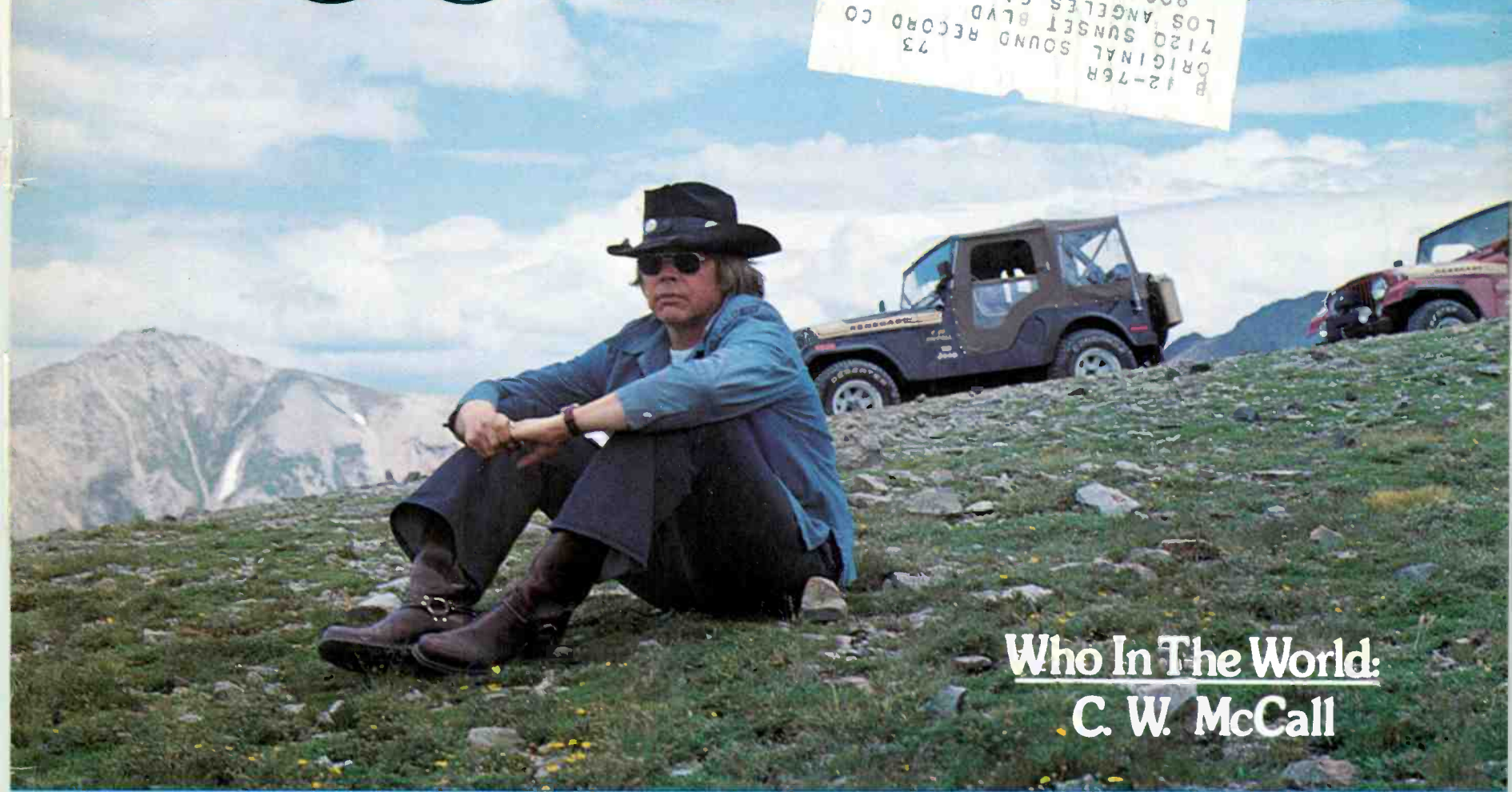


RECORD WORLD

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Who In The World: C. W. McCall

HITS OF THE WEEK

SINGLES

BARRY MANILOW, "TRYIN' TO GET THE FEELING AGAIN" (prod. by R. Dante & B. Manilow) (Warner-Tamerlane/Upward Spiral, BMI). The Manilow vocal charm is cast again on this enchanting interpretation of the David Pomeranz song. This lush ballad will speak directly to a large audience that should send it all the way to the top. Arista AS 0172.

C.W. McCALL, "THERE WON'T BE NO COUNTRY MUSIC (THERE WON'T BE NO ROCK 'N' ROLL)" (prod. by Don Sears and Chip Davis) (American Gramophone, SESAC). The "Convoy" man who just had the national anthem for CB freaks turns his attention to ecology and delivers a sound message in his typically assertive tone. Polydor PD 14310.

BARRY WHITE, "YOU SEE THE TROUBLE WITH ME" (prod. by Barry White) (Savette/January, BMI). Not your standard disco number, but an uptempo tune brimming with syncopation and harmony. This mid-stream change in White's proven successful style should continue to increase the Maestro's audience. Good to dance or listen to! 20th Century TC 2277.

HOLLIES, "WRITE ON" (prod. by The Hollies) (Famous, ASCAP). For the past 13 years The Hollies have been a reservoir of flair and talent directed at making quality pop singles. Their latest, a hard hitting harmony laced ballad, is no exception as Allan Clarke, Terry Sylvester and Tony Hicks continue to sing and write on. Epic 8 50204 (CBS).

SLEEPERS

GENERAL JOHNSON, "ALL IN THE FAMILY" (prod. by Rick Chertoff) (Music In General, BMI). Johnson, whose soulful voice should be familiar from the numerous hits he fronted with Chairman Of The Board is on his own with this brisk, uptempo cut. A song that should be immediately appealing to both pop and r&b listeners. Arista AS 0177.

BRIAN & BRENDA RUSSELL, "HIGHLY PRIZED POSSESSION" (prod. by Robert Appere) (Kengorus/Palladium, ASCAP). This duo has been heard singing behind Neil Sedaka, but now on their own, they show an abundance of talent and warmth in their delivery and are poised to make either pop or r&b inroads. Rocket PIG 40521 (MCA).

ALBERT KING, "CADILLAC ASSEMBLY LINE" (prod. by Bert deCoteaux & Tony Silvester) (East Memphis, BMI). The king of the blues guitar shows once again why he has become such an influential force. An absorbing vocal and instrumental sound makes this song one of his best and most appealing efforts in a long while. Utopia JH 10544 (RCA).

CAMP GALORE, "BALLIN' THE JACK" (prod. by Dave Miller & Marty Wilson) (E.B. Marks, BMI). The name of the group gives you an excellent idea of their approach as they "camp up" this old tune and give it new life with a strong arrangement. A tune that is a natural for the discos, or anywhere else for that matter. D&M Sound 5003.

ALBUMS

OLIVIA NEWTON-JOHN, "COME ON OVER." A seductive cover that should be clearly displayed will attract attention in any store. Olivia tackles quite a range of material—"Come On Over," by The Bee Gees; Dolly Parton's "Jolene," Lennon-McCartney's "Long and Winding Road" and the traditional "Greensleeves" are all equally sensually inviting. MCA MCA-2186 (6.98).

CAPTAIN & TENNILLE, "SONG OF JOY." With the Best Song Grammy for "Love Will Keep Us Together," Captain and Tennille are already entering next year's sweepstakes—"Lonely Night" (another Sedaka composition) and the title track being immediate contenders. Smokey Robinson's "Shop Around" and Willis Allan Ramsey's "Muskrat Love" also work superbly. A&M SP-4570 (6.98).

BILL WYMAN, "STONE ALONE." Bill's following in Ringo's footsteps, mixing souped-up oldies with wit (lyrically and in the arrangements) in his own songs. "Every Sixty Seconds," "Peanut Butter Time" and "Wine & Wimmen" are in the latter category; "If You Wanna Be Happy" and "A Quarter to Three" in the former. Rolling Stones COC 79103 (Atlantic) (6.98).

AL GREEN, "FULL OF FIRE." Al's closing in on the funk gap—his more recent recordings having been a touch too polished even for his stylized mode of operation. "There's No Way," "Glory, Glory," "Let It Shine" and "Together Again" (yes, the Buck Owens song/) represent the Al Green of soul and fire that earned him his name. Hi SHL 32097 (London) (6.98).





REASON TO SMILE.



DONNA FARGO

On the Move

BS 2926



FROM WARNER BROS... THE HAPPIEST RECORD COMPANY IN THE WHOLE U.S.A.

RECORD WORLD

Two Eagles Albums Score In Top Ten

By LENNY BEER and ELIOT SEKULER

■ LOS ANGELES — Two Eagles albums are listed in the top ten of this week's Album Chart, with "Their Greatest Hits: 1971-1975" album going from its debut position at #17 to a bulleted #1 while their "One Of These Nights" continues to sell and is listed this week at #8. This week's **Record World** Retail Report shows the Eagles listed by 24 of the 26 reporting accounts, a feat matched in recent memory only by Elton John's "Greatest Hits" and Bruce Springsteen's "Born To Run," both of which were reported by 18 of the 20 accounts that were then included in the survey.

Among the rack accounts listing the Eagles "Greatest Hits" package at #1 in their sales reports this week are J.L. Marsh and Handelman, the latter account reporting that "Their Greatest Hits" was selling 16 times as many units as their #20 lp.

Retail accounts listing "Their Greatest Hits" at #1 included Rose Discount in Chicago, Peach-ese in Denver and St. Louis, Circles in Arizona, Camelot, Record Bar (reporting sales on the Eagles hits

Dave Kapp, Industry Veteran and Pioneer, Dies of Stroke at 71

■ NEW YORK — Dave Kapp, a veteran of the music industry for almost five decades, died last week (1) of a stroke. He was 71 years old.

Kapp, who retired in 1971 after selling his label, Kapp Records, to MCA, was an originator of cast albums for Broadway musicals. During his career, he was instrumental in signing talents such as Bing Crosby, the Ink Spots, the Andrews Sisters, Perry Como and Eddie Fisher and may have been responsible for more million sellers than any other single figure in the record business.

His long career in the record business began in Chicago in the early 1920s. His father, who sold records for Columbia by horse and buggy, opened a record store where the apprenticeship of he and his older brother Jack began while still in school.

(Continued on page 54)

to be nearly triple those of its #2 record, "Frampton Comes Alive," which was being promoted last week), the Odyssey chain, National Record Mart in the midwest, where the record was reported to be selling twice as many units as their #2 album, and the Record Revolution in Cleveland, where the chain's Peter Schliewen could give no unit count, but reported the sales of "boxes and boxes" of Eagles lps. Significantly, at Waxie Maxie in Washington, D.C. and Disc-O-Mat in New York—two black-oriented accounts—

(Continued on page 54)

6th RW Radio Seminar Scheduled for St. Louis

■ **Record World** has announced the second trade/radio seminar for 1976, to take place April 3 in St. Louis, Missouri. The seminar, the sixth in a continuing series designed to better intra-industry relationships by facilitating person-to-person discussions about specific marketplaces and industry matters, will be held at the Cheshire Inn & Lodge located at Clayton & Skinker in St. Louis, beginning at 12:30 p.m. There will be a luncheon before the session begins. All dealer and

(Continued on page 34)

Joe and Joni



Asylum recording artist Joni Mitchell, who recently played to an SRO audience at the Nassau Coliseum in Uniondale, Long Island, was visited backstage after her performance by Elektra/Asylum chairman Joe Smith. Shown from left are Joni Mitchell; Elliot Roberts, her manager; and Joe Smith.

Simon, Ian, Cole Double Winners In 18th Annual Grammy Awards

■ LOS ANGELES — Although no single artist dominated the 18th annual awards presentation of the National Academy of Recording Arts and Sciences as Stevie Wonder did, for example, in last year's ceremony, the CBS Records group emerged with 13 of the 48 awards granted by the Academy, including two won by Paul Simon ("Album of the Year" and "Pop Vocal Performance, Male") and two to Janis Ian ("Pop Vocal Performance, Female" and "Engineered Recording, non-classical," the award for which was granted to Brooks Arthur, Larry Alexander and Russ Payne). Capitol's Natalie Cole was also the recipient of a pair of honors, winning in the "New Artist of the Year" and "R&B Vocal Performance, Female" categories. Other key awards went to the Captain and Tennille, for "Record of the Year" ("Love Will Keep Us Together"), to Stephen Sondheim, whose "Send In The Clowns" was selected as "Song of the Year" and to Arif Mardin, named "Producer of the Year" for his work with, among others, The Bee Gees and the Average White Band.

The awards telecast, broadcast "live" nationally by CBS-

TV from the Hollywood Paladium was livened considerably by a series of excellent performances given by award winners Paul Simon, Natalie Cole and Janis Ian, and by a duet handily delivered from the podium by Mel Torme and Ella Fitzgerald. Andy Williams hosted the proceedings and other performers including Barry Manilow, Ray Stevens and TV's The Muppets. Best Line honors for the evening would probably go to Paul Simon, who, upon accepting his second award, wryly thanked Stevie Wonder "for not releasing an album in 1975."

Hall of Fame

In addition to the 48 regular awards, five recordings, released prior to the Grammys' inception in 1958, were selected for the Academy's Hall of Fame.

(Continued on page 36)

FTC Cracking Down On Sound-Alikes

By MICHAEL SHAIN

■ WASHINGTON, D.C.—For the second time in less than a year, the Federal Trade Commission has signaled its intentions to crack down on the makers of sound-alike records and tapes who sell their product as the original item. Last Wednesday (3), the FTC issued a proposed consent decree ordering Sound Alike Music Corp. of Los Angeles and its president, Richard Taxe, to stop using pictures of original artists or approximating original album art work on its sound-alike tapes. From now on, Sound Alike product must bear the prominent legend "This is not an original artist recording."

Second Order

Last week's proposed order was the second by the FTC. Earlier this winter, the FTC ordered a Michigan outfit, Magnetic Video, to cease a similar practice. Sound Alike Music Corp. is the largest manufacturer of facsimile recordings in the U.S., trade sources say.

The proposed consent decree is a legally binding agreement between the commission and Sound Alike
(Continued on page 24)

Jack Welfeld Dies

■ NEW YORK—Jack Welfeld, 53, passed away Sunday, February 29, in New York, the victim of a heart attack. He is survived by his wife, Rose, and two children. A member of the London Records family for 26 years, he held the position of administrative manager. He was involved with many facets of the London operation.

Welfeld was active in many charitable organizations. He was also a charter member and past vice president of the Music and Performing Arts Lodge of B'nai B'rith.

The funeral was held Monday, March 1.

Gibson Exits ABC

■ LOS ANGELES—Jerry Rubinstein, chairman of the board of ABC Records, has announced that Bob Gibson, vice president, label development, will be taking an indefinite leave of absence from the label effective immediately. As vice president, label development, Gibson supervised the efforts of ABC's service departments—art, creative services, artist relations and publicity—and acted as liaison between those departments.

Jim Greenwood Claims Innocence

■ LOS ANGELES—Licorice Pizze's Jim Greenwood, who was arraigned in Glendale Municipal Court last week on 33 felony charges of receiving stolen property, told *Record World* that he is innocent of all charges against him, but, on the advice of his attorneys, he could make no further comment. Greenwood was ordered to appear on March 30 for preliminary hearing, and was then released on his own recognizance.

Los Angeles deputy district attorney Robert Cohen, who filed the complaint against Greenwood on February 20, stated that "There are others under investigation, but it is not directly connected to this case. They are investigating other people for the same type of activity."

Crusaders Happening



The Crusaders, ABC/Blue Thumb recording artists, played a weekend at L.A.'s Roxy Theatre recently to a standing room only audience. The affair featured an impromptu jam session with Stevie Wonder, Eric Clapton and Elton John joining the group on stage. Pictured above (from left) at the festivities are the Crusaders' Stix Hooper; Jerry Rubinstein, chairman of the board of ABC Records; film actor James Coburn; and recording artist/writer Lamont Dozier.

Tarnopol To Appeal Newark Conviction

■ NEW YORK — Nat Tarnopol, president of Brunswick/Dakar Records, who was convicted on 18 counts of mail fraud and one count of conspiracy in Newark Federal District Court (26), will appeal the verdict, according to his lawyer, Peter Parcher of the law firm Arrow, Silverman and Parcher. Parcher said, "an appeal will be filed in Federal Circuit Court after sentencing, and it would be inappropriate to comment further while the matter is still in court." Tarnopol, who was convicted along with Peter Garis, Lee Shep and Irving Wiegand, is scheduled to be sentenced on April 12.

Franklin & Mayfield Cut 'Sparkle' Album

■ NEW YORK—Aretha Franklin and Curtis Mayfield will collaborate on an album of music from the upcoming Warner Brother film, "Sparkle."

Atlantic Records will release the album, titled "Aretha Sings The Music From Sparkle," in mid-April to coincide with the film's New York opening. All music was composed and scored by Mayfield, who also produced the Aretha lp.

MCA Inc. Reports Record Revenues

■ NEW YORK — Revenues for MCA Inc.'s records and music publishing operations were up almost nine per cent in 1975, reaching \$137.9 million, and comprising a major share of MCA's net income of \$95.5 million, a 61.3 percent increase over 1974.

The records and music publishing totals are the highest in MCA's history; three other MCA divisions, including motion pictures, also reached all-time highs. MCA's motion picture revenues were led by "Jaws," now the number one box office item in film history.

The gains in record revenues were made despite a slight fourth quarter slump of 3.2 percent on revenues of \$39.0 million, down from \$40.3 million in the last three months of 1974.

The totals represent a fourth consecutive year of record revenues and earnings for MCA's diversified international operations.

Burke Johnson Gets Suspended Sentence

■ NEWARK — Burke Johnson, former program director of WAOK (Atlanta, Georgia), was sentenced on Wednesday (3) to a one year suspended sentence for receiving money from Gamble-Huff Productions and failing to report those payments to the station management. On January 6, 1976 Johnson pleaded guilty to a charge of conspiracy to violate federal laws against payola, a misdemeanor. He was originally indicted last June 24 on a perjury charge that he denied receiving payments. This is the first sentencing to come out of the June indictments. Johnson was sentenced by Judge Lawrence A. Whipple of Newark Federal District Court.

Powerhouse Picks

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

Bellamy Brothers (Warner Bros). "Let Your Love Flow."

Storming its way to the top of national charts with breakout sales activity and major radio support coming from all over the country. The best week yet—positives everywhere!



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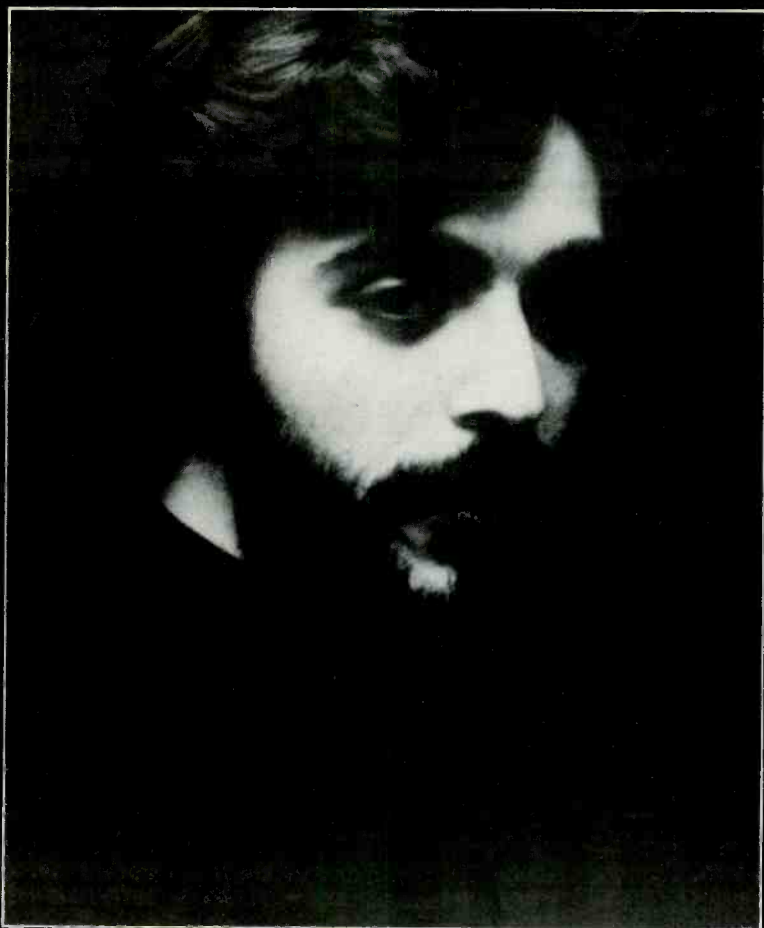
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Phil Cody is:

- A. Singer.
- B. Songwriter.
- C. Co-author of "Bad Blood,"
"The Immigrant,"
"Laughter in the Rain"
and "Solitaire."
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Reprise records.
- E. All of the above. And
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RCA Forms Intl. Creative Services Group

■ NEW YORK — In a move that broadens the activities and underlines the growth of RCA Records operations overseas, a new International Creative Services Group has been formed, it has been announced by Robert Summer, division vice president, RCA Records, International.

Heading the new organization will be Stan Levine, who has been named manager, international creative services, reporting directly to Summer.

The International Creative Services Group will consist of six persons, Summer noted, and marks the first time that a fully-staffed marketing function has reported to the chief of RCA International Operations. "Now," Summer stated, "markets will be serviced by coordinators with specific responsibility for promoting United States artists and product abroad, and guiding career opportunities for foreign artists in the U.S."

Levine has structured the International Creative Services Group to include RCA personnel with varied and global experience, the better to service on a more direct and personal basis RCA's overseas subsidiaries and licensees. The staff includes Janice L. Daidone, administrator, international releases, who has worked in various capacities for RCA International; Ileana Ordóñez, administrator, Latin Amer-

H&L Plans Campaign For 'Brown Sugar' LP

■ NEW YORK—One of H&L Records' (formerly Avco Records) first major campaigns under its new label name change and logo will be to launch the original Broadway cast album of the new Broadway musical "Bubbling Brown Sugar." The musical opened Tuesday, March 2 at the Anta Theater. The musical revue is a celebration of the black entertainment world of Harlem during the '20s, '30s and '40s. The songs showcase such numbers as "Sweet Georgia Brown," "Solitude," "Take the 'A' Train" and "Stompin' at the Savoy."

According to Hugo & Luigi, the original cast recording will take place March 15. "We have already begun our campaign by immediately releasing a single, the title song, 'Bubbling Brown Sugar,' featuring Vivian Reed."

The marketing plans for the "Bubbling Brown Sugar" package will not only focus on New York, but on Philadelphia/Washington D.C., Baltimore and Chicago.

Plotting in advance, the label arranged for retailers, distributors, and radio station personnel to see the musical while it was in these cities.

ica, who will specialize in the Latin product area; Sabine von Rogalla, administrator, Europe, who has coordinated many international tours for various artists; an administrator for the Far East capable of functioning bi-lingually who shall be named shortly, and Sharyn Waters, who will coordinate all group activities.

Overseas Specialists

The International Creative Services Group will function as "specialists" in the overseas markets, Levine noted. It will set up itineraries, create and provide sales and promotional materials to support artists tours, and lay the groundwork for such tours by working closely with artists and artist management long before they actually are in progress.

Stan Levine joined RCA Records as senior advertising copy writer in 1971 and was promoted to manager, creative advertising, a year later, a post he's held to this date.

Buddah, Pi Kappa Set Distr. Pact

■ NEW YORK—Art Kass, president of The Buddah Group, has announced the signing of a distribution agreement with Paul Kyser, owner of the Jersey City-based r&b label, Pi Kappa Records.

Pi Kappa Records was founded two years ago. Among its roster of artists are Jimmy Briscoe & the Little Beavers, Calender, the Super Disco Band and LaRosa Grier. Pi Kappa's first releases will be a single by Jimmy Briscoe & the Little Beavers at the end of March and lps from Calender and the Super Disco Band in April.

'King'-Sized Soiree



One of the world's largest stores devoted exclusively to records and tapes was unveiled by King Karol Records with a huge cocktail party at their new block-long, 13,000 square foot showcase. Among the many well-wishers was Record World publisher Bob Austin (right), seen here with (from left) Phil King, artist Lonnie Liston Smith and Ben Karol. The store, on 42nd Street between Broadway and Sixth Avenue in Manhattan, has over a million records and tapes under one roof and will operate seven days a week.

Wakefield Announces Premium Disc Line

■ PHOENIX — Wakefield, manufacturer of records for the past 20 years, has announced the establishment of its highest quality disc line, called "TQ."

"The TQ line was established for those clients who require the highest quality, wide dynamic range pressings that the state of the art permits," said Richard Wakefield, president and general manager of the Phoenix based firm. According to the firm, the difference between their regular pressings and the TQ pressings will not lie so much in the audio quality of the final product but in the use of very stringent quality controls and procedures to be followed for the TQ disc throughout the manufacturing process.

According to the firm, these procedures begin in Wakefield's mastering department where the lacquer to be used is selected on the basis of 1/3 octave noise measurements and listening tests. The cut lacquer is then prepared for plating and within one hour after cutting is in a specially controlled plating tank. According to the company, the immediate processing of the freshly cut lacquer helps insure quiet surfaces and minimizes groove echo problems. The metal parts produced are then sound checked and if found to be acceptable are used to press the record. The initial pressing, again made in specially controlled presses for the TQ line, is completely sound checked, measurements made on surface levels, and only after all TQ criteria is met is the production run started. Hourly sound checks are made during the run, stamper changes are made frequently, and all pressings are visually inspected a second time before being sleeved and jacketed.

Kragen Joins Mgmt. III As a Vice President

■ LOS ANGELES — Ken Kragen has been appointed a vice president of Management III, it was announced by Jerry Weintraub. Kragen, whose appointment is effective immediately, will be involved in the personal management area of the company as well as television production, packaging and general development of properties and new talent.

Kragen became a promoter while still in college. He produced the first Kingston Trio concerts and became personal manager of The Limelighters, bringing them to national prominence. During the '60s, he produced over one thousand college concerts and authored the book "How To Produce Successful College Concerts," which is still in use by colleges across the country. After earning his Masters at Harvard, Kragen became partners with Ken Fritz and Tom Smothers in a management-production combo with such clients as The Smothers Brothers, Glenn Yarbrough, Mason Williams, Pat Paulsen, John Hartford, Tammy Grimes, John Stewart, Jennifer, and Kenny Rogers and The First Edition. The company also produced The Smothers Brothers Comedy Hour and The Glen Campbell Show TV series, in addition to many specials. In 1968, Kragen produced the Los Angeles version of the rock musical, "Hair," which ran for over three years.

WB Sets Fargo Promo

■ LOS ANGELES — Warner Bros. Records has set a month-long national campaign to welcome country - pop singer - composer Donna Fargo to the label as well as to promote her premiere Warner Bros. album, "Mr. Doodles."

Activities kick-off in Los Angeles the week of March 7-15 and will be highlighted by Ms. Fargo's one-night stand March 11 at the Palamino Club. Following the showcase performance, WB is giving a party for the radio-TV print trade.

Television will figure into Ms. Fargo's activities with a March 9 appearance on the "Merv Griffin Show," a March 12 "Dinah Shore" outing, "Hollywood Squares" on March 15 and a "Midnight Special" appearance on March 16.

The Los Angeles events are a springboard for Ms. Fargo's national promotional tour, which will encompass Warner Bros. parties in Dallas, Houston and Atlanta. While in these cities Ms. Fargo will meet with local press for interviews, as well as with the WB promotional staff for each area. The Fargo tour will continue into mid-April.

Increased Soul From Burbank

Philly Groove's FIRST CHOICE Make Their Biggest Move

Putting Art before Commerce, here goes:

The three ladies who are FIRST CHOICE have ten totally foxy new tracks on their SO LET US ENTERTAIN YOU album, via Warner Bros./Philly Groove (BS 2934).

The album is above hype.

As Rochelle Fleming of FIRST CHOICE sums it up:

"We can sing, we're not ugly and we've got our clothes together."

Need we say more?

Possibly.

You should not forget that FIRST CHOICE gave you "Armed and Extremely Dangerous," "A Boy Named Junior," "Love Freeze," "Newsy Neighbors" and "Smarty Pants."



Now, Back to Commerce FIRST CHOICE lead off the new enterprise in which Stan Watson's enviable Philly Groove label and Burbank's ever-hungry Warner Bros. Records are joined.

Philly Groove's move west to meet Burbank's Mo & Co. is part of the growing trend toward transforming Burbank into Soul City.

Philly Groove is, as Warners used to say a lot, "where they belong."

Welcome, Stan.
Welcome, FIRST CHOICE.
From the new Soul City.



Perfekt Records To Unveil Mythical Plan at NARM

■ HOLLYWOOD — Perfekt Records & Tapes, the hypothetical manufacturer conceived for the making of The Mythical Group and a seminar on the subject at last year's NARM meet, will live again for "Perfekt Records & Tapes, Part II." The follow-up discussion on the problems connected with keeping the ball rolling for a group into their second album and first tour will take place Tuesday morning, March 23 at the Diplomat in Hollywood, Florida, as part of the scheduled program for the 18th Annual NARM Meeting.

Again moderating the panel, in the guise of chief operating officer for Perfekt, will be Barry Grieff, director of advertising and merchandising for A&M Records. Also returning to the panel will be Perfekt executive vice presidents George Steele (in reality, VP of marketing, Elektra/Asylum Records) and Spence Berland (VP of Record World).

A&M VP, promotion, Harold Childs will take on the Perfekt executive VP mantle for the first time this year. Also participating in the seminar's new edition will be Musical Isle of America's director of marketing and merchandising Stu Bernat as The Perfekt Rack Jobber, Joe Armstrong, publisher of Rolling Stone as The Perfekt Consumer Publisher, Barrie Bergman, Record Bar president as The Perfekt Retailer and Elton John's manager, John Reid, president of John Reid Enterprises Inc., as The Perfekt Manager.

A total Mythical Group campaign has been undertaken for demonstration purposes, coordinated by the seminar's executive committee (consisting of Grieff, Steele and Berland), and executed by the combined

services of Gribbitt Ltd., Westland Graphics, independent copywriter Robert Adels and photographer Paul Fewsmith.

Elements of the campaign, including album easel-backs, posters, stand-ups, press kits, trade and consumer ads and other examples of an all-out marketing strategy will be presented at the seminar, and their functions explained within the context of a total plan of action which carries a breaking group all the way home.

Focal point of the campaign is The Mythical Group's second album, "Rhinestone Together Nights." The title track will be unveiled as a single release in the course of the "Perfekt Records & Tapes, Part II" seminar.

The realities as well as the highest hopes of The Perfekt Campaign will be addressed in the course of the seminar, which will encourage audience participation via on-going question-and-answer segments during the panel discussion.

Capitol Obtains Rights To '1600 Penn. Ave.'

■ LOS ANGELES — Capitol Records Inc. has obtained original-cast albums rights to the Broadway musical, "1600 Pennsylvania Avenue." This first collaboration between Leonard Bernstein and Alan Jay Lerner is scheduled to open in New York May 4 after three weeks in Philadelphia and five weeks at Washington's National Theater.

The announcement of the signing was made jointly by Bhaskar Menon, Capitol's chairman, president and chief executive officer, and Murray Deutch, president and chief executive officer of Music of The Times Publishing Corp., representing "1600 Pennsylvania Avenue."

Grammys Will Keep Them Together



Grammy winners the Captain and Tennille are shown above celebrating with A&M executives at a party in their honor at Chasens Restaurant, after having received the award for "Record of the Year." Shown from left: Jerry Moss, Toni Tennille, Daryl Dragon, Kip Cohen and Herb Alpert.

Melanie Signs with Atlantic

■ NEW YORK—Ahmet Ertegun, chairman of Atlantic Records, has announced the signing of Melanie to a long-term, exclusive recording contract with the label.

Melanie has already begun recording her debut album for Atlantic in Los Angeles at Fidelity Recording, produced by Peter Schekeryk, who also produced all of Melanie's previous gold albums and singles. Among these were such titles as "Beautiful People," "Candles In the Rain," "What Have They Done To My Song, Ma," "Peace Will Come (According To Plan)" and "Brand New Key."

Currently engaged on a five-week, sold-out tour of Australia and New Zealand, Melanie returns to the U.S. next month to

complete her new album. Hal Ray and the William Morris Agency are now organizing Melanie's personal appearances in the U.S., to coincide with the release of her album in June.

Rejoins Ripp

Artie Ripp, who as founder and president of Buddah/Kama Sutra Records originally signed Melanie a decade ago to her first recording contract, will now be representing Melanie and Schekeryk in all matters pertaining to recordings, music publishing and films. Ripp negotiated and finalized Melanie's new recording contract with Ahmet Ertegun and Atlantic. Ertegun, in turn, will be personally guiding Melanie's career on Atlantic, beginning with the release of her album.



From left: Artie Ripp, Melanie, Ahmet Ertegun and Peter Schekeryk.

A&M Names Newman

■ LOS ANGELES — Kip Cohen, vice president of a&r for A&M Records has announced that effective immediately, Joe Newman has joined the a&r staff. Newman, who will report directly to Cohen, will screen tapes, audition talent, and receive material for A&M artists.

Newman, who for the past eight years has been a studio musician and member of various acts signed to such labels as Atlantic and ABC, will assume the duties formerly performed by Roger Birnbaum.

Chappell Pacts With Windchime

■ NEW YORK — Windchime Music, the Nashville-based publishing and production company, has signed an administration agreement with Chappell Music, it was announced by Chappell president Norman Weiser.

The exclusive worldwide publishing and publication agreement will cover the catalogues of Windchime Music (BMI) and Sandstorm Music (ASCAP).

Windchime was founded in 1972 by current chairman of the board Larry Henley, former lead singer with The Newbeats, and president Johnny Slate, a writer and producer. Originally formed as a production company, Windchime has evolved into an active publishing company whose roster includes Henley, Slate, Steve Pippin and Larry Keith (members of Capricorn recording group Fallenrock) and Ed Raetzloff and Bill Little (lead singers for Blue Jug on Capricorn). Other writer/artists include United Artists' Tom McKeon and Eric Wood (both produced by Slate and Henley) and writer/artist Jim Hurt.

As a production company, Windchime produces several acts such as Blue Jug, Fallenrock and Larry Henley.

Do You
Wanna
Do A
Thing?

More than just a pretty balance sheet.

- Album of the Year* Paul Simon,
"Still Crazy After All These Years."
- Best Pop Male Vocalist* Paul Simon,
"Still Crazy After All These Years."
- Best Pop Female Vocalist* Janis Ian, "At Seventeen."
- Best Country Male Vocalist* Willie Nelson,
"Blue Eyes Crying in the Rain."
- Best Rhythm and Blues Performance by a Group* Earth, Wind & Fire, "Shining Star."
- Best Country Vocal Performance by a Group* Kris Kristofferson and Rita Coolidge,
"Lover Please" (Monument Records).
- Best Performance by an Orchestra* Ravel: "Daphnis and Chloe"; Pierre Boulez conducting the N.Y. Philharmonic.
- Best Choral Performance* Orff: "Carmina Burana"; Robert Page, Director; Michael Tilson Thomas, Conductor.
- Best Vocal Soloist* Janet Baker; Mahler: "Kindertotenlieder."
- Song of the Year* "Send in the Clowns," Stephen Sondheim: "A Little Night Music."
- Best Engineered Recording (Non-Classical)* Janis Ian, "Between the Lines"; Brooks Arthur, Larry Alexander, Russ Payne.
- Best Engineered Recording (Classical)* Ravel: "Daphnis and Chloe"; Bud Graham, Ray Moore, Milton Cherin.
- Best Album Notes (Pop)* "Blood on the Tracks"; Pete Hamill, annotator.
- Best Album Notes (Classical)* "Footlifters"; Gunther Schuller, annotator.
- Hall of Fame Award* Billie Holiday, "God Bless the Child" (1941 on Okeh release).

Grammy Award winners on Columbia Records.

THE COAST

By BEN EDMONDS



■ **SHOOTING GALLERY:** When an artist reaches the top, it's almost de rigueur to find him the object of as many shots as pats on the backs. **David Bowie's** album, tour and forthcoming film debut have put him at the highest visibility point thus far in his career, so it's not surprising to find that his target status has risen proportionately. Firstly, the editors of *Picture Newspaper* in New York are planning to sue Bowie, claiming that the Bewlay Bros. program book peddled at Bowie concerts is

a theft of an idea that Bowie commissioned them to develop and then appropriated himself without coughing up the \$4000 consultant's fee they say is owed them. The paper's design editor claims that Bowie's tabloid format is "24 pages and all pictures, just like ours," and indicated that they would seek to legally block distribution of the program. And in the wake of Bowie's San Diego show, a local gay activist group has denounced the singer's sexual politics as "exploitive," and has accused him of giving bisexuals a bad name (about three years too late, we'd say). The gay group has announced plans for public burnings of Bowie albums and other paraphernalia, a move which will no doubt find them remembered in the prayers of that twisted record-burning preacher in Florida. Could a coalition be in the offing?

... The morning following the Grammys presentation, Arista guiding light **Clive Davis** hosted a brunch at the Beverly Hills Hotel which, once word leaked out to the streetdogs, resulted in such a paparazzi overload that the lobby became unnegotiable and Fabulous People from all walks of media could be observed fleeing the pink palace through every available side-door. Seen (mostly from the back) were **Paul Simon, Elton John** (positively stunning in a blue/gray wig and fur-draped jacket), **Barry Manilow, Cappy & Tennie, Carly Simon, Peter Asher, Lambert & Potter, Judy Collins, Ron Dante, Louise Lasser, Jim Messina, Richard Perry, Jon Landau, Tom Ross, Vini Poncia, Ronce Blakely, Gwen Welles, Michael Masser, Richard Baskin, Irv Azoff, Joe Smith, Bobby Roberts, Hal Landers, Ron Rainey and Jerry Heller**...

Set to render a cover portrait for the next posthumous **Jimi Hendrix** album is **Norman Rockwell**, who has seldom based his legendary works on photographs. The press release we received, however, stated that this will be the first rock personality Rockwell has ever painted. Wrong! As you'll all no doubt recall, the very same Norman Rockwell was responsible for the cover of the second **Al Kooper/Mike Bloomfield** "Supersession" album... **Stephen Bishop**, an incredibly talented songwriter (his credits include **Art Garfunkel, Barbra Streisand, Diana Ross and Rufus**), has signed with ABC and will begin recording an album for them later this month... Reports indicate that **Richard Nadler**, rock & roll revival and disco party organizer supreme, is looking to open a west coast office this summer, and one of the major functions of that office will be to administrate the record label he's currently talking to a couple of majors about distributing... **Ace** ("Hello

(Continued on page 41)

Elton U. K. Tour A Total Sell-Out

■ **LOS ANGELES**—Elton John's first major tour of the United Kingdom since 1974 was a sell-out within hours after tickets went on sale, it was announced by his manager, John Reid, president of John Reid Enterprises. The tour begins on April 29 and continues through the beginning of June.

Bad Company Gold

■ **NEW YORK**—Danny Goldberg, vice president of Swan Song, has announced that Bad Company has received their third consecutive gold album (over 500,000 units sold according to the label) for their new record "Run With The Pack."

Firefall Signs with Atlantic



Members of Firefall, a Boulder, Colo., based band, are shown at the signing of their long-term contract with Atlantic Records. The Rick Roberts-led band boasts past performing credits with such groups as the Byrds, Spirit, and the Flying Burrito Brothers, and is scheduled for a debut Atlantic album later this month. Group members are, from left: Larry Burnett, Jock Bartley, Roberts, Michael Clarke, and Mark Andes.

20th Names Pfordresher Natl. Promo Director

■ **LOS ANGELES**—Harvey Cooper, senior vice president, marketing, 20th Century Records, has announced the promotion of Bill Pfordresher to the post of national promotion director.

Born in Chicago, Pfordresher graduated from the University of Illinois in early 1972. In between, he spent eight years as a rock musician, appearing with a number of small and large outfits, including Genesis. He came to California in June, 1972, and secured a position with Record Merchandising.

During his year and a half as promotion manager with the latter firm, he worked some 75 assorted labels including Avco, Brunswick, A&M, Motown, Blue Thumb and 20th.

Pfordresher joined 20th in March of 1974 as a promotion staffer. Prior to assuming his new duties, he served the firm as assistant national promotion manager.

Times Music Pacts With Sparta-Florida

■ **NEW YORK**—Murray Deutch, president of the New York Times Music Publishing Corp., and Jeff Kruger, chairman of the board of the U.K. based Sparta-Florida Music Group and president of Ember Enterprises, have jointly announced an agreement under which the New York Times Music Publishing Corp. will now handle the administration and the creative and promotional exploitation of the entire Sparta-Florida catalogue in the United States and Canada.

Included in the Sparta-Florida catalogue are copyrights by the Moody Blues and David Bowie.

London Ships FFRR Tapes

■ **NEW YORK**—D.H. Toller-Bond, president of London Records, has announced that the new Full Frequency Range Recorded (FFRR) cassettes manufactured in England by London's parent company, the Decca Record Co., Ltd., are now available in America.

These cassettes, first demonstrated in the U.S. during London's sales conference in New York this January, offer a quality of reproduction comparable to the original master tape and represent a major innovation in the standard of tape recordings, according to the company.

First Tapes Shipped

Also being shipped are the first cassette and 8-track tapes containing pop product domestically manufactured by London, following the expiration of their contract with Ampex. Currently available are 8-track and cassette tapes of Syl Johnson's "Total Explosion" and Al Green's "Full of Fire."

Greenberg Joins WMOT

■ **PHILADELPHIA**—Bruce Greenberg has joined WMOT Records as vice president and general manager, announced Alan Rubens, company president.

