WEST

- AMIGOS**—Santana—Col
AT THE SPEED OF SOUND—Wings—Capitol
BLACK MARKET—Weather Report—Col
FULL OF FIRE—Al Green—Hi
I WANT YOU—Marvin Gaye—Tamla
LOVE TRILOGY—Donna Summer—Oasis
RICHARD & WILLIE & THE SLA—Richard Pryor—Laff
TAKIN' IT TO THE STREETS—Doobie Brothers—WB
 2112—Rush—Mercury
YOU CAN'T ARGUE WITH A SICK MIND—Joe Walsh—ABC

LICORICE PIZZA/LOS ANGELES

- AMIGOS**—Santana—Col
AT THE SPEED OF SOUND—Wings—Capitol
AURORA—Jean Luc Ponty—Atlantic
DESTROYER—Kiss—Casablanca
FRAMPTON COMES ALIVE—Peter Frampton—A&M
I WANT YOU—Marvin Gaye—Tamla
ROBIN TROWER LIVE—Chrysalis
ROMANTIC WARRIOR—Return to Forever—Col
TAKIN' IT TO THE STREETS—Doobie Brothers—WB
YOU CAN'T ARGUE WITH A SICK MIND—Joe Walsh—ABC

EVERYBODY'S RECORDS/NORTHWEST

- AMIGOS**—Santana—Col
AT THE SPEED OF SOUND—Wings—Capitol
DESTROYER—Kiss—Casablanca
LADY IN WAITING—Outlaws—Arista
ON THE ROAD—Jesse Colin Young—WB
ROBIN TROWER LIVE—Chrysalis
ROMANTIC WARRIOR—Return to Forever—Col
TAKIN' IT TO THE STREETS—Doobie Brothers—WB
 2112—Rush—Mercury
YOU CAN'T ARGUE WITH A SICK MIND—Joe Walsh—ABC



THE ALBUM CHART

PRICE CODE

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

TITLE, ARTIST, Label, Number (Distributing Label)

APR. 10	APR. 3	TITLE, ARTIST, Label, Number (Distributing Label)	WKS. ON CHART	
1	1	THEIR GREATEST HITS: 1971-1975 EAGLES Asylum 7E 1052 (5th Week)	6	F
2	2	FRAMPTON COMES ALIVE PETER FRAMPTON/A&M SP 3703	11	G
3	6	FLEETWOOD MAC /Reprise MS 2225	37	F
4	4	ONE OF THESE NIGHTS EAGLES/Asylum 7E 1039	42	F
5	3	STILL CRAZY AFTER ALL THESE YEARS PAUL SIMON/ Columbia PC 33540	25	F
6	5	DESIRE BOB DYLAN/Columbia PC 33893	12	F
7	11	SONG OF JOY CAPTAIN & TENNILLE/A&M SP 4570	4	F
8	21	COME ON OVER OLIVIA NEWTON-JOHN/MCA 2186	3	F
9	7	RUN WITH THE PACK BAD COMPANY/Swan Song SS 8415 (Atlantic)	9	F
10	12	EARGASM JOHNNIE TAYLOR/Columbia PC 33951	5	F
11	9	HISTORY/AMERICA'S GREATEST HITS /Warner Bros. BS 2894	21	F
12	14	A NIGHT AT THE OPERA QUEEN/Elektra 7E 1053	16	F
13	13	OUTLAWS VARIOUS ARTISTS/RCA APL1 1321	9	F
14	17	THE DREAM WEAVER GARY WRIGHT/Warner Bros. BS 2868	11	F
15	8	CHICAGO'S GREATEST HITS CHICAGO/Columbia PC 33900	20	F
16	10	LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/ A&M SP 4552	53	F
17	15	RUFUS FEATURING CHAKA KHAN /ABC ABCD 909	20	F
18	59	DESTROYER KISS/Casablanca NBLP 7025	2	F
19	16	TRYIN' TO GET THE FEELING BARRY MANILOW/Arista 4060	23	F
20	23	AEROSMITH /Columbia PC 32005	9	F
21	24	BRASS CONSTRUCTION /United Artists LA545 G	10	F
22	18	KISS ALIVE KISS/Casablanca NBLP 7020	27	G
23	22	GIMME BACK MY BULLETS LYNRYD SKYNYRD/MCA 2170	8	F
24	19	STATION TO STATION DAVID BOWIE/RCA APL1 1327	10	F
25	20	THOROUGHbred CAROLE KING/Ode SP 77034 (A&M)	10	F
26	26	MAIN COURSE BEE GEES/RSO SO 4807 (Atlantic)	34	F
27	28	GRATITUDE EARTH, WIND & FIRE/Columbia PG 33694	19	G



CHARTMAKER OF THE WEEK

28 — **AT THE SPEED OF SOUND**
 WINGS
 Capitol SW 11525



29	30	TOYS IN THE ATTIC AEROSMITH/Columbia PC 33479	50	F
30	32	GIVE US A WINK SWEET/Capitol ST 11496	6	F
31	36	ROCK 'N' ROLL LOVE LETTER BAY CITY ROLLERS/Arista 4071	3	F
32	27	FOOL FOR THE CITY FOGHAT/Bearsville BR 6959 (WB)	12	F
33	53	ROBIN TROWER LIVE /Chrysalis CHR 1089 (WB)	3	F
34	39	DIANA ROSS /Motown M6 861S1	6	F
35	35	ERIC CARMEN /Arista 4057	14	F
36	61	I WANT YOU MARVIN GAYE/Tamla T6 342S1 (Motown)	2	F
37	37	HELEN REDDY'S GREATEST HITS /Capitol ST 11467	19	F
38	29	WINDSONG JOHN DENVER/RCA APL1 1183	28	F
39	31	M.U.—THE BEST OF JETHRO TULL /Chrysalis CHR 1078 (WB)	12	F
40	33	HAIR OF THE DOG NAZARETH/A&M SP 4511	10	F
41	43	GREATEST HITS SEALS & CROFTS/Warner Bros. BS 2886	22	F
42	45	KC AND THE SUNSHINE BAND /TK 603	47	F
43	46	TED NUGENT /Epic PE 33692	15	F
44	44	GREATEST HITS ELTON JOHN/MCA 2128	73	F
45	25	SECOND CHILDHOOD PHOEBE SNOW/Columbia PC 33952	9	F
46	56	A TRICK OF THE TAIL GENESIS/Atco SD 36 120	3	F
47	50	MOTHERSHIP CONNECTION PARLIAMENT/Casablanca NBLP 7022	8	F
48	54	LOOK OUT FOR #1 BROTHERS JOHNSON/A&M SP 4567	4	F

49	42	BLACK BEAR ROAD C.W. McCALL/MGM M3G 5008	18	F
50	51	CLASSICAL BARBRA BARBRA STREISAND/Columbia M 33452	6	F
51	48	SMILE LAURA NYRO/Columbia PC 33912	5	F
52	52	LET THE MUSIC PLAY BARRY WHITE/20th Century T 502	8	F
53	57	STRUTTIN' MY STUFF ELVIN BISHOP/Capricorn CP 0165 (WB)	11	F
54	38	GROOVE-A-THON ISAAC HAYES/ABC ABCD 925	8	F
55	65	SILK DEGREES BOZ SCAGGS/Columbia PC 33920	4	F
56	58	THE LEPRECHAUN CHICK COREA/Polydor PD 6062	6	F
57	60	SWEET HARMONY MARIA MULDAUR/Reprise MS 2235	5	F
58	77	LOVE TRILOGY DONNA SUMMER/Oasis OCLP 5004 (Casablanca)	3	F
59	34	BETTER DAYS & HAPPY ENDINGS MELLISA MANCHESTER/ Arista 4067	8	F
60	68	KINGFISH /Round RX LA564 G (UA)	3	F
61	69	CITY LIFE BLACKBYRDS/Fantasy F 9490	18	F
62	47	FACE THE MUSIC ELECTRIC LIGHT ORCHESTRA/ United Artists LA546 G	25	F
63	49	RED OCTOPUS JEFFERSON STARSHIP/Grunt BFL1 0999 (RCA)	39	F
64	40	FROM EVERY STAGE JOAN BAEZ/A&M SP 3704	9	G
65	75	WINGS OF LOVE TEMPTATIONS/Gordy G6 971S1 (Motown)	3	F
66	66	SOUND OF MUSIC (ORIGINAL SOUNDTRACK) /RCA LSOD 2005	4	F
67	64	TIMES OF YOUR LIFE PAUL ANKA/United Artists LA569 G	16	F
68	41	ELITE HOTEL EMMYLOU HARRIS/Reprise MS 2236	12	F
69	71	DISCO-FIED RHYTHM HERITAGE/ABC ABCD 934	5	F
70	70	BETWEEN THE LINES JANIS IAN/Columbia PC 33394	32	F
71	79	LOVE & UNDERSTANDING KOOL & THE GANG/ De-Lite DEP 20183F	8	F
72	73	SUNBURST FINISH BE-BOP DELUXE/Harvest ST 11478 (Capitol)	8	F
73	78	LOOK INTO THE FUTURE JOURNEY/Columbia PC 33904	5	F
74	—	TAKIN' IT TO THE STREETS DOOBIE BROTHERS/ Warner Bros. BS 2899	1	F
75	55	HOW DARE YOU! 10cc/Mercury SRM 1 1061	8	F
76	90	THE SOUND IN YOUR MIND WILLIE NELSON/Columbia KC 34092	2	F
77	80	BABY FACE WING & A PRAYER FIFE & DRUM CORPS/ Wing & A Prayer HS 3025 (Atlantic)	5	F
78	98	ROMANTIC WARRIOR RETURN TO FOREVER/Columbia PC 34076	2	F
79	—	AMIGOS SANTANA/Columbia PC 33576	1	F
80	91	STARCASTLE /Epic PE 33914	3	F
81	83	WE SOLD OUR SOUL FOR ROCK 'N' ROLL BLACK SABBATH/ Warner Bros. 2BS 2923	3	H
82	—	LADY IN WAITING OUTLAWS/Arista AL 4070	1	F
83	97	SILVER CONVENTION /Midland Intl. BKL1 1369 (RCA)	2	F
84	85	INSEPARABLE NATALIE COLE/Capitol ST 11429	24	F
85	86	SMOKEY'S FAMILY ROBINSON SMOKEY ROBINSON/ Tamla T6 341S1 (Motown)	5	F
86	96	THE WHITE KNIGHT CLEDUS MAGGARD & THE CITIZENS BAND/Mercury SRM 1 1072	2	F
87	87	SEDAKA'S BACK NEIL SEDAKA/Rocket 463 (MCA)	38	F
88	84	KGB /MCA 2166	5	F
89	99	ON THE ROAD JESSE COLIN YOUNG/Warner Bros. BS 2913	2	F
90	92	HE'S A FRIEND EDDIE KENDRICKS/Tamla T6 343S1 (Motown)	9	F
91	67	WAKE UP EVERYBODY HAROLD MELVIN & THE BLUENOTES/ Phila. Intl. PZ 33808 (CBS)	19	F
92	93	RELEASE HENRY GROSS/Lifesong LS 6002	7	F
93	—	YOU CAN'T ARGUE WITH A SICK MIND JOE WALSH/ABC ABCD 932	1	F
94	95	CAPTURED LIVE JOHNNY WINTER/Blue Sky PZ 33944 (CBS)	3	F
95	72	SONGS FOR THE NEW DEPRESSION BETTE MIDLER/ Atlantic SD 18155	11	F
96	76	PRISONER IN DISGUISE LINDA RONSTADT/ Asylum 7E 1045	28	F
97	82	MASQUE KANSAS/Kirshner PZ 33806 (CBS)	7	F
98	63	IF THE SHOE FITS PURE PRAIRIE LEAGUE/RCA APL1 1247	10	F
99	62	THE BEST OF GLADYS KNIGHT & THE PIPS /Buddah BDA 5653	9	F
100	74	CHRONICLE CREEDENCE CLEARWATER REVIVAL FEATURING JOHN FOGERTY/Fantasy CCR 2	5	G



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101 THE ALBUM CHART 150

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101	103	LAND OF THE MIDNIGHT SUN AL DiMEOLA/Columbia PC 34074
102	94	LED ZEPPELIN IV/Atlantic SD 7208
103	102	BACK TO BACK BRECKER BROTHERS BAND/Arista 4061
104	119	FULL OF FIRE AL GREEN/Hi SHL 32097 (London)
105	100	LOVE TO LOVE YOU BABY DONNA SUMMER/Oasis OCLP 5003 (Casablanca)
106	108	TO THE HILT GOLDEN EARRING/MCA 2183
107	109	FAMILY REUNION THE O'JAYS/Phila. Intl. PZ 33807 (CBS)
108	89	NATIVE SONS LOGGINS & MESSINA/Columbia PC 33578
109	113	BAY CITY ROLLERS/Arista 4049
110	88	THE HUNGRY YEARS NEIL SEDAKA/Rocket P 62157
111	114	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482
112	101	DISCO CONNECTION ISAAC HAYES MOVEMENT/ABC ABCD 923
113	115	GET YOUR WINGS AEROSMITH/Columbia PC 32847
114	117	MOVIN' ON COMMODORES/Motown M6 848S1
115	81	REFLECTIONS JERRY GARCIA/Sound RX LA565 G (UA)
116	118	WHEN LOVE IS NEW BILLY PAUL/Phila. Intl. PZ 33843 (CBS)
117	104	THE SALSOUL ORCHESTRA/Salsoul SZS 5501
118	105	ROCK 'N' COUNTRY FREDDY FENDER/ABC Dot DOSD 2050
119	132	NEVER GONNA LET YOU GO VICKI SUE ROBINSON/RCA APL1 1256
120	—	CRY TOUGH NILS LOFGREN/A&M SP 4573
121	134	LOCKED IN WISHBONE ASH/Atlantic SD 18164
122	135	REFLECTIONS OF A GOLDEN DREAM LONNIE LISTON SMITH & THE COSMIC ECHOES/Flying Dutchman BDL1 1460 (RCA)
123	127	OPEN YOUR EYES, YOU CAN FLY FLORA PURIM/Milestone M 9065
124	126	EQUINOX STYX/A&M SP 4559
125	128	THE BEST OF URIAH HEEP/Mercury SRM 1 1070
126	110	DANCE YOUR TROUBLES AWAY ARCHIE BELL & THE DRELLS/T SOP PZ 33844 (CBS)
127	107	FISH OUT OF WATER CHRIS SQUIRE/Atlantic SD 18159
128	111	DESOLATION BOULEVARD SWEET/Capitol ST 11395
129	130	DARYL HALL & JOHN OATES/RCA APL1 1144
130	131	CLEARLY LOVE OLIVIA NEWTON-JOHN/MCA 2148
131	106	CITY OF ANGELS MIRACLES/Tamla T6 339S1 (Motown)
132	133	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ABC Dot DOSD 2020
133	116	HAVANA DAYDREAMIN' JIMMY BUFFETT/ABC ABCD 914
134	—	2112 RUSH/Mercury SRM1 1019
135	137	IT'S GOOD TO BE ALONE DJ ROGERS/RCA APL1 1099
136	129	JOHN DENVER'S GREATEST HITS/RCA CPL1 0374
137	139	ROCK OF THE WESTIES ELTON JOHN/MCA 2163
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139	175	THE WETTER THE BETTER WET WILLIE/Capricorn CP 0166 (WB)
140	142	TO BE WITH YOU TONY ORLANDO & DAWN/Elektra 7E 1049
141	144	DIAMONDS AND RUST JOAN BAEZ/A&M SP 4527
142	145	CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY ELTON JOHN/MCA 2142
143	123	BARRY WHITE'S GREATEST HITS/20th Century T 493
144	153	DREAMBOAT ANNIE HEART/Mushroom MRS 5005
145	136	HONEY OHIO PLAYERS/Mercury SRM 1 1038
146	121	CONEY ISLAND BABY LOU REED/RCA APL1 0915
147	122	BREAKAWAY ART GARFUNKEL/Columbia PC 33700
148	112	FIREBIRD TOMITA/RCA Red Seal ARL1 1312
149	125	AFTERTONES JANIS IAN/Columbia PC 33919
150	120	SAVAGE EYE PRETTY THINGS/Swan Song SS 8414 (Atlantic)

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152	CONCERT IN BLUES WILLIE HUTCH/Motown M6 854S1
153	PRIMAL SCREAM MAYNARD FERGUSON/Columbia PC 33953
154	BARRY LYNDON (SOUNDTRACK)/Warner Bros. WBS 2903
155	LEE OSKAR/United Artists LA594 G
156	LIFELINE PABLO CRUISE/A&M SP 4575
157	KICKIN' MIGHTY CLOUDS OF JOY/ABC ABCD 899
158	COKE COKE ESCOVEDO/Mercury SRM 1 1041
159	LOVING POWER IMPRESSIONS/Curtom CU 5009 (WB)
160	STRETCHIN' OUT IN BOOTSY'S RUBBER BAND BOOTSY'S RUBBER BAND/Warner Bros. BS 2920
161	ME & BESSIE LINDA HOPKINS/Columbia PC 34032
162	POUSETTE-DART BAND/Capitol ST 11507
163	TRUCKLOAD OF LOVIN' ALBERT KING/Utopia BUL1 1387 (RCA)
164	JAILBREAK THIN LIZZIE/Mercury SRM 1 1081
165	VOYAGE OF THE ACOLYTE STEVE HACKETT/Chrysalis CHR 1112 (WB)
166	RECYCLED NEKTAR/Passport PFS 9811 (ABC)
167	LADY BUMP PENNY McLEAN/Atco 36 130 (Atlantic)
168	CATE BROS./Asylum 7E 1050
169	REACH FOR THE SKY SUTHERLAND BROTHERS & QUIVER/Columbia PC 33982
170	DESPERADO EAGLES/Asylum SD 5068
171	STONE ALONE BILL WYMAN/Rolling Stones COC 79103 (Atlantic)
172	ODYSSEY CHARLES EARLAND/Mercury SRM 1 1049
173	SO LET US ENTERTAIN YOU FIRST CHOICE/Warner Bros. BS 2934
174	SLICK BAND/Capitol ST 11493
175	BREEZIN' GEORGE BENSON/Warner Bros. BS 2919
176	L.A. EXPRESS/Caribou PZ 33940 (CBS)
177	POCO LIVE/Epic PE 33336
178	JESSI JESSI COLTER/Capitol ST 11477
179	LYDIA PENSE & COLD BLOOD/ABC ABCD 917
180	THIS IS IT MELBA MOORE/Buddah BDS 5657
181	MALPRACTICE DR. FEELGOOD/Columbia PC 34098
182	HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN/MCA 2133
183	SCOTCH ON THE ROCKS THE BAND OF THE BLACK WATCH/Private Stock PS 2007
184	AURORA JEAN LUC PONTY/Atlantic SD 18163
185	BARRY MANILOW II/Arista 4016
186	BLACK MARKET WEATHER REPORT/Columbia PC 34099
187	YOUNG AMERICANS DAVID BOWIE/RCA APL1 0998
188	DARK SIDE OF THE MOON PINK FLOYD/Harvest ST 11163 (Capitol)
189	CHESTER AND LESTER CHET ATKINS & LES PAUL/RCA APL1 1167
190	ON THE BORDER EAGLES/Asylum 7E 1004
191	NOBODY'S FOOLS SLADE/Warner Bros. BS 2936
192	COME AS YOU ARE ASHFORD & SIMPSON/Warner Bros. BS 2858
193	BOLLING: SUITE FOR FLUTE & JAZZ PIANO JEAN PIERRE RAMPAL/Columbia M 33233
194	TREEMONISHA/Polydor
195	LIVE ON, DREAM ON SUN/Capitol ST 11461
196	HORSES PATTI SMITH/Arista 4066
197	MICHEL POLNAREFF/Atlantic SD 18153
198	TURNING POINT TYRONE DAVIS/Dakar DE 76918 (Brunswick)
199	TAPESTRY CAROLE KING/Ode SP 77009 (A&M)
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At NARM Awards Banquet . . .



