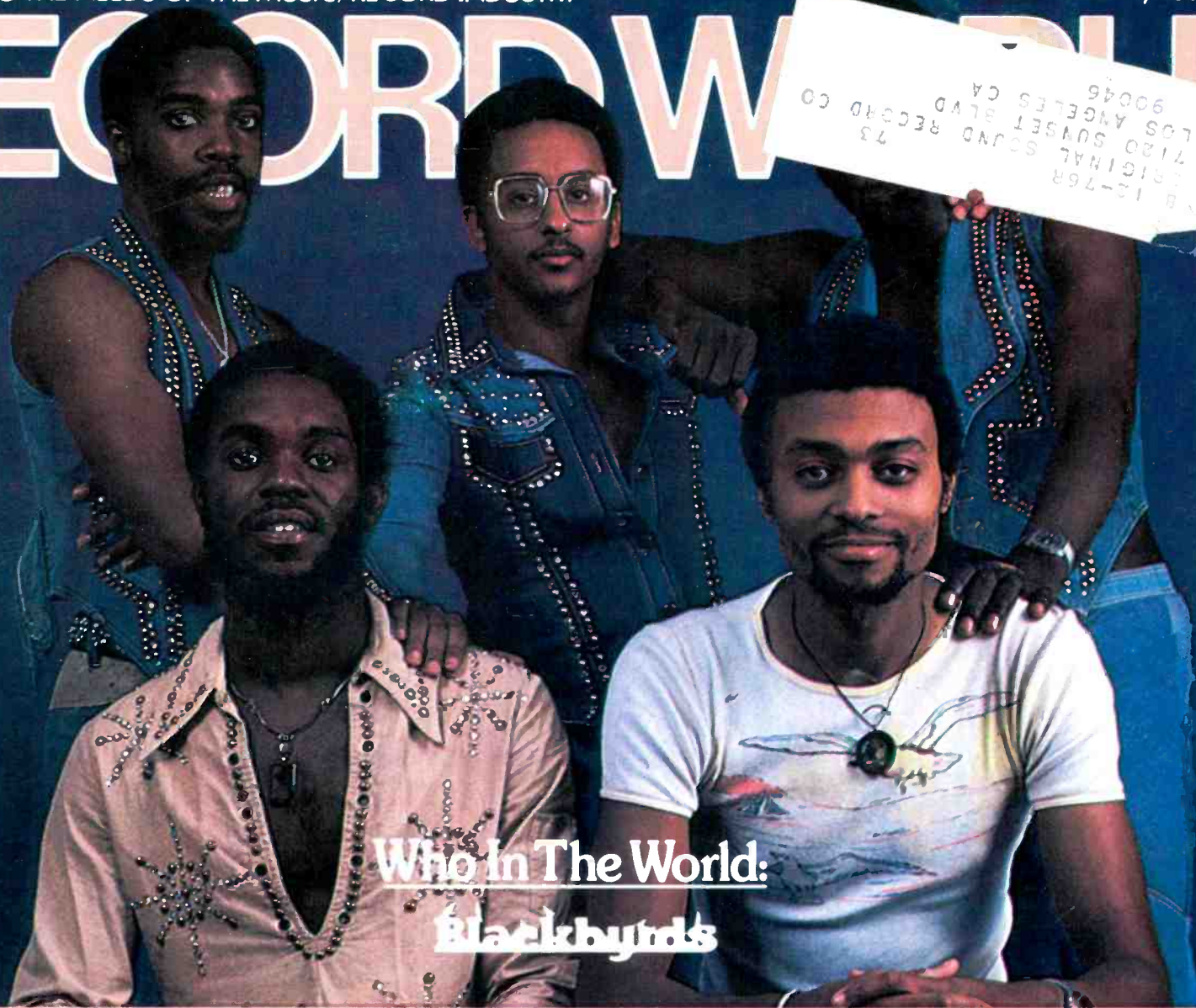


RECORD WORLD



Who In The World: Blackbyrds

HITS OF THE WEEK

SINGLES

THE MIRACLES, "NIGHT LIFE" (prod. by Freddie Perren) (Jobete/Grimora, ASCAP). "Love Machine" was the group's biggest cross-the-board smash since the departure of Smokey Robinson. Now they're about to do it all over again with more pulsating rhythms and adventurous vocal lines. Instant pop/r&b play is assured. Tamla T 54268 (Motown).



CAROLE KING, "HIGH OUT OF TIME" (prod. by Lou Adler) (Screen Gems-Columbia, ASCAP). An extravagant tapestry of sound is woven by Ms. King and harmonizing musical friends David Crosby, Graham Nash and James Taylor. This "Thoroughbred" song is a thoughtful and moving story as only this songstress can relate. Ode 66123 (A&M).



TONY ORLANDO & DAWN, "MIDNIGHT LOVE AFFAIR" (prod. by Hank Medress & Dave Appell) (Midsong, ASCAP). The charm and verve exuded by this musical trio on the tube each week manages to come across on vinyl with this follow-up to "Cupid." The tempo is slower since last time, but this group's affair with the charts should continue. Elektra 45319.



SANTANA, "LET IT SHINE" (prod. by David Rubinson) (Light, BMI). The percussive currents that typify the sound of Santana should fill the airwaves once again with this steamy workout. A chorus of female singers adds an almost gospel-like quality to the band's fiery Latin rhythms. Look for this one to shine everywhere. Columbia 3 10336.



SLEEPERS

THIN LIZZY, "THE BOYS ARE BACK IN TOWN" (prod. by John Alcock) (RSO, ASCAP). One of 1976's brightest prospects is this Anglo-American quartet that has come into its own after several overlooked outings. With a sound that could be compared to Bruce Springsteen, Thin Lizzy is back in town and should soon be making its presence felt. Mercury 73786.



FOOLS GOLD, "RAIN, OH RAIN" (prod. by Glen Frey) (Frank Share/Big Shorty, ASCAP). The group that recently served as back-up to Dan Fogelberg is out on its own with a sonorous selection from its debut lp. Fine harmony work embraces a country rock sound that should soon be reigning over the pop charts. Morning Sky MS 700 (Arista).



RUBETTES, "JUKE BOX JIVE" (prod. by Wayne Brickerton & Tony Waddington) (ATV, BMI). After racking up an impressive string of hits in England, this group stands poised to conquer these shores with its vigorous pop sound. Drawing its inspiration from '50s rock and roll, the group keeps things in perspective by putting it in a contemporary frame. State 40549 (MCA).



RUSS BALLARD, "WINNING" (prod. by Muff Winwood) (Island, BMI). Ballard penned classics such as "Liar" and "I Don't Believe in Miracles" while with Argent, and he should be sailing hit waters once again with the title track from his second solo album. An expressive and impressive tune, it is a winner in more ways than one. Epic 8 50211.



ALBUMS

ROLLING STONES, "BLACK AND BLUE." It's taken almost three years from start to finish with new friends and directions. The reggae influence is in full evidence ("Hot Stuff," "Cherry O Baby"), along with some straightforward blues ("Melody") and some more traditional sounding Stones ("Hand of Fate"). A bruiser of an album! Rolling Stones COC 79104 (Atlantic) (6.98).



SEALS & CROFTS, "GET CLOSER." Their Christmastime greatest hits package reminded everyone just what Seals & Crofts are capable of. Their sound today, however, is mellow, with a softer lyrical touch and less of an AM-orientation. More the FM and soft-rockers, "Goodbye Old Buddies," "Baby Blue" and the title track are top quality material. WB BS 2907 (6.98).



BOB MARLEY & THE WAILERS, "RASTAMAN VIBRATION." All forecasts have been for reggae to break through with Marley leading the way. The success of the recent live import lp, now followed by a sparkling studio effort, seem to indicate the realization of all the predictions. Add on a momentous tour currently underway and you've got what it takes. Island ILPS 9383 (6.98).



THE ALAN PARSONS PROJECT, "TALES OF MYSTERY AND IMAGINATION, EDGAR ALLAN POE." Closer to a classical view of Poe than a rock album (with the exception of "The Cask of Amontillado" and "Dr. Tarr and Professor Fether"), this elaborate package is a considerable accomplishment for Parsons, Eric Woolfson and Andrew Powell. 20th Century T-508 (6.98).



Motown Records Presents

The 1976 Motown Music Revolution Display Competition

An open competition aimed at everyone who stocks, merchandises and sells records.

Prizes will be awarded to those stores with the best display of Motown album product and Motown point-of-purchase materials, as submitted by photos from the stores.

Time Period:

The competition will run from April 15th thru May 15th. Stores may submit as many photos as they wish, although the winners will be based on the best single photo. All photos must be at Motown's Hollywood offices by Wednesday, May 19th.

Prizes:

First Prize

\$1000.00

Second Prize

\$500.00

Third Prize

\$250.00

**Plus
Ten Prizes
of \$50.00 each**



MOTOWN JUDGES:

- Barney Ales, Executive Vice President
- Mike Lushka, VP, Sales
- Paul L. Johnson, VP, Promotion
- Suzanne DePasse, VP, Creative Services
- Herb Belkin, VP, Creative Operations
- Miller London, National Sales Manager
- Steve Jack, National Album and Tape Sales Manager
- Pete Senoff, National Advertising & Merchandising Director
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Employees and their families of Motown Record Corporation, its affiliates, advertising and promotional agencies, the judging organization, are not eligible. Void wherever prohibited by law. All federal, state, and local laws and regulations apply. Local, state, and federal taxes, if any, are the responsibility of the winners.

A limited amount of point-of-purchase display material is available from your local distributor or contact Miller London or Steve Jack at Motown's Hollywood offices (Phone 213-462-3111).



RECORD WORLD

WCI Chairman Ross Lauds Record Quarter For Music Divisions

■ NEW YORK — The Recorded Music and Music Publishing division of Warner Communications Inc. had the best first quarter in its history, chairman Steven J. Ross announced last Wednesday (21). The improvement reflects earnings from domestic and foreign records and music publishing.

Revenues for the division were \$85.1 million, up 18 percent from last year's \$71.9 million. Pretax income for the first quarter totaled \$14.0 million, up 32 percent from 1975's \$10.6 million.

WCI's net income for the quarter was \$15.5 million, a nine percent increase over last year's \$14.2 million level, which translated into earnings of 92 cents per

(Continued on page 58)

Records Group Paces CBS Inc. Sales Surge

■ NEW YORK—The best quarter ever reported by the CBS/Records Group paced highest-ever first quarter sales and earnings for CBS Inc., chairman William S. Paley told the company's annual stockholders' meeting in Chicago last Wednesday (21). Domestic and international sales for the group climbed 21 percent above 1975 first-quarter levels.

The Record Group's achievements were singled out as the principal factor in an overall climb in revenues and profits, in remarks delivered to the gathering by Paley and CBS president Arthur R. Taylor. CBS' estimated net sales rose to \$515.7 million, a 17 percent increase over 1975's record first quarter, and esti-

(Continued on page 26)

RIAA Says Piracy Losses Cut in Half; Investigations, Legislation Are Keys

By DAVID McGEE

■ NEW YORK — In its 1975 Annual Report, the Recording Industry Association of America (RIAA) announces that as a result of its own ongoing and intensive anti-piracy investigation plus "a stepped-up program for anti-piracy legislation," "an increase in investigations and prosecutions by law enforcement authorities" and "some key judicial decisions" the industry's dollar losses from unauthorized duplications of sound recordings have been reduced by half, to approximately \$125 million, from their all-time high of over \$250 million.

New Trends

The report also points out that

record and tape pirates, though hurting, are far from being a beaten bunch. Three new trends in the area of unauthorized duplication "probably" stemming from the progress made by the industry against pirates in 1975 are noted in the Report: an "apparent" rise in the production and sale of hard-to-detect counterfeit recordings; a market shift from well-policed urban areas to suburban and rural areas; an upsurge in reports of shipments of pirated product abroad, where law enforcement is less stringent than in the United States.

Stanley Gortikov

RIAA president Stanley Gortikov, speaking at the March 22 Awards Luncheon at this year's NARM Convention, made mention of the progress in the war against unauthorized record and tape duplication, then underscored the importance of each member redoubling his attacks on regional piracy. "You don't care," he scolded the members at one point. "When it comes to anti-piracy you're marshmallows and pussycats. Too many pirates are thumbing their noses at you. We've had just four reports this year from the entire nation."

Criticism

Gortikov also criticized other agencies and individuals engaged

(Continued on page 53)

RW Inaugurates 'Regional Breakouts'

■ In response to numerous requests from the field, **Record World** has inaugurated a new feature, Regional Breakouts, listing singles and albums showing particular strength in the east, south, midwest or west. See page 6.

Songwriters Lobbying for Royalty Increase

By MICHAEL SHAIN

■ WASHINGTON, D.C. — Songwriters and composers, faced with passage of a new copyright law under which they must live for probably the next 50 years, are desperately scrambling to convince Congress they need a raise of more than half a penny. As the clock runs down and Congress

inches toward approving the copyright revision bill, the American Guild of Authors and Composers is waging a last ditch battle to get the mechanical royalty—the fee paid by record companies to writers and their publishers—raised substantially from the 1909 level of 2¢ per cut per record pressed and sold. AGAC has undertaken several mass mailings to members of Congress, the press and other opinion makers to persuade them of the justness of a raise in the statutory fee to a 4¢ ceiling and a 2½¢ floor.

(Continued on page 58)

Bruce Lundvall:

Ellis Promotion a 'Major Move' for Columbia

By BARRY TAYLOR

■ NEW YORK—The promotion of Columbia Records' Don Ellis to the national position of vice president, pop a&r, is a decisive step in expanding and strengthening its west coast a&r base. The appointment of an executive for the company's burgeoning west coast activity is seen logistically as a "major move" for the label, putting it in the unique position of having a "two coast a&r operation supervised on the west coast rather than in its home office," according to Bruce Lundvall, Columbia vice president and general manager.

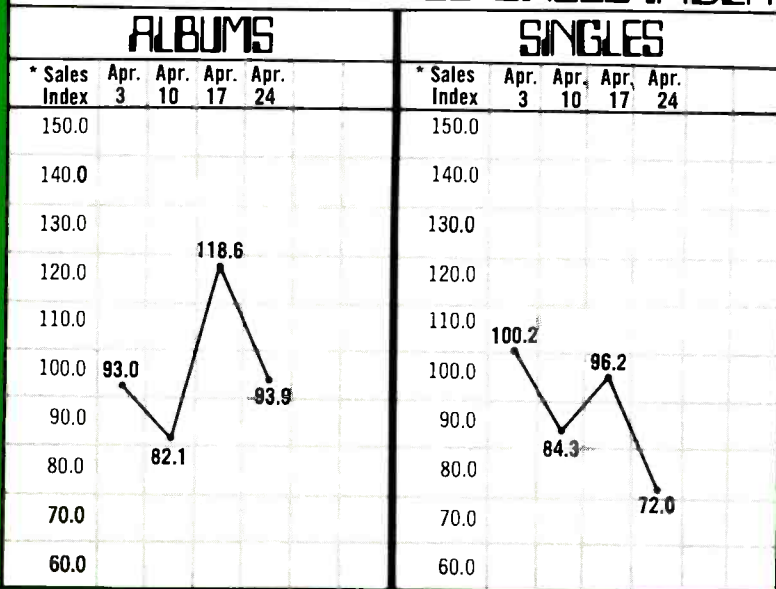
In an exclusive interview with **Record World** last week, Lundvall underlined the importance of the label's restructured a&r position in view of its increasing west coast operations and discussed the advantages in having executives with decision making power located on both coasts.

"As an east coast based company we have had enormous

(Continued on page 53)

Editorial coverage and photos of the sixth Record World trade/radio seminar, held in St. Louis on April 3, on p. 22.

THE RECORD WORLD SALES INDEX



* The Record World Sales Index is based on a broad cross-section of quantitative sales data reported to Record World from retailers, rack jobbers and one-stops across the country. The base figure for both the singles and album indices is a smoothed average of these quantitative reports during periods in March, 1976, with each weekly figure being a percentage increase or decrease on the base. The base figure for both singles and albums is 100.0.

Warners Names Thyret Natl. Promo Director

■ LOS ANGELES — Russ Thyret, vice president of Warner Bros. Records, has been named director of promotion for the company, it was announced by board chairman and president, Mo Ostin. Thyret, who was national sales manager, assumes his new post immediately.



Russ Thyret

He joined Warner Bros. five years ago as assistant national sales manager and was appointed vice president last year. The total direction of the company's promotion staff on the national, regional and local levels will be Thyret's responsibility. He will be working with Don McGregor, Dave Urso and John Montgomery, all of the national promotion staff.

ATV/Pye Pacts Calla

■ NEW YORK—ATV/Pye Records has entered a distribution deal with Calla Records for the U.S. and Canada effective with its next release, it was disclosed at press-time last week.

McCalla Will Join ATV

It was further learned that Nate McCalla will join ATV in an advisor/consultant capacity for all r&b product released by either the Calla or Pye labels. Stan Hoffman will also be joining Pye in an executive vice president post.

Taylor Takes Platinum

■ NEW YORK—"Disco Lady," the single by Columbia recording artist Johnnie Taylor, has become the first single to be certified platinum under the new RIAA standards.

N.Y.'s Showcase Clubs Nurturing A New Generation of Talent

By IRA MAYER

■ NEW YORK — The long-held notion that New York is not the place to break in an act is rapidly being shattered by the success of approximately a dozen showcase rooms around the city. Though booking policies and styles of presentation vary greatly, two things are common to them all: circuits of two or three clubs within the broader category are nurturing and breaking new artists, and business, especially in the last six months, has been on a definite upswing.

The Improvisation and Catch A Rising Star are leading the way in developing a new generation of comics. Elayne Boozler, Ed Bluestone, Richard Lewis and Lenny Schultz are among the "first stringers" working out at the two rooms almost nightly when they are in town, and Catch features a "house troupe," the Untouchables. As their acts become more refined, each moves up in the hierarchy of up-and-comers, getting earlier spots on the nightly marathon shows (performances at both the Improv and Catch begin at about 10:15 and run until the early hours of the morning; weekends find the two clubs turning the audience over once a night) and finding themselves with what is largely acknowledged as the most sought-after symbol of coming success: an invitation to do the Johnny Carson Show.

Harlan to Handleman

■ NEW YORK—R. A. Harlan, executive VP at ABC Records and Tapes, has left that company, terminating a 23-year association, to join the Handleman Company as VP for branch operations, effective immediately. Harlan, who will be relocating in Detroit as soon as possible, gave three reasons for his decision: "the new, young management team at Handleman;" "Handleman has a system that puts them far ahead of the competition in merchandising;" "The Handleman Co. has the best account base in the business."

"There's a lot of competition among the comics," says Chris Albrecht, who describes himself as a junior partner to Budd Freeman, founder of the Improv. "But it's not a vicious competition because there's lot of room for comics, especially on television." Rick Newman, who founded Catch just three years ago, concurs: "Everyone aims for television because of all the doors it opens. Variety shows aren't a living for these people, but situation comedies, Vegas and the concert circuit can be." In addition, a relatively new outlet for up and coming comics is NBC-TV's late night "Saturday Night Live," whose scouts and writers frequent the showcase rooms. And for next season, Don Kirshner reports that his syndicated "Rock Concert" series will devote a considerable amount of time to comedy, reducing the number of rock acts from three to two.

(Continued on page 58)

Springboard Sues UA

■ NEW YORK—Hopes for an amicable settlement of the dispute between United Artists Records and Springboard International proved ephemeral last Thursday (22), as Springboard filed an action against UA for damages in excess of \$5 million in the ongoing contest for the rights to over a million albums in the UA "Very Best Of" series.

Allegations

Springboard alleged in the action that UA made available to third parties cut-out product that UA was contractually obliged to offer first to Springboard. The original cross-licensing agreements between the two companies, Springboard alleged, contained an option for Springboard to purchase the remaining inventory and overstocks on the UA series.

The suit also alleges that UA has attempted to sell the overstock albums and tapes at prices substantially lower than the prices previously agreed to by contract between the two parties.

UA Comments

Springboard claimed that UA "never intended to sell the 'Very Best Of' series in an orderly manner" and that the company "apparently marketed the 'Very Best Of' series only to inflate their billings" in a release late last week.

When contacted by RW, a spokesman for UA said, "Springboard International's application for a temporary restraining order was denied by the California Supreme Court in L.A. on April 20."



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RECORD WORLD MAY 1, 1976

Powerhouse Picks

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

Dorothy Moore (Malaco) "Misty Blue."

Showing the same explosive pop punch as it did r&b, where it is bulleting at #1. Already holding down the top position in Washington, this record broke wide open with numerous major market adds. Strong cross-over sales have accompanied airplay.



NATALIE COLE'S
new single is
SOPHISTICATED LADY
(She's A Different Lady) (4259)
from her forthcoming album,
NATALIE (ST-11517)

Produced and Arranged by
Chuck Jackson, Marvin Yancy, Gene Barge and Richard Evans.



Album, Singles Volumes Affected by Holiday Week

Zeppelin Leads Solid Top Ten

By LENNY BEER

■ Total volume album sales as shown by *The Record World Sales Index* dropped this week due to a combination of the Easter holiday and a slowing of the charge for hot new product. Led Zeppelin (Swan Song) held onto the top slot for the second week in a row by holding off the Eagles Greatest Hits (Asylum), Wings (Capitol) and Peter Frampton (A&M). Fleetwood Mac (Warner-Reprise) shot back up to #6 and Marvin Gaye (Tamla) was the only newcomer in the top ten. The Doobie Brothers (WB) continues to grow but has yet to crack what is a very solid top ten. The other excitement near the top of the chart this week was scored by the Brothers Johnson (A&M) which bulleted to 30 with the rest of the top 30 holding in almost the same sequence as last week.

Santana (Columbia) continues to make impressive moves at retail and now rack accounts with a major jump into the top fifty at several major rack accounts. The Donny and Marie Osmond (Polydor) took another 20 point jump due mostly to rack support although there was more retail response felt this week than ever before on the album.

Detroit Breakouts

Making impressive chart debuts are this week's Chartmaker America (WB) at 65, and the Leon and Mary Russell (Paradise) wedding package at 98. However, the most interesting chart move

Peaches Obtains Trade-Name Injunction

■ CLEVELAND—Peaches Records and Tapes, Inc., owner and operator of the well-known "Peaches" record store chain, recently obtained an injunction in Federal Court in Cleveland, Ohio against the unauthorized use of the trade-name "Peaches Records and Tapes" by a competitor.

Following suit under various federal and state statutes for unfair competition and trademark infringement, the defendants, Sheldon Tirk and Super-Management, Inc. consented to the entry of a permanent injunction against them with regard to use of the name "Peaches" or "Peaches Records and Tapes" in connection with the retail sale of records and tapes or of sound reproduction equipment, supplies or services.

The litigation arose out of an attempt by the defendants, following Peaches' announcement of its entry into the Cleveland market, to qualify the name "Peaches" in Ohio and to commence operation under that name.

this week was made by Bob Seger (Capitol) an expected best-seller in Detroit which is spreading significantly throughout the midwest for the first time and moved from 175 to 97 following the lead of Detroit breakouts for Peter Frampton, Kiss (Casablanca), Gary Wright (WB) and others.

Also of note this week is the George Benson (WB) album which jumped from 102 to 87 on the pop chart, from 24 to 15 on the R&B chart, and an amazing 12 to 1 on the jazz chart. This album spearheads the new jazz release from Warners and is following the path of the Grover Washington "Mister Magic" (Kudu) charge up the charts of one year ago.

Regional Breakout Albums

EAST:

Shakers (Asylum)
George Benson (WB)

SOUTH:

Melba Moore (Buddah)
George Benson (WB)

MIDWEST:

Bob Seger (Capitol)
Donny & Marie Osmond (Polydor)
Heart (Mushroom)

WEST:

Thin Lizzy (Mercury)
Firefall (Atlantic)
Michael Pinder (Threshold)

Songwriters Showcase a Success

■ NEW YORK—A good number of people from the music publishing community turned out for the third monthly songwriters' showcase Monday (19). Founded earlier this year to call attention to publishing activity being generated in New York, the showcase screens songwriters whose publishing is available for signing and presents them before a gathering of publishing representatives. The actual showcase now takes place afternoons at the Bottom Line, which owners Allan Pepper and Stanley Snadowsky have donated (a first for the club) for the purpose. The two previous showcases were held at the Ballroom in Soho.

Participants

Five songwriters — Dan Daley, Raun MacKinnon, Chris Kent, Alan Corby and Alan Waters — and one chart writer, George Fischhoff, were featured on Monday. Reaction, according to UA Music's Stu Greenberg, who, along with Al Atlman organized the showcases, was that "a couple of the writers were mobbed backstage."

May Showcase

With the next showcase tenta-

Nightingale, Sebastian Surge

■ Overall single sales this past week took a drop directly attributable to the Easter holiday. Interestingly enough, the sales volume dropped in almost exact proportion to the drop in album movement reflecting in plain and simple terms the lessening of traffic in the stores. Johnnie Taylor (Columbia) finally relinquished his stranglehold on the #1 slot, replaced by Maxine Nightingale (United Artists' first #1 since Paul Anka's "You're Having My Baby") and closely followed by John Sebastian's six week old "Welcome Back" (Warner-Reprise). The Sebastian jumped from 9 to 2 with a bullet and is easily the hottest

Regional Breakout Singles

EAST:

Rolling Stones (Rolling Stones)
Marvin Gaye (Tamla)
Rufus (ABC)

SOUTH:

Manhattans (Columbia)
Neil Sedaka (Rocket)

MIDWEST:

Neil Sedaka (Rocket)
Johnny Cash (Columbia)
Heart (Mushroom)
Rhythm Heritage (ABC)

WEST:

Neil Sedaka (Rocket)
Doobie Brothers (WB)
Boz Scaggs (Columbia)

of the new product that has hit the street since the Johnnie Taylor.

Elvin Bishop (Capricorn) moved into the top ten at 9 with a bullet this week, and is Capricorn's first top tenner since "Ramblin' Man" by the Allman Brothers. Diana Ross continues to attack the pop charts as well as the r&b with "Love Hangover" now 16 bullet pop and 3 bullet r&b. This record has the earmarks of the second #1 for Diana in six months.

Making impressive jumps this week were Neil Sedaka (Rocket), The Rolling Stones (Rolling Stones) and the Doobie Brothers (WB). The Doobies record broke in Los Angeles this week due largely to concentrated r&b airplay on KDAY, combining with progressive album cut play, generating enough sales to send KHJ and others winging on the tune and move it from 97 to 72 with a very impressive bullet.

This week's Chartmaker slot goes to the Captain & Tennille (A&M) at 65 bullet with airplay in almost every market in the country. Eric Carmen (Arista) also debuts strongly with major market play in New York and Philadelphia already. Crossover airplay and sales have brought both the Manhattans (Columbia) and the Brothers Johnson (A&M) onto the chart with bullets this week in the 80's. Both appear to be headed to the upper reaches of the pop and r&b listings.

UA Promotes Diante

■ LOS ANGELES—Artie Mogull, president, United Artists Records, has announced the appointment of Denny Diante to the post of vice president, pop a&r.



Denny Diante

Diante had been director of a&r operations for the company, after joining UA two years ago as director of artist acquisition and development.

Prior to joining United Artists, Diante was west coast professional manager for Peer International/Southern Music. He had previously been an independent producer and publisher with involvement in many chart records.

Midani To Direct Discos WEA Brazil

■ NEW YORK—Nesuhi Ertegun, president of WEA International, has announced the appointment of Andre Midani as managing director of Discos WEA Brazil.

Background

Midani comes to WEA Brazil from Phonogram where he was managing director of their Brazilian company. Prior to that position, he was general manager of Capitol Records in Mexico, a company that he opened in 1964 for EMI.

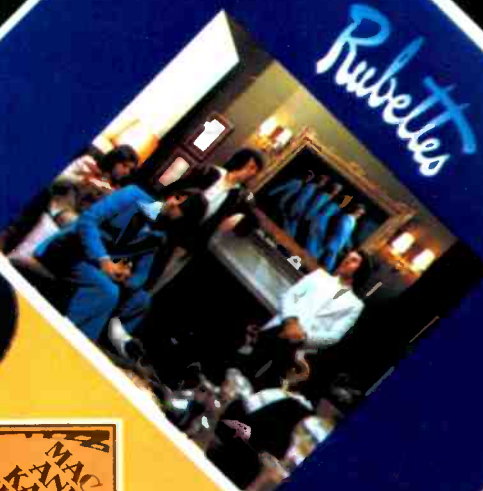
Artists Signed

During Midani's years with Phonogram and EMI he brought to these companies such artists as Joao Gilberto, Jorge Ben, Caetano, Gilberto Gil, Gal Costa (Continued on page 60)

MCA Records proudly presents

STATE RECORDS

TM



Rubettes



MAC AND KATIE KISSOON "THE TWO OF US"

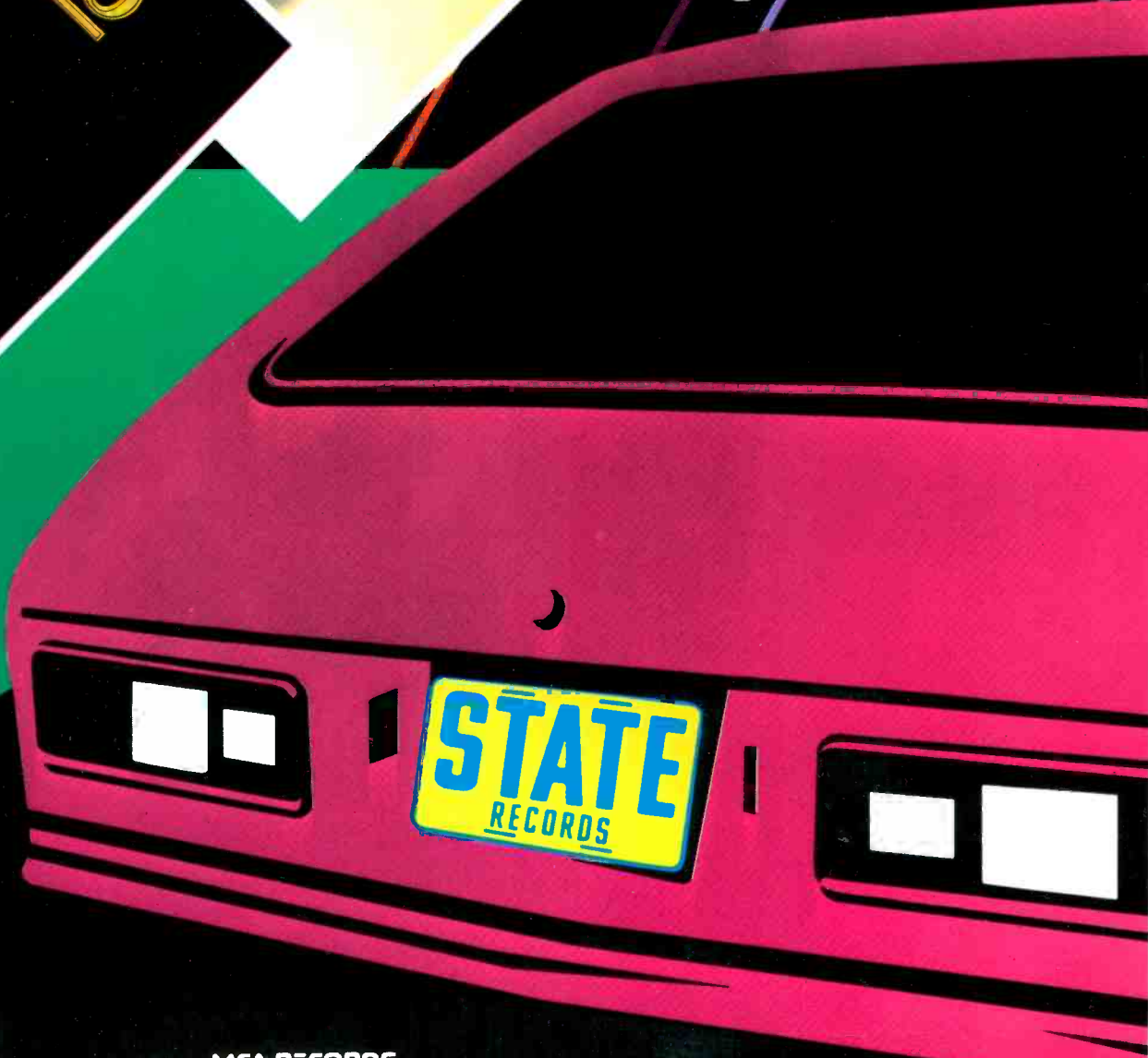
Casino



Rubettes (MCA-2193)
 The Rubettes have been a European success story ever since the release of their first Bickerton-Waddington tune "Sugar Baby Love" in the Spring of 1974. The record went straight to #1 and became the biggest pop single in Europe that year. The group followed with a non-stop run of singles, all reaching into the Top 20 throughout Europe and England. The Rubettes, made up of Tony Thorpe (guitar), Mick Clarke (bass), Alan Williams (guitar), Bill Hurd (keyboards) and John Richardson (drums), have racked up gold records in several countries. Their first release in America is simply titled "Rubettes" and contains their hit songs "Sugar Baby Love," "Tonight," "Foe Dee O Dee," and their just released first single in America, "JUKE BOX JIVE."

Mac and Katie Kissoon (MCA-2192)
 Mac and Katie Kissoon are a brother-sister team who have just released their first album in America on State Records titled "The Two Of Us." Having followed separate musical careers until five years ago when they joined forces and gained notable success in Europe, though fame in England did not reach the duo until they released the Bickerton-Waddington single "Sugar Candy Kisses" on State Records. Their next single, another Bickerton-Waddington tune titled "Don't Do It Baby" was a Top 10 hit, followed by "I Like A Butterfly." "THE TWO OF US" is the title cut and their first American single on State Records.

Casino (MCA-2191)
 Casino is a five man English group that hails from the West of England, near Somerset. The group utilizes the song-writing talents of Peter O'Donnell, Casino's lead vocalist. Having turned professional in 1973, the group has extensively toured the continent and England. Casino is Peter O'Donnell (lead vocals), Steve Mills (keyboards, guitar, vocals), Rob Sinnick (bass), Chris Moore (lead guitar, vocals) and Tim Pavitt (drums). This is their first album release simply titled "Casino," and their recently released first single, "CRAZY," is taken from the album.



MCA RECORDS

AmericanRadioHistory.Com

DESIGN: RICHARD SEIBERT ROD DIVER INC

The Case for Peter Lemongello

■ If you don't live in New York you might not have heard of Peter Lemongello. Up to now he has concentrated all of his exposure in the New York area only. But he'll be coming to the west coast soon and there's a good possibility that the phenomena that attended his New York exposure will happen again in Los Angeles.

Who is Peter Lemongello and just what has he done to deserve this attention? Peter Lemongello is a singer, who was, until recently, only known to a handful of Long Island citizens and some fans who had heard him at a few of New York's small clubs. He made an album called "Love '76" under the direction of veteran music man and composer Teddy Randazzo, and set out to make it a hit in a novel and perhaps portentous way. He secured financial backing from friends, acquaintances and businessmen, so that he could advertise his album

News Analysis

on TV. He spent somewhere between \$90,000 and \$100,000 on a spot TV campaign that had a tremendous impact in New York, Northern New Jersey and Connecticut, and of course Long Island. For at least a fortnight Peter Lemongello could be heard and seen on late night TV spots almost constantly, plugging his new album and singing hits and pieces of songs, including standards and new tunes by Teddy Randazzo.

By the end of his series of TV commercials Peter Lemongello was no longer unknown. In fact he was a big name in all five boroughs of New York. And he sold, via mail order, over 35,000 of his double lp album at \$6.98 a crack. These sales, he claims, were enough to pay for the cost of his entire TV campaign and put his whole project in the black.

That's not all that happened to Peter Lemongello as a result of his TV commercials. He built a following in New York the likes of which haven't been seen by a "legit" type of singer since Tom Jones. His Avery Fisher Hall concert (April 2) was a sellout way in advance. And such scenes as took place in the hall haven't been seen either since Tom Jones. Women rushed the stage, threw flowers, and panties, took pictures, and tried to touch and kiss their idol. And no matter what their ages, they screamed, and screamed and gave him many standing ovations.

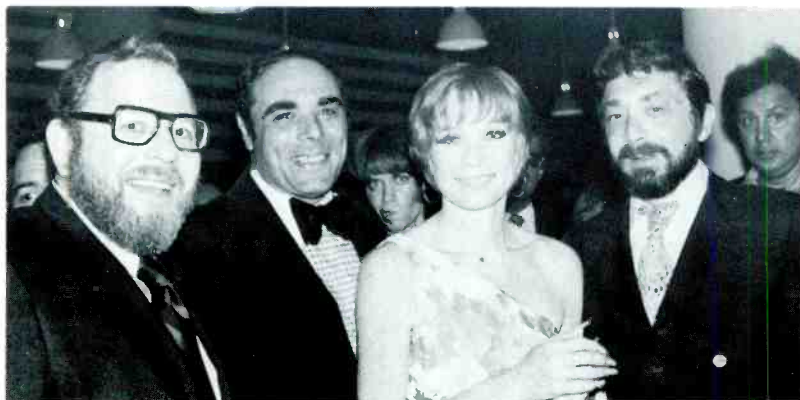
In a little while, Peter Lemongello is taking his act to the west coast, where he is going to have the same type of TV blitz that he pulled off so successfully in New York. So get ready California!

Now Peter Lemongello didn't do all this accidentally. He had some pretty good professional people working with him. Teddy Randazzo is a fine musician and songwriter and he showcased Peter in superb fashion both on recordings and live. Peter also had very good public relations from Dick Gersh, one of the industry's top PR men for many years. And Peter Lemongello is a good singer, and obviously an attractive performer, certainly to women.

In fact his appeal is so strong that a number of record firms are talking contract to his manager, and the deals being offered, according to the street gossip, are heavy.

There is nothing new in a singer breaking on TV. It has happened many times in the past from Julius LaRosa to the Osmond Brothers.

Shirley Opens At The Palace



Shown at a gala, star-studded party following her smash opening night (19) Show at Broadway's Palace Theatre is Shirley Maclaine. With Ms. Maclaine are: Walter Yetnikoff, president, CBS Records Group (right); Irwin Segelstein, president, CBS Records Division (left); M. Richard Asher, president, CBS Records International. Ms. Maclaine brought her stage show to Broadway from the Palladium in London. Following her engagement at the Palace, she will take her show on an extensive global tour. The soundtrack to Ms. Maclaine's show is currently being recorded. Titled "Shirley Maclaine At The Palace," it will be released on Columbia Records and CBS Records worldwide.

There is also nothing new about women becoming excited over a male performer or performers.

What is new is the breaking of an artist, for no matter how long or short period of time, through TV commercials for a record—not through an appearance or appearances on TV shows. Peter Lemongello never even gets to sing a whole song on any of his commercials, only bits and pieces. You hardly get to see him, even.

What is also new is the planning of a TV campaign by the artist himself, not his manager or his record company. According to all reports he had the idea for the campaign and he put it into practice.

No one in business has ever disputed the power of television to sell merchandise. But there has been much dispute on the part of the record business about how to use television. Should it be used for a major act, or isn't it needed? Should it be used for a new act or not? How much TV is the right amount? Is it best to use it when a record is first released or should it be used after the initial sales are over?

In his own way Peter Lemongello has destroyed all of the so-called TV advertising credos and made his own rules: Yes, you can sell an album by an unknown singer via TV, and the right amount of TV is a lot of TV poured into a short time period.

In other words, if you have a good album, and the performer his appeal, and the public is excited, or interested, or amused by the campaign, you can sell a lot of albums on TV. You just have to be willing to pledge \$100,000 of TV time, and you have to be willing to risk losing it. Guts and new faces are still the heart of show business.

A&M Signs Havens



Jerry Moss, president of A&M Records, has announced the signing of Richie Havens to an exclusive recording contract. Havens, who has been a major influence in the folk and folk-rock scene since the early sixties, will begin recording his first album for A&M within the next month. Shown in the picture are, from left: Jerry Moss, Richie Havens, and Neil Portman, Havens' manager.

SAMPAC Bows in N.Y.

■ NEW YORK — The Society of Advertising Music, Producers, Arrangers and Composers (SAMPAC) has been formed for the purpose of creating a dialogue among competitors in the advertising music industry.

The steering committee includes Dick Lavsky, Anne Phillips, Bernie Drayton, Victor Sack, Ron Lockhardt, Gerald Alters, Tommy Hamm, Stanley Kahan, Stan Applebaum, Doris Elliot and Malcolm Dodds. Special advisors are Ernie Young, David Forrest and Leslie Shuman.

SAMPAC, an incorporated society, not a union, hopes that an exchange of ideas and positions between supplier, client and other interested parties will result in a more equitable climate and superior product.

ABC Record & Tape Names Rich Vice Pres.

■ FAIRFIELD, N.J. — Edward P. Rich has been named vice president, finance and administration, ABC Record and Tape Sales Corp., it was announced by Herbert J. Mendelsohn, president.

Rich, who will report directly to Mendelsohn, will be responsible for financial planning, accounting and business administration of ABC Record and Tape Sales Corp., which serves more than 8,000 retail customers with record, tape and electronic products from ten branches throughout the United States. The company also operates retail music stores and two divisions specializing in electronic equipment.

"Please don't call us a supergroup. People are sick of supergroups."



Presenting *Michael Clarke* (Byrds, Dillard & Clark, Flying Burrito Bros.), *Rick Roberts* (Flying Burrito Bros. & some great solo albums), *Mark Andes* (Spirit and Jo Jo Gunne), *Jock Eartley* (Zephyr and Gram Parsons' group) and *Larry Burnett* as *Firefall*. Super music for people who are sick of supergroups. **On Atlantic Records & Tapes.**

Produced by Jim Mason
of Freeflow Productions



SE 13174



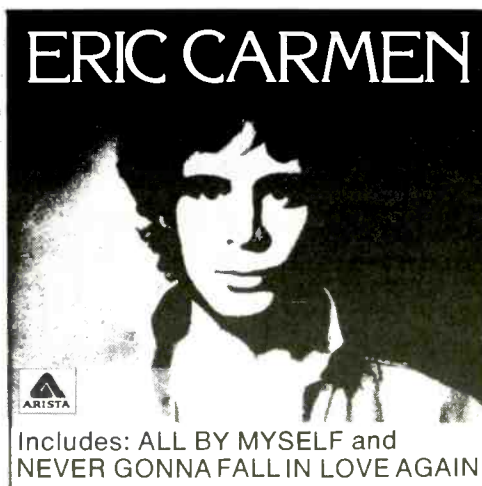
© 1976 Atlantic Recording Corp.
A Warner Communications Co.

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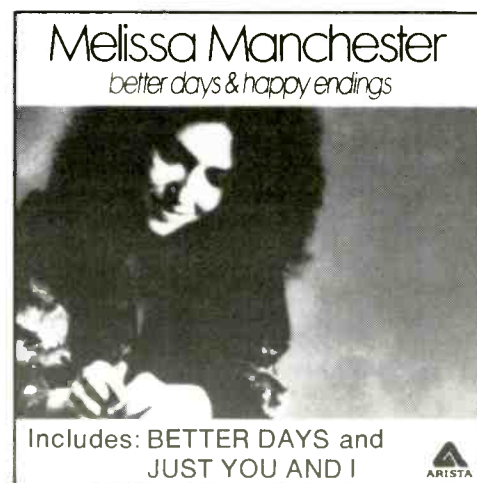
A MONTH OF GROWING POWER!



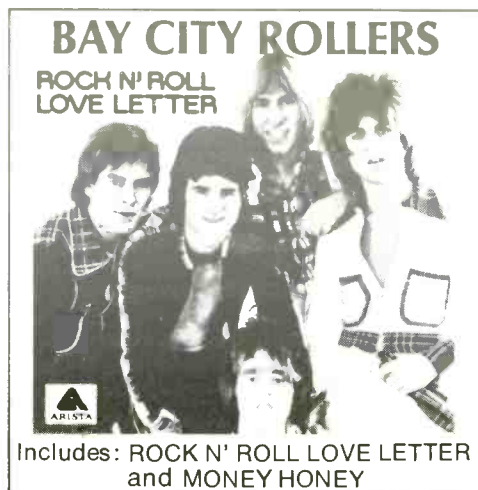
BARRY MANILOW who topped the charts with "I Write The Songs" is soaring again with his latest single "Tryin' To Get The Feeling." This album includes both smash hits, is about to be certified platinum and is selling better than ever. AL4060



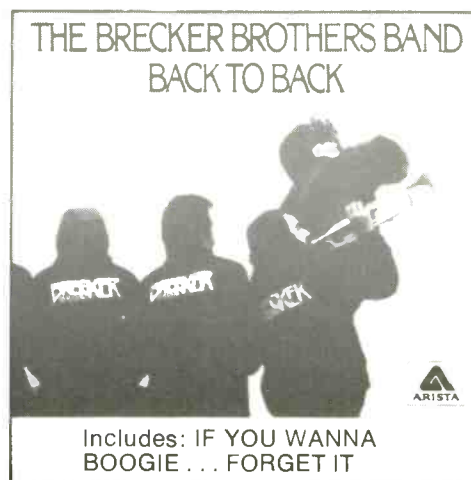
ERIC CARMEN The beautiful new standard "All By Myself" and Eric's newest smash "Never Gonna Fall In Love Again" are just two of the wonderful cuts in this sparkling album. More and more one can see this is clearly an album of major significance by one of the most important new artists today. AL4057



MELISSA MANCHESTER's current single "Better Days" is just one of the gems in her powerful album, "BETTER DAYS & HAPPY ENDINGS." It's an album which keeps growing in popularity as it displays the brilliance of this artist called "The Best New Female Vocalist Of The Year." AL4067



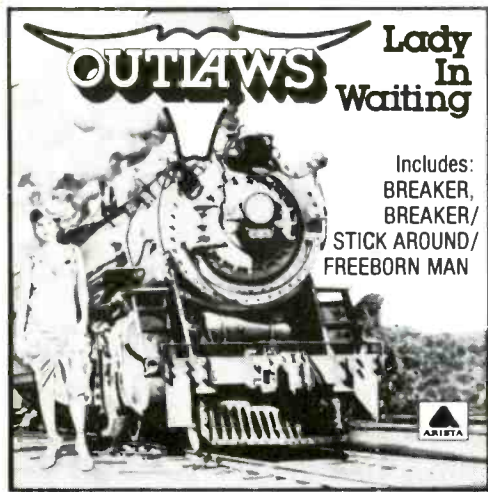
BAY CITY ROLLERS newest album is full of the infectious energy which has made them one of the hottest chart groups in America. "Rock N' Roll Love Letter," the exciting title cut, has just been released to instant reaction—watch the new single and the album zoom! AL4091



THE BRECKER BROTHERS BAND is generating excitement on every level. Their National Tour has exploded with SRO crowds. Their new single "If You Wanna Boogie . . . Forget It" is breaking through and this unique album is a powerhouse of funky rock that will spark a chain reaction—everywhere! AL4061

RIL CHARTS

EXPLODING!



