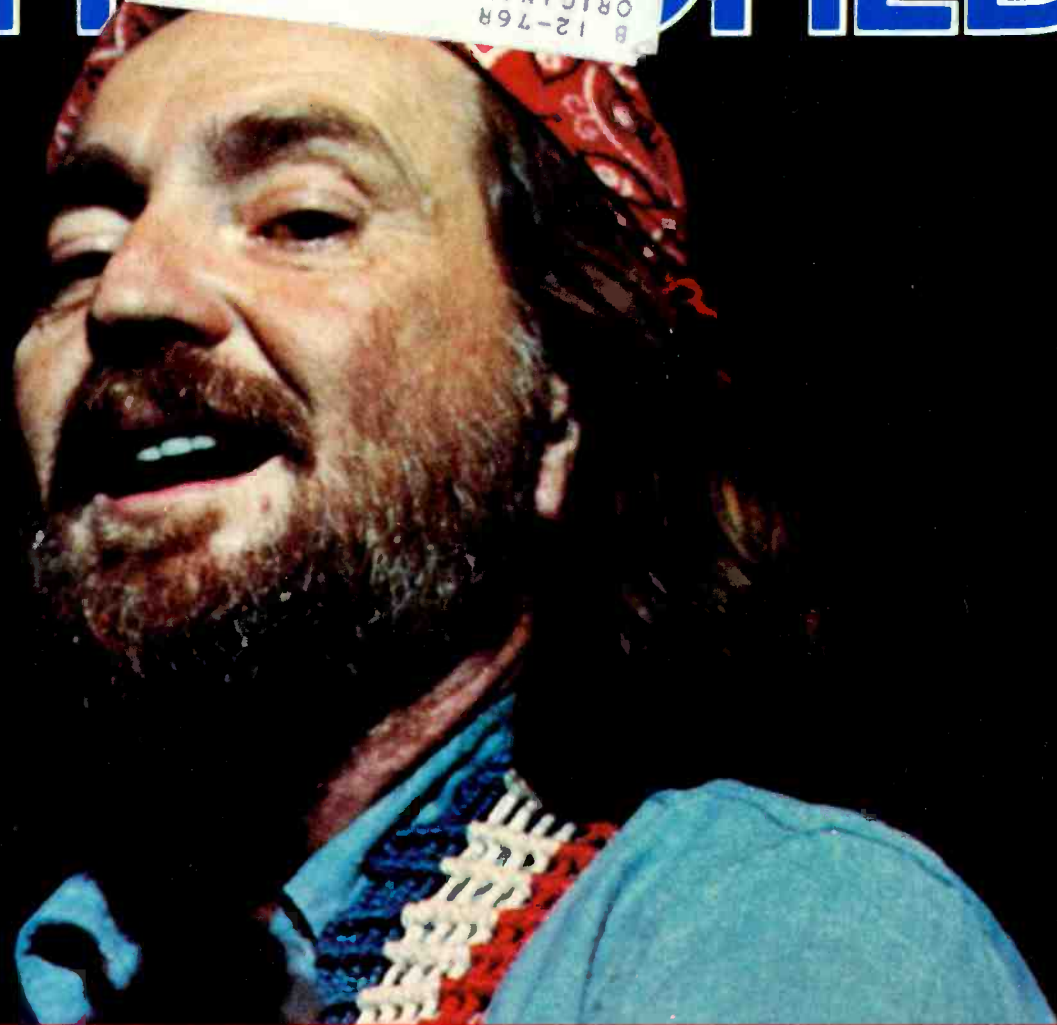


# RECORD WORLD

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ORIGINAL SOUND RECORD CO  
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90046



## Special Section: Progressive Country

### HITS OF THE WEEK

#### SINGLES

**DIANA ROSS, "I THOUGHT IT TOOK A LITTLE TIME (BUT TODAY I FELL IN LOVE)"** (prod. by Michael Masser) (Jobete, ASCAP). Following the sweeping majesty of the "Mahogany" theme, Diana, with the help of a Gene Page arrangement, turns in another beautiful performance. She paces herself through this ballad with consummate ease and style. Motown M1387F.

**SILVER CONVENTION, "GET UP AND BOOGIE"** (prod. by Michael Kunze) (Midsong, ASCAP). With the solo careers of Linda Thompson and Penny McLean in full swing, the mother group now has more depth and identity than when it clicked with "Fly, Robin, Fly." There will be no way to keep this song from boogieing up the charts. Midland Intl. JH 10571 (RCA).

**OLIVIA NEWTON-JOHN "COME ON OVER"** (prod. by John Farrar) (Casserole/Flamm, BMI). The title track from Olivia's forthcoming set is this "Main Course" tune written by Barry and Robin Gibb. With just the slightest country inflection, Olivia sounds thoroughly enchanting as she weaves her magic spell once again. MCA 40525.

**ELECTRIC LIGHT ORCHESTRA, "STRANGE MAGIC"** (prod. by Jeff Lynne) (Unart/Jet, BMI). One of the most compelling tracks from their album finds the group working in a lighter vein than on "Evil Woman." An immaculate production by Jeff Lynne maintains the high calibre of the group's recorded work. United Artists UA XW770 Y.

#### SLEEPERS

**BAD COMPANY, "YOUNG BLOOD"** (prod. by Bad Company) (Quintet/Unichappell/Freddy Bienstock, BMI). The group's first offering from their "Run With the Pack" album is this Leiber-Stoller chestnut from 1957. The group recaptures the flippant attitude of the original with Paul Rodgers providing the dynamic tension. Swan Song SS 70108 (Atlantic).

**JANIS IAN, "BOY I REALLY TIED ONE ON"** (prod. by Brooks Arthur) (Mine Ltd./April, ASCAP). Janis' first uptempo single in a while is the perfect vehicle to showcase her expressive voice and incisive lyric. Tie this one onto your playlist soon and watch it begin to generate the type of action that sent "At Seventeen" to the top. Columbia 3 10297.

**GRAND FUNK RAILROAD "SALLY"** (prod. by Jimmy Ienner) (Cram Renraff, BMI). With a sound that is again completely different from what one may logically expect from the group, this Mark Farner tune could have come out of the mid-'60s with its fresh exuberance. A pleasant uptempo atmospheric sound puts the group back on track. Capitol P 4235.

**BETTE MIDLER, "STRANGERS IN THE NIGHT"** (prod. by Arif Mardin) (Champion/Screen Gems-Columbia, BMI). The combination of "the Divine Miss M" with the disco dexterity of The Average White Band provides for a colorful version of this tune and gives it an identity which takes it 2000 light years away from Sinatra's 1966 reading. Atlantic 3319.

#### ALBUMS

**MARIA MULDAUR, "SWEET HARMONY."** At heart Ms. Muldaur may be the jazz singer of yore, but the reality is a sex and song combination that'll twist Hoagy Carmichael's "Rockin' Chair" or the Sedaka/Cody "Sad Eyes" into miniature one-act productions. "Jon the Generator," "Back By Fall" and "Wild Bird" do her (and she they) fine, too. Reprise MS 2235 (6.98).

**BOZ SCAGGS, "SILK DEGREES."** The moods change rapidly from fully orchestrated, string-laden works ("What Can I Say") to highly subtle guitar-based pieces ("We're All Alone," "Georgia"), with guitarist Louie Shelton standing out. A luxurious record, in a special way, that's a nice departure for Scaggs . . . and for rock. Columbia PC 33920 (6.98).

**ALLAN CLARKE, "I'VE GOT TIME."** There's enough of the Hollies sound left intact for old time's sake, but Clarke as soloist is most distinguished. Song choice is uniformly excellent from Springsteen, to Janis Ian to Dan Fogelberg. The latter's "The Long Way" and Rod Taylor's "Stand By Me" stand out. This'll be a tough set to follow. Asylum 7E-1056 (6.98).

**ELLIOTT MURPHY, "NIGHT LIGHTS."** Long Island doesn't seem to be the decadence bank that Murphy seeks to draw on, but he's listened to Lou Reed ("Diamonds By the Yard") and Patti Smith ("Lady Stilletto"), and the Dylan inflections are more deliberate than ever. He's exploring more familiar territory with "Deco Dance" and "Never as Old as You." RCA APL1-1318 (6.98).



**SALLY**

(4235)

The New  
Hit Single  
From The

**GRAND FUNK  
RAILROAD**

Album  
Born To  
Die

(ST-11482)



Produced by JIMMY IENNER





# RECORD WORLD

## Progressive FMers:

### Getting Behind Key LPs

By MARC KIRKEBY

■ NEW YORK — Progressive rock radio audiences have been hearing a lot more of fewer albums these past few months, a **Record World** survey of leading FM outlets around the country indicates. The rash of strong albums by well-known progressive artists has made this a banner winter for those stations, and has overshadowed a general decline in the number of popular-music albums released by major labels.

"We're trying to get more mileage out of the records we know are big," Denton Marr of WEBN-FM (Cincinnati) said, and nearly all of the stations contacted seem to be following similar patterns in retaining albums in their "emphasis" or "most active" files.

#### Fewer LPs 'Most Active'

This stressing of especially important albums is also reflected in the "most active" category of the FM Airplay Report. With 1976

entering its tenth week, new albums by Bob Dylan and Joni Mitchell have been "most active" for seven weeks; Peter Frampton has reached that level for the past six weeks and is still strong; and the Band's "Northern Lights-Southern Cross," a heavy airplay item for the closing months of 1975, has been most active for five weeks. Of the 19 albums to be accorded "most active" status so far this year, only three have been so listed for one week, and two of those were "most active" for several weeks at the close of 1975.

Moreover, a small group of albums has received even greater

(Continued on page 20)

### Need For Deeper Stock By Dealers Seen As Key To Reaching Adult Buyers

■ H. Royer Smith, that venerable record shop in Philadelphia, had an interesting story to tell in the January issue of its monthly publication, *The New Records*. A school principal in western Pennsylvania, desperate for a 45 rpm instrumental version of "The Star Spangled Banner," called H. Royer Smith for a copy. They had it, of course, since H. R. Smith carries just about everything; the principal sent for it and that was that. But the principal gave the story to a local newspaper reporter. He could not believe that no record shop in the area carried a copy of "The Star Spangled Banner," so he personally checked out every record store in the vicinity. He found only one store with any version whatsoever of the national anthem, the Kate Smith recording. But when he asked about the Cities Service Band rendition, or the Boston Pops version of the anthem, the answers ranged from "We don't have it in stock, but we do get lots of calls for it," and "We've tried to get a record, but they don't seem to have it available," and even "We stock only the top 50 and that doesn't include 'The Star Spangled Banner'."

#### Adult Audience Will Demand Broader Spectrum

Now that's a funny story, especially the last quote. But it isn't really funny because it indicates how many record stores today only stock the hits, and miss the additional business that a deeper stock would give them. Most important of all, however, is the fact that unless these stores change in the future and offer full lines in all categories of recordings, not just the top 50, they will have a tough time staying in business.

Why? Because the times are changing and the audience for records is changing right now and will change even more drastically over the next decade. The 15-24 year old age group is decreasing and the 25-44 year olds are increasing. That means a different approach to selling records than we have followed during the past two decades. A different approach means different advertising, merchandising and stock.

#### Need for Advertising Rises

Truth to tell, during the '60s and much of the '70s it wasn't really necessary for a dealer to advertise key releases by The Stones, The Beatles, The Who, or Led Zeppelin. All a dealer had to do was display them in huge piles on the floor and they would receive their shipment

(Continued on page 87)

### Tarnopol, 3 Others Convicted in Newark; Moore, Davis Are Acquitted on All Counts

■ NEWARK—A guilty verdict was reached on Thursday (26) for Brunswick/Dakar president Nat Tarnopol in the conspiracy "payola" trial that began January 13 in Newark Federal District Court. Tarnopol and Brunswick Records sales manager Peter Garris, production manager Lee Shep and bookkeeper Irving Wiegand were each convicted on 18 counts of mail fraud and one count of conspiracy. Brunswick promotion manager Melvin Moore and a&r director Carl Davis were acquitted on all counts.

The jury spent nearly three days deliberating on the verdict in this technically complicated case. In the five weeks of testimony leading record merchandisers, distrib-

utors and r&b program directors were called to the witness stand by the government, as well as Marshall Thompson and Eugene Record of the Chi-Lites. The defense did not call any witnesses.

The original indictments against Tarnopol and the other men were handed down last June 19 and included counts of wire and mail fraud that were later dropped. Carmine de Noia, who was named in the original indictment, was acquitted by Judge Lacey last week. Judge Lacey said that sentencing would take place on April 12. As of press time, Tarnopol's lawyer, Peter Parcher, could not be reached for comment.

Bail was continued at \$10,000 for each of the four men convicted, all of whom are expected to appeal. Each faces a maximum of 95 years in prison and \$19,000 in fines.

### J.L. Marsh Promotes 'Black Watch' Album

By LENNY BEER  
and ELIOT SEKULER

■ LOS ANGELES—J. L. Marsh has been promoting Private Stock's "Band of the Black Watch" lp in connection with the Scottish marching ensemble's appearances in selected markets. Rack promotions in the Thearles chain in San Diego and with Montgomery Ward in Los Angeles, coinciding with appearances by the band in the San Diego Arena and Los Angeles' Forum (three dates) were responsible for the album's jump from the 410 position to number 29 on the J. L. Marsh read-out for the L. A. branch, the firm's Bill Swearingen told **Record World**. Product was stocked in-depth and some use of in-store display material was made in the 5 Thearles and 22 Montgomery Ward outlets.

#### Untapped Potential

"The Black Watch" album is the kind of record that everybody usually neglects because they can't see its potential," said Swearingen. "I think that if people in the industry become aware of them, they may find a dozen albums each year that can be merchandised this way." At J. L.

(Continued on page 87)

### WCI Income Report: 1975 Was Best Year

■ NEW YORK — Warner Communications Inc. has reported record income from continuing operations of \$50,118,000 for the year ended December 31, 1975; fully diluted earnings per share from continuing operations were \$2.84, also a record, and revenues were \$699,774,000. The comparable 1974 results were \$46,646,000 and \$2.32; 1974 revenues were \$720,076,000. As previously announced, a reduction in the carrying value of WCI's interests in National Kinney Corp. of \$41 million, net of taxes, resulted in a charge against 1975 earnings of \$2.31 per fully diluted share. After giving effect to the reduction in the carrying value of NKC, 1975 net income and fully diluted earnings per share were reduced to \$9,118,000 and \$.53, respectively.

#### Dividend Increased

At a meeting recently, the board of directors voted to increase the quarterly dividend on the common stock to \$.15 a share from 12½ cents a share, commencing with the next dividend, payable May 17, 1976, to stock-

(Continued on page 87)



## 20th Names Cooper Senior VP, Mktng.

■ LOS ANGELES—20th Century Records president Russ Regan has announced the appointment of Harvey Cooper to the newly-created position of senior vice president, marketing, reporting directly to Regan.



Russ Regan, Harvey Cooper

Cooper entered the industry with Jay Kay Distributors in his hometown of Detroit in 1960 as a local promotion man. Soon he was tapped by RCA to join their midwest branch as midwest regional promotion director, based in Detroit. For the next 10 years, he was involved with such artists as Elvis Presley, Jose Feliciano, the Jefferson Airplane, Eddie Arnold and John Denver.

During his tenure with RCA, Cooper moved to Los Angeles as west coast regional promotion director, also responsible for artist relations. Cooper later shifted to New York, where he assumed national promotion duties for the label.

He returned to Los Angeles in 1969, joining Bell Records as west coast regional promotion director and opening their L.A. office. Last year he was named vice president of Haven Records by Dennis Lambert and Brian Potter.

## Appere Leaves Rocket

■ LOS ANGELES — Robert Appere, director of a&r at Rocket Records, has departed the label. Appere's final project for the label is Neil Sedaka's upcoming lp. Additional artists produced by Appere were Nigel Olsson and Brenda and Brian Russell. He will announce future plans shortly, but will do independent production projects. He can be reached in Los Angeles at (213) 650-5815.

## Steve Barri Joins Warners

■ LOS ANGELES—Producer Steve Barri has joined the a&r staff of Warner Bros. Records, it was announced by Mo Ostin, chairman of the board and president of Warners. In his capacity as staff producer, Barri will work closely with Lenny Waronker, vice president, director of a&r, and will be responsible for producing Warner's artists and acquiring talent for the label as well.

Barri comes to Warners after more than a decade at ABC Records. Active in the label since its inception, Barri had been vice president in charge of a&r since 1967 and brought such artists as Three Dog Night, the Mamas and Papas, Steely Dan, Rufus and Jim Croce to that label. As a writer and producer, Barri's credits include over 20 chart records with the Grass Roots, three million-selling records with the Four Tops, and successful albums and singles with Bobby Bland, B. B. King, the



Steve Barri

Grass Roots, Johnny Rivers, Hamilton, Joe Frank and Reynolds, and Barry McGuire, among others.

Barri has already undertaken his initial project with Warners, production of new sessions with Reprise artist John Sebastian. Barri is currently represented on the pop charts with the Rhythm Heritage's "Theme From S.W.A.T." which he co-produced with Michael Omartian. Announcement of future Barri-Omartian projects through Warners is forthcoming.

## Fed. Judge Dismisses Levy-Lennon Suit

■ NEW YORK—A federal judge here last week dismissed a suit brought by Morris Levy, owner of Big Seven Music Corp., and by Adam VIII Ltd., a distributor, who had claimed they had oral contract with John Lennon for mail order distribution of a Lennon album. Defendants, in addition to Lennon, were Apple Records, Inc., Harold Seider, Capitol Records, Inc., and EMI Records, Ltd.

Judge Thomas F. Griesa ruled that no contract had been entered into a meeting Oct. 8, 1974, between Lennon and Levy at a New York night club.

The ruling noted that EMI and Capitol Records control worldwide distribution rights for Lennon's recordings, and that Levy had amended his claim during the trial to cover only mail order distribution.

Levy was represented by Walter Conston Schurtman & Gumpel; counsel for Lennon was Marshall, Bratter, Greene, Allison & Tucker; Apple Records, Lennon's publisher, was represented by Cleary, Gottlieb, Steen & Hamilton; EMI and Capitol were represented by Hogan & Hartson of Wash., D.C.

## Sweet Single Gold

■ LOS ANGELES—Sweet's Capitol single, "Fox On The Run," received RIAA gold record certification as a million unit seller, based on sales through February 20, 1976, announced Jim Mazza, Capitol's vice president, marketing.

## Bang Taps Alter

■ ATLANTA — Linda Alter has joined Bang Records as national promotion director, according to Ilene and Eddie Biscoe, co-owners of Bang. She will work out of Bang's headquarters in Atlanta.



Linda Alter

Alter began her music industry career at Poplar Tunes in Memphis, the largest one-stop operation in the mid-south, where she was the buyer for 10 years. In July, 1974, she relocated to Los Angeles to become national promotion director of Shelter Records. When Shelter released its promotion staff as part of a massive reorganization of the label in November, 1975, Alter joined 20th Century Records as national field coordinator of marketing and sales.



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## Powerhouse Picks

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

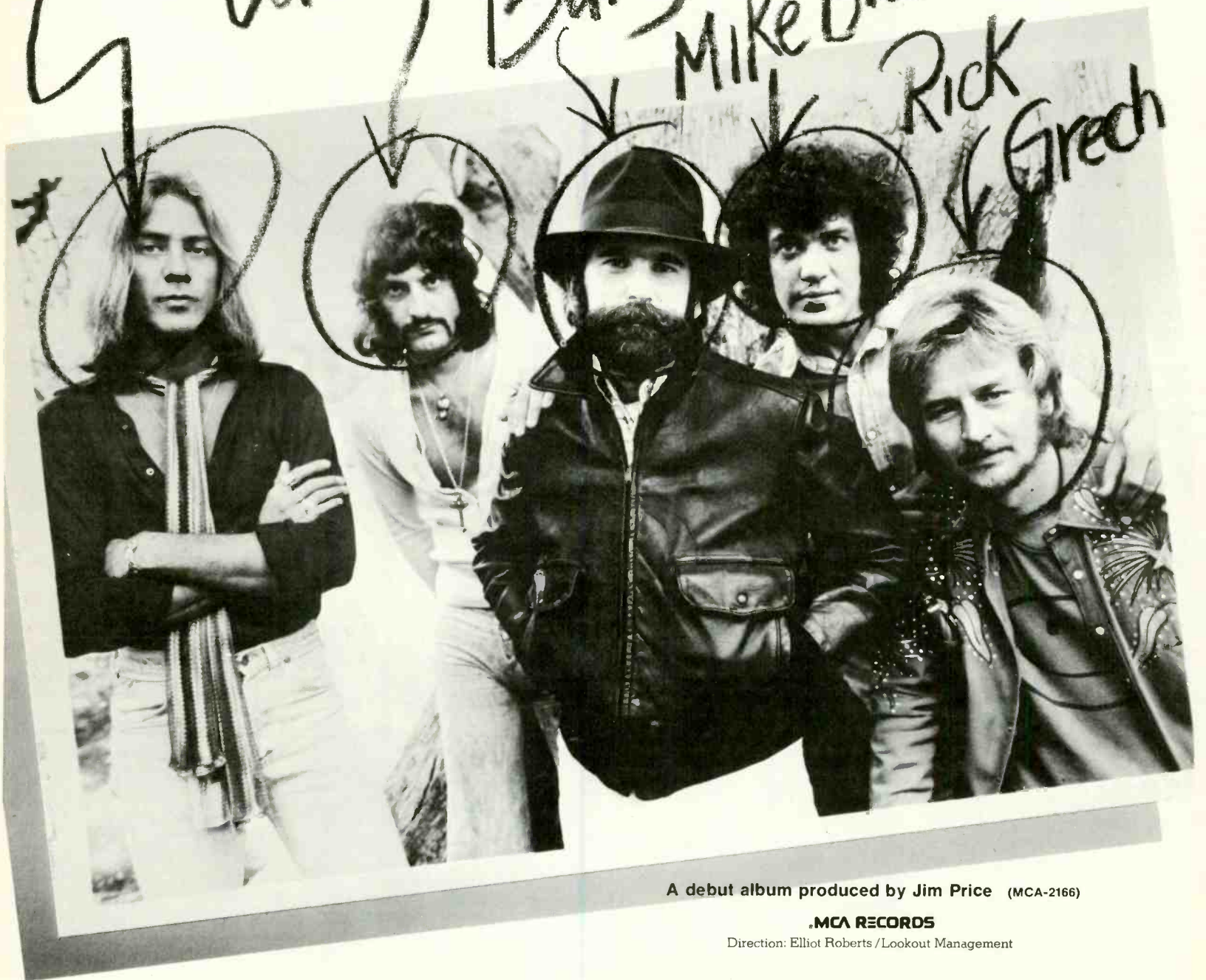
**The Carpenters (A&M)** "There's A Kind Of Hush (All Over The World)."

Achieves overwhelming amounts of airplay inside of two weeks, accompanied by breakout sales. Last week's Chartmaker of the Week looks assured of going all the way.



# KGB is:

Ray Kennedy  
Carminie Appice  
Barry Goldberg  
Mike Bloomfield  
Rick Grech



A debut album produced by Jim Price (MCA-2166)

**MCA RECORDS**

Direction: Elliot Roberts / Lookout Management



# Marks Adds Promotion To Publishing Duties

By MARC KIRKEBY

■ NEW YORK—Marks Music, a publishing firm based here, has branched into promotion of recordings of its songs, in an aggressive approach to publishing that has begun to pay off in sales and airplay.

## Standards Hit Again

The firm has been most successful in the past year with new recordings of several standards it has in its catalogue, most of which have had their first success in discos. The first of these, Esther Phillips' hit re-make of "What a Difference a Day Made," crossed from dance clubs to the pop charts last year. In the past few weeks, a cover battle has taken shape between the two new versions of the Oscar-winning "More," one by Carol Williams on Salsoul, and the other an instrumental rendition by Toga on Private Stock. Both have received disco play, and are now being added at some radio stations. Another disco version, of the standard "Ballin' the Jack" on D&M Records, is also receiving club and radio attention.

## Promotion Director

The promotion program, conceived by Marks president Joseph Auslander and professional manager Ted Daryll, may indicate a more active role for publishing firms. Marks now employs a full-time director of promotional activities, Barry Bergman, who contacts record labels, radio stations, distributors, and discos in promoting songs recorded from the Marks Catalogue.

"If you feel you've got a winning song," Daryll said, "you've got to stay with it until you're

vindicated or proven wrong." We're trying to cut down the odds on our songs breaking through."

Marks is following a policy of taking in comparatively few songs, to better attend to the promotional needs of each of them. The firm is primarily interested in songs with "top 40 potential," according to Daryll.

## Attractive to Indies

Aside from the obvious advantages of Marks' policy in aiding airplay and sales, Daryll believes the firm's aggressive promotion will prove attractive to independent producers, who, he said, are rarely equipped to promote their own records. A common complaint from such producers, Daryll said, is that "their records get lost in a flurry of releases. We're giving the producer an extra shot—someone who is working the record along with the label."

If other publishing firms have not taken such an active role in the past, it is simply because they have not seen promotion as part of their job, according to Daryll. While many firms are too small to budget full-time promotion people, many more can afford it, and if Marks' efforts prove successful on a regular basis, other publishers are likely to follow suit.

## Eagles Platinum

■ LOS ANGELES—"Eagles: Their Greatest Hits 1971-1975" has been certified by the RIAA for a Platinum Record Award, the first such award to be made under the new RIAA certification requirement.

# Dowd, Mardin Renew with Atlantic



Tom Dowd



Arif Mardin

■ NEW YORK—Tom Dowd and Arif Mardin have renewed their contracts as producers and vice presidents of Atlantic Records, it was announced by chairman Ahmet Ertegun.

Under new terms of their agreements, Tom Dowd and Arif Mardin will produce artists for Atlantic Records (and its affiliate labels). They will also be free to produce artists on other labels within the WCI (Warner Communications Inc.) group, that is, Warner/Reprise Records (and its affiliate labels) and Elektra/Asylum Records.

Since receiving their first album production credit jointly in 1966, on the Young Rascals debut Atlantic album, Dowd and Mardin have produced more than 150 albums and 200 singles between them, and earned a combined total of more than 40 RIAA gold records. They have also worked together, with producer Jerry Wexler, on almost every one of Aretha Franklin's nearly twenty albums for Atlantic.

Over the last five years, Arif Mardin has produced such artists as Bette Midler, John Prine, Laura Nyro, Steve Goodman, Danny

O'Keefe, Brook Benton, Roberta Flack, Donny Hathaway, Herbie Mann, King Curtis, Eddie Harris and Les McCann, Dusty Springfield, the Sweet Inspirations, Modern Jazz Quartet, and Willie Nelson. In 1975, Arif Mardin earned six gold records with the Average White Band, The Bee Gees, and Judy Collins, as well as producing records by Margie Joseph, Nikki Giovanni, and Mama's Pride. For his work, he is nominated this year for a Grammy as "Producer of the Year." His upcoming projects include the next Average White Band and Judy Collins recordings, and the label debut of Andy Pratt.

Tom Dowd, who earned his first Grammy in 1959 with Bobby Darin's "Mack the Knife," has produced over the last five years such artists as Eric Clapton, Derek and the Dominos, the Allman Brothers, King Curtis, Wet Willie, Jojo Gunne, the James Gang, Steve Stills, Willie Nelson, Herbie Mann, Black Oak Arkansas, Mongo Santamaria, Lulu and the Sweet Inspirations. In 1975, Tom Dowd earned three gold records with Black Oak Arkansas and Rod Stewart, as well as producing records by Eric Clapton, Steve Stills, the Souther-Hillman-Furay Band, Wet Willie, and Lynyrd Skynyrd.

# Columbia Signs Fred Neil



Singer/songwriter Fred Neil has signed an exclusive recording deal with Columbia Records. The announcement was made by Bruce Lundvall, vice president and general manager of Columbia Records. Neil comes to Columbia through a production deal with Just Sunshine. Shown at the picting are (from left): Lundvall; Neil; Michael Lang, president of Just Sunshine; and Ray Paret, vice president of Just Sunshine. Neil, best known for his songs "The Dolphins," "Everybody's Talkin'" and "The Other Side Of This Life," will go into the studio this spring to record his debut Columbia album.

# NARM Session To Pursue Ideal Label

■ HOLLYWOOD — The "Perfekt Records & Tapes, Part II" panel, a follow up to the seminar of last year, has been set for Tuesday morning, March 22 at this year's NARM Convention in Hollywood, Florida. The panel will include Record World VP Spence Berland, A&M's Barry Grief and Harold Childs, and Elektra/Asylum's George Steele.

Discussion will center around the workings of this mythical record company and its mythical second album release, "Rhinstone Together Nights" by The Mythical Group. Discussion will center around hypothetical merchandising and marketing campaigns to support this mythical group's tour and album release.

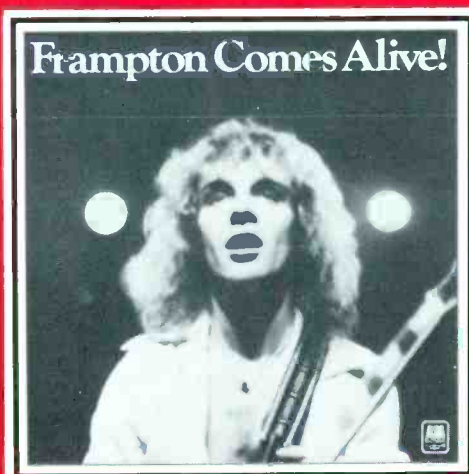
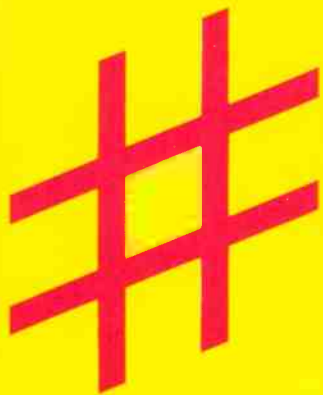
# CBS Delivers Singles Survey

■ NEW YORK — CBS Records Marketing delivered the results of a research study on the current state of the singles market in America at last week's (18-21) Radio & Records Convention in Atlanta. This presentation is part of a continuing emphasis on market research by CBS Records.

The report, concerning specifically what the singles record buyer wants and what he actually gets, covers eleven high-traffic singles cities including those with both direct distributor and sub-distributor service. The total sampling was 1000, encompassing both black and white buyers.

(Continued on page 75)





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From everyone at A&M.**



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# DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

## Candid Conversation with Clive Davis

By IRA MAYER and DAVID MCGEE

■ This is the concluding portion of a two part Dialogue with Clive Davis, president of Arista Records.

**Record World:** What are the factors an artist should consider in choosing a label?

**Clive Davis:** He should consider whether the organization can provide crucial help when needed—sales, marketing or creative. Who will be able to answer the question whether an artist should record material that he or she has not written? Can they be counted on to suggest the best outside material? Is there a better producer for the artist? Are they being booked correctly? How is management functioning?

Sometimes there is absentee management which leads to a tremendous dependence on the record company to get an artist off the ground. A record company has got to be equipped to move in and to play that role until things are right one way or another. For example, artists are sometimes booked terribly with the wrong act. One might think he's got a great tour, opening for the Rolling Stones. That does sound great, except when you actually get there: The opening artist is given 20 to 25 minutes and 20 percent of the audience is in the stands or the arena and those 20 percent are milling around because they are such Stones freaks that they couldn't care less who opens. You've really got to appraise that. What looks like a tremendous coup sometimes is not a great coup. Maybe they should be playing before 300 to 500 people in a club. Actually, some artists are so incredible in person that given an opportunity such as a Stones tour, they could explode off such a tour. So I'm not saying that there is any one answer, but a record company should know. Of all the other factors, the ability to advertise or know when to advertise is extremely important. What you say in your advertisement is far more important than worrying about extent of distributor power because the distributor power and the customer list today are almost identical. It's these other factors which are critical in determining which label an artist should choose, a lot of which are not all being paid attention to by a large majority of inastute people around.

**RW:** When you sign an artist, do you know how long they'll last or how big they'll become?

**Davis:** When you sign an artist, you can't say for sure who is going to become the biggest star. You have ideas that certain artists can go further. You do know, depending on the source of talent, who should go the furthest. But so much is dependent on development to come. Sometimes the greatness is hinted at and you hope it's realized but for many reasons it doesn't get there. The artist doesn't want to pay his dues, to work hard, to grow musically, to self improve, to experiment. When you see a real original stay with his craft, not feel he's above it all and constantly improve with perfectionistic drive, there's an artist who will stay around. Bruce Springsteen is a perfect example. When I first saw Bruce, John Hammond brought him into my office. I listened and watched Bruce carefully from his tape. I was instantly aware of his powerful lyric ability. There was just a hint of the strong musicality to come. He wasn't exactly bubbling with energy but even his casual listlessness had a ring of authenticity to it. I agreed to sign Bruce and worry about the development later.

From then on, I personally worked closely with Bruce and his manager Mike Appel trying to come up with the right method to break this unorthodox artist. With his first album the press immediately analogized to Dylan, frequently a kiss of death. He was reminiscent only in that he was potent lyrically but he was very much different in imagery and content. But that's what we had to go on—words. AM radio wasn't ready for him. Only FM could break him. So I had to keep concentrating on his words. I remember making a film for all of the salesmen and promotion men reciting the poetry of Springsteen giving word for word every lyric of Bruce's, trying to show the unique kind of artist he was and is. But, although impact was made when the album came out, sales were limited. Bruce Springsteen did not break through to a mass public immediately. He would have to be nurtured. His first two albums still stand up; the originality pierces through. But as a performer at that time he was wanting for mass appeal. The point I'm making is that the next steps would all be up to Bruce. If he stayed the



*"Artists need others; whether it's a head of a record company or a creative liaison or a manager—they need somebody to help them. Very few people do it by themselves. I don't think anybody could say that they do."*

way he was, his future appeal would be strong, cultish and limited. There was no way to predict how big a star he would become. I would watch him from one club appearance to the next, and then I put him on in the week long 1973 Ahmanson Theater showcase; he was growing musically to be sure, but his act was still not there.

But look what has happened since then. He stayed with it. He got frustrated at times—as anyone would—but he was willing to work. His band became tighter and tighter. His own demons took over and he became tremendously exciting to watch on stage. His musical development was accelerating to match his already stunning lyricism. In short, Bruce Springsteen was building his legend as he criss-crossed the country, honing his craft. Those that saw him knew this was happening. When 1975 came, he was ready. When I saw him at the Bottom Line last year, his growth as a performer had become electrifying. He was overwhelming—not only is the material strong, but as a performer able to communicate electricity, sexuality, charisma and musicality, and to have surrounded himself with such a fine band, showed his tremendous growth. He always had ability. But he had to, and did, his homework, and it paid off.

It's hard to know who will stick with it like that. You don't know who would have the will, the ambition to surround themselves with the right people, have the drive and the cleverness and the intelligence to do it because so much of it is a growing process. You first have to be right that the talent is here. Then a lot depends on many other factors. Some can put it together, some can't. Is there strong management? Some get bad tour management advice and their advancement is hurt. Artists need others; whether it's a head of a record company or a creative liaison or a manager—they need somebody to help them. Very few people do it by themselves. I don't think anybody could say that they do.

**RW:** Are there any critics that you find helpful or whom you particularly respect?

**Davis:** I have very healthy respect for Jon Landau. I do find that although there are several who are quite knowledgeable, frequently they gravitate to the profession because they have axes to grind. In the case of the best of them, they do provide broad perspectives that really help to clarify the music scene today and in the future. Jon is certainly an example of the best; he just seems to have developed a balanced perspective. He understands that great artists have both artistic and commercial objectives. He doesn't view a commercial objective of an artist as a dirty thought. I have always been amused by those critics who love an artist while the artist is totally unknown; it shows how marvelously eclectic they are. Then, as soon as the artist achieves commercial success, they leave him in droves. That to me is bad criticism and a terrible disservice to the artist. Some critics just like to be the first on the block. When others join, they desert. That's a particular hangup I don't understand.

*(Continued on page 28)*



# THE CELEBRATION ALBUM.



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# THE COAST

By BEN EDMONDS



■ **STOP THE PRESSES:** An in-depth report on **Gary Glitter's** retirement was scheduled as our lead this week, but it got bumped at the last minute in deference to a much more important piece of information. The COAST has ferretted out exclusive word which indicates that the March 9th broadcast of the "Tomorrow" TV chatshow will feature **Barry Manilow, Gamble & Huff**, an unnamed DJ and **Lenny Beer**, RW vice president of cultural affairs, talking about the chart system and the process by

which a record becomes a hit. Beer will test his razorsharp wit against that of host **Tom Snyder**, an encounter for which both parties are now in heavy training. Should you be foolish enough to miss it, rest assured that we'll have all the blow-by-blow reportage and armchair quarterbacking that you could ever possibly want.

**VERY SPECIAL:** The "Midnight Special" which airs in most markets on March 26th will centerpiece a special segment devoted to the 10 year career of **Jimmy Webb**. His name evokes instant recognition in all corners of the civilized world, but to an unhealthy portion of those it's for severely outdated reasons. His initial surge was precipitated by a string of hit songs which established careers for the artists who recorded them (**Glen Campbell, Fifth Dimension, Richard Harris**) and monopolized the mid-sixties AM airwaves. That, however, is only an introduction to Jimmy Webb's accomplishments. His more recent credits have established a level of accomplishment that is as intense aesthetically as his previous work had been commercially, as a writer, arranger, producer and interpreter of his own material. It is this total artist to which the "Midnight Special" pays tribute. Among the features of the segment is a special BBC film clip of Glen Campbell (who is also a far more accomplished artist than his commercial tag allows for, especially when he works with Webb, as on the sadly-neglected 1974 "Reunion" album) with a Webb-conducted London Symphony Orchestra. The bulk of the presentation, however, is simply Jimmy Webb at the piano, singing songs and talking about those ten years. Among the songs he performed at the taping were "Worst That Could Happen" (the 1968 hit), "See You Then" (a brilliant song from his second solo album, covered by **Roberta Flack**) and "All I Know" (top-10 for **Art Garfunkel** in 1974). For a more detailed explanation of what he does (in the man's own words), you should check the excellent cover story of the March issue of Songwriter magazine. Although a label affiliation has yet to be decided upon, Webb is expected to begin work on his next album shortly in London, with the justifiably legendary **George Martin** producing. The results of this project will undoubtedly second the contention that, a generation later, Jimmy Webb remains the best writer of love songs that the last ten years has produced, bar none.

**MEAT:** Slumbering-giant awakened **Kiss** and the group's manager, **Bill Aucoin** of Rock Steady Inc., have announced that the Kiss Entertainment Corporation has formed its own film production company. One of the first properties it's believed that they'll go after is "The Roar Of The Greasepaint, The Smell Of The Crowd," owned by **Anthony Newley** and **Leslie Bricusse**. No details beyond that, but when it comes off you can be sure it won't go unnoticed. . . . In the song called "Hamburger Hell" on his forthcoming album "Faithful," **Todd Rundgren** incorporates the ever-popular TV burger harangue which begins with "two all-beef patties" and concludes with "on a sesame seed bun." And gets it wrong! Or did he? . . . **Elvis Presley**, currently assembling his first studio album in well over a year, has chosen **Dennis Linde's** tune "For The Heart" as his next single; Lindy was responsible for Elvis' last rocker of actual greatness, "Burning Love." The King is recording at Graceland with RCA's 24 track mobile unit, and should he run out of song suggestions, all he has to do is pick up the phone. We're listed. (It's been said before, but it bears repeating, that the most interesting idea for a producer of Elvis would be **John Lennon**.) . . . **Elliott Murphy**, who could also benefit by a John Lennon production but is nonetheless looking more and more like he's on the verge of something important, will headline at the Roxy on March 29 and 30, with a strong possibility of a live radio broadcast involved as well. If Murphy can unequivocally impress in this situation, you'll be hearing a lot more about him, and not just from us. . . . Belated "nice goin'" to Dark Horse's **Terry Doran**, married on Valentine's Day atop **Louis Marvin's** very own mountain. . . . At **George Carlin's** opening at the Roxy were **Groucho Marx** (with two

(Continued on page 95)

## Bennett Bows Cream Label

■ **LOS ANGELES**—Cream Records has been formed here, backed by Al Bennett's Bennett Enterprises, and twenty-four independent distributors have been set to handle the label's product. The company's first single, Brenton Wood's "Bless Your Little Heart," was shipped last week. In addition, the firm is set to handle American distribution of Aariana Records, an affiliate of Jean-Claude Pellerin's European Jack Records operation. Two acts, the Chocolates and Judd and Miss Munro, will have Cream-distributed product in the coming weeks.

Named to the label's staff thus far are Hal Winn, who will handle production duties, Wayne Bennett in product acquisition and sales, Bob Todd, in publishing administration and Don Graham, in sales and promotion.

According to Graham, Cream is now negotiating for the acquisition of what he termed "two major acts" currently signed to other labels. Other acts will be

## Berman Honored By B'nai B'rith

■ **NEW YORK**—Albert Berman, managing director of the Harry Fox Agency, was the honoree at the seventh annual Music and Performing Arts Division of B'nai B'rith Luncheon held at the Waldorf-Astoria (25). Over 500 people from the music and music related industries attended the luncheon in honor of Berman who received the Lion of Judah Award from the Anti-Defamation League of B'nai B'rith.

Berman was presented the award by Cy Leslie of Pickwick International. Leslie said, "it's an award that speaks of human rights and dignity, and the fight to stop the effort to strip people of their dignity." Leslie said of Berman, "his profile is low to those who don't know his true dimensions." In accepting the award Berman thanked "the hard working committee" for convincing people to support the work of the Anti-Defamation League. In the past seven years the Music and Performing Arts Lodge has raised over half a million dollars for the ADL.

The guest speaker at the luncheon was Theodore Sorenson. Sorenson, an attorney, historian, and an aide to both President Kennedy and Robert Kennedy, said that the ADL had a special stake in the Constitution and has in fact upheld "this remarkable document" better than some of our presidents. In a general speech he warned of changing the Constitution on the whims of the public and about too quickly forgetting the lessons of Watergate.

forthcoming from the Jack Records operation, with whom, Graham says, Cream Records has a first-refusal agreement.

Al Bennett formerly owned and headed Liberty Records, which he sold to Transamerica in the sixties and which was eventually absorbed in the United Artists Records operation. Since that time, Bennett Enterprises has been active in areas outside of the record industry.

The following is a list of Cream's distributors: Seattle: ABC Record and Tape Sales; New Orleans: All South Distributors; Phoenix: Associated Distributors; Charlotte: Bibb Distributing Co.; Dallas: Big State Distributing; St. Louis: Commercial Music; Detroit: Music Trend of Detroit; Phila.: Universal Record Distributing; Houston: H. W. Daily; Minneapolis: Heilicher Bros.; Miami: Heilicher Bros. of Florida; Atlanta: Tara Record and Tape; Hawaii: K&A Distributors; Cleveland: Progress Record Distributing; Los Angeles: Record Merch; San Francisco: Eric-Mainland; Denver: Record Sales of Colorado; Buffalo: Best and Gold; New York: Alpha Distributing; Nashville: Music City Record Distributing; Memphis: Hotline Record Distributing; Shreveport: Stan's; Chicago: MS Distributing.

Eliot Sekuler

## UA Off to Good Start

■ **LOS ANGELES**—Al Teller, president of United Artists Records, has announced that the company is off to its fastest start ever, with strong airplay and sales reported for many United Artists pop, soul and country acts, and for Blue Note progressive soul music.

UA has begun the year with a gold album for Electric Light Orchestra's "Face the Music," the second ELO album in a row to go gold, and a hit ELO single, "Evil Woman," which has brought the band to top forty as well as progressive-FM audiences. ELO, which is in the midst of an appearance tour that will see them appear in over forty top markets between the present time and April, has just released another single, "Strange Magic," culled from the "Face the Music" album.

The disco scene has also been the source of early UA success, as Brass Construction's debut album, produced by Jeff Lane, has sold more than a quarter of a million units in a little over six weeks, to become one of the fastest selling debut albums in the history of the company. The album, which broke in the east, is now in the process of causing excitement on the west coast. UA is rush releasing Brass Construc-

(Continued on page 75)




# McCall Does It Again.

**"There Won't Be No Country Music  
(There Won't Be No Rock 'N Roll)"**

**PD 14310**

**A new single release by C.W. McCall  
on Polydor Records.**

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## Spinners Feted



Atlantic recording artists the Spinners were feted recently at a star-studded carnival party in Los Angeles, celebrating their 20th anniversary in show business. Shown at the gala, from left, are Spinners conductor Maurice King, group members Billy Henderson and Henry Fambrough, Atlantic Records chairman Ahmet Ertegun, who hosted the event, group producer Thom Bell, Spinner Bobby Smith, Atlantic president Jerry Greenberg, Spinners Philippe Wynne and Pervis Jackson, and group manager Buddy Allen.

## London Promotes Wesen

■ NEW YORK—Phil Wesen has been appointed eastern district regional manager for the London Records label, effective immediately, announced Herb Goldfarb, the company's vice president of sales and marketing.

### Territory

Wesen's territory will cover New York, New Jersey and the six New England states. He will be responsible for coordinating the activities of London's independent distributors in those areas, including Alpha Distributing Corporation in Hartford, Connecticut and New York, and Music Suppliers in Boston.

### Background

Wesen began his 23 year association with London Records as a salesman, moving to the position of assistant branch manager three years later. For the past 13 years he has been branch manager in the New York area. He will operate from London's New York office, working directly with Sy Warner, national sales manager for the label.

## Lippin Exits ABC

■ LOS ANGELES—Ronnie Lippin has resigned her position as national director of publicity for ABC Records, effective March 5.

Prior to joining ABC, Ms. Lippin was senior publicist and writer at MCA Records, and before that was an account executive with Solters and Roskin in New York where she handled music, film and personality publicity. Ms. Lippin plans to continue to work as a writer and publicist, and after March 5, can be reached at 476-4402.

## Screen Gems-Col Gets Stevens Songs

■ NEW YORK—Screen Gems-Columbia Music has acquired the worldwide publishing rights to the songs contained in Cat Stevens' current album, "Numbers," and in his next three albums. The announcement was made by Lester Sill, president of the music publishing division of Columbia Pictures Industries, Inc.

## Rack, Retailer and Distrib. Meets To Kick Off '76 NARM Convention

■ CHERRY HILL, N.J.—On Friday, March 19, the opening of the 1976 NARM Convention, which will be held at the Diplomat Hotel in Hollywood, Florida, three separate meetings will be held to kick-off the proceedings, one for each of the merchandising segments represented in NARM's regular membership: the rack jobbers, the retailers and the independent distributors.

The three meetings will be geared to giving NARM's regular members the opportunity to actively discuss among themselves—with each individual member personally participating by speaking out on the issues raised—the pertinent problems which face them not only as members of the recording industry, but as members of a specific segment of the industry with its own individual problems and concerns. Even the physical set-up of the three meetings are an extension of the constructive interchange of ideas will be encouraged, with each member contributing and speaking up. Although such meetings had been held at other conventions, this series of regular members meetings are an extension of the conferences held during the year for rack jobbers, retailers and distributors, and will pursue further some of the problems raised for discussion at these conferences.

The rack jobbers meeting will be chaired by Louis Kwiker, executive vice president of Handleman Company; the retailers meeting will be co-chaired by John Cohen, president of Disc Records, and Russ Solomon, president of Tower Records. The independent distributors meeting will be chaired by Joseph Simone, president of Progress Record Distributors.

The independent distributors meeting will actually be an independent distributors and manufacturers meeting, since representatives of all record labels using independent distribution will be invited to attend the distributors meeting. The problems of the independent distributors are so closely enmeshed with those of the independent labels which they distribute, that meaningful discussion and accomplishment could only be made by the distributors with the manufacturers in attendance. This was proven by the success of a similar meeting held at the distributors conference in Chicago this past October.

The over-all theme of the three regular meetings is "Meeting the Challenges of the Changing Merchandising Spectrum in the Music Industry," with each of the meetings dealing with the problems pertinent to the group involved.

## Beserkley Names Greg Kimmelman

■ BERKELEY—Greg Kimmelman, formerly regional promotion representative for Shelter and Elektra Records, has joined Beserkley Records as northeast promotion director, announced Steve Levine, Beserkley vice president of promotion. Beserkley has recently released a new album by Greg Kihn.

## Traffic Platinum

■ NEW YORK—Island recording group Traffic has achieved its first platinum record with their album entitled "The Low Spark Of High Heeled Boys," according to the label.

## Movin' with Minnie



A party following Epic recording artist Minnie Riperton's Las Vegas debut found Frontline Management president Irving Azoff in a blissful pose. Ms. Riperton played a two week engagement at the Riviera Hotel along with the Smothers Brothers. Shown from left: Irving Azoff; Ron Alexenburg, VP and general manager, Epic Records and Columbia Custom Labels; Minnie Riperton; Steve Popovich, VP a&r, Epic Records; RW's Eliot Sekuler; and John Baruck of Frontline Management.

## A "SPLASH" HIT! "Wet Weekend"

(Gladys Shelley) Pilgrim-711

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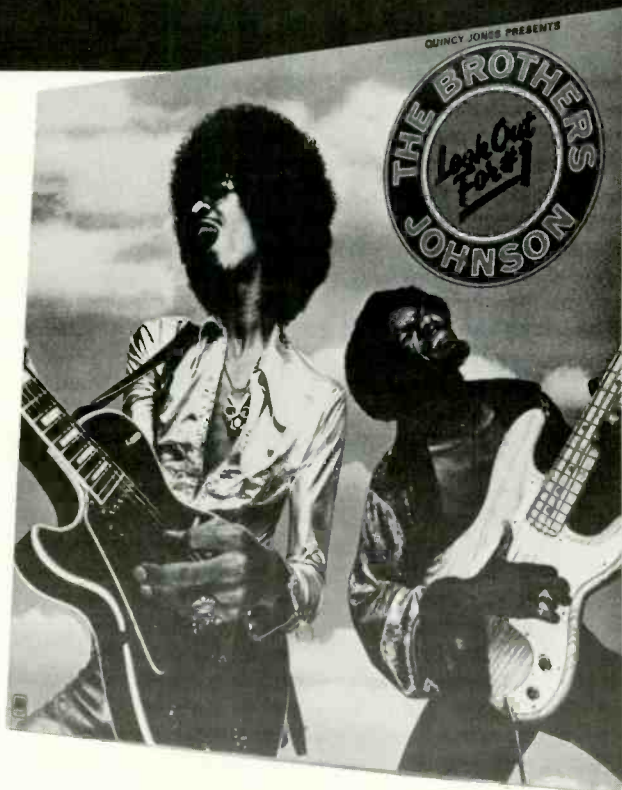
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**-Bill Withers**



That's how Bill feels about the brothers. And this is what Quincy Jones has to say: "These are two of the baddest cats I have ever heard. When they walked into the studio and started to play I could not believe my ears. Louis, the younger of the two is 20. He picked up the bass and started playing and in a matter of ten

seconds the entire studio was silent with all eyes on him. Then George, 22, picked up his guitar and fell in, rocking the walls of The Record Plant with intensity. They told me they also had some songs for me to hear."

Four of those songs are on Quincy's latest album, "Mellow Madness." Their latest brand of

"futuristic funk" is on their own very first album, "Look Out For #1." And from the way it sounds, look out for The Brothers Johnson.

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



**PURE PRAIRIE LEAGUE**—RCA JH 10580

**SUN SHONE LIGHTLY** (prod. by John Boylan)  
(Prairie League, BMI)

The sun shines bright on this group of country rockers. A network of guitars bolsters their sound and breathes fresh air into the arrangement. This song from their latest lp wears well on the ears.

**BUZZ CASON**—Janus J 258

**PLACES** (prod. by Buzz Cason)  
(Buzz Cason, ASCAP; Dan Penn, BMI)

Cason's name has been associated with several hit records including "Everlasting Love." Here, on his own, he exhibits an appealing commercial flair.

**BILLY SWAN with the JORDANAIREs**—  
Monument ZS8 8682 (Columbia)

**JUST WANT TO TASTE YOUR WINE** (prod. by  
Chip Young) (Youngun, BMI)

Swan, with vocal assistance from the Jordanaire's gets a smooth rockabilly sound. A song that either pop or country stations will want to get a taste of.

**ROBERT KNIGHT**—Private Stock 069

**SECOND CHANCE** (prod. by Buzz Cason)  
(Bandora, BMI)

Knight, who had the original hit with "Everlasting Love" in 1967 has his strongest effort since then with this tune. Don't wait for a second chance to get on it.

**PARIS & CLARK**—Elektra 45305

**UNITED WE STAND** (prod. by H. Medress &  
D. Appell) (Belwin-Mills, ASCAP)

The Brotherhood Of Man hit is given a delicate r&b treatment by this duo. A smooth, soulful arrangement brings out the talent from this new group.

**CALIFORNIA MUSIC**—RCA JH 10572

**JAMAICA FAREWELL** (prod. by T. Melcher,  
Becher & G. Usher)  
(Southern Hemisphere, ASCAP)

The California aggregate that includes Terry Melcher and Gary Usher has a distinct harmony sound that comes across on even this familiar traditional tune.

**BO DONALDSON & THE HEYWOODS**—  
Capitol P 4237

**OH BOY** (prod. by Mike Chapman)  
(Southern, ASCAP)

The Buddy Holly song is given a series of treatments through the song's nearly three minutes—from accapella to folk to pure hard rock. Rave on!

**LENNY WHITE**—Nemperor 003 (Atlantic)

**CHICKEN-FRIED STEAK** (prod. by Lenny White)  
(MCHOMA, BMI)

The sure-handed technique of Return To Forever's drummer propels this instrumental tune which has the sound of an impending classic. Try some.

**LYNYRD SKYNYRD**—MCA 40532

**DOUBLE TROUBLE** (prod. by Tom Dowd)  
(Duchess/Get Loose, BMI)

The formidable talents of this sextet are again put to good use on this cut from their "Gimme Back My Bullets" lp. The uptempo bluesy feel has distinct commercial appeal that could catch on big.

**JEFF PERRY**—Arista AS 0169

**UNFORGETTABLE PERSON** (prod. by Jeff Perry)  
(J.L.P., ASCAP)

Perry's stylish performance is a soulful tour-de-force. Backed by a brisk rhythm section, the singer has put together all of the ingredients for an unforgettable hit.

**SOUNDS 9418**—Big Tree BT 16057  
(Atlantic)

**IN THE MOOD** (prod. by Jonathan King)  
(Lewis, ASCAP)

The big band sound is on the horizon again and King is right up there going from synthesizers to reggae in this unorthodox but listenable version of the tune.

**PHILLY DEVOTIONS**—Columbia 3 10292

**HURT SO BAD** (prod. by John Davis)  
(Vogue, BMI)

The Little Anthony song arranged and updated by John Davis provides an excellent vehicle for this fine vocal outfit. A song destined to cross all boundaries.

**GARY TOMS EMPIRE**—PIP 6517

**LOVE ME RIGHT** (prod. by Rick Bleiweiss &  
Bill Stahl) (Bambar/Happy Ending, ASCAP)

Gary and his Empire again have something to blow their whistle about: a brisk, scintillating sound which has a stomping disco/r&b appeal. They do it right.

**ROBIN JACK**—Midland Intl JH 10583  
(RCA)

**THE HAPPY PEOPLE SONG** (prod. by  
Jonathan King) (April, ASCAP)

The cheeriest song you could ever hope to hear is sure to brighten even a sunny day. Jonathan King's pop panache scores once again with this MOR monster.

**THE FRONT RUNNERS**—

Tom Cat JH 10575 (RCA)

**THE BIG HURT** (prod. by Ed Rambeau)  
(Gladys, ASCAP)

Running over an uptempo, danceable beat, this group has a firm grasp on the potential available by such material. Look for it as either a disco or r&b smash.

**STRETCH**—Anchor ANC 21003 (ABC)

**WHY DID YOU DO IT** (prod. not listed)  
(WB, ASCAP)

This group, once known as "the bogus Fleetwood Mac," makes a pointed statement. The bitter lyrics are sung over a crisp sound that is all their own.

**BILLY CONNOLLY**—Private Stock 066

**D.I.V.O.R.C.E.** (prod. by Phil Coulter &  
Bill Martin) (Tree, BMI)

Connolly is a Scots humorist along the lines of a European Loudon Wainwright III. This drinking song was already a big chart topper for him in Europe and could follow suit here. Spell it H.I.T.

**BLUE MAGIC**—Atco 7046 (Atlantic)

**GRATEFUL** (prod. by Bobby Eli) (WMOT/  
Friday's Child/Poo-Poo, BMI)

Vocal magic is once again conjured up by this group on the Bobby Eli-Vinnie Barrett ballad. Blue Magic's signature comes across as a smooth-as-silk sound.

**FORCE OF NATURE**—

Phila. Intl ZC8 3586 (Col)

**DO IT (LIKE YOU AIN'T GOT NO BACKBONE)**  
(prod. by Jimmy Bishop) (Mighty Three, BMI)

The latest in a long line of great sounds from TSOP, this group muscled their way in through a curtain of horns and grabs your attention with a throbbing rhythm.

**FRANK SINATRA**—Reprise RPS 1347 (WB)

**I SING THE SONGS (I WRITE THE SONGS)** prod. by  
D. Costa) (Artists/Sunbury, ASCAP)

The Chairman Of The Board covers the song that was a hit for Barry Manilow recently. A natural for MOR play and should be immensely enjoyed by all Sinatra fans.

**DAVID POMERANZ**—Arista AS 0175

**THE HIT SONG OF ALL TIME** (prod. by Vini Poncia)  
(Warner-Tamerlane/Upward Spiral, BMI)

Pomeranz is known primarily as a lyricist, but here he gives a strong vocal performance as well. As the title of his tune says . . . a hit song.

**CHARLIE CALELO**—Ariola America 7614  
(Capitol)

**DANCE, DANCE, DANCE** (prod. by J. Diamond &  
J. Callelo) (Silver Blue/Callelo, ASCAP)

This disco version of "Hava Nagelah" works surprisingly well and has been getting plenty of play in dance clubs. Though the idea is unorthodox, it works.

**LETTERMEN**—Capitol P 4226

**THE WAY YOU LOOK TONIGHT** (prod. by  
D. D. Cavanaugh & T. Batafa)  
(T. B. Harms, ASCAP)

This tune, recorded by the trio almost fifteen years ago for the label, stands up today in its rearranged version which captures their vocal magic once again.

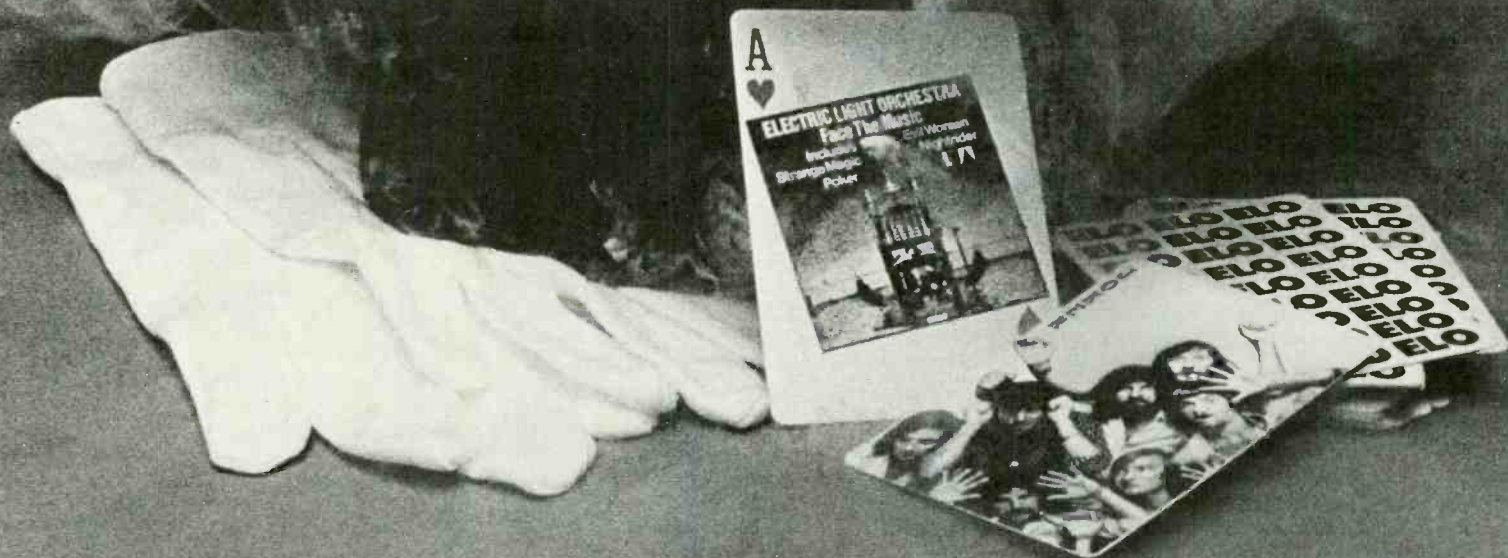
**MURRAY HEAD**—A&M 1796

**SAY IT AIN'T SO JOE** (prod. by  
Paul Samwell-Smith) (Keep On Trucking Ltd.)

A delicate ballad delivered by Head, of "J.C. Superstar" fame, is sparsely arranged with emphasis placed on acoustic guitar textures and his lilting voice.



# Strange Magic



**"Strange Magic" by ELO.**

UAXW-770-Y

The brilliant follow-up single to their top 10 hit "Evil Woman."

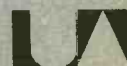
UAXW-729-Y

From their gold LP "Face The Music."

UALA-546-G

Out now. On United Artists Records.

Produced by Jeff Lynne for Jet Records.



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## OPEN YOUR EYES, YOU CAN FLY

FLORA PURIM—Milestone M-9065 (6.98)

One of the more unique jazz vocalists around, Ms. Purim's third album reflects a period of introspection. Her vocal style is free and open and as expressive in its technique as through the lyrics. The title track, "San Francisco River" and "White Wing/Black Wing" are among the most sensitive selections.



## EARGASM

JOHNNY TAYLOR—Col PC 33951 (6.98)

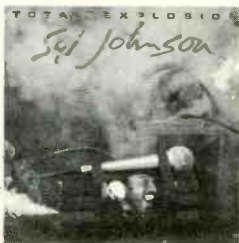
With "Disco Lady" rapidly bulleting up the RW singles chart, Taylor's name is becoming known to r&b, disco and pop fans alike. "Eargasm" is proof that there's more than one hit to the man, though—"You're the Best in the World," "Somebody's Gettin' It" and "Pick Up the Pieces" show each of his soulful sides.



## TOTAL EXPLOSION

SYL JOHNSON—Hi SHL 32096 (London) (6.98)

"Bustin' Up or Bustin' Out" pretty well sums up Johnson's position — though based on these Memphis blues, the latter's the more likely outcome. "Take Me To the River," "Watch What You Do To Me" and "That's Just My Luck" further vent Johnson's singing, harmonica and guitar abilities.



## HOMECOOKING

SERGIO MENDES & BRASIL '77—Elektra 7E-1055 (6.98)

The pots on the cover are steaming away, the result, no doubt, of what's going on inside the jacket. Originals by various members of Brasil '77, as well as by Mendes, and one Elton John/Bernie Taupin number ("Where To Now St. Peter") give added breadth to the Latin foundation.



## FOUR MOMENTS

SEBASTIAN HARDIE—Mercury SRM-1-1071 (6.98)

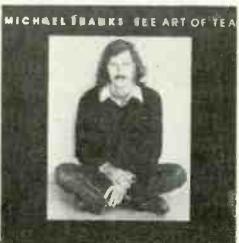
Another Australian group emerges, this one more a progressive rocker ala EL&P and Yes than an AM pop band. The "Four Moments" are a series of compositions that make up the first side; "Rosanna" and "Openings" continue in the same framework on side two, the synthesizers and guitars mixing well.



## THE ART OF TEA

MICHAEL FRANKS—Reprise MS 2230 (WB) (6.98)

Franks' two previous albums established a reputation for him as a sensitive songwriter with a light jazz-inflected melodic touch. Larry Carlton, Joe Sample, Wilson Felder and John Guerin guide Franks effectively under Tommy LiPuma production with "Eggplant," "St. Elmo's Fire" and "Jive" engaging and promising.



## MICHAEL KENNY

Tom Cat BYL 1-1437 (RCA) (6.98)

A keyboardist, vocalist and songwriter, Kenny's debut lp is a carefully produced set featuring top New York and LA sessionmen. The songs themselves are an LA version of an east coast outlook (the effect is most evident on "Midnight Cruiser"). Also of interest: "Closer to the Music" and "I'll Be There."



## THE SOUND IN YOUR MIND

WILLIE NELSON—Columbia KC 34092 (6.98)

If this is progressive country week at RW, what more appropriate release than a new Willie Nelson, one of the kings of the genre. About half original material there are also the traditional "Amazing Grace," Lefty Frizzell's "If You've Got the Money I've Got the Time" and a well-constructed three-song medley.



## THE BEST . . . LOVIN' SPOONFUL

Kama Sutra KSBS 2608-2 (Buddah) (6.98)

Much like the Beach Boys, the Lovin' Spoonful's material remains as infectiously singable as it was a decade ago. You have to believe in magic when these John Sebastian tunes make it back onto a turntable — "Daydream," "Summer In the City," "Younger Girl" . . . It's good to have the real thing back again.



## FAREWELL FAIRBANKS

RANDY EDELMAN—20th Century T-494 (6.98)

The opening "Concrete and Clay" gives a feeling of familiarity, but Edelman is equally on the mark with his own material. His high tenor drives his songs forward much the way Billy Joel's does. "Blue Street," "A Weekend In New England" and "The Uptown, Uptempo Woman" bear the strongest Joel resemblance.



## YOU CAN LEAVE YOUR HAT ON

MERL SAUNDERS & AUNT MONK—Fantasy F-9503 (6.98)

A keyboardist whose reputation is frequently linked to Jerry Garcia's is in a natural jazz/blues setting that works just as well on King Curtis' "Teasin'" as it does on the Randy Newman title cut or Bob Dylan's "Meet Me In the Morning." Support is duly funky from Arthur Adams, Paul Humphrey and a half dozen others.



## TRUCKLOAD OF LOVIN'

ALBERT KING—Utopia BUL 1-1387 (RCA) (6.98)

If there's any doubt where Albert King's trying to go, take note that the current lp is produced by Bert de Coteaux and Tony Silvestre, with a cover design by graphics man Milton Glaser. Albert dominates, nonetheless, as his solo on "Cold Women With Warm Hearts" indicates so well. A master's truckload of bluesy lovin'.



## SPIDER-MAN: ROCK REFLECTIONS OF A SUPER-HERO

Lifesong LS 6001 (6.98)

Spider-Man creator Stan Lee is the narrator between musical tracks of this comic-of-the-grooves. "Spider-Man," "Gwendolyn," "Dr. Octopus" and "The Green Goblin" are immortalized with their own songs, with "Square Boy" and "Spider Man" among the most accessible efforts.



## LIVE ON, DREAM ON

SUN—Capitol ST-11461 (6.98)

A black septet that's an equally strong horn and vocal band, all taken with a grain of disco dancing salt. There's much variation between cuts, though, in rhythms, intensity and focus. "Tell the People" and "Wanna Make Love" are among the shorter radio-oriented sides, "My Woman" and "They're Calling For More" dance.



The Leprechaun  
responsible for this  
joyous recording event  
is Chick Corea.



"The Leprechaun"  
is Chick Corea's  
new concept album.  
On it, he proves  
himself master of  
many musical forms.  
You will be enchanted.

Polydor Records  
Manufactured and  
Marketed by  
Polydor Incorporated

## "The Leprechaun"

The Album: PD 6062/8 Track: 8F 6062/Cassette: CF 6062

This week it's 93 in Record World

This week it's 101 in Cashbox

This week it's 124 in Billboard



# Capricorn Execs Meet



The Capricorn Records annual executive meeting was recently held in Hilton Head, South Carolina. Personnel from Capricorn's home office in Macon, west coast office and regional promotion staff attended the meeting, which featured a review of the 1975 business year as well as projections for 1976. On the last day of the meeting several key Warner Brothers Records executives, including Mo Ostin, president and

chairman of the board, flew in to join the discussions. Pictured (from left): Ostin talks with Capricorn president Phil Walden. In the center shot, the entire Capricorn family is shown with the Warner Bros. execs who attended. In the last photo are Capricorn director of advertising and creative services Diana Kaylan with Warners' Pete Johnson and Clyde Bakkemo.

## Anti-Piracy Bill Signed in Ohio

■ COLUMBUS, OHIO—Ohio became the thirty-eighth state with an anti-piracy law when Governor James A. Rhodes signed Assembly Bill 159 which imposes misdemeanor penalties on those convicted of manufacturing, advertising or selling unauthorized duplications of sound recordings.

Under the terms of the new statute, those convicted of knowingly duplicating a recording with intent to sell or to profit through its public performance can receive a jail sentence of up to six months and/or a fine of up to \$1,000. Anyone convicted of knowingly advertising, offering for sale or selling a pirated recording without names of the manufacturer and the performer printed on the recording and on the cover will be guilty of a Class 2 misdemeanor punishable by a jail term of ninety days and/or a fine of up to \$750.

## Two Sentenced in Tape Piracy Case

■ BROOKLYN, N.Y.—Six-month jail terms were meted out to two men convicted by a Federal Court Jury last October on multiple counts of mail fraud involving a scheme that allegedly bilked hundreds of investors for up to \$10,000 each on the promise of distributorships for 8-track tapes, many of which turned out to be pirated recordings.

The defendants, Jerome Mackey, a noted judo expert, and William Nelson were sentenced to five-year jail terms by U.S. District Court Judge Jack B. Weinstein. However, Judge Weinstein directed that each of the two men serve six months and be placed on probation for the 4½-year balance of the term. A third defendant, Richard Taylor, was fined \$1,000 and was given a five-year suspended sentence and placed on probation for five years.

The defendants and their company, Mackey Distributors, Inc., were charged with having lured investors with a promise that professional locators would find outlets in which the investors, as distributors, would merely be required to install cabinets with 8-track tapes and re-stock them as inventories were depleted.

## Golde to Big Tree

■ NEW YORK—Big Tree Records president Doug Morris, in conjunction with Atlantic Records chairman Ahmet Ertegun and president Jerry Greenberg, has announced the signing of Frannie Golde to the label.