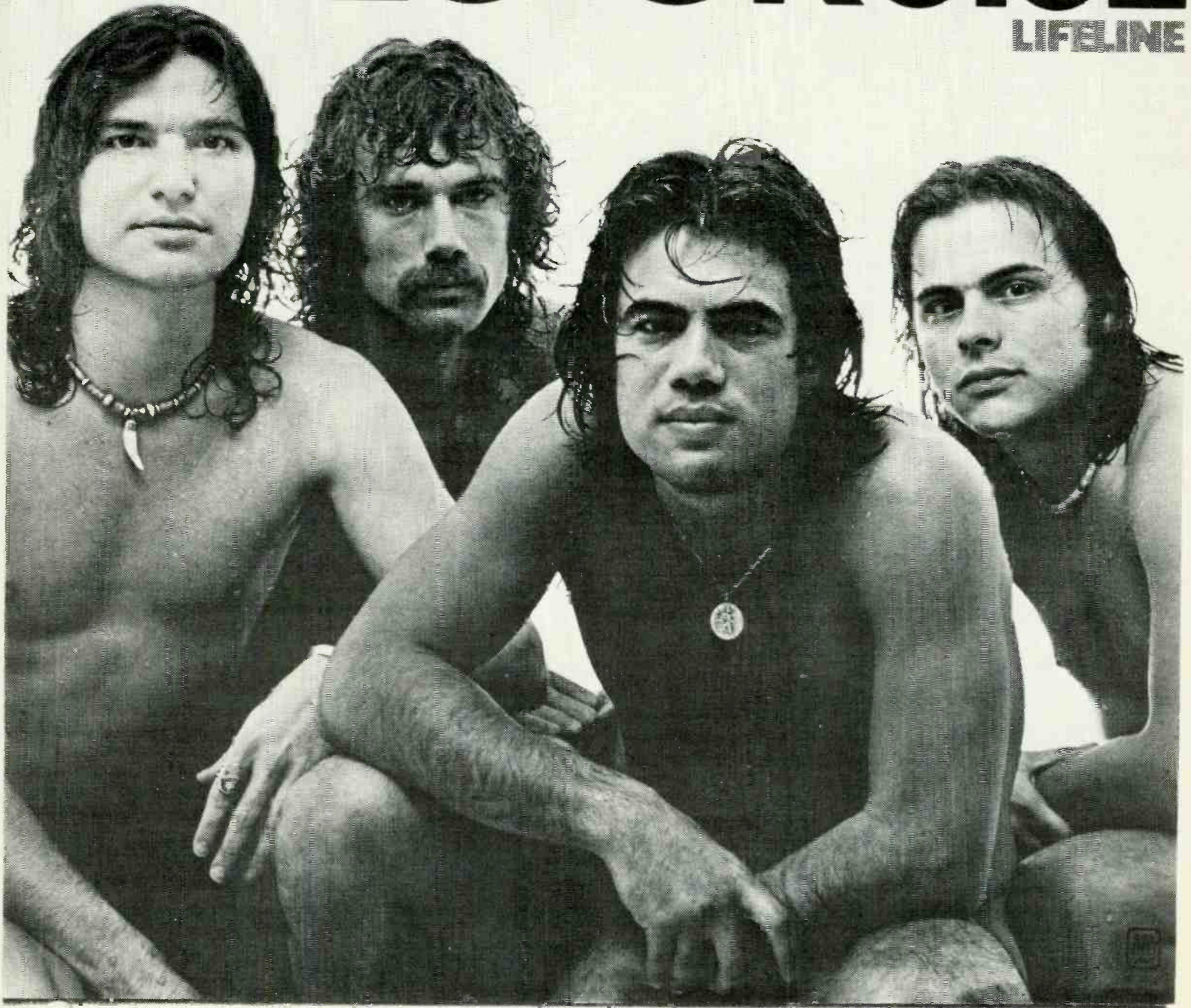
Greenberg comes to WMOT with eight years of varied industry experience. His most recent positions were with MGM Records as director of a&r and Pye Records as national promotion director.

Greenberg will be responsible for the coordination of national promotion, a&r, publicity and marketing as well as all facets of WMOT business.

Do You
Wanna
Do A
Thing?

PABLO CRUISE

LIFELINE



NEW, ON A&M RECORDS & TAPES 

SP 4575

Produced by Val Garay with Pablo Cruise

Pablo Cruise is soon to begin a national tour.

UA Names Smith To Promo Post

■ LOS ANGELES—Ray Anderson, vice president, promotion, United Artists Records, has announced the appointment of John Smith to the post of director of black promotion and artist development.

Smith was most recently vice president of Osiris Records in Memphis, Tennessee. He had previously been vice president of the custom label division of Stax Records, also in Memphis, a post he held after six years with Stax.

While at Stax, Smith was instrumental in the development of the careers of such artists as Richard Pryor and Shirley Brown, and was also coordinator of Wattstax '72, both the album and the resulting David Wolper film.

Kirshner To Star In Radio Report

■ NEW YORK—Nicholas Gordon, president of Keystone Broadcasting System, has announced that as of April 5, 1976, Keystone will be the exclusive distributors of a daily, 60-second radio report on the world of music and entertainment, titled "Don Kirshner's Entertainment World." The program, which stars music impresario Don Kirshner, will be nationally sponsored and available for local sponsorship, as well.

The show, which will center on the entertainment world with concentration on music news, will be made available to stations in markets throughout the country. The program is aimed at the 18-34 year old adult, and stations interested should contact Nicholas Gordon in New York at (212) 355-3720 or Tim McClintock Associates in Los Angeles at (213) 822-3310.

**Do You
Wanna
Do A
Thing?**

Prairie In The City



During their recent visit to New York, where they made their club debut at the Bottom Line, members of RCA recording group Pure Prairie League took time out to see the city and visit RCA headquarters. In the photo at left, the group presents RCA president Ken Glancy with a ceramic sculpture of "Old Luke," Pure Prairie's four year old logo. Seated (from left) are: Michael Connor, Glancy and Mike Reilly. Standing (from left) are: an unidentified lady, Billy Hinds, Larry Goshorn, an unidentified lady, John David Call and George Cowell. In the picture at right, the group members are shown with the staff of Sam Goody's Sixth Avenue store in Manhattan. The store is participating in RCA's "If The Shoe Fits" campaign in which a consumer will win a pair of Tony Lama boots.

Motown Announces Sales Shift

■ LOS ANGELES—Mike Lushka, Motown Record's VP, sales, has announced a national restructuring of the label's sales staff, encompassing nine different positions.

Miller London Jr., formerly national singles sales manager, has been promoted to national sales manager, additionally retaining his former title and functions. London, a seven year Motown veteran, will work directly with Lushka in all areas of sales coordination.

Steve Jack, most recently Motown's southern regional sales manager, was promoted to the position of national album and tape sales manager, working out of Motown's west coast headquarters.

Charlie Salah has assumed the newly-created position of national accounts manager, keeping in constant communications with Motown's rack and key-retailer contacts. Formerly the label's midwest sales manager, Salah

will be headquartered in Motown's Detroit offices.

Motown veteran Dan Chasky will assume increased marketing responsibilities while maintaining his position as east coast sales manager.

Lushka simultaneously announced four new additions to Motown's regional sales staff. These appointments, effective immediately, include: Wilson Lindsey, midwest sales manager; Phil Verolla, southern sales manager; Steve Ales, west coast sales manager; and Tony Przano, southeast sales manager.

All of the aforementioned personnel report directly to Lushka.

Livert Joins Pickwick

■ WOODBURY, N.Y.—Ira Moss, president of Pickwick International, Inc. (USA), has announced the appointment of Paul Livert as sales manager for the company's economy-priced and children's record lines.



Paul Livert

Livert joined Pickwick International, Inc. as director of special projects in June of last year after holding a similar position at London Records for the past ten years. His background in the record business includes sales, marketing, a&r and promotion in the classical and pop as well as the economy area.

Murray Luth Dies

■ NEW YORK — Murray Luth, secretary-treasurer of Kolmar-Luth Entertainment, Inc., of which he was co-founder and partner with Klaus W. Kolmar for the past seven years, passed away February 29 after a brief illness at General Hospital in East Stroudsburg, Pennsylvania. In his 39 years in the popular music field Luth served in many capacities with both Paramount and the Fred Waring Organization.

Jewel Reduces Gospel Tape Price

■ SHREVEPORT, LA.—Jewel Record Corporation, producers of black gospel product, has rolled back the retail price on gospel 8-track tapes to \$6.98. All other tape product will retain the \$7.98 retail list price.

Farr Taps Three

■ LOS ANGELES — Gavin Murrell, president of Farr Records, has announced that Tim Lane has been named general manager of the label, replacing Budd Dolinger, who has resigned. Lane joins Farr Records effective immediately and will be responsible for the overall marketing, distribution and sales planning for the company. Prior to joining Farr Records, Tim Lane was president of Cherry Hill Productions and has held executive posts with Capricorn Records and Atlantic Records.

Murrell also announced that Carson Schreiber, music director of KLAC Radio in Los Angeles for the past five years, has been named as general manager, country division, a newly-created executive position. Schreiber will be responsible for new talent acquisition in the country music field as well as coordinating national country promotion with Johnny Bond, national promotion director of Farr Records.

Murrell further announced that Darlene Reynolds has joined Farr Records' promotion staff. Reynolds, Lane and Schreiber will be based out of Farr Records' home office at 9220 Sunset Blvd., Los Angeles 90069; phone: (213) 550-8007.

Hancock, EW&F Folios Published by Hansen

■ NEW YORK — Charles Hansen Music has added two new selections to its line of lp/folio collections. They are "Herbie Hancock's Greatest Hits" and Earth, Wind & Fire's "Gratitude."

The entirety of Hancock's most recent Columbia album, "Man-Child," is included in "Herbie Hancock's Greatest Hits," as well as special additions from his "Head Hunters" and "Thrust" lps.

Included in Earth, Wind & Fire's folio is the music from the single "Sing a Song."

KIM CARNES, ON RECORD:

“She writes songs that touch on various shades of romance in a warm, gently appealing way that outclasses virtually everything in today’s easy listening sweetstakes... “YOU’RE A PART OF ME” is, perhaps, the most arresting easy-listening single since Janice Ian’s “At 17”...The heart of Carnes’ album is enough not only to win her a following but also to make any conscientious easy-listening disc jockey put “You’re A Part Of Me” at the top of his playlist. Bright future.”

—Robert Hilburn, *L.A. Times*

KIM CARNES, ON TOUR:

(WITH NEIL SEDAKA)

March 5
BROOM COUNTY MEMORIAL
ARENA, Binghamton, N.Y.

March 6
AUD. THEATER, Rochester, N.Y.

March 7
PALACE THEATER, Albany, N.Y.

March 9
GEO. WALLACE CIVIC CENTER,
Fitchburg, Mass.

March 10
ACADEMY OF MUSIC,
Philadelphia, Pa.

March 11/12 & 14
CELLAR DOOR, Washington, D.C.

March 13
AVERY FISHER HALL,
New York, N.Y.

March 19
FLORIDA JR. COLLEGE
(Civic Aud.), Jacksonville, Fla.

March 24
JEFFERSON CIVIC CENTER,
Birmingham, Ala.

March 25
UNIV. OF ALABAMA,
Livingston, Ala.

March 26
PERFORMING ARTS CENTER,
New Orleans, La.

March 27
MID-SOUTH COLISEUM,
Memphis, Tenn.

March 28
LOUISIANA UNIV. TECH.,
Ruston, La.

March 30
MEMORIAL AUD.,
Chattanooga, Tenn.

March 31
AUD. THEATER, Knoxville, Tenn.

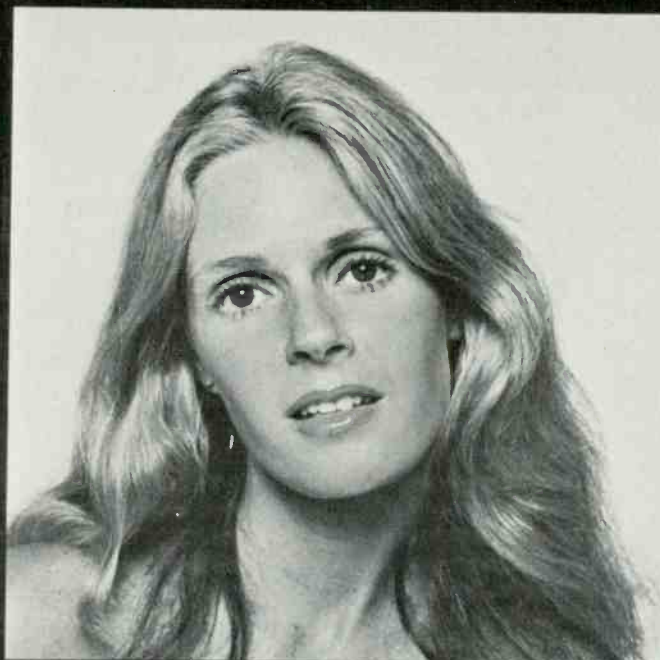
April 1
GRAND OLD OPRY,
Nashville, Tenn.

April 2
FREEDOM HALL,
Johnson City, Tenn.

April 3
CIVIC CENTER, Atlanta, Ga.

April 4
MUNICIPAL AUD.,
Charleston, W. Va.

K I M C A R N E S



KIM CARNES, ON A&M RECORDS & TAPES 

“Kim Carnes,” the album. “You’re A Part Of Me,” the single.

(SP 4548)

(AM 1767)

Produced by Mentor Williams

THE J. GEILS BAND—Atlantic 3320

WHERE DID OUR LOVE GO (prod. by Ahmet Ertegun) (Jobete, ASCAP)

The Supremes' first #1 of a dozen years ago is given an up-tempo treatment by these rabble-rousers. Magic Dick's harp fills in the horn parts while Peter Wolf's characteristic vocal burns with intensity.

HAROLD MELVIN & THE BLUE NOTES—Phila. Intl. ZS8 3588 (CBS)

TELL THE WORLD HOW I FEEL ABOUT 'CHA BABY (prod. by K. Gamble & L. Huff) (Mighty Three, BMI)

This talented ensemble follows the brisk funk of "Wake Up Everybody" with a radiant track in their already classic style. Give it a listen—this one will grow on you with its everpresent Philly magic.

CARL GRAVES—A&M 1799

MY WHOLE WORLD ENDED (prod. by Spencer Proffer) (Jobete, ASCAP)

The "Baby Hang Up The Phone" man follows "Heart Be Still" with this reggae treatment of the Motown classic, punctuated by some excellent synthesizer work.

CARL CARLTON—ABC 12166

AIN'T GONNA TELL NOBODY (ABOUT YOU) (prod. by B. Sigler) (Blackwood, BMI)

Carlton gets the most out of this Sigma Sound arrangement on this easy-going tune with a vocal reminiscent of Stevie Wonder. This could be an r&b monster.

DIONNE WARWICK—Warner Bros. WBS 8183

HIS HOUSE AND ME (prod. by Thom Bell) (Mighty Three, BMI)

Dionne's stylized vocal is charged with emotion here as her collaborations with Thom Bell continue to be exceptional productions that could go pop or r&b.

MICHAEL KENNY—Tom Cat JH 10588 (RCA)

EMILY (prod. by Edward Germano) (Cataclysmic/Dantroy/Kenny, BMI)

Kenny is a young singer/songwriter of some note as he demonstrates here by this ballad. He puts it all together with a fine Jimmy Wisner arrangement.

JOAN BAEZ—A&M 1802

PLEASE COME TO BOSTON (prod. by David Kershenbaum) (Antique/Leeds, ASCAP)

This live version of the Dave Loggins song finds the songstress in excellent form as she makes the tune her own with this extremely personal interpretation.

SHEER ELEGANCE—ABC 12169

MILKY WAY (prod. by Paul Lynton & Paul Grade) (ATV, BMI)

A slight reggae lilt gives the English group some extra texture. The lucid production gives the song pure pop appeal. Sheer elegance is the byword.

MAC DAVIS—Columbia 3 10304

FOREVER LOVERS (prod. by Rick Hall) (Tree, BMI)

This Sterling Whipple song marks a change in direction for Mac. Aided by a Muscle Shoals sound, he recites a truly bizarre episode in a time honored tradition which proved successful for David Geddes.

FRANNIE GOLDE—Big Tree BT 16058 (Atlantic)

SAVE ME (I'M FALLING IN LOVE AGAIN) (prod. by Bert deCoteaux) (Golde's Gold/Cotillion, ASCAP)

With a powerful hook, this record marks an exciting debut for the songstress. Heavily percussive with a strong overdrive and an animated Bert deCoteaux production, this tune figures to be a big hit!

DAVID GEDDES—Big Tree BT 16059 (Atl)

STEPHANIE (prod. by Paul Vance) (Music of the Times, ASCAP)

Geddes moves away from the macabre this time out. The lush orchestration and his dramatic reading makes this ballad a natural for either pop or MOR play.

ROY SMITH—Green Menu GM 10053

FOR THE LOVE OF HER (prod. by Henry Jerome) (UA/Teeger)

This joyous interpretation of the classic tune glides along over a steady beat with strings and horns arranged by Harold Wheeler. A first class disco treatment.

THE ATLANTA DISCO BAND—

Ariola America P 7616 (Capitol)

DO WHAT YOU FEEL (prod. by E. Young) (Da Ann, ASCAP)

Following their successful instrumental version of "Bad Luck," this group returns with a chanting song that asks you to "clap your hands and stomp your feet."

CANDI STATON—Warner Bros. WBS 8181

YOUNG HEARTS RUN FREE (prod. by Dave Crawford) (Da Ann, ASCAP)

This Dave Crawford tune is given a tempestuous vocal reading by Candi. She tells a story that is worth a listen and hammered home by a strong arrangement.

BRASS CONSTRUCTION—UA XW775 Y

MOVIN' (prod. by Jeff Lane) (Desert Moon Ltd./Jeff-Mar, BMI)

Showing why they're called one of the hottest new disco groups of the year, they construct a hot, stomping pulse with a Tower Of Power-like sound.

GOLDEN EARRING—MCA 40513

SLEEP WALKIN' (prod. by Golden Earring) (Fever, ASCAP)

Holland's "Radar Love" band plays a steady, hard hitting brand of rock. This song, which is taken "to the hilt," packs a solid, rhythmic punch.

BILL WITHERS—Columbia 3 10308

I WISH YOU WELL (prod. by Bill Withers & Larry Nash) (Golden Withers, BMI)

Benefitted by a crisp, full arrangement, Bill leaves a strong impression once again. Look for strong crossover action generated by this "Making Music" track as lyric and production are given a hand in glove fit.

MARILYN McCOO & BILLY DAVIS JR.—ABC 12170

I HOPE WE GET TO LOVE IN TIME (prod. by Don Davis) (Groovesville, BMI)

The first record by these two former members of the 5-D handsomely captures the sound of their previous affiliation, yet the duo has something to offer all their own. This tune should get solid pop/MOR play.

JIM STAFFORD—Polydor PD 14309

JASPER (prod. by Phil Gernhard) (Famous/Antique/Leeds, ASCAP)

Stafford is a master storyteller, as he demonstrates with a tune about a man who "visits" other men's wives including the hangman who's now after him.

DAVID MORRIS JR.—Buddah BDA 518

MIDNIGHT LADY (prod. by Bob Eli, Ed Biggins & Bud Ross) (Lone Wolf, BMI)

Not the Mott the Hoople song, but an up-tempo r&b stunner that should be big on this disco circuit. Morris' vocal is distinct enough to make it happen.

STREET CORNER SYMPHONY—Bang 722

WISH THAT LOVE WAS MAGIC (prod. by Jerry Love & Michael Zager) (Sumac/Dramatis, BMI)

This group of fine session players makes for a clear, melodic sound combining street corner harmonies with instrumental textures. Good crossover possibilities.

CLIFF RICHARD—Rocket PIG 40531 (MCA)

MISS YOU NIGHTS (prod. by Bruce Welch) (Island, BMI)

This venerable English crooner has one of his infrequent Stateside releases with this mournful ballad that is almost accapella with its overdubbed vocals.

CARL MALCOLM—UK 2802 (Mercury)

FATTIE BUM-BUM (prod. by C. Chin) (M.C.P.C., ASCAP)

This novelty number in its reggae style hit the top of the UK charts last year. Its happy lighthearted appeal should be a strong factor in this country as well.

MARIAH—United Artists XW765 Y

ASLEEP AT THE WHEEL (prod. by Bob Destocki) (Captain Crystal, BMI)

Good straightforward rock and roll from this group with a sound reminiscent of Poco. Strong harmony work adds to their pleasant, driving sound.

MAYNARD

PRIMAL

HOW INTENSE CAN BAND MUSIC GET?

Two months ago, Maynard Ferguson and Bob James went into the studio to cut the most unique album of Maynard's career. They took with them a smoking rhythm section and some spectacular arrangements and emerged with "Primal Scream," an album that will appeal to the black, rock and disco audiences and to big band jazz fans as well.

Maynard Ferguson reaches for the ultimate in intensity.

"Primal Scream."^{PC 33953}
On Columbia Records and Tapes.

Produced by Bob James

THE RECORD WORLD ENVIRONMENT!

The collage consists of several overlapping pages from the August 30, 1975 issue of Record World. At the top left is the magazine cover with the headline "Who In The World: Jefferson Starship". Below it is "THE SINGLES CHART" listing "LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILE" at number 1. To the right is "THE ALBUM CHART" with "ONE OF THESE NIGHTS" by the Eagles at number 1. Below these are "THE FM AIRPLAY REPORT" and "THE RETAIL REPORT". A large section titled "RECORD WORLD COUNTRY" contains articles such as "NSA Sets 'Manny'", "Lavender, Blake Merge", and "Epic Inks Davis". Below that is "DIALOGUE: THE VIEWPOINTS OF THE INDUSTRY" featuring "Larry Butler and Jack Messler on The UA Country Story". Other visible sections include "SOUL TRUTH" and "Powerhouse Picks".

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

A TRICK OF THE TAIL

GENESIS—Atco SD 36-120 (Atlantic) (6.98)

The first album with Phil Collins replacing Peter Gabriel as lead singer—and Collins maintains the group sound effortlessly. The arrangements are simpler, the songs shorter than before and the lp has a great flow. Tracks: "Entangled," "Dance On A Volcano" and "A Trick of the Tail" for new and old fans alike.



NIGHT LIFE

LUTHER ALLISON—Gordy G6-97451 (Motown) (6.98)

Allison is exploring the expansion of his style, reaching further towards a jazzy rhythm-and-blues attack while still maintaining his hold on traditional electric blues. Consider the wealth of songwriters from whom he draws: Ray Charles, Allen Toussaint, Dr. John, Willie Nelson. Certainly his strongest album yet.

AURORA

JEAN-LUC PONTY—Atlantic SD 18163 (6.98)

The opening bars of "Is Once Enough?" indicate immediately that Ponty is far more self-assured on this outing than he was previously, an impression that is maintained throughout the recording. The nine-minute title track is full of exciting contrasts even if Ponty isn't exploring especially new territory.



ANY ROAD UP

THE STEVE GIBBONS BAND—MCA 2187 (6.98)

Gibbons is a veteran of a number of groups, joined here by former Move cohort Trevor Burton, the band soon to open for The Who. A solid album of English rock, the first to appear under Roger Daltrey's Goldhawk production logo. "Take Me Home," "Johnny Cool" and "Standing on the Bridge" bring them home.

POCO LIVE!

Epic PE 33336 (6.98)

A second live album from these country rockers, culled from tapes made in November 1974. Personnel: George Grantham, Rusty Young, Paul Cotton and Timothy Schmit. A six minute medley and a lengthy "Ride the Country" carry most of the first side. The flip is highlighted by the closing "A Good Feelin' To Know."



AT THE SOUND OF THE BELL

PAVLOV'S DOG—Columbia PC 33964 (6.98)

If lead singer David Surkamp sounds like anyone else it can only be Buffy Sainte-Marie played at 37 r.p.m. Producers Murray Krugman and Sandy Pearlman (Blue Oyster Cult) set the band up in a bad-ass atmosphere that cuts right through. "Try to Hang On," "Valquerie" and "She Came Shining" are as good for starters as any.

WORD CALLED LOVE

BRIAN AND BRENDA RUSSELL—Rocker PIG-2181 (MCA) (6.98)

Take Ashford & Simpson, Ike & Tina, throw in a little Elton John ("Tell Me When the Whistle Blows"), add Aretha's gospel soul and you should have some idea of this duo's dynamism. "Word Called Love," "Please Pardon Me" and the single "Highly Prized Possession" are gems.



A COUPLE OF SONG & DANCE MEN

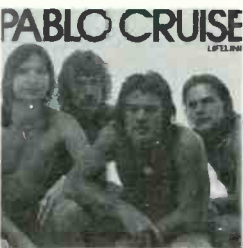
FRED ASTAIRE & BING CROSBY—United Artists UA-LA588-G (6.98)

The song and dance men, really (this album released concurrently with respective solo lps). And they've found quite a few suitable contemporary works to go alongside some Irving Berlin, Rodgers & Hart and Cole Porter. Joe Raposo and Kander and Ebb bring things up to date.

LIFELINE

PABLO CRUISE—A&M SP-4575 (6.98)

Pablo Cruise's debut album last year introduced a care-free rock band with Caribbean overtones. This second effort carries the group in new directions, including the r&b styling of the title cut (not quite disco) and the solid rockin' "Tearin' Down My Mind." The themesong "Good Ship Pablo Cruise" closes.



ME AND BESSIE

LINDA HOPKINS—Columbia PC 34032 (6.98)

Ms. Hopkins draws from the Bessie Smith songs that are the core of her Broadway musical "Me and Bessie." An interpreter rather than an imitator, she has no trouble establishing her own identity and maintaining just the right narrative distance. Yet "Empty Bed" and "Gimme A Pigfoot" are as personal as ever.

THE BEST OF LEONARD COHEN

Columbia PC 34077 (6.98)

Though Cohen surfaces to perform every so often, and though his name appears in the writing credits every time, there are undoubtedly some who will still be surprised that he authored "Suzanne," "Sisters of Mercy" and "Bird On the Wire." And his own interpretations are unique as poetry readings and musical renderings.



THIS IS REGGAE MUSIC, VOL. 2

VARIOUS ARTISTS—Island ILP 59327 (6.98)

Only a few of these cuts are available elsewhere, with the lp serving two purposes: to introduce some of the as yet little known reggae bands and as a benefit for the Jamaican Movement for the Advancement of Literacy. The Heptones' "Country Boy" and Augustus Pablo's "King Tubby Meets the Rockers Uptown" top.

GODBLUFF

VAN DER GRAAF GENERATOR—Mercury SRM-1-1069 (6.98)

Already a major album in Europe, "Godbluff" marks the reunion of Peter Hammill, Hugh Banton, Guy Evans and David Jackson. Hammill is the writer (with Jackson on "Scorched Earth"), providing heavy space-rock material for a band whose credo is fire and brimstone. "The Sleepwalkers" is a ten minute tour-de-force.



CARA MIA

PAUL DELICATO—Artists of America AOA 5002 (6.98)

There are several disco items aside from the title track ("Baby Face/You Must Have Been A Beautiful Baby," "It's the Same Old Song"), but the majority of this lp is devoted to middle of the road interpretations of tunes such as "Happy Together" and "What Becomes of the Brokenhearted."

Warner Brothers Presents 'California Soul'



"California Soul"—referring to the California of the Warner Brothers headquarters and the soul of musicians from a variety of places, including the Big Apple—hit the Beacon Theater in New York for a four night stay recently, each evening hosting a different array of WB and affiliated label acts. Pictured, in performance, from left: (top row) Dionne Warwick, bassist Larry Graham of Graham Central Station, guitarist

George Benson and reedman/flutist David "Fathead" Newman; (center row) jazz musician Miroslav Vitous, The Impressions and First Choice; (bottom row) Curtom's Staple Singers, WB VP of artist development Bob Regehr and Warner execs Carl Scott and Benita Brazier sitting in on a rehearsal, and WB chairman Mo Ostin congratulating Nick Ashford and Valerie Simpson following their set.

■ **THURSDAY** — The first of four nights of Warner Brothers Records' "California Soul" won over a Beacon Theater audience February 26, with performances by the Staple Singers and Ashford & Simpson highlighting the evening.

Staple Singers

The Staple Singers, relatively new additions to the Warner Brothers roster, were the most enthusiastically received by the mixed black and white audience, and the group responded with an energetic hour set of hits and new material. Mavis Staples' voice is the core of the group's sound—it combines elements of soul and gospel in a compelling way that had the audience cheering individual lines even from unfamiliar songs. Best among the songs the Staples performed were the group's biggest hit from 1975, "Let's Do It Again," and "Respect Yourself."

Nick Ashford and Valerie Simpson, writers of an almost legend—
(Continued on page 46)

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

Graham Central Station

It seems that New York turns Graham Central Station on, so they served notice with their first number, "The Jam," that this was a new and improved group. Paced by a new drummer, Graham paid a musical tribute to N.Y. with a special song for the city. If there ever was a demonstration of musical control, it occurred during "Can You Handle It." The group barely got through the first few bars of the intro, when the audience suddenly became "The G.C.G. Choir."

Graham hinted that there was a new album in the works, but the repertoire was based on familiar material from their previous lps.
(Continued on page 41)

■ **SATURDAY** — Patrons attending the third night (28) of Warner Brothers' California Soul concerts beheld a pleasingly diverse bill featuring Al Jarreau (WB), the Impressions (Curtom) and Dionne Warwick (WB).

Dionne Warwick

As the headliner, Ms. Warwick clearly dominated the show, but her triumph was more than one of sheer presence and vocal ability; it was one of artistic integrity as well. With numerous certified classics in her repertoire, Ms. Warwick nevertheless presses forward, exploring new material (much of it from her fine new Thom Bell-produced album, "Track of the Cat") and displaying only a passing interest in the dazzling Scepter sides which made her famous in the '60s.

Following a high energy opener ("Get Down Tonight"), Ms. Warwick delivered her "Why Didn't I Get Those Songs First" medley ("If" and "Alfie," among others)
(Continued on page 57)

■ **SUNDAY** — The final event of the four day California Soul series of concerts at the Beacon Theater (29) was the unveiling of the Warner Brothers jazz roster. Warners has not been strongly associated with jazz in the past. This concert indicated that those days are gone. In an evening long show, six different artists presented a wide range of styles of progressive music.

Miroslav Vitous

The first artist to appear was the newest addition to the Warners jazz team, Miroslav Vitous. Vitous, a Hungarian born musician, has switched instruments from bass to electric guitar. He gained a reputation as an innovative bassist with Weather Report and he brings his innate musicality to the guitar. Vitous opened his set with a tribute to New York City encased in a moving latin rhythm. He featured a talented female vocalist in the Esther Satterfield mold (one of)
(Continued on page 57)



“MOVIN”
BRASS CONSTRUCTION
UA-LA775-Y

The hottest cut
from the hottest album in the country
is now the hottest new single on the street!
“MOVIN” UA-LA775-Y from **“BRASS CONSTRUCTION”** UA-LA545-G
Destroying the nation now.
On United Artists Records.



DISCO FILE TOP 20

MARCH 13, 1976

1. **MOVIN'**
BRASS CONSTRUCTION—UA (lp cut)
2. **TURN THE BEAT AROUND**
VICKI SUE ROBINSON—RCA (lp cut)
3. **LOVE HANGOVER**
DIANA ROSS—Motown (lp cut)
4. **CHANGIN'**
BRASS CONSTRUCTION—UA (lp cut)
5. **MORE, MORE, MORE**
ANDREA TRUE CONNECTION—Buddah (disco version)
6. **THAT'S WHERE THE HAPPY PEOPLE GO**
TRAMMPS—Atlantic
7. **IT'S NOT WHAT YOU GOT/CHAINS**
EDDIE KENDRICKS—Tamla (lp cuts)
8. **LOS CONQUISTADORES CHOCOLATES**
JOHNNY HAMMOND—Milestone (lp cut)
9. **COMMON THIEF**
VICKI SUE ROBINSON—RCA (lp cut)
10. **NIGHT AND DAY**
JOHN DAVIS & THE MONSTER ORCHESTRA—Sam
11. **WOW**
ANDRE GAGNON—London
12. **DISCO CONNECTION**
ISAAC HAYES MOVEMENT—Hot Buttered Soul (lp cut)
13. **I HEAR A SYMPHONY**
HANK CRAWFORD—Kudu (lp cut)
14. **STREET TALK**
B.C.G.—20th Century
15. **SPANISH HUSTLE**
FATBACK BAND—Event (lp cut)
16. **LEMME SEE YA GITCHER THING OFF, BABY/TAJ MAHAL**
CRYSTAL GRASS—Philips (import)
17. **ELEANOR RIGBY**
WING & A PRAYER FIFE & DRUM CORPS—Wing & A Prayer (lp cut)
18. **MIGHTY HIGH**
MIGHTY CLOUDS OF JOY—ABC (lp cut)
19. **TOUCH AND GO**
ECSTASY, PASSION & PAIN—Roulette (disco version)
20. **HAPPY MUSIC**
BLACKBYRDS—Fantasy (lp cut)

Island To Release Four Chieftains LPs

■ LOS ANGELES—Island Records' release of The Chieftains' most recent album, "Chieftains 5," has prompted the label to make available the previous four albums by the Irish group. The three earliest albums, "Chieftains I," "Chieftains II" and "Chieftains III," will be released simultaneously by Island on March 10, and "Chieftains 4," which includes their current single, "The Love Theme From Barry Lyndon," will be released to coincide with The Chieftains' national tour in April.

THIS WEEK

CREEDENCE

CLEARWATER REVIVAL

THE 20 GREATEST HITS

134 **Billboard**

114 **Cashbox**

97 **Record World**

Fantasy CCR-2

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ Again this week, the most important and exciting new releases are by women. Heading the list: **First Choice**, back with their first album in a year and a half—"So Let Us Entertain You" on Warner Brothers—and more than ready to reclaim their position as the top disco girl group. White-cover advance copies of the lp were distributed through the New York Record Pool last week (with commercial release scheduled for this week) and already the album's blend-together opening cuts, "First Choice Theme" ("Let Us Entertain You") and "Ain't He Bad," have popped up on two new top 10 lists—Tony Smith's from Barefoot Boy and Louis Alers' from Charles Gallery, both in New York. The "Theme" is a light, frothy introduction that ends with a police siren and a radio bulletin voice warning of "three fantastic young ladies known as the First Choice" in a "quote" from "Armed and Extremely Dangerous." This segues immediately into "Ain't He Bad," another of the group's instant classic songs about an irresistible man ("Do you think we could meet him?" "I don't know, but I sure would like to try"—the exchanges between the girls remind me of the **Shangri-Las** in "Leader of the Pack"). The song runs more than seven minutes, with a long instrumental build at the end and another fabulous disco cross-reference—this time to "Who Is He and What Is He to You." Other cuts to watch: "Gotta Get Away (From You Baby)" which begins and ends with a chugging train (5:27), "I Got a Feeling" (5:27) and "Are You Ready for Me?" with enough spunk to live up to its audacious title (4:05). **Rochelle Fleming's** lead voice is so tough and sharp and rich it deserves comparison with great girl group leads like **Martha Reeves**, and **Ursula Herring** and

(Continued on page 44)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

THE NEW YORK EXPERIENCE/ LOS ANGELES

- DJ: Debbie Backus
- CHAINS/HE'S A FRIEND**—Eddie Kendricks—Tamla (lp cut)
- DON'T YOU HAVE ANY LOVE IN YOUR HEART**—Margo Thunder—Capitol
- ELEANOR RIGBY**—Wing & A Prayer Fife & Drum Corps—Wing & A Prayer (lp cut)
- EVERYBODY'S GOTTA DO SOMETHING**—Originals—Motown (disco version)
- J AM SOMEBODY**—Jimmy James & the Vagabonds—Pye (lp cut)
- LOVE HANGOVER**—Diana Ross—Motown (lp cut)
- MISCHIEF MAKER**—Roberta Kelly—Casablanca (not yet commercially available)
- MOVIN'/CHANGIN'**—Brass Construction—UA (lp cuts)
- NIGHT AND DAY**—John Davis & the Monster Orchestra—Sam
- TURN THE BEAT AROUND**—Vicki Sue Robinson—RCA (lp cut)

BAREFOOT BOY/NEW YORK

- DJ: Tony Smith
- CAN YOU GET DOWN/SERIOUS**—Universe City—Midland Intl. (lp cuts)
- FIRST CHOICE THEME/AIN'T HE BAD**—First Choice—Warner Bros. (lp cuts, not yet available commercially)
- HURT SO BAD**—Philly Devotions—Columbia (disco version)
- I HEAR A SYMPHONY/SUGAR FREE**—Hank Crawford—Kudu (lp cuts)
- LOVE HANGOVER**—Diana Ross—Motown (lp cut)
- MORE, MORE, MORE**—Andrea True Connection—Buddah (disco version)
- NIGHT AND DAY**—John Davis & the Monster Orchestra—Sam
- THAT'S WHERE THE HAPPY PEOPLE GO**—Trammps—Atlantic (disco version)
- TOUCH AND GO**—Ecstasy, Passion & Pain—Roulette (disco version)
- TURN THE BEAT AROUND**—Vicki Sue Robinson—RCA (lp cut)

CONTINENTAL BATHS/ NEW YORK

- DJ: Jorge Lanzo
- ERUCU**—"Mahogany" Soundtrack—Motown (lp cut)
- HEART BE STILL**—Carl Graves—A&M
- HURT SO BAD**—Philly Devotions—Columbia (disco version)
- LEMME SEE YA GITCHER THING OFF, BABY/TAJ MAHAL**—Crystal Grass—Philips (import)
- LOS CONQUISTADORES CHOCOLATES**—Johnny Hammond—Milestone (lp cut)
- LOVE HANGOVER**—Diana Ross—Motown (lp cut)
- MOVIN'/CHANGIN'/LOVE**—Brass Construction—UA (lp cuts)
- ROCK CREEK PARK**—Blackbyrds—Fantasy (lp cut)
- TOUCH AND GO**—Ecstasy, Passion & Pain—Roulette (disco version)
- TURN THE BEAT AROUND/COMMON THIEF**—Vicki Sue Robinson—RCA

CHARLES GALLERY/NEW YORK

- DJ: Louis "Angelo" Alers
- FIRST CHOICE THEME/AIN'T HE BAD**—First Choice—Warner Bros. (lp cuts, not yet available commercially)
- FREE/THIS IS IT/MAKE ME BELIEVE IN YOU**—Melba Moore—Buddah (lp cuts, not yet available commercially)
- GET UP AND BOOGIE**—Silver Convention—Midland Intl. (disco version)
- LOVE HANGOVER**—Diana Ross—Motown (lp cut)
- MORE**—Carol Williams—Salsoul (disco version)
- MOVIN'/CHANGIN'**—Brass Construction—UA (lp cuts)
- SPANISH HUSTLE/DO THE BUS STOP**—Fatback Band—Event (lp cuts)
- THAT'S WHERE THE HAPPY PEOPLE GO**—Trammps—Atlantic (import)
- TOUCH AND GO**—Ecstasy, Passion & Pain—Roulette (disco version)
- TURN THE BEAT AROUND**—Vicki Sue Robinson—RCA (lp cut)

Sound Alikes

(Continued from page 3)

Alike in which the company promises not to continue practices outlined in the decree. Signing the consent decree implies no admission of wrongdoing.

The current wave of legal action against the sound-alike makers was sparked by a Recording Industry Association of America request to the FTC in late 1974. The RIAA campaign is fueled partly by the belief that former record pirates, shut out now by new federal and state antipiracy laws, have been moving into the sound-alike market. The RIAA move against sound-alikes also included a lobbying effort among the trade press to get them to turn down sound-alike product ads. An RIAA spokesman said the member companies are concerned that the sound-alike market is reaching "bootleg proportions."

The consent decree the L.A. facsimile recordmaker entered into last week provides that it not use pictures or any other likeness of the original artists on its tapes. As well, if the names of original artists are used in packaging, the name of the group or person that actually made the recording appear in type at least as large. The legend "This is not an original artist recording" must appear prominently on the front and spine of every sound-alike.

Sound Alike Music Corp. has in the past distributed tapes with titles such as "A Tribute to Ray Price," "A Salute to Chicago" and "The Best of Tom Jones." The FTC called these marketing tactics "unfair and deceptive (business) acts" under the FTC Act. By distributing such tapes, the company put into the hands of retailers "the means and instrumentalities by and through which (Sound Alike Music) may mislead and deceive the public."

The Sound Alike Music decree, coupled with the older Magnetic Video agreement, sets a strong legal precedent among the marketers of sound-alikes. Though other manufacturers are not legally precluded from continuing business as usual, FTC complaints could await them and their distribution outlets as well.

Midland Names Spero Natl. Promo Coordinator

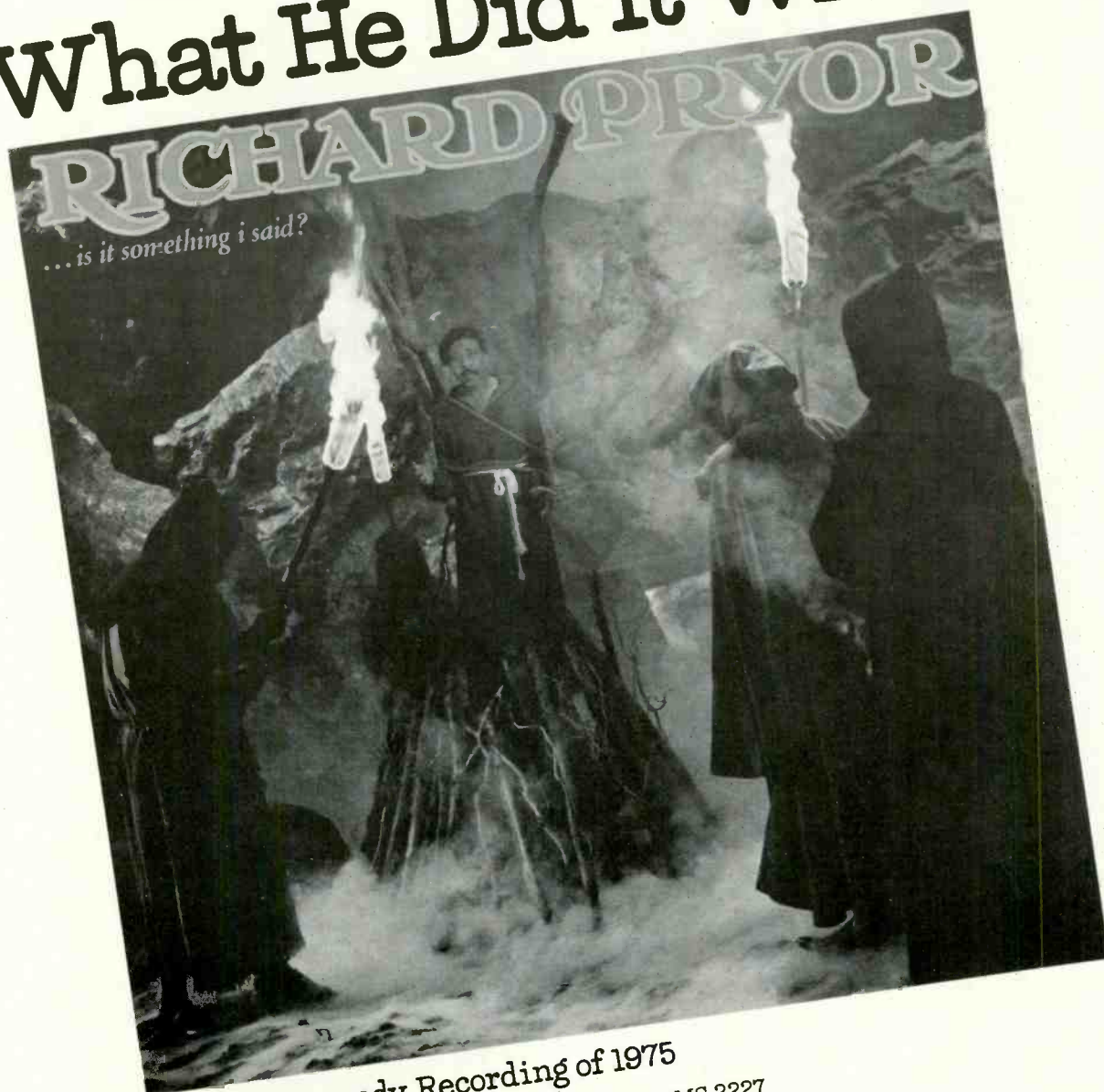
■ NEW YORK—Bob Reno, president of Midland International Records, has named Harry Spero national promotion coordinator.

