

# RECORD WORLD

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## Who In The World: Diana Ross

### HITS OF THE WEEK

#### SINGLES

**BAY CITY ROLLERS, "MONEY HONEY"** (prod. by Phil Wainman) (Hudson Bay, BMI). One gold single ("Saturday Night") and one gold album ("Bay City Rollers") later, the question is no longer will they make it, but how long they can keep it up. With pop singles like this, the Bay City Rollers should be around for a long time to come. Arista 0170.



**TONY ORLANDO & DAWN, "CUPID"** (prod. by Hank Medress & Dave Appell) (Kags, BMI). Orlando is of the rare breed of performer who continues to excite both on the screen and record. This charismatic version of Sam Cooke's '61 smash owes to Tony's great vocal and the Medress-Appell rhythms which breathe new life into the tune. Elektra 45302.



**EDDIE KENDRICKS, "HE'S A FRIEND"** (prod. by Norman Harris) (Stone Diamond/Mighty Three, BMI). This strong up-tempo number from Kendrick is done in typically elegant style with an aggressive MFSB-styled accompaniment. His distinctive falsetto vocals should drive this title track from his latest lp up the charts and across the board. Tamla T54266 (Motown).



**CAROLE KING, "ONLY LOVE IS REAL"** (prod. by Lou Adler) (Colgems, ASCAP). The exceptional songwriting prowess of Carole King continues to manifest itself in quality records such as this. Carole's all-star lineup of musicians hardly takes the spotlight away from the encompassing vocal magic of this lady. A "thoroughbred" in the truest sense. Ode 66119 (A&M).



#### SLEEPERS

**HENRY GROSS, "SHANNON"** (prod. by Cashman and West) (Blending-well, ASCAP). Gross is poised to go "above ground" with this label debut. Exhibiting a frail voice, he instills pure emotion through to a chorus that practically explodes with Beach Boy quality harmonies. This song cannot fail to make a sizeable impact. Lifesong LS 45002.



**THE BLACKBYRDS, "HAPPY MUSIC"** (prod. by Donald Byrd) (Elgy, BMI). This group shows that they're still "walking in rhythm" with this chanting Donald Byrd composition. Under a steady, hypnotic beat, the group relays an up-tempo message and an infectious beat that is hard for anybody to resist as hot brass and funky electric rhythms abound! Fantasy F 762.



**THE ONE AND ONLY EXTRAGORDINARY BAND, "STEP UP TO THE MIKE"** (prod. by Gary Klein) (TEC, BMI). This novelty number written by Alan Gordon, one half of the prolific Gordon-Bonner songwriting team, is an easily programmable song. With several up-tempo twists, this tune should register well on the AM airwaves. RCA JB 10555.



**KIKI DEE, "ONCE A FOOL"** (prod. by Robert Appere) (ABC/Dunhill/One Of A Kind, BMI). Kiki's soulful treatment of this Lambert-Potter tune shows that she still has the music in her. Her flexible voice reaches around this sparkling arrangement to make the song a deep and personal statement. This is one that could go all the way. Rocket PIG 40506 (MCA).



#### ALBUMS

**BAD COMPANY, "RUN WITH THE PACK."** A proven quantity whose sum has been greater than the total of its parts since the very beginning. "Simple Man" is an immediate programming choice, with the title track, "Honey Child" and a nicely stylized version of "Young Blood" equally strong. This pack's running to the top. Swan Song SS 8415 (Atlantic) (6.98).



**DAVID BOWIE, "STATION TO STATION."** There's little of the "Young Americans" razzamataz on "Station to Station," Bowie preferring to explore almost avant garde territory. Strength draws from a carefully orchestrated variety of mood settings. "Station to Station" is powerful with "TVC15" close to a "Young Americans" style single. RCA APL1-1327 (6.98).



**PHOEBE SNOW, "SECOND CHILDHOOD."** Phoebe is moving ever-closer to her jazz and blues inspirations, performing a most contemporary version of the Billie Holiday classic "No Regrets" along with some excellent originals—most notably "Two-Fisted Love" and "Cash In." Subtle jazzy production from Phil Ramone makes for quite a rebirth. Columbia PC 33952 (6.98).



**BARRY WHITE, "LET THE MUSIC PLAY."** The Maestro is back with a six-song set of what is virtually a patented sound. Croon/speaking over the lush orchestral sound, White urges his listeners on to greater loving, the swirling rhythms of "I Don't Know Where Love Has Gone," "Let the Music Play" and "I'm So Blue And You Are Too" winning 'em over. 20th Century T-502 (6.98).



Cat Stevens

"Banapple Gas"  
The new single  
from "Numbers"

AM 1785

SF 4555

Everybody's sniffing it...



"Banapple Gas" has been made into a film which is being shown in theatres throughout the country.

# RECORD WORLD

## Pre-Christmas LPs Dominate Chart

By LENNY BEER and ELIOT SEKULER

■ LOS ANGELES — Albums released before the Christmas season continue to dominate the Album Chart with only three lps released during the month of January included among this week's top 30 albums. The top 30 albums have been listed on the chart for an average period of 17.3 weeks, a figure that is heavily weighted by such long selling albums as Elton John's "Greatest Hits," bulleted at 17 this week with a tenure of 64 weeks on the chart. "Love Will Keep Us Together," on the chart for 44 weeks, and the Eagles' "One of These Nights" enjoying a 33-week run.

### 28 Gold

Of the top 30 albums, 28 have already been certified gold and all of the others are approaching the necessary sales figure of 500,000 units. Several of them have ascended and descended the chart several times, their sales fluctuating as a result of new singles being released. Paul Simon's "Still Crazy After All These Years," for example, dropped out of the top ten during the last week of December. Following the release of "Fifty Ways To Leave Your Lover," (this week's number 1 single) Simon's album regained its bullet and its berth in the Album Chart's top 10, where it remains at number 4 this week. Similar movements have been made by albums by Fleet-

wood Mac, the Jefferson Starship, KC and The Sunshine Band and Neil Sedaka.

### 'Best of' Packages

Seven of the top 30 albums are "Best Of" packages while a few slots are held by relative newcomers. The Bay City Rollers, The Captain and Tennille and C.W. McCall are all represented by their first albums to reach the top 30. Although superstars continue to dominate the charts with the albums that sell for longer and longer periods of time, record buyers are apparently still receptive to hot new artists and material. Other new artists breaking fast and with a good shot at the top 30 include Eric Carmen and Peter Frampton, bulleted on the Album Chart this week at 43 and 48 respectively. They'll face heavy sales competition from such established artists as Bette Midler, Carole King and Grand Funk Railroad, all of which have just released new albums that should keep business brisk for the remaining winter months.

## London Sales Conference Marked by Optimism

By HOWARD NEWMAN

■ NEW YORK — An attitude of optimism for 1976 was created by the biggest sales conference in the history of London Records. The feeling that London would surpass its 1975 showing was fostered by the "Declaration of Independent Distribution" made by vice president of sales and marketing, Herb Goldfarb, the announcement of London's entry into tape distribution and the unveiling of several merchandising campaigns for 1976.

### Toller-Bond Remarks

In his opening remarks to the conference, London Records president D.H. Toller-Bond told the 150 assembled distributors, district managers, sales managers, promotion managers, field personnel and executives, "As of February 1, all distributors here will be exclusive distributors in their territories for London Records-Tapes." Toller-Bond's remarks served as a preface to Goldfarb's "Declaration of Inde-

## CBS Beginning-of-the-Year Meetings Sparked by On-Going Chart Success

■ SAN DIEGO — CBS Records concluded its third annual beginning-of-the-year meetings on Saturday night (31) in San Diego after a full week of activities. Twenty-two Columbia and Epic/Custom artists performed at four evening shows for over 400 CBS Records executives and staff in attendance.

The enthusiasm at the meetings and shows was at an all-time high sparked by the fact that for the second consecutive week Columbia albums occupied the top four positions on all of the trade charts while Paul Simon's single "50 Ways To Leave Your Lover" advanced to the top spot on the singles charts.

The week's activities commenced with departmental meetings focusing on marketing, promotion and merchandising techniques. These seminars provided an opportunity for field staff and marketing executives to evaluate the past six months' activities and outline plans for the future. Paul Smith, vice president, sales and

distribution, CBS Records, co-chairman of the meetings with Jack Craig, vice president, marketing, CBS Records, delivered the keynote address on Thursday morning. Smith elaborated on the dynamism of change in the record industry: "Being cognizant of these changes and having the flexibility to adapt to them is essential if CBS Records is to remain the number one record company." Smith outlined his game plan for 1976: "Basically there are four plays. 1) new directions in promotion; 2) more innovative merchandising; 3) continued emphasis on artist development; 4) better utilization of your time, enabling you to spend more of it on the street where the action is."

Paul Smith introduced Walter Yetnikoff, president, CBS Records Group, who spoke briefly to the company, applauding them for their highly successful efforts since last July's convention in Toronto. He declared that they had met the challenges given to them and stated that in the industry CBS Records has become known as the "platinum album company."

Paul Smith then introduced Irwin Segelstein, president, CBS Records Division, who praised as well the spirit of enthusiasm that emerged from Toronto. As goals for 1976, he emphasized a continued concentration on artist development and undertaking a strong effort to expand the level of singles sales.

(Continued on page 32)

## CBS Intl. Posts Best Year Ever

■ NEW YORK — M. Richard Asher, president of CBS Records International, has reported that 1975 marked the best year in the division's 10 year history. Asher attributed the success to the continued development of major new local recording artists in many countries, to the acceptance of new and established American artists abroad and to increased sales and marketing effectiveness within the individual CBS Records companies overseas.

Commenting on the results, CBS Records president Walter (Continued on page 47)

## FCC Takes Up Issue Of University Radio: Who Controls It?

By MICHAEL SHAIN

■ WASHINGTON, D.C. — The question of who controls university radio stations, the students or the administration, has become a live issue within the Federal Communications Commission. At stake is the license of the University of Pennsylvania's radio outlet, WXPB-FM (Philadelphia). But the WXPB case has already had some chilling effects around the country and promises to set policy for noncommercial, college-based radio — an important source for exposing new music — for years to come.

The FCC, heavy with conserva- (Continued on page 40)

pendent Distribution." Goldfarb announced the addition of eight new distributors for London. They are: Progress Records, Cleveland, Ohio; Tara Distributors, Atlanta, Georgia; Heilicher Distributors, Miami, Florida; BIB Distributors, Charlotte, North Carolina; Hotline Distributors, Memphis, Tennessee; Music Suppliers of New England, Boston, Massachusetts; Record Sales of Denver, Denver, Colorado; and Alpha Distributors to cover the New York, New Jersey and Connecticut region formerly covered by London's now-defunct New York branch.

### 'Best Distributors'

Goldfarb commented, "We honestly believe we have the best distributors in the U.S. and London is committed to the best distribution team. Addressing the distributors, he said, "You know your market problems, your territory, your accounts receivable, your credit, the growth patterns (Continued on page 50)

## Harrison Signs with Dark Horse

■ CANNES, FRANCE — George Harrison and Dark Horse Records have jointly announced that Harrison has signed a multiple record agreement with the company, effective January 27, 1976. A first Harrison album for the label is scheduled for late spring or early summer release.

In conversation with **Record World**, Harrison exuded new energy, approaching the Dark Horse agreement as a challenge akin to that of the early Beatles career. At the official announcement, Harrison said, "I feel very optimistic being in the company of the Dark Horse artists and staff, and greatly encouraged by my past relationship with Herb (Alpert), Jerry (Moss) and the staff of A&M."

### Production Plans

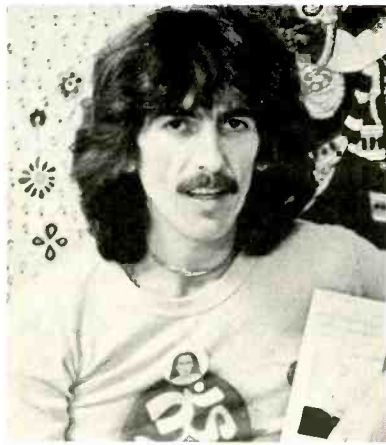
In addition, Harrison stated that he was thinking of using an outside producer in order to free himself for artistic considerations. The former Beatle began his song-writing career in November 1963 with "Don't Bother Me." He contributed over the years to the various Beatle albums and films

## Lipton and Blaine Bow Music People

■ SAN FRANCISCO — Michael Lipton, formerly vice president of United Artists Music & Records Group, Inc., and president of Musical Isle of America, Inc., together with Elliot Blaine, formerly vice president and general manager of Musical Isle of America's San Francisco branch, have formed a new corporation, The Music People, Inc.

The Music People, Inc. will be opening two one-stops in the San

(Continued on page 51)



George Harrison

and later enjoyed a solo career perhaps best highlighted by the three-record set, "All Things Must Pass."

## Kirshner Unveils 'New Stars' Show

■ NEW YORK — "Don Kirshner Presents New Stars," a television special and projected series, will have its first airing this Tuesday (3) over WNBC-TV here at 7:30. The show will be hosted by Frankie Avalon with special guest star Tony Orlando.

The show will introduce three new talents each week in the music-comedy-variety areas. Each hopeful will be given the opportunity to perform, with the most entertaining performer of the evening selected by electronic voting in the studio audience.

Kirshner explained to **RW** that he felt the marketplace needed an entertainment form that could give talented new performers a chance as they were once given by shows like Ted Mack's Amateur Hour or Major Bowes. "With most shows on television now, the name of the game is ratings and so it's necessary for them to

## E/A Promotes Wax

■ LOS ANGELES — Joe Smith, chairman of Elektra/Asylum/Nonesuch Records, has announced the appointment of Steve Wax to the position of executive vice president for the company.

(Continued on page 51)



Joe Smith, Steve Wax



Don Kirshner, Tony Orlando

book major acts," Kirshner said. "We have a proven track record for exposing new talent and we feel that the time is perfect for this kind of show."

"In addition, the format is different — the approach is fresh. And, Frankie Avalon fills the host spot perfectly—especially in view of the resurgence of people like Anka, Sedaka, Valli and Frankie's current chart record, 'Venus.'

"There are many young, talented performers throughout the country who have never had the opportunity for prime-time exposure. Those people we believe to have star potential will be given a chance to perform and we are confident that the program will unveil future new stars to the entertainment world."

### Interviews

In addition, Don Kirshner will personally interview a celebrity each week in a special segment in which they will discuss how they got their break in show business and their subsequent rise to stardom. "The interview section is interesting as well as informative," Kirshner said. "It has worked in the past and we feel it can work right now."



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## Powerhouse Picks

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

**Four Seasons** (WB) "December 1963

(Oh What A Night)."

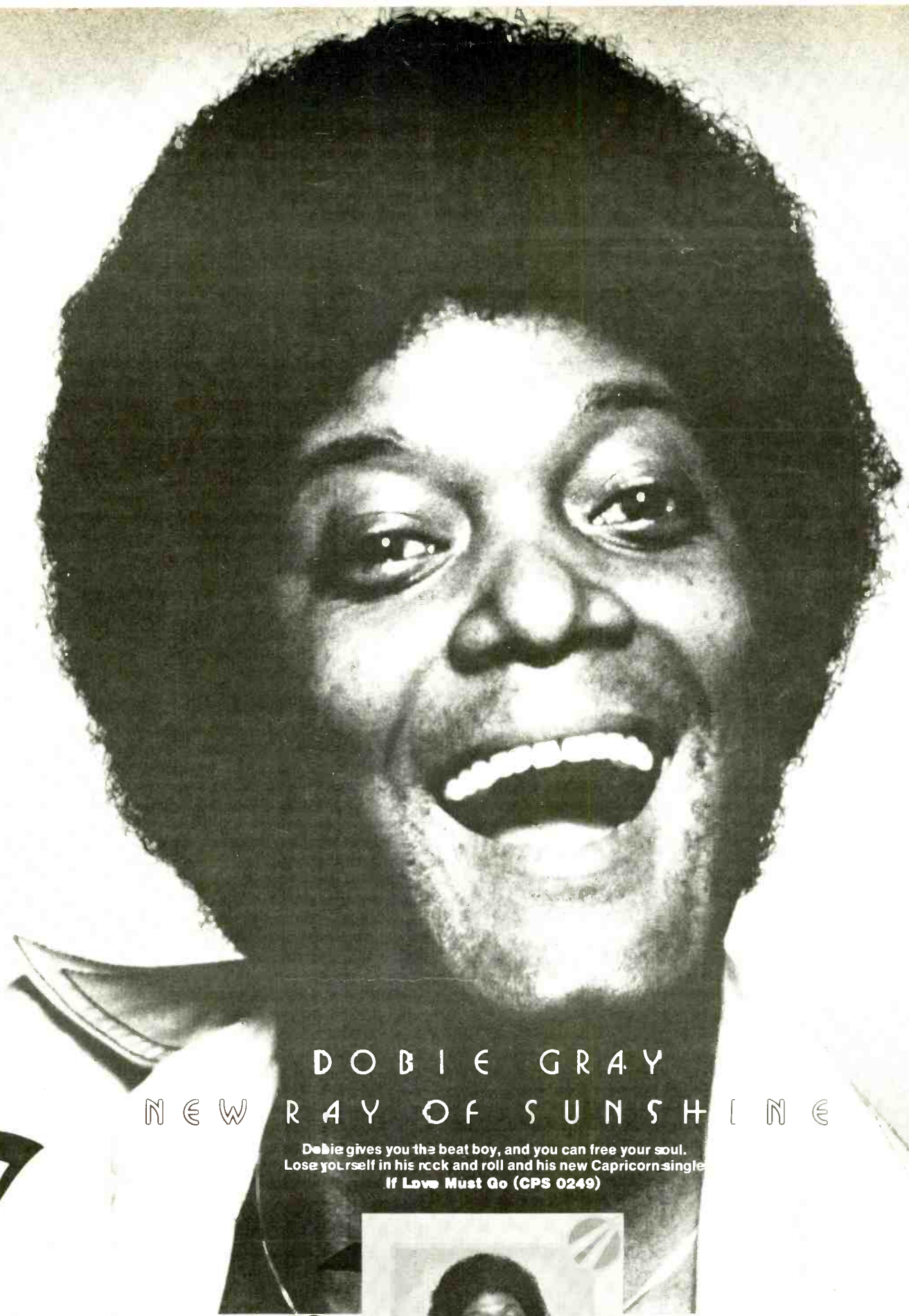
A top 20 sales item in several uncharted areas for the past few weeks, this disc picks up the #1 stations in most—if not all—of those locations, assuring it chart-topping success.

**Rufus** (ABC) "Sweet Thing."

Huge chart jumps in Memphis and Detroit last week give way to several major market adds. Crossing over solidly.

**Aerosmith** (Col) "Dream On."

A regional smash previously, this record has resurfaced to become a national hit. Already top 10 and top 15 in certain markets, it garners many more this week. Excellent sales have preceded airplay across the country.



DOBIE GRAY  
NEW RAY OF SUNSHINE

Doobie gives you the beat boy, and you can free your soul.  
Lose yourself in his rock and roll and his new Capricorn single  
If Love Must Go (CPS 0249)



CAPRICORN RECORDS

## MIDEM International Lawyers Meet Stresses Need for Legal Involvement

■ CANNES, FRANCE—More than 50 people gathered in the Deauville Room of the Majestic Hotel here last week to participate in a meeting between show business professionals and lawyers, emphasizing legal problems confronting the entertainment world.

Frederic Chartier, French president of the international lawyers meeting at MIDEM, summarized the results of the discussions. He stressed that modern society is becoming increasingly complicated, and that the importance of the law is greater than ever. This is especially true of show business, he said, which is comparatively young and which has developed tremendously in the last few years. People in show business are constantly inventing new ways of doing things, Chartier pointed out, which creates problems for lawyers in that the legal structure of these innovations must, to a large extent, be invented at the same time. New ventures have to be carefully examined to assure that those who take the financial risks will be correctly protected.

On the other hand, Chartier noted, the development of sound recording techniques has enabled some to profit from the work of others in ways which can be unfair or illegal.

The first topic brought up at the meeting was the piracy problem: that is, the protection of the phonograph record as distinct from the recording production.

Two international conventions exist to combat record piracy. The first, signed in Rome in 1961, protects performers, producers and broadcasting companies. It recognizes a right similar to an author's copyright. The second convention was signed in Geneva in 1971 and protects only the producers of phonograph records. It grants participating nations the liberty to choose how this protection shall be organized, whether through copyright laws, neighboring rights or the rules of unfair competition.

The United States uses the first system, copyright laws. Great Britain and Germany use the second, the Netherlands and France the third. The first two systems allow for civil and criminal proceedings against the pirate, while, importantly, under the third (unfair competition) system, a producer must prove bad faith of the offending party and justify the amount of his own damages.

In practice, however, the differences between the systems are not as great as the wording of the laws might suggest. In Great Britain, for example, there is hardly any chance of a pirate going to

jail; and in Germany it is extremely difficult to get the State prosecutor to take action.

To protect phonograph records, the meeting was told, sound engineers must be recognized as the authors of artistic creations. In many countries, legislative bodies appear unready to accept that.

The second topic discussed at the gathering was the evolution of copyrights by Western composers in socialist countries. Since the end of World War II, the meeting was told, there has been no serious problem with Poland, Yugoslavia, Hungary and Czechoslovakia; on the other hand, there has been no great improvement in an unsatisfactory situation with Albania and Rumania.

Alexandre Lebedev, representing the Russian collecting agency VAAP, was present at the meeting to give first-hand information of Soviet copyrights. He said that since 1973, when the USSR became a member of the 1952 Geneva copyright convention, it has collected for and paid agencies in many Western countries. Administrative procedures have been slow to start moving on copyright, he said, but that machinery is now operating. He stressed that the Russian market is a large one and that Western music has many fans in socialist countries.

The meeting's participants expressed satisfaction with MIDEM's opening such a dialogue with international lawyers, and such a session will be scheduled for next year's conference.

## Hammerman & George Bow Mgmt. Firm

■ LOS ANGELES — Mark Hammerman and Garry George have announced the opening of One on One, a management and production firm currently representing four clients—Jackson Browne, Maria Muldaur, Warren Zevon as well as Bonnie Raitt in association with Dick Waterman of Avalon Productions in Cambridge.