OUTLAWS sensational debut album in 1975 put them on the charts and in the headlines. Now, their newest album has arrived with more of their searing rock and roll. "LADY IN WAITING" is bulleting straight to the top. AL4070



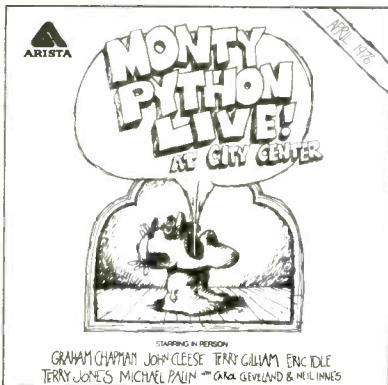
FOOLS GOLD is already attracting the unstinting praise usually reserved for major stars. They first stepped into the national spotlight as Dan Fogelberg's masterful accompanists. Now they have arrived with a debut album that is both a rare delight—and a hot chart climber. ML5500

■ 41 RECORD WORLD
★ 52 BILLBOARD
● 45 CASH BOX

**Bulleting
Up The Charts!**

■ 129 RECORD WORLD
★ 177 BILLBOARD
● 149 CASH BOX

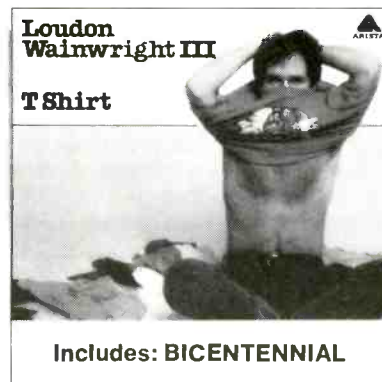
The Next Contenders!



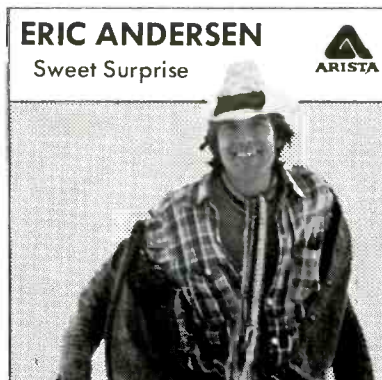
Americans will never forget the **MONTY PYTHON LIVE** appearance at New York's City Center. This album is an unabridged and uninhibited recording of that insane event. It's a classic case of Pythonmania and it's about to sweep the country and the charts! AL4073



TAXI DRIVER is the Original Soundtrack recording of compelling music that hits as hard as the widely-acclaimed film. This great Bernard Herrmann score brilliantly evokes the energy, brutality and loneliness of a big city and its people. A provocative album that will make its mark! AL4079



LOUDON WAINWRIGHT mixes rock music with rare humor in a new album which will devastate everyone! "T SHIRT" crackles with the kind of American satire that would have made Mark Twain roar . . . caused Will Rogers to grin a little wider—and will break through as the surprise album of the year! AL4063



ERIC ANDERSEN's sensitive songwriting and strong performances have always covered important emotional ground. His newest album "SWEET SURPRISE" is alive with positive energy, sweet acoustic blues and joyful electric rockers. AL4075

Arista Records... Where CAREERS Are Launched

THE COAST

By BEN EDMONDS



■ OL' PLATINUM EYES IS BACK: **Elton John**, who makes albums as frequently as most people breathe, will exhale another vinyl offering the first week in May. Called "Here & There," the album was recorded live on his 1974 tour. One side was recorded at the Royal Festival Hall in London (a Royal Command Performance, as you'll remember), and includes "Skyline Pidgeon," "Border Song," "Honkey Cat" (featuring the fabled **Ray Cooper** duck quack solo), **Leslie Duncan's** "Love Song" and "Crocodile Rock." The flip side, recorded at Madison Square Garden, consists of "Funeral For A Friend/Love Lies Bleeding," "Rocket Man," "Bennie & The Jets" and "Take Me To The Pilot." The band for that tour was the **Nigel Olsson-Dee Murray-Davey Johnstone-Ray Cooper** combination (who were augmented by the **Mussel Shoals Horns**, though they don't appear on the record), and those, like your columnist, who saw several dates on that goround remember that it was quite probably the best that particular band ever played. No single has been chosen, but not having heard the tapes we'd be inclined to lean toward "Love Lies Bleeding," one of the very best and most popular EJ songs, and which has never been released as a single. The album was produced and mixed by **Gus Dudgeon**, after Elton had sifted through all the tapes and selected what he thought to be the best performances. Though basic sessions for his next studio album are near completion, don't expect to see it in your stores until the end of the year. It's rather sad to see an artist who, having abysmally failed to establish a commercially viable career for himself on his own merits, must resort to releasing a live album—one of the oldest tricks in the book—to do the job for him. This Elton John character, whoever he might be, isn't fooling anybody.

STUFFING: Congratulations are in order for **Billy Bass** who, as you'll soon learn via official press release, has been named director of promotion at Rocket . . . Word reaches us that **Barry Mann**, recently signed to Arista, is in the studio recording with **Lambert & Potter**, themselves recently inked to Arista. Considering the talent involved at both ends, there's ample reason to speculate that the pairing may just turn out to be the next **Clive Davis** masterstroke. We'll see . . . The halls of Epic (on both coasts) are buzzing with excited talk centering on a new group just signed to the label called **Boston**. Very little is known about the band save that its leader, **Tom Sholz**, is an MIT grad with a masters in engineering and whose *demo tape* sounded better than most records you'll find on the racks these days. The group is presently in LA to record its debut album, with **John Boylan** . . . Thanks to the modern miracle of mobile recording trucks, **Linda Ronstadt** is recording parts of her new album while she visits her folks in Tucson, and might even have the family clan assist her with some background vocals . . . **Eddie Kritzer**, whose syndicated "Rock Around The World" radio show (which now goes out to a whopping 140 stations) has scored major coups with its **McCartney & Wings** and **Rolling Thunder Revue** segments, was spotted house-hunting locally in what would appear to be the first step toward moving his organization west . . . Just so you can be the first on your block to tell all your friends about the new **Tubes** stageshow, here are some highlights: Dancing Dinosaurs! Motorcycles! A Portable Disco! Moses! Mary Hartman, Mary Hartman! Breasts! S&M! And A Heavy-Metal Version Of "Love Will Keep Us Together!" You get the picture . . . The **Fantastic Farley Parkenfarker Band** set for two stanzas at the Holiday Inn, Bimidji, Minnesota, opening May 14.

GET DOWN: A must item for anybody who likes (and I mean really likes, not just tolerates) hard rock & roll is "Back Door Man," a fanzine that finds its way out of Torrence, California, every month or so. The difference between a fanzine and a magazine is that the former's lack of professionalism is its greatest asset. Nothing stands between the contributors and their passion for the music, which means that, if the view is by definition narrow and often crude, it is also always illuminating. The obsession at "Back Door Man" is for raunchy rock to the exclusion of all else, and in its aggressive punkishness is as much rock & roll as the music it writes about. **Patti Smith** made a speech from the Roxy stage urging her audiences to find out about it; we concur. I mean, how can you fault a magazine that offers stories like "The Whole World Bugs Me" and a record review section called "Suck My Disc." Copies may be obtained from editor Fred Patterson at 3726 W. 171st Street, Torrence, CA 90504. Another strong feature

(Continued on page 58)

20th Promotes Heber

■ LOS ANGELES — Harvey Cooper, senior vice president, marketing, 20th Century Records, has named marketing staffer Shelley Heber as the label's new director of marketing.

Ms. Heber, who previously served as assistant director of marketing, began her career with Billboard magazine, first in the New York chart department and later in Los Angeles, where she was chart editor for two years. Following this she was with MGM Records as operations manager before joining 20th's country promotion department and was later named assistant marketing director. Ms. Heber will report directly to Cooper.



Harvey Cooper, Shelley Heber

Dynamic Duo



Pete Bennett, chief executive of Pete Bennett Enterprises, and close friend Elizabeth Taylor, are pictured backstage at the Westchester Premier Theatre where the two were on hand to catch Liza Minnelli's opening night performance.

Capitol Re-Signs Miller

■ LOS ANGELES — Steve Miller, associated with Capitol Records Inc., for his entire recording career beginning in 1967, has resigned to the label, announced Don Zimmermann, CRI executive vice president and chief operating officer.

Tape Pirates Enjoined in W. Virginia

■ CHARLESTON, W. VA. — A group of major pirate tape manufacturers and distributors have agreed to pay \$175 thousand in damages and to a permanent injunction in settlement of a civil suit brought by five record companies.

Defendants

The defendants were: The Jellco Corp., and Carl R. Hager and Kenneth R. Stultz, as individuals; Continental Industries, Inc., and T. A. Cogar, as an individual; Emil R. George Enterprises, Inc., and Emil R. George, as an individual. The plaintiffs were CBS, Atlantic, MCA, MGM and Phonogram.

Marlena & Mogull



Shown backstage after Marlena Shaw appeared at Los Angeles' Playboy Club are Artie Mogull, newly-named president of United Artists Records, and Blue Note recording artist Marlena Shaw. United Artists has just released Ms. Shaw's new single, "It's Better Than Walkin' Out," culled from her forthcoming Blue Note album, "Just a Matter of Time," a disconting effort produced by Bert DeCoteaux and Tony Sylvester.

The action was initiated in September, 1975, in the U. S. District Court for the Southern District of West Virginia. Plaintiffs claimed that defendants' pirating activities of pre-February 15, 1972 recordings constituted unfair competition, and a violation of their common law copyright in the recorded sounds. Plaintiffs also alleged that defendants' distribution and sale of so-called "sound-alike" recordings constituted "palming-off" of defendants' recordings for those of the plaintiffs and was also a violation of the Lanham Act, dealing with the use of the names and likenesses of plaintiffs' artists and recordings without plaintiffs' consent.

District Court Judge K. K. Hall had granted plaintiffs' motion for a preliminary injunction in September.

Permanent Injunction

Under the terms of the permanent injunction, defendants are prohibited from duplicating, advertising, offering for sale or selling unauthorized duplications of plaintiffs' recordings. Defendants are also prohibited from using the name of any plaintiff in connection with the sale of any recording not manufactured by the plaintiffs. The defendants are further enjoined from using the name of any artist under contract to any plaintiffs, or the title of any recording owned or released by any plaintiffs, in a deceptive or misleading manner.

Where there's Smoke there's fire.



CCLP 2001



Casablanca
*Chocolate
City*

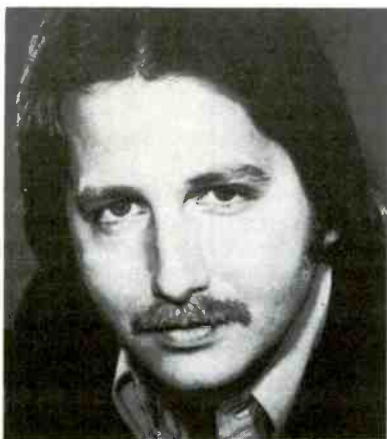
Chocolate City Record's is going to be smoking!
Smoke being released today, on Chocolate City Records distributed by Casablanca.

Epic Promotes Ostroff

■ NEW YORK—Alan Ostroff has been appointed to the position of manager, merchandising and sales administration, Epic Records/CBS Custom Labels. The announcement was made by Jim Tyrell, vice president, marketing, Epic Records/CBS Custom Labels.

In his new capacity, Ostroff will be responsible for a broad range of merchandising activities including the planning of Custom Labels product flow, maintenance of catalogue data, special services to the Custom Labels, and the coordination and control of national advertising activities.

Previously, Ostroff served as producer in the Columbia Special Products department.



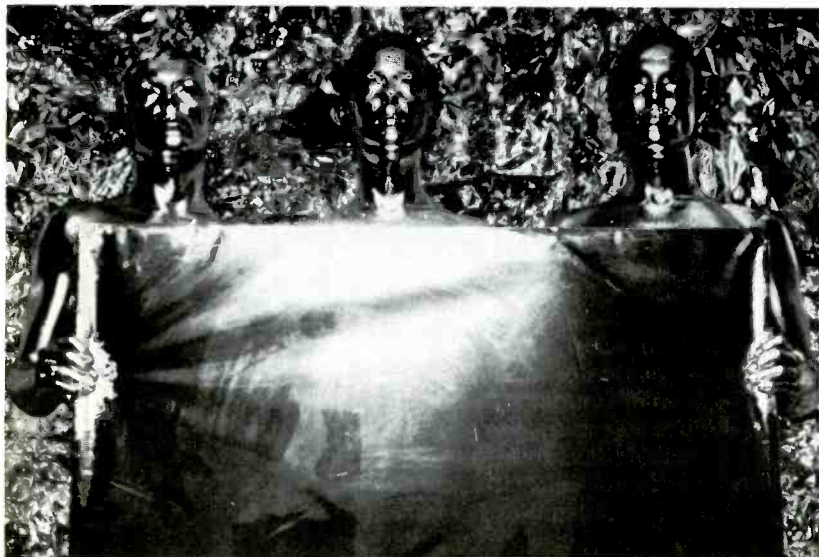
Alan Ostroff

Levinson Names Bloom

■ NEW YORK—Appointment of Howard Bloom as national director of client development for Levinson Associates, Inc., international public relations organization, has been announced by the firm's president, Bob Levinson.

Bloom will headquarter at the company's New York offices, working with Mark Stern, Levinson Associates senior vice president in charge of eastern operations.

He joins Levinson Associates from ICPR Public Relations, where he was music division director, east coast, implementing campaigns for ZZ Top, Queen and others.



At the Stevie Signing Announcement



Motown Records recently held a press conference to announce the re-signing of Stevie Wonder to a seven year contract. Pictured at the conference are, from top left: Berry Gordy (president, Motown Records), Stevie Wonder, Barney Ales (executive VP, Motown) and RW VP Spence Berland; Johanan Vigoda (representing Wonder), Gordy, Wonder and Ales. Bottom row: Wonder with Melvin Franklin and Otis Williams of the Temptations; Paul L. Johnson (VP, promotion, Motown), Wonder, Mike Lushka (VP, sales, Motown) and Ales.

'A Chorus Line' Sweeps Tony Awards

■ NEW YORK—"A Chorus Line" swept its way through the Antoinette Perry Awards this year, picking up nine Tonys during the annual awards ceremonies (18). Only "Hello Dolly" has surpassed this record with a total of 10; "My Fair Lady" and "Fiddler On the Roof" matched it during their respective 1957 and 1965 seasons.

The awards were as follows:

Best musical—"A Chorus Line," book by James Kirkwood & Nicholas Dante; music by Marvin Hamlisch, lyrics by Edward Kleban; producer, Joseph Papp for N.Y. Shakespeare Festival.

Best musical book—"A Chorus Line."

Best musical score—"A Chorus Line."

Best actor in a musical—George Rose, "My Fair Lady."

Best actress in a musical—Donna McKechnie, "A Chorus Line."

Best featured actor in a musical—Sammy Williams, "A Chorus Line."

Best featured actress in a musical—Kelly Bishop, "A Chorus Line."

Best director of a musical—Michael Bennett, "A Chorus Line."

Best choreographer—Michael Bennett and Bob Avian, "A Chorus Line."

Best scenic designer—Boris Aronson, "Pacific Overtures."

Best costume designer—Florence Klotz, "Pacific Overtures."

Best lighting designer—Tharon Musser, "A Chorus Line."

Best play—"Travesties," by Tom Stoppard; producers, David Merrick, Doris Cole Abrahams, Barry Fredrik.

Best actor in a play—John Wood, "Travesties."

Best actress in a play—Irene Worth, "Sweet Bird of Youth."

Best featured actor in a play—Edward Herrmann, "Mrs. Warren's Profession."

Best featured actress in a play—Shirley Knight, "Kennedy's Children."

Best director of a play, Ellis Rabb, "The Royal Family."

Lawrence Langner Award—George Abbott.

Theatre Wing Actor's Award—Richard Burton.

Special Awards—Mathilde Pincus, Thomas H. Fitzgerald (posthumous), Arena Stage, Circle in the Square.

Col Promotes Copen

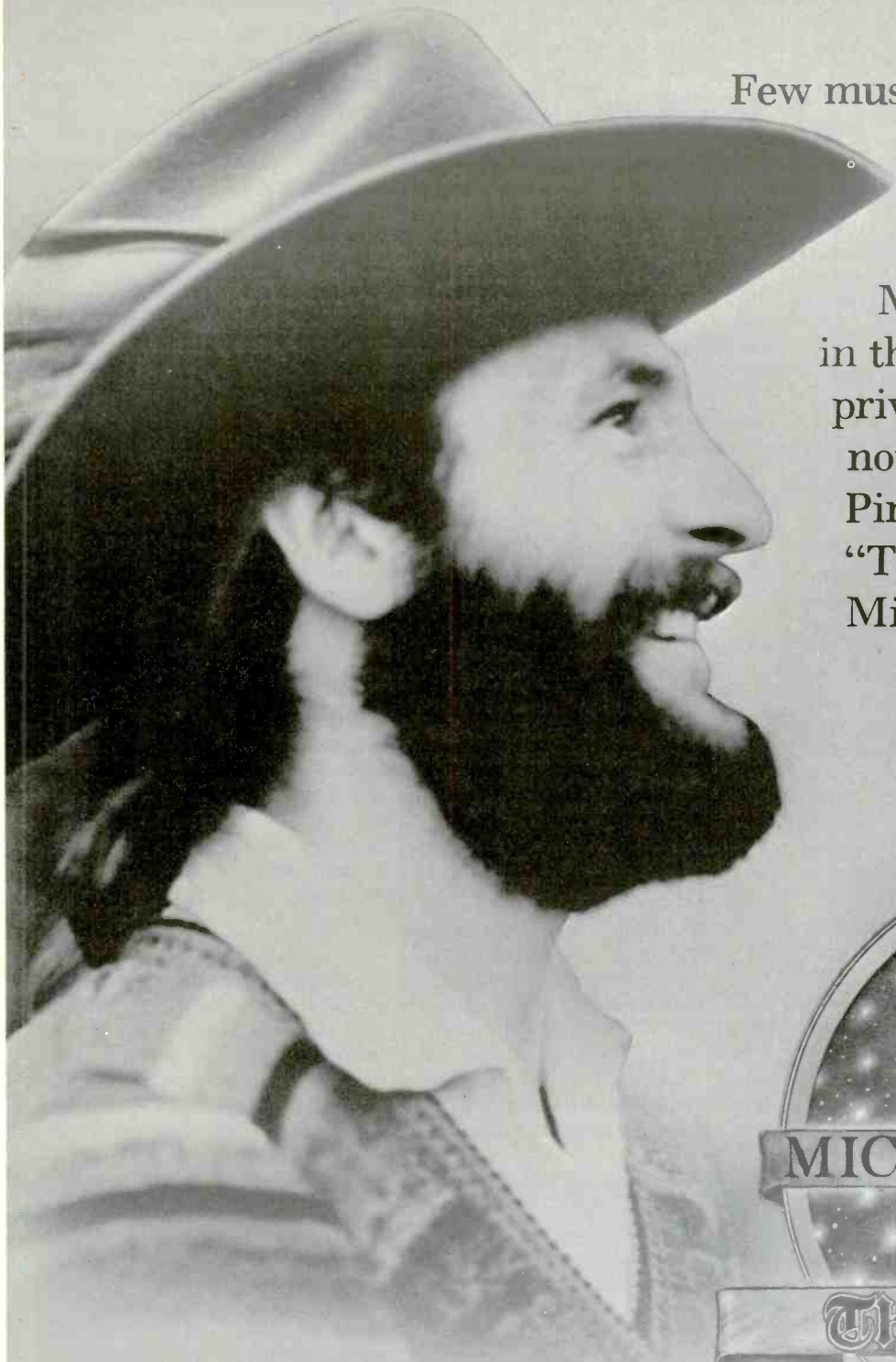
■ LOS ANGELES — Don DeVito, national director of merchandising for Columbia Records, has announced the promotion of Charles Copen to the position of associate product manager, Columbia Records, west coast. In his new position, Copen will be assigned to product management duties for a number of west coast acts and will be reporting directly to Ron Oberman, director of merchandising, west coast.

Background

Copen was most recently manager, press and information, Columbia Records, west coast. He began work in the industry at Discount Records in Seattle, while attending the University of Washington and later became a writer/editor at Cash Box in 1972. In 1973 Copen joined the publicity department at ABC Records and in March 1974 he came to the publicity department at Columbia Records.



Charles Copen



Few musicians in our time
have experienced
things as Michael Pinder
has...his years with the
Moody Blues...his retreat
in the California hills and
privacy. Those years that
now bring us Michael
Pinder's solo LP...
"The Promise"
Michael Pinder.



"It's been my goal for nine long
years to write this song...
so I can say...exactly what
I believe is coming down..."*

MICHAEL PINDER

THS-18



Mangione Adds 2

■ NEW YORK—Chuck Mangione has taken on two new members to his Quartet to replace the departing Gerry Niewood and Chip Jackson.

Joining the group will be Gregory Herbert, saxophonist and flautist, who was formerly with the Thad Jones-Mel Lewis Orchestra and Woody Herman; and Kim Daragin, bassist who was formerly in the Monty Alexander Trio and the Arbors.

CONCERT REVIEW

Monty Python Conquers N. Y.

■ NEW YORK—Minister of Silly Walks Assaulted by Singing Lumberjacks. Karl Marx Abused At Argument Clinic. Mary Queen of Scots Beheaded. Broadway Theatre Cited for Suggestive Cartoons. Which is to say, Monty Python Live is in New York, regrettably only for three weeks, with the funniest, most irreverent comedy revue this city has seen.

The five Englishmen and one American who make up the group showed themselves to be excellent comic actors on stage, just as they are on television, performing sketches so familiar to fans of "Monty Python's Flying Circus" that the audience was cheering segments as they began, like a concert audience greeting its favorite songs.

Their following has grown rapidly, thanks to the television series, two feature-length films, and several record albums (Python now records for Arista), and with the success of the New

Island Rush-Releases New Marley LP

■ NEW YORK — Island Records has rush-released the new album by Bob Marley & The Wailers, entitled "Rastaman Vibration." In conjunction with the release of the LP, the group has embarked on an extensive tour of the United States.

Island has launched one of the most comprehensive support campaigns in the label's history for the Marley tour and album. Island's promotion, advertising,

marketing and publicity departments have set their collective efforts to capitalize on the interest in the reggae music of Bob Marley & The Wailers over the past few years. Major advertising buys will cover print, television and radio outlets all over the country, while promotion and publicity efforts will key in on those markets where The Wailers will be performing. On the marketing level, various devices will be employed by Island, including a special burlap sack designed on the same theme as the "Rastaman Vibration" album cover; a streamer-type poster showing the photo from the inside of the album jacket; a large tour poster of Bob Marley; a point-of-sales box-shaped display with four reproductions of the album cover; a T-shirt on the "Rastaman Vibration" motif; and a special Bob Marley & The Wailers scrapbook.

The Wailers' open their national tour at Philadelphia's Tower Theatre and will go on to perform in virtually every major city in the country over a period of five weeks.

Ranwood Pacts RR

■ LOS ANGELES—Ranwood Records has announced the appointment of RR Record Distributors of Glendale as exclusive distributor for Southern California. The label had formerly been distributed by All West Distributors, which announced its closing last week. Ranwood held meetings with other area distributing prospects prior to their decision.

CBS International Taps Marvin Witofsky

■ NEW YORK—Marvin M. Witofsky has been appointed to the position of director, business affairs, CBS Records International, by M. Richard Asher, president.

Witofsky will be responsible for advising CRI and its overseas subsidiaries on business affairs, as well as analysing and monitoring the agreements these companies enter into. He will also function as liaison with Columbia Records in negotiations where international interests are involved and will negotiate contracts for the use of U.S. label product by CBS companies abroad. He will report to Nicholas J. Cirillo, CRI vice president, operations.

Returns to CBS

For Witofsky the new post represents a return to CBS where he served first as attorney then senior attorney for Columbia Records from August, 1969, to May, 1972. He subsequently became senior attorney for RCA Records, assistant attorney general of Pennsylvania and chief counsel of that state's department of banking, and most recently deputy attorney general and chief of the human services division of the Pennsylvania department of justice.

Will Relocate

Witofsky took his law degree at the University of Pennsylvania and is a member of the Bar of that state and the State of New York. He will relocate to CBS Records International headquarters in New York City.

Favorites Dominate

The stage show is dominated by well-known sketches from the "Flying Circus," acted primarily by Terry Jones, Michael Palin, Graham Chapman, Eric Idle, and John Cleese, with assistance from Terry Gilliam, Neil Innes and Carol Cleveland. Innes also sings a number of rather sedentary rock numbers, new to the audience and quite funny. Interspersed (and facilitating the set changes) are Gilliam's Grand Guignol animations, most familiar from the series.

The highlights — the Lumberjacks, the Ministry of Silly Walks, "Blackmail," the travel agency that doubles as a brothel—are even better in person than on film, and, unlike Australian table wines, are enjoyable time and again. If rather silly.

Marc Kirkeby



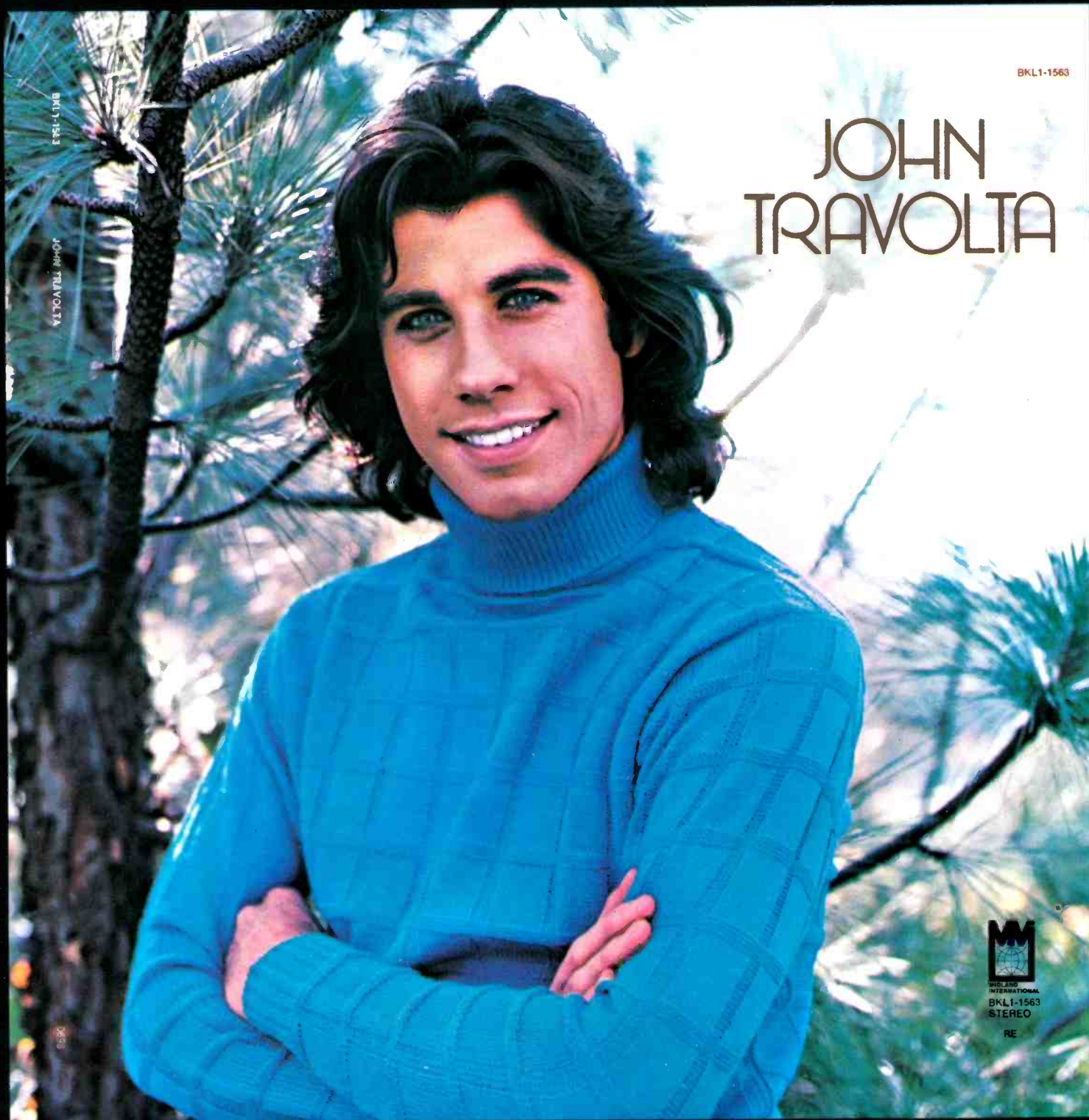
Arista Records hosted a party for Monty Python at the New York Experience following the group's second performance of "Monty Python Live!" at the City Center. Pictured at the event are (top row) Arista president Clive Davis with Monty Python's Terry Jones and Terry Gilliam; Monty Python's Eric Idle with Paul Simon and "Saturday Night" producer Lorne Michaels; Monty Python's Carol Cleveland flanked by AWB members

Malcolm Duncan and Hamish Stuart; (bottom row) comics Robert Klein and John Belushi with Monty Python's John Cleese; WNEW-FM's Dave Herman, Davis, and Michael Palin of Monty Python, "Saturday Night" 's Chevy Chase, Broadway producer Adolph Green and Leonard Bernstein. Monty Python's City Center run has also featured a guest appearance (in "The Lumberjack Song") by George Harrison.

JOHN TRAVOLTA

THE HOTTEST NEW ARTIST OF THE YEAR

PRESENTING His First Album



BKL1-1563

Produced by **BOB RENO**



**MIDLAND
INTERNATIONAL
RECORDS, INC.**

THE MOUSE THAT ROARS!

MANUFACTURED AND DISTRIBUTED BY RCA RECORDS.

RW Holds Radio Seminar in St. Louis

■ ST. LOUIS — The sixth in a continuing series of **Record World** trade/radio seminars took place in St. Louis, Missouri at the Cheshire Inn on April 3 and proved to be another strong step in solidifying relationships and facilitating constructive industry discussions. A high percentage of the attendees were from the retail sector representing the two Peaches stores (Dago Hill and Dellwood), Record Bar and Discount with representatives also from L&R one-stop and Musical Isle.

The seminar was notable for its discussions of the strong rock & roll influence on sales in both the St. Louis and Kansas City markets and the new belief

registered in the importance for all reporters to present their sales information quantitatively.

Dealers

Dealers who have been reporting quantitatively and those who had not yet been reporting in piece count numbers were involved in discussing the way this actual number reporting works. From the discussion that proceeded it became obvious to both small and large accounts that their information must be more accurate for both their own accounting and for their effect on the Record World charts. Linda Rodgers of L&R went into detail in explaining exactly what the numbers she reports do and will continue to represent, so that her re-

port can have maximum use by the chart department. The Peaches representatives were most interested in understanding the relative weightings for rack and retail accounts and verified Record World's support for the quantitative analysis of records.

Familiar Subject

The discussion then moved to a familiar seminar subject, that of the posting of regional information. This subject has become the most familiar at each of the Record World seminars and because of this, the magazine last week made its first step towards regionalizing information by printing breakouts by region for both singles and albums (see p. 6).

These seminars continue to

bring together the members of the industry in an open forum to discuss mutual situations and needs. They have helped the staff of Record World to reach a better understanding of the information that we should be printing each week. The seminars have also served as a meeting place for the industry's members to have one-to-one conversations to better their understanding of each other's day to day realities.

Next Seminar Soon

Record World will shortly be announcing the date and site of the next seminar, as well as the new features of the magazine which have come from answering the needs expressed at these gatherings.



Photos: Wayne Whittier

Pictured at the Record World/Trade Seminar held recently in St. Louis are, from left top row): RW assistant research editor Mike Vallone, RW research editor Toni Profera and RW VP marketing Lenny Beer; Peaches Records and Tapes' Mike Glazer, KSLQ music director Janet Cohen, L&R One Stop buyer Linda Rodgers, Musical Isle's Skip Gorman and KATZ program director Chris Hall; Vallone, Peaches' Jim Proffitt and

Denise Yancey and Beer. Bottom row: Profera, KSHE's Mark Cooper, KKSS' John Gardner, Vallone and KKSS program director Bernie Hayes; Yancey, Beer, Proffitt, Profera, Hayes and RW director editor-in-chief Sid Parnes; and Gorman, Rodgers and Vallone.

Vanguard, Col House Set Licensing Pact

■ NEW YORK — Vanguard Records has entered into a licensing agreement with Columbia House to distribute selected Vanguard albums through the Columbia Record Club. The first releases will include selections from Vanguard's folk, classical and jazz catalogue.

McCoy Broadcasting Purchases KLAQ-AM & FM

■ DENVER — Arthur H. McCoy, president of McCoy Broadcasting Company, has announced that the purchase of the assets of KLAQ-AM&FM (Lakewood) has been completed. These country music stations had been owned by Lakewood Broadcasting Service, Inc.

McCoy also announced the

appointment of Robert R. Prangley as president of KLAQ, Incorporated, responsible for the operation of both stations. Prangley has been a resident of Colorado most of his life and in Denver broadcasting positions for nearly 20 years. Although he was with the KOA stations most recently, he has also been associ-

ated with KBTW, KIMN and KLAQ in the past.

Other Stations

McCoy Broadcasting Company also owns KHON-TV (Honolulu), KALI-TV (Wailuku) and KHAW-TV (Hilo) in Hawaii, as well as KYXI (Oregon City) and KGON-FM, Portland, Oregon, with headquarters in Denver.

IAN HUNTER,



**A declaration
of musical independence.**

Ian Hunter forges a brand-new Anglo-American rock alliance—with his latest album, “All American Alien Boy.” The kind of beautifully complex music and biting lyrics that made Ian one of England’s biggest rock stars—plus an all-star lineup of musicians.

PC 34142

**“All American Alien Boy.”
A triumph, on Columbia
Records & Tapes.**

Produced and arranged by Ian Hunter.

 "COLUMBIA,"  MARCAS REG. © 1976 CBS INC.

THE RECORD WORLD ENVIRONMENT

DEDICATED TO THE NEEDS OF THE MUSIC RECORD INDUSTRY

AUGUST 30, 1975 \$1.50

THE SINGLES CHART

WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
4	FALLIN' IN LOVE	HAMILTON, JOE FRANK & REYNOLDS	17	1
3	GET DOWN TONIGHT	EC & THE SLINGERS	11	1
2	JIVE TALKIN'	BEY GRES	10	1
1	AT SEVENTEEN	THE SINGERS	9	1

THE ALBUM CHART

WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
4	ONE OF THESE NIGHTS	EAGLES	10	1
3	CHAIN REACTION	ABC	10	1
2	PROUDLY WEAR PROUD	MARVIN CHRYSLIS	9	1
1	NATTY DREAD	SCB MALEY & THE SEAFARERS	8	1

THE FM AIRPLAY REPORT

THE RETAIL REPORT

RECORD WORLD COUNTRY

NSA Sets 'Manny' **Lavender, Blake Merge** **Epic Inks Davis**

Soul, Country & Blues Signs Stella Parton

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Larry Butler and Jack Messler on The UA Country Story

By DON CLERIC

SOUL TRUTH

By DEEP CHARITY

Powerhouse Picks

THE RECORD WORLD SALES INDEX

SALES INDEX	ALBUMS			SINGLES		
	April 5	April 16	April 17	April 5	April 16	April 17
125	125	125	125	125	125	125
120	120	120	120	120	120	120
115	115	115	115	115	115	115
110	110	110	110	110	110	110
105	105	105	105	105	105	105
100	100	100	100	100	100	100
95	95	95	95	95	95	95
90	90	90	90	90	90	90
85	85	85	85	85	85	85
80	80	80	80	80	80	80

The Record World Sales Index is based on a broad cross-section of quantitative sales data reported to Record World from retailers, rack jobbers and one-stops across the country.

Isn't this the environment you want for your advertising message?
RECORD WORLD INVOLVES YOU

Andy Pratt: Determined To Succeed

■ NEW YORK — "My attitude toward becoming a recording artist is that I really love the music, and I really love to perform. And I like trying to express something in my songs that's meaningful to me. As for doing interviews, and thinking about being a rock star, and those things, I'm sort of scared of them, and I was." If the sentiments expressed do not sound unique among all recording artists, they are given more weight because their speaker is Andy Pratt, the

reclusive Boston-based artist who is about to release his third album after a three-year absence from recording and performing.

Pratt, whose album, "Resolution," was produced by Arif Mardin for Nat Weiss' Nemperor Records, is not likely to ignite immediate waves of national response, but for Andy Pratt cultists scattered across the country, his return takes on almost religious proportions. His previous album, for Columbia, contained "Avenging Annie," one of the most-requested songs in New England even before its release and arguably as good a song as any released in the seventies. In Providence and Boston, where such radio stations as WBRU-FM and WBCN-FM had been supporting Pratt since the 1971 release of his Polydor album, "Records Are Like Life," "Avenging Annie" even made it onto contemporary stations. But a tour in the summer of 1973 fell apart after only a few dates, and Pratt's brief period of activity gave way to an extension of his retirement.

Ready To Tour

National acceptance, for any new artist, comes only with hard work, and Andy Pratt, with his third label and third album, now seems much more prepared to deal with the pressures of extended touring and performing. Another tour—on which he may be reunited with friend and original drummer Rick Schlosser—is set to begin in late May, and will bring him for the first time before live audiences across the country. And the few who have heard "Avenging Annie," "Summer, Summer" or "Give It All to

Musis" live will attest to their power. Several of the songs on "Resolution" seem to have the same potential, based on a preliminary listening.

Andy Pratt dwells on "positive thinking" in conversation these days, and talks about being able to "control the things I used to lose control of." His absence has given him time to write a number of new songs which will not be on the Nemperor album, and he is writing more quickly now. For most of his potential radio and concert audience, Andy Pratt will be a new (and welcome) artist, but for Pratt himself, his latest efforts are a comeback, one which he seems determined will succeed.

Marc Kirkeby

Gemini Inks Moore

■ NEW YORK — Singer Melba Moore is now being represented by Gemini Artists Management for personal appearances, it was announced by Mike Martineau, executive vice president of Gemini. Melba Moore is currently represented on the charts with "This Is It," the title song from her new Buddah album produced by Van McCoy.

First Bookings

Among the first dates booked for Ms. Moore by Gemini are the Westchester Premier Theatre May 14-17 and a headline engagement at Constitution Hall in Washington, D.C. on May 30. Additional dates will be announced soon.

Columbia Ups Philbin

■ LOS ANGELES — Don Ellis, national vice president of a&r for Columbia Records, has announced the appointment of Peter Philbin as manager, talent acquisition, west coast, Columbia Records a&r.

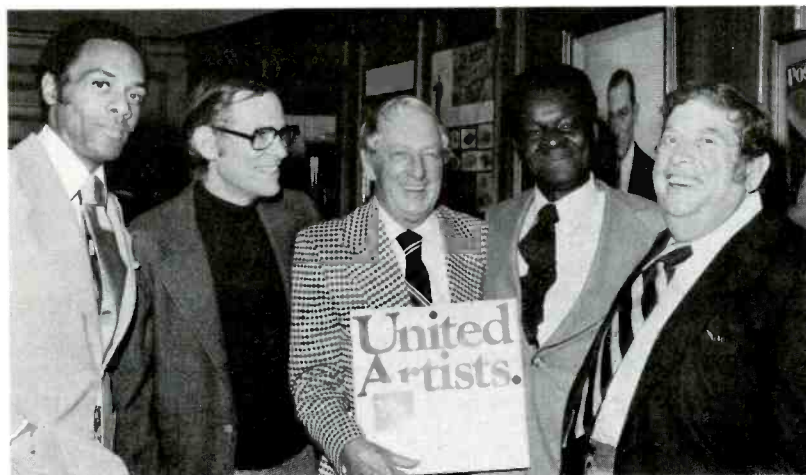


Peter Philbin

In his new position, Philbin will be responsible for finding and developing new artists as well as coordinating the recording activities of current roster artists.

Philbin joined CBS in 1973 and most recently headed press activities for CBS Records International in New York.

'Ballad' Bows



The year was 1939. "The Wizard of Oz" debuted to rave notices and it was much the same with the premiere of "Ballad For Americans," featuring the late Paul Robeson. Both properties have weathered the years and in commemoration of this bicentennial year, UA has recorded a new version of "Ballad For Americans," starring Brock Peters in the Robeson role. For "Ballad's" re-birth celebration, jubilant Emmy nominee Ray Bolger (original Oz co-star) joined a throng of notables from both the entertainment and political world during a party at Chasens. "Ballad For Americans" featuring Brock Peters will be presented at the Hollywood Bowl, July 4, with Zubin Mehta conducting. Pictured from left: George Butler who produced the album with UA Music Publishing Group board chairman Mike Stewart, Alan Bergman, Bolger, Peters & Stewart.

Earring on Tour



MCA recording artists Golden Earring are currently going "To The Hills" with their first tour of America in over a year. After their recent appearance at the Santa Monica Civic, MCA hosted an after-concert party for the band with press and radio attending. Pictured at the party are from left: Marty Machat, Golden Earring's manager; Robert Jan Stips, keyboards; Cesar Zuiderwijk, drums; Rick Frio, MCA vice president of marketing; and Sam Passamano, MCA vice president of sales.

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WE EXPORT TO ALL NATIONS

DISCO FILE TOP 20

MAY 1, 1976

- TRY ME I KNOW WE CAN MAKE IT**
DONNA SUMMER—Oasis (lp cut)
- LOVE HANGOVER**
DIANA ROSS—Motown (lp cut)
- TURN THE BEAT AROUND**
VICKI SUE ROBINSON—RCA (lp cut)
- THAT'S WHERE THE HAPPY PEOPLE GO**
TRAMMPS—Atlantic (disco version)
- TOUCH AND GO**
ECSTASY, PASSION & PAIN—Roulette (disco version)
- COULD IT BE MAGIC**
DONNA SUMMER—Oasis (lp cut)
- TEN PERCENT**
DOUBLE EXPOSURE—Salsoul (disco version)
- COMMON THIEF**
VICKI SUE ROBINSON—RCA (lp cut)
- BROTHERS THEME/UNDER THE SKIN**
BROTHERS—RCA (lp cuts)
- WASTED/COME WITH ME**
DONNA SUMMER—Oasis (lp cuts)
- GET UP AND BOOGIE**
SILVER CONVENTION—Midland Intl. (disco version)
- SOUL SEARCHIN' TIME/CAN WE COME TOGETHER**
TRAMMPS—Atlantic (lp cuts)
- FIRST CHOICE THEME/AIN'T HE BAD/GOTTA GET AWAY**
FIRST CHOICE—Warner Bros. (lp cuts)
- MOVIN' LIKE A SUPERSTAR**
JACKIE ROBINSON—Ariola America
- ONE MORE TRY**
ASHFORD & SIMPSON—Warner Bros. (lp cut)
- NO, NO, JOE/SAN FRANCISCO HUSTLE**
SILVER CONVENTION—Midland Intl. (lp cuts)
- THIS IS IT**
MELBA MOORE—Buddah
- YOUNG HEARTS RUN FREE**
CANDI STATON—Warner Bros.
- I'LL GO WHERE YOUR MUSIC TAKES ME**
JIMMY JAMES & THE VAGABONDS—Pye
- VOICE ABOUSOU**
BROTHERS—RCA (lp cut)

Phonogram Releases 9

■ CHICAGO—Phonogram, Inc./Mercury Records has announced the release of nine albums for the month of April.

Included are: "No Way Back" by the Dells; "Red Card" by Streetwalkers; "Comin' At Ya" by Coke Escovedo; "Young And In Love" by Ralph Carter; "Strange Streets" by Garfield; "Moxy" by Moxy; "TV's Greatest Detective Hits" by The John Gregory Orchestra and "The Best of Rod Stewart," a double album containing three songs previously unavailable in lp form.

Private Stock Adds Rymkus

■ NEW YORK — Private Stock Records has added Mike Rymkus to its promotion field force, it was announced by Noel Love, vice president of promotion for the label. Rymkus will be based in Houston and will report to Howard Rosen. Prior to joining Private Stock, Rymkus was southwest regional promotion manager for GRC Records.

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ A checklist of essential new albums:

The Supremes' "High Energy" (Motown) is their glossiest and most satisfying album in some time. Like the Temptations, the Supremes are usually referred to as an "institution," a euphemism for a group that has gone through multiple personnel changes. But the myth, the spirit and Mary Wilson remain and all feel a lot fresher under the direction of Brian Holland, who produced, and Eddie Holland, executive producer; it's almost like old times again. The prime cut, already on two top 10 lists this week (Tony Smith's from Barefoot Boy and Richie Kaczor's from the new Top Floor), is "I'm Gonna Let My Heart Do the Walkin'," a sassy, exhilarating song that sounds like a natural single. The title cut, with its shimmering, slow instrumental build-up, is the album's show piece production number, a beautiful job, and three other upbeat cuts—"You're What's Missing in My Life," "Only You (Can Love Me Like You Love Me)," "You Keep Me Moving On"—should be tested out too.