Frannie's debut single on Big Tree is "Save Me (I'm Falling In Love Again)" b/w "Stop (And Look Around)," both titles composed by the artist. A follow-up album and coinciding national tour is planned for the spring.

Evidence introduced at the trial indicated that the defendants often failed to deliver the promised tapes and that those received by the distributors were, in many cases, pirated tapes.

Mackey operated a chain of judo studios and advertised widely on television in recent years. He was thus well-known to potential investors.

## Elvis Mini-Tour A Sell-Out

■ NEW YORK—An Elvis Presley mini-tour sold out within hours of announcement in Johnson City, Tennessee, where two extra days were added to accommodate a part of the overflow demand, according to RCA Records.

The Johnson City shows (March 17-19) open the five day and seven performance run with matinee and evening engagements in Charlotte (March 20) and Cincinnati (March 21) respectively.

## Stein to Elektra LP Promo Post

■ LOS ANGELES—Steve Wax, executive vice president, Elektra/Asylum Records, has announced the appointment of Burt Stein to the newly-created post of director, national album promotion. In his new position, Stein will develop and coordinate long-range promotion campaigns for Elektra/Asylum's album releases. Working in conjunction with the national promotion, artist relations and press departments, Stein will be responsible for maximizing FM exposure as well as increasing AM coverage for the company's albums. He will be based in Los Angeles.

Since joining Elektra Records early in 1973 as regional promotion representative, Stein has based his operations in Chicago and Cleveland, continuing in that capacity for Elektra/Asylum Records. Prior to joining the company, he was a local promotion representative in the WEA Chicago branch.

## ELO Gold



Pictured at a reception held after Electric Light Orchestra's second SRO show at the Anaheim Convention Center are ELO themselves, shown receiving gold records for their second RIAA-certified United Artists gold album in a row, "Face the Music." Sharing in the general hilarity are (from left) ELO's Mik Kaminski; ELO's Bev Bevan; Mike Stewart, chairman of the board, United Artists Music; ELO's Hugh MacDowell; Don and David Arden of Jet Records; ELO's Kelly Groucutt; Al Teller, president of United Artists Records; ELO's Jeff Lynne, (kneeling) Melvin Gayle and Richard Tandy.

Do You  
Wanna  
Do A  
Thing?



## Granite Names Four In Expansion Move

■ LOS ANGELES—ATV Music has set four appointments in a move to expand its Granite Records operation. The announcement was made by Sam Trust, president of ATV's western hemisphere operations.

Effective immediately, Sol Greenberg, who has been associated with the label the past year, has been appointed vice president and general manager. In his new capacity, Greenberg has simultaneously set Del Roy as director of national promotion, Michael T. Walton as director of marketing and sales and Eloise Peacock as director of administration.

Greenberg is an industry vet-

eran who joined Granite after many years as executive vice president of sales at MGM Records. He stated, "The move to strengthen Granite's marketing and promotion team is the direct result of our expansion into the r&b market during the past several months." Trust commented, "Greenberg's effectiveness, Del Roy's vast promotion and sales experience, Mike Walton's marketing knowledge and background and Eloise Peacock's industry experience add up to an excellent record team. These new appointments are indicative of ATV Music's commitment to Granite as a releasing arm of quality product."



From left: Michael T. Walton, Del Roy, Eloise Peacock, Sol Greenberg

## UA Names Four to Promo Posts

■ LOS ANGELES—Ray Anderson, vice president, promotion, United Artists Records, has announced that United Artists has added four members to its promotion staff.

James Heathfield has been named northeast regional promotion representative; Robert Walker has been named midwest regional promotion representative (covering the Minneapolis, St. Louis and Kansas City areas); Walter Paas has been named midwest regional promotion representative for Chicago, Detroit and Milwaukee; and Jack Ashton has been named west coast regional promotion representative.

Heathfield was most recently west coast promotion man for UA, a position he held after doing promotion for RCA in Minneapolis.

Walker was most recently with Doug Lee Midwest Promotions, serving as promotion representative after stints with radio stations KWWL, Waterloo, Iowa, as music director, KISD in Sioux Falls, as program director and music director, and KCCR in Pierre, South Dakota as air personality and music director.

Walter Paas was most recently east coast publicity coordinator for United Artists, a post he held

after doing both publicity and promotion for UA in Chicago.

Jack Ashton was most recently local San Francisco promotion representative for ABC Records. Prior to that post he did local Detroit promotion for ABC and for Phonogram.

Heathfield, Walker, Paas, and Ashton will report directly to Anderson.

## Rosie Signs with RCA



Celebrating their signing to RCA Records, and completion of their debut album, "Better Late Than Never," Rosie got together with some of the people who made it all possible. Seen here from left: Lana Marrano of Rosie, Mike Berniker, RCA's division vice president, pop a&r; Genya Ravan of Golden Ravan Company, producer of their album; Harvey Goldberg, co-producer; Rosie Lynn Pitney and David Lasley, and Murray Becker of Roy Radin Management, the group's representative.

## Capitol Marketing Shifts Announced

■ LOS ANGELES—Jim Mazza, vice president, marketing, Capitol Records, Inc., has announced the following promotions within the marketing organization, effective immediately:

Joe Petrone has been named

### London, Record Merch. Announce Distrib. Pact

■ NEW YORK—In a major distribution change, London Records has announced that Record Merchandising Co., Inc. will be the exclusive distributor for all London product in the state of California. The agreement is effective March 1, 1976.

In related developments, Carroll Littlejohn, former branch manager for London Records in northern California, and his staff will join the Record Merchandising organization, as will the entire sales staff of London's southern California branch.

### Pirates Fined

■ BISMARCK, N.D.—Midwest Distributing, Inc. and three of its principals were fined in Federal District Court here after pleading guilty to information charging them with violating the Federal Copyright Law by producing and selling infringing copies of copyrighted sound recordings.

The company itself and Gene and John Zimmerman, all of whom had pleaded guilty to 10 counts of the information, were each fined \$4,000. Douglas Schumann was fined \$400 after pleading guilty to two counts.

In addition, the defendants were directed to turn over 5000 illegally produced tapes which, along with about 20,000 tapes that were seized by FBI agents in a raid on the company's warehouse, are slated to be destroyed.

director, international marketing. Petrone, who held the position of district sales manager, New York, will assume the duties and responsibilities of the position formerly held by Mazza. Petrone will relocate to Los Angeles and report directly to Mazza. He has been with the firm in a variety of posts for the past 8 years.

### Rennie Martini

Rennie Martini has been named district sales manager, New York. Martini, who has served in a similar post in Washington, D. C. since June of 1969, began his career with the label as a branch clerk in New York in 1956.

Ira Derfler, formerly special accounts manager, Los Angeles, has been named district sales manager, Washington, D. C. Derfler joined Capitol Records in 1973 as territory manager, Philadelphia, and subsequently moved to Los Angeles in 1975.

Larry Krutsinger, formerly special accounts manager, Seattle, has been named district sales manager, Detroit. Krutsinger joined Capitol in 1971 as territory manager based in Chicago.

Jon Foley, formerly special accounts manager, Denver, has been named district sales manager, Minneapolis. Foley joined Capitol as territory manager, Seattle, in 1974.

Martini, Derfler, Krutsinger and Foley will report directly to Walter Lee, Capitol's national sales manager.



They've been banned in Australia and now they're touring America.



## Progressive Radio Gets Behind Key Albums

(Continued from page 3)

amounts of play, perhaps the most given any albums since the FM Airplay Report's inception. Beginning with "Red Octopus" by the Jefferson Starship, and continuing to "Fleetwood Mac," to Bruce Springsteen's "Born To Run" and to Gary Wright's "Dream Weaver," albums that have unusually long Album Chart lives have been reported as heavily played by leading stations, even six months after release. "Fleetwood Mac" has been among the "most active" list three times since 1976 began.

### Flurry of Major LPs

This tendency has been encouraged by the many important album releases by major artists in the past eight weeks. "A whole new group of artists is hitting their strides now," said Gordon Weingarh of WPLR-FM (New Haven), and the station is emphasizing them accordingly. Many of the programmers surveyed called the past ten weeks the best January and February for new albums in memory.

Several programmers commented that the album release schedule for that period seemed heavier than in past years, but apparently, the quality of the winter releases has merely concealed a slight drop in release totals. A year ago, popular album releases for the CBS family of labels totaled 41 records; this year, that total dwindled to 34. Warner Brothers dropped from 24 to 21 albums; ABC, from 22 (counting Sire-Passport product) to 15 (there were no S-P albums re-

leased in January and February this year). Atlantic's slight increase, from 22 to 24 albums, was lone exception among labels surveyed.

### New Labels Move In

If FM stations have received less product from the major labels of late, much of that decrease has been compensated for by the advent of a number of newer labels which had little or no product available a year ago. Most visible among these is Arista, which has released a number of FM airplay favorites in recent months; labels such as Pye, Lifesong, and Beserkley have also had substantial FM impact.

### Unknown Acts Hurt

A label which is receiving more airplay while releasing fewer albums obviously has something to be pleased about. If anyone is being shortchanged by the trend to heavier airplay of fewer albums, it is the new, unknown artist, who may find his album added by numerous progressive outlets, but is unable to pull airplay in any large amount because stations' air-sounds are somewhat monopolized by a small number of major albums.

### 'New Stuff'

"New stuff is turning over really fast here," Mark Christopher of KZEW-FM (Dallas) said. "Before you can even get into an album very much, it's turning over."

Progressive stations have been criticized in the past for not "staying behind" albums for more than a week or two after release. Christopher's comments indicate that, for many artists, the problem still exists, while for a select group of performers, progressive airplay in enormous doses is providing them with support such as the format has never before provided.

## Sutton-Miller Renews GRT Tie

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

## AM ACTION

(Compiled by the Record World research department)

■ Johnnie Taylor (Columbia). Action remains almost make-believe! Tops the r&b chart this week and moves quickly in the same direction on the pop chart (56-17 with a bullet on the RW singles chart). Here are some numbers: HB-17 KLIF, 22-10 CKLW, 31-14 KILT, 18-16 KSLQ, added to KHJ, WQXI, KFRC, KSTP, WHBQ, KXOK, Y100, WPGC, WCOL and 99X.

The Four Seasons (Warner Bros.). The story here gets stronger every minute with the activity report this week the most outstanding yet. The record jumps 28-8 WABC, 22-10 WFIL, 1-1 WLS, 22-13 KJR, 3-1 WPGC, 24-15 L3Q, 20-13 KHJ, 18-12 KFRC, 15-9 WOKY, 16-10 KXOK, 20-12 KLIF, 4-4 WRKO, 13-9 WMAK, 4-4 WHBQ, 15-10 KTLK, 10-7 99X, 23-17 WQXI, 3-7 WCOL, 8-6 WIXY and 29-27 CKLW. Sales have exploded in several markets as evidenced by the jumps.



O'Jays

Maxine Nightingale (United Artists). Continues to show all positive signs with decent numbered jumps and newly-garnered areas. Picked this week at CKLW, KXOK, KLIF, KJR, WSAI (29) and jumps HB-25 KFRC, 25-17 WPGC, 21-15 WFIL, 36-28 KTLK, extra-25 KSTP, extra-36 KILT, HB-30 WRKO, 25-21 WOKY, HB-30 KHJ, HB-26 WQXI, 30-25 WIXY and 36-33 WCOL.

The Carpenters (A&M). Maintains the momentum gathered after last week's automatic adds with new fuel for the fire. New on KLIF (25), KSTP WQXI, WMAK and WCOL. Other action: 22-19 KXOK, HB-23 KJR, HB-38 KTLK, 29-27 WPGC, HB-26 KFRC, HB-29 WRKO, HB-27 KHJ, extra-WIXY and HB-WHBQ.



Bob Dylan

The Sweet (Capitol). Full speed ahead on this with more heavyweight support and healthy jumps everywhere. Garners KILT, KJR, KXOK (23) and WSAI (30). Movement: 36-24 WLS, 40-33 WIXY, 37-30 WCOL, 24-19 WOKY, 38-32 KTLK, HB-27 WFIL and 25-23 KSTP.

Peter Frampton (A&M). A great week for the single (and the lp, which tops the RW lp chart this week) as the positive pattern widens and gains momentum. Picked at WRKO, KSTP (extra) and KJR (lp) and jumps HB-19 WHBQ, 25-15 KFRC, LP-37 KTLK, 25-23 CKLW, HB-29 KHJ, 36-34 WIXY, extra-25 WSAI and LP-WCOL, among thers.

The Bellamy Brothers (Warner Bros.). The action here has picked up this week as several majors take interest and add the disc. New on WHBQ, KILT, WOKY and KLIF. Jumps include 32-29 WIXY, 27-23 KTLK, HB-21 KJR and 30-23 WSAI. Pockets of sales erupting in many locales.

Henry Gross (Lifesong). The artist's first single release on this label is steadily becoming an item of national interest and is meeting with excellent response wherever tested. Drawing call letters all over the place, including KILT, WCOL (40), KTLK (HB), KLIF and is also on WIXY and WSAI plus many more.

(Continued on page 84)

Do You  
Wanna  
Do A  
Thing?



# New York, N. Y.

By IRA MAYER & BARRY TAYLOR

■ DOCTOR, MY ANKLES: The day-long rumored fisticuffs between **Robert Christgau** and **Henry Edwards** never materialized (re the pro and con of the New York Rock Critic Establishment). But you could have seen a table with **N.Y., N.Y.**, **Bob Kaus** and **Jim Fishel**. And **Sheryl Feuerstein**, ace Mercury publicity lady in New York, who put together the **Bachman-Turner Overdrive** Ice Follies for 300 or so guests at the Promenade Cafe in Rockefeller Plaza, insisted that there were publicity reps from every company in the biz. **John Rockwell**, as a result, devoted most of the Pop Life to the subject of rock and roll parties ("It's hard to be grouchy about fun"). And the star-gazers, this time around, seemed to be the stars in attendance (**Lou Reed**, **Flo and Eddie**, **Foghat**, **Chevy Chase**) watching **BTO** and assorted rock press, friends and hangers-on whiz by on skates. Christgau, in the latter department, gets C-plus. Bravo, Sheryl!

DO YOU REMEMBER WHEN? "Ten years is a short time in adulthood: 1966 was only yesterday wasn't it? But to a 10 year old, 1966 is pre-history" the London Sunday Times recently discovered when they quizzed several young school children about the biggest popular phenomenon of the '60s—**The Beatles**. "There was five, I think," a 10 year old replied. "All their old films are on the telly. I remember them now, three of them died. It was in a plane crash, or something like that. They came from Yorkshire—and they used to play at New York and in planes and all the people then were crazy." "I suppose they got married and they're normal men now. They must be about 89 now," a nine year old answered. Another nine year old seemed to recollect that they were the only pop group in existence at the time. "They were like **Sweet** and **Mud**. They used to play at beaches and on the top of airports. We've got a cupboard full of records at home, but only three of them are by The Beatles. And they're not even mine—those ones, they're me dad's" . . . Radio station WNEW received playlists of 8000 separate music hours from the metropolitan area and from places as far away as Mexico and Canada by the end of their "Great WNEW Music Machine" promo recently. The station invited listeners to program one hour of its format each week for five weeks, with each winner receiving \$100. New talents such as **Freddy Bender**, **Feebie Snow**, **Gary Mantalow** and **John Lemon** were discovered by the station's audience singing favorites such as "Tracks Of My Face," "Cracklin' Bread" and "Insufferable."

WHERE ARE THEY NOW? **R. B. Hudman**, whose first single for Atlantic, "How Can I Be A Witness" (a **RW** cover pick last week), which is currently riding on top of the Atlanta r&b charts, has been tracked down: he's currently working as a regional promo man for Amherst Records . . . Word is out that "Joe's cleaning up." The "Joe" in question is **Joe Cocker**, who did some impromptu warm-up sets at a New York bar named Mikell's last week in preparation for his April tour . . . Atlantic has signed **Melanie** . . . The line-up of **Laura Nyro's** touring band has been finalized and is to include **Andy Newmark** (drums), **John Tropea** (guitar), **Richard Davis** (bass), **Michael Manieri** (vibes), **George Young** (sax) and **Nydia Mata** (congas) . . . **Nils Lofgren's** "Cry Tough" album, scheduled for a March 15 release, includes a version of the **Yardbirds'** "For Your Love."

THREE'S A TREND: **Jean Pierre Rampal** was added to the currently emerging roster of Bottom Line classical appearances, joining with **Claude Bolling** to perform the latter's "Suite for Flute and Jazz Piano," among other compositions. The highlight was Rampal's solo segment. Promoter/entrepreneur **George Schutz** said in introducing the evening that press coverage of the **Tashi** shows a month ago had prompted additional interest in pop-venue bookings of selected classical artists in other parts of the country. The Bottom Line has scheduled **Ravi Shankar** as the next in its efforts to bring a little kulture to the jaded.

NEITHER HERE NOR ON 42nd STREET: With new **Fred Astaire** and **Bing Crosby** albums out—and one of the two together—we must take note of the fact that **Ginger Rogers** opens at the Waldorf March 2nd . . . An auction of "rock memorabilia," with proceeds to the Hemophilia Foundation, will be held at Adelphi University March 5. Among the contributions to date: **John Lennon's** gold "Mind Games" award . . . **Cathy Chamberlain's** **Rag 'N' Roll Revue** continues to rack up underground comment as the entourage moves from the Tin Palace to Tramps for a three week stint . . . **Florence Ballard**, one of the original **Supremes**, died last week in Detroit of cardiac arrest. She was 32 years old.

SEQUEL TO 'CONFIDENTIAL TO MN': There's nothing to be paranoid about.

## Diamond's Down Under Gold



Neil Diamond (left), currently making his first tour of Australia in over two years, is presented two gold records by A. William T. Smith, managing director of the CBS subsidiary, Australian Record Company Ltd. These brought to a combined world-wide total of 27 the number of gold records earned by the artist for his two Columbia albums, "Jonathan Livingston Seagull" and "Serenade."

## All Platinum Plans Project Development For Chess Label; Burke Single Released

■ NEW YORK—A new single by Solomon Burke, "Never Stop Loving You," will be the initial release on the Chess label, to be distributed by All Platinum Records. Burke's record, taken from his forthcoming album, "Going Back To My Roots," heralds a major program of both new recording and revitalization for Chess Records artists now underway at All Platinum.

Barbara Baker, executive vice president and general manager of All Platinum, stated that the company's plans for the label will be comprehensive, including the acquisition of new artists for Chess, release of new material by the label's current roster, and highlighted by a major series of jazz and blues reissues. All Platinum has called an expert anthologist to aid with the series compilation, which is expected to run at least two and one half years of monthly releases. All Platinum anticipates signing new artists to the Chess group.

Current Chess artists preparing fresh material for release include Etta James, Jack McDuff and Chuck Berry, who has been recording both at his own studio in St. Louis and at All Platinum's home base studios in New Jersey. These artists' catalogue materials are among the items to be made

## Reddy Spring Tour

■ LOS ANGELES—Capitol Records recording artist Helen Reddy, will begin a 10-date eastern Spring tour at the Atlanta Civic Center March 24, it was announced last week by her husband and personal manager Jeff Wald.

What they couldn't sing on Australian radio, they're singing on their American tour.





# Joni's Come A Long Way

■ NEW YORK — Joni Mitchell, (Asylum) has come a long way from her first record, "Song to a Seagull" to her most recent, "The Hissing of Summer Lawns." Her early music was ethereal and acoustic. Relying heavily on the simple versatility of her voice and guitar she was a one woman band. Her contemporary sound oozes with the technological slickness of electronic music played in the jazz-oriented arrangements of her back-up band, the L.A. Express featuring Tom Scott.

Clearly, Joni Mitchell's stage presence and music have become more sophisticated and more ambitious. It is the vast commercial success of "Court and Spark" that allows her the freedom to introduce new and often previously unrecorded material. Even her dress has evolved into a new portrayal of her persona. On her 1973 tour the blue jeans and braids of the late sixties were replaced by shimmering floor length gowns and a tint of bleach in her hair. In 1976 she's sporting a tailored two piece black pant suit and a wide brim hat under which she tucks her gold locks until she performs "Big Yellow Taxi," when she replaces the original hat with one she says comes from a Tennessee Yellow Cab Company.

Her show opened with the familiar hit, "Help Me," which she followed with a tune from "Miles of Aisles," "For Love or Money," and then it was back into "Court And Spark" territory with "Free Man In Paris." Throughout the show the music was over amplified but eventually her voice found its way above the band. With "For The Roses" and "Cold Blue Steel and Sweet Fire" Joni took the stage by herself, back-

ing her smooth, thick voice with her able accompaniment on amplified acoustic guitar. A painfully, bittersweet clarinet solo by Tom Scott provided a memorable conclusion to "Cold Blue Steel."

From her new album Joni performed songs like "Shades of Scarlet Conquering," "Shadows and Light" and "Harry's House/Centerpiece." She also introduced four new numbers, "Don Juan's Reckless Daughter" and "Coyote" (both written while she toured with Dylan's Rolling Thunder Review), "Furry Sings The Blues" and a nameless tune with the recurring refrain, "Come talk to me, Mr. Mystery."

From "Ladies of the Canyon" she performed "For Free," changing the original lyrics in places: "I'll play if you have the money/ And I have a new song/ And I get pushy," and perhaps the most moving song of the evening, "Rainy Night House." Here she featured her upper octave vocals following the lyrics, "I sing soprano in the upstairs choir."

A spirited rendition of "Raised or Robbery" was introduced by a strip tease beat and Joni donning a feathery shawl. The heavy, exotic, rhythmic "Jungle Line" closed the show. Shedding her guitar, as she did several times during the evening, she allowed herself the opportunity to be strictly singer/entertainer. Moving freely she seemed more relaxed and more confident than on her last tour, especially when her gut desire to rock and roll surfaced in a refined but obvious way.

With the house lights up and her cigarette in hand Joni returned for a single encore with "Twisted." Pausing in the middle of the song she asked the audience, "Are you all enjoying your craziness?" A unanimous yes was the reply.

Like her songs that speak of people as, "duplicitic cowards of some multiplicity torn between high ideals and the temptation of the serpent," Joni is still singing to us, about us. She's not the same Joni Mitchell millions have come to know and love. Wiser and more confident, she's an artist who's learned to communicate with her audience. Taking chances is a part of this communication. She listened to the audience requests and they listened to her new ideas. Everyone got most if not all of what they came for.

Kris Nicholson

## Rider to Casablanca

■ LOS ANGELES — Neil Bogart, president of Casablanca Records, has announced the appointment of Allan Rider as vice president of Cafe Americana and Rick's Music publishing companies. Rider's responsibilities will include administrating the publishing companies, as well as handling the acquisition of new writers.

Rider, a music veteran of ten years, started his career with Irving/Almo Music, as professional manager of the west coast branch. Most recently, he was professional manager of Island/Ackee Music.

## WEA Branch Meetings



All of WEA's branch managers, controllers and operations managers headquartered throughout the U.S. gathered in Burbank recently as the Warner-Elektra-Atlantic Corp. helmed its round of annual branch management meetings February 4, 5 and 6, at the company's national headquarters. Joel Friedman, president of WEA, disclosed that the branch management teams met in a series of sales and operational seminars detailing the steps taken by the firm to increase its capacity to best fulfill the needs of their customers. Shown following the meetings are Warner-Elektra-Atlantic's home office executive staff and branch managers, from left: Henry Droz, executive VP sales; Stan Harris, general manager; Irv Rothblatt, Chicago; Tom Sims, Dallas; Russ Bach, L.A.; George Rossi, N.Y.; Pete Stocke, Philadelphia; Joel Friedman, president; Mike Spence, Cleveland; Vic Faraci, VP marketing; Don Dumont, Boston; Bill Biggs, Atlanta.

## Atlantic LP Release

■ NEW YORK — Atlantic/Atco Records senior vice president of marketing Dave Glew has announced a 12 album release for February. The release is headed by the seventh Led Zeppelin album called "Presence" on Swan Song, Bill Wyman's "Stone Alone" on Rolling Stone and "A Trick of the Tail" by Genesis.

The jazz/rock/r&b fusion in music is represented by Billy Cobham's sixth album "Life & Times," "That Is Why You're Overweight" by Eddie Harris and "Aurora" by jazz-violinist Jean-Luc Ponty. Debut albums on Atlantic this month will include "Mike Douglas Sings It All" by the popular television host and "Lady Bump" by Penny McLean of Silver Convention. The Atlantic/Atco debut of Wishbone Ash is a set called "Locked In." Debuting on Big Tree will be "Nanette Workman" and Muscle Shoals singer-songwriter "Lenny LeBlanc." The final album in the February release is "Columbia-Princeton Electronic Music Center on Finnadar Records. It presents classically composed electronic music in Discrete CD-4 Quad.

Emphasis in promoting this release will be placed on local print and radio time-buy advertising tied in with dealers to achieve maximum exposure for the product.

## European Tour Planned for Tomita

■ NEW YORK—Isao Tomita, the Japanese musical innovator who is known for his electronically created albums of classical music, will make his first stage appearances anywhere when he launches a European concert tour March 9 in Munich, Germany.

The artist brings his synthesizer and his music to stages in Germany, Holland and Great Britain. Sharing the tour, with equal billing on the Continent, will be British rock group Renaissance. A support act for the two British dates is yet to be announced.

Tomita will create music from his albums using an eight-track tape console and mixing unit, Moog piano and the Pink Floyd Quadraphonic public address system. Keyboard artist John Tout of the Renaissance will join him with solo piano parts in "Daphnis and Chloe," "Pictures at an Exhibition" and "The Firebird."

During the concerts, Tomita, through its interpreters, will explain his techniques of building sounds with a Moog synthesizer including the sounds of a steam locomotive, woodblocks, whistle chimes and orchestration.

RCA Records is offering heavy advertising and promotional support for the tour.

Do You  
Wanna  
Do A  
Thing?



# AUSTRALIA'S BANNED BAND...



## ..HEADS FOR AMERICA'S BANDSTANDS.

Skyhooks, Australia's number 1 group, even though six of their songs have been banned from Australian radio, launches their long awaited debut American tour. They'll be singing the hot new single "Mercedes Ladies" (#73776) from their first American album "Ego Is Not A Dirty Word"—plus all the other songs that made them infamous.

**"EGO IS NOT A DIRTY WORD"**  
Mercury SRM-1-1066 8-Track MC8-1-1066  
Musicassette MCR4-1-1066



# Skyhooks

## ON TOUR

2/18-21 Atlanta, Ga.  
2/25 Austin, Tx.  
2/26 Galveston, Tx.  
2/27 New Orleans, La.  
2/28 Houston, Tx.  
2/29 Dallas, Tx.  
3/3 Fayetteville, N.C. w/Joe Cocker  
3/4 Charleston, S.C. w/Joe Cocker  
3/5 Greenville, N.C. w/Joe Cocker  
3/6 Augusta, Ga. w/Joe Cocker  
3/7 Greenville, S.C. w/Joe Cocker

3/12 Cleveland, Ohio  
3/18 Springfield, Il. w/Uriah Heep  
3/19 Louisville, Ky. w/Uriah Heep  
3/20 Ann Arbor, Mi. w/Uriah Heep  
3/21 Evansville, In. w/Uriah Heep  
3/24 Green Bay, Wi. w/Uriah Heep  
3/25 Marquette, Mi. w/Uriah Heep  
3/28 South Bend, In. w/Uriah Heep  
3/29 Muskegon, Mi. w/Uriah Heep  
3/31 Flint, Mi. w/Uriah Heep

4/1 Dayton, Oh. w/Uriah Heep  
4/2 Huntington, W. Va. w/Uriah Heep  
4/3 Niagara Falls, N.Y. w/Uriah Heep  
4/4 Baltimore, Md. w/Uriah Heep  
4/7 Erie, Pa. w/Uriah Heep  
4/8 Toledo, Oh. w/Uriah Heep  
4/10 Passaic, N.J. w/Uriah Heep  
4/11 Lewiston, Me. w/Uriah Heep  
4/14 Cherry Hill, N.J. w/Uriah Heep  
4/16 Hempstead, L.I. w/Uriah Heep  
4/17 Boston, Ma. w/Uriah Heep

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



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# "Sara Smile"

The new hit single from Daryl Hall and John Oates.  
A classic act of rock n' roll.

Six months ago, Daryl Hall and John Oates released their first RCA album. We believed in it. Now the third single from the album has become the hit we were working for. "Sara Smile." A major r&b, pop smash. And spreading.

RCA Records





# THE SINGLES CHART

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

MAR. 6 FEB. 28

WKS. ON CHART

<b>1</b>	<b>3</b>	<b>LOVE MACHINE—PART I MIRACLES</b> Tamla T 54262F (Motown)	<b>17</b>
<b>2</b>	<b>1</b>	<b>THEME FROM S.W.A.T. RHYTHM HERITAGE/ABC</b> 12135	<b>16</b>
<b>3</b>	<b>4</b>	<b>ALL BY MYSELF ERIC CARMEN/Arista</b> 0165	<b>12</b>
<b>4</b>	<b>10</b>	<b>DECEMBER, 1963 (OH WHAT A NIGHT) THE FOUR SEASONS/Warner Bros.-Curb</b> WBS 8168	<b>10</b>
<b>5</b>	<b>8</b>	<b>DREAM WEAVER GARY WRIGHT/Warner Bros.</b> WBS 8167	<b>9</b>
<b>6</b>	<b>6</b>	<b>TAKE IT TO THE LIMIT EAGLES/Asylum</b> 45293	<b>11</b>
<b>7</b>	<b>2</b>	<b>50 WAYS TO LEAVE YOUR LOVER PAUL SIMON/Columbia</b> 3 10270	<b>12</b>
<b>8</b>	<b>9</b>	<b>LOVE HURTS NAZARETH/A&amp;M</b> 1671	<b>17</b>
<b>9</b>	<b>14</b>	<b>LONELY NIGHT (ANGEL FACE) CAPTAIN &amp; TENNILLE/A&amp;M</b> 1782	<b>7</b>
<b>10</b>	<b>11</b>	<b>FANNY (BE TENDER WITH MY LOVE) BEE GEES/RSO</b> SO 519 (Atlantic)	<b>11</b>
<b>11</b>	<b>7</b>	<b>CONVOY C. W. McCALL/MGM M</b> 14839	<b>17</b>
<b>12</b>	<b>5</b>	<b>LOVE TO LOVE YOU BABY DONNA SUMMER/Oasis</b> OC 401 (Casablanca)	<b>13</b>
<b>13</b>	<b>16</b>	<b>SWEET THING RUFUS FEATURING CHAKA KHAN/ABC</b> 12149	<b>9</b>
<b>14</b>	<b>19</b>	<b>DREAM ON AEROSMITH/Columbia</b> 3 10278	<b>10</b>
<b>15</b>	<b>15</b>	<b>SLOW RIDE FOGHAT/Bearsville</b> BSS 0306 (WB)	<b>14</b>
<b>16</b>	<b>12</b>	<b>YOU SEXY THING HOT CHOCOLATE/Big Tree</b> BT 16047 (Atlantic)	<b>20</b>
<b>17</b>	<b>56</b>	<b>DISCO LADY JOHNNIE TAYLOR/Columbia</b> 3 10281	<b>3</b>
<b>18</b>	<b>21</b>	<b>MONEY HONEY BAY CITY ROLLERS/Arista</b> 0170	<b>5</b>
<b>19</b>	<b>17</b>	<b>GROW SOME FUNK OF YOUR OWN/I FEEL LIKE A BULLET (IN THE GUN OF ROBERT FORD) ELTON JOHN/MCA</b> 40505	<b>7</b>
<b>20</b>	<b>23</b>	<b>GOLDEN YEARS DAVID BOWIE/RCA</b> PB 10441	<b>12</b>
<b>21</b>	<b>22</b>	<b>THE WHITE KNIGHT CLEDUS MAGGARD &amp; THE CITIZENS BAND/Mercury</b> 73751	<b>9</b>
<b>22</b>	<b>26</b>	<b>BOHEMIAN RHAPSODY QUEEN/Elektra</b> 45297	<b>10</b>
<b>23</b>	<b>18</b>	<b>WAKE UP EVERYBODY (PART I) HAROLD MELVIN &amp; THE BLUENOTES/Phila. Intl.</b> ZS8 3579 (Col)	<b>17</b>
<b>24</b>	<b>13</b>	<b>I WRITE THE SONGS BARRY MANILOW/Arista</b> 0157	<b>18</b>
<b>25</b>	<b>24</b>	<b>JUNK FOOD JUNKIE LARRY GROCE/Warner Bros.-Curb</b> WBS 8165	<b>10</b>
<b>26</b>	<b>32</b>	<b>ONLY 16 DR. HOOK/Capitol</b> P 4171	<b>9</b>
<b>27</b>	<b>30</b>	<b>SWEET LOVE COMMODORES/Motown</b> M 1381F	<b>12</b>
<b>28</b>	<b>27</b>	<b>EVIL WOMAN ELECTRIC LIGHT ORCHESTRA/United Artists</b> XW729 Y	<b>16</b>
<b>29</b>	<b>33</b>	<b>LOVE IS THE DRUG ROXY MUSIC/Atco</b> 7042	<b>11</b>
<b>30</b>	<b>25</b>	<b>LOVE ROLLERCOASTER OHIO PLAYERS/Mercury</b> 73734	<b>18</b>
<b>31</b>	<b>20</b>	<b>BREAKING UP IS HARD TO DO NEIL SEDAKA/Rocket</b> PIG 40500 (MCA)	<b>13</b>
<b>32</b>	<b>43</b>	<b>RIGHT BACK WHERE WE STARTED FROM MAXINE NIGHTINGALE/United Artists</b> XW752 Y	<b>4</b>
<b>33</b>	<b>34</b>	<b>BABY FACE WING &amp; A PRAYER FIFE &amp; DRUM CORPS/Wing &amp; A Prayer</b> HS 103 (Atlantic)	<b>13</b>
<b>34</b>	<b>39</b>	<b>DEEP PURPLE DONNY &amp; MARIE OSMOND/MGM M</b> 14840	<b>12</b>
<b>35</b>	<b>40</b>	<b>GOOD HEARTED WOMAN WAYLON &amp; WILLIE/RCA</b> PB 10529	<b>7</b>
<b>36</b>	<b>41</b>	<b>CUPID TONY ORLANDO &amp; DAWN/Elektra</b> 45302	<b>5</b>
<b>37</b>	<b>29</b>	<b>SING A SONG EARTH, WIND &amp; FIRE/Columbia</b> 3 10251	<b>16</b>
<b>38</b>	<b>35</b>	<b>FOX ON THE RUN SWEET/Capitol</b> P 4157	<b>18</b>
<b>39</b>	<b>31</b>	<b>WALK AWAY FROM LOVE DAVID RUFFIN/Motown</b> M 1376F	<b>18</b>
<b>40</b>	<b>28</b>	<b>SQUEEZE BOX THE WHO/MCA</b> 40475	<b>13</b>
<b>41</b>	<b>37</b>	<b>FLY AWAY JOHN DENVER/RCA</b> PB 10517	<b>14</b>
<b>42</b>	<b>38</b>	<b>TRACKS OF MY TEARS LINDA RONSTADT/Asylum</b> 45295	<b>10</b>
<b>43</b>	<b>47</b>	<b>HOLD BACK THE NIGHT TRAMMPS/Buddah</b> BDA 507	<b>7</b>
<b>44</b>	<b>46</b>	<b>INSEPARABLE NATALIE COLE/Capitol</b> P 4193	<b>12</b>
<b>45</b>	<b>70</b>	<b>THERE'S A KIND OF HUSH (ALL OVER THE WORLD) CARPENTERS/A&amp;M</b> 1800	<b>2</b>
<b>46</b>	<b>67</b>	<b>WITHOUT YOUR LOVE (MR. JORDAN) CHARLIE ROSS/Big Tree</b> BT 16056 (Atlantic)	<b>3</b>
<b>47</b>	<b>59</b>	<b>ACTION SWEET/Capitol</b> P 4220	<b>3</b>
<b>48</b>	<b>55</b>	<b>ONLY LOVE IS REAL CAROLE KING/Ode</b> 66119 (A&M)	<b>4</b>
<b>49</b>	<b>60</b>	<b>SHOW ME THE WAY PETER FRAMPTON/A&amp;M</b> 1795	<b>3</b>
<b>50</b>	<b>53</b>	<b>VENUS FRANKIE AVALON/De-Lite</b> DEP 1578	<b>7</b>



<b>51</b>	<b>54</b>	<b>HOMECOMING HAGOOD HARDY/Capitol</b> P 4156	<b>12</b>
<b>52</b>	<b>61</b>	<b>HIT THE ROAD JACK STAMPEDERS/Quality</b> QA 501 (Private Stock)	<b>4</b>
<b>53</b>	<b>64</b>	<b>BOOGIE FEVER SYLVERS/Capitol</b> P 4179	<b>7</b>
<b>54</b>	<b>65</b>	<b>LET YOUR LOVE FLOW BELLAMY BROS./Warner Bros.</b> WBS 8169	<b>4</b>
<b>55</b>	<b>57</b>	<b>BANAPPLE GAS CAT STEVENS/A&amp;M</b> 1785	<b>6</b>
<b>56</b>	<b>62</b>	<b>LOVE FIRE JIGSAW/Chelsea</b> CH 3037	<b>4</b>
<b>57</b>	<b>58</b>	<b>BREAKAWAY ART GARFUNKEL/Columbia</b> 3 10273	<b>8</b>
<b>58</b>	<b>36</b>	<b>THEME FROM MAHOGANY (DO YOU KNOW WHERE YOU'RE GOING TO) DIANA ROSS/Motown</b> M 1377F	<b>19</b>
<b>59</b>	<b>42</b>	<b>RENEGADE MICHAEL MURPHEY/Epic</b> 8 50184	<b>8</b>
<b>60</b>	<b>45</b>	<b>I LOVE MUSIC (PART I) THE O'JAYS/Phila. Intl.</b> ZS8 3577	<b>18</b>
<b>61</b>	<b>44</b>	<b>SOMEWHERE IN THE NIGHT HELEN REDDY/Capitol</b> P 4192	<b>14</b>
<b>62</b>	<b>72</b>	<b>LORELEI STYX/A&amp;M</b> 1786	<b>4</b>
<b>63</b>	<b>73</b>	<b>SARA SMILE HALL &amp; OATES/RCA</b> PB 10530	<b>4</b>
<b>64</b>	<b>66</b>	<b>TURNING POINT TYRONE DAVIS/Dakar</b> DK 4550	<b>11</b>
<b>65</b>	<b>74</b>	<b>WE CAN'T HIDE IT ANYMORE LARRY SANTOS/Casablanca</b> NB 844	<b>6</b>
<b>66</b>	<b>71</b>	<b>UNION MAN THE CATE BROTHERS/Elektra</b> 45294	<b>3</b>
<b>67</b>	<b>76</b>	<b>I DO, I DO, I DO, I DO ABBA/Atlantic</b> 3310	<b>3</b>
<b>68</b>	<b>49</b>	<b>TIMES OF YOUR LIFE PAUL ANKA/United Artists</b> XW737 Y	<b>17</b>
<b>69</b>	<b>69</b>	<b>IN FRANCE THEY KISS ON MAIN STREET JONI MITCHELL/Asylum</b> 45298	<b>5</b>
<b>70</b>	<b>48</b>	<b>LOVE OR LEAVE SPINNERS/Atlantic</b> 3309	<b>8</b>
<b>71</b>	<b>78</b>	<b>JUST YOU AND I MELISSA MANCHESTER/Arista</b> 0168	<b>3</b>
<b>72</b>	<b>77</b>	<b>SATURDAY NIGHT BAY CITY ROLLERS/Arista</b> 0149	<b>21</b>
<b>73</b>	<b>75</b>	<b>HIGHFLY JOHN MILES/London</b> 20084	<b>3</b>
<b>74</b>	<b>83</b>	<b>LOOKING FOR SPACE JOHN DENVER/RCA</b> PB 10586	<b>2</b>
<b>75</b>	<b>84</b>	<b>YOU'LL LOSE A GOOD THING FREDDY FENDER/ABC</b> Dot DOA 17607	<b>2</b>
<b>76</b>	<b>85</b>	<b>SHANNON HENRY GROSS/Lifesong</b> LS 45002	<b>3</b>
<b>77</b>	<b>52</b>	<b>TILL IT'S TIME TO SAY GOODBYE JONATHAN CAIN/October</b> 1001	<b>9</b>
<b>78</b>	<b>82</b>	<b>SHE'S A DISCO QUEEN/PARTY HEARTY OLIVER SAIN/Abet</b> 9463	<b>5</b>
<b>79</b>	<b>89</b>	<b>TANGERINE SALSOUL ORCHESTRA/Salsoul</b> SZ 2004	<b>2</b>

CHARTMAKER OF THE WEEK

<b>80</b>	—	<b>LIVIN' FOR THE WEEKEND O'JAYS</b> Phila. Intl. ZS8 3587 (Col)	<b>1</b>
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<b>81</b>	—	<b>RHIANNON (WILL YOU EVER WIN) FLEETWOOD MAC/Reprise</b> RPS 1345	<b>1</b>
<b>82</b>	—	<b>MOZAMBIQUE BOB DYLAN/Columbia</b> 3 10298	<b>1</b>
<b>83</b>	—	<b>FOOLED AROUND AND FELL IN LOVE ELVIN BISHOP/Capricorn</b> CPS 0252 (WB)	<b>1</b>
<b>84</b>	—	<b>STRANGE MAGIC ELECTRIC LIGHT ORCHESTRA/United Artists</b> XW770 Y	<b>1</b>
<b>85</b>	<b>97</b>	<b>IF YOU ONLY BELIEVE (JESUS FOR TONIGHT) MICHEL POLNAREFF/Atlantic</b> 3314	<b>2</b>
<b>86</b>	<b>86</b>	<b>(CALL ME) THE TRAVELING MAN MASQUERADERS/ABC</b> 12157	<b>4</b>
<b>87</b>	<b>88</b>	<b>I HEARD IT THROUGH THE GRAPEVINE CREEDENCE CLEARWATER REVIVAL/Fantasy</b> F 759	<b>4</b>
<b>88</b>	<b>90</b>	<b>LOCOMOTIVE BREATH JETHRO TULL/Chrysalis</b> CRS 2110	<b>3</b>
<b>89</b>	<b>91</b>	<b>SCOTCH ON THE ROCKS BAND OF THE BLACK WATCH/Private Stock</b> 055	<b>2</b>
<b>90</b>	<b>94</b>	<b>THE JAM GRAHAM CENTRAL STATION/Warner Bros.</b> WBS 8175	<b>2</b>
<b>91</b>	—	<b>MISTY BLUE DOROTHY MOORE/Malaco</b> M 1029 (TK)	<b>1</b>
<b>92</b>	<b>87</b>	<b>NURSERY RHYMES PEOPLES CHOICE/TSOP</b> ZS8 4773 (Col)	<b>6</b>
<b>93</b>	<b>95</b>	<b>BAD LUCK ATLANTA DISCO BAND/Ariola</b> America P 7611 (Capitol)	<b>2</b>
<b>94</b>	<b>96</b>	<b>EH CUMPARI GAYLORD &amp; HOLIDAY/Prodigal</b> P 0622F (Motown)	<b>3</b>
<b>95</b>	—	<b>HAPPY MUSIC BLACKBYRDS/Fantasy</b> F 762	<b>1</b>
<b>96</b>	<b>50</b>	<b>WINNERS AND LOSERS HAMILTON, JOE FRANK &amp; REYNOLDS/Playboy</b> P 6054	<b>16</b>
<b>97</b>	<b>51</b>	<b>ROCK AND ROLL ALL NIGHT KISS/Casablanca</b> NB 850	<b>18</b>
<b>98</b>	<b>100</b>	<b>FROM US TO YOU STAIRSTEPS/Dark Horse</b> DH 10005 (A&M)	<b>2</b>
<b>99</b>	—	<b>HE'S A FRIEND EDDIE KENDRICKS/Tamla</b> T 54266F (Motown)	<b>1</b>
<b>100</b>	—	<b>TRAIN CALLED FREEDOM SOUTH SHORE COMMISSION/Wand</b> 11294	<b>1</b>



## FLASHMAKER



STARCASTLE—Epic

### MOST ACTIVE

**RUN WITH THE PACK**—Bad Co.—Swan Song  
**SECOND CHILDHOOD**—Phoebe Snow—Col  
**STATION TO STATION**—David Bowie—RCA  
**FRAMPTON COMES ALIVE**—Peter Frampton—A&M  
**DESIRE**—Bob Dylan—Col

### WNEW-FM/NEW YORK

**ART OF TEA**—Michael Franks—WB  
**HAVANA DAYDREAMIN'**—Jimmy Buffett—ABC  
**JUNK FOOD JUNKIE**—Larry Grace—WB  
**MICHAEL KENNY**—Tom Cat  
**MALPRACTICE**—Dr. Feelgood—Col  
**PUT IT IN YOUR EAR**—Paul Butterfield—Bearsville  
**SILK DEGREES**—Boz Scaggs—Col  
**SWALLOWED UP**—Tom Pacheco—RCA  
**TRANSFORMATION**—David Sancious—Epic  
**HEAVY ACTION (approximate airplay):**  
**BETTER DAYS & HAPPY ENDINGS**—Melissa Manchester—Arista  
**BORN TO RUN**—Bruce Springsteen—Col  
**DESIRE**—Bob Dylan—Col  
**FRAMPTON COMES ALIVE**—Peter Frampton—A&M  
**I'VE GOT TIME**—Allan Clarke—Asylum  
**KGB**—MCA  
**RUN WITH THE PACK**—Bad Co.—Swan Song  
**SECOND CHILDHOOD**—Phoebe Snow—Col  
**SMILE**—Laura Nyro—Col  
**STATION TO STATION**—David Bowie—RCA

### WBCN-FM/BOSTON

**AGHARTA**—Miles Davis—Col  
**BACK TO BACK**—Brecker Bros.—Arista  
**BREAKAWAY**—Gallagher & Lyle—A&M  
**COLONIAL MAN**—Hugh Masekela—Casablanca  
**FAST ANNIE**—Annie McLoone—RCA  
**KGB**—MCA  
**GREG KIHN**—Beserkley  
**REACH FOR THE SKY**—Sutherland Bros. & Quiver—Col  
**TOTAL EXPLOSION**—Syl Johnson—Hi  
**TRUCKLOAD OF LOVIN'**—Albert King—Utopia  
**HEAVY ACTION (airplay):**  
**DESIRE**—Bob Dylan—Col  
**HAVANA DAYDREAMIN'**—Jimmy Buffett—ABC  
**HOW DARE YOU**—10cc—Mercury  
**BOB MARLEY & THE WAILERS LIVE**—Island (Import)  
**NIGHT AT THE OPERA**—Queen—Elektra  
**PRESSURE DROP**—Robert Palmer—Island  
**RUN WITH THE PACK**—Bad Co.—Swan Song  
**SECOND RESURRECTION**—Stairsteps—Dark Horse  
**SMILE**—Laura Nyro—Col  
**STATION TO STATION**—David Bowie—RCA

### WLIR-FM/LONG ISLAND

**ART OF TEA**—Michael Franks—WB  
**ATTITUDES**—Dark Horse  
**CITY MUSIC**—Jorge Calderon—WB  
**CROSSECTION**—Jukka Tolonen—Janus  
**HAVANA DAYDREAMIN'**—Jimmy Buffett—ABC  
**JANUARY**—Pilot—EMI  
**KINGFISH**—Round  
**L.A. EXPRESS**—Caribou  
**STARCASTLE**—Epic  
**SWEET HARMONY**—Maria Muldaur—Reprise  
**HEAVY ACTION (airplay, in descending order):**  
**SMILE**—Laura Nyro—Col  
**RUN WITH THE PACK**—Bad Co.—Swan Song  
**FLEETWOOD MAC**—WB  
**ART OF TEA**—Michael Franks—WB  
**LAND OF THE MIDNIGHT SUN**—Al DiMeola—Col  
**SAVAGE EYE**—Pretty Things—Swan Song  
**RELEASE**—Henry Gross—Lifesong  
**TEASER**—Tommy Bolin—Nemperor  
**SECOND CHILDHOOD**—Phoebe Snow—Col  
**INNER WORLDS**—John McLaughlin—Col

### WPLR-FM/NEW HAVEN

**ALL FUNKED UP**—Snafu—Capitol  
**BETTER DAYS & HAPPY ENDINGS**—Melissa Manchester—Arista  
**CROSSECTION**—Jukka Tolonen—Janus  
**LAND OF THE MIDNIGHT SUN**—Al DiMeola—Col  
**LEPRECHAUN**—Chick Corea—Polydor  
**LIVE OBLIVION VOL. II**—Brian Auger—RCA  
**MALPRACTICE**—Dr. Feelgood—Col  
**LYDIA PENSE & COLD BLOOD**—ABC  
**REACH FOR THE SKY**—Sutherland Bros. & Quiver—Col  
**TRUCKLOAD OF LOVIN'**—Albert King—Utopia  
**HEAVY ACTION (airplay, phones, in descending order):**  
**FRAMPTON COMES ALIVE**—Peter Frampton—A&M  
**NIGHT AT THE OPERA**—Queen—Elektra  
**SMILE**—Laura Nyro—Col  
**STATION TO STATION**—David Bowie—RCA  
**IF THE SHOE FITS**—Pure Prairie League—RCA  
**HOW DARE YOU**—10cc—Mercury  
**SECOND CHILDHOOD**—Phoebe Snow—Col  
**SPANISH TRAIN**—Chris DeBurgh—A&M  
**SAVAGE EYE**—Pretty Things—Swan Song  
**SUNBURST FINISH**—Be-Bop Deluxe—Harvest  
**WQDR-FM/RALEIGH**  
**ADD:**  
**BETTER DAYS & HAPPY ENDINGS**—Melissa Manchester—Arista  
**KGB**—MCA  
**NOTICE TO APPEAR**—John Mayall—ABC  
**REACH FOR THE SKY**—Sutherland Bros. & Quiver—Col  
**STARCASTLE**—Epic  
**TO THE HILT**—Golden Earring—MCA  
**HEAVY ACTION (airplay, sales, phones, in descending order):**  
**RUN WITH THE PACK**—Bad Co.—Swan Song  
**DESIRE**—Bob Dylan—Col  
**ELITE HOTEL**—Emmylou Harris—Reprise  
**GRATITUDE**—EW&F—Col  
**FRAMPTON COMES ALIVE**—Peter Frampton—A&M  
**SECOND CHILDHOOD**—Phoebe Snow—Col  
**FROM EVERY STAGE**—Joan Baez—A&M

### GIMME BACK MY BULLETS—

Lynyrd Skynyrd—MCA  
**STATION TO STATION**—David Bowie—RCA  
**STRUTTIN' MY STUFF**—Elvin Bishop—Capricorn  
**WEBN-FM/CINCINNATI**  
**ADD:**  
**BETTER DAYS & HAPPY ENDINGS**—Melissa Manchester—Arista  
**DAVID COURTNEY'S FIRST DAY**—UA  
**GIVE US A WINK**—Sweet—Capitol  
**GREG KIHN**—Beserkley  
**L.A. EXPRESS**—Caribou  
**SHORT CUT DRAW BLOOD**—Jim Capaldi—Island  
**SPIDERS FROM MARS**—Pye  
**STARCASTLE**—Epic  
**HEAVY ACTION (airplay):**  
**DESIRE**—Bob Dylan—Col  
**DREAM WEAVER**—Gary Wright—WB  
**ELITE HOTEL**—Emmylou Harris—Reprise  
**FLEETWOOD MAC**—WB  
**FRAMPTON COMES ALIVE**—Peter Frampton—A&M  
**GRATITUDE**—EW&F—Col  
**HISSING OF SUMMER LAWN**—Joni Mitchell—Asylum  
**NIGHT AT THE OPERA**—Queen—Elektra  
**STATION TO STATION**—David Bowie—RCA  
**STILL CRAZY**—Paul Simon—Col

### WABX-FM/DETROIT

**ADD:**  
**NIGHT LIGHTS**—Elliott Murphy—RCA  
**SMILE**—Laura Nyro—Col  
**TAKE NO PRISONERS**—David Byron—Mercury  
**TRUCKLOAD OF LOVIN'**—Albert King—Utopia  
**HEAVY ACTION (sales, phones, airplay):**  
**A DAY WITHOUT YOU (single)**—Dan Schaffer—RCA  
**AT THE SOUND OF THE BELL**—Pavlov's Dog—Col  
**DREAMBOAT ANNIE**—Heart—Mushroom  
**GIVE US A WINK**—Sweet—Capitol  
**KEEP YER 'AND ON IT**—String Driven Thing—Charisma  
**LOOK INTO THE FUTURE**—Journey—Col  
**MALPRACTICE**—Dr. Feelgood—Col  
**RUN WITH THE PACK**—Bad Co.—Swan Song  
**STARCASTLE**—Epic  
**STRUTTIN' MY STUFF**—Elvin Bishop—Capricorn

### CHUM-FM/TORONTO

**ADD:**  
**FAREWELL FAIRBANKS**—Randy Edelman—20th Century  
**GIMME BACK MY BULLETS**—Lynyrd Skynyrd—MCA  
**KGB**—MCA  
**LEPRECHAUN**—Chick Corea—Polydor  
**MOXY**—Polydor  
**PICKUP**—Brian Protheroe—Chrysalis  
**SAY IT AIN'T SO**—Murray Head—A&M  
**SPIDERS FROM MARS**—Pye  
**TOO YOUNG TO FEEL THIS OLD**—McKendree Spring—Pye  
**TRICK OF THE TALE**—Genesis—Atco  
**HEAVY ACTION (airplay, sales):**  
**CRISIS? WHAT CRISIS?**—Supertramp—A&M  
**FISH OUT OF WATER**—Chris Squire—Atlantic  
**FLEETWOOD MAC**—WB  
**FROM EVERY STAGE**—Joan Baez—A&M  
**HOW DARE YOU**—10cc—Mercury  
**NATIVE SONS**—Loggins & Messina—Col  
**NUMBERS**—Cat Stevens—A&M  
**RELEASE**—Henry Gross—Lifesong  
**RUN WITH THE PACK**—Bad Co.—Swan Song  
**SECOND CHILDHOOD**—Phoebe Snow—Col

### KZEW-FM/DALLAS

**ADD:**  
**BACK TO BACK**—Brecker Bros.—Arista  
**GIVE US A WINK**—Sweet—Capitol  
**L.A. EXPRESS**—Caribou  
**SILK DEGREES**—Boz Scaggs—Col  
**SMILE**—Laura Nyro—Col  
**STARCASTLE**—Epic  
**TAKE NO PRISONERS**—David Byron—Mercury  
**HEAVY ACTION (sales, airplay, phones, in descending order):**  
**FRAMPTON COMES ALIVE**—Peter Frampton—A&M  
**STATION TO STATION**—David Bowie—RCA  
**AFTERTONES**—Janis Ian—Col  
**NATIVE SONS**—Loggins & Messina—Col  
**DESIRE**—Bob Dylan—Col  
**RUN WITH THE PACK**—Bad Co.—Swan Song  
**GIMME BACK MY BULLETS**—Lynyrd Skynyrd—MCA  
**SECOND CHILDHOOD**—Phoebe Snow—Col

### KWZ-FM/LOS ANGELES

**ADD:**  
**STARCASTLE**—Epic  
**SWEET HARMONY**—Maria Muldaur—Reprise  
**HEAVY ACTION (airplay, in descending order):**  
**STATION TO STATION**—David Bowie—RCA  
**LOOK INTO THE FUTURE**—Journey—Col  
**HOW DARE YOU**—10cc—Mercury  
**NORTHERN LIGHTS—SOUTHERN CROSS**—Band—Capitol  
**KGB**—MCA  
**SUNBURST FINISH**—Be-Bop Deluxe—Harvest  
**CONY ISLAND BABY**—Lou Reed—RCA  
**STRUTTIN' MY STUFF**—Elvin Bishop—Capricorn  
**FRAMPTON COMES ALIVE**—Peter Frampton—A&M

### SLEEPER



L.A. EXPRESS—Caribou

### KOME-FM/SAN JOSE

**ADD:**  
**BACK TO BACK**—Brecker Bros.—Arista  
**KGB**—MCA  
**L.A. EXPRESS**—Caribou  
**LAND OF THE MIDNIGHT SUN**—Al DiMeola—Col  
**LEPRECHAUN**—Chick Corea—Polydor  
**SMILE**—Laura Nyro—Col  
**STARCASTLE**—Epic  
**THIRD WORLD**—Island  
**TROPEA**—Marlin  
**YOU CAN SING ON THE LEFT**—Dirk Hamilton—ABC  
**HEAVY ACTION (airplay, sales, in descending order):**  
**FRAMPTON COMES ALIVE**—Peter Frampton—A&M  
**DESIRE**—Bob Dylan—Col  
**RUN WITH THE PACK**—Bad Co.—Swan Song  
**SECOND CHILDHOOD**—Phoebe Snow—Col  
**REFLECTIONS**—Jerry Garcia—Round  
**GIMME BACK MY BULLETS**—Lynyrd Skynyrd—MCA  
**LOOK INTO THE FUTURE**—Journey—Col  
**ELITE HOTEL**—Emmylou Harris—Reprise  
**STATION TO STATION**—David Bowie—RCA  
**STRUTTIN' MY STUFF**—Elvin Bishop—Capricorn

### KBPI-FM/DENVER

**ADD:**  
**CROSSECTION**—Jukka Tolonen—Janus  
**KGB**—MCA  
**L.A. EXPRESS**—Caribou  
**NINE ON A TEN SCALE**—Sammy Hagar—Capitol  
**SMILE**—Laura Nyro—Col  
**STARCASTLE**—Epic  
**HEAVY ACTION (sales, airplay, phones, in descending order):**  
**FRAMPTON COMES ALIVE**—Peter Frampton—A&M  
**FLEETWOOD MAC**—WB  
**NATIVE SONS**—Loggins & Messina—Col  
**GIMME BACK MY BULLETS**—Lynyrd Skynyrd—MCA  
**DESIRE**—Bob Dylan—Col

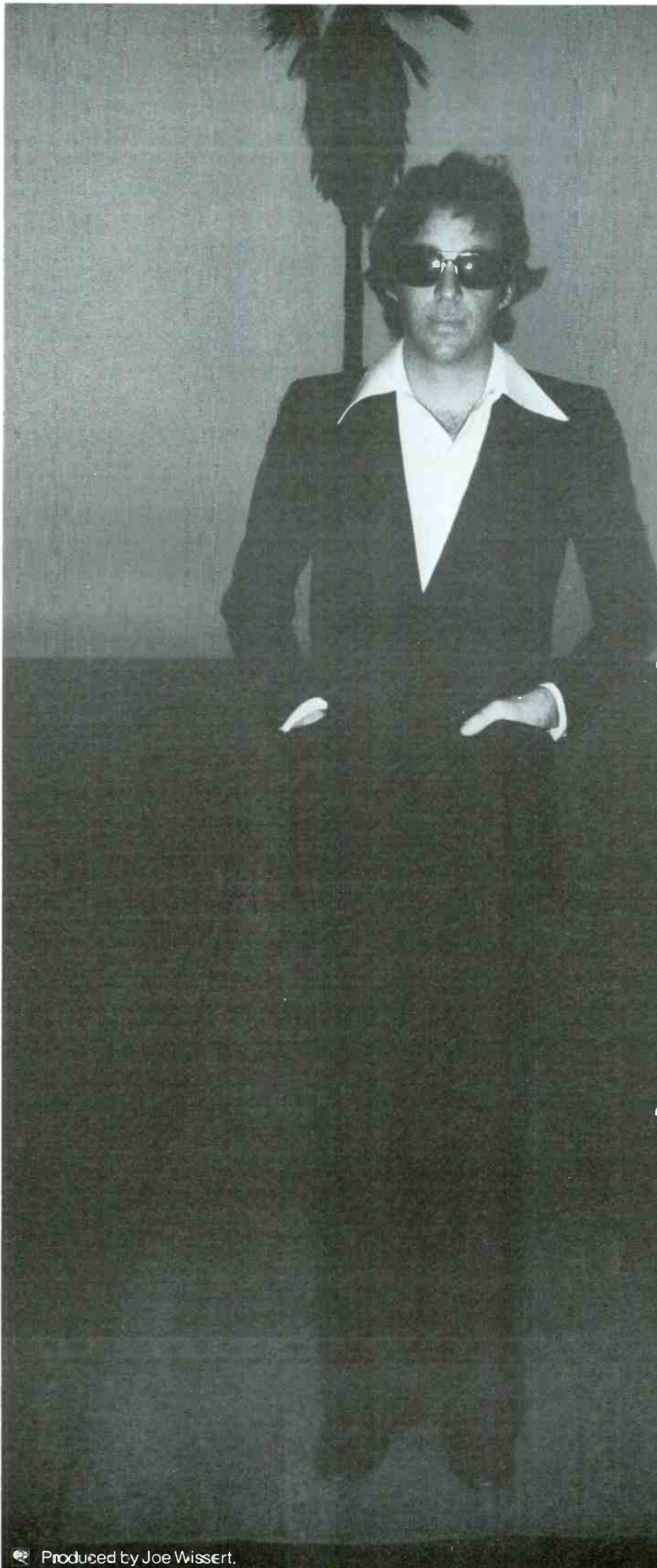
### KZEL-FM/EUGENE, ORE.

**ADD:**  
**MUSIC FESTIVAL FROM INDIA**—Ravi Shankar—Dark Horse  
**NINE ON A TEN SCALE**—Sammy Hagar—Capitol  
**PUT IT IN YOUR EAR**—Paul Butterfield—Bearsville  
**REACH FOR THE SKY**—Sutherland Bros. & Quiver—Col  
**SWEET AMERICA**—Buffy Sainte-Marie—ABC  
**SWEET HARMONY**—Maria Muldaur—Reprise  
**THIRD WORLD**—Island  
**TRANSFORMATION**—David Sancious—Epic  
**WE'RE CHILDREN OF COINCIDENCE**—Dory Previn—WB  
**YOU CAN SING ON THE LEFT**—Dirk Hamilton—ABC  
**HEAVY ACTION (airplay, phones):**  
**BACK TO BACK**—Brecker Bros.—Arista  
**DAVID COURTNEY'S FIRST DAY**—UA  
**DIAMOND IN A JUNKYARD**—Nickey Barclay—Ariola America  
**DREAMBOAT ANNIE**—Heart—Mushroom  
**FRAMPTON COMES ALIVE**—Peter Frampton—A&M  
**IT'S IN EVERY ONE OF US**—David Pomeranz—Arista  
**RUN WITH THE PACK**—Bad Co.—Swan Song  
**SECOND CHILDHOOD**—Phoebe Snow—Col  
**SMILE**—Laura Nyro—Col  
**STATION TO STATION**—David Bowie—RCA

### KZAM-FM/SEATTLE

**ADD:**  
**AMAZONAS**—Cal Tjader—Fantasy  
**ART OF TEA**—Michael Franks—WB  
**LIVE OBLIVION VOL. II**—Brian Auger—RCA  
**ODYSSEY**—Charles Earland—RCA  
**REACH FOR THE SKY**—Sutherland Bros. & Quiver—Col  
**SMILE**—Laura Nyro—Col  
**SWEET HARMONY**—Maria Muldaur—Reprise  
**THIRD WORLD**—Island  
**THIS IS REGGAE MUSIC VOL. II**—Island  
**TRUCKLOAD OF LOVIN'**—Albert King—Utopia  
**HEAVY ACTION (airplay):**  
**DESIRE**—Bob Dylan—Col  
**ELITE HOTEL**—Emmylou Harris—Reprise  
**HAVANA DAYDREAMIN'**—Jimmy Buffett—ABC  
**HOW DARE YOU**—10cc—Mercury  
**IF THE SHOE FITS**—Pure Prairie League—RCA  
**BOB MARLEY & THE WAILERS LIVE**—Island (Import)  
**G.T. MOORE**—Mercury  
**REFLECTIONS**—Jerry Garcia—Round  
**SCHOOLBOYS IN DISGRACE**—Kinks—RCA  
**SECOND CHILDHOOD**—Phoebe Snow—Col





# The Wizardry of **BOZ.**

“Silk Degrees” is an amazing record, even for Boz. Sure it’s soulful and mellow, but it’s also the subtlest, most varied album Boz has ever done and his writing and singing are stronger than ever. 10 singular songs from one of the most important voices in contemporary music.

“Silk Degrees,” by Boz Scaggs. On Columbia Records & Tapes.



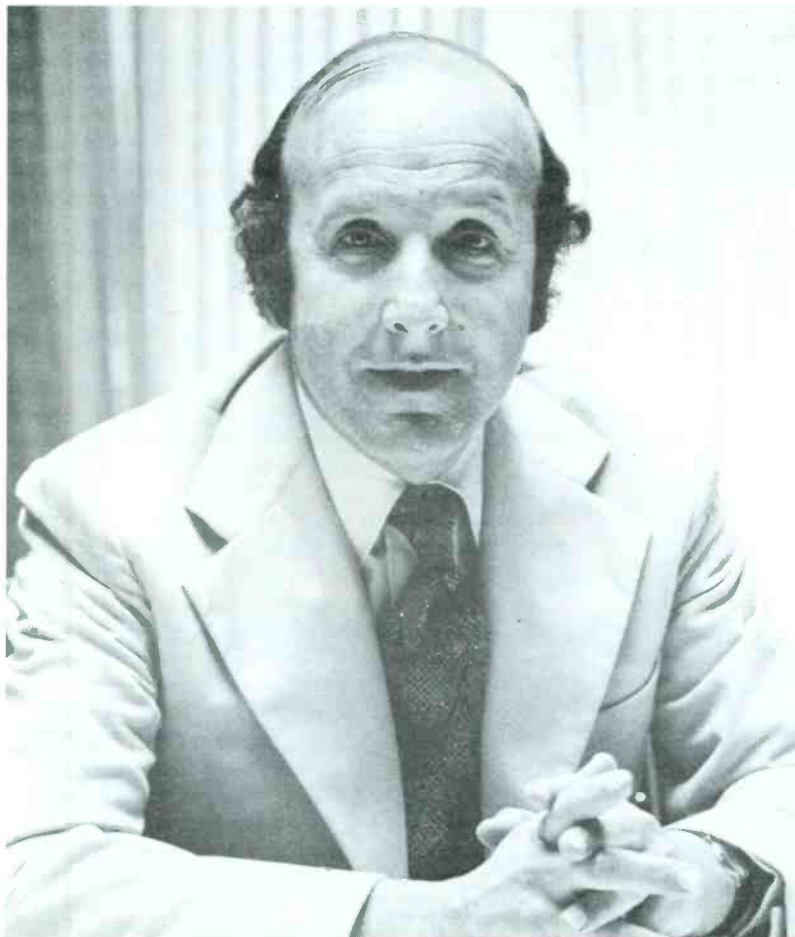


# Dialogue

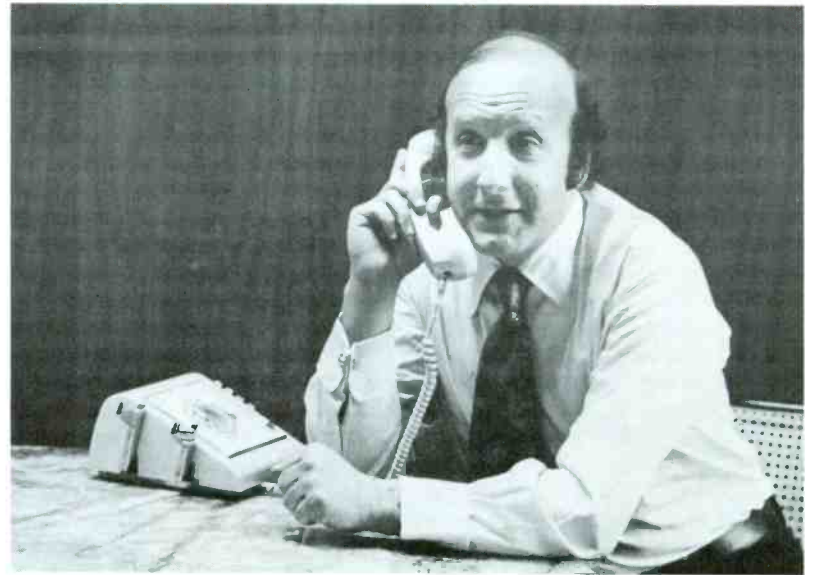
(Continued from page 8)

Other critics feel that if they are too laudatory, they are not playing the role of a critic. They are caught up in an identity crisis of what their role should be. They've either got to present a totally balanced picture, or to be more controversial or more talked about, they're decisively negative, dramatically negative, sensationally negative, sardonically or satirically negative. Well, this type critic is so much more interested in his personal style, his own personality, that he's forgetting the artist and the music. He's worrying more about how he comes off in the writing of the reviews, rather than concentrating on the substance of what he is writing about. Then there are others who are so sycophantic in their love for a particular artist it almost blinds them in the criticism of that artist.

I've seen that for years with several important critics and Dylan. Dylan is and has been great but for his albums to be treated like sermons is unhealthy. Most recently, there was a Paul Simon album review in Rolling Stone that compared Dylan to Simon. It put Simon down very unfavorably compared to Dylan from, to me, a very limited perspective. As it turned out the review of Simon was by a known Dylanophile and the comparison was unfair. It's like comparing apples and oranges. It's one thing to comment that Dylan is more socially relevant or more lyrically pungent. But that's not the end-all of music. What about the ability to write lyrics with sensitivity and insight, to write music and songs that will be sung for decades, if not for centuries? This too is an incredible talent and to not even get into that aspect—of great songwriting—in comparing the two, not to recognize that Simon is going to leave a body of work in music and songs that is as strong as anybody has written in the last two decades, is superficial and wrong. The critic had a history of writing about Dylan. Perhaps he should have acknowledged his predisposition because he was so much into that talent that he could be limited in his appreciation of the talents of another kind of artist. Both artists are heavyweights, period. It's like the critic who is only into acoustic jazz and just hates anything electric. It's so stupid not to recognize that there are varieties of talents and that to go electric is not a bastardization of the art. It's like being so into black r&b music that you hate all white singers doing any r&b song. Joplin was disliked and distrusted by many diehards. There are other ways of doing songs. "Heat Wave," for example, is great by Martha Reeves but Linda Ronstadt did it damn



*"I always feel that you've got to stand up and be counted. If the album isn't worth a campaign, give it back to the artist and let him or her go elsewhere. But if you believe in it, show it . . ."*



Photos by Maddy Miller

well. I find that Jon Landau recognizes instinctively a lot of these factors without the hangups of others. He's not the only one, but he's the best example of drawing together a lot of these points.