Hammerman and George's association as managers began four months ago when George left his four year post in Warner Bros. Records publicity department to manage Maria Muldaur. Prior to Warners, he was in the public information department at The Museum of Modern Art in New York where he also presented concerts in the Museum's Garden. Hammerman has managed Jackson Browne over the last year and a half after leaving The Blue Peacock Company where he was involved in the careers of Dr. John, Tiny Tim and Fanny among others.

Completing the line-up at One on One is Howard Burke, who serves as production manager for

## Dobbis Joins Arista

■ NEW YORK — Arista Records president Clive Davis has announced the appointment of Rick Dobbis to the newly created position of director, product management for the label. In this position, Dobbis will be involved in the coordination and implementation of Arista's marketing efforts for each artist, working closely with Gordon Bossin, marketing vice president.



Rick Dobbis

It is intended that the product management area give specific personal attention to every artist in order to assure the best possible utilization of the company's resources. The department will serve as the point of coordination of information flow for various departmental efforts. In addition to overseeing this flow, Dobbis will maintain close relationships with managers and agents in order to serve as an effective liaison between artist and label. He will be taking an active part in the planning of the artists' tours and will be responsible for bringing the company's overview to those tours.

(Continued on page 47)

## Motown Buys Prodigal

■ LOS ANGELES—Motown Records has purchased the Detroit label, Prodigal Records and its subsidiary, Blaze Records, it was announced by Barney Ales, executive vice president of the Motown Record Corporation.

Ales named Gordon Prince vice president and general manager for Prodigal, which headquarters in Detroit. Prince had been with Motown for the past ten years; the latter part as national singles sales manager. Before that Prince worked for Mercury Records in the Detroit and Chicago areas.

Also on the Prodigal team will be Frank Shively as national promotion director.

Prodigal's three major attractions, Ronnie McNeir, who had two local hits with "Wendy Is Gone" and "Sagitarian Affair," Gaylord & Holiday and Shirley Alston, will receive extensive promotional and merchandising campaigns to launch their nationwide sales efforts, according to Mike Lushka, vice president/sales.

Prince this week purchased "Who's Cheating On Who," by a St. Louis, Mo. group, Orange Sunshine.

## MIDEM Galas Are Excellent

■ CANNES, FRANCE — Opening the Sunday (25) MIDEM gala were the Fania All-Stars, a 21-piece group led by Johnny Pacheco, setting the mood for the rest of the evening. They were followed by Midland International artists Silver Convention whose Penny McLean opened with "Lady Bump" and who was then joined by the rest of the group for their hit "Fly, Robin, Fly" and other songs.

Next was Esther Phillips (CTI) who evidenced great showmanship closing with her smash rendition of "What A Difference A Day Made." Morris Albert (RCA) opened with his international hit, "Feelings," showing the need for a strong production hand to build up his set. Finally, Gloria Gaynor (Polydor) was a "socko closer" whose performance was highlighted by her versions of "How High the Moon," "I'll Be There" and "Never Can Say Goodbye."

Anthony Quinn served as MC and host throughout the evening, tying the whole show together and finding himself at ease enough to give a taste of the Greek dance he did in the movie "Zorba."

The Monday night gala was taken over by Rick Wakeman (A&M). At the conclusion of his two hour show, the packed house stood stomping for more.

*The New Album*

# *Carole King Thoroughbred*

*From one of our most cherished artists and composers.  
One of those albums for all of those times.*

*The new single,  
Only Love Is Real*



*Produced by Lou Adler*



*Ode Records, Inc.*

## CBS Music, Big 3 Set Publishing Ties

■ NEW YORK—The CBS Music Publishing organization has signed an exclusive long-term music print and publication distribution agreement with The Big 3 Music Corporation for the United States and Canada. The agreement, which will set in motion in-depth combined Big 3-CBS production, marketing and sales programs for all music from the CBS April-Blackwood catalogues, was concluded by Norman Stollman, director of business affairs CBS

## Motown Renews Action In Dispute with CTI

■ LOS ANGELES — Motown Record Corporation has recently intensified the legal steps it is taking against CTI and Creed Taylor. Motown recently joined 25 additional defendants in its suit against CTI and Creed Taylor, seeking damages for interference with contractual rights and copyright violation. Motown alleges that under its written agreements with CTI and Creed Taylor, Motown has the exclusive right to distribute and sell all CTI recordings until July 1, 1978. Motown also relies upon the exclusive right throughout the United States to exercise all rights under copyright in the recordings.

On January 23, 1976, Motown obtained an order from the U.S. District Court for the Southern District of New York directing CTI and Creed Taylor to show cause why they should not be enjoined from their present attempts to directly exploit CTI recordings.

Barney Ales, executive vice president of Motown, said that Motown is prepared to sue every organization and individual identified as participating in the direct exploitation of CTI recordings. Ales said, "Our written contractual rights are clear and we will pursue all available legal remedies to assure the protection of our rights."

To date, Motown has joined, among others, in its lawsuit with CTI and Creed Taylor, Richie Salvador, CBS, Inc., d/b/a Columbia Record Productions, Gene Friedman, Tom Van Gessel, Allison Audio Products, Inc., John Sheat, Modern Album & Finishing Co., Rudy Froehlig, Mastercraft Record Plating Co., Inc., Carl Seitz, Len Frank, Kent Records, Lancer Graphics, Bernard Engel, Music Trend of Detroit and Gene Silverman. Motown has also included in the lawsuit John Does 1-21, representing individuals, corporations or other entities who "are aiding, abetting and participating with plaintiff in the wrongful exploitation and attempts to exploit" CTI recordings.

Records International, and Herman Steiger, executive vice president of The Big 3.

The CBS music catalogues, in recent years, have become a major source of contemporary publishing copyrights. According to CBS executives, The Big 3 Music Corporation was selected for the print rights deal because of their expertise in the production and the marketing of the most varied types of music print. The Big 3 is now a division of the United Artist Music Publishing Group. Under the direction of UA Music chief Mike Stewart, The Big 3 has expanded its music print operations. Big 3 recently set up a new warehousing complex and a national sales telephone system to accommodate their growing print sales. The CBS-Big 3 deal will initially focus on stepping up the production of sheet music and

(Continued on page 47)

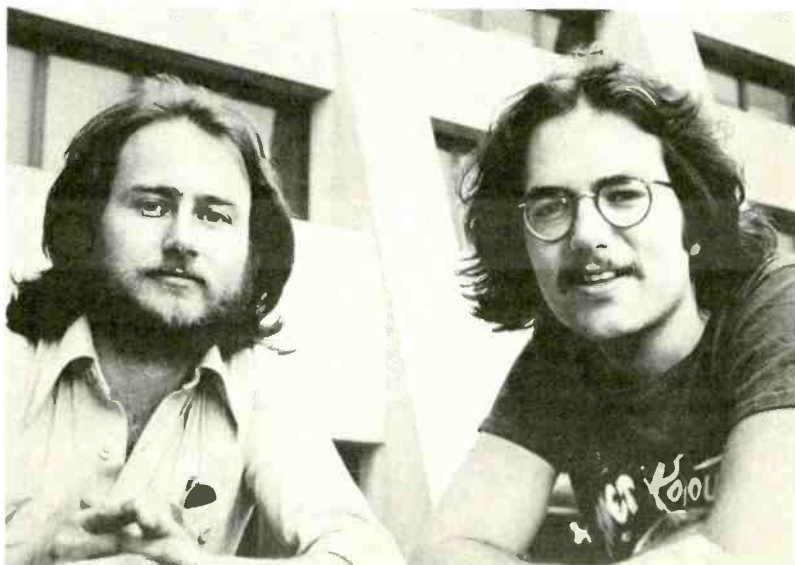
## Galdston & Thom Named 1975 Song Fest Winners

■ LOS ANGELES—Paul Williams presented a check for \$30,500 to Phil Galdston and Peter Thom, winners with the "Best Song of the Festival" for the 1975 American Song Festival.

The New York based duo was presented the Grand Prize award for their song, "Why Don't We Live Together." The composition had already been judged the best professional-rock song entered in the annual songwriting competition.

### Background

The songwriting team of Galdston & Thom was formed in 1973 when both were members of a jazz-rock group in New York. They signed a publishing agreement with Chappell Music shortly thereafter. One of their first compositions was chosen as the theme song for a Canadian bilingual educational project.



Peter Thom (left), Phil Galdston

## Atlantic Signs Wishbone Ash



Ahmet Ertegun, chairman of Atlantic Records, and Jerry Greenberg, president of Atlantic Records, have announced the signing of Wishbone Ash to the label. Under terms of the agreement, Atlantic will distribute recordings by Wishbone Ash in the U.S. and Canada. The four man British group's first Atlantic album will be "Locked In," set for February 24 release. This marks the first collaboration between Wishbone Ash and Atlantic Records producer Tom Dowd. Wishbone Ash is comprised of Andy Powell and Laurie Wisefield on guitars, bassist Martin Turner, and drummer Steve Upton. Shown in Atlantic's New York offices are (from left): Ahmet Ertegun, group manager Miles Copeland, Martin Turner, Laurie Wisefield, Steve Upton, Andy Powell and Jerry Greenberg.

## Wakeman Euro Tour

■ CANNES, FRANCE — Rick Wakeman, A&M recording artist, has announced a European tour to commence April 20. Wakeman will travel throughout Scandinavia, Germany, Belgium, Austria, Switzerland, France and Spain. He is currently recording a new two record set, "No Earthly Connection," outside Paris. Following his MIDEM gala performance, Wakeman was to return to recording, breaking on February 1 to attend the Record World Spanish Ministry of Culture ceremonies honoring inter-culture relationships in Madrid.

## Chrysalis To Release Roy Harper Album

■ NEW YORK — English singer/composer Roy Harper's album, "When An Old Cricketer Leaves The Crease," will be released on the Chrysalis label February 1, it was announced by Chrysalis president Terry Ellis.

In conjunction with the debut album, Harper will launch a 12-city promotional tour beginning February 1 in New York and concluding in Atlanta, February 22.

## Ruffin Gold

■ LOS ANGELES—David Ruffin's single recording of "Walk Away From Love," from his Motown album, "Who I Am," has sold over one million units and was declared gold, it was announced by Barney Ales, executive vice president of the label.

Ruffin's album, "Who I Am," and his single, "Walk Away From Love," were both produced by Van McCoy.



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**Salsoul**<sup>TM</sup>  
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WISHES TO THANK  
**DISCO '76**  
for voting us the

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and for voting  
**EARL "The Time Machine" YOUNG**  
**DISCO DRUMMER OF THE YEAR**

★ ★ ★  
**THANK YOU NEW YORK**  
For Making Our Debut Appearance At  
**RADIO CITY MUSIC HALL**  
A Smashing Success.

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Many thanks to all the D.J.s who were the first real believers.

NATIONAL TOUR  
NOW IN  
PROGRESS

VINCENT MONTANA, JR.  
*Leader & Vibes*

EARL "The Time Machine" YOUNG  
*Drums*  
NORMAN "The Harris Machine" HARRIS  
*Guitar*  
BOBBY "Electronic" ELI  
*Guitar*  
T. J. TINDALL  
*Guitar*  
LARRY WASHINGTON  
*Percussion*  
JOE "One And Only Lips" DE ANGELIS  
*Horns (Leader)*

RON BAKER  
*Bass*  
GORDON EDWARDS  
*Bass*  
RON "Have Mercy" KERSEY  
*Keyboards*  
CARLTON "Cotton" KENT  
*Keyboards*  
JOHN BONNIE  
*Alto Sax*  
DON RENALDO  
*Strings (Leader)*



Devoted to Disco Dancers

# THE COAST

By BEN EDMONDS



■ **QUIET THUNDER:** As a limbering-up exercise for their performance at the Houston Astrodome, **Bob Dylan** and a streamlined version of the **Rolling Thunder Revue** played a surprise set at the Troubadour last Friday night (23). Following **Roger Miller's** last set, the Revue collected onstage and its members—Dylan, **Bobby Neuwirth**, **Mick Ronson**, **Roger McGuinn**, **T-Bone Burnett**, **Scarlett Rivera**, **Rob Stoner**, **Howie Wyeth**, **David Mansfield** and **Steven Soles**—dispensed a speedy 3-song condensation of the show they would perform that following Sunday. The decision to do the Troubadour warmup was so well guarded that only a handful of media and/or street people were even aware of its possibility, with the result being that the Revue played to Miller's audience, a decidedly older and more countrified bunch than the troupe has ever performed for. The Astrodome benefit for **Rubin Carter**, which had drawn disaster predictions when initial ticket sales were shockingly slow, picked up steam saleswise on the two days immediately preceding the concert and wound up drawing a highly respectable 45,000 people. The 7½ hour spectacular featured sets by **Shawn Phillips** and **Stevie Wonder**, and a Revue cast that had swelled to include **Ringo Starr**, **Steve Stills**, **Richie Havens**, **Carlos Santana**, **Rick Danko**, **Dr. John** and **Kinky Friedman**; the event was mc'd by **Isaac Hayes**. Stills and Havens performed mini-sets within the Revue's sprawl, and Dylan performed 13 of his songs. Speculation now centers on the possibility of west coast dates, fuel for hope having been supplied by the Troubadour appearance. But all the Troubadour thing probably meant was that they'd been rehearsing in town and wanted to get a stagefeel for it. Or maybe they were just as bored as everybody else in Los Angeles on a Friday night . . . **Raymond Burr**, who makes a practice of declining TV talkshow invitations, agreed to appear on the **Dinah Shore** show under one condition: That his favorite musical group could appear on the same show. Was it **Sergio Mendes**? **1001 Strings**? **Sammy Spear**? Nope, it turned out to be none other than the **Doobie Bros.** . . . **Billy Preston** made a trip to the Record Plant in Sausalito to guest on the album **Sly Stone** is currently recording, and liked the atmosphere so much that he stayed long enough to record an album himself, which includes help from the **Tower of Power** horn section and five new songs that Billy co-wrote with **Syreeta Wright** . . . **Bruce Springsteen's** Christmas card to **Paul Drew** was a live tape of Bruce and the **E Street Band** doing "Santa Claus Is Coming To Town" . . . Harvey Roesler of Honolulu wrote to clue us in to a rather odd situation. In the January 17th **RW**, there is a photo with caption regarding **Bobby Womack's** New Year's day wedding in New Rochelle, New York. Shown in the photo of the post-ceremony festivities (and identified in the caption) is **Sly Stone**. Nothing very strange there, Sly and Bobby being good friends. Except that on that very same New Year's day, Sly Stone was onstage with **Billy Preston** at the Diamond Head Crater Festival in Honolulu. Would somebody please explain to us how a guy with a reputation for seldom showing up on schedule can turn around and manage to be in two places at the same time, on time? . . . In the continually amazing adventures of **Kiss**, the band that America has come to love in spite of itself, the group has sold out three consecutive nights at the 18,000 seat Cobo Hall in Detroit, leading to an almost-certainty that the group's venue the next time they appear in that market will be the 80,000-plus Pontiac Stadium. They're close to selling out their second night at the Forum here in LA, and with a **Bob Ezrin**-produced album on the way that has surprised everybody who's heard pieces of it, it looks like this is only the beginning . . . **Rodney Bingenheimer** has an honest job! Every Monday and Tuesday night, the pint-sized Teen King is your host at the Starwood Club's Disco Room, playing *only* rock & roll for your dancing and drooling pleasure; no **KC & the Sunshine Band** here . . . All-star Casablanca band the **Giants** have been recording their first album for the label, with a little guest assistance of the piano of **Dr. John** and the guitar of **Steve Cropper** . . . **Bill Aucoin** of Rock Steady, the concern that handles management of Kiss, is working with writer/singer/guitarist **Billy Squier**, long one of the brighter lights on the Boston musical horizon. Squier was formerly the lead guitarist with late-Sixties Boston cult band **Magic Terry & the Universe** (the most logical historical antecedent to **Patti Smith**) and later played with the locally legendary **Sidewinders**. He's now based in New York, and has assembled a three-guitar band that's attracted firm offers from at least two labels, with several others hovering . . . Expect **Linda Alter** to leave her mar-

(Continued on page 30)

## Carlton Joins Almo

■ **LOS ANGELES** — Joe Carlton has been named general manager of Almo Publications, according to an announcement by Chuck Kaye, vice president of Irving/Almo Music corporations.

Almo Publications is the music book and sheet music division of A&M Records' Irving/Almo/Rondor music publishing group, and was begun six months ago with initial product releases supervised by Eileen Michael in New York.

Carlton comes to Almo Publications after several years as executive vice president for Hansen Publications, Inc., in Miami Beach. He formerly held various positions as vice president of Mercury Records and later ABC Command Records, president of Carlton Records, director of a&r administration for RCA Records, advertising manager of The Big Three music publishing group and former music editor of Billboard.

Eileen Michael will continue to operate from Almo Publications' New York office, located at 505 Park Avenue. She will report to Carlton at his headquarters base in Irving/Almo's Los Angeles office, located at 1358 North La Brea in Hollywood.



Joe Carlton

## Edmonds Awarded

■ **LOS ANGELES**—The Fifth Annual Levinson Associates Humanitarian Award, presented annually by the international public relations organization, will go to **Record World** assistant editor Ben Edmonds, according to company president Bob Levinson.

Levinson said Edmonds was singled out because "he writes about 'the scene' with intelligence, understanding, wit, love and a considered knowledge that continually outdistances the bulk of his peers."

Previous recipients of the Levinson Associates Humanitarian Award have been Bob Hilburn, Los Angeles Times; John L. Wasserman, San Francisco Chronicle; Ben Fong-Torres, Rolling Stone; and Paul Block, Johnny Carson's Tonight Show.

## Franklin Named Blue Sky GM

■ **NEW YORK** — Marcia Franklin has been appointed to the position of general manager of Blue Sky Records. The announcement was made by Steve Paul, president of Blue Sky.



Marcia Franklin

In her new capacity, Ms. Franklin will have complete responsibility for administration of the Blue Sky label and its artists, Johnny Winter, Edgar Winter and Rick Derringer. She will be responsible for coordinating all record marketing and promotion activities with the Epic/CBS Custom Label's staff.

### Background

For the past two years, Ms. Franklin has served as executive assistant to Steve Paul. Prior to joining Blue Sky, Ms. Franklin traveled with and assisted in coordinating both the Bob Dylan-Band '74 tour and Santana's '73 European tour. She previously worked for RCA Records, Bill Graham and Otto Preminger.

## Steinmetz To Debut Annuit Coeptis Label

■ **CROYDEN, PA.** — Eric Steinmetz, 25 year veteran of the record industry, has resigned as vice president, Buddah Records to start up a new label, Annuit Coeptis Music Records and Tapes Ltd., based in Croydon, Pa., to be launched on or about March 15, 1976 as a co-venture by Steinmetz and Michael Adler (Adler is president and owner of Scorpio Music Distributors).