Ralph Carter's first album is called, appropriately, "Young And In Love" (Mercury), establishing its theme, tone and limitations. Carter's may not be one of the great voices of modern times, but bolstered by fine, sturdy productions (credit Reid Whitelaw and Norman Bergen), it serves the material quite well. "When You're Young and in Love" and "Extra Extra (Read All About It)" are already familiar and they set the overall sound: bouncy, bright, cute. My favorite of the new cuts

(Continued on page 59)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

BAREFOOT BOY/NEW YORK

DJ: Tony Smith

CATHEDRALS—D.C. LaRue—Pyramid (lp cut, not available commercially)

FOXY LADY—Crown Heights Affair—Delite

HIGH ENERGY/I'M GONNA LET MY HEART DO THE WALKING—Supremes Motown (lp cuts)

LOWDOWN—Boz Scaggs—Columbia (lp cut)

NICE & SLOW—Jesse Green—Scepter

SOUL SEARCHIN' TIME/CAN WE COME TOGETHER/DISCO PARTY—Trammps—Atlantic (lp cuts)

TEN PERCENT—Double Exposure—Salsoul (disco version)

TOUCH AND GO—Ecstasy, Passion & Pain—Roulette (disco version)

TRY ME I KNOW WE CAN MAKE IT/WASTED—Donna Summer—Oasis (lp cuts)

USE YOUR IMAGINATION—Kokomo—Columbia (lp cut)

1270/BOSTON

DJ: Jim Stuard

DANCING FREE—Hot Ice—Rage (disco version)

FIRST CHOICE THEME/AIN'T HE BAD/GOTTA GET AWAY—First Choice—Warner Bros. (lp cuts)

I GET LIFTED—Sweet Music—Wand (lp cut)

LOVE HANGOVER—Diana Ross—Motown (lp cut)

NICE & SLOW—Jesse Green—Scepter

RAINFOREST—Biddu Orchestra—Epic

THAT'S WHERE THE HAPPY PEOPLE GO/DISCO PARTY/SOUL SEARCHIN' TIME—Trammps—Atlantic (lp cuts)

TOUCH AND GO—Ecstasy, Passion & Pain—Roulette (disco version)

TRY ME I KNOW WE CAN MAKE IT/COULD IT BE MAGIC/COME WITH ME/WASTED—Donna Summer—Oasis (lp cuts)

TURN THE BEAT AROUND/COMMON THIEF—Vicki Sue Robinson—RCA (lp cuts)

PARADISE BALLROOM/

LOS ANGELES

DJ: A.J. Miller

COULD IT BE MAGIC/TRY ME I KNOW WE CAN MAKE IT—Donna Summer—Oasis (lp cuts)

FIRST CHOICE THEME/AIN'T HE BAD/GOTTA GET AWAY—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)

MOVIN' LIKE A SUPERSTAR—Jackie Robinson—Ariola America (disco version)

SOCK IT TO ME/IT'S YOUR THING/BUMPER TO BUMPER—Eleventh Hour—20th Century (lp cuts)

THAT'S WHERE THE HAPPY PEOPLE GO/SOUL SEARCHIN' TIME/NINETY-NINE AND A HALF—Trammps—Atlantic (lp cuts)

THIS IS IT—Melba Moore—Buddah (disco version)

TUBULAR BELLS—Champ's Boys Orchestra—Janus

TURN THE BEAT AROUND/COMMON THIEF—Vicki Sue Robinson—RCA (lp cuts)

THE TOP FLOOR/NEW YORK

DJ: Richie Kaczor

BROTHERS THEME/UNDER THE SKIN—Brothers—RCA (lp cuts)

I'M GONNA LET ME DO THAT WALKING—Supremes—Motown (lp cut)

IT'S GOOD FOR THE SOUL—Luther—Cotillion

LOVE HANGOVER—Diana Ross—Motown (lp cut)

MOVIN'/CHANGIN'—Brass Construction—UA (lp cuts)

TEN PERCENT—Double Exposure—Salsoul (disco version)

THAT'S WHERE THE HAPPY PEOPLE GO/CAN WE COME TOGETHER—Trammps—Atlantic (lp cuts)

TOUCH AND GO—Ecstasy, Passion & Pain—Roulette (disco version)

TRY ME I KNOW WE CAN MAKE IT/COULD IT BE MAGIC—Donna Summer—Oasis (lp cuts)

TURN THE BEAT AROUND/COMMON THIEF—Vicki Sue Robinson—RCA (lp cuts)

CBS First Quarter

(Continued from page 3)

mated net income reached \$27.8 million, up 15 percent.

Taylor characterized the Records Group's showing as "nothing less than phenomenal," and said the surge was "due principally to the accomplishments of the domestic CBS Records Division. The International Division's advanced, though modestly, as it continued to feel the effects of the slower economic recovery in many foreign markets."

Taylor pointed particularly to the remarkable chart success of CBS Records albums in the first quarter, when the company had the number one album for 14 consecutive weeks, and, for four consecutive weeks in January and February, had the top four albums in the country—Paul Simon's "Still Crazy After All These Years," Bob Dylan's "Desire," Earth, Wind & Fire's "Gratitude" and "Chicago's Greatest Hits."

The Records Group is also ahead of 1975's pace in notching RIAA gold albums, Taylor said, and the Columbia Record and Tape Club, under the CBS/Columbia Group, also enjoyed a substantial increase in sales.

Walter Yetnikoff

Taylor's remarks also cited CBS/Records Group president Walter Yetnikoff as a principal example of the success of CBS's policy of promoting from within whenever possible. Yetnikoff, Taylor said, "originally joined CBS as an attorney in 1961. But his general executive abilities were soon recognized, and by 1971 he was president of the CBS Records International Division, which he subsequently guided through an extraordinary period of growth. Since taking over the Records Group, he has applied those talents to enhancing its preeminent position in the industry."

CBS's first quarter performance, according to Paley, "translates into estimated earnings of 97 cents a share compared to last year's 84 cents."

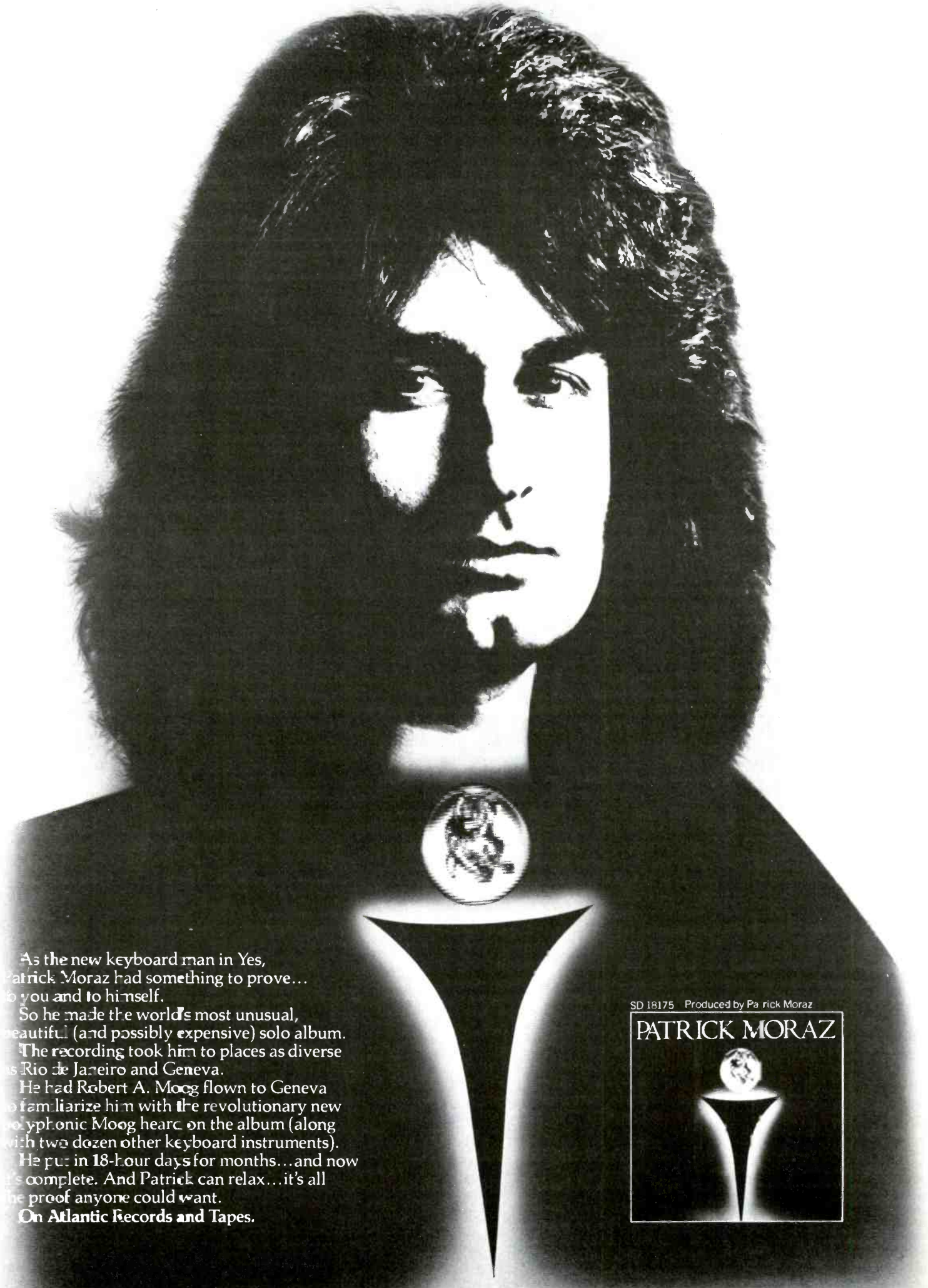
American Song Fest Sets 1976 Deadline

■ LOS ANGELES—The American Song Festival has set June 3, 1976 as the deadline for entries to the 1976 competition.

Entries will be judged in the following categories: Amateur Division — Top 40 (Rock/Soul), Country, Easy Listening, Instrumental/Jazz, Folk, Gospel/Inspirational; Professional Division—Top 40 (Rock/Soul), Country, Easy Listening.

There will be over 650 winners who will receive cash prizes.

Patrick Moraz had something to prove.



As the new keyboard man in Yes, Patrick Moraz had something to prove... to you and to himself.

So he made the world's most unusual, beautiful (and possibly expensive) solo album.

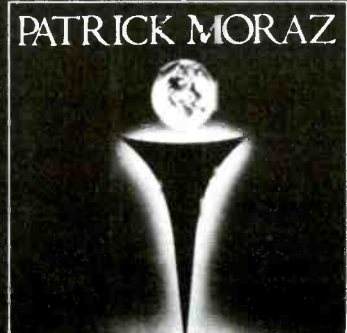
The recording took him to places as diverse as Rio de Janeiro and Geneva.

He had Robert A. Moog flown to Geneva to familiarize him with the revolutionary new polyphonic Moog heard on the album (along with two dozen other keyboard instruments).

He put in 18-hour days for months... and now it's complete. And Patrick can relax... it's all the proof anyone could want.

On Atlantic Records and Tapes.

SD 18175 Produced by Patrick Moraz



© 1976 Atlantic Recording Corp. A Warner Communications Co.

RAY STEVENS—Warner Bros. 8198
YOU ARE SO BEAUTIFUL (prod. by Ray Stevens)
 (Irving/Web, BMI;
 Almo/Preston, ASCAP)

Ray's poised to have another "Misty" as he takes this tune that's quickly becoming a classic and rearranges it to conform to an enticing country hoedown sound complete with fiddles and banjo.

HERO—Lifesong LS 45004
SPIDER-MAN (prod. by T. P. Minogue, M. Nelson & W. Kirkland) (Blendingwell, ASCAP)

And yet another cult hero emerges. The story of comic book character Spider-Man and how he changes from failure to super hero is related over a crisp backbeat that'll have you instantly hooked in its web.

ALLAN RICH—Columbia 3 10330
FEVER FOR THE GIRL (prod. by Michael Stewart)
 (Laurel Canyon, ASCAP)

The legendary and heretofore unrecorded Bruce Springsteen composition has finally been put to vinyl. Rich's incisive reading and sympathetic backup make it a natural.

FEDERATION—State 40547 (MCA)
BACK TO BACK (prod. by P. Morris)
 (Beechwood, BMI)

The English group crosses the vocal stylization of the Supremes with TK-sounding rhythmic undercurrents and comes up with a sound that should get widescale play.

LEON HAYWOOD—20th Century
 TC 2285
STROKIN' (PT. II) (prod. by Leon Haywood)
 (Jim-Edd, BMI)

A choppy Ohio Players-like performance should secure Leon's latest both pop and r&b play. The funky rhythms never let up and charge the tune with dynamism.

RUPERT HOLMES—Epic 8 50223
WEEKEND LOVER (prod. by Jeffrey Lesser)
 (Widescreen, ASCAP)

Holmes' forte is making singles, which is exactly what he has done here. The light and airy sound shows a side of the artist that should surface on the charts.

DAVID CASSIDY—RCA JB 10647
ON FIRE (prod. by D. Cassidy & B. Johnston)
 (Frozen Nose, ASCAP; Silent Partner/Dunbar, BMI)

The "new look" Cassidy once again puts together an excellent performance and production with Bruce Johnston on this hard rocker. When you're hot . . .

PAUL DELICATO—AOA 120
IT'S THE SAME OLD SONG (prod. by Harley Hatcher)
 (Stone Agate, BMI)

Delicato follows his stirring treatment of "Cara Mia" with this Four Tops hit of 1965. The song's subtle yet rhythmic sound should account for disco and MOR play.

MARLENA SHAW—Blue Note
 XW 790 Y (UA)
IT'S BETTER THAN WALKIN' OUT (prod. by Tony Silvester & Bert deCoteaux) (Island, BMI)

The Silvester/deCoteaux signature is written all over this number as is Marlena's hearty vocal. This Lee Garrett tune holds extraordinary promise for this singer.

WAYLON & JESSI—RCA JH 10653
SUSPICIOUS MINDS (prod. not listed)
 (Press, BMI)

The Mark James tune is given an inspired reading by Waylon Jennings and his wife, Jessi Colter. Crossover possibilities abound as these two talents help to further define what is meant by "progressive country."

IMPRESSIONS—Curton CMS 0116 (WB)
SUNSHINE (prod. by Rich Tufo)
 (Blackwood, BMI)

This venerable group that now features the vocals of Ralph Johnson has come up with another winner. This one packs power in its rhythms—watch for it.

CY COLEMAN—RCA JH 10632
SPEAK LOW (prod. by M. Berniker, C. Coleman & M. Lipskin) (Chappell & Co., ASCAP)

Coleman follows his impressive "Chloe" with another lively disco-styled instrumental sparked by his fluent piano work. A natural for MOR or disco play.

SNUFF GARRETT'S TEXAS OPERA COMPANY—Ranwood R 1056
SAN ANTONIO ROSE and ALSO SPRACH ZARATHUSTRA (2001) (prod. by Snuff Garrett)

The fusion of these two themes, as conceived and produced by Snuff Garrett, makes for a somewhat startling transition. Somehow, he makes it all work.

SKYHOOKS—Mercury 73792
ALL MY FRIENDS ARE GETTING MARRIED (prod. by Duke Wilson) (Solid, BMI)

This Australian group expresses a sentiment that could be understood by anyone. A witty lyric is coupled with a light-hearted sound that should hit big.

CASINO—State 40548 (MCA)
CRAZY (prod. by Peter Gage)
 (State Ltd., ASCAP)

A lush sound with vocal and rhythmic twists reminiscent of early Mott the Hoople marks the stateside bow of this band. Group makes good use of melody.

HIGH COTTON—Island IS 056
GOING UP TO GET DOWN (prod. by A. Toussaint & M. Sehorn) (Marsaint, BMI)

A title that only makes sense in a disco context, but a good track nonetheless. Allen Toussaint lends his distinctive touch and captures a fine bluesy performance.

ALAN GORDON/THE EXTRAGORDONARY BAND—
 RCA JB 10641

I AIN'T GONNA CRY TONIGHT (prod. by Gary Klein)
 (Koppelman-Bandier, BMI)

Alan Gordon and band step up to the mike again, this time with breezy harmonies and a soft rock sound that combines elements of the Turtles with the Lovin' Spoonful.

STARCASTLE—Epic 8 50226
LADY OF THE LAKE (prod. by Tommy Vicari)
 (Sun Singer)

No other progressive American outfit has shown a feel for English music like Starcastle. The group is currently racing up the lp chart and should have a "Roundabout" of its own with this debut.

JANIS IAN—Columbia 3 10331
I WOULD LIKE TO DANCE (prod. by Brooks Arthur)
 (Mine/April, ASCAP)

Janis' intimate style of expression connects with her audience in a personal way. Her latest is no exception and benefits by a fuller sound than last time out.

BONNIE RAITT—Warner Bros. 8189
RUN LIKE A THIEF (prod. by Paul A. Rothchild)
 (Benchmark/Golden Spread, ASCAP)

Another of John David Souther's faithless love songs, this ballad is given an intimate reading by the songstress. This could be the one to cross her over to AM pastures.

ARTHUR ALEXANDER—Buddah BDA 522
SHARING THE NIGHT TOGETHER (prod. by Al Cartee & George Soule) (Al Cartee, BMI; Music Mill, ASCAP)

Following the pop and r&b success of "Everyday I Have To Cry Some," Alexander tinges this ballad with a warmth that makes for instant appeal in any market.

CHARLES EARLAND—Mercury 73793
FROM MY HEART TO YOURS (prod. by Charles Earland) (Betty Earland, BMI)

Earland is perhaps one of the finest exponents of crossover jazz today. Here he shows what it's all about with a sensitive sound featuring his electric piano work.

NARVEL FELTS—ABC Dot DOA 17620
LONELY TEARDROPS (prod. by Johnny Morris)
 (Merrimac, BMI)

The song should be familiar from Jackie Wilson's hit treatment and Narvel adds just the right distinctiveness to send it crossing over to the pop listings again.

WALTER ROCKITE—Westbound WT 5022
 (20th Century)
THE PET ROCKS ARE COMING (prod. by Sparkle Quartz) (Bridgeport, BMI)

A Dickie Goodman-like novelty number with extremely quick sliced segments of recent hit songs. The script sounds like it comes from an episode of The Flintstones.

**It's just
a question
of time...**

"Anytime"
UA-XW789-Y
**Paul Anka's
next hit.**

On United Artists Records. **UA**

Produced by Denny Diante in association with Paul Anka Productions. 

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THE REAL McCOY

VAN McCOY—H&L HL-69012 (6.98)

The man who made "disco" a household word, and whose productions almost single-handedly made dancing an imperative, heads up his own entourage of top New York session players for more of the kind of partying music that is his trademark. "Night Walk," "African Symphony" and "Jet Setting" have all the ingredients.



GREATEST STORIES LIVE

HARRY CHAPIN—Elektra 7E-2009 (7.98)

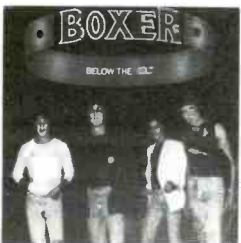
Recounting such now well-known tales as "Taxi," "W-O-L-D" and "Cats In the Cradle" Harry's also included several new studio cuts just to make things more out of the ordinary. "She Is Always Seventeen," "Love Is Just Another Word" and "The Shortest Story" are the new additions, on par with his previous efforts.



BELOW THE BELT

BOXER—Virgin PZ-34115 (CBS) (6.98)

A quartet whose members have been a part of the rock scene since the mid-'60s, Boxer's music is complementary to (rather than imitative of) Bad Company. Each of the members contributes in writing and performing capacities, with "All the Time In the World," "Shooting Star" and "Save Me" ready to punch their way to the top.



ALRIGHT

ROGER COOK—Warner Bros. BS 2909 (6.98)

One of the most pleasing, easy to listen to lp's to cross our path in some time. A songwriter capable of dealing with many moods, and translating them into concise little picture stories. "Swimmin' In A Sea of Trouble," "Georgia Morning" and "Your Mother's So Proud of You, America" mark his diversity at its best.



JUST FOR THE RECORD

RAY STEVENS—Warner Bros. BS 2914 (6.98)

Stevens has turned his attention away from the novelty aspect of much of his career, but has held onto his sense of humor and perspective. A tasty and pleasant self-produced collection, Stevens will appeal to pop, MOR and country listeners with "Cornball," "One and Only You," "One Man Band" and "Honky Tonk Waltz."



A LITTLE BIT MORE

DR. HODK—Capitol ST-11522 (6.98)

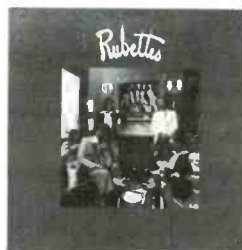
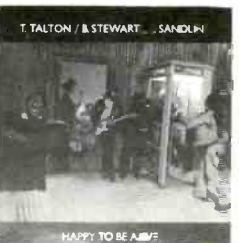
Waylon Jennings is a one-song participant on "What About You," while Shel Silverstein continues to be the major writing force behind the one-time medicine show. Bobby Gosh's "A Little Bit More," and Silverstein's "A Couple More Years" are two different views of a universal lovers' problem, both effectively handled.



HAPPY TO BE ALIVE

T. TALTON/B. STEWART/J. SANDLIN—Capricorn CP 0167 (WB) (6.98)

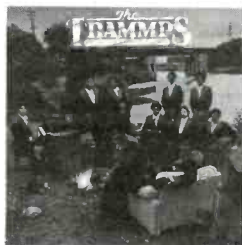
Capricorn mainstays, all — Talton from Cowboy, Stewart from Allman drumming days, Sandlin as producer and a&r man. Talton's the primary song contributor, but this is a team effort. "Don't Ride Away," "Help Me Get It Out" and "Happy To Be Alive" are straight-on FM'ers.



RUBETTES

State/MCA MCA-2193 (6.98)

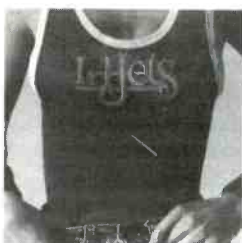
An excellent English pop band that draws from such American influences as Jerry Lee Lewis, the Beach Boys and Country Joe McDonald. "I'm Just Dancing," "Way Back In the Fifties," "Foe Dee O Dee" and the U.S. single "Juke Box Jive" are among the most pleasing tracks from a lively, fresh-sounding group.



WHERE THE HAPPY PEOPLE GO

THE TRAMMPS—Atlantic SD 18172 (6.98)

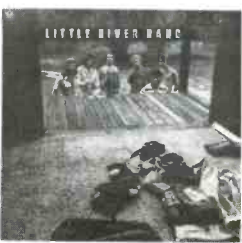
With a label change to Atlantic and the best musicians and studio work Philadelphia has to offer, The Trammps have a good chance to explode beyond disco and/or r&b confines. There's plenty of that funky soul, to be sure, but the general context is far more broad-based. It's what happy people listen to.



L. A. JETS

RCA APL1-1547 (6.98)

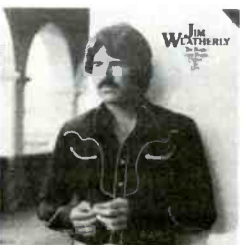
If the Jefferson Airplane had come from L.A. rather than San Francisco, it would have sounded like the L.A. Jets. But a decade has passed and the Jets reflect the maturity gained by rock in that time. Karen Lawrence's lead vocals soar above the band, with Bob Johnston production up to its usual high standards.



LITTLE RIVER BAND

Harvest ST-11512 (Capitol) (6.98)

Australia is the home base for this sextet specializing in the interplay of CSN&Y-like harmonies and a spare electric sound. The effect is one of steady rocking with no fear of what the harder stuff has wrought. "Meanwhile," "It's A Long Way There" and "I Know It" will make the U.S. a home for them too.



THE PEOPLE SOME PEOPLE CHOOSE TO LOVE

JIM WEATHERLY—ABC ABCD-937 (6.98)

Weatherly has yet to break through as an artist, yet his songs, whether performed by Gladys Knight & the Pips or himself, are alternately warm and tender and funky. "To A Gentler Time," "Gift from Missouri" and "Gonna Shine It On Again" display both the writing and singing talents.



THE TWO OF US

MAC & KATIE KISSOON—State/MCA MCA-2192 (6.98)

Tremendously successful in Britain and Europe, the Kissoon's first American release includes such across-the-Atlantic hits as "Sugar Candy Kisses," "Like A Butterfly" and "Don't Do It Baby." The Wayne Bickerton/Tony Waddington songs (plus one original) are all in a straight-forward singles soul-with-strings vein.



SKIN 'N' BONE

SAVOY BROWN—London PS 670 (6.98)

Savoy keeps on churnin' and burnin', alternating between shorter, simple songs ("Get On Up and Do It," "She's the One") and longer, concert-like material ("Skin 'N' Bone," "Walkin' and Talkin'"). Kim Simmonds holds the reigns throughout most of the tracks.

(Continued on page 65)

BOBBY THOMAS **& THE HOTLINE**

SUGAR **BOOGIE**

MCA-40542

A sugar sweet combination, Bobby Thomas and Michael Bennett of "A Chorus Line" fame, collaborating on this debut "disco" single for MCA Records, stand back, join in and boogie with us.



A Michael Bennett Production
Arranged and produced by Harold
Wheeler and Bobby Thomas.

MCA RECORDS

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

ACTION Sweet (Sweet Ltd./WB, ASCAP)	27	LOVE HANGOVER Hal Davis (Jobete, ASCAP)	16
ALL BY MYSELF Jimmy Ienner (C.A.M./U.S.A., BMI)	22	LOVE HURTS Manny Chariton (House of Bryant, BMI)	47
ANYTIME (I'LL BE THERE) Denny Diante (Spanka, BMI)	60	LOVE IN THE SHADOWS Neil Sedaka (Don Kirshner/Kirshner Songs, BMI/ASCAP)	48
ARMS OF MARY Howard & Ron Albert (Island, BMI)	74	LOVE IS ALIVE Gary Wright (Warner Brothers, ASCAP)	78
BABY FACE Stephen Schaefer & Harold Wheeler (Warner Bros., ASCAP)	53	LOVE REALLY HURTS WITHOUT YOU Ben Finlon (Black Sheep/Common Good/Pocket Full of Tunes, BMI)	35
BARETTA'S THEME: KEEP YOUR EYE ON THE SPARROW Steve Bari & Michael Omartian (Leeds/Dutchess, ASCAP)	70	LOVE TO LOVE YOU BABY Pete Bellotte (Sunday & Cafe Americana, ASCAP)	74
BIG FOOT J.C.P.I. (Cascargo, BMI)	84	LOVE MACHINE PART I Freddie Perren (Jobete/Gilmore, ASCAP)	32
BOHEMIAN RHAPSODY Roy Thomas Baker (Trident, ASCAP)	4	MISTY BLUE Tom Couch & James Stroud (Talmont, BMI)	29
BOOGIE FEVER Freddie Perren (Perren Vibes/Bullpen, ASCAP/BMI)	3	MONEY HONEY Phil Wainman (Hudson Bay, BMI)	20
CAN'T HIDE LOVE Maurice White & Charles Stepney (Alexcar/Unichappell, BMI)	97	MOONLIGHT FEELS RIGHT Bruce Blackman & Mike Clark (Brother Bill's ASCAP)	80
COME ON OVER John Farrar (Casserole/Fiamm, BMI)	36	MORE, MORE, MORE Gregg Diamond (Buddah/Gee Diamond, ASCAP)	43
CRAZY ON YOU Mike Flicker (How About Music, CAPAC)	61	MOVIN' Jeff Lane (Deseret Moon Ltd./Jeff-Mar, BMI)	46
DANCE WIT ME Rufus (MoCrisp, ASCAP)	71	NEVER GONNA FALL IN LOVE AGAIN Jimmy Ienner (C.A.M./U.S.A., BMI)	81
DEEP PURPLE Mike Curb (Robbins, ASCAP)	38	ONE PIECE AT A TIME Charlie Bragg & Don Davis (Tree, BMI)	54
DECEMBER 1963 (OH, WHAT A NIGHT) Bob Gaudio (Seasons/Jobete, ASCAP)	8	ONLY 16 Ron Haffkine (Kags, BMI)	11
DISCO LADY Don Davis (Groovesville, BMI; Conquistador, ASCAP)	6	RHIANNON (WILL YOU EVER WIN) Fleetwood Mac & Keith Olsen (Rockhopper, BMI)	24
DON'T PULL YOUR LOVE/THEN YOU CAN TELL ME GOODNIGHT Dennis Lambert & Brian Potter (ABC Dunhill/AcuF-Rose, BMI)	51	RIGHT BACK WHERE WE STARTED FROM Pierre Tubbs & Vince Edwards (Unart/ATV, BMI)	1
DON'T STOP IT NOW Mickie Most (Finchley, ASCAP)	63	ROCK AND ROLL LOVE LETTER Colin Frechter (Ackee/Andustin, ASCAP)	77
DREAM ON Adrian Barber (Daksel, BMI)	14	SARA SMILE Christopher Bond, Daryl Hall & John Oates (Unichappell, BMI)	19
DREAM WEAVER Gary Wright (Warner Bros., ASCAP)	13	SHANNON Cashman and West (Blending-well, ASCAP)	17
FALLEN ANGEL Bob Gaudio (Big Secret Ltd./Almo, ASCAP)	57	SHOUT IT OUT LOUD Bob Ezrin (Cafe Americana/Rock Steady, ASCAP; All By Myself/Fram-Bee Music Ltd., ASCAP)	40
FALLING APART AT THE SEAMS Tony Macaulay (Almo/Macaulay Music Ltd., ASCAP)	76	SHOP AROUND The Captain and Toni Tennille (Jobete, ASCAP)	65
FANNY (BE TENDER WITH MY LOVE) Arif Mardin (Casserole, BMI)	68	SHOW ME THE WAY Peter Frampton (Almo/Fram-Bee Music Ltd., ASCAP)	7
50 WAYS TO LEAVE YOUR LOVER Paul Simon & Phil Ramone (Paul Simon, BMI)	62	SILLY LOVE SONGS Paul McCartney (MPL Communications Inc. by Arr with ATV, BMI)	30
FOOLED AROUND AND FELL IN LOVE Alan Blazek & Bill Szymczyk (Crabshaw, ASCAP)	9	SLOW RIDE Nick Jameson (Knee Trembler, ASCAP)	67
FOOL TO CRY The Glimmer Twins (Promopub B.V., ASCAP)	49	SPANISH HUSTLE Fatback Band (Clita/Sambo, BMI)	91
FOPP Ohio Players (Play One, BMI)	85	STRANGE MAGIC Jeff Lynne (Unart/Jet, BMI)	28
GET UP AND BOOGIE Michael Kunze (Midsong, ASCAP)	23	SWEET LOVE James Carmichael & The Commodores (Jobete/Commodores, ASCAP)	12
GOLDEN YEARS David Bowie & Harry Maslin (Beverly Bros., BMI; Chrysalis/Main Man, ASCAP)	45	SWEET THING Rufus (American Broadcasting, ASCAP)	15
GOOD HEARTED WOMAN Ray Pennington & Waylon Jennings (Baron/Willie Nelson, BMI)	55	TAKE IT TO THE LIMIT Bill Szymczyk (Benchmark/Kicking Head, ASCAP)	31
HAPPY DAYS Steve Bari & Michael Omartian (Bruin, BMI)	25	TAKIN' IT TO THE STREETS Ted Templeman (Tauripin Tunes, BMI)	72
HAPPY MUSIC Donald Byrd (Elgvy, BMI)	37	TELL THE WORLD HOW I FEEL ABOUT 'CHA BABY K. Gamble & L. Huff (Mighty Three, BMI)	95
HEAVY LOVE Van McCoy (Interior, Van McCoy & Warner-Tamerlane, BMI)	86	THAT'S WHERE THE HAPPY PEOPLE GO Baker, Harris & Young (Burma East, BMI)	99
HES' A FRIEND Norman Harris (Stone Diamond/Mighty Three, BMI)	58	THE FONZ SONG Jackie Mills (Adamo, ASCAP)	75
HEY BABY Lou Futterman & Tom Werman (Magic Land, ASCAP)	79	THEME FROM S.W.A.T. Steve Bari & Michael Omartian (Spellgood, BMI)	33
HIT THE ROAD JACK Mel Shaw (Tangerine, BMI)	59	THERE'S A KIND OF HUSH (ALL OVER THE WORLD) Richard Carpenter (Glenwood, ASCAP)	26
HURT (Miller, ASCAP)	42	THE WHITE KNIGHT Leslie Adv. Agency (Unichappell, BMI)	100
I DO, I DO, I DO, I DO B. Ulvaeus & B. Anderson (Countess, BMI)	21	THINKING OF YOU Paul Davis (Web IV, BMI)	93
IT'S COOL Billy Jackson (Chappell, ASCAP)	83	'TIL I CAN MAKE IT ON MY OWN Billy Sherrill (Algee/Altam, BMI)	73
IT'S OVER Joe Wissert (Boz Scaggs Music)	69	TRYIN' TO GET THE FEELING AGAIN R. Dante & B. Manilow (Warner-Tamerlane/Upward Spiral, BMI)	18
I'VE GOT THE FEELING WE'LL BE SEEING EACH OTHER AGAIN) Marc Gordin (Irving, BMI)	39	UNION MAN Steve Cropper (Flat River, BMI)	41
I WANT YOU Leon Ware & T-Boy Ross (Almo/Jobete, ASCAP)	66	WELCOME BACK Steve Bari & John Sebastian (John Sebastian, BMI)	2
I'LL BE GOOD TO YOU Quincy Jones (Kidada/Gouldris, BMI)	88	WHEN LOVE HAS GONE AWAY Cartherine Arnoul (Sunbury, ASCAP)	56
JASPER Phil Gernhard (Famous/Antique/Leeds, ASCAP)	94	WHERE DID OUR LOVE GO Ahmet Ertegun (Jobete, ASCAP)	89
JEALOUSY Ron "Have Mercy" Kersey & Major Harris (WIMOT, Sacred Pen, BMI)	82	YES, YES, YES Stu Gardner (Turtle Head, BMI)	92
KISS AND SAY GOODBYE Bobby Martin (Nattaham/Blackwood, BMI)	87	YOU'LL LOSE A GOOD THING Huey P. Meaux (Crazy Cajun, BMI)	96
LET YOUR LOVE FLOW Phil Gernhard & Tony Scotti (Loaves & Fishes, BMI)	5	YOUNG BLOOD Bad Company (Quintet/Unichappell/Freddy Bienstock, BMI)	44
LIVIN' FOR THE WEEKEND K. Gamble & L. Huff (Mighty Three, BMI)	34	YOUNG HEARTS RUN FREE Dave Crawford (DaAnn, ASCAP)	98
LONELY NIGHT (ANGEL FACE) Daryl Dragon & Toni Tennille (Don Kirshner, BMI)	10		
LOOKING FOR SPACE Milton Okun (Cherry Lane, ASCAP)	50		
LORELEI Styx (Almo/Stygian, ASCAP)	52		
LOVE AND UNDERSTANDING (COME TOGETHER) Kool & The Gang (Delightful/Gang/BMI)	90		

101 THE SINGLES CHART 150

MAY 1, 1976

MAY	APR.	
1	24	
101	102	I HOPE WE GET TO LOVE IN TIME MARILYN McCOO & BILLY DAVIS, JR.—ABC 12170 (Groovesville, BMI)
102	105	FOREVER AND FOREVER SLIK—Arista 0179 (Famous, ASCAP)
103	108	GET CLOSER SEALS & CROFTS—Warner Bros. WBS 8190 (Dawnbreaker, BMI)
104	109	YOU GOT THE MAGIC JOHN FOGERTY—Asylum 45309 (Greasy King, ASCAP)
105	128	LET HER IN JOHN TRAVOLTA—Midland Intl. (RCA) MB 10623 (Midsong, ASCAP)
106	107	I WANT TO STAY WITH YOU GALLAGHER AND LYLE—A&M 1778 (Irving, BMI)
107	110	EVERY DAY WITHOUT YOU HAMILTON, JOE FRANK & REYNOLDS—Playboy P 6068 (Spitfire, BMI)
108	134	AFTERNOON DELITE STARLAND VOCAL BAND—Windsong CB 10588 (RCA) (Cherry Lane, ASCAP)
109	120	FOREVER LOVERS MAC DAVIS—Columbia 3 10304 (Tree, BMI)
110	112	SUNSHINE DAY OSIBISA—Island IS 053 (Warner Bros., ASCAP)
111	—	SIXTEEN TONS DON HARRISON BAND—Atlantic 3323 (Unichappell, Elvis Presley, BMI)
112	—	MAKING OUR DREAMS COME TRUE CYNDE GRECCO—Private Stock 086 (Burin, BMI)
113	114	DOUBLE TROUBLE LYNRYD SKYNYRD—MCA 40532 (Duchess/Get Loose, BMI)
114	116	IT SHOULD HAVE BEEN ME YVONNE FAIR—Motown M 1384F (Stone Agate, BMI)
115	117	LOOKIN' OUT FOR #1 BACHMAN-TURNER OVERDRIVE—Mercury 73784 (Ranbach/Top Soil, BMI)
116	119	BORN TO GET DOWN (BORN TO MESS AROUND) MUSCLE SHOALS HORNS—Bang B 721 (Muscle Shoals Sounds, BMI)
117	118	NORMA JEAN WANTS TO BE A MOVIE STAR SUNDOWN—Polydor PD 14312 (Natural Songs, ASCAP)
118	126	HUSTLE ON UP (DO THE BUMP) HIDDEN STRENGTH—United Artists XW733 Y (Dandelion, BMI)
119	—	THIS IS IT MELBA MOORE—Buddah BDA 519 (Warner-Tamerlane/Van McCoy, BMI)
120	122	ALL IN THE FAMILY GENERAL JOHNSON—Arista 0177 (Music In General, BMI)
121	123	I'M MANDY, FLY ME 10cc—Mercury 73779 (Man-Ken Music, Ltd. BMI)
122	124	(WHAT A) WONDERFUL WORLD JOHNNY NASH—Epic 8 50219 (Kags, BMI)
123	—	GET OFF YOUR AAHH! AND DANCE (PART 1) FOXY—Dash 5022 (TK) (Sherlyn, BMI)
124	—	TURN THE BEAT AROUND VICKIE SUE ROBINSON—RCA PB 10562 (Dunbar, BMI)
125	121	ONCE A FOOL KIKI DEE—Rocket PIG 40506 (MCA) (ABC Dunhill/One Of A Kind, BMI)
126	104	SPIRIT IN THE NIGHT MANFRED MANN—Warner Bros. WBS 8176 (Laurel Canyon, Music, ASCAP)
127	129	A FIFTH OF BEETHOVEN WALTER MURPHY & THE BIG APPLE BAND—Private Stock 073 (RFT, BMI)
128	106	THERE WON'T BE NO COUNTRY MUSIC (THERE WON'T BE NO ROCK 'N' ROLL) C. W. McCall—Polydor PD 14310 (American Gramophone, SESAC)
129	130	CONCRETE AND CLAY RANDY EDELMAN—20th Century TC 2274 (Saturday, BMI)
130	131	PARTY DOWN WILLIE HUTCH—Motown M 1371F (Getra, BMI)
131	132	OUTSIDE HELP JOHNNY RIVERS—Epic 8 50208 (Rivers, ASCAP)
132	—	TUBULAR BELLS CHAMPS BOYS ORCHESTRA—Janus 259 (Almo, ASCAP)
133	127	MORE CAROL WILLIAMS—Salsoul SZ 2006 (E. B. Marks, BMI)
134	133	WORDS (ARE IMPOSSIBLE) DONNY GERRARD—Greedy G 101 (ATV, BMI)
135	146	MARRIED BUT NOT TO EACH OTHER DENISE LaSALLE—Westbound WT 5019 (20th Century) (Ordena/Bridgeport, BMI)
136	—	LADY OF THE LAKE STARCASTLE—Epic 8 50226 (Sun Singer, ASCAP)
137	125	CARA MIA PAUL DELICATO—Artists of America III (Leo Feist, ASCAP)
138	—	AMERICA THE BEAUTIFUL CHARLIE RICH—Epic 8 50222 (Julep, BMI)
139	141	MOONLIGHT SERENADE BOBBY VINTON—ABC 12178 (Robbins, ASCAP)
140	142	SUGAR (PART II) FREDDIE CANNON—Claridge 416 (Claridge/Jimca, ASCAP)
141	137	WHEN I'M WRONG B.B. KING—ABC 12158 (ABC/Dunhill/King's Guitar, BMI)
142	138	PEACEMAKER LOGGINS & MESSINA—Columbia 3 10311 (Gnassos & Portofino, ASCAP/Unichappell/Muhon/Salmon, BMI)
143	139	ALL NIGHT RAIN BILLY JOE ROYAL—Scepter SCE 12419 (Low-Sal/Low Thom, BMI)
144	150	SAVE YOUR KISSES FOR ME BROTHERHOOD OF MAN—Pye 71066 (Easy Listening Music, ASCAP)
145	140	AMERICA THE BEAUTIFUL RAY CHARLES—Crossover 985 (Tangerine, BMI)
146	143	WOW ANDRE GAGNON—London 5N 230 (Burlington, ASCAP)
147	136	HERE, THERE AND EVERYWHERE EMMYLOU HARRIS—Reprise RPS 1346 (Maclen, BMI)
148	—	TOWN CRYER SCOTT KEY—Pyramid 8002 (Roulette) (Planetary/Karolann, ASCAP)
149	135	HOLDING ON ROAD APPLES—Polydor PD 14307 (Landers-Roberts, ASCAP)
150	115	THE LOVE I NEVER HAD TAVARES—Capitol P 4221 (ABC Dunhill/One Of A Kind, BMI)

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The BARE FACTS On SIX ACTS!

BROKEN GLASS



BROKEN GLASS

Features vocalist and guitarist Stan Webb (formerly of Chicken Shack) and guitarist Robbie Blunt.

Produced in England by Tony Ashton.

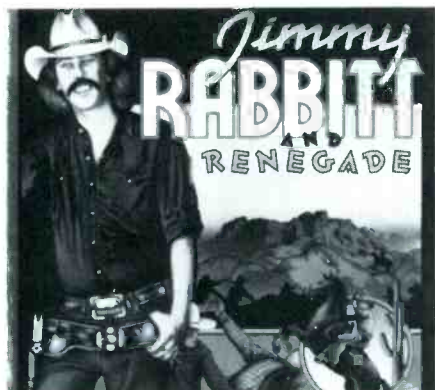
They cut right to the heart of good blues-based music. ST-11510



LITTLE RIVER BAND

From Down Under, voted "1975 Album Of The Year" by The Australian Record Industry Assoc.

Strong melodies with a heavy stress on harmonies... an ear pick for America! (Harvest)
ST-11512



JIMMY RABBITT AND RENEGADE

Renegade disc jockey turned progressive country singer, Rabbitt proves he's a pro in both fields.

Includes tunes by Carl Perkins, David Allen Coe, and Chuck Berry.

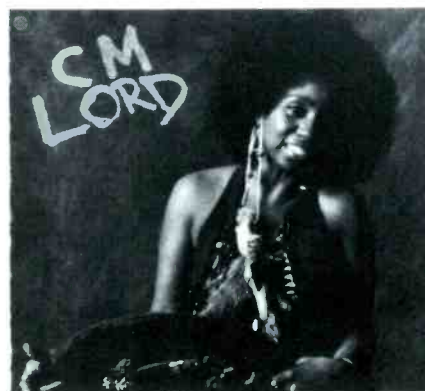
Produced by Waylon Jennings.
ST-11491



STEVEN FROMHOLZ – A Rumor In My Own Time

Steven is a hell of a singer and songwriter and out of the progressive Austin music scene.

Formerly played with Steven Stills' "Manassas." ST-11521

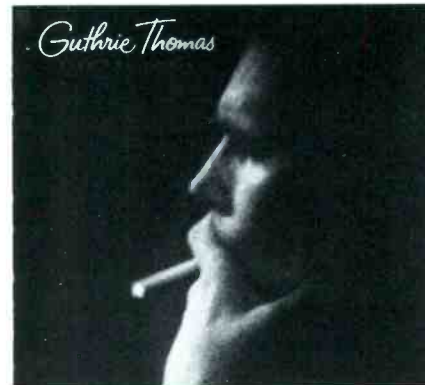


C.M. LORD

Sensuous Catherine Mitchell Lord, dynamic performer and writer of super songs.

She has a unique voice that must be heard to be appreciated.

Produced by Ken Mansfield.
ST-11514



GUTHRIE THOMAS – Lies And Alibis

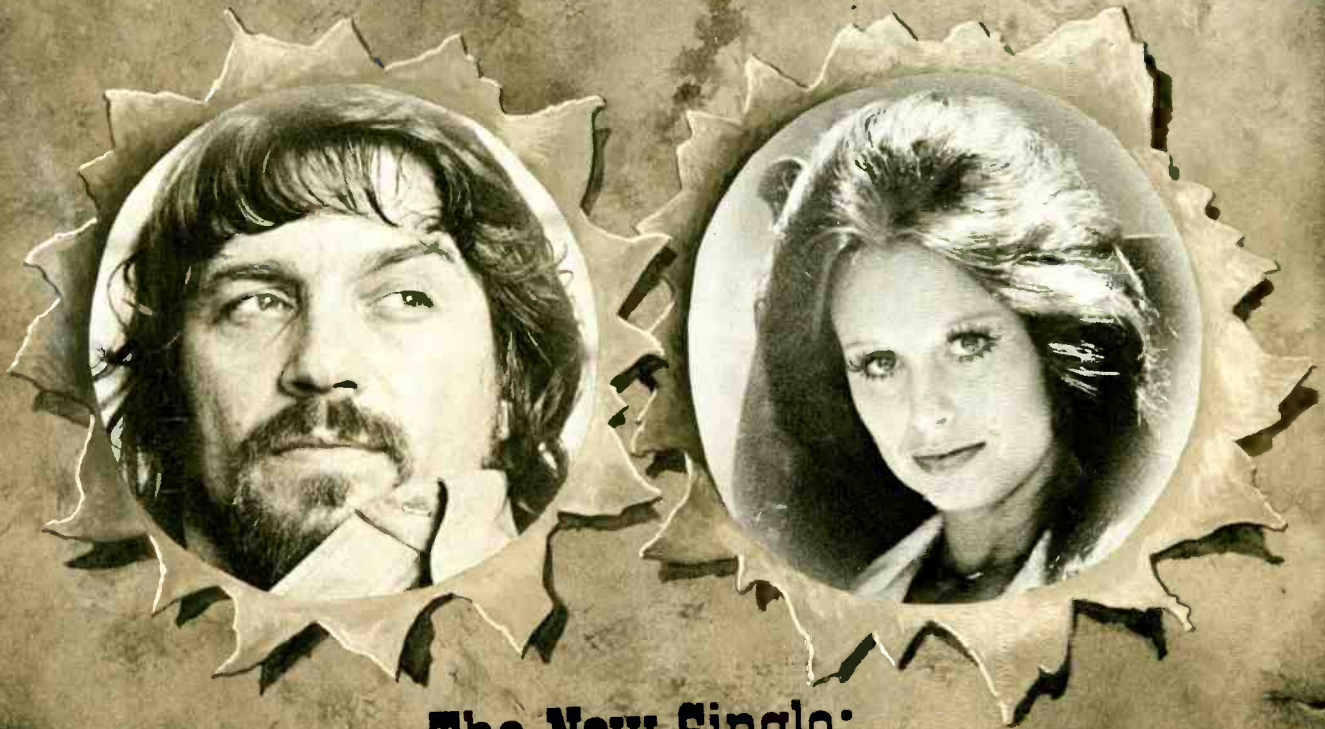
Aided by a superstar musician cast – Guthrie presents his second Capitol album.