Spero will supervise all of Midland's independent promotion men in his capacity, as well as coordinate the field activities of promotion director Chuck Dembrak.

Something He Did...

Richard Pryor has picked up the Grammy award for the Best Comedy Recording of the Year two years running. Last year, his That Nigger's Crazy album was named the Best Comedy Recording of 1974. Last week, Richard did it again...

What He Did It With:



The Best Comedy Recording of 1975
Is It Something I Said? Reprise album MS 2227

The Best Comedy Recordings of 1975 and 1974,

plus other Richard Pryor records,
are available on Reprise Records, where winners prosper.



Mushroom:

'Dreamboat' Sparks Expansion

By ELIOT SEKULER

■ LOS ANGELES—Since first test-marketing his label's "Dreamboat Annie" album by Heart, Mushroom Records' Shelly Siegel has found himself swamped with offers he would have snapped at only months ago. As of February 26, approximately 30 days after Mushroom exported its first albums to a Seattle distributor, the firm had reported orders for almost 10,000 units, 16 stations in the Pacific northwest had been airing cuts from the album and as Siegel tells it, "the phones were ringing off the wall." Counting them on his fingers, he ran through a list of record companies that included close to every major in the business. "Some of them got uptight, because they thought that I was playing games, just baiting them for a better deal. The offers got well into six figures, but I kept telling them that I was going to go into the States and we were going to do it ourselves. They wouldn't believe me."

Distributors Announced

Three weeks ago, Mushroom Records announced a line of 15 U.S. distributors (RW Feb. 21) and set plans to open a Los Angeles office in the beginning of March. Seven independent promotion men were hired to handle airplay chores and Macey Lipman was brought in to supervise the American marketing of Mushroom product. What could very well be the first Canadian label to establish itself in the United States was firmly off the ground. According to Siegel, the company plans to release five albums and approximately eight singles in its first year of operation. Other possible activities to be undertaken by Mushroom will be the distribution of other Canadian indie's product here in America and the distribution of some American product in Canada.

Siegel, an American expatriate, has been operating Can-Base recording studios in Vancouver with partner Mike Flicker for several years and has been involved in various phases of the Canadian music scene since 1968. Mushroom Records has been active in Canada prior to the release of the Heart album in that country, releasing five other albums, one of which, Paul Horne's "Limited Edition," was issued in this coun-

try on the Island label. "But 90% of the indies in Canada haven't been able to make it," said Siegel. "For one thing, everything is more expensive up there, from the studio time to the cost of actual record manufacture. There's not enough business up there for prices to remain competitive. And it's really hard to get airplay in Canada if you're not an established act or if you haven't broken someplace else, like the United States."

Although a few other Canadian companies have attempted to break their product here in the United States without leasing to American firm, all of them have failed in those efforts. "Most of the indies never had enough money to do what we're doing now; we've been very fortunate. We happen to have people behind us who believe totally in what we're doing and have the bucks to pull it off," Siegel said.

Copies Arrive

The first American copies of Heart's "Dreamboat Annie" are reaching Mushroom's distributors this week, and the label plans to key its operating campaign for the "Dreamboat Annie" lp to a tour that is now being scheduled for the group. In the past, Heart has played on Canadian dates with such acts as ZZ Top, Rod Stewart and The Bee Gees.

Mushroom Records' office opens this week at 8749-Sunset Blvd., Los Angeles 90069. Tel.: 659-9255.

CBS Names Rooks To Contracts Post

■ NEW YORK—Wayne D. Rooks has been appointed to the position of director, talent contracts, CBS Records Division. The announcement was made by Marvin Cohn, vice president, talent contracts, CBS Records Division.

In his new post Rooks will be responsible for assisting Cohn in the negotiation of artist, producer and other contracts to be entered into by the division. In addition he will continue to be actively involved in the business affairs activities of the April/Blackwood Music Companies. He will report directly to Cohn.

Rooks previously held the position of director, business affairs, CBS Records International.

Ariola America Signs La Seine



Ariola America Records has signed progressive rock group La Seine to an exclusive recording contract. Pictured standing (from left) are: Howard Stark, executive vice president of Ariola America; Tris Imboden, La Seine; Tom Seufert, La Seine; Terry Wright and Peter Burke of Overland Director, the group's management company; Steve Hague, La Seine; Jim Golden of Overland; and Jay Lasker, president of Ariola America. Kneeling (from left) are: Ariola America a&r director Harvey Bruce and Don Whaley of La Seine.

CLUB REVIEW

Bill LaBounty: Poised for Success

■ LOS ANGELES—They said that Springsteen (Columbia) sounded too much like Dylan (Columbia); they said that Dylan sounded kinda like Woody Guthrie (Folkways) and God (Word) only knows who Guthrie was supposed to be imitating. Rock journalism having been somewhat sparse in those days, Guthrie might have been spared such embarrassment.

The point is that Bill LaBounty (20th) will almost undoubtedly be compared to fellow pianist and Russ Regan protege, Elton John. That might not seem so bad, considering that Elton is the most successful artist in the history of the recording business. But with the exception of female imper-

sonators and the classic paranoids who think themselves to be Napoleon, most people in most walks of life like to think of themselves as originals in whatever endeavor they choose to undertake. It is with great reluctance, then, and after considerable soul-searching, that this reporter finally comes out with what he started out to say some two paragraphs ago: They're right; Bill LaBounty does sound a helluva lot like Elton John; as much as you might enjoy his set or the excellent album "Promised Love," released only recently by his label, there's no getting around that not-unflattering comparison.

Roxy Debut

His recent engagement at the Roxy was, we're told, his first major performance anywhere, although LaBounty's work on stage never betrayed his newcomer status. His poise and unruffled professionalism was far more indicative of a seasoned veteran, and his musical ability, his strong, wide-ranging vocals, good keyboard work and excellent material, proved him to be no lightweight.

Debut LP Featured

Backed by a group composed largely of well-known session men that included second keyboardist Mike Melvoin, top-notch guitarist Danny Ferguson and drummer Jeff Porcaro, LaBounty presented some superior material from his debut lp, stand-outs from which included a soon-to-be single titled "Take A Step," and a powerful song called "If I Was Crazy." The bulk of LaBounty's material is self-penned, and his talents as a lyricist and pop composer are considerable.

(Continued on page 36)

Private Stock Signs Marc Allen Trujillo

■ NEW YORK — Marc Allen Trujillo has signed a long term, exclusive, worldwide recording contract with Private Stock Records. The announcement was made by Private Stock president Larry Uttal. Private Stock is rush-releasing Trujillo's debut record, "Hollywood," produced by Jerry Love and Michael Zager.

Club Background

Combining jazz and rock backgrounds, Trujillo has appeared at Reno Sweeney's, The Grand Finale, Trude Heller's, Gypsy's Cabaret Theatre, Club Casablanca and many other top rooms.

A full-blooded Mexican, born in East Los Angeles, Trujillo started his career at age five with the famed Meglin Kiddie Troupe. Since his teens, he's sung with a Dixieland jazz band, acted on and off Broadway and been a member of a folk rock duo.

IRDA—Distribution for the small independent record label.

INTERNATIONAL RECORD DISTRIBUTING ASSOCIATES

55 Music Square West
Nashville, Tennessee 37203
(615) 244-7783



Sunset-Vine Tower - 6290 Sunset Blvd.
Hollywood, California 90028
(213) 469-7375

Marilyn McCoo & Billy Davis, Jr.



Their first single for ABC is also the first song they've recorded together on their own. Released last week, it's finding immediate acceptance all over the country.

"I Hope We Get To Love In Time" ABC-12170

Introducing Marilyn McCoo and Billy Davis, Jr.

Produced by Don Davis

On ABC Records

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

ACTION Sweet (Sweet Ltd./WB, ASCAP)	37	LOVE HURTS Manny Charlton (House of Bryant, BMI)	8
ALL BY MYSELF Jimmy Ienner (C.A.M./U.S.A., BMI)	1	LOVE OR LEAVE Thom Bell (Mighty Three, BMI)	93
BABY FACE Stephen Schaefer & Harold Wheeler (Warner Bros., ASCAP)	30	LOVE IS THE DRUG Chris Thomas (TRO-Cheshire, BMI)	28
BAD LUCK Dave Crawford (Blackwood, BMI)	91	LOVE TO LOVE YOU BABY Pete Ballotte (Sunday & Cafe American, ASCAP)	16
BANAPPLE GAS Cat Stevens (Ashtar Music B.V., BMI)	59	LOVE MACHINE PART I Freddie Perren (Jobete/Gilmore, ASCAP)	4
BOHEMIAN RHAPSODY Roy Thomas Baker (Trident, ASCAP)	19	LOVE ROLLERCOASTER Ohio Players (Ohio Players/Unichappell, BMI)	32
BOOGIE FEVER Freddie Perren (Perren Vibes/Bullpen, ASCAP/BMI)	44	MISTY BLUE Tom Couch & James Stroud (Talmont, BMI)	82
BREAKAWAY Richard Perry (Almo/Caledonia Steam, BMI)	55	MONEY HONEY Phil Wainman (Hudson Bay, BMI)	14
BREAKING UP IS HARD TO DO Neil Sedaka & R. Appere (Screen Gems-Columbia, BMI)	34	MORE, MORE, MORE Gregg Diamond (Buddah/Gee Diamond, ASCAP)	95
COME ON OVER John Farrar (Casserole/Flamm, BMI)	80	MOZAMBIQUE Don DeVito (Ram's Horn, ASCAP)	62
CONVOY Don Sears & Chip Davis (American Gramophone, SESAC)	18	NEW ORLEANS Curtis Mayfield (Warner-Tamerlane, BMI)	100
CUPID Hank Medress & Dave Appell (Kags, BMI)	35	NURSERY RHYMES Kenneth Gamble & Leon Huff (Mighty Three, BMI)	99
DEEP PURPLE Mike Curb (Robbins, ASCAP)	31	ONLY LOVE IS REAL Lou Adler (Colgems, ASCAP)	44
DECEMBER, 1963 (OH, WHAT A NIGHT) Bob Gaudio (Seasons/Jobete, ASCAP)	2	ONLY 16 Ron Haffkin (Kags, BMI)	22
DISCO LADY Don Davis (Groovesville, BMI; Conquistador, ASCAP)	11	PARTY HEARY Oliver Sain (Excellorc/Saico, BMI)	76
DREAM ON Adrian Barber (Frank Connolly & Dakel, BMI)	10	RENEGADE Bob Johnston (Mystery, BMI)	72
DREAM WEAVERS Gary Wright (Warners, ASCAP)	3	RHIANNON (WILL YOU EVER WIN) Fleetwood Mac & Keith Olsen (Rockhopper, BMI)	71
EH CUMPARI Sam Lorrichio (Public Domain)	92	RIGHT BACK WHERE WE STARTED FROM Pierre Tubbs & Vince Edwards (Unart/ATV, BMI)	26
EVIL WOMAN Jeff Lynne (Unihart/Jef BMI)	50	SARA SMILE Christopher Bond, Daryl Hall & John Oates (Unichappell, BMI)	53
FANNY (BE TENDER WITH MY LOVE) Arif Mardin (Casserole, BMI)	13	SATURDAY NIGHT Bill Martin & Phil Coulter (Welback, ASCAP)	74
50 WAYS TO LEAVE YOUR LOVER Paul Simon & Phil Ramone (Paul Simon, BMI)	12	SCOTCH ON THE ROCKS Barry Kingston (Peer International, BMI)	85
FLY AWAY Milton Okun (Cherry Lane, ASCAP)	60	SHANNON Cashman and West (Blending-well, ASCAP)	64
FOOLED AROUND AND FELL IN LOVE Alan Blazek & Bill Szymczyk (Crabshaw, ASCAP)	73	SHE'S A DISCO QUEEN Oliver Sain (Excellorc/Saico, BMI)	76
FOX ON THE RUN Sweet (Sweet Pub. Ltd.)	41	SHOW ME THE WAY Peter Frampton (Almo/Fram-Bee Music Ltd., ASCAP)	42
FOPP Ohio Players (Play One, BMI)	86	SING A SONG M. White & C. Stephney (Sagfire, BMI)	39
FROM US TO YOU Bob Margouleff, Billy Preston & the Straitssteps (Ganga Pub. B.V., BMI)	96	SLOW RIDE Nick Jameson (Knee Trembler, ASCAP)	15
GOLDEN YEARS David Bowie & Harry Maslin (Beverly Bros., BMI; Chrysalis/Main Man, ASCAP)	17	SOMEWHERE IN THE NIGHT Joe Wissert (Almo, ASCAP; Irving, BMI)	79
GOOD HEARTED WOMAN Ray Pennington & Waylon Jennings (Baron/Willie Nelson, BMI)	33	SQUEEZE BOX Glyn Johns (Tower, BMI)	54
GROW SOME FUNK OF YOUR OWN G. Dudgeon (Big Pig/Yellow Dog, ASCAP)	29	STRANGE MAGIC Jeff Lynne (Unart/Jet, BMI)	75
HAPPY MUSIC Donald Byrd (Elgy, BMI)	84	SWEET LOVE James Carmichael & The Commodores (Jobete/Commodores, ASCAP)	20
HES A FRIEND Norman Harris (Stone Diamond/Mighty Three, BMI)	94	SWEET THING Rufus (American Broadcasting, ASCAP)	9
HIGHLY Alan Parsons (Velvet/RAK)	77	TAKE IT TO THE LIMIT Bill Szymczyk (Benchmark/Kicking Bear, ASCAP)	7
HIT THE ROAD JACK Mel Shaw (Tangerine, BMI)	45	TANGERINE Vincent Montana Jr. (Famous, ASCAP)	70
HOLD BACK THE NIGHT R. Baker, N. Harris & E. Young (Golden Fleece, BMI)	48	THE JAM Larry Graham (Nineteen Eighty-Foe, BMI)	88
HOMECOMING Peter Anastasoff (ATV, BMI)	51	THEME FROM MAHOGANY (DO YOU KNOW WHERE YOU'RE GOING TO) Masser (Jobete/Screen Gems-Columbia, ASCAP/BMI)	69
I DO, I DO, I DO, I DO Ulveaus & B. Anderson (Countless, BMI)	56	THEME FROM S.W.A.T. Steve Barri & Michael Omartian (Spellgold, BMI)	5
I FEEL LIKE A BULLET (IN THE GUN OF ROBERT FORD) G. Dudgeon (Big Pig/Leads, ASCAP)	29	THERE'S A KIND OF HUSH (ALL OVER THE WORLD) Richard Carpenter (Glenwood, ASCAP)	36
I HEARD IT THROUGH THE GRAPEVINE John C. Fogarty (Stone Agate, BMI)	87	THE WHITE KNIGHT Leslie Adv. Agency (Unichappell, BMI)	21
I LOVE MUSIC (PART I) Kenneth Gamble & Leon Huff (Mighty Three, BMI)	78	TIMES OF YOUR LIFE Bob Scaf (Three Eagles, ASCAP)	98
I WRITE THE SONGS Ron Dante & Barry Manilow (Artists/Sunbury, ASCAP)	27	TRACKS OF MY TEARS Peter Asher (Jobete, ASCAP)	61
IF YOU ONLY BELIEVE (JESUS FOR TONITE) Michel Polnareff (Oxygen/Warner Brothers, ASCAP)	81	TRAIN CALLED FREEDOM Bunny Sigler (Mighty Three, BMI)	97
INSEPARABLE Chuck Jackson & Marvin Yancy (Jay's Enterprise, Ltd./Chappell, ASCAP)	47	TURNING POINT Leo Graham (Julio Brian & Content, BMI)	90
JUNK FOOD JUNKIE Randolph Navert (Peaceable Kingdom, ASCAP)	25	UNION MAN Steve Cropper (Flat River, BMI)	63
JUST YOU AND I Vini Poncia (Rumanian Pickleworks/Columbia/N.Y. Times, BMI)	67	VENUS Billy Terrell (Kirshner Songs/Welback, ASCAP)	43
LET YOUR LOVE FLOW Phil Gernhard & Tony Scotti (Loaves & Fishes, BMI)	38	WAKE UP EVERYBODY (PART I) Kenneth Gamble & Leon Huff (Mighty Three, BMI)	24
LIVIN' FOR THE WEEKEND K. Gamble & L. Huff (Mighty Three, BMI)	68	WALK AWAY FROM LOVE Van McCoy (Charles Kipps, BMI)	49
LOCOMOTIVE BREATH Ian Anderson (Ian Anderson, ASCAP)	83	WE CAN'T HIDE IT ANYMORE Don Davis (Groovesville, BMI)	58
LONELY NIGHT (ANGEL FACE) Daryl Dragon & Toni Tennille (Don Kirshner, BMI)	6	WITHOUT YOUR LOVE (Mr. Jordan) (Music of the Time, ASCAP)	40
LOOKING FOR SPACE Milton Okun (Cherry Lane, ASCAP)	65	YOU'LL LOSE A GOOD THING Huey P. Meaux (Crazy Cajun, BMI)	66
LORELEI Styx (Almo/Stygian, ASCAP)	57	YOUNG BLOOD Bad Company (Quintet/Unichappell/Freddy Bienstock, BMI)	89
LOVE FIRE Chas. Peate (Coral Rock/American Dream/Belsize, ASCAP)	52	YOU SEXY THING Mickie Most (Finchley, ASCAP)	23

100 THE SINGLES CHART 150

MARCH 13, 1976

MAR.	MAR.		
13	6		
101	101	LOVE ME TONIGHT HEAD EAST—A&M 1784 (Zuckshank/Irving, BMI)	
102	102	MIGHTY HIGH MIGHTY CLOUDS OF JOY—ABC 12164 (American Broadcasting/Doann, ASCAP)	
103	103	THE GAME IS OVER (WHAT'S THE MATTER WITH YOU) BROWN SUGAR—Capitol P 4198 ('Bout Time/Missle, BMI)	
104	108	JANUARY PILOT—EMI P 4202 (Capitol) (Al Gallico, BMI)	
105	107	TODAY I STARTED LOVING YOU AGAIN BOBBY BLAND—ABC 12156 (Blue Book, BMI)	
106	105	MERRY-GO-ROUND, PT. 1 MONDAY AFTER—Buddah BDA 512 (John Davis/Barbro, ASCAP)	
107	114	HEY BABY TED NUGENT—Epic 8 50197 (Magic Land, ASCAP)	
108	109	STREET TALK B.C.G. (B.C. GENERATION)—20th Century TC 2271 (Hearts Delight/Gooseroak, BMI)	
109	110	COLORADO CALL SHAD O'SHEA—Private Stock PS 071 (Counterpart, BMI)	
110	111	OPHELIA THE BAND—Capitol P 4230 (Medicine Hat, ASCAP)	
111	—	I'VE GOT A FEELING (WE'LL BE SEEING EACH OTHER AGAIN) AL WILSON—Playboy P 6062 (Irving, BMI)	
112	112	ONCE A FOOL KIKI DEE—Rocket PIG 40506 (MCA) (ABC/Dunhill/One Of A Kind, BMI)	
113	—	IT'S BEEN A LONG LONG TIME STUFF 'N' RAMJET—Chelsea CH 3036 (Dadona/Sugar Tree, BMI)	
114	118	SWAY BOBBY RYDELL—P.I.P. PDJ 6515 (Peer Intl., BMI)	
115	117	YOU'RE MY ONE WEAKNESS GIRL STREET PEOPLE—Vigor VI 1728 (De-Lite) (PIP) (Sister John/Vignette, BMI)	
116	120	LET'S GROOVE ARCHIE BELL & THE DRELLS—TSOP ZS8 4775 (Mighty Three, BMI)	
117	124	TITLES BARCLAY JAMES HARVEST—Polydor PD 15188 (Rak, Ltd.)	
118	122	MOONLIGHT FEELS RIGHT STARBUCK—Private Stock 039 (Brother Bills, ASCAP)	
119	121	DO IT WITH FEELING MICHAEL ZAGER—Bang B720 (Web IV/Sumac, BMI)	
120	125	DAYLIGHT BOBBY WOMACK—United Artists XW763-Y (Unart/Bobby Womack, BMI)	
121	123	KEEP HOLDING ON TEMPTATIONS—Gordy G 7146F (Motown) (Stone Diamond/Gold Forever, BMI)	
122	—	ARMS OF MARY SUTHERLAND BROTHERS & QUIVER—Columbia 3 10284 (Island, BMI)	
123	126	ALL NIGHT RAIN BILLY JOE ROYAL—Scepter SCE 12419 (Low-Sal/Low-Thom, BMI)	
124	129	LAZY LOVE NEW CITY JAM BAND—Amherst AM 710 (Robinson/Rechard Criterion, BMI)	
125	—	SAY IT AIN'T SO JOE MURRAY HEAD—A&M 1796 (Keep On Trucking Ltd.)	
126	—	I'M MANDY FLY ME I occ—Mercury 73779 (Man-Ken Music Ltd, BMI)	
127	133	SPIRIT IN THE NIGHT MANFRED MANN—Warner Brothers WBS 8176 (Laurel Canyon Music, ASCAP)	
128	130	SUN SHONE LIGHTLY PURE PRAIRIE LEAGUE—RCA PB 10580 (Prairie League, BMI)	
129	131	BROKEN LADY LARRY GATLIN—Monument ZS8 8680 (CBS) (First Generation, BMI)	
130	132	YOU ARE BEAUTIFUL STYLISTICS—Avco AV 4664 (Avco Embassy, ASCAP)	
131	—	HEAVY LOVE DAVID RUFFIN—Motown M 1388F (Interior, Van McCoy & Warner-Tamerlane, BMI)	
132	134	IF LOVE MUST GO DOBIE GRAY—Capricorn CPS 0249 (WB) (Irving, BMI)	
133	137	WOW ANDRE GAGNON—London 5N 230 (Burlington, ASCAP)	
134	136	CARA MIA PAUL DELICATO—Artists of America III (Leo Feist, ASCAP)	
135	—	HOLDING ON ROAD APPLES—Polydor PD 14307 (Landers-Roberts, ASCAP)	
136	148	GIVE ME AN INCH GIRL ROBERT PALMER—Island IS 049 (Ackee, ASCAP)	
137	138	THE ASHVILLE UNION RESCUE MISSION BRIAN GARI—Vanguard BSD 35189 (Foxborough Jr., Intersong USA, ASCAP)	
138	139	OH NO NOT MY BABY RALPH DeBLANC—Arista 161 (Screen Gems, Columbia Music Inc.)	
139	116	JUST YOUR FOOL LEON HAYWOOD—20th Century TC 2264 (Jim Edd, BMI)	
140	119	I'M SO LONESOME (I COULD CRY) TERRY BRADSHAW—Mercury 73760 (Fred Rose, BMI)	
141	127	I'LL SEE YOU IN MY DREAMS THE PEARLS—Private Stock 7038 (Al Gallico, BMI)	
142	135	LADY BUMP PENNY McLEAN—Atlantic 7038 (Al Gallico, BMI)	
143	115	MAMMA MIA SUGAR CANE—Oasis OC 404 (Casablanca) (Countless, BMI)	
144	—	TOO YOUNG TO FEEL THIS OLD McKENDREE SPRING—Pye 71060 (Brothers, Music Ltd.)	
145	113	TENTH AVENUE FREEZEOUT BRUCE SPRINGSTEEN—Columbia 3 10274 (Laurel Canyon, ASCAP)	
146	144	THE CALL ANNE MURRAY—Capitol P 4207 (Beechwood, BMI)	
147	140	SET MY DREAMS TO MUSIC JERRY CORBETTA—Claridge 415-AS (Almo/Peso, ASCAP)	
148	—	WHEN I'M WRONG B.B. KING—ABC 12158 (ABC/Dunhill/King's Guitar, BMI)	
149	147	GROWIN' UP DAN HILL—20th Century TC 2254 (Conley, ASCAP)	
150	149	ABYSSINIA JONES EDWIN STARR—Granite 532 (ATV/Zonal, BMI)	

Gladys Knight & The Pips
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WBS 8190
On Warner Bros. Records



THE SINGLES CHART

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

MAR. 13	MAR. 6		WKS. ON CHART
1	3	ALL BY MYSELF ERIC CARMEN Arista 0165	13
2	4	DECEMBER, 1963 (OH WHAT A NIGHT) THE FOUR SEASONS/ Warner Bros.-Curb WBS 8168	11
3	5	DREAM WEAVER GARY WRIGHT/Warner Bros. WBS 8167	10
4	1	LOVE MACHINE—PART I MIRACLES/Tamla T 54262F (Motown)	18
5	2	THEME FROM S.W.A.T. RHYTHM HERITAGE/ABC 12135	17
6	9	LONELY NIGHT (ANGEL FACE) CAPTAIN & TENNILLE/ A&M 1782	8
7	6	TAKE IT TO THE LIMIT EAGLES/Asylum 45293	12
8	8	LOVE HURTS NAZARETH/A&M 1671	18
9	13	SWEET THING RUFUS FEATURING CHAKA KHAN/ABC 12149	10
10	14	DREAM ON AEROSMITH/Columbia 3 10278	11
11	17	DISCO LADY JOHNNIE TAYLOR/Columbia 3 10281	4
12	7	50 WAYS TO LEAVE YOUR LOVER PAUL SIMON/ Columbia 3 10270	13
13	10	FANNY (BE TENDER WITH MY LOVE) BEE GEES/RSO SO 519 (Atlantic)	12
14	18	MONEY HONEY BAY CITY ROLLERS/Arista 0170	6
15	15	SLOW RIDE FOGHAT/Bearsville BSS 0306 (WB)	15
16	12	LOVE TO LOVE YOU BABY DONNA SUMMER/Oasis OC 401 (Casablanca)	14
17	20	GOLDEN YEARS DAVID BOWIE/RCA PB 10441	13
	11	CONVOY C. W. McCALL/MGM M 14839	18
19	22	BOHEMIAN RHAPSODY QUEEN/Elektra 45297	11
20	27	SWEET LOVE COMMODORES/Motown M 1381F	13
21	21	THE WHITE KNIGHT CLEDUS MAGGARD & THE CITIZENS BAND/Mercury 73751	10
22	26	ONLY 16 DR. HOOK/Capitol P 4171	10
23	16	YOU SEXY THING HOT CHOCOLATE/Big Tree BT 16047 (Atlantic)	21
24	23	WAKE UP EVERYBODY (PART I) HAROLD MELVIN & THE BLUENOTES/Phila. Intl. ZS8 3579 (CBS)	18
25	25	JUNK FOOD JUNKIE LARRY GROCE/Warner Bros.-Curb WBS 8165	11
26	32	RIGHT BACK WHERE WE STARTED FROM MAXINE NIGHTINGALE/United Artists XW752 Y	5
27	24	I WRITE THE SONGS BARRY MANILOW/Arista 0157	19
28	29	LOVE IS THE DRUG ROXY MUSIC/Atco 7042	12
29	30	LOVE ROLLERCOASTER OHIO PLAYERS/Mercury 73734	19
30	35	GOOD HEARTED WOMAN WAYLON & WILLIE/RCA PB 10529	8
31	34	DEEP PURPLE DONNY & MARIE OSMOND/MGM M 14840	13
32	33	BABY FACE WING & A PRAYER FIFE & DRUM CORPS/ WING & A PRAYER HS 103 (Atlantic)	14
33	19	GROW SOME FUNK OF YOUR OWN/I FEEL LIKE A BULLET (IN THE GUN OF ROBERT FORD) ELTON JOHN/MCA 40505	8
34	31	BREAKING UP IS HARD TO DO NEIL SEDAKA/Rocket PIG 40500 (MCA)	14
35	36	CUPID TONY ORLANDO & DAWN/Elektra 45302	6
36	45	THERE'S A KIND OF HUSH (ALL OVER THE WORLD) CARPENTERS/A&M 1800	3
37	47	ACTION SWEET /Capitol P 4220	4
38	54	LET YOUR LOVE FLOW BELLAMY BROS./Warner Bros. WBS 8169	5
39	37	SING A SONG EARTH, WIND & FIRE/Columbia 3 10251	17
40	46	WITHOUT YOUR LOVE (MR. JORDAN) CHARLIE ROSS/ Big Tree BT 16056 (Atlantic)	4
41	38	FOX ON THE RUN SWEET/Capitol P 4157	19
42	49	SHOW ME THE WAY PETER FRAMPTON/A&M 1795	4
43	50	VENUS FRANKIE AVALON/De-Lite DEP 1578	8
44	53	BOOGIE FEVER SYLVERS/Capitol P 4179	8
45	52	HIT THE ROAD JACK STAMPEDERS/Quality QA 501 (Private Stock)	5
46	48	ONLY LOVE IS REAL CAROLE KING/Ode 66119 (A&M)	5
47	44	INSEPARABLE NATALIE COLE/Capitol P 4193	13
48	43	HOLD BACK THE NIGHT TRAMMPS/Buddah BDA 507	8
49	39	WALK AWAY FROM LOVE DAVID RUFFIN/Motown M 1376F	19
50	28	EVIL WOMAN ELECTRIC LIGHT ORCHESTRA/ United Artists XW729 Y	17



51	51	HOMECOMING HAGOOD HARDY/Capitol P 4156	13
52	56	LOVE FIRE JIGSAW/Chelsea CH 3037	5
53	63	SARA SMILE HALL & OATES/RCA PB 10530	5
54	40	SQUEEZE BOX THE WHO/MCA 40475	14
55	57	BREAKAWAY ART GARFUNKEL/Columbia 3 10273	9
56	67	I DO, I DO, I DO, I DO ABBA/Atlantic 3310	4
57	62	LORELEI STYX/A&M 1786	5
58	65	WE CAN'T HIDE IT ANYMORE LARRY SANTOS/ Casablanca NB 844	7
59	55	BANAPPLE GAS CAT STEVENS/A&M 1785	7
60	41	FLY AWAY JOHN DENVER/RCA PB 10517	15
61	42	TRACKS OF MY TEARS LINDA RONSTADT/Asylum 45295	11
62	82	MOZAMBIQUE BOB DYLAN/Columbia 3 10298	2
63	66	UNION MAN THE CATE BROTHERS/Elektra 45294	4
64	76	SHANNON HENRY GROSS/Lifesong LS 45002	4
65	74	LOOKING FOR SPACE JOHN DENVER/RCA PB 10586	3
66	75	YOU'LL LOSE A GOOD THING FREDDY FENDER/ ABC Dot DOA 17607	3
67	71	JUST YOU AND I MELISSA MANCHESTER/Arista 0168	4
68	80	LIVIN' FOR THE WEEKEND O'JAYS/Phila. Intl. ZS8 3587 (CBS)	2
69	58	THEME FROM MAHOGANY (DO YOU KNOW WHERE YOU'RE GOING TO) DIANA ROSS/Motown M 1377F	20
70	79	TANGERINE SALSOU ORCHESTRA/Salsoul SZ 2004	3
71	81	RHIANNON (WILL YOU EVER WIN) FLEETWOOD MAC/ Reprise RPS 1345	2
72	59	RENEGADE MICHAEL MURPHEY/Epic 8 50184	9
73	83	FOOLED AROUND AND FELL IN LOVE ELVIN BISHOP/ Capricorn CPS 0252 (WB)	2
74	72	SATURDAY NIGHT BAY CITY ROLLERS/Arista 0149	22
75	84	STRANGE MAGIC ELECTRIC LIGHT ORCHESTRA/ United Artists XW770 Y	2
76	78	SHE'S A DISCO QUEEN/PARTY HEARTY OLIVER SAIN/ Abet 9463	6
77	73	HIGHFLY JOHN MILES/London 20084	4
78	60	I LOVE MUSIC (PART I) THE O'JAYS/Phila. Intl. ZS8 3577 (CBS)	19
79	61	SOMEWHERE IN THE NIGHT HELEN REDDY/Capitol P 4192	15

CHARTMAKER OF THE WEEK

80 — **COME ON OVER**
OLIVIA NEWTON-JOHN
MCA 40525



81	85	IF YOU ONLY BELIEVE (JESUS FOR TONIGHT) MICHEL POLNAREFF/Atlantic 3314	3
82	91	MISTY BLUE DOROTHY MOORE/Malaco M 1029 (TK)	2
83	88	LOCOMOTIVE BREATH JETHRO TULL/Chrysalis CRS 2110	4
84	95	HAPPY MUSIC BLACKBYRDS/Fantasy F 762	2
85	89	SCOTCH ON THE ROCKS BAND OF THE BLACK WATCH/ Private Stock 055	3
86	—	FOPP OHIO PLAYERS/Mercury 73775	1
87	87	I HEARD IT THROUGH THE GRAPEVINE CREEDENCE CLEARWATER REVIVAL FEATURING JOHN FOGERTY/ Fantasy F 759	5
88	90	THE JAM GRAHAM CENTRAL STATION/Warner Bros. WBS 8175	3
89	—	YOUNG BLOOD BAD COMPANY/Swan Song SS 70108 (Atlantic)	1
90	64	TURNING POINT TYRONE DAVIS/Dakar DK 4550	12
91	93	BAD LUCK ATLANTA DISCO BAND/Ariola America P 7611 (Capitol)	3
92	94	EH CUMPARI GAYLORD & HOLIDAY/Prodigal P 0622F (Motown)	4
93	70	LOVE OR LEAVE SPINNERS/Atlantic 3309	9
94	99	HE'S A FRIEND EDDIE KENDRICKS/Tamla T 54266F	2
95	—	MORE, MORE, MORE ANDREA TRUE CONNECTION/ Buddah BDA 515	1
96	98	FROM US TO YOU STAIRSTEPS/Dark Horse DH 10005 (A&M)	3
97	100	TRAIN CALLED FREEDOM SOUTH SHORE COMMISSION/ Wand 11294	2
98	68	TIMES OF YOUR LIFE PAUL ANKA/United Artists XW737 Y	18
99	92	NURSERY RHYMES PEOPLES CHOICE/TSOP ZS8 4773 (CBS)	7
100	—	NEW ORLEANS STAPLE SINGERS/Curtom CMS 1113 (WB)	1

FLASHMAKER



KINGFISH—Round

MOST ACTIVE

- RUN WITH THE PACK**—Bad Co.—Swan Song
- FRAMPTON COMES ALIVE**—Peter Frampton—A&M
- SECOND CHILDHOOD**—Phoebe Snow—Col

WBCN-FM/BOSTON

- ADDS:**
- ART OF TEA**—Michael Franks—WB
 - BICENTENNIAL** (single)—Loudon Wainwright—Arista
 - FULL OF FIRE**—Al Green—Hi
 - HIGH FLY** (single)—John Miles—London
 - OPEN YOUR EYES**—Flora Purim—Milestone
 - SILK DEGREES**—Boz Scaggs—Col
 - THIRD WORLD**—Island
 - WE'RE CHILDREN OF COINCIDENCE**—Dory Previn—WB
 - WHERE DID OUR LOVE GO** (single)—J. Geils Band—Atlantic

- HEAVY ACTION (airplay):**
- HOW DARE YOU**—10cc—Mercury
 - GREG KIHN**—Beserkley
 - KINGFISH**—Round
 - NIGHT AT THE OPERA**—Queen—Elektra
 - PRESSURE DROP**—Robert Palmer—Island
 - REACH FOR THE SKY**—Sutherland Bros. & Quiver—Col
 - RUN WITH THE PACK**—Bad Co.—Swan Song
 - SECOND CHILDHOOD**—Phoebe Snow—Col
 - SECOND RESURRECTION**—Stairsteps—Dark Horse
 - SWEET HARMONY**—Maria Muldaur—Reprise

WLIR-FM/LONG ISLAND

- ADDS:**
- LIVE OBLIVION VOL. II**—Brian Auger—RCA
 - NIGHT LIGHTS**—Elliott Murphy—RCA
 - POCO LIVE**—Epic
 - POUR DOWN LIKE SILVER**—Richard & Linda Thompson—Island
 - PUT IT IN YOUR EAR**—Paul Butterfield—Bearsville
 - RECYCLED**—Nektar—Passport
 - SILK DEGREES**—Boz Scaggs—Col
 - STONE ALONE**—Bill Wyman—Rolling Stones
 - TRICK OF THE TAIL**—Genesis—Atco
 - YOU CAN SING ON THE LEFT**—Dirk Hamilton—ABC

- HEAVY ACTION (airplay, in descending order):**
- KINGFISH**—Round
 - SECOND CHILDHOOD**—Phoebe Snow—Col
 - BETTER DAYS & HAPPY ENDINGS**—Melissa Manchester—Arista
 - SUNBURST FINISH**—Be-Bop Deluxe—Harvest
 - ART OF TEA**—Michael Franks—WB
 - SILK DEGREES**—Boz Scaggs—Col
 - WRITE ON**—Hollies—Polydor (Import)
 - SMILE**—Laura Nyro—Col
 - SWEET HARMONY**—Maria Muldaur—Reprise
 - KING BRILLIANT**—Howard Werth & the Moonbeams—Rocket

WMMR-FM/PHILADELPHIA

- ADDS:**
- CROSSECTION**—Jukka Tolonen—Janus
 - GODBLUFF**—Van Der Graaf Generator—Mercury
 - HAVANA DAYDREAMIN'**—Jimmy Buffett—ABC
 - KINGFISH**—Round

- OPEN YOUR EYES**—Flora Purim—Milestone
- THIRD WORLD**—Island
- HEAVY ACTION (sales, phones, airplay):**
- KGB**—MCA
- GREG KIHN**—Beserkley
- KING BRILLIANT**—Howard Werth & the Moonbeams—Rocket
- REACH FOR THE SKY**—Sutherland Bros. & Quiver—Col
- SMILE**—Laura Nyro—Col
- SWEET HARMONY**—Maria Muldaur—Reprise
- WHEN AN OLD CRICKETER LEAVES THE CREESE**—Roy Harper—Chrysalis

WHCN-FM/HARTFORD

- ADDS:**
- ART OF TEA**—Michael Franks—WB
 - FREE PARKING**—Stu Daye—Col
 - JUNKFOOD JUNKIE**—Larry Groce—WB
 - OPEN YOUR EYES**—Flora Purim—Milestone
 - SECOND RESURRECTION**—Stairsteps—Dark Horse
 - SOUND IN YOUR MIND**—Willie Nelson—Col/Lone Star
 - STONE ALONE**—Bill Wyman—Rolling Stones
 - SWALLOWED UP**—Tom Pacheco—RCA
 - SWEET HARMONY**—Maria Muldaur—Reprise
 - TRUCKLOAD OF LOVIN'**—Albert King—Utopia

- HEAVY ACTION (airplay, phones):**
- BELIEVE IT**—New Tony Williams Lifetime—Col
 - ELITE HOTEL**—Emmylou Harris—Reprise
 - FRAMPTON COMES ALIVE**—Peter Frampton—A&M
 - IF THE SHOE FITS**—Pure Prairie League—RCA
 - KINGFISH**—Round
 - LOOK OUT FOR NUMBER ONE**—Brothers Johnson—A&M
 - REFLECTIONS**—Jerry Garcia—Round
 - RUN WITH THE PACK**—Bad Co.—Swan Song
 - SILK DEGREES**—Boz Scaggs—Col
 - SMILE**—Laura Nyro—Col

WCMF-FM/ROCHESTER

- ADDS:**
- AURORA**—Jean-Luc Ponty—Atlantic
 - KEEP YER 'AND ON IT**—String Driven Thing—Charisma
 - KINGFISH**—Round
 - L.A. EXPRESS**—Caribou
 - LIFELINE**—Pablo Cruise—A&M
 - LOCKED IN**—Wishbone Ash—Atlantic
 - POCO LIVE**—Epic
 - SILK DEGREES**—Boz Scaggs—Col
 - SWEET HARMONY**—Maria Muldaur—Reprise
 - TRICK OF THE TAIL**—Genesis—Atco

- HEAVY ACTION (airplay, sales, phones, in descending order):**
- REACH FOR THE SKY**—Sutherland Bros. & Quiver—Col
 - STARCASTLE**—Epic
 - KGB**—MCA
 - IF THE SHOE FITS**—Pure Prairie League—RCA
 - GIVE US A WINK**—Sweet—Capitol
 - CRACK THE SKY**—Lifesong
 - RUN WITH THE PACK**—Bad Co.—Swan Song
 - SUNBURST FINISH**—Be-Bop Deluxe—Harvest
 - LOOK INTO THE FUTURE**—Journey—Col

WHFS-FM/WASHINGTON

- ADDS:**
- BICENTENNIAL** (single)—Loudon Wainwright—Arista
 - FAST ANNIE**—Annie McLoone—RCA
 - FEARLESS**—Hoyt Axton—A&M
 - KINGFISH**—Round
 - OPEN YOUR EYES**—Flora Purim—Milestone
 - SILK DEGREES**—Boz Scaggs—Col
 - SOUND IN YOUR MIND**—Willie Nelson—Col/Lone Star
 - SWEET HARMONY**—Maria Muldaur—Reprise
 - WHISKEY BEFORE BREAKFAST**—Norman Blake—Rounder