Pictured at the NARM Awards Banquet are, from left, top row: Columbia's Irwin Segelstein accepting the award for Best Selling Mid-Price Album ("Song Painter," Mac Davis); Ahmet Ertegun accepting the award for Atlantic's award for Best Selling Broadway Cast Album ("The Wiz"); MCA's J.K. "Mike" Maitland accepting the award for Best Selling Album by Male Artist ("Captain Fantastic and the Brown Dirt Cowboy," Elton John); Elektra/Asylum's Joe Smith accepting the award for Best Selling Album by A Group (the Eagles, "One of These Nights"); A&M's Jerry Moss accepting the award for Best Selling Album by New Artist, ("Love Will Keep Us Together," Captain and Tennille); Polydor's Lou Simon accepting the award for Best Selling Movie Soundtrack ("Tommy"); RCA's Mel Ilberman accepting the award for Best Selling Classical Album ("Moussorgsky: Pictures at an Exhibition," Isao Tomita). Second

row: John Reid, Elton John's manager, accepting the award for Best Selling Album ("Captain Fantastic and the Brown Dirt Cowboy," Elton John); Pickwick's Ira Moss accepting the award for Best Selling Economy Album ("Beach Boys"); Warner Brothers' Ed Rosenblatt accepting the award for Best Selling Comedy Album ("Is It Something I Said," Richard Pryor); Jay Jacobs and Neil Sedaka with Sedaka's NARM Presidential Award; 20th Century's Tom Rodden accepting the award for Best Selling Album by Male Soul Artist ("Barry White's Greatest Hits," Barry White); MCA's Rick Frio accepting the award for Best Selling Album by Female Artist ("Have You Never Been Mellow," Olivia Newton-John); ABC/Dot's Jim Fogelsong accepting the award for Best Selling Album By Male Country Artist ("Before The Next Teardrop Falls," Freddy Fender).

NARM Holds Four Monday Seminars

By DAVID McGEE

■ HOLLYWOOD, FLA.—Monday morning (22) seminar sessions at NARM were 4 in number: "What the Non-Financial Executive Should Know About His Company's Finances," "The Commercial Mini Computer and the Record Wholesaler," "How to Deal With Shopping Center and Mall Owners," "So You Think You Know the Tape Business." Following are brief reports on the latter three seminars.

"In all too many cases, computers are poorly chosen, misused and misunderstood," said Computer Horizons' Ronald Finegold during that company's seminar, "The Commercial Mini Computer and the Record Wholesaler."

"Seek competent outside advice in selecting a computer system," said Finegold. "An important point to remember when contracting with a manufacturer is his lack of objectivity about hardware — obviously he wants to sell his own line. An alternative is to utilize those turn-key manufacturers who will recommend a soft-ware manufacturer. This is the most attractive approach."

Benefits

The benefits derived from having a mini computer: a company could deliver merchandise quickly and without confusion; a com-

pany would know when stock is low, which titles are moving and which are not; quick detection of inventory shortages ("shortages can be isolated immediately and steps can be taken to alleviate shortages"); greater profitability from a properly designed and installed mini computer; major benefit is increased operating efficiency.

Estimated Cost

"The mini computer can provide smaller companies with the capability of larger companies at no extra cost," said Joel Diamond of Computer Horizons. "Few companies can achieve any significant operating efficiency by utilizing data processing systems."

Perhaps the most important feature of the mini computer is its ability to help the businessman maintain a "timely perpetual inventory."

The single most important step in developing and installing a business computer system is, according to Diamond, a "business feasibility study" to attain a complete understanding of a company's economic status. Cost of a mini computer was estimated at \$80,000. The two other steps in installation are design and programming of applications software (i.e. the design and implementation of computer programs to solve problems in various fields of application), and the actual in-

stallation of the unit and training of personnel.

Ed Strawgate, president of Shopping Centers International, presided over the "How to Deal With Shopping Center and Mall Owners" seminar and told those in attendance that "the shopping center is the heart of the community it serves," and that the mall developer should not be viewed as an "ogre."

"There's been a change in tenant-developer relationships," said Strawgate. "These developers are reachable, and it is much better for you to know them and them you."

Strawgate suggested that store owners give some consideration to the free-standing unit as a immediate profit center. "If you go into a mall," he warned, "it may take two or three years for customers to get into the trading habit."

"If you decide to go into a mall," he said, "you need to make a deal where you can get out when you need to, and still make a profit and not have to put up your wife and kids as assets."

A question was raised regarding exclusivity clauses in shopping center leases and attorney Lawrence Chaman replied that exclusivity provisions are unenforceable.

"There's no way, I think, that

a landlord can enforce an exclusivity clause," said Chaman. "Nor can you enforce it against another store that might want to sell records, such as a drugstore with a rack. If anyone tries to enforce an exclusivity clause you might get him on an anti-trust violation."

Another question was raised regarding the tenant's obligation to stay in a center when the stores around him go unrented.

"You should have it in your lease that you pay a percentage rent," answered Strawgate. "It's not wrong to make your lease predicated on your doing volume. If, in two or three years, the stores around you aren't rented, get out."

The GRT Tape Corporation's Consumer Study of Tape Sales, presented during the "So You Think You Know The Tape Business" seminar, indicated that tape sales in 1975 were up five percent.

Pre-recorded reel-to-reel tape is, however, a virtual nonentity now that cassette is considered as the quality format in tape. Quad has never made a serious dent in the marketplace, and although studies are continuing on this configuration, it appears headed for the same fate as pre-recorded reel-to-reel.

(Continued on page 67)

SOUL TRUTH

By DEDE DABNEY



■ **HOLLYWOOD:** Personal Pick: "Let My Love Bring Out The Woman In You" — Lonnie Youngblood (Calla). This well-known progressive artist has grabbed hold of something new and improved. Produced by Clarence Reid and Steve Alaimo, it warrants much consideration.

DEDE'S DITTIES TO WATCH: "Open" — Smokey Robinson (Tamla); "Rock Me Easy Baby" — Isaac Hayes (ABC); "Sing A Happy Funky Song" — Miz Davis (Now).

UP & COMING: "Up Your Nose With A Rubber Hose" — Apple A Day Gang (Sound Gems).

Everyone seems to be concerned about the NATRA convention being held on August 1 - 5 in Antigua. After trying to contact Al Gee, executive director of the organization, we were told by his secretary at station WLIB-AM (New York) that the initial response has been very positive. So get your suntan lotion and your bathing suits out and think about major points of discussion for a rewarding convention. Get reservations through Al Gee at 180 E. Pennywood Ave., Roosevelt, New York 11575, or call (516) 538-0916 or (212) 725-4500.

Leaving Avco records was Norman Gardner to take the position of national r&b director for London Records. Gardner goes to London with strong credentials. He replaces Wendall Bates, who took an a&r position with RCA.

De-Lite recording artists Kool and the Gang started a major tour throughout California and Texas on April 1st. The "Jungle Boogie" guys from Jersey City appear with The Temptations April 1st at the Circle Star Theatre, San Carlos, California, and are scheduled to tape "Soul Train" while in the area.

The first High School Talent Search Talent Contest was held Sunday, March 28th at Los Angeles' Scottish Rite Auditorium. The event was excellent, but we suggest that more emphasis and input be placed on the cultural side. We noticed that the audience did not understand such cultural elements as ballet and solos on violin and classical piano. There is a growing need for more education in the arts.

There are more covers on hit product. First it was Diana Ross and the 5th Dimension, now it seems that Roxbury and Ariola are battling with Alex Brown and Billy Ocean. The title of the tune concerned is "Love Really Hurts Without You." What's your choice for the number one position?

(Continued on page 66)

Calla-PIR Agreement



Pictured from left are Jimmy Bishop, Leon Huff, Nate McCalla and Kenneth Gamble discussing the agreement for Philadelphia International Records and its producers to act as product consultants for Family Circle and other projects. Calla Records will work on special projects for PIR.

Jeff Lane (Continued from page 57)

"Do It (Till You're Satisfied)" was the first single to use a long and short version of the same song on a 45 RPM. B.T. Express' next album on Columbia Records will be called "Energy To Burn." Lane confidently stated, "if the product is good we'll be a smash."

A chief link between B.T. Express and Brass Construction is Brass leader Randy Muller. Muller was noticed by Lane about three years ago as a dedicated young musician with a flair for arranging and studio work. Lane spent three years getting Brass Construction ready to record and another year recording their album. In the interim Lane nurtured Muller's talents; giving him the responsibility for the string arrangements on the B.T. Express albums along with the necessary studio experience.

The care in preparation of Brass Construction's album was made worthwhile by the public's reaction to it. Without a single breaking out of the album it moved to 30 on the **RW** charts. Now that the single "Movin'" is out, who knows how high this debut album will climb? Another unusual aspect of this success is that Brass Construction had very

little live performance exposure before the release of their album. Without a live audience groundswell to support them, their success must be, as they say, "in the grooves."

Jeff Lane is hesitant to compare his two star attractions. "It's like comparing your children," he quips. However, he mentions that B.T. was doing top 40 music before he joined forces with them, while Brass Construction was into jazz. He said, "over a period of three years we were able to bring them back to the people. The brass sound relates to the people. It's not too heavy for the average head."

With all this new found success, Jeff Lane is quite in demand, yet he turns down most offers to produce artists he hasn't personally developed. He enjoys the position of being able to create his own sound and is resisting the sometimes lucrative temptation of doing other people's music. Lane will be producing a new Joe Simon album and a new single for Garnett Mims. Rest assured that these efforts will contain a good deal of Jeff Lane, or else he would not be doing them.

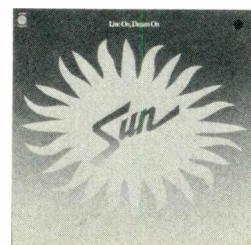
Howard Newman

R&B PICKS OF THE WEEK

SINGLE **TSOP** **DEE DEE SHARP**, "I'm NOT IN LOVE" (Man-Ken Music, BMI). Ms. Sharp demonstrates true professionalism in handling these dramatic lyrics. Extracted from her lp, "Happy 'Bout The Whole Thing," this is her first attempt for an explosive comeback after being away from the recording scene. It's been played as an album cut—now it's a single which should garner much chart action. TSOP ZS8-4778 (CBS).

SLEEPER **STEVE WIGHTMAN**, "YOU KNOW THE FEELIN'" (Carmela Music, SESAC). Flowing strings balance out this newcomer's vocals. Wightman wrote this beauty and his background vocalists enhance the melody. Farr Records is new to the record industry, and both entities, the artist and company, should grow with solid sounds such as this. Production credit goes to Ron Messina. Farr FR-003.

ALBUM **SUN**, "LIVE ON, DREAM ON." Acoustical sounds add to the vocals heard from this new group. As the sun shines and brightens the horizon so does this group, with a totally unique experience in music. Slow melodies include "The Show Is Over" and "My Woman." Up-tempo ditties destined to be quite strong in the disco set are "Live On, Dream On" and "They're Calling For More." Capitol ST 11461.



Strutt

BL 754206

BREAKING BIG

SOLD - 1 Copy in Baltimore

SOLD - 2 Copies in Washington

SOLD - 3 Copies in New York

SOLD - 4 Copies in New Jersey

(HE MUST BE TRANSSHIPPING)

SOLD - 5 Copies in Philadelphia?

- Now I Know He's transshipping!

NO KIDDING

LOOKS LIKE A WINNER

ALSO AVAILABLE ON BRUNSWICK & DAKAR TAPES

BRUNSWICK

DAKAR



THE R&B SINGLES CHART

APRIL 10, 1976

APR. 10	APR. 3	
1	1	DISCO LADY JOHNNIE TAYLOR—Columbia 3 10281
2	2	MISTY BLUE DOROTHY MOORE—Malaco M 1029 (TK)
3	8	HAPPY MUSIC BLACKBYRDS—Fantasy F 762
4	4	LET'S GROOVE ARCHIE BELL & THE DRELLS—TSOP ZS8 4775 (CBS)
5	7	FOPP OHIO PLAYERS —Mercury 73775
6	3	HE'S A FRIEND EDDIE KENDRICK'S—Tamla T 54266F (Motown)
7	10	I'VE GOT A FEELING (WE'LL BE SEEING EACH OTHER AGAIN) AL WILSON—Playboy P 6062
8	5	BOOGIE FEVER SYLVERS—Capitol P 4179
9	6	SWEET THING RUFUS FEATURING CHAKA KHAN—ABC 12149
10	9	NEW ORLEANS BOBBY WOMACK—United Artists XW763 Y

11	11	DAYLIGHT BOBBY WOMACK— United Artists XW763 Y
12	14	YOU ARE BEAUTIFUL STYLISTICS—Avco AV 4664
13	12	KEEP HOLDING ON TEMPTATIONS—Gordy P 7146F (Motown)
14	13	YOU'RE MY ONE WEAKNESS GIRL STREET PEOPLE—Vigor VI 1728 (De-Lite)
15	21	HEAVY LOVE DAVID RUFFIN—Motown M 1388F
16	19	IT'S COOL THE TYMES—RCA PB 10561
17	18	MIGHTY HIGH MIGHTY CLOUDS OF JOY— ABC 12164
18	23	MAKE YOURS A HAPPY HOME GLADYS KNIGHT & THE PIPS— Buddah BDA 523
19	15	(CALL ME) THE TRAVELING MAN MASQUERADERS—ABC 12157
20	24	MOVIN' BRASS CONSTRUCTION—United Artists XW 775 Y
21	26	SPANISH HUSTLE FATBACK BAND—Event EV 299 (Polydor)
22	25	THE LOVE I NEVER HAD TAVARES—Capitol P 4221
23	24	TODAY I STARTED LOVING YOU AGAIN BOBBY BLAND—ABC 12156
24	28	LOVE & UNDERSTANDING KOOL & THE GANG—De-Lite DEP 1579
25	29	GET UP AND BOOGIE SILVER CONVENTION—Midland Intl. PB 10571 (RCA)
26	30	LIVIN' FOR THE WEEKEND O'JAYS—Phila. Intl. ZS8 3587 (CBS)
27	16	THEME FROM S.W.A.T. RHYTHM HERITAGE— ABC 12135
28	33	TELL THE WORLD HOW I FEEL ABOUT 'CHA BABY HAROLD MELVIN & THE BLUENOTES—Phila. Intl. ZS8 3588 (CBS)
27	17	SWEET LOVE COMMODORES—Motown M 1381F
30	35	LET'S MAKE A BABY BILLY PAUL—Phila. Intl. ZS8 3584 (CBS)
31	40	CAN'T HIDE LOVE EARTH, WIND & FIRE— Columbia 3 10309
32	20	TANGERINE SALSOU ORCHESTRA—Salsoul SZ 2004
33	38	MORE, MORE, MORE ANDREA TRUE CONNECTION— Buddah BDA 515
34	22	FROM US TO YOU STAIRSTEPS—Dark Horse DH 10005 (A&M)
35	41	PARTY DOWN WILLIE HUTCH—Motown M 1371F
36	36	QUEEN OF CLUBS K.C. & THE SUNSHINE BAND— TK 1005
37	37	CADILLAC ASSEMBLY LINE ALBERT KING—Utopia PB 10544 (RCA)
38	27	DAY AFTER NIGHT (NIGHT AFTER NIGHT) REFLECTIONS—Capitol P 4222
39	31	TURNING POINT TYRONE DAVIS—Dakar DK 4550 (Brunswick)
40	32	THE JAM GRAHAM CENTRAL STATION— Warner Bros. WBS 8175
41	47	BORN TO GET DOWN (BORN TO MESS AROUND) MUSCLE SHOALS HORNS—Bang B 721
42	33	LOVE HANGOVER DIANA ROSS—Motown M 1392F
43	51	YOU SEE THE TROUBLE WITH ME BARRY WHITE—20th Century TC 2277

44	39	P. FUNK (WANTS TO GET FUNKED UP) PARLIAMENT—Casablanca NB 852
45	42	INSEPARABLE NATALIE COLE—Capitol P 4193
46	43	LOVE TO LOVE YOU BABY DONNA SUMMER—Oasis OC 401 (Casablanca)
47	54	ALL IN THE FAMILY GENERAL JOHNSON—Arista 0177
48	50	GRATEFUL Blue Magic—Atco 7046
49	44	I NEED YOU, YOU NEED ME JOE SIMON—Spring SPR 163 (Polydor)
50	62	YOUNG HEARTS RUN FREE CANDI STATON—Warner Bros. WBS 8181
51	57	HEAVEN ONLY KNOWS LOVE COMMITTEE—Ariola America P 7609 (Capitol)
52	59	WORDS (ARE IMPOSSIBLE) DONNY GERRARD—Greedy G 101
53	55	I THOUGHT IT TOOK A LITTLE TIME (BUT TODAY I FELL IN LOVE) DIANA ROSS—Motown M 1387F
54	67	LOVE HANGOVER FIFTH DIMENSION—ABC 12181
55	72	MARRIED BUT NOT TO EACH OTHER DENISE LASALLE—Westbound WT 5019 (20th Century)
56	65	KISS AND SAY GOODBYE MANHATTANS—Columbia 3 10310
57	60	SUPERSOUND THE JIMMY CASTOR BUNCH— Atlantic 3316
58	64	THIS IS IT MELBA MOORE—Buddah BDA 519
59	61	DISCO CONNECTION ISAAC HAYES MOVEMENT— ABC ABC 12171
60	45	THEME FROM MAHOGANY (DO YOU KNOW WHERE YOU'RE GOING TO) DIANA ROSS—Motown M 1377F
61	66	HUSTLE ON UP (DO THE BUMP) HIDDEN STRENGTH—United Artists XW733 Y
62	63	THANK YOU BABY—PART I LEONE THOMAS—Don DK 102
63	—	SUNSHINE DAY OSIBISA ISLAND—IS 053
64	—	WINNERS TOGETHER OR LOSERS APART GEORGE & GWEN McCRAE— Cat 2002
65	—	THAT'S WHERE THE HAPPY PEOPLE GO TRAMMPS—Atlantic 3306
66	—	DO YOU WANNA DO A THING BLOODSTONE—London SN 1064
67	—	LOVE WILL KEEP US TOGETHER WILSON PICKETT—Wicked 8102 LTC
68	—	JEALOUSY MAJOR HARRIS—Atlantic 3321
69	71	SAY YOU LOVE ME D.J. ROGERS—RCA PB 10568
70	74	EASY LOVIN' / WE GOT THE RECIPE BO KIRKLAND & RUTH DAVIS —Claridge 414
71	73	SARA SMILE DARYL HALL & JOHN OATES— RCA PB 10530
72	70	NIGHT AND DAY JOHN DAVIS & THE MONSTER ORCHESTRA—Sam 5002
73	—	DO WHAT YOU FEEL ATLANTA DISCO BAND—Ariola America P 7616 (Capitol)
74	—	TOUCH AND GO ECSTASY, PASSION & PAIN FEATURING BARBARA ROY —Route 7182
75	—	LOVE REALLY HURTS WITHOUT YOU ALEX BROWN—Roxbury RB 2024 (Chelsea)

Disco File

(Continued from page 32)

with a classic Philadelphia male group sound—a mix of Trammps and O'Jays—among the most attractive I've heard in the past year. And in the background: the **Salsoul Orchestra**. The optimistic message for our times: "Ten percent of something beats 100 percent of nothing at all." A record to watch . . . Also on the Galaxy 21 list: the new **Biddu Orchestra** single from England, "Rain Forest" (Epic), which, if it follows the pattern of Biddu's past imports, should be cropping up on a number of other lists very soon; and **Ashford & Simpson's** "One More Try" which appears on Thomas Pearson's list from Leviticus (New York) as well, joined by another cut from the A&S "Come As You Are" album (Warner Bros.), "Sell the House." Gibbons also suggests: "Let It Shine," a fine danceable cut from the new **Santana** album ("Amigos" on Columbia) which he reports has been getting very good reaction.