Natural folksiness and contemporary arrangements form a musical dynamism.
ST-11519



Capitol and Harvest Records and Tapes

WAYLON & JESSI



The New Single:

"SUSPICIOUS MINDS"

PB-10653

From the **OUTLAWS LP**

Featuring These Six Hits:

GOOD HEARTED WOMAN

Waylon & Willie

I'M LOOKING FOR BLUE EYES

Jessi

SUSPICIOUS MINDS

Waylon & Jessi

PUT ANOTHER LOG ON THE FIRE

Tompall

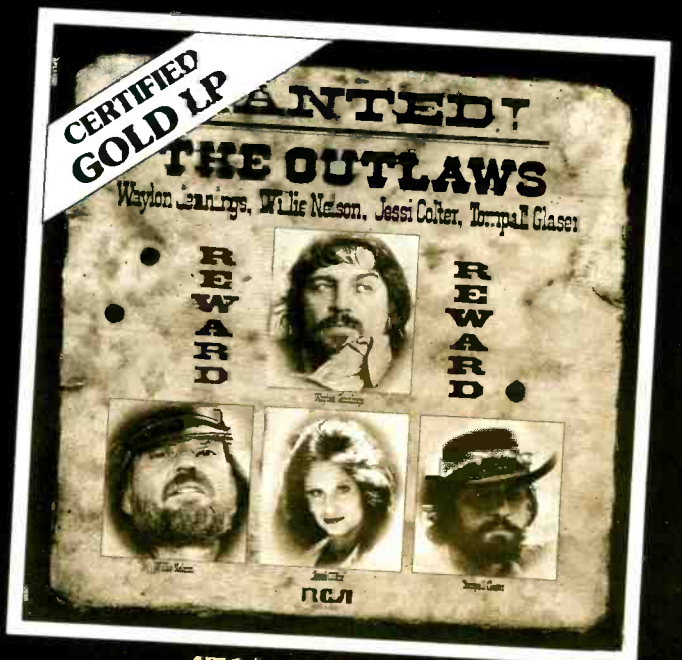
HONKY TONK HEROES

Waylon

T FOR TEXAS

Tompall

RCA
RECORDS



APL1 / APS1 / APK1-1321



THE SINGLES CHART

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

MAY 1	APR. 24		WKS. ON CHART
1	2	RIGHT BACK WHERE WE STARTED FROM MAXINE NIGHTINGALE United Artists XW752 Y	10
2	9	WELCOME BACK JOHN SEBASTIAN/Warner-Reprise RPS 1349	6
3	3	BOOGIE FEVER SYLVERS/Capitol P 4179	15
4	4	BOHEMIAN RHAPSODY QUEEN/Elektra 45297	18
5	5	LET YOUR LOVE FLOW BELLAMY BROS./Warner Bros. WBS 8169	12
6	1	DISCO LADY JOHNNIE TAYLOR/Columbia 3 10281	11
7	8	SHOW ME THE WAY PETER FRAMPTON/A&M 1795	11
8	6	DECEMBER, 1963 (OH WHAT A NIGHT) THE FOUR SEASONS/ Warner Bros.-Curb WBS 8168	18
9	13	FOOLED AROUND AND FELL IN LOVE ELVIN BISHOP/ Capricorn CPS 0252 (WB)	9
10	7	LONELY NIGHT (ANGEL FACE) CAPTAIN & TENNILLE/A&M 1782	15
11	10	ONLY 16 DR. HOOK/Capitol P 4171	17
12	11	SWEET LOVE COMMODORES/Motown M 1381F	20
13	12	DREAM WEAVER GARY WRIGHT/Warner Bros. WBS 8167	17
14	14	DREAM ON AEROSMITH/Columbia 3 10278	18
15	15	SWEET THING RUFUS FEATURING CHAKA KHAN/ABC 12149	17
16	27	LOVE HANGOVER DIANA ROSS/Motown M 1392F	5
17	23	SHANNON HENRY GROSS/Lifesong LS 45002	11
18	24	TRYIN' TO GET THE FEELING AGAIN BARRY MANILOW/ Arista 0172	7
19	22	SARA SMILE DARYL HALL & JOHN OATES/RCA PB 10530	12
20	17	MONEY HONEY BAY CITY ROLLERS/Arista 0170	13
21	21	I DO, I DO, I DO, I DO ABBA/Atlantic 3310	11
22	16	ALL BY MYSELF ERIC CARMEN/Arista 0165	20
23	31	GET UP AND BOOGIE SILVER CONVENTION/Midland Intl. MB 10571 (RCA)	6
24	29	RHIANNON (WILL YOU EVER WIN) FLEETWOOD MAC/ Warner-Reprise RPS 1345	9
25	30	HAPPY DAYS PRATT & McCLAIN/Warner-Reprise RPS 1351	5
26	18	THERE'S A KIND OF HUSH (ALL OVER THE WORLD) CARPENTERS/A&M 1800	10
27	19	ACTION SWEET /Capitol P 4220	11
28	32	STRANGE MAGIC ELECTRIC LIGHT ORCHESTRA/ United Artists XW770 Y	9
29	34	MISTY BLUE DOROTHY MOORE/Malaco M 1029 (TK)	9
30	36	SILLY LOVE SONGS WINGS/Capitol P 4256	4
31	20	TAKE IT TO THE LIMIT EAGLES/Asylum 45293	19
32	26	LOVE MACHINE—PART I MIRACLES/Tamla T 54262F	25
33	25	THEME FROM S.W.A.T. RHYTHM HERITAGE/ABC 12135	24
34	28	LIVIN' FOR THE WEEKEND O'JAYS/Phila. Intl. ZS8 3587 (CBS)	9
35	40	LOVE REALLY HURTS WITHOUT YOU BILLY OCEAN/ Ariola America P 7621 (Capitol)	5
36	41	COME ON OVER OLIVIA NEWTON-JOHN/MCA 40525	8
37	39	HAPPY MUSIC THE BLACKBYRDS/Fantasy F 762	9
38	33	DEEP PURPLE DONNY & MARIE OSMOND/MGM M 14840	20
39	44	I'VE GOT A FEELING (WE'LL BE SEEING EACH OTHER AGAIN) AL WILSON/Playboy P 6062	7
40	43	SHOUT IT OUT LOUD KISS/Casablanca NB 854	7
41	42	UNION MAN THE CATE BROTHERS/Elektra 45294	11
42	47	HURT ELVIS PRESLEY/RCA PB 10601	6
43	48	MORE, MORE, MORE ANDREA TRUE CONNECTION/Buddah BDA 515	8
44	45	YOUNG BLOOD BAD COMPANY/Swan Song SS 70108 (Atlantic)	8
45	35	GOLDEN YEARS DAVID BOWIE/RCA PB 10441	20
46	53	MOVIN' BRASS CONSTRUCTION/United Artists XW775 Y	6
47	38	LOVE HURTS NAZARETH/A&M 1671	25
48	59	LOVE IN THE SHADOWS NEIL SEDAKA/Rocket PIG 40543 (MCA)	3
49	66	FOOL TO CRY ROLLING STONES/Rolling Stones RS 19304 (Atlantic)	2
50	37	LOOKING FOR SPACE JOHN DENVER/RCA PB 10586	10
51	52	DON'T PULL YOUR LOVE/THEN YOU CAN TELL ME GOODBYE GLEN CAMPBELL/Capitol P 4245	6



52	46	LORELEI STYX/A&M 1786	12
53	49	BABY FACE WING & A PRAYER FIFE & DRUM CORPS/ Wing & A Prayer HS 103 (Atlantic)	21
54	62	ONE PIECE AT A TIME JOHNNY CASH/Columbia 3 10321	4
55	50	GOOD HEARTED WOMAN WAYLON & WILLIE/RCA PB 10529	15
56	58	WHEN LOVE HAS GONE AWAY RICHARD COCCIANTE/ 20th Century TC 2275	5
57	61	FALLEN ANGEL FRANKIE VALLI/Private Stock PS 074	4
58	60	HE'S A FRIEND EDDIE KENDRICKS/Tamla T 54266F (Motown)	9
59	51	HIT THE ROAD JACK STAMPEDERS/Quality QU 501 (Private Stock)	12
60	65	ANYTIME (I'LL BE THERE) PAUL ANKA/United Artists XW789 Y	4
61	68	CRAZY ON YOU HEART/Mushroom 7021	4
62	55	50 WAYS TO LEAVE YOUR LOVER PAUL SIMON/Columbia 3 10270	20
63	71	DON'T STOP IT NOW HOT CHOCOLATE/Big Tree BT 16060 (Atlantic)	4
64	54	LOVE TO LOVE YOU BABY DONNA SUMMER/Casis OC 401 (Casablanca)	21

CHARTMAKER OF THE WEEK

65	—	SHOP AROUND CAPTAIN & TENNILLE A&M 1817	1
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66	75	I WANT YOU MARVIN GAYE/Tamla T 54264F (Motown)	2
67	57	SLOW RIDE FOGHAT/Bearsville BSS 0306 (WB)	22
68	63	FANNY (BE TENDER WITH MY LOVE) BEE GEES/RSO SO 519	19
69	73	IT'S OVER BOZ SCAGGS/Columbia 3 10319	19
70	80	BARETTA'S THEME: KEEP YOUR EYE ON THE SPARROW RHYTHM HERITAGE/ABC 12177	3
71	84	DANCE WIT ME RUFUS FEATURING CHAKA KHAN/ABC 12179	2
72	97	TAKIN' IT TO THE STREETS THE DOOBIE BROTHERS/ Warner Bros. WBS 8196	2
73	82	'TIL I CAN MAKE IT ON MY OWN TAMMY WYNETTE/Epic 8 50196	4
74	78	ARMS OF MARY SUTHERLAND BROTHERS & QUIVER/ Columbia 3 10284	5
75	76	THE FONZ SONG THE HEYETTES/London 5N 232	4
76	85	FALLING APART AT THE SEAMS MARMALADE/ Ariola America P 7619 (Capitol)	3
77	86	ROCK AND ROLL LOVE LETTER BAY CITY ROLLERS/Arista 0185	2
78	87	LOVE IS ALIVE GARY WRIGHT/Warner Bros. WBS 8143	2
79	74	HEY BABY TED NUGENT/Epic 8 50197	5
80	89	MOONLIGHT FEELS RIGHT STARBUCK/Private Stock 039	2
81	—	NEVER GONNA FALL IN LOVE AGAIN ERIC CARMEN/Arista 0184	1
82	72	JEALOUSY MAJOR HARRIS/Atlantic 3321	6
83	83	IT'S COOL THE TYMES/RCA PB 10561	5
84	98	BIGFOOT BRO SMITH/Big Tree 10681 (Atlantic)	2
85	56	FOPP OHIO PLAYERS /Mercury 73775	8
86	88	HEAVY LOVE DAVID RUFFIN/Motown M 1388F	4
87	—	KISS AND SAY GOODBYE MANHATTANS/Columbia 3 10310	1
88	—	I'LL BE GOOD TO YOU BROTHERS JOHNSON/A&M 1806	1
89	92	WHERE DID OUR LOVE GO J. GEILS BAND/Atlantic 3320	3
90	91	LOVE AND UNDERSTANDING KOOL & THE GANG/De-Lite DEP 1579	4
91	95	SPANISH HUSTLE FATBACK BAND/Event EV 229 (Polydor)	3
92	—	YES, YES, YES BILL COSBY/Capitol P 4258	1
93	99	THINKING OF YOU PAUL DAVIS/Bang B 724	2
94	94	JASPER JIM STAFFORD/Polydor PD 14309	4
95	96	TELL THE WORLD HOW I FEEL ABOUT 'CHA BABY HAROLD MELVIN & THE BLUENOTES/Phila. Intl. ZS8 3588 (CBS)	2
96	67	YOU'LL LOSE A GOOD THING FREDDY FENDER/ABC Dot DOA 17607	10
97	100	CAN'T HIDE LOVE EARTH, WIND & FIRE/Columbia 3 10309	2
98	—	YOUNG HEARTS RUN FREE CANDI STATON/Warner Bros. WBS 8181	1
99	—	THAT'S WHERE THE HAPPY PEOPLE GO TRAMMPS/ Atlantic 3306	1
100	70	THE WHITE KNIGHT CLEDUS MAGGARD & THE CITIZENS BAND/Mercury 73751	17

FLASHMAKER



BLACK AND BLUE
ROLLING STONES
Rolling Stones

MOST ACTIVE

- PRESENCE**—Led Zeppelin—Swan Song
- TAKIN' IT TO THE STREETS**—Doobie Bros.—WB
- AT THE SPEED OF SOUND**—Wings—Capitol
- BLACK AND BLUE**—Rolling Stones—Rolling Stones
- CRY TOUGH**—Nils Lofgren—A&M

WNEW/NEW YORK

- ADDS:**
- BLACK AND BLUE**—Rolling Stones—Rolling Stones
 - ESCAPE FROM BABYLON**—Martha Velez—Sire
 - HIDEAWAY**—America—WB
 - SKIN AND BONE**—Savoy Brown—London
 - STEPPIN' OUT**—Neil Sedaka—MCA
 - TALES OF MYSTERY AND IMAGINATION**—Alan Parsons Project—20th Century
 - WATERCOURSE WAY**—Shadowfax—Passport
 - BILL WRAY**—MCA
 - HEAVY ACTION (approximate airplay):**
 - AT THE SPEED OF SOUND**—Wings—Capitol
 - BLACK AND BLUE**—Rolling Stones—Rolling Stones
 - BORN TO RUN**—Bruce Springsteen—Col
 - FOOLS GOLD**—Morning Sky
 - FRAMPTON COMES ALIVE**—Peter Frampton—A&M
 - GREATEST STORIES LIVE**—Harry Chapin—Elektra
 - PRESENCE**—Led Zeppelin—Swan Song
 - TALES OF MYSTERY AND IMAGINATION**—Alan Parsons Project—20th Century

WBBC/BOSTON

- ADDS:**
- BREEZIN'**—George Benson—WB
 - LES DUDEK**—Col
 - EVIL (single)**—John Fogerty—Elektra
 - RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island
 - SATISFIED 'N' TICKLED TOO**—Taj Mahal—Col
 - WHERE THE HAPPY PEOPLE GO**—Trammps—Atlantic
 - WORDS WE CAN DANCE TO**—Steve Goodman—Asylum
 - YOUNG AND RICH**—Tubes—A&M
 - HEAVY ACTION (airplay):**
 - AT THE SPEED OF SOUND**—Wings—Capitol
 - BLACK AND BLUE**—Rolling Stones—Rolling Stones
 - CRY TOUGH**—Nils Lofgren—A&M
 - POUSETTE-DART BAND**—Capitol
 - PRESENCE**—Led Zeppelin—Swan Song
 - TAKIN' IT TO THE STREETS**—Doobie Bros.—WB
 - TROUBLE**—Sailor—Epic
 - WEDDING ALBUM**—Leon & Mary Russell—Paradise

WLIR-FM/LONG ISLAND

- ADDS:**
- BLACK AND BLUE**—Rolling Stones—Rolling Stones
 - CLOSE ENOUGH FOR ROCK 'N'**—ROLL—Nazareth—A&M
 - ESCAPE FROM BABYLON**—Martha Velez—Sire
 - DON HARRISON BAND**—Atlantic
 - HIDEAWAY**—America—WB

- RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island
- TALES OF MYSTERY AND IMAGINATION**—Alan Parsons Project—20th Century
- WELSH CONNECTION**—Man—MCA
- HEAVY ACTION (airplay, in descending order):**
- WEDDING ALBUM**—Leon & Mary Russell—Paradise
- CRY TOUGH**—Nils Lofgren—A&M
- POUSETTE-DART BAND**—Capitol
- TAKIN' IT TO THE STREETS**—Doobie Bros.—WB
- LES DUDEK**—Col
- YOU CAN'T ARGUE WITH A SICK MIND**—Joe Walsh—ABC
- BLACK AND BLUE**—Rolling Stones—Rolling Stones
- ART OF TEA**—Michael Franks—Reprise

WPLR-FM/NEW HAVEN

- ADDS:**
- BELOW THE BELT**—Boxer—Virgin
 - CLOSE ENOUGH FOR ROCK 'N'**—ROLL—Nazareth—A&M
 - DREAMBOAT ANNIE**—Heart—Mushroom
 - FIREFALL**—Atlantic
 - GET CLOSER**—Seals & Crofts—WB
 - I**—Patrick Moraz—Atlantic
 - WEDDING ALBUM**—Leon & Mary Russell—Paradise
 - WORDS WE CAN DANCE TO**—Steve Goodman—Asylum
 - HEAVY ACTION (sales, phones, in descending order):**
 - PRESENCE**—Led Zeppelin—Swan Song
 - BLACK AND BLUE**—Rolling Stones—Rolling Stones
 - SILK DEGREES**—Boz Scaggs—Col
 - STREET CALLED STRAIGHT**—Roy Buchanan—Atlantic
 - LIVE BULLET**—Bob Seger & the Silver Bullet Band—Capitol
 - CRY TOUGH**—Nils Lofgren—A&M
 - SUNBURST FINISH**—Be-Bop Deluxe—Harvest
 - SATISFIED 'N' TICKLED TOO**—Taj Mahal—Col

WYSP-FM/PHILADELPHIA

- ADDS:**
- AT THE SPEED OF SOUND**—Wings—Capitol
 - BLACK AND BLUE**—Rolling Stones—Rolling Stones
 - HIDEAWAY**—America—WB
 - LEFT OUT**—Dr. Hook—Capitol
 - I**—Patrick Moraz—Atlantic
 - PRESENCE**—Led Zeppelin—Swan Song
 - PROMISE**—Michael Pinder—Threshold
 - YOU CAN'T ARGUE WITH A SICK MIND**—Joe Walsh—ABC
 - HEAVY ACTION (airplay, sales):**
 - AT THE SPEED OF SOUND**—Wings—Capitol
 - HIDEAWAY**—America—WB
 - PRESENCE**—Led Zeppelin—Swan Song
 - YOU CAN'T ARGUE WITH A SICK MIND**—Joe Walsh—ABC

WQDR-FM/RALEIGH

- ADDS:**
- BLACK AND BLUE**—Rolling Stones—Rolling Stones
 - CLOSE ENOUGH FOR ROCK 'N'**—ROLL—Nazareth—A&M
 - FIREFALL**—Atlantic
 - GET CLOSER**—Seals & Crofts—WB
 - HIDEAWAY**—America—WB
 - INFINITY MACHINE**—Passport—Atlantic
 - HEAVY ACTION (airplay, sales, phones, in descending order):**
 - PRESENCE**—Led Zeppelin—Swan Song
 - TAKIN' IT TO THE STREETS**—Doobie Bros.—WB
 - AT THE SPEED OF SOUND**—Wings—Capitol
 - SILK DEGREES**—Boz Scaggs—Col
 - ELITE HOTEL**—Emmylou Harris—Reprise
 - FRAMPTON COMES ALIVE**—Peter Frampton—A&M
 - AMIGOS**—Santana—Col
 - FLEETWOOD MAC**—Reprise
- ADDS:**
- AMIGOS**—Santana—Col
 - BLACK AND BLUE**—Rolling Stones—Rolling Stones
 - DON HARRISON BAND**—Atlantic

- I WANT YOU**—Marvin Gaye—Tamla
- LIVE BULLET**—Bob Seger & the Silver Bullet Band—Capitol
- RADIO RADIALS**—Greezy Wheels—London
- REBEL**—John Miles—London
- TAKIN' IT TO THE STREETS**—Doobie Bros.—WB
- HEAVY ACTION (sales, airplay, phones, in descending order):**
- KINGFISH**—Round
- LADY IN WAITING**—Outlaws—Arista
- AT THE SPEED OF SOUND**—Wings—Capitol
- TAKIN' IT TO THE STREETS**—Doobie Bros.—WB
- JAILBREAK**—Thin Lizzy—Mercury
- LES DUDEK**—Col
- AMIGOS**—Santana—Col
- BLACK AND BLUE**—Rolling Stones—Rolling Stones

WEBN-FM/CINCINNATI

- ADDS:**
- BLACK AND BLUE**—Rolling Stones—Rolling Stones
 - BLACK ROSE**—J.D. Souther—Asylum
 - GET CLOSER**—Seals & Crofts—WB
 - HIDEAWAY**—America—WB
 - I'M EASY (single)**—Dane Donahue—Col
 - VOYAGE OF THE ACOLYTE**—Steve Hackett—Chrysalis
 - WEDDING ALBUM**—Leon & Mary Russell—Paradise
 - HEAVY ACTION (airplay):**
 - AMIGOS**—Santana—Col
 - AT THE SPEED OF SOUND**—Wings—Capitol
 - FRAMPTON COMES ALIVE**—Peter Frampton—A&M
 - NIGHT AT THE OPERA**—Queen—Elektra
 - PRESENCE**—Led Zeppelin—Swan Song
 - TAKIN' IT TO THE STREETS**—Doobie Bros.—WB
 - THEIR GREATEST HITS: 1971-1975**—Eagles—Asylum
 - ROBIN TROWER LIVE**—Chrysalis

WABX-FM/DETROIT

- ADDS:**
- BLACK AND BLUE**—Rolling Stones—Rolling Stones
 - CLOSE ENOUGH FOR ROCK 'N'**—ROLL—Nazareth—A&M
 - DANCERS, DREAMERS**—Michael Quatro—UA
 - GET CLOSER**—Seals & Crofts—WB
 - POUSETTE-DART BAND**—Capitol
 - REBEL**—John Miles—London
 - SKULLDUGGERY**—Steppenwolf—Epic
 - STREET CALLED STRAIGHT**—Roy Buchanan—Atlantic
 - TALES OF MYSTERY AND IMAGINATION**—Alan Parsons Project—20th Century
 - HEAVY ACTION (sales, phones, airplay):**
 - AMIGOS**—Santana—Col
 - CRY TOUGH**—Nils Lofgren—A&M
 - DREAMBOAT ANNIE**—Heart—Mushroom
 - FOOLS GOLD**—Morning Sky
 - JAILBREAK**—Thin Lizzy—Mercury
 - LADY IN WAITING**—Outlaws—Arista
 - LIVE BULLET**—Bob Seger & the Silver Bullet Band—Capitol
 - PRESENCE**—Led Zeppelin—Swan Song
 - RATCITY IN BLUE**—Good Rats—Ratcity
 - TAKIN' IT TO THE STREETS**—Doobie Bros.—WB

CHUM-FM/TORONTO

- ADDS:**
- BLACK AND BLUE**—Rolling Stones—Rolling Stones
 - CLOSE ENOUGH FOR ROCK 'N'**—ROLL—Nazareth—A&M
 - GET CLOSER**—Seals & Crofts—WB
 - HIDEAWAY**—America—WB
 - LIVE BULLET**—Bob Seger & the Silver Bullet Band—Capitol
 - NO EARTHLY CONNECTION**—Rick Wakeman—A&M
 - TROUBLE**—Sailor—Epic
 - YOUNG AND RICH**—Tubes—A&M
 - HEAVY ACTION (airplay, sales):**
 - CRY TOUGH**—Nils Lofgren—A&M
 - LES DUDEK**—Col
 - LADY IN WAITING**—Outlaws—Arista

- ON THE ROAD**—Jesse Colin Young—WB
- PRESENCE**—Led Zeppelin—Swan Song
- ROMANTIC WARRIOR**—Return to Forever—Col
- TAKIN' IT TO THE STREETS**—Doobie Bros.—WB
- 2112**—Rush—Mercury

WZMF-FM/MILWAUKEE

- ADDS:**
- BLACK AND BLUE**—Rolling Stones—Rolling Stones
 - FIREFALL**—Atlantic
 - GET CLOSER**—Seals & Crofts—WB
 - HIDEAWAY**—America—WB
 - LIVE BULLET**—Bob Seger & the Silver Bullet Band—Capitol
 - WEDDING ALBUM**—Leon & Mary Russell—Paradise
 - WELSH CONNECTION**—Man—MCA
 - BILL WRAY**—MCA
 - HEAVY ACTION (sales, phones, in descending order):**
 - NIGHT AT THE OPERA**—Queen—Elektra
 - DREAMBOAT ANNIE**—Heart—Mushroom
 - FRAMPTON COMES ALIVE**—Peter Frampton—A&M
 - JAILBREAK**—Thin Lizzy—Mercury
 - PRESENCE**—Led Zeppelin—Swan Song
 - STATION TO STATION**—David Bowie—RCA
 - SUNBURST FINISH**—Be-Bop Deluxe—Harvest
 - OBSERVER**—Sun Blind Lion—Homegrown

KZEW-FM/DALLAS

- ADDS:**
- BLACK ROSE**—J. D. Souther—Asylum
 - CLOSE ENOUGH FOR ROCK 'N'**—ROLL—Nazareth—A&M
 - GET CLOSER**—Seals & Crofts—WB
 - GET YOURSELF UP**—Head East—A&M
 - HIDEAWAY**—America—WB
 - SKIN AND BONE**—Savoy Brown—London
 - WEDDING ALBUM**—Leon & Mary Russell—Paradise
 - HEAVY ACTION (sales, airplay, phones, in descending order):**
 - TAKIN' IT TO THE STREETS**—Doobie Bros.—WB
 - PRESENCE**—Led Zeppelin—Swan Song
 - AMIGOS**—Santana—Col
 - AT THE SPEED OF SOUND**—Wings—Capitol
 - IF THE SHOE FITS**—Pure Prairie League—RCA
 - GREAT BALLS OF FIRE (single)**—Black Oak Arkansas—MCA

SLEEPER



FIREFALL—Atlantic

KBPI-FM/DENVER

- ADDS:**
- BLACK AND BLUE**—Rolling Stones—Rolling Stones
 - BLACK ROSE**—J. D. Souther—Asylum
 - FIREFALL**—Atlantic
 - HIDEAWAY**—America—WB
 - RUMPELTILTSKIN'S RESOLVE**—Shawn Phillips—A&M
 - STREET CALLED STRAIGHT**—Roy Buchanan—Atlantic
 - TAKE THE MONEY AND RUN (single)**—Steve Miller Band—Capitol
 - WELSH CONNECTION**—Man—MCA
 - HEAVY ACTION (sales, airplay, phones, in descending order):**
 - PRESENCE**—Led Zeppelin—Swan Song

- AT THE SPEED OF SOUND**—Wings—Capitol
- SILK DEGREES**—Boz Scaggs—Col
- TAKIN' IT TO THE STREETS**—Doobie Bros.—WB
- LADY IN WAITING**—Outlaws—Arista
- YOU CAN'T ARGUE WITH A SICK MIND**—Joe Walsh—ABC
- ON THE ROAD**—Jesse Colin Young—WB
- RUN WITH THE PACK**—Bad Co.—Swan Song

KWST-FM/LOS ANGELES

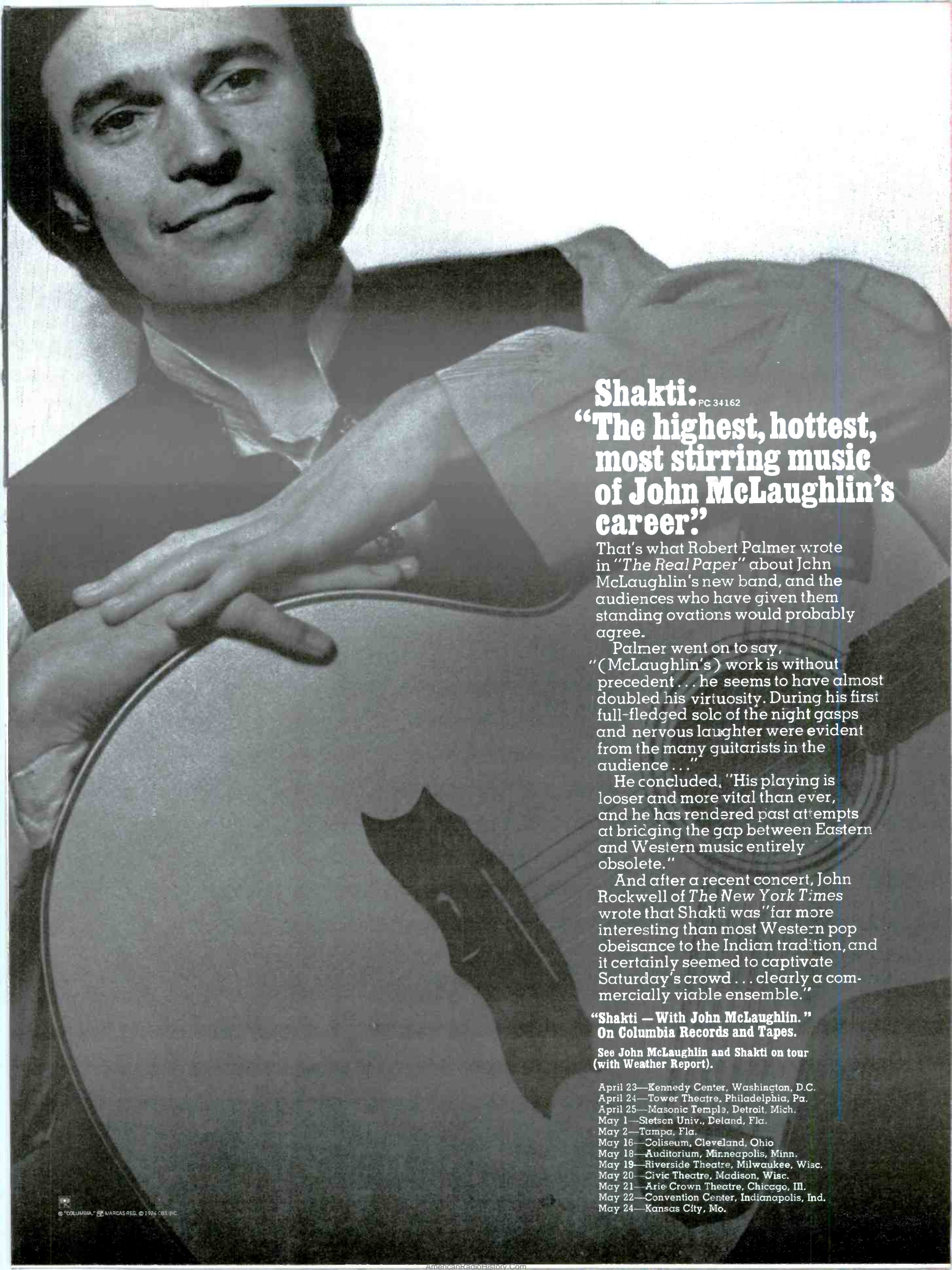
- ADDS:**
- BLACK AND BLUE**—Rolling Stones—Rolling Stones
 - CLOSE ENOUGH FOR ROCK 'N'**—ROLL—Nazareth—A&M
 - DANCERS, DREAMERS**—Michael Quatro—UA
 - HIDEAWAY**—America—WB
 - POUSETTE-DART BAND**—Capitol
 - SKULLDUGGERY**—Steppenwolf—Epic
 - STREET CALLED STRAIGHT**—Roy Buchanan—Atlantic
 - TALES OF MYSTERY AND IMAGINATION**—Alan Parsons Project—20th Century
 - HEAVY ACTION (airplay, in descending order):**
 - JAILBREAK**—Thin Lizzy—Mercury
 - CRY TOUGH**—Nils Lofgren—A&M
 - DREAMBOAT ANNIE**—Heart—Mushroom
 - LIVE BULLET**—Bob Seger & the Silver Bullet Band—Capitol
 - KINGFISH**—Round
 - TAKIN' IT TO THE STREETS**—Doobie Bros.—WB
 - LADY IN WAITING**—Outlaws—Arista
 - RATCITY IN BLUE**—Good Rats—Ratcity

KOME-FM/SAN JOSE

- ADDS:**
- BLACK AND BLUE**—Rolling Stones—Rolling Stones
 - FIREFALL**—Atlantic
 - GET CLOSER**—Seals & Crofts—WB
 - HIDEAWAY**—America—WB
 - SATISFIED 'N' TICKLED TOO**—Taj Mahal—Col
 - STREET CALLED STRAIGHT**—Roy Buchanan—Atlantic
 - WELSH CONNECTION**—Man—MCA
 - YOUNG AND RICH**—Tubes—A&M
 - HEAVY ACTION (sales, airplay, in descending order):**
 - PRESENCE**—Led Zeppelin—Swan Song
 - AT THE SPEED OF SOUND**—Wings—Capitol
 - AMIGOS**—Santana—Col
 - SILK DEGREES**—Boz Scaggs—Col
 - TAKIN' IT TO THE STREETS**—Doobie Bros.—WB
 - CRY TOUGH**—Nils Lofgren—A&M
 - LADY IN WAITING**—Outlaws—Arista
 - BLACK AND BLUE**—Rolling Stones—Rolling Stones

KZAM-FM/SEATTLE

- ADDS:**
- ANOTHER EPOCH: STRIDE PIANO**—Joe Turner—Pablo
 - A RUMOR IN MY OWN TIME**—Steven Furthaltz—Capitol
 - BLACK ROSE**—J. D. Souther—Asylum
 - FIREFALL**—Atlantic
 - HAPPY TO BE ALIVE**—Talton, Stewart & Sandlin—Capricorn
 - INFINITY MACHINE**—Passport—Atlantic
 - NO ROSES**—Shirley Collins—Antilles
 - SATISFIED 'N' TICKLED TOO**—Taj Mahal—Col
 - HEAVY ACTION (airplay):**
 - ART OF TEA**—Michael Franks—Reprise
 - BLACK AND BLUE**—Rolling Stones—Rolling Stones
 - JOY WILL FIND A WAY**—Bruce Cockburn—True North
 - KINGFISH**—Round
 - LAST RECORD ALBUM**—Little Feat—WB
 - ON THE ROAD**—Jesse Colin Young—WB
 - THIRD WORLD**—Island
 - WORDS WE CAN DANCE TO**—Steve Goodman—Asylum



Shakti: PC 34162

“The highest, hottest, most stirring music of John McLaughlin’s career.”

That’s what Robert Palmer wrote in *“The Real Paper”* about John McLaughlin’s new band, and the audiences who have given them standing ovations would probably agree.

Palmer went on to say, “(McLaughlin’s) work is without precedent . . . he seems to have almost doubled his virtuosity. During his first full-fledged solo of the night gasps and nervous laughter were evident from the many guitarists in the audience . . .”

He concluded, “His playing is looser and more vital than ever, and he has rendered past attempts at bridging the gap between Eastern and Western music entirely obsolete.”

And after a recent concert, John Rockwell of *The New York Times* wrote that Shakti was “far more interesting than most Western pop obeisance to the Indian tradition, and it certainly seemed to captivate Saturday’s crowd . . . clearly a commercially viable ensemble.”

**“Shakti — With John McLaughlin.”
On Columbia Records and Tapes.**

**See John McLaughlin and Shakti on tour
(with Weather Report).**

April 23—Kennedy Center, Washington, D.C.
April 24—Tower Theatre, Philadelphia, Pa.
April 25—Masonic Temple, Detroit, Mich.
May 1—Stetson Univ., Deland, Fla.
May 2—Tampa, Fla.
May 16—Coliseum, Cleveland, Ohio
May 18—Auditorium, Minneapolis, Minn.
May 19—Riverside Theatre, Milwaukee, Wisc.
May 20—Civic Theatre, Madison, Wisc.
May 21—Arie Crown Theatre, Chicago, Ill.
May 22—Convention Center, Indianapolis, Ind.
May 24—Kansas City, Mo.



Direction: Lookout Management Elliot Roberts and Ron Stone

John David Souther

John David Souther's Black Rose ... The Scent of Genius.

John David Souther. Those who know him call him a genius. He wrote "The Best Of My Love," "Prisoner In Disguise," "Faithless Love," "Silver Blue," "Run Like A Thief," and many more modern classics.

Now it's your turn to know John David Souther best. Get to know him on his new album Black Rose and find out why he's already a legend.

**(co-written by Don Mentley and Olan Fry)*

Black Rose

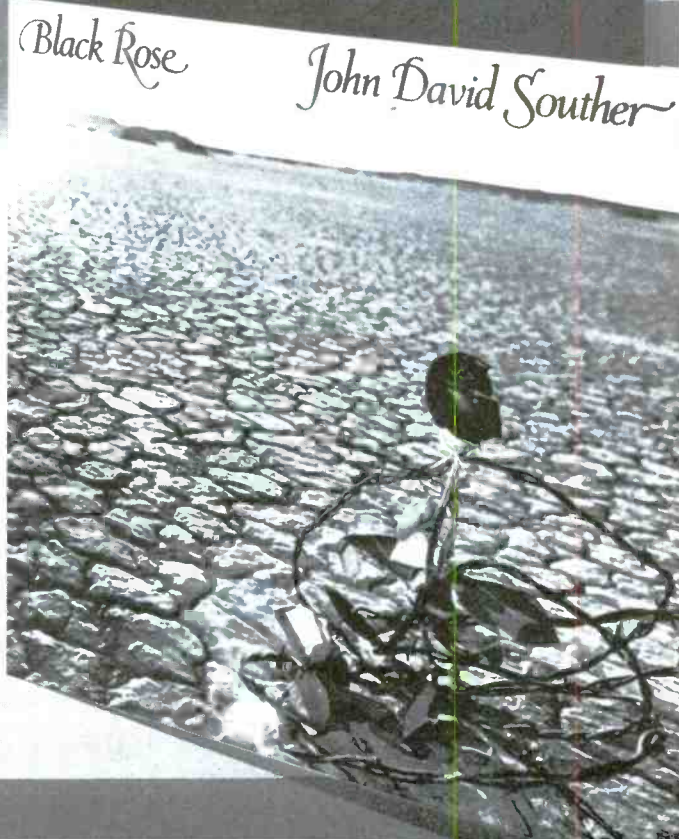


Produced by Peter Asher.
On Asylum Records and Tapes.

71-1059 

Spring Tour Itinerary

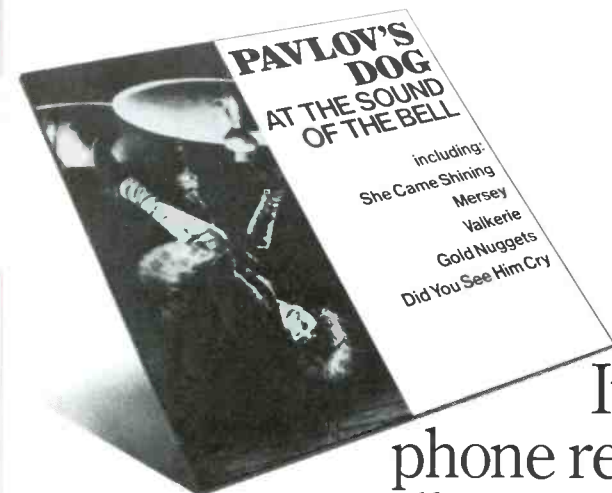
April 27	Frank Costers Baltimore, Md.
April 28-29	My Father's Place Rosalyn, N.Y.
April 30	Unicorn Ithaca, N.Y.
May 1	Broome County Mem. Arena Binghamton, N.Y.
May 2	Brown University Providence, R.I.
May 3-5	Paul's Mall Boston, Mass.
May 7-9	Bottom Line New York, N.Y.
May 10-11	The Bijou Philadelphia, Pa.
May 13	Kent State University Kent, Ohio
May 14-15	Quiet Night Chicago, Ill.
May 18	Exit/In Nashville, Tenn.
May 20-22	Great Southeast Music Hall Atlanta, Ga.
May 23	Gainesville, Fla.
May 27	Armadillo World Headquarters Austin, Texas
May 28	Electric Ballroom Dallas, Texas
May 29	Corpus Christi, Texas
June 7-9	Ebbel's Field Denver, Colo.
June 11-13	Roxy Los Angeles, Calif.



Tour: A.T.I. 888 Seventh Avenue, N.Y.C.

**As go
Detroit, Chicago,
St. Louis, Kansas City,
Memphis and Austin...
so goes the country.**

“At the Sound of the Bell.”



“At the Sound of the Bell” is the new album from Pavlov’s Dog. It’s already off and running, with heavy phone requests for more. Record retailers report strong album sell-through in these markets.

Everywhere they play, their live concerts are converting audiences into fans. All signs point to a big breakout for Pavlov’s Dog. Give “At the Sound of the Bell” a spin and see for yourself. No one remains unmoved by the Hound.

“At the Sound of the Bell.” PC 33964
**New from Pavlov’s Dog. On Columbia
Records and Tapes.**

Produced by Murray Krugman and Sandy Pearlman for Longshot Productions, Ltd.

Pavlov’s Dog—On tour now. Coming to your city, soon.

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SALESMAKER OF THE WEEK



PRESENCE
LED ZEPPELIN
Swan Song

TOP RETAIL SALES

PRESENCE—Led Zeppelin—
Swan Song
AT THE SPEED OF SOUND—
Wings—Capitol
AMIGOS—Santana—Col
HIDEAWAY—America—WB
I WANT YOU—Marvin Gaye—
Tamla

ABC/NATIONAL

AMIGOS—Santana—Col
AT THE SPEED OF SOUND—
Wings—Capitol
DONNY & MARIE—Donny & Marie
Osmond—Polydor
I WANT YOU—Marvin Gaye—
Tamla
LADY IN WAITING—Outlaws—
Arista
PRESENCE—Led Zeppelin—
Swan Song
SUN SESSIONS—Elvis Presley—
RCA
TAKIN' IT TO THE STREETS—
Doobie Brothers—WB
2112—Rush—Mercury
**YOU CAN'T ARGUE WITH A SICK
MIND**—Joe Walsh—ABC

CAMELOT/NATIONAL

AT THE SPEED OF SOUND—
Wings—Capitol
DESTROYER—Kiss—Casablanca
EARGASM—Johnnie Taylor—Col
GREATEST STORIES LIVE—Harry
Chapin—Elektra
HIDEAWAY—America—WB
LADY IN WAITING—Outlaws—
Arista
LOOK OUT FOR #1—Brothers
Johnson—A&M
PRESENCE—Led Zeppelin—
Swan Song
STEPPIN' OUT—Neil Sedaka—
Rocket
TAKIN' IT TO THE STREETS—
Doobie Brothers—WB

KORVETTES/NATIONAL

BREEZIN'—George Benson—WB
CRISIS? WHAT CRISIS?—
Supertramp—A&M
CRY TOUGH—Nils Lofgren—A&M
FOOLS GOLD—Morning Star
I WANT YOU—Marvin Gaye—
Tamla
MARRIOTT—Steve Marriott—A&M
SILK DEGREES—Boz Scaggs—Col
SMILE—Laura Nyro—Col
TRICK OF THE TAIL—Genesis—
Atco
YANKEE REGGAE—Shakers—
Asylum

MUSICLAND/NATIONAL

AMIGOS—Santana—Col
KINGFISH—Round
LADY IN WAITING—Outlaws—
Arista
MOTHERSHIP CONNECTION—
Parliament—Casablanca
**ONE FLEW OVER THE CUCKOO'S
NEST**—Fantasy (Soundtrack)
PRESENCE—Led Zeppelin—
Swan Song
RELEASE—Henry Gross—Lifesong
ROMANTIC WARRIOR—Return to
Forever—Col
SHOWCASE—Sylvers—Capitol
**YOU CAN'T ARGUE WITH A SICK
MIND**—Joe Walsh—ABC

KING KAROL/NEW YORK

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

DIANA ROSS—Motown
I WANT YOU—Marvin Gaye—
Tamla
JAILBREAK—Thin Lizzy—Mercury
ODYSSEY—Charles Earland—
Mercury
PRESENCE—Led Zeppelin—
Swan Song
REACH FOR THE SKY—Sutherland
Bros. & Quiver—Col
SILVER CONVENTION—Midland
International
STARCASTLE—Col

RECORD WORLD-TSS STORES/LONG ISLAND

AT THE SPEED OF SOUND—
Wings—Capitol
COME ON OVER—Olivia Newton-
John—MCA
DONNY & MARIE—Donny & Marie
Osmond—Polydor
FOOLS GOLD—Morning Star
HIDEAWAY—America—WB
NEVER GONNA LET YOU GO—
Vicki Sue Robinson—RCA
PRESENCE—Led Zeppelin—
Swan Song
SILVER CONVENTION—Midland
International
STEPPIN' OUT—Neil Sedaka—
Rocket
WEDDING ALBUM—Leon & Mary
Russell—Paradise

SAM GOODY/EAST COAST

A NIGHT AT THE OPERA—Queen
—Elektra
AT THE SPEED OF SOUND—Wings
—Capitol
GREATEST STORIES LIVE—
Harry Chapin—Elektra
LAND OF THE MIDNIGHT SUN—
Al DiMeola—Col
NEVER GONNA LET YOU GO—
Vicki Sue Robinson—RCA
PRESENCE—Led Zeppelin—
Swan Song
ROMANTIC WARRIOR—Return to
Forever—Col
SILVER CONVENTION—Midland
International
THEIR GREATEST HITS: 1971-1975
—Eagles—Asylum
TRICK OF THE TAIL—Genesis—
Atco

TWO GUYS/EAST COAST

A NIGHT AT THE OPERA—Queen
—Elektra
AMIGOS—Santana—Col
AT THE SPEED OF SOUND—Wings
—Capitol
BRASS CONSTRUCTION—UA
I WANT YOU—Marvin Gaye—
Tamla
PRESENCE—Led Zeppelin—
Swan Song
RUFUS FEATURING CHAKA KHAN
—ABC
SILVER CONVENTION—Midland
International
THEIR GREATEST HITS: 1971-1976:
—Eagles—Asylum
**YOU CAN'T ARGUE WITH A SICK
MIND**—Joe Walsh—ABC

DISCOUNT RECORDS/ CAMBRIDGE, MASS.

AT THE SPEED OF SOUND—Wings
—Capitol
DIANA ROSS—Motown
DON'T STOP NOW—The Brothers
—RCA
I WANT YOU—Marvin Gaye—
Tamla
LOOK OUT FOR #1—Brothers
Johnson—A&M
NEVER GONNA LET YOU GO—
Vicki Sue Robinson—RCA
FOUSETTE-DART BAND—Capitol
PRESENCE—Led Zeppelin—Swan
Song
TAKIN' IT TO THE STREETS—
Doobie Brothers—WB
WEDDING ALBUM—Leon & Mary
Russell—Paradise

FOR THE RECORD/ BALTIMORE

BLACK MARKET—Weather Report
—Col
BREEZIN'—George Benson—WB
COME AS YOU ARE—Ashford &
Simpson—WB
CRY TOUGH—Nils Lofgren—A&M
I WANT YOU—Marvin Gaye—
Tamla

PRESENCE—Led Zeppelin—
Swan Song
**REFLECTIONS OF A GOLDEN
DREAM**—Lonnie Liston Smith—
Flying Dutchman
ROMANTIC WARRIOR—Return to
Forever—Col
STAIRSTEPS—Dark Horse
THIS IS IT—Melba Moore—
Buddah

WAXIE MAXIE/WASH, D.C.