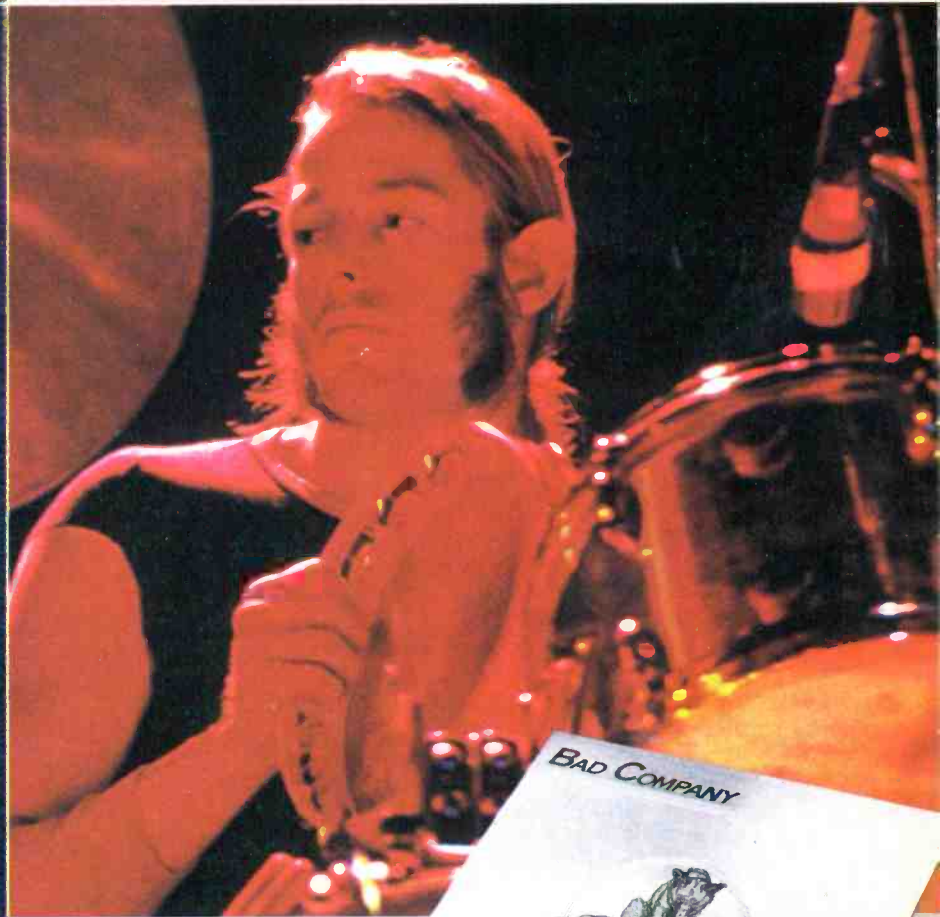
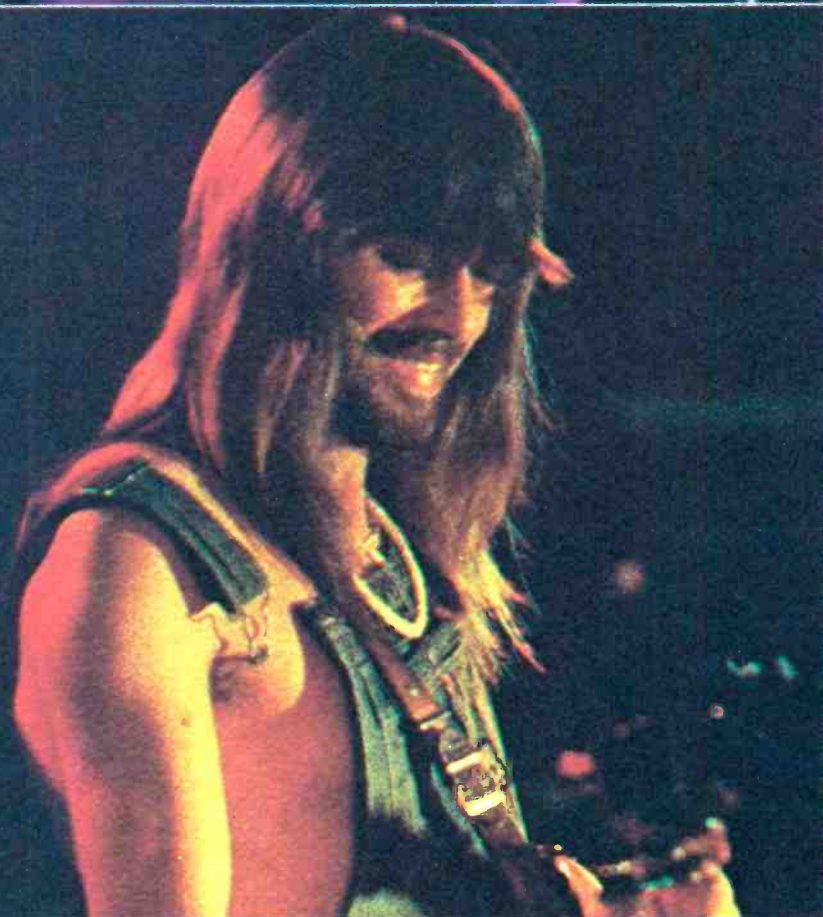
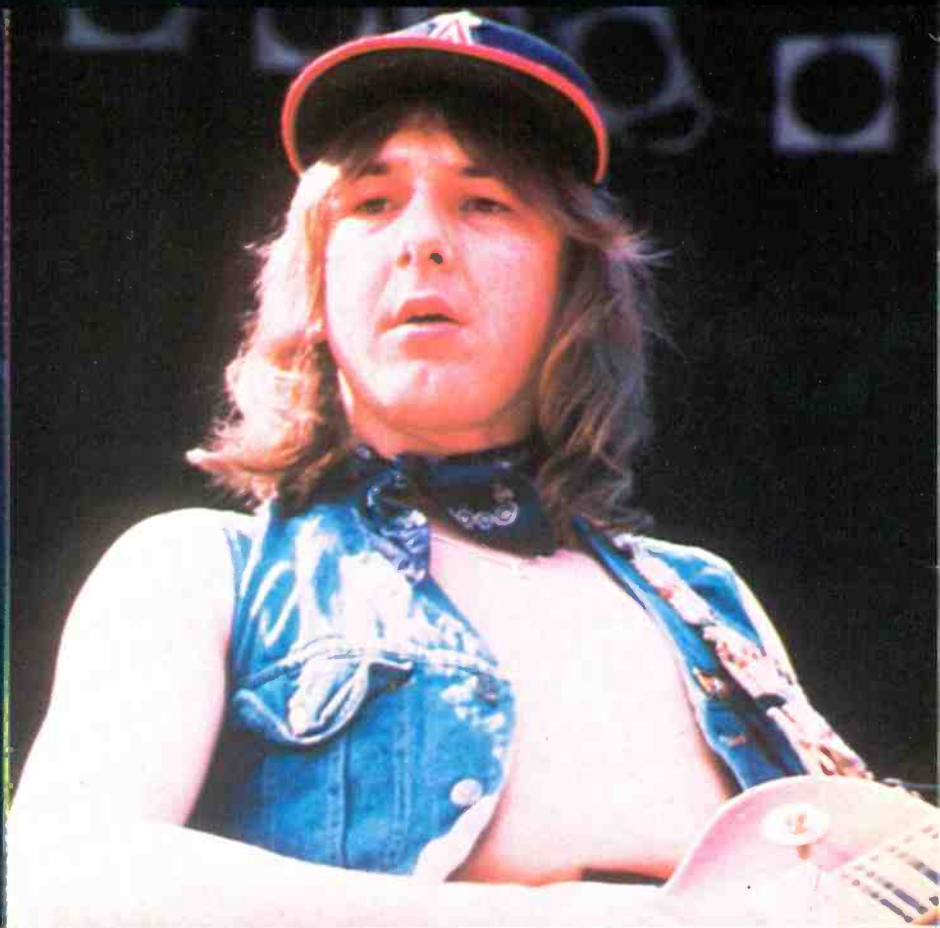
### Releases

Releases will include pop and r&b. The acquisition of masters and talent is already underway and the first release is scheduled for March 15.

In addition, Annuit Coeptis will concentrate on hit product from the world markets.

Annuit Coeptis offices are temporarily located at 2933 River Road, Croydon, Pa. 19020, and will open New York offices about July 1, 1976.

# "RUN WITH THE PACK," BAD COMPANY'S NEW ALBUM. IT'S WHAT ROCK AND ROLL SHOULD ALWAYS BE.



After two platinum albums, such classic songs as "Shooting Star," "Can't Get Enough," "Feel Like Makin' Love," "Bad Company," and "Movin' On," and every award that rock can offer a new group—

what can we say? Simply that "Run With The Pack," Bad Company's third album, is by far their best—a genuine rock classic that will remind you why you liked rock and roll in the first place.



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## WEA Promotes Gold

■ LOS ANGELES—Joel Friedman, president of the Warner/Elektra/Atlantic Corp., has announced the promotion of Robert Gold to the newly created post of national manager of marketing services.

For the past two and a half years, Gold has been administrative assistant to Skid Weiss, WEA's national director of advertising, public relations and merchandising. Gold's responsibilities have been expanded to include the implementation and supervision of specific marketing activities in Weiss' department: the creation and presentation of audio/visual projects; planning and coordinating conferences, seminars and dealer meetings; producing in-house and in-store merchandising aids, and assuming the position of managing editor of "Graffiti," WEA's upcoming company newspaper.

Prior to joining WEA, Gold had been assistant advertising manager for Warner Bros. Studios for two years. Gold will be headquartered in Burbank and continues to report to Weiss.



Robert Gold

## Corea Marketing Plan Begun by Polydor

■ NEW YORK—In honor of the February 2 release of Chick Corea's solo album, "The Leprechaun," Polydor Incorporated has initiated a five percent discount program on all Polydor Chick Corea records and tapes.

The program will cover Chick Corea & Return To Forever's "No Mystery," "Where Have I Known You Before," "Hymn of The Seventh Galaxy" and "Light As A Feather" albums in addition to Corea's new solo effort. The five percent discount, coordinated in the field by Polydor Inc.'s new regional marketing staff, is aimed at store level support of the entire Chick Corea Polydor catalogue to coincide with the release and will be supplemented by national radio spots and comprehensive promotion, publicity and marketing campaigns. The discount program will be in effect through the month of February.

## Calla Signs Persuaders



Stan Hoffman, executive vice president of Calla Records, has announced the signing of the Persuaders to the Calla label. Pictured at the signing are (from left): Calla a&r VP Bob Currington, Hoffman and lead singer Douglas "Smokey" Scott.

## Heilicher Taps Melvin

■ MINNEAPOLIS — Amos Heilicher, president of Pickwick International, has announced the appointment of Sid Melvin to the post of regional sales manager for Heilicher Brothers/J.L. Marsh divisions in the mid-south region, headquartered in Memphis.

Melvin's responsibilities will include overseeing both sales and promotion for the Heilicher distribution operation as well as the J.L. Marsh rack service division in the region.

Melvin has experience in the record industry dating back to the middle '50s. His knowledge of the customer base for both rack and distribution in the Memphis and mid-south regions dovetails with the planned expansion of the Heilicher/Marsh operations, both divisions of Pickwick International, into these areas according to Heilicher.

Prior to his most recent move, Melvin was with the Handleman Company and before that with Musical Isle of America in the Memphis area.

## Thunder Rolls In



Those who were lucky enough to catch the second show at the Troubadour, Friday night (23), featuring Larry Gatlin and Roger Miller, were also lucky enough to catch a surprise appearance by the Rolling Thunder Revue. Bob Dylan and his entourage took to the stage late in the evening, and played three songs, opening with "Lay, Lady, Lay" and closing with "Romance In Durango" off Dylan's latest Columbia lp, "Desire." Pictured onstage, from left: Scarlett Rivera, Howie Wyeth, Rob Stoner, Bob Dylan, Stephen Soles, Bob Neuwirth, and Roger McGuinn.

## Third Week Ends In Newark Trial

■ NEWARK—The trial of Brunswick/Dakar Records executives, including president Nat Tarnopol, entered its third week in Federal District Court. In the previous two weeks Assistant US Attorney Thomas Greelish had called to the stand Edward Hurley, an unindicted co-conspirator who was formerly employed at Brunswick, Max Cooper, an independent record distributor in the New York metropolitan area, and Paul Cohen who ran Pat's One Stop in Richmond, Virginia, between 1971 and 1972.

(Continued on page 32)

## Cardinal Statement On Newark Trial

■ In connection with current publicity referring to the criminal trial of Brunswick Record Corporation, Nat Tarnopol and others, Cardinal Export Corporation, which has been mentioned in this case, has made an announcement that in its business relations with Brunswick Record Corporation it has acted in a completely legal and proper manner with all transactions properly entered in its books.

### No Wrongdoings

"Cardinal Export Corporation has not engaged in, nor has it been accused of, any impropriety or wrongdoing in any sense, it is not a party to the criminal proceedings against Brunswick Record Corporation, and each and every payment for phonograph records purchaser from Brunswick Record Corporation have at all times been recorded in Cardinal's books and records," according to the statement.

## ATV Signs Lavada

■ NEW YORK — ATV/Pye Records has signed Lavada to a long-term, exclusive world-wide recording pact. Lavada sings, plays piano and wrote all the songs on her debut album. Peter K. Siegel is currently producing the album. Siegel, president of ATV, has not produced an artist since he was retained by ATV's parent company to create the American operation. His prior productions include Roy Buchanan and Elliott Murphy.



Peter K. Siegel, Lavada

## NARM Goes SRO

■ CHERRY HILL, N.J.—The 1976 NARM Convention has been completely sold out, according to Jules Malamud, executive director. All rooms at the Diplomat Hotel as well as all cabana and lanai room space are gone. The largest attendance in NARM history is expected at the 18th Annual Convention.

## Who Tour, Part Two

■ LOS ANGELES—Part II of The Who's current concert tour of the United States has been locked-in, with the group now set to perform in various parts of the country instead of their tentative original plan to appear only west of the Mississippi. The tour comprises 12 cities from March 9 through March 28.

### First Visits

Sir Productions, the group's management in releasing the schedule said that many of the cities on the itinerary haven't seen The Who since 1970 and they'll also be appearing in several venues for the first time.

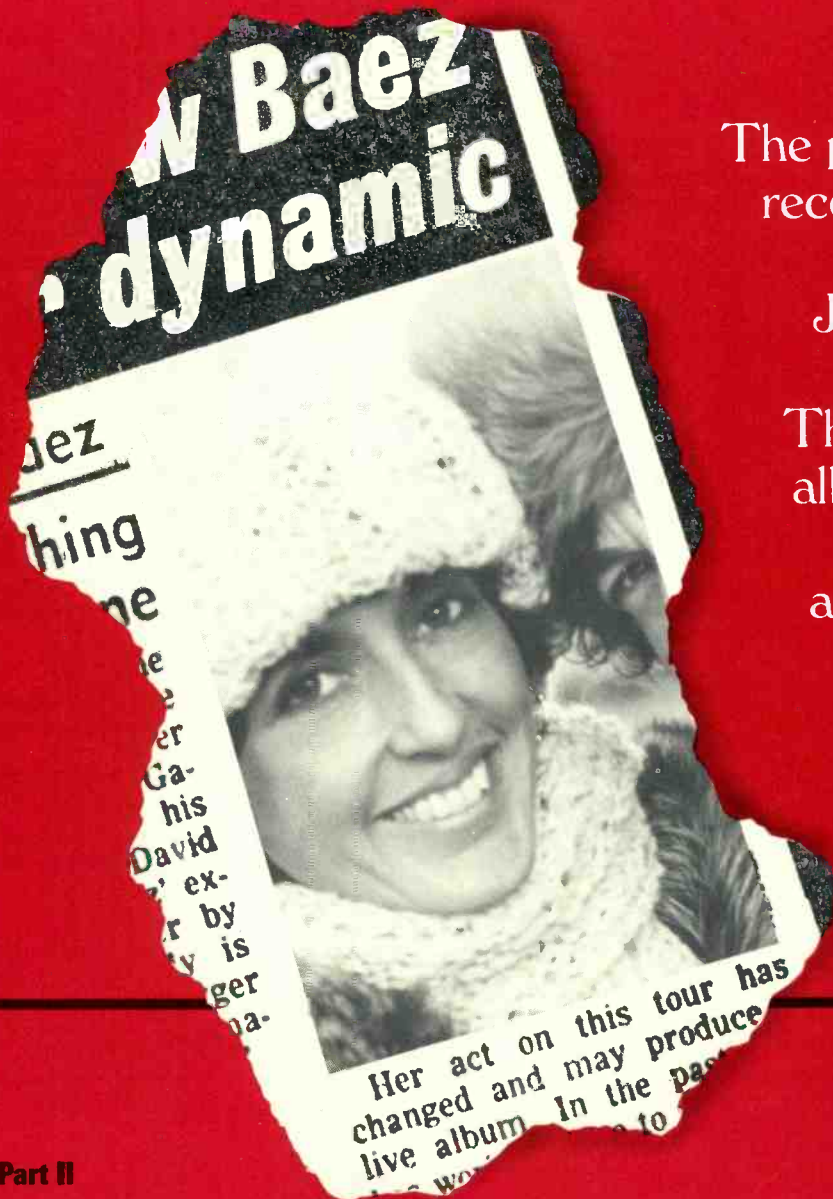
### One Outdoor Date

There will be only one outdoor date on Part II, which will also be The Who's only Southern California appearance: the Anaheim Stadium on March 21. The concert is being scaled for 55,000 people. The smallest concerts will be the only double date on the tour—at Winterland in San Francisco on March 27 and 28. Winterland holds 5,400.

# JOAN BAEZ

## "FROM EVERY STAGE"

A new, live collection of her first 15 years of great music.



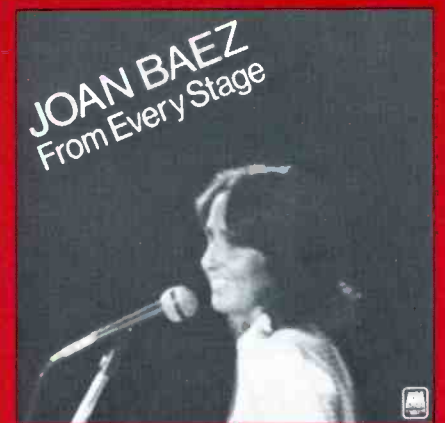
The performances in this recording were selected from concerts by Joan Baez during the summer of 1975. The artistic goal of the album was to faithfully recreate the music as it was experienced by the audiences at those concerts and to make the recording as natural as the original performances.



(Ain't Gonna Let Nobody)  
 Turn Me Around  
 Blessed Are  
 Love Song To A Stranger/Part II  
 I Shall Be Released  
 Suzanne  
 Blowin' In The Wind  
 Stewball  
 The Ballad Of Sacco & Vanzetti  
 Forever Young  
 Natalia  
 Love Is Just A Four-Letter Word  
 Joe Hill  
 Diamonds & Rust

Swing Low, Sweet Chariot  
 Oh, Happy Day  
 Lily, Rosemary And The Jack Of Hearts  
 Boulder To Birmingham  
 Amazing Grace  
 The Night They Drove Old Dixie Down  
 Please Come To Boston

Includes 8 songs previously unrecorded and unreleased by Joan Baez.



SP3704

**ON A&M RECORDS & TAPES**  
 Produced by David Kershenbaum  
 A specially priced 2-record set

**ASHFORD & SIMPSON**—WB 8179  
**IT'LL COME, IT'LL COME, IT'LL COME** (prod. by Ashford & Simpson) (Nick-O-Val, ASCAP)

This soft, lilting melody features the searing vocal combination of these two talents giving their all. Their smooth production works like a charm on this number.

**NEIL YOUNG WITH CRAZY HORSE**—  
 Reprise RPS 1344 (Warner Bros.)  
**LOOKIN' FOR A LOVE** (prod. by N. Young & T. Mulligan) (Silver Fiddle, BMI)

This "Zuma" track is perhaps Young's most accessible performance since "Heart Of Gold." This pairing of Young with Crazy Horse is poised for hit action.

**ARTFUL DODGER**—Columbia 3 10282  
**SILVER AND GOLD** (prod. by Jack Douglas) (Seldak, ASCAP)

This rockin' quintet opts for a quieter, early Beatles-like sound on this mid-tempo cut from their first album. A memorable melody gives the group a big boost.

**BILLY JAYNE**—Mercury 73747  
**LAST NIGHT I MADE LOVE TO SOMEBODY ELSE** (prod. by Irwin Levine & L. Russell Brown) (Levine & Brown, BMI)

The first production by the Levine-Brown team ("Tie A Yellow Ribbon") is a waltz number featuring this new artist. Watch for immediate MOR/pop acceptance.

**BARRETT STRONG**—Capitol P 4223  
**MAN IN THE SKY** (prod. by Barrett Strong) (Beechwood/Sanbar, BMI)

From his forthcoming "Live and Love" set, Barrett recites a universal message with a soulful approach that should captivate any listener. A strong outing.

**JINX**—Private Stock 059  
**GREENVILLE WOMAN** (prod. by David Johnson) (Tired Iron/Hustlers, BMI)

A real Cajun backbeat underlines the story of this "Mississippi honey." Jinx's drawling vocal and bottleneck guitar gives the tune a true downhome feel.

**BABE RUTH**—Capitol P 4219  
**ELUSIVE** (prod. by Steve Rowland) (Ackee, ASCAP)

The cognescenti of the discos have picked this as a favorite track. On it, the English group shows a growing maturity and increasing instrumental versatility.

**SCOTT JACOBY**—Midland Int'l  
 JH 10539 (RCA)  
**RIDE A WILD HORSE** (prod. by Lee Pockriss) (Chelsea/Sound of Nolan, BMI)

Jacoby's first disco oriented single is this Kenny Nolan composition which was arranged by Paul Shaffer. This uptempo treatment should gallop up the charts.

**TAVARES**—Capitol P 4221  
**THE LOVE I NEVER HAD** (prod. by Lambert & Potter) (ABC/Dunhill/One Of A Kind, BMI)

The Tavares brothers slow down the tempo from their "Free Ride" to get the most out of this tune executed with the skilled production of Lambert & Potter.

**HAMILTON BOHANNON**—Dakar  
 DK 4551 (Brunswick)  
**BOHANNON'S BEAT (PT. 1)** (prod. by Hamilton Bohannon) (Hog/Bohannon, ASCAP)

Bohannon's beat is quite unmistakable. It's a steady marching rhythm punctuated by stinging guitars and trance-like drumming. An r&b/disco styled monster.

**WALLIS**—Warner Bros. WBS 8178  
**WHERE THE BOYS ARE** (prod. by Michael Lloyd & Mike Curb) (Screen Gems-Columbia, BMI)

This Neil Sedaka song that Connie Francis crooned to in '61 has been revitalized and disco-ized by this group, giving it a full contemporary reading.

**BOBBY WOMACK**—United Artists  
 XW763 Y  
**DAYLIGHT** (prod. by David Rubinson & Friends Inc.) (Unart/Bobby Womack, BMI)

Womack is one of the most versatile r&b/pop singers around today. Here he shines on this "Safety Zone" ballad with an easy going and mightily soulful performance.

**BARCLAY JAMES HARVEST**—Polydor  
 PD 15188  
**TITLES** (prod. by Elliot Mazer) (RAK Music, Ltd.)

A lush mellotron melody is enhanced by these Englishmen whose rapturous vocals reveal an ingenuous lyric based on intertwined Beatles songtitles.

**ROGUE**—Epic 8 50195  
**DEDICATION** (prod. by Guy Fletcher) (Almo/Big Secret, ASCAP)

This English harmony group exercises its vocal cords against a sweet backdrop of strings. A dedication song that should prove to be a popular request item.

**THE MOVIES**—A&M 1789  
**FANCY MAN** (prod. by Peter Gage) (Almo/Firefly, ASCAP)

The group that recently accompanied Joan Armatrading on her tour proves itself a viable musical aggregate with this song produced by the former Vinegar Joe man.

**ECSTASY**—Disco Records D 181  
**LIVING IN ECSTASY** (prod. by B. Archibald) (Merit/Sherry, BMI)

This group's theme song is an instrumental packed with all the ingredients of a disco smash from its MFSB-styled strings to its throbbing bottom.

**RONNIE LIMAR**—BRC 116 (Brunswick)  
**YOU MEAN THE WORLD TO ME SWEETHEART** (prod. by Charles Wallert) (Steals Bros./Charlimar, BMI)  
 Limar is this label's first pop act in some time. He has a steady, confident tenor which is bolstered by a soulful arrangement which could catch on big.

**GREYHOUND**—Mercury 73768  
**DREAM LOVER** (prod. by Dave Bloxham) (Screen Gems-Columbia/Unichappell/Hudson Bay, BMI)

This Jamaican group proclaims "Leave the reggae to us" and they turn in an infectious rendition of Bobby Darin's 1959 smash steeped in the flavor of the islands.

**LITTLE FEAT**—Warner Bros. WBS 8174  
**LONG DISTANCE LOVE** (prod. by Lowell George) (Naked Snake, ASCAP)

Little Feat's popularity has been steadily increasing since "The Last Record Album" set and it's easy to hear why. This ballad should quickly enrapture all AM ears.