Thomas Pearson is enthusiastic about the new **Kokomo** album, "Rise and Shine!" (Columbia), listing three cuts on the Leviticus top 10—"Use Your Imagination," "Feelin' Good" and "Little Girl." My favorite is "Imagination"—I'm kicking myself for letting it get by on the first listening—so consider it recommended. Pearson also had praise for the new **Temptations** album, "Wings of Love" (Gordy), from which he's playing two cuts, "China Doll" and "Sweetness in the Dark" (you might also try "Up the Creek (Without a Paddle)" which sounds like a follow-up to "Shakey Ground") . . . "Tee" Scott from Better Days in New York has some more Motown tips: "When You Came" by **Smokey Robinson** from Smokey's new Tamla album, "Smokey's Family Robinson," and doing well enough for Scott to pop up on his top 10 this week. Scott is also having some success with a second cut on the **Diana Ross** album—after "Love Hangover" that is—called "One Love in My Lifetime," a medium-paced cut that reminds me of the sort of material Ross did a year or two before she left the Supremes. Speaking of "Love Hangover," Scott also reports unexpected good reaction to the **Fifth Dimension's** version of that song and similar positive feedback has come from a number of other DJs, who usually blend with the two versions together.

Look out for **Millie Jackson's** next album, due out this week and titled "Free and In Love" (Spring). The tough, hard-talking queen of the sexual concept album has two disco cuts included here for the first time in quite a while and one, "House for Sale," is quite strong. The album traces Millie's breakaway from a marriage and a gradual drift into a new relationship with a lot of fooling around in between to give plenty of room for the sort of raunchy sexsongs she's famous for. "House for Sale" is the breakaway song and opens the set with a fine punch. The other disco possibility is "Bad Risk"—sample lyric: "You're a bad risk/I can't afford to take a chance on you/Just one kiss and there I'll be/refinancing you." Jackson fits right in there with the other women on the disco charts these days but she's the only one who's actually producing her own material—with **Brad Shapiro**—so she deserves a little extra attention.

RECOMMENDED: "Ma-Mo-Ah" by the **Tony Valor Sounds Orchestra** (Brunswick), a great, full-of-changes instrumental that sounds like a European import; "Tubular Bells," reported here last week as an import but now available on Janus by the **Champs' Boys Orchestra** who have taken the **Mike Oldfield** composition and made it sound like "Love to Love You Baby" and a number of other things all blended into one—fascinating (long version: 4:10); **Neil Sedaka's** "Love in the Shadows" (Rocket), which might be a little left field for some tastes but has a nice feel and terrific production; and, for those patriotic moments, **Paul Jabara's** new single, a disco version of, would you believe, "Yankee Doodle Dandy" (A&M) that is cute, fun and surprisingly attractive.

Soul Truth

(Continued from page 64)

FUNKY MUSIC MISTRESS

Motown recording artist Yvonne Fair disclosed that her "The Bitch is Black" album has been reserived and is doing well in England and surrounding European countries. Ms. Fair credited Motown International with helping her build a European following, but feels her low profile in the States is due to her not having a manager, or agent, who could help secure proper media exposure for her.

Ms. Fair, whose album was voted the best of the Motown European releases, will be appearing in Europe this week; in July she'll be traveling with the Stylistics.

RECORD WORLD THE JAZZ LP CHART

APRIL 10, 1976

1. **CITY LIFE**
BLACKBYRDS—Fantasy F 9490
2. **THE LEPRECHAUN**
CHICK COREA—Polydor PD 6062
3. **PLACES AND SPACES**
DONALD BYRD—Blue Note BN LA549 G (UA)
4. **BRASS CONSTRUCTION**
United Artists LA545 G
5. **TROPEA**
JOHN TROPEA—Marlin 2200 (TK)
6. **NEW YORK CONNECTION**
TOM SCOTT—Ode 77033 (A&M)
7. **MYSTIC VOYAGE**
ROY AYERS UBIQUITY—Polydor PD 6057
8. **BACK TO BACK**
BRECKER BROTHERS BAND—Arista 4061
9. **FEELS SO GOOD**
GROVER WASHINGTON, JR.—Kudu KU 2451
10. **TOUCH**
JOHN KLEMMER—ABC ABCD 922
11. **HAVE YOU EVER SEEN THE RAIN**
STANLEY TURRENTINE—Fantasy F 9493
12. **IN THE LIGHT**
KEITH JARRETT—ECM 1033/34 (Polydor)
13. **LAND OF THE MIDNIGHT SUN**
AL DIMEOLA—Columbia PC 34074
14. **OPEN YOUR EYES, YOU CAN FLY**
FLORA PURIM—Milestone M 9065
15. **PRESSURE SENSITIVE**
RONNIE LAWS—Blue Note BN LA452 G (UA)
16. **LOOK OUT FOR #1**
BROTHERS JOHNSON—A&M SP 4567
17. **JOURNEY TO LOVE**
STANLEY CLARKE—Nemperor NE 433 (Atlantic)
18. **I HEAR A SYMPHONY**
HANK CRAWFORD—Kudu KU 2651
19. **MAN-CHILD**
HERBIE HANCOCK—Columbia PC 33812
20. **VISIONS OF A NEW WORLD**
LONNIE LISTON SMITH & THE COSMIC ECHOES—Flying Dutchman BDL1 1196 (RCA)
21. **ODYSSEY**
CHARLES EARLAND—Mercury SRM 1 1049
22. **ROMANTIC WARRIOR**
RETURN TO FOREVER—Columbia PC 34076
23. **ANYTHING GOES**
RON CARTER—Kudu KU 2551
24. **DON'T IT FEEL GOOD**
RAMSEY LEWIS—Columbia PC 33800
25. **MARCHING IN THE STREETS**
HARVEY MASON—Arista 4054
26. **THAT IS WHY YOU'RE OVERWEIGHT**
EDDIE HARRIS—Atlantic SD 1683
27. **INNER WORLDS**
MAHAVISHNU ORCHESTRA—JOHN McLAUGHLIN—Columbia PC 33908
28. **L.A. EXPRESS**
Caribou PZ 33940 (CBS)
29. **PRIMAL SCREAM**
MAYNARD FERGUSON—Columbia PC 33953
30. **REFLECTIONS OF A GOLDEN DREAM**
LONNIE LISTON SMITH & THE COSMIC ECHOES—BDL1 1460 (RCA)
31. **MELLOW MADNESS**
QUINCY JONES—A&M SP 4526
32. **LIFE AND TIMES**
BILLY COBHAM—Atlantic SD 18166
33. **MISTER MAGIC**
GROVER WASHINGTON, JR.—Kudu KU 2051 (Motown)
34. **FOR ALL WE KNOW**
ESTHER PHILLIPS—Kudu KU 28
35. **BREEZIN'**
GEORGE BENSON—Warner Bros. WB 2919
36. **LIVE OBLIVION, VOL. II**
BRIAN AUGER'S OBLIVION EXPRESS—RCA CPL2 1230
37. **AURORA**
JEAN LUC PONTY—Atlantic SD 18163
38. **AGHARTA**
MILES DAVIS—Columbia PG 33967
39. **KOLN CONCERT**
KEITH JARRETT—ECM 1064/1065 (Polydor)
40. **CLOUD DANCE**
COLIN WOLCOTT—ECM 1062 (Polydor)

Lieber & Stoller Session: Enlightening

NEW YORK—Jerry Lieber and Mike Stoller, the major rock and roll songwriters of the '50s appeared recently (29) at the YMHA's Lyrics and Lyricists series to discuss a few of their enduring classics. The majority of the evening, however, was devoted to the discussion and performance of their newer material, particularly that from Peggy Lee's "Mirrors" album.

Maurice Levine, who is responsible for this series, usually introduces the guest artists and retires to the wings. Tonight, though, he was thrust into the role of interlocutor with Lieber who, according to Levine, "froze" when asked to come to appear here. Stoller played piano all evening, and also directed the band (which included the Coasters' original drummer, Gary Chester) that was assembled for this occasion. He didn't say word one.

Asked how he and Stoller moved from writing blues songs to writing the songs associated with the Coasters, Lieber explained that songwriters often begin by imitating other songwriters, and that initially he and Stoller were interested in imitating blues writers.

Mr. Nugetre

"Then," Lieber continued, "we became fascinated by the song written by a Mr. Nugetre—Ertegun spelled backwards—and we began writing songs like his. They're sort of like little radio plays, little vignettes. They're very simple songs and they should speak for themselves. They're not the Dead Sea Scrolls." Whereupon the Coasters entered and sang "Yakety-Yak," "Smokey Joe's Cafe," "Little Egypt" and "Along Came Jones." Later in the evening, the

Coasters returned and sang "Charley Brown," "Poison Ivy" and "Love Potion #9."

There was even less said of Presley. A section of "Hound Dog" was played and afterwards Lieber explained that Presley's version "is a confused version of the Big Mama Thornton original.

"It's not the same version at all," he said. "Somebody must have filled in a lyric they couldn't understand."

Indentured Servants

Many of Lieber and Stoller's songs for Presley were written for his movies and, prior to a showing of the "Jailhouse Rock" production number from the movies of the same title, Lieber said "We were indentured servants to Presley's movie scores."

The second half of the evening was designed, in Maurice Levine's words, "to demonstrate the enormity of Lieber and Stoller's range as songwriters," and consisted of explanations and performances of the "Mirrors" songs. These are abstruse cabaret-style songs, dealing in many cases with death. They demand more of the listener than any of Lieber and Stoller's early material.

Grumbling

However, instead of admitting and encouraging the songwriters' progress, the folks near this reporter preferred to grumble and mumble through "Tango," "Say It," "The Case of M.J.," et al., and tell each other how much they longed for the Coasters' return. Still, for those who approached this session with an open mind, Lieber and Stoller's appearance was nothing if not rewarding, uplifting and enlightening.

David McGee

NARM Seminars

(Continued from page 63)

The consumer — the typical tape buyer is also an lp buyer, but urgency to buy tapes is equal to the urgency to buy records. There is no research available, contrary to popular opinion, to show that people who buy tape have a particularly higher equipment knowledge than do record buyers. Tape customers often use lp bins as browsing areas and then find out if what they like on record is available on tape. The average tape buyer craves information not readily available on tape packages, and this customer will often buy both record and tape.

The industry — manufacturers are not putting the proper promotional effort on tapes; they're gearing campaigns to albums, and tapes aren't mentioned very often.

The industry must put emphasis on tape in advertising. An order of 300 tapes is enough to put that tape into production. One third of the tape product carried in stores is in breadth, not depth. Retailer problems regarding tapes: Confusion about pricing, frustration over tape displays, confusing advertising. Retailers do know how to display tapes properly, but they are often unwilling to take the risk, and they are reluctant to hire and train new personnel.

On a yearly average, the industry releases 6000 albums, 3000 eight-track tapes and 1500 cassettes. Tape business is not 100 percent hits — it's one half hits and one-half catalogue (records not currently on charts). Tapes do not detract from album sales.

RECORD WORLD THE R&B LP CHART

APRIL 10, 1976

1. **EARGASM**
JOHNNIE TAYLOR—Columbia PC 33951
2. **RUFUS FEATURING CHAKA KHAN**
ABC ABCD 909
3. **BRASS CONSTRUCTION**
United Artists LA545 G
4. **HE'S A FRIEND**
EDDIE KENDRICKS—Tamla T6 34351 (Motown)
5. **FAMILY REUNION**
O'JAYS—Phila. Intl. PZ 33807 (CBS)
6. **MOTHERSHIP CONNECTION**
PARLIAMENT—Casablanca NBLP 7022
7. **WAKE UP EVERYBODY**
HAROLD MELVIN & THE BLUENOTES—Phila. Intl. PZ 33808 (CBS)
8. **TURNING POINT**
TYRONE DAVIS—Dakar DK 76918 (Brunswick)
9. **CITY LIFE**
BLACKBYRDS—Fantasy F 9490
10. **INSEPARABLE**
NATALIE COLE—Capitol ST 11429
11. **DIANA ROSS**
Motown My 861S1
12. **WHEN LOVE IS NEW**
BILLY PAUL—Phila. Intl. PZ 33843 (CBS)
13. **FULL OF FIRE**
AL GREEN—Hi SHL 32097 (London)
14. **LOVE & UNDERSTANDING**
KOOL & THE GANG—De-Lite DEP 2018
15. **LOOK OUT FOR #1**
BROTHERS JOHNSON—A&M SP 4567
16. **MOVIN' ON**
COMMODORES—Motown M6 848S1
17. **GRATITUDE**
EARTH, WIND & FIRE—Columbia PG 33694
18. **I WANT YOU**
MARVIN GAYE—Tamla T6 342S1 (Motown)
19. **WINGS OF LOVE**
TEMPTATIONS—Gordy G6 971S1 (Motown)
20. **DANCE YOUR TROUBLES AWAY**
ARCHIE BELL & THE DRELLS—TSOP PZ 33844 (CBS)
21. **LOVING POWER**
IMPRESSIONS—Curtom CU 5009 (WB)
22. **DISCO-FIED**
RHYTHM HERITAGE—ABC ABCD 934
23. **LET THE MUSIC PLAY**
BARRY WHITE—20th Century T 502
24. **GROOVE-A-THON**
ISAAC HAYES—ABC ABCD 925
25. **SMOKEY'S FAMILY ROBINSON**
SMOKEY ROBINSON—Tamla T6 341S1 (Motown)
26. **TRUCKLOAD OF LOVIN'**
ALBERT KING—Utopia BUL1 1387 (RCA)
27. **FEEL THE SPIRIT**
LEROY HUTSON—Curtom CU 5010 (WB)
28. **WHO I AM**
DAVID RUFFIN—Motown M6 849S1
29. **LOVE TRILOGY**
DONNA SUMMER—Oasis OCLP 5004 (Casablanca)
30. **CONCERT IN BLUES**
WILLIE HUTCH—Motown M6 854S1
31. **SPINNERS LIVE**
SPINNERS—Atlantic SD2 910
32. **SILVER CONVENTION**
Midland Intl.—BKL1 1369 (RCA)
33. **BREEZIN'**
GEORGE BENSON—Warner Bros. BS 2919
34. **STRETCHIN' OUT IN BOOTSY'S RUBBER BAND**
BOOTSY'S RUBBER BAND—Warner Bros. BS 2920
35. **AMIGOS**
SANTANA—Columbia PC 33576
36. **THAT IS WHY YOU'RE OVERWEIGHT**
EDDIE HARRIS—Atlantic SD 1683
37. **IT'S GOOD TO BE ALIVE**
DJ ROGERS—RCA AP1 1167
38. **MYSTIC VOYAGE**
ROY AYERS UBIQUITY—Polydor PD 6057
39. **RAISING HELL**
FATBACK BAND—Event EV 6905 (Polydor)
40. **BACK TO BACK**
BRECKER BROTHERS BAND—Arista 4061

Outlaws, Skynyrd Shoot It Out

■ LOS ANGELES—Highway robbery, as we've all learned from watching too many westerns, is something that outlaws are very good at. So why did a Palladium full of rock fans look so surprised when the Outlaws (Arista) very nearly stole the show from another gang of desperadoes, Lynyrd Skynyrd (MCA)?

True to their name, the Outlaws came out shooting. "Waterhole," a fierce instrumental from their debut lp, demonstrated the band's enormous firepower—based on superbly tight playing that centers around the fast-action guitar work of Billy Jones and Hughie Thomasson.

After a wild ovation from a stunned-looking audience, the Outlaws continued to impress

Polydor Releases Four

■ NEW YORK—Polydor Incorporated has announced the April release of four lps.

C.W. McCall will be releasing his first album since the gold "Black Bear Road" lp from which the platinum single "Convoy" was culled. Entitled "Wilderness," the Polydor album once again utilizes the combination of C.W. McCall, producer Don Sears and composer Chip Davis. Ian Lloyd, recently signed to the label, will have his first album release, simply titled "Ian Lloyd." Best known for his writing and singing work with the hit group "Stories" and "Mammy Blue," the new album represents the writing of Lloyd and producer Gregg Diamond over the past year. Millie Jackson will have the third of her concept album series as her April 1 release, entitled "Free And In Love." Creative Source, formed in 1972, will be represented by their second album release, "Consider The Source."

Slated for an April 15 release date are new albums by Blackmore's Rainbow, Atlanta Rhythm Section, and a special Verve archive reissue. Blackmore's Rainbow, headed up by former Deep Purple founding member Ritchie Blackmore, will release their new Oyster/Polydor album, entitled "Rainbow Rising." Atlanta Rhythm Section's "Red Tape" album will also be issued on April 15. The album, like all their Polydor releases, was produced by producer/songwriter Buddy Buie.

Verve Archive Series

Polydor Incorporated will also be releasing six two-record sets from their Verve jazz archives. The specially packaged albums will feature Charlie Parker, Billie Holiday, Lester Young, Dizzy Gillespie, Sonny Rollins and Sonny Stitt.

with "Song In The Breeze," sung by rhythm guitarist Henry Paul, followed by a couple of previews from their new release, "Lady In Waiting."

The band's tour de force was the splendid "Green Grass & High Tides," which built steadily on a strong rhythm section established by drummer Monty Yoho and bassist Frank O'Keefe.

But Lynyrd Skynyrd wasn't about to take the next stage out of town. The group — whose sound has become more broadly-based since their first two albums — began with "Double Trouble," and quickly followed-up with "Cry For The Bad Man," both from "Gimme Back My Bullets."

Ronnie Van Zant's vocals, which recall both Gregg Allman and Paul Rodgers, are a mainstay of the group, and his plaintive style was particularly effective on "Tuesday's Gone Away," which also benefited from a trio of girls providing harmony.