- YOU CAN SING ON THE LEFT**—Dirk Hamilton—ABC
- HEAVY ACTION (airplay, sales, in descending order):**
- GIMME BACK MY BULLETS**—Lynyrd Skynyrd—MCA
- SECOND CHILDHOOD**—Phoebe Snow—Col
- STRUTTIN' MY STUFF**—Elvin Bishop—Capricorn
- LOOK OUT FOR NUMBER ONE**—Brothers Johnson—A&M
- KGB**—MCA
- FRAMPTON COMES ALIVE**—Peter Frampton—A&M
- BETTER DAYS & HAPPY ENDINGS**—Melissa Manchester—Arista
- SMILE**—Laura Nyro—Col
- TRYIN' LIKE THE DEVIL**—James Talley—Capitol
- HAVE MOICY**—Michael Hurley & the Unholy Modal Rounders—Rounder

WQSR-FM/TAMPA

- ADDS:**
- ATTITUDES**—Dark Horse
 - BACK TO BACK**—Brecker Bros.—Arista
 - BREAKAWAY**—Gallagher & Lyle—A&M
 - I'VE GOT TIME**—Allan Clarke—Asylum
 - MALPRACTICE**—Dr. Feelgood—Col
 - PUT IT IN YOUR EAR**—Paul Butterfield—Bearsville
 - SPIDERS FROM MARS**—Pye
 - STARCASTLE**—Epic
 - STONE ALONE**—Bill Wyman—Rolling Stones
 - SWEET HARMONY**—Maria Muldaur—Reprise
 - HEAVY ACTION (airplay, phones):**
 - CAPTURED LIVE**—Johnny Winter—Col
 - DESIRE**—Bob Dylan—Col
 - FRAMPTON COMES ALIVE**—Peter Frampton—A&M
 - GIMME BACK MY BULLETS**—Lynyrd Skynyrd—MCA
 - HOW DARE YOU**—10cc—Mercury
 - KINGFISH**—Round
 - BOB MARLEY & THE WAILERS LIVE**—Island (Import)
 - RUN WITH THE PACK**—Bad Co.—Swan Song
 - SECOND CHILDHOOD**—Phoebe Snow—Col
 - STATION TO STATION**—David Bowie—RCA

WMMS-FM/CLEVELAND

- ADDS:**
- FEVER** (single)—Southside Johnny & the Asbury Dukes—Epic
 - FREE PARKING**—Stu Daye—Col
 - STEVE GIBBONS BAND**—MCA
 - KINGFISH**—Round
 - SILK DEGREES**—Boz Scaggs—Col
 - STONE ALONE**—Bill Wyman—Rolling Stones
 - SWEET HARMONY**—Maria Muldaur—Reprise
 - TRICK OF THE TAIL**—Genesis—Atco
 - NANETTE WORKMAN**—Big Tree
 - HEAVY ACTION (sales, airplay):**
 - CATE BROS.**—Asylum
 - DESIRE**—Bob Dylan—Col
 - FRAMPTON COMES ALIVE**—Peter Frampton—A&M
 - GIVE US A WINK**—Sweet—Capitol
 - MALPRACTICE**—Dr. Feelgood—Col
 - NIGHT AT THE OPERA**—Queen—Elektra
 - RUN WITH THE PACK**—Bad Co.—Swan Song
 - STATION TO STATION**—David Bowie—RCA
 - SUNBURST FINISH**—Be-Bop Deluxe—Harvest
 - TO THE HILT**—Golden Earring—MCA

W-4-FM/DETROIT

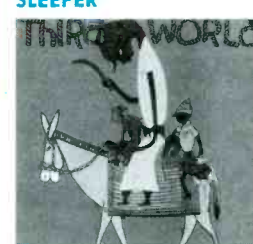
- ADDS:**
- FREE PARKING**—Stu Daye—Col
 - MAKING YOU FEEL GOOD**—Ron Shaull—Point Blank
 - NIGHT LIGHTS**—Elliott Murphy—RCA
 - SHINE**—Tremeloes—DJM
 - SHOUT IT OUT LOUD** (single)—Kiss—Casablanca
 - SILK DEGREES**—Boz Scaggs—Col
 - STONE ALONE**—Bill Wyman—Rolling Stones
 - SWEET HARMONY**—Maria Muldaur—Reprise

- TIME HONOURED GHOSTS**—Barclay James Harvest—Polydor
- HEAVY ACTION (airplay, sales, in descending order):**
- RUN WITH THE PACK**—Bad Co.—Swan Song
- FRAMPTON COMES ALIVE**—Peter Frampton—A&M
- AGAINST THE GRAIN**—Rory Gallagher—Chrysalis
- LOOK INTO THE FUTURE**—Journey—Col
- GIMME BACK MY BULLETS**—Lynyrd Skynyrd—MCA
- SAVAGE EYE**—Pretty Things—Swan Song
- NIGHT AT THE OPERA**—Queen—Elektra
- GIVE US A WINK**—Sweet—Capitol
- CAPTURED LIVE**—Johnny Winter—Col

WXRT-FM/CHICAGO

- ADDS:**
- AT THE SOUND OF THE BELL**—Pavlov's Dog—Col
 - COLONIAL MAN**—Hugh Masekela—Casablanca
 - KINGFISH**—Round
 - MUSIC FESTIVAL FROM INDIA**—Ravi Shankar—Dark Horse
 - NIGHT LIFE**—Luther Allison—Gordy
 - ODYSSEY**—Terje Rypdal—ECM
 - SMILE**—Laura Nyro—Col
 - SWEET HARMONY**—Maria Muldaur—Reprise
 - THIRD WORLD**—Island
 - TRICK OF THE TAIL**—Genesis—Atco
 - HEAVY ACTION (sales, phones, airplay):**
 - DESIRE**—Bob Dylan—Col
 - ELITE HOTEL**—Emmylou Harris—Reprise
 - FACE THE MUSIC**—ELO—UA
 - FIGHTING**—Thin Lizzy—Vertigo
 - FLEETWOOD MAC**—WB
 - FRAMPTON COMES ALIVE**—Peter Frampton—A&M
 - NIGHT AT THE OPERA**—Queen—Elektra
 - TED NUGENT**—Epic
 - RUN WITH THE PACK**—Bad Co.—Swan Song
 - TOUCH**—John Klemmer—ABC

SLEEPER



THIRD WORLD—Island

KSHE-FM/ST. LOUIS

- ADDS:**
- FOUR MOMENTS**—Sebastian Hardie—Mercury
 - FREE PARKING**—Stu Daye—Col
 - KINGFISH**—Round
 - LAND OF THE MIDNIGHT SUN**—Al DiMeola—Col
 - LOCKED IN**—Wishbone Ash—Atlantic
 - STONE ALONE**—Bill Wyman—Rolling Stones
 - SWEET HARMONY**—Maria Muldaur—Reprise
 - TRICK OF THE TAIL**—Genesis—Atco
 - HEAVY ACTION (approximate airplay, phones):**
 - AT THE SOUND OF THE BELL**—Pavlov's Dog—Col
 - DREAMBOAT ANNIE**—Heart—Mushroom
 - GIVE US A WINK**—Sweet—Capitol
 - LOOK INTO THE FUTURE**—Journey—Col
 - POCO LIVE**—Epic
 - REFLECTIONS**—Jerry Garcia—Round
 - RUN WITH THE PACK**—Bad Co.—Swan Song
 - THEIR GREATEST HITS**—Eagles—Asylum
 - TOO YOUNG TO FEEL THIS OLD**—McKendree Spring—Pye

- WHEN AN OLD CRICKETER LEAVES THE CREESE**—Roy Harper—Chrysalis

KPFT-FM/HOUSTON

- ADDS:**
- AGHARTA**—Miles Davis—Col
 - ETERNITY**—Alice Coltrane—WB
 - FRESH PRODUCE**—Hickory Wind—Flying Fish
 - KEEP YER 'AND ON IT**—String Driven Thing—Charisma
 - KINGFISH**—Round
 - OPEN YOUR EYES**—Flora Purim—Milestone
 - SMILE**—Laura Nyro—Col
 - SOUTHERN LOVE**—John Blair—Col
 - THIRD WORLD**—Island
 - THIS IS REGGAE MUSIC VOL. II**—Island
 - HEAVY ACTION (airplay):**
 - ALVIN CROW & THE PLEASANT VALLEY BOYS**—Longneck
 - HOT**—James Brown—Polydor
 - INNER WORLDS**—John McLaughlin—Col
 - LAND OF THE MIDNIGHT SUN**—Al DiMeola—Col
 - LEPRECHAUN**—Chick Corea—Polydor
 - ODYSSEY**—Charles Earland—Mercury
 - LEE OSKAR**—UA
 - SILK DEGREES**—Boz Scaggs—Col
 - TRUCKLOAD OF LOVIN'**—Albert King—Utopia
 - WORST/BEST OF MONTY PYTHON**—Buddah

KSAN-FM/SAN FRANCISCO

- ADDS:**
- AT THE SOUND OF THE BELL**—Pavlov's Dog—Col
 - EARGASM**—Johnnie Taylor—Col
 - HEAVEN & HELL**—Vangelis—RCA
 - KINGFISH**—Round
 - LAND OF THE MIDNIGHT SUN**—Al DiMeola—Col
 - LEE OSKAR**—UA
 - RAISING HELL**—Fatback Band—Event
 - THIRD WORLD**—Island
 - THIS IS REGGAE MUSIC VOL. II**—Island
 - YOU CAN LEAVE YOUR HAT ON**—Merl Saunders—Fantasy
 - HEAVY ACTION (airplay, in descending order):**
 - SILK DEGREES**—Boz Scaggs—Col
 - LOTUS**—Santana—CBS (Import)
 - RUN WITH THE PACK**—Bad Co.—Swan Song
 - FOUR MOMENTS**—Sebastian Hardie—Mercury
 - SAVAGE EYE**—Pretty Things—Swan Song
 - STATION TO STATION**—David Bowie—RCA
 - NINE ON A TEN SCALE**—Sammy Hagar—Capitol
 - TRUCKLOAD OF LOVIN'**—Albert King—Utopia
 - SECOND CHILDHOOD**—Phoebe Snow—Col
 - NIGHT LIGHTS**—Elliott Murphy—RCA

KMET-FM/LOS ANGELES

- ADDS:**
- ATTITUDES**—Dark Horse
 - CAPTURED LIVE**—Johnny Winter—Col
 - I'VE GOT TIME**—Allan Clarke—Asylum
 - KING BRILLIANT**—Howard Werth & the Moonbeams—Rocket
 - KINGFISH**—Round
 - LEPRECHAUN**—Chick Corea—Polydor
 - MALPRACTICE**—Dr. Feelgood—Col
 - SILK DEGREES**—Boz Scaggs—Col
 - SMILE**—Laura Nyro—RCA
 - SWEET HARMONY**—Maria Muldaur—Reprise
 - HEAVY ACTION (airplay, sales):**
 - DESIRE**—Bob Dylan—Col
 - FIGHTING**—Thin Lizzy—Vertigo
 - FLEETWOOD MAC**—WB
 - FRAMPTON COMES ALIVE**—Peter Frampton—A&M
 - TED NUGENT**—Epic
 - RUN WITH THE PACK**—Bad Co.—Swan Song
 - SECOND CHILDHOOD**—Phoebe Snow—Col
 - STATION TO STATION**—David Bowie—RCA
 - STRUTTIN' MY STUFF**—Elvin Bishop—Capricorn
 - SUNBURST FINISH**—Be-Bop Deluxe—Harvest

JOURNEY

There is a in Your Future.

All the classic indicators read superstardom for Journey. They've launched what has to be one of the year's major tours—they broke the house attendance record at L.A.'s Starwood Club; they pulled five standing ovations and encores in Austin—and the tour's just begun. The new album, "Look Into the Future," is already on the heaviest stations in every major market, in every section of the country. And the airplay just keeps on building.

"Look Into the Future." On the air and on the stage, the prophecy for Journey is SMASH. On Columbia Records and Tapes.



(Journey Tour Dates)

- | | | | |
|--|---|--|---|
| March | | | |
| 2 WCMF Live Broadcast
Rochester, N.Y. | 11 Mt. Vernon Aud.
Mount Vernon, Ill. | 19 Cpheum
Ecstn, Mass | 29 Capitol Center
Largo, Me. |
| 5 Riverfront Aud.
Cincinnati, Ohio | 12 Allen Theatre
Cleveland, Ohio | 20-21 Eacon Theatre
New York City, N.Y. | 30-31 Electric Ballroom
Atlanta, Ga. |
| 6 WNAE Broadcast
Indianapolis, Ind. | 13 Louisville Gardens
Louisville, Ky. | 23 Spectrum
Philadelphia, Penna. | April |
| 7 Century Theatre
Buffalo, N.Y. | 14 Ambassador Theatre
St. Louis, Mo. (Headlining) (Sold Out) | 24 Mulhern College
Plymouth, Penna. | 2 Coliseum
Jacksonville, Fla. |
| 8 Mich. State Univ.
East Lansing, Mich. | 15 Stephens College Assembly Hall
Columbia, Mo. | 26 Scope
Norfolk, Va. | 3 Civic Center
Dothan, Ala. |
| 9 U. of Toledo
Toledo, Ohio | 16 Ross Aud.
Waukegan, Ill. | 27 Coliseum
Greensboro, N.C. | 6 Bayfront Center
Tampa, Fla. |
| 10 Ford Aud.
Detroit, Mich. (Sold Out) | 17 Stanley Theatre
Pittsburgh, Penna. | 28 Coliseum
Columbia, S.C. | 12 La. Tech. Univ.
Baton Rouge, La. |

Produced by Journey for Spreading Eagle Productions, a division of Harbert & Bramy Inc.



Emery's WSM Show Broadcasts Live

■ NASHVILLE — "Now you folks have to be nice to me because we're carrying this show live on WSM Radio," said Merle Haggard as he began his stage show at Harrah's Club in Reno a couple of weeks ago. Ralph Emery, who recently returned to night time airwaves on WSM with "Emery Round the Country," had taken his microphone to the stage to broadcast the night club show live. Prior to the stage show, back in the dressing room, he had done live interviews with Haggard and his back-up people, Leona Williams, Ronnie Reno and the Strangers, and after the show the group was joined by Adrienne Barbeau, who was to open at Harrah's Club the following night, for more interviews.

'First in Decades'

Officials at WSM believe this was the first time in decades that big name entertainment had been broadcast live from a major club.

St. Louis Seminar

(Continued from page 3)

radio station personnel in St. Louis and surrounding cities are invited and encouraged to ask any questions about the magazine or developments in the industry which they feel are pertinent.

Previous Meetings

Past seminars have been extremely helpful in bettering the relationships and understanding between radio station, dealer and trade personnel. Many suggestions which have emanated from the five previous seminars (held in Cleveland, San Francisco, Boston, Atlanta and Denver) have been utilized by **Record World** in expanding the publication's scope and the information flow it provides to the industry.

Chuck Roberts, program director of KSLQ in St. Louis, is helping to coordinate the seminar and either he or anyone in the **Record World** research departments in New York or Hollywood can answer any questions concerning the meeting.

AM ACTION

(Compiled by the Record World research department)

■ **Dr. Hook** (Capitol). Although already peaked in some early areas (Cincinnati and Seattle), the development of this record looks better each week. Maintains big jumps in several spots and garners more areas to add to the list. Picked at WFIL, WPGC and CKLW. Healthy jumps at WLS (27-14), KHJ (21-11), WHBQ (23-19), WMAK (4-1), KILT (32-36), WRKO (10-6), KLIF (14-9) and WQXI (28-22). Also 26-23 WIXY, 17-16 KFRC, 5-5 WIBG, extra KSTP and #11 WCOL.

The Commodores (Motown). A huge black record which has taken a relatively long time to come around reaps the benefits this week of long hard work and perseverance as the disc virtually explodes with loads of new call letters. Picked and/or numbered at KLIF (25), KHJ, KSLQ, KILT, WQAM and WIXY, and moves 13-8 WCOL, HB-28 KFRC, HB-29 WRKO, HB-27 CKLW, 19-15 WIBG and 23-14 WDRQ. Also on WPGC (first top 40 in the country) and peaked there at #4.

Johnnie Taylor (Columbia). Action remains phenomenal. A major task just keeping up with the activity. Powerhouse station adds and gigantic jumps to coincide with corresponding sales reports. #1 black record for the second week and fast approaching that in the top 40 category. A rundown: 17-8 KLIF 16-6 KSLQ, 39-27 WCOL, 22-15 WPGC, 10-7 CKLW, 21-15 WHBQ, HB-20 WQXI, HB-24 KHJ, HB-21 KFRC, 19-5 WQAM, 22-13 Y100, 28-23 KSTP, 14-6 KILT and 21-19 99X. New on WIXY, WCAO, WLAC, WDFH, WERC, plus more.

Peter Frampton (A&M). Picks up several new major market adds and remains positive in all areas where on. Album sales a factor but the single is becoming strong in its own right. New on WPGC, WQXI, KJR (lp), WFIL and KSTP (25). Jumps include 34-30 WIXY, 25-21 WSAI, 37-31 KTLK, 29-22 KHJ, HB-25 WRKO, 15-13 KFRC, 19-14 WHBQ, 23-20 CKLW, 40-35 KILT, and 29-17 WIBG.

Bob Dylan (Columbia). Following the early leads of KSLQ and WSAI — where the action began on this new single — are heavyweights WABC (this week) and WRKO (last week), as well as KLIF. Also on WIXY (lp), KJR (lp), WZUU (lp), WIBG (lp), KING (lp) and in full rotation at KCBQ, K100, KISS and KJOY among others. Album sales are obviously a stimulus.

The Bellamy Brothers (Warner Bros.). Looking great this week with primary adds from coast to coast and some super jumps. Picked up by WFIL, KHJ, WRKO, KFRC and WQXI, and moves 24-16 WCOL, 23-18 WSAI, 23-17 KTLK, HB-40 KILT, 10-8 WIBG, 21-20 KJR and 25-19 WMAK. Also on WCAO, WBBF, WPIX, WOKY and KLIF. (Note: This week's Powerhouse Pick.)

O'Jays (Phila. Intl.). Continues to explode both pop and r&b with automatic adds coming in on both counts. Jumps on WQXI, WCOL, WIXY and KILT. It moves HB-25 WFIL, 29-26 WPGC, HB-25 WIBG and is hot prospect on WABC. (Note: Some reaction to flip side coming from some r&b stations.)

Elvin Bishop (Capricorn). Struttin' his stuff at
(Continued on page 36)



Elvin Bishop



John Denver

"The value of compassion, there's no price it can bring"



"HIGHLY PRIZED POSSESSION"

FIG-40521

The First Single from
BRIAN AND BRENDA RUSSELL



Spring Release Set by Chelsea

■ LOS ANGELES — "The New Music and Faces Are On Chelsea/Roxbury Records and Tapes" will be the theme of the Chelsea label's spring releases, according to Chelsea Records Group president Wes Farrell. Four albums are slated for release on Chelsea/Roxbury, two on the Bee Gee gospel label, and another on the Eternal label, during March and April.

Upcoming product includes a new Jim Gilstrap release titled "Love Talk;" a new Wayne Newton album; the debut lp by new English group Gonzales; and the first release from French-Canadian group, Les Sinners. The initial album from Stuff n' Ramjet, whose new single release is titled "It's Been A Long Long Time," is now being prepared for release later in the year.

The two releases under WFO's new distribution agreement with Bee Gee Records are "Another Direction" by The Five Blind Boys and "Someone's Watching You" by the Geary Faggett Ensemble. On the Eternal label is a release by Michael and Tamara entitled "Heaven Bound." All of the aforementioned have been completed and will be released in the United States within the next 60 days.

Chrysalis Adds Garrett, Sets Steve Hackett LP

■ LOS ANGELES—Chrysalis Records president Terry Ellis has announced the signing of singer/songwriter Lee Garrett to the label. Garrett's album, "Heat for the Feet," to be released later this month, is the first by an American artist on Chrysalis. Garrett is a former disc jockey known to Philadelphia and Detroit r&b audiences as "The Rocking Mr. G."

Also scheduled for release this month is "Voyage Of The Acolyte" by another new Chrysalis signing, Steve Hackett. This album has recently been available as an import from England. Hackett is the guitarist with Genesis and will be with the group when they launch a four-week coast-to-coast concert tour April 7.

ATV/Pye To Release Johnny Wakelin LP

■ NEW YORK—Peter K. Siegel, president of ATV Records, Incorporated, has announced that ATV/Pye Records will shortly release Johnny Wakelin's first U.S. album.

The album will be entitled "Reggae, Soul, and Rock and Roll," and features the single of the same name.

As Paul Simon said at the Grammys, "I'd like to thank Stevie Wonder for not making an album last year."

Grammys aren't awards given exclusively to ASCAP members—although sometimes it seems that way.

True Paul Simon isn't an ASCAP member (we wish he were). But Stevie Wonder is, and so is Stephen Sondheim, who wrote the *Song of the Year* "Send in the Clowns."

So is Janis Ian, who won for the *Best Pop Vocal Performance* by a female with "At Seventeen."

And so are the Eagles, who won a Grammy for the *Best Vocal Performance by a Duo, Group or Chorus* with their composition "Lyin' Eyes."

And so are Mike Post and Pete Carpenter, who won as arrangers of "The Rockford Files."

And so is Dizzy Gillespie, who won for the *Best Jazz Performance by a Soloist* with a piece from an album titled "Oscar Peterson & Dizzy Gillespie."

And so is Andrae Crouch, who won for *Best Soul Gospel Performance* with a piece from an album titled "Take Me Back."

And so is Bill Gaither, whose trio won for *Best Inspirational Performance* with a piece from an album titled "Jesus, We Just Want To Thank You."

And so is the late Duke Ellington, whose recording of "Take the A Train" was elected to the NARAS *Hall of Fame*.

And so are Richard Rodgers and the late Oscar Hammerstein II, whose original cast LP of "Oklahoma!" was elected to the NARAS *Hall of Fame*.

And so are George and Ira Gershwin and Du Bose Heyward, whose "Porgy and Bess" was elected to the NARAS *Hall of Fame*.

And so is the late Sergei Rachmaninoff, whose performance of his own "Piano Concerto No. 2 in C Minor" was elected to the NARAS *Hall of Fame*.

And SACEM's Michel Legrand, who won two Grammys, licenses in the USA through ASCAP.

All in all ASCAP members and those licensing in the USA through ASCAP won 17 Grammys this year.

And rumor has it that Stevie Wonder is about to release a new album this year.

ASCAP

Grammy Winners (Continued from page 3)

The following is a complete list of Grammy winners:

Record of the Year: "Love Will Keep Us Together" — Captain & Tennille; Daryl Dragon, producer (A&M);

Album of the Year: "Still Crazy After All These Years"—Paul Simon; Paul Simon & Phil Ramone, producers (Col);

Song of the Year: "Send In The Clowns"—Stephen Sondheim, songwriter; Best New Artist of the Year: Natalie Cole (Capitol);

Best Instrumental Arrangement: "The Rockford Files" — Mike Post; Mike Post, Pete Carpenter, arrangers (MGM);

Best Arrangement Accompanying Vocalists: "Misty" — Ray Stevens; Ray Stevens, arranger (Barnaby);

Best Engineered Recording (Non-Classical): "Between The Lines" — Janis Ian; Brooks Arthur, Larry Alexander & Russ Payne, engineers (Col);

Best Album Package: "Honey" — Ohio Players; Jim Ladwig, art director (Mercury); Best Album Notes: "Blood On The Tracks" — Bob Dylan; Pete Hamill, annotator (Col);

Best Producer of the Year: Arif Mardin; Best Jazz Performance by a Soloist: Dizzy Gillespie, for the album "Oscar Peterson and Dizzy Gillespie" (Pablo);

Best Jazz Performance by a Group: "No Mystery" — Chick Corea and Return to Forever (Polydor);

Best Jazz Performance by a Big Band: "Images" — Phil Woods with Michel Legrand and His Orchestra (Gryphon/RCA); Best Pop Vocal Performance, Female: "At Seventeen" — Janis Ian (Columbia);

Best Pop Vocal Performance, Male: "Still Crazy After All These Years" — Paul Simon (Col);

Best Pop Vocal Performance by a Duo, Group or Chorus: "Lyin' Eyes" — Eagles (Asylum);

Best Pop Instrumental Performance: "The Hustle" — Van McCoy and the Soul City Symphony (Avco);

Best R&B Vocal Performance, Female: "This Will Be" — Natalie Cole (Capitol); Best R&B Vocal Performance, Male: "Living For The City"—Ray Charles (Crossover);

Best R&B Vocal Performance by a Duo, Group or Chorus: "Shining Star" — Earth, Wind & Fire (Col);

Best R&B Instrumental Performance: "Fly, Robin, Fly" — Silver Convention (Midland/RCA);

Best Rhythm & Blues Song: "Where Is The Love" — Harry Wayne Casey, Richard Finch, Willie Clark, Betty Wright, songwriters;

Best Soul Gospel Performance: "Take Me Back" — Andrea Crouch and the Disciples (Light);

Best Country Vocal Performance, Female: "I Can't Help It (If I'm Still In Love With You)" — Linda Ronstadt (Capitol);

Best Country Vocal Performance, Male: "Blue Eyes Crying In The Rain" — Willie Nelson (Col);

Best Country Vocal Performance by a Duo or Group: "Lover Please"—Kris Kristofferson & Rita Coolidge (Monument);

Best Country Instrumental Performance: "The Entertainer" — Chet Atkins (RCA);

Best Country Song: "(Hey Won't You Play) Another Somebody Done Somebody Wrong Song" — Chips Moman & Larry Butler, songwriters;

Best Inspirational Performance (Non-Classical): "Jesus, We Just Want To Thank You" — Bill Gaither Trio (Impact);

Best Gospel Performance (other than soul gospel): "No Shortage" — Imperials (Impact);

Best Ethnic or Traditional Recording (including traditional blues and pure folk): "The Muddy Waters Woodstock Album" — Muddy Waters (Chess);

Best Latin Recording: "Sun Of Latin Music" — Eddie Palmieri (Coco);

Best Recording for Children: "The Little Prince" — Richard Burton, narrator (featuring Jonathan Winters, Billy Simpson, and others) (PIP);

Best Comedy Recording: "Is It Something

I Said?" — Richard Pryor (Reprise);

Best Spoken Word, Documentary or Drama Recording: "Give 'Em Hell Harry" — James Whitmore (UA);

Best Instrumental Composition: "Images" — Michel Legrand, composer;

Album of Best Original Score Written for a Motion Picture or a Television Special: "Jaws" — John Williams, composer (MCA);

Best Cast Show Album: "The Wiz" — Charlie Smalls, composer; Jerry Wexler, producer (Atlantic);

Album of the Year, Classical: Beethoven: Symphonies (9) Complete — Sir Georg Solti conducting Chicago Symphony; Ray Minshull, producer (London);

Best Classical Performance — Orchestra: Ravel: Daphnis Et Chloe (Complete Ballet)—Pierre Boulez conducting New York Philharmonic (Col);

Best Opera Recording: Mozart: Cosi Fan Tutte—Colin Davis conducting Royal Opera House, Covent Garden; prin. solos: Caballe, Baker, Gedda, Ganzarolli, Van Allan, Cotrubas; Erik Smith, producer (Philips);

Best Choral Performance, Classical (other than opera): Orff: Carmina Burana — Cleveland Orchestra, Chorus & Boys Choir — Robert Page, director; Cleveland Orchestra — Michael Tilson Thomas, conductor; Blegen, Binder, Riegel (Col);

Best Chamber Music Performance: Schubert: Trios Nos. 1 in B Flat Maj. Op. 99 & 2 in E Flat Maj., Op. 100 (The Piano Trios)—Artur Rabinstein, Henryk Szeryng, Pierre Fournier (RCA);

Best Classical Performance Instrumental Soloist or Soloists (with Orchestra): Ravel: Concerto for Left Hand & Concerto for Piano in G Maj. Faure: Fantaisie for Piano

& Orchestra — Alicia de Larrocha (De Burgos conducting London Philharmonic — Faure/Foster conducting London Philharmonic — Ravel) (London);

Best Classical Performance Instrumental Soloist or Soloists (without Orchestra): Bach: Sonatas & Partitas for Violin Unaccompanied — Nathan Milstein (DG);

Best Classical Vocal Soloist Performance: Mahler: Kindertotenlieder — Janet Baker (Bernstein conducting Israel Philharmonic) (Col);

Best Album Notes, Classical: "Footlifters" (A Century of American Marches — Sousa, Joplin, Ives) — Gunther Schuller conducting All-Star Band; Gunther Schuller, annotator (Col);

Best Engineered Recording, Classical: Ravel: Daphnis Et Chloe (Complete Ballet)—Boulez conducting New York Philharmonic; Bud Graham, Ray Moore & Milton Cherin, engineers (Col);

Hall of Fame

Gershwin: Porgy and Bess (Opera)—Lehman Engel, conductor; cast: Lawrence Winters, Camella Williams, Inez Matthews, Avon Long, Warren Coleman, June McMechan and others; released in 1951 (Col);

"God Bless The Child" — Billy Holiday; released in 1941 (Okeh);

"Oklahoma" — Original Broadway Cast with Alfred Drake; Oklahoma Orchestra and Chorus directed by Jay Blackton; released in 1943 (Decca);

Rachmaninoff: Piano Concerto No. 2 in C Minor — Sergei Rachmaninoff (piano); Philadelphia Orchestra, Leopold Stokowski, conductor; released in 1929 (Victor);

and his Orchestra; released in 1941 (Victor). "Take The 'A' Train" — Duke Ellington

LaBounty

(Continued from page 26)

His catalogue will probably be well-covered in the future.

Departing from the album's repertoire, LaBounty wisely threw in such more familiar pieces as Lowell George's "Sailing Shoes" and Tom Waits' "Ol '55." His readings of the latter songs were stylized enough to make his own stamp upon them clear, but respectful enough of the original versions to reveal his own sensitivity for superior lyrics and melodies. If you're going to borrow—be it material or be it style—from another artist, you might as well borrow from the best. On that score, LaBounty acquires himself admirably.

The only major change that Cold Blood (ABC) has undergone in the last eight years or so is to have become a far tighter unit. Their once-raucous brand of r&b-rock has been traded in for smoother harmonies, more mellowed horn parts and startlingly tasty guitar licks from a musician whose name we didn't quite catch. Members of Cold Blood have come and gone over the years but through it all has remained their mainstay, the ever-sexy, often gritty San Francisco thrush, Lydia Pense, who after almost a decade on the rock 'n roll circuit still looks like she's pushing twenty.

Eliot Sekuler

Dylan Goes Platinum

■ NEW YORK — Columbia recording artist Bob Dylan's latest album, "Desire," has been certified platinum by the RIAA.

AM Action (Continued from page 34)

lots of new stations this week as KJR, KSTP, WMPS and KILT support the record with full rotation. Also on WQXI, WLAC, WCOL, KYA, WFOM, WAYS and WBZ. Everybody is saying "hit!"

John Denver (RCA). "Looking For Space." Quickly finding space on several top 40 surveys, gaining support in many new locales. Currently on full time at KLIF (22), WSAI (29), WCOL, WRKO, WPGC, WIBG and KTLK.

Presenting The BTO Ice Follies



Phonogram/Mercury Records' Bachman-Turner Overdrive Ice Follies, held at New York's Rockefeller Center skating rink February 24, was a highlight of the winter social season, with BTO and over 300 guests attending. Shown on the ice are: (top left) Irwin Steinberg, president of Polygram Record Group, with BTO's Fred Turner and Robbie and Randy Bachman; (top right) manager Bruce Allen, BTO's Blair Thornton, Charles Fach, VP and general manager, Phonogram/Mercury, and Robbie Bachman; (bottom left) BTO with John Blackwood, acting consul general for the Canadian Consulate in New York, presenting a telegram to the group from Canadian Prime Minister Trudeau; (bottom right) Thornton, Robbie Bachman and Turner.

SALESMAKER OF THE WEEK



THEIR GREATEST HITS:
1971-1975
EAGLES
Asylum

TOP RETAIL SALES

THEIR GREATEST HITS:
1971-1975—Eagles—Asylum
RUN WITH THE PACK—Bad Company—Swan Song
GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
SMILE—Laura Nyro—Col

ABC/NATIONAL

BETTER DAYS & HAPPY ENDINGS—Melissa Manchester—Arista
DIANA ROSS—Motown
GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
GROOVE-A-THON—Isaac Hayes—ABC
REFLECTIONS—Jerry Garcia—Round
SECOND CHILDHOOD—Phoebe Snow—Col
THEIR GREATEST HITS:
1971-1975—Eagles—Asylum
THOROUGHbred—Carole King—Ode
TO THE HILT—Golden Earring—MCA
WE SOLD OUR SOUL FOR ROCK 'N' ROLL—Black Sabbath—WB

CAMELOT/NATIONAL

BETTER DAYS & HAPPY ENDINGS—Melissa Manchester—Arista
DESIRE—Bob Dylan—Col
FOOL FOR THE CITY—Foghat—Bearsville
FRAMPTON COMES ALIVE—Peter Frampton—A&M
GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
GIVE US A WINK—Sweet—Capitol
RUN WITH THE PACK—Bad Company—Swan Song
STATION TO STATION—David Bowie—RCA
THEIR GREATEST HITS:
1971-1975—Eagles—Asylum
THOROUGHbred—Carole King—Ode

KORVETTES/NATIONAL

CLASSICAL BARBRA—Barbra Streisand—Col
EARGASM—Johnnie Taylor—Col
KINGFISH—Round
OUTLAWS—Various Artists—RCA
SALSOUL ORCHESTRA—Salsoul
SILK DEGREES—Boz Scaggs—Col
SOUND OF MUSIC—RCA (Soundtrack)
THEIR GREATEST HITS:
1971-1975—Eagles—Asylum

MUSICLAND/NATIONAL

CHRONICLE—Creedence Clearwater Revival—Fantasy
DIANA ROSS—Motown
ELITE HOTEL—Emmylou Harris—Reprise
GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
GIVE US A WINK—Sweet—Capitol
REFLECTIONS—Jerry Garcia—Round
RELEASE—Henry Gross—Lifesong
SCOTCH ON THE ROCKS—Band of the Black Watch—Private Stock
THEIR GREATEST HITS:
1971-1975—Eagles—Asylum
WE SOLD OUR SOUL FOR ROCK 'N' ROLL—Black Sabbath—WB

DISC-O-MAT/NEW YORK

BARRY LYNDON—WB (Soundtrack)
CLASSICAL BARBRA—Barbra Streisand—Col
DIANA ROSS—Motown
GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
LOOK OUT FOR #1—Brothers Johnson—A&M
ME & BESSIE—Linda Hopkins—Col
NEVER GONNA LET YOU GO—Vickie Sue Robinson—RCA
RUN WITH THE PACK—Bad Company—Swan Song
SMILE—Laura Nyro—Col
THEIR GREATEST HITS:
1971-1975—Eagles—Asylum

KING KAROL/NEW YORK

BRASS CONSTRUCTION—UA
CAPTURED LIVE—Johnny Winter—Blue Sky
GIVE US A WINK—Sweet—Capitol
GROOVE-A-THON—Isaac Hayes—ABC
PACIFIC OVERTURES—Original Cast—RCA
POCO LIVE—Poco—Epic
RAISING HELL—Fatback Band—Event
SMILE—Laura Nyro—Col
THEIR GREATEST HITS:
1971-1975—Eagles—Asylum
WE SOLD OUR SOUL FOR ROCK 'N' ROLL—Black Sabbath—WB

SAM GOODY/EAST COAST

CLASSICAL BARBRA—Barbra Streisand—Col
ERIC CARMEN—Arista
HEAVEN & HELL—Vangelis—RCA
IF THE SHOE FITS—Pure Prairie League—RCA
RELEASE—Henry Gross—Lifesong
RUN WITH THE PACK—Bad Company—Swan Song
SECOND CHILDHOOD—Phoebe Snow—Col
THE LEPRECHAUN—Chick Corea—Polydor
THEIR GREATEST HITS:
1971-1975—Eagles—Asylum
TO BE WITH YOU—Tony Orlando & Dawn—Elektra

TWO GUYS/EAST COAST

CITY LIFE—Blackbyrds—Fantasy
DESIRE—Bob Dylan—Col
FOOL FOR THE CITY—Foghat—Bearsville
FRAMPTON COMES ALIVE—Peter Frampton—A&M
KGB—MCA
KISS ALIVE—Kiss—Casablanca
STATION TO STATION—David Bowie—RCA
SWEET HARMONY—Maria Muldaur—Reprise
THEIR GREATEST HITS:
1971-1975—Eagles—Asylum
WE SOLD OUR SOUL FOR ROCK 'N' ROLL—Black Sabbath—WB

RECORD WORLD-TSS STORES/LONG ISLAND

DISCO-FIED—Rhythm Heritage—ABC
GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
KGB—MCA
OUTLAWS—Various Artists—RCA
PARIS—Capitol
RUN WITH THE PACK—Bad Company—Swan Song
SAVAGE EYE—Pretty Things—Swan Song
SMILE—Laura Nyro—Col
STATION TO STATION—David Bowie
THEIR GREATEST HITS:
1971-1975—Eagles—Asylum

FOR THE RECORD/BALTIMORE

BOOTSIE'S RUBBER BAND—Bootsy Collins—WB
BRASS CONSTRUCTION—UA
DIANA ROSS—Motown
DOLDINGER JUBILEE '75—Passport—Atlantic
FRAMPTON COMES ALIVE—Peter Frampton—A&M
GROOVE-A-THON—Isaac Hayes—ABC
HE'S A FRIEND—Eddie Kendricks—Motown

LOOK OUT FOR #1—Brothers Johnson—A&M
MOTHERSHIP CONNECTION—Parliament—Casablanca
THEIR GREATEST HITS:
1971-1975—Eagles—Asylum

GARY'S/RICHMOND

BRASS CONSTRUCTION—UA
DREAM WEAVER—Gary Wright—WB
FRAMPTON COMES ALIVE—Peter Frampton—A&M
GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
GIVE US A WINK—Sweet—Capitol
IF THE SHOE FITS—Pure Prairie League—RCA
RUN WITH THE PACK—Bad Company—Swan Song
SECOND CHILDHOOD—Phoebe Snow—Col
THEIR GREATEST HITS:
1971-1975—Eagles—Asylum
THOROUGHbred—Carole King—Ode

SOUND ODYSSEY/PHILADELPHIA

BETTER DAYS & HAPPY ENDINGS—Melissa Manchester—Arista
INNER WORLDS—John McLaughlin/Mahavishnu Orchestra—Col
LYDIA PENSE & COLD BLOOD—ABC
RUN WITH THE PACK—Bad Company—Swan Song
SECOND CHILDHOOD—Phoebe Snow—Col
SMILE—Laura Nyro—Col
SMOKEY'S FAMILY ROBINSON—Smokey Robinson—Tamla
THE LEPRECHAUN—Chick Corea—Polydor
THEIR GREATEST HITS:
1971-1975—Eagles—Asylum
THOROUGHbred—Carole King—Ode

WAXIE MAXIE/WASH., D.C.