**JAMES AND BOBBY PURIFY**—  
 Mercury 73767  
**I'M YOUR PUPPET** (A Papa Don prod.) (Fame, BMI)

James and Bobby Purify won a legion of fans on the release of this ballad in 1966. Now, a full decade later, the duo's performance is as fresh and vital as ever.

**JERRY LEE LEWIS**—Mercury 73763  
**DON'T BOOGIE WOOGIE** (prod. by Jerry Kennedy) (Ahab, BMI)

The Killer's been told, "don't boogie woogie" but ole Jerry Lee can't help it. There's a whole lotta shakin' going on in these grooves and it's hard to ignore.

**FLEETWOOD MAC**—DJM 1007 AS  
**MAN OF THE WORLD** (prod. not listed) (Lovely, ASCAP)

This vintage ballad from the group is about six years old and the last recording with Peter Green. An exquisite pattern of guitars re-establishes the early trademark.

**DORTHY MOORE**—Malaco M 1029 (TK)  
**MISTY BLUE** (prod. by Tom Couch & James Stroud) (Talmont, BMI)

Ms. Moore is a songstress who exhibits a gentle but flexible voice on this r&b ballad. Her stirring treatment of the tune is enhanced by a string accompaniment.

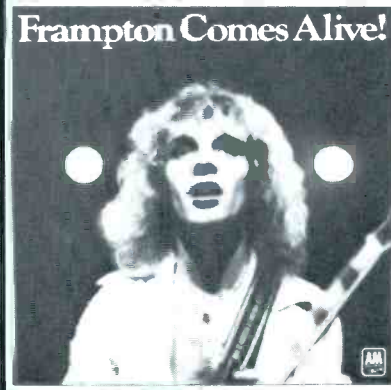
**PAUL CLEMENS**—Playboy P 6059  
**IT AIN'T GONNA HAPPEN AGAIN** (prod. by Charlie Callelo) (Oceans Blue/Anderbak, BMI)

The kind of record that just leaps out of the speakers and grabs you, Charlie's vocal is framed by an aggressive arrangement guaranteed to fill the dance floors.

# FRAMPTON COMES ALIVE!

PETER FRAMPTON  
IN HIS NATURAL HABITAT.

All the  
incredible  
presence and  
dynamics  
of a live  
Frampton  
concert faith-  
fully captured  
on a specially  
priced two-  
record set.



**"FRAMPTON  
COMES ALIVE!"**  
SP-3703  
On A&M Records  
& Tapes



## FROM EVERY STAGE

JOAN BAEZ—A&M SP3704 (7.98)

A two-record set taken from last summer's tour, with Ms. Baez dividing her time equally between acoustic and electric renditions of many of the songs she introduced to the public over the years—both traditional and contemporary. Her Dylan interpretations are still the strongest in her wide-ranging repertoire.



## MUSTARD

ROY WOOD—United Artists UA-LA575G (6.98)

A self-contained artist, Wood himself handles all instruments, voices (except for a little help from Phil Everly and Annie Haslam), arrangements and production. The English single "Any Old Time Will Do" and "Look Thru The Eyes of A Fool" are indicative of the spicy flavor of Wood's "Mustard." Don't settle for Brand X.



## SHORT CUT DRAW BLOOD

JIM CAPALDI—Island ILPS 9336 (6.98)

Capaldi is joined by some time-tested friends on this latest solo outing, with Stevie Winwood playing a variety of instruments and ace guitarist Pete Carr contributing throughout. Surprisingly tasty is "Love Hurts," with "Goodbye Love," "Seagull" and the title track more characteristically Capaldi.



## DIAMOND IN A JUNKYARD

NICKEY BARCLAY—Ariola America ST-50006 (Capitol) (6.98)

Former Fanny member strikes out on her own doing much of the writing, playing, keyboards and singing. "Baby Don't Let It Mess Your Mind" shows just how strong a performer Nickey is with the right material—gutsy emotional vocals over a power-packed arrangement. Tremendous cut!



## FIREBIRD

TOMITA—RCA Red Seal ARL1-1312 (6.98)

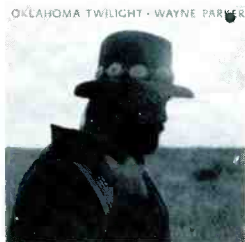
Tomita's electronic recreation of Stravinsky's *Firebird Suite* burns with the same kind of intensity that propelled the Japanese artist's interpretation of *Pictures at an Exhibition* to pop and classical acceptance. Also included are Debussy's *Prelude to the Afternoon of a Faun* and Moussorgsky's *A Night On Bare Mountain*.



## OKLAHOMA TWILIGHT

WAYNE PARKER—Ariola America ST-50005 (Capitol) (6.98)

A deliberately and effectively pop-flavored, light country record. Executive producer Mike Curb gives the album a steady flow with the single "The Hits Just Keep On Comin'," "Good News/Bad News" and the title track garnering the most interest. A pleasant debut.



## HAVANA DAYDREAMIN'

JIMMY BUFFETT—ABC ABCD-914 (6.98)

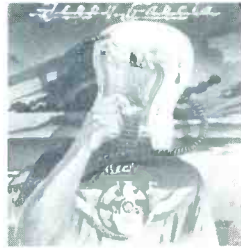
Buffett combines down-home sentiment with a wry sense of humor. The result is off-beat with something to offend everyone without losing a friend (or a beat). "My Head Hurts, My Feet Stink And I Don't Love Jesus," "Cliches" and Steve Goodman's "This Hotel" are typically entertaining. A daydream believer?



## REFLECTIONS

JERRY GARCIA—Round RX-LA565-G (UA) (6.98)

Garcia's name is up front but both the personnel and the sound are Grateful Dead ala "Blues For Allah." Allen Toussaint's "I'll Take a Melody" and the McDill/Reynolds "Catfish John" contrast nicely with the Robert Hunter/Jerry Garcia tunes—"Might As Well" and "It Must Have Been the Roses" topping the latter.



## Y'KNOW WOT I MEAN?

SPEEDY KEEN—Island ILPS 9338 (6.98)

One-time lead singer for Thunderclap Newman goes solo for the second time (first for Island). There's an attractive evenness that rocks gently along with just the right amount of low-keyed energy. "Almost Eighteen," "Someone to Love," "The Profit on Ecology" and "My Love" are prime examples of Keen at his best.



## DOLDINGER JUBILEE '75

PASSPORT & OTHERS—Atlantic SD 18162 (6.98)

This is the second "Jubilee" album from saxman Klaus Doldinger, recorded live in Hamburg with the assistance of keyboardist Les McCann and guitarists Buddy Guy and Philip Catherine, among others. High-power jazz laced with a strong r&b undercurrent is excitedly performed, especially throughout the first side.



## FIRE INTO MUSIC

VARIOUS ARTISTS—CTI CTS-2 (6.98)

A highly commercial sampler designed to introduce the CTI/Kudu/Salvation roster to the public. Grover Washington, Esther Phillips and Hubert Laws are among the represented and the music is uniformly first rate. An attractive package physically as well as in content, the purpose is well served for die-hards and newcomers alike.



## BIDDU ORCHESTRA

Epic PE 33903 (6.98)

The international vision of the disco scene is aired via Biddu's interpretations of such standards as "Summer of '42," "I Could Have Danced All Night" and the theme from "Exodus," along with a half dozen originals. An Indian by birth, Biddu has absorbed English and American influences and come up with a personal style.



## THE 20TH ANNIVERSARY OF ROCK 'N' ROLL

BO DIDDLEY—RCA APL1-1229 (6.98)

This is not your typical Bo Diddley album, though the second side jam features "I'm A Man," "Who Do You Love" and "Bo Diddley's Gunslinger." Bo is joined, at various times, by Keith Moon, Joe Cocker, Alvin Lee, Billy Joel and others from across the rock spectrum.



## BABYFACE

WING & A PRAYER FIFE & DRUM CORPS.—Wing & A Prayer HS 3025 (Atlantic) (6.98)

"Baby Face" is the latest Stephen Schaefer/Harold Wheeler-produced single from the studio assembled W&APF&DC. The theme of this album is the currently trendy disco versions of standard pop material. There's lots of show music in two medleys as well as a strong "I Hear A Symphony."





# STATION TO STATION DAVID BOWIE



**NCA** Records  
APL1/APS1/APK1-1327

**DAVID BOWIE'S NEXT GOLD ALBUM IS  
"STATION TO STATION"**

Featuring his new hit single  
**"GOLDEN YEARS"**

PB-10441

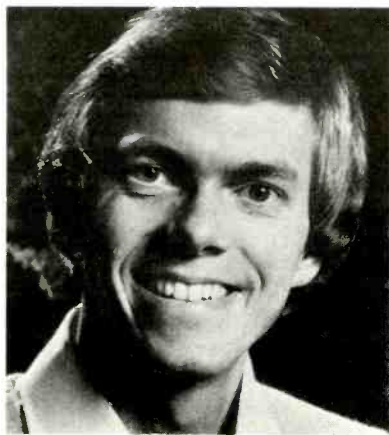
# DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

## Richard Carpenter—No Tags, Just Music

By ELIOT SEKULER

■ Since being signed to A&M Records in 1969, Richard and Karen Carpenter have been responsible for fifteen gold records and a total of twenty-five million records sold. Their popularity in the United States has been matched by the reception they've received in such disparate markets as Japan and the United Kingdom, where the duo's success has been well substantiated on local charts and in concert hall box offices. In this *Record World Dialogue*, Richard Carpenter discusses his music, his audience and some plans for the future.



Richard Carpenter

**Record World:** Do you think your audience has changed or broadened over the past six years?

**Richard Carpenter:** It's hard to say, really. I doubt that the people who were originally into our music have changed musical tastes at all; I don't think we've lost that audience, and we think that our appeal has broadened somewhat. One favorable review that we saw recently was written by someone who had seen an ad for the "Now and Then" album and had wanted to buy a copy, but felt that going into a record store and asking for it would make him feel like a teenager going into a pharmacy to buy his first rubber. He was afraid that everybody would stop talking and zero in on him buying a Carpenters album. He was saying that lightly, of course, and it turned out he loved the album. We've been hearing of more and more closet Carpenters freaks, people who may like our music but are afraid to admit it openly because of the image associated with us. That sort of new thinking started with the "Now and Then" album because of the oldies and "The Singles" did quite a bit for us in terms of broadening our appeal.

**RW:** Do you have a feeling for what kind of age group your audience consists of?

**Carpenter:** It was all ages, right from the beginning. We saw that immediately at our concerts.

**RW:** A while ago you were quoted to the effect that the success of the Carpenters in the early '70s had something to do with a backlash against the acid rock of the '60s. Do you still feel that way?

**Carpenter:** There was a lot of talk about that, but you have to understand we weren't thinking in those terms at all. We certainly weren't reacting against acid rock or heavy metal music because, in fact, I like a lot of it. It wasn't like I had the thought that there had to be a market for another kind of music. We just record the kind of music we do the best. We took a demo tape to Herb Alpert, who signed us and then we just went into the studio to do what we could. With the success of "Close To You" and "We've Only Just Begun," people began to put a tag on us, as people will always do. They asked, "Who are you? Are you soft-rock? Folk-rock? What is it that you're trying to do?" I really hadn't thought about it and I'm still not sure that there's a tag for what the Carpenters are doing. Why is it important, anyway?

I didn't think that our success was due to people craving music other than acid rock. Right in the middle of the acid rock era, out came "This Guy's In Love With You" in 1968 and it went straight to number one. The Tijuana Brass had been successful from the early sixties. Rock and pop sell to two different markets with some overlap—even though they both get played on top 40—and there will always be a lot of people around with varied taste in music. A song like "Close To You" or "This Guy's In Love With You" could have been a hit in 1943, 1953, 1963 or 1973; it's that kind of music. Singers like Karen, Patti Page or Jo Stafford have been around for years and have had lots of success, but immediately people decided that the Carpenters were something very new, the result of people being sick of hard rock. Hard rock music will be around for a long time and we have nothing

against it at all. But there was that immediate conclusion drawn by certain hard rock fans that we were "the enemy." They started tagging us, "vitamin swallows" or "squeaky clean."

**RW:** Did that bother you?

**Carpenter:** Yeah, because it's not true. I don't drink milk at all, never mind it being my whole diet, and I don't squeak either. I believe in a lot of things that people who like us don't want to hear. It can get really distorted on both ends. We did one interview with a woman who asked us about our attitude towards premarital sex and grass and I said that I had voted yes on the marijuana initiative and favored premarital sex. She was really shocked. She said her editor wouldn't let her print that, at which point we called an end to that interview. The point is that media images really get blown out of proportion and we do get a little upset when things are said about us that really aren't true.

**RW:** Do you follow the business part of the music business very closely?

**Carpenter:** Absolutely; I always have. I call our office at A&M every Wednesday whether I'm at home or on the road to find out what our chart listings are. I check to see what stations have added our songs, where the records are selling, all of that.

**RW:** Do you listen to a lot of other pop music?

**Carpenter:** Yes. Rock, pop and classics.

**RW:** What new artists do you find yourself listening to?

**Carpenter:** I like the new Eric Carmen album, among other things. It's interesting that part of "All By Myself" is actually the theme from the second movement of Rachmaninoff's Second Piano Concerto. It really grabbed my ear the first time I heard it. I like that album.

**RW:** To what extent do you work together in selecting the material you'll record? Is it a mutual decision or do you select the material?

**Carpenter:** I make the selection.

**RW:** Is the decision usually agreed upon?

**Carpenter:** Karen usually likes everything that I select. It took her a while with "Superstar," which surprised me, but that's her favorite as well as mine now. The first couple of times she heard it, she didn't like it but it grew on her and it worked itself out. Usually there's no arguments at all with the material.

Even if we get involved in other things,

“scoring movies, producing, whatever,”  
I wouldn't ever want to stop recording.

**RW:** For a while you were doing other people's songs for the most part . . .

**Carpenter:** It just happened to work out that way. The first album had 10 songs on it that were written by John Bettis and me. Then I started hearing a lot of things that I liked before we started to record the "Close To You" album, so we had only four original songs on that album, along with things by Paul Williams and Roger Nichols and Burt Bacharach and Hal David. After that, we found ourselves out on the road quite a bit. I didn't have much of a chance to write. Every now and then, something would happen; we wrote "Top Of The World" and "Yesterday Once More" and they happened to be singles, right in a row, that did extremely well—over a million copies each. We think that one of the new ones we wrote is going to be our next single.

**RW:** Are you a prolific writer?

**Carpenter:** I can't call it that, although I used to be and could be again. With everything else, putting together a new show, rehearsing and performing and listening to all the new stuff that comes in, there's still not much time to write. I'm happy if we get several things on one album that are written by us.

**RW:** Are there any writers that you lean towards especially now?

**Carpenter:** No. Bacharach and David just got back together and I have some of their new songs, although I haven't had time to listen to them yet.

(Continued on page 31)

**LET'S SPACE THE MUSIC  
AND DANCE!**



NBLP 7022

**PARLIAMENT** zoom in on *all the soul*  
that's out there... Clear a landing site  
for, "P. Funk & Family!" It's  
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**PARLIAMENT**  
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"MOTHERSHIP CONNECTION"

Exclusively on Casablanca Records & Tapes  
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## 'QXI's Don Benson: A Talent To Watch

By LENNY BEER

■ Don Benson, the 24 year-old acting program director of WQXI (Atlanta), has for some time been mentioned as a new talent to watch in contemporary radio, but his recent elevation to his present post, following the departure of Scott Shannon, has created new interest in Benson and his views.

A Nashville native, Benson's broadcasting career began in college radio. Then, he recalled, "I got my first commercial gig at WHIN in Gallatin, Tenn. I was a phone nut, always calling up, and I knew the people there and eventually got a job handling the phones. Scott Shannon then came to the station, and we became friends. I was sort of a character there and an assistant to him on his show.

"I then quit to become more involved at Vandy (Vanderbilt) until one day when Scott came down to speak at the college radio station. Scott asked me to come work with him at WMAK doing mostly news. Then Scott asked me if I'd like to go to work with him in a market of one million and a half. And that's the way it is—I'm at WQXI."

At WQXI he has impressed many people while compiling rotation charts, talking to stores and promotion people and showing himself to be diligent and extremely likeable. Now his duties have been expanded to include working with the air talent, setting up contests and doing all record research. "I must be aware of as much that is going on as I can, reading all the trades and listening to as much product as is possible," he said.

One of the first moves Benson and general manager Jerry Blum made was replacing Scott Shannon in the afternoon drive slot with J.J. Jackson, one of the industry's most talented jocks, who can continue the "swinging bachelor" image the station wants in that key time slot. Beau Weaver, one of the production people, has taken J.J.'s morning slot. As for other changes, they will wait until a final decision has been made on the PD position. But, according to Benson, the station is rallying in this crisis time and everyone is making an effort to make things better. "The togetherness thing seems to have really set in around here. I think you are seeing more efforts on the part of everyone," he said.



Don Benson

Benson said of his future goals, "I plan on staying here at WQXI. I have an excellent relationship with Jerry Blum and whether or not he opts for experience in hiring someone else, he has assured me that there is a place here for me. And I'll stay unless something comes along in which I'll be able to do more learning. You can never stop learning in this business."

Benson prides himself on his relations with promotion people. "I always believe in giving people the courtesy that you hope to receive from them. You can never hurt yourself or your station by making an effort to get along with the record people. That extra kindness that you give others may give you that extra shot with a promotion or whatever."

At WQXI or elsewhere, Don Benson is likely to be a radio leader for a long time.

## CPME To Honor William B. Williams

■ NEW YORK—William B. Williams, radio personality of WNEW in New York, will receive the Fifth Annual Humanitarian Award of the Conference of Personal Managers East at a cocktail party and luncheon in his honor at the St. Regis Roof in New York on Friday, April 30.

About 500 individuals will pay \$30 per ticket with a portion of the proceeds going to Williams' favorite charity, the National Tay Sachs and Allied Diseases Association.

George Scheck, president of CPME, and Buddy Allen, chairman of the affair, will co-host the luncheon.

Previous recipients of CPME's Humanitarian Award were Joe Kipness in 1975, Phil Greenwald in 1974, Ed McMahon in 1973 and Geraldo Rivera in 1972.

## AM ACTION

(Compiled by the Record World research department)

■ Harold Melvin & the Bluenotes (Phila. Intl.). Although it has peaked in some markets (KFRC — where it was a top 5 record), the vital signs of this disc, which has survived through the Christmas drought, are still excellent. Filling in some key spots with newly garnered airplay at WABC, KHJ, WRKO, WQAM, KSLQ, KLIF and 99X. Moves include HB-18 CKLW, 17-14 WFIL, 28-21 KILT, #9 WHBQ, 22-18 WQXI, 15-13 WIXY, etc.

The Four Seasons (Warner Bros.). After garnering WLS last week where the record jumps 23-13, it receives a ton of primary adds this week. New on KHJ, KFRC, WRKO, KLIF, WOKY, WHBQ, WSAI (extra), WMAK and WPIX. Other significant moves are 31-27 WIXY, 8-7 WCOL, extra-35 KTLK, 37-31 KILT, 17-13 WCFL and 10-8 WIBG. (Note: One of this week's Powerhouse Picks.)

Captain & Tennille (A&M). With the exception of three or four markets this record has virtually locked up the entire nation inside of three weeks. Here's a rundown: 28-17 WOKY, 28-22 WSAI, 28-23 WQXI, 35-32 WCOL, HB-30 WRKO, 33-28 WIXY, 35-30 KTLK, 19-15 KSTP, HB-40 KILT, 23-21 WFIL, 27-24 WHBQ, 28-26 CKLW, 23-21 KFRC, 23-22 KHJ, 24-23 KLIF; new on WLS, KXOK, WCFL and WPIX.

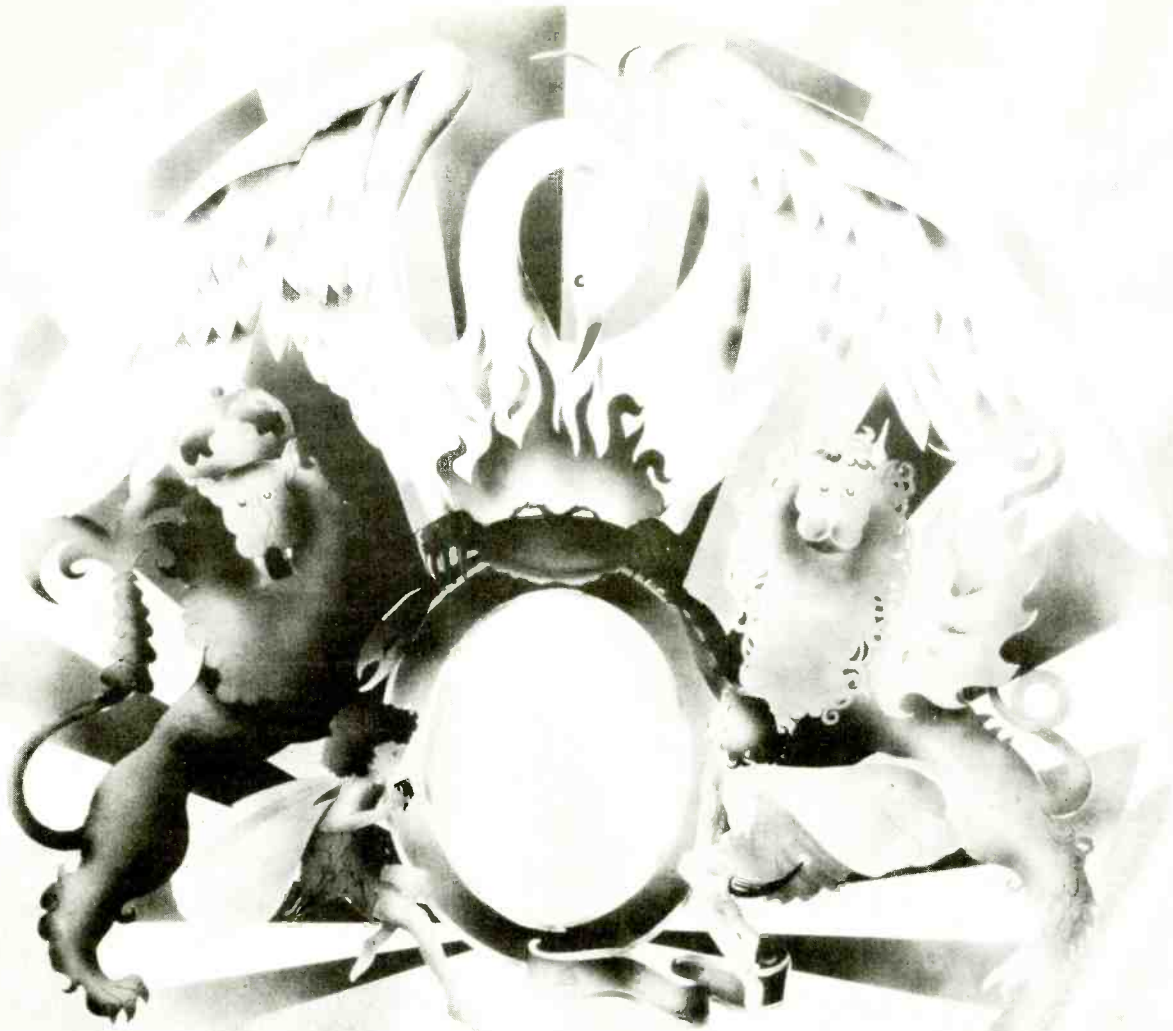
Gary Wright (Warner Bros.). Breaking out of Detroit where the record goes to #1 this week (4-1 CKLW), the activity on this one remains positive on all fronts. In short it's a smash -- 20-12 WHBQ, 14-6 WOKY, 10-5 WMAK, 21-18 KSTP, 38-31 KTLK, 20-15 WIXY, 20-15 WRKO, 21-17 WFRC, 25-23 KHJ, 32-24 WCOL, HB-25 WQXI and HB KLIF. Secured Miami this week with WQAM.