AT THE SPEED OF SOUND—Wings
—Capitol
AURORA—Jean-Luc Ponty—
Atlantic
BREEZIN'—George Benson—WB
I WANT YOU—Marvin Gaye—
Tamla
ON TOP OF CLEAR—Choice Four
—Col
PRESENCE—Led Zeppelin—Swan
Song
SILVER CONVENTION—Midland
International
STEPPIN' OUT—Neil Sedaka—
Rocket
THE MANHATTANS—Col
THIS MOTHER'S DAUGHTER—
Nancy Wilson—Capitol

GARY'S/RICHMOND

AT THE SPEED OF SOUND—Wings
—Capitol
DARYL HALL & JOHN OATES—RCA
DESTROYER—Kiss—Casablanca
EARGASM—Johnnie Taylor—Col
LADY IN WAITING—Outlaws—
Arista
PRESENCE—Led Zeppelin—Swan
Song
ROBIN TROWER LIVE—Chrysalis
SONG OF JOY—Captain &
Tennille—A&M
STRUTTIN' MY STUFF—Elvin Bishop
—Capricorn
TAKIN' IT TO THE STREETS—
Doobie Brothers—WB

NATL. RECORD MART/ MIDWEST

AMIGOS—Santana—Col
AT THE SPEED OF SOUND—Wings
—Capitol
DESTROYER—Kiss—Casablanca
HIDEAWAY—America—WB
LIVE BULLET—Bob Seger & the
Silver Bullet Band—Capitol
PRESENCE—Led Zeppelin—Swan
Song
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

HANDLEMAN/DETROIT

AMIGOS—Santana—Col
AT THE SPEED OF SOUND—Wings
—Capitol
COME ON OVER—Olivia
Newton-John—MCA
DESTROYER—Kiss—Casablanca
DONNY & MARIE—Donny & Marie
Osmond—Polydor
I WANT YOU—Marvin Gaye—
Tamla
LIVE BULLET—Bob Seger & the
Silver Bullet Band—Capitol
PRESENCE—Led Zeppelin—Swan
Song
RCBIN TROWER LIVE—Chrysalis
TAKIN' IT TO THE STREETS—
Doobie Brothers—WB

RECORD REVOLUTION/ CLEVELAND

ANY ROAD UP—Steve Gibbons
Band—MCA
AT THE SPEED OF SOUND—Wings
—Capitol
FIREFALL—Atlantic
HIDEAWAY—America—WB
JACO PASTORIUS—Epic
LIVE BULLET—Bob Seger & the
Silver Bullet Band—Capitol
NO EARTHLY CONNECTION—
Rick Wakeman—A&M (Import)
PRESENCE—Led Zeppelin—Swan
Song
SILK DEGREES—Boz Scaggs—Col
WEDDING ALBUM—Leon & Mary
Russell—Paradise

1812 OVERTURE/ MILWAUKEE

AMIGOS—Santana—Col
AT THE SPEED OF SOUND—Wings
—Capitol
DREAMBOAT ANNIE—Heart—
Mushroom
I WANT YOU—Marvin Gaye—
Tamla
OBSERVER—Sun Blind Lion—
Home Grown
PRESENCE—Led Zeppelin—Swan
Song
ROMANTIC WARRIOR—Return to
Forever—Col
STARCASTLE—Col
THE PROMISE—Michael Pinder—
Threshold
**YOU CAN'T ARGUE WITH A SICK
MIND**—Joe Walsh—ABC

PEACHES/ST. LOUIS

AMIGOS—Santana—Col
AT THE SPEED OF SOUND—Wings
—Capitol
DREAMBOAT ANNIE—Heart—
Mushroom
LAND OF THE MIDNIGHT SUN—
Al DiMeola—Col
LIVE BULLET—Bob Seger & the
Silver Bullet Band—Capitol
NOBODY'S FOOLS—Slade—
Reprise
REACH FOR THE SKY—Sutherland
Bros. & Quiver—Col
RECYCLED—Nektar—Passport
STRETCHIN' OUT—Bootsy's Rubber
Band—WB
2112—Rush—Mercury

SPEC'S MUSIC/FLORIDA

AMIGOS—Santana—Col
AT THE SPEED OF SOUND—Wings
—Capitol
BLACK MARKET—Weather Report
—Col
FREE & IN LOVE—Millie Jackson
—Spring
HIDEAWAY—America—WB
JOHN MILES—London
LIVE BULLET—Bob Seger & the
Silver Bullet Band—Capitol
PRESENCE—Led Zeppelin—Swan
Song
**REFLECTIONS OF A GOLDEN
DREAM**—Lonnie Liston Smith—
Flying Dutchman
THIS IS IT—Melba Moore—Buddah

MUSHROOM/ NEW ORLEANS

AMIGOS—Santana—Col
AT THE SPEED OF SOUND—Wings
—Capitol
BREEZIN'—George Benson—WB
CRY TOUGH—Nils Lofgren—A&M
HIDEAWAY—America—WB
I WANT YOU—Marvin Gaye—
Tamla
LADY IN WAITING—Outlaws—
Arista
LEE OSKAR—UA
PRESENCE—Led Zeppelin—Swan
Song
SILK DEGREES—Boz Scaggs—Col

TAPE CITY/NEW ORLEANS

AT THE SPEED OF SOUND—Wings
—Capitol
BREEZIN'—George Benson—WB
CRY TOUGH—Nils Lofgren—A&M
GET CLOSER—Seals & Crofts—WB
HIDEAWAY—America—WB
LOOK OUT FOR #1—Brothers
Johnson—A&M
PRESENCE—Led Zeppelin—Swan
Song
SILK DEGREES—Boz Scaggs—Col
STEPPIN' OUT—Neil Sedaka—
Rocket
THE WETTER THE BETTER—Wet
Willie—Capricorn

INDEPENDENT RECORDS/ DENVER

AT THE SPEED OF SOUND—Wings
—Capitol
BELOW THE BELT—Boxer—Virgin
FIREFALL—Atlantic
GERRARD—Caribou
HIDEAWAY—America—WB
LADY IN WAITING—Outlaws—
Arista

PRESENCE—Led Zeppelin—Swan
Song
**REFLECTIONS OF A GOLDEN
DREAM**—Lonnie Liston Smith—
Flying Dutchman
SILK DEGREES—Boz Scaggs—Col
YANKEE REGGAE—Shakers—
Asylum

PEACHES/DENVER

BLACK ROSE—J.D. Souther—
Asylum
CRY TOUGH—Nils Lofgren—A&M
GERRARD—Caribou
GET CLOSER—Seals & Crofts—WB
HIDEAWAY—America—WB
LIVE BULLET—Bob Seger & the
Silver Bullet Band—Capitol
LOVE TALK—Jim Gilstrap—
Roxbury
STEPPIN' OUT—Neil Sedaka—
Rocket
WEDDING ALBUM—Leon & Mary
Russell—Paradise
YANKEE REGGAE—Shakers—
Asylum

CIRCLES/ARIZONA

AMIGOS—Santana—Col
AT THE SPEED OF SOUND—Wings
—Capitol
BLACK MARKET—Weather Report
—Col
DESTROYER—Kiss—Casablanca
HIDEAWAY—America—WB
I WANT YOU—Marvin Gaye—
Tamla
LADY IN WAITING—Outlaws—
Arista
LOOK OUT FOR #1—Brothers
Johnson—A&M
PRESENCE—Led Zeppelin—Swan
Song
**YOU CAN'T ARGUE WITH A SICK
MIND**—Joe Walsh—ABC

ODYSSEY/SOUTHWEST & WEST

BREEZIN'—George Benson—WB
FIREFALL—Atlantic
HIDEAWAY—America—WB
LEE RITENHOUR—Col
LIVE BULLET—Bob Seger & the
Silver Bullet Band—Capitol
STEPPIN' OUT—Neil Sedaka—
Rocket
STRUTTIN' MY STUFF—Elvin Bishop
—Capricorn
TAKIN' IT TO THE STREETS—
Doobie Brothers—WB
2112—Rush—Mercury
WEDDING ALBUM—Leon & Mary
Russell—Paradise

MUSIC PLUS/LOS ANGELES

BLACK ROSE—J.D. Souther—
Asylum
FIREFALL—Atlantic
HIDEAWAY—America—WB
JACO PASTORIUS—Epic
JIMMY RABBIT & RENEGADE—
Capitol
LEE OSKAR—UA
SILVER CONVENTION—Midland
International
SUN SESSIONS—Elvis Presley—
RCA
**TALES OF MYSTERY &
IMAGINATION**—The Alan
Parsons Project—20th Century
WEDDING ALBUM—Leon & Mary
Russell—Paradise

TOWER/LOS ANGELES

AMIGOS—Santana—Col
AT THE SPEED OF SOUND—Wings
Capitol
BLACK ROSE—J.D. Souther—
Asylum
LADY IN WAITING—Outlaws—
Arista
LOOK OUT FOR #1—Brothers
Johnson—A&M
PRESENCE—Led Zeppelin—Swan
Song
ROMANTIC WARRIOR—Return to
Forever—Col
SILK DEGREES—Boz Scaggs—Col
TAKIN' IT TO THE STREETS—
Doobie Brothers—WB
THEIR GREATEST HITS: 1971-1975
—Eagles—Asylum

MAY 1, 1976



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)

MAY 1	APR. 24				WKS. ON CHART	
1	1	PRESENCE LED ZEPPELIN Swan Song SS 8416 (Atlantic) (2nd Week)			3	F
2	2	THEIR GREATEST HITS: 1971-1975: EAGLES/Asylum 7E 1052			9	F
3	3	AT THE SPEED OF SOUND WINGS/Capitol SW 11525			4	F
4	5	FRAMPTON COMES ALIVE PETER FRAMPTON/A&M SP 3703			14	G
5	4	DESTROYER KISS/Casablanca NBLP 7025			5	F
6	10	FLEETWOOD MAC /Warner-Reprise MS 2225			40	F
7	8	EARGASM JOHNNIE TAYLOR/Columbia PC 33951			8	F
8	7	COME ON OVER OLIVIA NEWTON-JOHN/MCA 2186			6	F
9	9	A NIGHT AT THE OPERA QUEEN/Elektra 7E 1053			19	F
10	12	I WANT YOU MARVIN GAYE/Tamla T6 342S1 (Motown)			5	F
11	6	SONG OF JOY CAPTAIN & TENNILLE/A&M SP 4570			7	F
12	15	TAKIN' IT TO THE STREETS DOOBIE BROTHERS/Warner Bros. BS 2899			4	F
13	11	THE DREAM WEAVER GARY WRIGHT/Warner Bros. BS 2868			14	F
14	14	DESIRE BOB DYLAN/Columbia PC 33893			15	F
15	16	LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/A&M SP 4552			56	F
16	13	ONE OF THESE NIGHTS EAGLES/Asylum 7E 1039			45	F
17	17	OUTLAWS VARIOUS ARTISTS/RCA APL1 1321			12	F
18	18	STILL CRAZY AFTER ALL THESE YEARS PAUL SIMON/Columbia PC 33540			28	F
19	19	BRASS CONSTRUCTION /United Artists LA545 G			13	F
20	21	KISS ALIVE KISS/Casablanca NBLP 7020			30	G
21	20	HISTORY/AMERICA'S GREATEST HITS /Warner Bros. BS 2894			24	F
22	23	ROBIN TROWER LIVE /Chrysalis CHR 1089 (WB)			6	F
23	22	RUFUS FEATURING CHAKA KHAN /ABC ABCD 909			23	F
24	24	RUN WITH THE PACK BAD COMPANY/Swan Song SS 8415 (Atlantic)			12	F
25	27	DIANA ROSS /Motown M6 861S1			9	F
26	25	CHICAGO'S GREATEST HITS CHICAGO/Columbia PC 33900			23	F
27	26	AEROSMITH /Columbia PC 32005			12	F
28	28	STATION TO STATION DAVID BOWIE/RCA APL1 1327			13	F
29	30	TRYIN' TO GET THE FEELING BARRY MANILOW/Arista 4060			26	F
30	37	LOOK OUT FOR #1 BROTHERS JOHNSON/A&M SP 4567			7	F
31	31	ROCK 'N ROLL LOVE LETTER BAY CITY ROLLERS/Arista 4071			6	F
32	32	GRATITUDE EARTH, WIND & FIRE/Columbia PG 33694			22	G
33	29	GIMME BACK MY BULLETS LYNRYD SKYNYRD/MCA 2170			11	F
34	34	MAIN COURSE BEE GEES/RSO SO 4807 (Atlantic)			37	F
35	45	AMIGOS SANTANA/Columbia PC 33576			4	F
36	38	A TRICK OF THE TAIL GENESIS/Atco SD 36 129			6	F
37	39	MOTHERSHIP CONNECTION PARLIAMENT/Casablanca NBLP 7022			11	F
38	46	YOU CAN'T ARGUE WITH A SICK MIND JOE WALSH/ABC ABCD 932			4	F
39	44	SILK DEGREES BOZ SCAGGS/Columbia PC 33920			7	F
40	42	LOVE TRILOGY DONNA SUMMER/Oasis OCLP 5004 (Casablanca)			6	F
41	47	LADY IN WAITING OUTLAWS/Arista 4070			4	F
42	43	STRUTTIN' MY STUFF ELVIN BISHOP/Capricorn CP 0165 (WB)			14	F
43	33	TOYS IN THE ATTIC AEROSMITH/Columbia PC 33479			53	F
44	35	FOOL FOR THE CITY FOGHAT/Bearsville BR 6959 (WB)			15	F
45	48	TED NUGENT /Epic PE 33692			18	F
46	53	SILVER CONVENTION /Midland Intl. BKL1 1369 (RCA)			5	F
47	40	HELEN REDDY'S GREATEST HITS /Capitol ST 11467			22	F
48	41	WINDSONG JOHN DENVER/RCA APL1 1183			31	F
49	51	WINGS OF LOVE TEMPTATIONS/Gordy G6 971S1 (Motown)			6	F
50	59	ROMANTIC WARRIOR RETURN TO FOREVER/Columbia PC 34076			5	F
51	54	CITY LIFE THE BLACKBYRDS/Fantasy F 9490			21	F
52	52	GREATEST HITS ELTON JOHN/MCA 2128			76	F
53	55	KINGFISH /Round RX LA564 G (UA)			6	F
54	74	DONNY & MARIE—FEATURING SONGS FROM THEIR TELEVISION SHOW /Polydor PD 6068			3	F

55	36	GIVE US A WINK SWEET /Capitol ST 11496			9	F
56	60	THE SOUND IN YOUR MIND WILLIE NELSON/Columbia KC 34092			5	F
57	49	ERIC CARMEN /Arista 4057			17	F
58	50	GREATEST HITS SEALS & CROFTS/Warner Bros. BS 2886			25	F
59	57	HAIR OF THE DOG NAZARETH/A&M SP 4511			13	F
60	56	KC AND THE SUNSHINE BAND /TK 603			50	F
61	64	LOVE & UNDERSTANDING KOOL & THE GANG/De-Lite DEP 2018			11	F

CHARTMAKER OF THE WEEK

62 — **HIDEAWAY**
 AMERICA
 Warner Bros. BS 2932



63	63	BLACK BEAR ROAD C.W. McCALL/MGM M3G 5008			21	F
64	58	THE LEPRECHAUN CHICK COREA/Polydor PD 6062			9	F
65	72	ON THE ROAD JESSE COLIN YOUNG/Warner Bros. BS 2913			5	F
66	62	M.U.—THE BEST OF JETHRO TULL /Chrysalis CHR 1078 (WB)			15	F
67	66	LET THE MUSIC PLAY BARRY WHITE/20th Century T 502			11	F
68	67	SECOND CHILDHOOD PHOEBE SNOW/Columbia PC 33952			12	F
69	65	GROOVE-A-THON ISAAC HAYES/ABC ABCD 925			11	F
70	69	SOUND OF MUSIC (ORIGINAL SOUNDTRACK) /RCA LSOD 2005			7	F
71	61	THOROUGHbred CAROLE KING/Ode SP 77034 (A&M)			13	F
72	71	FACE THE MUSIC ELECTRIC LIGHT ORCHESTRA/United Artists LA546 G			28	F
73	68	CLASSICAL BARBRA BARBRA STREISAND/Columbia M 33452			9	F
74	73	SWEET HARMONY MARIA MULDAUR/Warner-Reprise MS 2235			8	F
75	75	LOOK INTO THE FUTURE JOURNEY/Columbia PC 33904			8	F
76	76	RED OCTOPUS JEFFERSON STARSHIP/Grunt BFL1 0999 (RCA)			42	F
77	81	STARCASTLE /Epic PE 33914			6	F
78	79	SMOKEY'S FAMILY ROBINSON SMOKEY ROBINSON/Tamla T6 341S1 (Motown)			8	F
79	80	DISCO-FIED RHYTHM HERITAGE/ABC ABCD 934			8	F
80	78	BETWEEN THE LINES JANIS IAN/Columbia PC 33394			35	F
81	77	FROM EVERY STAGE JOAN BAEZ/A&M SP 3704			12	G
82	89	CRY TOUGH NILS LOFGREN/A&M SP 4573			2	F
83	90	NEVER GONNA LET YOU GO VICKI SUE ROBINSON/RCA APL1 1256			3	F
84	86	RELEASE HENRY GROSS/Lifesong LS 6002			10	F
85	85	SEDAKA'S BACK NEIL SEDAKA/Rocket 463 (MCA)			41	F
86	82	BABY FACE WING & A PRAYER FIFE & DRUM CORPS/Wing & A Prayer HS 3025 (Atlantic)			8	F
87	102	BREEZIN' GEORGE BENSON/Warner Bros. BS 2919			1	F
88	88	THE WHITE KNIGHT CLEDUS MAGGARD & THE CITIZENS BAND/Mercury SRM 1 1072			5	F
89	83	ELITE HOTEL EMMYLOU HARRIS/Warner-Reprise MS 2236			15	F
90	70	SMILE LAURO NYRO/Columbia PC 33912			8	F
91	100	REFLECTIONS OF A GOLDEN DREAM LONNIE LISTON SMITH & THE COSMIC ECHOES/Flying Dutchman BDL1 1460 (RCA)			2	F
92	84	BETTER DAYS & HAPPY ENDINGS MELISSA MANCHESTER/Arista 4067			11	F
93	113	2112 RUSH/Mercury SRM 1 1079			1	F
94	114	BLACK MARKET WEATHER REPORT/Columbia PC. 34099			1	F
95	94	WAKE UP EVERYBODY HAROLD MELVIN & THE BLUENOTES Phila. Intl. PZ 33808 (CBS)			21	F
96	101	LAND OF THE MIDNIGHT SUN AL DiMEOLA/Columbia PC 34074			1	F
97	—	LIVE BULLET BOB SEGER & THE SILVER BULLET BAND/Capitol SKBB 11523			1	F
98	—	WEDDING ALBUM LEON & MARY RUSSELL/Paradise PA 2943 (WB)			1	F
99	92	HE'S A FRIEND EDDIE KENDRICKS/Tamla T6 343S1 (Motown)			12	F
100	87	WE SOLD OUR SOUL FOR ROCK 'N' ROLL BLACK SABBATH/Warner Bros. 2BS 2923			6	H

ALBUM CROSS REFERENCE ON PAGE 47

MARLEY

"BOB MARLEY AND THE WAILERS BAND OF THE YEAR 1975" Rolling Stone Music Awards

"BOB MARLEY AND THE WAILERS . . . Reggae at it's sinuously, sexily, rocking best"

—John Rockwell, New York Times

"BOB MARLEY represents the artistic and sociological heart of Reggae . . . a music that is the most compelling and exciting to arrive here in years"

—Robert Hilburn, Los Angeles Times

"MARLEY IS FANTASTIC, INCREDIBLE, HIS LYRICS SHOULD BE PRINTED ON THE FRONT PAGE OF EVERY NEWSPAPER" —Dr. John

"BEST THING I HAVE SEEN IN TEN YEARS . . . I COULD WATCH THE WAILERS ALL NIGHT"

—George Harrison



A Brand New Album by the Most Talked About Star in Music.

Produced By Bob Marley

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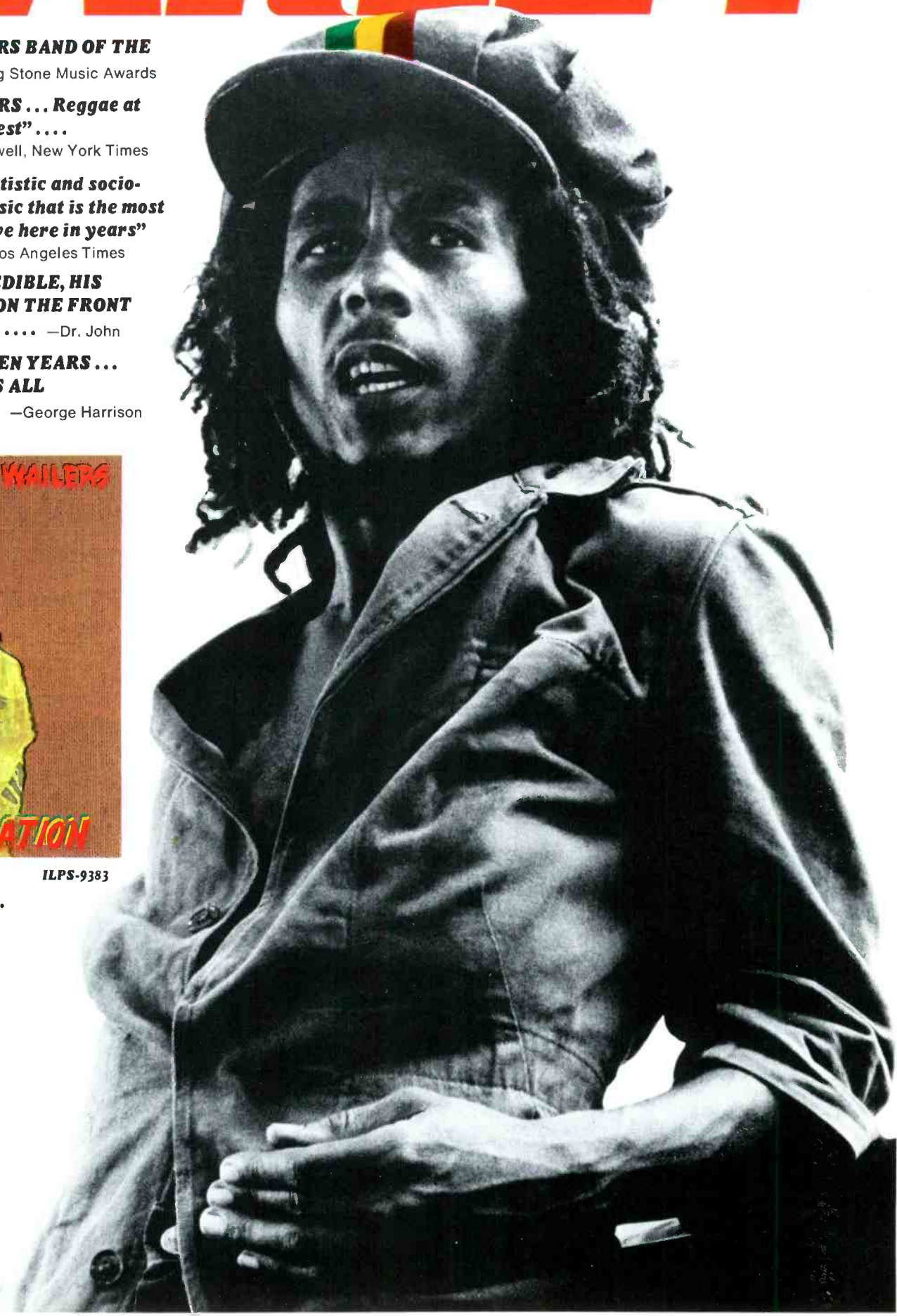
ILPS-9383

Personal Management: Don Taylor

Photo: Neville Garrick



Island records



THE GAVIN REPORT #1095 WEEKLY SUMMARY

(Associate Editor, Gary Taylor)

Record To Watch: AFTERNOON DELIGHT—Starland Vocal Band (Windsong). Pulling Female requests where played.

Some of the reasons why:

- K101 San Francisco "Great phones"
- WRFC Athens, Ga. From add/#20/
#11/#5/#4/#3 Super
phones. Top 3 sales.
- WSAV Savannah, Ga. From #34/
#24/#19
- WFLI Chattanooga, Tenn. From #30/
#25/#16/#8. Top 3
requests. Sales. An ARB
delight.
- KILE Galveston, Tex. From #31
#19/#11/#6/#4
- KRPL Moscow, Idaho From #25/
#15/#9/#2. #2 phones.
- WGTO Cypress Gardens, Fla. "Phones."
- KYLT Missoula, Mont. Debut #29/
#20/#12. Top 3 phones.
- WSGA Savannah, Ga. From #30/#25/
#20/#14. Top 10 phones.
- KVOL Lafayette, La. HB/#40/#30.
#1 phones.
- WGSV Gunterville, Ala. HB/#25/
#21/#16. Top 5 phones.
- WFOX Gainesville, Ga. Extra/#35
- WUOK Cumberland, Md. HB/#21/
#17. Top 10 phones.
- WBBQ Augusta, Ga. HB/#29/#22/
#18. Biggest chart mover
this week!
- WIP Philadelphia, Pa. "Good reaction"
- WSM Nashville, Tenn. "Hottest thing
in months. Requests from
14 to 60."
- WASH Wash. D.C. "Great Response!"
- KWAV Monterey, Calif. "Strong phones
—incredible response."
- KATA Arcata, Calif. HB/#25/#14/
#9/#3/#1 "Strong LP and
Single Sales."
- KCRG Grand Rapids, Iowa HB/#23/
#13 #1 phones.
- KCBN Reno, Nevada HB/#26/#21
Big LP and Single Sales.
- KREM Spokane, Wash. HB
- WBGN Bowling Green, Ky HB/#30/
#26 Sales and phones.
- WALG Albany, Ga. HB/#23 Top 10
phones. Received requests
after 1st play.
- WJON St. Cloud, Minn. HB/#39
- WKLO Louisville, Ky HB/#22 Top
10 phones.
- WSPT Stevens Point, Wisc. HB/#27/
#15 Top 5 phones.

LATE FLASHES

- WGOW** Chattanooga, Tenn. Debut
#9/#7
- WPGC** Washington, D.C. Debut
#29/#26
- WHHY** Montgomery, Ala. HB
- KCPX** Salt Lake City, Utah HB/#26
Phones after 1st play.
- KRSP** Salt Lake City, Utah HB/#27
phones.
- WING** Dayton, Ohio HB Requests
- WNEX** Macon, Ga. HB
- KWEB** Rochester, Minn. HB
- WLW** Cincinnati, Ohio HB
- KISN** Portland, Oregon New add

These are the charts and comments of some of the more than 100 stations playing:

"AFTERNOON DELIGHT" by Starland Vocal Band

Windsong
CB-10588



BHL1-1351



Jerry Weintraub Management III
Produced by Milt Okun

Want a copy? Write Director of Custom Labels, RCA Records
1133 Avenue of the Americas, New York, N.Y. 10036.



Distributed by RCA Records



Starland Vocal Band On Tour With John Denver

April 23, Friday
St. Paul Civic Center

April 24, Saturday
St. Louis Blues Arena

April 25, Sunday
Indianapolis Market Square Arena

April 26, Monday
Cincinnati Riverfront Coliseum

April 27, Tuesday
Louisville Freedom Hall
(Kentucky Fair & Expo Center)

April 28, Wednesday
Chicago Stadium

April 29, Thursday
Chicago Stadium

April 30, Friday
Detroit Olympia

May 1, Saturday
Cleveland (Richfield, Ohio) The Coliseum

May 4, Tuesday
Oklahoma City The Myriad

May 5, Wednesday
Tulsa Oral Roberts University
Maybee Center

May 6, Thursday
Ft. Worth Tarrant County Convention Center

May 7, Friday
San Antonio Hemisphere Arena

May 8, Saturday
Houston The Summit



Manufactured and Distributed by RCA Records

RIAA Honors Stevens



Stanley M. Gortikov (left), president of the Recording Industry Association of America, presents RIAA's Cultural Award to Roger L. Stevens, chairman of the board of trustees of the John F. Kennedy Center for the Performing Arts. The presentation took place at RIAA's Eighth Annual Cultural Award Dinner at the Washington Hilton. Stevens was cited for having raised million of dollars in private contributions which, with matching funds appropriated by the Federal Government, made the Center a reality and one of the most successful enterprises of its kind in the world. The RIAA Award is a piece of carved crystal designed by Steuben Glass Company in shape of an obelisk reminiscent of the Washington Monument.

CLUB REVIEW

Joe Pass: Still the Champ

■ NEW YORK—"I feel like it's round one," said Joe Pass as he mounted the tiny stage at Hopper's recently. But there was more than room enough for one lone guitar and amplifier, a stool and Mr. Pass (even if he was forced to play with the amplifier to his right rather than his left, as he's used to). And the packed room sat with rapt attention focused on the music, easily blocking out the sounds of telephones, diners behind the glass wall and an occasional customer overturning a table full of drinks. Joe Pass just smiled in the direction of the noises and never missed a beat.

The Pablo recording artist opened with "It's the Good Life," alternating single note runs with complex chord progressions. A guitarist who explores and embellishes a melody rather than

circumventing it or abstractly improvising around it, Pass establishes an almost hypnotic presence.

"Sophisticated Lady," "Prelude to a Kiss" and "Satin Doll" followed as a medley in tribute to the late Duke Ellington. From there it was on to a somewhat more contemporary "standard," Stevie Wonder's "You Are the Sunshine of My Life." "It's the Right Time," played in near triple time, provided a little flash (as though any were needed). But the combination of humor, of his light touch flying up and down the neck of his hollow-body electric guitar and his ability to take an audience with him, transcending any and all distractions, are the marks of a real champ. Round one? It was really no contest.

Ira Mayer

Berry, Berry Good



Playboy Records artists Hamilton, Joe Frank and Reynolds recently performed at Knott's Berry Farm near Los Angeles. Following the show, the group was greeted by Playboy executives and well wishers. Pictured from left are: Jack Hakim, national promotion director; Dan Hamilton; drummer John Bredau; Alan Dennison, member of the group; Tom Takayoshi, executive VP of the label; Joe Frank Carollo; Harvey Markowitz, vice president and director of the Playboy entertainment group; and manager Frank Day (center) of Jeff Wald Associates.

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Don Cornelius and the 'Soul Train' Success Story

By DEDE DABNEY

■ Every Saturday afternoon on TV "the hippest trip in the country" takes place on a unique form of transportation — Don Cornelius' "Soul Train." Broadcast in more than 100 cities, the show has turned out to be but a base for Cornelius' musical undertakings, having already been expanded into a record operation — Soul Train, distributed by RCA. As Cornelius, along with Dick Griffey, points out in the following Dialogue, there is more to come.



Don Cornelius

Record World: Why did you think a show such as "Soul Train" would become such a major force?

Don Cornelius: I think I watched "Bandstand," which is related to pop. I thought that our music was certainly important enough to justify a similar type vehicle. But more importantly, I saw that there was an absence of entertainment that is related to black people.

RW: Did you draw up a proposal for possible TV pilot?

Cornelius: Yes, I proposed it to WCIU-TV in 1970 and I put together a make-shift pilot which we used to try to sell advertising. I think that we got a buyer from Sears locally, and that's how we got the show on the air.

RW: Did you encounter any problems with the idea that this was a black show?

Cornelius: Yes. Down the line there have been problems, not really serious problems, but the medium itself is still not without problems. It's not correct to say that we have passed the problems, the medium of television is still not open to blacks. It's open to black entertainers, but it's not open to black businessmen.

RW: Did you find that the initial acceptance of the show brought black advertisers?

Cornelius: No I don't think so. It's the same people that are still advertising; some have a lot of money in vehicles like ours. The advertisers were not really the problem; we always had what we call a benefactor. The Johnson products company finances Soul Train, as sort of an advertiser, but in a larger sense, the problem again is the medium itself, like black producers, black writers, black technical people, black directors, black programmers, people who put together the show—that is where there has not been a lot of improvement. There has been an improvement in the attitude of the media toward black shows; that is a positive, but don't mistake it to mean that it is wide open to us because it is not, but it's a lot better than it was when I started. There has been an improvement in the attitude of the programmers and the media in general toward contemporary music shows, although that could be a lot better. Most of your contemporary music shows are still seen as only workable on late night areas which I don't think—unless you believe Nielsen, which I don't—is justified. I think the music media accepts it, because they don't have a choice. If you want to do a "Midnight Special" or "Soul Train" or whatever, you either accept the fact that it's viewed at only fringe time as opposed to prime time or don't do it.

During the period before I started it wasn't even accepted as contemporary music. It has been a two-fold problem in a larger sense; the attitude of the individual persons that program television was one of disinterest in regards to contemporary music. Secondly, there was and is a disinterest in black-oriented or ethnic-oriented programming as opposed to what they see as the right way, which is their general market approach.

RW: How does one hurdle those obstacles?

Cornelius: It is gradually changing. The black life style is finally getting its due because of shows like "Good Times" and "Sanford and Son," which is really saying that our home life can be funny in situation comedy and we do a little bit more than sing and dance. It's changing in that sense but it's not changing for the reasons that it

should and probably never will. There should be some things that are directed at people who don't necessarily get off on Lawrence Welk. There have always been things directed at specific cultures on television, but the minority cultures have been left out.

RW: What stations is "Soul Train" aired on?

Cornelius: We are on a lot of stations, because it is a syndicated show. Our approach is to get the best station in the city we are in, and we are in about 110 cities; we might be on an ABC affiliate on one and a CBS on the other. For example, we are on a Metromedia station in New York and in Los Angeles; in Chicago, we are on CBS and so on—it varies.

RW: What brought about the "Soul Train" label?

Cornelius: We—Dick Griffey and I—both had very strong interests in music and record production as a challenge. Both of our professions caused us to be closely associated with various aspects of the business, me as a producer of a music show and Dick as a concert producer—he has been in concert production now for about 10 years and he has worked with every major black act in the business. He produced Stevie Wonder's last tour and he has, for the last two years, been the talent coordinator who books the talent on "Soul Train."

RW: Dick, did you find it a challenge and not an obstacle to go into the record industry per se?

Dick Griffey: Not really. We wanted to be on the creative end, mostly on the business administration end, and that was always a longing for something creative. I always felt that I could produce records, the reason being that producing a record is more or less like producing a concert or producing a television show. It's having the knowledge and having been able to put the proper ingredients together to make it come out right. Don and I might not be as creative as some of the other guys that are producing records, but we have been around long enough to know when we hear a good song and we know who should arrange what, and I think we know how to put the proper ingredients together.

RW: Whose idea was it to give your theme song a rebirth?

Griffey: It was something that we mutually agreed on for the good of it. It is really done for the good of the show. Our show has a certain character and it not only has to be maintained but it has to be kept alive and improved on just like a commercial record. The popularity of a commercial record wanes, and it stands to reason that the popularity of our theme song, which for the last two years was a commercial record, wanes also, and we feel that it is our responsibility to change it when it wanes.

The medium of television is still not open to blacks. It's open to black entertainers, but it's not open to black businessmen.

RW: Whose decision was it to take the label to RCA?

Cornelius: We had a kind of interest from RCA that we were impressed with and we were impressed with RCA as a company in terms of it being capable in all respects to deal with the kind of business ventures that we were contemplating. We are seriously into the record industry, not just to make a minor contribution but to make a major contribution and we seriously considered a record label and RCA, being one of the largest corporations in the world and one of the major record companies, had the facilities that we needed, and we wanted to be with someone that needs us.

RW: What facilities do they have?

Cornelius: For one thing, distribution and advertising. That costs a lot of money, and you have to be with a company that is capable of competing on a worldwide level with the majors, and here it goes without saying that RCA has all the machinery.

RW: How did you find the Soul Train Gang?

Cornelius: We auditioned about 300 kids and we ended up with two young brothers from Cincinnati, Gerald and Terry Brown, and

(Continued on page 52)

101 THE ALBUM CHART 150

MAY 1, 1976

MAY 1	APR. 24	
101	103	LED ZEPPELIN IV/Atlantic SD 7208
102	115	IT'S GOOD TO BE ALIVE D.J. ROGERS/RCA APL1 1099
103	96	MASQUE KANSAS/Kirshner PZ 33806 (CBS)
104	107	DARYL HALL & JOHN OATES/RCA APL1 1144
105	106	BACK TO BACK BRECKER BROTHERS BAND/Arista 4061
106	108	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482
107	118	FOREVER LOVERS MAC DAVIS/Columbia PC 34105
108	105	CAPTURED LIVE JOHNNY WINTER/Blue Sky PZ 33944 (CBS)
109	110	MOVIN' ON COMMODORES/Motown M6 848S1
110	104	BAY CITY ROLLERS/Arista 4049
111	—	STEPPIN' OUT NEIL SEDAKA/Rocket PIG 2195 (MCA)
112	122	DREAMBOAT ANNIE HEART/Mushroom MRS 5005
113	97	PRISONER IN DISGUISE LINDA RONSTADT/Asylum 7E 1045
114	116	EQUINOX STYX/A&M SP 4559
115	95	KGB/MCA 2166
116	120	THE WETTER THE BETTER WET WILLIE/Capricorn CP 0166 (WB)
117	127	PRIMAL SCREAM MAYNARD FERGUSON/Columbia PC 33953
118	98	IF THE SHOE FITS PURE PRAIRIE LEAGUE/RCA APL1 1247
119	131	JAILBREAK THIN LIZZIE/Mercury SRM 1 1081
120	123	DESOLATION BOULEVARD SWEET/Capitol ST 11395
121	99	INSEPARABLE NATALIE COLE/Capitol ST 11429
122	91	TIMES OF YOUR LIFE PAUL ANKA/United Artists LA569 G
123	124	CLEARLY LOVE OLIVIA NEWTON-JOHN/MCA 2143
124	125	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ ABC Dot DOSD 2020
125	109	HOW DARE YOU 10cc/Mercury SRM 1 1061
126	136	LEE OSKAR/United Artists LA594 G
127	93	SUNBURST FINISH BE-BOP DELUXE/Harvest ST 11478 (Capitol)
128	112	FAMILY REUNION THE O'JAYS/Phila. Intl. PZ 33807 (CBS)
129	139	FOOLS GOLD/Morning Sky 5500 (Arista)
130	132	JOHN DENVER'S GREATEST HITS/RCA CPL1 0374
131	117	GET YOUR WINGS AEROSMITH/Columbia PC 32847
132	119	THE HUNGRY YEARS NEIL SEDAKA/Rocket PIG 2157 (MCA)
133	121	LOVE TO LOVE YOU BABY DONNA SUMMER/Oasis OCLP 5003 (Casablanca)
134	144	STRETCHIN' OUT IN BOOTSY'S RUBBER BAND BOOTSY'S RUBBER BAND/Warner Bros. BS 2920
135	135	THE BEST OF GLADYS KNIGHT & THE PIPS/Buddah BDS 5653
136	—	THIS IS IT MELBA MOORE/Buddah BD 5657
137	130	THE SALSOUL ORCHESTRA/Salsoul SZS 5501
138	129	CHRONICLE CREEDENCE CLEARWATER REVIVAL FEATURING JOHN FOGERTY/Fantasy CCR 2
139	111	FULL OF FIRE AL GREEN/Hi SHL 32097 (London)
140	137	DISCO CONNECTION ISAAC HAYES MOVEMENT/ABC ABCD 923
141	138	WHEN LOVE IS NEW BILLY PAUL/Phila. Intl. PZ 33843 (CBS)
142	142	CHOCOLATE MILK/RCA APL1 1399
143	146	RECYCLED NEKTAR/Passport PPS 9911 (ABC)
144	133	OPEN YOUR EYES, YOU CAN FLY FLORA PURIM/ Milestone M 9065
145	126	LOCKED IN WISHBONE ASH/Atlantic SD 18164
146	134	THE BEST OF URIAH HEPP/Mercury SRM 1 1070
147	149	POUSETTE-DART BAND/Capitol ST 11507
148	147	HONEY OHIO PLAYERS/Mercury SRM 1 1038
149	128	SONGS FOR THE DEPRESSION BETTE MIDLER/Atlantic SD 18155
150	145	CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY ELTON JOHN/MCA 2142

151-200 ALBUM CHART

151	REACH FOR THE SKY SUTHERLAND BROTHERS & QUIVER/Columbia PC 33982
152	THE SUN SESSIONS ELVIS PRESLEY/RCA APM1 1675
153	ODYSSEY CHARLES EARLAND/Mercury SRM 1 1049
154	CONCERT IN BLUES WILLIE HUTCH/Motown M6 854S1
155	VOLUME II EARL SCRUGGS REVUE/Columbia PC 34090
156	THE REAL McCOY VAN McCOY/H&L 69012
157	FEEL THE SPIRIT LEROY HUTSON/Curtom CU 5010 (WB)
158	THE EARL SLICK BAND/Capitol ST 11493
159	THE MANHATTANS/Columbia PC 33820
160	YANKEE REGGAE THE SHAKERS/Asylum 7E 1057
161	MYSTIC VOYAGE ROY AYERS UBIQUITY/Polydor PD 6057
162	FIREFALL/Atlantic SD 18174
163	SHOWCASE SYLVERS/Capitol ST 11465
164	THE WHITE ALBUM THE BEATLES/Apple 101
165	GREATEST STORIES LIVE HARRY CHAPIN/Elektra 7E 2009
166	LET US ENTERTAIN YOU FIRST CHOICE/Warner Bros. BS 2934
167	FEARLESS HOYT AXTON/A&M SP 4571
168	THE PROMISE MICHAEL PINDER/Threshold THS 18 (London)
169	CATE BROS./Asylum 7E 1050
170	RISE AND SHINE KOKOMO/Columbia PC 34031
171	LIFELINE PABLO CRUISE/A&M SP 4575
172	COKE COKE ESCOVEDO/Mercury SRM 1 1041
173	LOVIN' POWER IMPRESSIONS/Curtom CU 5009 (WB)
174	LADY BUMP PENNY McLEAN/Atco 36 130 (Atlantic)
175	TAPESTRY CAROLE KING/Ode SP 77009 (A&M)
176	BARRY LYNDON (SOUNDTRACK)/Warner Bros. WBS 2903
177	AURORA JEAN-LUC PONTY/Atlantic SD 18163
178	NOBODY'S FOOLS SLADE/Warner Bros. BS 2936
179	HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN/MCA 2133
180	OUR PLEASURE TO SERVE YOU STANKY BROWN GROUP/Sire SASD 7516 (ABC)
181	WELCOME BACK OSIBISA/Island ILPS 9355
182	COME AS YOU ARE ASHFORD & SIMPSON/Warner Bros. BS 2858
183	TOUCH JOHN KLEMMER/ABC ABCD 922
184	FRAMPTON PETER FRAMPTON/A&M SP 4512
185	CHESTER & LESTER CHET ATKINS & LES PAUL/RCA APL1 1167
186	AMERICAN PASTIME 3 DOG NIGHT/ABC ABCD 928
187	ONE FLEW OVER THE CUCKOO'S NEST (ORIGINAL SOUNDTRACK)/Fantasy F 9500
188	JACO PASTORIUS/Epic PE 33949
189	CRIME OF THE CENTURY SUPERTRAMP/A&M SP 3647
190	OBSERVER SUN BLIND LION/Home Grown 101
191	STONE ALONE BILL WYMAN/Rolling Stones COC 79103 (Atlantic)
192	DESPERADO EAGLES/Asylum SD 5068
193	VOYAGE OF THE ACOLYTE STEVE HACKET/Chrysalis CHR 1112 (WB)
194	FALLIN' IN LOVE HAMILTON, JOE FRANK & REYNOLDS/Playboy PB 407
195	LIFE & TIMES BILLY COBHAM/Atlantic SD 18166
196	POCO LIVE/Epic PE 33336
197	JESSI JESSI COLTER/Capitol ST 11477
198	ON THE BORDER EAGLES/Asylum 7E 1004
199	SCOTT JOPLIN'S TREEMONISHA/Deutsche Grammophon 2707083
200	KICKIN MIGHTY CLOUDS OF JOY/ABC ABCD 899

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SOUL TRUTH

By DEDE DABNEY



■ **HOLLYWOOD:** Personal Pick: "It's Good For The Soul" — Luther (Cotillion). On the newly activated Cotillion label, this interesting number will put the company back on the map. Creative in every sense of the word, heavy backbeat makes this one strong enough for the disco set.

DEDE'S DITTIES TO WATCH: "Low Life Dog" — Willie Henderson (Playboy); "Kickin' Back" — Patrice Rushen (Prestige); "Back To Back" — Federation (MCA).

UP & COMING: "Time Moves On" — Strutt (Brunswick). This particular pick is an album package loaded with plenty of uptempo material.

According to reliable sources the producing team of DeCoteaux and Sylvester has parted ways. We have also heard through the grapevine that Sylvester has joined forces with Patrick Adams of Black Ivory fame.

Marvin Gaye's new album and single, in a short span of time, have shown the strongest sales in the last couple of years for this artist.



A&M recording artists The Brothers Johnson stopped by Record World's west coast office recently to visit with r&b editor Dede Dabney. Pictured from left are George Johnson, Dede Dabney and Louis Johnson. Their single, "I'll Be Good To You," extracted from their latest lp, "Look Out For #1," is rapidly moving up the charts. However, other extractions from this album are being played. One such cut will be the theme for the "Tomorrow" show, aptly titled "Tomorrow." The new Bill Cosby, Racquel Welch movie, "Mother Jugs & Speed," will feature the cuts "Get The Funk Out Of My Face" and "Thunder Thumbs & Lightning Licks."

Brenda Evans is making a move to New York to undertake the position of east coast promotion for Cotillion Records. Ms. Evans left MGM (Bushka Promotion) to become secretary to Jay Butler at Atlantic. Henry Allen now president of Cotillion, saw her ability to get their product across and asked her to relocate to the "Big Apple" to assist him. Congratulations to Ms. Evans and Allen for seeing that this young woman can handle a position of this type.

Sandra Trimm, publicist who has worked for Rogers and Cowan, is currently looking for a position in that area. You may contact her at (212) 323-0480.

Who In The World:

The Multi-faceted Talents of the Blackbyrds

■ **NEW YORK** — The first Blackbyrds album (Fantasy) was released in April 1974. One year later the group had a Top 10 hit single "Walking in Rhythm." This month they have had a Top 50 album and a Top 40 single on the RW charts. The Blackbyrds have thus established themselves as both successful and consistent new recording artists.

Founded by Donald Byrd, former director of jazz studies at Howard University, Washington, D.C., all five group members are still students at the school, maintaining above-average grades. Through their work in the classroom, the studio and on the road, they have been able to put into effect Byrd's original theory of "applied music," multi-faceted experiences in all areas of music and music business.

"Walking in Rhythm" was from the group's second album and was the first release to bring them national prominence. Their skillful blending of jazz, rock and funk has the kind of commercial appeal to carry their records across all musical boundaries and categories. Demonstrating another aspect of their versatility, they recently recorded the soundtrack album from the movie "Cornbread, Earl and Me."

Following the release of their latest album, "City Life" (produced by Wade Marcus), the group toured Europe and the

U.S., stopping at various colleges and universities to give lecture/demonstrations.

The future is undeniably bright, and busy, for the Blackbyrds as they plan to continue their educations, their touring and their composing, eventually establishing themselves as individual recording artists.

The Blackbyrds are Kevin Toney, keyboards; Keith Killgo, drums and percussion; Joe Hall, bass; Orville Saunders, guitar, and Stephen Johnson, sax and flute.