Individually, the songs were engaging — but, unlike the Outlaws, Lynyrd Skynyrd had yet to establish any lasting momentum. This was accomplished by having Jones and Thomasson of the Outlaws come on stage and jam with the band on "T-Bone Texas," in which the rival guitarists traded solos with Skynyrd's Allen Collins and Gary Rossington.

This friendly competition was warmly received, and the pace picked up noticeably.

On their own again, the band shot from the hip with both "Sweet Home Alabama" and the intense "Free Bird," which helped to even the score, and bring this double-barreled concert to forceful conclusion.

Mike Harris

Prairie Power



RCA recording artists Pure Prairie League recently received a gold record award. This award for their "Bustin' Out" album, caught them in a rehearsal break. The crew, pictured from left, are: Worthy Patterson, RCA's director, promotion; Mike Becce, manager, national field promotion; Michael Connor (PPL); John Rosica, division vice president, promotion; Mike Reilly (PPL); Billy Hinds (PPL); Larry Goshorn (PPL); George Powell (PPL); Joe DiSabato, the group's product manager at RCA; and John David Call (PPL).

Gibbons Band:

Reflecting A Myriad of Influences

■ NEW YORK—Opening concerts for The Who on their current North American tour is the Steve Gibbons Band, a similarly aggressive five man group making their U.S. bow. The recently released Gibbons Band lp, "Any Road Up," is the first album released as the result of last year's agreement between MCA and Roger Daltrey's Goldhawke Productions.

According to Gibbons, this band—Dave Carroll and Bob Wilson (guitars), Trevor Burton (bass), and Bob Lamb (drums)—has been together for about four years, in which time they have become a major attraction in their native Birmingham. Birmingham is the industrial center of England, somewhat like Detroit, known primarily for its air pollution and rock and roll. Groups that have come from the area include the Electric Light Orchestra, Black Sabbath, the Moody Blues and half of Led Zeppelin. "Our music is very much a reflection of the city," Gibbons told **RW** in a recent interview. "I've been working for a long, long time and its been a long ride."

Gibbons claims to have been influenced by "early rock and the classic rock and rollers such as Chuck Berry and Fats Domino" which probably accounts for his extroverted stage mannerisms. He has played with local groups such as The Ugliers and Balls, a group which included Denny Laine of Wings and Trevor Burton. Burton, who strikes an imposing stance with his motorcycle cap casting a shadow over his puffy eyes and beatnik goatee is considered a living legend in some circles owing to his seminal years with The Move.

Working their way into the London pub circuit in 1973, the Steve Gibbons Band released an album titled "Short Stories" which was brought to the attention of Peter Meadon. Meadon was originally responsible for changing the name of The Who to the High Numbers and penned their first and only single, "I'm The Face"/"Zoot Suit" in 1963 as the group's manager, Bill Curbishley, who was born to The Who's current co-manager, Bill Curbishley who was enthused enough to place the group on The Who's 1975 autumn tour of the U.K. Together they formed the Fireball Ltd. management firm which represents Gibbons.

Album

Prior to the group's first appearances in this country, the Gibbons Band's recent album, "an evolution of the group over the last three years," was released showing them to be a versatile and sophisticated outfit with a repertoire of sinewy material that should translate well for concert performance.

"We'll be on the road for about a month with The Who," Gibbons claims, "and then we'll see about getting some more dates with American bands."

Barry Taylor

CBS International Promotes Juan Truden

■ NEW YORK—Juan Truden has been named director of Latin American operations, southern zone, CBS Records International.

Truden will report to Manuel Villarreal, vice president of Latin American Operations and will be responsible for all operations of Argentine and Brazil subsidiaries. He will also supervise licensees in Uruguay and Chile.

Background

Truden has been with CBS for more than 22 years and has been closely involved in the growth of the company's operations in Latin America. He recently held the position of president and general manager of the Argentine subsidiary.

Hecio Cuomo will succeed Truden as general manager of the Argentine company. Cuomo has held the position of commercial manager of that company for several years.

'Outlaws' Take Gold

■ NEW YORK — RCA Records' "Outlaws" album, featuring Waylon Jennings, Willie Nelson, Jessi Colter and Tompall Glaser, has been certified gold by the RIAA.

Jets Set



What better way for the L.A. Jets, to break in their concert act than to play for an audience of 45,000 music fans? Stepping on stage at 7 a.m. in the Sun Devil Stadium in Phoenix, Arizona, the Jets opened an auspicious all-day concert which also included Barbra Streisand, Kris Kristofferson, Santana, Montrose, Peter Frampton and Graham Central Station. The concert, staged as part of "A Star Is Born," the in-production movie starring Streisand and Kristofferson, was set to be an all-day affair. The group's debut album will be released by RCA in mid-April. Pictured at the concert, from left: Charles Koppelman, president of The Entertainment Company, the L.A. Jets' production outlet; the Jets' Karen Lawrence; and Barbra Streisand.

CLUB REVIEW

Dirk Hamilton: Impressive Imagery

■ LOS ANGELES—A self-described former San Jose hippie who is apparently still in touch with his roots, Dirk Hamilton (ABC) is probably the most impressive artist to emerge from this year's crop of new singer/songwriters. His use of imagery in his lyrics and the infectious melodies in which he frames them put him well up there in a league that would also include such eccentrics as Tom Waits, John Prine and Loudon Wainwright. In his first engagement at the Roxy, as an opening act for Ace, Hamilton's mood shifted like a schizoid's from droll facetiousness to riveting intensity. He had little problem in stealing the show outright.

Seated on a stool for the greater part of his set and brandishing an acoustic guitar, Hamilton devoted most of his between-song patter to grousing over pet peeves that included such tried and true whipping posts as glitter rock and the Maharaj-Ji ("Remember him?", asked Hamilton, "he's the fifteen year old Indian guru who grew up and moved to Malibu.") But if some of his targets are not original, the ambiguous, frequently opaque shades of his lyrical barbs never lapsed into cliché; Hamilton has an amazing facility for turning a phrase in the context of his music.

Musically, Hamilton balances the wordiness of his songs with some healthy rock 'n roll, moving the set along at a brisk pace that was remarkably devoid of slow spots. Accompanied by a tight 4-piece section that consisted of Ron Fransen on keyboards, bassist James Rollston, drummer Ron Aston and Don Evans, an excellent lead guitarist, Hamilton showed his own voice to be an impressive rock 'n roll instrument. Featured

in the set, but not exclusively, were cuts from his debut lp. "You Can Sing On The Left Or Bark On The Right," which was produced, appropriately enough, by Steely Dan produced Gary Katz and is a major work by what will probably soon be a major artist.

At the close of his initial engagement, Hamilton was held over by the club for an additional two nights as opener for Elliott Murphy.

Ace (Anchor) had recently undergone a change of personnel and turned in a basically lackluster set that was made only occasionally interesting by their performance of their familiar hit single, "How Long" and a finale titled "Easy." Oddly enough, the band sounds peculiarly Californian for a British band but seems to suffer from the common delusion that being laid-back is in and of itself a virtue.

Eliot Sekuler

Melba's Magic



Buddah recording artist Melba Moore visited Boston recently to appear in a benefit for SummerThing—sponsors of the outdoor summer concerts. While in town she stopped by WRKO to deliver a copy of her just released lp, "This Is It." Ms. Moore's new lp was produced by Van McCoy. Pictured from left are: Billy Hendricks (Buddah's northeast regional r&b promotion director); Melba Moore; Christy Wright (music director of WRKO); and George Mull (New England sales manager for Malverne Distributors).

CONCERT REVIEW

Orlando & Dawn: Smooth & Professional

■ UNIONDALE, N.Y.—Tony Orlando and Dawn (Elektra) is a smooth professional pop act that really enjoys the benefits of working in a live situation. Unfortunately, not all live situations are as conducive to their brand of personal audience attention as they would like them to be. When they joke around with the audience in their TV show it is under ideal conditions. Their concert at Nassau Coliseum (30) suffered from a poor sound system in the cavernous building, coupled with loose security.

Hits and Standards

Orlando, with Telma Hopkins and Joyce Vincent Wilson, had to sing over the large orchestra that was seated on stage with them, contributing to the sound problems. And the mixing of the three voices did not do Orlando or the ladies justice. Despite these problems the audience had a fine time listening to renditions of the big

Dawn hits and standards that were presented.

Orlando and Dawn opened with "What The World Needs Now" and then launched into "Tie A Yellow Ribbon." This hit song was boosted by the appearance of some kids on stage who presented Orlando with a cardboard cutout of the "old oak tree." Next Orlando ran "Candida" and "Knock Three Times" into one tune. The audience responded with rhythmic clapping and singing along to these two hit songs. Orlando donned a straw hat for an up-tempo "We're Gonna Boogie Together" that had the younger members of the crowd up and dancing with him. The new single "Cupid" was done in convincing style. The vocal highlight of the evening for Orlando was a touching version of "You Are So Beautiful." He demonstrated a good range when he wasn't confronted with the problem of drowning out the orchestra.

Ladies' Choice

Hopkins and Wilson were given a brief solo spot in which they performed finely arranged covers of "If I Ever Lose This Heaven," "That's The Time I Feel Like Making Love" and "Do You Know Where You're Going To." The ladies are polished performers and deserved this opportunity to shine on their own. There was also a well-received comic interlude between Orlando and Dawn.

The concert was performed for the benefit of the National Association of Retarded Citizens of which Orlando is honorary national chairman. There was a fine turnout for this worthy cause.

Howard Newman

Brittania Signs With Midland Intl.

■ NEW YORK—Bob Reno, president of Midland International Records, has announced an early April release date for the single "Holli-Brite" by the group Britannia, who have just been signed to an exclusive Midland recording contract.

Bobby Flax

"Holli-Brite" was co-written and produced by Bobby Flax, who has experienced success in the past with Bob Reno, including "White Lies, Blue Eyes" by Bullet, "Bed and Board" by Barbara Mason, and "Do You Know What Time It Is" by P-Nut Gallery.

In addition, Flax's songs have been recorded by Gloria Gaynor, Bobby Vinton, Carol Douglas, and The Lettermen, among others.

Deja Vu Signs With Capitol

■ LOS ANGELES—Deja Vu, a new rock group, has signed a recording contract with Capitol Records Inc. and the group is working on its debut album tentatively set for May release, announced Don Zimmermann, CRI executive vice president and chief operating officer.

Personnel

Deja Vu consists of Paul Gordon, Cal Dodd, Bob Bonnell, Terry Wilkins, Wally Cameron, John Sheard and John McKane Lowry. The group was brought to Capitol by producer Jimmy Ienner and manager Stan Poses.

Ienner, of CAM Productions, will serve as executive producer. Skip Prokop, former member of the Paupers and Lighthouse, will produce. American Talent International's Greg McCutcheon will handle bookings.

Exciting Pianists & A Great Reissue

By SPEIGHT JENKINS

■ NEW YORK—To talk about a record respectfully may be a sure way to kill it; even worse is to express amazement that a specific record could have ever come to fruition considering the age of one of the participants. But when that soloist is the 89-year-old Arthur Rubinstein the wonder is tinged with a feeling that the album really should be reviewed as the work of a man in mid-flower of his career. Each of the five Beethoven Concertos on this recording is a fascinating study, and it is hard to imagine many serious musicians listening to the records without a score in hand. What does he do to make such consistent magic — poetry and power, rhapsody and serious intellectual content? And, above all, exists that glorious tone.

On March 15 some of us were lucky enough to be present in Carnegie Hall when the master played a recital, and the wonder again was that with a hearing and severe sight disability the evening

could have legitimately been critically reviewed as though he were a young man. Of course, in live concert he made a few mistakes but then, as he is free to admit, he always has. But what was wonderful about that recital —and blessedly is true with the Concertos as well—is the life force that poured out of him. The night at Carnegie he played a hard program—a Beethoven Sonata, Schumann's "Papillons" and Fantasiestueck (Opus 17) and some wonderful Chopin. He made each memorable, and certain of his individual characteristics were as strong as ever, then and on the recording: an unflinching sense of line, a marvelous balance of the two hands and a dramatic sense of how to turn a phrase so as to make the maximum impact.

The Concerto album is made with Daniel Barenboim and the London Symphony Orchestra. In this performance Maestro Barenboim fortunately does not allow

(Continued on page 71)

CLASSICAL RETAIL REPORT

APRIL 10, 1976

CLASSIC OF THE WEEK



BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT

Angel

BEST SELLERS OF THE WEEK

BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel

GERSHWIN: PORGY AND BESS—White, Mitchell, Maazel—London

JOPLIN: TREEMONISHA—Schuller—DG

TOMITA: FIREBIRD—RCA

SAM GOODY/EAST COAST

JOPLIN: TREEMONISHA—Schuller—DG

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

MAHLER: SYMPHONY NO. 3—Horenstein—Nonesuch

BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel

CLASSICAL BARBRA—Streisand—Columbia

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

TEBALDI AND PUCCINI—London

TOMITA: FIREBIRD—RCA

WAGNER: LOHENGRIN—Silya, Varnay, Thomas, Sawallisch—Philips

WAGNER: THE RHINEGOLD—Goodall—Angel

KING KAROL/N.Y.

BEETHOVEN: COMPLETE CONCERTOS—Rubinstein, Barenboim—RCA

GERSHWIN: PORGY AND BESS—White, Mitchell, Maazel—London

HERRMANN: GREAT ENGLISH FILM SCORES—Herrmann—London

JOPLIN: TREEMONISHA—Schuller—DG

ORFF: CARMINA BURANA—Previn—Angel

BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel

BEVERLY SILLS SINGS PLAISIR D'AMOUR—Columbia

CLASSICAL BARBRA—Streisand—Columbia

TOMITA: FIREBIRD—RCA

WAGNER: LOHENGRIN—Silya, Varnay, Thomas, Sawallisch—Philips

KORVETTES/N.Y.

BEETHOVEN: COMPLETE PIANO CONCERTOS—Rubinstein, Barenboim—RCA

BELLINI: I CAPULETTI ED I MONTECCHI—Sills, Baker, Gedda, Abbado—Angel

GERSHWIN: PORGY AND BESS—White, Mitchell, Maazel—London

LISZT: TRANSCENDENTAL ETUDES—Berman—Columbia

SCHUBERT: COMPLETE TRIOS—Rubinstein, Szeryng, Fournier—RCA

BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel

BEVERLY SILLS PLAISIR D'AMOUR—Columbia

STRAUSS: ALSO SPRACH ZARATHUSTRA—Solti—London

CLASSICAL BARBRA—Streisand—Columbia

FRANKLIN MUSIC/ATLANTA

BACH: CONCERTO FOR THREE VIOLINS—Marriner—Argo

BRITTEN: FOUR SEA INTERLUDES, REQUIEM—Previn—Angel

BRAHMS: VIOLIN CONCERTO—Milstein, Jochum—DG

CHOPIN: PRELUDES—Pollini—DG

GERSHWIN: PORGY AND BESS—White, Mitchell, Maazel—London

HERRMANN: GREAT ENGLISH FILM SCORES—Herrmann—London

JOPLIN: TREEMONISHA—Schuller—DG

LISZT: TRANSCENDENTAL ETUDES—Berman—Columbia

MAHLER SYMPHONY NO. 6—Horenstein—Nonesuch

SCRIABIN: UNIVERSE—Angel

TOWER RECORDS/SAN DIEGO

BACH: BRANDENBURG CONCERTOS—Leppard—Philips

BEETHOVEN: FIVE CELLO SONATAS—DuPre, Barenboim—Angel

BEETHOVEN: COMPLETE PIANO CONCERTOS—Rubinstein, Barenboim—RCA

CHOPIN: PRELUDES—Pollini—DG

JOPLIN: TREEMONISHA—Schuller—DG

LUCIANO PAVAROTTI SINGS WORLD'S FAMOUS TENOR ARIAS—London

BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel

BEVERLY SILLS SINGS PLAISIR D'AMOUR—Columbia

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

TOMITA: FIREBIRD—RCA

TOWER RECORDS/SAN FRANCISCO

BEETHOVEN: COMPLETE SYMPHONIES—Solti—London

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

BRUCKNER: SYMPHONY NO. 4—Boehm—London

MUSIC FOR FLUTE AND HARP—Rampal, Laskine—Odyssey

GERSHWIN: PORGY AND BESS—White, Mitchell, Maazel—London

MOZART: MASS IN C MINOR—Leppard—Seraphim

PROKOFIEV: COMPLETE PIANO CONCERTOS—Ashkenazy, Previn—London

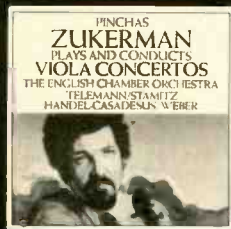
SCRIABIN: UNIVERSE—Angel

BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel

TOMITA: FIREBIRD—RCA

CLASSICAL PICKS FROM COLUMBIA:

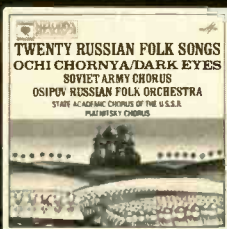
NEW APRIL RELEASE



M 33979



M 33980



M 33822



D3M 34094



M2 33971



M 33998



M 33890



MG 33976



Dialogue (Continued from page 17)

sure this translates in every market straight across the country.

RW: That's FM, but the MOR market is rising in importance once again—aside from the more limited-segment appeal of the disco stations or country stations.

Goldstein: MOR is not MOR. MOR is disco, Frank Sinatra, the Association, Elton John. Spectrum music radio. What's happened to our audience is that it's spectrumed. Could it be that WNEW-AM, and radio stations like WNBC-AM, may be the best places of all to sell records? Maybe they are spectrum radio. I don't know. I don't know because nobody's tried it. Those may be the places that those big audiences, those general, non specific audiences are interested in. A&M's Peggy Lee album . . . any number of things like that.

Also television has probably been the most misused medium as far as record acts. The most interesting experiment going on on television right now is Peter Lemongello, an artist that nobody's ever heard of. He comes out with a two-album set that they put his picture on. On the TV spot he mouths the record a little bit. They've booked him in Avery Fisher Hall and reportedly sold out. If they've sold all those tickets, that's a new way of marketing. Record companies have also lost total control of their product when it goes visual. They are not producing their own television programs, they are not working with their artists on becoming more visual. They are leaving that in the hands of the management. It seems to me absolutely imperative that they understand that their product is not just a flat piece of vinyl that comes in a piece of paper. This is of course not true with certain record companies. Columbia knows it and uses it with great purpose on the east coast. They do more display advertising than anybody else because they're located here. There are going to be a lot of publications starting in the next 10 years—spectrum publications that are politically left of center, that will have a tremendous reliance on the arts. Without the spectrum newspapers they will be cutting themselves off into two areas: national advertising at a mammoth cost and specialized advertising at a lower cost that will deliver them very little. The only people they can advertise on national television are the Frank Sinatras, the Elton Johns, the Sly Stones.

RW: What about launching new acts?

Pianists (Continued from page 70)

himself some of the longuers in Beethoven for which he is so well known. The reading is crisp, but his conducting dovetails perfectly with Rubinstein's playing. It is an album to own and treasure, not as a faded document to what was but as a real testament to what is.