Bay City Rollers (Arista). Their second roller derby to the top of the charts should be smooth skating. In the first week of actual release (stock still not in all areas) the action is as follows: Newly added to WQXI (26), CKLW, WFIL (HB) and WOKY. Numbers: 40-35 WCOL, HB-29 KHJ, 22-20 KFRC, 28-24 WRKO, 17 WHBQ, extra-22 KXOK, 23-21 KSLQ, 26-24 KSTP and 8-5 99X.

Rufus (ABC). This record has really exploded in the past few weeks both r&b and pop. A huge jump last week of 29-9 at WHBQ has opened some very interested eyes as the record garners KFRC and KHJ this week as well. Other info: 9-4 CKLW, 35-25 WIXY, 24-20 KSLQ, 9-2 WHBQ and HB-25 WIBG. Pop sales have materialized in several spots not yet enjoying top 40 play. (Note: One of the week's Powerhouse Picks.)

Aerosmith (Columbia). The outstanding sales response that has been felt for the past three consecutive weeks is apparently the stimulus which accounts for the ton of major adds the record is getting. Picked this week at WQXI, WCFL, WHBQ, WSAI (extra), KILT and KSTP (30). Even more interesting are the jumps: 31-23 WCOL, 7-6 CKLW, 19-14 WIXY and 27-16 WOKY. You guessed it — a winner! (Note: One of this week's Powerhouse Picks.)

(Continued on page 30)



# Queen

*Invites you to  
A Night At The Opera*

*World Tour '76*

**Jan 27** Palace Theatre, Waterbury, Conn. **Jan 29 & 30** Music Hall, Boston, Mass. **Jan 31** Tower Theatre, Philadelphia, Pa. **Feb 1 & 2** Tower Theatre, Philadelphia, Pa. **Feb 5-8** Beacon Theatre, New York City **Feb 11 & 12** Masonic Temple, Detroit, Mich. **Feb 13** Riverfront Coliseum, Cinn., Ohio **Feb 14** Public Hall, Cleveland, Ohio **Feb 15** Sports Arena, Toledo, Ohio **Feb 18** Civic Center, Saginaw, Mich. **Feb 19** Veterans Mem. Aud., Columbus, Ohio **Feb 20** Stanley Theatre, Pittsburgh, Pa. **Feb 22 & 23** Auditorium Theatre, Chicago, Ill. **Feb 26** Kiel Aud., St. Louis, Mo. **Feb 27** Indiana Convention Ctr., Indianapolis, Ind. **Feb 28** Dane County Col., Madison, Wisc. **Feb 29** Coliseum, Fort Wayne, Ind. **Mar 2** Auditorium, Milwaukee, Wisc. **Mar 3** St. Paul Aud., Minn./St. Paul, Mn. **Mar 7** Berkeley Comm., Berkeley, Ca. **Mar 9-11** Civic Aud., Santa Monica, Ca. **Mar 12** Sports Arena, San Diego, Ca.



# New York, N. Y.

By IRA MAYER & BARRY TAYLOR

■ **JOINING THE HONORED:** In this age of cynicism and decadence, with rock 'n' roll reigning supreme in the land, we are proud to be able to join with some of our esteemed colleagues in paying tribute to one of our own, one who has evidenced great compassion and understanding despite the dog-eat-dog practices of some of his peers and subjects.

Encouraging the mildly talented, scornful of the self-righteously successful and always ready with a few words of consolation for those in search of the elusive butterfly ball, he graces the pages of this and other magazines (not to mention the streets of Hollywood) with lively reportage of the kind that has not been seen since the days of the Hearst/Pulitzer battles during the Spanish-American War.

With pen in hand and shades o'er brow, he makes us proud to be a part of The Team. Congratulations, **Ben Edmonds**, you are indeed THE humanitarian of 1975.

IF IT WEREN'T FOR THAT AWARD, THIS WOULD'VE BEEN THE LEAD, SO THANKS BOB LEVINSON: **The Who** date here was leaked by **John Rockwell** in the Times Thursday: March 10, though mode of ticket sales remained a well kept secret . . . **Al Green**, in town for the London sales convention, joined **Teddy Pendergrass** and the **Blue Notes** for a few numbers at Radio City . . . **Michel Polnareff** has been asked to score an up-coming **Dino Di Laurentis** project . . . The Main Point in Philly has appointed **Dick Whiteford** as booking director . . . **Danny Fields** devoted his Soho Weekly News column to explaining to adults the popularity of the **Bay City Rollers**, with whom he traveled on a five-city promotional tour. He's now convinced that BCR's popularity extends beyond pre-teens . . . Photographers will be allowed only ten minutes during **Queen's** first show at the Beacon . . . **Paul Colby** and Other Enders **Dan** and **Dale** threw a farewell party for the Times' **Les Ledbetter**. Ledbetter's relocating to San Francisco . . . New York Magazine is looking for a picture of **Mike Appel**. They are reported to have found it . . . **Nazareth's** heading down to Atlanta to have their hands imprinted in cement at Peaches. We wish somebody would do something original with those slabs . . . **RW** publisher **Bob Austin** coincidentally wound up on the same MIDEM-bound plane as the man who graced our front page last week, and personally presented the latter with a copy of the **Elton John** spectacular . . . MCA signed the **New Riders of the Purple Sage** last week. Could **Man** (formerly with UA) be next? . . . **Billy Cobham** is in the studio recording his next album. For those keeping score, his real next album, "Life and Times," will be released February 24. That one will be the Spectrum album with **George Duke**, **John Schofield** and **Doug Rauch** . . . Special guest stars on the forthcoming **Kinks** tour are **Pretty Things** . . . Seen at the **Deep Purple** bash at the Rainbow Room following their concert at Radio City Music Hall were **Robert Plant**, **Charlie Watts**, **Nigel Olsson**, **Dee Murray**, **Roberta Skopp**, **John Oates** sporting a "South St., Phila-  
(Continued on page 30)

## Capitol Inks Donaldson & Heywoods



Bo Donaldson and the Heywoods have signed a long-term exclusive recording contract with Capitol Records, announced Al Coury, Capitol's senior a&r vice president, and Bea Donaldson, the group's manager. Nicky Chinn and Michael Chapman are producing the group's Capitol debut album, currently being readied for March release. Pictured from left: Group members Rick Joswick and Bo Donaldson; Coury; and the group's Mike Gibbons.

## Arista Signs Fool's Gold



Arista Records has announced the signing of Fool's Gold to Morning Sky Records, the new label headed by Irving Azoff and distributed by Arista. The group, led by Tom Kelly and Denny Henson, is Morning Sky's first signing. Their album, titled, "Fool's Gold," was produced by Glyn Johns in London and Glenn Frey and Joe Walsh in Los Angeles, and is scheduled for immediate release. Pictured at the signing are (from left): Robert Feiden, director contemporary a&r Arista, Kelly, Arista Records president Clive Davis, Henson and John Baruck, VP of business affairs, Morning Sky.

## MCA Promotes Schenker

■ **LOS ANGELES** — Kathryn Schenker has been promoted to east coast director of the artist relations and publicity departments of MCA Records, announced Joan Bullard, vice president, artist relations and publicity.



Kathy Schenker

Ms. Schenker will be responsible for all press services on MCA acts and their product in national magazine and newspapers headquartered on the east coast and will coordinate artist appearances in eastern areas.

Ms. Schenker will also provide publicity assistance to MCA's east coast sales offices.

## ELO Goes Gold

■ **LOS ANGELES** — Al Teller, president of United Artists Records, has announced that Electric Light Orchestra's United Artists album "Face The Music" has been certified gold by the RIAA. The certification marks the second gold album in a row for the British rock band.

United Artists is continuing an extensive marketing campaign in support of the group. Electric Light Orchestra has begun a tour of the United States that will see them appear in over 40 markets between the present time and April.

## Lipman Taps Brown

■ **LOS ANGELES** — Macey Lipman, president of Macey Lipman Marketing has announced the appointment of Sylvi Brown as marketing coordinator for his independent firm.

Ms. Brown's duties include working in all phases of the marketing, promotion, and sales campaigns, coordinating with the various departments of the record companies, radio stations and retail stores to aid and support the particular record or artist involved.

## WB Signs Stevens

■ **LOS ANGELES** — Ray Stevens has been signed to a long-term exclusive worldwide Warner Bros. Records contract. The announcement came from Warners board chairman and president Mo Ostin and Don Williams, Stevens' manager.

Stevens is currently at work in his Nashville studio on his debut album for Warner Bros., scheduled for March release. He plans a full schedule of personal appearances to coincide with the release of the album this spring. Among his credits are "Ahab, the Arab," "Gitarzan," "Everything Is Beautiful," "The Streak" and last year's "Misty."



Ray Stevens (seated) with WB GM, Nashville operations Jonathan Fricke.

# Remember The Combination.

## John Lee

started playing string bass in the fourth grade. For his high school band



audition he chose to perform a Coltrane composition. Not exactly

Chopsticks. John Lee, 23. A bassist's Yehudi Menuhin.

Meanwhile, not far away,

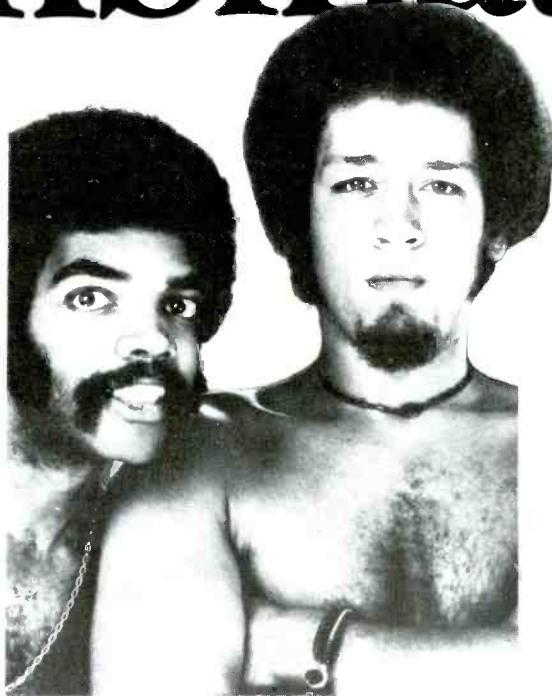
## Gerry Brown

began kicking the hell out of the drums at the age of four. As a teenager, he

backed the Motown Revue, and when Motown



came of age, so did Gerry Brown. They met in high school, and slightly thereafter combined their



talents at the Philadelphia Musical Academy.

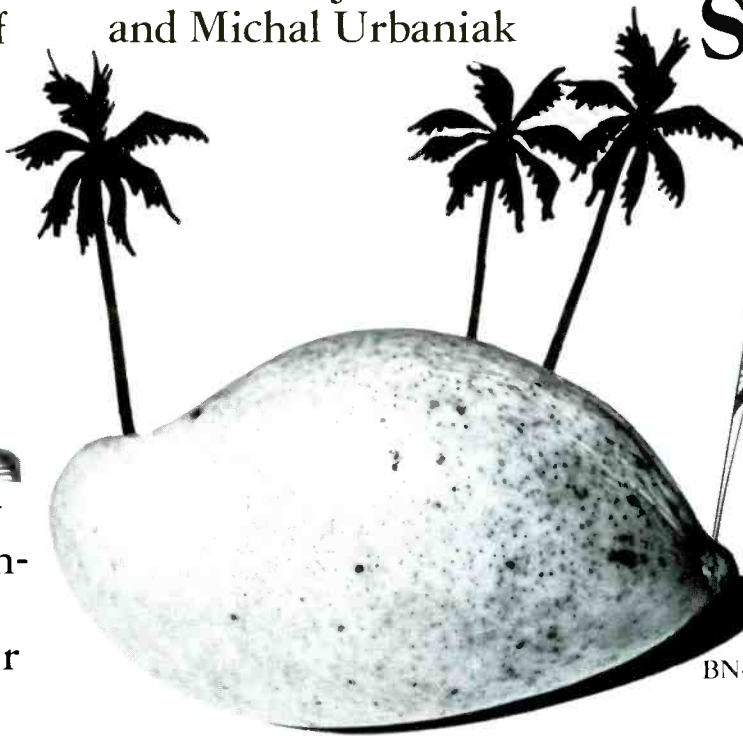
Together they then spent years touring and recording throughout Europe. Separately, they've played with jazz luminaries from Lonnie Liston Smith to Norman Connors to Joe Henderson and Michal Urbaniak

and eventually, they formed the dynamic and electrifying rhythm section of Larry Coryell's Eleventh House. Still growing.

Now, after assembling their own special group of musicians, John Lee and Gerry Brown present their latest radical musical departure. "Mango Sunrise." Their debut album is extending the vocabulary of progressive music still further.

## John Lee and Gerry Brown.

## "Mango Sunrise."



BN-LA 541-G

A grand opening. On Blue Note Records and Tapes.





# 15

## HAPPY SINGLES



FANTASY F-762

### THE BLACKBYRDS HAPPY MUSIC

The most-requested cut from their disco-jazz-soul hit LP *City Life* is the Blackbyrds' new hit single! Produced and written by Donald Byrd.

### CREEDENCE CLEARWATER REVIVAL I HEARD IT THROUGH THE GRAPEVINE

The all-time favorite album cut from the 3,000,000-selling *Cosmo's Factory* is finally a single... and picking up play everywhere. (It's also included in the just-released CCR's *Chronicle* LP.) Produced by John C. Fogerty.



FANTASY F-759



FANTASY F-761

### TOMMY JAMES I LOVE YOU LOVE ME LOVE

Tommy James is back!!! with Earth Quake and the Tower of Power horn section and a Gary Glitter tune... a combination that spells H-I-T. Produced by Tommy James, Ritchie Cordell, and Kenny Laguna.

### THE N.E. PHILLY BAND WHY DON'T WE LIVE TOGETHER



The smash pop version of the Phil Galdston-Peter Thom song is the N.E. Philly Band's debut single on Fantasy... and a stronger debut we couldn't ask for! Produced by Eddie Martinez.



FANTASY F-764



MILESTONE M-302

### JOHNNY HAMMOND LOS CONQUISTADORES CHOCOLATES

Johnny Hammond's debut Milestone single (from his *Gears* LP) is a Larry and Fonce Mizell-produced disco-rocker that will have them shaking north and south of the border.



# MOVIN' ON AND UP THE CHARTS

This Week	Last Week	Weeks on Chart	★
2	1		
5			★
3	4		
4			
5			

**"Love Machine"**  
T-54262  
By: **The Miracles**  
From The Album:  
**CITY OF ANGELS**  
T6-33951

**"He's A Friend"**  
T-54266  
By: **Eddie Kendricks**  
From The Album:  
**HE'S A FRIEND**  
T6-34351

**"Sweet Love"**  
M-1381  
By: **The Commodores**  
From The Album:  
**MOVIN' ON**  
M6-84851

**"Keep Holding On"**  
G-7146  
By: **The Temptations**  
From The Album:  
**HOUSE PARTY**  
G6-97351

**FOUR EXPLOSIVE MOVERS  
FROM THE MOTOWN MEAN MACHINE**



**Motown Is Dedicated**



# THE SINGLES CHART

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

FEB. 7	JAN. 31		WKS. ON CHART
1	7	<b>50 WAYS TO LEAVE YOUR LOVER</b> PAUL SIMON Columbia 3 10270	8
2	1	CONVOY C. W. McCALL/MGM M 14839	13
3	4	LOVE TO LOVE YOU BABY DONNA SUMMER/Oasis OC 401 (Casablanca)	9
4	2	I WRITE THE SONGS BARRY MANILOW/Arista 0157	14
5	3	LOVE ROLLERCOASTER OHIO PLAYERS/Mercury 73734	14
6	6	YOU SEXY THING HOT CHOCOLATE/Big Tree BT 16047 (Atlantic)	16
7	5	SING A SONG EARTH, WIND & FIRE/Columbia 3 10251	12
8	10	LOVE MACHINE—PART I MIRACLES/Tamla T 54262F (Motown)	13
9	9	EVIL WOMAN ELECTRIC LIGHT ORCHESTRA/ United Artists XW729 Y	12
10	13	THEME FROM S.W.A.T. RHYTHM HERITAGE/ABC 12135	12
11	12	BREAKING UP IS HARD TO DO NEIL SEDAKA/Rocket PIG 40500 (MCA)	9
12	14	SQUEEZE BOX THE WHO/MCA 40475	9
13	8	WALK AWAY FROM LOVE DAVID RUFFIN/Motown M 1376F	14
14	17	WAKE UP EVERYBODY (PART I) HAROLD MELVIN & THE BLUENOTES/Phila. Intl. ZS8 3579 (Col)	13
15	11	FOX ON THE RUN SWEET/Capitol P 4157	14
16	22	ALL BY MYSELF ERIC CARMEN/Arista 0165	8
17	20	LOVE HURTS NAZARETH/A&M 1671	13
18	25	TAKE IT TO THE LIMIT EAGLES/Asylum 45293	7
19	27	FANNY (BE TENDER WITH MY LOVE) BEE GEES/ RSO SO 519 (Atlantic)	7
20	16	THEME FROM MAHOGANY (DO YOU KNOW WHERE YOU'RE GOING TO) DIANA ROSS/Motown M 1377F	15
21	15	FLY AWAY JOHN DENVER/RCA PB 10517	10
22	26	SLOW RIDE FOGHAT/Bearsville BSS 0306 (WB)	10
23	31	DREAM WEAVER GARY WRIGHT/Warner Bros. WBS 8167	5
24	30	GROW SOME FUNK OF YOUR OWN/I FEEL LIKE A BULLET (IN THE GUN OF ROBERT FORD) ELTON JOHN/MCA 40505	3
25	34	LONELY NIGHT (ANGEL FACE) CAPTAIN & TENNILLE/ A&M 1782	3
26	18	ROCK AND ROLL ALL NIGHT KISS/Casablanca NB 850	14
27	19	I LOVE MUSIC (PART I) THE O'JAYS/Phila. Intl. ZS8 3577 (Col)	14
28	24	PALOMA BLANCA THE GEORGE BAKER SELECTION/ Warner Bros. WBS 8115	12
29	45	DECEMBER, 1963 (OH WHAT A NIGHT) THE FOUR SEASONS/Warner Bros.-Curb WBS 8168	6
30	33	BABY FACE WING & A PRAYER FIFE & DRUM CORPS./ Wing & A Prayer HS 103 (Atlantic)	9
31	36	JUNK FOOD JUNKIE LARRY GROCE/Warner Bros.-Curb WBS 8165	6
32	38	SOMEWHERE IN THE NIGHT HELEN REDDY/Capitol P 4192	10
33	21	TIMES OF YOUR LIFE PAUL ANKA/United Artists XW737 Y	13
34	39	THE WHITE KNIGHT CLEDUS MAGGARD & THE CITIZENS BAND/Mercury 73751	5
35	23	WINNERS AND LOSERS HAMILTON, JOE FRANK & REYNOLDS/Playboy P 6054	12
36	55	SWEET THING RUFUS FEATURING CHAKA KHAN/ABC 12149	5
37	43	GOLDEN YEARS DAVID BOWIE/RCA PB 10441	8
38	28	COUNTRY BOY (YOU GOT YOUR FEET IN L.A.) GLEN CAMPBELL/Capitol P 4155	14
39	44	SWEET LOVE COMMODORES/Motown M 1381F	8
40	41	LET THE MUSIC PLAY BARRY WHITE/20th Century TC 2265	8
41	49	DREAM ON AEROSMITH/Columbia 3 10278	6
42	47	BOHEMIAN RHAPSODY QUEEN/Elektra 45297	6
43	32	OVER MY HEAD FLEETWOOD MAC/Reprise RPS 1339	13
44	35	SATURDAY NIGHT BAY CITY ROLLERS/Arista 0149	17
45	29	THAT'S THE WAY (I LIKE IT) KC & THE SUNSHINE BAND/ TK 1015	17
46	37	LET'S DO IT AGAIN STAPLE SINGERS/Curtom 0109 (WB)	17
47	53	TRACKS OF MY TEARS LINDA RONSTADT/Asylum 45295	6