Tapes Seized In Georgia

■ **LAWRENCEVILLE, GA.** — More than 25,000 allegedly pirated tapes and a quantity of duplicating and packaging equipment were seized in a raid on a warehouse here by officers of the Georgia Bureau of Investigation assisted by agents of the FBI and local police.

Robert Drabson Curtis of 2189 Walker Drive, here, was arrested during the raid and charged with violating the Georgia anti-piracy statute requiring the true name and address of the manufacturer to be imprinted on the tapes. He was later released on \$2,000 bond. Also charged and still being sought is Charles Dixon.

Authorities said the investigation is continuing.

R&B PICKS OF THE WEEK

SINGLE **TAMLA** THE MIRACLES, "NIGHT LIFE" (Jobete Music, Inc./Grimora Publishing, ASCAP). Pete Moore and Bill Griffin have utilized their writing talents to create an interesting lp, with live experiences aided by the producing talents of Freddie Perren. "Night Life" tells tales of evenings in the city of Los Angeles. Griffin's falsetto voice enhances the lyrical quality of a tune destined to explode on the charts. Tamla T 54268F (Motown).

SLEEPER **ABET** SKIP MAHONEY & THE CASUALS, "AND IT'S LOVE" (Excellorec Music/Skipson Music, BMI). This group of musicians hasn't been heard from for quite sometime. However, they have grabbed hold of the gold ring with the complete, slick sound of the new, stirred and sifted together with harmony and a melodic line. It's a hot item, mellow enough to bake in your ears, sweet enough to please everyone. Abet 9465.

ALBUM BEN E. KING, "I HAD A LOVE." It might be a supernatural thing, but Ben E. King has emerged with this unforgettable sound, bringing you up to date from the days with The Drifters. Title cut is superb; however, compelling rhythmic sets are heard throughout. "I Betcha Didn't Know That" adds to a package tight enough to hit the charts with full impact. Atlantic SD 18169.



For members of the "I'm Not in Love" club only! Thank you to the more than forty cities and nearly sixty radio stations who exhibited the perspicacity to play a record that undoubtedly is a smash.

"I'm Not in Love." ZSE 4778

Dee Dee Sharp's hot new single from her hit album, "Happy 'bout the Whole Thing." On TSOP Records.

P23 3839*

Distributed by CBS Records.



Top



THE R&B SINGLES CHART

MAY 1, 1976

MAY 1	APR. 24	
1	2	MISTY BLUE DOROTHY MOORE—Malaco 1029 (TK)
2	1	DISCO LADY JOHNNIE TAYLOR—Columbia 3 10281
3	5	LOVE HANGOVER DIANA ROSS—Motown M 1392F
4	7	MOVIN' BRASS CONSTRUCTION—United Artists XW775 Y
5	3	HAPPY MUSIC THE BLACKBYRDS—Fantasy F 762
6	8	IT'S COOL THE TYMES—RCA PB 10561
7	4	I'VE GOT A FEELING (WE'LL BE SEEING EACH OTHER AGAIN) AL WILSON—Playboy P 6062
8	6	HE'S A FRIEND EDDIE KENDRICKS—Tamla T 54266F (Motown)
9	18	GET UP AND BOOGIE SILVER CONVENTION—Midland Intl. PB 10571 (RCA)
10	15	LIVIN' FOR THE WEEKEND O'JAYS—Phila. Intl. ZS8 3587 (CBS)

11	11	BOOGIE FEVER SYLVERS—Capitol P 4179
12	16	LOVE AND UNDERSTANDING KOOL & THE GANG—De-Lite DEP 1579
13	9	HEAVY LOVE DAVID RUFFIN—Motown M 1388F
14	14	SPANISH HUSTLE FATBACK BAND—Event EV 299 (Polydor)
15	25	KISS AND SAY GOODBYE MANHATTANS—Columbia 3 10310
16	21	YOUNG HEARTS RUN FREE CANDI STATON—Warner Bros. WBS 8181
17	12	MAKE YOURS A HAPPY HOME GLADYS KNIGHT & THE PIPS— Buddah BDA 523
18	10	FOPP OHIO PLAYERS—Mercury 73775
19	20	CAN'T HIDE LOVE EARTH, WIND & FIRE— Columbia 3 10309
20	24	PARTY DOWN WILLIE HUTCH—Motown M 1371F
21	23	MORE, MORE, MORE ANDREA TRUE CONNECTION— Buddah BDA 515
22	22	TELL THE WORLD HOW I FEEL ABOUT 'CHA BABY HAROLD MELVIN & THE BLUENOTES—Phila. Intl. ZS8 3588 (CBS)
23	32	DANCE WIT ME RUFUS FEATURING CHAKA KHAN—ABC 12179
24	13	LET'S GROOVE ARCHIE BELL & THE DRELLS— TSOP ZS8 4775 (CBS)
25	30	BORN TO GET DOWN (BORN TO MESS AROUND) MUSCLE SHOALS HORNS—Bang B 721
26	31	YOU SEE THE TROUBLE WITH ME BARRY WHITE—20th Century TC 2277
27	17	YOU ARE BEAUTIFUL STYLISTICS—Avco AV 4664
28	33	ALL IN THE FAMILY GENERAL JOHNSON—Arista 0177
29	19	NEW ORLEANS STAPLE SINGERS—Curtom CMS 0113 (WB)
30	26	THE LOVE I NEVER HAD TAVARES—Capitol P 4221
31	63	I WANT YOU MARVIN GAYE—Tamla T5426F (Motown)
32	28	SWEET THING RUFUS FEATURING CHAKA KHAN—ABC 12149
33	47	I'LL BE GOOD TO YOU BROTHERS JOHNSON—A&M 1806
34	42	THIS IS IT MELBA MOORE—Buddah BDA 519
35	41	MARRIED BUT NOT TO EACH OTHER DENISE LaSALLE—Westbound WT 5019 (20th Century)
36	27	YOU'RE MY ONE WEAKNESS GIRL STREET PEOPLE—Vigor VI 172B (De-Lite)
37	40	HEAVEN ONLY KNOWS LOVE COMMITTEE—Ariola America P 7609 (Capitol)
38	29	LET'S MAKE A BABY BILLY PAUL—Phila. Intl. ZS8 3584 (CBS)
39	48	DO YOU WANNA DO A THING BLOODSTONE—London 5N 1064
40	59	OPEN SMOKEY ROBINSON—Tamla T 54267F (Motown)
41	45	LOVE WILL KEEP US TOGETHER WILSON PICKETT—Wicked 8102 (TK)
42	46	HUSTLE ON UP (DO THE BUMP) HIDDEN STRENGTH— United Artists XW733 Y

43	52	THAT'S WHERE THE HAPPY PEOPLE GO TRAMMPS—Atlantic 3306
44	44	GRATEFUL BLUE MAGIC—Atco 7046
45	49	TOUCH AND GO ECSTASY, PASSION & PAIN Featuring Barbara Roy- Roulette 7182
46	57	FRIEND OF MINE LITTLE MILTON—Glades 1734 (TK)
47	53	RIGHT BACK WHERE WE STARTED FROM MAXINE NIGHTINGALE— United Artists XW752 Y
48	50	SUNSHINE DAY OSIBISA—Island IS 053
49	58	TEAR THE ROOF OFF THE SUCKER (GIVE UP THE FUNK/P. FUNK PARLIAMENT—Casablanca NB 856
50	51	DISCO CONNECTION ISAAC HAYES MOVEMENT— ABC ABCD 12171
51	56	GET OFF YOUR AHHH! AND DANCE (PART I) FOXY—Dash 5022 (TK)
52	55	WINNERS TOGETHER OR LOSERS APART GEORGE & GWEN McCRAE— Cat 2002 (TK)
53	61	DON'T STOP IT NOW HOT CHOCOLATE—Big Tree BT 16060 (Atlantic)
54	54	JEALOUSY MAJOR HARRIS—Atlantic 3321
55	43	LOVE HANGOVER FIFTH DIMENSION—ABC 12181
56	62	BARETTA'S THEME: KEEP YOUR EYE ON THE SPARROW RHYTHM HERITAGE—ABC 12177
57	34	MIGHTY HIGH MIGHTY CLOUDS OF JOY— ABC 12164
58	60	LET'S GET DOWN TO BUSINESS/AIN'T NO PITY IN THE NAKED CITY PAT LUNDY—Pyramid P 8001 (Roulette)
59	35	THEME FROM S.W.A.T. RHYTHM HERITAGE—ABC 12135
60	69	COULD IT BE MAGIC DONNA SUMMER—Oasis 405 (Casablanca)
61	—	SOPHISTICATED LADY NATALIE COLE—Capitol P 4259
62	—	LET IT SHINE AL GREEN—Hi 5N 2306 (London)
63	68	SARA SMILE DARYL HALL & JOHN OATES— RCA PB 10530
64	—	I GET LIFTED SWEET MUSIC—Wand WDS 11295 (Scepter)
65	66	HEY, WHAT'S THAT DANCE YOU'RE DOING CHOICE FOUR—RCA PB 10602
66	67	EASY LOVIN'/WE GOT THE RECIPE BO KIRKLAND & RUTH DAVIS— Claridge 414
67	—	NIGHT WALK VAN MCCOY—H&L HL 4667
68	73	DOMINOES DONALD BYRD—Blue Note BN XW783 Y (UA)
69	—	THE LONELY ONE SPECIAL DELIVERY—Mainstream MRL 5581
70	71	LOVE REALLY HURTS WITHOUT YOU ALEX BROWN—Roxbury RB 2024 (Chelsea)
71	72	LOVE ME RIGHT GARY TOMS EMPIRE—PIP 6517
72	—	IT'S GOOD FOR THE SOUL LUTHER—Cotillion 44200 (Atlantic)
73	—	SING A HAPPY, FUNKY SONG MIZ DAVIS—Now N 10
74	—	YOU'RE JUST THE RIGHT SIZE SALSOL ORCHESTRA—Salsoul SZ 2007
75	75	MOVIN' LIKE A SUPERSTAR JACKIE ROBINSON—Ariola America P 7618 (Capitol)

CONCERT REVIEW

Weather Report: Redefining Jazz

■ NEW YORK—Innovators must accustom themselves to being copied, and the number of artists who have either imitated Weather Report or traded to some degree in its success must be great. The Joseph Zawinul-Wayne Shorter-led group is at the core of the seventies' re-definition of what jazz is, and if their April 17 Beacon Theatre audience was rather subdued during their performance, it may have been due to the realization that Weather Report's music just doesn't sound all that strange any more.

When the group's contribution to progressive music is assessed in years to come, Zawinul's work with synthesizer programs, defining them as a musical instrument, may be considered most important. He is, and has been, the most imaginative jazz or rock musician in their use, and the interplay between his keyboards and Shorter's saxophone effects is still the strength of Weather Report's sound.

The other members of the group have changed regularly, and work with Weather Report has come to represent solid jazz credentials in itself. The two leaders now share the spotlight with bassist Jaco Pastorius, featured on the group's latest Columbia album and on his first solo work, just released by Epic. Pastorius' influences seem to range from Mingus to Memphis soul, and he slides easily from rhythm to melody.

Opening the show was John McLaughlin, who is the latest in a series of established musicians who have endeavored to popularize Indian music in this country. Playing an acoustic 12-string guitar and trading solos with a violinist and two imaginative percussionists, he dazzled the audience with music that still seems to come across better live than on record. The ensemble, called Shakti, did upstage the headliners, and with McLaughlin's name and talents to provide the impetus, may bring American audiences' awareness of this complex art form to new levels.

Marc Kirkeby

ABC Releases Crusaders Album

■ LOS ANGELES — Jerry Rubinstein, chairman of ABC Records, has announced the release of the Crusaders new ABC/Blue Thumb album, "Those Southern Knights." The album introduces the newest crusader, Robert Popwell on bass and brings the quintet up to a full time six man unit. The lp was produced by Stewart Levine.



MAY 1, 1976

1.	EARGASM JOHNNY TAYLOR—Columbia PC 33951
2.	I WANT YOU MARVIN GAYE—Tamla T6 34251 (Motown)
3.	MOTHERSHIP CONNECTION PARLIAMENT—Casablanca NBLP 7022
4.	BRASS CONSTRUCTION United Artists LA545 G
5.	RUFUS FEATURING CHAKA KHAN ABC ABCD 909
6.	LOOK OUT FOR #1 BROTHERS JOHNSON—A&M SP 4567
7.	DIANA ROSS Motown M6 86151
8.	CITY LIFE THE BLACKBYRDS—Fantasy F 9490
9.	FAMILY REUNION O'JAYS—Phila. Intl. PZ 33807 (CBS)
10.	WINGS OF LOVE TEMPTATIONS—Gordy G6 97151 (Motown)
11.	LOVE AND UNDERSTANDING KOOL & THE GANG—De-Lite DEP 2018
12.	LOVE TRILOGY DONNA SUMMER—Oasis OCLP 5004 (Casablanca)
13.	AMIGOS SANTANA—Columbia PC 33576
14.	HE'S A FRIEND EDDIE KENDRICKS—Tamla T6 34351 (Motown)
15.	BREEZIN' GEORGE BENSON—Warner Bros. BS 2919
16.	SILVER CONVENTION Midland Intl.—BKL1 1369 (RCA)
17.	FULL OF FIRE AL GREEN—Hi SHL 32097 (London)
18.	WAKE UP EVERYBODY HAROLD MELVIN & THE BLUENOTES— Phila. Intl. PZ 33808 (CBS)
19.	SMOKEY'S FAMILY ROBINSON SMOKEY ROBINSON—Tamla T6 34151 (Motown)
20.	MOVIN' ON COMMODORES—Motown M6 84851
21.	LEE OSKAR United Artists LA594 G
22.	GRATITUDE EARTH, WIND & FIRE—Columbia PG 33694
23.	WHEN LOVE IS NEW BILLY PAUL—Phila. Intl. PZ 33843 (CBS)
24.	INSEPARABLE NATALIE COLE—Capitol ST 11429
25.	STRETCHIN' OUT IN BOOTSY'S RUBBER BAND BOOTSY'S RUBBER BAND—Warner Bros. BS 2920
26.	ODYSSEY CHARLES EARLAND—Mercury SRM 1 1049
27.	TRUCKLOAD OF LOVIN' ALBERT KING—Utopia BUL1 1387 (RCA)
28.	MYSTIC VOYAGE ROY AYERS UBIQUITY—Polydor PD 6057
29.	ROMANTIC WARRIOR RETURN TO FOREVER—Columbia PC 34076
30.	MANHATTANS Columbia PC 33820
31.	REFLECTIONS OF A GOLDEN DREAM LONNIE LISTON SMITH & THE COSMIC ECHOES—Flying Dutchman BDL1 1460 (RCA)
32.	BLACK MARKET WEATHER REPORT—Columbia PC 34099
33.	FREE AND IN LOVE MILLIE JACKSON—Spring SP 1 6709 (Polydor)
34.	DISCO-FIED RHYTHM HERITAGE—ABC ABCD 934
35.	YOU ARE MY STARSHIP NORMAN CONNORS—Buddah BDS 5655
36.	LET THE MUSIC PLAY BARRY WHITE—20th Century T 502
37.	LOVIN' POWER IMPRESSIONS—Curtom CU 5009 (WB)
38.	PLACES AND SPACES DONALD BYRD—Blue Note BN LA549 G (UA)
39.	THE REAL MCCOY VAN MCCOY H&L 69012
40.	THIS IS IT MELBA MOORE—Buddah BDS 5657

**DANCE
YOUR ASS
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A HOT NEW RELEASE BY
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**DANCE
YOUR ASS
OFF**

BRUNSWICK

DAKAR

Convicted Tape Pirate Charged with Assault

■ KANSAS CITY, MO.—William P. Wallin of Royal Productions here was indicted last week for assaulting a witness in a copyright infringement case for which he is also currently under indictment.

Wallin, who was convicted last December for selling pirated tapes, fined \$1200 plus court costs and placed on probation for a year, was charged with seven counts of manufacturing illegal tapes following a raid by FBI agents in January of this year. The FBI had seized more than 5000 illegally duplicated tapes as well as some duplicating equipment. The alleged assault on the witness took place sometime since that raid.

Under Federal law, Wallin was charged with a felony in view of his previous conviction. He faces a fine of up to \$50,000 and/or imprisonment of up to seven years on each count.

Cellar Door Mgmt. Bows In Bethesda

■ BETHESDA, MD. — Jack Boyle and Sam L'Hommedieu of Cellar Door Concerts together with Bobby Baker have formed an artist management company to be known as Cellar Door Management. Cellar Door Concerts is one of the largest concert promoters in the country with a 1975 gross in excess of 15 million dollars.

The company management will be under the direction of Baker, formerly a communications attorney in Washington, D.C. Their new address is 5912 Wilmett Road, Bethesda, Md. 20034. Phone: 301-530-3339.

Polydor Signs Curtis Bros.



The Curtis Brothers, a country rock group has just signed with Polydor Incorporated. Recording an album scheduled for an early summer release date, they pried themselves away from the studio to formalize the contract. Shown above are, from left: the group's manager Marshall Berle; attorney Rich Schulenberg; the three Curtis Brothers; Tom, Michael and Richard; Polydor Incorporated's west coast director of a&r, Barry Oslander; and executive vice president in charge of business affairs, Ekke Schnabel.

ABC Announces April LP Release

■ LOS ANGELES — Jerry Rubinstein, chairman of ABC Records, has announced the release of five albums in the April schedule.

Heading the list is Steely Dan's "Royal Scam," the fifth collection from the group, produced by Gary Katz; the Amazing Rhythm Aces follow their debut recording, "Stacked Deck," with a brand new collection entitled "Too Stuffed To Jump," Poco follows its ABC debut, "Head Over Heels," with "Rose of Cimarron," and Diana Trask has a new collection, recorded in Los Angeles, entitled "Believe Me Now Or Believe Me Later."

Also planned is the ABC Records debut of Terry Reid, guitarist and songwriter. His album is called "Seed of Memory" and is a collection of eight new Reid tunes produced by Graham Nash.

Scheduled for release on Sire Records (distributed by ABC) is the debut of the Ramones. Their album is entitled "Ramones," and is produced by Craig Leon. Also as part of the April schedule is the release of Renaissance's new Sire album, "Renaissance Live At Carnegie Hall." A two-record set, the new collection was produced by the group and features full length versions of "Scheherazade" and "Ashes Are Burning."

In addition, ABC/Impulse Records has scheduled the release of two jazz albums for April, according to Esmond Edwards, general manager, Impulse.

The first, "Illusions," is the

FBI Seizes Tapes

■ CHICAGO—FBI agents, led by Assistant U. S. Attorney Ted Scudder, raided W. H. Wholesale here, allegedly owned by William E. Hagglund, and seized 16,000 pirated tape recordings.

ABC/Impulse debut of young guitarist Jimmy Ponder. Also for April release is the latest from ABC/Impulse recording artist Keith Jarrett, entitled "Mysteries." Both albums, Jimmy Ponder's "Illusions" and Keith Jarrett's "Mysteries," were produced by Esmond Edwards.

Lastly, Peacock Records will be represented in the April release with the Dixie Hummingbirds' "Wonderful To Be Alive," produced by Ira Tucker, Sr.

London to Rome Sign with Roulette

■ NEW YORK — Morris Levy, president of Roulette Records, has announced the signing of a production deal with Myrna March Music for the vocal duo known as London to Rome.

May Release

Miss March and co-producer/arranger Leon Pendarvis have completed initial recording sessions. Release is scheduled for May.

Sixth Takes the Fifth



It's Fifth Avenue on Sixth Avenue at RCA Records as Carol Townes & Fifth Avenue, a new group, pose for a "signing photo" that heralds their album debut on RCA's newly-formed Sixth Avenue label. Surrounding the leading lady, Carol Townes, are, from left: Fifth Avenue's Roger Mimms, Sam Credell, Herb Duncombe and Jimmy Solomon, along with the group's manager, August Simms, and Bob Rifici, RCA's manager field marketing, custom labels. Standing is Ron Moseley, division vice president, rhythm & blues a&r.

Dialogue (Continued from page 46)

two young ladies from L.A.: Judy Jones, who is a music major, pianist, cellist, singer and young lady who learned her singing in church, and Patricia Williamson, and a young fellow who is a singer and a choreographer at Jackson State University, Hollis Pippin. We just tried to find the best, in an overall sense, to be a representative of what we were trying to do, and we would also have the vocal talent that would be competitive in today's market.

RW: Are you in the market for new artists?

Cornelius: We get many offers and we are looking for really exceptional talent. We want the artists to be exceptionally talented before we try to record them. We want somebody that would be a representative of the company and when people see them and they can hold up and they can say that hey, this is first class talent. Because of our other business ventures we don't feel that we could spend a lot of time on marginal situations. Secondly, the business itself requires that you don't just flood the market in these days and times. We would do probably about six artists and at the very most 12-15 albums a year and in this year coming up, we may do considerably less than 12 albums.

RW: Are you producing them yourselves?

Cornelius: The one coming up we produced ourselves, but we intend to enlist the services of other producers.

RW: You can hire an independent producer with his own publishing?

Cornelius: Yes. I am saying any producer, but if there is some material and if we want it bad enough yes, it depends on who it is. There are so many producers that you can't deal with because they want to have publishing. It would not be a hang-up if it was someone that you want to do business with.

RW: With your company and the TV show, you are a pretty busy person. Are you falling into any other aspects of the industry?

Griffey: Publishing—we have already obtained a degree of success in concert production and television production, and I am pretty sure that we are going to be okay in record production. Eventually, I would like to produce motion pictures and probably do some stage things also. We are working on other TV shows too. ☺

Two Sacred LPs Released by RCA

■ NASHVILLE — The first two sacred albums to come out of RCA's Nashville studios in almost two years have been released in a move that Jerry Bradley, division vice president, Nashville operations, characterized as "meeting a public demand for Nashville artists' expressing their spiritual feelings."

The first of the albums is "Live From Evangel Temple," which features Hank Snow, who has recorded for RCA longer than any other country artist, and his son, Jimmy Snow, who is pastor of the temple in which the album was recorded.

The second album, an April release, is "Sunday Morning With Charley Pride,"

D.J. Party



RCA artist D. J. Rogers was feted at New York's Leviticus Disco last week after performing at the club. Shown at the bash are (left) RCA division VP for r&b Ron Moseley, artists Lou Courtney and Ruth Copeland, Rogers, Van McCoy, and RCA national r&b promotion manager Ray Harris; and (right) WLIB-WBLS music director Wanda Ramos with Rogers.

Bruce Lundvall

(Continued from page 3)

success with many of the signings we made over the last couple of years," Lundvall pointed out. "We view our a&r structure as second to none as a company involved in every area of music. By establishing Columbia's national head of pop a&r on the west coast, Columbia now has the added advantage of having significant pop a&r strength in both L.A. and New York and the power to attract and sign artists on both coasts.

"Our east coast a&r department continues to be extremely vital to us—its situation has not changed in any way, but with Ellis, we now have a man who can make national decisions on the west coast. In his new capacity, he will have full authority, and as a result, offer the company broader scope."

Lundvall cited the efforts of Mickey Eichner in restructuring and reshaping the New York a&r operations over the past year and a half. "Our a&r department has been re-built in many ways," Lundvall went on to explain, "we have brought in some noted producers such as Bob James and others whose names will be an-

RIAA Report

(Continued from page 3)

in the fight against tape piracy. After lauding the gains made in 1975, he added that there are still "too many D.A.'s who won't prosecute and investigate; there are too many judges who pass out 'chickenshit' fines; too many FBI offices with disinterested staffs; too many states without anti-piracy laws."

He suggested the members pick one week out of the year and have every one of their employees participate in a "commercial piracy blitz." "Inspect the commercial arena in your area," he advised, "and give us fresh intelligence that we can use to combat those leeches out to destroy you. Watch out for counterfeit product. Watch out for thyself!" He urged members to press state legislators for

enactment of laws against piracy in those states currently having none.

Legislatively, 1975 was a banner year for the industry, as states and courts recognized in increasing numbers the seriousness of the piracy problem, and moved against the offenders in various ways. Eleven states, for example, enacted anti-piracy laws, leaving only 14 states without such statutes.

On New Year's Eve, President Gerald Ford signed PL 93-573—the Sound Recording Amendment to the 1909 Copyright Law—and thus enacted a new law carrying stiffer penalties for anyone convicted of criminal infringement of copyrighted sound recordings and counterfeiting. Under PL 93-573, first offenses

are treated as misdemeanors, and all subsequent offenses are treated as felonies punishable by a fine of up to \$50,000 and/or a jail term of up to three years.

According to the Report, "a most important development" occurred when the Justice Department decided, on the basis of Appellate Court rulings in the Third, Fifth, Ninth and Tenth Circuits, that it would prosecute those who "pirated pre-February 15, 1976 sound recordings for infringing copyrights of the underlying musical compositions." The decisions of the various Appellate Courts affirmed that the 1909 Federal Copyright Law's compulsory licensing provision cannot be utilized by pirates to duplicate sound recordings, even if they pay royalties to publishers whose music is used.

Punitive Damages

At both the state and Federal levels, pirates were thwarted in their attempts to have anti-piracy and unfair competition laws declared unconstitutional. In the midst of these favorable rulings for the industry came two key decisions: the District Court of Mississippi ruled that the Federal government may sue civilly for the destruction of pirated recordings and for the equipment and material used in the manufacturing of these recordings; also, in Maryland, the Court of Special Appeals upheld a lower court decision awarding record companies compensatory and punitive damages plus court costs in addition to issuing an order to condemn more than 58,000 pirated tapes that had been seized by law enforcement authorities.

Finally, in the area of international piracy, the RIAA continued its contributions to the IFPI Asia/Pacific Anti-Piracy program in the Far East. The IFPI campaign is headquartered in and concentrates on Hong Kong, where it has helped reduce the market share of pirate tape sales from 55 percent in August 1975 to 15 percent in October 1975. In December, the RIAA Board approved an IFPI request for increased financial contributions. As a result, the campaign will be extended to other countries in the Asia/Pacific area, with the Philippines and Saigon being given first priority.

In another development, the Federal Trade Commission issued, in October 1975, a consent cease and desist order against producers of "sound-alike" tapes. The FTC's order, in effect, called for truth in packaging to prevent the public from being misled into believing that a "sound-alike" tape is actually one on which the original artist appears.

nomy. We have brought a lot of artists home in that time; some new, some fairly established and some of a major stature in a lot of different areas of music. That is not because we are an east coast based company, but because we have been active in Nashville and on the west coast as well. There is a lot of talent out there, and as in any highly competitive area, you can't always make decisions from a building in the middle of New York or wherever you may be based.

"If you look at any other record company in the business based in a west coast office, the probability is that they're not very strong in New York. If they're based in New York, then their coast operation is probably not as strong. We have strengthened our west coast operations over the past year and a half with the strongest merchandising and a&r department possible," Lundvall said. "The appointment of Don Ellis is a further step in building in that area and we look to expand even beyond that point within the next year."

nounced in the future. Having Ed Naha in this department is extremely important for us because of his knowledge of the English music scene."

Lundvall also lauded Eichner for his key role in the signing of talent such as Johnnie Taylor whose "Disco Lady" will be the first RIAA certified platinum single, B.T. Express, Jane Olivior, the Manhattans "who should have one of the biggest cross-over singles of the near future" and "other important signings to be announced soon."

Lundvall stressed that his position as general manager of the label will not be affected by the realignment. "I am not relinquishing my signing position which will be as active as it's always been," he asserted.

Lundvall maintained that recent west coast signings which include Tower of Power, Tyrone Davis, the Miracles, Burton Cummings, Bill Withers and the Burrito Brothers underscored the strengthening of the coast position. "Our major thrust over the past year and a half has been the strength of our national operation in terms of its auto-

Nuestro Rincon (Continued from page 55)

pañamiento del **Mariachi Los Caballeros de Pedro Rey** . . . RCA lanzó en Brazil a **Eliana Pittman** en un largo duración en el cual se ha incluido "Mistura de Carimbo No. 2." Eliana es ya conocida como la "Reina del Carimbo," ritmo del norte del Brasil, muy parecido a la cumbia colombiana . . . También en RCA de Brasil existe gran expectación por el lanzamiento de su nuevo interprete **Marcio José** en "El Profesor de Violín" y "Jamás se olvida un gran Amor." Esta grabación también ha sido lanzada en Español . . . Hector La Voe está terminando un nuevo album para Fania producido por Willie Colon. Hector ha recibido excelentes comentarios y críticas por sus actuaciones en la película "salsa" producida por **Jerry Masucci** . . . Y estos es todo por ahora!

I received correspondence from **Elizabeth Granville** of BMI in New York, which reads: "I enjoyed reading your article about performing rights in **Record World** of March 27. I think it was very generous of you to volunteer to be a trouble shooter for complaints. I am anxious to work with you on this. We are now working on improving the logging system both in its selection of stations and in the quality of logs we receive and I will be in touch with you to let you know of our progress" . . . I also received correspondence for the general director of the General Society of Authors of Spain which reads: "Will you kindly accept the appreciation from all the composers from Spain and ours from the Society for your constant and energetic defense in favor of all composers of the world through your international campaign in **Record World**." The general director is also placing some questions in our care, which will be carefully answered in the near future. They are quite interesting!

We chatted with **Nelson Ned** in Miami a few minutes before he underwent eye surgery in order to correct some very dangerous problems. Now he is recovering, expecting another operation in two weeks. It seems that everything is going o.k. with him. I'm glad! . . . It seems that a very important record distributor went into bankruptcy in New York, forcing more than one manufacturer to go into deep meditation. Amounts involved are pretty heavy. Rumors are flying that another big one will also have real big problems. Hope it stops there! . . . **Aldo Vazquez** sold his stock on Tape Duplicators of Fla. to his associates, leaving the post of president open. He has not announced any plans at the moment . . . Well, it seems that WEA will hold—for another year—the licensee in Brazil due to the fact that pressing records in the country without a pressing plant could become an immense risk. Continental will retain their license for one more year . . . As per conversations handled by this writer with an agent of the FBI, it seems that recordings and tapes by **Salsoul Orchestra, K.C. and the Sunshine Band** and **Morris Albert** are the most bootlegged product in the industry. These pirates are really too much. They do not sleep at all!

Chico Novarro from Argentina, famous and talented composer, singer and comedian, is flying to the States (Miami and Los Angeles) where he will stay for a few weeks before departing for Mexico, where he will establish his permanent residence. Microfon America is releasing two of his albums in the States . . . Discolando Records released in New York a new album by **Roberto Luti** titled "O.K." Good package! . . . Hispavox released in Spain a single by **Tony Landa** with "Adios" and "Para tí" composed by **José Luis Perales** and with great arrangements by **Juanito Marquez** . . . Rico Records released an album by very popular Puerto Rican bolero singer **Joe Valle**. Great package that will sell forever and his first one after a period of years. Congratulations! . . . **Opus Cuatro**, Argentinean group, was a terrific success while touring Colombia and Venezuela. Trova Records is their label in Argentina . . . **Yolandita Monge** was a success at La Concha Club in Chicago two weeks ago. Her performance of "Cierra los Ojos" is a smash all over the States (Coco Records) . . . RCA released in Spain a new single by **Dr. Pop** containing "El Soñar" b/w "El Señor Importante." Real good! . . . Fogata Internacional is producing two singles by their exclusive singer **Adela Corona**, previously known as **Rosa de Alba**. The singles will contain "Este Hijo que va a Nacer," "El Centavo," "Por el Amor a mis Hijos" and "Me Estoy Acostumbrando" . . . RCA released in Brazil an album by **Eliana Pittman** in which "Mistura de Carimbo No. 2" could make it big. This album contains mostly carimbos, which is a Brazilian rhythm similar in a way to the Colombian cumbia. RCA is also very enthusiastic in Brazil due to the release of their new talent **Marcio José** with "El Profesor de Violín" b/w "Jamás se olvida un gran Amor." This single was also released in Spanish . . . Salsa singer **Hector La Voe** is finishing up a new album for Fania produced by **Willie Colon** . . . And that's it for the time being!



LATIN AMERICAN ALBUM PICKS



EL TROVADOR ROMANTICO DE CORDOBA

ALDO MONGES—Microfon M 76004

Aldo Monges, arreglos de Osvaldo Requena y mezcla, todo suena diferente y por tanto pudiera dar fuerte. Comienza a recibir promoción "La Tristeza de mi Mujer," tema en extremo comercial. Otros son "No trates de Evitarlo si me quieres" (A. Monges-H. Videla), "Dolor, no duelas Tanto" (A. Monges), "Sus ojos se Cerraron" (C. Gardel-A. Le Pera) y "Me Preguntaron Ayer" (A. Monges-H. Videla).

■ Aldo Monges, with arrangements by Osvaldo Requena, has everything sounding completely different and because of that she could make it real big. "La Tristeza de mi Mujer" is starting to enjoy promotion in the States. Also good: "El Hijo que no he tenido" (A. Monges-Requena), "Dolor, no duelas Tanto" (A. Monges), "Lo que te iba a decir" (A. Monges) and "Corazón si te vas" (A. Monges).



CONJUNTO CANDELA

Combo CLP 2002

Excelentes músicos forman parte de este nuevo conjunto que está proyectandose con gran fuerza desde Nueva York. Aquí se lucen en "Amor Pa' Que" (R. Blades), "Todo el mundo quiere bailar" (A. Caise), "Me Imagino" (J. Mendoza) y "En Vano Existir" (H. Juama). Dirección de Hector L. Castro y producido por Tony Pabon.

■ Conjunto Candela consists of excellent and well-known musicians from New York. The group is heading for the top! Here they include "Amor Pa' que," "Me Imagino" (N. Mili), "Flores para tu Altar" (J. Mendozo) and "María Mercé" (R. Blades). Directed by Hector Castro, produced by Tony Pabon and mixed by F. Weinberg.



UBANE

MONGO & JUSTO—Vaya 1MVS 44

Justo Betancourt, Mongo Santamaría, músicos de primera y arreglos bien calientes y salsosos es una combinación que tiene que rendir excelentes dividiendos. Aquí lo prueban en "Cantandole al Amor" (J. Almario), "Miedo" (M. Santamaría), "Mañana" (M. Santaría) y "Cumbia Tipica" (J. Madrid).

■ Justo Betancourt handles only the vocals; Mongo Santamaría, superb musicians and excellent salsa arrangements form a combination that will render big dividends. Superb are "Vengan Pollos" (M. Santamaría), "No me Importa" (Santamaría) and (J. Collazo).



ECLIPSE TOTAL

ISMAEL RIVERA—Tico TSLP 1400

El sonero puertorriqueño Ismael Rivera sigue acaparando ventas y popularidad. Con su sabor único interpreta aquí "Mi Negrito me Espera" (C. Suarez), "Incomprendido" (B. Capó), "El Pañuelito" (R. Hernandez) y "El Cumbanchero" (R. Hernandez).

■ Ismael Rivera, great sonero from Puerto Rico, is at his best in this package, full of Latin flavor and stamina. "Mi Jaragual" (F. R. Goyco), "El Nazareno" (H. D. Williams), "La Cumbita" (I. Rivera) and "Si yo pudiera" (J. Cebrian).

En Colombia (Continued from page 55)

y cuarto lugares "El Preso" y "Julio Iglesias canta a México."

La canción más popular en estos momentos es "Llamada" del Maestro **Jorge Villamil**. Tiene 12 versiones grabadas siendo las

más vendidas las de **Isadora** y **Jerónimo** con más de 125,000 copias vendidas.

Proximamente aparecerá en Colombia el sello Mag del Peru . . . ¡Y ahora hasta la próxima!

Bill Wyman: 'Stone Alone' (Part 1)

By DAVID MCGEE



Bill Wyman

■ Prior to the release of his second solo album, "Stone Alone," Rolling Stones bassist Bill Wyman visited New York, where he completed the mixing of "Apache Woman" a disco track from the album. While here, he also talked to the press. Thus it was that Record World encountered him one Saturday afternoon in his suite at the Plaza Hotel. In the following interview, Wyman, hardly the quiet Stone one is accustomed to seeing onstage, discusses "Stone Alone" and his career apart from the group. Part two of this interview will appear in next week's issue.

Record World: How long did it take you to record this album?

Bill Wyman: I did it in sections over a period of about the last 15 months—really, whenever I was free from working with the Stones. If I had a month off I'd do two weeks on the album. So I did half of the tracks about 15 months ago, and then I had a whole year working with the Stones where I couldn't even get into it at all 'cause we were recording and touring and everything. After the American tour, I did like three different tracks in a week or two-week periods, worked right through and finished up with 24 tracks and had to whittle them down. So I've really got another half of another album in the can.

RW: The album seems to be much more intense than "Monkey Grip."

Wyman: It's much more commercial. I intended to do it that way. When I did "Monkey Grip," I just had a lot of ideas and some songs and I wanted an outlet for them, a vehicle. So I thought, alright, I'll try and make it a nice album, fun and what people like; jolly, you know. And that's what I did. Then when I looked back on it, I thought the music was nice, the arrangements were nice and I was quite happy with production. The voice wasn't as good as it could have been, but I wasn't ready to sing any better than that at the time; I didn't have the confidence. So it was a little bit lacking in the voice department. And then people were trying to get me to pull singles off of it, to promote it, you know—have a single hit and then the album will sell and all that rubbish. There weren't any singles because I didn't sit down and try to write singles. I just recorded an album; a nice album. So that put me in a bit of a spot. This time I decided to make it much more commercial. Try to cut some singles and make it all around—the tracks shorter, much more easy to have radio plays. I only had about three tracks on that first album that could possibly be played on the radio. One of those was too obscene to be played. So I finished up the one country song, and in New Orleans they refused to play it because I said "shit" on it. There were like one or two cuts that could be played so it got very little airplay, very little exposure. It didn't sell very well.

RW: So you have 12 cuts on this album . . .

Wyman: Two of which are obscene and probably won't get played on radio.

RW: And of the other 10 . . .

Wyman: There's a possibility of four, five, maybe six tracks that could be put out as singles.

A lot of people have been coming in—all kinds, from all walks of life—musicians, record company people, friends, journalists, djs—all coming in and saying, "That one could be a really big hit," "I really like that track." And they always pick out a different track. So we're finishing up with like five, six possible singles on it.

RW: Like "Monkey Grip," this new album has a good variety of tunes on it. No one type of music all the way through.

Wyman: Yes, if there's any albums that I hate it's those whose songs are all like the first track with only slight differences. But it's the same tempo, the same sound. Gets very boring after two or three trips. So I kind of tried to put all my loves of music—the hillbilly, the blues, the ragtime, the New Orleans rock and roll, the early rock stuff, today's music, reggae—everything in. I've got another really nice reggae, but I don't want to put two reggaes on the album, so we saved that one and another really funky track.

Can I perform live on stage in front of an audience as a solo artist? No, I don't think I can, so forget it. There's nothing worse than going to see a person who makes great records be a total disappointment live.

RW: How do you see your solo career developing? Is there a chance you will put a band together and go on the road?

Wyman: Not bloody likely. I'm not a performer.

RW: You'll never perform solo?

Wyman: No, I'm not one of those kind of performers. To go out on a stage and perform . . . I often play music, sure, but to be visual as well . . . I've never been visual, you know that. So it might be good fun, but no aspirations in that direction at the moment.

I think it's very important that you look at yourself from afar and say, can I make a record in the studio? Yes, I can. Alright, let's go and do it. And you do it. Can I perform live on stage in front of an audience as a solo artist? No, I don't think I can, so forget it. There's nothing worse than going to see a person who make great records be a total disappointment live. It ruins your whole conception of the music he's playing. And it seems to affect what you think of him in the future. I don't think I'm ready for that and I don't think I ever will be, but still, certainly not right now. So I'm not going to do it, no way.

RW: So will solo albums from you then be something we can sort of count on?

Wyman: I think if it's selling and people are buying them and liking them, sure. And, obviously, if this one goes big it will encourage me to do another one. If it doesn't, then it's going to make me think again. But I have to get these out of my system. If a song comes into my head, and I sit down at the piano to play a song, I'm not the right kind of person to go to somebody and say, "Here I've got this great song for you, will you do it on your next album," or "Do you like it?" and start sort of pushing songs around. So the easiest way to do it is to go into a studio and do it myself. So it gets out that frustration of song writing and all the kinds of music I like that the Stones don't do. I could play another instrument, not just play bass, which I can do on my own albums; producing, I'm getting involved in all aspects of recording, you know: engineering, a bit of mixing, helping with mastering and then getting involved in album covers and all that. And I've kind of done it with the Stones but I've been one of five people. Here I've got total control and the final decision is always mine. And that's kind of nice in a way; then you can't blame anyone else when it goes wrong.

RCA Signs Courtney



Artist-composer-producer Lou Courtney has been signed to an RCA Records recording contract. Courtney's album debut, titled "Lou Courtney/Buffalo Smoke," is scheduled for RCA release in June. Pictured behind Courtney are (from left): Ron Moseley, division vice president, r&b, a&r; Bob Harrington, director of merchandising; David Fitzpatrick of Moonshadow Management Limited, which represents Courtney; merchandising manager Doree Berg; and Mel Ilberman, division vice president, commercial operations.

Talent Showcases

(Continued from page 4)

Albrecht and Newman pride themselves on the fact that while the shows are very loosely structured, agents, bookers and talent scouts know that when they come in the acts they'll see will have been carefully screened. The Improv runs an open audition on Sunday nights; Catch holds its try-outs Mondays. The performances are videotaped, and the best are shown on cable-TV.

Regular weekdays will feature about a dozen acts at the Improv, a few singers interspersed among the comics; at Catch the number of acts ranges from 18-25 with a more even balance between singers and comedians. Both rooms start out with a basic schedule set up in advance, taking up about 70 percent of the evening. The rest of the time is allotted for drop-ins. The latter range from current "star" regulars to Bill Cosby and Rodney Dangerfield to past regulars such as J.J. Walker or David Brenner.

"There's always been a star system of sorts," explains Albrecht. "They work their way up and deserve to be able to walk on whenever they arrive." And while the comics themselves apparently jockey for position on any given evening's schedule, there is also respect for the prime positioning of a particular person if word is out of a particular individual being scouted.

The bulk of the audiences at both the Improv and Catch are young people from the metropolitan area and bus tours from out of town along with the regular agents, bookers and scouts. At both clubs the estimate of regular patrons who return with some frequency is about 50 percent, and Newman and Albrecht observed that the average age of their paying customers has decreased in the last six months.

Among others surfacing from the Improv/Catch stages are the musical/comedy duo of Finkle and Weeden, Howard Itzkowitz, David Sagh, Bob Kelton, Larry Ragland, Emily Levine, Bob Shaw and Ron Douglas. And with clubs such as the Bottom Line, and the Other End booking these comics as opening acts more room is opening for still newer people.

(Next week, a discussion of music showcases.)

Warners 1st Quart.

(Continued from page 3)

share, a 21 percent increase over the comparable 1975 figure of 76 cents per share.

"Overall, the strong earnings performance in the first quarter gives us confidence that WCI will continue to show gains for the balance of the year," Ross said.

Songwriters Lobby for Higher Royalty

(Continued from page 3)

As passed by the Senate earlier this year, the revision bill would raise the fee from 2¢ to 2½¢, which is effectively the ceiling on mechanical fees after a song is recorded for the first time. (Composers are legally able to negotiate fees above 2¢ on the first recording of a tune, but rarely is it done for fear of pricing songs out of the marketplace.

"We have never had a minimum wage, we haven't had a raise in 67 years," the latest AGAC letter to Congress says. "We've been waiting a long time."

The letters to Congress included the lyrics to a Meredith Wilson song called "Play Fair," the chorus of which goes "We live under a ceiling of two cents no more/What songwriters need is a two and a half cent floor." Also included is a letter from Marvin Hamlisch, who wrote the music for Barbra Streisand's "The Way We Were." Despite the fact that "The Way We Were" sold over one million singles, Hamlisch complained, he got only \$5,000 in mechanical royalties for it.

Writers Lobbying

Individual songwriters and composers have been travelling to Washington of late to lobby the members of the House Judiciary Committee, the unit considering the revision package and whose vote on the mechanical fee will likely decide whether or not the

composers get the raise they're looking for on the floor of the House, and ultimately in the law. Henry Mancini, Kenny O'Dell, Jay Gorney, Don Wayne, Sheldon Harnick, Eddy Raven and Jack Lawrence have been among those making the trip to Capitol Hill since February, when AGAC sponsored a large cocktail party for the members of the House.

The average income of each AGAC member stands at only about \$2,000 a year, they told them. The composer's share of the list price of records (which has gone up more than \$3 since 1964, when copyright revision was first introduced) has been steadily shrinking. The extension of the copyright term to life of the creator plus 50 years (adding at least 19 years to all present terms) and a higher mechanical fee is what we need, they argued.

RIAA Opposing

For its part, the Recording Industry Association of America has been dogging the composer/lobbyist all over Washington, trying to poke holes in the songwriters' arguments. The composers are misleading Congress, they are saying today. Marvin Hamlisch may have only gotten \$5,000 from Streisand's single of the "The Way We Were," but how much did he get for the album? How much did he get for the nearly 40 cover-versions of the song listed in Phonologue, the

publication that keeps track of who's using copyrights? How much did he get for the performance royalties on the song? One record industry source put his total income for the song at about \$100 thousand. Other estimates have ranged even higher.

Disparity

(When asked how much Hamlisch made on his copyright for "The Way We Were," an AGAC spokesman replied: "You'll have to go get that from Hamlisch.")

As well, it is misleading for the composers to say that the list price of albums had jumped \$3 in the last decade. "List prices don't mean a damn thing when it comes to retail price," an RIAA spokesman said. "Any record buyer knows that." The Bureau of Labor Statistics has pegged the actual rise in record retail prices at about 11 percent between 1964-74.

\$50 Million A Year

The RIAA is claiming that just a one-cent jump in mechanical rate will cost record manufacturers more than \$50 million a year, out of pocket. Passed on to the consumer—through the chain of distributors, wholesalers and retailers—that \$50 million increase could cost as much as an additional 35¢ per record or \$100 million extra a year in all. The argument was convincing enough to bring the Consumer Federation of America, an independent organization of consumer interests, into the fight between the record makers and the composers on the manufacturers' side.

Bitter Battle

"Nearly 80 percent of all records released don't make a profit," an RIAA spokesman explained. "It has to sell about 68,000 copies to break even. But even if it doesn't break even, the composers still get paid."

And it is here that the crux of the economic problem—the issue that has set the music industry off into a bitter, intra-industry battle—lies. Record manufacturers would likely have little problem paying greater royalties to those records which do turn a profit (and, in effect, that extra profit accruing to record makers from their bonafide hits is being returned to performers in the contracting process). But the record industry cannot accept taking a greater loss on those records that do not break even. It has no choice, the recording executives feel, but to oppose any increase in the mechanical fee above 2½¢.

It is now up to Congress to draw the line between them.