In an entirely different repertory, London Records has just released a marvelous disc by Alicia de Larrocha. Called "Spanish Encores" the record contains wonderful, light music by Albeniz, Soler, Granados and Turina. No one in 1976, hopefully, need be told that Miss de Larrocha is one of the world's great pianists. She has a wonderful touch—light and powerful alternatively and always tasteful. She always conveys something of her hot Spanish blood in whatever she does, and no one, absolutely no one in the world can handle the music of Spanish composers as well as she. It is light, gay or sweet and always tinged with a touch of the seriousness of darkness underlying the Spanish soul. Many of the pieces are dances, and Miss de Larrocha gets the opportunity to show how remarkably flexible is her sense of rhythm. What tasteful rubato! It is a record on which one could go on and on. Much better for retailers to go out and sell it to as many of one's customers as possible. If they like the piano, they will enjoy "Spanish Encores."

Reissues sometimes turn up some serious miscalculations on the part of the public, and a recently appeared disc from Deutsche Grammophon deserves more than a second look. In the flood of records made over the years by Dietrich Fischer-Dieskau, the German baritone in 1963 recorded a song cycle of Monologues from Everyman (after Hofmannsthal's play), composed by Frank Martin. It stayed in the catalogue until 1968, and now has returned with a flip side of four Mahler songs from "Songs of a Wayfarer," conducted by Rafael Kubelik. The Martin cycle, not available in any other recording, was conducted by the now-deceased composer. The music is very Mahlerian, almost more Wagnerian in sound. It is dark, expressive and really quite beautiful. Fischer-Dieskau is at his best here. He sings well, does not get artsy and really makes one suffer and feel the words. It would serve as an important concert piece for many other baritones and mezzo-sopranos. The Mahler songs, released on the Kubelik recording of the Fifth Symphony, are exquisitely if very carefully delivered. On the record Fischer-Dieskau often sounds as though he is a tenor, but he does sing it beautifully. An important record to own.

Goldstein: One of the problems has been that in the last five years we haven't had any new acts because when the spectrum audience spectrumed, there was no other way of launching new acts. There have been no acts to come out of the disco business because the disco business is basically, whether we want it to be so or not, a singles business. I like Gloria Gaynor, I think she's terrific. But you go hear her and you don't hear her. You suddenly realize that what you're hearing is a situation with the singer as background to the beat. That does not make artists.

It's my feeling that the record business is almost back to where it was in the '50s. It will start eating up past music and redoing it continually by artists we would call popular and who are not shining abilities. So the song will be much more important. This will do a number of things to the record industry: (a) It will give a possibility of new record companies flourishing—little labels—because if you get a hit song, you've got it made. There will be covers, and all the people in the '60s will have to relearn the record business. And then someone will come along and the way he'll know that what he's got is good is when everybody who is part of the rock and roll industry says, "That music is really lousy. There's no talent in doing that music." The only business the record industry hasn't figured out is how to get into direct mail. I'm sure that the one person that's got the direct mail list is Warner Bros. who sold all those \$2.00 albums. I'm just waiting to find out what Stan Cornyn's going to do with it.

RW: Where does the Soho Weekly News fit as far as the spectrumed market goes?

Goldstein: The Soho News had to take in some of my thinking before it became what it is today. It was obvious to us that you people and all of us are spectrum market. Therefore, we try to be a semi-inside paper not only for the music business, but for the dance business, for the theater business, for the art business and we try to cover who's buying and selling what. We try to cover the deals that are going on in the book business because whoever our audience is, they are tied together by their interest in three or four areas that they can't get proper information on and we try to provide that information.

RW: If you were the publicity director of a record company with an act coming into town, how would you advertise?

Goldstein: I would buy the Village Voice, I'd buy the Soho News, I'd buy WNEW-FM and I'd go into a poster campaign around New York with the album cover. If there's no point of sales display then the thing you've got to sell is the album cover and I would put that album cover up in as many places as I could. I'd put it as big as I could in as many places as I could. Otherwise, even with all those spots that you got going on the radio, there's going to be no point because they're going to be walking into bin operations where the album is not going to be out. Record companies per se design better ads than any of the stores in the cities. The stores don't try to design ads. They put a mini in, they put the name of the album and they salute. Korvettes does a good job because they use a great big photograph and then the album and King Karol is the most innovative of all the stores in the city at the present moment because it's willing to swing with anything that has to do with trying to sell albums.

Some day I'm going to hold an auction. I'm going to go up to the distributors and I'm going to say, "What point of sales stuff have you got?" They'll open up the door and there will be the largest room . . . What are they waiting for? They're waiting for a return price. ☺

Sire Signs The Ramones



Seymour Stein, managing director of Sire Records, has announced the signing of The Ramones, who have recently completed their first album for the label, "Ramones," at New York's Plaza Sound, produced by Craig Leon. Seen at the signing in Sire's New York office are: Danny Fields, Ramones' manager; Johnny Ramone, Tommy Ramone, Joey Ramone and DeeDee Ramone. Seated is Sire managing director Seymour Stein.

Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO — Manteniéndose todavía dentro de la popularidad— a pesar del tiempo transcurrido— con el tema “¿Quién eres tú?”; **Nelson Ned**, uno de los intérpretes extranjeros más queridos en México, aparece con un nuevo sencillo que contiene “Vuelve” de su inspiración y el antiguo número de **María Grever** “Júrame;” el cual, en la voz del compositor-intérprete brasileño cobra nuevos bríos, vislumbrándose ambas producciones con enormes posibilidades. También, el sello Gamma que representa a Nelson, anuncia que muy pronto, estará en el mercado su siguiente élepe “Por la puerta grande,” que grabó el pequeño gigante en España; y que trae, además de los temas del sencillo, “No me digas eso,” “Babalú” y “Basta de tu amor” entre los más destacados. Por otro lado, la serie de recitales anuales de **Nelson Ned** en México, está prevista para el mes de junio, cubriendo una gigantesca jornada de presentaciones en la capital y todo el interior del país. El con-

venio comercial, fué realizado con mucha anticipación por su capacitado manager y amigo personal **Genival Melo**; responsable en gran parte del éxito mundial que rodea al brillante intérprete y talentoso compositor Sudamericano . . . Muy buenas las ventas que obtienen **Las Colombianitas** (Peerless) con “Cuerpo sin alma,” tema que se colocó entre los diez más populares.

Polydor, robusteció con tres importantes sellos, su enorme cantidad de marcas representadas para el mercado mexicano. Se trata de Avco de EE.UU. especializado en el género soul-rock, que cuenta entre su elenco con **Van McCoy** y **Stylistics**, BASF de Alemania, con un selecto elenco de jazz-clásico y pop rock y Coco de EE.UU., cuyo fuerte es la salsa . . . **Queta Jiménez** “La prieta linda” (RCA), reaparece en las grabaciones disqueras después de dos años de ausencia. Queta, identificada plenamente como uno de los grandes valores de la

(Continued on page 73)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Anunció **Larry Uttal**, presidente de Private Stock Records, la firma como artista exclusivo de **José Feliciano**. La empresa lanzará inmediatamente un long playing conteniendo la música de la película “Aaron Loves Angela,” así como un sencillo con este tema, compuesto y producido por el talentoso artista puertorriqueño conjuntamente con su **Janna Merlyn** . . . El sencillo Cotique conteniendo “Salsa” por **Louie Ramírez** está tomando fuerza de éxito en el mercado norteamericano. La acogida por las “discoteques” y la radio movida está siendo en extremo fuerte y prometedora . . . Fania comienza su “Era de Integración Cultural” durante la cual estrenará su película “Salsa” en el New Embassy Theater de Nueva York en Marzo 31, así como el “Concierto Quinto Aniversario” que se ofrecerá en el Madison Square Garden en Marzo 20 y en el cual tomarán parte los **Fania All Stars**, **Bobby Rodríguez**, y su **Compañía**, **Mongo Santamaría** y su **Orquesta** y **Louie Ramírez** que actuará con los **Fania All Stars** . . . Actuaron **Los Hermanos Rigual** en Panamá en la televisión y “discoteques” de lujo . . . Están actuando para los Carnavales Panameños **Justo Betancourt**, la **Sonora Matancera** y el **Gran Combo** de Puerto Rico . . . **Harvey Averde** de Coco Records anunció la firma como artista exclusivo del muy talentoso **Charlie Palmieri**. Charlie está actualmente trabajando con Harvey e **Irving Greenbaum** en el estudio de grabación, en varios proyectos de producciones que saldrán próximamente al mercado en Coco Records . . . Firmó **Johnny Ventura**, el muy popular salsero dominicano con **Ralph Mercado** y **Ray Aviles** como sus representantes artísticos en los Estados Unidos. Ya se están situando fechas para actuaciones de Johnny y su Orquesta desde Septiembre 3 hasta Septiembre 23 . . . Ya se encuentra instalado en Nueva York el grato amigo **Raul Matas**, “liaison” entre Hispavox de España y su representante en Estados Unidos, Caytronics Corp.

Va tomando fuerza último long playing de **Carlos Barberia** y su **Orquesta Kubavana**, conteniendo el ritmo “Chevere,” que Discolando Records lanzó al mercado recientemente . . . La **Billo's Caracas Boys** estará en jira por Nueva York de Abril 9 al 11. También visitará Nueva York en Abril la **Orquesta Dimensión Latina** de Venezuela . . . Va tomando características de gran triunfo el **Conjunto Candela** con “Todo el mundo quiere Bailar” y “Amor Pa que” contenidos en un long playing que Rico Records lanza esta semana al mercado. El **Conjunto Candela** lleva solo seis meses de existencia y ya logrado gran impacto en el escenario de la música latina en Estados Unidos. Sus actuaciones próximas serán las siguientes: de Abril 14 al 21 en San Juan, Puerto Rico, de Mayo 1 al 3 en Hartford, Connecticut, de Mayo 7 al 9 en La Concha, Chicago, Illinois y de Mayo 26 hasta Junio 1ro. con **Celia Cruz** en el “**Larry Harlow's 10th Anniversary**” que se celebrará en el Aragon Ballroom de Chicago . . . **Tony Pabon** de Rico Records me aclara que el **Gran Combo** fue llevado a México por la iniciativa del buen amigo **Ralph Cartagena**, propietario de Rico Records . . . “Down Beat,” magazine dedicado a la música de jazz y a la contemporánea, dedicará una edición completa en Abril 8 a la música latina. Entre los músicos cuya labor se destacará en esta edición se cuentan **Ray Barretto**, **Eddie Palmieri**, **Tito Puente** y **Machito** . . . Ya abrió sus oficinas en el 8155 N.W. 103rd. Hialeah Gardens, Florida 33016, la empresa Microfón América Inc. Los primeros 55 long playing y 8 tracks del catalogo Microfón de Argentina serán lanzados a la venta en las próximas semanas al mercado de los Estados Unidos y Puerto Rico . . . **Los Terrícolas** de Venezuela están vendiendo fuerte en México y costa oeste de Estados Unidos . . . “Without your Tender Love” por **Los Sobrinos del Juez** (The Judge's Nephews) figuró como “Single Pick” esta semana en **Record World** . . . La gran mayoría de la industria norteamericana asociada bajo NARM estará reuniéndose esta semana en el Diplomat Hotel de Hollywood, Florida .

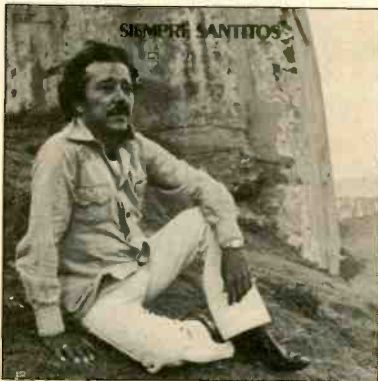
(Continued on page 74)

Timeless, Sensual, Intimate:

The voice of

Santos Colon

A master of the bolero (Ballad)



“Siempre Santitos”

(Always Santitos)

All the love a man can give!

on Fania Records and Tapes

Salsa Singles!

Salsa, Louie Ramirez, Cotique C-275
 Guaguanco P'al Que Sabe, Pacheco, Fania 755
 No Me Importa, Mongo & Justo, Vaya V 5099
 Numero 6, Bobby Rodriguez, Vaya V-5100
 El Miri Miron, Larry Harlow, Fania 751
 Lo Que Estoy Viviendo, Ismael Quintana, Vaya V-5098

AMERICAN HIT PARADE

Singles

Los Angeles

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O AMOR
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ERA—Caytronics
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—Orfeon
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ANOS
art
OLVIDAR
a Vox
DO

Rico

DO GONZALEZ)
E COLON
EN LO SEPA
D
D
MEME

Rico (Continued from page 72)

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posibilidades de
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blaza a Johnny
mando de RAFF
aría de Cisne
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en Los Angeles,
e hizo oficial, en
de Raúl Ficachi
de la compañía
U. . . . Crece la
ego Verdagner
"Volveré," que
hit parade.

Miami

- By WQBA (MARIO RUIZ)
1. VUELVE CONMIGO AMOR
SOBRINOS DEL JUEZ—Audio Latino
 2. AMOR LIBRE
CAMILO SESTO—Pronto
 3. CIERRA LOS OJOS
YOLANDITA MONGE—Coco
 4. MI BARCA
EMILIO JOSE—AI
 5. YO NO PARLEVO FRANCE
PACHECO—Fania
 6. COMO EN UN SUEÑO
CHARYTIN—Alhambra
 7. EMMANUELLE
OLGUITA—Borinquen
 8. EL FRUTERO
DIMENSION LATINA—Top Hits
 9. PERDIDO AMOR
RUMBA TRES—AI
 10. YO QUIERO UN DIA
WILKINS—Velvet

New York

- By EMILIO GARCIA
1. DEJALA
JULIO IGLESIAS—Alhambra
 2. AMOR LIBRE
CAMILO SESTO—Pronto
 3. EN SILENCIO
TANIA—Pop Hits
 4. LA PICAPOZ
LOS MELODICOS—Discolando
 5. CIERRA LOS OJOS
YOLANDITO MONGE—Coco
 6. NO ME EMPUJEN
LOS VICTUROSOS—Discolor
 7. POR CULPA TUYA
KING CLAVE—Orfeon
 8. DIME/FEELINGS
MORRIS ALBERT—Audio Latino
 9. LA MUERTE DE MI HERMANO
ELADEO ROMERO SANTOS—Almendra
 10. LLEVAME CONTIGO
VICTOR IRIZARRI—Teca

Albums

Brazil

- By OLAVO A. BIANCO
1. MARAVILHA DE CENARIO
MARTINHO DA VILA—RCA
 2. VAI FICAR NA SAUDADE
BENITO DI PAULA—Copacabana
 3. CLARIDADE
CLARA NUNES—Odeon
 4. DISCOTECA "HIPPOPOTAMUS"
VOL. 2
DIVERSOS—Som Livre
 5. MINHA GENTE
ROBERTO LEAL—RGE/Fermata
 6. CHICO & BETHANIA "AO VIVO"
BETHANIA & CHICO—Philips
 7. ALEM DO HORIZONTE
ROBERTO CARLOS—CBS
 8. CADA VEZ MELHOR
NELSON GONCALVES—RCA
 9. PARA CRIANCAS ATE 80 ANOS
MAURO CELSO—RCA
 10. SAUDADE NAO TEM IDADE VOL. 2
DIVERSOS—Som Livre

Mexico

- By VILO ARIAS SILVA
1. PALOMA BLANCA
LOS 12 MAS—Cisne RAFF
 2. MORENA DE 15 AÑOS
LOS FELINOS—Musart
 3. COMO UN DUENDE
LOS BABY'S—Peerless
 4. MELINA
CAMILO SESTO—Musart
 5. UNA CARTA
LOS TERRICOLAS—Gamma
 6. CUATRO LAGRIMAS
LOS POLIFACETICOS—EMI Capitol
 7. QUIERO
JULIO IGLESIAS—Polydor
 8. QUIMBARA
CELIA CRUZ—Vaya
 9. LAS PIERNAS DE MALENA
EL CONJUNTO AFRICA—Peerless
 10. LAGRIMAS Y LLUVIA
JUAN GABRIEL—RCA

Record World en Puerto Rico

By FRANKIE BIBILONI

Después de varios años de ausencia volvemos nuevamente a esta popularísima sección latinoamericana de **Record World**. Por lo tanto, esperamos servirles a todos nuestros amigos de la industria disquera.

El gran canta-autor, **Wilkins** (Velvet) ya puede calzarse el nombre de ídolo. La juventud le rodea, le aplauden y le quieren. Ya es un mimado, un triunfador. Su éxito intitulado "Bella sin Alma," marcan ventas enormes, en la televisión su voz y figura significan buenas audiencias. El muchacho ha resultado el portento que una vez vaticinamos . . . La primerísima vedette de América **Iris Chacón** (Borinquen) gusta un millón con su versión "Tu Boquita." El disco es tocado en la radio de costa a costa . . . El número "Esclavo y Amo," en versión de **Los Pasteles Verdes** (Gema), ha resultado un palazo de cuatro Esquinas . . . "Let The Music Play" por el genial **Barry White** llegó con suerte a la radio y consiguió interesar. Además hay que decir que **Barry White** tiene

recursos de sobra en la voz con que gusta y logró su cometido bien . . . Formidable es el ritmo de la **Orquesta Mundo** y la mejor demostración es su interpretación a "No te puedo Olvidar," que los identifica rápidamente con los amantes de la músicaailable . . . **Yolandita Monge** (coco) sigue como campeona de ventas y popularidad con su creación a "Cierra Los Ojos y Juntos Recordemos," grabación que ha impuesto record de ventas a nivel nacional.

Donna Summer

Ednita Nazario (Borinquen) se ubicó definitivamente con la canción "Me Estas Gustando" . . . El futuro de Ednita se vislumbra sólido . . . Amenazando al primer lugar, **Donna Summer** (Casa Blanca) y su tema "Love To Love You Baby," que paulativamente ha ido colocándose con mucha fuerza . . . cabe decir que la canción y la interpretación tienen con que lograrlo . . . **Morris Albert** aún "mantiene Plaza" con su pegajoso disco intitulado "Feel-
(Continued on page 74)

Ansonia
RECORDS

presents their new releases

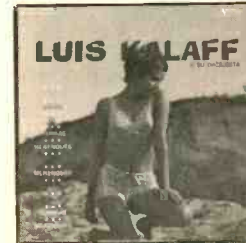
"Exitos Favoritos"
JUAN LEGIDO



Ansonia SALP 1541

"Ella tiene su Clientela"

LUIS KALAFF
y su Orquesta (Vol. 3)



Ansonia SALP 1540

ANSONIA RECORDS 802 Columbus Avenue, New York, N.Y. 10025



CON EL SOL DE LA MANA

RAPHAEL—Pronto PHV 2006

Con arreglos de Juanito Marquez, Bebu Silvetti y Agustin Serrano, Raphael interpreta un hermoso repertorio en el cual se destacan "Espera mi Amor" (Noroña-Silvetti), "El Gondolero" (Manzanero-Silvetti), "El Verde de tus Ojos" (Silvetti) y "Qué triste decirte Adios" (Ferrer-Pugliese).