48	42	YESTERDAY'S HEROES JOHN PAUL YOUNG/Ariola America P 7607 (Capitol)	8
49	40	SKY HIGH JIGSAW/Chelsea 3022	24
50	58	RENEGADE MICHAEL MURPHEY/Epic 8 50184	4
51	46	ISLAND GIRL ELTON JOHN/MCA 40461	18
52	48	FLY, ROBIN, FLY SILVER CONVENTION/Midland Intl. MB 10339 (RCA)	18
53	50	FOR THE LOVE OF YOU (PART 1 & 2) ISLEY BROTHERS/ T-Neck ZS8 2259 (Col)	12
54	51	NIGHTS ON BROADWAY BEE GEES/RSO SO 515 (Atlantic)	19

## CHARTMAKER OF THE WEEK

55	—	MONEY HONEY BAY CITY ROLLERS Arista 0170	1
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56	66	LOVE OR LEAVE SPINNERS/Atlantic 3309	4
57	65	LOVE IS THE DRUG ROXY MUSIC/Atco 7042	7
58	61	ONLY 16 DR. HOOK/Capitol P 4171	5
59	64	DEEP PURPLE DONNY & MARIE OSMOND/MGM M 14840	8
60	54	THIS WILL BE NATALIE COLE/Capitol P 4109	27
61	52	THE WAY I WANT TO TOUCH YOU CAPTAIN & TENNILLE/ A&M1725	21
62	67	HOMECOMING HAYGOOD HARDY/Capitol P 4156	8
63	71	HOLD BACK THE NIGHT TRAMMPS/Buddah BDA 507	3
64	72	IT'S TIME TO SAY GOODBYE JONATHAN CAINE/ October 1001	5
65	74	INSEPARABLE NATALIE COLE/Capitol P 4193	8
66	69	HURRICANE (PART I) BOB DYLAN/Columbia 3 10245	10
67	75	CAN THE CAN SUZI QUATRO/Big Tree BT 16053 (Atlantic)	3
68	77	GOOD HEARTED WOMAN WAYLON & WILLIE/ RCA PB 10529	3
69	70	BACK TO THE ISLAND LEON RUSSELL/Shelter SR 40483 (MCA)	6
70	73	BREAKAWAY GARFUNKEL/Columbia 3 10273	4
71	81	BANAPPLE GAS CAT STEVENS/A&M 1785	2
72	80	VENUS FRANKIE AVALON/Delite DEP 1578	3
73	68	CHAIN GANG MELODY JIM CROCE/Lifesong LS 45001	5
74	59	LET'S LIVE TOGETHER ROAD APPLES/Polydor 14285	13
75	57	S O S ABBA/Atlantic 3265	26
76	79	TURNING POINT TYRONE DAVIS/Dakar DK 4550 (Brunswick)	7
77	60	MY LITTLE TOWN SIMON & GARFUNKEL/Columbia 3 10230	17
78	82	IF I ONLY KNEW OZARK MOUNTAIN DAREDEVILS/A&M 1772	4
79	84	ONCE YOU HIT THE ROAD DIONNE WARWICK/ Warner Bros. WBS 8154	6
80	86	TAKE IT LIKE A MAN BACHMAN-TURNER OVERDRIVE/ Mercury 73766	2
81	56	DON'T CRY JONI CONWAY TWITTY/MCA 40407	9
82	62	I'M ON FIRE 5000 VOLTS/Mercury 40801	17
83	—	CUPID TONY ORLANDO & DAWN/Elektra 45302	1
84	63	SCHOOL BOY CRUSH AWB/Atlantic 3304	13
85	—	IN FRANCE THEY KISS ON MAIN STREET JONI MITCHELL/ Asylum 45298	1
86	88	MAKE LOVE TO YOUR MIND BILL WITHERS/ Columbia 3 10255	4
87	89	HONEY I GEORGE McCRAE/TK 1016	3
88	83	LOW RIDER WAR/United Artists XW706 Y	19
89	91	BOOGIE FEVER SYLVERS/Capitol P 4179	3
90	92	TELL IT LIKE IT IS ANDY WILLIAMS/Columbia 3 10263	4
91	96	WE CAN'T HIDE IT ANYMORE LARRY SANTOS/ Casablanca 844	2
92	93	LOVING POWER IMPRESSIONS/Curtom 0110 (WB)	3
93	95	SINCE I FEEL FOR YOU CHARLIE RICH/Epic 8 50182	3
94	—	PARTY HEARTY OLIVER SAIN/Abet 9463	1
95	100	NURSERY RHYMES PEOPLES CHOICE/TSOP ZS8 4773 (Col)	2
96	76	PART TIME LOVE GLADYS KNIGHT & THE PIPS/ Buddah BDA 513	15
97	—	QUIET STORM SMOKEY ROBINSON/Tamla T 54265F (Motown)	1
98	—	YOU'RE FOOLING YOU DRAMATICS/ABC 12150	1
99	78	HEAT WAVE/LOVE IS A ROSE LINDA RONSTADT/ Asylum 45282	23
100	85	MIRACLES JEFFERSON STARSHIP/Grunt FB 10367 (RCA)	25

## FLASHMAKER



### HOW DARE YOU

10cc  
Mercury

#### MOST ACTIVE

- DESIRE—Bob Dylan—Col
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- NATIVE SONS—Loggins & Messina—Col
- HISSING OF SUMMER LAWN—Joni Mitchell—Asylum
- STRUTTIN' MY STUFF—Elvin Bishop—Capricorn

#### WNEW-FM/NEW YORK

- ADDS:**  
FROM EVERY STAGE—Joan Baez—A&M  
HOW DARE YOU—10cc—Mercury  
REFLECTIONS—Jerry Garcia—Round  
RUN WITH THE PACK—Bad Company—Swan Song  
SAY IT AIN'T SO—Murray Head—A&M  
SECOND CHILDHOOD—Phoebe Snow—Col  
STARLAND VOCAL BAND—Windsong  
TOO YOUNG TO FEEL THIS OLD—McKendree Spring—Pye  
WHEN AN OLD CRICKETER LEAVES THE CREESE—Roy Harper—Chrysalis  
**HEAVY ACTION (approximate airplay):**  
BORN TO RUN—Bruce Springsteen—Col  
ERIC CARMEN—Arista  
CATE BROTHERS—Asylum  
DESIRE—Bob Dylan—Col  
FLEETWOOD MAC—WB  
FRAMPTON COMES ALIVE—Peter Frampton—A&M  
KATE & ANNA McGARRIGLE—WB  
NATIVE SONS—Loggins & Messina—Col  
NIGHT AT THE OPERA—Queen—Elektra  
TOUCH—John Klemmer—ABC

#### WBCN-FM/BOSTON

- ADDS:**  
EL CAPITAN—Utah Phillips—Philo  
FROM EVERY STAGE—Joan Baez—A&M  
GOOD-BYE POP—National Lampoon—Epic  
MARCUS GARVEY—Burning Spear—Island  
NILS LOFGREN LIVE—A&M  
NEW RAY OF SUNSHINE—Dobie Gray—Capricorn  
OUTLAWS—Various Artists—RCA  
SANDMAN—Nilsson—RCA  
SHORT CUT DRAW BLOOD—Jim Capaldi—Island  
SUNBURST FINISH—Be-Bop Deluxe—Harvest  
**HEAVY ACTION (airplay):**  
DESIRE—Bob Dylan—Col  
HISSING OF SUMMER LAWN—Joni Mitchell—Asylum  
HOW DARE YOU—10cc—Mercury  
BOB MARLEY & THE WAILERS LIVE—Island (Import)  
NATIVE SONS—Loggins & Messina—Col  
NORTHERN LIGHTS-SOUTHERN CROSS—Band—Capitol  
SIREN—Roxy Music—Atco  
SONGS FOR THE NEW DEPRESSION—Bette Midler—Atlantic  
STATION TO STATION—David Bowie—RCA  
STRUTTIN' MY STUFF—Elvin Bishop—Capricorn

#### WLIR-FM/LONG ISLAND

- ADDS:**  
FROM EVERY STAGE—Joan Baez—A&M

#### GOOD-BYE POP—

- National Lampoon—Epic  
HOMEBREW—Starwood—Windsong  
HOW DARE YOU—10cc—Mercury  
LOOK INTO THE FUTURE—Journey—Col  
REFLECTIONS—Jerry Garcia—Round  
RUN WITH THE PACK—Bad Company—Swan Song  
SAVAGE EYE—Pretty Things—Swan Song  
SECOND CHILDHOOD—Phoebe Snow—Col  
TEAR GAS—American Tears—Col  
**HEAVY ACTION (airplay, in descending order):**  
FRAMPTON COMES ALIVE—Peter Frampton—A&M  
RELEASE—Henry Gross—Lifesong  
HOW DARE YOU—10cc—Mercury  
WHO BY NUMBERS—The Who—MCA  
TEASER—Tommy Bolin—Nemperor  
NEW TONY WILLIAMS LIFETIME—Col  
NATIVE SONS—Loggins & Messina—Col  
SHORT CUT DRAW BLOOD—Jim Capaldi—Island  
DELIGHTS—Ian Thomas—GRT (Import)  
MAXOPHONE—PA/USA  
**WBLM-FM/MAINE**  
**ADDS:**  
AFTERTONES—Janis Ian—Col  
CONEY ISLAND BABY—Lou Reed—RCA  
FIREBIRD—Tomita—RCA  
GOOD-BYE POP—National Lampoon—Epic  
NEW RAY OF SUNSHINE—Dobie Gray—Capricorn  
REFLECTIONS—Jerry Garcia—Round  
SUITE FOR FLUTE & JAZZ PIANO—Rampal & Bolling—Col  
SUNBURST FINISH—Be-Bop Deluxe—Harvest  
THOROUGHbred—Carole King—Ode  
RUSTY WIER—20th Century  
**HEAVY ACTION (airplay, in descending order):**  
DESIRE—Bob Dylan—Col  
NIGHT AT THE OPERA—Queen—Elektra  
FRAMPTON COMES ALIVE—Peter Frampton—A&M  
FISH OUT OF WATER—Chris Squire—Atlantic  
TIME FOR ANOTHER—Ace—Anchor  
ELITE HOTEL—Emmylou Harris—Reprise  
NILS LOFGREN LIVE—A&M  
TEASER—Tommy Bolin—Nemperor  
CRISIS? WHAT CRISIS?—Supertramp—A&M  
SIREN—Roxy Music—Atco  
**WQDR-FM/RALEIGH**  
**ADDS:**  
EGO IS NOT A DIRTY WORD—Skyhooks—Mercury  
FISH OUT OF WATER—Chris Squire—Atlantic  
FROM EVERY STAGE—Joan Baez—A&M  
HOW DARE YOU—10cc—Mercury  
IF THE SHOE FITS—Pure Prairie League—RCA  
NATIVE SONS—Loggins & Messina—Col  
THOROUGHbred—Carole King—Ode  
**HEAVY ACTION (airplay, sales, phones, in descending order):**  
DESIRE—Bob Dylan—Col  
FLEETWOOD MAC—WB  
ELITE HOTEL—Emmylou Harris—Reprise  
AFTERTONES—Janis Ian—Col  
HISSING OF SUMMER LAWN—Joni Mitchell—Asylum  
STRUTTIN' MY STUFF—Elvin Bishop—Capricorn  
IT'S ONLY LOVE—Rita Coolidge—A&M  
FACE THE MUSIC—ELO—UA  
STILL CRAZY—Paul Simon—Col  
GRATITUDE—EW&F—Col  
**WYDD-FM/PITTSBURGH**  
**ADDS:**  
ELITE HOTEL—Emmylou Harris—Reprise  
FIREBIRD—Tomita—RCA

#### HOW DARE YOU—10cc—

- Mercury  
IF THE SHOE FITS—Pure Prairie League—RCA  
NILS LOFGREN LIVE—A&M  
LOOK INTO THE FUTURE—Journey—Col  
M.U.—THE BEST OF JETHRO TULL—Chrysalis  
STATION TO STATION—David Bowie—RCA  
THOROUGHbred—Carole King—Ode  
TOO YOUNG TO FEEL THIS OLD—McKendree Spring—Pye  
**HEAVY ACTION (airplay, sales):**  
AGAINST THE GRAIN—Rory Gallagher—Chrysalis  
FACE THE MUSIC—ELO—UA  
HISSING OF SUMMER LAWN—Joni Mitchell—Asylum  
LAST RECORD ALBUM—Little Feat—WB  
MASQUE—Kansas—Kirshner  
NATIVE SONS—Loggins & Messina—Col  
NORTHERN LIGHTS-SOUTHERN CROSS—Band—Capitol  
SIREN—Roxy Music—Atco  
STRUTTIN' MY STUFF—Elvin Bishop—Capricorn  
WIND ON THE WATER—David Crosby & Graham Nash—ABC  
**WEBN-FM/CINCINNATI**  
**ADDS:**  
FISH OUT OF WATER—Chris Squire—Atlantic  
FROM EVERY STAGE—Joan Baez—A&M  
FRAMPTON COMES ALIVE—Peter Frampton—A&M  
IF THE SHOE FITS—Pure Prairie League—RCA  
SECOND CHILDHOOD—Phoebe Snow—Col  
THOROUGHbred—Carole King—Ode  
RUSTY WIER—20th Century  
**HEAVY ACTION (airplay):**  
DESIRE—Bob Dylan—Col  
DREAM WEAVER—Gary Wright—WB  
ELITE HOTEL—Emmylou Harris—Reprise  
FLEETWOOD MAC—WB  
HISSING OF SUMMER LAWN—Joni Mitchell—Asylum  
LAST RECORD ALBUM—Little Feat—WB  
NIGHT AT THE OPERA—Queen—Elektra  
STILL CRAZY—Paul Simon—Col  
WIND ON THE WATER—David Crosby & Graham Nash—ABC  
**WABX-FM/DETROIT**  
**ADDS:**  
DAVID COURTNEY'S FIRST DAY—UA  
HOW DARE YOU—10cc—Mercury  
IF THE SHOE FITS—Pure Prairie League—RCA  
RAINBOW RIDER—Mike Harrison—Island  
RELEASE—Henry Gross—Lifesong  
SHORT CUT DRAW BLOOD—Jim Capaldi—Island  
STARCASTLE—Epic  
THOROUGHbred—Carole King—Ode  
Y'KNOW WOT I MEAN—Speedy Keen—Island  
**HEAVY ACTION (sales, phones, airplay):**  
CONEY ISLAND BABY—Lou Reed—RCA  
DESIRE—Bob Dylan—Col  
FISH OUT OF WATER—Chris Squire—Atlantic  
FRAMPTON COMES ALIVE—Peter Frampton—A&M  
HEAD ON—BTO—Mercury  
LOOK INTO THE FUTURE—Journey—Col  
NATIVE SONS—Loggins & Messina—Col  
NIGHT AT THE OPERA—Queen—Elektra  
STATION TO STATION—David Bowie—RCA  
STRUTTIN' MY STUFF—Elvin Bishop—Capricorn  
**CHUM-FM/TORONTO**  
**ADDS:**  
AFTERTONES—Janis Ian—Col  
CONEY ISLAND BABY—Lou Reed—RCA  
FISH OUT OF WATER—Chris Squire—Atlantic

#### FROM EVERY STAGE—Joan Baez

- A&M  
NATIVE SONS—Loggins & Messina—Col  
NEW YORK CONNECTION—Tom Scott—Ode  
SANDMAN—Nilsson—RCA  
SONGS FOR THE NEW DEPRESSION—Bette Midler—Atlantic  
STATION TO STATION—David Bowie—RCA  
THOROUGHbred—Carole King—Ode  
**HEAVY ACTION (sales, airplay):**  
AFTERTONES—Janis Ian—Col  
DESIRE—Bob Dylan—Col  
FRAMPTON COMES ALIVE—Peter Frampton—A&M  
HEAD ON—BTO—Mercury  
NATIVE SONS—Loggins & Messina—Col  
NEW YORK CONNECTION—Tom Scott—Ode  
SONGS FOR THE NEW DEPRESSION—Bette Midler—Atlantic  
STATION TO STATION—David Bowie—RCA  
STRUTTIN' MY STUFF—Elvin Bishop—Capricorn  
THOROUGHbred—Carole King—Ode  
**KZEW-FM/DALLAS**  
**ADDS:**  
HOW DARE YOU—10cc—Mercury  
IF THE SHOE FITS—Pure Prairie League—RCA  
LOOK INTO THE FUTURE—Journey—Col  
REFLECTIONS—Jerry Garcia—Round  
RUN WITH THE PACK—Bad Co.—Swan Song  
SECOND CHILDHOOD—Phoebe Snow—Col  
SUNBURST FINISH—Be-Bop Deluxe—Harvest  
**HEAVY ACTION (airplay, sales, phones, in descending order):**  
FRAMPTON COMES ALIVE—Peter Frampton—A&M  
TED NUGENT—Epic  
HISSING OF SUMMER LAWN—Joni Mitchell—Asylum  
NATIVE SONS—Loggins & Messina—Col  
NUMBERS—Cat Stevens—A&M  
AFTERTONES—Janis Ian—Col  
**SLEEPER**  
  
**LOOK INTO THE FUTURE**  
JOURNEY  
Col  
**KBPI-FM/DENVER**  
**ADDS:**  
FROM EVERY STAGE—Joan Baez—A&M  
HOW DARE YOU—10cc—Mercury  
IF THE SHOE FITS—Pure Prairie League—RCA  
RELEASE—Henry Gross—Lifesong  
SHORT CUT DRAW BLOOD—Jim Capaldi—Island  
STATION TO STATION—David Bowie—RCA  
THOROUGHbred—Carole King—Ode  
**HEAVY ACTION (sales, airplay, phones, in descending order):**  
DESIRE—Bob Dylan—Col  
FLEETWOOD MAC—WB  
HISSING OF SUMMER LAWN—Joni Mitchell—Asylum  
STILL CRAZY—Paul Simon—Col  
CHICAGO VIII—Col  
GRATITUDE—EW&F—Col  
ELITE HOTEL—Emmylou Harris—Reprise  
**KWST-FM/LOS ANGELES**  
**ADDS:**  
HOW DARE YOU—10cc—Mercury  
LOOK INTO THE FUTURE—Journey—Col

#### NATIVE SONS—Loggins & Messina—Col

- PARIS—Capitol  
RELEASE—Henry Gross—Lifesong  
RUN WITH THE PACK—Bad Co.—Swan Song  
SECOND CHILDHOOD—Phoebe Snow—Col  
SHORT CUT DRAW BLOOD—Jim Capaldi—Island  
THOROUGHbred—Carole King—Ode  
Y'KNOW WOT I MEAN—Speedy Keen—Island  
**HEAVY ACTION (airplay, in descending order):**  
STATION TO STATION—David Bowie—RCA  
LOOK INTO THE FUTURE—Journey—Col  
FRAMPTON COMES ALIVE—Peter Frampton—A&M  
HOW DARE YOU—10cc—Mercury  
DESIRE—Bob Dylan—Col  
SUNBURST FINISH—Be-Bop Deluxe—Harvest  
STRUTTIN' MY STUFF—Elvin Bishop—Capricorn  
M.U.—THE BEST OF JETHRO TULL—Chrysalis  
BORN TO DIE—Grand Funk—Capitol  
CONEY ISLAND BABY—Lou Reed—RCA  
**KZAM-FM/SEATTLE**  
**ADDS:**  
FIREBIRD—Tomita—RCA  
FLY THROUGH THE COUNTRY—New Grass Revival—Flying Fish  
MARCUS GARVEY—Burning Spear—Island  
GOOD-BYE POP—National Lampoon—Epic  
HOW DARE YOU—10cc—Mercury  
IF THE SHOE FITS—Pure Prairie League—RCA  
REFLECTIONS—Jerry Garcia—Round  
SECOND CHILDHOOD—Phoebe Snow—Col  
SHORT CUT DRAW BLOOD—Jim Capaldi—Island  
STATION TO STATION—David Bowie—RCA  
**HEAVY ACTION (airplay):**  
AMAZING RHYTHM ACES—ABC  
DESIRE—Bob Dylan—Col  
ELITE HOTEL—Emmylou Harris—Reprise  
HISSING OF SUMMER LAWN—Joni Mitchell—Asylum  
LAST RECORD ALBUM—Little Feat—WB  
G. T. MOORE—Mercury  
NATIVE SONS—Loggins & Messina—Col  
NORTHERN LIGHTS-SOUTHERN CROSS—Band—Capitol  
STILL CRAZY—Paul Simon—Col  
THOROUGHbred—Carole King—Ode  
**KZEL-FM/EUGENE**  
**ADDS:**  
DAVID COURTNEY'S FIRST DAY—UA  
FAREWELL FAIRBANKS—Randy Edelman—20th Century  
MARCUS GARVEY—Burning Spear—Island  
LOOK INTO THE FUTURE—Journey—Col  
MANGO SUNRISE—John Lee & Gerry Brown—Blue Note  
MARIAH—UA  
MICHEL POLNAREFF—Atlantic  
RAINBOW RIDER—Mike Harrison—Island  
UNICORN—Capitol  
Y'KNOW WOT I MEAN—Speedy Keen—Island  
**HEAVY ACTION (airplay, phones):**  
AFTERTONES—Janis Ian—Col  
CONEY ISLAND BABY—Lou Reed—RCA  
FRAMPTON COMES ALIVE—Peter Frampton—A&M  
JESSI—Jessi Colter—Capitol  
OUTLAWS—Various Artists—RCA  
REFLECTIONS—Jerry Garcia—Round  
SONGS FOR THE NEW DEPRESSION—Bette Midler—Atlantic  
STATION TO STATION—David Bowie—RCA  
SUNBURST FINISH—Be-Bop Deluxe—Harvest  
THOROUGHbred—Carole King—Ode

## Janis Ian

Record of the Year—"At Seventeen"  
Album of the Year—"Between the Lines"  
Song of the Year—"At Seventeen"  
Best Pop, Rock or Folk Female Vocal Performance—  
"At Seventeen"  
Best Engineered Non-Classical Recording—  
"Between the Lines," Brooks Arthur, Larry Alexander,  
Russ Payne.