BABYFACE—Wing & A Prayer
Fife & Drum Corps—Wing & A Prayer
BAD LUCK—Atlanta Disco Band—Ariola America
EARGASM—Johnnie Taylor—Col
FRAMPTON COMES ALIVE—Peter Frampton—A&M
GROOVE-A-THON—Isaac Hayes—ABC
KGB—MCA
LOOK OUT FOR #1—Brothers Johnson—A&M
RUN WITH THE PACK—Bad Company—Swan Song
STATION TO STATION—David Bowie—RCA
THEIR GREATEST HITS:
1971-1975—Eagles—Asylum

NATL. RECORD MART/MIDWEST

AFTERTONES—Janis Ian—Col
COKE—Coke Escovedo—Mercury
GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
GROOVE-A-THON—Isaac Hayes—ABC
RUN WITH THE PACK—Bad Company—Swan Song
SECOND CHILDHOOD—Phoebe Snow—Col
STATION TO STATION—David Bowie—RCA
THEIR GREATEST HITS:
1971-1975—Eagles—Asylum
TO THE HILT—Golden Earring—MCA

HANDLEMAN/DETROIT

BETTER DAYS & HAPPY ENDINGS—Melissa Manchester—Arista
BRASS CONSTRUCTION—UA
DARYL HALL & JOHN OATES—RCA
DIANA ROSS—Motown
GIVE US A WINK—Sweet—Capitol
RUN WITH THE PACK—Bad Company—Swan Song
STATION TO STATION—David Bowie—RCA
THEIR GREATEST HITS:
1971-1975—Eagles—Asylum
THOROUGHbred—Carole King—Ode

TRUCKLOAD OF LOVIN'—Albert King—Utopia

RECORD REVOLUTION/CLEVELAND

MALPRACTICE—Dr. Feelgood—Col
EARGASM—Johnnie Taylor—Col
KING BRILLIANT—Howard Werth & the Moonbeams—MCA
LOOK OUT FOR #1—Brothers Johnson—A&M
NIGHT LIGHTS—Elliot Murphy—RCA
SILK DEGREES—Boz Scaggs—Col
SMILE—Laura Nyro—Col
THE LEPRECHAUN—Chick Corea—Polydor
THEIR GREATEST HITS:
1971-1975—Eagles—Asylum
WHEN AN OLD CRICKETER LEAVES THE CREESE—Roy Harper—Chrysalis

LIEBERMAN/MINNEAPOLIS

BETTER DAYS & HAPPY ENDINGS—Melissa Manchester—Arista
DESIRE—Bob Dylan—Col
DREAM WEAVER—Gary Wright—WB
ELITE HOTEL—Emmylou Harris—Reprise
FRAMPTON COMES ALIVE—Peter Frampton—A&M
GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
RUN WITH THE PACK—Bad Company—Swan Song
SECOND CHILDHOOD—Phoebe Snow—Col
SMILE—Laura Nyro—Col
THEIR GREATEST HITS:
1971-1975—Eagles—Asylum

PEACHES/ATLANTA

COKE—Coke Escovedo—Mercury
DIXIE DREGS—The Great Spectacular
FROM EVERY STAGE—Joan Baez—A&M
HOW DARE YOU—10cc—Mercury
LOOK INTO THE FUTURE—Journey—Col
RELEASE—Henry Gross—Lifesong
SAVAGE EYE—Pretty Things—Swan Song
SILK DEGREES—Boz Scaggs—Col
SUNBURST FINISH—Be-Bop Deluxe—Harvest
THE SOUND IN YOUR MIND—Willie Nelson—Col/Lone Star

POPLAR TUNES/MEMPHIS

EARGASM—Johnnie Taylor—Col
GIVE US A WINK—Sweet—Capitol
KGB—MCA
L.A. EXPRESS—Caribou
SOUL ON FIRE—Al Green—Hi
SWEET HARMONY—Maria Muldaur—Reprise
THE LEPRECHAUN—Chick Corea—Polydor
THE SOUND IN YOUR MIND—Willie Nelson—Col/Lone Star
THEIR GREATEST HITS:
1971-1975—Eagles—Asylum
TRUCKLOAD OF LOVIN'—Albert King—Utopia

INDEPENDENT RECORDS/DENVER

DESIRE—Bob Dylan—Col
FOUR MOMENTS—Sebastian Hardy—Mercury
FRAMPTON COMES ALIVE—Peter Frampton—A&M
HOW DARE YOU—10cc—Mercury
LAND OF THE MIDNIGHT SUN—Al Di Meola—Col
LOOK INTO THE FUTURE—Journey—Col
OUTLAWS—Various Artists—RCA
RUN WITH THE PACK—Bad Company—Swan Song
THE LEPRECHAUN—Chick Corea—Polydor
THEIR GREATEST HITS:
1971-1975—Eagles—Asylum

CIRCLES/ARIZONA

BACK TO BACK—Brecker Brothers Band—Arista
BETTER DAYS & HAPPY ENDINGS—Melissa Manchester—Arista
CHRONICLE—Creedence Clearwater—Fantasy
CLASSICAL BARBRA—Barbra Streisand—Col
DIANA ROSS—Motown

DISCO-FIED—Rhythm Heritage—ABC
EARGASM—Johnnie Taylor—Col
GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
SMOKEY'S FAMILY ROBINSON—Smokey Robinson—Tamla
THEIR GREATEST HITS:
1971-1975—Eagles—Asylum

PEACHES/DENVER

DIANA ROSS—Motown
DISCO-FIED—Rhythm Heritage—ABC
EARGASM—Johnnie Taylor—Col
GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
SMILE—Laura Nyro—Col
SMOKEY'S FAMILY ROBINSON—Smokey Robinson—Tamla
SWEET HARMONY—Maria Muldaur—Reprise
THE LEPRECHAUN—Chick Corea—Polydor
THEIR GREATEST HITS:
1971-1975—Eagles—Asylum
TO BE WITH YOU—Tony Orlando & Dawn—Elektra

ODYSSEY/SOUTHWEST & WEST

BOOTSIE'S RUBBER BAND—Bootsy Collins—WB
CHESTER & LESTER—Chet Atkins—Les Paul—RCA
EARGASM—Johnnie Taylor—Col
LOOK OUT FOR #1—Brothers Johnson—A&M
OPEN YOUR EYES YOU CAN FLY—Flora Purim—Milestone
SCOTCH ON THE ROCKS—Band of the Black Watch—Private Stock
SILK DEGREES—Boz Scaggs—Col
STRUTTIN' MY STUFF—Elvin Bishop—Capricorn
SWEET HARMONY—Maria Muldaur—Reprise
THE ART OF TEA—Michael Franks—WB

LICORICE PIZZA/LOS ANGELES

CAPTURED LIVE—Johnny Winter—Blue Sky
DESIRE—Bob Dylan—Col
FRAMPTON COMES ALIVE—Peter Frampton—A&M
GIVE US A WINK—Sweet—Capitol
OUTLAWS—Various Artists—RCA
RUN WITH THE PACK—Bad Company—Swan Song
SECOND CHILDHOOD—Phoebe Snow—Col
STATION TO STATION—David Bowie—RCA
SUNBURST FINISH—Be-Bop Deluxe—Harvest
THEIR GREATEST HITS:
1971-1975—Eagles—Asylum

TOWER/LOS ANGELES

BETTER DAYS & HAPPY ENDINGS—Melissa Manchester—Arista
CAPTURED LIVE—Johnny Winter—Blue Sky
FEEL THE SPIRIT—Leroy Hutson—Curton
LOVING POWER—Impressions—Curton
POCO LIVE—Poco—Epic
SMILE—Laura Nyro—Col
SWEET HARMONY—Maria Muldaur—Reprise
THE ART OF TEA—Michael Franks—WB
THEIR GREATEST HITS:
1971-1975—Eagles—Asylum
TIME HONORED GHOSTS—Barclay James Harvest—Polydor

EVERYBODY'S RECORDS/NORTHWEST

A NIGHT AT THE OPERA—Queen—Elektra
CAPTURED LIVE—Johnny Winter—Blue Sky
DREAMBOAT ANNIE—Heart—Mushroom
HOW DARE YOU—10cc—Mercury
LAND OF THE MIDNIGHT SUN—Al Di Meola—Col
LYDIA PENSE & COLD BLOOD—ABC
OPEN YOUR EYES YOU CAN FLY—Flora Purim—Milestone
SMILE—Laura Nyro—Col
THEIR GREATEST HITS:
1971-1975—Eagles—Asylum



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)

MAR. 13	MAR. 6			WKS. ON CHART
1	17	THEIR GREATEST HITS: 1971-1975	Eagles Asylum 7E 1052	2 F
2	1	FRAMPTON COMES ALIVE PETER FRAMPTON/A&M SP 3703		7 G
3	2	DESIRE BOB DYLAN/Columbia PC 33893		8 F
4	3	RUN WITH THE PACK BAD COMPANY/Swan Song SS 8415 (Atlantic)		5 F
5	4	STILL CRAZY AFTER ALL THESE YEARS PAUL SIMON/Columbia PC 33540		21 F
6	5	CHICAGO'S GREATEST HITS CHICAGO/Columbia PC 33900		16 F
7	8	FLEETWOOD MAC/Reprise MS 2225		33 F
8	9	ONE OF THESE NIGHTS EAGLES/Asylum 7E 1039		38 F
9	6	STATION TO STATION DAVID BOWIE/RCA APL1 1327		6 F
10	7	HISTORY/AMERICA'S GREATEST HITS/Warner Bros. BS 2894		17 F
11	10	RUFUS FEATURING CHAKA KHAN/ABC ABCD 909		16 F
12	12	TRYIN' TO GET THE FEELING BARRY MANILOW/Arista 4060		19 F
13	13	M.U.—THE BEST OF JETHRO TULL/Chrysalis CHR 1078 (WB)		8 F
14	14	WINDSONG JOHN DENVER/RCA APL1 1183		24 F
15	16	MAIN COURSE BEE GEES/RSO SO 4807 (Atlantic)		30 F
16	15	LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/A&M SP 4552		49 F
17	20	THOROUGHbred CAROLE KING/Ode SP 77034 (A&M)		6 F
18	22	SECOND CHILDHOOD PHOEBE SNOW/Columbia PC 33952		5 F
19	19	A NIGHT AT THE OPERA QUEEN/Elektra 7E 1053		12 F
20	18	KISS ALIVE KISS/Casablanca NBLP 7020		23 G
21	24	OUTLAWS VARIOUS ARTISTS/RCA APL1 1321		5 F
22	11	GRATITUDE EARTH, WIND & FIRE/Columbia PG 33694		15 G
23	23	HELEN REDDY'S GREATEST HITS/Capitol ST 11467		15 F
24	21	SONGS FOR THE NEW DEPRESSION BETTE MIDLER/Atlantic SD 18155		7 F
25	31	FOOL FOR THE CITY FOGHAT/Bearsville BR 6959 (WB)		8 F
26	27	TOYS IN THE ATTIC AEROSMITH/Columbia PC 33479		46 F
27	28	ERIC CARMEN/Arista 4057		10 F
28	32	THE DREAM WEAVER GARY WRIGHT/Warner Bros. BS 2868		7 F
29	30	FROM EVERY STAGE JOAN BAEZ/A&M SP 3704		5 G
30	29	ELITE HOTEL EMMYLOU HARRIS/Reprise MS 2236		8 F
31	38	GIMME BACK MY BULLETS LYNRYD SKYNYRD/MCA 2170		4 F
32	37	AEROSMITH /Columbia PC 32005		5 F
33	25	FACE THE MUSIC ELECTRIC LIGHT ORCHESTRA/United Artists LA546 G		21 F
34	33	GREATEST HITS SEALS & CROFTS/Warner Bros. BS 2886		18 F
35	40	BRASS CONSTRUCTION /United Artists LA545 G		6 F
36	35	RED OCTOPUS JEFFERSON STARSHIP/Grunt BFL1 0999 (RCA)		35 F
37	46	BETTER DAYS & HAPPY ENDINGS MELISSA MANCHESTER/Arista 4067		4 F
38	39	NATIVE SONS LOGGINS & MESSINA/Columbia PC 33578		7 F
39	26	AFTERTONES JANIS IAN/Columbia PC 33919		8 F
40	45	HAIR OF THE DOG NAZARETH/A&M SP 4511		6 F
41	36	BLACK BEAR ROAD C. W. McCALL/MGM M3G 5008		14 F
42	42	FISH OUT OF WATER CHRIS SQUIRE/Atlantic SD 18159		8 F
43	41	TIMES OF YOUR LIFE PAUL ANKA/United Artists LA569 G		12 F
44	34	WAKE UP EVERYBODY HAROLD MELVIN & THE BLUENOTES/Phila. Intl. PZ 33808 (CBS)		15 F
45	48	IF THE SHOE FITS PURE PRAIRIE LEAGUE/RCA APL1 1247		6 F
46	52	GROOVE-A-THON ISAAC HAYES/ABC ABCD 925		4 F
47	44	PRISONER IN DISGUISE LINDA RONSTADT/Asylum 7E 1045		24 F
48	43	GREATEST HITS ELTON JOHN/MCA 2128		69 F
49	49	KC AND THE SUNSHINE BAND/TK 603		32 F
50	50	BAY CITY ROLLERS/Arista 4049		23 F
51	51	THE HUNGRY YEARS NEIL SEDAKA/Rocket PIG 2157 (MCA)		23 F
52	47	BREAKAWAY ART GARFUNKEL/Columbia PC 33700		25 F



53	55	THE BEST OF GLADYS KNIGHT & THE PIPS/Buddah BDS 5653	5	F
54	58	HOW DARE YOU! 10cc/Mercury SRM 1 1061	4	F
55	64	LET THE MUSIC PLAY BARRY WHITE/20th Century T 502	4	F
56	56	LOVE TO LOVE YOU BABY DONNA SUMMER/Oasis OCLP 5003 (Casablanca)	20	F
57	83	GIVE US A WINK SWEET /Capitol ST 11496	2	F
58	60	HE'S A FRIEND EDDIE KENDRICKS/Tamla T6 343S1 (Motown)	5	F
59	61	TED NUGENT/Epic PE 33692	11	F
60	53	CONEY ISLAND BABY LOU REED/RCA APL1 0915	27	F
61	63	THE SALSOUl ORCHESTRA/Salsoul SZS 5501	6	F
62	57	DESOLATION BOULEVARD SWEET/Capitol ST 11395	9	F
63	74	REFLECTIONS JERRY GARCIA/Round RX LA565 G/RX 107 (UA)	4	F
64	59	FAMILY REUNION THE O'JAYS/Phila. Intl. PZ 33808 (CBS)	16	F
65	54	ROCK OF THE WESTIES ELTON JOHN/MCA 2163	19	F
66	76	RELEASE HENRY GROSS/Lifesong LS 6002	3	F
67	70	STRUTTIN' MY STUFF ELVIN BISHOP/Capricorn CP 0165 (WB)	7	F
68	62	SEDAKA'S BACK NEIL SEDAKA/Rocket 463 (MCA)	34	F
69	72	HAVANA DAYDREAMIN' JIMMY BUFFETT/ABC ABCD 914	3	F
70	66	HEAD ON BACHMAN-TURNER OVERDRIVE/Mercury SRM 1 1067	11	F
71	67	THE BEST OF CARLY SIMON/Elektra 7E 1048	15	F

CHARTMAKER OF THE WEEK

72	—	EARGASM		
		JOHNNIE TAYLOR		
		Columbia PC 33951		1 F

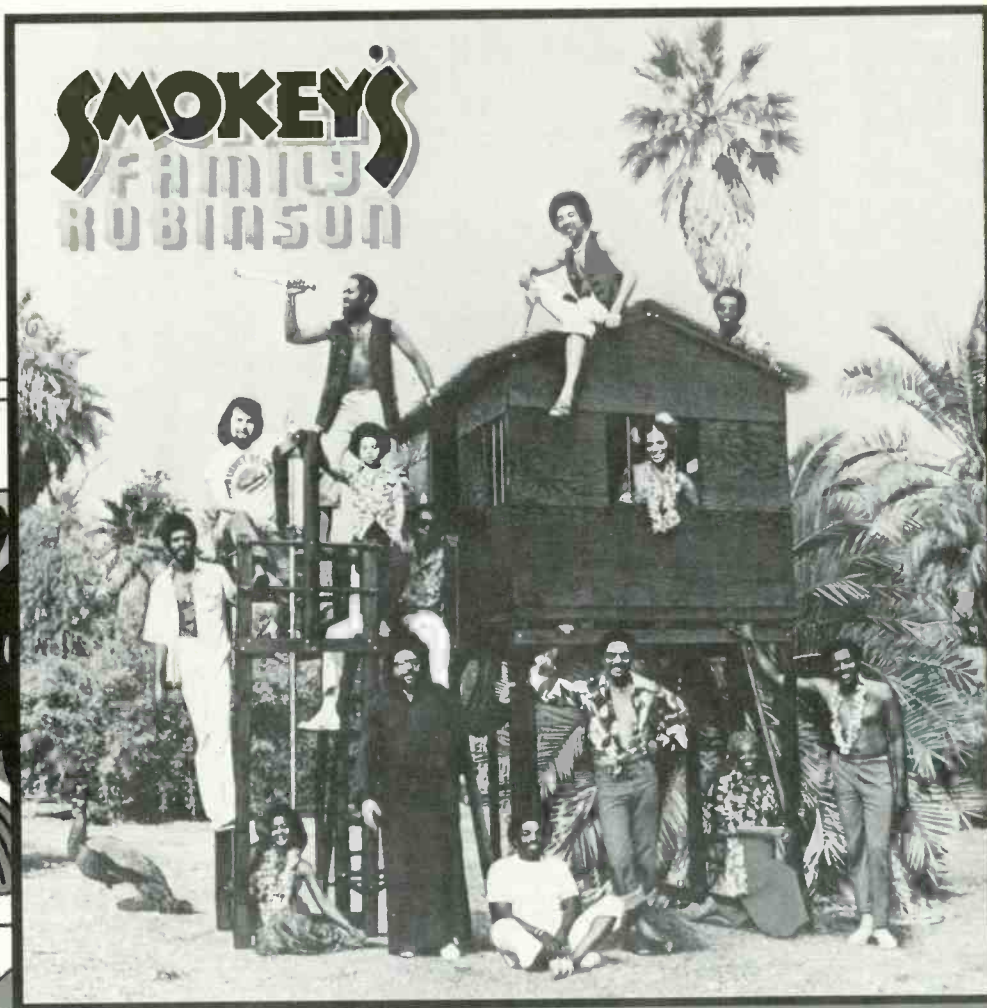


73	80	MOTHERSHIP CONNECTION PARLIAMENT/Casablanca NBLP 7022	4	F
74	95	CLASSICAL BARBRA BARBRA STREISAND/Columbia PC 33452	2	F
75	78	CITY LIFE BLACKBYRDS/Fantasy F 9490	14	F
76	65	DISCO CONNECTION ISAAC HAYES MOVEMENT/ABC ABCD 923	8	F
77	136	SMILE LAURA NYRO/Columbia PC 33912	1	F
78	98	DIANA ROSS /Motown M6 861S1	2	F
79	93	THE LEPRECHAUN CHICK COREA/Polydor PD 6062	2	F
80	69	FOUR SEASONS STORY/Private Stock PS 7000	14	G
81	84	FIREBIRD TOMITA/RCA Red Seal ARL1 1312	3	F
82	88	SUNBURST FINISH BE-BOP DELUXE/Harvest ST 11478 (Capitol)	4	F
83	68	BORN TO DIE GRAND FUNK RAILROAD/Capitol ST 11482	7	F
84	77	THE HISSING OF SUMMER LAWNs JONI MITCHELL/Asylum 7E 1051	15	F
85	75	JOHN DENVER'S GREATEST HITS/RCA CPL1 0374	118	F
86	81	HONEY OHIO PLAYERS/Mercury SRM 1 1038	13	F
87	79	WHO I AM DAVID RUFFIN/Motown M6 849S1	16	F
88	82	CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY ELTON JOHN/MCA 2142	41	F
89	96	MASQUE KANSAS/Kirshner PZ 33806 (CBS)	3	F
90	—	SWEET HARMONY MARIA MULDAUR/Reprise MS 2235	1	F
91	102	LOOK INTO THE FUTURE JOURNEY/Columbia PC 33904	1	F
92	73	NUMBERS CAT STEVENS/A&M SP 4555	15	F
93	117	SMOKEY'S FAMILY ROBINSON SMOKEY ROBINSON/Tamla T6 341S1	1	F
94	110	BABY FACE WING & A PRAYER FIFE & DRUM CORPS/Wing & A Prayer HS 3025 (Atlantic)	1	F
95	112	KGB /MCA 2166	1	F
96	71	FALLIN' IN LOVE HAMILTON, JOE FRANK & REYNOLDS/Playboy PB 407	7	F
97	111	CHRONICLE CREEDENCE CLEARWATER REVIVAL FEATURING JOHN FOGERTY/Fantasy CCR 2	1	G
98	104	BACK TO BACK BRECKER BROTHERS BAND/Arista 4061	1	F
99	119	DISCO-FIED RHYTHM HERITAGE/ABC ABCD 934	1	F
100	97	BARRY WHITE'S GREATEST HITS/20th Century T 493	4	F

SMOKEY'S FAMILY ROBINSON

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BY

SMOKEY ROBINSON



T6-341S1



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101 THE ALBUM CHART 150

MARCH 13, 1976

MAR. 13	MAR. 6	
101	91	NEW YORK CONNECTION TOM SCOTT/Ode SP 77033 (A&M)
102	103	DANCE YOUR TROUBLES AWAY ARCHIE BELL & THE DRELLS/TSOP PZ 33844 (CBS)
103	114	A LEGENDARY PERFORMER, VOL. II ELVIS PRESLEY/RCA CPL1 1349
104	105	INNER WORLDS MAHAVISHNU ORCHESTRA/JOHN McLAUGHLIN/Columbia PC 33908
105	107	INSEPARABLE NATALIE COLE/Capitol ST 11429
106	87	SPINNERS LIVE/Atlantic SD2 910
107	—	LOOK OUT FOR #1 BROTHERS JOHNSON/A&M SP 4567
108	85	INSIDE KENNY RANKIN/Little David LD 1009 (Atlantic)
109	100	CITY OF ANGELS MIRACLES/Tamla T6 339S1 (Motown)
110	89	THE WHO BY NUMBERS THE WHO/MCA 2161
111	99	CLEARLY LOVE OLIVIA NEWTON-JOHN/MCA 2148
112	106	SIREN ROXY MUSIC/Atco SD 36127
113	90	GREATEST HITS CAT STEVENS/A&M SP 4519
114	108	PARIS/Capitol ST 11464
115	—	LAND OF THE MIDNIGHT SUN AL DiMEOLA/Columbia PC 34074
116	92	EQUINOX STYX/A&M SP 4559
117	101	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ABC Dot DOSD 2020
118	121	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482
119	94	TEASER TOMMY BOLIN/Nemperor NE 436 (Atlantic)
120	131	ROCK 'N' COUNTRY FREDDY FENDER/ABC Dot DOSD 2050
121	—	WE SOLD OUR SOUL FOR ROCK 'N' ROLL BLACK SABBATH/Warner Bros. 2BS 2923
122	124	GET YOUR WINGS AEROSMITH/Columbia PC 32847
123	115	WISH YOU WERE HERE PINK FLOYD/Columbia PC 33453
124	137	CAPTURED LIVE/JOHNNY WINTER/Blue Sky PZ 33944 (CBS)
125	139	SAVAGE EYE PRETTY THINGS/Swan Song SS 8414 (Atlantic)
126	129	LED ZEPPELIN IV/Atlantic SD 7208
127	147	STARCASTLE/Epic PE 33914
128	123	MYSTIC VOYAGE ROY AYERS UBIQUITY/Polydor PD 6057
129	—	SILK DEGREES BOZ SCAGGS/Columbia PC 33920
130	133	WHEN LOVE IS NEW BILLY PAUL/Phila. Intl. PZ 33843 (CBS)
131	86	CRISIS? WHAT CRISIS? SUPERTRAMP/A&M SP 4560
132	134	RAISING HELL FATBACK BAND/Event EV 6905 (Polydor)
133	109	STEPHEN STILLS LIVE/Atlantic SD 18156
134	135	WHO LOVES YOU THE FOUR SEASONS/Warner Bros.-Curb BS 2900
135	—	TO THE HILT GOLDEN EARRING/MCA 2183
136	116	RHINESTONE COWBOY GLEN CAMPBELL/Capitol SW 11430
137	113	TROPEA JOHN TROPEA/Marlin 2200 (TK)
138	142	DARYL HALL & JOHN OATES/RCA APL1 1144
139	120	NORTHERN LIGHTS—SOUTHERN CROSS THE BAND/Capitol ST 11440
140	125	RATTLESNAKE OHIO PLAYERS/Westbound W 211 (20th Century)
141	122	ENDLESS SUMMER BEACH BOYS/Capitol SVBB 11307
142	126	SWANS AGAINST THE SUN MICHAEL MURPHEY/Epic PE 33851
143	118	DIAMONDS AND RUST JOAN BAEZ/A&M SP 4527
144	130	MOVIN' ON COMMODORES/Motown M6 848S1
145	128	YOU GOTTA WASH YOUR ASS REDD FOXX/Atlantic SD 18157
146	143	HOT CHOCOLATE/Big Tree BT 89512 (Atlantic)
147	132	BACK HOME AGAIN JOHN DENVER/RCA CPL1 0548
148	138	MAHOGANY (SOUNDTRACK)/Motown M6 858S1
149	141	FANDANGO ZZ TOP/London PS 656
150	131	PICK OF THE LITTER SPINNERS/Atlantic SD 18141

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151	BOLLING: SUITE FOR FLUTE & JAZZ PIANO JEAN PIERRE RAMPAL/Columbia M 33233	177	COLLAGE EDDIE DRENNON & B.B.S. UNLIMITED/Friends & Co. FS 108
152	YOUNG AMERICANS DAVID BOWIE/RCA APL1 0998	178	REACH FOR THE SKY SUTHERLAND BROTHERS & QUIVER/Col PC 33982
153	BARRY LYNDON (Soundtrack) Warner Bros. WBS 2903	179	AGHARTA MILES DAVIS/Columbia PG 33967
154	BIDDU ORCHESTRA Epic PE 33903	180	LYNDA PENSE & COLD BLOOD ABC ABCD 917
155	BARRY MANILOW II Arista 4016	181	BETWEEN THE LINES JANIS IAN/Columbia PC 33394
156	KICKIN' MIGHTY CLOUDS OF JOY/ABC ABCD 899	182	PACIFIC OVERTURES ORIGINAL CAST/RCA Red Seal ARL1 1367
157	BARBI BENTON Playboy PB 406	183	JIGSAW Chelsea CHL 509
158	SHOWCASE SYLVERS/Capitol ST 11465	184	TRUCKLOAD OF LOVIN' ALBERT KING/Utopia BULI 1387 (RCA)
159	ME & BESSIE LINDA HOPKINS/Columbia PC 34032	185	IT'S GOOD TO BE ALIVE D. J. ROGERS/RCA APL1 1099
160	CONCERT IN BLUES WILLIE HUTCH/Motown M6 85451	186	STRETCHIN' OUT IN BOOTSY'S RUBBER BAND BOOTSY'S RUBBER BAND/Warner Bros. BS 2920
161	TO BE WITH YOU TONY ORLANDO & DAWN/Elektra 7E 1049	187	SAFETY ZONE BOBBY WOMACK/United Artists LA544 G
162	SCOTCH ON THE ROCKS THE BAND OF THE BLACK WATCH/Private Stock PS 2007	188	SOUND OF MUSIC (Original Soundtrack) RCA LSOD 2005
163	THE SOUND IN YOUR MIND WILLIE NELSON/Columbia KC 34092	189	SYMPHONIC SOUL HENRY MANCINI AND HIS CONCERT ORCHESTRA/RCA APL1 1025
164	BEAST FROM THE EAST MANDRILL/United Artists LA577 G	190	DREAMBOAT ANNIE HEART/Mushroom MRS 5005
165	COKE COKE ESCOVEDO/Mercury SRM 1 1041	191	MALPRACTICE DR. FEELGOOD/Columbia PC 34098
166	DARK SIDE OF THE MOON PINK FLOYD/Harvest ST 11163 (Capitol) (CBS)	192	PARADISE WITH AN OCEAN VIEW COUNTRY JOE MacDONALD/Fantasy F 9495
167	L.A. EXPRESS Caribou PZ 33940	193	HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN/MCA 2133
168	EGO IS NOT A DIRTY WORD SKYHOOKS/Mercury SRM 1 1066	194	THE ART OF TEA MICHAEL FRANKS/Reprise MS 2230
169	FEEL THE SPIRIT LEROY HUTSON/Curtom CU 5010 (WB)	195	CATE BROS. Asylum 7E 1050
170	LOVING POWER IMPRESSIONS/Curtom CU 5009 (WB)	196	OPEN YOUR EYES, YOU CAN FLY FLORA FURIM/Milestones M 9065
171	BORN ON FRIDAY CLEO LAINE/RCA LPL1 5113	197	IF YOU LOVE ME LET ME KNOW OLIVIA NEWTON-JOHN/MCA 411
172	FULL OF FIRE AL GREEN/Hi SHL 32097 (London)	198	MICHEL POLNAREFF Atlantic SD 18153
173	TURNING POINT TYRONE DAVIS/Dakar D K76918 (Brunswick)	199	TAPESTRY CAROLE KING/Ode SP 77009 (A&M)
174	POCO LIVE Epic PE 33336	200	SANDMAN NILSSON/RCA APL1 1031
175	NOTICE TO APPEAR JOHN MAYALL/ABC ABCD 926		
176	HOT SHOT JUNIOR WALKER AND THE ALL STARS/Soul S6 745S1 (Motown)		

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Who In The World:

McCall Keeps On Truckin'

■ NEW YORK — C.W. McCall, whose hit single, "Convoy," and album, "Black Bear Road," skyrocketed up the pop charts and is currently breaking internationally, is now in the studio preparing for an April album release on Polydor. His new Polydor single, "There Won't Be No Country Music" has just been released.

C.W., better known to his wife Rena and their children and friends as Bill Fries, makes his home in the wooded Missouri River Bluffs area north of Omaha.

Fries was born in the small southwest Iowa town of Audubon during the depression. His parents, piano and fiddle players, once provided music for silent movies and local country dances and gave him his early musical introduction. C.W. was born many years later during Bill Fries' advertising career which began in the early sixties. A client, the Metz Baking Company of Sioux City, Iowa, asked Fries to come up with a new way to sell bread. Fries created the characters "C.W. McCall," a truckdriver for Old Home Bread, and "Mavis," a gum-chewing waitress at the "Old Home Filler - Up - And - Keep - On - A-Truckin-Cafe."

SESAC Plans Suite For NAB Convention

■ NEW YORK — SESAC Inc. will host a hospitality center for convention delegates at the National Association of Broadcasters 54th Annual Convention in Chicago (March 21-24).

This year, SESAC will again be in Suite 900 of Chicago's Conrad Hilton Hotel, and the theme will be "Celebrate the Bicentennial with Music."

Representing SESAC will be the firm's president, A. H. Prager. Also attending will be Salvatore B. Candilora, executive vice president; Norman Odum, vice president and director of copyright administration; Sidney Guber, vice president and director of marketing services; Albert F. Cincimino, vice president and counsel; Charles Scully, director of information services; Terry Schlierholz, administrative assistant; Vincent Candilora, director of writer services; Bob Heck, special projects division; and SESAC's field representatives, Hal Fitzgerald, Bob McGarvey and George Chernault.

Bowie Goes Gold

■ NEW YORK — David Bowie's RCA album, "Station to Station," has been certified gold by the RIAA.

This ad campaign won Fries the most coveted award in advertising—the Clio award for the best television campaign in the U.S. Unable to find a singer or actor with a satisfactory voice to play C.W., Bill wound up using his own voice on the soundtracks. His C.W. character met with such reaction that Fries released a single entitled "The Old Home Filler - Up - An - Keep - On - A - Truckin-Cafe" and was signed to MGM records in June of 1974 due to the success of that single.

C.W. McCall, his producer Don Sears and composer Chip Davis, have teamed together again for C.W.'s newly released "There Won't Be No Country Music" single. They are currently in the studio working on a new lp.

The Coast (Continued from page 10)

Earthlings") **Frehley** of **Kiss** had hoped to meet his idol **Buster** ("Flash Gordon") **Crabbe** while the group was in LA for their two-night blow-out at the Forum. Though Crabbe was out of town, he sent Ace an autographed pic, and it's believed that the two will get together in the near future to talk about more than just old times. Kiss now have their own film production company, and rumor has it that one of the scripts they're considering is for a futuristic musical comedy called "Jowls," about a bumbling rethome Flash Gordon-type who regains the superhero glory of his youth with the assistance of four extraterrestrial beings. If Crabbe doesn't take it, said to be next in line for the part are **Victor Kilian** (Grampa Larkin on "Mary Hartman") and **Andy Devine** . . . Jon Landau has taken up temporary residence in LA. He'll be here just long enough to produce a new **Jackson Browne** album (at Sunset Sound with engineer/sage **John Haeney**), and will then head back to New York to begin work on the next **Bruce Springsteen** album . . . **Neil Bogart** hosted a little gettogether at Joe Allen's following **Donna Summer's** debut at the Forum; his guests included **Joyce Biaz**, **Richard Nader**, **Don Whittemore**, **Jerry Eisenberg** (TV producer responsible for the fine **James Dean** dramatization of a few weeks ago) and **Roy Silver** (who's said to be finalizing plans to open an ultra-exclusive Chinese eatery in the near future) . . . The **Mighty Clouds of Joy** received some classy vocal assistance from **Billy Preston**, **Sly Stone** and **Billy Paul** during the group's stand at the Starwood . . . "Born To Be With You," the **Phil Spector**-produced **Dion** single that received raves upon its European release (the *New Musical Express* hailed it as "the single of the year") is set to be shipped domestically by Warner/Spector next week . . . It looks like **Elvin Bishop** has a monster single in "Fooled Around and Fell in Love." It should be noted, however, that Elvin is not the lead singer on the cut. The singer's name is **Mickey Thomas**; perhaps Capricorn, to clarify the situation, should begin labeling its product as being by the Elvin Bishop Band . . . Congrats to **Bud Carr** (of BNB Management) and his wife **Jean**, on the birth of their son **Ryan** last week . . . Streetair is still hot with talk of **Susie Thunder's** party for **Deep Purple**. In attendance, if only vicariously, was **Pat Siciliano**.

BLUBBER: Flo & Eddie, the act that's brought a new sensitivity to the word idiotic, is at it again. **Howard Kaylan** and **Mark Volman** have been in the studio working on some strong single material; so far they've cut a version of **Skyhooks'** "All My Friends Are Getting Married" (which, as rendered in the F&E live show, sounds as strong as any of the old **Turtles** hits) and a remake of "Elenore." They also spent some time at Caribou, where they applied some of their world-famous harmony to few tracks on the forthcoming **Steve Stills** album, and it's believed that this might possibly lead to an involvement of some sort with the **Steve Stills/Neil Young** project. They've also been asked by **Allen Sachs** (who produces "Chico & the Man" and other toob treats) to compose and perform the theme for a pilot he's working on that's a remake of "The East Side Kids." Good news all for those people (like us) who believe that, in times like these, bad taste is better than no taste at all.

KGB Raid at WMMS



MCA recording artists KGB have virtually been dropping from the skies in Cleveland with the help of MCA promotion manager, Frank Horowitz. Outfitted for duty in jumpsuit and crash helmet, Horowitz made a "safe landing" at WMMS where he delivered KGB albums, knapsacks and posters to WMMS staffers. Pictured from left are Charlie Kendall, WMMS music director, Horowitz, Dan Garfinkle, WMMS promotion director, and Maury Saul, WMMS sales.

Calif. Soul—Friday

(Continued from page 18)

It was remarkable how the group could take relatively obscure album tracks like "Water" or "People" and turn them into show-stoppers. In fact, "People" was probably the highlight of the set, as it was expanded to feature Graham in a bass solo in which he alternately sounded like Jimi Hendrix and Stanley Clarke.

Near the end of the show, the group was joined onstage by a female guitarist who was later introduced as a new group member by the name of "Baby Face." This new acquisition adds even more dynamism to the musical juggernaut known as Graham Central Station.

Leroy Hutson, who preceded Graham Central Station on stage, is something of a musical legend in his own time, having once taken over from Curtis Mayfield as the lead singer with the Impressions. Here he was backed by his very talented group, the Free Spirit Symphony, and a string ensemble.

The set showcased Hutson's talents as writer and arranger, but he also demonstrated considerable verve on the keyboards. The highlight of the set was an extended arrangement of Hutson's current single, "The Spirit Of '76," from his latest Curtom album, "Feel The Spirit."

The First Choice opened the show. They are a trio of female vocalists in the Philly vein who gave an eclectic r&b performance reminiscent of the Motown girl groups of the sixties. **Basil Nias**

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SOUL TRUTH

By DEDE DABNEY



■ **HOLLYWOOD:** Personal Pick: "Jealousy" — Major Harris (Atlantic). An extraction from his recent lp of the same name will be cut down to be played to the fullest extent. Harris adds his own melodic voice to lyrics that are true to life.

DEDE'S DITTIES TO WATCH: "Tell The World How I Feel About 'Cha Baby" —

Harold Melvin & The Bluenotes (PIR); "Nothing From Nothing" — Little Anthony (Pure Gold 24KT); "Sexy Lady" — Jumbo 76 (Ariola America).

UP & COMING: "Caution" — September (Brunswick).

February 28th marked the 18th annual Grammy Awards, held at Hollywood's Palladium. Awards that were given in the r&b category were well deserved. Natalie Cole walked away with two under her very soulful arms. Earth, Wind & Fire proudly accepted their award, and Van McCoy was quite humble and grateful for the award for his recording of "The Hustle." "The Wiz" received a Grammy also. Questions did arise as to why the r&b categories weren't televised.

Recently acquitted in the Newark trial were Melvin Moore and Carl Davis from Brunswick Records. After several weeks of grand jury probe the two officials of the recording company were found innocent of all

King Size Salute



RCA Records recently held a reception at Chicago's Playboy Club to toast Albert King. King records for Utopia Records which is now distributed by RCA. Pictured from left are: Wayne Grossman and Dennis Sinclair of Lieberman Enterprises, King, and David Lieberman and Edward Chittum, also of Lieberman.

charges. Moore will continue to maintain the position of promotion director. Trials are continuing.

Damon Harris is currently in the studio with his group Impact finishing up an album destined to be a smash.

Congratulations to Bob Jones, publicity manager of Motown Records, who was selected to be included in the fifth edition of the Who's Who in Public Relations directory. Jones has been with Motown for five years and attended the University of Southern California.

Moving from Buddah Records and going to Arista several months ago was Hank Talbert. Talbert has now been appointed vice president of that label in charge of r&b product, which entails merchandising and promotion.

Fania All-Stars To Headline 'Latin Thing' Anniversary Concert

■ NEW YORK — The Fania All-Stars will appear at Madison Square Garden on Friday, March 20 at 9:00 p.m. for a Fifth Anniversary "Our Latin Thing" Concert. More than 20,000 fans are expected to attend the gala event, which is being presented by Jerry Masucci, president of Fania Records.

The Fania All-Stars represent a line-up of 21 latin artists including Johnny Pacheco, Ray Barretto, Willie Colon, Roberto Roena, Cheo Feliciano, Ismael Miranda, Hector Lavoe, Ismael Quintana, Santos Colon, Yomo Toro, Pupi Legarreta and Bobby Valentin.

Santamaria Guests

Special guest star for the evening will be Vaya recording artist Mongo Santamaria with

his orchestra, and opening the event will be Salsa's Bobby Rodriguez Y La Compania, making their Madison Square Garden debut appearance. Emcees for the show will be Roger Dawson, Joe Gaines, Izzy Sanabria and Polito Vega.

The concert precedes the April world premiere of the new Jerry Masucci - produced full-length feature film, "Salsa!," and marks the fifth anniversary of the filming of the movie "Our Latin Thing," also produced by Masucci.

CBS Promotes Paige

■ NEW YORK — Beverly J. Paige has been appointed to the position of publicist, press and public information and artist affairs, special markets, CBS Records. The announcement was made by Irene Gandy, associate director, press and public information and artist affairs, special markets.

In her new post, Ms. Paige will be responsible for coordinating all press and information as relates to r&b artists on Columbia Records, Epic Records and CBS Custom Labels. She will report directly to Ms. Gandy.

Ms. Paige joined CBS Records in 1973 as publicity assistant to special markets.

Chalice Signs Lewis

■ LOS ANGELES — Composer Richard Lewis has been signed to the publishing division of Chalice Productions, according to Chalice principals Lee Lasseff and David Chackler. Lewis' composition "Whisper In My Ear," is among tunes set for the new Chalice-produced lp by Max Merritt and the Meteors. The Australian group records for the Bell-Arista label based in England.

R&B PICKS OF THE WEEK

SINGLE

MARILYN McCOO & BILLY DAVIS, JR., "I HOPE WE GET TO LOVE IN TIME" (Groovesville Music, Inc.). Formerly with the 5th Dimension, this husband and wife team has gone into another dimension with this mellow number. With perfect harmony and strong lyrics, the duo will have a major chart-maker. Producer Don Davis has put together a superb attraction which is spine-tingling and explosive. ABC 12170.



SLEEPER



GENERAL JOHNSON, "ALL IN THE FAMILY" (Music In General, BMI). Johnson's executive producer, Clive Davis, has flavored the unique vocals with much more color. Written by the artist, with strings and horns arranged by David Van dePitte, this delightful tune will once again give General Johnson command of the ship. It's all for you to enjoy. Arista AS 0177.

ALBUM

KOOL & THE GANG, "LOVE & UNDERSTANDING." Recorded live at the Rainbow Theatre in London, these beautiful brothers have gotten it together with a wonderful package relaying the signs of times. Perfect cuts are "Universal Sound" and "Love & Understanding," along with their smashes "Summer Madness" and "Hollywood Swinging." De-Lite DEP 2018.



You gave
"Midnight Sunshine"
an "A"!

It was the "B" side of the current Soul Children single, but radio stations discovered that it was a super ballad... and a hit.