■ With arrangements by Juanito Marquez, Bebu Silvetti and Agustin Serrano, Raphael renders a beautiful and commercial package. Superb ballads! "Espera mi amor," "El Gondolero," "El Verde de tus Ojos" and "Qué triste decirte Adios."



IRIS CHACON

Borinquen ADG 1298

La vedette puertorriqueña Iris Chacón está vendiendo fuerte en Puerto Rico su interpretación de "Tu Boquita" (Ivette Pacheco) contenida en este album. También "El Pisotón" (R. Anglero), "Chevere" (F. Cabral-Federico) y "Ni poco ni demasiado" (A. Cortes).

■ Iris Chacon is selling big in Puerto Rico. "Tu boquita" is included in this package. Also "Muchacho Barrigón" (R. Perez), "Esta es mi Vida Señores" (P. Ortega) and "Cuerpo sin Alma" (Cassela-Luberti).



NOS DIJIMOS ADIOS

DAVE MacLEAN—Arcano DKL1 3324

Con su éxito internacional "Nos Dijimos Adios" (Joe-T. Fundora) vendiendo fuerte, Dave MacLean se luce en un excelente material grabado en Brasil en Español. "Adios Amor" (Joe McLean-T. Fundora), "Soy Caminante" (Joe-G. Correa) y "Mi Amor te seguirá" (Joe-G. Correa).

■ With his international hit, "Nos Dijimos Adios" (We Said Goodbye), selling big in several areas, Dave MacLean is spreading to all areas with this excellent album, recorded in Spanish in Brazil. "Quiero Decirte" (Joe-T. Fundora), "Cuando Tú no Estás" (Joe-G. Correa) and "Quiero Darte Amor" (B. Freeman-T. Fundora).



EXITOS FAVORITOS

JUAN LEGIDO—Ansonia SALP 1541

Acompañado por Fernando Mulens y su Orquesta, Juan Legido de España interpreta grandes éxitos de su repertorio. Entre otros se cuentan "El Beso," "Si vas a Calatayud" (S. Valverde-Zarzoso), "La Morena de mi Copla" (Villegas-Castellanos) y "El Relicario" (Padilla).

■ Backed by Fernando Mulens and his Orchestra, Juan Legido from Spain offers a very saleable package of great and unforgettable "pasodobles." "Pasodoble te quiero" (G. Monreal-M. Monreal-Guijarro), "El Gitano Señorito" (Montes-Rayó-Collado) and "No te Puedo Querer" (C. Larrea).

En Puerto Rico (Continued from page 73)

ings" . . . Comienza a destacar, la nueva grabación de **Roberto Torres** (Salsoul) "Ay que pena me da."

Un rotundo hit en radio y ventas: "Que lo Sepa quien lo Sepa," que interpreta Raúl Marrero (Mericana). Lo mismo en la capital que en lugares de tierra adentro . . . El cantante **Mario Castell** ofreció a **The Stylistics** un bonito Coctel en su "Boite

Saint Michel" donde se dieron cita importantísimas figuras de nuestro medio. La joven intérprete **Sylvette**, es una de las cantantes que conquistará en 1976, más público que cualquier líder obrero. Ni hablar, ella cuenta con . . . una magnífica voz para vencer a un triste mortal . . . **La Pandilla** (Alhambra), revienta como una bomba nuclear. "Bakala Namu Meme."



Island recording group Osibisa was contracted recently in London by aids of heavyweight champion Muhammad Ali, bringing about a meeting of these mutual admirers. Ali, in London to promote his best-selling book, "The Greatest," exchanged an autographed copy of the book for a copy of Osibisa's current album, "Welcome Home," which was signed by group leader Teddy Osei. The seven-piece African-rock group first came into contact with Ali when their song, "Music For Gong Gong," from their first album, was used as a soundtrack for a BBC-TV showing of Ali's historic fight with George Foreman in Zaire, Africa. Shown above at the Savoy Hotel in London are (from left): Teddy Osei of Osibisa; Petula, Osibisa's fan club secretary; and Ali.

Nuestro Rincon (Continued from page 72)

Larry Uttal, president of Private Stock Records, has announced the signing of **Jose Feliciano** from Puerto Rico to an exclusive, long-term, worldwide recording contract. The company is rush-releasing both the soundtrack album and a title tune from "Aaron Loves Angela," a Columbia film in current release for which Feliciano composed, scored and produced the score in conjunction with his wife, **Janna Merlyn Feliciano** . . . "Salsa," a single release on Cotique by **Louie Ramirez**, is starting to get very strong reaction in the American market. Discoteques and radio are supporting this production . . . Fania is offering their "Age of Cultural Integration" with a program that will start with a movie premiere of "Salsa" at the New Embassy Theater. "Age of Cultural Integration" was conceived after a tour in Europe with the delegation that represent the quality of contemporary popular music that has been sponsored by **Jerry Masucci**. The **Fania All Stars** will also offer a concert at Madison Square Garden on March 20 as part of this program. **Bobby Rodriguez y su Compañía**, **Mongo Santamaría** and **Louie Ramirez** (jamming with the Fania All Stars) will also perform . . . Coco Records president **Harvey Averde** has announced the signing of **Charlie Palmieri** to a long-term artist contract. Palmieri will also be producing many other artists on the Coco label. Harvey, Charlie and **Irving Greenbaum** are working in the recording studio on several projects that will be released in the label in the near future . . . **Johnny Ventura**, top Dominican recording act, has signed with **Ralph Mercado** and **Ray Aviles** for representation in the U.S. Dates are being lined up for him and his orchestra from September 3-23 . . . **Raul Matas** is already residing in New York in order to act as liaison between Hispavox from Spain and their licensee for the States and Puerto Rico, Caytronics Corp. Welcome Raul!

A new album by **Carlos Barbería and his Kubavana Orchestra**, recently released by Disolando Records, is starting to move strongly . . . **Billo's Caracas Boys** will perform in New York April 9-11. **Orquesta Dimension Latina** from Venezuela will also perform in April in Manhattan . . . **Conjunto Candela**, formed only a few months ago is enjoying a superb acceptance by the "salsa" fans in the States. "Todo el Mundo quiere Bailar" and "Amor Pa que," included in an album that Rico Records will promptly release, are enjoying full acceptance. Their present tour is as follows: April 14-21 they will be performing in San Juan, Puerto Rico; from May 1-3 they will be at Hartford, Conn.; May 7-9 at La Concha, Chicago, Illinois and from May 26 to June 1 they will be with **Celia Cruz** at the Aragon Ballroom, Chicago, during the **Larry Harlow** 10th Anniversary . . . **Tony Pabon** from Rico Records wishes to clarify that **Gran Combo** of Puerto Rico went to Mexico, where they were a success, due to the initiative of **Ralph Cartagena**, president of the label . . . Down Beat, the magazine which has devoted its pages to jazz and contemporary music, will devote an entire issue (April 8, 1976) to Latin music. Featured in this issue will be **Ray Barretto**, **Eddie Palmieri**, **Tito Puente** and **Machito** . . . Microfon America Inc., already established their offices and warehouse in 8155 N.W. 103rd Street, Hialeah Gardens, Fla. 33016. The first 55 lps and 8 tracks from the Microfon catalogue of Argentina will be rushed out in several weeks.

Ace A'play



g artists Ace started their nationwide tour with an engage-
 sby last week, featuring music from their latest lp, "Time For
 stage after the show are from left: Ace guitarist Bam King;
 an of ABC Records (which distributes Anchor Records); Ace-
 ul Carrack; Tony Dimitrades, Ace's manager; Ace drummer
 iener, president of ABC's international division.

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Marc Kirkeby

Myrrh Taps Edmondson

■ NEW YORK—The appointment of Frank M. Edmondson, Jr., as assistant director of artists and repertoire for Myrrh Records has been announced by Kurt Kaiseif. Myrrh is the contemporary "Jesus music" label from Word Records, a division of Word, Inc.

Promotion Work

Edmondson has been with Word since January, 1975, when he joined the company to do promotion work for Myrrh. He has concentrated in the radio promotion aspect of the business because of his extensive radio background. He began his radio career in Tampa as a high school student at WPKM-FM radio. He was music director for more than two years at KEYN (Wichita, Kansas).

Radio Program

Using the professional name Paul Baker, Edmondson started the first regular Jesus music radio program, "The Joyful Noise," in 1970. Since then it has become a nationally syndicated program. In 1972 he started a Jesus music publication "Rock in Jesus," which later merged with "Right On." He contributes a regular "Joyful Noise" column to the magazine.

Forest Taps Spelens

■ LOS ANGELES—David Forest, whose company is involved with concert promotion and artists management, has named Dan Spelens vice president for the firm. Spelens was formerly with ICM.

Miller Representation

Forest also announced his firm's representation of Steve Miller for management and tour direction. Miller recently formed his own company, Sailor Productions, to produce and develop new artists. Working with Miller is former booking agent Milt Levy.

Ashford & Simpson:

Developing A Broad-Based Audience

■ NEW YORK—Nick Ashford and Valerie Simpson (WB) have earned their reputation as creative writers and producers with such achievements as "Ain't No Mountain High Enough" and "Ain't Nothing Like The Real Thing" with Marvin Gaye and Tammi Terrell and two hit albums with Diana Ross. Now with the release of their third Warners album "Come As You Are" Ashford and Simpson are ready for both performing and recording success. They plan on reaching a wide range of people through a marriage of smooth r&b rhythms, Ashford's lyrics which have crossover appeal and the careful, tasteful production values that their listeners have come to expect from them.

Speaking of "Come As You Are," Valerie Simpson said that "we went for letting the rhythm stay as free as possible." Ashford adds, "The magic of the rhythm stands on its own. With the tunes having plush strings the rhythm section is not so important, but we'll never lose the basic gospel undertones." The gospel feel is especially important from a personal viewpoint because Nick first met and fell in love with Valerie when they both were singing at the White Rock Baptist Church in Harlem. It's to their credit that the authentic, soulful feeling is not lost in the string arrangements. "Come As You Are" contains enough musical elements so the listener can come to it with his own tastes and go away from it with the artists original intent communicated.

Ashford and Simpson would like to communicate their brand of professional soul to live audiences as well. They have em-

barked on a tour that carried them from the California Soul festival in New York at the end of February, to the Roxy Theatre in Los Angeles and back to New York this month. Ashford and Simpson describe their show as "high energy." Professional choreography is used, according to Valerie, "to put real movement into the show, movement that compliments the words." After they unsuccessfully unveiled their new approach to performing at the California Soul concert. Ms. Simpson commented, "people didn't expect that kind of energy level from us."

Howard Newman

Sinatra Tour Set

■ NEW YORK—Frank Sinatra will embark upon a spring concert tour with performances in six cities in the U.S. and Canada May 1-10.

The tour will be highlighted by Sinatra's first appearance of his career at the Grand Ol' Opry in Nashville, Tenn. Another feature of the concert series will be his first appearance in Milwaukee in more than 25 years.

The spring tour has been organized by Jerry Weintraub, producer-promoter of Sinatra's last three U.S. tours.

DJM Signs Watson

■ LOS ANGELES—Stephen James, president of the London based Dick James Music, and Kessler-Grass Management, a Los Angeles management firm, have announced the signing of Johnny Guitar Watson to the DJM label.

Sweet Sensations



As Sweet, Capitol's English rockers, finished up their first major headlining U.S. tour, the group decided to thank Capitol Records and its employees for the company's efforts in all aspects of tour support as well as the extensive merchandising and promotional push behind the new "Give Us A Wink" album and "Action" single. Sweet threw a party at the post Beverly Hills Hotel and everyone who was still standing crowded into the picture.

JAPAN

コンフィデンス

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

■ **Daniel Boone's** "Beautiful Sunday" was bulleted instantly at the no. 1 spot on the Confidence Singles Chart this week. It is the second time in the Confidence history that a single has been ranked at no. 1 one week after its release. The previous case was "Oyoge Taiyakikun" by **Masato Shimomura**, which has sold over four million copies for the past three months. Since the beginning of this year, "Beautiful Sunday" has been used as background music in the TBS-TV program, "Young 7:20," causing tremendous reaction among fans of the program. The single was released here four years ago, but did not sell well at that time.

Disco-oriented music is still popular in Japan. "Sexy Bus-Stop" by the **Oriental Express**, "Lady Bump" by **Penny McLean**, "Summer Place '76" by **Percy Faith** and "Save Me" by **Silver Convention** rushed into the Confidence Singles Chart.

The chart action of **Santana's** new album, "Amigo," and **The Eagles** with their "Greatest Hits: 1971-75" are showing Japanese fan's good reaction to their recent Japanese tours. The former was bulleted at no. 9 spot and the latter at no. 43 on the Confidence Albums Chart first week after their release. Due to the obvious influence of the extensive promotion and advertising preceding the visits of foreign artists, they are being played quite frequently in the few weeks before the scheduled concerts. What really does surprise us, however, especially in the case of **The Eagles**, is that their records are being played frequently after the concert.

GERMANY

By **PAUL SIEGEL**



■ **BERLIN**—Spring business for the German record industry has broken loose. One of the chief beneficiaries of the boom has been **Telefunken-Decca** (Teldec) based in Hamburg. Director **Kurt Richter** deserves congratulations for his work on **Video Records** on Teldec. With the next **Grand Prix De La Chanson De Eurovision** coming up shortly in the Hague, **Holland Teldec** stands to gain further good notices. They stand a chance of winning two awards for "Sing Sang Song" by the **Les Humphries Singers**, composed by **Ralph Siegel**, and in Switzerland **Jurgen Marcus'** "Chansons Pour Ceux Qui S'Aiment," written by **Jack White**. White was voted top producer in Germany in **Record World's** Annual Directory.

The leading single in the hit parade of the German Disc Jockey Organization is "Rocky" by **Hansa Record** artist **Frank Farian** and published by the **Intro** publishing company . . . Also hit bound is **Penny McLean's** "1-2-3-4 Fire!" on **Jupiter** (Ariola).

The album of the week is **RCA's** "Kay Starr Pure Gold" produced by a&r lady **Ethel Gabriel**.

The next artist meeting of the **DDU German Disc Jockey Organization** headed by **Klaus Quirini** will be on June 14 in the village of **Baesweiler** near the city of **Aachen**, West Germany . . . Recent statistics of percentage of airplay for foreign records being broadcast on German radio stations have recently been compiled. These figures include American and English artists. They show that foreign music receives from 42 percent of the play at **Radio Bremen** in Bremen to 59 percent of the play at **Norddeutscher** in Hamburg. **RIAS** in Berlin plays 58 percent foreign records. This is in light of the fact that Germany's radio stations are government owned and operated . . . Also playing a very important role in determining European radio coverage on a new record is **Radio Luxembourg** under the direction of **Frank Elstner** . . . Congratulations to **WEA Musik Records** in Hamburg headed by **Sigi Loch**. They are celebrating their fifth anniversary as a German record company coming off the success of the **George Baker Selection**.

ENGLAND

By **RON McCREIGHT**

■ **LONDON**—**Elton John's** last album for **DJM** will be titled "Here & There" and as previously reported will contain excerpts from his live performances at London's **Festival Hall** and New York's **Madison Square Garden**. Side one features the London recordings, which include "Crocodile Rock" and "Honky Cat," while the flip is based on the New York concert, with titles including "Rocket Man," "Benny & The Jets," and "Take Me To The Pilot." **DJM** is currently scoring with his "Pinball Wizard" single taken from the "Tommy" movie.

New signings for **CBS**, which has acquired **Hudson Ford** on a worldwide basis after the duo's deal with **A&M** expired; **Polydor**, which has signed new 'live' sensation **Krakatoa**; and **Phonogram**, whose a&r chief **Nigel Grainge** and pop product manager **Lisa Denton** have concluded negotiations, started at **MIDEM**, with top Australian band **Hush**, which has revived the **Dave Clark Five's** 10 year old smash, "Glad All Over."

Publishing deals also recently concluded by **Chrysalis**, which signed leading contemporary composer **Karlheinz Stockhausen** on a non-exclusive basis allowing them rights to two works titled "Ceylon" and "Bird Of Passage," both released on their own label; and **April Music**, whose managing director **Brian Hutch** has acquired sub-publishing rights to the theme of American TV series **S.W.A.T.**, which is now being screened on independent television here.

Best singles this week come from America, with **Paul Simon** ("Still Crazy"—**CBS**), **Frankie Valli** ("Fallen Angel"—**Private Stock**), **Bobby Womack** ("Daylight"—**UA**), **David Pomeranz** ("The Hit Song Of All Time"—**Arista**) and **Brass Construction** ("Movin'"—**UA**) all coming up with potential hits. However, strong outsiders come from our own **Maverick** ("Stand Up Like A Man"—**Philips**) and **Hiller & Kaye** ("Where Are You World"—**DJM**). Albums to watch are **Catherine**

(Continued on page 77)

FRANCE

By **GILLES PETARD**



■ Some executive movement at **EMI Pathé Marconi** announced by **Michel P. Bonnet** (general mgr.): **Michel Poulain** now heads the a&r dept. (both French and international) and has reporting to him: **J.M. Peers** (international), **Christian Herrgott** (marketing) and **Gerard Woog** (French a&r).

Jean-Jacques Timmel has just left **UA** to join **Phonogram** as head of French a&r . . . **Francis Lai** did the musical score for **Claude Lelouche's** new film, "Le Bon et les Méchants," interpreted by

Jacques Dutronc. **Lelouche** also penned the music for "Emmanuelle 2," starring **Sylvie Kristel** . . . Coinciding with **Véronique Sanson's** show at the **Olympia**, **WEA** released a new album by the singer, called "Vancouver" . . . **Herbert Pagani** scheduled for three weeks at **Bobino** in April . . . **Nicolas Peyrac's** latest lp features his big hit, "Et Mon Père" . . . **Gerard Manset** finished cutting a new album, to be released by the end of April . . . Following the success of **Dalida's** version of "J'attendrai," **Pathé Marconi** is doing a reissue of the original by **Rina Ketty**, cut in the late thirties; Miss **Ketty** did a comeback on TV to celebrate the event.

Jacques Martin, one of France's top TV emcees, is recording the song "Je Demande Mademoiselle Angéle" from his weekly show, "Le Petit Rapporteur" . . . Plenty of concerts recently in town; among the artists to appear were **Neil Young**, **Paul McCartney**, **Bobby Womack**, **Fats Domino**, **The Pointer Sisters**, **Diana Ross** and **Kraftwerk** . . . **Diana Ross** is very hot in all the discotheques with her "Love Hangover" culled from the "Mahogany" lp.

Parallel to his "Black & Blue" collection, **Jean Paul Guiter** launched a new "Bluebird" series, strictly devoted to blues. The records appear on the revived original beige and blue Bluebird label. Following the release of albums by **Sonny Boy Williamson**, **Big Maceo** and **Memphis Slim**, 12 more lps will appear within the market: one by **Jeanne Burton** (**Barclay**) and one by **Claudia Barry** (**Philips**) . . . Kudos for the new **Donna Summer** lp "Love Trilogy."