**RW:** What about the problems of the artist who has made it? Can you tell how long he or she will stay there?

**Davis:** This is a different problem but it involves similar principles. Dylan recognized, I believe, that the isolation of Woodstock and Malibu was perhaps good for the personal side of his life, but was not really stimulating his creative juices. I really feel that in 1975 he had to return to New York, to the streets from whence he came, perhaps live in tighter, less comfortable surroundings and haunt the old places. I believe that prowling the streets of New York and going back to the small clubs of New York, which is difficult to do elsewhere, and perhaps returning as he did to Minneapolis and his roots there, regenerated his creative juices. Similarly, the incessant drive for self improvement of Paul Simon accounts for his continued breaking through to new horizons. Whether it's playing the guitar or learning to use his voice more flexibly and with greater strength, he too in his own way prowls around constantly regenerating his creativity. Artists who stay on top keep at their profession, continually learning, growing, experimenting and remaining open to change. They constantly rejuvenate themselves. When they don't, they drop out of sight. It's as simple as that. So when you sign an artist, you judge whether it's all there but you just can't tell what the pattern of development will be. Sometimes it doesn't go on from there. You don't know. What I'm thrilled about at Arista is that the artists that have emerged like Barry Manilow or Melissa Manchester or Patti Smith or Eric Carmen—are each in their own way showing the drive for continued growth that I love to see. They're willing to work hard and push themselves to the limit of their ability.

**RW:** In terms of advertising, you speak of the obligations to an artist, and also of the dangers of, say, the comparisons to people like Dylan. Is a high energy approach at all dangerous in terms of building public (and critical) expectations beyond what the artist is capable of at that particular time?

**Davis:** The answer is "Yes." There is danger. But you have to balance all the time. You can't do nothing because no one will know a thing about the new talent. There's a certain implied obligation that you owe an artist when you sign him or her: They want ads and a campaign. They try to negotiate in front for it. So, there's nothing wrong with taking an advertisement. Now, if the artist is unknown, you can't show the cover. It doesn't say much or mean much. Copy has to be written to create interest, excite curiosity and at the least demonstrate the company's belief in the talent involved. In the late '60s there was a tremendous aversion, especially in the underground press, to any kind of "hype" copy; therefore, the solution seemed to be just showing the name of the artist and the album. A lot of companies were so sensitive to criticism that they opted for that approach. I never did. I always feel that you've got to stand up and be counted. If the album isn't worth a campaign, give it back to the artist and let him or her go elsewhere. But if you believe in it, show it—not in bad taste or to overextend the artist's capability, but show it. If you believe that Joplin is the best blues singer that has come around in the last decade, well say it and be prepared to take the lumps if you're wrong. So I've been pretty bold in that sense, willing to take the lumps—if they come.

(Continued on page 81)





B.Greenfield '76

 **Record World Presents** 

# PROGRESSIVE COUNTRY







# WINNER



*Dear:*

Waylon & Jessie  
David Allan Coe  
Leon Russell  
Jerry Jeff Walker  
Kris Kristofferson  
Rita Coolidge  
B. W. Stevenson  
Rusty Wier  
Michael Murphey  
Steve Fromholz  
Ray Willie Hubbard  
Geezenslaw Bros.  
Bobby Rambo  
David Patton  
Gary Stewart  
Johnny Rodriguez  
Johnny Darrell  
Kenneth Threadgill  
Linda Hargrove  
Charlie Daniels  
Asleep At The Wheel  
Bill Callery  
Milton Carroll  
Wet Willie  
Roger Miller  
John Archer  
George Jones  
Tammy Wynette  
Moe Bandy  
Darrell McCall  
Alvin Crow  
Pop Nelson  
Johnny Gimble  
Tracy Nelson  
Linda Ronstadt  
Emmylou Harris  
Dottie West  
Larry Gatlin  
Mickey Newbury  
Jimmy Rabbitt  
Jimmy Day  
Buddy Emmons  
Nashville Bar Assoc.  
Doug Sahm  
Johnny Bush

Floyd Tillman  
Marty Robbins  
Hank Cochran  
Jeannie Seely  
Jack Green  
Ernest Tubb  
Freddy Fender  
Ron Bledsoe  
Larry Butler Sr.  
Larry Butler Jr.  
Bill Mack  
Uncle Bob  
Big John Stuckey  
Ben Dorsey  
Delbert McClinton  
Dale Jackson  
Blind George  
Bobby Bare  
Jerry Potter  
Pootie  
Stony Burns  
Charlie Pride  
Ray Price  
Johnny Paycheck  
Kinky Friedman  
Allman Brothers  
Dickie Betts  
Augie Meyers  
Mickey Gilley  
Johnny Lee  
Huey Meaux  
Ed Bruce  
Hoyt Axton  
Richard Pryor  
Billy Sherrill  
Miles Davis  
Rod Kennedy  
Greezy Wheels  
Jody Payne  
Bee Spears  
Bobbie Nelson  
Rex Ludwick  
Mickey Raphael  
Kenneth Waits  
Steve Koepke

Darrell Wayne English  
Paul English  
Joni Mitchell  
Johnny Cash  
June Carter  
Nelson & Happy Rockefeller  
Lady Bird Johnson  
Coach Royal  
John Hill  
Raymond Franks  
Ned Granger  
Jeff Friedman  
Bobby Kenser  
Ron Clower  
Roy Evans  
Wade Ray  
Nudie  
Rex Allen  
Charlie Rich  
Carl Perkins  
Cal Smith  
L. G. Moore  
Dave King  
Mel Kojac  
Kojac  
John Prine  
The Band  
Mundo Earwood  
Tommy Hill  
Connie Smith  
Minnie Pearl  
Grandpa Jones  
Merle Travis  
Roy Clark  
Buck Owens  
Junior Samples  
Dolly Parton  
Chet Atkins  
Boots Randolph  
Fred Carter  
Grady Martin  
Pete Wade  
Buddy Spiker  
Shorty Lavender  
Tommy Jackson





# WANTED



Porter Wagoner  
Andy Williams  
Spanky & Our Gang  
Valcones Fault  
Storm  
Mark Rothbaum  
Hank Snow  
Little Jimmy Dickens  
Faron Young  
Billy Walker  
Calico  
Jerry Max Lane  
Red Lane  
Justin Tubb  
Wayne Walker  
Mel Tillis  
Ramblin' Jack Elliott  
Stompin' Tom Connors  
Jim-Ed, Maxine &  
Bonnie Brown  
Bill Monroe  
Roy Acuff  
Jimmy Buffett  
Phil Harris  
John Wayne  
Bob Dylan  
The Eagles  
Paul Simon  
Olivia Newton-John  
John Denver  
Robert Mitchum  
Loretta Lynn  
Pete Drake  
Charlie McCoy  
Sonny James  
Jim Freeman

E. J. Preston  
Charlie Louvin  
Hank Williams Jr.  
Jerry Lee Lewis  
Amazing Rhythm Aces  
Freddy King  
George Chambers  
Slim Roberts  
Wenden Atkins  
Webb Pierce  
Carl Smith  
Shelly Snyder  
Jimmy Bryant  
Speedy West  
Martha Butler  
Jerry Bradley  
Owen Bradley  
Commander Cody  
Joe Allison  
Al Bennett  
Ray Moran  
Lou Staples  
Mrs. George Cooper  
Bo Powell  
Rusty Bell  
Clint Peoples  
John Henry Faulk  
Lost Gonzo Band  
Nolan Flowers  
Roger Sovine  
Joan Baez  
Phil Harris  
Jay Milner  
Stony Burns  
Sam Kindrick  
Ron Houston

Larry Trader  
Billy Cooper  
Bobby Lancaster  
Gabe & Sunshine  
Willis Allen Ramsey  
Tommy Alsup  
Snuff Garret  
Dave Kirby  
Lee Arnold  
Joe Jamil  
Arly Duff  
Burt Lee  
Archie Campbell  
Chet Brooks  
Billy Joe Shavers  
Sam Alred  
Frances Preston  
Dee Moeller  
Steve Kirk  
Don Bowman  
Wolfman Jack  
Johnny Tillotson  
Susan Scott  
Pat Reshen  
Elvis Presley  
Neil Sedaka  
Dawn Reshen  
John Denver  
Glen Campbell  
Pig  
Apache Reshen  
Wolf Reshen  
Fang Reshen  
Don DeVito  
Mike Gusler  
Terry Cappo

*and anyone else who would enjoy having tickets to the year's fourth 4th of July Picnic. Have your daughter write my daughter, Lana Nelson, Buda, Texas, for tickets. Specify how many you want.*

*Love,*

*Willie Nelson*

(Site to be decided later)

Representation:  
Neil Reshen



# What Is Progressive Country?

By DAVID MCGEE

■ This **Record World** special issue is nominally dedicated to "progressive country." What, you might ask, is "progressive country"?

Perhaps the best working description of "progressive country" is "A state of mind become reality," which had its roots in the social upheavals of the '60s. A new generation raised its voice; and though that voice was sometimes hysterical, it always contained a grain of hard truth about the quality of life in this country, and a concern for the values and rights set down by our forefathers—values and rights which this generation saw being cut down by avarice and intolerance in high office.

## 'Get Back'

In the midst of all this The Beatles sang "Get Back!" and the kids followed their advice. Some literally "got back." They tilled the soil and forsook the material world with a vengeance. Others simply reassessed their lives and their goals. It was natural then that a people searching for honesty and simplicity in lifestyles would revere a brand of music that embraced those same qualities.

In Nashville there lived an ex-Rhodes Scholar turned struggling country songwriter who, in a manner of speaking, kept body and soul together by toiling as a janitor for Columbia Records. Finally, Roger Miller recorded one of the young man's songs ("Me and Bobby McGee"), and Kris Kristofferson had swept his last floor. His exalted education notwithstanding, Kristofferson was all ragged edges in a straight city, but he was also in the forefront of a country music revolution that made honesty and simplicity its hallmarks. It was called "progressive country," and it threw Nashville into a tizzy.

Kristofferson looked every bit the rebel in his old blue jeans and shaggy hair, but his lyrics cut deep and their messages spoke to a generation at large; a rootless, searching, troubled bunch whose own poet laureate, Bob Dylan, was in decline.

## Reaction

As for the old guard country musicians and fans, well, maybe they didn't understand the whys and wherefores of the Kristofferson manner, but they couldn't deny the power of "Help Me Make It Through The Night," "Sunday Morning Comin' Down," and "For The Good Times." Thus, the "outlaw" was born. The term was a convenient and romantic one for an artist who didn't care

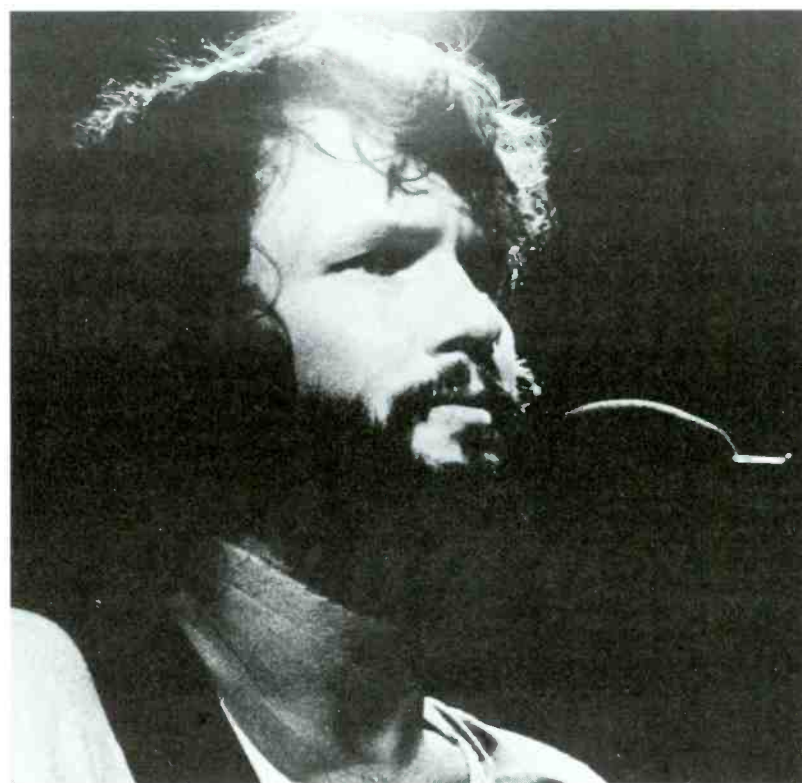
for Nudie suits, cornpone humor rooted in racism and sexism, or "uptown" country music (which substituted artifice for art and sacked emotion in favor of stock, superslick productions featuring horns and strings), but who did most assuredly care for and believe in himself. He had the courage of his convictions. If folks couldn't bear the sight of him, fine; but they couldn't ignore him because the words that he sang, and the straightforward, simple manner in which his music heightened their impact, were proof enough that the outlaw's heart and mind were in the right places.

## Media Hero

But even Kristofferson will choke on the idea of himself as the original outlaw. Being handsome, charismatic and articulate, he was the media's hero. There were others though to whom Kristofferson was a spiritual and philosophical kin; others who had been around longer than Kristofferson, were equally jut-jawed in their adherence to a personal code, but were largely ignored even though they had long since qualified as outlaws. Kristofferson was simply the most visible of the lot; the "uncrowned" leaders were Willie Nelson and Jennings—two artists whose highly individualistic music and lifestyles had long since set them apart from their contemporaries.

## Waylon & Willie

Jennings and Nelson (whose songs in particular reveal an exceptional sensitivity to life's possibilities) had labored for years with varying degrees of success in the country music field, but it



Kris Kristofferson

wasn't until "progressive country" was born they received their proper acclaim. Essentially, they have always been artists in search of a genre, but now is their hour; their prestige grows daily.

## The Phenomenon

As Kristofferson's, Jennings' and Nelson's work became accepted, other artists cast themselves in the mold of the outlaw and "progressive country" became a full-blown musical phenomenon. In this issue **Record World** examines that phenomenon, previews some of the new releases from the roster of "progressive country" artists and pro-

files some of the exciting new artists to watch for in the coming months.

But this issue is really more than the above. It's actually a tribute to all that has been wrought by the "state of mind become reality" mentioned earlier. That this issue even came to be is a measure of the determination, integrity and worth of those artists who are, as Rolling Stone associate editor Chet Flippo writes in his liner notes on RCA's "Outlaws" album, "the cutting edge of . . . the most satisfying development in popular music in the past decade."

## Country and Rock & Roll: Cross-Pollination

■ If the term "progressive country" had been coined in the 1950s, a band of musical outlaws in Memphis would have carried that title. They brought their own brands of musicians and music into a funky, earthy studio and recorded a mixture of country, blues and gospel that came to be called rock 'n roll, shaking the country music foundation before it all came back around full circle. The names of some of these outlaws were Elvis Presley, Johnny Cash, Carl Perkins, Jerry Lee Lewis, Charlie Rich, Roy Orbison and Jack Clement.

## Sam Phillips

It was these artists, under the production and direction of Sam Phillips at Sun Records on Union Street in Phillips' recording studio, who stuck their necks out to lead the world into the area of

rock 'n roll. All started in country though, and like the present progressive country movement, their country roots were always apparent. Also, like today's progressive country movement, their sound was a step "out" from country—still country but not what it had been sounding like.

Their sound was "rough" but captured a raw energy and "feel" in their recordings which was not found in any of the other music around at that time. They had long hair—piled high on their head and greased back in a revolutionary style, and sideburns, also a great departure from the norm. They dressed differently, spoke their own language and appealed to a new, young crowd that had audiences breaking away to a world of their own and separating the generations.

When these artists came along, some country stations played them and some wouldn't—with much discussion of the merits of airplay. They ended up first on rock 'n roll stations which were created because of audience demand, much like FM progressive country stations today. Now, all of these artists are on country radio programmers lists, coming full circle with the images.

## Influence

Their music and lifestyles influenced a whole generation of audiences as well as both pop and country music for years ahead. Their impact and influence almost staggers the imagination.

In Memphis in the 1950s they called it rock 'n roll. Today, we're calling a similar movement "progressive country."



# The Most Exciting New Direction in Music

By DON CUSIC

■ NASHVILLE, TENN. — In defining progressive country, it must be pointed out that after many questions, interviews, meetings and soul searching, no one can really define it. Everyone admits, however, that it is an exciting new brand of music and a major musical force, encompassing a new audience and culture that was previously unexploited. It seems to be something that those involved with "just know" while others just wonder. "Progressive country" is really a poor description of progressive country, but since no one can coin a better term, it looks like that's it.

Progressive country might be looked at as the liberation of country music or Country Lib, if you wish. The performers have been liberated from the traditional stereotypes of the "hillbilly singer" garbed in gaudy suits and standing as a pillar in America's conservative structure. The music has been liberated to the point that it is no longer confined to the white, lower middle class worker but appeals to the rich, affluent, youth and ethnic segments of society as well.

A few things can be pointed out though. First, the audience is one that is brand new to country music, and definitely not of the old line of "country fans." They're young (at least in outlook), less inhibited, more "hip," generally inclined towards hell raisin', and a natural product of the drug culture and rock. Secondly, the musicians are inclined to look like the fans—those that wear rhinestones don't take the get-up seriously, and generally lean politically towards the left wing instead of the right. They too are less inhibited, more "hip" and generally inclined to hell raisin'.

The music defies descriptive categories. Many old songs—"regressive country"—are worshipped as well as some brand new songs from the pens of writers who are writing about today's world. Although there are songs whose lyrics are "progressive"—e.g. "Down To Seeds And Stems Again Blues" and "Up Against The Wall Redneck Mother" to name two—they are the exception. The tried and true numbers of love—either lost, gained, in question or in turmoil—still have the upper hand. Progressive country runs rampant in Texas—mainly Austin, Dallas and Houston—but is also known to exist and thrive in the environments of Nashville, Los Angeles, Atlanta, New York, Oklahoma, Alabama, Arizona and other places too numerous to name. For fear of leaving out someone, we will restrict it to



Willie Nelson, Waylon Jennings

just the United States and back it up with a few facts, a lot of opinions and some well-researched projections.

"Progressive country is a double negative," stated Willis Alan Ramsey to me once. Michael Murphy explained, "If you say it's 'progressive' the country stations won't play it and if you say it's 'country' the pop stations won't play it." Perhaps this is true, but more and more songs are coming through on both pop and country stations and capturing an audience.

In the book "Redneck Rock" by Jan Reid, it quotes Ken Moyer of KOKE-FM, originator of "progressive country" radio, saying "Progressive country evolved as the term for what we were doing because it wasn't country-country, and it wasn't modern country either. Actually, progressive country is not so applicable to the music, because if anything it is regressive, going all the way back

■ Willie Nelson, pictured on the cover of this issue of *Record World*, is acknowledged as one of the major driving forces behind the growth of "progressive country." His *Annual Fourth of July Picnic* is the high point of the year for the many fans of this brand of music, drawing crowds from across the country for a yearly Texas-style concert and all-around good time.

to bluegrass. What's progressive is the delivery. It's not a hard sell deal—it's an easier delivery with spot clusters and long music segments, which is more of a progressive-type FM format."

In the same chapter Reid notes that "the secret to the success of KOKE, however, was that music director Rusty Bell proposed a very liberal definition of country music. What mattered was not the identity or hair length or philosophy of the singers, but the kind of instruments that accompanied them. If anything remotely country could be discerned in a recording, it qualified."

Progressive country is almost a misnomer—in fact Willie Nelson insists that it's progressive audiences and, in his case especially, it's true. Nelson sings the same songs he's been singing for years—and has solid country roots. Yet, he has somehow managed to attract a whole new, young following. Part of the success no doubt comes from the fact that he has attracted a whole new image and personal appearance. Now appearing in jeans with long hair, beard and T-shirt, he looks like the pop cultural heroes.

Progressive country embodies the lifestyle of the performer as well as the audience more than the song—and this is openly admitted by Chuck Dunaway of KAFM, a progressive country station in Dallas that has shown impressive ratings in its radio market. It's the singer not the song—

and they are being divided for the programming. For instance a "straight" country artist and a "progressive" country artist could record a standard such as, say, "Your Cheatin' Heart," but only the "progressive" artist would get played there.

The sixties in America brought about a lot of changes, not the least of which is the open, widespread use of marijuana. Since the generation before did not use the stuff, and openly tried to halt its use, the younger generation rebelled by developing an underground cult of smoking grass. This caused a generation gap and divided the country into the old school of those who preferred to drink booze while the new generation preferred smoking marijuana. As the years passed on, some of the "other" generation began to loosen their attitude towards marijuana and the "new generation" began imbibing alcoholic beverages.

Since this conflict was engulfing America, it is only logical that it would eventually surface in country music and become the crux for what is progressive country. As a general rule, the "progressive" country artists and audience condone the use of marijuana and the "straight" country don't. This is not to imply that everyone labelled "progressive" does or does not smoke grass—it's just that they are more liberal in tolerating its use.

(Continued on page 38)



# DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

## Neil Reshen: Riding Herd on the New Breed

By DON CUSIC

■ Neil Reshen manages Willie Nelson, Waylon Jennings and David Allan Coe. He has come to the forefront in the progressive country movement, guiding the careers of Jennings and Nelson since early 1972. Reshen also manages the careers of Miles Davis, Michael Henderson and other artists and also does consulting work, record audits and business management. In the following Dialogue, he discusses the growth and development of the progressive country movement.



Neil Reshen

**Record World:** What do you feel is progressive country?

**Neil Reshen:** I agree with Waylon that progressive is not as much the artist as it is the audience. I think the artists are defined as progressive for more of a lifestyle than the songs they sing or how they dress or anything else. And someone once defined it as an artist who doesn't mind being photographed with a beer can in his hand or playing for an audience that may be smoking marijuana.

**RW:** What do you think "progressive country" means to the rest of the country music industry?

**Reshen:** It's amazing the amount of people who now want to be identified as progressive that a year or two ago would have thought it was a dirty word. Progressive to a lot of people means that they're going to sell more records with a crossover, or a greater group of people will like them. I think progressive to a lot of people is now synonymous with a pop or crossover as opposed to what we're talking about. An artist can be progressive like Ray Wylie Hubbard or a Jerry Jeff Walker as well as Waylon or Willie or David Allan Coe and not sell any more records, but achieve an audience appeal and fit into the group that is known as progressive. It's not only that Kris Kristofferson's progressive and has also sold, but Ray Wylie is progressive. Anyone who writes a song called "Up Against the Wall Red Neck Mother" and then sings it and gets drunk on stage and throws up cannot be called "old line" country, if we're defining it as a life style. Our only problem is that it brings you back to the fact that Hank Williams and all those other people were very progressive because they did the same thing, except they threw up backstage.

**RW:** How would you program a "progressive station?"

**Reshen:** I don't think at this point there is that much of a demarcation between progressive country and ordinary country or FM. I think that a new Waylon or Willie record goes on every station, not just the KOKE-FMs. It goes on the country-politan station, the progressive country, the "old line" country and totally across the board. The things I hear as I drive across the country, and from what other people tell me, is that a lot of disc jockeys are now on the bandwagon telling their audience that they played Willie Nelson 10 years ago, before he was a star. If all those people had played him, he would have been a star 10 years ago. And it's not their fault since the program director made the decision in the first place.

**RW:** How much weight do you put into that?

**Reshen:** I really believe there were Willie Nelson fans 10 years ago. I just think that a lot of people who were Willie Nelson fans were not in charge of the stations and Willie Nelson was not "commercial" at that time. Willie was the kind of artist that people would go home and listen to, as opposed to playing him on the radio. I do believe that those people really did like Willie and were Willie Nelson fans.

**RW:** Do you think they liked him as a writer or as an artist?

**Reshen:** Well, I consider Willie Nelson much more than just a country singer. I consider his phrasing to be equivalent to a jazz singer. I've always liked Willie Nelson as an artist as well as a writer. I think he's a fine writer, one of the best, but I also think in interpret-

ing a song, and of course in personal appearances, Willie Nelson is a great artist.

**RW:** What role did the first Willie Nelson Fourth of July Picnic play in the progressive country movement?

**Reshen:** I think the picnic provided a focal point that all elements in the country music field could point towards—much like the rock people have always looked toward Woodstock—as their great single concert achievement. It also provided, for the first time, a location at an outdoor area with very little supervision or extensive crowd control where country music fans could get relaxed, enjoy themselves in any way and not be bothered by the law. They could hear the music they were really into instead of hearing what was programmed on the radio station.

I think the point is really that Willie would not play a promoters' festival. He hated them, so he did an artists' festival—I mean that's the simplest way to do it and the only artists he could get were either artists with a common management and thought bond like Waylon, or artists who at that time were progressive in their thinking. We had Charlie Rich, Kris, Leon Russell and Tom T. Hall. This was the first Dripping Springs. The second picnic at College Station was a three day event and in some ways was marred by television. A lot of the earlier people such as Tom T. and Charlie Rich had moved toward the establishment point of view really—and again we had Waylon and Leon.

**RW:** How about this year's picnic?

**Reshen:** This year's picnic will probably be the largest and maybe the last of the picnics. Willie is very close to selecting a site and we're planning a three day picnic for the second, third and fourth. Once again we intend to have the acts that want to be in the picnic as performers. They'll call us and ask to be in the picnic. We already have Waylon, Jerry Jeff, Kris, Rita, Leon, David Allan Coe and Emmylou Harris, and many more are already committed.

**We have spoken out against what we feel are poor or improper practices that were utilized by Nashville in the past. The press by itself has picked up on this and has decided to label Waylon, Willie and several other people outlaws.**

**RW:** There's a lot of talk about Waylon and Willie rebelling against the Nashville scene, the Nashville system. What is the rebellion?

**Reshen:** I don't really think either of the artists is rebelling at this point. The rebellion that they evidenced was that they had wanted to be allowed to record their albums, to function as artists and as performers in their own way without being tied to the time-honored traditions of Nashville. Because of this, they were considered to be crazy and also to be outlaws and to be totally undependable. This obviously has been proven untrue. Both of them appear for their engagements, produce their albums on time, probably more economically than artists who are part of the "establishment," and have in the last three years had a track record that would parallel any artist who would be called "straight."

**RW:** Has there been a conscious attempt to get an outlaw image, a rebelling image?

**Reshen:** No. The outlaw image has really been foisted upon them by the press. We have never moved in the direction of calling them outlaws. We have spoken out against what we feel are poor or improper practices that were utilized in Nashville in the past. The press by itself has picked up on this and has decided to label Waylon, Willie and several other people outlaws.

**RW:** You think the outlaw thing and the rebel thing is more in the eyes of the media than it is in the eyes of Waylon and Willie?

**Reshen:** Oh, definitely. I mean you talk about the rebel thing—they played New Year's Eve at the Summit in Houston, and neither Willie, Waylon nor Jessi had a contract. They went solely on faith with

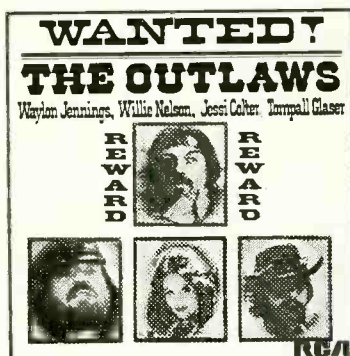
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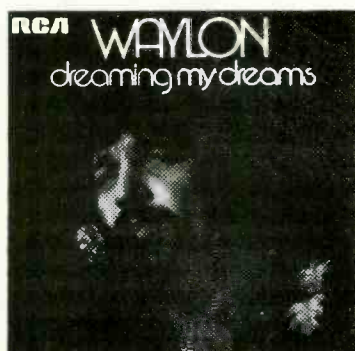
# THE MAN WHO CAUSED IT ALL



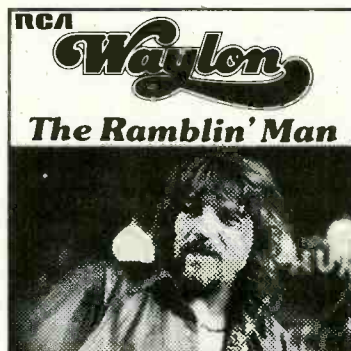
## Waylon



APL/APK/APSI-1321  
 WAYLON & WILLIE NELSON —  
 "GOOD HEARTED WOMAN,"  
 "HEAVEN OR HELL." WAYLON &  
 JESSIE COLTER — "SUSPICIOUS  
 MINDS"



APL/APK/APSI-1062  
 "ARE YOU SURE HANK DONE IT  
 THIS WAY" — "BOB WILLS IS STILL  
 THE KING" — "DREAMING MY  
 DREAMS"



APL/APK/APSI-0734  
 "RAINY DAY WOMAN" — "I CAN'T  
 KEEP MY HANDS OFF OF YOU" —  
 "I'M A RAMBLIN' MAN"



APL/APK/APSI-0539  
 "THIS TIME," "HEAVEN OR HELL,"  
 "LOUISIANA WOMEN," "SLOW  
 MOVIN' OUTLAW"

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# Progressive Country Radio Spreads from Texas Roots

By MARC KIRKEBY

■ NEW YORK — Whether it is called progressive country, or Texas radio, or "redneck rock," a new radio format has begun to emerge, principally in Texas, that has brought exposure to a growing list of "outlaw" country artists, and has compelled Nashville to share its dominance of country music with Austin and Dallas.

As it is defined by the handful of stations now committed to the format, progressive country includes a nucleus of relatively new, relatively rock & roll-influenced country artists, most from Texas; and it can be extended to older, "rediscovered" country performers, of whom Bob Wills is the leading example, and to any rock artist, even Rod Stewart or The Rolling Stones, with material appealing to a young adult country audience.

## Chuck Dunaway

"Country licks are where you find them," said Chuck Dunaway, general manager and program director of KAFM-FM (Dallas), the acknowledged major market showcase for progressive country. "It just has to be more rock-based than country-based, because it's the disenfranchised rock & roller that turns to this format."

KAFM is a year into its format, and ratings and sales have virtually assured its longevity, and proved that progressive country can draw a substantial audience, at least in Texas, where the re-

sponse to progressive country's leaders—Willie Nelson, Waylon Jennings and others—approaches fanaticism. Since KAFM adopted the format, it has spread, in various forms, to KSON-FM (San Diego), KWAM-FM (Memphis), KKIK-AM (Waco), WYNK-FM (Baton Rouge), CKLW-FM (Windsor-Detroit) and, briefly, to WEEP-FM (Pittsburgh). Additionally, a number of stations are programming some sort of progressive country during part of the day, usually in the evening, and it is with such stations that the format is most likely to spread around the country.

## Rusty Bell

The format began at KOKE-FM (Austin) three years ago, under program director Rusty Bell, and is still doing well with a sound that is at once the most progressive and the most mainstream of the genre. It is hard to imagine even a commercial FM progressive rocker matching the breadth of the KOKE-FM playlist, which has ranged from thirties blues artists to Bob Wills to Waylon Jennings, and onto Poco and John Denver. The station has moved in various directions since 1973, and now has re-added a number of greatest hits of "hard-core" country artists, and has if anything expanded its interest in the roots of country music.

Bell is a chief believer in the future of the format. "I see it all coming together now, but I see it

coming together in a different way than we started it. It's the only fresh music in America right now. I wouldn't be surprised to see it spread all over the south and southwest."

KAFM's format, as modified by Dunaway since his arrival in July of last year, is much more inclined to rock. Its stalwarts, "Willie 'n Waylon" and others, have their music firmly rooted in rockabilly, and there are relatively few albums by American rock artists that the station does not add. Most of the albums that have been most heavily played on progressive rock stations in recent weeks, such as Emmylou Harris's "Elite Hotel," the Band's "Northern Lights-Southern Cross," Jerry Garcia's "Reflections" and Loggins & Messina's "Native Sons," are also most active on KAFM.

KAFM has also demonstrated the ability to sell records in some quantity: RCA's "Outlaws" album, featuring Jennings, Nelson, Jessi Colter and Tompall Glaser, sold 100,000 units in its first week, nearly half of them in the Dallas area, according to Dunaway. MGM's recent "Hank Williams, Jr. & Friends" has also done well in the area.

## Dan McKinnon

Dan McKinnon of KSON-FM, strengthening his reputation as an innovator, abandoned his experimental gospel format last year for a blend of progressive and modern country, complementing the

tight modern country format on KSON-AM. McKinnon is not alone in believing that "Texas is a whole different case" when it comes to formatting progressive country, and he emphasized the new format's biggest problem: outside of Texas, progressive country has more difficulty competing with rockers of various sorts for the young audience, while much of the progressive music may alienate the older, traditionally-oriented country audience. KSON-FM is playing hits by older country stars to balance its diet of album cuts by younger artists.

## Chuck Flood

One indication of the growing influence of progressive country radio is that promotion of progressive country records is beginning to branch off from basic country promotion. ABC/Dot has led the way, appointing Chuck Flood to work principally with this new music and new radio sound. He is also coordinating service on progressive country product to progressive rock stations.

Flood related the growth of progressive country radio to the growth of progressive rock a decade ago. Just as the tightening of top 40 playlists excluded a rapidly growing number of rock artists, who found airplay at new FM outlets, so the decreasing size of playlists at more and more modern country stations has left out

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# A Programmer's Guide to Progressive Country

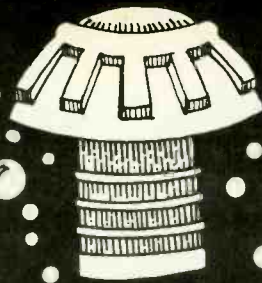
■ Progressive country programming is a multi-faceted operation. Choice of records varies from straight "hard" country (George Jones, Loretta Lynn) to progressive "outlaw" country (Michael Murphey, Jerry Jeff Walker), and even spilling over into progressive (Jackson Browne, Bonnie Raitt). A heavy percentage of album cuts are regularly programmed, primarily due to a dearth of single releases in this category. Seldom are allowances made for time of day — "Drive Time," "Housewife Time," etc., but a "one-hour" clock is generally used.

A typical playlist of current product might read like this:

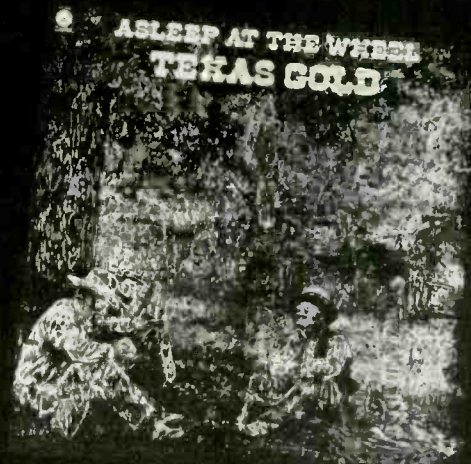
Tom T. Hall	"Faster Horses"
Judy Collins	"Angel Spread Your Wings"
Loggins & Messina	"Oh Lonesome Me"
Jerry Jeff Walker	"Jaded Lover"
Sammi Smith	"My Window Faces The South"
Alvin Crow	"Nyquil Blues"
Waylon & Willie	"Good Hearted Woman"
Dr. Hook	"Only Sixteen"
Stoney Edwards	"Blackbird"
James Talley	"No Opener Needed"
Michael Murphey	"A Mansion On The Hill"
Rita Coolidge	"Born To Love Me"
Tanya Tucker	"Don't Believe My Heart Can Stand Another You"
Hill	"Sweet Sorrow"
Jimmy Buffett	"Havana Daydreamin'"
Dennis Payne	"Remembering You"
Larry Groce	"Junk Food Junkie"
B. W. Stevenson	"Dream Baby" (lp cut)
Vassar Clements	"Yakety Bow"
Jim Croce	"Chain-Gang Medley"

Bluefield	"Roll On Down To Texas"
Eagles	"Take It To The Limit"
Commander Cody	"Roll Your Own"
Flying Burrito Brothers	"Easy To Get On" (lp cut)
Amazing Rhythm Aces	"Amazing Grace"
Willie Nelson	"Remember Me"
Linda Ronstadt & Emmylou Harris	"Sweetest Gift"
Kris Kristofferson	"The Year 2000 Minus 25"
John Prine	"Common Sense"
Michael Murphey	"Renegade"
Charlie Daniels Band	"Texas"
Nitty Gritty Dirt Band	"Mother of Love"
Asleep at the Wheel	"Bump Bounce Boogie"
Corduroy Cowboy Company	"Cowboy Twinkie"
Alvin Crow	"Fiddler's Lady"
Bob Dylan	"Hurricane (Part 1)"
Linda Ronstadt	"Tracks of My Tears"
David Allan Coe	"Longhaired Redneck"
Bonnie Raitt	"Good Enough"
Rusty Wier	"I Don't Want To Lay This Guitar Down" (lp cut)
John Denver	"Fly Away"
Merle Haggard	"The Roots of My Raising"
Jessi Colter	"It's Morning"
Gary Stewart	"Oh Sweet Temptation"
Loggins & Messina	"My Lady, My Love" (lp cut)
Lost Gonzo Band	"Railroad Man"
George Jones	"The Battle"
Dobie Gray	"If Love Must Go"

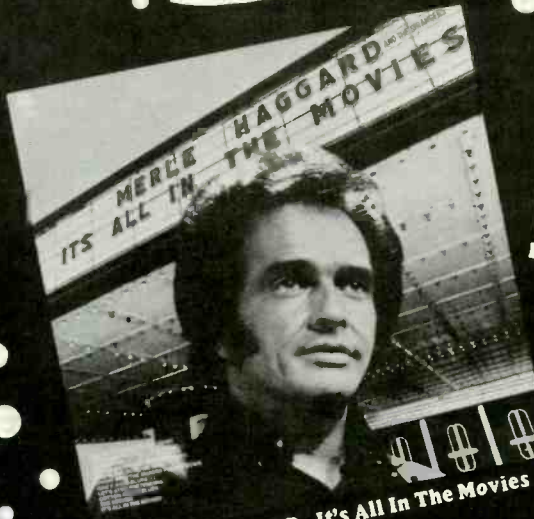




**JESSI COLTER—Jessi**  
ST-11477



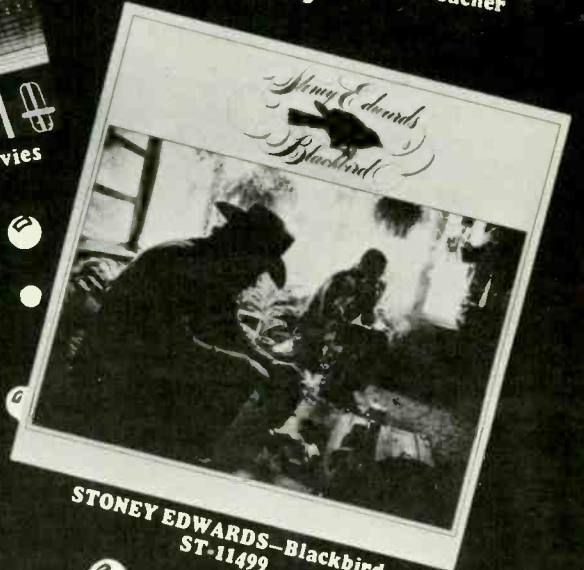
**ASLEEP AT THE WHEEL—Texas Gold**  
ST-11441



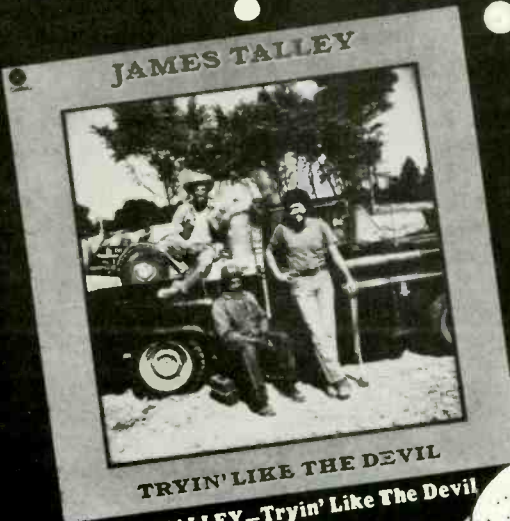
**MERLE HAGGARD—It's All In The Movies**  
ST-11483



**LINDA HARGROVE—Love, You're The Teacher**  
ST-11463



**STONEY EDWARDS—Blackbird**  
ST-11499

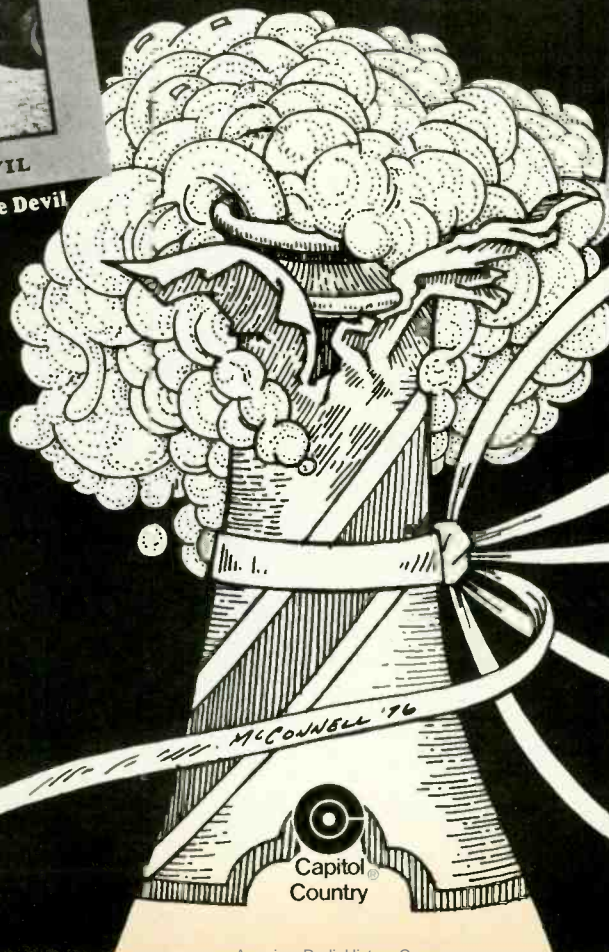


**JAMES TALLEY—Tryin' Like The Devil**  
ST-11494



**DR. HOOK—Bankrupt**  
ST-11397

# ...AND POP GOES TO THE CAPITOL COUNTRY!





# Retailers Report Progressive Country's Sales Power

By LENNY BEER and DAVID McGEE

■ When a new music trend is discovered and titled there is always skeptical response among those people who air and sell the music. The disco craze, for example, took much time and even generated number 1 singles by the Hues Corp. (RCA), Labelle (Epic) and Van McCoy (Avco) before being accepted as more than a "flash in the pan" fad. Now dealers have established special disco sections in their stores, and partial or 100 percent disco radio stations have taken to the airwaves. The progressive country category for music is also rather new, although its success stories already number Waylon Jennings (RCA), Willie Nelson (Columbia), Emmylou Harris (Reprise) and others. So, radio stations are now popping up and labeling themselves after the progressive country logo, and dealers around the country are now placed in the position of deciding how best to sell this new music category. The decisions they face are the following:

1. Should they take the product and sell it as always in country?
2. Should they take the product and sell it as pop?
3. Should they sell it as both pop and country music?
4. Should they separate it completely and try to categorize it under the progressive country banner?
5. Should they wait until the category becomes stronger and better known by the public?

These are some of the questions asked of dealers around the country and their responses bode well for the sales and marketing of progressive country music.

First of all, it is an almost unanimous feeling among record dealers surveyed that the progressive country market is a reality.

Dealers are very much aware of the crossover sales potential of progressive country product, and while all of those spoken to are not currently marketing progressive country separately, most are watching its sales potential on key albums for future marketing and sales considerations. Further, many point to the recently released RCA "Outlaws" package as a breakthrough album for the genre.

The buyers for Licorice Pizza, King Karol, Everybody's Records, Tape City, Peaches (St. Louis) and Poplar Tunes were the most positive of those surveyed. All are very much aware of the progressive country market, have seen significant sales and are marketing the product to further amplify the sales potential of progressive country artists.

According to Doren Rowland of Licorice Pizza: "We're doing excellently with progressive country product. In some cases we're merchandising it differently and giving it impact in the stores by displaying it on the wall with current hit product or by putting it in step-up bins in front of the regular country product. In-store play is not required, but some managers choose to play progressive country in their stores. Also, some stores will take a new progressive country album, mark it down a dollar and put it in the new release bin for regular product."

Says Howie Goodman of King Karol: "Progressive country product does well here. We have a big clientele that comes to us for this type of product because they can't find it elsewhere. Being a catalogue house, King Karol always has progressive country product. We also display the product on the wall and in window displays with new releases."

Tom Keenan of Everybody's Records: "The 'Outlaws' album is very strong here. Progressive country artists are outselling traditional country artists ten to one at this point. We've never had great success with traditional country artists, but now we're starting to merchandise country artists like other artists. The problem is that there are so many artists that you don't know how to categorize. People tell me Michael Murphey [Epic] is progressive country, but I don't agree with that. More and more people are changing their opinions about country or progressive country and just calling it good music. We're selling it."

Don Anthony-Tape City: "Within the last year we've noticed a real pick-up in progressive country sales. Willie Nelson is losing his country and western identity; that is, a lot of the people who buy his records aren't labelling his music country. They see him as being in the same progressive country group with Emmylou Harris. We are therefore merchandising progressive country product in-store in both pop and country sections with displays, and in-store play as we would pop album."

Charlie Strobel-Peaches (St. Louis): "The idea is to get people to develop new buying habits. We are doing this by dividing progressive country into a different section to get people who would not go to the country section."

Jim Burge-Poplar Tunes: "We're doing quite well with progressive

country in most cases. There's just an incredible amount of people whose albums are selling in big numbers. The RCA 'Outlaws' album is a big one as is Willie Nelson's 'Redheaded Stranger,' Emmylou Harris and now even Tompall Glaser [MGM]. We're getting ready to set up a progressive country section, but it's hard to decide just who is and who isn't progressive country. You can't put all of Willie Nelson's albums in the progressive country section because all of them aren't progressive country albums. So where do you draw the line? It's difficult, but we're slowly getting there."

Other dealers are also slowly getting there. The buyers for Stark Records, Tower (L.A.), Discount Records (Cambridge), Western Merchandisers and Handelmann are also aware of the progressive country market, have noticed its sales potential but have not yet exploited the potential through their marketing techniques.

Joe Bressi-Sark Records: "Progressive country is really the only type of country product we're selling. However, at this point we're not merchandising progressive country any differently, but if the drop-off in traditional country sales continues, then we'll reconsider our approach. We have actually kicked around the idea of eliminating our country section entirely and putting Waylon Jennings, for example, under the Male Vocalist section."

Charlie Shaw-Tower (L.A.): "We don't merchandise progressive country any differently from traditional country. We just buy more of a hit album and stack them by the front door out of necessity. We do not pull them out of the country section, however, and put them with rock product, or in any other section."

Rich Leonard-Discount Records (Cambridge): "As of now we have all the progressive product in the country section with the traditional country artists. On the 'Outlaws' album we've taken a low profile. We didn't buy it heavily, but it's sold very well, so when we get more in we'll display it on the wall at a special price."

Steve Marmaduke-Western Merchandisers: "We are trying to figure out how best to market progressive country. We are now leaning to setting up two displays, for the country buyer and the pop buyer, to attract diverse consumers."

Rod Linnum-Handelmann: "At this point we deal with progressive country in two ways. First, we feel it will always sell country and we list the progressive albums on the corporate top 25 listing. If the progressive country album is selling in large quantities then we will list it on the corporate pop listings also. We are as yet not doing anything to merchandise progressive country other than displaying our corporate charts with the progressive albums that are selling, and advertise that listing as pop."

Other retailers were less convinced of the possibilities of marketing progressive country albums as a category of music, but we have seen a significant interest among all the retailers and rack jobbers contacted as well as a general confusion regarding the classification of progressive country product. Therefore, the optimum plan and strategy is definitely something still to be reckoned with in the future, although there are currently many feasible plans in the works.

(Continued on page 44)

## The Originals



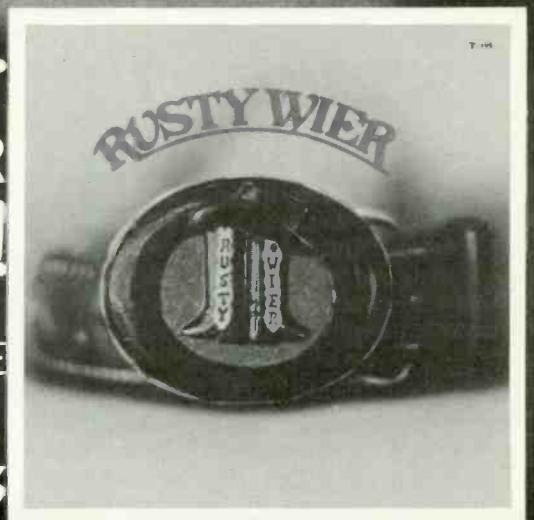
Members of the original Bob Wills' Texas Playboys and members of Asleep At The Wheel gathered together for a special presentation of an album containing a tribute to western swing to Mrs. Bob Wills.





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## The 'Progressive' Artist:

# Making the Most of a 'New Movement'

By DON CUSIC

■ Progressive country came from Nashville in the forms of Kris Kristofferson, Waylon Jennings, Tompall Glaser and Willie Nelson, with names such as Johnny Cash, Mickey Newbury and a host of other known and unknown names thrown in to nurture the growth.

In the progressive country movement there is much talk about "outlaws" "rebellious," "the Nashville way of doing things" and "not the Nashville way of doing things." Although everyone in Nashville claims they're "not guilty," a few tried and trusted guidelines have emerged through the years in regards to making and marketing the Nashville sound.

Artists have traditionally been linked to a producer, usually of the record company's choice, and are usually recorded in a studio in Nashville with professional session men. Since these professional sidemen work consistently and constantly in Nashville, and since they record three or four songs a session and play several sessions each day, it is only logical they would develop a "sameness" in sound that pervades the country releases from there.

Before anyone else shakes an accusing finger, we will accuse all those concerned ourselves. First, the artist.

For years, the artists have been perfectly happy (for the most part) with this system. Maybe it's because it was so accepted, maybe it's because it "worked" (country music increased its popularity many fold and numerous hit records have been recorded this way) or maybe it's because no one ever really had a chance to change it—the artists generally worked the road until they were ready to record, then came into town and cut, then went back to the road.

As for the musicians, Willie Nelson spoke best about that when he said, "There's no feeling to the music, it sounds like it's manufactured. Those session musicians are so good that they make perfect records too perfect. And you really can't help that when you're playing everyday, making all that money—you can't afford to change. The musicians know they could do better, but they're trapped in the system they're in."

Nelson noted that the musicians could do better—and the musicians themselves admit that too. In fact, they often argue their own creativity is stifled because the tracks must fit into a preconceived mold.

The producers answer to the record companies and the record companies to the public and bottom line. When Harry Truman was president, he had a sign on his desk that said "The buck stops here." In the music business there is no such sign or desk, so the cycle is endless. However, a few people in Nashville decided they wanted to get their hands on that buck for awhile.

One of these was Tompall Glaser who was recording as Tompall and the Glaser Brothers, a group which made an influential mark on country music with their vocal harmonies. The Glaser Brothers constructed their own studio and insisted on recording there, under a producer of their choice or often producing themselves. Too, they leased the masters to the record companies and had control over what product was released.

The progressive country movement in Nashville got a big boost from Kris Kristofferson, probably the most influential writer and individual to come out of Nashville in years—possibly since Hank Williams. Kristofferson, striking as a songwriter, also emerged as an artist without a slick smooth voice and an appearance that resembled

"hippie" more than country "star"—definitely a break from the traditional mold of Nashville talents. Kris paid plenty of dues though, and made it on talent and quality songs first before attention focused on his appearance and general image to the public.

The timing was perfect for Kristofferson. Not only was he a pacesetter outside Nashville, he reflected an underground movement within the Nashville music community that was rapidly gaining momentum. And he fit perfectly into the style and mood of the young people of America, with his "hang loose" attitude and vagabond image coupled with his song poetry making him a prime candidate for stardom. Add to that his own tremendous intelligence, ambition and shrewd judgment and you see why he became such a phenomenal star.

With Waylon Jennings and Willie Nelson, their break came later but also had a tremendous effect on those artists, musicians and writers in Nashville as well as those coming to town. Both realized that the Nashville "formula" for making stars did not capture them properly. Although both had had a number of top 10 records and had achieved

recognition in the country music community, there was something missing, something not quite right. As it turned out, by doing things their own way (i.e. producing themselves and using their road bands in the studio with only a session musician here and there) they came up with a sound that was still country but not quite as slick. It sounded just different enough to draw attention—and they wrote and recorded some great songs.

The other important factor here is the media, which seized them as saviors of sorts. For years, country had been stereotyped and unapproachable as well as misunderstood by the major press. With Willie and Waylon, as well as Kristofferson, the press had intelligent, hip, charismatic individuals in country music who were being a bit different. Since rebellion of any type makes great copy, Waylon and Willie were immediately labeled "outlaws," believed it for awhile, then became the guiding lights for the "new movement." They attracted a lot of attention as well as a lot of disciples.

It must be pointed out here that both Waylon and Willie had been members of the traditional country music establishment for years, had played personal appearances for years and brought high quality songs into their recording sessions. The attention was, in many ways, icing on the country cake for them—as well as baking a whole new cake.

Today in Nashville many young songwriters, singers and pickers can be seen wandering down 16th and 17th Avenues in cowboy garb, weathered hats and faded jeans with beards and long hair. Many executives look the same way. They are the product of a social and cultural revolution that began with Viet Nam and has changed the look of America and the definition of "respectability."

With new talent coming into Nashville every year, it is obvious that they, like any other city, would absorb the cultural changes occurring. Too, the music business consists of highly creative, innovative people, being traditionally "off the wall." When this happened in a town known for its staid country music establishment, it's obvious some would rub off. Since the rubbing goes both ways, the new young talent could be expected to absorb the influences of country music but not necessarily the lifestyle and attitudes of the established artists. Hence, the rise of progressive country in Nashville.

## Southern Rock Power

■ Southern rock came about as a rebellion of sorts as well as a musical force from various influences. Based primarily in rock, the southern musicians were exposed to country influences more than their northern counterparts as well as the blues.

The Allman Brothers Band reputation evolved from their exciting live shows where they discarded the traditional hour and fifteen minute set and played as long as they wished—sometimes up to six or eight hours. It was a total music experience. In country, Willie Nelson is doing the same thing—playing without a set program for hours on end. As long as the audience is enjoying it, the performer will play, because they are playing because they enjoy it too. The common bond is music and both performer and audience are there because they share in their love for the music.

Some southern rock bands were more oriented towards blues, some towards rock and some towards country. However, all southern rock bands had all these influences to varying degrees.

With the emergence of progressive country, many southern rock musicians found a new outlet. The music which leaned more heavily to country now had an audience. Prime examples here are the Marshall Tucker Band and Charlie Daniels Band who have had success on the country charts as well as pop charts, releasing songs that fit well with either format while playing for the young, "pop" crowds.

Categories are too often binding, and musicians fight to avoid them. Still, the record bins in stores and radio programmers divide them up. With southern rock, that music was divided into the rock area, with progressive country it was thrown into the country area. Now, it's harder to divide it up. With progressive country musicians having strong rock influences and southern rock musicians having strong country influences, it's only natural the sounds would merge. Maybe it'll be called "southern progressive country rock" eventually?



# PROGRESSIVE MANAGEMENT

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**Willie Nelson**



**David Allan Coe**



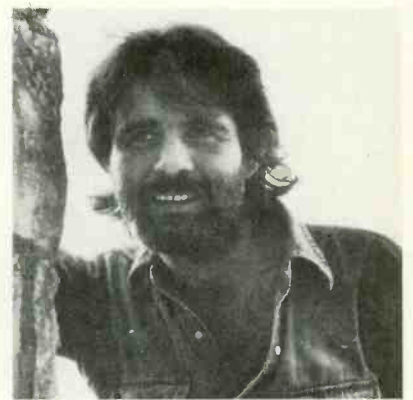
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# Willie Nelson: Leader of a New Movement

■ It would be hard to pinpoint a specific "turning point" in Willie Nelson's career that put him at the head of the "progressive country" movement, and made him an overnight star after 20 years, but the first fourth of July Pick-Nick at Dripping Springs, Texas in 1973 must surely rank as one of the major turning points.

Willie had moved to Austin from Nashville less than a year before, had become friends with rock star Leon Russell and let his own hair grow long, with a beard appearing then reappearing. The year before, in March, Willie had attempted a "Dripping Springs Reunion" that featured artists such as Roy Acuff, Waylon Jennings, Kris Kristofferson, Earl Scruggs, Sonny James, Merle Haggard, Tom T. Hall, Hank Snow and Bill Monroe that had failed miserably. July 4, 1973 was a totally different story—it succeeded beyond anyone's dreams and made the world aware of the progressive country movement.

It would later be said about the festival that it was the day that "the cowboys and hippies sat down together and made peace." Over 50,000 attended—everyone from straight country fans to Texas rednecks to college hippies



Willie Nelson

—all sharing the sun and getting along famously. Featured on the program, in addition to Willie, were Leon Russell, Charlie Rich, Tom T. Hall, Waylon Jennings, Billy Joe Shaver, John Prine, Kris Kristofferson, Rita Coolidge and the Geenzenslaw Brothers. It was a monumental event—for the Austin music scene, for progressive country and for Willie Nelson.

The event brought a lot of national attention to Willie, as did his next two Fourth of July Pick-Nicks—at College Station and Liberty Hall. Too, he had recorded

an album for Atlantic that featured him on the cover with long hair, and some of the finest material he ever recorded on the inside—including two songs written by Leon Russell that had the music industry's ear. He recorded another album for Atlantic—a concept album entitled "Phases and Stages"—before the company closed its country division.

As the Atlantic deal closed, Willie began shopping for another contract with almost all the major labels interested. He settled with Columbia and the first product he delivered was the "Red Headed Stranger" album that contained the single, "Blue Eyes Crying In The Rain." "Blue Eyes" shot to the top of the country singles charts, reached the 20s in the pop charts and the album went gold, giving Willie his biggest record sales ever, his first number one, and solidifying his position as a leader in the progressive country movement.

During this whole time that Willie was recording albums, he was playing in Texas—where he had had an audience for years. This time, however, his audience had grown and diversified—it included not only the long-time Willie Nelson fans, but also the

young, hip crowd, many of whom had not even been born when Willie penned some of his classics.

Willie ventured out of Texas too, playing in New York and Los Angeles to enthusiastic audiences, but it was the press who gave him his final push, casting him in the roll of a "rebel" and singing the praises of the "Austin scene." Not only were his pick-nicks covered by the local papers, but also by the major music trades and Rolling Stone as well, furthering his acceptance.

Willie was a seasoned pro in the music business long before he moved back to Texas. However, it was the atmosphere of Austin, the audiences there that accepted country music and Willie's own friendships and genial personality that allowed his talent to be fully recognized—plus his willingness to work throughout the state to develop a large, devoted following.

It may be added that, although Austin and Texas provided a large opening for Nelson, it was his knowledge of and firm foundation in the country music industry which allowed him to capitalize on this, because Willie is a pro.

## Austin-Country Music's Progressive Mecca

■ AUSTIN—During the past three years Austin has gained a worldwide reputation as a center for country music second only to Nashville. However, whereas Nashville remains the center of the industry—recording, music publishing, booking agencies and management—Austin basically is a colony of performing musicians. It is the home of hundreds of country-oriented musicians who regularly play and sing their music live and in person for in-the-flesh audiences. Nashville is where the recording industry is—Austin is where the fun is!

"Night after night there is more country music performed live in Austin than in any city in the world," writes Townsend Miller, country music columnist for the daily Austin American-Statesman. No one challenges that statement.

As Austin's reputation grew as a place where musicians were free from industry pressures, "hustle," and conformity—free to "do their own thing" as musicians or composers—they thronged to live in Austin's laid-back environment. By actual count, well over 400 musicians in more than 75 country-oriented bands now live and

perform in Austin. Austin is a "pickers' paradise"—and a listeners heaven, with live country-oriented music featured in up to fifty clubs on some week-end nights for dancing or simply listening.

As the term "progressive country" became popularized throughout the nation to describe a modern blend of folk- and rock-oriented country music, Austin became known as its origin and as its center. Perhaps the term originated here. Radio station KOKE-FM has established a national reputation as the first "progressive country" music station. Austin and its musicians were the subject of a highly successful book with the provocative title "The Improbable Rise of Redneck Rock" (written by Jan Reid with photos by Melinda Wickman), which helped focus national attention on Austin's rock-oriented progressive country music.

Armadillo World Headquarters, a funky club where half the patrons sit on a carpeted floor, has been a major factor and a pioneer in the development of the Austin scene. Under the leadership of manager Eddie Wilson,

Bobby Hedderman, Mike Tolle-son, Mike Haar, and other stalwarts, this huge club has from the beginning brought to local fans a varied mixture of both traditional and progressive major country music stars and, just as important, has encouraged and spotlighted talented unknowns.

Perhaps no one has contributed more to Austin's national reputation than Willie Nelson. Willie moved to Austin from Nashville in the fall of 1972, shortly after Jerry Jeff Walker and Michael Murphey first flavored Austin with the residence of nationally established stars. (Jerry Jeff was the first to place value on Austin's do-your-own-thing environment, pioneering the current trend of artists recording with their own bands rather than with studio musicians. Michael, who has moved to Colorado, coined the progressive country music phrase "Cosmic Cowboy.") When Willie Nelson moved to Austin he was an established country music composer and singer. His name was being linked with Waylon Jennings as leaders in an effort to break with Nashville's restrictive musical styles and its estab-

lished routines of producing recordings and stars.

Willie has become Austin's most beloved as well as successful musical hero. He recently reached the pinnacle of his career when an album and a single both ranked number one on the nation's country hit charts, and remained in the first position for several weeks.

Austin's musical colony, from its humble beginnings less than four years ago, has spawned other successes. At least nine Austin-based singers or groups now have recording contracts with major labels, a majority having signed within the past year as the industry has begun to recognize the quality of Austin talent. Included, in addition to Willie Nelson and Jerry Jeff Walker, are Greezy Wheels, the first of Austin's progressive country music groups; singers Steve Fromholz, B. W. Stevenson, Rusty Wier, and Willis Alan Ramsey; and two groups, the Lost Gonzo Band and Asleep at the Wheel. The latter group, which has successfully revived the western swing music made famous by Bob Wills' Texas Playboys, this

(Continued on page 40)






## The Country's Flipped Over Michael Murphey.

It looks as if Michael Murphey, who has established himself as a major force in the pop market, is establishing himself in country as well.

To be sure, the country stations were playing Michael, but when they flipped over Michael's pop hit "Renegade" and discovered the "B" side, "Mansion on the Hill," they knew they really had something.

Michael's great version of the Hank Williams classic was released as a country single and immediately leaped onto the charts and, in the past two weeks, more than 40 stations have added the record.

**"Mansion on the Hill," from the "Swans Against the Sun" album.**  
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**Anyway you look at it, Michael Murphey's got a hit. On Epic Records.**

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# It All Comes Together for Waylon

■ Until the past few years, Waylon Jennings was in an odd position—a “star” and yet not truly, fully recognized. He had had hit songs, certainly had charisma, and had the respect of people in and out of the music business. Yet, for some unexplained reason, it had not all come together for him.

Waylon had taken the “straight” country route for years in Nashville—with bookings, management, and recording based in Nashville and encompassing the “country circuit” of honky tonks and one night stands. Perhaps some of the blame must fall on Waylon himself. Looking at his early pictures and listening to his early recordings, he seemed to be unsure of a direction, not quite finding his niche.

Waylon had to fit into the “Nashville sound” and the “Nashville image” while in town—but on the road he carried a band and sound reminiscent of his days at “Mr. Lucky’s,” the Phoenix nightclub where he had played for years and had come to the attention of recording industry executives through Bobby Bare. No doubt Waylon had the talent and appearance to woo crowds—it just wasn’t being delivered right.

There are exceptions to every rule and Waylon turned out to be the exception to the “rules” of making it as a country singer. But it took both Nashville and Waylon a long time to figure that out—then some time to do something about it.

Waylon is a bright, sensitive individual who has always been aware of social movements and trends around him. When “progressive country” and the Austin and Texas scene began fully emerging—along with the “cowboy culture,” Waylon was not only aware, but fit in perfectly.

Since he grew up in Texas and made his original musical marks in the southwest, the emergence of this influence actually made Waylon re-aware of his roots. Too, he broke from at least part of the Nashville establishment by getting a New York manager, Neil Reshen, and renegotiating his contract with RCA so that it enabled him to produce himself, record with his road band, select his own material and control the marketing of his albums.

## Changes

A lot of things fell together for Waylon around this time. First, he had fully matured as both an individual and an artist—he knew what direction he was heading and had his own, positive ideas to achieve his goals. Too, America

was undergoing a social revolution that surfaced as “do your own thing” and liberal attitudes and rebellion that surfaced in country music—surfacing through Waylon Jennings, among others.

## Turning Point

A turning point in Waylon’s career occurred during the making of the “Ladies Love Outlaws” album. Waylon was getting his way in the studios more often and this album reflected that—a “sound” was beginning to emerge for him. Too, the “outlaw” image came about—with Waylon singing it loud in a song. “Honky Tonk Heroes” saw his sound emerge fully with a collection of “cowboy culture” songs written by Billy Joe Shaver. From then on, Waylon has his unmistakable, identifiable sound and image—and he carried it off well, appearing at better bookings, on television and attracting new audiences.

Waylon let his hair grow long,



Waylon Jennings

grew a beard and donned cowboy garb—enhancing his “image” and attracting even more people to his name. A handsome man with with strong masculine appeal, Waylon’s “new” appearance

gave him his old charisma in a new showcase.

Waylon not only gained new fans in the audience, he also acquired respect in the music industry—not only for his tremendous talent, but also for his courage with his art and his willingness to stand up and stand out. More and more people began copying him—often considered the highest form of flattery. It’s not unusual today to see many singers and artists looking and sounding a lot like Waylon. But there’s only one Waylon Jennings—and his achievements were recognized last October when he was voted “Best Male Vocalist” by the Country Music Association. When he picked up the award, Glen Campbell said “It’s about damn time!”

Waylon spent years on the road playing as well as years in Nashville learning the business. That expertise is paying off—his “art” is finally rising to the surface.

## Progressive Sounds Boost Country’s Credibility

■ If you could put your finger on someone from the rock field and say they were the most responsible for rock music and audiences getting involved with country music, it would be Gram Parsons.

Parsons never really achieved recognition during his short lifetime—he died at 27—but his influences are still being felt. It’s been said that he got more people to listen to and like country music who had never touched the stuff before than any other single person.

Parsons was with the Byrds when they cut the landmark album “Sweetheart of the Rodeo,”

considered the first “country-rock” album ever, where country and rock musicians and performers combined forces. It was a pace-setting album and provided the groundwork from which sprung Poco, the Flying Burrito Brothers (which Parsons was also in for a short while) and the Eagles, among others.

## Leon Russell

Another major figure is Leon Russell a/k/a Hank Wilson. As Hank Wilson, Russell got the rock crowd who listened to his albums to listen to country songs such as “Six To Go,” “Rollin’ In My Sweet Baby’s Arms” and “Goodnight Irene.” Also, it was Russell’s

friendship with Willie Nelson that went a long way in terms of rock audiences accepting Nelson.

Many groups and individual artists today admittedly have a rock background and their music is definitely not “straight country.” However, it is not decidedly rock either and the country influences which have come out have opened up a whole new field—that of “progressive country.”

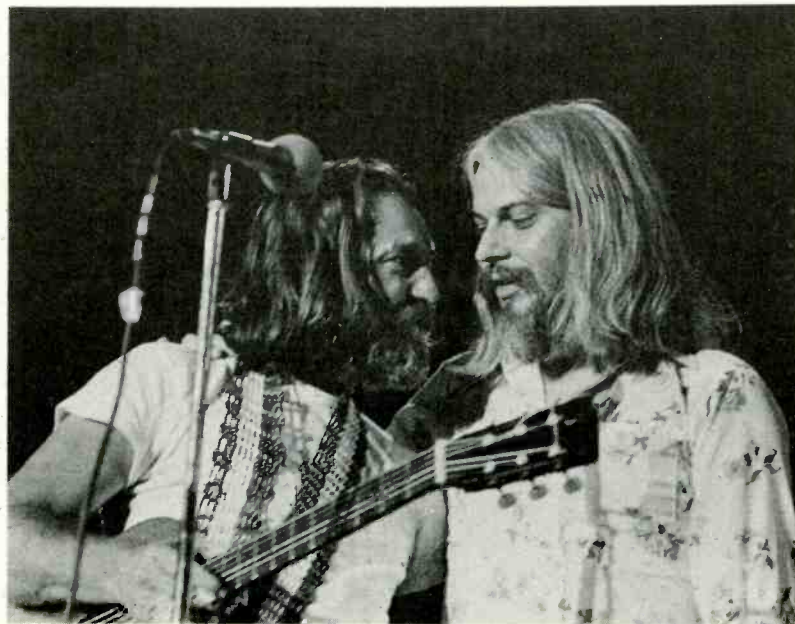
## Breakthrough Was Difficult

The one thing about the early entries by rock acts into the country field that definitely held them back was that they were never accepted by the country audience. Not until their influences had reached country artists and writers as well as the young country disc jockey who had grown up on pop music of the ‘60s was it possible for Emmylou Harris or the Eagles to have a country hit—although recordings just as “country” had been released by the Byrds, Poco or the Flying Burrito Brothers years earlier.