"Midnight Sunshine" is the big song from the new Soul Children album, on Epic Records 



MARCH 13, 1976

MAR. 13	MAR. 6	
1	1	DISCO LADY JOHNNIE TAYLOR—Columbia 3 10281
2	6	BOOGIE FEVER SYLVERS—Capitol P 4179
3	2	SWEET THING RUFUS FEATURING CHAKA KHAN—ABC 12149
4	3	THEME FROM S.W.A.T. RHYTHM HERITAGE—ABC 12135
5	4	TURNING POINT TYRONE DAVIS—Dakar DK 4550 (Brunswick)
6	12	MISTY BLUE DOROTHY MOORE—Malaco M 1029 (TK)
7	5	SWEET LOVE COMMODORES—Motown M 1381F
8	8	LOVE TO LOVE YOU BABY DONNA SUMMER—Oasis OC 401 (Casablanca)
9	7	INSEPARABLE NATALIE COLE—Capitol P 4193
10	9	I NEED YOU, YOU NEED ME JOE SIMON—Spring SPR 163 (Polydor)

11	10	THEME FROM MAHOGANY (DO YOU KNOW WHERE YOU'RE GOING TO) DIANA ROSS—Motown M 1377F
12	15	FROM US TO YOU STAIRSTEPS—Dark Horse DH 10005 (A&M)
13	11	LET THE MUSIC PLAY BARRY WHITE—20th Century TC 2265
14	19	(CALL ME) THE TRAVELING MAN MASQUERADERS—ABC 12157
15	13	YOU SEXY THING HOT CHOCOLATE—Big Tree BT 16047 (Atlantic)
16	14	QUIET STORM SMOKEY ROBINSON—Tamla T 54265F (Motown)
17	16	NURSERY RHYMES (PART I) PEOPLES CHOICE—TSOP ZS8 4773 (CBS)
18	23	HE'S A FRIEND EDDIE KENDRICKS—Tamla T54266F (Motown)
19	27	TANGERINE SALSOL ORCHESTRA—Salsoul SZ 2004
20	29	NEW ORLEANS THE STAPLE SINGERS—Curton CMS 0113 (WB)
21	26	YOU'RE MY ONE WEAKNESS GIRL STREET PEOPLE—Vigor VI 1728 (De-Lite) (PIP)
22	22	THAT OLD BLACK MAGIC THE SOFTONES—Avco 4663
23	24	BAD LUCK ATLANTA DISCO BAND—Ariola America P 7611 (Capitol)
24	25	PARTY HEARTY/SHE'S A DISCO QUEEN OLIVER SAIN—Abet 9463
25	42	LET'S GROOVE ARCHIE BELL & THE DRELLS—TSOP ZS8 4775 (CBS)
26	31	KEEP HOLDING ON TEMPTATIONS—Gordy G 7146F (Motown)
27	35	DAYLIGHT BOBBY WOMACK—United Artists XW763 Y
28	45	FOPP OHIO PLAYERS—Mercury 73775
29	36	YOU ARE BEAUTIFUL STYLISTICS—Avco AV 4664
30	32	DO IT WITH FEELING MICHAEL ZAGER—Bang B 720
31	37	THE JAM GRAHAM CENTRAL STATION—Warner Bros. WBS 8175
32	38	HAPPY MUSIC BLACKBYRDS—Fantasy F 762
33	33	MERRY-GO-ROUND, PT. I MONDAY AFTER—Buddah BDA 512
34	41	TRAIN CALLED FREEDOM SOUTH SHORE COMMISSION—Wand 11294 (Scepter)
35	43	WHEN I'M WRONG B.B. KING—ABC 12158
36	21	JUST YOUR FOOL LEON HAYWOOD—20th Century TC 2264
37	48	I'VE GOT A FEELING (WE'LL BE SEEING EACH OTHER AGAIN) AL WILSON—Playboy P 6062
38	44	IT'S COOL THE TYMES—RCA PB 10561
39	47	DAY AFTER DAY (NIGHT AFTER NIGHT) REFLECTIONS—Capitol P 4222
40	18	LOVE MACHINE, PT. I THE MIRACLES—Tamla T 54262F (Motown)
41	17	SING A SONG EARTH, WIND & FIRE—Columbia 3 10251
42	46	DON'T GO LOOKING FOR LOVE FAITH, HOPE & CHARITY—RCA PB 10542

43	51	THE LOVE I NEVER HAD TAVARES—Capitol P 4221
44	50	TODAY I STARTED LOVING YOU AGAIN BOBBY BLAND—ABC 12156
45	55	IT'S BEEN A LONG LONG TIME STUFF 'N' RAMJET—Chelsea CH 3036
46	53	P. FUNK (WANTS TO GET FUNKED UP) PARLIAMENT—Casablanca NB 852
47	49	QUALIFIED MAN LATIMORE—Glades 1733
48	58	MIGHTY HIGH MIGHTY CLOUDS OF JOY—ABC 12164
49	54	FEEL THE SPIRIT (IN '76) LEROY HUTSON AND THE FREE SPIRIT SYMPHONY—Curton CMS 0112 (WB)
50	30	HIPIT—PT. I HOSANNA—Calla ST 12078
51	57	LOVE AND UNDERSTANDNIG KOOL & THE GANG—De-Lite DEP 1579 (PIP)
52	59	HEAVY LOVE DAVID RUFFIN—Motown M 1388F
53	60	LIVIN' FOR THE WEEKEND O'JAYS—Phila. Intl. ZS8 3587 (CBS)
54	28	I HAD A LOVE BEN E. KING—Atlantic 3308
55	74	LET'S MAKE A BABY BILLY PAUL—Phila. Intl. ZS8 3584 (CBS)
56	62	QUEEN OF CLUBS KC & THE SUNSHINE BAND—TK 1005
57	68	MORE, MORE, MORE ANDREA TRUE CONNECTION—Buddah BDA 515
58	64	CADILLAC ASSEMBLY LINE ALBERT KING—Utopia PB 10544 (RCA)
59	66	PARTY DOWN WILLIE HUTCH—Motown M 1371F
60	67	LET YOUR MIND BE FREE BROTHER TO BROTHER—Turbo TU 045 (All Platinum)
61	20	WALK AWAY FROM LOVE DAVID RUFFIN—Motown M 1376F
62	63	MARCHING IN THE STREETS HARVEY MASON—Arista 0167
63	65	I'M SO GLAD JR. WALKER & THE ALL STARS—Soul S 35116
64	—	MAKE YOURS A HAPPY HOME GLADYS KNIGHT & THE PIPS—Buddah BDA 523
65	—	GET UP AND BOOGIE SILVER CONVENTION—Midland Intl. PB 10571 (RCA)
66	—	DOES YOUR MAMA KNOW RUDY LOVE & LOVE FAMILY—Calla 107
67	—	BORN TO GET DOWN (BORN TO MESS AROUND) MUSCLE SHOALS HORNS—Bang B721
68	69	LET THE MUSIC PLAY J.G. LEWIS—Mainstream NCS 7014
69	—	SUPERSOUND THE JIMMY CASTOR BUNCH—Atlantic 3316
70	73	DISCO HOP 3rd WORLD BAND—Abraxas AX 1701
71	—	MUTHA'S LOVE BOBY FRANKLIN—Columbia 3 10285
72	—	I CAN'T SEEM TO FORGET YOU HEAVEN AND EARTH—GEC GE 1000 (20th Century)
73	75	GRATEFUL BLUE MAGIC—Atco 7046
74	—	CRADLE OF LOVE GWEN MCCREA—Cat 2000 (TK)
75	70	POWER OF LOVE DELLS—Mercury 73759

Disco File (Continued from page 24)

Annette Guest outdo the Vandellas. Production is by Stan Watson "with the assistance of" Norman Harris and, as usual, it's top notch. A delight.

Penny McLean's "Lady Bump" album is out now on Atco and these cuts have already been getting play from the import copies: "Devil Eyes," "Smoke Gets in Your Eyes," "Baby Doll" and "Big Bad Boy." None are quite as snappy as "Lady Bump," included here in its remixed disco version (5:26), but they have that smoothly pleasant Silver Convention feel, thanks to producer Michael Kunze and arranger Silvester Levay. Left field choice: "The Wizard of Bump," a cut that features some strange "witch-doctor" chanting and an attractive break.

Melba Moore's next album, produced by Van McCoy, isn't due out until the end of the month, but Buddah is issuing one cut on a 12-inch pressing this week and the advance taste promises a banquet to come. "This Is It," the disco pressing, is as joyous and high-spirited as anything McCoy has done and, while unmistakably Van McCoy, the sound always manages to seem fresh and brand new. Louis Alers included "This Is It" with two other Melba Moore cuts, "Free" and "Make Me Believe in You," on his top 10 this week because he's one of the few people who have an advance of the whole album and he's been raving about it.

MOVING UP: "Hurt So Bad" by the Philly Devotions (Columbia), "Night and Day" by John Davis & the Monster Orchestra (Sam), "More" by Carol Williams (Salsoul) and "Eleanor Rigby" from the Wing & A Prayer Fife & Drum Corps album (Wing & A Prayer)—all remakes that have proven to be the pick of the current crop.

RECOMMENDED: Phyllis Hyman's latest, "Reaching Out for Happiness" (SMI), with an idiosyncratic (and rather erratic) production by Will Crittendon (who did Gail's "Consideration") and a lot of surprises in just over seven minutes; Oliver Sain's "Party Hearty" (Abet) and Family Plan's two-part "Come On Dance with Me" (Drive)—both southern-style funk cuts with a lot of party spirit; and the B side of the new Tina Charles single, "Disco Fever" (it's been going around), a pounding Biddu production that goes a little soft in the center but picks up again at the end (4:12 and on Columbia; the A side: "I Love to Love (But My Baby Loves to Dance)").

A Real Superstar



Wrestling's "Superstar" Billy Graham visited RW's New York office to present MCA superstar Olivia Newton-John's latest album, "Come On Over." Pictured standing (from left) are: the grand wizard of music, MCA promo man Ray D'Ariano, RW's Mike Vallone, "Superstar" Graham, RW's Barry Taylor who's about to put the hammer down, and MCA promo man Barry Goodman. Seated (from left) are: RW's Toni Profera who is in the grips of a rarely used head lock, and RW's Howard "The Amazing Feather" Levitt.

COMING ATTRACTIONS

The Hottest
Disco L.P. of 1976

**DANCE
YOUR ASS
OFF**

WITH

BOHANNON

ON DAKAR

BRUNSWICK

DAKAR

RECORD WORLD THE R&B LP CHART

MARCH 13, 1976

1. **RUFUS FEATURING CHAKA KHAN**
ABC ABCD 909
2. **BRASS CONSTRUCTION**
United Artists LA545 G
3. **GRATITUDE**
EARTH, WIND & FIRE—Columbia
PG 33694
4. **WAKE UP EVERYBODY**
HAROLD MELVIN & THE BLUENOTES—
Phila. Intl. PZ 33808 (CBS)
5. **HE'S A FRIEND**
EDDIE KENDRICKS—Tamlam T6 34351
(Motown)
6. **FAMILY REUNION**
D'JAYS—Phila. Intl. PZ 33807 (CBS)
7. **MOTHERSHIP CONNECTION**
PARLIAMENT—Casablanca NBLP 7022
8. **DANCE YOUR TROUBLES AWAY**
ARCHIE BELL & THE DRELLS—TSOP
PZ 33844 (CBS)
9. **THE SALSOUL ORCHESTRA**
Salsoul SZS 5501
10. **LET THE MUSIC PLAY**
BARRY WHITE—20th Century T 502
11. **WHEN LOVE IS NEW**
BILLY PAUL—Phila. Intl. PZ 33843 (CBS)
12. **TURNING POINT**
TYRONE DAVIS—Dakar DK 76918
(Brunswick)
13. **GROOVE-A-THON**
ISAAC HAYES—ABC ABCD 925
14. **MOVIN' ON**
COMMODORES—Motown M6 84851
15. **THE BEST OF GLADYS KNIGHT &
THE PIPS**
Buddah BDA 5653
16. **WHO I AM**
DAVID RUFFIN—Motown M6 8495T
17. **CITY LIFE**
BLACKBYRDS—Fantasy F 9490
18. **RAISING HELL**
FATBACK BAND—Event EV 6905
(Polydor)
19. **INSEPARABLE**
NATALIE COLÉ—Capitol ST 11429
20. **EARGASM**
JOHNNIE TAYLOR—Columbia PC 33951
21. **FEELS SO GOOD**
GROVER WASHINGTON, JR.—Kudu
KU 2451
22. **BEAST FROM THE EAST**
MANDRILL—United Artists LA577 G
23. **SPINNERS LIVE**
SPINNERS—Atlantic SD2 910
24. **SHOWCASE**
SYLVERS—Capitol ST 11469
25. **DISCO-FIED**
RHYTHM HERITAGE—ABC ABCD 934
26. **SMOKEY'S FAMILY ROBINSON**
SMOKEY ROBINSON—Tamlam T6 34151
(Motown)
27. **MYSTIC VOYAGE**
ROY AYERS UBIQUITY—Polydor PD 6057
28. **LOVE TO LOVE YOU BABY**
DONNA SUMMER—Oasis OCLP 5003
(Casablanca)
29. **DIANA ROSS**
Motown M6 86151
30. **FEEL THE SPIRIT**
LEROY HUTSON—Curtom CU 5010 (WB)
31. **LOOK FOR #1**
BROTHERS JOHNSON—A&M SP 4567
32. **PLACES AND SPACES**
DONALD BYRD—Blue Note BN LA549 G
(UA)
33. **LOVING POWER**
IMPRESSIONS—Curtom CU 5009 (WB)
34. **CONCERT IN BLUES**
WILLIE HUTCH—Motown M6 85451
35. **RATTLESNAKE**
OHIO PLAYERS—Westbound W 211
(20th Century)
36. **DRAMA V**
DRAMATICS—ABC ABCD 916
37. **TRUCKLOAD OF LOVIN'**
ALBERT KING—Utopia BUL1 1387 (RCA)
38. **FULL OF FIRE**
AL GREEN Hi SHL 32097 (London)
39. **JEALOUSY**
MAJOR HARRIS—Atlantic SD 18160
40. **FOR ALL WE KNOW**
ESTHER PHILLIPS
WITH JOE BECK—Kudu 28 (CTI)

RECORD WORLD JAZZ

By MICHAEL CUSCUNA



Jeffers, Dewey Redman, Carla Bley, Roland Alexander and Hannibal Marvin Peterson among others, with a fabulous Afro-Cuban orchestra. The results are very creative and rhythmically phenomenal. With the tunes within the composition being of moderate length, this could gain Toronto a great deal of radio airplay.

New from Choice Records (245 Tilley Place, Sea Cliff, Long Island, New York 11579) are four releases. Jimmy Guiffre's trio's second for the label, "River Chant," includes a remake of his hit "The Train And The River." Irene Kral's "Where Is Love?" features her fine voice supported only by Alan Broadbent's piano. "Strings Attached" is a quartet reunion album for Al Haig and Jimmy Raney, playing a fine program of standards and modern jazz tunes such as Herbie Hancock's "Dolphin Dance." The prize of the release is pianist Joanne Brackeen's debut, "Snooze," with bassist Cecil McBee and drummer Billy Hart. She is a strong player who has been somewhat influenced by McCoy Tyner and Paul Bley. The album includes "Nefertiti," "Circles" and several originals.

Paul Bley's "Improvising Artist" label has debuted with three albums by the artist. There is an older session with tenor saxophonist John Gilmore, and two newer dates, one solo piano, one with Jimmy Guiffre and guitarist Bill Connors. The newest sessions are especially noteworthy. The label can be contacted at 26 Jane Street, New York, New York 10014. Interested journalists, disc jockeys and distributors are invited to inquire.

Nessa Records in Chicago recorded saxophonist Warne Marsh in Chicago in late February, using the Supersax rhythm section. The label is also planning a late summer release for a second album by tenor saxophonist Von Freeman.

Cecil Taylor recently debuted an expanded group at the Foxhole in Philadelphia with Jimmy Lyons on alto sax, Joseph Bowie on trombone, David Ware on tenor sax and Charles Bobo Shaw on drums. That group, augmented by singers, will also be performing the music that Taylor composed for the play "Ah Rat's Mass," which will debut at the La Mama Theatre in New York in early March.

Howard Gabriel of Blue Goose Records has announced the formation of Gabriel Productions, which will be managing tenor saxophonist John Stubblefield and the James Spaulding big band. Spaulding's new big band will be performing a mass composed for Martin Luther King at Douglas College in New Brunswick, New Jersey on March 19 and at Rutgers Newark campus on March 29. The address for Gabriel productions is 406 West 22 Street, New York, N.Y. 10011.

Rahsaan Roland Kirk, still recuperating from a stroke, has produced an album for Warner Brothers by saxophonist and singer Vi Redd . . . Ronnie Boykins is to make an album for ESP-Disk . . . Flying Dutchman has recorded a second Sonny Stitt album and an album by Count Rock's Band featuring Steve Marcus and Steve Khan . . . German pianist Joachim Kuhn has signed with Atlantic Records in Germany and will be coming to New York in March to record his first album for the label.

Calif. Soul (Continued from page 18)

dary string of pop and soul hits, have performed as a duo under the Warner banner for several years, and are apparently on the verge of mass-audience acceptance, if the New York crowd's response is any indication. Performing an all-too short set embroidered with elaborate choreography, Ashford & Simpson brought the audience to its feet

with a medley of just a few of the songs they've written that other artists have made into hits, including "Ain't No Mountain High Enough" and "Ain't Nothing Like the Real Thing." The two are exciting to watch and share with the Staple Singers an important awareness of themselves as entertainers.

Marc Kirkeby

RECORD WORLD THE JAZZ LP CHART

MARCH 13, 1976

1. **CITY LIFE**
BLACKBYRDS—Fantasy F 9490
2. **PLACES AND SPACES**
DONALD BYRD—Blue Note BN LA549 G
(UA)
3. **FEELS SO GOOD**
GROVER WASHINGTON, JR.—Kudu
KU 2451
4. **NEW YORK CONNECTION**
TOM SCOTT—Ode 77033 (A&M)
5. **THE LEPRECHAUN**
CHICK COREA—Polydor PD 6062
6. **TOUCH**
JOHN KLEMMER—ABC ABCD 922
7. **VISIONS OF A NEW WORLD**
LONNIE LISTON-SMITH & THE COSMIC
ECHOES—Flying Dutchman BDL1
1196 (RCA)
8. **MAN-CHILD**
HERBIE HANCOCK—Columbia P 33812
9. **BRASS CONNECTION**
United Artists LA545 G
10. **HAVE YOU EVER SEEN THE RAIN**
STANLEY TURRENTINE—Fantasy F 9493
11. **MYSTIC VOYAGE**
ROY AYERS UBIQUITY—Polydor PD 6057
12. **JOURNEY TO LOVE**
STANLEY CLARKE—Nemperor NE 433
(Atlantic)
13. **TROPEA**
JOHN TROPEA—Marlin 2200 (TK)
14. **PRESSURE SENSITIVE**
RONNIE LAWS—Blue Note BN LA452 G
(UA)
15. **ANYTHING GOES**
RON CARTER—Kudu KU 2551
16. **BACK TO BACK**
BRECKER BROTHERS BAND—Arista 4061
17. **DON'T IT FEEL GOOD**
RAMSEY LEWIS—Columbia PC 33800
18. **MARCHING IN THE STREETS**
HARVEY MASON—Arista 4054
19. **MELLOW MADNESS**
QUINCY JONES—A&M SP 4526
20. **I LOVE THE BLUES/SHE HEARD
MY CRY**
GEORGE DUKE—BASF M 25671
21. **INNER WORLDS**
MAHAVISHNU ORCHESTRA—
JOHN McLAUGHLIN—Columbia
PC 33908
22. **BELLAVIA**
CHUCK MANGIONE—A&M SP 4557
23. **BOLLING: SUITE FOR FLUTE & JAZZ
PIANO**
JEAN PIERRE RAMPAL—Columbia
M 33233
24. **IN THE LIGHT**
KEITH JARRETT—ECM 1033/34 (Polydor)
25. **GEARS**
JOHN HAMMOND—Milestone M 9062
26. **MISTER MAGIC**
GROVER WASHINGTON, JR.—Kudu
KU 2051 (Motown)
27. **L.A. EXPRESS**
Caribou PZ 33940 (CBS)
28. **COKE**
COKE ESCOVEDO—Mercury SRM 1 1041
29. **KOLN CONCERT**
KEITH JARRETT—ECM 1064/1065
(Polydor)
30. **JIM HALL LIVE**
Horizon SP 705 (A&M)
31. **LAND OF THE MIDNIGHT SUN**
AL DiMEOLA—Columbia PC 34074
32. **FROM SOUTH AFRICA TO SOUTH
CAROLINA**
GIL SCOTT-HERON & BRIAN JACKSON—
Arista 4044
33. **CONFESSIN' THE BLUES**
ESTHER PHILLIPS—Atlantic SD 1680
34. **LOOK OUT FOR #1**
BROTHERS JOHNSON—A&M SP 4567
35. **OPEN YOUR EYES, YOU CAN FLY**
FLORA PURIM—Milestone M 9065
36. **ODYSSEY**
CHARLES EARLAND—Mercury
SRM 1 1049
37. **LIVE OBLIVION, VOL. II**
BRIAN AUGER'S OBLIVION EXPRESS—
RCA CPL2 1230
38. **TRANSFORMATION**
DAVID SANCIOSI & TONE—Epic
PE 33939
39. **AGHARTA**
MILES DAVIS—Columbia PG 33967
40. **I HEAR A SYMPHONY**
HANK CRAWFORD—Kudu KU26

RECORD WORLD MARCH 13, 1976

Dialogue (Continued from page 20)

LeFevre: Probably the major thing was the decision by the national trustees to rotate the TV show. No longer would it only go to L.A. and N.Y., but it would come to Nashville and go to Chicago, come to Atlanta, and over a period of years it would continue to move to keep the show not only fresh and new, but also to give each chapter city something to look forward to—something to work for and work towards. For instance, the Chicago chapter was in bad financial condition and had to get a loan from National to survive. It looked bleak for them, but when it was voted that the TV show would originate there in 1976, their membership jumped tremendously. They became a vital chapter again because they involved the people in the music industry to see something legitimate happening in the Chicago chapter; they wanted to be part of it. All of a sudden their membership jumped tremendously. Their finances improved and they are a growing chapter again. Then L.A. took a very strong stand that the show should not rotate, that the show should originate from L.A., and got the location changed.

RW: Why?

LeFevre: Obviously, because if it goes to N.Y.-L.A., they get it every other year. If it rotates, they get it every fifth or sixth year.

RW: Was there not a contract that they go to Chicago?

LeFevre: Yes, there was a contract.

RW: What happened to it?

LeFevre: L.A.'s main contention was that the CBS network didn't want to rotate. We knew that all along; however, they didn't say they wouldn't rotate. They just said we don't want to rotate. They have an option each year. Now, the current national president of the academy is also a very qualified attorney and used his skills as an attorney to convince adequate people that we were jeopardizing our situation with our TV show, and that the safe thing to do is just keep it in L.A. and N.Y. and not rock the boat.

RW: Were they scared of ratings? Would that jeopardize it?

LeFevre: They also brought up the rating thing, and in fact, the ratings for last year's show were poor. However, it originated in New York City. One of the most successful shows ever was from Nashville—tremendous ratings—the fact of the matter is that CBS failed to promote the N.Y. show. There were no spots or normal advertising and so forth, as all other shows of that type get. The Emmy show, the Oscar show—you see these spots for weeks ahead, and not just voice over spots, but visual spots. We got practically nothing in prime time, but got a few voice over onlys during the soap operas in the daytime. And consequently, Elvis Presley couldn't have a good rating if you put him on a channel, and no one knows he's going to be on it; it's left to the probable chance that a viewer might just happen to flip it on and see it. When CBS promotes the shows we have good ratings. When they don't, we don't. The location of the origination—the viewing audience doesn't know that. If the show is well-produced they don't really care where it's coming from, and you can take advantage of it if you are in Chicago to use a little flavor of that area in the show. When it was in Nashville, we were a little heavier for country and reflected the Nashville influence. There are things that we feel would have made the show improve, but the fact of the matter is that it has never been brought back in front of the trustees for a vote.

RW: Who decided?

LeFevre: Our new president, who went into office this past year, decided that perhaps he and our council should meet with CBS prior to our vote on the matter—we could feel them out a little more strongly. So that eliminated the possibility of vote at that meeting. It would have been a firm vote to continue on to Chicago, that was the feeling, and I think the vote was blocked. They didn't wait until the next meeting. They put out a mail ballot on what was possibly the most serious issue the academy ever faced. It was put out along with a few pages of a letter from the national president supporting the L.A. site, and it so happens that the national president is from L.A. and was president of the L.A. chapter prior to becoming national president. In other words, normally they mail ballots to the trustees. The ballot goes out. There is a paragraph of description pro, and a paragraph of description of what we're voting on con. And then a place to vote—I agree, or disagree. The pro and con is not signed and is completely unbiased; it just simply tells the good and bad points, and is your ballot. In my five years with the academy, this sets a new precedent of a very strongly worded pro L.A. recommendation letter coming with a ballot to me. This is not good ethics.

RW: But the trustees had to vote on this.

LeFevre: By mail, which eliminated anyone from standing up in front of the trustees the way it's handled in a normal meeting—being able to speak and point out the pros and cons.

RW: Do you feel that the Grammy Award is a valid award reflective of the music industry?

LeFevre: I feel that with the Grammy Award, the Oscar and every other award regardless of what it is, you have a large percentage of people that vote for the product their company put out or the product their buddy's company put out, or their friend. They go down the list and vote for all of their buddies and friends first, and then go back and say well you know so and so—that was a good team. Maybe someone doesn't even know. Then they vote their conscience to fill out the rest of their ballot, but that is something we'll always be with. I think it's as legitimate an award as anyone else is giving. However, if the small chapters continue to lose interest and membership because of unfair tactics, it will eventually favor N.Y. and L.A. record releases.

RW: There has been much conversation about the result of the Grammy winners. Do the Grammy Awards reflect the music of today and do the categories themselves reflect the music of today?

LeFevre: I don't really have any complaint there. I think they do. I think that your major music today is rhythm and blues and rock 'n' roll and we have a lot of categories there and there have been some areas that maybe we skipped over, but I think the academy was aware of those and was trying their best to involve them. There you had a situation where you had people that felt like they were being ignored so they wouldn't join. If none of them joined there's nobody there to speak for them so we can realize that we're ignoring them and take advantage of it.

“When CBS promotes the [Grammys] we have good ratings. When they don't we don't.”

RW: How far away do you feel we are from a totality representation of the music industry?

LeFevre: We probably never would achieve that. It's hard to make everybody happy with anything. I feel like the trend the academy is currently in right now will lessen their validity, impact and percentage of the industry because they're alienating too many people. When you consider that when I resigned, within one week the two immediate past presidents also resigned—that is a pretty good sign of a serious in-house problem.

RW: Is it sour grapes because a TV show isn't going to come to the south again?

LeFevre: Definitely not. It is not sour grapes. It is a situation where you have an organization where no one is paid salary except a few hired people in the national office. You have all of these people giving of their time and efforts. If I am going to give my time and effort, and I'm sure this reflects the feelings of other people in the industry, to an association or a project, then I have to feel it is being well used and taken advantage of. Otherwise you're not going to let somebody dominate you, run over you and walk over you. Now you may if you're getting paid \$50,000 a year but you're not going to do it for free. And if you see that there are legitimate ways to rectify it, then you'll stay and fight. But when you see that the opposition is willing to go to most any means to keep you from achieving this goal, then it's not worth it.

RW: Then the main thorn in your side is the control by L.A. and N.Y.?

LeFevre: Primarily L.A.; New York has in my opinion gone along most of the time for the simple reason that L.A. has thrown them just enough bread on the water to keep them interested. In other words we'll alternate the TV show with you, we'll get the Hall of Fame, we'll get the institute, we'll get the national office. We'll keep it all out here, but they'll keep one advisor on the payroll and throw a few bucks into the New York office. Just enough to keep it interesting up there. New York City's recording industry isn't what it was at one time. Obviously, when Nashville and all the other cities began to increase, a lot of their business came from other places.

RW: Then you strongly feel that NARAS is on the way down as a national organization—so strongly that there is no way for it to come back? You resigned. Do you have no hope of bringing it out?

LeFevre: I think it will continue the course it is on until there is a change of leadership or influx of new thinking. I was a lifetime member of the academy and yet I resigned. It is not sour grapes. It is a simple matter. There were situations where good meaning people, many of them from different chapter cities, without con-

(Continued on page 54)

Record World en Chile

By RICARDO GARCIA

■ El año 76 comienza en Chile con una larga lista de festivales de la canción. El más importante de los cuales es, sin duda, el Festival de Viña del Mar. Entretanto, la industria del disco trata de sobrepasar los problemas derivados de la crisis económica que ha llevado las cifras de venta a su nivel más bajo. Esta crisis, prevista por las autoridades, está siendo solucionada en parte por las compañías disqueras con diversas medidas, que incluyen promociones especiales y una política de descuentos para los distribuidores. Una de las compañías más activas en este sentido ha sido **Banglad**, capitaneada por **Juan Esteban Grinstein**. Banglad, con dos años de vida en el mercado chileno, ha experimentado una interesante expansión, logrando crear poderosa imagen en el público, gracias principalmente al lanzamiento de los discos de **Julio Iglesias**, superventas en todo el país. El 76 puede ser año importante para este sello, ya que comienza la producción de ma-

terial nacional. Sus primeros discos "made in Chile" presentan al grupo de rock progresivo **Miel**, y a la cantante **Gloria Simonetti**, una de nuestras mejores voces, de gran talento y temperamento artístico. Otro proyecto, mantenido en reserva, hasta hoy, es iniciar, en marzo, la producción de cassettes grabados con todo su repertorio, para lo cual se ha importado la más moderna maquinaria. También es importante señalar que esta compañía comenzó a pensar sus propios discos, instalando, por el momento dos prensas que la permiten acelerar su actividad. En Chile hay solamente dos fábricas de discos con proceso completo: Emi Odeon e IRT.

El grupo **Sacramento** y **Patricio Carvallo** fueron los artistas ganadores en el Festival de la Guinda, en Curicó. El festival del Huaso (personaje típico de nuestros campos), fue ganado por **Luis Bahamondes**, famoso compositor de temas folklóricos chilenos.

(Continued on page 52)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ La primera empresa latina que estableció pautas en promoción y distribución de producto latino representado en Estados Unidos lo fué Musical Records Co., liderada por **Eliseo Valdés**. La empresa distribuye desde hace años el producto Musart de México en el área norteamericana y logró lo que nadie había logrado antes; una eficiente cadena de distribuciones por medio de sucursales, cuerpos de promotores especializados y una organización sistemática de operaciones. A

medida que el triunfo se hizo ostensible, nuevas empresas protegidas por **Eliseo Valdés** florecieron, tales como Record Distributors of America, Musical Tapes, Latin Record Distributors y otras. Musart de México también mostraba hace algunos años una pujanza extraordinaria. Ambas empresas decayeron ostensiblemente en agresividad. El éxito, lo tomado por realizado, la seguridad de lo inexpugnable, problemas personales de sus empresas se fuese apagando lentamente. La semana pasada almorcé con **Eliseo Valdés**. Estoy viendo a Musart de Mexico revitalizando sus filas de ejecutivos y promotores. Se vuelve a producir el milagro del gran trabajo a realizar. Eliseo, liberado a Dios gracias de mil presiones de carácter personal está de nuevo al frente en E.U.A. Sunshine Records Dist., también dentro del conglomerado y

distribuidora de Peerless en Estados Unidos me anuncia a través de **Carlos J. González** la designación de dos Gerentes de Promoción, **Manuel González** cubriendo Texas, Nuevo Mexico, Colorado, Oklahoma y **Roberto Ruíz** los estados de California, Nevada y Arizona. Musical Records se fortalece con nuevos planes y solo se habla de agresividad. ¡Hacia falta! . . . Por otra parte, **Orlando Bru** de Discolando Records trabaja hasta de noche creando su pujante empresa. Otras empresas latinas fabricantes están pactando distribución en sus localidades con otras de otras áreas prometiendo

trabajar el producto como el propio, recibiendo a cambio el mismo tratamiento con el manufacturado por ellos. Así se va encadenando una fuerza en extremo interesante que me hace pensar que los tiempos han de cambiar notablemente y para mejores.

Mi más sentido pésame a familiares de **Antonio (Nico) Lanza**, ejecutivo de la firma floridana South Eastern Records, que falleció esta semana víctima de un fatal accidente automovilístico. Serio, honesto y capacitado hombre del disco. Una irreparable pérdida para el amigo **Mateo San Martín** . . . Otras pérdidas dolorosas lo han sido recientemente el talentoso maestro argentino **Juan D'Arienzo** y el gran canadiense **Percy Faith**.

El sello Epic acaba de firmar al cantante puertorriqueño **Nino De Leon**. Nino se encuentra terminando un larga duración con su productor y arreglista **Charlie Calello**. Todas las canciones han sido grabadas en Inglés y Español con la esperanza de darle al nuevo intérprete un amplio respaldo internacional . . . Recibirá **Hector Lavoe** un Disco de Oro en un espectacular show y baile que se celebrará en el St. George Hotel en Brooklyn, N. Y. en Marzo 13. El Disco de Oro será entregado a nombre de Fania Records por **Willie Colon**. Actuarán también en este evento **Los Kimbos** con **Adalberto Santiago**, **Joe Cuba** con **Jimmy Sabater**, la **Orquesta Broadway**, **Lebron Bros.**, **Conjunto Caridad**, **Yambú**, **Bobby Rodríguez** y la **Compañía** y las presentaciones especiales de **Ray Barretto** y **Vitin Aviles**.



Eliseo Valdés

Fernandez, Plata y Cuesta



Claudio Baglioni



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CLP-109

"Sun of Latin Music"

Eddie Palmieri

(Exclusively on CoCo Records)

Produced by Harvey Averne

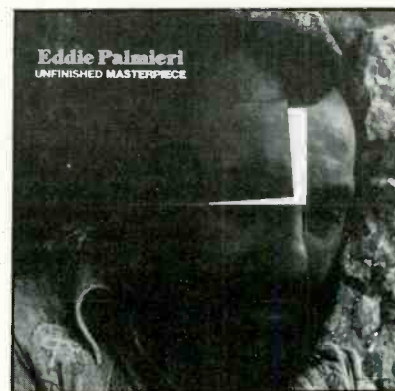
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"Unfinished Masterpiece"

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Produced by Harvey Averne



CLP-120

We wish to thank NARAS and its members for recognizing Latin Music.

Special thanks to:

Lalo Rodriguez
Barry Rogers
Victor Paz
Nicky Marerro
Tommy "Chuckie" Lopez, Jr.
Ronnie Cuber
Eladio Perez

Eddie "Gua-Gua" Rivera
Mario Rivera
Rene Hernandez
Dave Palmer
Al Brown
Electric Lady Studios

and all the musicians of the Eddie Palmieri Orchestra for their talent and devotion to the music on this album.



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LATIN AMERICAN HIT PARADE

Singles

Redlands, Cal.

By KCAL (BARDO SANCHEZ)

1. **LA BODA FATAL**
FEDERICO VILLA—Arcano
2. **NO PIENSES VOLVER**
CHAYTO VALDEZ—Cronos
3. **ESTA MUJER DONDE ESTARA**
SANDRO—Mericana
4. **EL BIMBO**
PERLA NEGRA—Gas
5. **CONTRABANDO Y TRACION**
GERARDO REYES—Caytronics
6. **DOS CABALLOS FAMOSOS**
GILBERTO VALENZUELA—Gas
7. **CARINO NECIO**
GRUPO LA CRUZ—Caliente
8. **EL MAQUINISTA**
SONORA SANTANERA—Caytronics
9. **VUELVE CONMIGO AMOR**
SOBRINOS DEL JUEZ—Audio Latino
10. **UNA MUCHACHA CUALQUIERA**
PANCHITO SERGIO—Gas

Miami

By WQBA (MARIO RUIZ)

1. **HAY QUE GOZAR LA VIDA**
PUPU LEGARRETA—Vaya
2. **AMANTES**
ANTONIO MARCOS—Arcano
3. **CIERRA LOS OJOS Y JUNTOS**
RECORDEDMOS
YOLANDITA MONGE—Coco
4. **VUELVE CONMIGO AMOR**
SOBRINOS DEL JUEZ—Audio Latino
5. **COMO ES EL**
ROBERTO LEDESMA—Musart
6. **LLEVAME CONTIGO**
VICTOR YRIZARRY—Teca
7. **NO LLORES MAS**
TRADICION
8. **COMO EN UN SUEÑO**
CHARITYN—Alhambra
9. **AMOR LIBRE**
CAMILO SESTO—Pronto
10. **YO NO PARELVU FRANCE**
PACHECO—Fania

Los Angeles

By KWKW (Pepe Rolon)

1. **LAS PIERNAS DE MALENA**
CONJUNTO AFRICA—Peerless
2. **CHIPON CHIPON**
LORENZO DE MONTECLARO—Aro
3. **MI AMOR TE ADORO**
SANTA CECILIA—Orfeon
4. **DIA TRAS DIA**
CHAYITO VALDEZ—Cronos
5. **YA ENCONTRARON A CAMELIA**
LOS TIGRES DEL NORTE—Fama
6. **SI TE VAS**
ALEJANDRA—Musart
7. **DOS CABALLOS FAMOSOS**
GILBERTO VALENZUELA—Gas
8. **SE TE QUEMO LA CASA**
WILLIE COLON—Vaya
9. **VUELVE CONMIGO AMOR**
SOBRINOS DEL JUEZ—Audio Latino
10. **LO SE, PERO TE VAS**
ANGELICA MARIA—Sonido Int.

New York (Salsa)

By JOE GAINES

1. **UN PUESTO VACANTE**
EDDIE PALMIERI—Coco
2. **YA LLEGO**
WILLIE COLON & MON RIVERA—Vaya
3. **AMOR PA QUE**
CONJUNTO CANDELA—Combo
4. **TANGERINE**
SALSOL ORCHESTRA—Salsoul
5. **SALSA**
LOUIE RAMIRES—Cotique
6. **NUMERO SIX**
BOBBY RODRIGUEZ—Vaya
7. **BAN BAN QUERE**
RAY BARRETTO—Fania
8. **LA COSA NO ES COMO ANTES**
ISMAEL MIRANDA—Fania
9. **EL TABACO**
EL GRAN COMBO—EGC
10. **LET'S DO THE LATIN HUSTLE**
EDDIE DRENNON & THE B.B.S.
UNLIMITED—Friends & Co.

Albums

Chile

By RICARDO GARCIA

1. **EL AMOR**
JULIO IGLESIAS—Banglad
2. **ME GUSTA EL VINO**
TITO FERNANDEZ—Alba
3. **EL ANIMALITO**
LUCEROS DEL VALLE—Sol de America
4. **SONORA PALACIOS**
VOLUMEN VI—Philips
5. **SONORA SANTIAGUENA**
SONORA SANTIAGUENA—Alba
6. **LAS MELLIZAS DEL TANGO**
LAS MELLIZAS—Alba
7. **GRANDES EXITOS**
MIKE LAURE—EMI-Odeon
8. **GRANDES EXITOS**
JULIO IGLESIAS—Banglad
9. **VOLUMEN IV**
IMPACTOS ARIOLA—Alba
10. **CUMBIAS CON TANGA**
VARIOS—EMI Odeon

Puerto Rico

By WTRR

1. **WILKINS**
WILKINS—Velvet
2. **AMOR LIBRE**
CAMILO SESTO—Pronto
3. **EL AMOR**
JULIO IGLESIAS—Alhambra
4. **ESTE ES... ISMAEL MIRANDA**
ISMAEL MIRANDA—Fania
5. **TU BOQUITA**
IRIS CHACON—Borinquen
6. **SE CHAVO EL VECINDARIO**
W. COLON/MON RIVERA—Fania
7. **NO VUELVAS A DEJARME**
GRAN TRIO—Montilla
8. **LA SELECTA**
RAPHY LEAVITT—Borinquen
9. **FLORECIENDO**
YOLANDITO MONGE—Coco
10. **ESCLAVO Y AMO**
PASTELESS VERDES—Gema

Record World en Puerto Rico

By ANGEL I. FONFRIAS

Fué un éxito total la presentación de nuestra "vedette" internacional **Iris Chacon** (Borinquen) en el nuevo "Condado Hyatt"—La dinámica directora de Relaciones Públicas de esa hospedería, **Nilda Terrace**, admite que el éxito de Iris abre puertas para otras actividades de verdadera categoría. **Los Montemar** (Universal Records) actúan con carácter exclusivo para el lujoso salón "Hug's"—en el Hyatt, Puerto Rico del sector del Condado, luego de una larga temporada en el Sheraton. **Los Montemar** fueron recibidos por el "General Manager" de ese hotel, Sr. **Frank Coughlin** quien augura para ellos una larga temporada. CMA (Asociación de la llamada "Country Music," cuyos cuartedres centrales radican en Nashville, Tenn., tuvieron su reunion en cuanto su Junta de Directores, en San Juan, Puerto Rico. Grandes figuras en el campo del "Country Music" estuvieron presente, entre los que figuraron el Sr. **Ralph Peer** II-Vice-Presidente de la "Peer-Southern Organization," editores de música. Entre los oficiales, el Sr. Peer es en la CMA, "Ass. Secretary."

Danny Rivera (Velvet) está actualmente en Madrid trabajando una nueva grabación. **Wilkins** (Velvet) está de visita en Caracas, Venezuela, donde termina su última grabación. **Teddy Trinidad** (International) muy activo por televisión, así mismo **Peyín Rodríguez** (Borinquen) junto a la cantonera **Awilda** y el animador **Alfred D. Herger**. En la celebración de su decimosegundo aniversario, el Instituto de Cultura viene desarrollando una serie de actividades artísticas. Entre las que sobresalen están, la celebración de un concierto destacando la

música del "Ayer"—con la participación de figuras muy reconocidas. El programa conocido como "La Musica Joven"—presentando figuras en el arte de la interpretación musical—Este Concierto se ofrecerá el jueves 6 de mayo—Figuras puertorriqueñas están ofreciendo lo mejor de su arte durante el Regio Espectaculo que produce el dinámico bailarín **Héctor de San Juan**, para el Hotel Jaragua de Santo Domingo. Es un acto lleno de color, vida, esplendor y calidad artística. Destaca la participación de los puertorriqueños, **Gladys Nuñez**, quien se ha convertido en una verdadera atracción y el joven bailarín **Ed Vachan**, conocido también como el "vedetto;" **José Lacay**, el dinámico cantante dominicano, así como otras figuras del arte de ese país hacen del espectáculo algo digno. Es para felicitar calurosamente a Héctor y a sus colaboradores; su acto "De Las Vegas a Quisqueya" es a todas luces ¡extraordinario!

En Chile

(Continued from page 50)

King Clave, Sabu, y Aldo Monges han sido superventas en este verano chileno. Tres singles de gran impacto continúan encabezando todas las listas de popularidad y ventas: "Los hombres no deben llorar," "Pequeña y frágil," y "Brindo por tu cumpleaños."

A comienzos de Marzo se conocerán los resultados de la operación IRT. La venta de la empresa de discos y artículos electrónicos a una firma privada es motivo de expectación en el medio discográfico. IRT (todavía hoy del estado) fue la una vez poderosa RCA Victor Chilena.

(Continued on page 53)

Mr. Eddie Palmieri
Coco Records
New York City

28 Febrero de 1976

Dear Eddie,

Despite the fact that I am a NARAS Life Member and that the "Grammy" comes from Emile Berliner, my grandfather's invention, the *gramophone*, as for years the only NARAS member representing the Latin community, my cries for a decade-and-a-half for a *Latin* category fell on deaf ears. When we finally got a solitary award, a complaint went out that there were insufficient intelligent voters within NARAS, and this was further aggravated by the fear that our category was dominated by a "powerhouse" Gotham-based organization.

Today you proved these fears unfounded, dear friend, and that you are the true

SUN OF LATIN MUSIC

Congratulations!

May the industry grant you the first of many.

Cordially,

Oliver Berliner

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GRAMOPHONE MUSIC COMPANY ★ EDITORIAL MUSICABANA
'nuestra música es la del pueblo'

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Nuestro Rincon (Continued from page 50)

grama televisivocolombiano "Mano a Mano Musical" y que alcanza un muy alto rating de sintonía en la televisión colombiana, disc jockey y responsable de la programación musical de Radio Tequendama, del Circuito Todelar, emisora lanzadiscos a través de su red en toda Colombia, se hará cargo de reportarnos la actividad discográfica y farandulera de Colombia. Armando nos anuncia la creación del grupo 3.1416 PI, dirigido por el maestro **Quique Fernandez**. Acompaña en la foto a ambos **Mario Cuesta** . . . **Claudio Baglioni**, en jira por Latinoamérica, grabará también en castellano, para sumar sus éxitos en este idioma a sus actuales en Italiano. Cludio ha obtenido éxito en Europa con su tema "Sábado en la tarde." Se espera que la producción en Español se realice en Argentina bajo la supervisión directa de **Fabian Ross** . . . Y ahora . . . ¡Hasta la próxima!