MAN'S TOP 10

S

mate
ayon
RCHIEF
ny
TSUKUNARE

ctor
tor
A—Columbia
dor

ALBUMS

1. **OYUGE TAIYAKIKUN**
MASATO SHIMON—Canyon
2. **TOORISUGITAMONOTACHI**
GORO NOGUCHI—Polydor
3. **NEGAI**
KOSETSU MINAMI—Crown
4. **SAYONARA NO SUIGARA**
MASATOSHI NAKAMURA—Columbia
5. **SANNENZAKA**
GRAPE—Warner-Pioneer
6. **COBALT HOUR**
YUMI ARAI—Toshiba
7. **KOKOROGA KAZEHOHTAHI**
HIROMI OHTA—CBS/Sony
8. **HOKO**
KEI OGURA—Polydor
9. **AMIGOS**
SANTANA—CBS/Sony
10. **GOLDEN PRIZE VOL. 3**
CARPENTERS—King

CANADA

■ TORONTO—New a&r director at A&M is **Michael Goldin** . . . **Valdy** to tour with **Gallagher & Lyle** in England in May . . . **Peter Donato** taped a segment of Global's "Be My Guest" program with **Catherine MacKinnon** hosting . . . CHUM phone host **John Gilbert** makes his disc debut on Capitol with a rendition of "No Charge," made popular a few years back by **Melba Montgomery** . . . **Elton John** rambled up to Guelph for a **Maria Muldaur-Dan Hill** bill . . . New **Cliff Edwards** lp is "Songs" on A&M . . . UA national promo chief **Allan** filed a **Bluenote/United Artists** disco lp with cuts like **Tina Turner, Bobby Womack** and more. **Valdy** TV special on CBC, titled "The Homecoming" aired on April 23rd with guests **Shirley Eikhard, Toller Tennant** and **Frank Augustyn** . . . Expected soon for The Canadian Talent Library to be released in Attic Records . . . New singles for the Attic label "s" by **Stanley Frank**, "I Just Wanted You To Know" "Thinking Of You" by **Ben McPeck** and "Apache" **ground Orchestra** . . . The Canadian magazine is **Bruce Cockburn, Dan Hill, The Mercey Brothers,**

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(Continued from page 76)

her Nature" (RCA) and **Patrick Moraz** "The Story" independent record promotion man responsible for acts in the U.K. during the '67-'69 period, including **Sabbath, Moody Blues, Traffic** and **Jimi Hendrix,** or with new promotion director **Jeffrey Toms-Smith** singer/composer **Chris White** after a long and . . . Hall's reputation was built on working with White's "Spanish Wine" has now charted after nine . . . is the first to acknowledge Charisma's efforts as part of his current success. . . is acclaimed the **Sherman Brothers'** new musical, "Rose," as "a joyous musical that makes you glad" . . . vie is an up-dated version of the story of Cinderella . . . this year's Royal Premiere at the Empire cinema . . . has issued the soundtrack album to coincide. . . ng its protege **Arlan Green** with a party at the . . . **Clive Davis** coming in specially to attend. Warner **Bonnie Raitt** is also here to promote her album and 'live' BBC-TV show prior to her concert appearance

business affairs **Paul Russell** left the country last ce-president to **Dick Asher.** EMI has promoted **Vic** anniversary with the company and he now becomes **MOR,** with **Paul Watts** being elevated to the same op division. April Music has appointed **Martin** on manager while ATV's **Alan Heather** resigns to lent promotion.

ENGLAND'S TOP 25

Singles

- 1 **SAVE YOUR KISSES FOR ME** BROTHERHOOD OF MAN/Pye
- 2 **YOU SEE THE TROUBLE WITH ME** BARRY WHITE/20th Century
- 3 **LOVE REALLY HURTS WITHOUT YOU** BILLY OCEAN/GTO
- 4 **MUSIC** JOHN MILES/Decca
- 5 **I LOVE TO LOVE** TINA CHARLES/CBS
- 6 **I WANNA STAY WITH YOU** GALLAGHER AND LYLE/A&M
- 7 **PINBALL WIZARD** ELTON JOHN/DJM
- 8 **YESTERDAY** BEATLES/Apple
- 9 **FALLING APART AT THE SEAMS** MARMALADE/Target
- 10 **PEOPLE LIKE YOU** GLITTER BAND/Bell
- 11 **I'M MANDY FLY ME** 10cc/Mercury
- 12 **HELLO HAPPINESS** DRIFTERS/Bell
- 13 **TAKE IT TO THE LIMIT** ABBA/Epic
- 14 **FERNANDO** ABBA/Epic
- 15 **YOU DON'T HAVE TO SAY YOU LOVE ME** GUYS 'N DOLLS/Magnet
- 16 **HEY MR. MUSIC MAN** PETERS AND LEE/Philips
- 17 **CONCRETE AND CLAY** RANDY EDELMAN/20th Century
- 18 **JUNGLE ROCK** HANK MIZELL/Charly
- 19 **CONVOY** C.W. McCALL/MGM
- 20 **DON'T STOP IT NOW** HOT CHOCOLATE/Rak
- 21 **GIRLS GIRLS GIRLS** SAILOR/Epic
- 22 **HEY JUDE** BEATLES/Apple
- 23 **WAKE UP EVERYBODY** HAROLD MELVIN/Phila. Intl.
- 24 **MISS YOU NIGHTS** CLIFF RICHARD/EMI
- 25 **DO YOU KNOW WHERE YOU'RE GOING TO** DIANA ROSS/
Tamla Motown

Albums

- 1 **BLUE FOR YOU** STATUS QUO/Vertigo
- 2 **THEIR GREATEST HITS: 1971-1975** EAGLES/Asylum
- 3 **CARNIVAL** MANUEL AND THE MOTM/EMI
- 4 **VERY BEST OF SLIM WHITMAN**/UA
- 5 **A TRICK OF THE TAIL** GENESIS/Charisma
- 6 **BREAKAWAY** GALLAGHER AND LYLE/A&M
- 7 **DESIRE** BOB DYLAN/CBS
- 8 **BEST OF HELEN REDDY**/Capitol
- 9 **BEST OF JOHN DENVER**/RCA
- 10 **BEST OF ROY ORBISON**/Arcade
- 11 **BRASS CONSTRUCTION**/UA
- 12 **DIANA ROSS**/Tamla Motown
- 13 **HOW DARE YOU** 10cc/Mercury
- 14 **NOBODY'S FOOL** SLADE/Polydor
- 15 **LIVE** ROBIN TROWER/Chrysalis
- 16 **SCOTCH ON THE ROCKS** BAND OF THE BLACK WATCH/Spark
- 17 **A NIGHT AT THE OPERA** QUEEN/EMI
- 18 **RUN WITH THE PACK** BAD COMPANY/Island
- 19 **ELITE HOTEL** EMMYLOU HARRIS/Reprise
- 20 **BEST OF GLADYS KNIGHT AND THE PIPS**/Buddah
- 21 **FOUR SEASONS STORY**/Private Stock
- 22 **RODRIGO CONCERTO DE ARANJUEZ** JOHN WILLIAMS/CBS
- 23 **SUNBURST FINISH** BE-BOP DELUXE/Harvest
- 24 **MOTOWN GOLD** VARIOUS ARTISTS/Tamla Motown
- 25 **40 GREATEST HITS** PERRY COMO/K-Tel

Yetnikoff Speech *(Continued from page 3)*

thousand or under before joining us." In 1975, he said, CBS sold four million EWF albums and "millions and millions" of their singles in the U.S. alone. Janis Ian, he pointed out, in 1975 collected two gold records, a number one album, five Grammy nominations, and two Grammy Awards.

Coordination, timing, "the greatest control efforts to keep costs at a minimum," a high degree of "manufacturing flexibility" and "a highly sophisticated computer system and a highly un-sophisticated word-of-mouth system" are the elements that contributed to the company's realization of its first strategic point.

"The effective marketing of new releases also is essential to supporting the continuing sale of our immense catalogue," said Yetnikoff. "That catalogue accounts for perhaps one-third of our total sales in a typical year."

Yetnikoff stated that the strength of CBS Records' "unique" marketing operation is vouched for by a new Chicago release that helped put seven other Chicago albums back on the charts, and by a successful new Aerosmith album that has brought two Aerosmith catalogue albums close to the platinum sales level.

'Enormous' Momentum

He offered as to how CBS' winning of one-third of this year's Grammy Awards is evidence of the company's "enormous" momentum, and added that "an industry record-breaking pace has been set for this year and it will continue with the new releases scheduled for the next two months."

"On this point of predictability," he mused, "I think there's a feeling, 'Well, how can you predict when a group is going to break up?' How can you predict

what a particular artist will deliver in a particular quarter?" That may or may not be true for others, but our catalogue, our roster, the depth and scope of the artists we have signed, protects us from those vagaries." He then guaranteed gold record status for virtually all of the new releases in the next two months by established CBS Records artists.

40 Percent Increase

Singles sales, which are up 40 percent over the first two months of 1975, are contributing to the company's momentum, he said before pointing out that singles are also a "key factor" in realizing strategic point three—the development and introduction of new artists.

"This new artist development effort is vital to our growth," stated Yetnikoff, "and it is now receiving more attention, time and money than ever before."

Yetnikoff then broke down the typical label costs for maintaining strength. Royalties represent 30 percent of CBS Records' costs, and these have been increasing as a percentage of sales "although the rate of increase has been diminishing, and we are optimistic about this trend continuing." He noted that copyright royalties have been increasing and will increase further "by a few million dollars" should the recently passed Senate bill, which raises the basic rate from two cents to two-and-a-half cents per song, become law.

Selling, advertising and promotional expenses account for 25 percent of costs, he explained, "and these are the most discretionary costs, but they are also increasingly important to building sales and to establishing new artists."

"During the new release process, tight scheduling and coordi-

ation of all aspects of the production cycle are necessary to insure the timely release of product to get the maximum benefit for the promotional dollar."

Manufacturing related costs—for manufacturing, shipping, warehousing, packaging and obsolescence—represent 35 percent of the total costs. Yetnikoff assured the analysts that cost reduction efforts are underway in this area, that "this cost area has declined as a percentage of sales" during the past few years, and that CBS Records is "cautiously optimistic" for continued improvement. He pointed to significantly reduced handling and freight costs as a result of a reduction from 20 to five of warehouse and outside branch shipping locations. Also, current cost reduction efforts are focusing on "further automation of pressing, detailed warehousing and shipping alternatives and a variety of cost-avoidance capital projects."

"Talent" accounts for 10 percent of costs and represents "primarily unearned recording costs and . . . unearned guarantees."

"If sales for a particular artist are weak," explained Yetnikoff, "then, of course, we will not get fully reimbursed, hence the reason for the bulk of this category."

International Strengths

In closing, Yetnikoff explained how the strength of the CBS Records International organization has become "a key selling point in our artist negotiations."

CBS' decision to manage this business through its own subsidiaries instead of licensing them at high royalty rates or high guarantees has led, according to Yetnikoff, to distribution profits, has placed CBS "years and years" ahead of its American competitors overseas, and has made their companies "all-around record companies" that develop local talent in their markets rather than merely acting as distributors of American recorded music.

Goody Sales Up

(Continued from page 4)

ber 31, 1974. Net income for the year, however, declined from \$702,479 (\$1.04 per share) to \$467,645 (\$.70 per share) for 1975.

Sam Goody, president of the corporation, pointed out that the reduction in net income was due not only to higher operation costs, but to the cost of absorbing six new stores acquired in August, 1975 in the Philadelphia area and the opening of two stores in Monmouth Junction and Ardmore, N.J.

Sales for the last of 1975 rose 32 percent to \$15,195,501, while net income for the period rose 22 percent to \$470,737 (\$.70 per share) as compared to \$385,532 (\$.57 per share) for 1974.

Copyright

(Continued from page 3)

draft from which the subcommittee is working. The vote on the performers' fee—which is not given a good chance of passage—will probably come somewhere near the end of the month.

Mechanicals

Section 115 deals with mechanical royalties, a proposal that would boost the present fee from two cents per cut to at least two and a half cents per cut. The mechanicals question is probably the most important music issue in copyright revision. The Senate approved the two and a half cent fee last month when it unanimously ratified the revision package. Music publishers and the composers' organizations are seeking to have the fee raised to at least three cents.

The issue of juke box royalties—currently proposed at eight dollars per box annually—is the subject of the next section, 116. There appears little controversy over the eight dollar figure, originally negotiated in 1967 when the bill was first considered on the House Floor. The only outstanding question is whether the juke box fee will be subject to revision at a later date by a copyright royalty tribunal (CRT) newly created by the bill, to handle statutory rate revision.

Automatic License

Lastly, the so-called Mathias amendment, which provides public television and radio with an automatic license for both literary and musical works without negotiation, is Sec. 118. The performing rights organizations would prefer to see Congress turn over the fee question to the two parties (just as ASCAP, BMI and SESAC now negotiate with the various radio and TV networks) instead of setting up a compulsory licensing situation. Book publishers, who have never been subjected to a compulsory license before, are outraged with the Mathias proposal, and Sec. 118 is shaping up as another important battleground.

All in all, the copyright bill still has a long and treacherous course to follow before it can be considered one last time by both the House and Senate. Final passage of the bill now seems unlikely before this fall at the earliest.

Four Seasons Gold

■ LOS ANGELES — The Four Seasons' Warner-Curb single, "December 1963 (Oh, What A Night)," has been certified gold by the RIAA.

Sedaka Birthday Bash



At a birthday dinner hosted by Rocket Records for Neil Sedaka on the night before his sold out Avery Fisher Hall engagement, Neil was awarded three RIAA-certified gold records for "Sedaka's Back," "Hungry Years," and his hit single, "Bad Blood." Pictured from left at the affair are: George Lee, vice president, MCA New York; Leba Sedaka; Tony King, vice president, Rocket Records; Neil Sedaka; Ray D'Ariano, promotion manager, MCA New York; Jon Scott, national album promotion, MCA; John Reid, president, Rocket Records; and George Osaki, vice president, creative services, MCA.

Session



Joan Carol Butler recently was invited by one of her managers, Terry Woodford, to be a guest speaker at a music business symposium at the University of North Alabama. Miss Butler, who is 18-years-old, discussed her songwriting and the recording of her album. Other guest speakers included producer Jerry Wexler; Mike Finnigan; and Alan Walden, president of Hustler Inc., the label that handles the Outlaws. Pictured (from left) are Miss Butler, Finnigan and Walden.

Cheer:

'Is Back

It is rare that one can stand up and sing at the top of the theater, but when you do, it is at the St. Louis Music Lerner and Royce "My Fair Lady" production. As familiar as the show has become, twenty years since its debut, there is nothing

semi-classics by Rodgers and taken their place at the top of the theater repertoire by Ian Richardson, a actor who has done one other musical and he performs; Christine Ebersole makes her Broadway debut in the role of Mrs. George Rose, and the music of the entire case is only Robert Altman's original production. A portrayal of Colonel Blimp in addition to his most important work to its current "My Fair Lady" introduces a number of rela-

tion, in every respect as the material changes (Richardson could be mentioned in the study in theatrical happy birthday and on behalf of young to have originally, thanks

Ira Mayer

RCA To Record Rodgers Show

■ NEW YORK—RCA Records will record the original cast album of the forthcoming Richard Rodgers musical, "Rex."

"Rex" stars Nicol Williamson in the role of Henry in a story of England's Henry VIII, and opens in New York April 20.

The announcement of RCA's acquisition of the recording rights was made by Thomas Z. Shepard, division vice president, Red Seal artists and repertoire.

In addition to music by Rodgers and lyrics by Harnick, the show has a book by Sherman Yellen, orchestrations by Irwin Kostal and dance arrangements by David Baker. It is being presented on Broadway by Richard Adler in association with Roger Berlind and Edward R. Downe.

Gaye Album Hot

■ LOS ANGELES—According to Motown executive vice president Barney Ales, Marvin Gaye's newly-released album "I Want You," sold more than 500,000 units in its first five days of release.

The album, the first from Gaye in more than two years, is being backed by a massive marketing push from Motown, including extensive trade and consumer print advertising, outdoor advertising, variably-timed rotating radio spots, dealer-directed ad mats and point-of-purchase materials displaying the new album as well as Marvin's hit catalogue.

Concurrent with the release of his album and single, Gaye has embarked on a national tour, with dates in major markets scheduled during the spring and early summer.

Lasers Light New Path for ELO

■ NEW YORK—The popularity of the Electric Light Orchestra (ELO) continues to grow. They are following up their hit single, "Evil Woman," with "Strange Magic," which is bulleting up RW's singles chart with strong major market airplay. Both tunes are taken from their successful "Face The Music" album.

Two Factors

Two of the biggest factors in ELO's success are their strong live performances and the writing talents of lead guitarist Jeff Lynne. ELO's live concerts were enhanced on their recent American tour by an unusual laser beam display designed by Ed Auchwax. Among the many effects achieved are intense rays of green light shooting through the audience after being reflected by a mirror ball and sound patterns in laser light produced by an oscilloscope hooked up to Hugh MacDowell's cello and Mik Kaminski's violin.

Lynne told **Record World**, "the effects were built around the show." The laser beam is only used during four numbers. "It's better if it's a shock," said Lynne. Two of the numbers receiving laser enhancement are solo classical pieces by MacDowell and Kaminski. Lynne commented, "I suggested they do classical pieces. It adds credibility to their playing. I had to keep asking Hugh to do a solo spot, but now he loves doing it." Watching the rambunctious MacDowell play the cello in a variety of highly unorthodox positions makes one wonder why Lynne ever had to urge this natural showman to take the spotlight!

Going Home

Lynne said that ELO will be heading back home to England after the American tour is over.

He is going to work on writing a new album when he gets back and says he has "varied ideas" for it. Although Lynne writes all the material for ELO, he does receive help in arranging the music from Lew Clark and keyboardist Richard Tandy. This working relationship will continue for the next album. After that is finished, ELO will most probably hit the road again. Lynne enjoys the live concert experience and concluded that, "on the next tour we will be more and more ambitious."

Howard Newman

Vanguard Releases Four

■ NEW YORK—Vanguard Records will ship four albums during the first week of April, announced Nat LaPatin, national director of promotion and sales.

Albums

Highlighting the release is the jazz-rock sound of Flying Island on "Another Kind of Space," the group's second for Vanguard, and the label debut of saxophonist James Moody, "Timeless Aura." Backing Moody on "Timeless Aura" is a sextet which includes Joe Newman, Kenny Barron, Bob Cranshaw and Roland Prince. A twofer, "The Essential Country Joe McDonald," containing some of Country Joe's best songs from his post-Fish days, concludes the popular releases.

An addition, Vanguard's Historical Anthology of Music series rounds out the early April release. A two-record set, "The Art Of Renaissance And Baroque Ornamentation And Embellishment," is a unique anthology. Each composition is performed twice, first unornamented, and then with embellishments, by well-known musicians.

'Sexy' Gold



Record World's Barry Taylor (middle) was recently presented with a gold record in acknowledgement of Hot Chocolate's RIAA certified gold hit, "You Sexy Thing." Seen here at the presentation are Kathy Turo of Big Tree Records (left) and Atlantic's John David Kalodner.

Narvel Felts: Rockin' Country Style

■ NASHVILLE — Narvel Felts appeared at Nashville's Exit/In recently showing a packed house his niche is rockin' country style . . . and it's as good seen as it is heard.