## ‘Act Naturally’

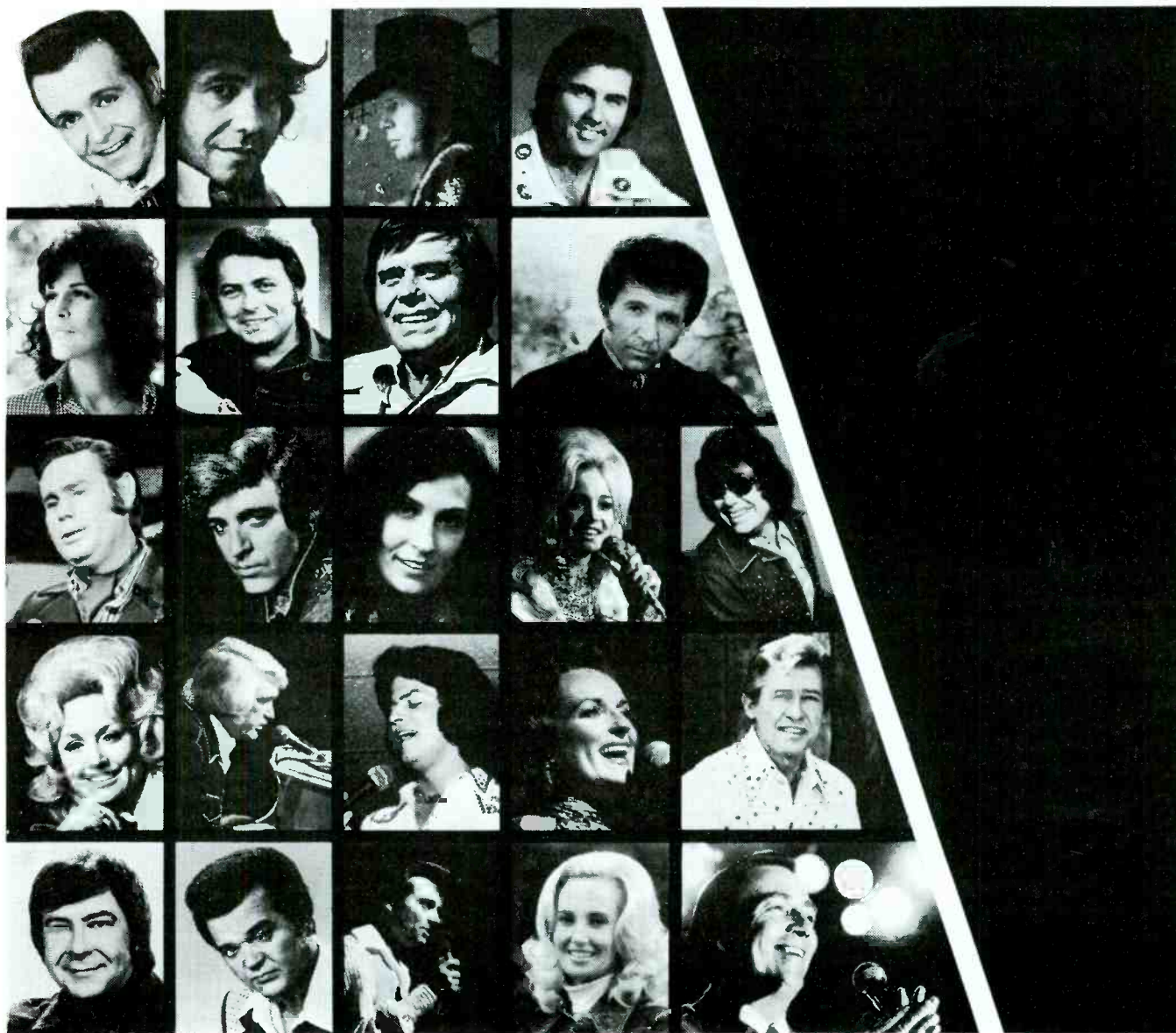
Another decidedly important, though often underestimated event that changed many rock fans’ opinions of country music occurred when The Beatles recorded “Act Naturally”—an earlier Buck Owens hit, and followed it in their “Rubber Soul” album with several country-flavored selections. With The Beatles’ influence as great as it was, their embracing country music immedia-

(Continued on page 30)



Willie Nelson with Leon Russell





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## CBS Records:

# Happy Home for 'Outlaw Country' Artists

■ As country music has grown and expanded during the past few years, and felt the influence of new talent and, especially, new younger fans, a fresh brand of music has arisen with its roots in standard country but incorporating many of the traits of numerous musical styles. CBS Records has been at the front of this new wave of contemporary country or progressive country through the efforts of such artists as Willie Nelson, David Allan Coe, Michael Murphey, Kris Kristofferson, Johnny Cash, Billy Swan, Katy Moffatt, Bill Callery, Milton Carroll, Larry Gatlin, Barefoot Jerry, the new Riders of The Purple Sage, and the Flying Burrito Brothers. This healthy line-up of CBS progressive country talent exists within the rosters of the Columbia, Epic, Monument, and Columbia/Lone Star labels.

### Nelson Signing

In March 1975 a major step forward for progressive country music was consummated when legendary singer/songwriter Willie Nelson inked a Columbia Records contract. After more than twenty years of writing a great quantity of country music's classic songs, Nelson's initial Columbia album, "Red Headed Stranger," garnered the Texas native his first gold album and launched him to the forefront of the country music field by displaying the abundance of Willie Nelson talent nationally.

### Chart Action

Both "Red Headed Stranger" and the first hit single from the album, "Blue Eyes Crying In The Rain," captured the number one position on the **Record World** charts. Nelson's second single from the album, "Remember Me," is currently striding up the charts and gives all indications of making it two number ones in a row for the undisputed King of Progressive Country. "Red Headed Stranger," which was once described as a phonogram western movie, has provided a monumental venture into heretofore uncharted regions of country music. The impetus for Nelson's blossoming career was established in his own Texas, where he has become a folk hero and the possessor of a loyal cult of followers as evidenced by his phenomenal record sales and the constantly sold out shows in the Lone Star State. The annual Willie Nelson Fourth of July Picnic has become a major event in Texas as tens of thousands of fans regularly flock to the picnic site from all across the state and the nation. Dubbed as the King of Red-Neck Rock, The Cole



CBS Records executives Bruce Lundvall (left) and Irwin Segelstein (right) present Willie Nelson with a gold record for his "Red Headed Stranger" lp.

Porter of Country Music, The Emperor of Austin, the Undisputed King of Progressive Country Music and other nicknames far too numerous to mention in anything short of a book, Nelson possesses one of the most distinctive and expressive styles in music today and has served as one of the most important pioneers in bridging the gap between rock and country.

### Lone Star

Always one to share anything he has with others, Nelson has provided invaluable aid to numerous young artists by helping them draw attentive ears to their music within the inner circles of the industry. In October 1975, Nelson witnessed another dream come true when he negotiated an agreement between his own record company, Lone Star Records, and Columbia Records whereby future product of artists discovered by Nelson will be released under the Lone Star production logo on the Columbia label.

### David Allan Coe

Columbia recording artist David Allan Coe is another example of an artist who has bridged that mystical abyss between rock and country that is being described as "outlaw country" or progressive country music. After spending almost twenty of the thirty-six years of his life behind the walls of various correctional institutes, Coe has emerged to conquer a favorite spot in the hearts of music fans nationwide. Shortly after gaining his freedom from the Ohio State Penitentiary, Coe came to Nashville where he soon attracted the attention of Ron Bledsoe, vice president, CBS Records, Nashville operations.

One recording contract and three Columbia albums later (all produced by Bledsoe) Coe has a firmly established career with his songs rising toward the top of the charts every time out and his personal appearances in great demand. Coe's initial Columbia album, "The Mysterious Rhinestone Cowboy," received outstanding critical acclaim and served as the springboard for his last two highly successful albums. Following closely on the heels of "The Mysterious Rhinestone Cowboy," Coe's second Columbia album, "Once Upon A Rhyme," featured his top ten country hit single, "You Never Even Call Me By My Name." "Long Haired Redneck," Coe's third Columbia album, is currently gathering attention from

fans all across the country and his hit single of the same title is bulleting up the country charts.

### Michael Murphey

Epic recording artist Michael Murphey provides a human quality to the songs he writes and sings that is swiftly becoming a rarity among songwriters. His songs tell realistic stories about real people and their experiences that are quite easily believable.

Known as one of the original cosmic cowboys of the progressive country music scene that has arisen largely from Austin, Texas, Murphey has recorded three albums since coming to Epic Records. Murphey's first Epic album, entitled simply "Michael Murphey," featured a collection of tasteful, self-penned tunes with a large country influence, but sprinkled with just enough funk and gospel to keep the listener intently tuned in. "Blue Sky Night Thunder," Murphey's second Epic album, features a disc full of his lyrical gems blended in with the extra mellow acoustic accompaniment Murphey provides. Both "Blue Sky Night Thunder" and the first hit single from the lp, "Wildfire," have recently garnered gold records for the Dallas, Texas-reared singer. As a tribute to the success of "Blue Sky Night Thunder" and Murphey's career, Dallas mayor Wes Wise declared November 24, 1975 as "Michael Murphey Day in Dallas," during which the gold album was presented.

Murphey's current Epic album, "Swans Against The Sun," pro-

(Continued on page 40)

## Awareness and Progressive Power

By TONY MARTELL

(Tony Martell is vice president, marketing, CBS Nashville operations).

■ I don't think anyone is trying to be progressive per se. I even feel the word should be progression rather than progressive. The artists are simply growing creatively as all artists must. Just as there are different types of rock, r&b and classical music, there have always been different types of country music.

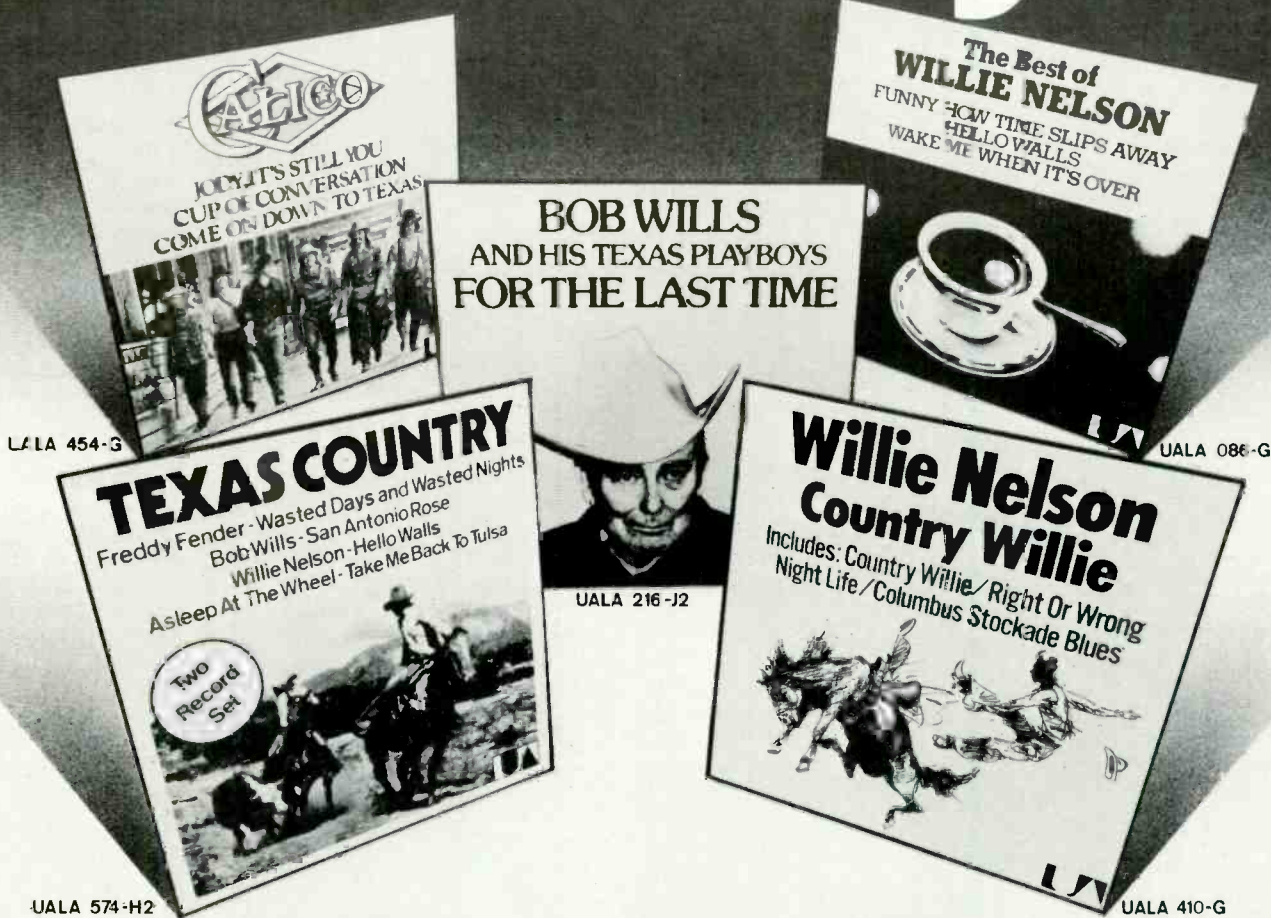
FM radio is beginning to become more aware of country music and, ultimately, a new, young, aware buying public is responding to a musical area that heretofore was perhaps not familiar to them. Primarily, of course, the influence of country radio is, actu-

ally, what sets it all in motion. Country music is a melting pot of American music; there are various derivations but, nonetheless, it's all country. The fact that there were many crossover records last year further emphasizes the fact that the musical boundaries are dropping and an increased number of people are becoming aware of country music.

CBS is totally committed to the entire country movement. We feel this music will have a stronger impact in 1976 than ever before. We at CBS Records are dedicated to see that all of our artists, however you want to label them, are provided with the full marketing opportunities our company has to offer.



# Here's why we're a great Country...



# Label.

United Artists  Records & Tapes. Nashville

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# For RCA Artists, The Time Is Now

By JERRY BRADLEY

(Jerry Bradley is division vice president of RCA's Nashville operations)

■ NASHVILLE—It was perhaps as much as five years ago that people involved with country music first began to become aware that something was happening on the fringes of country music. The initial signs were subtle and passed right by a lot of people. By now, everyone knows those were the beginnings of what is now a real force in country music—progressive country—but in those days the signs were not so clear.

Over the years, there have always been changes in music, and even the most traditional country music went through gradual sophistication; this phenomenon was nothing new to us. And, there have always been stars who crossed over—Eddy Arnold made a habit of pop crossover as far back as the late '40s . . . Chet Atkins played with symphony orchestras and had pop hits . . . Floyd Cramer had pop hits even when he continued to enjoy his most consistent sales with his strictly country albums . . . and Jim Reeves has always been a crossover artist. More recently, Bobby Bare and Charley Pride have had many crossover recordings.

We in Nashville have been just as adaptable to changing musical tastes as those involved in any other area of music; often we have been ahead of other areas.

But the something that began happening about five years ago was something a little special, something that defied the usual signs of change. And it has taken everyone a while to define it and get used to it.

I think one has to consider the whole musical scene of the times. From the early 1960s when The Beatles first appeared and the whole youth movement took form, music was totally dominated by rock. Other forms survived with one degree or another of success, but the great bulk of energy was directed to the production of and the listening to rock. Historians of the era may erroneously claim this was a one-time thing. The truth is that rock was to that era no more of a dominating force than swing had been in its day. I don't say that to diminish the significance of rock to the '60s and early '70s but merely to point out that musical crazes were not unknown up to that time.

Like all other crazes, rock eventually reached a peak, and



Jerry Bradley

gradually its audiences, perhaps through coming to maturity, began reaching out for other musical experiences . . . began to exercise a curiosity for other musical means of expression. Some looked to jazz, some to the classics, some to rhythm and blues, some to country. In almost every case, these rock-oriented explorers were not really interested in these other fields as they had existed all through the years. They were interested, instead, in these fields as extensions of their own experiences.

Applied strictly to country music, these new converts wanted a music that took the roots of country and adapted the music to their own recent experience. Thus, country, through young artists who had been influenced by the rock era, began to come forth in new forms.

The exponents of this new country music came to be known as the "rebels" or "outlaws" by 1975. By now, they have created vast audiences—country and pop—for their music. From a sales point of view, their chief characteristic is that they "crossover" to pop. They are championed by the rock press—Rolling Stone and the Village Voice. They have vast followings in the cities and their



Waylon Jennings

names on marquees mean fast concert sellouts. Their records sell in numbers far greater than traditional country albums.

Who are they?

Names which come readily to mind are Waylon Jennings, Jessi Colter, Willie Nelson, Ronnie Milsap, Gary Stewart, Bobby Bare, Pure Prairie League and Juice Newton and Silver Spur. And, we've just signed writer-performer Steve Young who is bound to join the ranks of those just mentioned.

These names tell a story . . . about people before their time, about stars who have gone their own way and have proved their way was the right way . . . for them.

These names tell the story about record companies which frustratingly have recognized talent, raw talent, and yet have not been able to come up with a winning sales combination for that talent at any given moment except the precise moment when the world was ready for the talent. It's a criss-cross of experiences in which all the major companies have been involved, frustrated, and, at the right moment, come up with winners.

Take examples right down the line:

Chet Atkins recognized that Willie Nelson was an enormous talent and signed him quite a few years ago. But Willie did not fit into the usual country mold and although he attracted admirers and his recordings were well-received and RCA pushed him like crazy, nothing happened, sales-wise. There was something about Willie's music that was different from the country norm. For years, he got the push and little happened. Finally, he went to Atlantic where the same "nothing" happened. Then, Willie's time came, and his first across-the-board success happened when he went to CBS a year ago.



Ronnie Milsap

Next, take Ronnie Milsap. He was around for years, first in Memphis, then Nashville. His music was admired, and he made waves, but they hit against the wrong shoreline for a long time. In Memphis, he played T. J.'s, and when he came to Nashville, he played month after month on the roof of King of the Road. That was a natural place for him to put himself in front of every record executive in Nashville. Yet, his recordings for Warner Bros. went nowhere. Finally, he came to RCA and his time was right. Lucky for us, he happened, and big.

Next, take Gary Stewart. MCA tried everything to make this "raunchy" barroom musician-singer happen. Nothing worked, and Gary kept body alive by his songwriting. But the circumstances began to get together in his career soon after he came to RCA and now Gary is becoming one of the biggest names in country music. Five years ago, he would not have made it; three years ago, he still wasn't making it; but today, he is one of progressive country's giants.

Jessi Colter was before her time. RCA tried for a long time to make Jessi a big name in country music. But she remained one of Nashville's biggest secrets. Time and circumstances finally came her way, and Jessie is big-time now. That she happened to be recording for Capitol when her time came is lucky for Capitol.

Finally, there is the biggest one of all—the supreme Outlaw . . . Waylon.

For years, Waylon's recordings came out of RCA as regularly as the seasons came and went. The band of admirers grew, but sales were unimpressive. Many folks said Waylon was not in the mainstream of country and talked about what a star he would be if only he were more conventional.

For his part, Waylon always insisted he didn't know if his signing had a pigeon hole. He claimed he just sang the way he felt. He went his own way, satisfying his own inner singing urges. His albums were different and spilled over into other areas of music, mainly rock.


He went to New York and wowed audiences at Max's Kansas City; but the audiences didn't do much for his record sales. He went here and there, gathering a clan of admirers for his new kind of country. The traditionalists rather resented his new ways, and the bigger, wider audience out-

(Continued on page 37)





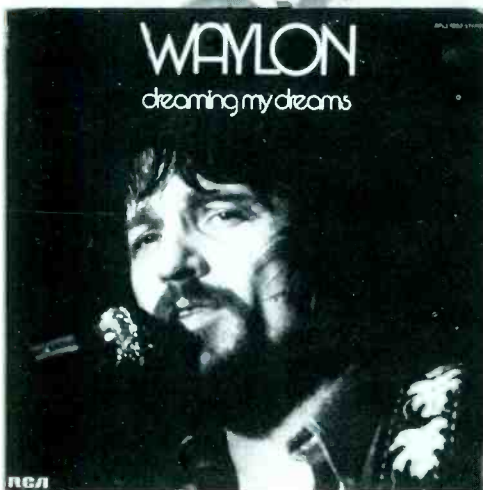
# YOU CAN'T FENCE'EM IN.

They defy categories.  
But they make some of the damndest, most distinctive country music you're ever going to hear.  
They're groundbreakers — the experimenters who are pushing back the old boundaries  
to bring new audiences to country music and new music to country audiences.  
And they're doing it on ABC Dot. 



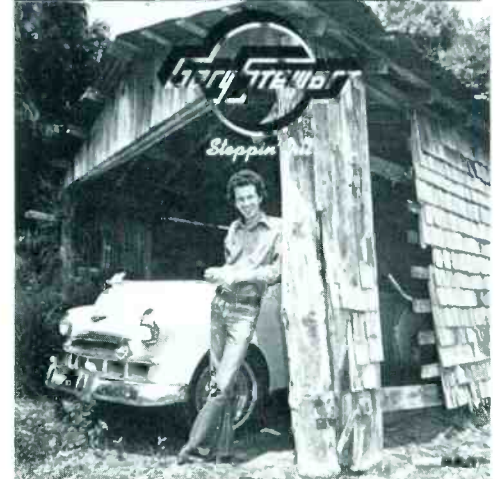
# They make mu

**Waylon Jennings**



APL/APS/APK1-1062  
DREAMING MY DREAMS • BOB WILLS  
IS STILL THE KING • ARE YOU SURE  
HANK DONE IT THIS WAY

**Gary Stewart**



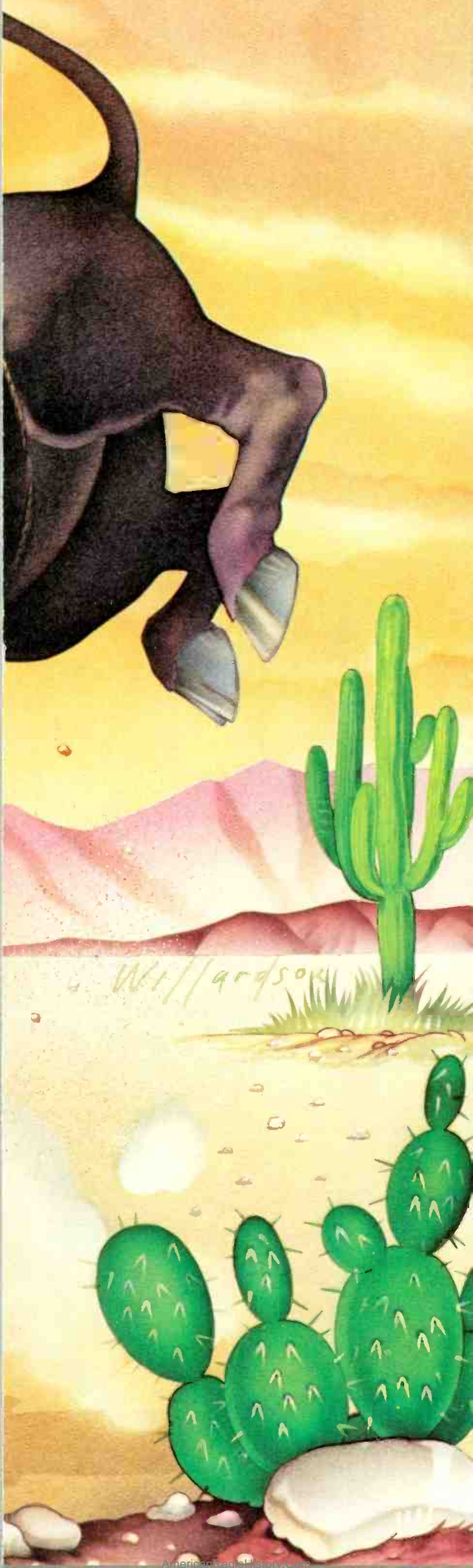
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FLAT NATURAL BORN GOOD TIMIN'  
MAN • OH, SWEET TEMPTATION •  
TRUDY

**Pure Prairie League**



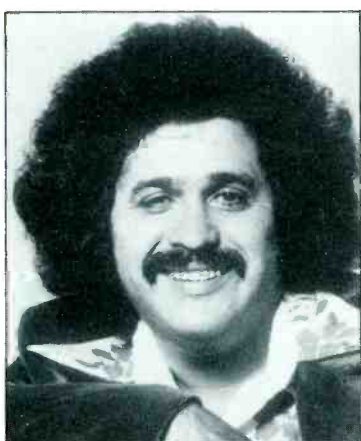
APL/APS/APK1-1247  
SUN SHONE LIGHTLY • LONG COLD  
WINTER







FROM CHUTE #1!  
FREDDY'S NEW ALBUM  
**"ROCK 'N' COUNTRY"**  
(DOSD-2050)  
"IT'S STRONGER THAN  
A BRAHMA BULL!"



INCLUDING:  
**VAYA CON DIOS,  
I NEED YOU SO,  
MATHILDA,  
MY HAPPINESS,  
JUST OUT OF REACH  
OF MY OPEN ARMS,  
THE RAINS CAME,  
TAKE HER A MESSAGE!  
I'M LONELY,  
SINCE I MET YOU BABY,  
BIG BOSS MAN,  
I CAN'T HELP IT (IF I'M  
STILL IN LOVE WITH YOU),**  
AND HIS  
NEW SMASH SINGLE  
**YOU'LL LOSE  
A GOOD THING!**  
(DOA-17607)

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**abc** Dot Records

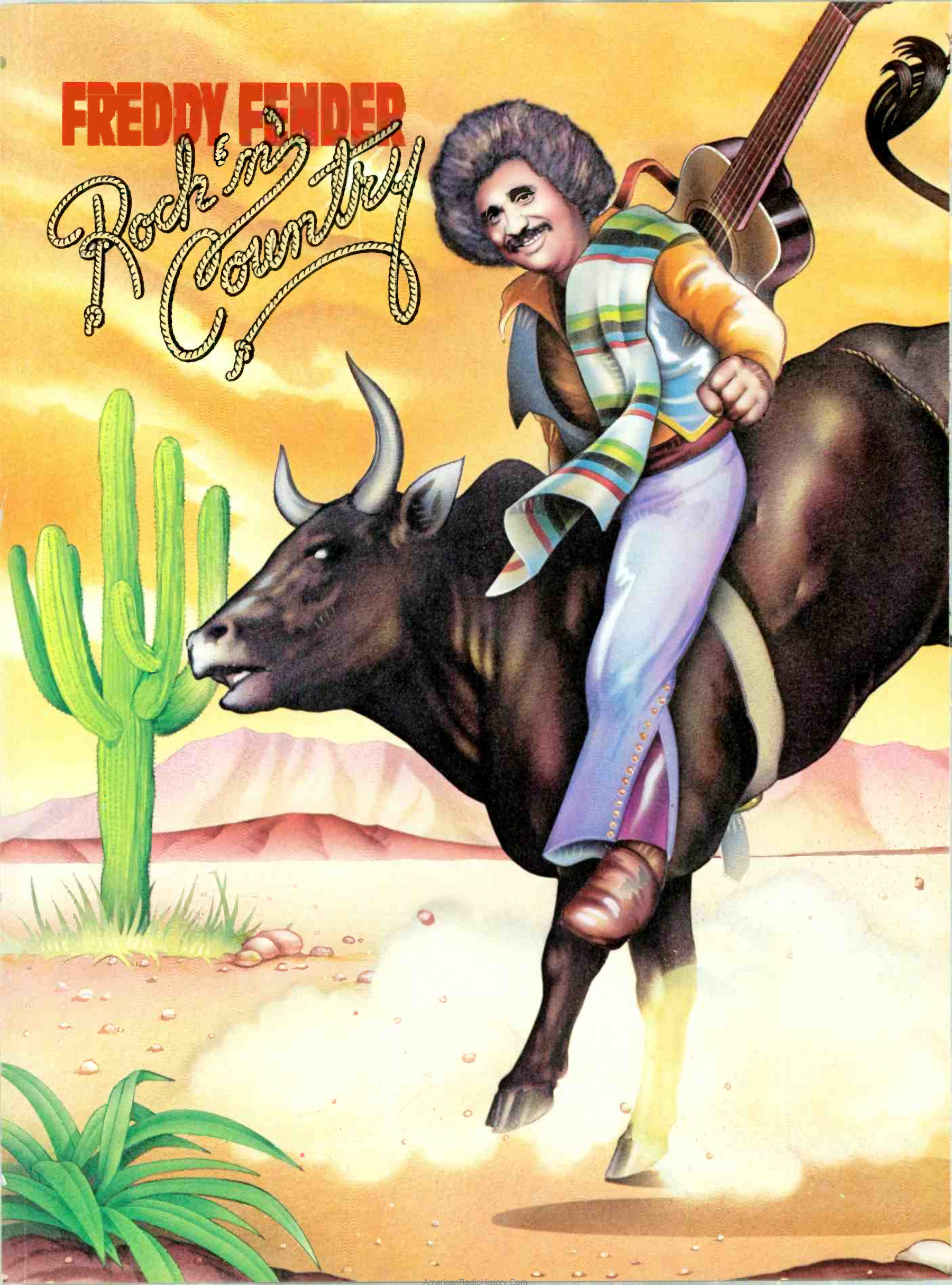
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TM



**FREDDY FENDER**

*Rockin'  
Country*





## ABC/Dot Finds Gold In Texas!

Did you ever stop to count the country singers who hail from Texas? Probably not, but we at ABC/Dot Records did. We were surprised to learn that a whopping 15 of our artists have Texas roots—either by birth or residence. And several more have echoed the lyrical sentiments of Alabama-born Jimmy Buffett who sings he has “some Texas hidden deep in my heart.”

Some persons say Texans have an exceptional love for music. We don't believe love should be compared, but we at ABC/Dot have seen enough of Texas to know that something big is happening there. In the hundreds of small honky-tonks and clubs; in the auditoriums and coliseums; and in the recording studios of Houston and Austin.

We at ABC/Dot try to be a total country music label, giving people of all musical tastes what they want. Lately, it appears many people want music with Texas roots. From Don Williams to Freddy Fender. From progressive to traditional to Top 40 Country on AM Radio. We can't totally explain the trend, but we're happy to be on top of it.



With the guidance of Houston producer Huey Meaux, **TRACEY BALIN** is off to a solid start in building her career among the country music greats. A native of Beeville, Texas, she has made Toledo, Ohio, her home for the last ten years. The touch of the Lone Star State, however, remains quite clear—Tracey is hooked on Mexican food.

**BRIAN COLLINS** cut his entertainer's teeth as the featured singer at Peppy's Pizza Parlor in Texas City, Texas. Four years later he had a contract with ABC/Dot Records and was displaying the dynamic performing style he uses today to win overwhelming approval from his audiences. His consistent chart singles and his two albums, “This is Brian Collins” and “That's the Way Love Should Be,” are establishing him as a singer, in both the country and pop fields, to be reckoned with.



Already the top session guitarist in the Houston area at age 21, **RANDY CORNOR** has pursued one ambition most of his life—becoming a successful country singer and picker. That ambition prompted Randy's grandmother to give him his first guitar, a Roy Rogers model, when he was eight years old. Years of lessons and countless afternoon sessions playing and singing in smoky Houston clubs with his uncles gave Randy the expertise to attract the attention of producer A. V. Mittlestedt. Their teaming resulted in the ABC/Dot release of “Some-

times I Talk in my Sleep,” which zipped up to the top ten nationally. Randy's ambition became reality and Texas laid claim to another star.

**FREDDY FENDER**, or Baldemar G. Huerfa, as he is known by those who go back with him to his Tex-Mex rock and ballad music of the 50's, spent more than 20 years pursuing that number 1 hit that would take him out of clubs and into the spotlight. The song was “Before the Next Teardrop Falls,” and the producer Huey Meaux. With two gold singles and a platinum album, the name Freddy Fender has become a household word. Once a poor farmer from the San Benito Valley in South Texas, he now is a much sought after guest for national television shows like Johnny Carson's Tonight, Merv Griffin, Dinah Shore, Dean Martin, and Dick Clark. The tremendous sales of Freddy's records and the enthusiastic reception his fans display at Standing Room Only concerts put this entertainer in a class by himself.

**KINKY FRIEDMAN** has been accused of possessing a “unique intelligence,” and of “avoiding condescension by being anarchically playful rather than moralistic.” Those are the words of Rolling Stone Magazine—and are no mere hay for a youngster who had to suffer the ignominy of being born and reared in Buttocks, Texas. After a bout with the University of Texas and the Peace Corps, Kinky began his climb up the musical stairs by boarding a succession of buses to Nashville. He has since come home to ABC Records where he has given his many fans one highly acclaimed album, with another due soon under the production of Huey Meaux.



**ROY HEAD** belongs to a very exclusive group of singers today, capable of painting for you a beautiful mental picture that lingers long after the song has been sung. Coming from a musical family, Roy is a native of Three Rivers, Texas. He attended school at San Marcus and now makes his home in Houston. A newcomer to the ABC/Dot Records team, Roy is a successful country star following in the footsteps of Conway Twitty and Jerry Lee Lewis in the continuing pattern of former rock stars returning to their first love of country music.

Five years ago, **JOHNNY LEE** talked Mickey Gilley into giving him a job with the house band at Gilley's Club in Houston. Johnny is still there, but today he is far better known for his singing than talking. Johnny's big break came when he released a song called “Sometimes” on a small Houston label. Within three weeks the record was number one in Houston and had sold about 10,000 copies. ABC/Dot picked up the master and another career was off to a big start. Johnny's music is an exciting blend of country rock with a vintage touch.

Born in Houston on Christmas Day, 1948, **BARBARA MANDRELL** learned to read music before she

could read the English language. Though her parents moved to California about the time she started school, Barbara progressed in her love of music and her Texas roots until she had learned to play half-a-dozen instruments. Today she is the youngest member of the Grand Ole Opry and one of the most exciting performers Nashville has to offer.



**DELBERT McCLINTON** spent a happy childhood in Lubbock and later Ft. Worth, Texas. He was an accomplished musician by his 17th birthday when he began playing as a sideman for visiting blues singers. His own music evolved into a beer-joint country blues style which Nashville producer Chip Young captured on an album for ABC Records titled “Victim of Life's Circumstances.” The LP contains all original compositions by a very unique personality.

Deciding early that hard work is the only magic to make dreams come true, **TOMMY OVERSTREET** set out early to pattern a career after his cousin, the late Gene Austin. Tommy was appearing on radio and TV shows in Houston and Abilene by his mid-teens. With radio and TV production courses at the University of Texas behind him, Tommy hit the road and eventually settled in Nashville in 1967. After landing a contract with ABC/Dot for whom he was previously a record salesman in Texas, Tommy Overstreet has racked up 12 consecutive top ten national hit singles. Although Tommy was born in Oklahoma, his education in the Lone Star State played an important part in his ultimate success.



**RAY PRICE** is a liberator of spirit and song. Few names in the country music world are so respected as his. About seven years ago he moved from Mid-Tennessee back to his native East Texas. He owns a ranch he calls “The Golden Cross” where he and his wife raise prize-winning horses. His business enterprises include two publishing companies and a booking agency. With one of the biggest hits in the history of popular music, “For The Good Times,” Ray's following is legend.

**RED STEAGALL** is new to ABC/Dot, but he is a veteran songwriter and performer who got his start in the Texas rodeos and fairs playing popular dances along the midway. Five years out of West Texas State University with a degree in animal husbandry, he went to California to start a publishing business that is still active today. He recorded “Walk All Over Georgia” and “I Gave Up Good Morning, Darling” to establish himself as an artist and his compositions have been released by singers like Ray Charles who cut “Here We Go Again,” and Hank Snow, Roy Clark, and Glen Camp-

bell. Red lives in Lebanon, Tennessee now but returns to Texas for the vast majority of his bookings.

**B. J. THOMAS** is a Texas tunesmith who's sold more than 21 million records in his career. He's had rockers like “Hooked On a Feeling,” country songs like “Another Somebody Done Somebody Wrong Song” and ballads like “I Just Can't Help Believing.” But not too many persons recall that in the mid-sixties, B. J. Thomas and the Triumphs were the hottest rock and roll band in Houston. He's come a long way with records of nearly all musical categories, but you can still look at him today and know where he's from—he'll likely have his Stetson hat nearby.



Born in Waco, Texas, **HANK THOMPSON** has sold more than 30 million records during his career, scoring better than 100 chart hits, including two dozen more that climbed into the top 10. In a listing of country hitmakers of the past two decades, Hank has to be put in the top bracket. Thompson and his Brazos Valley Boys tour every state annually, averaging 240 concerts and personal appearances each year, drawing capacity crowds to clubs, auditoriums, and outdoor arenas. And if return engagements are any indication of popularity, Hank has been a headline attraction at the Texas State Fair for 14 years.

While many entertainers are quick to grasp new trends, **DON WILLIAMS** is a trend setter. His following includes not only devoted fans, but other artists who attempt to imitate his style. Since his early success in the music business as founder of the pop group “Poza Seco Singers” to his current acclaim as a consistent top-of-the-chart country artist, Don has always done things his own way. He was born in Portland, Texas; married a girl from his home town; and lived in the area for many years. His style of dress and easy-going manner speak of his heritage. His music speaks of himself.



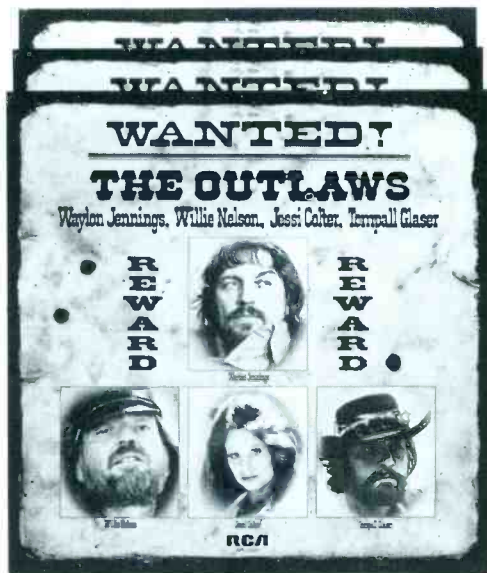
abc Dot Records

(A) Tracy Balin, (B) Brian Collins, (C) Randy Cornor, (D) Kinky Friedman, (E) Roy Head, (F) Johnny Lee, (G) Barbara Mandrell, (H) Delbert McClinton, (I) Tommy Overstreet, (J) Ray Price, (K) Red Steagall, (L) B. J. Thomas, (M) Hank Thompson, (N) Don Williams.

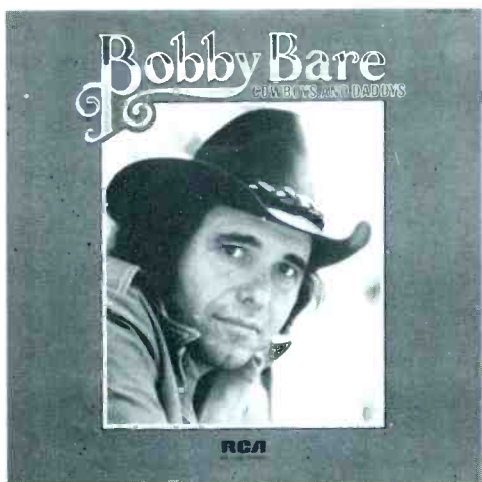


# Music Progressive!

## The Outlaws

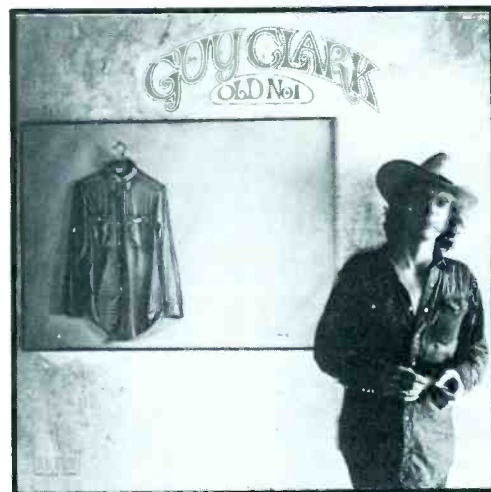
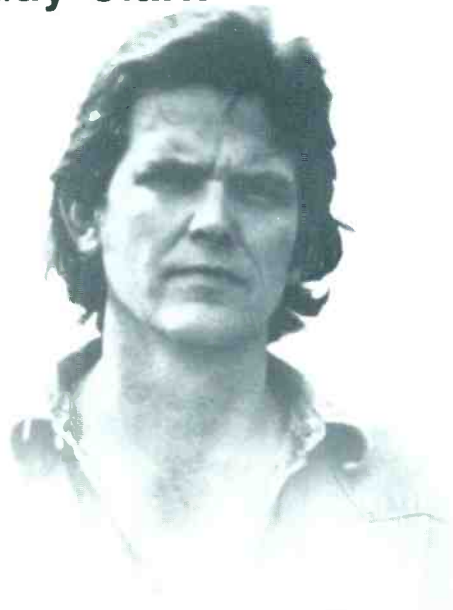


## Bobby Bare



APL/APS/APK1-1222  
 COWBOYS AND DADDYS • UP  
 AGAINST THE WALL REDNECK  
 MOTHER

## Guy Clark



APL/APS/APK1-1303  
 RITA BALLOU • DESPERADOS WAIT-  
 ING FOR THE TRAIN • L. A. FREEWAY

**RCA** RECORDS



# Capitol:

## Well-Rounded Roster Reaps Rewards

■ Capitol Records has long been on the forefront of country music (the late Tex Ritter was the first artist signed to the label in 1942) and has developed stars like Buck Owens and Freddie Hart, but with the signing of a rebellious new artist named Merle Haggard in the mid-sixties, the company opened its doors to progressive singers and musicians. In recent years the roster has swelled with artists such as Asleep at the Wheel, James Talley, Linda Hargrove and Jessi Colter, who have been given the artistic freedom to pursue their own musical horizons.

"Progressive Country" music is difficult to define, but it is generally conceded to mean music that is crossing over to different markets and different charts whether from country to pop or pop to country.

Merle Haggard was one of the first to slice through country boundaries with his classic "Okie From Muskogee," which had across-the-board appeal. Since then numerous rock bands have added his songs to their repertoire and one of his recent hits, "Movin' On," he composed for the popular television show of the same name.

Best-selling Capitol artists such as Anne Murray and Glen Campbell enjoy extensive popularity in the top 40 markets, but their stylings often give them plenty of country airplay as well.

There is also a younger new breed of country performers who write their own material. James Talley, Jessi Colter and Linda Hargrove are three who have emerged from the Nashville scene during the past year.

Talley explores and acknowledges his roots with songs that recall Jimmie Rodgers tempered with the earthy folkiness of Woody Guthrie and Pete Seeger, but has become a contemporary writer, telling the story of the working people of today. His debut album, "Got No Bread, No Milk, No Money, But We Sure Got A Lot Of Love," was the "underground sleeper" of 1975 (he put out the first few copies himself before Capitol picked him up). His second album, "Tryin' Like The Devil," was released Feb. 9.

Jessi Colter, wife of Waylon Jennings, broke wide open in country and pop last year with her first album, "I'm Jessi Colter," which contained the crossover hit "I'm Not Lisa." Her just-released second album seems destined to follow the same path. She performs at both country and



Merle Haggard



Jessi Colter

popular clubs and concerts as well as making television appearances.

Linda Hargrove received her first success with her composing talent that brought hits such as Johnny Rodriguez' "Get Up and Close the Door," Lynn Anderson's "I've Never Loved Anyone More" and Olivia-Newton John's "Let It Shine" — all of which paved the way for Linda's own debut, the chart album "Love, You're The Teacher," propelled by the single "Love Was (Once Around The Dance Floor)."

Texas has become a new mecca for country music with acts such as Asleep At The Wheel, a 10-piece band from Austin that has been adding its own distinctive style to the Texas swing sound made famous years ago by Bob Wills and The Texas Playboys. Their first Capitol album, "Texas Gold," remained on the country and the pop charts for 17 weeks. The single, "The Letter That Johnny Walker Read," went top 10 on the country charts. The group has received both pop and country critical acclaim and does well performing on the college concert circuit as well as in clubs like New York's Bottom Line or Hollywood's Roxy or Palomino Club.

Also from Texas is Gene Watson, who shot out of Houston with his Capitol debut single, "Love In The Hot Afternoon." The explicit lyrics were quickly accepted by progressive programmers and it went high on the country charts last year. The following album, titled after the single, had remarkable longevity.

Stoney Edwards, who works out of San Antonio, has long been respected in the business, but with his album, "Blackbird," released Feb. 9, he moves to a more progressive country sound by joining forces in New York with well-known country and pop

writer Chip Taylor, who wrote the single, "Blackbird (Hold Your Head High)," and produced the entire lp.

Hill, a country-rock band centered around Gary Hill, has its roots in folk, blues and rock as much as country, but the band appeals to country crowds as evidenced by the fact that they began as the house band for the Palomino Club in North Hollywood, a definite country club. The group, which was in fact signed to the rock side of Capitol's label, debuted last year with "Mountain Man" and a new album is scheduled for March 8.

Jimmy Rabbitt, a newcomer to the label, has played the Palomino several times during the past year to rave reviews. A former Los Angeles disc jockey, Rabbitt is in the studio recording his debut with Waylon Jennings producing.

Carmen Moreno is also new to Capitol and her first single, the standard "Have I Told You Lately That I Love You" (released on Feb. 2), features the progressive Tex-Mex sound popularized by Freddy Fender and Johnny Rodriguez.

Ray Griff from Nashville, who has composed numerous hits, made the country top 20 himself with his recent debut single, "You Ring My Bell."

Capitol's country division is headed by vice president Frank Jones out of Nashville. A former Canadian, Jones was responsible for producing many of Columbia Record's country artists before joining Capitol in 1973. Bill Williams joined Capitol in 1974 and supervises country sales and promotion. He previously played an important role in the promotion and success of Columbia-Epic artists such as Charlie Rich, Tammy Wynette and George Jones.

Ed Keeley, Capitol country's field promotion manager, has

## Polydor-MGM:

### Progressively Popular

■ NEW YORK — Country elements on the Polydor-MGM labels have suddenly risen like suns in the sky of popular demand. Kicked-off by the poet of long haul trucking, C. W. McCall—his chart topping hit, "Convoy," has been certified gold—roster-mates Tompall Glaser and Hank Williams, Jr. are similarly showing new mass appeal.

#### Tompall

Tompall, whose "Streets of Baltimore" won a Grammy Award nomination a few years ago, has just released his third MGM album, "The Great Tompall." And his segments on a new compilation lp, "The Outlaws" (RCA), with Waylon Jennings, Jessi Colter and Willie Nelson, are also drawing noteworthy attention.



Tompall

Hank Williams, Jr., recovering from injuries received in a climbing accident, is back scaling the country charts with his latest, "Hank Williams, Jr. and Friends." His "friends" include Toy Caldwell of the Marshall Tucker Band, Jerry Wallace and Charlie Daniels.

served in many facets of promotion for Capitol over the years and is credited with the discovery of Gene Watson and his "Love In The Hot Afternoon" hit. Don Owens, director, country marketing services, based in Hollywood, re-joined Capitol in 1974 (he was with the label from 1951-59) upon exiting MGM where he directed the country division and was executive producer for Marie Osmond, Pat Boone and Larry Groce.

All four executives (who handle not only strictly progressive acts but a roster of artists such as Connie Cato, La Costa, Susan Raye, Tennessee Ernie Ford, Arleen Harden, Roy Drusky, Tony Booth, La Wanda Lindsey, Buddy Alan, Sonny Curtis and Pam Rose) are striving to discover more of the crossover performers who know no limitation as well as develop the talent of the division's mainstays of country music.



# Lone Star Records— The Progressive Country Company.



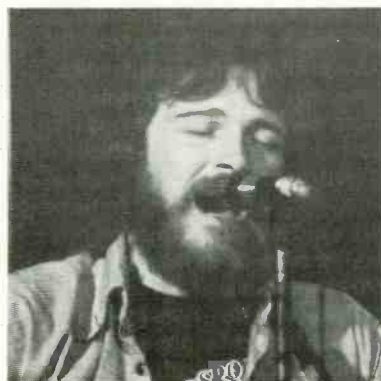
Willie Nelson



Jody Payne



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Bill Callery

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Johnny Gimbel



David Allan Coe

Representation: Neil Reshen



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# Austin: Where the Action Is

■ Two things have to happen before any place can begin to compete with the musical communities of New York, Tennessee and California. Both came together in Austin, Texas, and that's why the music industry has come to stay in the Lone Star State.

First, you need a lot of young people; the popular music business is a youthful business. Selling records comes more easily for recording artists who haven't yet celebrated their 50th birthdays. Musical talent and creativity are, more often than not, the property of youth; voices are stronger then, fingers more nimble.

Austin has always been a city of young people, and there are many reasons for it. Central Texas weather is magical, and Austin's natural terrain of rolling hills, clear lakes and mesquite trees makes it one of the most beautiful places in the southwest. Things happen in Austin that don't happen anywhere else in the state. It is the capital of Texas, where government is big business. But perhaps the thing that attracts the most young people to Austin is The University of Texas, where over 40,000 students attend class, toss around new ideas and listen to a lot of music.

The second thing that had to happen before Austin could really call itself a music center is more mysterious. Every musician wants to play his own material, but he's got a problem when his audience keeps requesting 'standard' songs. Something happened to Austin audiences that persuaded them to start listening to *original* material performed and written by local performers. It's hard to say what caused this shift in local listening tastes, but whatever it was, it certainly preceded the arrival of the majority of singer/songwriters who are now gaining national recognition as "progressive country" music makers. In fact, it was the reason why the songwriters could afford to move to Austin in the first place—there was an ever-growing audience willing to pay money for musical creativity already there.

No single event or person turned on Austin listeners to originality in music, but certainly Janis Joplin had a lot to do with it. Joplin attended The University of Texas for awhile, but her musical connection to Austin was grey-haired Kenneth Threadgill, a club-owner who is often talked about as the "Father of Austin Music." Joplin sometimes sang in Threadgill's beer joint; Janis said she'd "take care of" Threadgill.

She was a superstar from Port Arthur, Texas, who blazed through Austin virtually unnoticed. "How did we miss her?" the Texans must have thought. So they decided to listen more carefully.

With the audience ready to listen, the talent began to arrive. Willie Nelson was tired of Nashville; Jerry Jeff Walker liked the hill country rain. Michael Murphey, a Dallasite, moved to Austin after struggling as a west coast songwriter. B. W. Stevenson, also from Dallas, liked what he heard about The River City. Steve Fromholz left the Stephen Stills tour and hung around Colorado 'till he realized that Austin might be a nice place to be.

## Houston's Hot for ABC/Dot

■ NASHVILLE—Displaying confidence in musical tastes of the Houston market, ABC/Dot Records in the last 12 months released product by four artists who record in Houston. The releases include all of Freddy Fender's material, as well as singles by Randy Cornor, Johnny Lee and Roy Head. Cornor, Fender and Lee were signed as their singles on small labels were climbing the charts of Houston radio stations. Head was already enjoying considerable success on national charts on Shannon Records.

Since joining ABC/Dot, Fender has had three number one country singles and two number one albums on **Record World** charts, all in the span of 12 months. Cornor's single reached the number eight position while both Lee and Head are currently moving up.

Larry Baunach, ABC/Dot vice president in charge of promotion, credited youthful demographics and alert music directors at the Houston stations for success in breaking hits. "When Freddy Fender was breaking wide open," Baunach says, "Houston started becoming a very hot market for picking up masters. It had not been that way before, with the exception of Mickey Gilley. Now, everybody is looking at Houston for new talent.

Jim Foglesong, president of ABC/Dot, added, "I think our growth during the last few years can greatly be attributed to trying to stay on top of what's happening. It's apparent to everyone in country music that the Texas sound is really happening and we're right there. We still think of ourselves as being a small label able to move quickly."

Asleep at the Wheel came down from San Francisco, after pretty much deciding the same thing.

Some folks were already making their own music in Austin. Threadgill had a country band. Doug Sahm was cookin'. Rusty Wier was an Austin boy, as were most of the musicians in what is now The Lost Gonzo Band.

Once everybody had arrived, the songwriters began to write about the thing they knew—their own lifestyle in Austin, a youthful lifestyle—and that's precisely what made Texas' progressive country music something different.

The only thing lacking at that point was a marketable image for

music. Murphey came up with it in a song he wrote only half-seriously. "I just wanna be a Cosmic Cowboy," he sang, and everybody knew he was talking about a Texas lifestyle that could give rise to a new kind of music, while at the same time allowing the musicians the personal freedom and fun they hadn't been able to find in the big-city smog.

So why did it happen in Austin? It was a nice place to hang out, and you could make a living singing your own songs there. Simple as that.

## ASCAP's Role: Yesterday and Today

■ ASCAP's membership includes some of the most progressive songwriters in the world—the founding fathers of country music. Great writers such as Fred Rose, Gene Autry, Jimmie Rodgers, Leon McAuliffe, Vaughn Horton, Bobby Gregory and Bob Wills were a few of the founding fathers making ASCAP's role in the history of country music. Call it "basic roots" or "progressive" but songs of these great writers continue to make history on the charts today, such as "Blue Eyes Crying In The Rain," "Orange Blossom Special," "Lovesick Blues," many of the works of the late Hank Williams, and Michael Murphey's newest release, "Mansion on the Hill."

Much like yesterday, ASCAP is continuing its attention to progressive country music with such writers as John Denver, Alex Harvey, Russell Smith of the Amazing Rhythm Aces, Ray Griff, Jerry Foster and Bill Rice, Eddy Raven, Royce Porter and Bucky Jones, Jim Weatherly, Elvin Bishop, Earl Conley, Don Henley and Glenn Frey of the Eagles, Guy and Sussanna Clark, Don Robertson and of course, Bob Dylan and Carole King who continue to show up on all types of musical charts. ASCAP is represented in Austin, Texas with new writers such as B. W. Stevenson, Rusty Wier, and Steve Fromholz.

Whether in Austin, Los Angeles, Nashville, Muscle Shoals, Macon or New York, ASCAP continues to progress in progressive country. It can safely be said that country music has always been progressive. The acceptance of this music by the more discerning American songwriter, artist, and listener of today is what has more recently given it the distinction of being progressive. The fathers of country music might justifiably say "You finally made it. Welcome!"



# At Warners, a Well-Rounded Roster Is the Key

■ BURBANK, CAL. — The fine line between "traditional" country music and "progressive" country often does not exist, at least in the minds of those responsible for producing and marketing many of the releases from the Warner/Reprise roster of country and country-flavored artists. Where possible, every effort is made by Warner's Nashville and home office staffs to cross pop records to country and country to pop; the company's talent line-up certainly lends itself to this kind of fusion.

Emmylou Harris is a good example of this open-minded policy. Though nominally a "pop" artist, Emmylou's singles and two Reprise albums have had phenomenal success in the country marketplace. Part of the credit must go to her producer, Brian Ahern, who has been able to come up with recordings acceptable to country, pop and progressive programmers. Her records are worked on all levels simultaneously, with a number one country single and album the result. Emmylou's latest album, "Elite Hotel," is shaping up to be one of the top country albums of the year while the artist has been nominated for a Grammy in the Best Female Country Performance for "If I Could Only Win Your Love."

Another "all-format" artist with which Warner Bros. has had much success over the years is Doug Kershaw. Kershaw comes from the country/Cajun tradition but has found pop acceptance over the years. He's a familiar figure on television, having just completed guestings on Bob Hope and Mary Tyler Moore specials, while his in-person appearances take him to a wide range of venues. During a recent two week period in Los Angeles, for example, he appeared at both the country Palomino Club, the decidedly rock & roll Roxy and on a concert bill with Merle Haggard. His eight Warner Bros. albums are all consistent sellers and a new Kershaw lp is expected in the near future.

The group that defines the term "cosmic country" is surely Commander Cody and His Lost Planet Airmen. The Commander and company's rockabilly leanings are well known with club and concert audiences throughout America; they were among the first long haired bands to utilize the pedal steel sound, which has brought them an unexpected degree of acceptance with country buyers. Their next album for Warner Bros. will be a live two lp set to be released this spring.

One of the brightest new stars on the progressive country hori-

zon is Texas' own B. W. Stevenson. The "My Maria" hitmaker's Warner Bros. album debut, "We Be Sailin'," was produced by a&r staffer Tommy LiPuma. The album is currently being worked in the country and pop areas, with strong sales coming from both.

Another Texas-based act making waves is Ray Wylie Hubbard and the Cowboy Twinkies. One of the top bands on the Austin scene, Hubbard and the Twinkies are produced for Reprise by Michael Brovsky. A single from the debut album is expected shortly and it will be worked at both pop and country radio stations.

## Gordon Lightfoot

Difficult to categorize as "progressive country," "pop" or "folk," but very much a part of Warner Bros. continuing country chart success, is Gordon Lightfoot. He has a history of pop records crossing over country and has a large following of fans who



Emmylou Harris

come from the country tradition. With an appeal nothing short of universal, Lightfoot gave Warner Bros. one of its biggest country charts hits with "Sundown." His greatest hits album, "Gord's

Gold," is likewise a strong seller in country markets.

Up until recently Warner Bros. has been best known as a pop label. With the addition of a full-time staff in Nashville, headed by general manager Jonathan Fricke and a&r director Norro Wilson, plus Burbank-based director of country music Andy Wickham and country sales chief Lou Dennis, Warner Bros. has been able to consolidate its position in the country music marketplace. The company is geared towards breaking records and artists in as many formats as possible regardless of arbitrary categorization; the Warner/Reprise track record with these so-called "progressive" artists speaks well for that effort. Andy Wickham commented, "Labels such as 'progressive' are meaningless. The key to success all boils down to the right singer coupled with the right song."

## Combine: Music for Country's New Breed

■ NASHVILLE — In 1970, when the music of Kris Kristofferson ("Help Me Make It Through The Night," "Me And Bobby McGee") and Tony Joe White ("Polk Salad Annie," "Rainy Night In Georgia") reared its head from Nashville's underground to the national consciousness, the Combine Music Corporation became a major force in the field of progressive country music.

Since then, under the guidance of president Bob Beckham, the Combine Music group has developed an enviable roster of writers, artists and producers.

Last spring Combine unveiled its brand new 16-track studio facilities—The Royal Amalgamated Tuneshop (known affectionately as "RATS")—where many of the Combine staff can be found daily, either working on their latest tunes or experimenting with contemporary recording techniques. Manned by head engineer Johnny Johnson and whipped into shape by producers such as Dennis Linde, Alan Rush and Combine vice president Johnny McCrae, both demos and masters have been recorded in this studio.

Currently working with either the parent company—Combine Music—or one of its subsidiaries—Youngun Publishing, Vintage Music, Tennessee Swamp Fox, Rising Sons Music, First Generation Music, Resaca Music and Music City Music—are artists such as:

Kris Kristofferson, who has a new single due on Monument and is currently working with Barbra Streisand on a rock re-make of

the motion picture "A Star Is Born." Johnny Duncan recently recorded Kris' "Stranger" for his next single;

Billy Swan, whose new single, "Taste Your Wine," was shipped Feb. 12 by Monument. Swan and his five-piece band depart April 1 for an extended tour of Europe;

Larry Gatlin, whose "Broken Lady" is riding high on the RW charts. Gatlin's soon-to-be-released album is entitled "Larry Gatlin With Family And Friends;"

Tony Joe White, who just signed an exclusive recording contract with 20th Century Records. An album is due this spring;

Larry Jon Wilson, whose second Monument album, "Let Me Sing My Song For You," has just been released;

Dennis Linde, whose debut Monument release, "Under The Eye," is destined to be one of the most talked about recordings of the year. Elvis Presley recently recorded Linde's "For The Heart," and Linde is currently producing the Los Angeles based rock group Bullitt for 20th Century Records;

Arthur Alexander, whose rock standard, "Everyday I Have To Cry Some," hit the charts again last year and is currently recording an album for Buddah Records;

Donnie Fritts, the famed "Elegant Alabama Leaning Man" whose "Prone To Lean" lp was released last year on Atlantic. His most recent cut was Jerry Lee Lewis' "Damn Good Country Song;"

Rob Galbraith, who produced both Larry Jon Wilson albums and released three singles last year

on RCA. His music has been recorded by acts such as Benny Latimore ("Just Leave Me Alone") and Gene Cotton ("Damn It All!");

Mel McDaniel, whose first release, "Have A Dream On Me," is due this month on Capitol;

Bob Morrison, who shared writing credits with the Zerface brothers on Dickey Lee's current single "Angels, Roses And Rain." He also wrote (with Bill Anthony) Kenny Starr's forthcoming single, "Tonight I'll Face The Man Who Made It Happen;"

Michael Bacon, who has a pair of albums released on Monument;

Thomas Cayn, a former RCA recording artist who works closely with producer Dennis Linde. Their collaboration on "Love Rustler" was recorded by Travis Wammack;

Alan Rush & Randy Cullers, who recently produced Clifford Currie's "Body Shop" for Buddah Records. Along with keyboardist Bobby Ogden, they occasionally release records on RCA under the name of The Radio Flyers;

Don Devaney, who wrote the current Patsy Sledd single on Mega, "This Is It." His "Somebody Loves You Honey" has been recorded by half a dozen artists, including Johnny Rodriguez and Marie Owens;

Mark Paul, who wrote two songs on the forthcoming Tommy Roe album, "Energy" and "Great Expectations;"

Benny Whitehead, former Warner Brothers recording artist who co-wrote Billy Swan's "Queen Of My Heart," "Baby My Heart" and "Pain In My Heart."



## Progressive Country Aids Album Sales

■ Trends sometimes sweep through the record industry like thundershowers — bringing refreshment to those labels and artists who are prepared, and a drenching to those caught picnicking.

According to Jim Foglesong, president of ABC/Dot Records, the clouds of progressive country music already are upon the country music industry, and the first raindrops are falling in the form of hit albums.

"Progressive music certainly is the hottest new thing that has evolved in a couple of years," Foglesong noted. "You only have to look at the charts to see what's happening. Artists like Waylon Jennings, Willie Nelson, John Denver, Linda Ronstadt and Emmylou Harris are enjoying tremendous album sales, and all of them fit the progressive country category, in my opinion."

The chief benefit Nashville labels will see from progressive country, Foglesong said, is increased album sales from artists who do not necessarily have a current hit single. While gold albums without a successful single are routine accomplishments among certain major rock groups, country artists traditionally have constructed their albums around singles played on top 40 AM country radio.

"You can't put down single sales," Foglesong explained, "but we're talking about a trend that has already happened pop and certainly should happen country. With the declining sales of singles in the entire industry, it's very important to bring about development of album artists."

Chuck Flood, hired by ABC/Dot as the first full-time progressive country promotion manager in Nashville, explained that progressive country music is not a style. "It's broader than that," he continued. "Progressive country music can encompass any artist with solid country roots — but from the most traditional to the most experimental, it just depends on the product."

Flood said that progressive country musicians do have several general characteristics in common: "First, the progressive country artist puts heavy emphasis on original material. Second, the artist is a member of a group or the leader of a regular band which works with him in the studio. And third, progressive country albums tend to be more experimental, while sounding more cohesive at the same time."

Although Flood said it is very difficult to categorize any artist

totally as progressive or non-progressive, he did say he is working with Jimmy Buffett, Delbert McClinton, Poco and Chris Gantry, primarily. Also, he said he hopes to expose the music of Narvel Felts and Don Williams to the progressive country audience.

### Responsibilities

Larry Baunach, ABC/Dot's vice president in charge of promotion and creative services, said that Flood's responsibilities include discovering new talent of the progressive breed as well as developing the careers of artists already signed. While Baunach describes

his own promotion efforts as primarily "top 40 AM country," he said he believes strongly in the potential of progressive country and the power of the FM stations which play it heavily.

"It opens up a whole new area of record sales, reaching the college crowd and teenage set with today's country sound," he said. "It also allows us to develop more concept album projects. With this new audience, we can open up new avenues for revenue that allow us to develop the careers of artists without being solely dependent on hit singles."

## Gilley's:

### Home for Houston's Hitmakers

■ Gilley's in Houston could easily be the eighth wonder of the world. It would be hard to find a club anywhere that's bigger, more crowded, more full of a special charm, magic and "personality" than this club located in Texas.

Much has been written about Gilley's — and much more could be written about the vast dance floor, several bars running full time, ample seating capacity, and abundant game machines and pool tables in the building. But Gilley's represents much more than that to the music industry — it is one of the prime examples of the club scene in Texas paying large dividends to the music business and providing a forum for talent.

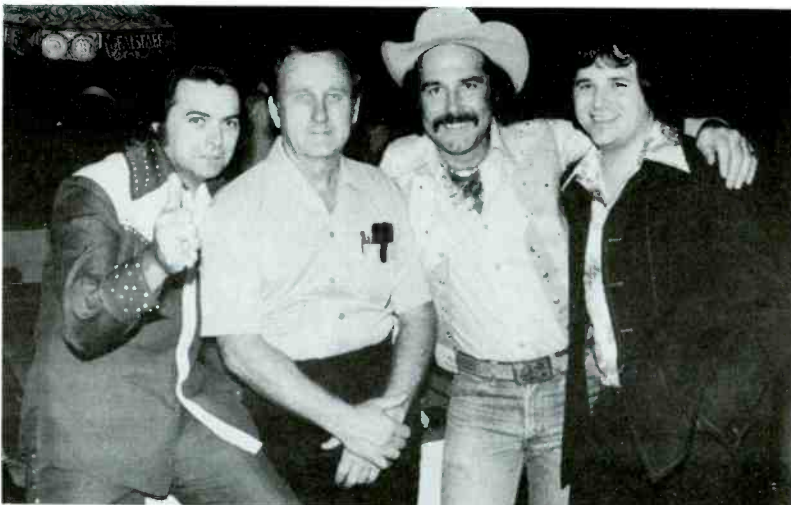
Mickey Gilley played there for years, attracting a large following and developing his act to finely-honed perfection. When he released "Room Full of Roses" on Astro Records, he already had a market there, and the Houston radio stations found it was popular

among those who had never been to Gilley's as well as the faithful. This provided the springboard which allowed him to catapult to national stardom.

### Johnny Lee

At Gilley's now is singer Johnny Lee. Recently he cut a record which went number one in the Houston market and was picked up by ABC/Dot. Other singers in the Houston market who are working clubs and have landed recording contracts include Gene Watson, Randy Cornors, Roy Head, Frenchie Burke and the Outlaws and Donny King. Another who played the clubs for years before his recent fame is Freddy Fender.

The club scene in Texas thrives and allows artists to develop their acts, establish a rapport with a crowd as well as a following and gives them a place to work. Clubs such as Gilley's also provide a showcase for "name" talent to work in the area as well as local talent.



Shown at Gilley's in Houston are, from left: Mickey Gilley, Sherwood Cryer, Johnny Lee and RW VP John Sturdivant. Gilley, a Playboy recording artist, and Lee, an ABC/Dot recording artist, are examples of artists being allowed to develop—and be discovered—in the thriving Texas club scene.

## Country Credibility

(Continued from page 16)

tely convinced many of their fans the stuff wasn't so bad after all. Following the break-up of The Beatles, Ringo Starr cut a country album in Nashville and McCartney spent six weeks living there, all of which increased country's credibility.

### Rock Element

The rock element was also prevalent in Texas — especially Austin where the musicians grew up playing in dance bands. One Texan, Doug Sahm, had several major pop hits such as "She's About A Mover" and "Mendocina" as The Sir Douglas Quintet. These pop influences, as well as hearing the country music their parents were listening to, merged to produce "progressive country." However, while the California/Los Angeles country music came off as citified, the Texas music hit hard and true.

California country came from two places — Los Angeles and Bakersfield. Bakersfield, billing itself as "Nashville West," is the home of Buck Owens and Merle Haggard and spawned "traditional country" music. However, in Los Angeles, an amalgamation of forces came together that left rock musicians playing country, or at least country flavored music.

Los Angeles was home for Gram Parsons, Glen Campbell, the Eagles, the Flying Burrito Brothers and others, and their brand of country music leaned heavily towards a rhythmic melody. While Nashville was trying to sound "city," it seemed Los Angeles was trying to sound "country" with their open chord rhythms. And their type of country appealed to the large group of young people who had grown up in cities and suburban areas and wanted a country sound but not one that was "straight" or "corny." Too, this audience could more easily relate to the musicians and artists playing this type of country than they could the traditional artists coming from Nashville that their parents liked.

### Rock Acceptance

It was the acceptance of country by America's cultural heroes—the rock stars—that caused the young people to accept it. And it was also these rock star investigation of Nashville—as well as young artists and musicians and Nashville being aware of the Los Angeles country-rock influence—that got them together. Often forgotten, the disc jockeys played a key role here as country radio expanded. The disc jockeys were often young and grew up listening to "pop" music and were more willing to play the "new" country sound and country music that did not come from Nashville.



# The Father of our Country.



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# The 'Capricorn Sound':

## Building on a Firm Foundation

■ MACON, GA.—Country music, both traditional and progressive, has been an influence on many of the artists and groups that record for Capricorn Records. The southern spirit and flavor that characterizes the "Capricorn Sound" has roots that draw upon the rich musical heritage provided by country music. The changing times have seen many artists using their country music background as a foundation, adapting it with other forms of music, most notably rock and blues, to create a new music that has a broad appeal to the listening public.

Richard Betts is a case in point. As a guitarist/singer/writer with The Allman Brothers Band, Betts is recognized by rock and blues fans all over the world. As he developed his writing talents with The Allman Brothers Band, his country music background began showing its presence in his compositions for the ABB.

When Betts recorded his first solo album for Capricorn Records, "Highway Call," he steered a definite progressive country course for his music. Many country musicians lent their talents to the recording of "Highway Call," including Vassar Clements; Nashville's John Hughey on pedal steel; a Sarasota, Florida, bluegrass group, the Poindexters; and the Rambos, a Nashville gospel group.

Many of these same people accompanied Betts on his first solo tour, which included a performance at the new Opry House in Nashville. Playing both acoustic and electric instruments, Betts and Co. performed many country and bluegrass songs written by such greats as Hank Williams and Jimmie Rodgers. When Betts begins recording his second solo album in the next few months, progressive country fans can look forward to hearing that same country feel that characterized "Highway Call."

### Marshall Tucker Band

The Marshall Tucker Band's emergence as one of the most popular groups in the country has seen the crossover appeal of this band to both rock and country audiences. While a number of influences made their mark on The Marshall Tucker Band, country music definitely tops the list.

As Toy Caldwell, lead guitarist for the band, explains, "Our father loved country music. He even had a band together that played at square dances. We would always go with him and watch him play. We grew up in that sort of envi-



Richard Betts

ronment—country and bluegrass music."

The band's country influences are present on all four of their albums, especially on their current lp, "Searchin' For a Rainbow." And it is on this most recent album that The Marshall Tucker Band has achieved its greatest success, due no doubt to the album's wide appeal to both pop and country audiences. "Searchin' For a Rainbow," which was released in September, 1975, reached as high as 15 on the pop charts and as high as 21 on the country charts. The album stayed a healthy 10 weeks on the **Record World** country album chart, visibly demonstrating

the band's country drawing power.