Marriott Tour Plans



Coinciding with the release of his new A&M album Steve Marriott is making his first tour as a solo artist since the disbanding of Humble Pie a year ago. Marriott is pictured at Bandana Management discussing his tour, which ends in New York on June 5. Pictured from left are: Bill Anthony, Steve Marriott, Dee Anthony, Vince Mauro of Bandana and Martin Kirkup, A&M director of east coast publicity.

The Coast (Continued from page 14)

is the ever-increasing amounts of BDM space given to coverage of local rock & roll talent; it's only when a scene creates its own effective vehicles—rather than relying on established channels—that it begins to show true strength. New York already has two regular 'zines devoted exclusively to local rock & roll, and it's nice to see the LA scene gathering enough steam to begin moving in that direction as well. Support the rock & roll that supports you.

RECORD WORLD THE JAZZ LP CHART

MAY 1, 1976

1. **BREEZIN'**
GEORGE BENSON—Warner Bros. WB 2919
2. **THE LEPRECHAUN**
CHICK COREA—Polydor—PD 6062
3. **CITY LIFE**
BLACKBYRDS—Fantasy F 9490
4. **ROMANTIC WARRIOR**
RETURN TO FOREVER—Columbia PC 34076
5. **BRASS CONSTRUCTION**
United Artists LA545 G
6. **MYSTIC VOYAGE**
ROY AYERS UBIQUITY—Polydor PD 6057
7. **TOUCH**
JOHN KLEMMER—ABC ABCD 922
8. **REFLECTIONS OF A GOLDEN DREAM**
LONNIE LISTON SMITH & THE COSMIC ECHOES—Flying Dutchman BDL1 1460 (RCA)
9. **LOOK OUT FOR #1**
BROTHERS JOHNSON—A&M SP 4567
10. **PLACES AND SPACES**
DONALD BYRD—Blue Note BN LA549 G (UA)
11. **BACK TO BACK**
BRECKER BROTHERS BAND—Arista 4061
12. **I HEAR A SYMPHONY**
HANK CRAWFORD—Kudu KU 2651
13. **TROPEA**
JOHN TROPEA—Marlin 2200 (TK)
14. **BLACK MARKET**
WEATHER REPORT—Columbia PC 34099
15. **ODYSSEY**
CHARLES EARLAND—Mercury SRM 1 1049
16. **OPEN YOUR EYES, YOU CAN FLY**
FLORA PURIM—Milestone M 9065
17. **PRIMAL SCREAM**
MAYNARD FERGUSON—Columbia PC 33953
18. **LIFE AND TIMES**
BILLY COBHAM—Atlantic SD 18166
19. **LAND OF THE MIDNIGHT SUN**
AL DIMEOLA—Columbia PC 34074
20. **HAVE YOU EVER SEEN THE RAIN**
STANLEY TURRENTINE—Fantasy F 9493
21. **PRESSURE SENSITIVE**
RONNIE LAWS—Blue Note BN LA452 G (UA)
22. **FEELS SO GOOD**
GROVER WASHINGTON, JR.—Kudu KU 2451
23. **AURORA**
JEAN-LUC PONTY—Atlantic D 18163
24. **JOURNEY TO LOVE**
STANLEY CLARKE—Nemperor NE 433 (Atlantic)
25. **NEW YORK CONNECTION**
TOM SCOTT—Ode 77033 (A&M)
26. **IN THE LIGHT**
KEITH JARRETT—ECM 1033/34 (Polydor)
27. **MAN-CHILD**
HERBIE HANCOCK—Columbia PC 33812
28. **VISIONS OF A NEW WORLD**
LONNIE LISTON SMITH & THE COSMIC ECHOES—Flying Dutchman BDL1 1196 (RCA)
29. **DON'T IT FEEL GOOD**
RAMSEY LEWIS—Columbia PC 33800
30. **THAT IS WHY YOU'RE OVERWEIGHT**
EDDIE HARRIS—Atlantic SD 1683
31. **ANYTHING GOES**
RON CARTER—Kudu KU 2551
32. **MARCHING IN THE STREETS**
HARVEY MASON—Arista 4054
33. **LIVE OBLIVION, VOL. II**
BRIAN ANGER'S OBLIVION EXPRESS—RCA CPL2 1230
34. **MAGICAL SHEPHERD**
MIROSLAV VITOUS—Warner Bros. BS 2925
35. **FOR ALL WE KNOW**
ESTHER PHILLIPS—Kudu KU 28
36. **L.A. EXPRESS**
Caribou PZ 33940 (CBS)
37. **KOLN**
KEITH JARRETT—ECM 1064/65 (Polydor)
38. **LEE OSKAR**
United Artists LA594 G
39. **JACO PASTORIUS**
Epic PE 33949
40. **AGHARTA**
MILES DAVIS—Columbia PG 33967

Disco File (Continued from page 26)

is "A Song in My Heart" (5:00), an irrepressibly happy song, but there's a solid list of other possibilities: "Headin' Back to Love Again," "Love Doesn't Grow on Trees" (originally made by another child singer, **Darren Green**, and a perfect choice here), "Love Is Like an Itching in My Heart" (**Holland-Dozier-Holland's** song for the **Supremes** and one of the all-time great titles) and "As Long As There's Love (We're Gonna Make It)" which was written by near-legendary New York disco DJ **Alfie Davidson** (notice how more and more DJs are crossing over into the production and writing end of the music business).

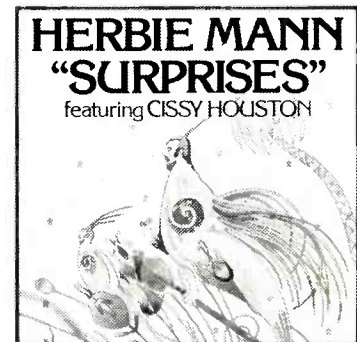
"Disco Express Volume 1" is RCA's equivalent of the Atlantic "Disco Trek" and Scepter/Wand "Disco Gold" packages, collecting some of the more obscure and hard-to-get of the label's disco releases on one disc. This collection, produced and "edited for disco" by **Carl Maults-Bly** and **David Todd** (another New York DJ who's moved strongly into the record business), would be snapped up if only because it contained **Sunny Gale's** impossible-to-get "I Wanna Know," produced by **Vince Montana**, issued nearly a year ago on the promotion-only label Disco-Soul and never released commercially. It's a fascinating, unusual record that's almost turned into a cult item because of its very unavailability. Because the producers were clearly interested in searching beyond the obvious cuts by RCA performers, some of the selections aren't as strong as one would wish, but the inclusion of **Satyr's** "Free and Easy," "How Have You Been" by **Blood Hollins**, "Pressure Cookin'" by **Labelle**, the **Choice Four's** "Hook It Up" and **Beckett Brown's** "One Way Street" (but why no vocal-instrumental mix?) should be enough to satisfy most disco fans.

Other recommendations: **Groove Holmes** has an unexpectedly "disco" album out under the production of **Bob Thiele** that includes a pleasant version of "I'm in the Mood for Love" (the title cut), a splashy original called "I've Got Love for You" and yet another version of **Duke Ellington's** "Caravan," this one off-beat and atmospheric enough to deserve attention all over again, though the pace may be too down for most crowds (Flying Dutchman) . . . **Carol Townes and Fifth Avenue's** debut album (on Sixth Avenue, through RCA) includes a great "ain't nothin' but a party" cut in "Bring Your Body" (6:14), written and produced by **Lou Courtney** . . . and Tony Emith alerted me to a stirring, drum-based jungle-rhythm cut called "Uhuru" on the new **Osibisa** album (Island).

FEEDBACK: "Disco Party," the long cut on the new **Trammps** album that I pretty much dismissed in my review last week, has been shaping up as the album's surprise blockbuster according to reports this week. Nearly everyone we spoke to said that the cut caused a sensation the first time it was played and packed the floor consistently after that. This is one of those steamed-up, sweaty, turn-it-out cuts—sorry for underestimating it first time around . . . **Richie Kaczor** recommends "Super Disco" from the **Rimshots** album (Stang), a light-weight but delightful instrumental which he says has been getting good response from the crowd at the Top Floor, another new membership club in New York . . . Tony Smith calls attention to the new single release by **Crown Heights Affair**, an edited version of their album track, "Foxy Lady" (Delite), that is top 10 for him this week and quite an improvement of the original. Another Smith pick: **Heywood Cash's** debut on Epic, a funky, driving "Give It Up" whose 12-inch disco pressing (7:09) is rich and varied if a bit difficult to play all the way through . . . The newest item on Kaczor's top 10 is also the first release on the revived Cotillion label, "It's Good for the Soul" by **Luther** (Vandross, who also wrote and produced). The message: "If it feels good, do it . . . If it's good for the body, it's good for the soul." This definitely feels good, especially when extended to just over seven minutes on a 12-inch record full of powerful vocals and tough breaks. Strongly recommended . . . Also picking up very fast: **Jesse Green's** "Nice & Slow," and the **Biddu Orchestra's** "Rainforest."

RECOMMENDED SINGLES: **Jackie Carter's** hard, cutting "Treat Me Like a Woman" (Big Tree), yet another German-made record but with even more drive than most of the recent releases in this category; "Disco Babies" by **Love Machine** (Arista), a pulsing production with faintly nasty female vocals that mixes **Van McCoy** and **Bob Crewe** styles (disco version: 6:00); "Strokin'" by **Leon Haywood** (20th Century), another long production (5:25), this one by Haywood himself, with a funk disco style and some touches reminiscent of "Love Rollercoaster;" **Marlena Shaw's** "It's Better Than Walkin' Out" (Blue Note), produced by **Tony Silvester** and **Bert deCoteaux**, and a wonderful shout number; the instrumental "Black Sun" by **Barry Gray** (RCA), already suggested as the disco cut from the "Space:1999" album; and the first release from **Damon Harris' group, Impact**, called "Happy Man" (Atco), produced in an impossibly bouncy upbeat style by **Bobby Eli**—the long version is 6:10 and is a tantalizing taste of an album from the group due out in May.

HERBIE MANN SURPRISES



Herbie Mann's albums over the last half-dozen years are characterized by his avoidance of the predictable, and his reluctance to be in any less than three places at once, at any given time. His flirtation with Disco music last year has evolved into this album, which takes a springtime opportunity to pull a few "SURPRISES" of its own. The triptych courses through a jarring, locomotive reggae, "DRAW YOUR BREAKS" (from the Jimmy Cliff film/LP "The Harder They Come"), J.J. Cale's bayou-haunter "CAJUN MOON," Stevie Wonder's flexible "CREEPIN'"; the gospel-momentous "EASTER RISING" and a bit of Latino festival called "ASA BRANCA!" All of these tunes showcase the prodigious talent of Cissy Houston, whose exposure over the last year to a wider audience as a soloist is due entirely to Herbie Mann's efforts on her behalf. The LP concludes with a series of tracks that rely on the listener's infatuation (or intrigue) with the possibilities of the Japanese song cycle transporting one to the land of windwood, crickets, butterflies, and stone gardens. Herbie wishes everyone an enjoyable trip. **On Atlantic Records and Tapes**



SD 1682
Produced by Herbie Mann
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CANADA

By LARRY LeBLANC



■ TORONTO—Added to the booking roster of the newly-formed The Agency are A&M's **Gino Vannelli** and RCA's **The Good Brothers**. Vannelli plans to record his fourth album in the U.K. before returning to Canada in time to perform at the Montreal Olympics on July 28. The Good Brothers have released their first single for RCA, titled "That's The Kind Of Man I Am," produced by **Adam Mitchell** . . . First **Carroll Baker** single for RCA is titled "Tonight With Love," produced by **Chuck**

Williams and Don Grashey . . . New **Gary Buck** single, "Victims," produced by **Bobby Bare**, has been picked up for release in the U.S. by Playboy Records. Release in Canada is by RCA.

Music Shoppe International has signed a booking agreement with GRT recording act **Downchild**. The booking firm has also recently added new staff, with **Judy Snead**, personal assistant to **Ron Scribner**, **Diane Grenn** to the agency's One Night Department and **Robbie Lane**, club department . . . Toronto-based **Stringband** is holding its First Annual Fifth Anniversary Birthday Party and Concert at the St. Lawrence Centre For The Performing Arts on May 1. The concert will feature **Stringband**, **Peter Froelich**, members of the **Puck Rent-a-Foot** organization, mime artist **Pierre Pot**, **Ben Mink** and **Al Soberman**. Following the concert, Stringband will leave for the west coast, the taping of an hour-long special in Winnipeg, four dates in the Yukon, and concert appearances in Vancouver and Edmonton.

Garfield, newly-signed with Mercury, is holding a special "media concert" at the St. Lawrence Centre on April 20, organized by Polydor's **Lori Brunor** . . . **The Irish Rovers** are touring across Canada from April 2 to May 17 with 26 dates involved including three shows at the National Arts Centre, Ottawa, two shows at Hamilton Place and two shows at Massey Hall in Toronto . . . Island's **Liam Mullen** is happily predicting a sell-out for **Bob Marley & The Wailers'** Montreal concert on May 4 at Centre Sportif with 1106 tickets sold in the first two days of selling. The group moves on the next night to do two shows at Convocation Hall in Toronto.

New single for **Ronnie Prophet**, released in the U.S. and Canada on RCA, is "It's Enough," produced by **Harry Hinde** . . . CTV held a reception for **Rolf Harris** to preview his half-hour variety show to be seen weekly on CTV . . . Commencing April 19, with its sixth issue, *Nightout* magazine will be distributed in Toronto by **MacLean Hunter** and *Metro News Service* . . . **James Ackroyd** has returned to Toronto after a three year stint in San Francisco with top name bands there. Ackroyd, leader of the long-gone **James and The Good Brothers** band, has put together a new band and opened at Bruegel's . . . **T.H.P. Orchestra's** "Theme From Swat" went gold last week . . . **Nana Mouskouri** will perform three concerts at Massey Hall on Sunday, April 18 and the following night. This is Mouskouri's fifth visit to Toronto. Following the engagement in Toronto she will perform at the National Arts Centre in Ottawa on April 20.

CBS Disques Re-Signs Dassin



Joe Dassin (center), whose latest single, "Et si tu n'existais pas," is presently climbing the French charts, has just signed a new long-term contract with CBS Disques, France. He is pictured with Jacques Souplet (left), president and director general of CBS Disques, and Jacques Plait, Dassin's artistic director.

ENGLAND

By RON McCREIGHT

■ LONDON—**Alvin Lee** will promote his next Chrysalis album, "Sagitar," with a U.K. tour featuring his new back-up band, which includes **Bryson Graham** (ex-Spooky Tooth-drummer) and **Andy Pyle** (bass). Lee also plans to trail the album with a single - **Don Gibson's** "Sea Of Heartbreak" being the choice. The **Electric Light Orchestra** also hits the road next month and promotes the new single, "Night-rider" (Jet), taken from "Face The Music," on a series of concerts which includes the New Victoria on May 8th.

Gold and silver in abundance! **The Who's** "By Numbers" album (Polydor) attains gold status along with **Brotherhood Of Man's** Eurovision winning single (Pye), while CBS scores silvers for U.K. sales on **Ian Hunter's** last album (his next, titled "All American Alien Boy," follows on May 7th), **ABBA's** "Mama Mia" single and "ABBA" album, and **Tina Charles'** "I Love to Love," which has now moved on to reach gold status also. ABBA's presentation was made during their recent visit here for a "Top Of The Pops" appearance promoting their current hit, "Fernando," and Tina Charles with producer **Biddu** received their awards at Capital Radio's Superspike disco, attended by over 40,000 at the Empire Pool, Wembley.

Ringo Starr, currently on vacation in the West Indies, commences recording for his first solo album for Polydor in May under **Arif Mardin's** direction. Another top American producer, **Stuart Levine**, will work here for the first time when he cuts new CBS signings **Moon** at the Who's Ramport Studios from April 26th. Levine heard the band while visiting the U.K. during February and anticipates a month in the studios to complete an album which is planned for July release.

Deals concluded by Decca, which has signed "Tubular Bells" co-producer **Tom Newman** to a production deal; Route Records, which has picked up American band **Mistura**, featuring **Lloyd Michels**, whose jazz style disco single, "The Flasher," is rush-released; Heath Levy Music, which has clinched representation of **Ben & Linda Findon's** Black Sheep Music for the U.K. and some European territories; and Chappell, whose creative director **Roland Rennie** has signed six piece band **Stars** to a long-term publishing agreement which includes the first single on Barclay, "Crossed Line."

Mike Edwards has been appointed sales manager at UA after five years with the company. Other staff changes this week are at Decca where **Michael McDonagh** replaces **Lyndon Holloway** as promotion manager after spells with Transatlantic and Motown in a similar capacity, and EMI where **Peter Hunsley** becomes repertoire and marketing manager and **David Lale** moves to a&r controller, both within the company's U.K. MOR division.

Unique follow-up to **Laurel & Hardy's** massive hit, "Trail Of The Lonesome Pine"—which is "Another Fine Mess" (UA), written and produced by **Tony Macaulay** and **Geoff Stephens**. Other possible hits come from **Jim Capaldi** ("Talkin Bout My Baby"- Island) and **Fairfield Parlour**, whose "Bordeaux Rose" (Prism) was originally released by Phonogram over six years ago. Impressive albums now hitting the stores are **Graham Parker & The Rumours'** "Howlin Wind" (Vertigo) and **Van Der Graaf Generator's** "Still Life" (Charisma).

Midani to Discos WEA Brazil

(Continued from page 6)

and Maria Bethania. He is also a record producer.

Background

Midani started in the record business in 1952 at Decca in France as a stock clerk and soon became a salesman for the firm. In 1955 he went to Africa to make ethnic recordings. In 1956 he joined EMI in Brazil, where he worked as label chief, then promotion man, and as an a&r man until 1960. He then opened a new record company for EMI, which sold records door to door throughout Latin America.



Nesuhi Ertegun, Andre Midani

Italy's Top Ten

SINGLES

1. **ANCORA TU**
LUCIO BATTISTI—Acqua Azzurra
2. **SANDOKAN**
OLIVER ONIONS—Ricordi
3. **S.O.S.**
ABBA—Pickwick
4. **FLY ROBIN FLY**
SILVER CONVENTION—Durium
5. **UN ANGELO**
SANTO CALIFORNIA—Gabric
6. **TU CA NUN CHIANGE**
GIARDINO DEI SEMPLICI—La Canzonetta
7. **LA TARTARUGA**
BRUNO LAUZI—Numero Uno/Suvini Zerboni
8. **KING KONG**
JIMMY CASTOR BUNCH—Warner Bros.
9. **PREGHIERA**
CUGINI DI CAMPAGNA—Pull/Centotré
10. **SENZA PAROLE**
LUCIANO ROSSI—Ariston

ALBUMS

1. **LUCIO BATTISTI, LA BATTERIA, IL CONTRABBASSO**
LUCIO BATTISTI—Numero Uno
2. **WISH YOU WERE HERE**
PINK FLOYD—Harvest
3. **DESIRE**
BOB DYLAN—CBS
4. **LET THE MUSIC PLAY**
BARRY WHITE—20th Century
5. **XXI RACCOLTA**
FAUSTO PA/PETTI—Durium
6. **A TRICK OF THE TAIL**
GENESIS—Polydor
7. **MINACANTALUCIO**
MINA—PDU
8. **LILLY**
ANTONELLO VENDITTI—RCA
9. **TANTO**
PATTY BRAVO—RCA
10. **SANDOKAN**
SOUNDTRACK—RCA

ENGLAND'S TOP 25

Singles

- 1 **SAVE YOUR KISSES FOR ME** BROTHERHOOD OF MAN/Pye
- 2 **FERNANDO** ABBA/Epic
- 3 **MUSIC** JOHN MILES/Decca
- 4 **JUNGLE ROCK** HANK MIZELL/Charly
- 5 **DO YOU KNOW WHERE YOU'RE GOING TO** DIANA ROSS/
Tamla Motown
- 6 **I'M MANDY FLY ME** 10cc/Mercury
- 7 **GIRLS GIRLS GIRLS** SAILOR/Epic
- 8 **LOVE ME LIKE I LOVE YOU** BAY CITY ROLLERS/Bell
- 9 **YOU SEE THE TROUBLE WITH ME** BARRY WHITE/20th Century
- 10 **GET UP AND BOOGIE** SILVER CONVENTION/Magnet
- 11 **S S S SINGLE BED** FOX/GTO
- 12 **HEY JUDE** BEATLES/Apple
- 13 **DON'T STOP IT NOW** HOT CHOCOLATE/Rak
- 14 **DISCO CONNECTION** ISAAC HAYES MOVEMENT/ABC
- 15 **PINBALL WIZZARD** ELTON JOHN/DJM
- 16 **HELLO HAPPINESS** DRIFTERS/Bell
- 17 **LIFE IS TOO SHORT** GIRL SHEER ELEGANCE/Pye
- 18 **YESTERDAY** BEATLES/Apple
- 19 **CONVOY** GB LAURIE LINGO AND THE DIPSTICKS/State
- 20 **ALL BY MYSELF** ERIC CARMEN/Arista
- 21 **FALLEN ANGEL** FRANKIE VALLI/Private Stock
- 23 **THERE'S A KIND OF A HUSH** CARPENTERS/A&M
- 22 **YOU SEXY SUGAR PLUM** ROGER COLLINS/Fantasy
- 24 **LOVE REALLY HURTS WITHOUT YOU** BILLY OCEAN/GTO
- 25 **HONKY TONK TRAIN BLUES** KEITH EMERSON/Manticore

Rockin' with the Ramones



Following several months away from the performing stage, during which time the Ramones recorded their first soon to be released album for Sire Records, the group returned to the stage of CBGB's several weeks ago for three nights. Pictured from left are: Joey Ramone; Tommy Ramone; Iggy Pop; Danny Fields, Ramones manager; Seymour and Linda Stein of Sire Records; Lenny Kaye, Patti Smith Band; Dee Dee Ramone and Johnny Ramone.

Washington, D.C. To Honor Van McCoy

■ WASHINGTON, D.C. — Van McCoy, a native and resident of Washington, D.C., will be honored for his outstanding achievement in the recording industry by members of Washington, D.C.'s political, broadcast and record sales community on April 27, 1976, which has been declared "Van McCoy Day."

Highlights of the day-long celebration include a salutation to McCoy by the city's top official, Mayor Walter E. Washington, who will designate April 27 as Van McCoy Day in Washington, D.C. with a proclamation ceremony at 10:30 a.m. on the steps of the District Building. In addition, Congressman Walter Fauntroy will cite the achievements of Van McCoy in the recording industry for inclusion in the Congressional Record on April 27, 1976, and a group of seven city councilmembers, led by councilmember - at - large Marion Barry, will issue a joint resolution supporting the Mayor's proclamation.

Following the proclamation ceremony, the Sagittarius Discotheque will host a luncheon reception for the Van McCoy party. Later that night, a disco party for McCoy will be co-hosted by deejays Eddie Edwards of WKYS and Bobby Bennett of WOL

at the Sagittarius.

Because of his impact on the record disco sound, four record outlets, Douglas Stereo, Sam K's Record Shop, Gerrie's International House of Music, and Universal Discount Records, joined Ray Mott of Sagittarius as participating sponsors for the Van McCoy salute. McCoy is scheduled to make promotional appearances at each of the record outlets as a part of the day's events.

In addition, McCoy, along with the participating sponsors, will make guest appearances on WTOP-TV 9, Nine In The Morning and WTTG-TV 5 Panorama and he will be interviewed on WKYS Radio and WOL Radio. Since WHUR Radio has played a key role in the many contributions of Van McCoy, the station will honor him in its programming throughout the day.

In conjunction with the salute to McCoy, the participating sponsoring outlets will conduct special Van McCoy sales the week of April 19-27. Schwartz Bros. is supplying all record outlets with record libraries on Van McCoy to meet the anticipated public demand. H&L Records is taking 60-second radio spots in Washington, D.C. in conjunction with the "Van McCoy Day" activities.

Albums

- 1 **ROCK FOLLIES**/Island
- 2 **WINGS AT THE SPEED OF SOUND**/Apple
- 3 **JUKE BOX JIVE** VARIOUS ARTISTS/K-Tel
- 4 **THEIR GREATEST HITS: 1971-1975** EAGLES/Asylum
- 5 **GREATEST HITS** ABBA/Epic
- 6 **DIANA ROSS**/Tamla Motown
- 7 **BLUE FOR YOU** STATUS QUO/Vertigo
- 8 **CRY TOUGH** NILS LOFGREN/A&M
- 9 **HOW DARE YOU** 10cc/Mercury
- 10 **REBEL** JOHN MILES/Decca
- 11 **DESIRE** BOB DYLAN/CBS
- 12 **BRASS CONSTRUCTION**/UA
- 13 **AMIGOS** SANTANA/CBS
- 14 **A TRICK OF THE TAIL** GENESIS/Charisma
- 15 **MOON MADNESS** CAMEL/Decca
- 16 **PENTHOUSE TAPES** SENSATIONAL ALEX HARVEY BAND/Vertigo
- 17 **VERY BEST OF SLIM WHITMAN**/UA
- 18 **BREAKAWAY** GALLAGHER AND LYLE/A&M
- 19 **WALK RIGHT BACK WITH THE EVERLYS**/Warner Bros.
- 20 **BY INVITATION ONLY** VARIOUS ARTISTS/Warner Bros.
- 21 **BEST OF GLADYS KNIGHT AND THE PIPS**/Buddah
- 22 **BEST OF JOHN DENVER**/RCA
- 23 **CARNIVAL** MANUEL AND THE MOTM/EMI
- 24 **INSTRUMENTAL GOLD** VARIOUS ARTISTS/Warwick
- 25 **JAIL BREAK** THIN LIZZY/Vertigo

Cotillion Signs Luther



Henry Allen, president of the newly reactivated Cotillion Records, has announced the signing of Luther to a long-term contract with the label. The group's first release, "It's Good for the Soul (Part I & II)," was released last week. Shown at the signing are, from left: Henry Allen, president of Cotillion Records; John L. Eastman, group's attorney; David Krevat, president of Ceilidh Productions; Anthony Hinton, group member; Barbara Harris, Atlantic Records; group members Chris Wiltshire, Diane Sumler and Theresa V. Reed. Seated is Luther Vandross.

CONCERT REVIEW

Be-Bop Deluxe: Progressively Promising

■ LOS ANGELES—The name Be-Bop Deluxe (Harvest) may not yet mean anything to the average American record buyer, but to his counterparts in England, the name instantly conjures up images of artful, intelligently crafted rock music.

What the British fan of records and concerts has known for a couple of years now is that Be-Bop Deluxe — led by singer/guitarist/songwriter Bill Nelson — is one of the most promising progressive rock outfits on either side of the Atlantic.

With the success of numerous U.K. tours and the surprisingly fast commercial acceptance that greeted their first two albums ("Axe Victim" and "Futurama," which were hit imports in the U.S.), Be-Bop was, this year, ready to begin courting the larger, more lucrative American market.

Well, if the enthusiasm of the Santa Monica Civic's audience was in any way representative of the broader record-buying public, then Be-Bop Deluxe has found a gold mine here.

Crisp, cynically pointed rock 'n' roll was abundant during the band's show-opening set, in which the bulk of songs were culled from their current release, "Sunburst Finish." "Fair Exchange" and "Life In the Air-Age" established a futuristic tone for the economical, non-linear guitar phrasings of Nelson, and the quick-cut drumming of Simon Fox.

Late in the show, Nelson's persistently out of tune guitar put a damper on Be-Bop's finish, but it couldn't manage to spoil a strong first impression.

Golden Earring (MCA), who love radar and long, hypnotic rockers, were top-billed. The

Dutch group scored powerfully with "Sleep Walkin'" (their best since "Radar Love") and "Latin Lightin'," from "To The Hilt." As the show were on, though, the band's often inventive musicianship seemed to falter amidst the overlong arrangements. Apparently, a bit of tightening is in order.

Mike Harris

Maxine Nightingale: 'No. 1 Feels Great'

■ NEW YORK — It was but a quirk of time—Wednesday afternoon and the charts for the following week were complete. Maxine Nightingale was just in time to learn first hand that "Right Back Where We Started From" was to occupy the top slot on The Singles Chart this week. How did it feel to be number one?

"You don't think of it like that," she said. "You always sit and wait for it to go a little bit higher, and then a little more higher . . . and then it's there. IT FEELS GREAT," she added quickly, laughing and asking if she'd built to the climax properly. With a United Artists album about to carry her career to a new plateau, Maxine Nightingale was doing the rounds of a promotional tour

(mostly Los Angeles and New York) and looking forward to an early fall tour of the United States.

Her singing career goes back about seven years, she says, doing sessions in her home city of London and gigging with various bands. It was not a highly pressured life, and she appreciated that in light of her strong insistence on maintaining a home life. The current hit record came about when producers Pierre

Tubbs and Vince Edwards approached her to record the song for them.

Most recently she shared the "Dinah" television stage with, of all people, Spiro Agnew, unable to get much in edgewise. But an up-coming Mike Douglas appearance went far more comfortably and television is another side of her career that she promises will pick up. Indeed, the time is right.

Ira Mayer



United Artists recording artist Maxine Nightingale, whose UA single is titled "Right Back Where We Started From," visited Los Angeles recently and met with radio and retail heavies. Pictured (from left) are: Jack Ashton, UA promotion; Maxine Nightingale and Steve Woods, music director of KDAY. Ms. Nightingale's first album for UA, produced by Pierre Tubbs, is being rush released.

Siegel Succumbs

■ Paul Siegel, Record World European editor and noted composer, died after a long illness April 2. Siegel was 61 years old. Services were held April 13 at the Luther Cemetery in his adopted home of Berlin, Germany. He is survived by his wife Vera and children Yvonne and Andre.

COUNTRY RADIO

By CHARLIE DOUGLAS

■ Folks are looking, and being looked for: WAJR (Morgantown, W. Va.) is looking for an afternoon drive heavyweight. Send tapes to **Bob Berry** at the station. They go country on 5/1/76 . . . **Mike Hoyer** at KBUL (Wichita) is looking for a sales type . . . **Tom Edwards** is looking (714) 462-4887 . . . KXLR (Little Rock) is in need of a female-type air staff member; tapes and resumes to **Larry Dean**.

The rumour mill has it that WQUE, and FM in New Orleans, will be going country and if so it'll be the fourth country full or part time signal in the market . . . WIFE-FM (Indianapolis) goes country soon . . . The Jimmie Rodgers Memorial Festival will be held May 25-28 in Meridian, Mississippi under the leadership of WOKK's **Carl Fitzgerald**, with a line-up of talent that includes Charlie McCoy, Don Williams, Moe Bandy, Sue Richards, Pee Wee King and troupe, Dick Curless, Ray Griff, Charlie Louvin and more to come. This year's festival will see the grand opening of the Jimmie Rodgers Museum filled with artifacts from the "Father of Country Music."

Mike Millard now headquartering at KBOX (Dallas). The KBOX First Annual Country Fair drew about 80,000 folk along with the rain and rotten weather . . . **Chuck Dunaway** is now expanding into the syndication field with a progressive country format. Contact him at KAFM (Dallas) . . . **Jay Marks** has gone into Chicago and WMAQ as the mid-day man. He goes to the windy city from Y100 (Miami) . . . Interesting conversation with a well-regarded country star the other day who's more than a little miffed at his manager and his producer. He says they keep cutting him specifically for crossover hits and they aren't hitting. He says he'd like to get himself back into country hits and let the rest take care of itself . . . So far we've heard four distress calls from air folk who inadvertently aired the wrong side of the new **Dick Curless** record. If you're the type that gets in a hurry to cue and doesn't pay as much attention as you should, then perhaps you'd best take a key and scratch through the "Iceman" side —it's trouble on the table.

(Continued on page 66)

CLASSICAL RETAIL REPORT

MAY 1, 1976

CLASSIC OF THE WEEK



STRAUSS
ALSO SPRACH ZARATHUSTRA
SOLTI
London

BEST SELLERS OF THE WEEK

STRAUSS: ALSO SPRACH ZARATHUSTRA—Solti—London
BELLINI: I CAPULETI E I MONTECCHI—Sills, Baker, Gedda, Patane—Angel
FALLA: THREE-CORNERED HAT—Boulez—Columbia
GERSHWIN: PORGY AND BESS—White, Mitchell, Maazel—London

PEACHES/U.S.

BACH: BRANDENBURG CONCERTOS—Paillard—RCA
BEETHOVEN: LATE SONATAS—Schnabel—RCA
BEETHOVEN: COMPLETE SYMPHONIES—Solti—London
BELLINI: I CAPULETI E I MONTECCHI—Sills, Baker, Gedda, Patane—Angel
BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia
GERSHWIN: PORGY AND BESS—White, Mitchell, Maazel—London
JOPLIN: TREEMONISHA—Schuller—DG
STRAUSS: ALSO SPRACH ZARATHUSTRA—Solti—London
TOMITA: FIREBIRD—RCA
VIRTUOSO TRUMPET—Andre—RCA

KORVETTES/N.Y.

BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia
FALLA: THREE-CORNERED HAT—Boulez—Columbia
LISZT: SONATA IN B MINOR, OTHER PIECES—Berman—Columbia
LISZT: TRANSCENDENTAL ETUDES—Berman—Columbia
MAHLER: SYMPHONY NO. 2—Mehta—London
BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel
BEVERLY SILLS SINGS PLAISIR D'AMOUR—Columbia
STRAUSS: ALSO SPRACH ZARATHUSTRA—Solti—London

KING KAROL/N.Y.

FALLA: THREE-CORNERED HAT—Boulez—Columbia
VIRTUOSO FLUTE—Rampal—Columbia
HANDEL: MESSIAH—Leppard—RCA
HAYDN: LA FIDELTA PREMIATA—Dorati—Philips

LISZT: SONATA IN B MINOR, OTHER PIECES—Berman—Columbia
LISZT: TRANSCENDENTAL ETUDES—Berman—Columbia
SCRIABIN: UNIVERSE—Kondrashin—Angel
BEVERLY SILLS SINGS PLAISIR D'AMOUR—Columbia
STOKOWSKI SPECTACULAR—Pye
VIRTUOSO TRUMPET—Andre—RCA

RECORD & TAPE COLLECTORS/BALTIMORE

BELLINI: I CAPULETI E I MONTECCHI—Sills, Baker, Gedda, Patane—Angel
BERLIOZ: LES NUITS D'ETE—De los Angeles—RCA
FALLA: THREE-CORNERED HAT—Boulez—Columbia
GERSHWIN: PORGY AND BESS—White, Mitchell, Maazel—London
HAYDN: LA FIDELTA PREMIATA—Dorati—Philips
JOPLIN: TREEMONISHA—Schuller—DG
MOZART: PIANO CONCERTOS—Brendel—Philips
RESPHIGI: ANCIENT AIRS AND DANCES—Marriner—Angel
SCOTTISH FOLK SONGS—Baker—Angel
STRAUSS: ALSO SPRACH ZARATHUSTRA—Solti—London

FRANKLIN MUSIC/ATLANTA

ABIDE WITH ME—Milnes—RCA
BELLINI: I CAPULETI E I MONTECCHI—Sills, Baker, Gedda, Patane—Angel
BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia
ELGAR: THE APOSTLES—Boult—Connoisseur Society
ELGAR: ENIGMA VARIATIONS—Jochum—DG
ELGAR: SYMPHONY NO. 2—Solti—London
VIRTUOSO FLUTE—Rampal—RCA
GERSHWIN: PORGY AND BESS—White, Mitchell, Maazel—London
STRAUSS: ALSO SPRACH ZARATHUSTRA—Solti—London
WAGNER: PRELUDES—Haitink—Philips

ODYSSEY RECORDS/SAN FRANCISCO

BELLINI: I CAPULETI E I MONTECCHI—Sills, Baker, Gedda, Patane—Angel
BERLIOZ: HAROLD IN ITALY—Davis—Philips
FALLA: THREE-CORNERED HAT—Boulez—Columbia
GERSHWIN: PORGY AND BESS—White, Mitchell, Maazel—London
JOPLIN: TREEMONISHA—Schuller—DG
MAHLER SYMPHONY NO. 2—Mehta—London
SIBELIUS: LEGENDS—Jalas—London
BEVERLY SILLS SINGS PLAISIR D'AMOUR—Columbia
STRAUSS: ALSO SPRACH ZARATHUSTRA—Solti—London
WAGNER: WESENDONCK LIEDER, LIEBESTOD—Norman, Davis—Philips

A Spanish Hit from Columbia

By SPEIGHT JENKINS

NEW YORK—Pierre Boulez has not been associated—at least in this listener's mind—with the music of Manuel de Falla, but perhaps he should be. Certainly the new recording with the New York Philharmonic of Falla's *Three-Cornered Hat* is a knockout. It has excellent sonorities, a lot of humor and a compelling dramatic thrust, with its opening rumbles beautifully setting the stage for a complete ballet. The recording has that perfect combination for Spanish music: fire and ice. The music has a surface heat and rhythm but underneath there is an essential coldness or even aloofness that is almost always present when Spaniards perform their work. The ballet, of course, is notably enhanced by the contribution of Jan de Gaetani, whose mezzo-soprano is always wonderful to hear.

Pantomime

The ballet began in Madrid in 1917 as part of a two-act pantomime. Two years later it was

taken over by Diaghlev and first given at London's Alhambra Theater with choreography by Leonide Massine and, as the liner notes point out, with curtain, decor and costumes by none other than Pablo Picasso. The "hat" of the title is the one usually worn by governors or magistrates in Spain, and the story, brilliantly described in the music, details the embarrassment by a pompous governor who lusts after one of his duller subject's wives. He is frustrated in his attempts and the husband emerges victorious; all ends gaily. The music is refreshing in its lack of pretense, and Boulez keeps it as light as is the story.

On the disc also can be found a rollicking performance of Falla's Harpsichord Concerto played by Igor Kipnis. Soloists of the N.Y. Philharmonic who appear are the first-rate concertmaster Eliot Chapo (who resigned this year to go to the same position

(Continued on page 65)

"CLASSICAL... BARBRA?" Bravissima!

"...a very special musical experience."

—Leonard Bernstein

Her first classical album ever. Exquisitely sung art songs by Debussy, Handel, Schumann, Orff, Fauré, and more. "Classical... Barbra." A new side of Streisand, on Columbia Records & Tapes.



M 33452

CLUB REVIEW

Charles Earland: Versatile

■ NEW YORK — There is one word to describe Charles Earland's (Mercury) recent performance (3) at The Top of the Gate: versatile. Earland is not an experimental player, but he is highly competent in many jazz styles. His keyboard work, on both organ and ARP, ranges from fluid Jimmy Smith to funky Herbie Hancock to advanced disco rhythms. The talented sidemen also contribute to the diverse sounds produced by Earland's sextet.

Earland started off the set with a sixty-ish jazz tune. He set the theme on organ and let Butch Campbell take over on guitar. Campbell is a wise choice for Earland because he duplicates the leader's eclectic styles. He demonstrated facile playing somewhere between the chording techniques of Wes Montgomery and the lightening riffs of the post-Mahavishnu players. The next tune was more in the mold of the John Coltrane era. Alto sax man Arthur Grant introduced the melody line which was underscored by the powerful drumming of Abe Speller. Speller is pretty much a mainstream player. He foregoes the elaborate sets of today's superstar drummers, but compensates with pinpoint timing and a vigorous bass foot. Speller proved that you don't have to be fancy to be good. The highlight of the next number was a long chanting vocal spot by percussionist Hosea Cheo Santos. Santos played several obscure percussion instruments, as well as Chinese gong and congas, as he soared through what seemed to be a tribal rite. Integrating this ritualistic song into a traditional jazz setting got a great response from the audience. It was an inventive way to display the roots of today's music.

Earland finished up the set with

"Phire," a tune from his latest album, "Odyssey." "Phire" is a disco-oriented song which featured the vocals of Arthur Grant. If this was all that Earland's sextet was capable of, the crowd probably would not have reacted so favorably. However, in the context of the rest of the evening's performance it was a pleasant and interesting enough listening experience.

Howard Newman

Mogull on the Move

■ NEW YORK — Ivan Mogull is beginning a business trip, visiting his publishing associates and record company executives.

His first stop will be Mexico City, arriving there May 2—remaining until the 5th—staying at the Fiesta Palace Hotel.

CLUB REVIEW

Falcon Soars at Melody Lounge

■ NEW YORK—Quite apart from what have become known as the "underground" bands enjoying success at C.B.G.B. and Max's these days, neighborhood bars around the city are giving birth to some first-rate groups. Without the somewhat glittery emphasis of the downtown hangouts, these groups are playing regularly, establishing local followings and working out the paces of their sets under relatively unpressured circumstances. Falcon, which has been playing the Melody Lounge in Washington Heights several times monthly since early this year, is one of the better examples of this kind of band.

With former New York Rock Ensemble bassist Dorian Rudnytsky as the group's major song-

Wright On



Warner Bros' Records' chairman/president Mo Ostin makes a point at an April 13 luncheon at Beverly Hills' Le Bistro celebrating the gold record success of Gary Wright's album "The Dream Weaver" and the title single. Shown from left: Warners' executive vice president/director of creative services Stan Cornyn; Ostin; Wright's wife Tina; Wright; Wright's manager Dee Anthony.

CLUB REVIEW

Sokol at the Ballroom

■ NEW YORK—"Marilyn Sokol at the Ballroom is a tough entertainer to define," wrote Arthur Bell in the Village Voice, "because she's a top-notch comedienne and an alright singer, yet she's quirky and her pacing is wrong . . . But I liked her well enough to see the show twice."

Bell's comments zero in on the problem quite accurately. Even Ms. Sokol's staunchest admirers—and there are very many of them, as evidenced by the fact that Ballroom owner Greg Dawson has seen fit to extend her eight week engagement an additional three weeks—admit that she lacks the consistency necessary for nightly cabaret performances. But when her act is working, as it was on a recent visit (13), Ms. Sokol pulls the comedic and musical tracks together and becomes the total entertainer that one immediately senses she strives to be.

Known primarily as a comedienne, Ms. Sokol concentrates on building up the strength of her singing reputation. She succeeds admirably at various points, hampered mostly by her choice of songs and the pacing of the set. Again, it is when she combines music and comedy, with her facial expressions and physical gestures perfectly on target, that her talents are fully aglow.

The problems are not overbearing—they simply limit the momentum that is so obviously there from the outset. (Eventually the cabaret circuit will give birth to writers for the medium and a new kind of intimate entertainment form will emerge.) In Ms. Sokol's case, as Arthur Bell said, you'll still go back again. And again.

Ira Mayer

writer, Falcon's material is unusually mature for a new band; and with two excellent guitarists in Stewart Taylor and Mark Vaccacio, it displays a superb ability to play with its instrumental leads on both musical and performance levels. Vocalist Doug Richards works himself into a frenzy with his alternately gravelly, and open-throat singing. And drummer Harry Krebs propels the group with great strength.

Strong Image

With leanings toward the sounds of the Average White Band and Bad Company, Falcon maintains an image for itself that is hard-driving yet, significantly, not without humor. To be sure, there are still polishing touches needed in spots, but to anyone seeing Falcon in action, hearing such tightly woven numbers as "Superstar Train" or "Any Time You're Ready," this is clearly a group whose concert stage and recording days are near at hand.

Ira Mayer

Tapestry Video Prod. Bows in Los Angeles

■ LOS ANGELES — A new firm offering production in videotape of television spot commercials and programs has been formed here by Michael Mannes, Herb Wood and Bob Glaassenberg.

Tapestry (pronounced Tapestry) Video Productions will employ new visual design concepts developed by Mannes for production, reducing costs considerably, shortening production time and producing quality product more than equal to film.

'Malpractice' Meeting



WMMS-FM radio and Record Revolution combined in an on-the-air advertising campaign "Against Malpractice." The listener was offered insurance against Malpractice, which was "a satisfaction guarantee or your money back." Surgical hospital gowns were imprinted with Dr. Feelgood artwork and distributed throughout the radio station as well as the employees of the store. The employees wore the gowns throughout the week to promote the Dr. Feelgood album, "Malpractice." Standing from left: Figure (Dr. Feelgood drummer), Charlie Kendall (music director, WMMS), Wilko Johnson (guitarist, Dr. Feelgood), John Gorman (program director, WMMS), Lee Brilleaux (lead vocalist, Dr. Feelgood), Steve Lushbaugh (WMMS deejay), Denny Sanders (WMMS deejay), Sparko (bass, Dr. Feelgood); (kneeling) Fred Humphrey (CBS promotion manager), Matt the Cat (WMMS deejay), and Peter Schliewen (owner Record Revolution).

Genesis: Perseverance Reaps Rewards

■ NEW YORK — After eight albums and several lengthy American tours, Genesis (Atco) is finally reaping rewards for their perseverance. The audience's response to their recent New York City concerts supports the band's belief that they can and will survive without former lead singer Peter Gabriel.

Replacing Gabriel on vocals, drummer Phil Collins now assumes double duties. When he's fronting the band, former King Crimson percussionist Bill Bruford plots the rhythms with Michael Rutherford's melodic bass accents. When the music is purely instrumental, Collins scurries to his drum kit to do what he obviously loves best. Often teaming up with Bruford, the two produce some of the most dynamic and precise drumming in contemporary rock music.

Album Material

The concert opened with "Dance on A Volcano," from their recent "A Trick of The Tail" album. Collins' casual stage presence was friendly and immediately accepted by the audience's standing ovation. A medley of three songs from "The Lamb Lies Down On Broadway" was introduced by Collins as "Lamb Stew." Other tunes performed included "The Cinema Show" and "Firth of Fifth" from "Selling England By The Pound," and delving back into their second album, "Trespass," they performed "White

Mountain." "Robbery Assault and Battery," was prefaced by Collins' explanation of the story about a young lad who got caught in the act of robbing a bank, only to be freed by the influence of his parents' wealth, as Collins phrased it, "Before you could say Patty Hearst, he was out." "It" and an instrumental segment from "Watcher of The Skies" were the encores for Genesis, which had in the past made a policy of excluding encores.

Phil Collins

Collins performance relied more on his own spontaneous personality and wit than on props. Only once did he sport a costume, a simple hat and jacket during "Robbery Assault and Battery." The stage show was made visually exciting through the extensive use of well planned slides and movies projected on a large screen behind the band. The audience's favorite, "Supper's Ready," was augmented with the effects of a smoke machine, inflatable flowers on either side of the stage and a green laser light that projected three dimensional images in the air.

Musically, Genesis' instrumentation has always been their strongest point. Guitarist Steve Hackett and keyboard man Tony Banks continue to provide the strong melodic basis for the group's best material.

Kris Nicholson

Spanish Hit (Continued from page 63)

with the Dallas Symphony in what must be one of the most unusual career decisions on record), flutist Paige Brook, oboist Harold Gomberg, clarinetist Stanley Drucker and cellist Lorne Munroe. Kipnis is not heard enough in this city; his treatment of the harpsichord always avoids the academic or the musty. And this work is given a capriciousness and excitement that suits its style. The orchestra plays brilliantly with him.