Musical Records Co., under the guidance of **Eliseo Valdes**, was the first Latin recording company that seriously organized proper and operative distribution of Latin product in the States. Success was immediately accomplished and some other companies flourished under the same umbrella, such as Record Distributors of America, Musical Tapes, Latin Records Distributors, Sunshine Records and others. The main label represented was Musart from Mexico which was at the top several years ago. Lack of stamina, internal problems in the staff of executives in Mexico and several other matters forced down the line in their operation and creative success in Mexico. Eliseo Valdes in the States, the dynamo of the whole operation, was influenced by several personal problems that seriously involved him in meditation for a period of over four years. Now, Musart in Mexico is energetic, reactivating their influence in all foreign markets and the conglomerate under Eliseo's guidance, is working round the clock in promotion and a complete reorganization in the States. Sunshine Records just named two new promotion managers: **Manuel Gonzalez**, who will cover Texas, New Mexico, Colorado and Oklahoma, and **Roberto Ruiz** who will cover California, Nevada and Arizona. Eliseo, the man who showed everybody how it could be done through organized distribution and promotion of product using branches in every important Latin market, is back again and stronger than ever . . . On the other hand, **Orlando Bru** is energetically moving his Discolando Records all through the States, working very heavily in promotion and opening new distributors. Distributors in local areas are taking on distribution of other labels, also strong in their territories, promising to treat—promotion and distribution-wise—the distributed product as their own. Something big and important is going on. Times will change and for the better now!

Antonio (Nico) Lanza, executive from South Eastern Records in Opalocka, Fla., died of an automobile accident. He was an honest and capable executive and is an irreparable loss in the **Mateo San Martin** operation. Our deepest condolences! . . . Maestro **Juan D' Arsenzo** from Argentina also passed away several weeks ago. He was one of the greats of the tango. Our sympathies to Argentina. Additional sad news was the passing away of **Percy Faith**, unforgettable Canadian musician.

Epic Records signed young Puerto Rican singer **Nino de Leon** to a recording contract. He is in the studio with record producer and arranger **Charlie Calello**, finishing up an album. All songs are being recorded in English and Spanish in order to break this artist in all the international markets . . . Fania All Star vocalist **Hector Lavoe** will have a "Gold Record Show and Dance," Saturday March 13, at the St. George Hotel in Brooklyn. A gold record will be awarded by **Willie Colon** on behalf of Fania Records. Also appearing are **Los Kimbos** with **Adalberto Santiago**, **Joe Cuba** with **Jimmy Sabater**, **Orchestra Broadway**, **Lebron Bros.**, **Conjunto Caridad**, **Yambu**, **Bobby Rodriguez** and **La Compañía** with special appearances by **Ray Barretto** and **Vitin Aviles** . . . **Armando Plato Camacho**, director for a year and a half of the Colombian TV show, "Mano a Mano Musical," that covers all Colombia, disc jockey and musical director for Radio Tequendama, main radio station of the Todelar Broadcasting Co., that covers Colombia coast to coast with radio stations all over the territory, will be reporting to us all news, charts and general information from Colombia. He is shown in the picture with maestro **Quique Fernández**, leader of the new musical group **3.1416 PI**, and **Mario Cuesta** . . . **Claudio Baglioni**, Italian singer who smashed several months ago in Europe with "Sabado en la Tarde," will record all his productions in Spanish in order to cover Latin America and Spain. He had been touring Latin America in order to get acquainted with all the necessary elements that could help his promotion. It seems he will cut in Spanish in Argentina under the supervision of talented producer **Fabian Ross** . . . And that's it!



LATIN AMERICAN ALBUM PICKS

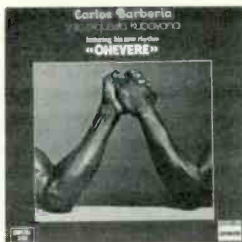


TRANSPARENCIAS

MARI TRINI—Hispavox HHS 11-289

Con arreglos y dirección orquesta de José Luis Sanesteban, la cantante española ofrece aquí una amplia demostración de su talento como compositora e interprete. "Querida Enemiga" (M. Trini), "Soy Farsante, soy Poeta" (M. Trini-Sanesteban-Trini), "Mi Casa, Mi Guitarra" (J. Trini-Sanesteban) y "Los Amantes Callados" (M. Trini-L. Sanesteban).

■ With arrangements and musical direction by José Luis Sanesteban, singer Mari Trini from Spain shows here how impressive her talent is as a composer as well as a performer. "Pero Nadie Sabe" (M. Trini), "Una Rosa, un Crisantemo" (M. Trini-Sanesteban-Trini) and "El Cartel" (M. Trini-Sanesteban-Trini).



CHEVERE

CARLOS BARBERIA Y SU ORQUESTA KUBAVANA—Discolando OPL 8224

Con Juan Coronel y Tito Contreras en las vocales, Carlos Barberia lanza su ritmo Chevere. Contagiosa grabación con excelente mezcla salsoul. "Chevere Macun Chevere" (Estanislao Servia), "Y que" (R. Llerandi), "Milagro de Amor" (R. Llerandi) y "Los Tres Barberos" (Clearence Martin).

■ With Juan Coronel and Tito Contreras on the vocals, Carlos Barberia offers his new rhythm, "Chevere," that could make it real big. Great salsoul mixing! "El Campesino" (T. Abreu), "Rumba en Pueblo Nuevo" (H. de la Lastra) and "Panamenian Gold" (D.R.).

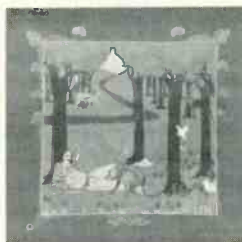


LO MEJOR DE . . .

TOMMY OLIVENCIA—Inca XSLP 1046

Con Chamaco Ramirez y Paquito Guzman, Tommy Olivencia ofrece lo mejor de su repertorio. Mueve los pies! "Trucutú" (Ch. Ramirez), "Pesador" (R. Hernández), "Este Rencor" (S. Suárez) y "El Titere" (L. Ramirez).

■ With Chamaco Ramirez and Paquito Guzman taking care of the vocals, Tommy Olivencia offers the best of his repertoire. "No Molestes Más" (R. Barretto), "Debate" (D.R.), "Tus Mejores Horas" (D.R.) and "Historia de un Condenado" (D.R.).



EL CAMPESINO

ANDY HARLOW—Vaya XVS 39

Con Edwin Natal como vocalista, Andy Harlow brinda aquí toda su salsa con arreglos de Louie Ramirez, Jose Madrid, Andy Harlow y Louie Cruz. "El Campesino de Oriente" (M. Guagenti), "La Cumbiamba" (J. Madrid), "Que Mulata" (M. Valdés) y "Mi Mujer" (R. Blades).

■ With Edwin Natal as a vocalist, Andy Harlow offers a superb salsa package with arrangements by Louie Ramirez, Jose Madrid, Andy Harlow and Louie Cruz. "Para Usted" (D.R.), "Pintate" (M. Guagenti), "Ritmo de Azucur" (D.R.), more.

En Chile (Continued from page 52)

En marzo inicia oficialmente su actividad el sello grabador **Alerce**. En el plano nacional **Alerce** grabará solamente material de música folklórica y popular de Chile. En lo internacional representará diferentes etiquetas, entre las que se encuentra el sello I.K. de Argentina. Toda correspondencia a la nueva com-

pañía grabadora **Alerce** debe ser dirigida a Casilla 1032, Santiago, Chile.

Sonia Figari, directora de repertorio internacional de IRT (Alba) fue contratada por el sello **Banglad** para el mismo cargo. Antes de asumir sus funciones **Sonia Figari** partira en rápida visita al mundo disquero de Madrid.

Almo Inks Ambrosia



Almo Publications announced the signing of rock group Ambrosia to an exclusive contract for the production and sale of printed music in both the popular and educational fields. Pictured (from left) are: Fred Piro, manager and producer of Ambrosia; Joel Sill, general professional manager of Almo and Irving Music Publishing Companies; Ambrosia members David Pack, Burleigh Drummond, Joseph Puerta and Christopher North; and Joe Carlton, director of Almo Publications.

Dialogue *(Continued from page 47)*

ferring with each other sat down and wrote letters from the heart to the current leadership stating that there was a cancer at work within our academy and we felt like the proper attention was not being given to it, and if we're not careful it is going to eat away at us. These letters came from a number of very influential people. As best as I can tell, they were answered in a very nice manner—sorry you feel that way, however so and so—yet they were never given any attention. I wrote one myself to the national president and told him that I felt that when an issue came before the board, the issues were being side-stepped to some degree and actually it appeared to me that the rules of the ball game weren't set until the game was underway. And if you start getting out in the lead then we'll just change the rules to where it will favor our team and we can get the thing back the way we want it again. I wrote a letter stating that and I said that under these circumstances it makes it difficult to maintain your interest and desire to work. I feel like at our next trustee meeting, which so happened to be in Nashville last October, we needed to take a spirit of compromise and see if we can't heal these wounds and put our academy back on good footing, especially when all of a sudden all of these other award shows are nipping at our heels. We need unity. We do not need to lose key people and hard workers. We need them all. And the answer to my letter was given to me when I got to the trustees meeting in Nashville. I had a little orange slip of paper in my pamphlet, or booklet that they prepare for the trustees, notifying me that the television program would not be discussed until the last day of our meeting which was a short morning meeting only on the last day, stating further that the president reserved the right to impose a gag rule after two minutes when he felt that it was necessary, and stating further that national officers would not be allowed to speak during the meeting. Now this had never happened before, and when I wrote a letter saying I didn't like the last minute rule changes, just changing them to fit your own situation, and they knew that I came prepared to address the matter with some very pertinent facts.

So the answer to my letter asking them to knock off the rule changes was the biggest bunch of rule changes ever—completely, no precedent has ever been set for anything like it before. As a result, I did not attend the meeting. Within an hour to an hour and a half after the meeting started, they decided to relax the gag rule and allow anybody to speak that wanted to. Well, they claim that all these weird circumstances caused them to do all of these things, but it was just too large of a slap in the face. In other words, tough luck to anyone that was in opposition to them. And when you try to get up and speak about it the L.A. and New York people simply say "I move that we cease discussion on this matter. All in favor—aye—All opposed—O.K. next question," and that's that. It may be some form of democracy, but it's not a democratic form of democracy. I got the feeling that I was a conductor on a railroad because we were railroading as opposed to a trustee at a national meeting. I had to curb a desire to yell all aboard on a few occasions and that's not the way to run a national organization or an academy. To me it brings up serious questions that if they're willing to go to that extent to control the academy, then how legitimate is their end result—the Grammy Awards. Because that does effect the vote and the general vote from around the country.

Dave Kapp *(Continued from page 3)*

At 16, Dave and his brother partnered their own music store, "The Imperial Talking Machine Shop." Dave ran the store by day while Jack maintained a job with Columbia. During the next eleven years, their business blossomed into one of the largest wholesale distributors in the midwest.

In the late 1920s, Dave moved into artist management and eventually radio. One of his first discoveries was the then unknown Gene Autry, who was hired for his show at the rate of \$50 a week for 12 half hour programs.

When Decca Records was formed in 1934, Dave once again joined his brother who was president of the new company and went on to sign some of the most popular artists of the day. His initial efforts were in the field of country and hillbilly music where he helped to build an impressive catalogue. It was then that he discovered Red Foley and Ernest Tubbs who had a major success with "Walking The Floor Over You" on one of his numerous expeditions in search of new talent. On one of these travels, as many as 350 sides could be recorded in the span of two weeks with trunkfuls of paraphernalia including hand winding gear and two inch thick wax platters. These journeys were known to bring out many hopeful talents in search of a record contract. One of Kapp's favorites was the man who approached him in the deep south with a sound that would "revolutionize the music industry." Kapp invited him to his hotel to hear this sound, but it was merely the pecking at a half and half Lucky Strike tobacco can. Kapp told the man that he didn't think the industry was ready for that type of sound at the time, to which the man replied, "I knew I should

have brought the other can. It has a better sound."

Several years later, Kapp contracted the Andrews Sisters and supervised the recording of "Bei Mir Bist Du Schoen," the song that was to become their biggest hit and establish them as a major entity in the industry. He also signed Bing Crosby to do country songs and was responsible for the Ink Spots' hit, "If I Didn't Care." At this time Crosby with Fred Waring recorded "The Wiffenpoof Song," also under Kapp.

Leaving his position on the board of directors of Decca, Kapp topped the a&r department for RCA Victor for about 2 years until 1954. In this time he completely revitalized the label's artist roster through signings such as Eartha Kitt, the Ames Brothers and Eddie Fisher. He also introduced calypso music via Harry Belafonte.

With his own company, Kapp Records, which started operation in October, 1954, a number of important artists were introduced to the market. Among them was Roger Williams who became one of the country's biggest record sellers with a string of million sellers including "Autumn Leaves," "Near You" and "Born Free."

Other artists making their bow on Kapp were Jane Morgan, Jack Jones and later Brian Hyland, the Chad Mitchell Trio, the Searchers and the Critters before the label was sold to MCA in 1967.

The first original cast soundtrack album that Kapp brought out was "Oklahoma!" in 1943. With his brother, he pioneered the idea of recording the original casts of Broadway shows. The idea was slow at catching on, but later proved to be a major source of revenue to both theatre producers and record manufacturers. Among the shows recorded by Kapp after "Oklahoma!" which was nominated to the NARAS Hall of Fame at this year's Grammys were: "Porgy and Bess," "The Cocktail Party," "Death Of A Salesman," "Once Upon A Mattress" and "Man of La Mancha."

Kapp, who was an expansive spokesman on behalf of the industry, delivered his memorable "Profitless Prosperity" speech in 1961, warning that it is not important how much business is transacted, but rather, how much money can be made from the business. The term "profitless prosperity" became the byword of the industry.

Funeral services for Dave Kapp were held here last Thursday, bringing out a large turnout of industry notables. The ceremonies were conducted by Henry Brief, executive secretary of RIAA, and John Hammond.

Eagles

(Continued from page 3)

the album was listed at #1 and #10, respectively.

Despite the inclusion of three songs from "One Of These Nights" on the "Greatest Hits" album, the former album continues to sell briskly as reported by most of the above-mentioned accounts. "The whole catalogue is selling along with the Greatest Hits album," said Elektra/Asylum's Steve Wax last week. "They're probably the hottest group in the country today." Wax added that "Their Greatest Hits" appears to be the "biggest album that this company has ever had and possibly the biggest album that WEA has had as well."

Asked to comment, Front Line Management president Irving Azoff merely said, "Songpower."

Kansas Impressive in N. J. Gig

■ NEW JERSEY — Kansas is a six man group that broke out of the midwest like a whirlwind a little over three years ago. Their music boldly combines progressive rock elements with classical influences to produce a sound that approaches the textural qualities of groups like Yes and Caravan. Their blend of aggressive musicianship with adventurous time signatures is rare for an American band, but capably supported by a line-up that includes two keyboardmen, Kerry Livgren and Steve Walsh and Robbie Steinhardt's violin.

At New Jersey's Capitol Theatre recently (20) Kansas mixed selections from their three Kirshner albums and demonstrated a maturity as an active stage group that immediately endeared them to the audience.

The group's latest album, "Mas-

WB To Release Seven Jazz LPs

■ LOS ANGELES — Warner Bros. Records will release albums by seven well known jazz artists during March, according to Warner's Bob Krasnow.

Shipping mid-month to WEA branches, radio programmers and press will be the Warners debuts of Rahsaan Roland Kirk, Alice Coltrane, David "Fathead" Newman, Miroslav Vitous, George Benson and Pat Martino; Antonio Carlos Jobim's album marks his return to the label after some absence.

Prior to the actual release, a special sampler comprised of cuts from the various albums will be sent to WEA salesmen and key jazz accounts, accompanied by a re-servicing of David Sanborn's album to radio and press.

Of the seven albums, two—Rahsaan Roland Kirk's "Return of the 5000 Lb. Man" and David "Fathead" Newman's "Mr. Fathead"—were produced in New York by Joel Dorn. Alice Coltrane's lp, "Eternity," was produced by Ed Michel.

An important part of the March jazz release is the first Warners album by guitarist George Benson; both Benson's guitar and voice are featured on "Breezin'," which was recorded in California and Germany by Claus Ogerman and Warners staff producer Tommy LiPuma. Antonio Carlos Jobim's "Urubu" represents a return to Warners for the Brazilian guitarist who recorded a number of records for the label in the 60s. "Starbright" signals the Warners debut of jazz guitarist Pat Martino. Martino recorded his lp in New York with Ed Freeman producing.

que," is their most fully realized effort and the source of most of their concert material. The album's suite, "Miracles and Mayhem" and "Pinnacle" was the highpoint of the set. On this piece, they alternated melodies with a timing, precision and clarity that has been similarly attempted by European fusionists with classical backgrounds such as Germany's Wallenstein and Italy's New Trolls — only Kansas adhere to a very "human" down-to-earth approach, and are equally capable of laying down a simple two chord boogie backbeat. By the encore of "Can I Tell You" from their debut set, the group rolled over the audience like a well-oiled machine.

Though their soloing is impressive, Kansas' strength is in its instrumental cohesiveness and the much improved songwriting of Livgren — two very distinct and exceptional qualities that with time, should make them a major attraction,

Barry Taylor

Palmer Begins Tour

■ NEW YORK—Island recording artist Robert Palmer has embarked upon his first performing tour as a solo artist, opening a nationwide tour with a three-night engagement at Philadelphia's Bijou Theatre.

For Palmer, this is his first tour as a solo performer, although he has previously toured extensively as a member of the group Vinegar Joe. He moved from his native England to New York City a month before the tour to rehearse his band in preparation for this tour, which will last approximately six weeks.

The Wet Look



Capricorn Records vice president and general manager Don Tschmitzerle "assists" Jimmy Hall of Wet Willie in signing the group's new contract with the Macon-based label. Looking on from left are: Carole Goldman of Phil Walden and Associates (the group's management); Jack Hall of Wet Willie; Bunky Odom of Phil Walden and Associates; Michael Duke, John Anthony, Rick Hirsch, and Lewis Ross of Wet Willie. Capricorn ships the new Wet Willie album, "The Wetter the Better," this week.

RCA Reveals March Releases

■ NEW YORK — Albums by Silver Convention, David Cassidy, Waylon Jennings, Lonnie Liston Smith, Phil Woods and the Memphis Horns highlight the March release from RCA Records and its affiliated labels.

In addition, a new recording of Handel's "Messiah" is on the Red Seal schedule, and three albums, one never before available, are scheduled on the Victrola label.

Making debuts this month on RCA and its affiliated labels are The Memphis Horns, Kelly Garrett, Rosie, Terry Melcher, Randy Sharp, Charles Drain, The Brothers and Mike Wofford.

The release includes, the popular "If You Want Me," by Carolyn Franklin; "Royal Flush" by Terry Melcher; "Don't Stop Now" by The Brothers; "Home Is Where the Heart Is," by David Cassidy; "High on Music" by The Memphis Horns; "Hank and Jimmy Snow Live from Evangel Temple;" "Just About Love" by Randy Sharp; "The New Phil Woods Album;" "On Top of Clear" by The Choice Four; "Dependable" by Charles Drain; "Kelly" by Kelly Garrett; "Beyond Mobius" by Cedar Walton; "Alone Again" by Billy Walker; "Better Late Than Never" by Rosie; "Mackintosh & T. J." by Waylon Jennings, Willie Nelson, The Wailors, Johnny Gimble and Ralph Mooney; "Floyd Cramer Country;" and "Eleven Plus" by the National Youth Jazz Orchestra.

On Flying Dutchman are "Reflections of a Golden Dream" by Lonnie Liston Smith and the Cosmic Echoes and "Scott Joplin: Interpretations '76" by Mike Wofford.

From Midland International comes "Silver Convention," and RCA will release "Space 1999," an original television soundtrack re-

ording.

Coming from Red Seal are "Abide With Me" by Sherrill Milnes; Haydn: Quartet Opus 64, No. 5 and Quartet Opus 76, No. 2, by The Cleveland Quartet; Handel: "The Messiah" with Felicity Palmer, Helen Watts, Ryland Davies and John Shirley-Quirk, with Raymond Leppard conducting the English Chamber Orchestra and Chorus (from Erato); "The Virtuoso Flute" with Jean-Pierre Rampal and various ensembles (from Erato) and "The Virtuoso Trumpet" with Maurice Andre accompanied by Marriner and The Academy of St. Martin-in-the-Fields and Paillard and the Paillard Chamber Orchestra (from Erato).

On Victrola are Beethoven: Sonata No. 30 in E, Opus 109, and Sonata No. 32 in C Minor, Opus 111, by Artur Schnabel (recording never before released); Berlioz: Les Nuits d'Ete and Debussy: La Damselle Elue, with Victoria de los Angeles and the Boston Symphony Orchestra conducted by Charles Munch; and Eileen Farrell Sings Wagner, with Leopold Stokowski conducting His Symphony Orchestra in "Wesendonck Songs" and Erich Leinsdorf conducting the Rochester Philharmonic with Set Svahnholm in Siegfried Act III, Scene 3.

MCA Promotes Parker

■ LOS ANGELES—Jack Parker has been appointed to the position of director of artist development, it was announced by Bob Davis, MCA Records vice president of artist acquisitions.

Parker is currently the district manager for MCA in the mid-western area, and has been based in Chicago.

His new responsibilities will encompass working directly with touring artists in order to assist them in their career development.

CBS Promotes Sellers

■ NEW YORK—Marie Sellers has been appointed to the position of special markets promotion coordinator, CBS Records. The announcement was made by LeBaron Taylor, vice president, special markets, CBS Records.

In her new capacity, Ms. Sellers will be responsible for coordinating special markets promotional activities on all r&b product for Columbia Records, Epic Records and CBS custom labels. In addition, she will be maintaining a liaison with the trades. She will report directly to Richard Mack, director of promotion, special markets, CBS Records.

Ms. Sellers joined CBS Records in 1974. Prior to coming to CBS Records she worked for WCBS-TV as an administrative assistant.

GERMANY

By PAUL SIEGEL



■ BERLIN—On May 18, 1976 in the German countryside city of Saarbrücken the annual Golden Europa prizes for the winners of German Hit parades plus the discoveries of the year, will be held. The winners will receive gold Europa statuettes. Heading the affair will be **Dr. Reimund Hess** and **Rolf-Dieter Ganz**. The technical institute Wickert will select, through questionnaires, the candidates for the awards, then the key press, radio and television people of Germany will vote for the winners.

This procedure functions through Saarländischer Rundfunk (Europawel-lasaar), the major radio and TV outlets in Saarbrücken.

Still riding the number one position in the national charts in Germany is "Come Into My Wigwam" by **Heino** on EMI-Electrola . . . Hansa Records has a hit with **Bernhard Brink's** "I'm Still To Be Had" (Ich Bin Noch Zu Haben). This song is published by the **Meisels** who are throwing a costume party for the trade.

A recommendable classical album is Dr. **Udo Ungers** recordings of the entire piano works of **Robert Schumann** on Intercord . . . **Harry Belafonte** is selling well on RCA which pleases **Hans G. Baum** . . . **Penny McLean's** "Lady Bump" album on Ariola/Jupiter is a big success.

After a scramble to get the rights to **El Pasador**, a group from Italy, they will appear in Germany on the Italian label Polaris. **George Pincus** is interested in them for the USA, and they might go to the new H&L label in America . . . Mrs. **Einzi Stolz**, the widow of Dr. **Robert Stolz**, received a request from UNICEF for her husband's song, "God Bless the Children of Our World" . . . **Bill Downs** of New York has a potential European hit with his group **Jelly Beans**. Their song "I'm Hip To You" is on Right On Records . . . There's a new music paper in Germany called Musik Joker and it appears in the Axel Springer newspaper. **Shirley MacLaine** is doing great concert business as well as attracting tremendous media coverage in her current European tour . . . **Ludwig Vondersand** of BASF is happy over the reception **Batta Illic's** "The Girl With Sad Eyes" is getting . . . **Big Band Brasini** has received the distinction as "The Pop-Symphonic Sound of The 80's" by Germany's top short wave station Deutsche Welle . . . **Gunter Igner** of EMI-Electrola attended the pilot of the **Horst Jankowski** television show and announced there will be three Jankowski albums released on EMI before the pianist leaves on a South American tour. **Erni Bilkenroth** of Edition Marbot in Hamburg has taken over the new Intercity Publishing and Production Company of Berlin. Sorry to report the death of a great German composer, **Gerhard Froboess**, who died in Berlin last week.

South African Success



Celebrating its third month in operation with no less than three gold records, WEA's new South African office is understandably all smiles. Holding the mounted discs (awarded for Rod Stewart's "Sailin'," the George Baker Selection's "Paloma Blanca" and Columbus' "Milky Ways") is WEA International executive vice president Phil Rose. He's flanked by South African WEA repertoire manager Richard Sassoon (second from left) and Derek Hannan, managing director of South African WEA (fourth from left).

ENGLAND

By RON MCCREIGHT

■ LONDON — DJM has scheduled **Elton John's** version of "Pinball Wizard" from the "Tommy" movie for release as a single on March 12th. At the same time, the company has announced plans to issue a live album to coincide with his concert tour commencing on April 29th at The Grand, Leeds. Other venues include The Empire (Liverpool), Fairfield Hall (Croydon) and Earls Court (London).

A long list of potential hits out this week, beginning with two that carry heavy potential for the other side of the Atlantic—**Nazareth's** "Carry Out Feelings" (Mountain) and **Hot Chocolate's** "Don't Stop It Now" (RAK). However, don't underestimate the chances of three ladies, **Barbara Dickson** ("People Get Ready"—RSO), **Mary Hopkin** ("If You Love Me"—Good Earth/RCA) and **Catherine Howe** ("What Are Friends For Anyway"—RCA). Hot singles too by **Tim Rice** ("Hey Love"—DJM), **Love Together** ("Don't Do Anything"—Philips), **Roger Whittaker** ("River Lady"—EMI), **Moone Brothers** ("Right Number Wrong Reply"—Target) and **John Kongas** ("I No. 7"—A&M). Best albums are **Robin Trower's** "Live" (Chrysalis), **John Miles'** "Rebel" (Decca) and **Richard Kerr's** "Somewhere In The Night" (Epic).

The Chieftains are in Belgium where they commence a European tour, playing three concerts in Gent before moving on to France, Denmark and Germany, returning here to appear at the Festival Hall on April 3rd with several major radio and TV shots following. Our own **Renaissance** will join Japanese synthesizer specialist **Isao Tomita** on his European tour, which includes important concerts in London and Manchester. Exciting new bands **Shanghai** and **Widow Maker** are also hitting the road this month. Shanghai is playing support on the **Status Quo** tour following the release of their revival of **Johnny Kidd's** "Shaking All Over" (Thunderbird), and Widow Maker, which features former **Love Affair** front man **Steve Ellis** on lead vocals, made its debut on BBC-TV's "Old Grey Whistle Test" recently before commencing a series of concerts throughout the country.

Andy Williams is in town on a hectic promotion tour for his "Other Side Of Me" (CBS). He takes in "Top Of The Pops," "Cilla Black," "Russell Harty" and "Supersonic" TV shows as well as appearances on Capital Radio's **Michael Aspel Show** and BBC Radio 2's "Open House."

Steve Gottlieb has made new appointments at Chappell where ex-Gallo man **Bob Lake** becomes financial controller; **Pran Gohil** joins as special projects manager, having recently returned to the U.K. after a period with Phonogram International in the Middle and Far East; and **Mary Jennings** comes in from Contour Records as publicity manager. Meanwhile, in Australia **Jonathan Simon** becomes director and general manager of Chappell's operation there.

Power Exchange has concluded a licencing agreement with RCA for Canada where initial releases for the label will be **Kristine's** "Devil Woman" (single) and "I'm A Song" (album) and **J. J. Barrie's** "No Charge" (single) and "Autumn Of My Life" (album).

CBS Names Stollman Senior U.K. Director

■ NEW YORK—Norman S. Stollman has been appointed senior director of CBS Records (U.K.) reporting directly to Maurice Oberstein, managing director. Stollman has relocated to the company's offices in London.

Most recently Stollman has been vice president of business affairs, CBS Records International, headquartered in New York. He has been with the division since 1973.

In his new position Stollman will be assigned general executive responsibilities, including the supervision of CBS U.K.'s business affairs department, April Music U.K., and the March Artists Agency. He will assist Oberstein in all other areas.



Norman S. Stollman

Kudos For Carlin



Congratulating George Carlin at the Roxy following his triumphant return to a cabaret club atmosphere are, from left: actor Robert Stack, Carlin, Atlantic west coast general manager Bob Greenberg, and actor Jack Albertson. Carlin's latest album, "An Evening With Wally Londo Featuring Bill Slasz," is his latest release on Little David Records distributed by Atlantic Records.

Live Opera (Continued from page 49)

popularity or vocal power. And though on one night (imagine, only one!) in 1974, when Miss Nilsson joined forces with Jon Vickers at the Met to make a *Tristan* that none of us will ever forget. Much of the magic of the Golden Wagner period came from the repeated combination of superstars—a really golden ensemble.

Address

Any dealer who wishes to advise his customers, can suggest that they send 100 tax-deductible dollars or more to the Metropolitan Opera Fund, Metropolitan Opera House, Lincoln Center Plaza, New York 10023, and they will receive the records.

The excitement over last year's *Butterfly* and this year's *Tristan* raises again the value of the live performance for recording. Does one want the imperfections that almost have to happen if one can get the excitement engendered by the presence of an audience? An increasing number of opera lovers in this country seem to be opting for the live performance, warts and all. They feel that this way they are really getting opera, not something manufactured, spliced and perfected.

Lohengrin

On the track, it will be interesting to see how the new *Lohengrin* on Philips does with the public. Recorded live in the Bayreuth tradition, this was a 1962 performance at the Wagner Festival. Jess Thomas, just beginning his heldentenor career (he came to the Met in Christmas of 1962), is the Swan Knight. His voice is pure and fresh; some problems that were later to haunt the tenor can

be heard, but generally it is a solid if not too individual a performance.

Silja and Vinay

Also Anja Silja and Ramon Vinay can be heard as an acceptable if not smashing Elsa and Telramund respectively. Miss Silja sings as well as she ever did, making her best points in the two arias; some of her electricity comes over on the disc. The fascinating character is the Ortrud of Astrid Varnay. Miss Varnay undertook the same role a few years before on the great monaural recording with Wolfgang Windgassen and Eleanor Steber. Still available on London, that recording shows Miss Varnay's voice to maximum advantage. In 1962, though Miss Varnay was more than able to handle her weight in the theater, she sounds shrill and pushed on records. The curse works but the phrases at the end of the opera, probably exciting that night, are now not pleasant. Many would argue that the American dramatic soprano is so involved as Ortrud and so excited over the performance that any tightness of voice is not important. This listener cannot agree, but differences in this area are highly personal.

Under any condition, Philips has made available another import of Bayreuth's Wieland Wagner era of Wolfgang Sawallish. The argument as to studio or live performance will go on as long as people have tape recorders; both kinds of recordings serve a purpose. But anyone who calls himself even a quarter-Wagnerian will have to have the Met's *Tristan*. It is unique.

Warners' California Soul

Saturday

(Continued from page 18)

and ran through "Walk On By," "I Say A Little Prayer," "I'll Never Fall In Love Again" and "Do You Know The Way to San Jose?" before settling into what was, arguably, her finest interpretive performance of the evening — the Bell-Creed "His House And Me." This ballad concerns a lonely lady who is presently surveying the ashes of a once-prosperous relationship, and Ms. Warwick's uncanny knack for vocal understatement emphasized the horror and melancholy of an empty life. Whether it was a ballad or an uptempo tune, Ms. Warwick was given admirable support by her band and by her dynamic backup singers (a trio whose names are hardly new—Cissy Houston, Dee Dee Warwick and Darlene Love).

The Impressions' set was a dynamic one abounding in impeccable four-part harmonies and tent revival exhortations. The latter come primarily from lead singer Ralph Johnson, whose street-tough, no nonsense style gives the group its edge; his urgency is set off by the delicate falsetto stylings of the charismatic Regional Torian, thereby establishing a creative tension that gives each number a life of its own. And lest one be misled into thinking that the Impressions ceased to exist with the departures of Curtis Mayfield and Leroy Hutson, one need only have felt the power of "First Impressions" or "Same Thing It Took" or "Loving Power" to know otherwise. Their performance would have been flawless were it not for a few of the Barry White "Love your woman, right on" routines.

Al Jarreau is a large, muscular, gentle man with a rich, husky voice that slides easily into a high nasal tone reminiscent of Al Green. Apparently Jarreau wants to strike a balance between the traditional soul balladeer and the contemporary jazz singer; as yet he hasn't succeeded, but he's close. His primary fault is that in trying to be unique he overdoes it—his penchant for vocal percussion (at various points during the set he imitated the sounds of an acoustic bass, an electric guitar, a conga drum and a theremin), for instance, was at times interesting and appropriate, but too often tended to undercut the effectiveness of his repertoire. Once, in the midst of a tough/tender ballad entitled "We Got By," Jarreau broke into an imitation of a flute and destroyed the spell cast by a superb vocal. All in all it was a nice try; not wholly successful, but boding well for the future, when Jarreau finally realizes his goal.

David McGee

Sunday

(Continued from page 18)

the shortcomings of the evening was that in a showcase performance individual artists should be introduced to acquaint the audience with them).

David Sanborn is one of a handful of players who gained their reputation in the studio who have been able to transcend the studio musician label. Sanborn's performance was heartfelt and soulful; totally unreminiscent of the studio playing of the sessionman. 'Soulful' is the key word in describing Sanborn's appeal. He picked up the crowd with the funky tune "Butterfat," but he literally produced gasps of amazement from the audience with his phrasing on "Way 'Cross Georgia," a very mellow blues tune. Sanborn's alto sax tone is rich and full in both the funk and r&b motifs.

Pat Martino's work as displayed at the Beacon, is quite a departure for the guitar virtuoso from south Philadelphia. He came out smoking in the Mahavishnu school of jazz/rock guitar. The technical ability that he developed in a much more lyrical vein of playing carries over into rock. Martino is lightening fast and always tasteful. And he displayed his musical roots on one acoustic number.

David 'Fathead' Newman

David "Fathead" Newman was next up. Newman's Texas tenor was in fine form, but he played with a complete string section, giving him a disco sound. Perhaps this is the direction the famed rhythm and blues sax player wishes to head. He covered such recent hits as "Dance With Me" and "I Love Music." For the latter, three female vocalists were brought out to accompany the band. He uses the girls in a Quincy Jones approach to arranging; they sing a phrase from the chorus and then the band riffs. The same treatment was given to an original composition called "Praise Be Our Love." The audience seemed to really enjoy this style, although it's not the kind of music Newman is known for.

The last two acts in this over six hour long concert were George Benson and Alice Coltrane. They played music from their new Warners albums, "Breezin'" and "Eternity," respectively as well as more familiar material. Benson, the melodic guitarist and Coltrane the avant-garde composer/pianist/harpist further demonstrated the depth of talent that Warner Brothers has in its new jazz lineup.

Howard Newman

Elvin Bishop: Not Just Foolin' Around

■ LOS ANGELES—Well, the Roxy may not be your average juke joint, but that didn't prevent Elvin Bishop (Capricorn) from getting the place jumping in his latest L.A. appearance.

Bishop, whose new "Struttin' My Stuff" is probably his most consistently engaging collection of songs, presented a rousing, thoroughly entertaining and well-paced show to a capacity crowd of dazzled spectators.

In the past few months, Bishop has cleaned up his act (in the sense of separating the wheat from the chaff, material-wise), while also increasing his focus on more upbeat tunes, so there are less problems with waning momentum. Actually, the first signs of the new, high-efficiency Elvin Bishop were readily discernable (especially in hindsight) when Elvin and crew last played the Forum, in support of the Allman Bros. Band (RW: Nov. 15, '75).

Throughout the Roxy show, the spirited tandem lead figures of Bishop and his shorter—if only in height—cohort, Johnny Vernazza, were obvious highlights. Fans of spine-tickling slide guitar shouldn't consider themselves connoisseurs until they have heard this duo, and preferably live.

Morningstar Acquires 'Nostalgia' Single

■ RAHWAY, N.J.—The European hit "Nostalgia" by Francis Goya has been purchased by Morningstar Records for U.S. release and will be rush-released by the label in the next 10 days.

"Nostalgia," a guitar instrumental, is on the charts in Belgium, Holland, France and other markets and will be launched with a full promotion push by Morningstar in the United States. Arrangements for the U.S. release were concluded by Morningstar executives with Bart van de Laar of Decibel during the recent MIDEM Convention in Cannes.

Pincus Active

■ NEW YORK — George Pincus has reported increased activity on several songs from his Gil/Pincus catalogue. Included among them are Bette Midler's (Atlantic) "Old Cape Cod," all the titles on the latest album from Mercury artist G. T. Moore, Joan Baez' (A&M) version of "Natalia" and Arista recording group Hello's "Little Miss Mystery."

Munah Pacts Hubbard

■ LOS ANGELES — Columbia recording artist Freddie Hubbard has signed an agreement with Munah Productions for exclusive personal management.

Mickey Thomas continues to give this band a cutting vocal edge, and his contribution on "Slick Titty Boom" was just right on all counts.

Single

"Fooled Around and Fell In Love," which this reviewer heard for the first time at this performance—and has subsequently become a much-played single—is a warmly satisfying country-bluesy ballad that should open the doors to the kind of media recognition that Elvin has proved he deserves.

Mike Harris

Billy Smith Exits Can't Stop Prod.

■ NEW YORK—Billy Smith, manager of U.S. operations for Can't Stop Productions, has departed the firm. Smith's projects for the firm included directing all promotion, advertising and publicity functions. He was also responsible for coordinating all special projects for the international publishing, management and production firm representing 20th Century's Ritchie Family and RCA's Blanch Carter.

Smith can be reached in New York at: (212) 787-8111.

Ross Re-Signs With Big Tree

■ NEW YORK—Charlie Ross has been re-signed to a long-term exclusive contract with Big Tree Records (distributed by Atlantic), it was announced by Big Tree president Doug Morris. Ross' breakout single (his second for the label), "Without Your Love (Mr. Jordan)," is currently in release with a debut album already in the works with producer Paul Vance (of David Geddes' "Run Joey Run" renown).

RCA To Release Litkei Marches

■ NEW YORK — Marches dedicated to the last seven U. S. presidents as well as a march written especially for the Bicentennial, all the creations of a Hungarian who came to this country after World War II, are being released in a special Bicentennial salute album by RCA Records this month. Ervin Litkei is the architect-composer. The announcement of the album was made by Jack Kiernan, division vice president, marketing, RCA Records.

The album is an officially recognized commemorative of the American Revolution Bicentennial Administration, and the album cover will bear that body's seal.

Background

Litkei began composing his

Three Degrees Cancel S.African Tour

■ NEW YORK — Richard Barrett, manager of Philadelphia Intl. recording artists The Three Degrees, announced the cancellation of their upcoming South African tour which would have begun March 8.

According to Barrett, the tour had to be cancelled after the South African government revoked the group's visas. An article published in a South African newspaper contained a statement attributed to group publicist Carol Ross that "He [Prime Minister John Vorster] promised totally mixed audiences and that's how it's going to be when they get there in March." This statement apparently started the chain of events which led to the revocation of the visas. Barrett said that this

statement was unsubstantiated and led to the impression in South Africa that he and his group were trying to interfere in the foreign policy of that country. Barrett stated that the group had reached a "gentleman's agreement" with concert promoter Ronnie Quibell that The Three Degrees would play at least one racially mixed show in Capetown, Durban and Johannesburg. This would have been a first for South Africa.

Barrett concluded, "For The Three Degrees and me the choice is clear—the discrimination must end—the shabby treatment and the insults of this experience will not be forgotten."

CLUB REVIEW

Bridgewater Alluring In Hopper's Debut

■ NEW YORK—Dee Dee Bridgewater, currently appearing on Broadway in "The Wiz," recently (29) held forth at Hopper's Cafe in Greenwich Village, where she proved herself undeniably talented but with a ways to go in adding distinctiveness to her material and to herself as a performer.

Accompanied by the superb Roland Hanna on piano and George Brice on bass, Ms. Bridgewater opened strong with "Midnight at the Oasis," her version being as alluring as the Maria Muldaur original but also tougher and raunchier. On "Feelings," Ms. Bridgewater's vocal urged heart-felt, not maudlin, emotion out of the song; she took her time on the key phrases and packed them with heretofore-unknown power. "Afro Blue" was the high point of the evening. Ms. Bridgewater's voice was eminently suited to deliver Oscar Brown Jr.'s lyrics—essentially a series of sharp, distinct images—most effectively and Hanna's aggressive piano stylings added the cutting edge to the song.

However, Ms. Bridgewater tended to approach every song in the same manner, i.e. light and breezy in the verses and full-tilt in the choruses, and eventually all the songs ran into each other. Also, she was at times more concerned with playing to a small group of "Wiz" cast members than to the audience as a whole, which put a very real damper on her performance.

David McGee

Goodman Names Wald Professional Manager

■ NEW YORK — Harold Wald has rejoined Arc-Music-Regent Music and affiliated companies, now known as The Goodman Group, as professional manager.

Milton do Nascimento Signs A&M Contract



A&M president Jerry Moss is shown here with artist Milton do Nascimento after signing the innovative Brazilian musician to the label. Moss also announced that the composer-singer-guitarist-keyboardist will begin recording an album this June in Los Angeles.

Ada Signs Chappell

■ LOS ANGELES — Singer/actor Jimmy Chappell has signed a long-term, exclusive worldwide recording contract with Ada Records, according to label president Don Mangan.

marches dedicated to American presidents while still in Hungary. The first was a salute to Roosevelt. When freed by American forces at the conclusion of World War II, Litkei came to America and continued composing music reflecting his love for his adopted land.

Today, Litkei is chairman of the board of Olympia Record Industries, Arovax Record Corp. and Galiko Music and Film Enterprises and is one of the nation's leading rack merchandisers.

The album is titled "The Bicentennial March and Presidential Marches of America." It is being released on RCA's \$4.98 line to make it available to the widest possible audience.

MCA Signs Mel Tillis



Country recording artist Mel Tillis has been signed to an exclusive worldwide recording contract, announced J.K. Maitland, president of MCA Records. This is a return to the MCA family for Tillis, who used to record on the Kapp label. Over 500 Mel Tillis songs have been recorded. One of the more famous Tillis compositions is "Detroit City," which has been recorded by over 100 artists. His first album under the new agreement is due this coming summer. Pictured at the signing are from left (standing): Dick Howard, from the Jim Halsey Organization; Jim Halsey; Dick Frank, Tillis' attorney; Lou Cook, MCA vice president of administration; and Mel Tillis (seated).

Lovelace to E/A

■ NASHVILLE—Record World has learned that Elektra/Asylum, in a further expansion move, has named Paul Lovelace national country sales manager. Lovelace, formerly vice president, national promotion for 20th Century Records, will join Mike Suttle, Jim Malloy and Susan Burns in the Nashville office in the near future.