A number of country-rock musicians have guested on MTB albums, including Charlie Daniels, Andy Stein of Commander Cody fame, and John McEuen of the Nitty Gritty Dirt Band (who appears on the new Marshall Tucker Band lp, "Long Hard Ride").

The Tuckers' Toy Caldwell is a featured guest on the current "Hank Williams, Jr. and Friends" album, along with The Allman Brothers Band's Chuck Leavell. Hank Jr. performs two of Caldwell's compositions, "Can't You See" and "Losin' You," on the album, a further tribute to The Marshall Tucker Band's versatility. Nashville fans can look forward to a Marshall Tucker Band concert on February 28 at the Municipal Auditorium.

Blue Jug is one of Capricorn's latest acquisitions. Though originally from the northwest, Blue Jug recently settled in Nashville and are now touring in support of their first album, "Blue Jug." The group's lead singer, Ed Ratzeloff, was originally signed and brought to Nashville by Buddy Killen as a writer for Tree Publishing Company. Most of the songs Ratzeloff wrote were progressive in nature, and he soon went about forming a band as an outlet for his own

songs. And Blue Jug's first album has shown him to be an important writer, both in pop and country circles.

Blue Jug's first album for Capricorn was recorded in Nashville at American Sound Studios and produced by Johnny Slate and Larry Henley. "Blue Jug" also featured Nashville's Buddy Spicher guesting on fiddle.

Blue Jug's music has a definite good-time country feel to it. The diverse material on "Blue Jug" has brought critical acclaim from both pop and country radio stations and writers.

Capricorn's latest country addition is Billy Joe Shaver, whose first exposure came as a writer for such artists as Johnny Cash, Waylon Jennings, Tom T. Hall, Bobby Bare, Johnny Rodriguez and Kris Kristofferson. His first album, "Old Five and Dimers Like Me," was produced by Kris Kristofferson.

Recently signed to Capricorn, Billy Joe Shaver's first album for the Macon-based label will be released in May. Entitled "Can't Roll Seven Everytime," the lp was recorded at Capricorn Sound Studios in Macon and produced by Bob Johnston, who has worked with such artists as Bob Dylan, Johnny Cash and Simon and Garfunkel.

## Mercury Moves with the Sounds of the Times

■ CHICAGO — The progressive country roster of Phonogram, Inc./Mercury Records reflects the tight yet diverse nature of the entire company's artist roster. While only Johnny Rodriguez, Tom T. Hall, Vassar Clements, Heartsfield and Bluefield can be considered progressive country, each act has its own trademark that sets it apart from the others.

Rodriguez is the young Mexican-American who represents the closest to traditional country music. Hall takes his unconventional outlooks in life and puts them in country music form. Vassar Clements is the veteran of traditional country now successfully experimenting with rock rhythms. Heartsfield borders on straight rock, but retains a country edge. Bluefield is greatly influenced by the bluegrass style of decades past.

Rodriguez has had 10 consecutive top five singles since his debut in late 1972. A charismatic performer, his albums feature his own songs, tunes by other con-

temporary writers, and a couple of standards.

Tom T. Hall is currently riding the country charts with his single, "Faster Horses," but for several years his unique visions of America have given him acceptance not only in the country music field but also in the progressive rock market.

### Vassar Clements

Clements' background goes back to the 1950s but only during the past five years has he built a reputation by performing and recording with some of the finest rock and country musicians. The result, as reflected in his two Mercury albums, "Vassar Clements" and "Superbow," is a synthesis of all his influences, including a bit of jazz.

Heartsfield originated in Chicago, and the group's country feel in such early songs as "Music Eyes," "Hush-A-Bye" and "Understandin' Woman" won over the local fans normally accustomed to raucous rock 'n roll. During the fall of last year, aided

by a new lp, "Foolish Pleasure," Heartsfield embarked on a southern tour with Michael Murphey. It was the first time the south was exposed to Heartsfield in concert and the results were excellent.

### Bluefield

Bluegrass with a twist is Bluefield, which originated in Texas but moved to Nashville to record its first lp, "Bluefield," produced by Pete Drake. The twist comes in with the use of drumming in the rock style that adds another dimension to the group's already fine musicianship. One of Bluefield's specialties is taking songs not identified with bluegrass or country like "I Can See Clearly Now" and "A Taste of Honey" and making them sound like the tunes were written especially for the group.

If talent and originality have anything to do with it, Heartsfield and Bluefield will soon get the respect currently enjoyed by Johnny Rodriguez, Tom T. Hall, and Vassar Clements.



*Welcome, Sammi!*

*Elektra Records  
welcomes a great artist to  
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*Sammi Smith,  
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# Booking Progressive Country Artists: Individual Emphasis Is All-Important

By HOWARD NEWMAN

■ The booking and promoting of progressive country artists has requirements far closer to the promotional devices of rock and roll than those previously needed to stir up interest in a country artist. There is still a spectrum of approaches in progressive country booking ranging from Chuck Glaser's Nova Agency to Alex Hodges' Paragon Agency. Obviously, the way Glaser promotes Tompall is different than the way Hodges works with the Marshall Tucker Band, but in both cases the direction is veering towards rock promotion.

## 'Progressive' Label Avoided

The Nova Agency, in Nashville, is perhaps the most traditional company that we talked to. Chuck Glaser represents Waylon Jennings, Jessi Colter and Tompall on a coast-to-coast and foreign basis. Like all other bookings agents interviewed, Glaser books his artists by their name value, not under the label of progressive country. He does note some changes from the days when he was a performer. Glaser commented that he often worked

in fairly random situations, where it was announced his group would be appearing and that would be that. Today, he notes, "we're taking more pain with booking the acts. We try to consider all aspects, from ticket pricing to booking the sound system with a sound company." Glaser acknowledges the broader appeal of today's country artist and notes that all advertising is done across the board on radio, from MOR to country to rock stations. He also tries to place print ads in the markets where his acts are appearing, a radical departure from the hit and miss tactics of yesteryear.

Larry Watkins of Moon-Hill, Inc. of Austin, Texas, takes a more selective approach to radio advertising for his artists, who include B.W. Stevenson and Rusty Wier. Moon-Hill also books Willie Nelson, but not exclusively. Watkins considers progressive country to be "southern rock" and will only advertise on country stations if the artist is getting airplay in that market. He notes that there has been difficulty getting airplay in the northeast.

Watkins states that "ticket prices are directly related to how popular the artists are." Again, this is not related to their progressive country categorization, but to their individual drawing power.

## Wider Age Span

New York promoter Ron Delsener doesn't like to categorize Linda Ronstadt and the Eagles as country. He says, "that's rock, maybe country-rock, but more accurately rock-country." Ticket prices for these artists are geared to their popularity, but Delsener noted that there is a wider age span for Linda Ronstadt's fans, in particular. He said, "with Linda we did have an older crowd. Some people came in suits and there were people in their forties." There is clearly an audience for progressive country in New York, but the lack of FM airplay, noted by Larry Watkins, does hurt.

Alex Hodges of the Paragon Agency in Macon, Georgia sees the booking of progressive country acts as significantly different than that of the old line country and western acts. He said, "we package our acts like rock acts.

The thing that makes it interesting is the ticket purchases indicate that there's a strong mixutre of people who come to the shows, country fans and rock fans." Hodges tries to keep ticket prices low in the interest of the fans. Within this policy of low ticket prices there is variation, again consistent with the popularity of the bands. Paragon handles, including among others, the Charlie Daniels Band, the Marshall Tucker Band, the Outlaws and Grinderswitch. Hodges says, "We try to make it as easy as possible for people to see our bands." He also tries to get the word out, encouraging the individual concert promoters to advertise on both country and rock outlets. Hodges notes, "in certain cities the country stations have a more progressive playlist making them more valid to draw the group."

All four of these promoters and agents agree on the positive influence of rock on the booking of progressive country. They all, also, emphasize the individual acts, rather than the category in promoting this exciting music.

## Dialogue *(Continued from page 6)*

the promoter. Waylon left town the next day without the money, he never got a deposit and there was never any argument. He allowed Willie to pick up his money and Willie paid him a couple of days later. You know with all these other people out there who are so straight, they sign contracts, they get all their money up front. These people just went out, sold 18,000 seats, went their own way and picked up the money the next day.

**RW:** What does "real" mean?

**Reshen:** They were much more real than some of the people who are in "ivory towers." Elvis is the epitome of someone who is hidden away and I understand that, because Elvis would be mobbed, yet there are other people who are hidden away and shouldn't be. The other day Willie, Waylon and myself and our wives went to a restaurant across the street from the Summit in Houston for breakfast. One man who had seen the show the night before came over and poured coffee for all of us. People came by all during the meal and told them what a great show it was. No one annoyed them. They didn't stay in their rooms and hide. They were with their fans; people came over and asked Waylon questions. Somebody came over and asked Jessi who made her stage outfits; they are real people instead of just figures up on a stage.

**RW:** Do you think that comes through in their music too?

**Reshen:** Oh, I think it does. If you look at Willie, more people have commented that Willie's eyes convey more than anybody else they ever saw. They also feel that Willie Nelson is looking at them, not through them.

**RW:** How about promotion and sales merchandising for them?

**Reshen:** With both artists, we maintain an independent promotion staff which supplements the record company promotion. We are actively involved in all sales and merchandising campaigns, and as the representative of both Willie and Waylon, sit in regularly on company sales, marketing and promoting meetings.

**RW:** But has there been a special promotion drive from CBS or RCA for Willie and Waylon?

**Reshen:** I must say that both Jerry Bradley and Chet Atkins had the greatest confidence that Waylon would be a major star, and as Waylon's sales increase, they have increased their sales and promotion budget with respect to Waylon. CBS, when they obtained Willie Nelson, not only promoted him extensively as a country artist but also successfully endeavored to promote him as an FM and as a pop artist.

**RW:** Has this come about through contracts you negotiated or from the label's awareness that these artists could turn a big profit and had music that the public wanted to hear?

**Reshen:** I feel that the contracts required the companies to expand various promotion monies. However, the companies' enthusiasm far exceeded anything they were obligated to do under the contracts and both companies have expended great amounts of money, time and effort to bring the artists where they are today.

**RW:** Do you think this is indicative of the whole progressive country movement or is this just indicative of two artists?

**Reshen:** I think it's more indicative of the two artists and the fact that both companies saw in these artists the leaders of their respective companies in the entire progressive country movement, as well as the country field.

**RW:** Do you think Waylon and Willie's success has paved the way for someone like David Allan Coe?

**Reshen:** No question. They have also paved the way for the Gary Stewarts and the Asleep at the Wheels and all of the other artists who traditionally would have been tied into the country format of attempting to record a hit single and then put nine or 10 other songs in an album, to be chained to a producer and to have no say at all in their record promotion and marketing.

**RW:** Does this mean that you are approaching country music with a "pop" attitude?

**Reshen:** Well, pop isn't the word—more of a "business-like" attitude and also an approach based on the degree of merit that the

*(Continued on page 40)*





# HEAD QUARTERS

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# Moon-Hill: A Time-Proven Management Plan

■ Five years ago, Moon-Hill Management, Inc. was a booking agency, owned and operated by Larry Watkins, a student at the University of Texas at Austin, who first developed an interest in the music business while booking rock & roll copy bands into college fraternities and sororities. After a couple of years of selling Texas talent from an office inside the house where he lived, Watkins signed a member of one of his acts to an exclusive management contract. That singer/songwriter was Rusty Wier, whose second album on 20th Century Records was released in January of this year.

## New Direction

(Continued from page 5)

New trends in country music have generally been absorbed in "pop." When Sun Records came along with Elvis, Carl Perkins, Jerry Lee Lewis, Johnny Cash, etc., their rockabilly sound revolutionized country music then divided with the influences leading to rock & roll. Country music performers and writers who came along after this were inevitably influenced by this.

In the '60s it was The Beatles who were the greatest influences. Right before this it was the folk movement. Today's "progressive" writers and artists grew up under this umbrella. Also, they heard country music from their parents.

America was a "citized" country during the '60s with its urban growth and folks leaving the rural area. The children of that era wanted to go "back to the country," or at least get the feel of the freedom of open land and fresh air. Enter country music once again—but a country sound that would fit well on the turntable with The Beatles, Rolling Stones or Bob Dylan—who provided much leadership with his music.

Backtrack to country music: the industry was formed by rural people, singing from their soul until success hits. It's kind of a standard joke in Nashville—what does a hillbilly do as soon as he gets a hit record? Why, he buys a Cadillac! Although this may seem a natural impulse for someone who was raised poor, the children of the '60s were, for the most part, affluent and this was moving in the opposite direction that they wanted to go. They wanted to get rid of the Cadillac and get the country boy's old pick-up and try that for awhile. This movement is what "progressive" country music is about.

Shortly after Watkins decided he wanted to be a manager, he formed a corporation with two businessmen from Dallas: Merlin Littlefield, a promotion man working for RCA at the time, and Jim Devlin, a corporation executive and Harvard Law School graduate. Littlefield and Devlin were managing an act of their own—B.W. Stevenson—who had already released two albums on RCA. B.W.'s first album with Warner Bros.—the fourth in his recording career—was released in January of this year.

### Moved Offices

In 1974, Moon-Hill outgrew its offices and moved closer to the University of Texas, into an old house that had been re-modeled for the occasion. Watkins handed off most of the booking responsibilities to Craig Hillis, a former guitarist for Michael Murphey. The growth of the company has since been steady and solid.

The months following Moon-Hill's incorporation were busy ones. Stevenson had a couple of singles on the charts: "Shambala" and "My Maria." Watkins was booking Rusty Wier, while at the same time trying to show L.A. and New York that the Texas country-boy-turned-singer was a hot item. Littlefield became a consultant to

the company, giving up his active role in its daily affairs. Devlin and Watkins signed another talented performer and songwriter, Steve Fromholz, a former guitar player from Stephen Stills, whose first album had been released by ABC three years earlier. (His new album will be released by Capitol in March.)

### Booking Agency

The booking agency roster includes Rusty Wier, B.W. Stevenson, Steve Fromholz, David Allen Coe, Willie Nelson, Delbert McClinton, Willis Alan Ramsey, Milton Carroll, Alex Harvey, Bill & Bonnie Hearne, Ray Wylie Hubbard, Augie Meyers, Denim, Kenneth Threadgill, The Silver City Saddle Tramps, Tommy Hill and Rick Stein.

### Publishing

Moon-Hill's publishing companies, Prophecy Publishing, Inc. (ASCAP) and Black Coffee Music, Inc. (BMI), have exclusive songwriter agreements with Rusty Wier, B.W. Stevenson, Steve Fromholz, Leonard Arnold (of Rusty Wier's band), Leroy Preston (of Asleep at the Wheel), Rusty Swanson, Rob Moorman, Tommy Hill, Shake Russell, all the members of Denim, Gary Wilcox and Michael Christian (of Balcones Fault).

## Tree: A Progressive Stronghold

■ NASHVILLE—Tree, Inc. publishing company could have a solid stronghold in the progressive movement just by virtue of having most of the Willie Nelson catalogue—but they don't stop there. Tree not only represents Willie's old catalogue, it also represents the catalogues of Harlan Howard, Hank Cochran and Roger Miller as well as continuing to develop writers and artists such as Red Lane, Vassar Clements, Sterling Whipple and Rick Schulman.

Among the Willie Nelson songs in the Tree Catalogue are "Crazy," "Funny How Time Slips Away," "Hello Walls," "Night Life," "Bloody Merry Morning," "Healing Hands of Time," and "Down At The Corner Beer Joint." Tree not only administers these copyrights, they also actively "pitch" these classics for new recordings, assuring the long life of these songs.

Another writer who has written hit after hit is Harlan Howard. Among his biggest were "Heartaches By The Number," "No Charge," "Pick Me Up on Your Way Down," "I Fall to Pieces," "Second Hand Rose" and "Sally

Was a Good Ole Girl." Writer Hank Cochran, who has written a number of songs with Nelson, is responsible for songs such as "Make The World Go Away," "Little Bitty Tear," "Funny Way of Laughing," "Can I Sleep in Your Arms Tonight Lady" and "Don't Touch Me." These two writers play an important role in progressive country music because of the classics they have written that are being done again, "rediscovered" so to speak, by these progressive country groups.

### Roger Miller

Perhaps the biggest "outlaw" of all was Roger Miller. Author of hits such as "King of The Road," "Chug A Lug," "Dang Me" and "Husbands and Wives," Miller's catalogue is at Tree, a testimony to their farsightedness.

Buddy Killen, president of Tree, Int., states that he's "always looking." Killen said, "I'm always open, travelling a lot, seeing what new dimensions there are in music and do not put boundaries on my mind about music. I think that's an important thing, because that means you will recognize great music."

## A&M Artist Roster Shows Crossover Clout

■ While A&M has no artists who could exclusively be termed "country," the label does indeed have several names on its roster whose presence is felt in the world of country music.

Hoyt Axton, legendary folk singer and ramblin' man, found himself in the upper reaches of the country charts twice in recent months with "When the Morning Comes" (a duet with Linda Ronstadt) and "Boney Fingers" (sung with Renee Armand), both drawn from his crossover "Life Machine" album. Hoyt's brand new "Fearless" lp is the strongest yet of the four he's recorded for A&M.

### Rita Coolidge

Rita Coolidge is no stranger to country listeners; her solo albums (five in all, the latest being "It's Only Love") and her work with duet- and marriage-partner Kris Kristofferson (including the hit album "Full Moon") have earned Rita country recognition to go along with her pop prominence.

The Ozark Mountain Daredevils, authentic good old boys and the pride of Springfield, Mo. and environs, write and record lovely country songs ("Country Girl," "Lowlands," "Leatherwood") as well as hit pop tunes like "Jackie Blue." Their three albums brim with genuine country flavor, and the latest, "The Car Over the Lake Album," even contains a special three-song lp that reveals the Daredevils' deep roots.

The late Gram Parsons, who revealed himself as a great country singer and songwriter in his work with the Flying Burrito Bros. and on his own, will soon have a number of previously unavailable performances released on the album "Sleepless Nights." The album will contain a dozen mostly classic country songs ("Crazy Arms," "Dim Lights," "Green, Green Grass of Home"), nine of them from the Parsons-led Burritos. The remaining three (made available by special arrangement with Warner Bros. Records) are duets with partner Emmylou Harris.

Billy Burnett, son of Dorsey, and his group, Jawbone, have just made their recording debut on A&M with the single, "Just Another Love Song." Burnett's infectious country-rock sound is sure to draw the attention of both country and pop listeners.

In addition to these artists, A&M's publishing division, Irving/Almo Music, has a number of prominent country songwriters, among them Will Jennings, Mentor Williams and Tom Jans. The songwriting roster has just been further bolstered with the prestigious signing of Troy Seals and his company, Down in Dixie Music.



## RCA (Continued from page 20)

side country had not yet developed for his music. But Waylon kept on, doing his own thing, exercising personal control over his recordings.

Gradually, the sales crossover began. Albums began to sell a little better than those which had gone before. Once counted in the hundreds, then the thousands, Waylon's albums suddenly started bringing in sales in the hundreds of thousands.

These are only some of the stars; these are only a few examples of a phenomenon which has built its own place in our industry. But we now know very well that progressive country is a moving, driving force . . . the time for progressive country is Now.

Well, what caused it: Why is it Now?

A number of related things. First, I mentioned that rock lost its stranglehold. The music audience sort of splintered and the listeners went shopping.

Country music began to get more radio outlets. Stations sprang up in the cities. Country television shows grew in numbers and enjoyed growing success with TV audience. More teenagers began listening to country.

As the number of country radio stations grew, the country disc

jockeys to satisfy their broadcast needs had to come from somewhere. The new jockeys came from non-country stations. They had wider experience, and they were not willing to settle for "ringing the cowbell." They had open minds for new sounds—country with folk overtones, country with rock influences, country with tinges of r&b.

Listeners can, naturally, only react to what they hear. And, suddenly, they liked what they were hearing and began buying the albums.

The forces all met at once . . . the artist who wanted to say musically what he personally felt and who had the stamina to be independent of forces alien to him . . . the open-minded and more venturesome disc jockeys . . . and, the listener ready for new experiences.

Recently, we had the happy occasion of putting out an album titled "Outlaws," which features some of the best of the stars of progressive country—Waylon, Jessi, Willie and Tompall Glaser. All you have to do is watch this album zoom up the pop charts and you'll realize what a healthy force progressive country has become. It may well be the most exciting new direction in music since Elvis, then The Beatles.

## Columbia Pictures Publications: 'Progressive' Power in Print

By FRANK HACKINSON

■ Since its inception five years ago, Columbia Pictures Publications has been a believer in country music. In our brief lifetime, we have handled the print rights to such artists as Tanya Tucker, Hoyt Axton, Charlie Rich, Dolly Parton, Johnny Cash, Merle Haggard, Lynn Anderson and many more.

We've published the music books from these great performers for one essential reason—they satisfy the bottom line. In a word, country sells. Its popularity has soared to heights that would have been a laughable illusion only a decade ago. Now, like so many arts that capture the public's taste and imagination, country is branching out—creating its own sub-species. Some of the offshoots are growing so fast that you don't even have to be heavy into country to be familiar with either the song or the artist. Suddenly, country has spawned truckin' country, and now the latest derivative, progressive country.

Progressive country is, indeed, a very recent development, only gaining popularity with the past two years. But it has proven that

it is not simply a short-lived fad or the darling of some cult underground.

We recently came out with songbooks from the three top names in the field, the principal "outlaws," Waylon Jennings, Willie Nelson and Jessi Colter. Early sales reports indicate that we are racking up the kind of numbers that can only be gained by appealing to the general American consumer, not just a loyal following.

The talents' success and popularity are the key to our sales. With Waylon, Willie and Jessi, we made sure to satisfy the need of their audience and our potential customer through those numbers with which they are most familiar.

There are also personality profiles and photos, and most essentially, a full exploitation and promotion campaign backing up these efforts.

As lucrative as sheet music is for the artist, progressive country could play a very important role in aiding the growth of music book sales. We believe our market has a long way to go before it reaches its fullest potential.

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## Rusty Wier:

# Progressive Country Personified

■ The saga of progressive country, or redneck rock, would not be complete without telling the evolution of a major force, 20th Century Records' Rusty Wier. Last year, Russ Regan, 20th's president, saw clearly that Wier was the personification of "progressive country music."

There was a time several years ago when Texas musicians desperately searched for acceptance musically by taking on Anglo-Saxon idiosyncracies hoping to plug into the "British Invasion," and later by taking on the psychedelic lifestyle that spread all over the country from San Francisco.

As those phases waned, there was a new generation of thought among Texas musicians. No longer was it considered socially unacceptable to be from Texas, and people began exploring the rich history of Texas music from Bob Wills to Buddy Holly. Ex-hippies in Texas started wearing cowboy boots and started drinking beer; hard-core cowboys started growing their hair and smoking marijuana.

During all of this a kid named Rusty Wier was growing up in and around Austin. He rocked and rolled during the middle and late sixties like many players now developing more country-oriented styles but was experimenting in the space between hard-core country and hard-core rock and roll years before most of his present day cohort Texas musicians.

Even though Wier was one of the first "progressive country" artists to be signed to any major



Rusty Wier

label, his first (and only) ABC album, "Stoned, Slow, Rugged," was decidedly ahead of its time to receive national attention.

Next in the evolution of Rusty Wier's emergence as a leading exponent of the progressive country movement was his signing by Russ Regan to 20th Century Records. By 1975 the young company's ongoing efforts to diversify even further found Rusty an ideal choice for its entry into the progressive country market via his first album, "Don't It Make You Wanna Dance."

It was the third annual 4th of July picnic held near Liberty Hill, Texas, that really did it. But it was the third; two others had gone before and had passed relatively unnoticed.

In the fall of '75, Rusty played L.A.'s Troubadour to an enthusiastic audience of old and new fans. Just a few months earlier, the attendance at his appearance at The Country Palace, in that same city, was a noticeable contrast, proving that if an artist like Rusty can blow them away in rock-oriented L.A., then he's got something strong.

# Texas Talents Turn Out For Screen Gems-Columbia

■ Screen Gems-Columbia / Colgems Music has responded to the progressive country rage in straight-forward fashion — it's scouring the U.S. for talent and checking its files.

Accepting the obvious, notably that the hotbed for the music industry's latest sensation is the Dallas-Houston-Austin area, Paul Tannen, general manager of the Nashville office, has been spending as much time around the Long Horn Jamboree as he has near the Grand Ole Opry. He's obviously been looking in the right direction.

Screen Gems-Columbia recently signed exclusive long-term contracts with two Texas writers, David Patton and Michael Martin, who undoubtedly will make major contributions to the company's future success.

## Greezy Wheels: 'Outlaws' in Action

■ Greezy Wheels has progressive country credentials as sound as those of any new band to play "outlaw" country music: they formed from the club scene in Austin in the early seventies, and have evolved a style that encompasses all of the various genres that Austin has come to represent.

Founded by Cleve Hattersley, a Rochester, New York native who migrated to Austin early in this decade, the band has grown from a trio featuring Hattersley, guitarist Pat Pankratz and bassist Mike Pugh into a multi-faceted octet that features Tony Laire, fiddle player and vocalist Mary Egan (whose work with a number of artists has given her respectable notices on her own), Lissa Hattersley, Cleve's sister, who is featured on mandolin and vocals, guitar and banjo specialist Tony Airolti, and percussionist Madrile Wilson.

The group survived a marijuana conviction that cost them Cleve Hattersley's services for almost a year, and built a reputation in a number of clubs in Austin and around Texas, notably in Armadillo World Headquarters. London Records signed the group to a long-term contract in 1974, and the group's first studio effort, an eight-day wonder, was released as "Juz Loves Dem Ol' Greezy Wheels" last year.

Their latest project is a second album, "Radio Radials," due later this month from London. It combines the elements of country swing, jazz, rock and blues that mark the group, and should help establish Greezy Wheels in the midst of the progressive country phenomenon.

The company's Dallas connection also led to its signing a co-publishing deal with Don Schafer Productions for the exclusive recording rights of The Side of the Road Gang, whose first album on Capitol is due for release in March.

But as much as Screen Gems-Columbia is reaching out, it is also looking into some standard pop copyrights which could find their place in today's progressive country market. To Tannen, the reasons are obvious.

"Progressive country is just an industry tag that the kids have picked up because they've never heard these numbers before," he begins. "But some of the top tunes they've been dancing to are truly country standards—hits like 'Lovesick Blues' and 'Ashes of Love.' This acceptance shows that for the first time the young people are truly opening up.

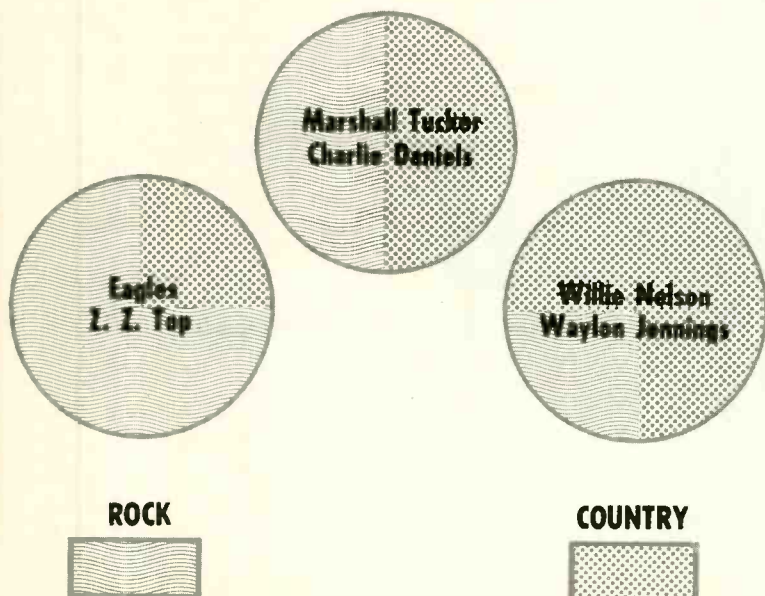
"They used to reject country and call it hillbilly, but now they're totally open-minded. They're listening to country and liking it. The hillbilly stigma is a memory. The hotbed of this interest and activity is Texas, which is the reason we've been so active in this area, and will continue to be," he concluded.

## Revitalizing Old Copyrights

Supporting the contention that progressive country is country as we've always known it, Screen Gems has recently revitalized some of its older pop copyrights and adapted them to progressive country with significant success as evidenced by some great copyrights written by Michael Murphey, David Gates and Mike Nesmith which are currently being recorded. The Side of the Road Gang's forthcoming album, for example, will include Murphey's "What Am I Doing Hangin' Round," as well as David Gates' "Yours For Life," in addition to songs written by new Screen Gems writers Richard Supa and Paul Harrison. There is also "Suspicious Minds," one of the cuts in the new RCA Waylon Jennings-Willie Nelson-Jessi Colter-Tompall album, "The Outlaws," which was released a few weeks ago.

Screen Gems-Columbia Music and Colgems Music, subsidiaries of Columbia Pictures Industries, Inc., are also coordinating activities in the progressive country area with the parent company's music print division, Columbia Pictures Publications, based in Miami under vice president Frank Hackinson. CPP recently rush-released song books by Jennings, Nelson and Colter.

Progressive Country has a broad audience base. This visual does not include everyone, nor is it 100% accurate with respect to the music recorded by the artists that are included. However, this drawing is designed to give an insight and perspective into "progressive country" music.







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Watch this month's Lone Star Cross Country  
Music Special hosted by Mr. Willie Nelson



## CBS (Continued from page 18)

vides a further study in cosmic mellowness and has already carved out a solid niche on the national pop and country charts. "Renegade," the newly released single from "Swans Against The Sun," is currently soaring up the pop and country charts.

Someone once said that if Ernest Hemingway were alive today he would be writing Kris Kristofferson songs. If Hemingway had written like Kristofferson, he would certainly have had numerous hit records to his credit, for the Monument artist has been known to pen a good song or ten on occasion. A few of Kristofferson's better efforts with a pen include "Me And Bobby McGee," "Help Me Make It Through The Night," "Sunday Morning Coming Down," "Why Me" and many more. Today Kristofferson has an extensive chain of highly successful albums to his credit, including two ("The Silver Tongued Devil and I," and "Jesus Was A Capricorn") which have gone gold.

### Larry Gatlin

One of the favorites of the huge throng of country music fans that gathered near the small Oklahoma town of Atoka for forty-eight hours of music on Labor Day weekend 1975 was Monument recording artist Larry Gatlin. When Gatlin had completed his set of fresh new country songs the entire congregation were his fans. Now, after several years of being involved in the music business, Gatlin has written and sung his own country hit, "Broken Lady." One of the features of his upcoming Monument album, "Larry Gatlin With Family And Friends," the song is currently riding high on the country singles charts and is still on the rise.

With the formation of Lone Star Records and the subsequent agreement for Lone Star product to be distributed under the Columbia label, a medium for the emergence of a new breed of country music was established. Bill Callery and Milton Carroll, two talented young country musicians who had been playing their songs in and around Austin, discovered they now had a major record company behind them and both would be having their own albums released shortly. Since the finalization of the agreement, both Callery and Carroll have been in the studios, have recorded albums and are waiting anxiously for their first Lone Star Records' releases.

While at the CBS Records Convention in Toronto, Canada, Billy Sherrill, vice president, a&r, CBS Records, Nashville, met a young lady named Katy Moffatt from Denver, Colorado, who sang him some songs he liked.

In fact, Sherrill liked her songs so much he soon had Ms. Moffatt signed to a Columbia Records contract and brought her to Nashville where they began working on material for an album. A veteran of many of the progressive country music clubs in Austin, and Ebbets Field in Denver, where she had performed her style of country music, Katy Moffatt brings a highly refined voice and a refreshing new sound to country music.

CBS artists Billy Swan, Barefoot Jerry, the New Riders of The Purple Sage, the Flying Burrito Brothers, and Spanky and Our Gang have served as stalwarts in bringing the best of contemporary country music to the world. Swan recently triumphed with his "I Can Help" single which sold over two-million copies worldwide and reaped the first gold record for the Missouri native.

## Austin

(Continued from page 14)

year became the first Austin-based talent to reach the finals of the Country Music Association's Annual Awards.

Austin musicians currently are starred in two major series of hour-long television shows. One, "Lone Star Cross Country," was sponsored by Lone Star Brewing and is being shown monthly on a network basis during prime evening time. The other, entitled "Austin City Limits," is being produced by KLRN-TV, the Austin-San Antonio area's public television station, under the leadership of Paul Bosner and Bruce Scafe.

An important factor in the growth of the Austin country music scene has been Moon-Hill Productions.

But the Austin scene could not exist without the clubs which display the talents of its hundreds of performing musicians—or the fans who support the clubs.

There they may enjoy the music of imported nationally-ranked stars (at times as many as three a week!), hear music performed in person by the Austin-based stars who have major label record contracts, or listen to talented "undiscovered" local musicians, including Marcia and the Misery Brothers, Austin's legendary 65-year-old yodeling Kenneth Threadgill, Plum Nelly, Balcones Fault, Alvin Crow and the Pleasant Valley Boys, the Country Nu-Notes with Johnny Lyon and Janet Lynn, Milton Carroll, the Moods of Country Music, the Country Music Revue, Bill Callery and the Billy C Band, Jerry Green and the Country Craftsmen, the Silver City Saddle Tramps, Rainy Day Store, Rick Stein and the Alley Cats, Denim or a host of others.

## Dialogue (Continued from page 34)

artist has. There is no reason for a Waylon Jennings and Willie Nelson to get less promotional effort from a company than a David Bowie or a Paul Simon. In the past, country has been related to a small but faithful following, similar to the way black music or jazz was relegated in the past. At this point, the record companies now for the first time understand what crossover really means and they understand that once a "pop" buyer buys a Waylon Jennings album or Willie Nelson album, it's not that they're just buying that one album or that one single, they may gain a Waylon Jennings or a Willie Nelson fan for the entire catalogue. I believe that the sales performance of artists such as Johnny Cash and Charlie Rich have paved the way for the record companies to now understand that a country artist does not have to be a strictly country artist.

**RW:** Who's buying Waylon and Willie now?

**Reshen:** Based on their sales figures, a total cross section of the population. They're obviously selling more singles and albums than just country sales would indicate.

**RW:** Do you think some of this is because they are categorized "progressive country?"

**Reshen:** Well, they are categorized by the industry—I don't know how much they are categorized at various radio stations. At a lot of stations, they are not considered country or progressive country, they are considered artists that are played in the normal course of the station's programming.

**RW:** An "Outlaw" album has come out on RCA, so you obviously are capitalizing on this image.

**Reshen:** RCA is capitalizing on the image. It's to their great fortune that both Willie Nelson and Jessi Colter had previously recorded for RCA and Waylon of course is currently an RCA artist. I don't know if I would have called it an "Outlaw" album. I don't think that either Willie, Waylon or Jessi Colter are really outlaws. But the media seems to have given them that title and that's the name of the RCA album.

**RW:** Do you have any say, or does Willie have any say over his catalogue with other labels?

**Reshen:** We have not been able to have any say over the UA catalogue, but Jerry Bradley of RCA has allowed us to select the catalogue with him, and we picked the selections on the "What Can You Do To Me Now" album. RCA with Jerry Bradley has become a much more liberal label and became aware of the sales power of this type of artist.

**RW:** Isn't David Allan Coe playing a unique role in this movement?

**Reshen:** David Allan Coe is part of the new wave of progressive country artists who in some way are kin to Willie and Waylon, but are definitely striking out on their own. A great part of David's progressiveness is the songs he either writes or picks to record—for the first time you have a progressive country artist almost satirizing the very movement he's a leader in.

**RW:** What kind of deal do you have on the Lone Star label?

**Reshen:** The Lone Star label is a label-logo arrangement with Columbia Records. Willie Nelson is the president of Lone Star and can select artists that he feels he would want to release and CBS has a right of first refusal but as of now has not rejected any artist. These artists are released on CBS-Lone Star which Willie also appears on.

**RW:** Since when?

**Reshen:** All products on CBS except for the "Red Headed Stranger" album and related singles will be on CBS-Lone Star. David Allan Coe will be on CBS-Lone Star as of his next record.

**RW:** Does that mean that David Allan Coe will produce himself?

**Reshen:** Not necessarily. Lone Star will not be a label where every artist produces himself, but it will be a label where every artist has the freedom to select a producer of his choice or to produce himself if that is the best way for that artist. There are certain artists that need producers and certain artists that have the ability to produce themselves.

**RW:** So the artist chooses his own producer instead of Lone Star dictating to him?

**Reshen:** Well, let me answer this way. We feel that the advantage to an artist being on Lone Star is that he would have at least an equal say, if not a total say, in how his records are produced and who produces them.

**RW:** How many acts is Willie producing?

**Reshen:** At present, Willie is producing only himself.

**RW:** Suppose CBS turns down an act that Lone Star brings them?

**Reshen:** Lone Star has the right to place the act with any other label and use the Lone Star logo.

(Continued on page 41)



## Dialogue *(Continued from page 40)*

**RW:** So there could be an RCA-Lone Star or Capitol-Lone Star?

**Reshen:** Yes.

**RW:** How did you meet and get involved with Willie and Waylon?

**Reshen:** I met them both in the early summer of 1972 in Nashville. I spent a day or so with Waylon, who at that time was ill and very discouraged with his acceptance by the music business establishment. Waylon's drummer, Ritchie Albright, then suggested that I talk to Willie, who was at that time ready or just about ready to move to Austin, Texas. During that two to three day period, I made an agreement with both of them that I would function as their manager.

**RW:** What did this involve?

**Reshen:** With Willie it involved obtaining a release from RCA and attempting to negotiate a new record deal and to publicize to the rest of the country, besides Texas, his achievements and his stature in the whole southwest area. With Waylon, it entailed re-negotiating agency contracts, publishing contracts and obtaining a new record deal where he'd be free to produce himself and record what he wished.

**RW:** Willie then went to Texas and you negotiated a contract with Atlantic?

**Reshen:** Well, first we negotiated his release from RCA, which was not that unhappy to see him go. Several months later at the convention in October of '72, Willie played at Harlan Howard's house during one of the sessions where all the singers and pickers get together and Jerry Wexler was totally fascinated by Willie and signed him to be the first on his Atlantic country label. We had mixed success with Atlantic until they withdrew from the country field and then Willie signed with CBS.

**RW:** Why did you choose CBS over the other labels?

**Rishen:** Well, of course with the type of artist I have, it's not what label I picked, it's totally a mutual decision. I mean, it's impossible for me to represent a man who has been in the music business for 20 years and select his label for him. I advised Willie that of all the labels I'd been working with, CBS was the most flexible and was the label that would give the artist the greatest latitude and freedom in selecting, producing and performing his own material and also would be of great aid and assistance in promotion and sales.

**RW:** You had success with Miles Davis there too?

**Reshen:** That's correct.

**RW:** With Waylon during this period of time, his contract with RCA was up and he had to negotiate a new contract?

**Reshen:** Well, his contract wasn't up but because of some legal technicalities, we were able to negotiate a new contract with RCA which gave us the same type of freedom that Willie is enjoying with CBS.

**RW:** Which is?

**Reshen:** Waylon and Willie are able to produce themselves. They are able to record in the studio of their choice. They are able to select what material is released, and to sequence their albums and in general just present a total package to the record label. Waylon and Willie are probably the first and only country artists to do something that is very commonplace in the rock and pop field.

**RW:** Does this involve packaging the album too?

**Reshen:** Yes, we do the covers, liner notes, the jacket and the sequencing—the entire package, including up to the mastering.

**RW:** Willie was a superstar in Texas and the rest of the country didn't know about him. How did you go about breaking him out of Texas?

**Reshen:** Well, Willie was an underground star outside of Texas and his albums would be collector's items. He would play at Max's Kansas City or the Troubadour and get a good, if not a sell-out crowd. The biggest thing to enable us to break Willie in a major way outside of the southwest area was the success of "Blue Eyes Crying in the Rain" together with the "Red Headed Stranger" album which broke through and made the top 20 on the pop charts.

**RW:** How did you differ in your approach to getting Waylon the attention and recognition he deserved?

**Reshen:** Well, Waylon, when I met him and while he was not selling a great deal of records or commanding a high price, was a star. There was no doubt that everyone in Nashville and everyone in the country music field knew Waylon Jennings was a star. At any convention, at any gathering of artists, Waylon Jennings attracted the entire crowd—no matter who he was talking to or no matter who was at the other side of the room. What Waylon did was simply go back and work on

*(Continued on page 45)*

## Big Event for BMI



Last spring, BMI executives journeyed from Nashville and New York to Austin, Texas to conduct a seminar on music performing rights at the Amarillo World Headquarters. Following a slide and sound presentation, a question and answer period was conducted by Frances Preston, vice president, BMI, Nashville; Russell Sanjek, vice president in charge of public relations for BMI; and Roger Sovine, director of writer administration, south. Pictured above at the seminar are, from left: Alvin Crowe, Doug Sahn, Frances Preston, Mike Tolleason, Paul English, Russ Sanjek, Willie Nelson and Connie (Mrs. Willie) Nelson.

## Lone Star Beer And Progressive Country

■ Lone Star beer and progressive country music go hand in hand—or rather, hand on bottle or can. Just watch any gathering where progressive country music is played and you will notice a large number of people in the audience, as well as the performers on stage, drinking Lone Star.

The man most responsible for this is Jerry Retzliff, who is known as a friend to countless Texans and progressive country musicians and performers. It was he who was following progressive country music while working for Lone Star, and discovered that the two were compatible partners.

Retzliff invited Barry Sullivan, vice president of marketing for Lone Star, to the Willie Nelson 4th of July Pick-Nick in College Station, Texas in 1974. There, Sullivan watched Michael Murphy sing "Cosmic Cowboy" and when he got to the line where he sang of "sippin' Lone Star beer," a huge roar went up from the crowd. Said Sullivan: "When that happened, a chill went down my back," and he walked away a believer in the marriage of progressive country and Lone Star beer.

As Retzliff frequented the clubs in Austin, he found more and more musicians drinking Lone Star—and more songs that sang the praises of Lone Star. Now there are 14 songs released nationally that mention Lone Star.

Lone Star also sponsored shows that were filmed at various clubs, featuring artists playing progressive country music. At the beginning of the program they announced they were sponsoring the show, then left the show to the musicians.

## Playboy:

### A Major Force

■ Playboy Records discovered there was a lot of talent in Texas when Mickey Gilley became the first country artist on Playboy Records. His initial hit on "Room Full of Roses" and subsequent follow-ups topped the charts—proving the tremendous impact Houston would play on the country music industry.

While Gilley started in Texas, two other acts are heading there in their music. Bobby Borchers and Chuck Price are both renegades on the Nashville music scene whose life style and music could easily be described as "progressive."

#### Eddie Kilroy

Playboy's Eddie Kilroy has noted that he feels a musical revolution is happening in country music and that the Texas influence and progressive country music will be at the forefront of that music. For that reason, he feels committed at Playboy to be involved with progressive country music acts.

#### Bobby Borchers

Bobby Borchers has been known as a songwriter responsible for songs such as "Jamestown Ferry," "Brass Buckles," "I Just Can't Keep My Hands Off of You" and "The Devil Is a Woman." Now a Playboy recording artist, Borchers' first release is a song he didn't write entitled "Someone's With Your Wife Tonight, Mister."

Chuck Price is not only big and strong, he also possesses a powerful voice. That voice can be heard on his latest single, "Last of the Outlaws," that tells of the kind of men that the ladies like and the kind of artists that Playboy is involved with—outlaws.



# MCA Got in on the Trend Early

■ LOS ANGELES — Several years ago MCA Records' promotional staff compiled a list of albums for its field people to hear; albums that the company thought were characteristic of the new direction being felt through country music. There was no "name" for this movement yet but MCA's field people were forecasting a definite change coming that they no longer called "country." It was the maverick sound of rebel singer/songwriters in Austin and Nashville.

Today, with the leaders of that renegade movement performing at the top venues across this country, it can be said that the cause has won. What was once an outlaw is now an accepted citizen in the music society. The former outcasts are now firmly entrenched in the establishment and every household.

Jerry Jeff Walker and The Lost Gonzo Band have been, and continue to be, the backbone of MCA's artists that fall into this fringe area of music. A transplanted New Yorker, Jerry Jeff found early acceptance of his music in Austin, Texas. A street-wise storyteller, he sings about what he sees and lives just about the way he sings, natural and easy. Now basing out of Austin, he has gone the route of troubadour and rock musician before finding that comfortable spot where he could unwind his stories in music. His classic, "Mr. Bojangles," stems from his days as a wandering minstrel.

With the addition of The Lost Gonzo Band, Jerry Jeff broke away from the studio traditions, recording in a ghost town, Luckenbach, Texas. There he made "Viva Terlingua." His next album was a live recording, "Collectibles," zeroing in on the infectious atmosphere that surrounds Jerry Jeff and The Gonzos. His most recent MCA album is "Ridin' High." Recorded in five different cities across the United States, it is a fine selection of songs showing the progress of this man and his music.

The Lost Gonzo Band has also recorded their own album for MCA, simply titled "The Lost Gonzo Band." The group, originally formed to play with Jerry Jeff on his recordings and in live appearances, has grown to contain some of the best and most innovative musicians on the Texas music scene today. Their music ranges from simple country to high energy rock and roll. With several members of the group as prolific songwriters, The Lost Gonzo Band has attracted their own following wherever they have played.



Jerry Jeff Walker

Recently MCA signed Nashville veteran Nat Stuckey. Though classified in the past as a strong country singer/songwriter, Nat's first album on MCA should turn many heads around. Nat has chosen songs and written material that is definitely progressing far beyond the confines of classic country. The album, titled "Independence," is a new freedom in direction for Nat. MCA expects wide acceptance of this new work

## Buddah's Kass:

### New Musics Blend into Mainstream

■ NEW YORK—Art Kass, president of The Buddah Group, explains the rise in popularity of progressive country music in this way: "The cities are decaying; big business and big government are under attack; and future shock has set in. People want to stop the clock, return to the basics, to their roots. Country music, and all of its offshoots—progressive, southern rock, etc.—is a part of our roots."

#### 'Basic Music'

"Country music is basic music. But the times have changed, and so has country music. Southern music and progressive country have been influenced by rock 'n roll and, therefore, are more acceptable to the record-buying public, even in northern markets."

The Charlie Daniels Band can be characterized as both progressive country and southern rock. The band's salute to southern music, "The South's Gonna Do It Again," has become the anthem of audiences not only in the south but for New York City audiences as well. "Fire On The Mountain" has gone gold and "Nightrider" is quickly approaching gold status, attesting to the widespread popularity of the music. Both are on Kama Sutra. States Charlie, "We play honest, basic music. Man, when we come onstage, the only

thing that glitters is my belt buckle!"

which was produced by David Barnes for Twitty Bird Productions. MCA's roster contains many artists that have taken songs originating on country charts and placed them firmly in the pop and rock markets. Most outstanding examples include Tanya Tucker's "Lizzie And The Rainman," which made this teenage sensation marketable to pop, rock and country audiences. Olivia Newton-John started out on the country charts with "Let Me Be There." She now maintains a touring schedule that includes rodeos, Las Vegas showrooms, and convention centers drawing in crowds from a vast spectrum of the music buying public. Even Lynyrd Skynyrd, a band rich with the sounds stemming from the south and its country influences, has broken nationwide.

MCA Records believes in country music and also in the progressive movement that has brought the basics of country music to a wider audience. To MCA, the movement was successful.

## Progressive Radio Continues Spread

(Continued from page 8)

many artists who are now demonstrating that they can sell records. "There's got to be an outlet for these artists," Flood said. "Good programmers can mix that music into a very nice-sounding station."

#### Expanding Potential

"It's expanding the potential audience for country," Flood continued. "What you'll see is country artists who don't have to rely on the three or four hit singles a year to make it—they can get off the treadmill."

Flood is surveying key country stations to find out what they are doing with their co-owned FM stations, because it is here that progressive country may achieve its greatest growth. Country stations have for years relied on simulcasting their AM airsounds to program their FM stations, but an FCC ruling will force most stations to cut back on simulcasts by next year. Flood believes that many of those stations will find progressive country a profitable substitute, one that will bring new listeners without losing many old ones.

Furthermore, country stations have had chronic difficulties with nighttime ratings, losing their audiences, some say, to television. Flood and others believe progressive country programs may help improve that situation as well.

#### Syndication

A further sign that progressive country has arrived is the genesis of the genre's first syndicated program, now being put together by air personality Jimmy Rabbitt, a top 40 exile with country credentials, for the Great American Amusement Co. of Los Angeles. Rabbitt, who will be doing a guest week of air shifts at KAFM, will call the series "Pals of the Saddle" and will feature artist interviews and music. Rabbitt is also recording as a progressive country artist in his own right, with a Waylon Jennings-produced album due on Capitol.

#### Public Television

Public television audiences across the country are also being treated to a regular diet of progressive country music, in the form of "Austin City Limits," produced for the Public Broadcasting Service by KLRN-TV in Austin. Beginning with a live concert by Willie Nelson, the series has tried to recreate the club experience that essentially "founded" progressive country in Austin four years ago. Artists featured in later weeks have included Rusty Wier, Ry Cooder, Doug Sahm, Clifton Chenier and Townes Van Zandt.



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# UA in the Forefront Of Country-Pop Music

■ NASHVILLE and LOS ANGELES —United Artists Records has been extremely successful in the country-pop and progressive-country fields with such artists as the Nitty Gritty Dirt Band, Texas-based country rock band Calico, country thrush Crystal Gayle, new-to-UA-country-Kenny Rogers, country newcomer Ed Bruce, young potential Jeff Allen and perennial country and progressive favorite Doc Watson.

The Nitty Gritty Dirt Band, those kickers from Colorado, began, as most people know, as a California singles-oriented aggregation. The group has slowly evolved, however, into one of today's most important concert attractions with an across the board appeal that ranges from the heart of country to the most esoteric of progressive music. Their recent album, "Dream," covers a wide range of musical styles and includes their pop and country-progressive single "Mother of Love."

## Calico

Calico, a band based in Texas, where many progressive superstars are being found these days, combines a mellow sense of melody with a strong sense of rock dynamics to come up with a sound that appeals to both urban and country music lovers. Their debut album, coupled with some very important appearances throughout the southwest, promises that Calico is a band that is going to be heard from in all markets.

Crystal Gayle just happens to be Loretta Lynn's sister and her recent performances on the country charts, where her "Somebody Loves You" single is extremely hot, point the way to an even greater audience for this most attractive performer. Crystal is currently being compared to Linda Ronstadt, not only because of her acknowledged good looks, but because of the depth and ac-

cessibility of her vocals. Upcoming appearances on the west coast should solidify Crystal's position in the progressive country market.

## Rogers Crosses Over

Kenny Rogers, who with his now defunct First Edition caused quite a stir with such hits as "Just Dropped In (To See What Condition My Condition Was In)" and "Ruby, Don't Take Your Love To Town" has rejoined the ranks of progressive country with his new and extremely successful single "Love Lifted Me." Rogers, an international television favorite and one of the most successful club performers in the world, is firmly committed to the country-pop market and the success of his first single proves that Kenny sings good country.

Ed Bruce, who is a writer, actor, composer and singer, made an auspicious UA progressive country debut with his "Mama's Don't Let Your Babies Grow Up To Be Cowboys," a ballad that captured much country and extensive progressive airplay. Jeff Allen, who is still a teenager, did the same with his buoyant UA single "Love Is Bigger Than Baseball."

## Watson's Unique Status

There's not much anyone can say about Doc Watson other than to say that he is literally a legend in American contemporary music. Backed by the superb support of his son Merle and their band, Frosty Morn, Watson is a major performer on the college and folk scene and garners important interest in the country field as well. Nowhere is the coming together of the two important influences, that is, pop and country, more evident than in the importance of Doc Watson. The winner of several Grammys in a row over the last few years, Watson inhabits a very special spot in American contemporary music.

# The Growth of American Music

By BILL WILLIAMS

(Bill Williams is national promotion manager, country, Capitol Records).

■ Country music from its start to now has gone through three generations.

The first generation had acts such as Hank Williams, Lefty Frizzell, Jimmie Rodgers, Bob Wills, Tex Williams and others.

All of these artists that came from first generation were stylists. I feel that they were stylists because they wrote their own music from true life experiences and they also had the opportunity to play in the studio with their own bands and, in most cases, they also had the right to record their own music the way they felt it.

Having the opportunity to do this they naturally, over a period of time, developed their own style.

The most important thing about this music is that it was honest and direct and therefore the American public could understand and believe the music of this generation because they could relate to it very strongly.

## Rise of Producers

The second generation of country music was basically music from the producer, using the singer as an instrument for their work. In most cases the music was chosen by the producer and arranged by him as well; the music was played by studio musicians. Therefore most of the art was created and directed by the producer. There are many artistic things that came from this period; but as time passed the music became more and more formulated and of course more packaged. The more packaged and formulated it became, the more distant it was from the average consumer because the believability disappeared.

The only acts that were able to overcome this were artists that had enough power over the company to have some control over their music direction. Naturally, having this control they were the forerunners of the third genera-

tion. They were helped by artists outside of the country field classed by many people as rock and roll, who started cutting their own form such as the Byrds, the Flying Burrito Brothers, Buffalo Springfield, Lovin' Spoonful and Poco.

## Individual Styles

Today we are rapidly moving into the third generation of country, which means we are moving away from formulated and produced records and giving artists control over their own musical careers. We now have artists who are developing their own individual style.

Third generation country has a very common ground with first generation country. The common ground is that they are very honest with the music. Which means again that the people can relate to what they are saying.

The third generation is broken into two segments, which are traditional or first generation, and progressive.

An example would be Willie Nelson and Merle Haggard, who in my mind are traditional country artists. Waylon Jennings, Jessi Colter and Charlie Daniels are progressive. The link between the two is honest music.

## Past and Present

Progressive music to me is an accumulation of artists who have come up surrounded by all music forms which makes up the personality of a progressive artist. By using all the music influences that they have come in contact with, they have come up with their own brand of country music. Their own form, again, consists of music that is honest. The listening public can relate to both traditional and progressive or first and third generation country music because both forms are saying something that the listener can relate to. This is the reason why country radio stations can play Charlie Daniels and Bob Wills back to back and get the same response from the listener.

# Retailers

(Continued from page 10)

As more progressive country albums appear and garner successful sales to compete with even the strongest of pop product, the urgency of creating the optimum marketing plan at the store level will increase. The most probable of the current group of progressive country albums is the "Outlaws" package which has been mentioned time and again. This album appears to be heading for gold status with the strongest impact coming in pop accounts. The stores which are not aware of this album as a major pop sales item will therefore lose the sales possibilities this time and hence be one step closer to changing their theories for the next major package. Time is always the key in acceptance of a new formula. If progressive country is here to stay, and it appears that it is, then a similar survey taken next year will most probably glow with extensive marketing plans for the genre at all levels.



Nitty Gritty Dirt Band



## Dialogue (Continued from page 41)

the road, the way he had for years in the past, in better places but not in strictly pop places, and drew a cross-section of the audience. Waylon, without the strength of a top pop record, drew his new audience based on his personal appearances and getting out and being seen by people and being viewed on television.

**RW:** How involved are you with Waylon and Willie's bookings?

**Reshen:** Up until Waylon made an agreement with The Nova Agency in Nashville, we actually coordinated and originated approximately 60 percent of Waylon's bookings. Since Willie Nelson is not signed to a booking agency, we generate 80-90 percent of Willie Nelson's personal appearances.

**RW:** What's the difference in sales since Waylon got his new deal with RCA?

**Reshen:** Waylon's sales have increased anywhere from triple to 10 times what he was selling in 1972.

**RW:** How about Willie since he's been with Columbia?

**Reshen:** Well, obviously the Columbia album and single have out-sold by far anything Willie Nelson ever did before, and as in the case of Charlie Rich, have not only increased his popularity but have brought about a total catalogue sales. At this point, Willie Nelson had three albums in the top 10 country albums and at one point had two albums in the top 100 pop albums. To give you an example, United Artists' "Country Willie," which is mainly a compilation of records recorded over 10 years ago, is in the top 10 country albums and has sold more as a re-release now than it had sold totally over the past 10 years. Willie's sales on RCA in the last year have probably out-sold any three years worth of sales when he was on the label.

**RW:** What type of contractual relationship do you have with Waylon and Willie?

**Reshen:** I have no written contracts of any kind with either artist.

**RW:** Well, what do you have?

**Reshen:** We have an agreement for us to represent them in the areas of personal appearances, record production, publishing, writing, etc., which is of a total verbal nature. We have as strong a relationship as if we had a contract. It doesn't make any difference if it's not in writing.

**RW:** Why are there no contracts?

**Reshen:** Both artists had been hurt many times in contractual relationships, and none of us really saw any need in signing any papers, even though the industry practice, and probably good business practice, would dictate written contracts. I've never worried about it and obviously they've never worried about it. These are special artists who have been around, who understand what's happening.

**RW:** Discuss the differences between the two.

**Reshen:** Well, there are more similarities than there are differences. They're both very proud men. I really feel that they're both surprised at this point of their popularity only because of the years it took them to achieve it. They're really not doing anything different today than they did 10 years ago. If you listen to a Waylon Jennings or Willie Nelson album of 10 years ago, there's obviously a production difference. The songs are different, but of course musical tastes have changed. Both are far ahead of where they and their contemporaries were four or five or 10 years ago. Waylon's voice has mellowed. Willie's voice has become more jazz oriented with much better phrasing, but to me the "Live at Panther Hall" album of eight years ago is as good as the live tapes Willie cut six months ago. You're talking about an artist who used to sell 20,000 albums and now sells 500,000 albums. I think that the best thing about them is that they're not bitter.

**RW:** The book "Redneck Rock" hinted very strongly that there's a big resentment of Willie Nelson, a big anti-Willie Nelson faction in Austin.

**Reshen:** That may be true. It may be too easy to say that whether that's jealousy or envy. I don't see how anybody could really hate Willie Nelson. Willie never snubs anybody or turns anyone down. I think that the musician who looks at the Willie Nelson band, sees the Willie Nelson family and sees that the band doesn't break up, doesn't have internal difficulties and strife, is jealous. From the time Willie made three or four hundred dollars a night till today, Willie has always treated his band as fairly as anyone I've ever seen. He's shared his monetary success, he has never been one to hog the lime-light and the very cohesiveness of this band is something that may incur jealousy and hostility. The fact is that Willie Nelson is the most visible symbol of the Austin music scene and as such, is the one to shoot at if you have anything wrong to say about Austin or Texas music. ☺

## Outta the past:

from the pen of the great

**Hank Williams . . .**

## Into the future

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# FOOLED AROUND AND FELL IN LOVE

FOOL AROUND WITH IT, AND YOU WILL LOVE IT TOO.  
FOOLED AROUND AND FELL IN LOVE (CPS 0252) IS THE SMASH  
SINGLE FROM ELVIN BISHOP'S NEWEST EP STRUTTIN' MY STUFF  
ON CAPRICORN RECORDS, MARIETTA, GA.  
CO-PRODUCED BY ALLAN BLAZER AND BILL SZYMCIK.





# DISCO FILE TOP 20

MARCH 6, 1976

1. **MOVIN'**  
BRASS CONSTRUCTION—UA (lp cut)
2. **MORE, MORE, MORE**  
ANDREA TRUE CONNECTION—Buddah (disco version)
3. **CHANGIN'**  
BRASS CONSTRUCTION—UA (lp cut)
4. **TURN THE BEAT AROUND**  
VICKI SUE ROBINSON—RCA (lp cut)
5. **WOW**  
ANDRE GAGNON—London
6. **LOVE HANGOVER**  
DIANA ROSS—Motown (lp cut)
7. **DISCO CONNECTION**  
ISAAC HAYES MOVEMENT—Hot Buttered Soul (lp cut)
8. **STREET TALK**  
B.C.G.—20th Century
9. **I HEAR A SYMPHONY**  
HANK CRAWFORD—Kudu (lp cut)
10. **IT'S NOT WHAT YOU GOT/CHAINS**  
EDDIE KENDRICKS—Tamlam (lp cuts)
11. **LOS CONQUISTADORES**  
CHOCOLATES  
JOHNNY HAMMOND—Milestone (lp cut)
12. **THAT'S WHERE THE HAPPY PEOPLE GO**  
TRAMMPS—Atlantic
13. **MIGHTY HIGH**  
MIGHTY CLOUDS OF JOY—ABC (lp cut)
14. **SPANISH HUSTLE**  
FATBACK BAND—Event (lp cut)
15. **COMMON THIEF**  
VICKI SUE ROBINSON—RCA (lp cut)
16. **BOHANNON'S BEAT**  
BOHANNON—Dakar (lp cut)
17. **LEMME SEE YA GITCHYER THING OFF, BABY/TAJ MAHAL**  
CRYSTAL GRASS—Phillips (import)
18. **HAPPY MUSIC**  
BLACKBYRDS—Fantasy (lp cut)
19. **SALSA**  
LOUIE RAMIREZ—Cotique
20. **LET'S GROOVE**  
ARCHIE BELL & THE DRELLS—TSOP (lp cut)

## CBS Singles Survey

(Continued from page 6)

The six main points of the study were these: 1. Singles buyers know what they want. The report showed that 85 percent of the buyers' purchases were planned. 2. Singles buyers are not concerned with price increases. 75 percent of the sampling bought as many or more singles than last year. 3. 70 percent of the sampling complained that they often could not find the singles they wanted in stock. And 40 percent said that the stores would not order singles for them. 4. The vast majority of singles buyers depend on radio to learn about the singles they want. 8 of 10 said they learn about their purchases from this source. 5. Further, 65 percent of the sampling said that they must hear a record for 3-4 weeks on the radio before they will go out to buy it. 6. 60 percent said that "I want to hear a lot more singles on radio so I know what is available."

In addition, the report was clear in stating that the singles buyer is also very much an album and tape consumer.

The report was delivered by Bob Sherwood, director, singles promotion, Columbia Records and Jerry Shulman, director market research, CBS Records. This was followed by an open discussion, moderated by Sherwood.

# DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ A number of the strongest records out right now—and the fastest movers—are by women: Vicki Sue Robinson's "Turn the Beat Around" which shot from 15 to 4 on the DISCO FILE Top 20 this week where it was joined by another VSR cut, "Common Thief," Diana Ross' "Love Hangover" and Andrea True's "More, More, More." Make way for another—Donna Summer's latest sensual extravaganza, "Try Me/I Know/We Can Make It" from her new Oasis album, "Love Trilogy," due out this week. The cut, again the entire side one of the album, running just under 18 minutes, is structured as three separate songs—"Try Me," "I Know" and "We Can Make It"—blended together with a series of diamond-hard, brilliant breaks and merging at the end into one song. The effect is not unlike that of "Love to Love You Baby" with its orgasmic rise and fall, but the pace has been changed here, picked up and sent soaring, while Summer's voice has taken on more edge and depth. As before, the lyrics are minimal and determinedly sexy, but their chant-like repetition is even more hypnotic, soothing and exhilarating at the same time. And the Pete Bellotte production, with arrangements by Giorgio Moroder, is even more sublimely smooth than on "Love to Love"—another classic of disco styling with an especially distinctive use of strings.

Aside from the upbeat of side one, the prime difference between this and the previous Donna Summer album is that it has a real side two, sparked by a punched-up version of Barry Manilow's successful ballad, "Could It Be Magic." Summer throws herself into the song and gives the first real glimpse of her power once she's let loose; sounds like a natural single. The other two cuts, "Waster" (5:10) and "Come With Me" (4:20), are also disco styled with more emphasis on vocals and another group of fine breaks to insure screams on the dance floor. Hal Davis obviously drew "Love to Love You Baby" for his pace and

(Continued on page 84)

## Discotheque Hit Parade

(Listings are in alphabetical order, by title)

### FIFTEEN LANSDOWNE STREET/ BOSTON

- DJ: Danae Jacovidis
- DANCE THE BUMP**—The Bumpers—Vogue (import)
- LEMME SEE YA GITCHYER THING OFF, BABY/TAJ MAHAL**—Crystal Grass—Phillips (import)
- LOS CONQUISTADORES CHOCOLATES**—Johnny Hammond—Milestone (lp cut)
- LOVE HANGOVER**—Diana Ross—Motown (lp cut)
- MOVIN'/CHANGIN'**—Brass Construction—UA (lp cuts)
- NUMBER ONEDERFUL**—Jay & the Techniques—Event
- SPANISH HUSTLE**—Fatback Band—Event (lp cut)
- STREET TALK**—B.C.G.—20th Century
- THAT'S WHERE THE HAPPY PEOPLE GO**—Trammps—Atlantic (import)
- TURN THE BEAT AROUND/Common Thief**—Vicki Sue Robinson—RCA (lp cuts)

### CORK & BOTTLE/NEW YORK

- DJ: Eddie Rivera
- ELEANOR RIGBY**—Wing & A Prayer Five & Drum Corps—Wing & A Prayer (lp cut)
- FIND MY WAY**—Cameo—Chocolate City
- HURT SO BAD**—Philly Devotions—Columbia (disco version)
- LET ME BE**—Jackie Robinson—Pye (import)
- LOVE HANGOVER**—Diana Ross—Motown (lp cut)
- MOVIN'**—Brass Construction—UA (lp cut)
- NIGHT & DAY**—John Davis & the Monster Orchestra—Sam
- SUPER QUEEN**—Wall of Steel—Smile (import lp cut)
- THAT'S WHERE THE HAPPY PEOPLE GO**—Trammps—Atlantic (disco version)
- TURN THE BEAT AROUND**—Vicki Sue Robinson—RCA (lp cut)

### FLAMINGO/NEW YORK

- DJ: Luis Romero
- CHAINS/IT'S NOT WHAT YOU GOT/HE'S A FRIEND**—Eddie Kendricks—Tamlam (lp cuts)
- IT'S HARD TO STOP WHEN I START LOVING YOU**—Living Inn—Epic
- JUMP FOR JOY**—Biddu Orchestra—Epic
- LA VITA**—Fussy Cussy—Aquarius (import)
- MORE, MORE, MORE**—Andrea True Connection—Buddah (disco version)
- ONE FINE DAY**—Julie—Tom Cat
- RAIN**—Blanche Carter—RCA
- SHARE MY LOVE/HAPPY 'BOUT THE WHOLE THING**—Dee Dee Sharp—TSOP (lp cuts)
- THIS EMPTY PLACE**—Stephanie Mills—Motown (lp cut)
- TURN THE BEAT AROUND**—Vicki Sue Robinson—RCA (lp cut)

### PIER 9/WASHINGTON, DC

- DJ: Don Blanton
- BORN TO GET DOWN**—Mucle Shoals Horns—Bang
- DISCO CONNECTION**—Isaac Hayes Movement—Hot Buttered Soul (lp cut)
- EXTRA, EXTRA (REAL ALL ABOUT IT)**—Ralph Carter—Mercury
- I FOUND LOVE ON A DISCO FLOOR**—Temprees—Epic
- JUMP FOR JOY**—Biddu Orchestra—Epic
- LADY BUMP**—Penny McLean—Atco (disco version)
- LOVE FOR HIRE**—Richard Hewson Orchestra—Splash
- MORE, MORE, MORE**—Andrea True Connection—Buddah (disco version)
- TURN THE BEAT AROUND**—Vicki Sue Robinson—RCA (lp cut)
- WOW**—Andre Gagnon—London

## London Expands Import Dist.

■ NEW YORK — Leo Hofberg, general manager of the London's import division, has announced that, effective April 1, 1976, the London import catalogue will be handled by all London Records distributors throughout the United States. Previously, the catalogue was sold only through factory owned branches. Hofberg will work closely with Herb Goldfarb, London's vice president of sales and marketing, and Sy Warner, the label's national sales manager.

The distribution change represents a sales expansion of London's import catalogue commensurate with the increasing importance of the three import labels—Argo, Telefunken and Editions de L'Oiseau-Lyre.

## UA's Good Start

(Continued from page 10)

tion's first single, "Movin," this week.

UA also has one of the country's hottest singles, Maxine Nightingale's "Right Back Where We Started From," currently moving up the singles charts in giant steps. The record is soon to be followed by an album.

Also on the country scene, Crystal Gayle continues to make her mark, as her string of ten top country singles attests. Her soon-to-be-released new single, "I'll Get Over You," promises to continue her country successes. Teller notes, however, that Ms. Gayle is just a part of a concerted UA country effort which has seen UA country singles by Ed Bruce, Billie Jo Spears, Kenny Rogers and Crystal Gayle among the top 20 country singles at the same time. UA's country power is continuing with strong showings by Del Reeves and Dave Dudley.

Ronnie Laws' debut Blue Note album made a strong mark on its release, and airplay and sales have made it the largest selling debut album in the 35-year history of Blue Note.

Donald Byrd's current Blue Note album, "Places and Spaces," continues to top the jazz charts and is rapidly becoming one of his largest selling albums; Bobby Womack's current single, "Daylight," culled from his David Rubinson-produced album, "Safety Zone," is making strong soul waves as well. Hidden Strength's "Hustle On Up," culled from their debut album, also appears to be breaking out.

Jumping right out of the box, Teller reports, are two albums from the Grateful Dead musical family, Jerry Garcia's "Reflections," already a hot chart item, and the just released Kingfish, a high energy band led by the Dead's Bob Weir.



# ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

ACTION Sweet (Sweet Ltd./WB, ASCAP)	47
ALL BY MYSELF Jimmy Ienner (C.A.M./U.S.A., BMI)	3
BABY FACE Stephen Schaefer & Harold Wheeler (Warner Bros., ASCAP)	33
BAD LUCK Dave Crawford (Blackwood, BMI)	93
BANANAPLE GAS Cat Stevens (Ashtar Music B.V., BMI)	55
BOHEMIAN RHAPSODY Roy Thomas Baker (Trident, ASCAP)	22
BOOGIE FEVER Freddie Perren (Perren Vibes/Bullpen, ASCAP/BMI)	53
BREAKAWAY Richard Perry (Almo/Caledonia Steam, BMI)	57
BREAKING UP IS HARD TO DO Neil Sedaka & R. Appere (Screen Gems-Columbia, BMI)	31
(CALL ME) THE TRAVELING MAN Isaac Hayes (Incase, BMI)	86
CONVOY Don Sears & Chip Davis (American Gramophone, SESAC)	11
CUPID Hank Medress & Dave Appell (Kags, BMI)	36
DEEP PURPLE Mike Curb (Robbins, ASCAP)	34
DECEMBER, 1963 (OH, WHAT A NIGHT) Bob Gaudio (Seasons/Jobete, ASCAP)	3
DISCO LADY Don Davis (Groovesville, BMI; Conquistador, ASCAP)	17
DREAM ON Adrian Barber (Frank Connolly & Daksel, BMI)	14
DREAM WEAVER Gary Wright (Warners, ASCAP)	5
EH CUMPARI Sam Lorrinchio (Public Domain)	94
EVIL WOMAN Jeff Lynne (Unihart/Jef, BMI)	28
FANNY (BE TENDER WITH MY LOVE) Arif Mardin (Casserole, BMI)	10
50 WAYS TO LEAVE YOUR LOVER Paul Simon & Phil Ramone (Paul Simon, BMI)	7
FLY AWAY Milton Okun (Cherry Lane, ASCAP)	41
FOOLED AROUND AND FELL IN LOVE Alan Blazek & Bill Szymczyk (Crabshaw, ASCAP)	83
FOX ON THE RUN Sweet (Sweet Pub. Ltd.) FROM US TO YOU Bob Margoueff, Billy Preston & the Stairsteps (Ganga Pub. B.V., BMI)	98
GOLDEN YEARS David Bowie & Harry Maslin (Beverly Bros., BMI; Chrysalis/Main Man, ASCAP)	20
GOOD HEARTED WOMAN Ray Pennington & Waylon Jennings (Baron/Willie Nelson, BMI)	35
GROW SOME FUNK OF YOUR OWN G. Dudgeon (Big Pig/Yellow Dog, ASCAP)	19
HAPPY MUSIC Donald Byrd (Elgy, BMI)	95
HE'S A FRIEND Norman Harris (Stone Diamond/Mighty Three, BMI)	99
HIGHLY Alan Parsons (Velvet/RAK)	73
HIT THE ROAD JACK Mel Shaw (Tangerine, BMI)	52
HOLD BACK THE NIGHT R. Baker, N. Harris & E. Young (Golden Fleece, BMI)	43
HOMECOMING Peter Anastasoff (ATV, BMI)	51
I DO, I DO, I DO, I DO Ulveaus & B. Anderson (Countless, BMI)	67
I FEEL LIKE A BULLET (IN GUN OF ROBERT FORD) G. Dudgeon (Big Pig/Leads, ASCAP)	19
I HEARD IT THROUGH THE GRAPEVINE John C. Fogerty (Stone Agate, BMI)	87
I LOVE MJSIC (PART 1) Kenneth Gamble & Leon Huff (Mighty Three, BMI)	60
I WRITE THE SONGS Ron Dante & Barry Manilow (Artists/Sunbury, ASCAP)	24
IF YOU ONLY BELIEVE (JESUS FOR TONITE) Michel Polnareff (Oxygen/Warner Brothers, ASCAP)	85
IN FRANCE THEY KISS ON MAIN STREET Joni Mitchell (Crazy Crow, BMI)	69
INSEPARABLE Chuck Jackson & Marvin Yancy (Jay's Enterprise, Ltd./Chappell, ASCAP)	44
JUNK FOOD JUNKIE Randolph Nausert (Peacebe Kingdom, ASCAP)	25
JUST YOU AND I Vini Poncia (Rumanian Pickleworks/Columbia/N.Y. Times, BMI)	71
LET YOUR LOVE FLOW Phil Gernhard & Tony Scotti (Loaves & Fishes, BMI)	54
LIVIN' FOR THE WEEKEND K. Gamble & L. Huff (Mighty Three, BMI)	80
LOCOMOTIVE BREATH Ian Anderson (Ian Anderson, ASCAP)	88
LONELY NIGHT (ANGEL FACE) Daryl Dragon & Toni Tennille (Don Kirshner, BMI)	9
LOOKING FOR SPACE Milton Okun (Cherry Lane, ASCAP)	74
LORELEI Styx (Almo/Stygian, ASCAP)	62
LOVE FIRE Chas. Peate (Coral Rock/American Dream/Belsize, ASCAP)	56
LOVE HURTS Manny Charlton (House of Bryant, BMI)	8
LOVE OR LEAVE Thom Bell (Mighty Three, BMI)	70
LOVE IS THE DRUG Chris Thomas (TRO-Cheshire, BMI)	29
LOVE TO LOVE YOU BABY Pete Ballotte (Sunday & Cafe American, ASCAP)	12
LOVE MACHINE PART I Freddie Perren (Jobete/Grimore, ASCAP)	1
LOVE ROLLERCOASTER Ohio Players (Ohio Players/Unichappell, BMI)	30
MISTY BLUE Tom Couch & James Stroud (Talmont, BMI)	91
MONEY HONEY Phil Wainman (Hudson Bay, BMI)	18
MOZAMBIQUE Don DeVito (Ram's Horn, ASCAP)	82
NURSERY RHYMES Kenneth Gamble & Leon Huff (Mighty Three, BMI)	92
ONLY LOVE IS REAL Lou Adler (Colgems, ASCAP)	48
ONLY 16 Ron Haffkin (Kags, BMI)	26
PARTY HEARTY Oliver Sain (Excellorec/Saico, BMI)	78
RENEGADE Bob Johnston (Mystery, BMI)	59
RHIANNON (WILL YOU EVER WIN) Fleetwood Mac & Keith Olsen (Rockhopper, ASCAP)	81
RIGHT BACK WHERE WE STARTED FROM Pierre Tubbs & Vince Edwards (ATV Universal, BMI)	32
ROCK & ROLL ALL NIGHT Eddie Kramer (Cafe American/Rock Steady, ASCAP)	97
SARA SMILE Christopher Bond, Daryl Hall & John Oates (Unichappell, BMI)	63
SATURDAY NIGHT Bill Martin & Phil Couler (Welback, ASCAP)	72
SCOTCH ON THE ROCKS Barry Kingston (Peer International, BMI)	89
SHANNON Cashman and West (Blendingwell, ASCAP)	76
SHE'S A DISCO QUEEN Oliver Sain (Excellorec/Saico, BMI)	78
SHOW ME THE WAY Peter Frampton (Almo/Fram-Bee Music Ltd., ASCAP)	49
SING A SONG M. White & C. Stephney (Saggfide, BMI)	37
SLOW RIDE Nick Jameson (Knee Trembler, ASCAP)	15
SOMEWHERE IN THE NIGHT Joe Wissert (Almo, ASCAP; Irving, BMI)	61
SQUEEZE BOX Glyn Johns (Tower, BMI)	40
STRANGE MAGIC Jeff Lynne (Unart/Jef, BMI)	84
SWEET LOVE James Carmichael & The Commodores (Jobete/Commodores, ASCAP)	27
SWEET THING Rufus (American Broadcasting, ASCAP)	13
TAKE IT TO THE LIMIT Bill Szymczyk (Benchmark/Kicking Bear, ASCAP)	6
TANGERINE Vincent Montana Jr. (Famous, ASCAP)	79
THE JAM Larry Graham (Nineteen Eighty-Five, BMI)	90
THEME FROM MAHOGANY (DO YOU KNOW WHERE YOU'RE GOING TO) Masser (Jobete/Screen Gems-Columbia, ASCAP/BMI)	58
THEME FROM S.W.A.T. Steve Barri & Michael Omarrian (Spellgold, BMI)	2
THERE'S A KIND OF HUSH (ALL OVER THE WORLD) Richard Carpenter (Glenwood, ASCAP)	45
THE WHITE KNIGHT Leslie Adv. Agency (Unichappell, BMI)	21
TILL IT'S TIME TO SAY GOODBYE J. C. Phillips (Blue Tick, BMI)	77
TIMES OF YOUR LIFE Bob Scaff (Three Eagles, ASCAP)	68
TRACKS OF MY TEARS Peter Asher (Jobete, ASCAP)	42
TRAIN CALLED FREEDOM Bunny Sigler (Mighty Three, BMI)	100
TURNING POINT Leo Graham (Julio Brian & Content, BMI)	64
UNION MAN Steve Cropper (Flat River, BMI)	66
VENUS Billy Terrell (Kirshner Songs/Welback, ASCAP)	50
WAKE UP EVERYBODY (PART 1) Kenneth Gamble & Leon Huff (Mighty Three, BMI)	23
WALK AWAY FROM LOVE Van McCoy (Charles Kippis, BMI)	39
WE CAN'T HIDE IT ANYMORE Don Davis (Groovesville, BMI)	65
WINNERS AND LOSERS Dan Hamilton, Joe Frank & Alan Dennison (Spitfire, BMI)	96
WITHOUT YOUR LOVE (Mr. Jordan) (Music of the Time, ASCAP)	46
YOU'LL LOSE A GOOD THING Huey P. Meaux (Crazy Cajun, BMI)	75
YOU SEXY THING Mickie Most (Finchley, ASCAP)	16

# 100 THE SINGLES CHART 150

MARCH 6, 1976

MAR.	FEB.	
6	28	
101	101	LOVE ME TONIGHT HEAD EAST—A&M 1784 (Zuckschank/Irving, BMI)
102	102	MIGHTY HIGH MIGHTY CLOUDS OF JOY—ABC 12164 (American Broadcasting/Doann, ASCAP)
103	107	THE GAME IS OVER (WHAT'S THE MATTER WITH YOU) BROWN SUGAR—Capitol P 4198 (Bout Time/Missle, BMI)
104	119	NEW ORLEANS STAPLE SINGERS—Curton CMS 0113 (WB) (Warner-Tamerlane, BMI)
105	106	MERRY-GO-ROUND, PT. 1 MONDAY AFTER—Buddah BDA 512 (John Davis/Barbro, ASCAP)
106	113	MORE, MORE, MORE ANDREA TRUE CONNECTION—Buddah BDA 515 (Buddah/Gee Diamond, ASCAP)
107	109	TODAY I STARTED LOVING YOU AGAIN BOBBY BLAND—ABC 12156 (Blue Book, BMI)
108	108	JANUARY PILOT—EMI P 4202 (Capitol) (Al Gallico, BMI)
109	110	STREET TALK B.C.G. (B.C. GENERATION)—20th Century TC 2271 (Hearts Delight/Gooserock, BMI)
110	114	COLORADO CALL SHAD O'SHEA—Private Stock PS 071 (Counterpart, BMI)
111	—	OPHELIA THE BAND—Capitol P 4230 (Medicine Hat, ASCAP)
112	116	ONCE A FOOL KIKI DEE—Rocket PIG 40506 (MCA) (ABC/Dunhill/One Of A Kind, BMI)
113	103	TENTH AVENUE FREEZEOUT BRUCE SPRINGSTEEN—Columbia 3 10274 (Laurel Canyon, ASCAP)
114	127	HEY BABY TED NUGENT—Epic 8 50197 (Magic Land, ASCAP)
115	115	MAMMA MIA SUGAR CANE—Oasis OC 404 (Casablanca) (Countless, BMI)
116	117	JUST YOUR FOOL LEON HAYWOOD—20th Century TC 2264 (Jim Edd, BMI)
117	131	YOU'RE MY ONE WEAKNESS GIRL STREET PEOPLE—Vigor VI 1728 (De-Lite) (PIP)
118	118	SWAY BOBBY RYDELL—P.I.P. PDJ 6515 (Peer Intl., BMI)
119	120	I'M SO LONESOME (I COULD CRY) TERRY BRADSHAW—Mercury 73760 (Fred Rose, BMI)
120	—	LET'S GROOVE ARCHIE BELL & THE DRELLS—TSOP ZS8 4775 (Mighty Three, BMI)
121	123	DO IT WITH FEELING MICHAEL ZAGER—Bang B720 (Web IV/Sumac, BMI)
122	—	MOONLIGHT FEELS RIGHT STARBUCK—Private Stock 039 (Brother Bills, ASCAP)
123	126	KEEP HOLDING ON TEMPTATIONS—Gordy G 7146F (Motown) (Stone Diamond/Gold Forever, BMI)
124	128	TITLES BARCLAY JAMES HARVEST—Polydor PD 15188 (Rak, Ltd.)
125	—	DAYLIGHT BOBBY WOMACK—United Artists XW763 Y (Unart/Bobby Womack, BMI)
126	—	ALL NIGHT RAIN BILLY JOE ROYAL—Scepter SCE 12419 (Low-Sal/Low-Thom, BMI)
127	130	I'LL SEE YOU IN MY DREAMS THE PEARLS—Private Stock 060 (Leo Feist, ASCAP)
128	129	BELOW THE SURFACE DAN FOGELBERG—Epic 8 50189 (Hickory Grove, ASCAP)
129	—	LAZY LOVE NEW CITY JAM BAND—Amherst AM 717 (Robinson/Rechar Criterion, BMI)
130	132	SUN SHONE LIGHTLY PURE PRAIRIE LEAGUE—RCA PB 10580 (Prairie League, BMI)
131	135	BROKEN LADY LARRY GATLIN—Monument ZS8 8680 (First Generation, BMI)
132	133	YOU ARE BEAUTIFUL STYLISTICS—Avco AV 4664 (Avco Embassy, ASCAP)
133	—	SPIRIT IN THE NIGHT MANFRED MANN—Warner Brothers WBS 8176 (Laurel Canyon Music, ASCAP)
134	137	IF LOVE MUST GO DOBIE GRAY—Capricorn CPS 0249 (Irving, BMI)
135	136	LADY BUMP PENNY McLEAN—Atlantic 7038 (Al Gallico, BMI)
136	—	CARA MIA PAUL DELICATO—Artists of America 111 (Leo Feist, ASCAP)
137	—	WOW ANDREA GAGNON—London 5N230 (Burlington, ASCAP)
138	138	THE ASHVILLE UNION RESCUE MISSION BRIAN GARI—Vanguard BSD 35189 (Foxborough Jr./Intersong USA, ASCAP)
139	—	OH NO NOT BY BABY RALPH DeBLANC—Arista 161 (Screen Gems, Columbia Music Inc.)
140	—	SET MY DREAMS TO MUSIC JERRY CORBETTA—Claridge 415-AS (Almo/Peso, ASCAP)
141	125	THEY ALL ASK'D FOR YOU METERS—Reprise RPS 1338 (Rhineland/Cabbage Alley, BMI)
142	134	HEART BE STILL CARL GRAVES—A&M 1757 (UFO, BMI)
143	139	HARD TIMES PETER SKELLERN—Private Stock 054 (Warner Bros., ASCAP)
144	140	THE CALL ANNE MURRAY—Capitol P 4207 (Beechwood, BMI)
145	141	KEEP ON PUSHIN' TERRY WEISS—Platinum PR 701 (PIP) (Stage Door, BMI)
146	142	TEXAS THE CHARLIE DANIELS BAND—Kama Sutra KA 607 (Kama Sutra/Roda Dara, BMI)
147	143	GROWIN' UP DAN HILL—20th Century TC 2254 (Conley, ASCAP)
148	122	GIVE ME AN INCH GIRL ROBERT PALMER—Island IS 049 (Ackee, ASCAP)
149	121	ABYSINNIA JONES EDWIN STARR—Granite 532 (ATV/Zonal, BMI)
150	124	LOVE LIFTED ME KENNY ROGERS—United Artists XW746 Y ((Rowe/Smith) John T. Benson, ASCAP)

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# THE RETAIL REPORT

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

## SALESMAKER OF THE WEEK



**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  
**FRAMPTON COMES ALIVE**—Peter Frampton—A&M  
**STATION TO STATION**—David Bowie—RCA

### ABC/NATIONAL

**A NIGHT AT THE OPERA**—Queen—Elektra  
**BETTER DAYS & HAPPY ENDINGS**—Melissa Manchester—Arista  
**CHRONICLE**—Creedence Clearwater Revival—Fantasy  
**GIMME BACK MY BULLETS**—Lynyrd Skynyrd—MCA  
**HAVANA DAYDREAMIN'**—Jimmy Buffett—ABC  
**HOW DARE YOU**—10cc—Mercury  
**ROCK 'N' COUNTRY**—Freddy Fender—ABC Dot  
**RUN WITH THE PACK**—Bad Company—Swan Song  
**SECOND CHILDHOOD**—Phoebe Snow—Col  
**STATION TO STATION**—David Bowie—RCA

### CAMELOT/NATIONAL

**BETTER DAYS & HAPPY ENDINGS**—Melissa Manchester—Arista  
**DESIRE**—Bob Dylan—Col  
**FIREBIRD**—Tomita—RCA  
**FRAMPTON COMES ALIVE**—Peter Frampton—A&M  
**GIMME BACK MY BULLETS**—Lynyrd Skynyrd—MCA  
**OUTLAWS**—Various Artists—RCA  
**RUN WITH THE PACK**—Bad Company—Swan Song  
**SONGS FOR THE NEW DEPRESSION**—Bette Midler—Atlantic  
**STATION TO STATION**—David Bowie—RCA  
**THEIR GREATEST HITS: 1971-1975**—Eagles—Asylum

### KORVETTES/NATIONAL

**CONEY ISLAND BABY**—Lou Reed—RCA  
**FRAMPTON COMES ALIVE**—Peter Frampton—A&M  
**HEAD ON**—Bachman-Turner Overdrive—Mercury  
**IF THE SHOE FITS**—Pure Prairie League—RCA  
**RUN WITH THE PACK**—Bad Company—Swan Song  
**SECOND CHILDHOOD**—Phoebe Snow—Col  
**SMOKEY'S FAMILY ROBINSON**—Smokey Robinson—Tamla  
**STATION TO STATION**—David Bowie—RCA  
**THEIR GREATEST HITS: 1971-1975**—Eagles—Asylum  
**THOROUGHbred**—Carole King—Ode

### MUSICLAND/NATIONAL

**BETTER DAYS & HAPPY ENDINGS**—Melissa Manchester—Arista  
**CHRONICLE**—Creedence Clearwater Revival—Fantasy  
**FRAMPTON COMES ALIVE**—Peter Frampton—A&M  
**FROM EVERY STAGE**—Joan Baez—A&M  
**GIMME BACK MY BULLETS**—Lynyrd Skynyrd—MCA  
**GROOVE-A-THON**—Isaac Hayes—ABC  
**ROCK 'N' COUNTRY**—Freddy Fender—ABC Dot

**SCOTCH ON THE ROCKS**—Private Stock  
**SECOND CHILDHOOD**—Phoebe Snow—Col  
**THOROUGHbred**—Carole King—Ode

### RECORD BAR/NATIONAL

**BRASS CONSTRUCTION**—UA  
**CLASSICAL BARBRA**—Barbra Streisand—Col  
**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  
**HAVANA DAYDREAMIN'**—Jimmy Buffett—ABC  
**KGB**—MCA  
**RUN WITH THE PACK**—Bad Company—Swan Song  
**THEIR GREATEST HITS: 1971-1975**—Eagles—Asylum

### DISC-O-MAT/NEW YORK

**BEST OF GLADYS KNIGHT & THE PIPS**—Buddah  
**CLASSICAL BARBRA**—Barbra Streisand—Col  
**DIANA ROSS**—Motown  
**GEARS**—Johnny Hammond—Fantasy  
**INNER WORLDS**—John McLaughlin/Mahavishnu Orchestra—Col  
**KICKIN'**—Mighty Clouds of Joy—ABC  
**ME & BESSIE**—Linda Hopkins—Col  
**RUN WITH THE PACK**—Bad Company—Swan Song  
**SECOND CHILDHOOD**—Phoebe Snow—Col  
**SMOKEY'S FAMILY ROBINSON**—Smokey Robinson—Tamla  
**SAM GOODY/EAST COAST**  
**BARRY LYNDON**—WB (Soundtrack)  
**DESIRE**—Bob Dylan—Col  
**ERIC CARMEN**—Arista  
**REFLECTIONS**—Jerry Garcia—Round  
**RELEASE**—Henry Gross—Lifesong  
**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

### TWO GUYS/EAST COAST

**DESIRE**—Bob Dylan—Col  
**DREAM WEAVER**—Gary Wright—WB  
**FRAMPTON COMES ALIVE**—Peter Frampton—A&M  
**FROM EVERY STAGE**—Joan Baez—A&M  
**GIMME BACK MY BULLETS**—Lynyrd Skynyrd—MCA  
**HUNGRY YEARS**—Neil Sedaka—Rocket  
**KISS ALIVE**—Kiss—Casablanca  
**LET THE MUSIC PLAY**—Barry White—20th Century  
**STATION TO STATION**—David Bowie—RCA  
**TRYIN' TO GET THE FEELING**—Barry Manilow—Arista  
**RECORD WORLD-TSS STORES/LONG ISLAND**  
**CAPTURED LIVE**—Johnny Winter—Blue Sky  
**CONEY ISLAND BABY**—Lou Reed—RCA  
**DISCO-FIED**—Rhythm Heritage—ABC  
**FRAMPTON COMES ALIVE**—Peter Frampton—A&M  
**GIMME BACK MY BULLETS**—Lynyrd Skynyrd—MCA  
**GIVE US A WINK**—Sweet—Capitol  
**GROOVE-A-THON**—Isaac Hayes—ABC  
**IF THE SHOE FITS**—Pure Prairie League—RCA  
**OUTLAWS**—Various Artists—RCA  
**RUN WITH THE PACK**—Bad Company—Swan Song  
**CUTLER'S/NEW HAVEN**  
**A NIGHT AT THE OPERA**—Queen—Elektra  
**DESIRE**—Bob Dylan—Col  
**DISCO-FIED**—Rhythm Heritage—ABC

**FRAMPTON COMES ALIVE**—Peter Frampton—A&M  
**MOTHERSHIP CONNECTION**—Parliament—Casablanca  
**SMILE**—Laura Nyro—Col  
**SONGS FOR THE NEW DEPRESSION**—Bette Midler—Atlantic  
**STATION TO STATION**—David Bowie—RCA  
**STRUTTIN' MY STUFF**—Elvin Bishop—Capricorn  
**THEIR GREATEST HITS: 1971-1975**—Eagles—Asylum

### DISCOUNT RECORDS/CAMBRIDGE, MASS.

**BRASS CONSTRUCTION**—UA  
**CITY LIFE**—Blackbyrds—Fantasy  
**CRYER & FORD**—RCA  
**DESIRE**—Bob Dylan—Col  
**GRATITUDE**—Earth, Wind & Fire—Col  
**HOW DARE YOU**—10cc—Mercury  
**LOOK OUT FOR #1**—Brothers Johnson—A&M  
**SMILE**—Laura Nyro—Col  
**STILL CRAZY**—Paul Simon—Col  
**THEIR GREATEST HITS: 1971-1975**—Eagles—Asylum

### FOR THE RECORD/BALTIMORE

**BOOTSYS'S RUBBER BAND**—Bootsy Collins—WB  
**BRASS CONSTRUCTION**—UA  
**FRAMPTON COMES ALIVE**—Peter Frampton—A&M  
**LET THE MUSIC PLAY**—Barry White—20th Century  
**LOOK OUT FOR #1**—Brothers Johnson—A&M  
**MASQUERADERS**—ABC  
**MOTHERSHIP CONNECTION**—Parliament—Casablanca  
**STATION TO STATION**—David Bowie—RCA  
**THE LEPRECHAUN**—Chick Corea—Polydor  
**THEIR GREATEST HITS: 1971-1975**—Eagles—Asylum  
**WAXIE MAXIE/WASH., D.C.**

### BABYFACE/WING & A PRAYER FIFE & DRUM CORPS

Wing & A Prayer Fife & Drum Corps—Wing & A Prayer  
**CONCERT IN BLUES**—Willie Hutch—Motown  
**GIMME BACK MY BULLETS**—Lynyrd Skynyrd—MCA  
**GROOVE-A-THON**—Isaac Hayes—ABC  
**LOOK OUT FOR #1**—Brothers Johnson—A&M  
**OUTLAWS**—Various Artists—RCA  
**RUN WITH THE PACK**—Bad Company—Swan Song  
**STATION TO STATION**—David Bowie—RCA  
**SYLVERS**—Capitol  
**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  
**M.U.—THE BEST OF JETHRO TULL**—Chrysalis  
**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  
**BORN TO DIE**—Grand Funk Railroad—Capitol  
**DIANA ROSS**—Motown  
**FRAMPTON COMES ALIVE**—Peter Frampton—A&M  
**GIMME BACK MY BULLETS**—Lynyrd Skynyrd—MCA  
**GIVE US A WINK**—Sweet—Capitol  
**HOW DARE YOU**—10cc—Mercury  
**RUN WITH THE PACK**—Bad Company—Swan Song  
**STATION TO STATION**—David Bowie—RCA

**TRUCKLOAD OF LOVIN'**—Albert King—Utopia

### ONE OCTAVE HIGHER/CHICAGO

**AEROSMITH**—Col  
**CONEY ISLAND BABY**—Lou Reed—RCA  
**DESIRE**—Bob Dylan—Col  
**DREAM WEAVER**—Gary Wright—WB  
**FAMILY REUNION**—O'Jays—Phila. Intl.  
**FRAMPTON COMES ALIVE**—Peter Frampton—A&M  
**RUN WITH THE PACK**—Bad Company—Swan Song  
**TED NUGENT**—Epic  
**THOROUGHbred**—Carole King—Ode  
**WE SOLD OUR SOUL FOR ROCK 'N' ROLL**—Black Sabbath—WB

### ROSE DISCOUNT/CHICAGO

**BETTER DAYS & HAPPY ENDINGS**—Melissa Manchester—Arista  
**BORN TO DIE**—Grand Funk Railroad—Capitol  
**CLASSICAL BARBRA**—Barbra Streisand—Col  
**DESIRE**—Bob Dylan—Col  
**FROM EVERY STAGE**—Joan Baez—A&M  
**GIMME BACK MY BULLETS**—Lynyrd Skynyrd—MCA  
**IF THE SHOE FITS**—Pure Prairie League—RCA  
**OUTLAWS**—Various Artists—RCA  
**RUN WITH THE PACK**—Bad Company—Swan Song  
**THEIR GREATEST HITS: 1971-1975**—Eagles—Asylum

### 1812 OVERTURE STORES/MILWAUKEE

**BACK TO BACK**—Brecker Brothers Band—Arista  
**CAPTURED LIVE**—Johnny Winter—Blue Sky  
**GIVE US A WINK**—Sweet—Capitol  
**HOW DARE YOU**—10cc—Mercury  
**KGB**—MCA  
**L.A. EXPRESS**—Caribou  
**OPEN YOUR EYES**—Flora Purim—Milestone  
**SECOND CHILDHOOD**—Phoebe Snow—Col  
**THOROUGHbred**—Carole King—Ode  
**WE SOLD OUR SOUL FOR ROCK 'N' ROLL**—Black Sabbath—WB

### SPEC'S MUSIC/FLORIDA

**BRASS CONSTRUCTION**—UA  
**DIANA ROSS**—Motown  
**I HEAR A SYMPHONY**—Hank Crawford—Kudu  
**LAND OF THE MIDNIGHT SUN**—Al Di Meola—Col  
**OUTLAWS**—Various Artists—RCA  
**REFLECTIONS**—Jerry Garcia—Round  
**SMILE**—Laura Nyro—Col  
**STARCASTLE**—Col  
**THE LEPRECHAUN**—Chick Corea—Polydor  
**THEIR GREATEST HITS: 1971-1975**—Eagles—Asylum

### TAPE CITY/NEW ORLEANS

**FRAMPTON COMES ALIVE**—Peter Frampton—A&M  
**FROM EVERY STAGE**—Joan Baez—A&M  
**GIMME BACK MY BULLETS**—Lynyrd Skynyrd—MCA  
**HOW DARE YOU**—10cc—Mercury  
**OUTLAWS**—Various Artists—RCA  
**SECOND CHILDHOOD**—Phoebe Snow—RCA  
**SIREN**—Roxy Music—Atco  
**STARCASTLE**—Col  
**STATION TO STATION**—David Bowie—RCA  
**THEIR GREATEST HITS: 1971-1975**—Eagles—Asylum

### INDEPENDENT RECORDS/DENVER

**DESIRE**—Bob Dylan—Col  
**LAND OF THE MIDNIGHT SUN**—Al Di Meola—Col  
**LOOK INTO THE FUTURE**—Journey—Col  
**OUTLAWS**—Various Artists—RCA  
**REFLECTIONS**—Jerry Garcia—Round  
**RUN WITH THE PACK**—Bad Company—Swan Song  
**SAVAGE EYE**—Pretty Things—Swan Song

**SECOND CHILDHOOD**—Phoebe Snow—Col

**THEIR GREATEST HITS: 1971-1975**—Eagles—Asylum

**THE LEPRECHAUN**—Chick Corea—Polydor

### CIRCLES/ARIZONA

**BACK TO BACK**—Brecker Brothers Band—Arista  
**BETTER DAYS & HAPPY ENDINGS**—Melissa Manchester—Arista  
**CHRONICLE**—Creedence Clearwater Revival—Fantasy  
**DESIRE**—Bob Dylan—Col  
**DIANA ROSS**—Motown  
**GIMME BACK MY BULLETS**—Lynyrd Skynyrd—MCA  
**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

### ODYSSEY/SOUTHWEST & WEST

**CLASSICAL BARBRA**—Barbra Streisand—Col  
**FEEL THE SPIRIT**—Leroy Hutson—Curton  
**IF THE SHOE FITS**—Pure Prairie League—RCA  
**L.A. EXPRESS**—Caribou  
**LOVING POWER**—Impressions—WB  
**PACIFIC OVERTURES**—Original Cast—RCA  
**SMILE**—Laura Nyro—Col  
**SMOKEY'S FAMILY ROBINSON**—Smokey Robinson—Tamla  
**THEIR GREATEST HITS: 1971-1975**—Eagles—Asylum  
**TURNING POINT**—Tyrone Davis—Dakar

### LICORICE PIZZA/LOS ANGELES

**CAPTURED LIVE**—Johnny Winter—Blue Sky  
**CLASSICAL BARBRA**—Barbra Streisand—Col  
**DESIRE**—Bob Dylan—Col  
**FRAMPTON COMES ALIVE**—Peter Frampton—A&M  
**GIMME BACK MY BULLETS**—Lynyrd Skynyrd—MCA  
**HOW DARE YOU**—10cc—Mercury  
**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

### TOWER/LOS ANGELES

**AHGARTA**—Miles Davis—Col  
**BACK TO BACK**—Brecker Brothers—Arista  
**CLASSICAL BARBRA**—Barbra Streisand—Col  
**ESSENTIAL PAUL ROBESON**—Vanguard  
**GIMME BACK MY BULLETS**—Lynyrd Skynyrd—MCA  
**IT'S GOOD TO BE ALIVE**—D.J. Rogers—RCA  
**LYDIA PENSE & COLD BLOOD**—ABC  
**ME & BESSIE**—Linda Hopkins—Col  
**THE LEPRECHAUN**—Chick Corea—Polydor  
**THOROUGHbred**—Carole King—Ode

### EVERYBODY'S RECORDS/NORTHWEST

**FRAMPTON COMES ALIVE**—Peter Frampton—A&M  
**GIMME BACK MY BULLETS**—Lynyrd Skynyrd—MCA  
**HEART**—Mushroom  
**HOW DARE YOU**—10cc—Mercury  
**LAND OF THE MIDNIGHT SUN**—Al Di Meola—Col  
**REACH FOR THE SKY**—Sutherland Bros. & Quiver—Col  
**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



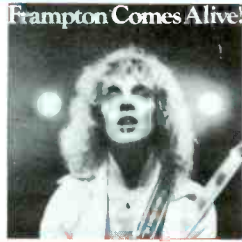


# THE ALBUM CHART

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. 6	FEB. 28	TITLE, ARTIST, Label, Number (Distributing Label)	WKS. ON CHART
1	4	<b>FRAMPTON COMES ALIVE</b> PETER FRAMPTON A&M SP 3703	6 G
2	1	DESIRE BOB DYLAN/Columbia PC 33893	7 F
3	3	RUN WITH THE PACK BAD COMPANY/Swan Song SS 8415 (Atlantic)	4 F
4	2	STILL CRAZY AFTER ALL THESE YEARS PAUL SIMON/ Columbia PC 33540	20 F
5	5	CHICAGO'S GREATEST HITS CHICAGO/Columbia PC 33900	15 F
6	6	STATION TO STATION DAVID BOWIE/RCA APL1 1327	5 F
7	7	HISTORY/AMERICA'S GREATEST HITS/Warner Bros. BS 2894	16 F
8	9	FLEETWOOD MAC/Reprise MS 2225	32 F
9	12	ONE OF THESE NIGHTS EAGLES/Asylum 7E 1039	37 F
10	10	RUFUS FEATURING CHAKA KHAN/ABC ABCD 909	15 F
11	8	GRATITUDE EARTH, WIND & FIRE/Columbia PG 33694	14 G
12	11	TRYIN' TO GET THE FEELING BARRY MANILOW/Arista 4060	18 F
13	13	M.U.—THE BEST OF JETHRO TULL/Chrysalis CHR 1078 (WB)	7 F
14	14	WINDSONG JOHN DENVER/RCA APL1 1183	23 F
15	16	LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/ A&M SP 4552	48 F
16	17	MAIN COURSE BEE GEES/RSO SO 4807 (Atlantic)	29 F



CHARTMAKER OF THE WEEK

17	—	THEIR GREATEST HITS 1971-1975 EAGLES Asylum 7E 1052	1 F
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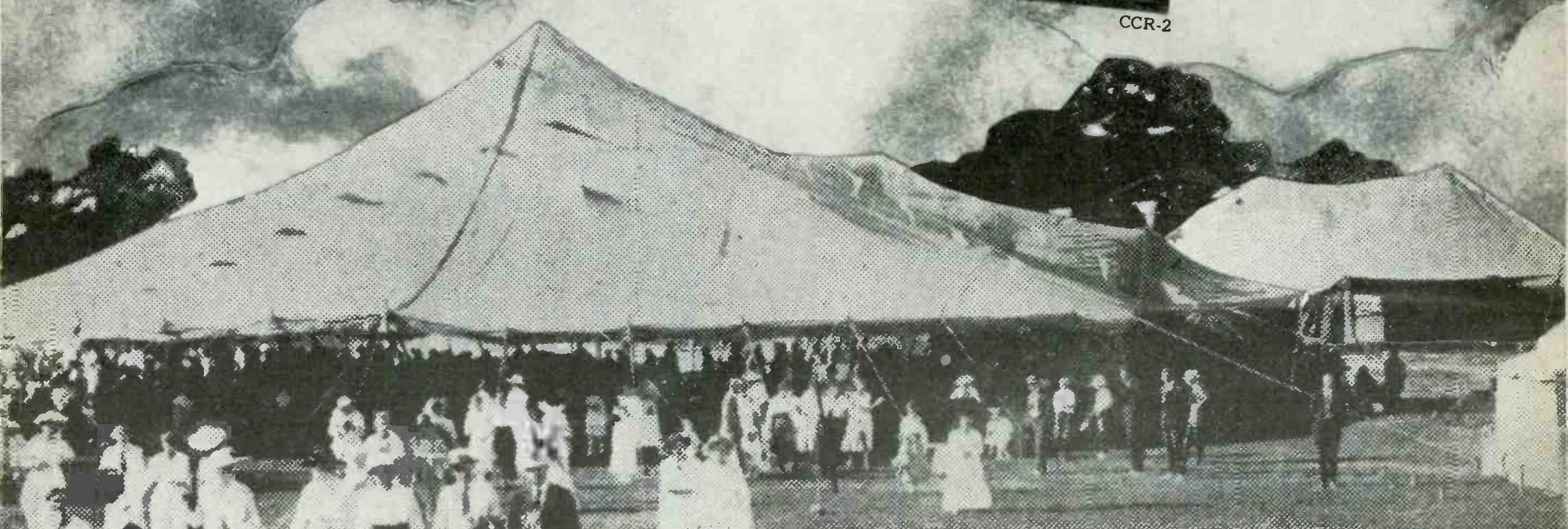
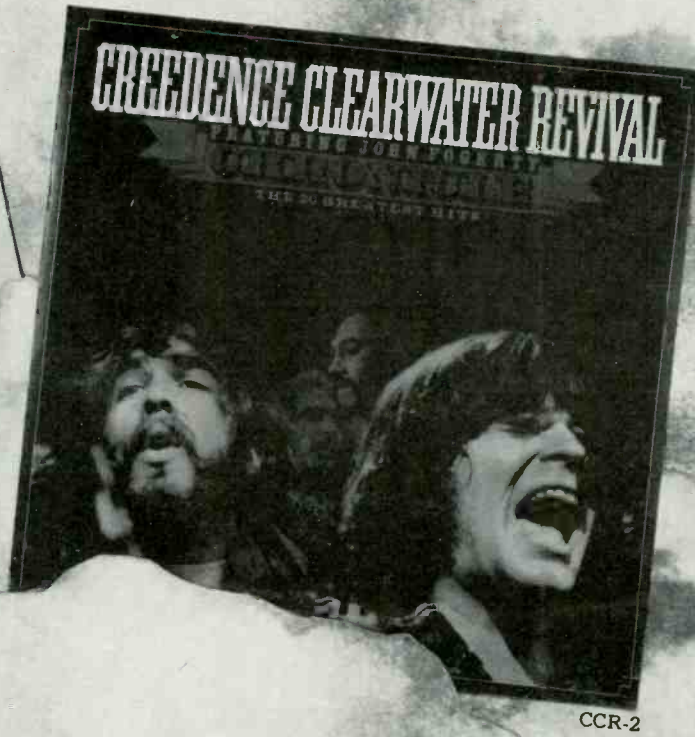
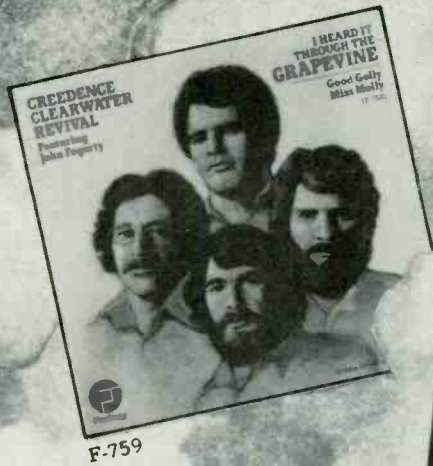
18	19	KISS ALIVE KISS/Casablanca NBLP 7020	22 G
19	22	A NIGHT AT THE OPERA QUEEN/Elektra 7E 1053	11 F
20	24	THOROUGHbred CAROLE KING/Ode SP 77034 (A&M)	5 F
21	20	SONGS FOR THE NEW DEPRESSION BETTE MIDLER/ Atlantic SD 18155	6 F
22	26	SECOND CHILDHOOD PHOEBE SNOW/Columbia PC 33952	4 F
23	15	HELEN REDDY'S GREATEST HITS/Capitol ST 11467	14 F
24	29	OUTLAWS VARIOUS ARTISTS/RCA APL1 1321	4 F
25	25	FACE THE MUSIC ELECTRIC LIGHT ORCHESTRA/ United Artists LA546G	20 F
26	18	AFTERTONES JANIS IAN/Columbia PC 33919	7 F
27	27	TOYS IN THE ATTIC AEROSMITH/Columbia PC 33479	45 F
28	28	ERIC CARMEN/Arista 4057	9 F
29	30	ELITE HOTEL EMMYLOU HARRIS/Reprise MS 2236	7 F
30	35	FROM EVERY STAGE JOAN BAEZ/A&M SP 3704	4 G
31	36	FOOL FOR THE CITY FOGHAT/Bearsville BR 6959 (WB)	7 F
32	38	THE DREAM WEAVER GARY WRIGHT/Warner Bros. BS 2868	6 F
33	23	GREATEST HITS SEALS & CROFTS/Warner Bros. BS 2886	17 F
34	21	WAKE UP EVERYBODY HAROLD MELVIN & THE BLUENOTES/ Phila. Intl. PZ 33808 (Col)	14 F
35	32	RED OCTOPUS JEFFERSON STARSHIP/Grunt BFL1 0999 (RCA)	34 F
36	34	BLACK BEAR ROAD C.W. McCALL/MGM M3G 5008	13 F
37	63	AEROSMITH/Columbia PC 32005	4 F
38	51	GIMME BACK MY BULLETS LYNRYD SKYNYRD/MCA 2170	3 F
39	39	NATIVE SONS LOGGINS & MESSINA/Columbia PC 33578	6 F
40	46	BRASS CONSTRUCTION/United Artists LA545 G	5 F
41	31	TIMES OF YOUR LIFE PAUL ANKA/United Artists LA569 G	11 F
42	44	FISH OUT OF WATER CHRIS SQUIRE/Atlantic SD 18159	7 F
43	37	GREATEST HITS ELTON JOHN/MCA 2128	68 F
44	40	PRISONER IN DISGUISE LINDA RONSTADT/Asylum 7E 1045	23 F
45	50	HAIR OF THE DOG NAZARETH/A&M SP 4511	5 F

46	65	BETTER DAYS & HAPPY ENDINGS MELISSA MANCHESTER/ Arista 4067	3 F
47	33	BREAKAWAY ART GARFUNKEL/Columbia PC 33700	24 F
48	54	IF THE SHOE FITS PURE PRAIRIE LEAGUE/RCA APL1 1247	5 F
49	49	KC AND THE SUNSHINE BAND/TK 603	31 F
50	47	BAY CITY ROLLERS/Arista 4049	22 F
51	55	THE HUNGRY YEARS NEIL SEDAKA/Rocket PIG 2157 (MCA)	22 F
52	62	GROOVE-A-THON ISAAC HAYES/ABC ABCD 925	3 F
53	56	CONEY ISLAND BABY LOU REED/RCA APL1 0915	26 F
54	41	ROCK OF THE WESTIES ELTON JOHN/MCA 2163	18 F
55	60	THE BEST OF GLADYS KNIGHT & THE PIPS/Buddah BDS 5653	4 F
56	57	LOVE TO LOVE YOU BABY DONNA SUMMER/Oasis OCLP 5003 (Casablanca)	19 F
57	59	DESOLATION BOULEVARD SWEET/Capitol ST 11395	8 F
58	68	HOW DARE YOU! 10cc/Mercury SRM 1 1061	3 F
59	42	FAMILY REUNION THE O'JAYS/Phila. Intl. PZ 33807 (Col)	15 F
60	69	HE'S A FRIEND EDDIE KENDRICKS/Tamla T6 343S1 (Motown)	4 F
61	64	TED NUGENT/Epic PE 33692	10 F
62	45	SEDAKA'S BACK NEIL SEDAKA/Rocket 463 (MCA)	33 F
63	67	THE SALSOUL ORCHESTRA/Salsoul SZS 5501	5 F
64	73	LET THE MUSIC PLAY BARRY WHITE/20th Century T 502	3 F
65	53	DISCO CONNECTION ISAAC HAYES MOVEMENT/ ABC ABCD 923	7 F
66	48	HEAD ON BACHMAN-TURNER OVERDRIVE/Mercury SRM 1 1067	10 F
67	52	THE BEST OF CARLY SIMON/Elektra 7E 1048	14 F
68	43	BORN TO DIE GRAND FUNK RAILROAD/Capitol ST 11482	6 F
69	58	FOUR SEASONS STORY/Private Stock PS 7000	13 G
70	61	STRUTTIN' MY STUFF ELVIN BISHOP/Capricorn CP 0165 (WB)	6 F
71	66	FALLIN' IN LOVE HAMILTON, JOE FRANK & REYNOLDS/ Playboy PB 407	6 F
72	85	HAVANA DAYDREAMIN' JIMMY BUFFETT/ABC ABCD 914	2 F
73	72	NUMBERS CAT STEVENS/A&M SP 4555	14 F
74	84	REFLECTIONS JERRY GARCIA/Round RX LA565 G/RX 107 (UA)	3 F
75	71	JOHN DENVER'S GREATEST HITS/RCA CPL1 0374	117 F
76	88	RELEASE HENRY GROSS/Lifesong LS 6002	2 F
77	70	THE HISSING OF SUMMER LAWNs JONI MITCHELL/ Asylum 7E 1051	14 F
78	79	CITY LIFE BLACKBYRDS/Fantasy F 9490	13 F
79	74	WHO I AM DAVID RUFFIN/Motown M6 849S1	15 F
80	83	MOTHERSHIP CONNECTION PARLIAMENT/Casablanca NBLP 7022	3 F
81	82	HONEY OHIO PLAYERS/Mercury SRM 1 1038	12 F
82	75	CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY ELTON JOHN/MCA 2142	40 F
83	111	GIVE US A WINK SWEET/Capitol ST 11496	1
84	92	FIREBIRD TOMITA/RCA Red Seal ARL1 1312	2 F
85	76	INSIDE KENNY RANKIN/Little David LD 1009 (Atlantic)	7 F
86	77	CRISIS? WHAT CRISIS? SUPERTRAMP/A&M SP 4560	11 F
87	78	SPINNERS LIVE/Atlantic SD2 910	12 I
88	90	SUNBURST FINISH BE-BOP DELUXE/Harvest ST 11478 (Capitol)	3 F
89	89	THE WHO BY NUMBERS THE WHO/MCA 2161	20 F
90	86	GREATEST HITS CAT STEVENS/A&M SP 4519	35 F
91	87	NEW YORK CONNECTION TOM SCOTT/Ode SP 77033 (A&M)	9 F
92	94	EQUINOX STYX/A&M SP 4559	4 F
93	113	THE LEPRECHAUN CHICK COREA/Polydor PD 6062	1 F
94	80	TEASER TOMMY BOLIN/Nemperor NE 436 (Atlantic)	8 F
95	—	CLASSICAL BARBRA BARBRA STREISAND/Columbia PC 33452	1 F
96	97	MASQUE KANSAS/Kirshner PZ 33806 (Col)	2 F
97	98	BARRY WHITE'S GREATEST HITS/20th Century T 493	3 F
98	—	DIANA ROSS/Motown M6 861S1	1 F
99	95	CLEARLY LOVE OLIVIA NEWTON-JOHN/MCA 2148	22 F
100	91	CITY OF ANGELS MIRACLES/Tamla T6 339S1 (Motown)	7 F



# CREDENCE CLEARWATER REVIVAL

## REVIVAL



**CHRONICLE** is:



144 **BILLBOARD**



135 **CASHBOX**



111 **RECORD WORLD**

**CHRONICLE** is a double album collection of the 20 greatest hits of Creedence Clearwater Revival recorded during their remarkable career from 1967 to 1972, and presented in chronological sequence. Of these 20 songs, 15 were in the Top Ten in chart listings, and 8 were certified gold. CCR's **current hit single**, "I HEARD IT THROUGH THE GRAPEVINE" is also included.

Susie Q  
I Put a Spell on You  
Proud Mary  
Bad Moon Rising  
Lodi  
Green River  
Commotion

Down on the Corner  
Fortunate Son  
Travelin' Band  
Who'll Stop the Rain  
Up Around the Bend  
Run Through the Jungle

Lookin' Out My Back Door  
Long As I Can See the Light  
I Heard It Through the Grapevine  
Have You Ever Seen the Rain?  
Hey Tonight  
Sweet Hitch-Hiker  
Someday Never Comes





# 101 THE ALBUM CHART 150

MARCH 6, 1976

MAR. 6	FEB. 28	
101	102	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ ABC Dot DOSD 2020
102	116	LOOK INTO THE FUTURE JOURNEY/Columbia PC 33904
103	104	DANCE YOUR TROUBLES AWAY ARCHIE BELL & THE DRELLS/ TSOP PZ 33844 (Col)
104	114	BACK TO BACK BRECKER BROTHERS BAND/Arista 4061
105	112	INNER WORLDS MAHAVISHNU ORCHESTRA/ JOHN McLAUGHLIN/Columbia PC 33908
106	106	SIREN ROXY MUSIC/Atco SD 36127
107	109	INSEPARABLE NATALIE COLE/Capitol ST 11429
108	96	PARIS/Capitol ST 11464
109	81	STEPHEN STILLS LIVE/Atlantic SD 18156
110	122	BABY FACE WING & A PRAYER FIFE & DRUM CORPS/ Wing & A Prayer HS 3025 (Atlantic)
111	123	CHRONICLE CREEDENCE CLEARWATER REVIVAL FEATURING JOHN FOGERTY/Fantasy CCR 2
112	121	KGB/MCA 2166
113	115	TROPEA JOHN TROPEA/Marlin 2200 (TK)
114	—	A LEGENDARY PERFORMER, VOL. II ELVIS PRESLEY/ RCA CPL1 1349
115	99	WISH YOU WERE HERE PINK FLOYD/Columbia PC 33453
116	110	RHINESTONE COWBOY GLEN CAMPBELL/Capitol SW 11430
117	133	SMOKEY'S FAMILY ROBINSON SMOKEY ROBINSON/ Tamla T6 341S1 (Motown)
118	118	DIAMONDS AND RUST JOAN BAEZ/A&M SP 4527
119	134	DISCO-FIED RHYTHM HERITAGE/ABC ABCD 934
120	93	NORTHERN LIGHTS-SOUTHERN CROSS THE BAND/Capitol ST 11440
121	124	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482
122	119	ENDLESS SUMMER BEACH BOYS/Capitol SVBB 11307
123	101	MYSTIC VOYAGE ROY AYERS UBIQUITY/Polydor PD 6057
124	129	GET YOUR WINGS AEROSMITH/Columbia PC 32847
125	100	RATTLESNAKE OHIO PLAYERS/Westbound W 211 (20th Century)
126	105	SWANS AGAINST THE SUN MICHAEL MURPHEY/Epic PE 33851
127	103	HORSES PATTI SMITH/Arista 4066
128	107	YOU GOTTA WASH YOUR ASS REDD FOXX/Atlantic SD 18157
129	132	LED ZEPPELIN IV/Atlantic SD 7208
130	108	MOVIN' ON COMMODORES/Motown M6 848S1
131	—	ROCK 'N' COUNTRY FREDDY FENDER/ABC Dot DOSD 2050
132	120	BACK HOME AGAIN JOHN DENVER/RCA CPL1 0548
133	137	WHEN LOVE IS NEW BILLY PAUL/Phila. Intl. PZ 33843 (Col)
134	136	RAISING HELL FATBACK BAND/Event EV 6905 (Polydor)
135	135	WHO LOVES YOU THE FOUR SEASONS/Warner Bros.-Curb BS 2900
136	—	SMILE LAURA NYRO/Columbia PC 33912
137	—	CAPTURED LIVE! JOHNNY WINTER/Blue Sky PZ 33944 (Col)
138	141	MAHOGANY (SOUNDTRACK)/Motown M6 858S1
139	144	SAVAGE EYE PRETTY THINGS/Swan Song SS 8414 (Atlantic)
140	125	PHOTOGRAPHS AND MEMORIES, HIS GREATEST HITS JIM CROCE/ABC ABCD 835
141	126	FANDANGO ZZ TOP/London PS 656
142	—	DARYL HALL & JOHN OATES/RCA APL1 1144
143	127	HOT CHOCOLATE/Big Tree BT 89512 (Atlantic)
144	128	BAD LUCK ATLANTA DISCO BAND/Ariola America ST 50004
145	130	WIND ON THE WATER DAVID CROSBY & GRAHAM NASH/ ABC ABCD 902
146	131	PICK OF THE LITTER SPINNERS/Atlantic SD 18141
147	—	STARCASTLE/Epic PE 33914
148	139	LET'S DO IT AGAIN ORIGINAL SOUNDTRACK/Curtom CU 5005 (WB)
149	117	ZUMA NEIL YOUNG/Reprise MS 2242
150	143	GREATEST HITS TONY ORLANDO & DAWN/Arista 4045

# 151-200 ALBUM CHART

151	BOLLING: SUITE FOR FLUTE & JAZZ PIANO JEAN PIERRE RAMPAL/ Columbia M 33233	177	HOT SHOT JUNIOR WALKER AND THE ALL STARS/Soul S6 745S1 (Motown)
152	BARRY MANILOW II Arista 4016	178	COLLAGE EDDIE DRENNON & B.B.S. UNLIMITED/Friends & Co. FS 10B
153	YOUNG AMERICANS DAVID BOWIE/ RCA APL1 0998	179	NOTICE TO APPEAR JOHN MAYALL/ ABC ABCD 926
154	BARBI BENTON Playboy PB 406	180	JEALOUSY MAJOR HARRIS/Atlantic SD 18160
155	LOOK OUT FOR #1 BROTHERS JOHNSON/A&M SP 4567	181	AGHARTA MILES DAVIS/Columbia PG 33967
156	BARRY LYNDON (Soundtrack) Warner Bros. BS 2903	182	THE CHIEFTAINS 5 Island ILPS 9334
157	BIDDU ORCHESTRA Epic PE 33903	183	SCOTCH ON THE ROCKS THE BAND OF THE BLACK WATCH/ Private Stock PS 2007
158	JIGSAW Chelsea CHL 509	184	REACH FOR THE SKY SUTHERLAND BROTHERS & QUIVER/Col PC 33982
159	WE SOLD OUR SOUL FOR ROCK 'N' ROLL BLACK SABBATH/ Warner Bros. 2BS 2923	185	TWITTY CONWAY TWITTY/ MCA 2176
160	KICKIN' MIGHTY CLOUDS OF JOY/ ABC ABCD 899	186	NO WAY TO TREAT A LADY HELEN REDDY/Capitol ST 11418
161	LAND OF THE MIDNIGHT SUN AL DiMEOLA/Columbia PC 34074	187	IF YOU LOVE ME LET ME KNOW OLIVIA NEWTON-JOHN/MCA 411
162	TO THE HILT GOLDEN EARRING/ MCA 2183	188	IT'S GOOD TO BE ALIVE D. J. ROGERS RCA APL1 1099
163	SHOWCASE SYLVERS/Capitol ST 11465	189	SAFETY ZONE BOBBY WOMACK/ United Artists LA544 G
164	CONCERT IN BLUES WILLIE HUTCH/ Motown M6 854S1	190	SYMPHONIC SOUL HENRY MANCINI AND HIS CONCERT ORCHESTRA/ RCA APL1 1025
165	BEAST FROM THE EAST MANDRILL/ United Artists LA577 G	191	LOVELOCK GENE PAGE/Atlantic SD 18161
166	EGO IS NOT A DIRTY WORD SKYHOOKS/Mercury SRM 1 1066	192	FLAT AS A PANCAKE HEAD EAST/ A&M SP 4537
167	ME & BESSIE LINDA HOPKINS/ Columbia PC 34032	193	SECOND GENERATION GAYLORD & HOLIDAY/Prodigal P 10009S1 (Motown)
168	DARK SIDE OF THE MOON PINK FLOYD/Harvest ST 11163 (Capitol)	194	BUCKINGHAM NICKS Polydor PD 5058
169	STARLAND VOCAL BAND Windsong BHJ1 1351 (RCA)	195	HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN/ MCA 2133
170	COKE COKE ESCOVEDO/Mercury SRM 1 1041	196	PARADISE WITH AN OCEAN VIEW COUNTRY JOE MacDONALD/ Fantasy F 9495
171	FEEL THE SPIRIT LEROY HUTSON/ Curtom CU 5010 (WB)	197	CATE BROS. Asylum 7E 1050
172	SANDMAN NILSSON/RCA APL1 1031	198	TRACK OF THE CAT DIONNE WARWICK/Warner Bros. BS 2893
173	LOVING POWER IMPRESSIONS/ Curtom CU 5009 (WB)	199	TAPESTRY CAROLE KING/Ode SP 77009 (A&M)
174	L.A. EXPRESS Caribou PZ 33940 (Col)	200	MICHEL POLNAREFF Atlantic SD 18153
175	TURNING POINT TYRONE DAVIS/ Dakar DK 76918 (Brunswick)		
176	BORN ON A FRIDAY CLEO LAINE/ RCA LPL1 5113		

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# Dialogue (Continued from page 28)

**RW:** What about your personal approach with Patti Smith? It's been rather low-keyed as far as the press is concerned.

**Davis:** Well I've been very sensitive to what happened with Springsteen, and I love Bruce. I believe in his talent and I found it very unfortunate that his emergence, or explosion if you will, after three years would be surrounded by controversy as to whether it was hype or not because he is not hype, his music is not hype, his contribution is not hype. What happens is that we sometimes need protection from the media itself. Today the media has competition among themselves. When someone unique and original comes around there is so much competition among magazines and papers to be first. Individuals within these magazines who are the resident music buffs frequently are concerned about their own career development. They want to point out that they were on the bandwagon early. "We wrote this in criticism at a very early stage." So, in the case of an original like Patti

**“Within all of the media today there are rock critics who need to comment on what is happening. If an artist shows that he or she is going to make it in a very important sense, you have a media explosion.”**

we made the judgment not to push for interviews ourselves. They've come anyway, God knows, but it's the papers and magazines who have called. They can't scream "hype" because they're the ones who are demanding coverage. Within all of the media today there are rock critics who need to comment on what is happening. If an artist shows that he or she is going to make it in a very important sense, you have a media explosion. Actually, I think Patti deserves this attention. She is an original and she does have something to say that's different. So from my point of view, yes, I'm happy to see it happen as a spontaneous flow. I see that the Village Voice credits all of this coverage to me, but it's not me at all.

**RW:** Is your legal background of any help to you as a record company executive?

**Davis:** Only in organizing my day and being able to juggle a lot of things simultaneously. I think that a lot of people who grow out of the ranks and get to be an executive and have to simultaneously look at advertising, supervise promotion, get into song picking and take 20 calls and dictate 30 letters, are really at a loss; they spend an hour on the phone with one person when maybe realistically they should spend five minutes. They've never had to organize their day and be able to handle a lot of things at a given time. I think the ability to organize one's day, not in a dispassionate way, but in a creative way, is necessary. It's nice to utilize a certain amount of training and discipline to do justice to more than one or two things or three things or ten things a day. I use my intuition a lot, but sometimes logic and discipline help.

**RW:** Are you interested in classical product at all, even as a prestige item?

**Davis:** I think we're just a little bit early for a concerted effort in the world of classical music, perhaps even country music. It just requires so much effort and so much specialized manpower that perhaps we're a few years away from that.

**RW:** Do you see Arista heading toward any custom label deals?

**Davis:** I have an open mind on that subject. I would never not make a deal with somebody because he feels he wants to be on a particular label. I never really made many of them at Columbia. I did it as an exception, when there was an area of music where the Columbia label was not too strong. The best example, of course, is Philadelphia International Records. Monument Records wanted to keep their existing logo and apparently, Kris Kristofferson agreed. I didn't want to pass on Kristofferson just because he would be on the Monument label. Similarly, if an artist came to me and insisted that his label must be "x," I would think him foolish, but if I really loved his music, I wouldn't let nomenclature stand in my way.

**RW:** What about in-house producing? You basically work with a relatively small number of producers.

**Davis:** I'd love great in-house producers. You don't find too many of the great producers in the industry wanting to work in-house for anyone. At Columbia, I always felt that outside producers made a mistake in not thinking of working because I could have really given them first shot at a lot of major artists to work with that they never would have been able to get otherwise. It's rewarding to work in the development of good a&r men. Naturally, it depends upon what their

background is and what their talent is. Frequently, they don't produce but are finders of artists. That's fine too and can be a supreme talent unto itself. Where one really is a studio person, I encourage that. I never believe in pigeon holing or limiting anyone. Here, at Arista, Rick Chertoff is in a&r and I am certainly encouraging him to go in the studio and work with two or three different artists. Not only do I have no principle against it, I welcome the opportunity—although I should mention that my standards for those coming into a&r, which is the key area of a company's health and creativity, are pretty high.

**RW:** What is the state of and future of Arista International?

**Davis:** We have our own company in England that's very successful; it's the second largest label in albums and the first largest label in singles. Its mission is not only to sign artists such as the Bay City Rollers, for whom Dick Leahy deserves credit, who have been really exploding on a world-wide scale, but also to market and break the careers of the artists we are signing in America. Outside of this country and England, our music is handled by EMI who now market it in every country in the world. We have urged them and they have responded to appoint special Arista personnel in every major country in the world to give us the attention that our artists and product deserve. Of course, our goal is to break the artists, whether it be the American or the English artists, everywhere possible. The only thing we're not doing is forming companies abroad at this time to find local French, German, Australian, Japanese talent. It's too early to have to do that now but don't rule it out forever. ☺

## Colorado's Callin'



Private Stock Records has just released the first record by Shad O'Shea & the Eighteen Wheelers titled "Colorado Call." The record uses the currently popular CB jargon. Pictured at the signing of Shad O'Shea to Private Stock (from left) are: Noel Love, VP in charge of promotion for Private Stock, president Larry Uttal, O'Shea and his partner Earnie Phillips of Earnie Phillips Promotions.

## ABC Record & Tape Sets AMC Distribution

■ FAIRFIELD, N.J.—ABC Record and Tape Sales Corp. has begun distribution of a comprehensive line of blank tape cassettes, eight-track cartridges and reel-to-reel products, produced by Audio Magnetics Corporation (AMC), it was announced by Herbert J. Mendelsohn, president, ABC Record and Tape Sales Corp.

The Audio Magnetics Line, which will be shipped to the more than 8000 retail outlets served by ABC Record and Tape, includes all configurations of blank tape and head cleaners. There will also be a promotional line of tapes distributed by ABC Record and Tape Sales Corp., called "Bi-Centennial 76," which is 76 minutes in length.

Sales meetings to introduce ABC sales personnel to the new line were held in February in Fairfield, Des Moines, Denver, Indianapolis, Detroit, Seattle, Compton, Cal., and are scheduled this month for Dallas and Atlanta.

## Abkco Reports Loss

■ NEW YORK—Abkco Industries, Inc. has announced the results of its operations for the first quarter ended December 31, 1975 with revenues of \$1,816,608 and a loss of \$140,679 or \$.10 per share. This compares to revenues of \$2,381,498 and a profit of \$60,326 or \$.04 per share for the corresponding period in 1974.

### Litigation Expenses

During the three months ended December 31, 1975, the company incurred expenses of \$275,506 in connection with litigation with the "Apple Companies." During the three months ended December 31, 1974 such litigation expenses amounted to \$218,977.

### Commissions

Since February 28, 1973 the company has not accrued commissions from the "Apple Companies" to which the company believes it is entitled. Those commissions are one of the subjects of the litigation.



# SOUL TRUTH

By DEDE DABNEY



■ **HOLLYWOOD:** Personal Pick: "Unforgettable Person" — Jeff Perry (Arista). Following up his last hit single, Perry has caught the brass ring with this mellow tune. The brother of producer Greg Perry, he is just as talented as his kinfolk.

UP & COMING: "Midnight Lady Pt 1" — David Morris, Jr. (Buddah).

**DEDE'S DITTIES TO WATCH:** "I Found Love On A Disco Floor" — The Temprees (Epic); "Do It (Like You Ain't Got No Backbone)" — Force Of Nature (Philadelphia International); "Let Your Mind Be Free" — Brother To Brother (Turbo).

Once again we bring the sad news of two deaths of those who are involved in the recording industry and radio world. On Sunday, February 22nd, 32 year old Florence Ballard, ex-Supreme, passed away of cardiac arrest Ms. Ballard had been admitted to the hospital in Detroit, Mich. where she resided, Saturday evening. Prior to her death there had been much discussion as to her financial status and her being a welfare recipient. She is survived by three children and a husband. At press time funeral arrangements were not planned.

Also, Milwaukee is now mourning the death of Hoyt Locke, better known as "Dr. Bop." Locke passed away February 24th of a heart attack at his home. At press time there were no further details with reference to funeral arrangements. Our deepest condolences go out to both families of the deceased.


For those who were wondering whether or not there would be a NATRA convention this year — the answer is YES!!! Communications sent out from Al Gee, executive director of the organization are to the effect that the convention dates will be August 1 - 5. But


## RCA Talent in Action



RCA Records recently launched a series of in-house studio presentations to stimulate interest in such artists as Morris Albert, Faith, Hope & Charity, Lonnie Liston Smith and The Tymes, among others. Shown here in the first photo (from left) is Vicki Sue Robinson getting into her performance. In the next photo Midland International group Universe City performs. Midland International is distributed by RCA.

## R&B PICKS OF THE WEEK

**SINGLE**  **DIANA ROSS**, "I THOUGHT IT TOOK A LITTLE TIME (BUT TODAY I FELL IN LOVE)" (Jobete Music Co., ASCAP). Ms. Ross' multiple talents stand out with a production that is mixed for the top. Lyrically, this cut from her recent album, "Diana Ross," features her picturesque vocals with a building track that should bring it on home for the ex-Supreme. Motown M 1387F.

**SLEEPER**  **THE SMITH BROTHERS**, "WE DON'T MIND" (Bon-Jose Music/Tippy Music/ Sherlyn Pub./Daedalian Music, BMI). Haunting rhythm with pulsating beats adds to this new group's sound. The lyrical content is quite interesting with a definite message. What better way to get a company off the ground than with fresh new talent. Watch for the manner with which these mellow, low-keyed young men handle themselves. Shield 6102.

**ALBUM** **JOHNNIE TAYLOR**, "EARGASM." The first outing on Columbia for the Memphis sound of Taylor. Producer Don Davis has captured the down-home groove and put it on wax. "Don't Touch Her Body (If You Can't Touch Her Mind)" is without a doubt a compelling track destined to be the next single. Davis and Taylor make beautiful, heavy music together. Look out for another smash from that "Who's Makin' Love" man. Columbia PC 33951.



wait until you hear the site of the meeting — it will be in the Caribbean island of Antigua. Cost for NATRA delegates — \$295, which includes round trip fare and hotel accommodations (all meals except breakfast will be sponsored). Delegates are required to send a 50 percent deposit of the total package (\$147.50) before March 31, 1976. Please include mailing information and telephone number. Registration fee is \$52 and will be collected on the plane or at the convention headquarters in Antigua. Departure points have been established: Houston, Los

Angeles, Chicago, Washington-Baltimore, Miami and New York. For further details we suggest you contact Al Gee at (516) 538-0916.

Buddah Records has appointed Alan Lott vice president and director of r&b operations. Lott had moved from Atlantic Records where he maintained a promotion position and on to Buddah as promotion director.



Alan Lott

## Miracles Go Gold

■ **LOS ANGELES** — The Miracles' single recording of "Love Machine," from the album "City Of Angels," has surpassed the million unit sales mark, according to the label, and has been declared gold, it was announced by Barney Ales, executive vice president of Motown Records.

## Toots & The Maytals Begin British Tour

■ **NEW YORK** — Island recording group Toots & The Maytals have embarked on a national tour of Great Britain.

Fred "Toots" Hibbert and The Maytals took time off from the recording of their upcoming album, tentatively entitled "Reggae Got Soul," to return to their native Jamaica for a special appearance at the Roots club in Boscobel. Following the weekend engagement, Toots and Co. returned to England for several weeks of concerts in major venues throughout Great Britain.

Upon the completion of Toots & The Maytals' British tour, the group will put the finishing touches on the "Reggae Got Soul" lp, due for release by Island in the United States this spring. The group will also be returning to America in spring for a national tour in support of the album.