From RCA has come another *Messiah*, but this one does demand more than the usual consideration. It is British throughout, not always a compliment. But in this case the consistency of Raymond Leppard's concept demands notice. And one can look through all the *Messiah's* around—though this listener has not systematically done so—and not find a chorus that can so brilliantly trill. Leppard uses the authentic, Handelian smaller chorus which has proved so successful in recent New York performances of the work, and there is a lack of stuffiness in his over-

all approach which is essential to good Handel. Felicity Palmer is a soprano who has done most of her work in the British Isles. She has a cool, clear, lovely lyric soprano and though others may have brought more inner passion to "I Know that my Redeemer Liveth," hers is a paean of limpид lyricism. Ryland Davies has a very idiosyncratic tenor voice, but here he sings with great accuracy and pleasing style. The person on the recording who has the most appeal is that stalwart bass-baritone, John Shirley-Quirk, who never seems anything but right in his measures. With him one is not mentally allowing—or delighting as the case may be . . . in any sort of Englishness. This is fine singing from any nationality. Leppard has the soloists do every conceivable ornamentation as would have happened in Handel's time. They rise to the bait, and do not prove excessive. First verses are clean; the glitter as expected comes later. This *Messiah* is an addition to the recorded literature on the most popular of all oratorios.

Album Picks

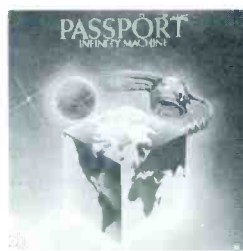
(Continued from page 30)



NIGHTCHASER

NATURAL FOUR—Curtom CU 5008 (WB) (6.98)

The "Inseparable" team of Chuck Jackson and Marvin Yancy wrote and produced two tracks for the Natural Four here—"Free" and "Night Chaser," which, along with "I Think I Found That Girl" and "Nothing Beats A Failure" represent the best of Natural Four's smooth soul harmonies. Join the party!



INFINITY MACHINE

PASSPORT—Atco SD 36-132 (6.98)

Reed and keyboard man Klaus Doldinger is the focal point of this quartet which is steadily building an American audience for itself. Weather Report with a more insistent drive, Passport works with a strong rhythm orientation as well as imaginative solo work. "Blue Aura," "Ostinato" and "Infinity Machine" top.



THE MANHATTANS

Columbia PC 33820 (6.98)

The Manhattans are at the ready to give the Spinners a run for their money. It's the same tight-knit harmonies riding the crest of Bert DeCoteaux arrangements. "Kiss and Say Goodbye," "Reasons" and "Searching For Love" have the kind of immediate impact that will make the Manhattans a disco/r&b force from track one.



ANOTHER KIND OF SPACE

FLYING ISLAND—Vanguard VSD 79368 (6.98)

"Radiant Point" displays the early Mahavishnu similarities between that group and Flying Island. With the band's second Vanguard album the cuts are more carefully structured without losing the spontaneity of improvisation, and there's greater clarity for individual roles. Faith Fraioli's violin is the distinguishing voice.



WELSH CONNECTION

MAN—MCA 2190 (6.98)

As the liner notes readily indicate, this is a fighting Man's band. A new label affiliation finds the group ready with both soft ("Love Can Find A Way") and heavy ("The Ride and the View," "Born With a Future") material. There's plenty of drive for hip-shooting at anything in sight and Man's finger is on the trigger.



CREST OF THE WAVE

KENO DUKE CONTEMPORARIES—Trident TRS-501 (6.98)

Duke is a drummer of considerable talents with a resounding love for mainstream jazz. A composer in that frame as well, with such cohorts here as George Coleman (tenor sax) and Lisle Atkinson (bass), among others, his music is as accessible as it is spirited.



SOMETIME OTHER THAN NOW

STEVE MARCUS COUNT'S ROCK BAND—Flying Dutchman BDL1-1461 (RCA) (6.98)

Lonnie Liston Smith cleared the way for Bcb Thiele's label to explore the newer avenues open to progressive jazzsters. An ace New York studio band supports Marcus' soprano sax on six Steve Khan compositions. The title track, "Candles" and "Brown Rice Ooze" are representative.

COUNTRY HOT LINE

By MARIE RATLIFF



■ **FEARLESS FORECAST:** Rex Allen, Jr. has struck paydirt with his nostalgic salute to western music in "Can You Hear Those Pioneers." It's destined to be his best ever — adds already at WWVA, KCKN, KENR, KRMD, WWOK, KCKC, WENO, WMTS and KFDI.

Mel McDaniels has a strong item in his debut Capitol single, "Have A Dream On Me," with initial interest reported in Tulsa, San Antonio, Kansas City and Salt Lake City.

With his first for Warner Brothers, Ray Stevens steps out snappily with his version of the Joe Cocker hit, "You Are So Beautiful," that sports immediate adds at WJJD, KIKK, WPLO, KJJJ, WITL, WWOK, KFDI, KCKN, KCKC, KENR and KTTS.

Luke Austin's "My Heart Would Know" beginning to show strength in the south and Texas.

"Twilight Time" is starting to move for Carl Mann in Wichita, Kansas City and Tulsa; Reba McEntire's Mercury debut, "I Don't Want To Be A One Night Stand," added at WHOO and KCKN.

A new pairing by veterans Del Reeves and Billie Joe Spears is resulting in heavy play on "On The Rebound;" The Waylon Jennings -- Jessi Colter combo continues its rapid rise toward hit status on "Suspicious Minds."



Tom Bresh

With the "Home Made Love" saga, Tom Bresh picks up speed with adds at KKYX, WJQS, KSOP, KAYO, WSDS and WMTS; Kenny Rogers is the choice at KTOW, WBRG, WWVA and KCKN.

Will Sherman's "You" is getting attention in Texas and Louisiana; Carmol Taylor's "I Really Had A Ball Last Night" added at KBOX, KFDI and KKYX.

LP Leanings: Bob Mitchell at KCKC likes the Larry Gatlin cut, "Maggie Lou's Massage Parlor Blues;" Con Schader at KLAK leans to T. G. Sheppard's "Solitary Man" and Larry Hunter at KSOP recommends Lynn Anderson's "Rodeo Cowboy."

SURE SHOTS

Ray Stevens — "You Are So Beautiful"

Del Reeves & Billie Jo Spears — "On The Rebound"

LEFT FIELDERS

Luke Austin — "My Heart Would Know"

Keith Carradine — "I'm Easy"

Sami Jo — "Good Loves"

AREA ACTION

Danny Brown — "Where The Good Times Are" (KENR)

Randy Barlow — "Goodnight My Love" (KD JW)

Shirley & Squirrelly — "Hey Shirley" (KBOX)

HOTLINE CHECKLIST

KAYO, Seattle
KBOX, Dallas
KBUL, Wichita
KCKC, San Bernardino
KCKN, Kansas City
KD JW, Amarillo
KENR, Houston
KFDI, Wichita
KIKK, Houston
KJJJ, Phoenix
KKYX, San Antonio
KLAK, Denver
KRMD, Shreveport
KSMN, Mason City

KSOP, Salt Lake City
KTOW, Tulsa
KTTS, Springfield
WAME, Charlotte
WAXU, Lexington
WBAP, Ft. Worth
WBRG, Lynchburg
WHN, New York
WHOO, Orlando
WIL, St. Louis
WINN, Louisville
WIRE, Indianapolis
WITL, Lansing
WJJD, Chicago

WJQS, Jackson
WMC, Memphis
WMNI, Columbus
WMTS, Murfreesboro
WPLO, Atlanta
WQYK, Tampa
WSDS, Ypsilanti
WSLC, Roanoke
WSLR, Akron
WSUN, St. Petersburg
WUBE, Cincinnati
WWOK, Miami
WWVA, Wheeling

Willie Nelson Albums Show Chart Strength

■ NASHVILLE — This week on Record World's country album chart, Willie Nelson is represented by eight albums, including the number one lp, "The Sound In Your Mind," on Columbia.

Other albums are "Redheaded Stranger," his first Columbia album, a former number one, currently at 59; "Willie Nelson Live" on RCA which debuts at 51 bullet; "Country Willie," on United Artists at 61; and "What Can You Do To Me Now" on RCA at 69. Nelson appears with Waylon Jennings, Jessi Colter and Tompall Glaser on "The Outlaws" album on RCA, which was recently certified gold and is a former number one; on "Mackintosh and T.J.," a soundtrack album on RCA; and on "Texas Country" on United Artists, along with Bob Wills, Freddy Fender and Asleep At The Wheel.

"The Outlaws" on RCA has proven to be a remarkable album with a large number of hit singles on it—"Goodhearted Woman" by Waylon and Willie, "Suspicious Minds" by Waylon and Jessi, "T For Texas" and "Put Another Log On The Fire" by Tompall, "What's Happened To Blue Eyes" by Jessi Colter and "Honky Tonk Heroes" by Waylon Jennings.

The four artists on "The Outlaws" album are represented with 11 of the 75 albums on the charts. Waylon Jennings is represented on "Mackintosh and T.J." and "Dreaming My Dreams," both on RCA; Jessi Colter on "Jessi" on Capitol and Tompall Glaser on "The Great Tom" on MGM, in addition to the albums featuring Willie Nelson mentioned above.

On the Country Singles Chart Willie Nelson has three singles: "The Last Letter" on United Artists, "I Gotta Get Drunk" on RCA and "I'd Have To Be Crazy" on Columbia.

Don Cusic

Jordan To Appear At Gospel Seminar

■ NASHVILLE — MCA recording artist Jerry Jordan will highlight the Fourth Annual Gospel Radio Seminar, May 14-15 at the Airport Hilton, Nashville, Tennessee. The announcement was made by Lou Hildreth, owner of the Nashville Gospel Talent Agency.

Jordan will entertain at the seminar banquet on May 15, and will perform his comedy routines, "A Phone Call From God" and "Don't Call Me, I'll Call You," both recorded on MCA Records.

While in Nashville, Jordan will be featured on various local radio and television programs including Ralph Emery, Grand Ole Gospel, and Nashville Gospel Presents.

Malloy Joins CBS

■ NASHVILLE — Billy Sherrill, vice president, a&r, CBS Records, Nashville, has announced the appointment of David Malloy to the new position of staff producer, CBS Records, Nashville.

In this capacity, Malloy will be responsible for the a&r supervision of a number of CBS artists. He will report directly to Sherrill.

Malloy began his career in the industry as an independent producer and engineer. In June of 1975 Malloy joined the Columbia Recording Studio staff and has handled independent production duties.

Annual Reunion Show Set for '76 Fan Fair

■ NASHVILLE—CMA's Fifth Annual Reunion Show will be held during Fan Fair on Saturday, June 12 at the Municipal Auditorium from 2:00-4:30 p.m. This show spotlights many of the artists who have been playing and singing country music for over a quarter of a century.

Over 200 people have been invited to attend this year's festivities, which will include a dinner hosted by the Country Music Foundation on Friday evening, June 11. All of the Reunionnaires will be guests of the Grand Ole Opry on Saturday, June 12 and will be seated in places of distinction on the Opry stage. They are also invited to participate in all Fan Fair activities.

At press time, those confirmed to be on hand were: Lonnie Glosson, Buddy Bain, Kyle Bailes, Walter Bailes, Hylo Brown, Little Jimmy Dickens, Patsy Montana, Pee Wee King, Clyde and Marie Dilleha, Lewis Crook, Lula Bell and Scotty, Billy Sage, Ethel Delaney, Jimmy Kish, Jimmie Skinner, "Sarie" Wilson, the Duke of Paducah (Whitey Ford), Buddy Durham, Minnie Pearl, Issach Gordhead (Sam Taylor), Gosber (James Buchanan), Fiddlin' Sid Harkreader, Martha Carson, Red River Dave McEnery, Ray Whitley, Leon McAuliffe, Ramblin' Lou Schriver, Bud Messner, Tommy Scott, Charles Bailey, Doc and Chickie Williams, Pete Pyle, Shot Jackson, Bill Callahan, Alcyone Bate Beasley and John Lair.

Nashville Offices Opened by Cin-Kay

■ NASHVILLE—Cin-Kay Records, a California-based country label, has opened offices in Nashville, according to Hal Freeman, president. Located in the Nationwide Sound Building at 1204 Elmwood Ave., the new quarters are part of an extensive expansion campaign by Cin-Kay.

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

TOM T. HALL—Mercury 73795

NEGATORY ROMANCE (T.T. Hall; Hallnote, BMI)

Tom T. uses the C.B. jargon to give a warning about romantic ventures of the negatory nature. 10-4 good buddy, this'll shake the leaves for sure.

CHARLEY PRIDE—RCA PB-10643

I DON'T DESERVE A MANSION (W. Simms-J. Schweers; Chess, ASCAP)

Charley has just released a religious album, with this selection culled from it. Expect this to receive a lot of attention—there's a lot of good in good news.

CARL SMITH—Hickory H 371

IF YOU DON'T, SOMEBODY ELSE WILL (J. Mathis-J. Fautheree-G. Hamilton; Acuff-Rose, BMI)

Carl reactivates an old classic with a classic message—if you don't want him, somebody else does. Everybody will want this!

RITA REMINGTON—Plantation PL-137

MIDNIGHT MAN (R. Remington; Shelby Singleton, BMI)

Super singin' gal tells of a one night stand who ran—and she could stand another night. Shelby Singleton produced this up-tempo number—sure to play at all hours.

BUTCH LAWSON—Stardom IRDA 208

MAKING UP TIME (L. Frizzell-R. Adams; Rusty, ASCAP/Modstar, BMI)

The last song Lefty Frizzell wrote is Butch's first release. It's stone country and delivers the message that he's making up time by taking up the wake-up time of his darlin'.

KENNY ROGERS—United Artists UA-XW798-Y

HOME-MADE LOVE (R. Mainegra; Unart, BMI)

Kenny has his version of a song already on the charts and his voice is as commercial as ever. Something's burning—it could be this record is hot!

JACK LEBSOCK—Monument ZS8 8693

COUNTRY MUSIC IS A LADY (J. Lebsock; Combine, BMI)

Jack has written hits for Freddie Hart and others. Now, he's penned one for himself about a favorite gal of his—a lady named Country Music.

MEGAN—Mercury 73790

SUGAR BLUE (M. Eaton-R. C. Ramage; Sarah Bell, BMI)

Nice, easy-paced number about her sugar blue, coochie coo, love so true who knows just what to do. It's sweet!

EDDY BAILES—Cin-Kay CK 104

DOWN IN TEXAS (D. Anderson-J. Cowen; Short Rows, ASCAP)

Some people think Texas is the best place on earth—others think it's the only place. Eddy agrees with the latter, and he's gettin' down in Texas.

DON JOHNSON—Scorpion SC 0509

THE HAYLOFT OF OUR BARN (D. Johnson; Brim, SESAC)

Don tells of growing up on a farm and learning his education in the top of a barn. It's a farmer, a charmer, a genuine hayseed harmer.

VICKY FLETCHER—Music Row IRDA 213

AIN'T IT GOOD TO BE IN LOVE AGAIN (D. Orender; Court of Kings, BMI)

Vicky sings of the joys of love—bringing a smile with her smile. It's good!

CLAY SMITH—Monument ZS8 8689

FOLLOW THE RIVER (C. Smith; Clay, BMI)

Clay is following love and life by following the river. All aboard for this one!

SUE THOMPSON—Hickory H 370

I WANT IT ALL (T. Saussy; Milene, ASCAP)

You can't meet this gal half-way—she wants it all. And she just might take it all with this number.

Ashworth Bows Studio

■ NASHVILLE — Audie Ashworth has announced the opening of Crazy Mamas Recording Studio located at 3501 Belmont Boulevard in Nashville.

Equipment

According to Ashworth, a full year was spent in the designing and building of the facility. The studio is equipped with Ampex 16-track recording equipment and an auditroneics mixing console. The equipment is wired for 24-track and this portion will be ready for use in the near future.

Joe E. Lewis Killed in Crash

■ NASHVILLE—Joe E. Lewis, 39, bass player and harmony singer with Conway Twitty for 15 years, was killed Thursday night, April 15 on Smith Springs Road near Nashville when a sports car he was driving crashed into a construction site and overturned.

The musician died at General Hospital, where he had been taken after the accident. He was driving to a cookout when the accident occurred.

Nashville Report *(Continued from page 67)*

sellouts in Nova Scotia, Regina, Winnipeg, Calgary and Lethbridge. **Gary Stewart** and **Dave 'n Sugar** are traveling with Charley along with his **Pridesmen** band . . . **Bobby Goldsboro** accepted an invitation to compete in tenth annual Amana V.I.P. Golf Tournament Monday, June 21 at U. of Iowa's Finkbine course in Iowa City . . . **Bobby Russell**, who wrote such biggies as "Honey" and "Little Green Apples," tells west coast buddies he's "moved back home to Nashville" with his wife **Ruth**. Russell owns large farm-ranch near here.

What gives with **Johnny Rodriguez**? He'll perform for delegates to Texas State Bankers convention in El Paso May 3. Time was in the Lone Star State when Johnny couldn't get into a bank—now he hobnobs with the moneybags who own and operate 'em. Rodriguez recently emceed Corpus Christi's 16th annual Cerebral Palsy Telethon—that received more than \$68,000 in contributions and pledges. Pretty good for a 12-hour plea! By the way, **Joe Stephenson**, fiddle player, has joined Johnny's Music City Band.

What handle does **Cledus Maggard** (The White Knight) use when he talks on his CB? Contrary to what you may presume, his tag is "CB Songman." Says Maggard: "I used the White Knight for a while, but too many people thought I was a smokey and wouldn't talk to me, so I dropped it." 10-4!

ESCM I Annual Meet Held In New York

■ NEW YORK — More than 200 artists, composers, publishers, fans and radio station personalities were in attendance at the Eastern States Country Music, Inc. (ESCM I) annual meet held at Kutschers Country Club April 8-11. The meet dealt with problems of today's country music industry from various viewpoints such as fans, recording artists, record companies, radio stations, etc.

Keynote speaker for the weekend was Lee Arnold of WHN (New York).

Award Winners

The ESCMI awards show was presented to the membership and other hotel guests in the 2000-seat Stardust Room. The President's Award was given to "Country In New York" series promoter Al Aronowitz for his contribution to live country music in New York City. The Most Promising Band award went to Coco and the Lonesome Road Band; Most Promising Male Singer—Mike White; Most Promising Female Singer—Rose Ann Tracy; Most Promising Duet — Tom Walker and Sue Brainard; King DJ for the Northeast — Gene LaVerne of WFGL (Fitchburgh, Mass). These awards were voted on by judges of the organization. The following

awards were voted on by the entire membership: Female Vocalist—Bobbi Northrup; Male Vocalist—Mickey Barnett; Entertainer of the Year—Bob Wood.

At the general membership meeting of the ESCMI board of directors that were voted in were Bobbi Northrup (artist), Bob Wood (artist), Bob May (Country-politan Records), and Jim Foedorer of WSCP (Sandy Creek, N.Y.). In addition to the other 10 members of the board, State Representative Walter Wolf (New York) was appointed.

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ABC/Dot Releases 3

■ NASHVILLE — ABC/Dot Records has scheduled three new albums for April release, Jim Fogelson, president of ABC/Dot Records announced recently.

The first is Barbara Mandrell's ABC/Dot album debut, "This Is Barbara Mandrell," featuring her single, "Standing Room Only" and her newly released follow-up, "That's What Friends Are For."

Another singer with a new album release is Sue Richards whose album is entitled "Sweet Sensuous Feelings" and which features her single, "Please Tell Him That I Said Hello." Also spotlighted is her own song, "I've Got A Lot On My Mind."

The third April release is Ray Price's "Rainbows and Tears," which is the singer's new album, containing the single, "That's All She Wrote."

CMA Meet

(Continued from page 67)

Carlock; Joe Talbot reported the activity of the finance committee.

A capacity turnout of more than 300 attended a special CMA Music Seminar on Tuesday afternoon, April 13, called "Everything You Wanted to Know About the Record Business But Were Afraid to Ask" (RW, April 24).

On Wednesday, April 14, more than 200 guests joined the CMA board for lunch and a live country music show at the Hilton Hotel. On hand were radio station representatives, publishers, songwriters, artists, promoters, musicians, record merchandisers, many dignitaries and members of the news media.

During the luncheon, Austin Mayor Jeff Friedman presented CMA board chairman Jim Fogelson with a certificate proclaiming April 12-18 as Country Music Week in Austin.

After the luncheon, all were entertained by Moe Bandy, Dotsy and Asleep At The Wheel. CMA director Ric Libby emceed the show, which was put together by directors Tandy Rice and Bob Neal.

The entire CMA board was invited to a Texas barbecue supper on Tuesday evening at the Soap Creek Saloon, as hosted by Carlyne and George Majewski. This was followed with a full evening of entertainment featuring Marcia Ball and the Misery Brothers, and closed by a two-hour show by Willie Nelson.

On Wednesday evening, several hundred guests were hosted by CMA director Sam Marmaduke at a cocktail reception at the Hilton. Entertainment for the evening was provided by Alvin Crow and the Pleasant Valley Boys.

The third quarterly Board meeting of the CMA is set for July 14-15 at the Fairmont Hotel in San Francisco, California.



THE COUNTRY ALBUM CHART

MAY 1, 1976

MAY 1	APR. 24		WKS. ON CHART
1	4	THE SOUND IN YOUR MIND WILLIE NELSON—Columbia/Lone Star KC 34092	6
2	1	IT'S ALL IN THE MOVIES MERLE HAGGARD—Capitol ST 11483	9
3	2	THE WHITE KNIGHT CLEDUS MAGGARD & THE CITIZENS BAND—Mercury SRM 1 1072	8
4	7	COME ON OVER OLIVIA NEWTON-JOHN—MCA 2186	7
5	6	THE OUTLAWS WAYON, WILLIE, JESSI & TOMPALL—RCA APL1 1321	13
6	3	ELITE HOTEL EMMY LOU HARRIS—Reprise MS 2236	14
7	14	'TIL I CAN MAKE IT ON MY OWN TAMMY WYNETTE—Epic KE 34075	6
8	5	SOMETIMES BILL ANDERSON & MARY LOU TURNER—MCA 2182	11
9	8	EASY AS PIE BILLY CRASH CRADDOCK—ABC Dot DOSD 2040	10
10	13	LONGHAIRD REDNECK DAVID ALLAN COE—Columbia KC 33916	5
11	12	CHESTER & LESTER CHET ATKINS & LES PAUL—RCA APL1 1167	7
12	16	HANK WILLIAMS YOU WROTE MY LIFE MOE BANDY—Columbia KC 34091	5
13	24	MACKINTOSH & T.J. SOUNDTRACK—RCA APL1 1520	3
14	22	FASTER HORSES TOM T. HALL—Mercury SRM 1 1076	3
15	20	PEOPLE PUT TO MUSIC FREDDIE HART—Capitol ST 11504	4
16	26	GILLEY'S GREATEST HITS, VOL. 1 MICKEY GILLEY—Playboy PB 409	4
17	32	GREATEST HITS OF JOHNNY RODRIGUEZ—Mercury SRM 1 1076	3
18	9	ROCK 'N' COUNTRY FREDDY FENDER—ABC Dot DOSD 2050	10
19	11	THE GREAT TOMPALL TOMPALL GLASER—MGM M3G 5014	9
20	30	THE SUN SESSIONS ELVIS PRESLEY—RCA APM1 1675	3
21	10	NARVEL THE MARVEL NARVEL FELTS—ABC Dot DOSD 2033	9
22	15	WHEN THE TINGLE BECOMES A CHILL LORETTA LYNN—MCA 2179	11
23	21	TWITTY CONWAY TWITTY—MCA 2176	15
24	19	JESSI JESSI COLTER—Capitol ST 11477	13
25	29	LARRY GATLIN WITH FAMILY & FRIENDS—Monument KZ 34042	5
26	38	MOTELS AND MEMORIES T. G. SHEPPARD—Melodyland ME 6 40351	3
27	50	FOREVER LOVERS MAC DAVIS—Columbia PC 34105	2
28	18	200 YEARS OF COUNTRY SONNY JAMES—Columbia KC 34035	13
29	31	THE SONG WE FELL IN LOVE TO CONNIE SMITH—Columbia KC 33918	5
30	34	DON'T CALL ME—I'LL CALL YOU JERRY JORDAN—MCA 2174	3
31	45	SILVER LININGS CHARLIE RICH—Epic KE 33545	2
32	17	LOVIN' AND LEARNIN' TANYA TUCKER—MCA 2167	14
33	33	ALL THE KING'S HORSES LYNN ANDERSON—Columbia KC 34089	7
34	42	HAROLD, LEW, PHIL & DON STATLER BROTHERS—Mercury SRM 1 1077	3
35	48	BLOODLINE GLEN CAMPBELL—Capitol SW 11516	2
36	36	STRAWBERRY CAKE JOHNNY CASH—Columbia KC 34088	4
37	40	ON THE MOVE DONNA FARGO—Warner Bros. BS 2926	4
38	23	BLACK BEAR ROAD C. W. McCALL—MGM M3G 5008	27
39	25	JASON'S FARM—CAL SMITH—MCA 2172	10
40	27	THE SWEETEST THING DOTTSY—RCA APL1 1358	7
41	35	SOMEBODY LOVES YOU CRYSTAL GAYLE—United Artists LA543 G	22
42	—	THE EARL SCRUGGS REVUE, VOL. II—Columbia PC 34090	1
43	41	INDEPENDENCE NAT STUCKEY—MCA 2184	5
44	37	TEXAS COUNTRY VARIOUS ARTISTS—United Artists LA574 H2	8
45	53	I'D JUST BE FOOL ENOUGH FARON YOUNG—Mercury SRM 1 1075	2
46	43	THE BATTLE GEORGE JONES—Epic KE 34034	4
47	44	PRISONER IN DISGUISE LINDA RONSTADT—Asylum 7E 1045	39
48	—	HARMONY DON WILLIAMS—ABC Dot DOSD 2049	1
49	28	HAVANA DAYDREAMIN' JIMMY BUFFETT—ABC ABCD 914	7
50	47	OVERNIGHT SENSATION MICKEY GILLEY—Playboy PB 408	21
51	—	WILLIE NELSON LIVE—RCA APL1 1487	1
52	60	FLOYD CRAMER COUNTRY—RCA APL1 1541	2
53	49	LOVE PUT A SONG IN MY HEART JOHNNY RODRIGUEZ—Mercury SRM 1 1057	16
54	39	STEPPIN' OUT GARY STEWART—RCA APL1 1225	13
55	—	FEARLESS HOYT AXTON—A&M SP 4571	1
56	51	BLACKBIRD STONEY EDWARDS—Capitol ST 11499	9
57	56	THE HAPPINESS OF HAVING YOU CHARLEY PRIDE—RCA APL1 1241	21
58	58	THE SHEIK OF CHICAGO JOE STAMPLEY—Epic KE 34036	4
59	54	REDHEADED STRANGER WILLIE NELSON—Columbia KC 33482	45
60	52	NIGHT THINGS RONNIE MILSAP—RCA APL1 1223	25
61	59	COUNTRY WILLIE WILLIE NELSON—United Artists LA 410 G	24
62	46	BLIND MAN IN THE BLEACHERS KENNY STARR—MCA 2177	15
63	62	BEST OF THE STATLER BROTHERS—Mercury SRM 1 1037	40
64	61	TOM T. HALL'S GREATEST HITS—Mercury SRM 1 1044	30
65	67	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER—ABC Dot DOSD 2020	55
66	57	PARTY BOOTS BOOTS RANDOLPH—Monument P2G 34082	6
67	—	ALONE AGAIN BILLY WALKER—RCA APL1 1489	1
68	65	DON WILLIAMS GREATEST HITS—ABC Dot DOSD 2035	26
69	63	WHAT CAN YOU DO TO ME NOW WILLIE NELSON—RCA APL1 1234	40
70	69	ARE YOU READY FOR FREDDY FREDDY FENDER—ABC Dot DOSD 2044	27
71	55	RAY GRIFF—Capitol ST 11486	13
72	68	HANK WILLIAMS, JR. & FRIENDS—MGM M3G 5009	16
73	66	WINDSONG JOHN DENVER—RCA APL1 1183	35
74	70	RHINESTONE COWBOY GLEN CAMPBELL—Capitol SW 11430	37
75	73	DREAMING MY DREAMS WAYLON JENNINGS—RCA APL1 1062	43

Century II Convention Hall
Wichita, Kansas

Maybe—Center ORU
Tulsa, Oklahoma

Memorial Auditorium
Chattanooga, Tennessee

Civic Coliseum
Knoxville, Tennessee

Metro. Sports
Bloomington, Minnesota

Coliseum Theater
Sioux Falls, South Dakota

Memorial Auditorium
Greenville, South Carolina

Municipal Auditorium
Birmingham, Alabama

Municipal Auditorium
Charleston, West Virginia

Masonic Auditorium
Toledo, Ohio

Township Auditorium
Columbia, South Carolina

Coliseum Theater
Charlotte, N. C.

Music Hall Auditorium
Rochester, New York

Klunhan's Auditorium
Buffalo, New York

University Memorial Auditorium
Normal, Illinois

Robinson Auditorium
Little Rock, Arkansas

Central Assembly Auditorium
Springfield, Missouri

Veteran's Memorial Auditorium
Columbus, Ohio

I. M. A. Auditorium
Flint, Michigan

Civic Auditorium
Grand Rapids, Michigan

Bushnell Memorial Auditorium
Hartford, Connecticut

C. W. Post Cent. Auditorium
Brookville, New York

Centrum Auditorium
Cherry Hill, New Jersey

Scope Auditorium
Norfolk, Virginia

D. A. R. Hall
Washington, D. C.

McCormick's Place
Chicago, Illinois

Music Hall Theater
Kansas City, Kansas

Kiel Theater
St. Louis, Missouri

W. Palm Beach Auditorium
W. Palm Beach, Florida

Civic Auditorium
Lakeland, Florida

Municipal Auditorium
Orlando, Florida

Jacksonville Auditorium
Jacksonville, Florida

Civic Coliseum
Lake Charles, Louisiana

Municipal Auditorium
Jackson, Mississippi

Denver Arena
Denver, Colorado

Centennial Auditorium
Sakatoon, Canada

Jubilee Auditorium
Calgary, Canada

Jubilee Auditorium
Edmonton, Canada

Hofehinz Pavilion
Houston, Texas

Symphony Hall
Phoenix, Arizona

You may not know who these people are.

The 400,000 people who went to their concerts last year do.



After all you don't buy a concert ticket and not know the people. The 500,000 people who bought albums all over the catalog last year know, too.

The people in the picture are The Bill Gaither Trio. And a lot of people can tell you who they are. The people at ASCAP can tell you that Bill and Gloria, the two on the right, are major songwriters. Not to mention the fact that they are probably the major gospel songwriters of the past few years.

The people at NARAS will tell you that the latest album by Danny, Bill and Gloria—Jesus, We Just Want To Thank You—earned the group their second Grammy Award.

The managers of the halls listed below can tell you that the houses were full. And the people in the seats went away with the kind of looks on their faces that mean record sales.

And we will tell you that with a new album coming in the summer, a major promotional effort behind it, and solid fall tours already set up, it's time you know who they are.

The Bill Gaither Trio.
When you talk about gospel, they are the people who are talking to the people.

Fresno Convention Center
Fresno, California

Oakland Civic Arena
Oakland, California

Anaheim Convention Center
Los Angeles, California

The Myriad
Oklahoma City, Oklahoma

Municipal Auditorium
Shreveport, Louisiana

Civic Center Coliseum
Lake Charles, Louisiana

Municipal Auditorium
Jackson, Mississippi

Cook Convention Center
Memphis, Tennessee

Lansing Civic Center
Lansing, Michigan

Chenery Auditorium
Kalamazoo, Michigan

Syria Mosque
Pittsburgh, Pennsylvania

Varsity Arena
Toronto, Canada

Kitchner Memorial Auditorium
Portland, Oregon

Spokane Opera House
Spokane, Washington

Civic Auditorium
Portland, Oregon

Center Arena
Seattle, Washington

Municipal Auditorium
Sioux City, Iowa

San Antonio Convention
& Community Center
San Antonio, Texas

Municipal Auditorium
Lubbock, Texas

Opry House
Nashville, Tennessee

Civic Center
Atlanta, Georgia

Vanderburg Auditorium
Evansville, Indiana

Coliseum
Ft. Wayne, Indiana

Bruce Hall
Milwaukee, Wisconsin

Richfield Coliseum
Richfield, Ohio

University of Dayton Arena
Dayton, Ohio

Hershey Park Arena
Hershey, Pennsylvania

Memorial Auditorium
Worcester, Massachusetts

Emens Auditorium
Muncie, Indiana

Omaha Civic Auditorium Arena
Omaha, Nebraska

Tarrant County Convention Center
Ft. Worth, Texas

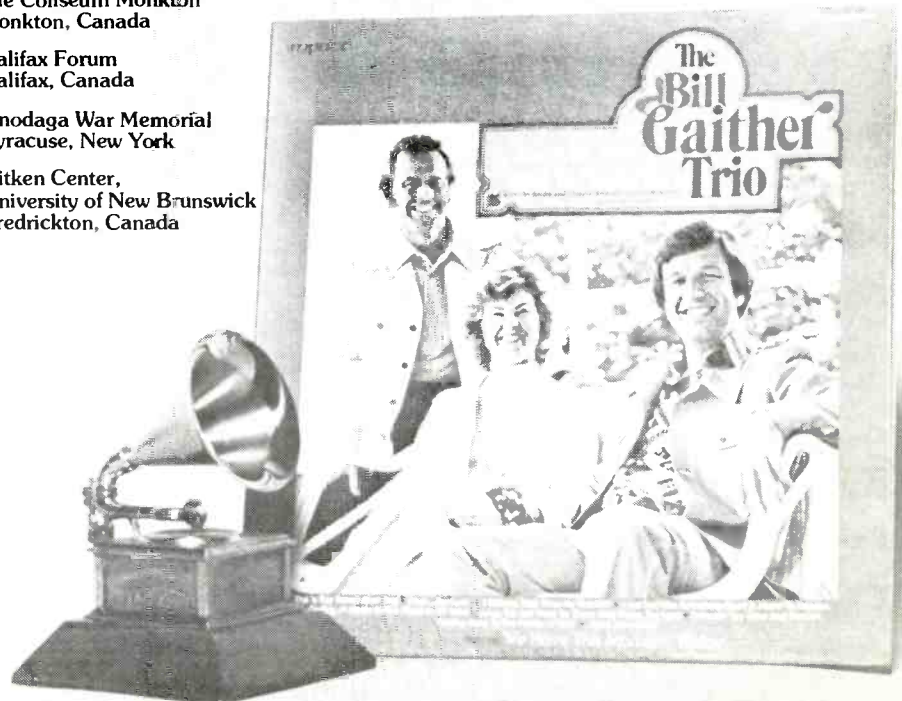
Morris Civic Auditorium
South Bend, Indiana

The Coliseum Monkton
Monkton, Canada

Halifax Forum
Halifax, Canada

Onodaga War Memorial
Syracuse, New York

Aitken Center,
University of New Brunswick
Fredrickton, Canada



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THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number
MAY 1 APR. 24

WKS. ON CHART

1	3	TOGETHER AGAIN EMMYLOU HARRIS Reprise RPS 1346		9
2	4	DON'T THE GIRLS ALL GET PRETTIER AT CLOSING TIME MICKEY GILLEY/Playboy 6063		11
3	1	'TIL I CAN MAKE IT ON MY OWN TAMMY WYNETTE/ Epic 8 50196		12
4	6	I COULDN'T BE ME WITHOUT YOU JOHNNY RODRIGUEZ/ Mercury 73769		10
5	9	WHAT I'VE GOT IN MIND BILLIE JO SPEARS/United Artists XW764 Y		10
6	14	MY EYES CAN ONLY SEE AS FAR AS YOU CHARLEY PRIDE/ RCA PB 10592		8
7	8	YOU COULD KNOW AS MUCH ABOUT A STRANGER GENE WATSON/Capitol 4214		12
8	12	WHAT GOES ON WHEN THE SUN GOES DOWN RONNIE MILSAP/RCA PB 10593		7
9	10	COME ON OVER OLIVIA NEWTON-JOHN/MCA 40525		8
10	11	LONE STAR BEER AND BOB WILLS MUSIC RED STEAGALL/ ABC Dot DOA 17610		10
11	17	AFTER ALL THE GOOD IS GONE CONWAY TWITTY/ MCA 40534		5
12	2	DRINKIN' MY BABY (OFF MY MIND) EDDIE RABBITT/ Elektra 45301		13
13	13	SUN COMIN' UP NAT STUCKEY/MCA 40519		10
14	19	THAT'S WHAT MADE ME LOVE YOU BILL ANDERSON & MARY LOU TURNER/MCA 40533		6
15	28	I'LL GET OVER YOU CRYSTAL GAYLE/United Artists XW781 Y		5
16	18	THERE WON'T BE NO COUNTRY MUSIC (THERE WON'T BE NO ROCK 'N ROLL) C. W. McCALL/Polydor PD 14310		6
17	22	MENTAL REVENGE MEL TILLIS/MGM 14846		7
18	23	LET YOUR LOVE FLOW BELLAMY BROTHERS/Warner Brothers WBS 8169		7
19	25	THE WINNER BOBBY BARE/RCA PB 10556		8
20	47	ONE PIECE AT A TIME JOHNNY CASH/Columbia 3 10321		4
21	37	HURT/FOR THE HEART ELVIS PRESLEY/RCA PB 10601		5
22	32	WALK SOFTLY BILLY CRASH CRADDOCK/ABC Dot DOA 17619		5
23	21	PLAY THE SADDEST SONG ON THE JUKEBOX CARMOL TAYLOR/Elektra 45299		12
24	39	DON'T PULL YOUR LOVE/THEN YOU CAN TELL ME GOODBYE GLEN CAMPBELL/Capitol 4245		5
25	38	FOREVER LOVERS MAC DAVIS/Columbia 3 10304		7
26	26	TONIGHT I FACE THE MAN (WHO MADE IT HAPPEN) KENNY STARR/MCA 40524		8
27	15	WITHOUT YOUR LOVE (Mr. Jordan) CHARLIE ROSS/ Big Tree BT 16056		10
28	5	YOU'LL LOSE A GOOD THING FREDDY FENDER/ABC Dot DOA 17607		13
29	40	LONELY TEARDROPS NARVEL FELTS/ABC Dot DOA 17620		5
30	35	ROCKING IN ROSALIE'S BOAT NICK NIXON/Mercury 73772		9
31	31	LOOKING FOR SPACE JOHN DENVER/RCA PB 10586		8
32	7	TIL THE RIVERS ALL RUN DRY DON WILLIAMS/ABC Dot DOA 17604		14
33	36	THE LITTLEST COWBOY RIDES AGAIN ED BRUCE/ United Artists XW774 Y		7
34	49	SHE'LL THROW STONES AT YOU FREDDIE HART/ Capitol 4251		4
35	43	MR. DOODLES DONNA FARGO/Warner Bros. WBS 8186		5
36	50	RED, WHITE AND BLUE LORETTA LYNN/MCA 40541		4
37	55	YOU'VE GOT ME TO HOLD ON TO TANYA TUCKER/ MCA 40540		3
38	42	LET ME BE YOUR FRIEND MACK WHITE/Commercial 1317		10
39	20	ALL THE KING'S HORSES LYNN ANDERSON/Columbia 3 10280		12
40	41	JUST WANT TO TASTE YOUR WINE BILLY SWAN/Monument ZS8 8682		7
41	45	THE LAST LETTER WILLIE NELSON/United Artists XW771 Y		6
42	16	ANGELS, ROSES AND RAIN DICKEY LEE/RCA PB 10543		13
43	27	SOMEONE'S WITH YOUR WIFE TONIGHT, MISTER BOBBY BORCHERS/Playboy 6065		9
44	52	STRANGER JOHNNY DUNCAN/Columbia 3 10302		7
45	48	PINS AND NEEDLES (IN MY HEART) DARRELL McCALL/ Columbia/Lone Star 3 10296		8
46	46	SHEIK OF CHICAGO JOE STAMPLEY/Epic 8 50199		7
47	53	ASK ANY OLD CHEATER WHO KNOWS FREDDY WELLER/ Columbia 3 10300		6
48	51	ASHES OF LOVE JODY MILLER/Epic 8 50203		8

49	54	THAT'S ALL SHE WROTE RAY PRICE/ABC Dot DOA 17616	6
50	63	EL PASO CITY MARTY ROBBINS/Columbia 3 10305	4
51	60	I'D JUST BE FOOL ENOUGH FARON YOUNG/Mercury 73782	4
52	61	YOUR PICTURE IN THE PAPER STATLER BROTHERS/ Mercury 73785	3
53	68	THE DOOR IS ALWAYS OPEN DAVE & SUGAR/RCA PB 10625	3
54	59	LIVING PROOF HANK WILLIAMS, JR./MGM 14845	5
55	65	KENTUCKY MOONRUNNER CLEDUS MAGGARD/ Mercury 73789	3
56	70	THE BIGGEST AIRPORT IN THE WORLD MOE BANDY/ Columbia 3 10313	3
57	62	MERCY JEAN SHEPARD/United Artists XW776 Y	4
58	83	AMERICA THE BEAUTIFUL CHARLIE RICH/Epic 8 50222	2
59	34	HEY LUCKY LADY DOLLY PARTON/RCA PB 10564	10
60	73	ALL THESE THINGS JOE STAMPLEY/ABC Dot DOA 17624	2
61	69	I GOTTA GET DRUNK WILLIE NELSON/RCA PB 10591	4
62	24	IF I HAD TO DO IT ALL OVER AGAIN ROY CLARK/ABC Dot DOA 17605	15
63	80	YESTERDAY JUST PASSED MY WAY AGAIN DON EVERLY/ Hickory 368	5
64	77	(HERE I AM) ALONE AGAIN BILLY WALKER/RCA PB 10613	3
65	84	I'D HAVE TO BE CRAZY WILLIE NELSON/Columbia 3 10327	2
66	76	NOTHING TAKES THE PLACE OF YOU ASLEEP AT THE WHEEL/Capitol 4238	5
67	33	(TIL) I KISSED YOU CONNIE SMITH/Columbia 3 10277	14
68	30	IF I LET HER COME IN RAY GRIFF/Capitol 4208	15
69	29	THE GOODNIGHT SPECIAL LITTLE DAVID WILKINS/ MCA 40510	14
70	71	HERE COME THE FLOWERS DOTTIE WEST/RCA PB 10553	6

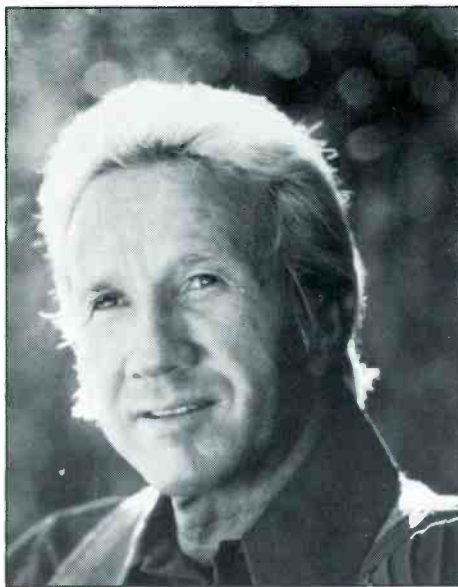
CHARTMAKER OF THE WEEK

71 — **SUSPICIOUS MINDS**
WAYLON JENNINGS & JESSI COLTER
RCA PB 10653



72	75	HIGH AND WILD EARL CONLEY/GRT 041	6
73	44	THE CALL ANNE MURRAY/Capitol 4207	14
74	82	UNDER YOUR SPELL AGAIN BARBARA FAIRCHILD/ Columbia 3 10314	4
75	79	I'M KNEE DEEP IN LOVING YOU JIM MUNDY/ABC Dot DOA 17617	4
76	85	WITHOUT YOU JESSI COLTER/Capitol 4252	3
77	56	FASTER HORSES TOM T. HALL/Mercury 73755	17
78	—	YOU ARE SO BEAUTIFUL RAY STEVENS/Warner Bros. WBS 8198	1
79	92	T FOR TEXAS TOMPALL GLASER & HIS OUTLAW BAND/ Polydor PD 19314	2
80	87	LET ME LOVE YOU WHERE IT HURTS JIM ED BROWN/ RCA PB 10619	3
81	58	A MANSION ON THE HILL MICHAEL MURPHEY/ Epic 8 50184	11
82	72	YOUR WANTING ME IS GONE VERNON OXFORD/RCA PB 10595	6
83	57	BROKEN LADY LARRY GATLIN/Monument ZS8 8680	20
84	67	THE PRISONERS SONG/BACK IN THE SADDLE AGAIN SONNY JAMES/Columbia 3 10276	14
85	—	PLEASE TELL HIM THAT I SAID HELLO SUE RICHARDS/ ABC Dot DOA 17622	1
86	—	IT'S ENOUGH RONNIE PROPHET/RCA PB 50205	1
87	94	WHEN SHE'S GOT ME (WHERE SHE WANTS ME) DAVID ALLAN COE/Lone Star 3 10323	2
88	—	ON THE REBOUND DEL REEVES & BILLIE JO SPEARS/ United Artists XW797 Y	2
89	—	CAN YOU HEAR THOSE PIONEERS REX ALLEN, JR./ Warner Bros. WBS 8204	1
90	93	SHE'LL THROW STONES AT YOU JACKY WARD/ Mercury 73783	3
91	—	HOME MADE LOVE TOM BRESH/Farr 004	1
92	78	TELL IT LIKE IT IS JOHN WESLEY RYLES/Music Mill 1001	6
93	—	I FEEL A HITCH HIKE COMIN' ON LARRY JON WILSON/ Monument ZS8 8692	1
94	—	GONE AT LAST JOHNNY PAYCHECK & CHARNISSA/ Epic 8 50215	1
95	96	CADILLAC JOHNSON CHUCK PRICE/Playboy 6067	2
96	—	GOD LOVES (WHEN WE ALL SING TOGETHER) SAMI JO & FRIENDS/Polydor 14315	1
97	—	LOVE STILL MAKES THE WORLD GO ROUND STONEY EDWARDS/Capitol 4246	1
98	100	I WANNA LIVE EDDY RAVEN/ABC Dot DOA 17618	2
99	—	AIN'T NO HEARTBREAK DORSEY BURNETTE/ Melodyland 6031	1
100	—	WELCOME BACK JOHN SEBASTIAN/Reprise RPS 1349	1

EL HITO



It's a natural. Marty Robbins sings a new song about El Paso with the classic Robbins sound.

Produced by Billy Sherrill in 1976...bulleting up the country charts in 1976.

"El Paso City" by
3-10305
Marty Robbins, back on Columbia Records.

And watch for Marty's soon-to-be-released new album.

The Most Valuable Players Of The Year Have Arrived.



LA Jets

Join 'em for a workout on their national tour:

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