Chellman Relocates

■ NASHVILLE—The Chuck Chellman Company Incorporated has moved its headquarters to 1201 Sixteenth Ave. S., Nashville, Tennessee.

Chellman and his wife, Georgia Twitty, recently purchased the property at this location and in addition to housing the offices of the Chuck Chellman Promotion Company, it also has offices of Adventure Music Co., Touchdown Music Co., Veelson International, a public relations company, Windchime Productions, and the Nashville offices for Elektra/Asylum Records.

Fifth Annual Fan Fair Planned for June 9-13

■ NASHVILLE — 1976's Country Music Fan Fair, scheduled for June 9-13 at Nashville's Municipal Auditorium, will include more than 25 hours of live entertainment featuring top country music artists, a bluegrass concert, an old time fiddling contest, picture-taking and autograph sessions with the stars, a large fan club and record label exhibition, tickets to Opryland U.S.A. and the Country Music Hall of Fame, and three lunches.

The Third Annual Fan Fair Slow Pitch Softball Tournament will be held on June 7-8, the two days before Fan Fair. This free-to-the-public tourney will again be held at Nashville's Two Rivers Park.

Last year's winning men's team, Bill Anderson's "Po' Boys," will face determined competition for possession of the five foot Fan Fair softball trophy from the likes of ABC/Dot's "Country Shindiggers," Conway Twitty's "Twitty Birds," MGM's "Lions," Loretta Lynn's "Coal Miners," the "Nashville Pickers," the "Jones Boys," Billboard's "Music Row Rebels," RCA's "Country Cookers," Playboy's "Chartbusters" and WSM's "Big Country Machine." The "Mary Reeves Review" will defend their women's division title in competition with ABC/Dot's "Lady Shindiggers," the CBS "Wreckers," the "Po' Girls" and WSM's "Mouth of the South."

Teams are made up of country music performers, radio and television personalities and recording industry personnel. Any organization wishing to enter a team in the competition should contact Ray Pradines at the Country Music Association, 7 Music Circle North, Nashville, Tennessee; phone: (615) 244-2840.

Country music deejays should note—if they plan to be in Nashville on either or both of the tournament days—that Fan Fair officials need play-by-play announcers for the softball games. Interested parties should contact Ray Pradines at the above-mentioned address or phone number.

Free transportation from Municipal Auditorium, Opryland and various hotels to Two Rivers Park will again be available. Pre-game entertainment is slated for both days; during the games, record albums and autographed softballs will be given away.

The Fan Fair registration fee is \$25. Checks should be made out to Fan Fair and mailed to 2800 Opryland Drive, Nashville, Tennessee 37214.

NASHVILLE REPORT

By RED O'DONNELL



■ Loretta Lynn recorded some commercials for a Kentucky coal company. Why not? She's a "Coal Miner's Daughter"? . . . Did RW planners know something? That special section featuring Willie Nelson hit the newsstands the day he won a Grammy! . . . Writer Jerry Gillespie and wife Debi named their first-born Heather. (A wee bit of the Scotch?) Gillespie wrote Tommy Overstreet's ABC/Dot recording of "That's Where My Woman Begins." And now it can pick up a parenthetical sub-title: "That's Where My Woman Begins (Changing Diapers)."

Didja get the word that Bill Anderson appears on CBS-TV's Match Game March 24, 25, 26, 29 & 30? (Playing a split week?) Or that Roy Clark debuts May 1-2 as guest soloist with Arthur Fiedler and Boston Pops Orchestra? . . . I'm asking questions, but you ain't answering . . . Notes Jethro (Burns) from somewhere out there in readerland: "Forget about the 'outlaws' and do something for the 'in-laws'." Jethro has been referred to his brother-in-law, Chet Atkins.

Column's condolences to Faron Young, whose 74-year-old father, Harlan R. Young, died in Shreveport, La. . . . Charley Pride's succinct comment concerning his guesting as soloist with Edmonton, Can. Symphony: "Weather was cold; reception was warm."

Bristol, Va.-Tenn. sponsoring its sixth annual "Country Music Days" May 7-8. It was in downtown Bristol during midsummer of 1927 that the late Ralph Peer, Sr.—then with Victor Talking Machine Co. of New Jersey—officially produced what is generally believed to be the

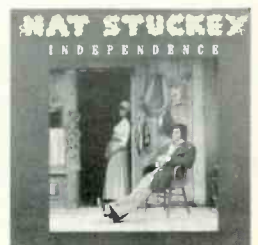
(Continued on page 62)

COUNTRY PICKS OF THE WEEK

SINGLE **RECA** DOTTIE WEST, "HERE COMES THE FLOWERS" (T. Wine-C. Moman; Baby Chick, BMI). This record has all the elements to be an across-the-board smash. Super song with a cute twist, it'll draw a smile as it hits home hard. Great production and great delivery by Dottie add up to a monster that'll have the request lines lit up more than Andy Capp on a Saturday night. RCA PB-10553.

SLEEPER **LA** ED BRUCE, "THE LITTLEST COWBOY RIDES AGAIN" (D. Ray-G. Ray; Contention, SESAC). Ed gallops across the turntable with another western winner. If the mamas don't want their babies to grow up to be cowboys, they don't show it here as Ed sings of a little tyke who rides the range while mamas smile on. It'll grow up to be a big record. Whoopee ti yi yo! United Artists UA-XW774-Y.

ALBUM NAT STUCKEY, "INDEPENDENCE." This is quite an album for Nat, and is going to put him right at the top as a recording artist. "Sun Comin' Up," his single, starts this off, and it features a super version of "Lyni' Eyes" as well as another super cut on "She Stays In The Name of Love." Look for big things to happen here—for both Nat and his "independence." MCA MCA-2184.



COUNTRY HOT LINE

By MARIE RATLIFF



■ **FEARLESS FORECAST:** Eddy Raven takes the Glen Campbell hit of some time back, "I Wanna Live," and adds some classy French lyrics to make a strong entry in the chart race! This one should go all the way!

Kenny Starr shines with a first-class follow-up to his chart topping "Blind Man in the Bleachers."—Pulled

from his current lp, "Tonight I Face The Man (Who Made It Happen)" is an immediate spinner and phone lighter at KKYX, KCKC, WJQS, WHK, KSOP, WSLR, WIRE, WXCL and WWOK.

Rejoining Columbia after a brief absence, Freddy Weller's debut, "Ask Any Old heater Who Knows," is already showing well in Texas markets.

There's a lot of talk about the probable single choice from the new Cledus Maggard lp, "White Knight." Strongest interest is showing on the "C. B. Lingo" cut, highly touted at KBUL, WINN, KFDI and KLAK. "Kentucky Moonrunner" is favored at WHOO.



Freddy Weller

The Bellamy Brothers continue to add to the list of play stations on "Let Your Love Flow." Reporting it this week are KBOX, KCKC, WUNI, WMC and WCMS.

Instrumental interest building in the novel "Candy Pants" by Floyd Cramer at KCKN and WIRE.



Sarah Johns

"Let The Big Wheels Roll," the latest by Sarah Johns, is getting early interest in the midwest and Texas.

Monster Movers: Olivia Newton-John, Charley Pride, John Denver, Bobby Bare.

Comedy Corner: Have you heard Andy Griffith tell about "My Dog Underdog"? It's playing at KCKN and spreading!

Mac Davis has an unusual entry in "Forever Lovers" that's starting at WWOK and WCMS.

SURE SHOTS

Dottie West — "Here Come The Flowers"
Willie Nelson — "The Last Letter"
Joe Stampley — "Sheik of Chicago"

LEFT FIELDERS

Jody Miller — "Ashes of Love"
Ed Bruce — "The Littlest Cowboy Rides Again"

AREA ACTION

Lindy Leigh — "Make Love To Me" (WJQS)
Pure Prairie League — "Sun Shone Lightly" (KOYN)
Flo Starnes — "Whatsa Matter Baby" (WGBG)

HOTLINE CHECKLIST

KBOX, Dallas	KVET, Austin	WIRE, Indianapolis
KBUL, Wichita	KVOO, Tulsa	WJQS, Jackson
KCKC, San Bernardino	KWMT, Ft. Dodge	WMC, Memphis
KCKN, Kansas City	WAME, Charlotte	WPLO, Atlanta
KENR, Houston	WBAM, Montgomery	WFNX, Columbus
KFDI, Wichita	WBAP, Ft. Worth	WSDS, Ypsilanti
KIKK, Houston	WCMS, Norfolk	WSLC, Roanoke
KJJJ, Phoenix	WGBG, Greensboro	WSLR, Akron
KKYX, San Antonio	WHK, Cleveland	WSUN, St. Petersburg
KLAK, Denver	WHOO, Orlando	WUNI, Mobile
KOYN, Billings	WIL, St. Louis	WWOK, Miami
KRMD, Shreveport	WINN, Louisville	WXCL, Peoria
KSOP, Salt Lake City		

Starburst Opens Nashville Office

■ NASHVILLE — David Kane and Charles Honey, president and vice president of the Starburst Corporation, an Arkansas-based company, have announced the opening of their Nashville offices.

Under the Starburst banner will be Starcrest Records, Starburst Music (ASCAP), Starbreaker Music (SESAC), American Promotions and Starshine Productions, a custom recording division.

Heading up the Nashville operation will be Scott Turner, with 18 years of experience in the recording industry, having served with A&M Records as a writer/producer, general manager of Central Songs, and as head of the

country division of Liberty, Imperial and United Artists Records.

Turner will be in charge of all production activities at Starcrest, and will also write for Starburst Music. Three books he has written will be published by the corporation and future plans involving television and motion pictures are in the making.

National promotion duties will be handled by Bobby Fischer. Fischer will write for Starburst Music and be in charge of all of the companies' publishing divisions, as well as being the head of Starshine Productions, a custom division of Starburst.

Jim Petrie, formerly with ABC/Dot, has been named as national sales manager, and distribution plans are currently being discussed with major firms.

Officer manager duties will be overseen by Bruce Davidson. Davidson is the present president of the jazz and blues division of the Tennessee Arts Commission. He will also work closely with Petrie in the sales division.

The Starcrest roster, which will be limited to six acts, has as its first signees Harry Blanton, Penny DeHaven, Zeke Sheppard and El Paso.

The complex will be housed in the Penthouse of the City Executive Building, 50 Music Square West; phone: ((615) 247-7827.

World International Bows Nashville Office

■ NASHVILLE — World International Records has officially opened its new offices at 5023 Temple Rd. in Nashville, Tennessee. The label, which is locally owned by a construction executive, currently has two releases. Frankie Wray, whose single is "Right Smack Dab," is a young lady from Florida. Bernie Terrell, a Nashville native, is showing chart action with his recording of "If She Never Gets To Heaven."

Billy Raines, songwriter and record executive, is heading the local World International offices. Raines also produced the current singles. All World International recorded product is distributed by NSD and promoted by The Chuck Chellman Company.

Country Radio Seminar Continues Promo Ban

■ NASHVILLE — The Country Radio Seminar has again adopted a strict program banning individual promotion activities through this year's event. The seminar, scheduled for March 19-20 at Nashville's Airport Hilton Hotel, has instituted this policy since its inception in 1969.

The policy includes banning of hospitality rooms or suites, promotional displays, handouts, and any activities involving the marketing of a specific product such as a record company, radio station or broadcasting firm.

Frank Mull, chairman of the 1976 Country Radio Seminar, stating the purpose of the ruling said, "The Seminar was instituted by the record industry to give country broadcasters a forum for the betterment of country radio. We feel that, collectively, the broadcasters are here for that purpose and not to be exploited at this time of the year. There is ample time at other events throughout the year for exposure and exploitation of product."



Pictured from left: Bobby Fischer, promotion director and general manager of publishing for the Starburst Corp.; Scott Turner, executive producer for Starcrest Records; and Jim Petrie, national sales director for Starcrest Records.

RW To Participate In Radio Seminar

■ The Nashville staff of **Record World** will play an active role in this year's Country Radio Seminar, scheduled for March 19-20 at the Nashville Airport Hilton Hotel.

Vice president John Sturdivant and chart research expert Marie Ratliff will participate in a "rap session" on chart compilation, while southeastern editor Don Cusic will be on a panel discussing record reviews.

Cin-Kay Record Co.

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March 3, 1976

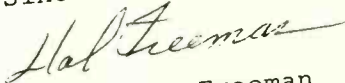
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Country Chart Department
38 Music Square East
Nashville, Tenn. 37203

Gentlemen:

Just a short note to say publicly that we at CIN-KAY RECORDS appreciate the fair and honest treatment we have received from your chart department.

It is important for the industry to know that you still care about the "little guy".

Sincerely,



Hal & Jean Freeman
CIN-KAY RECORD COMPANY

Artists: Al Bolt "I'M IN LOVE WITH MY PET ROCK"
Eddy Bailes "LOVE ISN'T LOVE TILL YOU GIVE IT AWAY"

A special thanks to Joe and Betty Gibson.

Anyone needing extra copies, call Nationwide Sound Distributors collect (615) 385-2704.

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COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

MEL TILLIS—MGM M 14846

MENTAL REVENGE (M. Tillis; Cedarwood, BMI)

From the M-m-m-Mel album, this jewel has a super honky tonk feel bound to get your feet moving. Mel's gettin' back by gettin' it on here.

DICK FELLER—Asylum E-45306-A

SOME DAYS ARE DIAMONDS (SOME DAYS ARE STONE) (D. Feller; Tree, BMI)

Super songwriter Dick Feller pens this one for himself, and it has the marks of a winner. Some songs are diamonds—this is one of them.

RONNIE MILSAP—RCA PB-10593

WHAT GOES ON WHEN THE SUN GOES DOWN (J. Schweers; Chess, ASCAP)

Ronnie puts his distinctive vocal talents to the positive side of love in the negative side of day. Another winner spinner!

JOHNNY DUNCAN—Columbia 3-10302

STRANGER (K. Kristofferson; Resaca, BMI)

It's hard to go wrong with a Kristofferson song—and that's just what Big Johnny has here. Great song and super delivery make this a winning number.

WILLIE NELSON—United Artists UA-XW771-Y

THE LAST LETTER (R. Griffin; M. M. Cole, BMI)

A classic song that Willie recorded years ago. Since this is the year for Mr. Nelson, you can expect a chartopper here. Great!

CHUCK PRICE—Playboy P 6067-A

CADILLAC JOHNSON (K. McDuffie; Sawgrass, BMI)

Quite a story here—about a man whose diamond ring was locked and buried. You can bet that there'll be plenty of requests here. Super production.

EDDY RAVEN—ABC/Dot DOA-17618

I WANNA LIVE (J. Loudermilk; Acuff-Rose, BMI)

An old favorite that Eddy brings back with some Cajun flavor. Applying some French licks to the tune, Eddy will tickle your ears.

CARMEN MORENO—Capitol P-4216

HAVE I TOLD YOU LATELY THAT I LOVE YOU? (S. Wiseman; Duchess, BMI)

Spanish flavor makes this favorite dish a tasty treat, as the Frank Jones production showcases an exciting new talent.

JODY MILLER—Epic 8-50203

ASHES OF LOVE (J. Anglin-J. Wright-J. Anglin; Acuff-Rose, BMI)

This old classic by Johnny and Jack is brought back to life—with the addition of some fine funk by pretty Jody. Hot ashes!

TROY SEALS—Columbia 3-10303

SWEET DREAMS (D. Gibson; Acuff-Rose, BMI)

Troy comes forth with an old Don Gibson song that'll have the listeners' ears tuned in. Sweet sounds!

Nashville Report *(Continued from page 59)*

first major country music recording sessions in the south. He utilized hotel rooms, vacant stores, buildings, etc. as studios. The first artists: **Jimmie Rodgers and the Carter Family.**

Terry Bradshaw delayed his album cutting at Mercury until this week. If Terry doesn't hurry up and come to town the season will be over . . . West coast columnist **Marilyn Beck** reports that **Tammy Wynette** visited "The Shootist" movie set on recent Hollywood sojourn and ended up giving **John Wayne** singing lessons (Wayne croons to co-star **Lauren Bacall** in the picture). And what sort of singer is The Duke? "Well," said Tammy, "we are good friends so I better not reply to that question—other than to say he is a very talented and popular actor." Wayne reportedly grinned at Tammy's appraisal.

Sales of **Jerry Clower's** "Ain't God Good" continue at a steady gait. Word Books of Waco, Tex., its publisher, has ordered a fourth printing. The order brings the number of copies in print to 60,000. (Sales now averaging more than 5000 per month is the word from Word.)

Ritter Memorial Fund To Be Established

■ NEW YORK—A number of friends of the late Tex Ritter, counting among them top stars and executives of country music, are cooperating to form the Tex Ritter Memorial Scholarship Fund as a perpetual memorial to Ritter. The fund will be administered by a non-profit corporation.

Tom T. Hall and some of Ritter's other friends—Johnny Bond, Johnny Rodriguez, Roy Acuff, Ernest Tubb and Bob Neal, to name a few—are supporting the scholarship fund. Hall originated the idea. Hall and some of the others have already set the wheels rolling by making contributions to the fund.

The non-profit corporation will serve to give scholarships to needy and worthy students of law at Vanderbilt University. As many of his friends and fans will remember, Ritter had a degree in law before entering the entertainment field.

A concert is being planned in April of 1976 to fully establish the fund. Actual date and location of the concert has yet to be selected, but a number of top entertainers who have been approached on the project have indicated their willingness to cooperate and donate their time and services to the cause.

Dorothy Ritter, widow of the Half of Famer, has given her full endorsement to the plan. "I think it's just wonderful that friends of Tex would think of this idea to perpetuate his memory," she said. "Tommy and Jonathan and I thank all of them from the bottom of our hearts."

Tax free contributions can be sent to the Tex Ritter Memorial Scholarship Fund in care of Bob Neal, P.O. Box 15245, Nashville, Tennessee 37215, or to Joe Myers, Third National Bank, Green Hills, Nashville, Tennessee 37215.

Bob and Barbi



Playboy recording artist Barbi Benton recently stopped by Record World's N.Y. offices to chat about her blossoming career. Barbi is pictured above with RW publisher Bob Austin.

Convention Dates Set by ESCMI

■ WHITE LAKE, N.Y.—Plans for Eastern States Country Music, Incorporated's annual convention have been announced by the organization's president, Duane Wilson.

This year's convention will be held at Kutshers Country Club in the heart of the Catskill resort area. Convention dates are set for April 8-11 and a complete country music holiday is planned for the registrants. All the convention activities, lodging and meals will be within the same complex.

The Thursday, April 8 agenda will include the start of the annual ESCMI golf tournament on Kutsher's 18-hole course. The evening will bring ESCMI's "Get Acquainted Time" in the Deep End lounge.

Registration for the convention opens at 10:00 a.m. April 9 in the Main Lobby followed by a morning board meeting and general membership meeting. There will be an afternoon panel debate (part 1) as to where country music is going. Showcase 76 will be presented in the Stardust Room late in the afternoon, and the Friday evening show will consist of the most promising northeast entertainers.

Saturday will be a full day of activities including a morning general membership meeting, afternoon panel debate (part 2), and Bob Wood's yearly "Strings & Things" workshop for musicians.

Wilson stated that following a cocktail party there will be a candle-lite banquet. The annual ESCMI Awards Show will be presented on Saturday evening from the stage of the 2000 seat nightclub, The Stardust Room.

Hospitality suites and display areas are available with over 12,000 square feet of exhibit space.

Registration fee for the convention is \$10 for membership and \$15 for non-members. The cost for the complete weekend including lodging, meals and all facilities from Thursday to Sunday is \$85 to \$120 and from Friday to Sunday \$65 to \$85 per person (double occupancy) depending on choice of room.

Registration is not limited to ESCMI members. Any company or individual with an interest in country music is welcome. A \$10 deposit mailed to Kutshers Country Club, Monticello, New York will hold your reservation.

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Record World**

THE COUNTRY ALBUM CHART

MARCH 13, 1976

MAR. 13	MAR. 6		WKS. ON CHART
1	1	THE OUTLAWS WAYLON, WILLIE, JESSI & TOMPALL—RCA APL1 1321	6
2	5	ELITE HOTEL EMMYLOU HARRIS—Reprise MS 2236	7
3	2	TWITTY CONWAY TWITTY—MCA 2176	8
4	6	LOVIN' AND LEARNIN' TANYA TUCKER—MCA 2167	7
5	7	JESSI JESSI COLTER—Capitol ST 11477	6
6	3	LOVE PUT A SONG IN MY HEART JOHNNY RODRIGUEZ—Mercury SRM 1 1057	9
7	4	OVERNIGHT SENSATION MICKEY GILLEY—Playboy PB 408	14
8	9	BLIND MAN IN THE BLEACHERS KENNY STARR—MCA 2177	8
9	8	BLACK BEAR ROAD C. W. McCALL—MGM M3G 5008	20
10	17	200 YEARS OF COUNTRY MUSIC SONNY JAMES—Columbia KC 34035	6
11	10	THE HAPPINESS OF HAVING YOU CHARLEY PRIDE—RCA APL1 1241	14
12	11	ARE YOU READY FOR FREDDY FREDDY FENDER—ABC Dot DOSD 2044	20
13	13	REDHEADED STRANGER WILLIE NELSON—Columbia KC 33482	38
14	12	NIGHT THINGS RONNIE MILSAP—RCA APL1 1223	18
15	23	WHEN THE TINGLE BECOMES A CHILL LORETTA LYNN—MCA 2179	4
16	22	ROCK N' COUNTRY FREDDY FENDER—ABC Dot DOSD 2050	3
17	14	PRISONER IN DISGUISE LINDA RONSTADT—Asylum 7E 1045	32
18	19	WORLD OF CHARLIE RICH CHARLIE RICH—RCA APL1 1242	5
19	21	STEPPIN' OUT GARY STEWART—RCA APL1 1225	6
20	24	SOMETIMES BILL ANDERSON & MARY LOU TURNER—MCA 2182	4
21	16	WHAT CAN YOU DO TO ME NOW WILLIE NELSON—RCA APL1 1234	33
22	18	COUNTRY WILLIE WILLIE NELSON—United Artists LA410 G	17
23	30	EASY AS PIE BILLY CRASH CRADDOCK—ABC Dot DOSD 2040	3
24	38	NARVEL THE MARVEL NARVEL FELTS—ABC Dot DOSD 2034	2
25	15	SOMEBODY LOVES YOU CRYSTAL GAYLE—United Artists LA543 G	15
26	20	THE VERY BEST OF RAY STEVENS Barnaby BR 6018	11
27	26	HANK WILLIAMS, JR. & FRIENDS MGM M3G 5009	9
28	34	JASON'S FARM CAL SMITH—MCA 2172	3
29	31	RAY GRIFF Capitol ST 11486	6
30	33	I LOVE YOU BECAUSE JIM REEVES—RCA APL1 1224	4
31	39	IT'S ALL IN THE MOVIES MERLE HAGGARD—Capitol ST 11483	2
32	29	TOM T. HALL'S GREATEST HITS Mercury SRM 1 1044	23
33	28	BEST OF THE STATLER BROTHERS Mercury SRM 1 1037	33
34	27	ROCKY DICKEY LEE—RCA APL1 1243	21
35	25	ODD MAN IN JERRY LEE LEWIS—Mercury SRM 1 1064	10
36	35	DON WILLIAMS GREATEST HITS ABC Dot DOSD 2035	19
37	58	THE GREAT TOMPALL TOMPALL GLASER—MGM M3G 5014	2
38	37	SWANS AGAINST THE SUN MICHAEL MURPHEY—Epic PE 33851	8
39	32	UNCOMMONLY GOOD COUNTRY DAVE DUDLEY—United Artists LA512 G	17
40	36	RHINESTONE COWBOY GLEN CAMPBELL—Capitol SW 11430	30
41	—	THE WHITE KNIGHT CLEDUS MAGGARD & THE CITIZENS BAND—Mercury SRM 1 1072	1
42	40	WINDSONG JOHN DENVER—RCA APL1 1183	28
43	41	SINCE I MET YOU BABY FREDDY FENDER—GRT 8005	20
44	43	COWBOYS AND DADDIES BOBBY BARE—RCA APL1 1222	13
45	54	BLACK BIRD STONEY EDWARDS—Capitol ST 11499	2
46	42	TODAY I STARTED LOVING YOU AGAIN SAMMI SMITH—Mega MLPS 612	16
47	46	THE FIRST TIME FREDDIE HART—Capitol 11449	21
48	47	BEST OF BUCK OWENS, VOL. 6 Capitol ST 11471	5
49	—	TEXAS COUNTRY VARIOUS ARTISTS—United Artists LA574 H2	1
50	48	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER—ABC Dot DOSD 2020	48
51	49	LOVE IN THE HOT AFTERNOON GENE WATSON—Capitol ST 11443	27
52	44	BARBI BENTON Playboy PB 406	12
53	51	TOGETHER ANNE MURRAY—Capitol ST 11433	14
54	50	HOLY BIBLE—NEW TESTAMENT STATLER BROTHERS—Mercury SRM 1 1051	16
55	52	HOLY BIBLE—OLD TESTAMENT STATLER BROTHERS—Mercury SRM 1 1051	16
56	45	COUNTRY GOLD DANNY DAVIS & NASHVILLE BRASS—RCA APL1 1240	12
57	—	JUNK FOOD JUNKIE LARRY GROCE—Warner Bros. BS 2933	1
58	53	CLEARLY LOVE OLIVIA NEWTON-JOHN—MCA 2148	22
59	57	DREAMING MY DREAMS WAYLON JENNINGS—RCA APL1 1062	36
60	59	BEST OF DOLLY PARTON RCA APL1 1117	32
61	56	TOMMY OVERSTREET ABC Dot DOSD 2038	16
62	55	LOVE, YOU'RE THE TEACHER LINDA HARGROVE—Capitol ST 11463	10
63	61	SAY I DO RAY PRICE—ABC Dot DOSD 2037	13
64	60	STACKED DECK AMAZING RHYTHM ACES—ABC ABCD 913	22
65	62	HARPIN' THE BLUES CHARLIE McCOY—Monument KZ 33802	12
66	65	SAY FOREVER YOU'LL BE MINE PORTER & DOLLY—RCA APL1 1116	28
67	66	NARVEL FELTS GREATEST HITS, VOL. 1 ABC Dot DOSD 2036	23
68	64	DOLLY DOLLY PARTON—RCA APL1 1221	32
69	68	WORLD'S GREATEST HONKY TONK BAND BILL BLACK'S COMBO—Hi SHL 32093	19
70	63	TEXAS GOLD ASLEEP AT THE WHEEL—Capitol ST 11441	26
71	67	COUNTRY MALE ARTIST OF THE DECADE SONNY JAMES—Columbia KC 33846	19
72	70	THE HIGH PRIEST OF COUNTRY MUSIC CONWAY TWITTY—MCA 2144	32
73	69	HEART TO HEART ROY CLARK—ABC Dot DOSD 2041	18
74	72	THE NIGHT ATLANTA BURNED ATKINS STRING COMPANY—RCA APL1 1233	17
75	73	EVERYBODY'S COUNTRY DAVID WILLS—Epic KE 33548	23

Phyllis Dale

K-ARK # 1162
THE LIGHTS ARE GROWING DIM

PHYLIS DALE—K-Ark K 1162

"The Lights Are Growing Dim"

for you the lights are brightly shining

for me the lights are growing dim

and I'll no longer need your love

PRODUCER

John Capps



K-ARK RECORDS

25 Music Square West
Nashville, Tenn. 37203
(615) 244-7781



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

MAR. 13 MAR. 6

WKS. ON CHART

1	2	FASTER HORSES TOM T. HALL Mercury 73755		10
2	1	THE ROOTS OF MY RAISING MERLE HAGGARD/Capitol 4204		9
3	4	REMEMBER ME WILLIE NELSON/Columbia 3 10275		11
4	5	GOODHEARTED WOMAN WAYLON & WILLIE/RCA PB 10529		12
5	8	BROKEN LADY LARRY GATLIN/Monument ZS8 8680		13
6	6	STANDING ROOM ONLY BARBARA MANDRELL/ ABC Dot DOA 17601		12
7	10	TILL THE RIVERS ALL RUN DRY DON WILLIAMS/ ABC Dot DOA 17604		7
8	7	MOTELS AND MEMORIES T. G. SHEPPARD/Melodyland ME 6028		12
9	13	IF I HAD IT TO DO ALL OVER AGAIN ROY CLARK/ ABC Dot DOA 17605		8
10	12	YOU'LL LOSE A GOOD THING FREDDY FENDER/ ABC Dot DOA 17607		6
11	3	HANK WILLIAMS, YOU WROTE MY LIFE MOE BANDY/ Columbia 3 10265		13
12	16	YOU ARE THE SONG FREDDIE HART/Capitol 4210		8
13	9	DON'T BELIEVE MY HEART CAN STAND ANOTHER YOU TANYA TUCKER/MCA 40497		14
14	11	THE SWEETEST GIFT/TRACKS OF MY TEARS LINDA RONSTADT & EMMYLOU HARRIS/Asylum 45295		11
15	14	IT'S MORNING JESSI COLTER/Capitol 4200		11
16	21	IF I LET HER COME IN RAY GRIFF/Capitol 4208		8
17	24	THE PRISONER'S SONG/BACK IN THE SADDLE AGAIN SONNY JAMES/Columbia 3 10276		7
18	19	(TIL) I KISSED YOU CONNIE SMITH/Columbia 3 10277		7
19	25	ANGELS, ROSES AND RAIN DICKEY LEE/RCA PB 10543		6
20	34	'TIL I CAN MAKE IT ON MY OWN TAMMY WYNETTE/ Epic 8 50196		5
21	29	THE BATTLE GEORGE JONES/Epic 8 50187		6
22	31	DRINKIN' MY BABY (OFF MY MIND) EDDIE RABBITT/ Elektra 45301		6
23	26	I JUST GOT A FEELING LaCOSTA/Capitol 4209		7
24	27	OH SWEET TEMPTATION GARY STEWART/RCA PB 10550		7
25	28	THE GOODNIGHT SPECIAL LITTLE DAVID WILKINS/ MCA 40510		7
26	32	I'M SO LONESOME (I COULD CRY) TERRY BRADSHAW/ Mercury 73760		7
27	15	WILD SIDE OF LIFE FREDDY FENDER/GRT 039		10
28	30	SWEET SENSUOUS FEELING SUE RICHARDS/ABC Dot DOA 17600		8
29	23	THE WHITE KNIGHT CLEDUS MAGGARD/Mercury 73751		13
30	42	DON'T THE GIRLS ALL GET PRETTIER AT CLOSING TIME MICKEY GILLEY/Playboy 6063		4
31	38	THUNDERSTORMS CAL SMITH/MCA 40517		5
32	41	YOU COULD KNOW AS MUCH ABOUT A STRANGER GENE WATSON/Capitol 4214		5
33	39	THE CALL ANNE MURRAY/Capitol 4207		7
34	36	PALOMA BLANCA GEORGE BAKER SELECTION/ Warner Bros. WBS 8115		8
35	37	PLAY ME NO SAD SONGS REX ALLEN, JR./Warner Bros. WBS 8171		8
36	48	WITHOUT YOUR LOVE (MR. JORDAN) CHARLIE ROSS/ Big Tree BT 16056		3
37	40	FIND YOURSELF ANOTHER PUPPET BRENDA LEE/MCA 40511		6
38	52	I COULDN'T BE ME WITHOUT YOU JOHNNY RODRIGUEZ/ Mercury 73769		3
39	47	ALL THE KING'S HORSES LYNN ANDERSON/Columbia 3 10280		5
40	44	TEXAS THE CHARLIE DANIELS BAND/Kama Sutra 607		5
41	45	A SATISFIED MIND BOB LUMAN/Epic 8 50183		6
42	17	SINCE I FELL FOR YOU CHARLIE RICH/Epic 8 50182		12
43	51	THE DOOR I USED TO CLOSE ROY HEAD/ABC Dot DOA 17608		6
44	50	QUEEN OF THE STARLIGHT BALLROOM DAVID WILLS/ Epic 8 50188		5
45	56	SUN COMIN' UP NAT STUCKEY/MCA 40519		3
46	55	THE DEVIL IN YOUR KISSES (AND THE ANGEL IN YOUR EYES) MEL STREET/GRT 043		5
47	49	DON'T BOOGIE WOOGIE (WHEN YOU SAY YOUR PRAYERS AT NIGHT) JERRY LEE LEWIS/Mercury 73763		6
48	18	SOMEBODY HOLD ME (UNTIL SHE PASSES BY) NARVEL FELTS/ABC Dot DOA 17598		15
49	54	STRAWBERRY CAKE JOHNNY CASH/Columbia 3 10279		5

50	63	TOGETHER AGAIN EMMYLOU HARRIS/Reprise RPS 1346	2
51	57	AS LONG AS THERE'S A SUNDAY SAMMI SMITH/ Elektra 45300	4
52	65	HEY LUCKY LADY DOLLY PARTON/RCA PB 10564	3
53	58	WHAT A NIGHT DAVID HOUSTON/Epic 8 50186	5
54	70	THE FEMININE TOUCH JOHNNY PAYCHECK/Epic 8 50193	3
55	60	PLAY THE SADDEST SONG ON THE JUKEBOX CARMOL TAYLOR/Elektra 45299	5
56	59	JUNK FOOD JUNKIE LARRY GROCE/Warner Bros. WBS 8165	7
57	62	I AIN'T GOT NOBODY DEL REEVES/United Artists XW760 Y	4
58	68	LONE STAR BEER AND BOB WILLS MUSIC RED STEAGALL/ ABC Dot DOA 17610	3
59	67	A MANSION ON THE HILL MICHAEL MURPHEY/Epic 8 50184	4
60	69	WHAT I'VE GOT IN MIND BILLIE JO SPEARS/ United Artists XW764 Y	3
61	22	SOMETIMES BILL ANDERSON & MARY LOU TURNER/ MCA 40488	16
62	20	SOMEBODY LOVES YOU CRYSTAL GAYLE/ United Artists XW740 Y	16
63	33	ANOTHER MORNING JIM ED BROWN/RCA PB 10531	10
64	35	DON'T STOP IN MY WORLD (IF YOU DON'T MEAN TO STAY) BILLY WALKER/RCA PB 10466	12
65	61	FIRE ON THE BAYOU BILL BLACK'S COMBO/Hi SN2301	7
66	79	I'M A TRUCKER JOHNNY RUSSELL/RCA PB 10563	3

CHARTMAKER OF THE WEEK

67 — **COME ON OVER**
OLIVIA NEWTON-JOHN
MCA 40525



68	78	SOMEONE'S WITH YOUR WIFE TONIGHT, MISTER BOBBY BORCHERS/Playboy 6065	2
69	77	LET ME BE YOUR FRIEND MACK WHITE/Commercial 1317	3
70	76	I LOVE YOU BECAUSE JIM REEVES/RCA PB 1055	5
71	73	PAMELA BROWN JUD STRUNK/Melodyland 6027	4
72	82	SENTIMENTAL JOURNEY DAVE DUDLEY/United Artists XW766 Y	2
73	—	MY EYES CAN ONLY SEE AS FAR AS YOU CHARLEY PRIDE/ RCA PB 10592	1
74	88	YOU'RE NOT CHARLIE BROWN (I'M NOT RAGGEDY ANN) DONNA FARGO/ABC Dot DOA 17609	2
75	86	ONLY SIXTEEN DR. HOOK/Capitol 4171	2
76	—	TONIGHT I FACE THE MAN (WHO MADE IT HAPPEN) KENNY STAR/MCA 40524	1
77	80	I'M IN LOVE WITH MY PET ROCK AL BOLT/Cin-Kay CK102	4
78	89	TO SHOW YOU THAT I LOVE YOU BRIAN COLLINS/ ABC Dot DOA 17613	2
79	—	THE WINNER BOBBY BARE/RCA PB 10556	1
80	83	DOG TIRED OF CATTIN' AROUND SHYLO/Columbia 3 10267	4
81	85	SHOW ME WHERE RUBY FALLS /50 States 39	5
82	87	LOVE ISN'T LOVE (TIL YOU GIVE IT AWAY) EDDY BAILES/ Cin-Kay CK101	4
83	—	YOU'VE GOT TO STOP HURTING ME DARLING DON GIBSON/Hickory 365	1
84	91	I'VE GOT LEAVING ON MY MIND WEBB PIERCE/ Plantation PL 136	2
85	—	LOOKING FOR SPACE JOHN DENVER/RCA PB10586	1
86	95	LOVE YOU'RE THE TEACHER LINDA HARGROVE/Capitol 4228	2
87	84	SAN ANTONIO STROLL/MAIDEN'S PRAYER MAURY FINNEY/Soundwaves SW4525	10
88	92	I CAN'T QUIT CHEATIN' ON YOU MUNDO EARWOOD/ Epic 8 50185	6
89	98	ROCKING IN ROSALEE'S BOAT NICK NIXON/Mercury 73772	2
90	90	JOHNNY ORPHAN RANDY BARLOW/Gazelle IRDA 153	4
91	—	YOU OUGHTA BE AGAINST THE LAW REX KRAMER/ Columbia 3 10286	1
92	—	PINS AND NEEDLES (IN MY HEART) DARRELL McCALL/ Columbia/Lone Star 3 10296	1
93	93	WILD WORLD MIKE WELLS/Playboy 6061	3
94	94	LOVE IS A WORD JUICE NEWTON & SILVERSPUR/ RCA PB 10538	3
95	97	THE COWBOY AND THE LADY PATSY SLEDD/Mega 1244	2
96	99	BON SOIR BLUES FLYING BURRITO BROTHERS/Columbia 3 10287	2
97	96	NEVER NAUGHTY ROSIE SUE THOMPSON/Hickory 364	4
98	—	HAVE I TOLD YOU LATELY THAT I LOVE YOU CARMEN MARENO/Capitol 4216	1
99	—	TO BE WITH YOU AGAIN GARY MACK/Soundwaves SW 4528	1
100	100	HOW LONG HAS IT BEEN JOHNNY CHENAULT/Fretone 038	2



TOM T. HALL
 "FASTER HORSES" 73755
 LATEST ALBUM
 GREATEST HITS VOLUME II SRM 1-1044
 "I WROTE A SONG ABOUT IT" SRM 1-1033



THE STATLER BROTHERS
 "HCW GREAT THOU ART" #73732
 LATEST ALBUMS
 HOLY BIBLE OLD TESTAMENT SRM 1-1051
 HOLY BIBLE NEW TESTAMENT SRM 1-1052
 THE BEST OF THE STATLER BROTHERS SRM 1-1037



JOHNNY RODRIGUEZ
 "I COULDN'T BE ME WITHOUT YOU" 73769
 LATEST ALBUM
 "LOVE PUT A SONG IN MY HEART" SRM 1-1057



JERRY LEE LEWIS
 "DON'T BOOGIE WOOGIE WHEN YOU
 SAY YOUR PRAYERS TONIGHT" 73763
 LATEST ALBUM
 "ODD MAN IN" SRM 1-1064



VASSAR CLEMENTS
 "VAQUERO BOW" 73748
 LATEST ALBUM
 "SPEAR BOW" SRM 1-1058

MERCURY MADNESS!



FARON YOUNG
 "FEEL AGAIN" 73731



BLUEFIELD
 "I CAN SEE CLEARLY NOW" #73743
 LATEST ALBUM
 "BLUEFIELD" SRM 1-1048



MELODY ALLEN
 "I'M SORRY" 73773



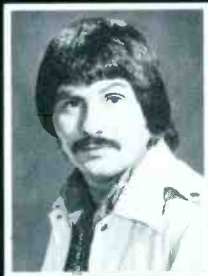
NICK NIXON
 "ROCKING IN ROSALEE'S
 BOAT" 73757



TERRY BRADSHAW
 "I'M SC LONESOME I COULD CRY"
 73760



O. B. McCLINTON
 "IT'S SO GOOD LOVING YOU" 73777



JOEL SONNIER
 "ALWAYS LATE"
 #73754



JACKY WARD
 "SHE'LL THROW STONES AT YOU"
 #73783



CLEDUS MAGGARD
 "THE WHITE KNIGHT" #73751
 LATEST ALBUM
 "THE WHITE KNIGHT" SRM 1-1072



BOBBY BRADDOCK
 "RLBY IS A GROUPIE"
 (WITH A COSMIC COWBOY BAND)
 #73757



MEGAN



REBA McENTIRE



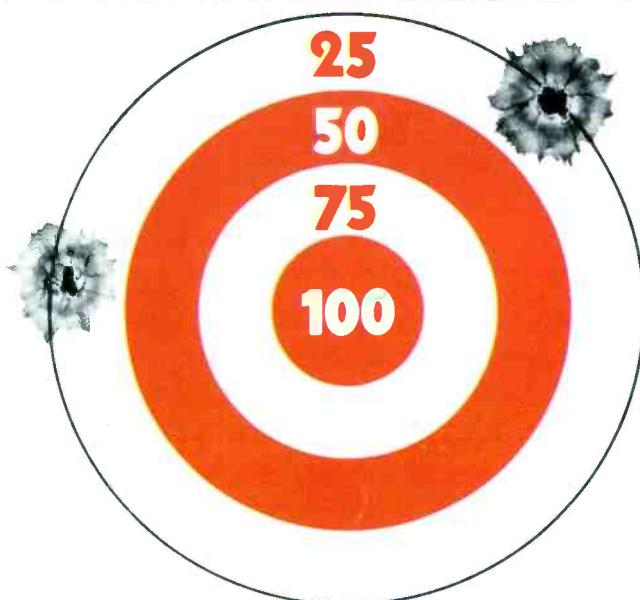
We are so happy to have these new artists on Mercury Records-

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LYNYRD SKYNYRD



GIMME BACK MY BULLETS



THEIR FOURTH ALBUM



Produced by Tom Dowd
MCA-2170



The Spring Tour	
March	2 Chicago
4 San Jose	3 St. Louis
5,6 Winterland	4 Kansas City
9 Sacramento	7,8 Boston
10 Fresno	10,11 New York
12 San Bernardino	13 Buffalo
13 Los Angeles	14 Detroit
14 San Diego	16 Philadelphia
16 Seattle	17 Pittsburgh
17 Spokane	18 Cleveland
18 Portland	30 Lakeland
25 Houston	May
26 Dallas	1 Jacksonville
27 Oklahoma City	2 Miami
30 St. Paul	4 Little Rock
31 Des Moines	5 Memphis
	7,8,9 Atlanta

MCA RECORDS