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# THE R&B SINGLES CHART

MARCH 6, 1976

MAR. 6	FEB. 28	
1	5	DISCO LADY JOHNNIE TAYLOR—Columbia 3 10281
2	1	SWEET THING RUFUS FEATURING CHAKA KHAN—ABC 12149
3	3	THEME FROM S.W.A.T. RHYTHM HERITAGE—ABC 12135
4	2	TURNING POINT TYRONE DAVIS—Dakar DK 4550 (Brunswick)
5	4	SWEET LOVE COMMODORES—Motown M 1381F
6	8	BOOGIE FEVER SYLVERS—Capitol P 4179
7	7	INSEPARABLE NATALIE COLE—Capitol P 4193
8	6	LOVE TO LOVE YOU BABY DONNA SUMMER—Oasis OC 401 (Casablanca)
9	10	I NEED YOU, YOU NEED ME JOE SIMON—Spring SPR 163 (Polydor)
10	9	THEME FROM MAHOGANY (DO YOU KNOW WHERE YOU'RE GOING TO) DIANA ROSS—Motown M 1377F

11	31	LET THE MUSIC PLAY BARRY WHITE—20th Century TC 2265
12	22	MISTY BLUE DOROTHY MOORE—Malaco M 1029 (TK)
13	13	YOU SEXY THING HOT CHOCOLATE—Big Tree BT 16047 (Atlantic)
14	15	QUIET STORM SMOKEY ROBINSON—Tamla T 54265F (Motown)
15	18	FROM US TO YOU STAIRSTEPS—Dark Horse DH 10005 (A&M)
16	17	NURSERY RHYMES (PART I) PEOPLES CHOICE—TSOP Z58 4773 (Col)
17	12	SING A SONG EARTH, WIND & FIRE—Columbia 3 10251
18	16	LOVE MACHINE, PT. I THE MIRCALES—Tamla T 54262F (Motown)
19	24	(CALL ME) THE TRAVELING MAN MASQUERADERS—ABC 12157
20	14	WALK AWAY FROM LOVE DAVID RUFFIN—Motown M 1376F
21	20	JUST YOUR FOOL LEON HAYWOOD—20th Century TC 2264
22	26	THAT OLD BLACK MAGIC THE SOFTONES—Avco 4663
23	29	HE'S A FRIEND EDDIE KENDRICKS—Tamla T 54266F (Motown)
24	27	BAD LUCK ATLANTA DISCO BAND—Ariola America P 7611 (Capitol)
25	31	PARTY HEARTY/SHE'S A DISCO QUEEN OLIVER SAIN—Aber 9463
26	32	YOU'RE MY ONE WEAKNESS GIRL STREET PEOPLE—Vigor VI 1728 (De-Lite) (PIP)
27	34	TANGERINE SALSOL ORCHESTRA—Salsoul S2 2004
28	25	I HAD A LOVE BEN E. KING—Atlantic 3308
29	35	NEW ORLEANS THE STAPLE SINGERS—Curton CMS 0113 (WB)
30	30	HIPIT—PT. I HOSANNA—Calla ST 12078
31	37	KEEP HOLDING ON TEMPTATIONS—Gordy G 7146F (Motown)
32	33	DO IT WITH FEEL'NG MICHAEL ZAGER—Bang B720
33	39	MERRY-GO-ROUND, PT. I MONDAY AFTER—Buddah BDA 512
34	19	ONCE YOU HIT THE ROAD DIONNE WARWICK—Warner Bros. WBS 8154
35	49	DAYLIGHT BOBBY WOMACK—United Artists XW763 Y
36	44	YOU ARE BEAUTIFUL STYLISTICS—Avco AV 4664
37	43	THE JAM GRAHAM CENTRAL STATION—Warner Bros. WBS 8175
38	46	HAPPY MUS'IC BLACKBYRDS—Fantasy F 762
39	21	ABYSSINIA JONES EDWIN STARR—Granite G 532
40	23	HONEY I GEORGE McRAE—TK 1016
41	48	TRAIN CALLED FREEDOM SOUTH SHORE COMMISSION—Wand 11294 (Scepter)
42	64	LET'S GROOVE ARCHIE BELL & THE DRELLS—TSOP Z58 4775 (Col)
43	50	WHEN I'M WRONG B.B. KING—ABC 12158

44	51	IT'S COOL THE TYMES—RCA PB 10561
45	57	FOPP OHIO PLAYERS—Mercury 73775
46	52	DON'T GO LOOKING FOR LOVE FAITH, HOPE & CHARITY—RCA PB 10542
47	56	DAY AFTER DAY (NIGHT AFTER NIGHT) REFLECTIONS—Capitol P 4222
48	58	I'VE GOT A FEELING (WE'LL BE SEEING EACH OTHER AGAIN) AL WILSON—Playboy P 6062
49	55	QUALIFIED MAN LATIMORE—Glades 1733
50	54	TODAY I STARTED LOVING YOU AGAIN BOBBY BLAND—ABC 12156
51	59	THE LOVE I NEVER HAD TAVARES—Capitol P 4221
52	28	YOU'RE FOOLING YOU DRAMATICS—ABC 12150
53	60	P. FUNK (WANTS TO GET FUNKED UP) PARLIAMENT—Casablanca NB 852
54	61	FEEL THE SPIRIT (IN '76) LEROY HUTSON AND THE FREE SPIRIT SYMPHONY—Curton CMS 0112 (WB)
55	63	IT'S BEEN A LONG LONG TIME STUFF N RAMJET—Chelsea CH 3036
56	36	I GOT OVER LOVE MAJOR HARRIS—Atlantic 3303
57	67	LOVE AND UNDERSTANDING KOOL & THE GANG—De-Lite DEP 1579 (PIP)
58	66	MIGHTY HIGH MIGHTY CLOUDS OF JOY—ABC 12164
59	68	HEAVY LOVE DAVID RUFFIN—Motown M 1388F
60	—	LIVIN' FOR THE WEEKEND O'JAYS—Phila. Intl. Z58 3587 (Col)
61	62	FINDERS KEEPERS SOUL CHILDREN—Epic 8 50178
62	—	QUEEN OF CLUBS KC & THE SUNSHINE BAND—TK 1005
63	65	MARCHING IN THE STREETS HARVEY MASON—Arista 0167
64	—	CADILLAC ASSEMBLY LINE ALBERT KING—Utopia PB 10544 (RCA)
65	74	I'M SO GLAD JR. WALKER—Soul S 35116
66	—	PARTY DOWN WILLIE HUTCH—Motown M 1371F
67	69	LET YOUR MIND BE FREE BROTHER TO BROTHER—Turbo TU 045 (All Platinum)
68	70	MORE, MORE, MORE ANDREA TRUE CONNECTION—Buddah BDA 515
69	71	LET THE MUSIC PLAY J.G. LEWIS—Mainstream NCS 7014
70	73	POWER OF LOVE DELLS—Mercury 73759
71	72	STORYBOOK CHILDREN SAM DEES & BETTYE SWAN—Big Tree BT 16054 (Atlantic)
72	—	SEXY WAYS PRETTY LEGS ALL POINTS BULLETIN—Little City Records LCR 10102
73	—	DISCO HOP 3rd WORLD BAND—Abraxas AX 1701
74	—	LET'S MAKE A BABY BILLY PAUL—Phila. Intl. Z58 3584 (Col)
75	—	GRATEFUL BLUE MAGIC—Atco 7046

## AM Action

(Continued from page 20)

### CROSSOVER

**O'Jays** (Phila. Intl.) "Livin' For The Weekend." Making a dramatic debut on the pop and r&b charts this week with out-of-the-box adds on WABC, WFIL, WPGC as well as lots of r&b heavies. Black sales are plentiful and automatic and the combination of elements spells out hit status for the record.

### NEW ACTION

**Bob Dylan** (Columbia) "Mozambique." This much demanded cut from the current smash lp (four weeks #1) now available as a single is currently being played in some frequency on KSLQ, WRKO, WSAI, WIXY, KCBQ, WZUU, WPIX, K100 and KIIS.

## Disco File

(Continued from page 75)

production of Diana Ross, "Love Hangover"—Summer, in town fast week for a series of shows at Radio City, said she took the song as "a compliment"—and the continued strong, unique style of "Love Trilogy" should influence even more of the music we'll be hearing this year. Certainly "Try Me I Know We Can Make It" will be a disco catch-phrase for some time to come. Another Summer smash.

Speaking of women singers, it's great to have **Ecstasy, Passion & Pain's Barbara Roy** back with their first quality release in too long—that is, up to the high standard they set in their debut album, now more than a year and a half old. The group is back with producer **Bobby Martin** who continues their signature sound in "Touch And Go" with Roy up front and strong as ever. The 12-inch pressing *Roulette* has made available to DJs is just over five minutes. And this week should see the release of a new album from another group we've been missing, the **First Choice**, off the scene while **Stan Watson's** Philly Groove moved to Warners.

**Silver Convention** also returns this week with their first release since "Fly, Robin, Fly," a nice variation on their established sound called "Get Up and Boogie" (Midland International). The title encompasses virtually all the lyrics except for some shouts of "That's right!" here and there by the male members of the band, supplementing the familiar females. The feeling is quite laid back in spite of the title—is it the new tribal beat?—and it grows on you. Midland has issued a 12-inch of nearly eight minutes and the single just released is 4:05.

Two brothers, **Michael and Basil Nias**, DJs from Leviticus in New York and the Palace in New Rochelle, respectively, alerted me to the opening cut on the new **Imaginations** album, a knockout production called "I Found My Dancing Girl." It's about dancing all over the world and I could do without the carnival barker touches but the drums and changes in the song's second half more than make up for the flaws. At six minutes, this could be a sleeper hit. The album, "Good Stuff" (20th Century), also features an update called "Love Jones '75" and a wonderfully raunchy, funny cover.

Event's release of its new disco version of "Spanish Hustle," the **Fatback Band's** huge success, is perfectly timed to strengthen or revive interest at the disco level just as the cut is being issued as a commercial single. The new break, beautifully executed, brings the track up to 5:54 and is highly recommended. Also, a note should be made of the re-release of the "Mahogany" soundtrack album with longer versions of "Erucu" (expanded from a mere 1:23 to 3:31) and "She's the Ideal Girl" (from 2:42 to 3:24). The new album, on Motown, places "Erucu" as the first cut on side two so it can be distinguished from the original release.

**RECOMMENDED:** The new **Charles Earland** album, "Odyssey" (Mercury), mainly because of a light, bouncy instrumental called "From My Heart to Yours" that is soft-core disco and quite pleasant. Other possibilities: "We All Live in the Jungle," "Phire" (with an **Earth, Wind & Fire** feel), "Sons of the Gods" and "Cosmic Fever." And listen to two non-disco albums by performers who've been inactive for a while, the Stairsteps' "2nd Resurrection" (Dark Horse) and **Johnny Taylor's** "Eargasm" (Columbia), the first an excellently produced (by **Billy Preston, Robert Margouloff** and the group) collection of new-style soul, the second a more traditional sound that continues Taylor's r&b "philosophy" with a '70s studio polish. Both very good albums for those days when you've ODeD on disco.



MARCH 6, 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 (Col)
5. **FAMILY REUNION**  
O'JAYS—Phila. Intl. PZ 33807 (Col)
6. **HE'S A FRIEND**  
EDDIE KENRICKS—Tamla T6 343S1  
(Motown)
7. **DANCE YOUR TROUBLES AWAY**  
ARCHIE BELL & THE DRELLS—  
TSOP PZ 33844 (Col)
8. **MOVIN' ON**  
COMMODORES—Motown M6 848S1
9. **THE SALSOUL ORCHESTRA**  
Salsoul SZS 5501
10. **MOTHERSHIP CONNECTION**  
PARLIAMENT—Casablanca NBLP 7022
11. **WHO I AM**  
DAVID RUFFIN—Motown M6 849S1
12. **LET THE MUSIC PLAY**  
BARRY WHITE—20th Century T 502
13. **WHEN LOVE IS NEW**  
BILLY PAUL—Phila. Intl. PZ 33843 (Col)
14. **GROOVE-A-THON**  
ISAAC HAYES—ABC ABCD 925
15. **THE BEST OF GLADYS KNIGHT &  
THE PIPS**  
Buddah BDA 5653
16. **TURNING POINT**  
TYRONE DAVIS—Dakar DK 76918  
(Brunswick)
17. **SPINNERS LIVE**  
SPINNERS—Atlantic SD2 910
18. **FEELS SO GOOD**  
GROVER WASHINGTON, JR.—Kudu  
KU 2451
19. **RAISING HELL**  
FATBACK BAND—Event EV 6905 (Polydor)
20. **LOVE TO LOVE YOU BABY**  
DONNA SUMMER—Oasis OCLP 5003  
(Casablanca)
21. **MYSTIC VOYAGE**  
ROY AYERS UBQUITY—Polydor PD 6057
22. **INSEPARABLE**  
NATALIE COLE—Capitol ST 11429
23. **CITY LIFE**  
BLACKBYRDS—Fantasy F 9490
24. **BEAST FROM THE EAST**  
MANDRILL—United Artists LA577 G
25. **SHOWCASE**  
SYLVERS—Capitol ST 11469
26. **DISCO-FIED**  
RHYTHM HERITAGE—ABC ABCD 934
27. **JEALOUSY**  
MAJOR HARRIS—Atlantic SD 18160
28. **SMOKEY'S FAMILY ROBINSON**  
SMOKEY ROBINSON—Tamla T6 341S1  
(Motown)
29. **DRAMA V**  
DRAMATICS—ABC ABCD 916
30. **RATTLESNAKE**  
OHIO PLAYERS—Westbound W 211  
(20th Century)
31. **DISCO CONNECTION**  
ISAAC HAYES MOVEMENT—  
ABC ABCD 923
32. **PLACES AND SPACES**  
DONALD BYRD—Blue Note  
BN LA549 G (UA)
33. **FEEL THE SPIRIT**  
LEROY HUTSON—Curtom CU 5010 (WB)
34. **BACK TO BACK**  
BRECKER BROTHERS BAND—Arista 4061
35. **BOHANNON**  
HAMILTON BOHANNON—Dakar  
DK 76917 (Brunswick)
36. **CONCERT IN BLUES**  
WILLIE HUTCH—Motown M6 854S1
37. **CITY OF ANGELS**  
MIRACLES—Tamla T6 339S1 (Motown)
38. **LOOK OUT FOR #1**  
BROTHERS JOHNSON—A&M SP 4567
39. **LOVING POWER**  
IMPRESS.ONS—Curtom CU 5009 (WB)
40. **DIANA ROSS**  
Motown M6 861S1

# Minnie Riperton: Growing with Her Music

By ELIOT SEKULER

■ LAS VEGAS—It was almost a year ago in another city. Blinking in the light of an outdoor root beer stand, the agency person turned serious as he stuffed the remainder of his papa-burger between two churning jowls. "You look at your charts," he said, "and you remember the names of all the acts you see there." His teeth bit hard on a piece of raw onion. "Well, 10 years after everybody's forgotten almost every one of them, people will still be paying 10 bucks to see Minnie Riperton." He gulped with such prophetic authority as to make his claim indisputable.

Minnie Riperton's (Epic) recent Las Vegas debut at the Riviera Hotel made even more believable the above-mentioned claim, whatever the fate may be of those other names on last year's charts—and you'd hope that at least some of them might be around for a while.

The depth of Minnie Riperton's talent and the appeal she exudes to a rapidly broadening audience suggests longevity as surely as onions suggest Doublemint. With the same piercing vocals, simple, jab-based material and almost naively honest rapport with the crowd, Ms. Riperton scored as well with the cigar-chomping Vegas audience as she had with the more rarified element at the Troubadour a couple of years ago, and as she's been doing at concerts, clubs and TV sound stages ever since.

The Riviera prides itself, in the words of the hotel's Tony Zoppi, as being "the most contemporary hotel on the strip. We're constantly on the alert for people like Minnie," said Zoppi, who cited the recent headline engagement of Neil Sedaka as another

example of the hotel's contemporary music policy. "There's a lot of young people coming to Vegas these days and even more important, there's a lot of young people with money. And if they're not too far out, the older people like 'em too. They've caught on that tastes are changing and that Glenn Miller isn't coming back." Zoppi went on to say that one person who very likely will be coming back to the Riviera is Minnie Riperton, who helped keep both the 1200 seat Versailles Room and an even larger casino filled during her two-weeks stint with the Smothers Brothers. For Minnie, the Vegas booking represents not a culmination but just one more aside to a career that began abortively in mid-sixties Chicago.

After a couple of years of background session work on long since forgotten recordings, radio spots and jingles, Ms. Riperton came together with a band called the Rotary Connection in 1967. Their first album, one of several, was released on Chess Records in 1968, launching the band towards a brief period of minor acclaim. Minnie provided the band's striking female vocals, but unlike on her more current albums, very little of the group's material. "I never wanted to submit any material to the Rotary Connection because it wasn't entirely me; it was seven people with a producer who really dictated what we were going to record. That is why we were so much different live than we were on records," said Minnie in an interview held between rehearsals. The Rotaries never really connected and the group eventually disbanded in mild disillusionment. Minnie remained at Chess for a while, not as a recording artist, but as a secretary in the

label's diminutive a&r department. And for a time she resumed the background work, the spots and the jingles.

In the early seventies, Minnie and husband/guitarist Dick Rudolph settled in Gainesville, Florida, home, as luck would have it, of then-CBS college promotion man Steve "Nickel-Slots" Slutzah who heatedly approached then-Epic a&r chief Don Ellis. Tales of a&r staffers schlepping like Dr. Livingston through swamps inhabited by alligators, water-moccasins and other savage varmints spread like Bunyan stories following Minnie's audition for the label. "It wasn't actually an audition," said Minnie. "They said they didn't need an audition, which I thought was very nice, and it wasn't like there were alligators all over the place, either." Another American myth bites the dust.

Two albums have resulted from Ms. Riperton's association with Epic thus far. The first, to which Stevie Wonder contributed, produced the number one single "Loving You," and the second, "Adventures In Paradise," sold a very respectable quantity of records, falling just short of gold status. A third is now in preparation with Minnie serving as her own producer. "A long time ago I thought that the only way that I'd get exactly what I want out of my music would be to do it by myself," she said. "I realized that back in '69 when people would hear my voice and say, 'she sounds like an instrument; let's make her do a horn part or whatever.' There are other aspects to my voice, things that are more important. I have a voice with a lot of control, but aside from the highs and the lows, it's also a sensitive voice."

Minnie, whose five and a half octave range has been made much of, chooses not to make too much mention of her technical training and capabilities: "It's been dwelled upon too much. You can listen to the way that I sing my vowels and tell that I've studied music, but that's only heavy if I do something with it. And what I do with it doesn't depend on any training."

As to the direction her music is taking, she said: "The only direction is one of growing up. It's just a matter of becoming more mature and still singing music."

## April/Blackwood Signs Carbone



Marvin Mattis, west coast vice president of creative affairs for April/Blackwood Music has announced the signing of Joey Carbone to an exclusive songwriter's agreement. Carbone has distinguished himself in recent months as the keyboardist for the Righteous Brothers and Jones, Dolenz, Boyce & Hart; the musical director for Evie Sands' last tour, and has written songs with Brian Neary and Hermine Hilton. Pictured from left are John Mahan, April Blackwood professional manager; Glenn Friedman, April Blackwood professional manager; Joey Carbone (seated) and Marv Mattis.

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## WEA-Holland Scores Strong First Year

■ HILVERSUM, HOLLAND—WEA-Holland, one of the new WEA International companies formed less than a year ago, has demonstrated, in a survey of the Dutch record industry, that it has the highest success ratio of releases that have become hits.

WEA-Holland, located in Hilversum, is headed by managing director Ben Bunders, former a&r director of Phonogram International. Under his aegis WEA-Holland has concentrated on acquiring major Dutch artists and releasing their records in addition to recordings by internationally known artists on the WEA labels. These Dutch artists include Maggie MacNeal, Corrie Van Gorp, Carlesberg, The Knack, Dream Orchestra and Vitesse.

Label manager Peter de Vos pointed out that single record successes on Holland's Top 30 charts to date included Rod Stewart's "Sailings," Eagles' "One of These Nights," and "Lyn' Eyes," Tramp's "Hooked For Life," Maggie MacNeal's "Nothing Else To Do" and "When You're Gone," and Frank Sinatra's "I Believe I'm Gonna Love You."

Album hits for WEA-Holland include Ips by Neil Young, Eagles, Zappa/Beefheart, Steve Howe, Little Feat, Van Dyke Parks, Gary Wright, Rod Stewart and Fleetwood Mac.

Two American artists broke in Holland before anywhere else in Europe due to heavy promotional campaigns by WEA. Paul Kelly was brought to Holland to do TV for AVRO's program Toppop, and WEA's radio/TV promotion man Jan Bult pushed his record of "Get Sexy" in the country's discotheques. This twin promotion helped the disc reach the Top 10 on the charts. Chip Taylor was given an eight day promotion tour, with a string of one nighters throughout the country.

Bunders has covered almost all of Holland's 300 discotheques in his campaign to get WEA records exposed everywhere. Discos receive a bulletin monthly with information on WEA releases.

## Mexico Promo Set for Fender

■ LOS ANGELES — ABC International has arranged a promotion trip to Mexico City for Freddy Fender to launch both his English and Spanish repertoire on the ABC/Dot label in that country.

Together with a heavy schedule of press and major radio promotion, Freddy will be appearing on the Mexican music show "Siempre En Domingo." He will appear live as well as tape two shows for subsequent airings. Fender will also appear on "24 Horas."

## CONCERT REVIEW

# Cleo Laine: A Virtuoso

■ NEW YORK — Cleo Laine is a Classical Singer. That isn't to say that she sings classical compositions; it's just that whatever material her fine, note-perfect voice touches, suddenly becomes a classic.

Operatically tuned, and theatrically expressive, Cleo's jazzy stylizations embrace a song and interpret its lyrics with a feeling that comes from the heart. Cleo treats each selection as though she were executing a scene from a play; she captures the essence of the material with the timbre of her voice and the expression on her face.

In Carnegie Hall, January 13, Cleo demonstrated to an adoring crowd the glorious capabilities of what is doubtless one of the greatest voices in the world. Accompanying Ms. Laine is respected jazz musician John Dankworth, whose clarinet and alto sax weave sensual patterns of sound around Cleo. John simultaneously plays the part of composer, arranger, husband and "best friend" to Cleo, and has assembled for her an excellent repertoire of individual selections and harmonious medleys.

Dankworth, who took to the stage first, warmed up the 12-piece orchestral backing on "We've Only Just Begun." After noting that the many microphones set up were for the purpose of recording, he introduced the star.

Beautifully flowing in layers of orange chiffon, Cleo Laine approached her microphone with the poise and reception befitting a goddess on Mt. Olympus; and from the start, convinced us that that may well be her home.

Cleo's first selections were a group of three train songs opening with "How Long Blues" and warming into "Chattanooga

Choo-Choo." The first song established in the minds of the audience the dexterity that Laine possesses, but on "Chattanooga" there were moments that familiarization had to be used to distinguish the vocal from the rising volume of the music. Finally on "Take the 'A' Train," Cleo fully disappeared into the instruments. Shouts and pleas from the audience halted the concert on the first notes of the violin prelude to "Do You Really Want Him?"

Cleo was at a loss as to why the audience demanded her to stop, but Dankworth perceived the problem, and ordered all amplification to be taken off of everything but the vocalist. Laine remained completely composed, and later apologized for the malfunction. The patrons had come to hear Cleo, and made sure that nothing marred her set.

The disorder adjusted, the show continued to soar. "Do You Really Want Him?" a Laine/Dankworth composition from the freshly released album "Born on a Friday," in both live and recorded versions, represents Cleo at her finest.

Closing the beginning of the two-part show came a fantastic Stephen Sondheim medley including "Company," "The Miller's Son," "Broadway Baby," "Send in the Clowns" and "Being Alive." Cleo leapt from character to character, momentarily assuming the Broadway roles each was written to depict; while at the same time making each her own.

Highlights from the new release included an acrobatically scat "Birdsong," a lively "Living is Easy" and a gutsy version of "Anyplace I Hang My Hat Is Home." The latter drew cheering "bravos" and an ovation on her second demanded encore.

Mark Bego

## Jawin' with Gino



A&M Records recently hosted a reception for Gino Vannelli following the artist's opening night at L.A.'s Shubert Theatre. Shown in photo are, from left, Vannelli, RW's Spence Berland and Carol Berland.

# THE JAZZ LP CHART

MARCH 6, 1976

- CITY LIFE**  
BLACKBYRDS—Fantasy F 9490
- FEELS SO GOOD**  
GROVER WASHINGTON, JR.—  
Kudu KU 2451
- PLACES AND SPACES**  
DONALD BYRD—Blue Note BN LA549 G  
(UA)
- NEW YORK CONNECTION**  
TOM SCOTT—Ode 77033 (A&M)
- TOUCH**  
JOHN KLEMMER—ABC ABCD 922
- VISIONS OF A NEW WORLD**  
LONNIE LISTON-SMITH & THE COSMIC  
ECHOES—Flying Dutchman BDL1 1196  
(RCA)
- JOURNEY TO LOVE**  
STANLEY CLARKE—Nemperor NE 433  
(Atlantic)
- MAN-CHILD**  
HERBIE HANCOCK—Columbia PC 33812
- BRASS CONSTRUCTION**  
United Artists LA545 G
- MYSTIC VOYAGE**  
ROY AYERS UBIQUITY—Polydor PD 6057
- HAVE YOU EVER SEEN THE RAIN**  
STANLEY TURRENTINE—Fantasy F 9493
- THE LEPRECHAUN**  
CHICK COREA—Polydor PD 6062
- TROPEA**  
JOHN TROPEA—Marlin 2200 (TK)
- PRESSURE SENSITIVE**  
RONNIE LAWS—Blue Note BN LA542 G  
(UA)
- ANYTHING GOES**  
RON CARTER—Kudu KU 2551
- MELLOW MADNESS**  
QUINCY JONES—A&M SP 4526
- DON'T IT FEEL GOOD**  
RAMSEY LEWIS—Columbia PC 33800
- I LOVE THE BLUES/SHE HEARD  
MY CRY**  
GEORGE DUKE—BASF M 25671
- MARCHING IN THE STREETS**  
HARVEY MASON—Arista 4054
- BELLAVIA**  
CHUCK MANGIONE—A&M SP 4557
- BOLLING: SUITE FOR FLUTE & JAZZ  
PIANO**  
JEAN PIERRE RAMPAL—  
Columbia M 33233
- BACK TO BACK**  
BRECKER BROTHERS BAND—Arista 4061
- INNER WORLDS**  
MAHAVISHNU ORCHESTRA/JOHN  
McLAUGHLIN—Columbia PC 33908
- COKE**  
COKE ESCOVEDO—Mercury SRM 1 1041
- KOLN CONCERT**  
KEITH JARRETT—ECM 1064/1065  
(Polydor)
- MISTER MAGIC**  
GROVER WASHINGTON, JR.—  
Kudu KU 2051 (Motown)
- GEARS**  
JOHN HAMMOND—Milestone M 9062
- FROM SOUTH AFRICA TO SOUTH  
CAROLINA**  
GIL SCOTT-HERON & BRIAN JACKSON—  
Arista 4044
- IN THE LIGHT**  
KEITH JARRETT—ECM 1033/34 (Polydor)
- BACKHAND**  
KEITH JARRETT—Impulse ASD 9305  
(ABC)
- JIM HALL LIVE**  
HORIZON SP 705 (A&M)
- BEFORE THE DAWN**  
PATRICE RUSHEN—Prestige P 10098
- L.A. EXPRESS**  
Caribou PZ 33940 (Col)
- CONFESSIN' THE BLUES**  
ESTHER PHILLIPS—Atlantic SD 1680
- VENUSIAN SUMMER**  
LENNY WHITE—Nemperor NE 435  
(Atlantic)
- LAND OF THE MIDNIGHT SUN**  
AL DiMEOLA—Columbia PC 33074
- RETURN TO FOREVER**  
CHICK COREA—ECM 1022 (Polydor)
- TRANSFORMATION**  
DAVID SANCIOS & TONE  
Epic PE 33939
- FANCY DANCER**  
BOBBI HUMPHREY—Blue Note BN  
LA550 G (UA)
- LOOK OUT FOR #1**  
BROTHERS JOHNSON—A&M SP 4567



## WCI's Big Year

(Continued from page 3)

holders of record April 15, 1976. This increase in the dividend was based on the continuing gains WCI has recorded in its operating results. It is the intention of the board of directors, subject to a review of earnings and financial conditions on a quarterly basis, to pay a common stock dividend at this new annual rate of \$.60 a share.

Fourth quarter income of \$10,034,000 and fully diluted earnings per share of \$.59 from continuing operations rose sharply from 1974 levels. Contributing substantially to this improvement, the recorded music division had the best quarter in its history in both revenues and pretax income.

Commenting on the 1975 results, WCI chairman Steven J. Ross said, "All segments of our recorded music division—domestic records, international records, and music publishing—set new highs in both revenues and pretax income in 1975. Film rentals and pretax profits from theatrical distribution, although below last year's record-setting totals, were the second best in Warner Bros.' history. Operating results from television distribution of feature films and series showed substantial improvement over last year. The sale of our remaining foreign publishing operations, which incurred losses in 1974 and 1975, took place in December. Improving industry conditions should allow domestic publishing to recover significantly from the variety of problems that caused it to operate at a loss in 1975. We are confident that Warner Cable in 1976 and beyond will continue its pattern of increasingly profitable operations."

During 1975 WCI purchased 2,681,100 shares of its common stock at an average cost of \$14.38. As a result of these purchases, average fully diluted shares outstanding during 1975 were 17,728,000 versus 20,447,000 in 1974. Fully diluted shares outstanding as of January 1, 1976 were 16,926,000.

## Stigwood, Carr In Movie Deal

■ LOS ANGELES — Robert Stigwood and Allan Carr, former creative consultant to the Robert Stigwood Organization, have formed a non-exclusive motion picture production partnership expected to encompass several films within the next several years, the first of which will be a film version of "Grease," a Broadway musical comedy based on fifties rock 'n' roll, now in its sixth year on Broadway. The musical's purchase price, put at six figures, was undisclosed.

## Indie Promo Staff Set by Mushroom

■ VANCOUVER — Mushroom Records, Inc., the new label established to market Mushroom Records of Canada product in the U.S., has set an independent promotion staff, according to label head Shelly Siegel. The promotion staff will be coordinated by Macey Lipman of Macey Lipman Marketing, whose company has been retained to direct Mushroom marketing efforts.

Independent promotion men named thus far include Jerry Morris, Seattle; Augie Bloom, San Francisco; Lu Fields, the 11 western states; Herb Rosen, New York; Tom Gilardi, Detroit; Bruce Bird, Cleveland; and Joe Cash, Washington, D.C.-Baltimore. Additions to the staff will be made in the future, Siegel noted.

### 'Dreamboat Annie'

The current project for the promo men is the first U.S. Mushroom release, "Dreamboat Annie," an album by the Vancouver-based group Heart. Siegel and Lipman met with members of the promotion team last week in Atlanta to develop promotion concepts for the Heart lp.

## Seals and Crofts Go Platinum

■ LOS ANGELES — Seals and Crofts' most recent Warner Bros. collection, "Seals and Crofts' Greatest Hits" has qualified for a platinum record award, according to the label.

## J. L. Marsh Campaign

(Continued from page 3)

Marsh's Los Angeles branch, the firm's Dave Mount and Rich Hathorne reported other rack promotions earlier this year on Lawrence Welk's Ranwood product. "It's a matter of getting product into the accounts in sufficient quantities as to attract the customers at a time that they may be aware of the act's appearance," said Hathorne, who noted that the album sold extremely well without being discounted at a competitive level for the L. A. market.

The J. L. Marsh "Band of the Black Watch" promotion will also be employed in other markets along the ensemble's itinerary. The rack will place co-op ads and stock the album in-depth in selected accounts in the Seattle, Chicago, San Francisco and Minneapolis markets. "It will be interesting to see how the album will do in these other markets," remarked Swearingen, who maintained that J. L. Marsh would take an active interest in coordinating similar promotions whenever product exhibits similar potential.

## Gold for Mahogany



A gold record for Diana Ross' hit single, "Theme From Mahogany (Do You Know Where You're Going To)" was presented by Motown Records to Record World VPs Lenny Beer and Spence Berland in recognition of the song's million selling status. Shown at the presentation are, from left: Mike Lushka, VP, sales; Beer; Paul L. Johnson, VP, promotion; Berland; and Miller London, national sales manager.

## In-Depth Stocking of Records

(Continued from page 3)

and were there when they were put on sale. It really wasn't necessary to stock much else besides the top 100 albums and the top 50 singles and a few hot jazz and classical records. But when you have an older audience, whose needs are not exactly the same, who might want jazz or country or classical or blues as much as rock, then you have to order records more thoughtfully and display your records differently. For many dealers such a change is radical; for others, like H. Royer Smith or Sam Goody, they've been doing it for years.

Everyone is aware that there is less hard rock around these days and more folk-styled music, more country and more jazz. That doesn't mean that most dealers have shifted their stock to account for these new trends, unless, that is, such material is in the top 100 lps or top 50 singles. It is becoming more important these days, and will be even more critical in the future, to watch trends much more closely and stock important new releases even before they get on the charts. As for singles, it might be prudent to go back to the top 100, or even top 150 for today's and tomorrow's audience.

### Display The Stock

Once a dealer starts to stock a wider variety of records, in many different categories of music, something else becomes important: display. It doesn't mean a thing to a jazz buff that a record store stocks a lot of jazz lps if he can't locate them. As far as display goes, record stores have a lot of catching up to do. Book stores, with a product comparable in price and size to records, display their wares much more attractively and much more sensibly than many record stores. They have separate counters for current fiction and non-fiction, for dictionaries and reference works, for cookbooks and health books and history books and many other kinds of work. They stock hundreds and hundreds of paperbacks and manage to display *all of the jackets*. Since book publishers kept control of their dust jacket and its copy you can tell what a book is all about by looking at the cover or the back cover, where there is plenty of information about what's inside.

It's time for record dealers to re-think their display space. Even if a record store can never be as neat or as organized as a book store, it certainly is necessary to have separate sections for different kinds of music. Country records should be in one location, rock in another, jazz in another, etc. Covers should be displayed much more than they are, now, even in minor categories like comedy. And such immediate terms as "vocal" or "instrumental" to describe music as varied as The Ray Coniff Singers to Labelle should be eliminated.

Many stores have realized that television advertising is as valuable as print. The Goody Stores in New York, the Zayre chain in New England and many other large chains do worthy TV commercials for new lps. Local dealers should check their TV stations for TV ad rates. They might find that it pays off, because that audience out there looking at TV is the slightly older record audience. Dealers shouldn't let them get away because they listen to radio less and they read less than they used to. Reach them and help them keep their record-buying habit going as they move out of their 20s and into their big-earning years.



## Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO—Con el talento de los grandes compositores y la calidad que lo consagró como intérprete, **Juan Eduardo** ex-integrante del dueto **Juan y Juan** y autor del recordado hitazo mundial "Ahora que soy libre," ingresa con enormes posibilidades en el mercado mexicano.

**Eduardo Rubén Carballo (Juan Eduardo)**, originario de la hermosa Mar del Plata como lo grita orgulloso, trajo como carta de presentación, su más reciente producción lanzada en Argentina; se trata, del elepé "Querida . . . Una historia de amor," en el que se vive un poema musical de 34 minutos con 9 segundos. La fisonomía artística de **Juan Eduardo**, está claramente plasmada en este finísimo L.P., derrocha temperamento de poeta exquisito y la producción está presentada de una forma agíl y moderna.

Para México, EE.UU. y el Caribe, **Juan Eduardo** ha quedado como artista exclusivo del sello Musart y su primer lanzamiento

está siendo minuciosamente preparado, dada la índole del producto. ¡Felicitaciones **Juan Eduardo** por esta joya musical y también para todos los involucrados en la grabación! . . . Muchos son los grupos trópicos que se reparten las gigantescas ventas en México, y otros más, son los que aspiran darse a conocer. Entre estos últimos, se encuentra **Ramiro Leija y su Viajeros (Mélody)**, que aparecen con el tema "Adiós a mi pueblo;" y me anticipo a vaticinar, que **Ramiro Leija** y su grupo, con la calidad que ostentan, pueden ser la gran sorpresa de la temporada 76.

Este primer sencillo, se completa con otro buen número "Si Volvieras" . . . Asombrosas ventas del sello Peerless con "La Cumbia del Exorcista" de **Fresia Saavedra**, "Carnaval" de **Tito Cortéz** y "Cuerpo sin Alma" de **Las Colombianitas**. Todos estos temas, pertenecen a su antiguo archivo musical.

¡Congratulaciones para el ami-  
(Continued on page 89)

## DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Ha sido absoluto el éxito de **Camilo Sesto** en el Alcala Palace de Madrid, en su interpretación de "Jesucristo Superstar." Su "Amor Libre" está de éxito en toda Latinoamérica y cercano latino de Estados Unidos. Con todo esto a su favor iniciará su gira por Estados Unidos el 26 de Marzo, donde actuará en el Miami Beach Convention Hall. Al día siguiente, sábado 27 de Marzo, arribará a Nueva York para actuar en el Madison Square Garden. Breves días después, en Abril 2, debutará en el Mayaguez Coliseum Puerto Rico y actuará los días 3 y 4 en San Juan, Puerto Rico, en Cinema 4. Indiscutiblemente que sus presentaciones por acá serán coronadas por el éxito . . . Por otra parte, las dos funciones que ofrecerá **Sandro** en el Gusman Hall de Miami, están totalmente vendidas con dos semanas por anticipado . . . **Fruko** de Colombia, vibrante músico salsero ha logrado espectacular éxito en su patria y sobrepasa los límites territoriales para conquistar los mercados de Peru, Ecuador, Venezuela, Panamá, Costa Rica, Nicaragua, Honduras, El Salvador, Guatemala, Mexico, Republica Dominicana y Estados Unidos latino, donde sus grabaciones han sido lanzadas con sonada aceptación. La música de salsa producida en Venezuela y Colombia comienza a ganar mercados y aceptación total. ¡Y es que el área lo lleva en la sangre! . . . **Alfredo Gutierrez**, el popular acordeonista colombiano está grabando un long playing de rancheras con su toque especialísimo. Si el gran y popular intérprete y la costa oeste de Estados Unidos con la fuerza que amerita, las ventas de sus grabaciones se triplicará.

Entregará la Revista Latin NY sus trofeos anuales en el Beacon Theatre el día 16 de Mayo de este año . . . Desde hace meses triunfan los intérpretes argentinos de música folklórica **Los Quilla Huasi** en España, país que han recorrido casi en su totalidad cubriendo con sus interpretaciones innumerable cantidad de salas de fiestas . . . Iniciarán este mes una gira por Estados Unidos **Los Terrícolas** de Venezuela . . . Fonodisco de Venezuela resultó premiada con tres clasificaciones por los organizadores del "Idolo de Plata" de Barquisimeto. Los premios fueron: **Nohemi**, como Cantante del Año, como Grupo del Interior, al Grupo V y como el Sello Disquero del año a Fonodisco. ¡Felicidades Gloria Alvarez C.!

**Los Diablos** de Los Angeles disfrutan de promoción en el área a través de "Nadie, Nadie" y gran impacto con "México Es" de **Titi Soto**. Sus presentaciones en Newark, Pavillion Ball, Santa Rosa Sebasto Ball, Sacramento-Palm Grove, King City Fair Grounds, Rialto-Pantry Hall, Montebello Terraza, Santa Ana-Plaza Olivos, Chicago Casino Internacional, Boston Ball, Santa Monica Ball, Los Angeles y Hollywood Paladium han sido exitosas . . . Fueron testigos en la firma de **Manuel Alejandro** con RCA de España, **Alberto Galtés**, Presidente, **Myrian Von Schrebler** y este redactor . . . **Joe Cayre** de vacaciones por Acapulco, Mexico . . . **Mercy Lopez**, ejecutiva de Caytronics de Nueva York sale esta semana hacia Brasil para ocupar posición ejecutiva con el Depto. Internacional de RCA de Brasil. ¡Buena adquisición . . . Según parece, no habrá cambios en la distribución de RCA en Puerto Rico . . . Estaré esta semana en Puerto Rico, asistiendo al Symposium que ofrecerá BMI en el Hotel Caribe Hilton, presidido por **Elizabeth Granville** . . . Firmó **Alvaro Arango** en Colombia, a nombre de Discos Musart S.A. de México, a los intérpretes colombianos de música tropical **Gustavo Quintero** y **Los Graduados**. Próximamente lanzarán el primer long playing de este grupo al mercado internacional.

Se inaugurará el próximo 5 de Marzo la nueva fábrica totalmente automática Prosound Custom Pressing Inc., en el 8194 N.W. 103 St., Hialeah Gardens, Florida. Los intereses de esta fábrica de prensaje están integrados por **Roberto Pagés** de Velvet Records y **Tony Moreno** . . . Tape Duplicators of Fla. ha efectuado cambios en su junta directiva así com de accionistas. Los nuevos directivos son **Alberto Mestre**,  
(Continued on page 90)



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**Eric Mainland**, 1460 Park Ave., Emeryville, Calif., (415) 658-9287  
**Villaneuva Asturias Corp.**, 401 W. Girard Av., Phila., Pa., (215) 236-4544



# LATIN AMERICAN HIT PARADE

## Albums

### Mexico

By VILO ARIAS SILVA

1. LAGRIMAS Y LLUVIA  
JUAN GABRIEL—RCA
2. COMO UN DUENDE  
LOS BABY'S—Peerless
3. CUATRO LAGRIMAS  
LOS POLIFACETICOS—EMI Capitol
4. POR QUE NOS DIJIMOS ADIOS  
EL GRUPO YNDIO—Polydor
5. MENTIRA MENTIRA  
ROSALBA—Melody
6. TANTO TIEMPO SIN TU AMOR  
LOS JOAO—Musart
7. LAS PIERNAS DE MALENA  
EL CONJUNTO AFRICA—Peerless
8. YA ME VOY  
CARMELA Y RAFAEL—Musart
9. QUIMBARA  
CELIA CRUZ—Vaya
10. TEMAS MEXICANOS (VOL. 25)  
JUAN TORRES—Musart

### Spain

By FERNANDO MORENO

1. WISH YOU WERE HERE  
PINK FLOYD—EMI
2. JESUCRISTO SUPERSTAR  
VERSION TEATRAL ESPANOLA—Ariola
3. VIAJE A ITACA  
LUIS LLACH—Movieplay
4. HEIDI  
VERSION ORIGINAL TV—RCA/CBS
5. JESUCRISTO SUPERSTAR  
BANDA PELICULA—Movieplay
6. AMOR LIBRE  
CAMILO SESTO—Ariola
7. RIDE A ROCK HORSE  
ROGER DALTRY—Polydor
8. DISCO BABY  
VAN McCOY—Columbia
9. BREAKAWAY  
ART GARFUNKEL—CBS
10. EL AMOR  
JULIO IGLESIAS—Columbia

## Record World en España

By FERNANDO MORENO

Después de la entrega de nuestros premios y de despedir a tan buenos amigos que nos visitaron durante estas fechas, nuevamente a la carga, para informarles desde España.

Con carácter de exclusiva indicamos, que **Los Sobrinos del Juez**, (*The Judge's Nephews*) ya son artistas Hispavox por un periodo de tres años y que el single con "Vuelve Connugo amor" estará muy pronto en el mercado como así mismo el cantante más joven del mundo, **Adrian**, producción que también acaba de fichar Hispavox. ¡Enhorabuena a todos! . . . y seguimos hablando de Hispavox. La canción que presenta **Tony Landa** para Eurovisión "Adiós," será uno de los triunfos más claros de este cantante salga o no salga elegida de entre las candidatas . . . Ariola divide su catálogo nacional y crea por tanto un nuevo sello llamado Pauta que recoge otros a los siguientes artistas: **Aguaviva**, **Canarios**, **Luis Eduardo Aute**, **Maria del Mar Bonet**, **Antonio Nairera**, etc.

**Manolo Sanlúcar** se presentó con *Conciertos en el Teatro Real* de Madrid. Este es la segunda guitarra flamenca que entra en este recinto; la primera fué la de **Paco de Lucía**. Sin entrar en polémica de calidad, le damos nuestra enhorabuena a los dos . . . **Rafaella Carra** la estrella italiana, está grabando para la TVE cuatro especiales de una hora de duración. De verdad no comprendo como se le puede dar tanta promoción a esta artista que solo es conocida en nuestro país a través de un tema "Rumore," pero, en fin estas son cosas que pasan nadie se lo explica . . . enorme "boom" el de "Heidi," la serie de TV creo que vá a romper todos los moldes en lo

que se refiera a ventas de discos. Aparte de las dos grandes compañías que tienen los derechos, una las voces originales, otra, los dibujos, existen otras versiones que acapararan la bonita cifra aproximada de un millón de copias. Gracias a RCA y CBS, España se aproxima a ese millón que solo era exclusivo a muy pocos mercados . . . **Bebu Silveti** dará mucho que hablar a tenor de las producciones que le he escuchado. Tiempo al tiempo . . .

**Lole y Manuel** son desde hace muy poquito tiempo artistas CBS, al mismo tiempo eran proclamados "sevillanos del año 75" por la Emisora Radio Sevilla de la Cadena SER . . . **Juan Bau** regresa de su jira por diversos países de Latinoamérica y en sus comentarios se deja sentir la bonita acogida que se le ha dispensado.

Viene **Roberto Carlos** a España otra vez para hacer TV y trabajar en directo de la mano de ese gran Manager que es **Emilio Santamaria** . . . Mis felicitaciones a **Don Enrique M. Garea** por la concesión de la Medalla al Mérito de las Bellas Artes, galardón otorgado por el Ministro de Educación y Ciencias y que ha sido debida a su colaboración en pro de la música. Este merecido premio también ha sido otorgado a otras personalidades vinculadas a la Industria tales como: **Don Carlos Gomez-Amat**, **Don Luis Sagi Vela**, **Don Manuel Sancho** y **Don Luis Vidal**. Creo en verdad que a cada uno y por el valor natural de cada uno, es un premio muy bien merecido y que demuestra que la labor de estos ejecutivos, muchas veces no sabida por el gran público, es positiva en bien de nuestra cultura. Mis felicitaciones mas sinceras a todos y a cada uno de estos señores.

## Singles

### Mexico

By VILO ARIAS SILVA

1. COMO UN DUENDE  
LOS BABY'S—Peerless
2. VESTIDO MOJADO  
OCTAVIO—Musart
3. MENTIRA MENTIRA  
ROSALBA—Melody
4. COMO TE EXTRANO  
REVOLUCION EMILIANO ZAPATA—Melody
5. KUNG FU CHINO  
LA BANDA APACHE—Polydor
6. LAS PIERNAS DE MALENA  
EL CONJUNTO AFRICA—Peerless
7. MELINA  
CAMILO SESTO—Musart
8. PALOMA BLANCA  
LOS 12 MAS—Cisne RAFF
9. VUELVE CONMIGO AMOR  
LOS SOBRINOS DEL JUEZ—RCA
10. QUIMBARA  
CELIA CRUZ—Vaya

### Spain

By FERNANDO MORENO

1. PARA QUE NO ME OLVIDES  
LORENZO SANTAMARIA—EMI
2. HOY TENGO GANAS DE TI  
MIGUEL GALLARDO—EMI
3. AMOR, AMOR  
LOLITA—CBS
4. JAMAS  
CAMILO SESTO—Ariola
5. TORNERO  
I SANTO CALIFORNIA—Ariola
6. HAY QUE LAVALO  
CHARANGA DEL TIO HONORIO—CBS
7. I'M ON FIRE  
5000 VOLTS—Fonogram
8. THE HUSTLE  
VAN McCOY—Columbia
9. HEIDI  
VERSION ORIGINAL TV—RCA/CBS
10. ABRAZAME  
JULIO IGLESIAS—Columbia

### Colombia

By LAZARO VANEGAS

1. CORAZON CORAZON  
JULIO IGLESIAS—Philips
2. LLAMARADA  
ISADORA—Sonolux
3. PEQUENA Y FRAGIL  
SABU—Orbe
4. BORRA  
BILLY PONTONY—CBS
5. RAMAYA  
AFRIC SIMINE—Orbe
6. EMMANUELLE  
TRINI SANTOS—Orbe
7. EL HUMAHUAQUENO  
ROBERTO CARLOS—CBS
8. AMOR LIBRE  
CAMILO SESTO—Ariola
9. TENGO GANAS DE TI  
CLAUDIA DE COLOMBIA—CBS
10. UNA PALOMA BLANCA  
GEORGE DAN—CBS

### New York

By EMILIO GARCIA

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

## En Mexico (Continued from page 88)

go y capacitado profesional **Luis Rubio**, quien ocupa desde el mes pasado, el sillón de publicidad de RCA!. La UPEM (Unión de Periodistas de Espectáculos de México), que preside el colega **Raúl Vieyra** de Excelsior, le ofreció su respaldo, en un ameno desayuno-agasajo . . . Buen equipo de jóvenes compositores, ha logrado formar la pujante editora MUSA, que dirige con vigoroso ánimo **Augusto Monsalvo**. Pero, siguiendo con su lema, las puertas están abiertas para todo el que pretenda el título de compositor. Los interesados, pueden dirigir su correspondencia a Darwin 142, tercer piso-México 5 D.F. . . . De California y con mucha fuerza, aparecen **Los Diablos** (Latin International) con el tema "Es México" . . . Constituyéndose en un dueto proporciones, **Silvia** y **Gilberto**, triunfan con su nuevo número "Como duele;" destacándose también, la arrolladora y bien planeada promoción de **Cisne RAFF**.

### King Clave

**King Clave**, encabeza la gigantesca caravana artística, que presentará el empresario **Arnulfo Delgado** el el próximo 14 de

Marzo en el Madison Square Garden de Nueva York . . . Dentro del balance de ventas del año 75, **Oscar Chavez** y su lp "Parodias Políticas," aparecen con cifras elevadísimas. En estos resultados, hay que elogiar la efectiva distribución del producto Polydor . . . Paralelamente con la aparición de su primer sencillo, que trae el tema "Sabado por la tarde;" **Claudio Baglioni** (RCA) estuvo de visita promocional.

### Cacho Castana

En el mercado, la primera producción de la mancuerna **Mariana Dorell-Andrés García** (Orfeón) quienes interpretan "Señor Licenciado" . . . Una lástima, que todavía no se animen a lanzar a **Cacho Castana** (Phonogram). El talento del compositor-intérprete argentino, se percibe en cada uno de sus temas . . . **Lourdes de Montecristo** (Cisne RAFF), surge como una nueva figura del género folclórico; así lo demuestra en su primera grabación que contiene "Te tengo que olvidar" y "Por que no fuí tu amiga" . . . Continúan **Los Polifacéticos** agotando ediciones con sus "Cuatro Lágrimas." Las ventas, son tremendas . . . ¡Y hasta la próxima desde México!



## Nuestro Rincon (Continued from page 88)

Vicepresidente a cargo de Producción, **Alberto Sueira**, Secretario y Administración, **John Urgen**, Vicepresidente a cargo de Ventas y **Aldo Vazquez** retiene su posición como Presidente. La nueva inyección de energía y planeamientos le dará a Tape Duplicators más fuerza para seguir adelante dentro de sus éxitos ya establecidos. ¡Felicitaciones! . . . Mientras todos los sellos latinos, dentro de sus posiciones limitadas en el mercado latino de Estados Unidos, se estaban dando palos unos a los otros, grandes intereses se motivaron y tomaron enorme parte del mercado. Ahora, sufriendo los rigores de la desesperación, dificultad inmensa para lograr promoción a sus excelentes producciones y el cierre establecido casi monopolístico, los pequeños intereses están sufriendo una transformación y se aprestan unidos a ir a la lucha de recuperación de sus mercados . . . Por supuesto, aquella frase de: "un buen cheque borra cualquier deshonra," dicha por un ejecutivo discográfico a este redactor en momentos en que más brillante era su fe en las condiciones humanas, viene más cada día a la memoria. Bueno, muchos cheques pequeños pueden hacer uno grande y en la unión está la fuerza. Seguiré informando de este movimiento . . . Y ahora . . . ¡Hasta la proxima!

**Camilio Sesto's** success as "Jesus Christ Superstar," presented at the Alcala Palace Theater in Madrid, is brilliant. On the other hand, his smash hit "Amor Libre," in all Latin America and the Latin market in the States, is showing very clearly that he is at the peak of popularity. He will tour the States from March 26 to April 4. On the 27th he will debut in New York City at Madison Square Garden. On April 2nd he will perform at the Mayaguez Coliseum, Puerto Rico, and on April 3-4 he will perform at Cinema 4 in San Juan. He is also expected for appearances in Miami during this tour . . . **Sandro's** performances at the Gusman Philharmonic Hall in Miami had been sold out two weeks prior to the engagement. An absolute success! . . . **Fruko de Columbia**, spectacular salsa musician, is a success in his country and his popularity is spreading heavily to other territories. His recordings on Fuentes label had been already successfully released in Peru, Ecuador, Venezuela, Panama, Costa Rica, Nicaragua, Honduras, El Salvador, Guatemala, Mexico, Dominican Republic and the States. Salsa music produced in Colombia and Venezuela is being fully accepted almost in all Latin markets . . . **Alfredo Gutierrez**, accordion player from Colombia, is recording an album of "rancheras" that will sell well in Mexico and the west coast if properly promoted.

Latin NY Magazine will extend their awards at the Beacon Theater on May 16th . . . For several months Argentinean folklore group **Los Quilla Huasi** has been successfully performing in Spain, covering most of the important "galas" in such an extensive territory . . . **Los Terricolas** will tour the States this month . . . Fonodisco from Venezuela received three awards ("Idolo de Plata") in Barquisimeto: **Nohemi** as Singer of the Year, **Grupo V** as Local Group of the Year and Label of the Year for the company. Congratulations! . . . **Los Diablos** from Los Angeles, who are being heavily promoted via "Nadie, Nadie" and "Mexico Es" (Titi Sotto) in the area, played a very extensive tour covering Newark, Pavillion Ball, Santa Rosa Sebasto Ball, Sacramento-Pal Grove, King City Fair Grounds, Rialto-Pantry Hall, Montebello Terraza, Santa Ana-Plaza Olivos, Chicago Casino Internacional, Boston Ball, Santa Monica Ball, Los Angeles and Hollywood Paladium, etc. . . . We were present at **Manuel Alejandro's** signing with RCA, Spain, as exclusive recording artist, along with **Alberto Galtés**, president, and **Myriam Von Schrebler** . . . **Joe Cayre** is vacationing in Acapulco, Mexico . . . **Mercy Lopez**, executive secretary of Caytronics Corp., will fly to Brazil this week in order to cover an executive position in the international dept. of RCA, Brazil. Congratulations Mercy! . . . It seems that there will be no change in the present distribution of the RCA product in Puerto Rico . . . I will be in Puerto Rico this weekend covering a symposium presented by BMI at the Caribe Hilton in San Juan. **Elizabeth Granville** will preside at the event, offered to all publishing companies and composers from Puerto Rico . . . **Alvaro Arango** signed **Los Graduados** and **Gustavo Quintero** in Colombia, as exclusive artists for Musart of Mexico. A new album will be promptly released by all Musart subsidiaries and licensees all over Latin America.

A new pressing plant will be inaugurated on March 5th in the Miami area. Prosund Custom Pressing, located at 8194 N.W. 103 St., Hialeah Gardens, Fla., will be fully automated and will take orders from all manufacturers. Members of the corporation are **Roberto Pagés** from Velvet Records and **Antonio Moreno**, general manager of the Miami branch . . . Tape Duplicators of Florida has announced changes in their stockholders and executive staff. It is now integrated as follows: **Alberto Mestre** is a vice president in charge of production, **Alberto Sueira** is secretary in charge of administration and **John Urgen** is a



## LATIN AMERICAN ALBUM PICKS

### PARA VOSOTROS CANTO

**JOSE LUIS PERALES**—Hispavox HHS 11-291



Con su interpretación de "Y te Vas" como éxito internacional, José Luís Perales esta vendiendo fuerte este album. También se han incluido "Canción para un Poeta," "Nana para mi Madre," "Por Tí" y "El Ciego." Arreglos de Juanito Márquez a gran orquestación.

■ José Luis Perales is selling "Y te Vas" heavily in several Latin countries. Here it is included among a beautiful and commercial repertoire with arrangements by Juanito Marquez. Great orchestration! "Para vosotros canto," "El "snob," "Mi Pueblo se está muriendo," more.

### A BAILAR CON . . .

**LA SONORA SANTANERA**—Caytronics CYS 1454



La muy popular y vendedora orchestra tropical mexicana en un repertorio extremadamente comercial. Resaltan "El Maquinista" (Cornelio Reyna), "Siboney" (Lecuona), "El Muñeco Viajero" (Hnos. Rigual) y "Sin darte cuenta" (C. Colorado).

■ This very popular tropical music Mexican orchestra in a very contagious and commercial repertoire. "Llueve" (C. Colorado), "Besame Mucho" (C. Velazquez), "Vereda Tropical" (G. Curiel) and "Candilejas" (Ch. Chaplin).

### LA VOZ ROMANTICA DE . . .

**ROBERTO YANES**—International INT 904



Con arreglos de Mike Rivas y Oscar Cardozo Ocampo, el talentoso interprete de siempre, Roberto Yanes bellamente ofrece aquí "Vale la Pena Amar" (Ch. Navarro), "No temas al Pecado" (Alberto Alonso), "Y entonces" (Sylvia Rexach) y "La Vida se va y no Vuelve" (H. Nelson), entre otras.

■ With arrangements by Mike Rivas and Oscar Cardozo Ocampo, the always talented Argentinean Roberto Yanes offers a beautiful package. "Ahí Van camino hacia el Altar" (P. Ortega), "Porque será" (Diplo Rivero) and "Lo Demas es Cuento" (Ch. Navarro).

### EN MEXICO CON

**LOS TERRICOLAS**—Discoland OLP 8240



Va avanzando la popularidad de Los Terricolas de Venezuela en Latinoamérica. Ahora mueven muy bien esta nueva grabación en México y costa oeste. "Qué importa" (J. Hoyer), "Cuando te Acuerdes de Mí" (M. Delgado), "Luto en el Alma" (M. Delgado) y "El Plebeyo" (F. Pinglo).

■ Los Terricolas from Venezuela are also moving their recordings in Mexico and on the west coast. Very commercial package! "Llora mi Canción" (J. Hoyer), "Yo te Perdono" (F. Fuentes) and "Puerto Cabello" (I. Pizzolante).

vice president in charge of sales. **Aldo Vazquez** retains his post as president. With this new injection of stamina and knowhow, Tape Duplicators will keep going on in their usual pattern of being a successful operation . . . While most of the small Latin labels have been fiercely fighting each other, new and powerful groups have been silently taking over the whole Latin industry in the States. Now, close to desperation, suffering heavy lack of promotion in order to protect their outstanding productions, a movement is taking form in order to unite efforts and face the strong and almost monopolistic forces that are leading the industry. Well, it is a very old phrase, "United we will conquer, divided we will die," and that's the whole story. We will keep informing you of the progress in this particular and important matter . . . And that's it for the time being!



## Galdston & Thom:

# A Multiplicity of Talents

■ NEW YORK—While the television show announcing the 1975 American Song Festival awards has yet to expose the winning entries to the general public, the song that won in both best professional rock song and best song of the festival categories is being heard around the country. Phil Galdston and Peter Thom's "Why Don't We Live Together" appears on the latest Barry Manilow album, "Tryin' to Get the Feeling." Eventually, Galdston and Thom hope to record it themselves.

### History

The writing team formed in the summer of 1973, introduced by mutual friend Larry Brezner. Phil had a band and was looking for a lead singer; Peter had been

writing and playing and had a solo album a year earlier on United Artists. While both have continued to pursue solo careers they have, at the same time, managed to write 71 songs together.

### Grammy Nominations

Galdston has produced two albums for comedian Robert Klein (and received two Grammy nominations), and appears with Klein regularly as an accompanist. Recently they appeared on an experimental show for Home Box Office. Thom is lead guitarist with the City Center Joffrey Ballet with which he also sings lead during performances of "Trinity." Thom was also featured on the NET-TV presentation "Dance In America."

Though both were recovering from colds when they visited RW, they were enthusiastic about the American Song Festival itself as well as their own \$30,500 award.

"The Festival appeals to amateur as well as professionals," said Galdston, "and the amateurs are the ones it can help the most." Thom added that the ASF differed from other such contests in other countries in that there are no strings attached—the writers do not give up the copyright or recording rights.

### Forming A Band

Galdston and Thom each write music and lyrics and are capable of arranging and producing. Currently they are in the process of putting a band together and label shopping. With their songs popping up on a variety of other people's albums (Manilow, Florence Warner, Valerie Carter), that task should be readily accomplished.

Ira Mayer

## CONCERT REVIEW

### Simplicity and Style Help Sugarloaf Shine

■ LOS ANGELES — Sugarloaf (Claridge) came on strong in a recent engagement at the Southern California Minute Men Hall of Fame (at the John Wayne Memorial Corral — Knotts Berry Farm). In spite of location, Jerry Corbetta has made the necessary adjustments in his group which enabled him to thrill his predominantly teenage audience.

### Bubblegum Masters

The group started off with "Have A Good Time," which got the crowd in the groove for what turned out to be a remarkable performance by the group. Quickly moving into a very cute number that did relatively well last year, they played "Don't Call Us, We'll Call You." The group then moved on to their new release, "Set My Dreams To Music." The song is strong lyrically and is very dynamic for bubblegum rock, which this group is a master of.

The show was closed with some oldies but goodies, "Them Changes" by Buddy Miles, and the grand finale, "Green Eyed Lady," the song that brought them to national acclaim. Their performance of "Green Eyed Lady" brought all to their feet, cheering.

Perhaps the most striking aspect of Corbetta's set, and the most overlooked, was the technical proficiency with which he and his band executed their material. Despite the simplicity of the material itself, Corbetta's talent shines through and reveals that his musical potential is limited only by his own choice of musical genre.

Michael Walton

## Latin Music Day Planned by BMI

■ NEW YORK — On Monday, March 1, 1976, San Juan's Caribe Hilton will be the scene of "Latin Music Day" sponsored by Broadcast Music, Inc. All professional composers and publishers are being invited to visit the BMI hospitality suite at the Caribe Hilton, Tropical Gardens (Room "C") from noon to 7 p.m. where they will have an opportunity to meet with BMI representatives to learn in detail the dollar potential available from licensing their musical compositions.

### Royalties

Licensing of a musical composition through BMI enables the composer and publisher to be paid royalties when their compositions are performed publicly for profit on radio, television and in hotels and nightclubs.

## Skynyrd Tour Set

■ MACON, GA. — Alex Hodges, president of Paragon Agency, has announced plans for an extensive tour by MCA artist, Lynyrd Skynyrd. Terry Rhoades, vice president, has coordinated the tour, which will begin in Denver on March 1, and continue to the west coast with 17 performances in 16 cities and winds up in Iowa March 31.

### Second Leg

The second leg of the tour, beginning in April, will include northern and east coast cities. The group's fourth album, "Gimme' Back My Bullets," has been released to coincide with the tour. The Outlaws will appear with Lynyrd Skynyrd on 15 of those performances, Cate Brothers, Jeff Beck and Montrose will play the other dates.

## CLUB REVIEW

### Rivers Opens At Sahara With Fifth Dimension

■ LAKE TAHOE—Exultant in the midst of the opening of his debut engagement at the Sahara Tahoe, Johnny Rivers (Epic) was telling the sun-and-ski crowd gathered around tables in the huge show-room about spending interminable hours in a far less imposing Nevada room. That was early on in his career, before his phenomenal string of early hits, before Soul City Records and before there was even a place to make a comeback to. Rivers had done his dues-paying, playing in one of the small lounge bands that are as numerous and as anonymous in Nevada as the girls at the Mustang Ranch. So the Sahara Tahoe engagement was a reunion of sorts, marking Rivers' first Nevada stint since the first big boom in his career, but it was an encounter that will most likely blossom into a lasting relationship.

Rivers is a natural for the Nevada hotel circuit, his repertoire consisting largely of songs that are familiar enough by now to a slightly older crowd and still rock 'n' roll enough to draw the late-twenties and early-thirties audience that grew up on his music and who the hotels — especially the Sahara Tahoe — have lately been desirous of attracting.

### Accompaniment

Accompaniment was remarkably and tastefully sparse by Nevada standards, with his regular road band augmented only by a handful of brass players for a total of about a dozen musicians. But Rivers has always had a knack for handling a wide variety of material and making it palatable to a broad audience. Predictably, his choice of material ran the gamut of his hits, ranging from Chuck Berry's "Maybelline" and "Memphis" to Holland-Dozier-Holland's "Baby I Need You Loving," from his own "Summer Rain" to his last hit single, Brian Wilson's "Help Me Rhonda." Rivers' strong, reedy voice has always been the great equalizer for the songs he chooses.

In contrast, the Fifth Dimension's headlining spectacle was a meticulously arranged, brightly costumed and very deluxe affair, with Broadway-style choreography and a full orchestra in the background. Founding members of the group, Lamonte McLemore, Florence LaRue Gordon and Ron Townson are seasoned veterans of Nevada stages. The newer members—Danny Beard and Marjorie Barnes—were given an equal share of the spotlight in a show that combined standard Fifth Dimension hits with their newer material.

Max Nichts

## Kissin' Cousins



Elton John is pictured with Casablanca recording artists Kiss backstage at The Forum. The group recently headlined to a capacity crowd at the 18,000-plus facility.



## A Variety of Instrumental Treasures

By SPEIGHT JENKINS

NEW YORK—Practically every record by Vladimir Ashkenazy deserves the interest of anyone into the piano and his latest is no exception. The Russian pianist, who now lives in Iceland, has style, heart, technique and a means of communicating with the listener that belongs to no other pianist of his generation. Last season Ashkenazy was soloist in the Rachmaninoff Piano Concerto Number 3 with the Philadelphia Orchestra under Eugene Ormandy in Philadelphia and New York. The mysterious magic that makes a great performance happened, and somehow RCA (the Philadelphia) and London (Ashkenazy) must have agreed to let the record come about on RCA. It is a treasure from every point of view. Ormandy, who sometimes is soporific in his live performances, stands second to no one as an orchestral accompanist and in this instance contributes his own brand of romantic Russian fire. Ashkenazy is at his best: alternatively brilliant and eloquently

songful, he makes each movement into an exciting experience and incidentally shows this again to be the most musical of Rachmaninoff's concertos. The Philadelphia sound, of course, does not exactly make the record less valuable.

**James Levine**

The collaboration between RCA and James Levine has again borne fruit in a new recording of the Brahms Symphony No. 1. The cover shows the Rhine with a castle, and the picture is admirably chosen. This is noble Brahms, echt German without a trace of Wilhelmine pomp or the sort of dowdy stuffiness that the music can exude. It is soulful, clean and intensely romantic in a fresh, youthful sense that is Levine's specialty. The Chicago Symphony proves again and again its claim to be the top of the American orchestral pyramid. Each part of this symphony is good, but the pleasure of Levine and the musicians in playing the familiar

(Continued on page 93)

## CLASSICAL RETAIL REPORT

MARCH 6, 1976

### CLASSIC OF THE WEEK



### BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT

Angel

### BEST SELLERS OF THE WEEK

BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel

LISZT: TRANSCENDENTAL ETUDES—Berman—Columbia

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

TOMITA: FIREBIRD—RCA

### PEACHES/U.S.

BEETHOVEN: COMPLETE SYMPHONIES—Solti—London

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

CARLOS BY REQUEST—Columbia

LISZT: TRANSCENDENTAL ETUDES—Berman—Columbia

MAHLER: SYMPHONY NO. 5, KINDERTOTENLIEDER—Ludwig, Karajan—DG

PACHELBEL: KANON—Muenchinger—London

LUCIANO PAVAROTTI SINGS FAVORITE TENOR ARIAS—London

RAVEL: COMPLETE ORCHESTRAL WORK, VOL. V—Martinon—Angel

BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel

TOMITA: FIREBIRD—RCA

### SAM GOODY/EAST COAST

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

CARLOS BY REQUEST—Columbia

GERSHWIN: COMPLETE WORKS FOR PIANO AND ORCHESTRA—Slatkin—Vox

KORNGOLD: DIE TOTE STADT—Neblett, Kollo, Leinsdorf—RCA

LEONTYNE PRICE AND PLACIDO DOMINGO SING OPERA DUETS—RCA

BEVERLY SILLS SINGS VICTOR HERBERT—Angel

WAGNER: DIE MEISTERSINGER—Varviso—Philips

TOMITA: FIREBIRD—RCA

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

### KORVETTES/N.Y.

CHOPIN: PRELUDES—Perahia—Columbia

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

LISZT: TRANSCENDENTAL ETUDES—Berman—Columbia

MOZART: COSI FAN TUTTE—Boehm—DG

PROKOFIEV: PIANO SONATA NO. 8—Berman—DG

RACHMANINOFF: PIANO CONCERTO NO. 3—Ashkenazy, Ormandy—RCA

BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel

CLASSICAL BARBRA—Streisand—Columbia

TCHAIKOVSKY: SYMPHONY NO. 4—Bernstein—Columbia

VERDI: LA TRAVIATA—Sills, Ceccato—Angel

### ROSE RECORDS/CHICAGO

BEETHOVEN: COMPLETE SYMPHONIES—Solti—London

LISZT: SONATA IN B MINOR—Berman—Columbia

LISZT: TRANSCENDENTAL ETUDES—Berman—Columbia

PROKOFIEV: SONATA NO. 8—Berman—DG

BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel

BEVERLY SILLS SINGS SALON FAVORITES—Columbia

CLASSICAL BARBRA—Streisand—Columbia

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

TOMITA: FIREBIRD—RCA

VIVALDI: FOUR SEASONS—Meunchinger—London

### TOWER RECORDS/SAN DIEGO

BRAHMS: SYMPHONY NO. 1—Levine—RCA

CHOPIN: COMPLETE PRELUDES—De Larrocha—London

DONIZETTI: HIGHLIGHTS FROM LUCIA DI LAMMEROR—Sutherland—London

LISZT: TRANSCENDENTAL ETUDES—Berman—Columbia

RAVEL: ORCHESTRA L MUSIC, VOL. 1—Martinon—Angel

ANDRES SEGOVIA IN THE INTIMATE GUITAR, VOL. II—RCA

BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel

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

TOMITA: FIREBIRD—RCA

### TOWER RECORDS/SAN FRANCISCO

BEETHOVEN: COMPLETE SYMPHONIES—Solti—London

ART OF COURTLY LOVE—Munrow—Seraphim

GO FOR BAROQUE—Victrola

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

LISZT: TRANSCENDENTAL ETUDES—Berman—Columbia

MOZART: MASS IN C MINOR—Te Kenawa, Leppard—Seraphim

BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel

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

TOMITA: FIREBIRD—RCA

WAGNER: THE RHINEGOLD—Goodall—Angel

## CLASSICAL PICKS FROM COLUMBIA

Featured in the  
New York Times Magazine  
on February 22nd.

Played at the Bottom Line on February 25th  
and Carnegie Hall on February 27th.

*Selling everywhere!*

IN HIS FIRST JAZZ RECORDING  
JEAN-PIERRE RAMPAL, Flutist  
SUITE FOR FLUTE  
AND JAZZ PIANO  
CLAUDE BOLLING,  
Pianist/Composer  
MARCEL SABIANI, DRUMS  
MAX HEDIGUER, STRING BASS



M 33233





# RW Presents Classical Critics Awards



At the Opera Club of the Metropolitan Opera on February 12, stars, critics and record executives gathered to celebrate the third annual Classical Critics Awards of Record World. The starriest of the stars present was the Australian soprano Joan Sutherland, who received the award for Best Standard Opera for her work in *I Puritani*, an opera which she was rehearsing for a Met premiere at the time of the party. She is shown above left conversing with RW publisher Robert Austin and his wife, Mindy. Contemporary music was represented by the threesome of pianist Paul Jacobs, composer Elliott Carter and conductor Arthur Weisberg as well as by the more solitary Charles Wourinen. Lyric tenor Robert White who starred in the ABC *Dafne* chats with RW art director Michael Schanzer and ABC classical chief Kathryn King. Two members of the critical panel, Kenneth Furie of High Fidelity and the Times' Peter G. Davis, watch the award proceedings intently, while earlier another panel member, William Livingstone of Stereo Review, converses with Harvey Hunt of Unicorn Records and Mike Kellman

of Columbia. Two familiar members of the Texaco Opera Quiz panel, Richard Mohr of RCA and John Coveney of Angel, share a few secrets out of the hearing of their fellow panelist, London Records vice president Terry McEwen. Rolland Kommerall of Deutsche Grammophon in Hamburg happened to be in town for the party, and he is seen chatting with Scott Mampe of Philips and Jim Frey, DG's chief in the U.S. The party was not a totally serious affair as shown by the laughter of Richard Rollefson and John Harper, both of London Records, and in the response of the New York Post's Harriett Johnson to a story of Alison Ames of DG. All the companies received awards, but the largest number went to Tracey Sterne of Nonesuch, who here holds one of her five awards, and to the grand champion Marvin Saines of CBS, who is suggesting that RW classical editor Speight Jenkins give one of his seven plaques to another member of his Columbia team.

## Instrumental Treasures (Continued from page 92)

fourth movement is clearly audible. A recording like this makes the repetition of a potboiler more than reasonable.

To the generation of Americans in their thirties and forties the two potboiling symphonies heard to death during the forties are the Beethoven Fifth and the Tchaikovsky Fourth. Last year Carlos Kleiber gave us a fresh and meaningful look at the Fifth on Deutsche Grammophon and now Leonard Bernstein has turned his talents to the Fourth for Columbia. The performance duplicates the broad, hyperromantic performance that Bernstein gave in a N.Y. Philharmonic concert last spring. It is music that can be treated with limited subtlety or strictly as heart-on-sleeve. Bernstein, of course, opts for the latter with a vengeance, and pools of brilliant color practically splash out of one's record player. Tchaikovsky thrives on so much vibrancy and, Lord knows, so does Bernstein.