## Paul Simon

Album of the Year—"Still Crazy After All These Years"  
Best Pop, Rock or Folk Male Vocal Performance—  
"Still Crazy After All These Years"

## Simon & Garfunkel

Best Pop, Rock or Folk Performance by a Duo, Group or  
Chorus—"My Little Town"

## Earth, Wind & Fire

Best R&B Performance by a Duo or Group—"Shining Star"

## Herbie Hancock

Best R&B Instrumental Performance—  
"Hang Up Your Hang Ups"

## Willie Nelson

Best Country Male Vocal Performance—  
"Blue Eyes Crying in the Rain"  
Best Country Song—"Blue Eyes Crying in the Rain,"  
by F. Rose

## Charlie McCoy

Best Country Instrumental Performance—  
"Charlie My Boy"

## Kris Kristofferson and Rita Coolidge

Best Vocal Performance by a Duo or Group—"Lover Please"

## Johnny Cash

Best Gospel Performance—  
"Johnny Cash Sings Precious Memories"

## Connie Smith

Best Gospel Performance—  
"Connie Smith Sings Hank Williams Gospel"

## Bill Watrous

Best Jazz Performance by a Big Band—  
"The Tiger of San Pedro"

## Marvin Hamlisch and Edward Kleban

Best Cast Show Album—"A Chorus Line," produced  
by *Goddard Lieberson*

## Thad Jones/Mel Lewis

Best Instrumental Arrangement—"Living for the City,"  
arranged by *Thad Jones*

## Blood, Sweat & Tears

Best Instrumental Arrangement—"No Show,"  
arranged by *Ron McClure*

## Classical Awards

Album of the Year—Orff: "Carmina Burana,"  
*Michael Tilson Thomas*  
Album of the Year—Ravel: "Daphnis et Chloe,"  
*Pierre Boulez*  
Best Orchestral Performance—Ravel: "Daphnis et Chloe,"  
*Pierre Boulez and the New York Philharmonic Orchestra*  
Best Choral Performance—Haydn: "Harmoniemesse,"  
*Leonard Bernstein*  
Best Choral Performance—Orff: "Carmina Burana,"  
*Michael Tilson Thomas*  
Best Choral Performance—Schoenberg: "Gurre-Lieder,"  
*Pierre Boulez*  
Best Chamber Music Performance—Bolling: "Suite for  
Flute and Jazz Piano," *Jean-Pierre Rampal, Claude Bolling*  
Best Chamber Music Performance—Ravel: "Trio for Violin,  
Cello and Piano," *Jaime Laredo, Ruth Laredo and  
Jeffrey Solow*  
Best Instrumental Soloist Performance (With Orchestra)—  
Mendelssohn: Concertos 1 and 2, *Murray Perahia*  
Best Instrumental Soloist Performance (Without Orchestra)  
—Bach: Suites for Lute, *John Williams*  
Best Vocal Soloist Performance—Mahler:  
"Kindertotenlieder," *Janet Baker*  
Best Engineered Recording—Classical—Orff:  
"Carmina Burana," *Michael Tilson Thomas, Howard  
Graham and Raymond Moore*

## Album Package Awards

Best Album Package—"Wish You Were Here," Pink Floyd;  
*Hipgnosis*  
Best Album Notes, Non-Classical—"Blood on the Tracks,"  
Bob Dylan; Pete Hamill  
Best Album Notes, Classical—"Footlifters,"  
Gunther Schuller

 Philadelphia International  
and Monument Distributed by CBS Records.

# They all play to win.

On Columbia, Philadelphia International and Monument Records.

# Who In The World:

## The Many Talents of Diana Ross

■ LOS ANGELES — At times in recent years it has seemed that record buyers would lose Diana Ross to the film world, but her Singles Chart-topping "Theme from Mahogany" and the successful soundtrack album from that film have put those doubts to rest.

Almost from the beginning of her career, Diana Ross has been a crossover artist, one who could bridge the taste differences of black and white audiences. As the lead vocalist for the Supremes and Motown in the early sixties, she scored a series of r&b hits before the crossover giant "Where Did Our Love Go" brought the group national attention in 1964.

The long train of hits that followed gave the Supremes a commercial success unsurpassed by any black artists in that decade, although rivaled by others under the Motown umbrella. "Baby Love," "Back in My Arms Again," "Stop in the Name of Love," "Nothing But Heartaches," and others brought the group pop radio and black radio airplay in huge amounts, and did much to strengthen both formats.

In the late sixties, the group's name became Diana Ross and the Supremes, and as the decade ended, Ms. Ross began her career as a solo artist. Having been a teen idol, she swiftly broadened her appeal to an older audience, and built her reputation in top nightclubs and in Las Vegas.

Her career turned on the landing of the role of Billie Holiday in "Lady Sings the Blues," which launched her as an actress, and brought her critical praise and even greater commercial success. She was seen on national television as a presenter of Grammys, Oscars, and Rock Awards.

Under the direction of Motown's Berry Gordy, who was also

branching out into films, she scored again in 1975 with the lead role in "Mahogany," an enormous box office success, and made the theme, subtitled "Do You Know Where You're Going To," a number one pop and top five r&b record. The soundtrack album has been an Album Chart top 50 item. Whether her career turns next to concerts, films, records, or television, her chances of continued success are equally great.

## Atkins and Paul Cut RCA Album

■ NEW YORK — Chet Atkins and Les Paul have teamed up for the first time to record an album which will be released in February by RCA Records.

To be titled "Chester and Lester," the album culminates a project the two guitarists have been trying to put together for more than four years. The announcement was made by Jerry Bradley, division vice president, Nashville operations, RCA Records.

## Toots and Maytals To Tour England

■ NEW YORK—Island recording group Toots & The Maytals have arrived in England following the completion of their American tour with The Who. The group is in London to complete work on their latest Island album. Upon completion of the lp, due to be released in the spring, the group will embark on a national concert tour of England, to play major venues throughout the country. Supporting Toots & The Maytals on the tour will be The Heptones, another reggae group from Jamaica.

## Just Desserts



Record World was recently presented with a gold record of the Bee Gees' "Main Course" album (RSO). The album has been certified gold by the RIAA, and has gone on to reach nearly platinum status. Seen here at the presentation are Atlantic's John David Kalodner awarding the record to Mike Sigman (left) and Howard Levitt (right) of RW.

## New York, N.Y. (Continued from page 22)

delphia" T-shirt. Santana's three record live set, "Lotus," was has up until now been available only in Japan, has been released by CBS in England, which should make the recording readily available in import bins. The album was recorded in Japan in 1973 and features one of the most complex packages ever assembled: The cover folds out to display eleven 12" x 12" full color panels with a picture printed on both sides of each panel.

FLASH!! Atlantic's John David Kalodner has promised Jerry Greenberg that he will shave off his beard if Rick Roberts' new band, Firefall, is not one of the biggest new groups of the spring season.

## AM Action (Continued from page 20)

### CROSSOVER

Oliver Sain (Abet) "Party Hearty." Developing over the past few weeks on the r&b plane this record makes a significant crossover move into a pop situation with the support of CKLW this week. Keep tabs on this one — could be another Detroit first!

### NEW ACTION

Tony Orlando & Dawn (Elektra) "Cupid." Automatic response achieved on this new release. Picked early last week on WSAI (30), KFRC and KSTP among others, followed this week (actual release) by CKLW, KTLK and KXOK (part-time).

## Avalon Honored



De-Lite Records recently hosted a party to welcome Frankie Avalon back home to Philadelphia and to celebrate the release of a new recording of the singer's classic hit, "Venus." During the festivities, Avalon was presented with a replica of the Liberty Bell and the key to the city by deputy city representative Dan McKenna, who was representing Mayor Rizzo. Seen here in the photo at left are (from left): Dan McKenna, deputy city representative of Philadelphia, presenting Avalon with a replica of the Liberty Bell; Fred Fioto, president of De-Lite Records; Avalon, Gabe Vigorito, vice president of De-Lite. In the photo at the right are (from left): Butterball, program director, WDAS; Avalon; and Stan Price, national r&b promotion director, De-Lite Records.

## The Coast (Continued from page 10)

keting post with 20th Century and take the national promotion director's seat at Bang . . . Vaughn Meader is recording the musical score for a film called "Pyramid" over at Heritage Studios, and among the players on the date are Vassar Clements, Byron Berline, John Hartford, Donna Washburn, Red Rhodes, Rodney and Doug Dillard and Michael York . . . The Sons Of Champlin are at Sound City to record their second album for Ariola, with producer/engineer Keith Olsen. The album is set for a March release to coincide with the band's national tour with the Marshall Tucker Band . . . Bonnie Raitt was overheard advising UA's Al Teller that the best way to keep Eric Kaz of American Flyer writing those great sad lovesongs (like "Love Has No Pride") would be to pay his girlfriend to walk out on him (temporarily, of course) every so often . . . Bob Levinson's PR firm, putting its best foot forward in '76, has locked up representation of Roots, the Toronto-based natural footwear manufacturers. We'll give you till next week to see how many punchline configurations you can come up with based on the phrase "shoe biz."

## Dialogue (Continued from page 18)

**RW:** Do you think that your own writing and arranging has taken any kind of direction of the last few years? Has it progressed in any particular way?

**Carpenter:** Not in any particular direction, but I'm always trying to do something different with our albums, whether it be arranging, writing or whatever.

**RW:** Was it initially difficult to familiarize yourself with the process of recording?

**Carpenter:** Well, the engineers took care of a lot of that. I knew what I wanted as far as instruments, vocals and balance. If I said that I wanted more echo or less echo or whatever, the engineer took care of that; they would simply compensate. We picked up the mixing fairly easily, not that it's all that easy to mix but we didn't have very many problems in bringing out what we wanted from the track. We just went over it again and again until we got what we wanted.

**RW:** Are you more involved with the actual recording of your albums now?

**Carpenter:** Definitely. There's a certain sound I look for, a bass sound, a piano sound, everything. When we first went into the studio, I just figured that the engineer was competent and didn't pay too much attention to those kind of details. Fortunately, the engineer was competent, but now the sound is far more important to me than before.

**RW:** Doesn't that affect your music?

**Carpenter:** Oh, sure. On our first album, we sang much differently; Karen sang a lot harder in the early days than she does now, and I did too. The drums were far busier on the first album than they are now, and I hear a lot of little things that we've changed since then.

**RW:** Do you do very much behind the board these days?

**Carpenter:** In terms of producing, yes. Engineering, no. Nowadays, we get into the studio early, before some of the musicians do, and we go directly to the board. Ray, our engineer, knows the sound I want. We use Jim Gordon on drums, and he comes in an hour early, too. We start with the kick drum, get a certain sound we want and then go to the snare, etc.

**RW:** Do you get involved with equipment, like microphones, etc.

**Carpenter:** I talk with the engineer. I tell him the sound I'm looking for, but I don't tell the engineer, "I want such and such a microphone." I just say, "this is what I'm looking for and that's it or not it," until we come up with what we want.

**RW:** Have you considered producing other artists?

**Carpenter:** I've thought about it, but our own performing, producing, rehearsing, recording and selecting material really takes all of our time. It's not like we have somebody producing our material, doing the vocal charts, with somebody else doing the rhythm chart and the orchestral charts and another person listening for new material. We do it all and it takes time.

**RW:** Do you think you'll find time for it in the future?

**Carpenter:** What I definitely want to do is to cut down on the concert tours. We've been doing a helluva lot in the past five years and it's really getting to the two of us. I love to perform, but five weeks of one-nighters, or even five weeks of anything in a row gets to be too much. We want to remain a performing group, but not to the same extent that we used to be.

**RW:** How much time do you spend on the road these days?

**Carpenter:** Last year, for example, we were scheduled for an April tour, a May tour, two stints in Vegas, a Japanese tour that called for 28 shows in as many days and a European tour that covered 51 or 52 shows in something like 30 days. Then there was a summer tour that lasted five weeks. We had been keeping a schedule like that in years past, but it caught up with us last year and with Karen especially. So we're going to cut down. We'll do the Japanese tour and the English show that we had committed ourselves to but had to cancel, but we'll cut back on some of the extended American tours. The problem is that it all happened so suddenly, from the time we were dying for a job until we had a hit, when we were besieged by offers, deadlines and interviews. When you're starting out, you can't imagine what it involves.

**RW:** How fast did all that happen?

**Carpenter:** Compared to some people, it didn't take all that long. We ran around with the first tape for a couple of years before signing with A&M in 1969. Our first album didn't do too much and for the next year we were putting a back-up group together and starting in on the "Close To You" album. "Close To You" went to number one

*(Continued on page 41)*

# Congratulations to Elton John on his success in:

## 1975

## 1974

## 1973

## 1972

## 1971

## 1970

## 1969

### ...all the best for a record breaking

# 1976

## Mel Bush

**P.S. Sorry we didn't make it last week.**



# 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)  
 FEB. 7 JAN. 31

**1** **4** **DESIRE**  
**BOB DYLAN**  
 Columbia PC 33893



WKS. ON CHART

**3** **F**

2	1	GRATITUDE	EARTH, WIND & FIRE/Columbia PG 33694	10	G
3	2	CHICAGO'S GREATEST HITS	CHICAGO/Columbia PC 33900	11	F
4	3	STILL CRAZY AFTER ALL THESE YEARS	PAUL SIMON/ Columbia PC 33540	16	F
5	5	HISTORY//AMERICA'S GREATEST HITS	/Warner Bros. BS 2894	12	F
6	7	HELEN REDDY'S GREATEST HITS	/Capitol ST 11467	10	F
7	6	WINDSONG	JOHN DENVER/RCA APL1 1183	19	F
8	9	TRYIN' TO GET THE FEELING	BARRY MANILOW/Arista 4060	14	F
9	10	KISS ALIVE	KISS/Casablanca NBLP 7020	18	G
10	8	BLACK BEAR ROAD	C.W. McCALL/MGM M3G 5008	9	F
11	13	FLEETWOOD MAC	/Reprise MS 2225	28	F
12	12	GREATEST HITS	SEALS & CROFTS/Warner Bros. BS 2886	13	F
13	11	ROCK OF THE WESTIES	ELTON JOHN/MCA 2163	14	F
14	15	FAMILY REUNION	THE O'JAYS/Phila. Intl. PZ 33807 (Col)	11	F
15	16	RUFUS FEATURING CHAKA KHAN	/ABC ABCD 909	11	F
16	17	RED OCTOPUS	JEFFERSON STARSHIP/Grunt BFL1 0999 (RCA)	30	F
17	20	GREATEST HITS	ELTON JOHN/MCA 2128	64	F
18	19	WAKE UP EVERYBODY	HAROLD MELVIN & THE BLUENOTES/ Phila. Intl. PZ 33808 (Col)	10	F
19	14	NUMBERS	CAT STEVENS/A&M SP 4555	10	F
20	21	ONE OF THESE NIGHTS	EAGLES/Asylum 7E 1039	33	F
21	22	LOVE WILL KEEP US TOGETHER	CAPTAIN & TENNILLE/ A&M SP 4552	44	F
22	42	M.U.—THE BEST OF JETHRO TULL	/Chrysalis CHR 1078 (WB)	3	F
23	23	BAY CITY ROLLERS	/Arista 4049	18	F
24	25	KC AND THE SUNSHINE BAND	/TK 603	27	F
25	26	SEDAKA'S BACK	NEIL SEDAKA/Rocket 463 (MCA)	29	F
26	27	A NIGHT AT THE OPERA	QUEEN/Elektra 7E 1053	7	F
27	28	THE HUNGRY YEARS	NEIL SEDAKA/Rocket PIG 2157 (MCA)	18	F
28	47	AFTERTONES	JANIS IAN/Columbia PC 33919	3	F
29	31	HEAD ON	BACHMAN-TURNER OVERDRIVE/Mercury SRM 1 1067	6	F
30	18	THE BEST OF CARLY SIMON	/Elektra 7E 1048	10	F
31	37	FACE THE MUSIC	ELECTRIC LIGHT ORCHESTRA/ United Artists LA546 G	16	F
32	34	BREAKAWAY	ART GARFUNKEL/Columbia PC 33700	20	F
33	35	TOYS IN THE ATTIC	AEROSMITH/Columbia PC 33479	41	F
34	40	MAIN COURSE	BEE GEES/RSO SO 4807 (Atlantic)	25	F
35	32	TIMES OF YOUR LIFE	PAUL ANKA/United Artists LA569 G	7	F
36	24	NORTHERN LIGHTS-SOUTHERN CROSS	THE BAND/ Capitol ST 11440	9	F
37	29	THE HISSING OF SUMMER LAWN	JONI MITCHELL/ Asylum 7E 1051	10	F
38	67	SONGS FOR THE NEW DEPRESSION	BETTE MIDLER/ Atlantic SD 18155	2	F
39	41	WHO I AM	DAVID RUFFIN/Motown M6 849S1	11	F
40	38	LOVE TO LOVE YOU BABY	DONNA SUMMER/Oasis OCLP 5003 (Casablanca)	15	F
41	43	JOHN DENVER'S GREATEST HITS	/RCA CPL1 0374	113	F
42	45	PRISONER IN DISGUISE	LINDA RONSTADT/Asylum 7E 1045	19	F
43	51	ERIC CARMEN	/Arista 4057	5	F
44	44	STEPHEN STILLS LIVE	/Atlantic SD 18156	7	F
45	30	SPINNERS LIVE	/Atlantic SD2 910	8	I
46	33	THE WHO BY NUMBERS	THE WHO/MCA 2161	16	F
47	49	CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY	ELTON JOHN/MCA 2142	36	F
48	97	FRAMPTON COMES ALIVE	PETER FRAMPTON/A&M SP 3703	2	G
49	50	FOUR SEASONS STORY	/Private Stock PS 7000	9	G
50	52	SWANS AGAINST THE SUN	MICHAEL MURPHEY/ Epic PE 33851	9	F
51	63	ELITE HOTEL	EMMYLOU HARRIS/Reprise MS 2236	3	F

52	54	CRISIS? WHAT CRISIS?	SUPERTRAMP/A&M SP 4560	7	F
53	53	WISH YOU WERE HERE	PINK FLOYD/Columbia PC 33453	20	F
54	39	RHINESTONE COWBOY	GLEN CAMPBELL/Capitol SW 11430	9	F
55	56	HORSES	PATTI SMITH/Arista 4066	8	F
56	60	NEW YORK CONNECTION	TOM SCOTT/Ode SP 77033 (A&M)	5	F
57	57	GREATEST HITS	CAT STEVENS/A&M SP 4519	31	F
58	48	BACK HOME AGAIN	JOHN DENVER/RCA CPL1 0548	75	F
59	36	HONEY	OHIO PLAYERS/Mercury SRM 1 1038	8	F
60	76	NATIVE SONS	LOGGINS & MESSINA/Columbia PC 33578	2	F
61	71	DISCO CONNECTION	ISAAC HAYES MOVEMENT/ Hot Buttered Soul ABCD 923 (ABC)	3	F
62	64	RATTLESNAKE	OHIO PLAYERS/Westbound W 211 (20th Century)	5	F
63	59	MOVIN' ON	COMMODORES/Motown M6 848S1	14	F
64	78	FISH OUT OF WATER	CHRIS SQUIRE/Atlantic SD 18159	3	F
65	73	TEASER	TOMMY BOLIN/Nemperor NE 436 (Atlantic)	4	F

CHARTMAKER OF THE WEEK

**66** — THOROUGHbred  
 CAROLE KING  
 Ode SP 77034 (A&M)



**1** **F**

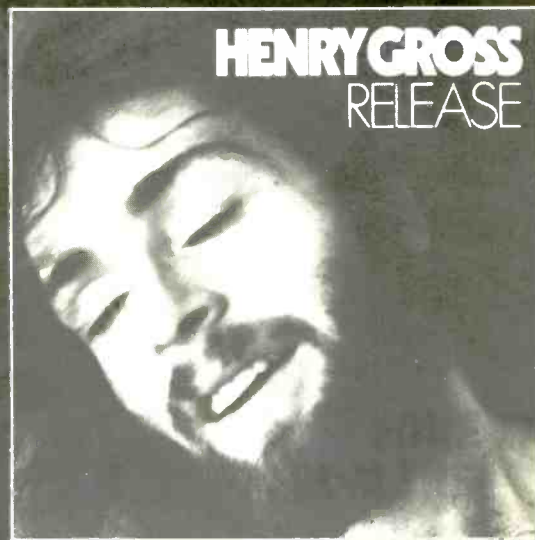
67	70	MUSIC MAESTRO PLEASE	LOVE UNLIMITED ORCHESTRA/ 20th Century T 480	4	F
68	74	CLEARLY LOVE	OLIVIA NEWTON-JOHN/MCA 2148	18	F
69	89	BORN TO DIE	GRAND FUNK RAILROAD/Capitol ST 11482	2	F
70	72	CITY LIFE	BLACKBYRDS/Fantasy F 9490	9	F
71	80	INSIDE	KENNY RANKIN/Little David LD 1009 (Atlantic)	3	F
72	81	FOOL FOR THE CITY	FOGHAT/Bearsville BR 6959 (WB)	3	F
73	75	TED NUGENT	/Epic PE 33692	6	F
74	87	STRUTTIN' MY STUFF	ELVIN BISHOP/Capricorn CP 0165 (WB)	2	F
75	79	YOU GOTTA WASH YOUR ASS	REDD FOX/Atlantic SD 18157	3	F
76	69	ENDLESS SUMMER	BEACH BOYS/Capitol SVBB 11307	57	F
77	86	FALLIN' IN LOVE	HAMILTON, JOE FRANK & REYNOLDS/ Playboy PB 407	2	F
78	58	ZUMA	NEIL YOUNG/Reprise MS 2242	11	F
79	—	STATION TO STATION	DAVID BOWIE/RCA APL1 1327	1	F
80	90	THE DREAM WEAVER	GARY WRIGHT/Warner Bros. BS 2868	2	F
81	55	FANDANGO	ZZ TOP/London PS 656	39	F
82	92	DESOLATION BOULEVARD	SWEET/Capitol ST 11395	4	F
83	61	GREATEST HITS	TONY ORLANDO & DAWN/Arista 4045	30	F
84	46	BEGINNINGS	STEVE HOWE/Atlantic SD 18154	7	F
85	85	PHOTOGRAPHS AND MEMORIES, HIS GREATEST HITS	JIM CROCE/ABC ABCD 835	4	F
86	132	CONEY ISLAND BABY	LOU REED/RCA APL1 0915	22	F
87	110	IF THE SHOE FITS	PURE PRAIRIE LEAGUE/RCA APL1 1247	1	F
88	68	SIREN	ROXY MUSIC/Atco SD 36127	10	F
89	121	HAIR OF THE DOG	NAZARETH/A&M SP 4511	1	F
90	83	PICK OF THE LITTER	SPINNERS/Atlantic SD 18141	27	F
91	102	THE SALSOU	ORCHESTRA/Salsoul SZS 5501	1	F
92	66	WIND ON THE WATER	DAVID CROSBY & GRAHAM NASH/ ABC ABCD 902	18	F
93	93	CITY OF ANGELS	MIRACLES/Tamla T6 339S1 (Motown)	3	F
94	134	BRASS CONSTRUCTION	/United Artists LA545 G	1	F
95	77	BEFORE THE NEXT TEARDROP FALLS	FREDDY FENDER/ ABC Dot DOSD 2020	39	F
96	82	VENUS AND MARS	WINGS/Capitol SMAS 11419	35	F
97	88	THE HEAT IS ON	ISLEY BROTHERS/T-Neck PZ 33536 (Col)	34	F
98	62	SCHOOLBOYS IN DISGRACE	KINKS/RCA LPL1 5102	10	F
99	101	CRACK THE SKY	/Lifesong LS 6000	1	F
100	65	GORD'S GOLD	GORDON LIGHTFOOT/Reprise 2RS 2237	11	H



# TREAT YOURSELF TO A REAL GOOD TIME

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The time for Henry Gross has come. His career has been building to this special moment. Already a star in many key markets, Henry's debut Lifesong album, **RELEASE**, will make him a nationwide phenomenon. **RELEASE** follows two successful chart albums and brings home the same hard-driving good-time rock and roll that has thrilled audiences throughout the land. Produced by Terry Cashman and Tommy West, **RELEASE** is an album without a wasted second, jam-packed with the kind of exciting music that sails and soars and takes you where you want to go. Every track on **RELEASE** will contribute to Henry Gross' emergence as one of the most versatile and complete stars of the 1970's.