His shoulders twitch, his legs quiver and thick eyebrows that frame his piercing eyes wave up and down with each bar; his body snaps back and forth to the rhythm of his five-piece band as he often holds back from the mike, and then lunges toward it, like a magnet pulled away from its source and suddenly let go; and when his hands are guitar-free, they tightly grasp the mike, accentuating his intent involvement . . . holding on to the origin that projects his unique high-pitched sound.

Everything is there, totally together, and totally right as his Memphis-rooted rockabilly style blends with an unparalleled voice and a band that specializes in providing excellent harmony.

His expression alone could've entertained the Felt Forum, and with meticulous reproductions of his recent hit songs, "When Your Good Love Was Mine," "Funny

How Yime Slips Away," "Raindrops" and "Somebody Hold Me (Till She Passes By)" sparks of whistles and applause arose that soon caught on like fever.

Changes Pace

The ABC/Dot artist changed the pace of the night several times while Pat and Mike Seevers provided backup on steel and lead guitar as well as with vocal harmony. Once, he paused from singing to tell the story of his 17 year climb to fame ended by "Drift Away," his 30th single and first hit song; then making himself and his story 100 percent believable, he sang the jewel that paved the way for six hit songs in a row.

Felts' Memphis roots were apparent as he slid through the catchy bluegrass number "Rolling in My Sweet Baby's Arms" and reverted to "Blue Suede Shoes" of the '50s. Launching into the '60s "Lonely Teardrops," his falsettoed line "say you will" became muffled by cheers that doubled as he again vibrated his voice in the upper ranges throughout "Reconsider Me."

Susan Owens

Doobies Do It



Visiting Warner Bros. recently were the Doobie Bros., who premiered their new album, "Takin' It To The Streets," to press and radio. Pictured from left are: Doobies Keith Knudsen, Jeff "Skunk" Baxter, WB exec Alan Rosenberg and WABC's Steve O'Brien.

Canada (Continued from page 77)

David Clayton Thomas and Ann Mortifee . . . Graham Powers has moved back to Toronto from Montreal to take charge of Arista product.

Working title for the next Murray McLauchlan lp, presently being recorded at Thunder Sound, is "On The Boulevard." McLauchlan and manager Bernie Finkelstein are producing. Murray is taping his own CBC-TV special on April 5th with guests Howie Meeker and Bruce Cockburn. McLauchlan and Cockburn duet on two numbers—"Burn Baby Burn" and "Sweepin' The Spotlight Away" . . . Tom Berry has resigned his promo post at RCA to move to SRO Productions as a vice president of the firm and as the managing director of the Taurus label . . . Kiss is touring in Canada April 18-28 . . . Fullerton Dam to release its 1st lp shortly on the Condor label . . . Cliff Jones is slated to score and arrange Gordon Pinsent's "The Rowdyman" for the Charlotteville Festival this summer . . . April Wine's Myles Goodwyn is working on a solo lp.

Heart-Beat



Ann and Nancy Wilson, the heart-throbs behind Mushroom Records' top-selling group Heart, dropped by Record World's Los Angeles offices last week where they were met by the magazine's Eliot Sekuler and Ben Edmonds. The ladies, in town for a promotional visit, are the composers and lead singers for the six-piece band currently represented by the single release "Crazy On You" from the lp "Dreamboat Annie." They are now on a six-week tour of Canada, which will also include U. S. dates in St. Louis and Detroit. From left: Ann Wilson, Eliot Sekuler, Nancy Wilson, Ben Edmonds.

Pirate Fined

■ GREENVILLE, N.C. — Jerry Willis, doing business as Stage Three Enterprises, Ltd., was fined \$250 plus court costs after pleading nolo contendere to violating a provision of North Carolina's anti-piracy law that requires the true name and address of the manufacturer of sound recordings to be imprinted on the outside covers.

Judge Robert Wheeler of the Pitt County Court put Willis on probation, made it clear that Willis, the corporation, its officers and its agents were not to deal further in illegal tapes, and ordered the destruction of more than 3500 pirated tapes that were previously seized.

Ayers Extends Polydor Pact

■ NEW YORK—Irwin Steinberg, president of Polygram Record group and president of Polydor Incorporated, has announced that Roy Ayers has extended his contract with the label to a long-term recording agreement.

Ayers is currently on a major club tour with plans being finalized for a concert tour to start sometime in May.

Santana Tour Set

■ NEW YORK—Bill Graham and FM Management have announced the first leg of Santana's four month U.S. tour running from April through July. The first portion of the tour, coinciding with the release of Santana's seventh Columbia album, "Amigos," features such venues as the Cobo in Detroit, April 19, Chicago's Aragon Ballroom, April 22-23 and the Beacon Theater in New York, May 7.

Mushroom Names Anti/Muscolo

■ LOS ANGELES — Mushroom Records, Inc., has added Anti/Muscolo Promotions, the independent promotion company, to its current promotion staff, according to label head Shelly Siegel.

Don Anti and Tony Muscolo will handle national AM secondaries, while Richard Chemel will do national FM promotion.

Cale On Euro Tour

■ LOS ANGELES — Shelter recording artist J. J. Cale has embarked on his first concert tour of Europe with appearances scheduled in London and across the Continent, according to Bernadette Gorman, manager, international, for Shelter Records. Cale will headline a total of 19 shows promoted by International Concert Organization of Copenhagen.

Carmen Calls on RW



Arista recording artist Eric Carmen recently played his second engagement at the Roxy in Los Angeles to be held within the past three months. Despite the proximity of the two engagements, the club had little difficulty in selling out all shows and lines were seen stretching down Sunset Blvd. as hundreds of fans were unable to obtain tickets. Carmen (center) later dropped in at RW's west coast offices where he is pictured above with Arista's Marty Godrod (left) and RW publisher Bob Austin.

RECORD WORLD COUNTRY

E/A

Jim Malloy, operations for records, has announced the appointment of the newly-hired country manager, previously in Record World's expansion of Nashville. The new office will be headed by Mike Suttle, director, operations.

and

to the company as national director for 20th Century's staff, Lovelace country producer MCA Records Nashville.

Ashworth Exits Capitol

■ NASHVILLE—Frank Jones, vice president and general manager, c&w division of Capitol Records, has announced that he has accepted the resignation of Audie Ashworth, a&r administrator, Nashville office, effective April 1. Ashworth will enter into management and other facets of the entertainment industry.

Dickens Opens Office

■ NASHVILLE — "Little" Jimmy Dickens has opened an office at 24 Music Square East in Nashville. The office will house Little Gem Music, a production company which will perform independent recording and promotion services. Little Gem will be managed by Wayne Hodge, who is Dickens' personal manager. The company has all publishing and union affiliations and will release and be distributed under the Little Gem label.

Robbins Named 'Musician of the Year' At Nashville NARAS 'Pickers' Banquet

■ NASHVILLE—The second annual Musicians and Background Voices Awards Banquet, sponsored by the Nashville Chapter of the National Academy of Recording Arts and Sciences (NARAS), was held March 28 at the Sheraton Downtown with over 500 in attendance, honoring 39 number one country songs recorded in Nashville during the past year and presenting 596 certificates to the musicians and background vocalists who participated in these records.

In addition, 22 musicians were honored for playing on the most number one recordings, being named to a Superpicker Band with Hargus "Pig" Robbins, who appeared on 16 number one songs, named "Musician of the Year."

The show was hosted by Record World VP John Sturdivant and Willie Ackerman, session drummer and Hee Haw regular. Presenters for the awards included Jim Foglesong, Dick Heard, Chips Moman, Harold Bradley, Billie Jo Spears, Kenny O'Dell, Jerry Kennedy, Shelby Singleton, Buddy Killen, Billy Sherrill, Johnny Gimble, Charlie McCoy, Ron Chancey, Don Gant, Buzz Cason, Bergen White, Norro Wilson, Larry Butler, Francine Anderson, Bob Beckham, Chet Atkins and Toni Wine, with Frank Jones presenting the Superpicker awards. Sturdivant, Ackerman and Gant were co-chairmen.

The banquet and awards began with Bob Thompson, president of the Nashville chapter of NARAS, presenting opening remarks, followed by remarks by Johnny DeGeorge, president of the Musicians Union, local 257 AF of M and Gordon Stoker, president of the Nashville chapter of AFTRA.

The 39 songs were those that reached number one in two out of three trade publications.

Hargus "Pig" Robbins won the coveted "Musician of the Year" award for the second year in a row, playing piano on more number one songs than any other musician. Other members of the Superpicker Band were Pete Wade and Reggie Young, lead guitar; Ray Edenton and Jerry Shook, rhythm guitar; Harold Bradley, bass guitar; Chip Young, acoustic guitar; Bob Moore, bass; Pete Drake, steel; Hargus "Pig" Robbins, piano; Tommy Williams and Johnny Gimble, fiddle; Buddy Harman, drums; Charlie McCoy, utility man; Sheldon Kurland, Carl Gorodetzky and Brenton Banks, violin; Roy Christensen, cello; Marvin Chantry, viola; Neal Matthews, Jr., Gordon Stoker, Hoyt Hawkins and Ray Walker, voices.

A complete list of award winners follows:

Willie Ackerman, Richie Albright, Joe Allen, Tommy Allsup, Joe Babcock, Byron Bach, Brenton Banks, Lea Jane Berinati, George Binkley III, Hayward Bishop, Harold Bradley, Thomas Brannon, David Briggs; James Buchanan, Barry Byrd Burton, Kenneth Buttrey, Wayne Butler, James Capps, Jerry Carrigan, Marcy Cates, Margie Cates, (Continued on page 83)

Fortner & Tanner Bow New Label

■ NASHVILLE — Rod Fortner of Fort Promotions and Joe Tanner of Tanner Enterprises, both of Nashville, have announced the formation of Music Mountain Records, and the release of the label's first single, "Country Lady," written by Fortner and sung by Kenny Valeck.

Future plans for the new label call for the addition of new artists and extensive individualized promotion of all product.

The label has moved into new offices at 20 Music Square West, Suite 201, Nashville, Tennessee 37203; phone: (615) 256-3930.

NASHVILLE REPORT

ALL

■ Is Bill Anderson changing his singing image? Some of us think his latest two singles (duets with Mary Lou Turner) might be rated PG or R. The first was "Sometimes" which became no. 1. Now he & Mary Lou are moving up in the charts with "That's What Made Me Love You."

"I might have done so," Bill admits. "The lyrics are 'strong.' Yet it seems to be what people want. Perhaps a reflection of the times?"

"You know," he continued, "those two songs they are realistic. People like to fantasize and when they like 'Sometimes' and 'That's What Made Me Love Myself': 'That could be me?'"

And, "I haven't changed my lifestyle. A songwriter or a singer sings to entertain people. I don't write or sing 'strong' lyrics. I don't sing called 'The Lord Knows I'm Drinking.' I tried it—but I backed off."

—and it was a big hit for him. It taught me a lesson if I was going to stay in the business and be competitive in step with the times.

Accepted Cal's 'Lord Knows I'm Drinking' for what it is. (Continued on page 82)

COUNTRY PICKS OF THE WEEK

5, "HAVE A DREAM ON MY MIND" (B. Morrison; Music City, Nashville, TN). A new artist debuts with a super song that every country fan can relate to. Catchy tune and strong melody—add up to make this the winner. Mel hooks a fan right out of the gate. He could easily ride this all the way home. Capitol 49.

SLEEPER



RAY WYLIE HUBBARD & THE COWBOY TWINKIES, "WEST TEXAS COUNTRY WESTERN DANCE BAND." (R.W. Hubbard; Ray Wylie Hubbard/Mona Caine/Serendipity, BMI). The music from the Lone Star State was never more popular, and this gem has super commercial appeal. Funky vocal, loose and easy production and poetic lyric all blend together perfectly. Warner Brothers RPS 1348.

ALBUM THE STATLER BROTHERS, "HAROLD, LEW, PHIL & DON." The Statler Brothers have proven themselves to be perennial favorites, winning numerous awards and fans. This album once again features their unique harmonies and their underrated writing ability. "Something I Haven't Done Yet" is the best with "Amanda," "A Friend's Radio" and "The Statler Brothers Quiz" also fine. Mercury SRM-1-1077.



COUNTRY HOT LINE

By MARIE RATLIFF



■ **FEARLESS FORECAST:** Faron Young uses an old Melvin Endsley standard to carry him back to the top of the charts! "I'd Just Be Fool Enough" is already strong in the South and West! Look for it to go the whole route!

Jim Ed Brown is sparking a lot of interest in "Let Me Love You Where It Hurts" at KBOX, WIRE, WBAM and KCKN.

Keeping tabs on the two-sided Elvis Presley spinner: the pendulum swings this week toward "Hurt," which garnered 60 percent of the play.

Marty Robbins is back in the thick of things with "El Paso City" starting to move at KCKC, KIKK, WPLO, KENR, KCKN, WCMS and WENO.

Moe Bandy's "Biggest Airport In The World" is drawing airtime in Indianapolis, Kansas City, San Bernardino and Wichita.

Monster Movers: Glen Campbell, Jean Shepard, Narvel Felts.

Continuing his string of multi-hits, Willie Nelson hits national charts this week with his RCA entry, "I Gotta Get Drunk," especially hot in Texas and the midwest.



Cleudus Maggard

By popular demand, "Kentucky Moonrunner" is the new single on Cleudus Maggard. It's already enjoying heavy airplay from the lp cut in many markets.

Billy Walker beginning to move in Houston and Kansas City with "Alone Again;" Jessi Colter's "Without You" is showing at WWOK, KCKN and KIKK.

Is it true that things are better the fourth time around? "The Door's Always Open" was tried previously on singles by Tennessee Pullybone, Dickey Lee and Lois Johnson; now Dave & Sugar put a new sound to it and it looks like the one to make it! Already spinning in Miami and Nashville.

SURE SHOTS

Loretta Lynn — "Red, White and Blue"
Statler Brothers — "Your Picture In The Paper"

LEFT FIELDERS

Jim Ed Brown — "Let Me Love You Where It Hurts"
Moe Bandy — "Biggest Airport In The World"
Jody Payne — "Two Dollar Bill"

AREA ACTION

Mike Boyd — "Leavin' Was Easy" (KIKK, KENR)
Howdy Glen — "I Can Almost See Houston" (WSLR)
John Sebastian — "Welcome Back" (WBAM, WXCL)
Jimmy Velvet — "California Good Times" (KKYX)

HOTLINE CHECKLIST

KBOX, Dallas	KSMN, Mason City	WIRE, Indianapolis
KBUL, Wichita	KSOP, Salt Lake City	WITL, Lansing
KCKC, San Bernardino	KVET, Austin	WJJD, Chicago
KCKN, Kansas City	KVOO, Tulsa	WJQS, Jackson
KENR, Houston	KWMT, Ft. Dodge	WMC, Memphis
KFDI, Wichita	WAME, Charlotte	WPLO, Atlanta
KIKK, Houston	WBAM, Montgomery	WPNX, Columbus
KJJJ, Phoenix	WCMS, Norfolk	WQYK, Tampa
KKYX, San Antonio	WENO, Nashville	WSLR, Akron
KLAK, Denver	WHK, Cleveland	WSUN, St. Petersburg
KOYN, Billings	WHOO, Orlando	WWOK, Miami
KRAK, Sacramento	WINN, Louisville	WXCL, Peoria
KRMD, Shreveport		

Luman Critical

■ NASHVILLE — Epic recording artist Bob Luman remains in serious condition in the critical care unit of St. Thomas Hospital after undergoing surgery to relieve pressure on his abdominal blood vessels Thursday. Portal decompression was performed on Luman and his spleen was removed during the six-hour operation. The singer's spleen was quite enlarged and was causing interference with his blood-clotting process.

Although the operation went as planned and there were no immediate complications, Luman suffered a setback Saturday when he experienced another spell of severe bleeding. The bleeding, which was similar to that which caused Luman's hospitalization in Dallas, Texas several weeks ago, was checked when a tube was once again inserted into his esophagus. The hospital spokesman said the bleeding was not related to the surgery, but was a definite setback to the artist's recovery. At last report the tube was still secured in Luman's esophagus and his condition was described as stable for the past 36 hours. According to the spokesman there is no way to determine at this point how long the tube will remain in Luman's esophagus, how long he will be hospitalized, or if further surgery will be necessary.



Jim Ed Brown

CBS Nashville Studio Providing Hot Product

■ NASHVILLE — The CBS studio and mastering facility here has proven itself to be one of the most consistently successful facilities in Nashville, having 33 songs on the country charts this week that were either recorded or mastered there. In addition, 12 of the 39 number one country songs last year selected by the NARAS committee that selected awards for the musicians and background voices were either recorded or mastered at CBS.

Approximately half of this week's contributions from the CBS engineered facilities were from outside accounts. Norm Anderson, manager, operations and sales for the recording studios, attributed the excellent track record to the high quality staff engineering department consisting of Lou Bradley, Ron Reynolds and Ronnie Deal and mastering engineers M. C. Rather and Jerry Watson. "People go where there are great engineers," stated Anderson, "and our staff has proven itself time and again."

The 33 songs in the charts this week represent a two month period that saw 30 the lowest number and 36 the highest number of songs recorded or mastered at the CBS facilities. The average for the eight week period is 33 songs per week on the RW country charts.

Nashville Report (Continued from page 81)

was—a song. He wasn't branded as a boozer. I've received very, very few complaints about the two songs Mary Lou and I recorded.

"I don't believe I've made a compromise. In fact, I know I haven't."

Is Larry Groce's recording of "Junk Food Junkie" music to eat table scraps by? . . . Anna Paridon Morgan, widow of singer George Morgan, is now Mrs. Paul Edward Trainor. They were wed last week . . . Bobby Goldsboro in his umpteenth appearance on Johnny Carson's Tonight TVer Tuesday (6). "I think," chirps Bobby, "Johnny has me as a guest to hear my impersonation of a bullfrog."

Stella Parton's new single—which she wrote—is "The Mood I'm In." A love song. It's on the Soul Country And Blues label, which, if you analyze its initials, you'll understand why Stella jokingly describes herself as "a SCAB artist."

Veteran comic Speck Rhodes, now solo after years & years with the Porter Wagoner show, says: "I'll keep my material family-oriented. I have four children. Dirty jokes? I couldn't tell you five."

Birthdaying: Tommy Cash, June Stearns, Wade Ray, Merle Haggard, Bobby Bare, Cal Smith, Carl Perkins, Sheb Wooley, Weldon Myrick, Roy Scott.

C&W publisher Jim Pelton reports: "I know a deejay of such high principals that he never accepts gifts, and the nearest he came to taking Cash was when he took Tommy and Johnny to lunch."

Dolly Parton (sister of Stella) cancelled two appearances on the Wheeling (W. Va.) Jamboree because of a telephoned threat on her life. WWVA talk host Buddy Ray received the calls. "I wasn't too shook up about the calls. I figured they were from a crank. However, I decided not to because of possible danger to myself, my band and the audience," she said. (The alleged caller was later picked up by Wheeling police.) Jamboree officials said it was the first such call in the 43 year history of the weekly stage show.

Mercury recording artist Jacky Ward "brought down the house" at a recent performance in Cullman, Ala. What actually happened was that while Jacky was performing a tornado hit the auditorium and blew a large hole in the roof. His band left the stage—but Jacky continued singing.