Angel has turned out three recordings recently that should be

mentioned (*The Rhinegold* may be a fourth; reviewers still have not received copies of this album that seems to sell so well) and the first is a wonderful violin record by that master of the strings: Itzhak Perlman. Completely devoted to Stravinsky, the disc shows how many variations of mood, color and romance a great violinist can put into the late master's music. Perlman has played the Suite Italienne (a transcription of *Pulcinella* made originally in 1933 for cello then transcribed soon after for violin) in a recent recital in New York, and all the Italiante essence of this music—no matter how neoclassical on the surface—comes out in this recording. Perlman has a rich tone with a wonderful vibrato under perfect control; his romantic nature might not seem to jibe with Stravinsky. What happens is the enrichment of the composer's writing along with absolute fidelity to his markings and intentions. It should be an important record for those who warm to the violin.

An Angel record out for about six weeks has made no chart mark but perhaps has been overlooked. This is the Four Sea Interludes and Passacaglia from *Peter Grimes*, conducted by Andre Previn with the London Symphony Orchestra. Also on the disc is Britten's Sinfonia da Requiem. The barrenness of the sea—its bleakness, poetry, awesome power and essential coldness—has rarely been so well musically described as by Britten in his interludes in *Grimes*. Previn makes them strong and virile, with the poetry beautiful to hear. It makes one want to hear him work with more of the score.

And finally as one of the last of Angel's distribution of Melodiya, come two suites of Rimsky-Korsakov: *The Coq d'Or* and *Tale of Tsar Saltan*. These are led by Konstantin Ivanov with the Moscow Radio Orchestra. Crystal clear and yet fiery, they show the Russians as always, at home in their own repertory. The slight craziness of *Coq d'Or* is brilliantly suggested, and the orchestra plays very well.

## Stokowski Disc Coming from ATV

■ NEW YORK—Peter K. Siegel, president of ATV Records Incorporated, has announced that ATV Records will shortly release a new disc by Leopold Stokowski on the Pye Label. Stokowski was recently signed to a world wide recording contract by Pye Records Ltd. in London, England.

A major, multi-media marketing campaign is scheduled for Stokowski's debut Pye album, "Stokowski Spectacular," which is packaged in a deluxe gatefold sleeve and represents ATV/Pye's first entry into the compatible quadraphonic field using the QS 4-channel stereo system.

## Petrie Joins Phonogram

■ CHICAGO—Stan Bly, vice president, national promotion, for Phonogram, Inc./Mercury Records, has announced the appointment of John Petrie to the post of promotion manager for the Chicago area. He will also cover Wisconsin.



## WEA Consolidates in U.K.

■ LONDON — Nesuhi Ertegun, president of WEA International, has announced the intention to form one company for the WEA Group in the U.K. The decision was taken by WEA International with the American parent companies.

### 'Penetration'

Ertegun, presently here to restructure the WEA U.K. interests under one roof, stated: "WEA, with its prestigious and enviable artist roster, was divided into four divisions in 1973. Separate offices were maintained, and a special emphasis placed in creating positive, identifiable images for each label. Three years on, it is felt that this aim has been achieved; WEA and the labels it represents have never been in a stronger, more challenging position. The recent addition of Elektra/Asylum into the WEA family provided the right moment to pool all our resources into the formation of one company—which we feel will result in an even greater penetration of the U.K. market."

### Reorganization

During this period of reorganization, Nesuhi Ertegun will act as managing director for the new company. He said, "I will work on the project with the assistance of Derek Taylor and Richard Robinson, two major British record executives, for whom I have the greatest admiration." Derek Taylor and Richard Robinson become joint deputy managing directors of WEA. Taylor will pri-

marily be responsible for creative services and Robinson for business affairs.

### Phil Carson

Phil Carson will not be a member of the new WEA company but will continue to work for Atlantic Records with new additional responsibilities. He will concentrate on the development of the company and its artists on an international basis, reporting directly to Atlantic president Jerry Greenberg.

### Other Appointments

Other WEA appointments announced so far are: Moira Bellas, director of publicity; David Cliphams, director of marketing; Bill Fowler, director of promotion; Martin Sanders, financial controller.

The new WEA U.K. company will continue to develop separate identities and has appointed three label managers who will coordinate the activities of each label. They are Nigel Molden for Warner Bros., Ian Gurney for Elektra/Asylum and Dave Dee for Atlantic, all of whom report to Derek Taylor.

### Policy

The new policy will become effective when suitable office space is found to rehouse the entire company, at which time the existing Warner Bros. and Atlantic offices will be closed. Until then, the labels will continue to operate in their present capacity.

Further announcements of new staff appointments will follow.

## ENGLAND

By RON McCREIGHT

■ LONDON—Having been forced to cancel some dates on their current tour due to illness, the first of 10cc's series of concerts at the Hammersmith Odeon proved without doubt that the band has fully recovered. Their last hit, "Art For Art's Sake," opened the show, which included several other tracks from the "How Dare You" album, most memorable of which was "Fly Me" complete with taped sound effects and visual aids in "supersonic" style. Not surprisingly, "I'm Not In Love" created most impact but their second encore, "One Night In Paris," gave best evidence of not only 10cc's immaculate musical presentation but how all four score most heavily with their vast vocal capabilities.

**Elkie Brooks** follows her successful sell-out season at Ronnie Scotts with a series of college and concert dates, although an anticipated major London concert has yet to be named. Following an overwhelming demand, **Robin Trower** will play several extra concerts on his current U.K. tour, including an appearance at the Wembley Empire Pool on March 5th. Trower's live album has been issued by Chrysalis to coincide with the tour, which is immediately followed by his second visit to the States where he opens a three month tour in Minneapolis on March 19th. On the same day **David Essex** commences a world tour which starts in Amsterdam and also takes in shows in Denmark, Norway, Sweden, Germany, France and Australia. Essex is currently completing sessions for a new album, although a double live set taken from his last British tour will be released by CBS next month. Two other major British rock acts are also touring in support of forthcoming albums—**Stackridge**, along with new keyboard man **Dave Lawson** (ex-Greenslade) and drummer **Peter Van Hooke** (ex-Van Morrison) visit several colleges during March and April introducing their second album for Rocket, titled "Mister Mick;" and **Man** also with a new lineup, includes a H. Odeon appearance on March 14th as one of several concerts trailing their first album for MCA, "The Welsh Connection."

Mountain Records has made a last minute switch on the **Martyn Ford** single mentioned here two weeks back with "Theme From Gone With The Wind" replacing "Stranger On The Shore." Both tracks are on Ford's excellent instrumental album, "Smoovin'," released shortly, while the single has met with instant acclaim and already looks set for heavy airplay and sales. Continuing to put the record straight, **Tam Paton** has not parted company with the **Bay City Rollers** since taking on new group **Bilbo Baggins**, contrary to an earlier report in this column.

One other single emerges (along with Martyn Ford) from a mass of disappointing product this week. **Leroy Brown's** "Real Love" (EMI) deserves recognition on both sides of the Atlantic. On the other hand, several strong albums are offered, beginning with **Bad Company's** "Run With The Pack" (Island), which has already charted, followed by **Status Quo's** "Blue For You" (Vertigo), **Gong's** "Shamal" (Virgin), **Sweet's** "Give Us A Wink" (RCA) and **Fripp & Eno's** "Evening Star" (Island).

Top Radio One deejay **Rosko**, together with BBC executive producer **Johnny Beerling**, has compiled what is best described as a deejay handbook which is published this week by Everest Books. The book is packed with general useful advice for less experienced jocks, descriptive technical details on both radio and mobile equipment, and gives details of all British radio stations, both BBC and commercial. Radio One chief **Derek Chinnery** describes the publication as "the most comprehensive book of its kind ever written."

At a celebration lunch hosted by MFP managing director **Richard Baldwin**, Anchor Records' **Ian Ralfini** was presented with two silver discs by **Len Wood** (MFP chairman) for sales on compilation albums of **Mamas & Papas** material.

**Vanity Fayre** vocalist **Trevor Bryce** returns on **Roger Easterby & Des Champ's** Route label with a **Tony Macaulay** song, "Better By Far." Easterby and Champ, responsible for all Vanity Fayre's hits, including "Early In The Morning" and "Hitching A Ride," also produced the single.

Independent producer **David Mindel** is in L.A. for talks with record companies concerning his latest signing **Little Big Man**, which is pacted to Polydor for the world outside the U.S. and Canada. Mindel can be contacted at the Sunset Marquis apartments during the next two weeks.

## GERMANY

By PAUL SIEGEL



■ BERLIN—The Winter Olympics in Innsbruck, Austria provided some very moving moments, both in sports and in music. "The Star Spangled Banner" was played more often than expected due to America's surprisingly strong showing, but 37 nations meant 37 national anthems.

It looked like the German entry for the Grand Prix Eurovision, soon to be held in the Hague, Holland, would be "Der Star" (The Star) by **Tony Marshall**. However, right after he was voted number one, two attorneys started a battle to disqualify the song as old hat, having been performed for many years throughout Germany by another artist. If Marshall should be disqualified then "Sing Sang Song" performed by the **Les Humphries Singers** should represent Germany. The song was written by **Ralph Siegel** . . . Bellaphon Records, headed by **Branko Zivanovic**, has released a flock of new singles. In the release are "Rock Star" by **Bearded Lady**, "Satisfaction" by the **Troggs** and "Love Hurts" by **John Kincade**.

(Continued on page 95)



# The Coast (Continued from page 10)

ladies), Ed Begley Jr., J. J. Walker, Jack Albertson, Roger Miller, Flip Wilson, Robert Stack, Ted Knight, Trini Lopez, Frankie Avalon and Lenny Bear (stealing lines to use on Tom Snyder).

POTATOES: There are eight million party lists in the naked city. Here are three of them . . . Ken Glancy and RCA threw a party for the Kinks at the Hyatt House, attracting Elliott Murphy and his wife Geraldine, Dave Edmunds, members of the Pretty Things and Flamin' Groovies, Michael Des Barres and Pamela Miller, Swan Song's Danny Goldberg, Kim Fowley and Rodney Bingenheimer; Ray Davies took time out to sing your columnist's note-embazoned sweater (watch for the photo spread in an upcoming issue of Rock Scene) . . . Most of the Kinks party then moved down Sunset to Jayne Mansfield's former residence for a party thrown by Goldberg and Swan Song for the Pretty Things. Seen being swallowed up by the overflow crowd (in addition to those mentioned above) were Rod Stewart and Britt, Tom Waits, Danny Hutton Chris Squire, Ron and Russell Mael, Mick Ronson, Chris Fenwick, Tony Kaye, Earl Slick, Paul Kossoff and member of Detective, Smokie, the Tubes, the Runaways and God knows who else. Michael Des Barres of Detective and reporter Lisa Robinson, champions of affectionate cattiness on their respective coasts, had a field day . . . By far the most exclusive was the party thrown by Atlantic's Earl McGrath at Bob and Toby Rafelson's Beverly Hills home in honor of Roxy Music's excellent show at the Palladium, offering a predominantly film-oriented crowd which included Paul Morrissey, Hal Ashby, Ed Begley Jr., Loretta Hagers (well what the hell else do you expect to call her?), Michael Des Barres and Pamela Miller, and Bryan Ferry with a pencil-thin moustache (which brings out, in a wonderful way, the B-movie cad that's always been in him).

## Takin' Some Time Off



Back from a successful British tour, MCA recording artists Lynyrd Skynyrd took some time off from doing interviews to visit MCA's New York office. Pictured above, holding their latest album, "Gimme Back My Bullets," are, from left: Barry Goodman, MCA New York promotion manager; Lynyrd Skynyrd members Gary Rossington and Allen Collins; Ray D'Ariano, MCA New York promotion manager, Ronnie Van Zant of Lynyrd Skynyrd holding a copy of Record World; George Lee, MCA vice president; and Ronnie's dad, Lacey Van Zant.

## Germany (Continued from page 94)

The pop album pick is EMI-Electrola's "So Bin Ich" (So Am I) by Adamo . . . The classical recommendation is RCA's version of Schubert's Piano Trios by Arthur Rubenstein.

Congratulations to professor Armando Moreno, secretary general of FIDOF, which celebrates its tenth anniversary this year. Moreno is preparing a photo history of the 10 years of music festival history with pictures by Dezo Hoffmann . . . Dieter Liffers of Show magazine has a chart hit with "Maggie Mae" . . . Mrs. Edeltraud Kupper, who has handled the record distribution in Stuttgart for almost a generation, deserves recognition for helping to break Batta Illic's BASF hit "Madchen Mit Den Traurigen Augen" (Girl With The Sad Eyes) . . . Dr. Joe Bamburger of UFA and Discoton, saw the value of MIDEM in that it brought out that only the current copyright value of a tune counts for a hit . . . Trudy and Peter Meisel have a coming USA hit with their group Toga on Private Stock. Toga is doing Riz Ortolani's "More" . . . Dr. Hans Sikorski is very successful with handling the publishing rights to Soviet composers . . . Al Martino is having success in Europe with "Volare."

# RECORD WORLD COUNTRY SINGLES PUBLISHERS LIST

A MANSION ON THE HILL Bob Johnston (Milene, ASCAP) 67	PHANTOM 309 Prod. not available (Fort Knox, BMI) 81
ALL THE KING'S HORSES Glenn Sutton (Starship, ASCAP) 47	PICK ME UP ON YOUR WAY DOWN Dick Heard (Tree, BMI) 46
ANGELS ROSES AND RAIN Roy Dea & Dickey Lee (Combine, BMI/Music City, ASCAP) 25	PLAY NO SAD SONGS Larry Butler (Unart/Brougham Hall, BMI) 37
ANOTHER MORNING Bob Ferguson (Show Biz, BMI) 33	PLAY THE SADDEST SONG ON THE JUKEBOX Norro Wilson (Algee/Al Gallico, BMI) 60
A SATISFIED MIND Norro Wilson (Fort Knox, BMI) 45	QUEEN OF THE SILVER DOLLAR Cecca Prod. (Evil Eye, BMI) 53
AS LONG AS THERE'S A SUNDAY Jim Malloy (Tree, BMI) 57	QUEEN OF THE STARLIGHT BALLROOM Sy Rosenberg & Charlie Rick (Shelmer Poe/Unichappell, BMI) 50
BON SOIR BLUES N. Putnam & G. Spreen (Chesdel, BMI) 99	REMEMBER ME Willie Nelson (4-Star, BMI) 4
BROKEN LADY Fred Foster (First Generation, BMI) 8	ROCKING IN ROSALEE'S BOAT Glenn Keener (Hall-Clement, BMI) 98
DOG TIRED OF CATTIN' AROUND Larry Rogers (Lloyd of Nashville/Partner, BMI) 83	SAN ANTONIO STROLL/MAIDEN'S PRAYER Joe Gibson & Lloyd Green (Unichappell, BMI) (Bourne Co., ASCAP) 84
DON'T BELIEVE MY HEART CAN STAND ANOTHER YOU Jerry Crutchfield (Onhisown, BMI) 9	SENTIMENTAL JOURNEY E. J. Key & J. Key (Morley, ASCAP) 82
DON'T BOOGIE WOOGIE (WHEN YOU SAY YOUR PRAYERS AT NIGHT) Jerry Kennedy (Ahab, BMI) 49	SHINE ON Harry Hinds (Chappell, CAPAC) 72
DON'T STOP IN MY WORLD (IF YOU DON'T MEAN TO STAY) Ray Pennington (Showbiz, BMI) 35	SHOW ME WHERE Johnny Howard & Charlie Fields (Blue Echo, ASCAP) 85
DON'T THE GIRLS ALL GET PRETTIER AT CLOSING TIME Eddie Kilroy (Singletree, BMI) 42	SINCE I FELL FOR YOU Billy Sherrill (Warner Bros., ASCAP) 17
DRINKIN' MY BABY (OFF MY MIND) David Malloy (Unichappell, BMI) 31	SOMEBODY HOLD ME (UNTIL SHE PASSES BY) Johnny Morris (Al Cartee/Ensign, BMI) 18
FASTER HORSES Jerry Kennedy (Hallnote, BMI) 2	SOMEBODY LOVES YOU Allen Reynolds (Jack, BMI) 20
FIND YOURSELF ANOTHER PUPPET Owen Bradley (Goldline, ASCAP) 40	SOMEONE'S WITH YOUR WIFE TONIGHT, MISTER Eddie Kilroy (Chappell, ASCAP) 78
FIRE ON THE BAYOU Bob Tucker & Larry Rogers (Fi/Bill Black, ASCAP) 61	SOMETIMES Owen Bradley (Stallion, BMI) 22
GOOD HEARTED WOMAN Ray Pennington & Waylon Jennings (Garon, Willie Nelson, BMI) 5	STANDING ROOM ONLY Tom Collins (Sunbury, ASCAP) 6
HANK WILLIAMS, YOU WROTE MY LIFE Ray Baker (Acuff-Rose, BMI) 3	STRAWBERRY CAKE Charlie Bragg (House of Cash, BMI) 54
HEY LUCKY LADY Porter Wagoner (Owepar, BMI) 65	SUN COMIN' UP David Barnes (Stuckey, BMI) 56
HOW GREAT THOU ART Jerry Kennedy (Manna, BMI) 75	SWEET SENSUOUS FEELING Milton Blackford (Cartee, BMI) 30
HOW LONG HAS IT BEEN Bill Walker (Singletree, BMI) 100	TEXAS Paul Hornsby (Kama Sutra/Rada Dara, BMI) 44
I AIN'T NOBODY Larry Butler (Unart/Brougham Hall, BMI) 62	THE BATTLE Billy Sherrill (Al Gallico & Algee, BMI) 29
I CAN'T QUIT CHEATIN' ON YOU Natalie Rosenberg & Harry Strazelecki (Double R, ASCAP) 92	THE CALL Tom Catalano (Beechwood, BMI) 39
I COULDN'T BE ME WITHOUT YOU Jerry Kennedy (Return/ATV, BMI) 52	THE COWBOY AND THE LADY Billy Linneman (Clancy, BMI) 97
IF I HAD TO DO IT ALL OVER AGAIN Jim Foglesong (House of Gold, BMI) 13	THE DEVIL IN YOUR KISSES (AND THE ANGEL IN YOUR EYES) Jim Prater (Ahab, BMI) 55
IF I LET HER COME IN Ray Griff (Blue Echo, ASCAP) 21	THE DOOR I USED TO CLOSE Clarence Selman (Acuff-Rose & Altam, BMI) 51
I JUST GOT A FEELING Norro Wilson (Al Gallico/Algee, BMI) 26	THE FEMININE TOUCH Billy Sherrill (Window, BMI) 70
I LOVE YOU BECAUSE Jerry Bradley (Acuff-Rose, BMI) 76	THE GOOD NIGHT SPECIAL Owen Bradley (Forest Hills, BMI) 28
I'M A TRUCKER Ray Dea (Jack & Bill, ASCAP) 79	THE HAPPINESS OF HAVING YOU Jerry Bradley (Contention, SESAC) 43
IT'S MORNING Ken Mansfield & Waylon Jennings (Baron, BMI) 14	THE ROOTS OF MY RAISING Ken Nelson (Blue Book, BMI) 1
I'M IN LOVE WITH MY PET ROCK Hal Freeman (Barrett Hill, ASCAP) 80	THE SWEETEST GIFT/TRACKS OF MY TEARS Peter Asher (Stamps Baxter, BMI/Jobete, ASCAP) 11
I'M SO LONESOME (I COULD CRY) Jerry Kennedy (Fred Rose, BMI) 32	THE PRISONER'S SONG/BACK IN THE SADDLE AGAIN George Richey (Shapiro Bernstein & Co., ASCAP) 24
I'VE GOT LEAVING ON MY MIND Shelby S. Singleton (Cedarwood, BMI) 91	THE WHITE KNIGHT Leslie Adv. Agency (Unichappell, BMI) 23
JOHNNY ORPHAN Fred Kelly (Frebar, BMI) 90	THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME Owen Bradley (Blue Moon, ASCAP) 71
JUNK FOOD JUNKIE C. Randolph Nauert (Peaceable Kingdom, ASCAP) 59	THUNDERSTORMS Walter Hynes (Tree, BMI) 38
LET ME BE YOUR FRIEND Mack White & Don Powell (Acuff-Rose, BMI) 77	'TIL I CAN MAKE IT ON MY OWN Billy Sherrill (Algee/Atham, BMI) 34
LONE STAR BEER AND BOB WILLS MUSIC Glenn Sutton (Rodeo Cowboy & Otter Creek, BMI) 68	('TIL I KISSED YOU Ray Baker (Acuff-Rose, BMI) 19
LONGHAIRD REDNECK Ron Bledsoe (Window/Lotsa Music, BMI) 64	TILL THE RIVERS ALL RUN DRY Don Williams (Horse Creek, BMI) 10
LOVE IS A WORD Bones Howe & Jerry Stroud (Sterling/Addison St., ASCAP) 94	TOGETHER AGAIN Brian Ahern (Central, BMI) 63
LOVE ISN'T LOVE (TIL YOU GIVE IT AWAY) Scotty Turner (Terrace & Barlow, ASCAP) 87	TOO BIG A PRICE TO PAY Ray Pennington (Kenny Price, BMI) 66
LOVE YOU'RE THE TEACHER Pete Drake (Beechwood/Window, BMI) 95	TO SHOW YOU THAT I LOVE YOU Jim Foglesong (Tree, BMI) 89
MOTEL AND MEMORIES Bill Browder & Jack Gilmer (Offjack, BMI) 7	WHAT A NIGHT Norro Wilson (Algee/Al Gallico, BMI) 58
MY WINDOW FACES THE SOUTH Jim Malloy (Hallmark, Morley, ASCAP) 74	WHAT I'VE GOT IN MIND Larry Butler (House of Gold, BMI) 69
NEVER NAUGHTY ROSIE Wesley Rose (Acuff-Rose, BMI) 96	WILD SIDE OF LIFE Wayne Duncan & Dick Head (Travis, BMI) 15
OH SWEET TEMPTATION Roy Dea (Rose Bridge, BMI) 27	WILD WORLD Eddie Kilroy & Bobby Dyson (Irving, BMI) 93
ONLY SIXTEEN Ron Haffkine (Kags, BMI) 86	WITHOUT YOUR LOVE (MR. JORDAN) Paul Vance (Music of the Time, ASCAP) 48
PALOMA BLANCA Hans Bouwens (Warner Bros., ASCAP) 36	YOU ARE THE SONG George Richey (Proud Bird/Ben Peters, BMI) 16
PAMELA BROWN Mike Curb & Jim Vinneau (Hallnote, BMI) 73	YOU COULD KNOW AS MUCH ABOUT A STRANGER Russ Reeder & Bob Webster (Hotel, ASCAP) 41
	YOU'RE NOT CHARLIE BROWN (I'M NOT RAGGEDY ANN) Stan Silver (Prima Donna, BMI) 88
	YOU'LL LOSE A GOOD THING Huey P. Meaux (Crazy Cajun, BMI) 12



## Malloy To Direct E/A Country Department

■ LOS ANGELES — Joe Smith, chairman, Elektra/Asylum/None-such Records, has announced the appointment of Jim Malloy to the newly-created position of director, country operations. Malloy joins Elektra/Asylum as creative head for the company's Nashville recording operations; the appointment, according to Smith, demonstrates Elektra/Asylum's continued commitment to the development of a strong country division.

Concurrent with Malloy's arrival at Elektra/Asylum is the naming of Mike Suttle as director, marketing, country operations. Suttle, who has acted as manager for Elektra/Asylum's Nashville office, continues to direct the company's sales, marketing and promotion efforts on behalf of its country roster.

Best known in recent years as

## RCA Inks Heckels

■ NASHVILLE — The Heckels, a trio from Elkins, West Virginia, have been signed to an RCA recording contract. The announcement of the signing was made by Jerry Bradley, RCA Records division vice president, Nashville operations.

The Heckels consists of Beverly Heckel, 16, Susie Heckel Franks, 21, and 18 year old Denny Franks. The threesome has been entertaining for many years around the West Virginia area and were chosen by the "Today" television show to represent their home state during the show's bicentennial salute to West Virginia recently.

RCA recording artist Johnny Russell is credited with bringing The Heckels to the attention of executive producer Roy Dea, after watching them perform several times in West Virginia.

Their first RCA single will be released as soon as possible.

an independent record producer, Jim Malloy has based his operations in Nashville since relocating there as chief engineer for Chet Atkins at RCA's Nashville offices. Prior to his arrival, Malloy was an established RCA engineer who worked with a broad range of artists. Following his association with RCA and Atkins, Malloy was director, a&r, at Monument Records before establishing himself as an independent producer early in 1970. Since then, Malloy has worked with artists such as Elektra's Sammi Smith. Named CMA Record Producer of The Year in 1971, Malloy has also been honored with seven NARAS engineering awards.

## Full Circle, Inc. Formed by Cline

■ TULSA — Terry Cline, former Jim Halsey Company associate, has announced the formation of Full Circle, Inc., a creative development company dedicated to promoting traditional and progressive country music in the college market.

The Full Circle roster includes Debbie Campbell, J.J. Cale (Capitol), the Don White Band (ABC/Dot); and Alvin Crow and the Pleasant Valley Boys (Longneck). By special arrangement with the Jim Halsey Company, Full Circle will have exclusive college representation of such artists as Roy Clark, Hank Thompson, Freddy Fender, Mel Tillis, Barbara Fairchild, Tommy Overstreet, Leroy Van Dyke, Don Williams, Ferlin Husky, Johnny Paycheck, the Oak Ridge Boys, Red Steagall and Minnie Pearl.

The Full Circle staff also includes Charles Binney, Bill Meyer and Jo Ann Reamy. Full Circle's other endeavors include artist career management and development, with special packaging, and producing major concerts.

## Seitz Named Partner In Country Collage

■ NASHVILLE — Country Collage, for over six years solely owned and operated by George W. Cooper III of Nashville has announced that on February 23, Lee Seitz became a partner in and general manager of the company.

Miss Seitz brings to Country Collage 15 years of experience as counselor, lecturer and writer in the field of psychology. This past year, she has assisted Cooper in his promotional efforts while free-lancing in publicity and public relations.

On February 27, Country Collage moves to new offices at 1204 Elmwood Avenue, Nashville, Tenn.

## Parton, Milsap, Walker Sign for Movie Roles

■ LOS ANGELES — RCA country recording artists Dolly Parton and Ronnie Milsap and MCA recording artist Jerry Jeff "Bojangles" Walker have been signed as the first three of 20 recording artists to star in a new series of films to be produced by Mark Williams.

Williams, whose Cine-Media Enterprises, Inc. is based in Ft. Worth, Tex., will focus his musical films on the lives and performances of the artists. Initially to air on television, the individual films will later be edited together to make a major motion picture musical for theatrical release.

## NASHVILLE REPORT

By RED O'DONNELL



■ Mothers Day isn't until May but last week **Tanya Tucker** gifted her mother **Juanita** (Mrs. Beau Tucker), with a Cadillac Sedan deVille. "I've always wanted to give Mom a car of her own, so I did," the 17-year-old Tanya said. Mrs. Tucker beamed as she commented: "Tanya is very thoughtful. She is always doing little—and big—things for me and her father. She is a sweet kid. We are very lucky." Is Tanya obedient? "She almost always is," replied Mrs. Tucker. "But," she

laughed, "I have to 'spank' her every now and then; not often." The car is charcoal gray with black top and wire wheels—list price: \$11,000!

**Elvis Presley's** single release is to be titled "For the Heart," written by Nashville's **Dennis Linde**, who also wrote Elvis' most recent million seller, "Burning Bridges."

Here's an item I can't brush off (or comb out of my hair): The 5-man **Brush Arbor** group signed with Monument Records . . . They tell me that **Porter Wagoner** has so much leisure time since scuttling his road show performances that he offered to paint the home of Grand Ole Opry manager **Hal Durham**. (Can't brush that one off, either.)

**Stella Parton** is gradually becoming known as the "Mad Hatter." Dolly's younger sister has a closet full of wild chapeaux. "I'm trying to establish an image," she said smiling. "After all, there's only one Dolly—no imitators—in the Parton family." So why not call her the "Mod Hatter"? (I wrote that one off the top of my head.)

"The Sailor Who Fell From Grace With the Sea" movie, co-starring **Kris Kristofferson** and **Sarah Miles**, hits the nation's theater screens in May. Kristofferson currently is filming a co-starring role (with **Barbra Streisand**) in a musical version of "A Star is Born" on location in California and Arizona.

(Continued on page 98)

## COUNTRY PICKS OF THE WEEK

**SINGLE** **DARRELL McCALL**, "PINS AND NEEDLES (IN MY HEART)" (F. Jenkins, Milene, ASCAP). A classic song, written by Fred Rose under the name Floyd Jenkins, that Darrell delivers in winning form. The first release under the Columbia-Lone Star logo and there couldn't be a better choice—Darrell brings this all the way home. Columbia-Lone Star 3-10296.

**SLEEPER** **O. B. McCLINTON**, "SHE'LL NEVER BE THAT EASY AGAIN" (O. B. McClinton-J. McMeen; Cross Keys, ASCAP/Tree, BMI). O. B. has a super sounding record with this outing, a fine song with tasteful production. It's a song that'll be a lesson to any man who treats a woman wrong—should be plenty who relate to this. Mercury 73777.

**ALBUM** **STONEY EDWARDS**, "BLACKBIRD." Stoney is long overdue in getting the recognition he strongly deserves. This album, produced by Chip Taylor, could bring it home for Stoney. One of the finest albums to come out this year, best cuts include the title, "Love Still Makes The World Go Round," "Yankee Lady," "Don't Give Up On Me" and "Holdin' On To Myself." It's great! Capitol ST-11499.





# COUNTRY HOT LINE

By MARIE RATLIFF



■ **FEARLESS FORECAST:** You thought the C. B. craze was over, didn't you? Well, here's two more that have a good chance of makin' it — Shad O'Shea has a sleeper on Fraternity called "Colorado Call," breaking out in Dallas, Louisville, Cincinnati and Nashville — watch it! The first female entry is Sherri Pond's "Calling Rubber Duck," now in the process of being picked up by Capitol Records — a different approach that has possibilities!

Bobby Bare turns in a first rate performance on Shel Silverstein's "The Winner," destined to put him back at the top of the charts! Early strength showing at WIRE, KENR, KSOP, WENO and WCMS.

Dr. Hook is at last catching on with "Only Sixteen"! It was released several months ago, has now been reshipped and is starting to happen at WBAM, WINN, KCKN, WBOX and WITL.

Roy Drusky is getting split play on his new Capitol release. "This Life of Mine" is the choice at KKYX and KTTS; "When My Room Gets Dark Again" is the one at KCKN and KGFX.

Nick Nixon pulls a switch in style with "Rockin' in Rosalee's Boat," and they like it at KBOX, KCKN, KENR, WCMS, WMC, KFDI and WENO.



Nick Nixon

Starting to move in the midwest and Rocky Mountain areas is Don Gibson's "You've Got To Stop Hurting Me Darling."

An ode to truckers called "Asphalt Cowboy" is doing well for Hank Thompson, as is Johnny Russell's "I'm A Trucker."

Columbia has picked up the master on Rex Kramer's "You Oughta Be Against The Law," already moving at KKYX, KBOX, WCMS, KFDI and KCKN.

Newcomer Shirley Caddell is beginning to show in Louisville and Norfolk with "Sing Sweet Songbird;" Gary Allan's "Tulsa Turnaround" is spinning at KSOP and WJQS.

Super Strong: Charlie Ross, Emmylou Harris, Red Steagall.

## SURE SHOTS

John Denver -- "Looking for Space"  
Olivia Newton-John -- "Come On Over"  
Charley Pride -- "I Can Only See As Far As You"

## LEFT FIELDERS

O. B. McClinton -- "It's So Good Lovin' You"  
Charlie McCoy -- "Silver Wings"  
Darrell McCall -- "Pins and Needles (in My Heart)"

## AREA ACTION

Billy Howard -- "King of the Cops" (WINN)  
Phil Everly -- "Words In Your Eyes" (KCKN)  
Earl Conley -- "High and Wild" (KDJW)

## HOTLINE CHECKLIST

KBOX, Dallas  
 KBUL, Wichita  
 KCKC, San Bernardino  
 KCKN, Kansas City  
 KENR, Houston  
 KGFX, Pierre  
 KFDI, Wichita  
 KIKK, Houston  
 KJJJ, Phoenix  
 KKYX, San Antonio  
 KLAK, Denver  
 KPIK, Colorado Springs  
 KRAC, Sacramento

KRMD, Shreveport  
 KSOP, Salt Lake City  
 KTOW, Tulsa  
 KTTS, Springfield  
 WBAP, Ft. Worth  
 WCMS, Norfolk  
 WENO, Nashville  
 WHK, Cleveland  
 WHOO, Orlando  
 WIL, St. Louis  
 WINN, Louisville  
 WIRE, Indianapolis  
 WJJD, Chicago

WJQS, Jackson  
 WMC, Memphis  
 WMNI, Columbus  
 WMTS, Murfreesboro  
 WPLO, Atlanta  
 WPNX, Columbus  
 WSDS, Detroit  
 WSLR, Akron  
 WSUN, St. Petersburg  
 WUBE, Cincinnati  
 WUNI, Mobile  
 WWOK, Miami

## Country Acad. Award Winners



Pictured following the 11th Annual Academy of Country Music Awards are: Crystal Gayle, winner for "Most Promising Female Vocalist;" presenter Claude Akins; "Entertainer of the Year" winner Loretta Lynn; Huey Meaux, accepting for Freddy Fender as "Most Promising Male Vocalist of the Year;" Dinah Shore, recipient of the Jim Reeves Memorial Award; and Cal Smith, who accepted the awards presented to Conway Twitty.

## Country Radio Seminar Names Speakers

■ NASHVILLE—The Country Radio Seminar, to be held March 19-20 at Nashville's Airport Hilton Hotel, has announced the scheduling of Tom T. Hall, C.W. McCall and Bill Anderson as featured speakers during the two-day radio dynamics meet.

C.W. McCall will deliver Friday's keynote address for the opening day luncheon activities. Tom T. Hall is scheduled to speak for the opening day luncheon activities. Bill Anderson will give the wrap-up speech on Saturday.

This year's event, under the direction of seminar chairman Frank Mull and agenda committee chairman Bob Mitchell, will entertain the theme "Country Radio #1: A Reality!" The registration fee has been established at \$60 per person affiliated with broadcasting, and \$75 per person with other industry affiliations. The registration cost includes entrance to the seminar, luncheon on Friday, and one ticket to the "New Faces Dinner & Show" to be held Saturday evening, March 20. The Seminar has outlined plans for a maximum of 500 registrants.

Agenda committee chairman Bob Mitchell, in coordinating the activities for the two-day meet, noted the need for country radio broadcasters' involvement prior to the actual event: "We are in need of printed matter for display (i.e. rate cards, coverage maps, newspaper ads, printed station biographies, etc.) and air check tapes. We are also requesting audio visual multi-media promotional materials for presentation. Specifically we are interested in materials you have successfully employed in selling your radio station to the public (i.e. TV spots, outdoor advertising) for panel discussions and demonstrations." Airchecks for the Country Radio

Seminar should be submitted to Jim Duncan, Radio & Records, 6430 Sunset Blvd. Suite 1221, Hollywood, California 90028. Printed materials should be sent to Shelly Davis, KBUL, Box 9001, Wichita, Kansas 67212. Radio stations should submit audio visual materials, in the form of VTR/film and slides, to Bob Young, WMC, 1960 Union Street, Memphis, Tennessee 38104.

Further information and details concerning this year's Country Radio Seminar will be released shortly. Registration forms and information can be obtained by writing The Country Radio Seminar, P.O. Box 12617, Nashville, Tennessee 37212.

## AOA Signs Lynn

■ LOS ANGELES — Harley Hatcher, president and a&r chief of Artists of America Records, has announced the signing of country artist Diana Lynn and the release of her new single, "Candy Kisses." The song is a new version of the country classic originally recorded by George Morgan.

### "Candy Kisses"

"Candy Kisses" will be rush released to radio stations and distributors this week.

## MOVING!

GREG ALLEN

### "GEARJAMMERS HELPER"

Thanks to the many stations that are already playing it!

World Wide Records

(Division of World Wide Films, Inc.)  
 Dist. by Nationwide Sound Distributors



# At the NSA Awards . . .



Pictured at the recent Nashville Songwriter's Association special awards are, from left (top row): Ben Peters, the NSA's Songwriter of the Year, being congratulated by Maggie Cavender, executive director of NSA; Pee Wee King and Buddy Killen, who spoke at the awards show; (bottom row) Biff Collie, emcee for the event chatting with Brenda Lee, a speaker at the event; and a collection of the award winners, including Patsy Bruce, Buddy Killen, L. E. White (accepting for Conway Twitty), Larry Butler, Ed Bruce, Ben Peters, Glen Martin, Vivian Keith, Ray Baker (accepting on behalf of Fred Rose) and Hazel Smith (accepting for Waylon Jennings and Jessi Colter).

## Lockwood Show Airing on BBC

■ NASHVILLE—Disc jockey Bob Lockwood of WKDA in Nashville, is hosting a country and western show every Tuesday night over BBC (Midway) England which reaches London and the surrounding cities.

The 30 minute show is incorporated into the Larry Adams program, "A Whole Lot Of Country," and includes Nashville's top five songs and interviews with superstars and beginning artists. Lockwood plans to extend his show into other countries in the near future.

## Nashville Songwriters Visit Washington

■ NASHVILLE—Seven songwriters from Nashville journeyed to Washington, D. C. last week to make contacts with members of the House of Representatives in hopes of securing passage of the first major revision of copyright law since 1909. The writers making the trip were Patsy Bruce, Maggie Cavender, Kenny O'Dell, Ron Peterson, Eddy Raven, Paul Richey and Don Wayne.

The Senate has already passed a similar legislation which would extend copyright protection to 50 years after their lifetime.

## Taylor Signs Drusky

■ NASHVILLE—Capitol artist Roy Drusky has signed an exclusive booking agreement with The Joe Taylor Artist Agency in Nashville.

A consistent charttopper for many years, Drusky has had numerous country hits, including such standards as "Three Hearts in a Tangle," "Peel Me a Nanner," "Jody and the Kid," "Strangers" and "Second Hand Rose."

## Nelson Active

■ NASHVILLE—If the world had not heard of Willie Nelson so far, that minor miracle will soon be corrected, as three labels have releases for Nelson scheduled, with the United Artists album, "Texas Country," containing Willie as well as sides on Freddy Fender, Bob Wills and Asleep At The Wheel already on the market. Columbia-Lone Star plans to release "The Sounds Of Your Mind" within the next few days and RCA has scheduled a Willie Nelson album for the near future.

### Tour

In addition, Nelson has a tour of England scheduled with eight dates being promoted by Larry Adams. Contrary to other reports, Nelson is not scheduled for the Wembley Festival, but an independent tour instead.

Another significant event is the purchase of a modern touring bus that formerly belonged to Porter Wagoner for future tours in the United States.

At a recent performance at North Texas State University, Nelson found that the concert was to benefit their Behavioral Studies Center and gave them back his check for performing as a contribution for the center.

The only negative news to come out recently was that he fainted on stage in Dallas. However, after a resting period, he recovered, attended the wedding of Johnny Rodriguez in Nashville and resumed his personal appearances.

News of his Fourth of July Pick-Nick has been leaked—it will be a three day event, July 2-4, with the site unannounced. The Pick-Nick, expected to be the biggest ever, will also reportedly be his last.

Don Cusic

## Nashville Report *(Continued from page 96)*

Music Row talent agent **Buddy Lee** dieted off 93 pounds; looks younger and thinner. "I merely cut down on my input," explained Lee elegantly . . . When **Ernest Tubb** performed recently in Livingston, Tex. he was commissioned an "Admiral in the Texas Navy." "I suppose," drawled Lone Star State native, "I'll now have to buy a boat to go with my rank?" . . . The sixth annual **Chet Atkins** Celebrity Golf Tournament is scheduled May 28-30 at Deane Hill Country Club in Knoxville, Tenn. It's a fun event with profits earmarked for Lions Club's "Sight Conservation Fund" . . . **Mary K. Place**, who portrays country singer Loretta Haggars on the "Mary Hartman, Mary Hartman" syndicated television soap opera, calls her pair of goldfish "Conway" and "Twitty."

Hit songwriter **Ben Peters** and wife **Jackie** are vacationing in Hawaii. They winged westward immediately after attending Saturday night's Grammy Awards ceremony in Hollywood . . . **George Hamilton IV** rejoining Grand Ole Opry; first appearance slated for Saturday, May 8.

The Rev. **Jimmy Snow** (Hank's son) and group of approximately 40, tour Greece, Jordan and Israel for 10 days beginning March 10.

Birthdaying: **Cliffie Stone**, **Connie Eaton**, **Rau Frushay**, **Arlene Harden**, **Jerry Naylor**.

Friday marks the 13th anniversary of the death of country music entertainers **Patsy Cline**, **Cowboy Copas** and **Hawkshaw Hawkins** in the crash of a private plane near Camden, Tenn. (about 100 miles west of Nashville). Two days later **Jack Anglin** of the **Johnny (Wright) & Jack** duo met his death in auto wreck, while en route to the trio's funerals.

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# COUNTRY SINGLE PICKS

## COUNTRY SONG OF THE WEEK

**FREDDY WELLER**—Columbia 3-10300

**ASK ANY OLD CHEATER WHO KNOWS** (J. Foster-B. Rice; Jack and Bill, ASCAP)

Freddy is back on Columbia and has a great start with this number that every cheatin' soul can relate to. Ask anybody—it's hitward bound!

**ANDY KIM**—Capitol F-4234

**OH, PRETTY WOMAN** (R. Orbison-B. Dees; Acuff-Rose, BMI)

On this re-make of the old Roy Orbison classic, Andy shows fine form as he captures the old sound while adding his own dynamic interpretation. Oh, so pretty.

**CHARLEY PRIDE**—RCA PB-10592

**MY EYES CAN ONLY SEE AS FAR AS YOU** (J. Payne-N. Martin; Ensign, BMI) thony; Music City/Combine ASCAP/BMI)

Charley has another positive love song and another winner. His eyes can only see the lady he's singing to—and the top of the chart!

**KENNY STARR**—MCA MCA-40524

**TONIGHT I'LL FACE THE MAN (WHO MADE IT HAPPEN)** (B. Morrison-B. An-A story song about a sweet and tender girl and a devil disguised as a man. It's not all smiles—but it's touching and it'll pull the requests.

**JOHN DENVER**—RCA PB-10586

**LOOKING FOR SPACE** (J. Denver; Cherry Lane, ASCAP)

Denver fills the cosmic void with a song about self-realization and exploration of an unoccupied area. Plenty of space on the airwaves for this.

**OLIVIA NEWTON-JOHN**—MCA MCA-40525

**COME ON OVER** (B. Gibb-R. Gibb; Casserole/Flamm, BMI)

Sweet and pretty, Olivia sings like an angel. Once again, she's headed straight for the top with this easy ballad from the Brothers Gibb.

**STEPHEN SINCLAIR**—MCA MCA-40522

**LOVE IS EVERYWHERE** (J. Sommers, J. Denver, J. Henry, S. Weisberg; Cherry Lane, ASCAP)

Bouncy, bright and positive—a song that has a hoe down feel and a joyous message. Give a listen here—it'll soon be everywhere.

**FLYING BURRITO BROTHERS**—Columbia 3-10287

**BON SOIR BLUES** (F. Guilbeau-T. Maxwell; Chesdel, BMI)

One of the leading groups in the progressive country movement has this song loaded with country funk. Tres bon!

**BOBBY BRADDOCK**—Mercury 73757

**RUBY IS A GROUPIE (WITH A COSMIC COWBOY BAND)** (B. Braddock; Tree, BMI)

You ain't heard a weird song till you heard this. This'll get more attention than a three headed horse—and gallop twice as fast. Come on, Ruby!

**SARAH JOHNS**—RCA PB-10590

**LET THE BIG WHEELS ROLL** (M. Williams-D. Goodman; Almo, ASCAP/Highball, BMI)

Pretty Sarah comes rockin' on strong with this number. Let those big wheels roll all over you—she'll take you on a ride you'll never forget.

**SOUTHWEST WIND**—Blue Canyon BC 145

**FAITHLESS LOVE** (J. D. Souther; Benchmark/Golden Spread ASCAP)

A great song, with Kathi Spears taking the lead vocal chores, that'll have chills running down your spine. Guaranteed to pull plenty of requests.

**FLOYD CRAMER**—RCA PB-10597

**CANDY PANTS** (R. Goodman-J. Hubbard; Vector, BMI)

A sweet instrumental that features the hot licks of Floyd on the ivories. Cashing in on a big fad—it's mighty tasty programming.

**DON GIBSON AND SUE THOMPSON**—Hickory H 367

**GET READY-HERE I COME** (K. Powell-D. Orender; Acuff-Rose, BMI)

A cute, bouncy duet from these two that'll grab a lot of ears. Get ready, here they come!



# THE COUNTRY ALBUM CHART

MARCH 6, 1976

MAR. 6	FEB. 28		WKS. ON CHART
1	5	THE OUTLAWS WAYLON, WILLIE, JESSI & TOMPALL—RCA APL1 1321	5
2	2	TWITTY CONWAY TWITTY—MCA 2176	7
3	3	LOVE PUT A SONG IN MY HEART JOHNNY RODRIGUEZ—Mercury SRM 1 1057	8
4	1	OVERNIGHT SENSATION MICKEY GILLEY—Playboy PB 408	13
5	8	ELITE HOTEL EMMYLOU HARRIS—Reprise MS 2236	6
6	7	LOVIN' AND LEARIN' TANYA TUCKER—MCA 2167	6
7	12	JESSI JESSI COLTER—Capitol ST 11477	5
8	6	BLACK BEAR ROAD C. W. McCALL—MGM M3G 5008	19
9	10	BLIND MAN IN THE BLEACHERS KENNY STARR—MCA 2177	7
10	4	THE HAPPINESS OF HAVING YOU CHARLEY PRIDE—RCA APL1 1241	13
11	11	ARE YOU READY FOR FREDDY FREDDY FENDER—ABC Dot DOSD 2044	19
12	9	NIGHT THINGS RONNIE MILSAP—RCA APL1 1223	17
13	15	REDHEADED STRANGER WILLIE NELSON—Columbia KC 33482	37
14	14	PRISONER IN DISGUISE LINDA RONSTADT—Asylum 7E 1045	31
15	13	SOMEBODY LOVES YOU CRYSTAL GAYLE—United Artists LA543 G	14
16	16	WHAT CAN YOU DO TO ME NOW WILLIE NELSON—RCA APL1 1234	32
17	23	200 YEARS OF COUNTRY MUSIC SONNY JAMES—Columbia KC 34035	5
18	17	COUNTRY WILLIE WILLIE NELSON—United Artists LA410 G	16
19	25	WORLD OF CHARLIE RICH CHARLIE RICH—RCA APL1 1242	4
20	20	THE VERY BEST OF RAY STEVENS—Barnaby BR 6018	10
21	26	STEPPIN' OUT GARY STEWART—RCA APL1 1225	5
22	33	ROCK N' COUNTRY FREDDY FENDER—ABC Dot DOSD 2050	2
23	35	WHEN THE TINGLE BECOMES A CHILL LORETTA LYNN—MCA 2179	3
24	36	SOMETIMES BILL ANDERSON & MARY LOU TURNER—MCA 2182	3
25	22	ODD MAN IN JERRY LEE LEWIS—Mercury SRM 1 1064	9
26	19	HANK WILLIAMS, JR. & FRIENDS—MGM M3G 5009	8
27	18	ROCKY DICKEY LEE—RCA APL1 1243	20
28	21	BEST OF THE STATLER BROTHERS—Mercury SRM 1 1037	32
29	29	TOM T. HALL'S GREATEST HITS—Mercury SRM 1 1044	22
30	43	EASY AS PIE BILLY CRASH CRADDOCK—ABC Dot DOSD 2040	2
31	34	RAY GRIFF—Capitol ST 11486	5
32	24	UNCOMMONLY GOOD COUNTRY DAVE DUDLEY—United Artists LA512 G	16
33	38	I LOVE YOU BECAUSE JIM REEVES—RCA APL1 1224	3
34	46	JASON'S FARM CAL SMITH—MCA 2172	2
35	28	DON WILLIAMS GREATEST HITS—ABC Dot DOSD 2035	18
36	27	RHINESTONE COWBOY GLEN CAMPBELL—Capitol SW11430	29
37	37	SWANS AGAINST THE SKY MICHAEL MURPHEY—Epic PE 33851	7
38	—	NARVEL THE MARVEL NARVEL FELTS—ABC Dot DOSD 2033	1
39	—	IT'S ALL IN THE MOVIES MERLE HAGGARD—Capitol ST 11483	1
40	30	WINDSONG JOHN DENVER—RCA APL1 1183	27
41	31	SINCE I MET YOU BABY FREDDY FENDER—GRT 8005	19
42	39	TODAY I STARTED LOVING YOU AGAIN SAMMI SMITH—Mega MLFS 612	15
43	32	COWBOYS AND DADDIES BOBBY BARE—RCA APL1 1222	12
44	41	BARBI BENTON—Playboy PB 406	11
45	40	COUNTRY GOLD DANNY DAVIS & NASHVILLE BRASS—RCA APL1 1240	11
46	44	THE FIRST TIME FREDDIE HART—Capitol 11449	20
47	47	BEST OF BUCK OWENS, VOL. 6—Capitol ST 11471	4
48	51	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER—ABC Dot DOSD 2020	47
49	42	LOVE IN THE HOT AFTERNOON GENE WATSON—Capitol ST 11443	26
50	49	HOLY BIBLE—NEW TESTAMENT STATLER BROTHERS—Mercury SRM 1 1051	15
51	48	TOGETHER ANNE MURRAY—Capitol ST 11433	13
52	45	HOLY BIBLE—OLD TESTAMENT STATLER BROTHERS—Mercury SRM 1 1051	15
53	50	CLEARLY LOVE OLIVIA NEWTON-JOHN—MCA 2148	21
54	—	BLACK BIRD STONEY EDWARDS—Capitol ST 11499	1
55	53	LOVE YOU'RE THE TEACHER LINDA HARGROVE—Capitol ST 11463	9
56	52	TOMMY OVERSTREET SHOW—ABC Dot DOSD 2038	15
57	56	DREAMING MY DREAMS WAYLON JENNINGS—RCA APL1 1062	35
58	—	THE GREAT TOMPALL TOMPALL GLASER—MGM M3G 5014	1
59	54	BEST OF DOLLY PARTON—RCA APL1 1117	31
60	59	STACKED DECK AMAZING RHYTHM ACES—ABC ABCD 913	21
61	55	SAY I DO RAY PRICE—ABC Dot DOSD 2037	12
62	58	HARPIN' THE BLUES CHARLIE McCOY—Monument KZ 33802	11
63	57	TEXAS GOLD ASLEEP AT THE WHEEL—Capitol ST 11441	25
64	62	DOLLY DOLLY PARTON—RCA APL1 1221	31
65	60	SAY FOREVER YOU'LL BE MINE PORTER & DOLLY—RCA APL1 1116	27
66	64	NARVEL FELTS GREATEST HITS, VOL. 1—ABC Dot DOSD 2036	22
67	61	COUNTRY MALE ARTIST OF THE DECADE SONNY JAMES—Columbia KC 33846	18
68	63	WORLD'S GREATEST HONKY TONK BAND BILL BLACK'S COMBO—Hi SHL 32093	18
69	67	HEART TO HEART ROY CLARK—ABC Dot DOSD 2041	17
70	66	THE HIGH PRIEST OF COUNTRY MUSIC CONWAY TWITTY—MCA 2144	31
71	68	EVERYTIME YOU TOUCH ME (I GET HIGH) CHARLIE RICH—Epic KE 33455	37
72	65	THE NIGHT ATLANTA BURNED ATKINS STRING COMPANY—RCA APL1 1233	16
73	69	EVERYBODY'S COUNTRY DAVID WILLS—Epic KE 33548	22
74	71	SUPERBOW VASSAR CLEMENTS—Mercury SRM 1 1058	12
75	72	RED HOT PICKER JERRY REED—RCA APL1 1226	16



MARCH 6, 1976



# THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number	WKS. ON CHART
MAR. 6	FEB. 28
<b>1</b> 4 THE ROOTS OF MY RAISING MERLE HAGGARD Capitol 4204	8
<b>2</b> 5 FASTER HORSES TOM T. HALL/Mercury 73755	9
<b>3</b> 3 HANK WILLIAMS, YOU WROTE MY LIFE/MOE BANDY Columbia 3 10265	12
4 1 REMEMBER ME WILLIE NELSON/Columbia 3 10275	10
5 2 GOODHEARTED WOMAN WAYLON & WILLIE/ RCA PB 10529	11
6 7 STANDING ROOM ONLY BARBARA MANDRELL/ABC Dot DOA 17601	11
<b>7</b> 9 MOTELS AND MEMORIES T. G. SHEPPARD/Melodyland ME 6028	11
<b>8</b> 14 BROKEN LADY LARRY GATLIN/Monument ZS8 8680	12
9 6 DON'T BELIEVE MY HEART CAN STAND ANOTHER YOU TANYA TUCKER/MCA 40497	13
<b>10</b> 17 TILL THE RIVERS ALL RUN DRY DON WILLIAMS/ABC Dot DOA 17604	6
11 12 THE SWEETEST GIFT/TRACKS OF MY TEARS LINDA RONSTADT & EMMYLOU HARRIS/Asylum 45295	10
<b>12</b> 21 YOU'LL LOSE A GOOD THING FREDDY FENDER/ABC Dot DOA 17607	5
<b>13</b> 19 IF I HAD IT TO DO ALL OVER AGAIN ROY CLARK/ABC Dot DOA 17605	7
14 15 IT'S MORNING JESSI COLTER/Capitol 4200	10
15 16 WILD SIDE OF LIFE FREDDY FENDER/GRT 039	9
<b>16</b> 18 YOU ARE THE SONG FREDDIE HART/Capitol 4210	7
17 11 SINCE I FELL FOR YOU CHARLIE RICH/Epic 8 50182	11
18 8 SOMEBODY HOLD ME (UNTIL SHE PASSES BY) NARVEL FELTS/ABC Dot DOA 17598	14
<b>19</b> 22 (TIL) I KISSED YOU CONNIE SMITH/Columbia 3 10277	6
20 10 SOMEBODY LOVES YOU CRYSTAL GAYLE/United Artists XW740 Y	15
<b>21</b> 27 IF I LET HER COME IN RAY GRIFF/Capitol 4208	7
22 13 SOMETIMES BILL ANDERSON & MARY LOU TURNER/ MCA 40488	15
<b>23</b> 20 THE WHITE KNIGHT CLEDUS MAGGARD/Mercury 73751	12
<b>24</b> 30 THE PRISONER'S SONG/BACK IN THE SADDLE AGAIN SONNY JAMES/Columbia 3 10276	6
<b>25</b> 36 ANGELS, ROSES AND RAIN DICKEY LEE/RCA PB 10543	5
<b>26</b> 32 I JUST GOT A FEELING LaCOSTA/Capitol 4209	6
<b>27</b> 35 OH SWEET TEMPTATION GARY STEWART/RCA PB 10550	6
<b>28</b> 34 THE GOODNIGHT SPECIAL LITTLE DAVID WILKINS/ MCA 40510	6
<b>29</b> 37 THE BATTLE GEORGE JONES/Epic 8 50187	5
30 33 SWEET SENSUOUS FEELING SUE RICHARDS/ABC Dot DOA 17600	7
<b>31</b> 38 DRINKIN' MY BABY (OFF MY MIND) EDDIE RABBITT/ Elektra 45301	5
<b>32</b> 39 I'M SO LONESOME (I COULD CRY) TERRY BRADSHAW/ Mercury 73760	6
<b>33</b> 29 ANOTHER MORNING JIM ED BROWN/RCA PB 10531	9
<b>34</b> 45 'TIL I CAN MAKE IT ON MY OWN TAMMY WYNETTE/ Epic 8 50196	4
35 24 DON'T STOP IN MY WORLD (IF YOU DON'T MEAN TO STAY) BILLY WALKER/RCA PB 10466	11
36 40 PALOMA BLANCA GEORGE BAKER SELECTION/ Warner Bros. WBS 8115	7
37 41 PLAY ME NO SAD SONGS REX ALLEN, JR./Warner Bros. WBS 8171	7
<b>38</b> 47 THUNDERSTORMS CAL SMITH/MCA 40517	4
<b>39</b> 46 THE CALL ANNE MURRAY/Capitol 4207	6
40 44 FIND YOURSELF ANOTHER PUPPET BRENDA LEE/ MCA 40511	5
<b>41</b> 50 YOU COULD KNOW AS MUCH ABOUT A STRANGER GENE WATSON/Capitol 4214	4
<b>42</b> 54 DON'T THE GIRLS ALL GET PRETTIER AT CLOSING TIME MICKEY GILLEY/Playboy 6063	3
43 23 THE HAPPINESS OF HAVING YOU CHARLEY PRIDE/RCA PB 10455	14
<b>44</b> 51 TEXAS THE CHARLIE DANIELS BAND/Kama Sutra 607	4
<b>45</b> 56 A SATISFIED MIND BOB LUMAN/Epic 8 50183	5
46 28 PICK ME UP ON YOUR WAY DOWN BOBBY G. RICE/ GRT 036	8
<b>47</b> 59 ALL THE KING'S HORSES LYNN ANDERSON/Columbia 3 10280	4
<b>48</b> 72 WITHOUT YOUR LOVE (MR. JORDAN) CHARLIE ROSS/ Big Tree BT 16056	2
49 55 DON'T BOOGIE WOOGIE (WHEN YOU SAY YOUR PRAYERS AT NIGHT) JERRY LEE LEWIS/Mercury 73763	5

<b>50</b> 58 QUEEN OF THE STARLIGHT BALLROOM DAVID WILLS/ Epic 8 50188	4
<b>51</b> 63 THE DOOR I USED TO CLOSE ROY HEAD/ABC Dot DOA 17608	5
<b>52</b> 68 I COULDN'T BE ME WITHOUT YOU JOHNNY RODRIGUEZ/ Mercury 73769	2
53 26 QUEEN OF THE SILVER DOLLAR DAVE & SUGAR/RCA PB 10425	16
54 60 STRAWBERRY CAKE JOHNNY CASH/Columbia 3 10279	4
<b>55</b> 64 THE DEVIL IN YOUR KISSES (AND THE ANGEL IN YOUR EYES) MEL STREET/GRT 043	4
<b>56</b> 75 SUN COMIN' UP NAT STUCKEY/MCA 40519	2
<b>57</b> 66 AS LONG AS THERE'S A SUNDAY SAMMI SMITH/Elektra 45300	3
<b>58</b> 65 WHAT A NIGHT DAVID HOUSTON/Epic 8 50186	4
59 62 JUNK FOOD JUNKIE LARRY GROCE/Warner Bros. WBS 8165	6
<b>60</b> 69 PLAY THE SADDEST SONG ON THE JUKEBOX CARMOL TAYLOR/Elektra 45299	4
61 61 FIRE ON THE BAYOU BILL BLACK'S COMBO/Hi SN2301	6
<b>62</b> 70 I AIN'T NOBODY DEL REEVES/United Artists XW760 Y	3

CHARTMAKER OF THE WEEK

<b>63</b> — TOGETHER AGAIN EMMYLOU HARRIS Reprise RPS 1346	1
<b>64</b> 25 LONG HAIRD REDNECK DAVID ALLEN COE/Columbia 3 10254	11
<b>65</b> 85 HEY LUCKY LADY DOLLY PARTON/RCA PB 10564	2
<b>66</b> 48 TOO BIG A PRICE TO PAY KENNY PRICE/RCA PB 10460	7
<b>67</b> 77 A MANSION ON THE HILL MICHAEL MURPHEY/Epic 8 50184	3
<b>68</b> 80 LONE STAR BEER AND BOB WILLS MUSIC RED STEAGAL/ ABC Dot DOA 17610	2
<b>69</b> 86 WHAT I'VE GOT IN MIND BILLIE JO SPEARS/United Artists XW764 Y	2
<b>70</b> 81 THE FEMININE TOUCH JOHNNY PAYCHECK/Epic 8 50193	2
71 43 THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME CONWAY TWITTY/MCA 40492	14
72 52 SHINE ON RONNIE PROPHET/RCA PB 50136	8
73 76 PAMELA BROWN JUD STRUNK/Melodyland 6027	3
74 42 MY WINDOW FACES THE SOUTH SAMMI SMITH/Mega MR 1246	9
75 31 HOW GREAT THOU ART STATLER BROTHERS/Mercury 73731	10
76 82 I LOVE YOU BECAUSE JIM REEVES/RCA PB 1055	4
<b>77</b> 99 LET ME BE YOUR FRIEND MACK WHITE/Commercial 1317	2
<b>78</b> — SOMEONE'S WITH YOUR WIFE TONIGHT, MISTER BOBBY BORCHERS/Playboy 6065	1
<b>79</b> 90 I'M A TRUCKER JOHNNY RUSSELL/RCA PB 10563	1
80 83 I'M IN LOVE WITH MY PET ROCK AL BOLT/Cin-Kay CK102	3
81 53 PHANTOM 309 RED SOVINE/Starday 101	10
<b>82</b> — SENTIMENTAL JOURNEY DAVE DUDLEY/United Artists XW766 Y	1
83 88 DOG TIRED OF CATTIN' AROUND SHYLO/Columbia 3 10267	3
84 84 SAN ANTONIO STROLL/MAIDEN'S PRAYER MAURY FINNEY/Soundwaves SW4525	9
85 89 SHOW ME WHERE RUBY FALLS/50 States 39	4
<b>86</b> — ONLY SIXTEEN DR. HOOK/Capitol 4171	1
87 91 LOVE ISN'T LOVE (TIL YOU GIVE IT AWAY) EDDY BAILES/ Cin-Kay CK101	3
<b>88</b> — YOU'RE NOT CHARLIE BROWN (I'M NOT RAGGEDY ANN) DONNA FARGO/ABC Dot 17609	1
<b>89</b> — TO SHOW YOU THAT I LOVE YOU BRIAN COLLINS/ABC Dot DOA 17613	1
90 95 JOHNNY ORPHAN RANDY BARLOW/Gazelle IRDA 153	3
91 — I'VE GOT LEAVING ON MY MIND WEBB PRICE/ Plantation PL 136	1
92 100 I CAN'T QUIT CHEATIN' ON YOU MUNDO EARWOOD/ Epic 8 50185	5
93 97 WILD WORLD MIKE WELLS/Playboy 6061	2
94 98 LOVE IS A WORD JUICE NEWTON & SILVERSPUR/RCA PB 10538	2
95 — LOVE YOU'RE THE TEACHER LINDA HARGROVE/Capitol 4228	1
96 96 NEVER NAUGHTY ROSIE SUE THOMPSON/Hickory 364	3
97 — THE COWBOY AND THE LADY PATSY SLEDD/Mega 1244	1
98 — ROCKING IN ROSALEE'S BOAT NICK NIXON/Mercury 73772	1
99 — BON SOIR BLUES FLYING BURRITO BROTHERS/Columbia 3 10287	1
100 — HOW LONG HAS IT BEEN JOHNNY CHENAULT/ Fretone 038	1



INDEPENDENCE

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# Independence

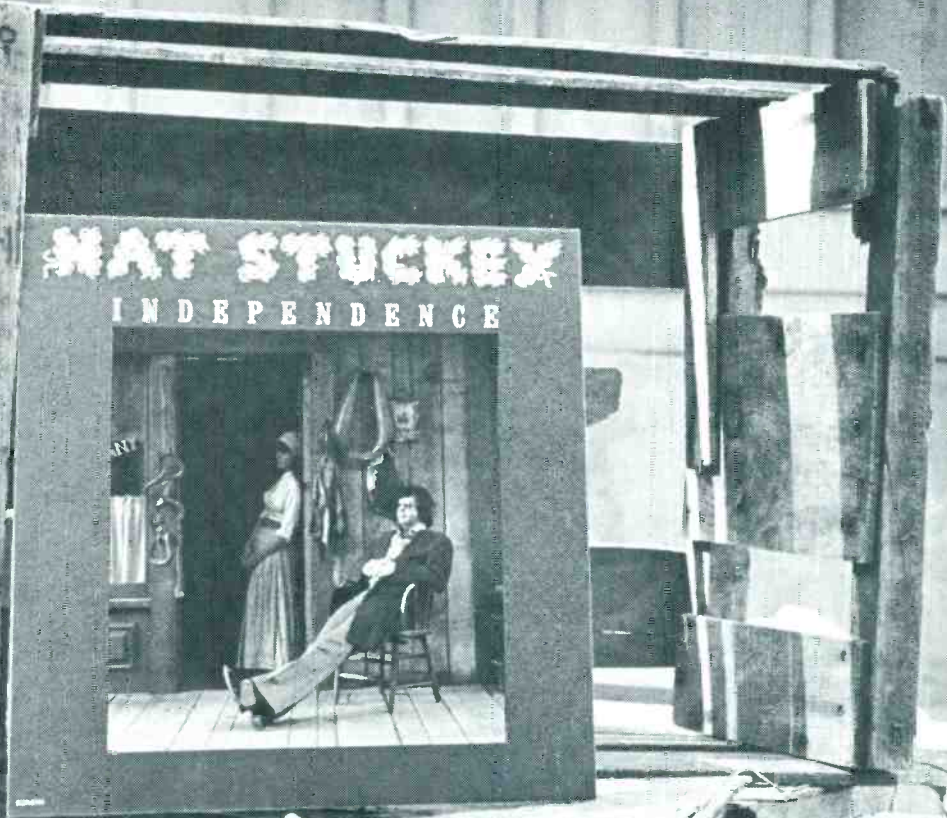
MCA-2184

from which comes his hit single

# Sun Comin' Up

MCA-40511

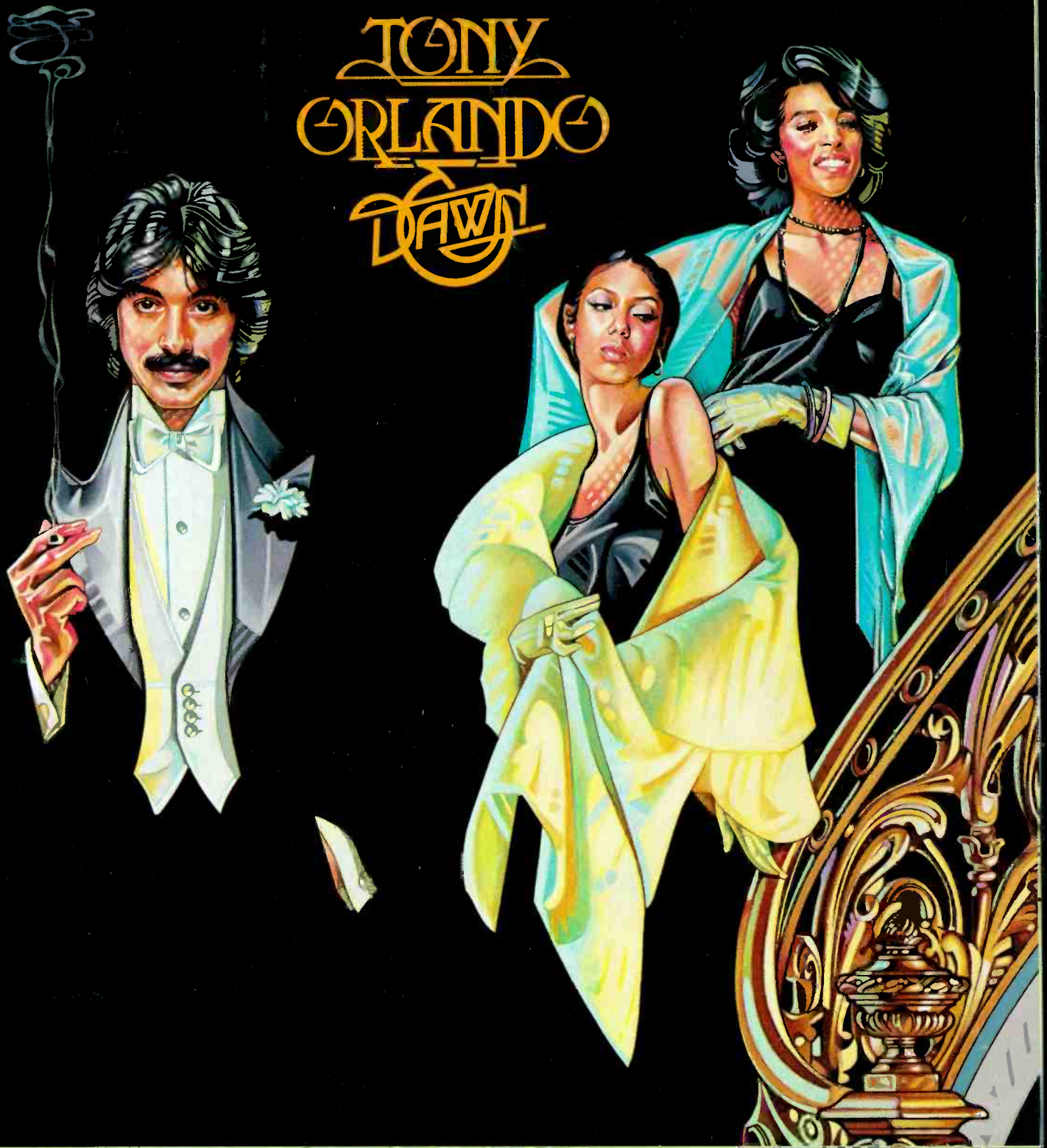
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APR 22 Convocation Center U. of Notre Dame  
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MAY 1 Kemper Arena Kansas City, Kans.  
MAY 5 Omni Coliseum Atlanta, Ga.  
MAY 7 Hampton Roads Coliseum Hampton Rds., Va.

MAY 8 Carolina Coliseum U. of S.C.,  
Columbia, S.C.  
MAY 9 Municipal Aud. Nashville, Tenn.  
MAY 12 Freedom Hall Louisville, Ky.  
MAY 14 Municipal Aud. Mobile, Ala.  
MAY 15 Mid South Coliseum Memphis, Tenn.  
MAY 16 Coliseum Greensboro, N.C.

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