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# 101 THE ALBUM CHART 150

FEBRUARY 7, 1976

FEB. 7	JAN. 31	
101	104	EQUINOX STYX/A&M SP 4559
<b>102</b>	111	MYSTIC VOYAGE ROY AYERS UBIQUITY/Polydor PD 6057
103	103	BARRY WHITE'S GREATEST HITS/20th Century T 493
104	106	INSEPARABLE NATALIE COLE/Capitol ST 11429
105	96	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482
<b>106</b>	118	HE'S A FRIEND EDDIE KENDRICKS/Tamla T6 343S1 (Motown)
<b>107</b>	127	AEROSMITH/Columbia PC 32005
<b>108</b>	135	OUTLAWS VARIOUS ARTISTS/RCA APL1 1321
109	91	BORN TO RUN BRUCE SPRINGSTEEN/Columbia PC 33795
110	95	COME TASTE THE BAND DEEP PURPLE/Warner Bros. PR 2895
111	113	BAD LUCK ATLANTA DISCO BAND/Ariola America ST 50004 (Capitol)
112	94	DIAMONDS AND RUST JOAN BAEZ/A&M SP 4527
113	114	I LOVE THE BLUES/SHE HEARD MY CRY GEORGE DUKE/ BASF MC 25671
114	117	DANCE YOUR TROUBLES AWAY ARCHIE BELL & THE DRELLS/ TSOP PZ 33844 (Col)
115	115	BOHANNON HAMILTON BOHANNON/Dakar DK 76917 (Brunswick)
<b>116</b>	126	MASQUE KANSAS/Kirshner PZ 33806 (Col)
117	99	MAHOGANY (SOUNDTRACK)/Motown M6 858S1
118	119	PLACES AND SPACES DONALD BYRD/Blue Note BN LA549 G (UA)
119	120	HOT CHOCOLATE/Big Tree BT 89512 (Atlantic)
<b>120</b>	131	MOTHERSHIP CONNECTION PARLIAMENT/Casablanca NBLP 7022
121	98	HOUSE PARTY TEMPTATIONS/Gordy G6 973S1 (Motown)
122	100	FEELS SO GOOD GROVER WASHINGTON, JR./ Kudu KU 24S1 (Motown)
123	107	LET'S DO IT AGAIN ORIGINAL SOUNDTRACK/Curtom CU 5005 (WB)
124	84	ROCKY MOUNTAIN CHRISTMAS JOHN DENVER/RCA APL1 1201
125	108	AN EVENING WITH JOHN DENVER/RCA CPL2 0764
<b>126</b>	—	SUNBURST FINISH BE-BOP DELUXE/Harvest ST 11478 (Capitol)
127	129	X RATED BLACK OAK ARKANSAS/MCA 2155
<b>128</b>	—	FROM EVERY STAGE JOAN BAEZ/A&M SP 3704
129	116	ATLANTIC CROSSING ROD STEWART/Warner Bros. BS 2875
130	112	SAVE ME SILVER CONVENTION/Midland Intl. BKL1 1129 (RCA)
131	109	AN EVENING WITH WALLY LONDO FEATURING BILL SLASZO GEORGE CARLIN/Little David LD 1008 (Atlantic)
132	122	BLAST FROM YOUR PAST RINGO STARR/Apple SW 3422
133	123	HOT JAMES BROWN/Polydor PD 6059
<b>134</b>	—	PARIS/Capitol ST 11464
135	125	TOUCH JOHN KLEMMER/ABC ABCD 922
<b>136</b>	—	FIREBIRD TOMITA/RCA Red Seal ARL1 1312
<b>137</b>	—	THE BEST OF GLADYS KNIGHT & THE PIPS/Buddah BDS 5653
138	128	WHO LOVES YOU THE FOUR SEASONS/Warner Bros.- Curb BS 2900
139	144	GET YOUR WINGS AEROSMITH/Columbia PC 32847
140	143	IT'S ONLY LOVE RITA COOLIDGE/A&M SP 4531
141	130	THE FACES I'VE BEEN JIM CROCE/Lifesong LS 900
142	136	BARRY MANILOW I/Arista 4007
143	138	LAZY AFTERNOON BARBRA STREISAND/Columbia PC 33815
144	140	WHY CAN'T WE BE FRIENDS? WAR/United Artists LA441 G
145	147	LED ZEPPELIN IV/Atlantic SD 7208
146	133	THE LAST RECORD ALBUM LITTLE FEAT/Warner Bros. BS 2884
147	148	STRAIGHT SHOOTER BAD COMPANY/Swan Song SS 8413 (Atlantic)
148	105	THE ROAD GOES ON FOREVER THE ALLMAN BROTHERS BAND/ Capricorn 2CP 0164 (WB)
149	124	TIME FOR ANOTHER ACE/Anchor ANCL 2013 (ABC)
150	145	SIMON & GARFUNKEL'S GREATEST HITS/Columbia PC 31350

# 151-200 ALBUM CHART

151	WHEN LOVE IS NEW BILLY PAUL/ Phila. Intl. PZ 33843 (Col)	177	CAPTURED ANGEL DAN FOGELBERG/ Epic PE 33499
152	CLAUDE BOLLING: SUITE FOR FLUTE & JAZZ PIANO RAMPAL/ Columbia M 33233	178	THE ROCK THE FRANKIE MILLER BAND/Chrysalis CHR 1088 (WB)
153	BARRY MANILOW II Arista 4016	179	BEAST FROM THE EAST MANDRILL/ United Artists LA577 G
154	THE CHIEFTAINS 5 Island ILPS 9334	180	JERRY JEFF RIDIN' HIGH JERRY JEFF WALKER/MCA 2156
155	BARBI BENTON Playboy PB 406	181	HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN/ MCA 2133
156	DARK SIDE OF THE MOON PINK FLOYD/Harvest ST 11163	182	WHO'S TO BLESS AND WHO'S TO BLAME KRIS KRISTOFFERSON/ Monument PZ 33379 (Col)
157	RAISING HELL FATBACK BAND/ Event EV 6905 (Polydor)	183	KICKIN' MIGHTY CLOUDS OF JOY/ ABC ABCD 899
158	EGO IS NOT A DIRTY WORD SKYHOOKS/Mercury SRM 1 1066	184	FINGER LICKIN' GOOD DENNIS COFFEY/Westbound W 212 (20th Century)
159	TRACK OF THE CAT DIONNE WARWICK/Warner Bros. BS 2893	185	NO WAY TO TREAT A LADY HELEN REDDY/Capitol ST 11418
160	TROPEA JOHN TROPEA/Marlin 2200 (TK)	186	FLAT AS A PANCAKE HEAD EAST/ A&M SP 4537
161	PLANET END LARRY CORYELL/ Vanguard VSD 79367	187	SHOWCASE SYLVERS/Capitol ST 11465
162	THE BUTTERFLY BALL & THE GRASSHOPPER FEAST ROGER GLOVER & GUESTS/UK UKL 56000 (Phonogram)	188	OMMADAWN MIKE OLDFIELD/ Virgin PZ 33913 (Col)
163	JIGSAW Chelsea CHL 509	189	COKE COKE ESCOVEDO/Mercury SRM 1 1041
164	DARYL HALL & JOHN OATES RCA APL1 1144	190	SYMPHONIC SOUL HENRY MANCINI/ RCA APL1 1025
165	BARRY LYNDON (Soundtrack) Warner Bros. BS 2903	191	TOMMY ORIGINAL SOUNDTRACK/ Polydor 9502
166	RELEASE HENRY GROSS/Lifesong LS 6002	192	FLEETWOOD MAC IN CHICAGO/ Sire SASH 3715 2 (ABC)
167	GOODYE YELLOW BRICK ROAD ELTON JOHN/MCA 2 10003	193	THAT NIGGER'S CRAZY RICHARD PRYOR/Reprise MS 2241
168	WOLFCREEK PASS C. W. McCALL/ MGM 4989	194	SUPERSOUND JIMMY CASTOR/ Atlantic SD 18150
169	AGAINST THE GRAIN RORY GALLAGHER/Chrysalis CHR 1098 (WB)	195	DAVID COURTNEY'S FIRST DAY United Artists LA533 G
170	LOOK INTO THE FUTURE JOURNEY/ Columbia PC 33904	196	THE VERY BEST OF RAY STEVENS Barnaby BR 6018 (Janus)
171	OUR DAY WILL COME FRANKIE VALLI/Private Stock PS 2006	197	LOVE LOOK GENE PAGE/Atlantic SD 18161
172	RUSTY WIER 20th Century T 495	198	VENUSIAN SUMMER LENNY WHITE/ Nemperor NE 435 (Atlantic)
173	IF YOU LOVE ME LET ME KNOW OLIVIA NEWTON-JOHN/MCA 411	199	TAPESTRY CAROLE KING/Ode SP 77009 (A&M)
174	FRANKIE VALLI GOLD Private Stock PS 2001	200	SECOND GENERATION GAYLORD & HOLIDAY/Prodigal PLG 10009 (Motown)
175	JEALOUSY MAJOR HARRIS/ Atlantic SD 18160		
176	REFLECTIONS JERRY GARCIA/ Round RX LA565 G/RX 107 (UA)		

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PAUL ANKA	35	C. W. McCALL	10
ATLANTA DISCO BAND	111	BARRY MANILOW	8, 142
BAD COMPANY	147	HAROLD MELVIN & THE BLUENOTES	15
JOAN BAEZ	112, 128	BETTE MIDLER	38
THE BAND	36	MIRACLES	93
BAY CITY ROLLERS	23	JONI MITCHELL	37
BEACH BOYS	76	MICHAEL MURPHEY	50
BE-BOP DELUXE	126	NAZARETH	89
BEE GEES	34	WILLIE NELSON	105
BRASS CONSTRUCTION	94	OLIVIA NEWTON-JOHN	68
ARCHIE BELL & THE DRELLS	114	TED NUGENT	73
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BLACKBYRDS	70	O'JAYS	14
BLACK OAK OF ARKANSAS	127	ORIGINAL SOUNDTRACKS:	
HAMILTON BOHANNON	115	LET'S DO IT AGAIN	123
TOMMY BOLIN	65	MAHOGANY	117
DAVID BOWIE	79	TONY ORLANDO	83
JAMES BROWN	133	PARIS	134
BTO	29	PARLIAMENT	120
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GLEN CAMPBELL	54	PURE PRAIRIE LEAGUE	87
CAPTAIN & TENNILLE	21	QUEEN	26
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ERIC CARMEN	43	HELEN REDDY	6
CHICAGO	7	LOU REED	86
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PETER FRAMPTON	48	CAT STEVENS	19, 57
ART GARFUNKEL	32	STEPHEN STILLS	44
GRAND FUNK RAILROAD	69	BARBRA STREISAND	143
HAMILTON, JOE FRANK & REYNOLDS	77	STYX	101
ISAAC HAYES MOVEMENT	61	DONNA SUMMER	40
EMMYLOU HARRIS	51	SUPERTRAMP	52
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JANIS IAN	28	TOMITA	136
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KINKS	98	WHO	46
KISS	9	WINGS	96
JOHN KLEMMER	135	GARY WRIGHT	80
GLADYS KNIGHT & THE PIPS	132	NEIL YOUNG	78
LED ZEPPELIN	145	ZZ TOP	81

## Winning with Williams



Shown enjoying the festivities surrounding Columbia recording artist Tony Williams' opening night at the Bottom Line are (from left): Bruce Lundvall, vice president and general manager of Columbia Records; Columbia artist John McLaughlin (who played with Williams in his Tony Williams Lifetime group), Williams, Columbia artist Bill Withers, and band members Alan Pasqua, Allan Holdsworth, and Tony Newton (behind Williams).

## Buddah Names Levy Publicity Director

■ NEW YORK—Art Kass, president of The Buddah Group, has announced that Sherrie Levy has been appointed director of publicity for the company. Ms. Levy joined Buddah in October, 1972, initially working in the sales department. Shortly after, she moved into the publicity department, in which she has been working to date. She was previously affiliated with Fusion Magazine in Boston.



Sherrie Levy

This appointment coincides with the announcement that Nancy Lewis, who has headed Buddah's PR division for the past four years, is taking a three month leave of absence from the company in order to concentrate on the U.S. management of Monty Python. Following the conclusion of the Python stage show run, at the end of April, Ms. Lewis will return to work full time at Buddah again. At that time she will be assuming a new position within the company as director of international affairs.

## Atlantic Releases Five

■ NEW YORK—Atlantic Records has ended the month of January with the release of five albums, two on Atlantic-distributed Swan Song Records, according to senior VP of marketing Dave Glew. Heading the release is "Run With the Pack," the third album by Bad Company, on Swan Song.

The release also includes "Savage Eye," the Pretty Things' second Swan Song release; "Doldinger Jubilee '75," featuring Passport and guests, including Les McCann and Buddy Guy; "Glory of the Inner Force," the Atlantic debut of Finch, a four-man instrumental group from Holland; and "Babyface," containing the disco hit of the same name, by the Wing and a Prayer Five and Drum Corps on Wing and A Prayer Records.

## Motown Releases 7

■ LOS ANGELES—Motown Records and its affiliate labels will ship this week a seven-album February release that includes albums by Diana Ross, Smokey Robinson, Willie Hutch, Luther Allison, Steve Ashley, Pretty Things, and a repackage, "Motown Original Versions," by various artists.

"Diana Ross," her followup to the "Theme from Mahogany," is again produced by Michael Masser. The release also features Smokey Robinson's fourth solo album, "Smokey's Family Robinson," Willie Hutch's "Concert in Blues," produced and arranged by Hutch, "Night Life," Luther Allison's third Motown album, "Speedy Return" by Steve Ashley, and "Real Pretty" by the Pretty Things, including cuts previously released on Motown's Rare Earth label.

## CLUB REVIEW

### Tashi a Hit at the Bottom Line

■ NEW YORK—One remembers such fiascos as the New York Chamber Ensemble and the New York Rock and Roll Ensemble at the Brooklyn Academy of Music less than a decade ago, attempting to cross-fuse the classics with rock and pleasing virtually no-one. There have, since that time, been occasional classically based offerings that have appealed to rock audiences, but most have either been gimmicky or solidly electronic (Anthony Newman's organ recital-cum-light show in the former category, Tomita's synthesizer renditions of 19th and 20th Century classics in the latter).

#### Box Office Success

On January 26, however, the Bottom Line presented Peter Serkin's group Tashi performing Messiaen's quartet "For the End of Time," a contemporary classic rich in textures and dynamics. Though the first show was heavily supported by RCA, for whom Tashi records, the second night's early show nearly sold out through regular box office sales, and the late shows both nights were between half and two-thirds full, according to the Bottom Line's Allan Pepper.

Except for some slight noise

from the kitchen there was rapt silence throughout the performance at the first show. Any initial fears that the room, usually accustomed to much higher decibel counts, would not prove suitable to the classical consciousness were dispelled early in the first movement. The four musicians were appropriately (and comfortably) informally attired and, according to Pepper, were as intent on "fitting into our situation" as the club was in providing a comfortable ambience in which for them to perform.

Paired with Anthony Braxton (Arista), a jazz reed man, the show was an interesting contrast in two compatible styles of New Music. Technical excellence and a proclivity for experimentation were shared by both ensembles.

Tashi and Braxton were an experiment on the part of the Bottom Line. By the opening show, the results were such that Jean Pierre Rampal and Claude Bolling had been booked for a future appearance. To borrow an album title from David Amram, we may finally be closing in on a time when there will be "no more walls."

Ira Mayer



RCA's Red Seal recording quartet Tashi became the first classical music group to appear at The Bottom Line, traditionally thought of as New York's inner sanctum of rock. Following the opening show, the group is shown here backstage. From left: clarinetist Richard Stoltzman; Thomas Z. Shepard, division vice president, Red Seal artists & repertoire, RCA Records; cellist Fred Sherry, violinist Ida Kavafian and pianist Peter Serkin.

## MCA Eight-Album February Release

■ LOS ANGELES — Rick Frio, MCA Records vice president of marketing, has announced an eight album release by MCA in February. Lynyrd Skynyrd leads the list with their fourth MCA album titled "Gimme Back My Bullets." The Dutch group Golden Earring starts off 1976 with an album called "To The Hilt." Loretta Lynn's latest album is titled after her single "When the Tingle Becomes a Chill." Howard Werth and the Moonbeams debut on the Rocket label with the Gus Dudgeon pro-

duced album, "King Brilliant." Roger Williams' latest album is "Virtuoso." Telly Savalas' second MCA album is called "Who Loves Ya Baby." CMA award winner Cal Smith's new album is titled after his hit "Jason's Farm." Bill Anderson and Mary Lou Turner release their first album as a duo called "Sometimes."

#### Marketing Campaigns Set

These February releases will be backed with extensive marketing campaigns including in-store displays and radio spots prepared for key markets.

# SOUL TRUTH

By DEDE DABNEY



■ **HOLLYWOOD:** Personal Pick: "Man Up In The Sky" — Barrett Strong (Capitol). Strong produced and arranged this lively melody destined to be a strong contender for the charts.

**DEDE'S DITTIES TO WATCH:** "Happy 'Bout The Whole Thing" — DeeDee Sharp (TSOP); "It'll Come, It'll Come, It'll Come" — Ashford & Simpson

(Warner Brothers); "You're My One Weakness Girl" — Street People (Vigor).

Cal Shields, who was affiliated with KAGB-FM (Inglewood, Cal.), is no longer with the station due to the fact the doors were closed several weeks ago. Along with Shields went Alonzo Miller and the other announcers. Clarence Avant's station was doing well for the first time in the last year.

Forever, Inc., an organization formed for all media persons, promotion men, artists, announcers, etc., held a series of meetings Jan. 29-31 in Chicago at McCormack Inn. To quote Al Perkins, its overall purpose is for a "better scope and mission — overall education for all."

It is rumored that Johnny Bristol has signed with Atlantic Records. At press time there were no further details.

G. Keith Alexander, formerly with WBLS-FM (New York), moved to Chicago to undertake a position with WVON's sister station, only to be relieved of his duties there. He is now looking for a job and is willing to relocate. You may contact him at (312) 477-3663.

After last week's column in which we had an interview with Teddy Pendergrass we witnessed on nationwide tv Harold Melvin & the Bluenotes. Melvin's new group superbly put on a "show of shows." Enticing Sharon Paige was better than ever. The group as a whole looked excellent and sounded the same. This editor's only complaint is that their appearance wasn't long enough. It will be an experience to see them in person. Also, to see Teddy Pendergrass and his group should be something to look forward to.

The NAACP Image Awards will be held in Los Angeles at the Hollywood Palladium, Feb. 9th. Tickets are going at \$1,000, \$500 and \$200, depending upon seating.

Earth, Wind & Fire has a group of true professionals behind them who call themselves Earth, Wind & Fire Delegation. This is not the typical fan club but an organization designated to serve the group with fan mail and PR. Ms. Joan Collins is the young

(Continued on page 41)

## Backstage with B.B.



Immediately following his performance at Los Angeles' Ambassador Hotel for Concerts at the Grove, bluesmaster B.B. King (center) got together backstage with ABC Records' vice president, Otis Smith, and director of special projects, Al Lewis.

### Three Indicted In Mail Fraud Case

■ LOS ANGELES—The three operators of a discount record and tape concern here were indicted last week by a federal grand jury on 32 counts of mail fraud and conspiracy to commit mail fraud against a number of major record labels.

The three men, Jack Fineberg, also known as Jack Fine, Lawrence Arthur Anthony, and Noel Dean Land, and their firm, Audio Marketing Service Corp., based in Los Angeles, are alleged to have obtained records and tapes on credit, and then to have sold them for less than cost. Some payments were made, the indictment alleges, to keep lines of credit open, and some bribes were offered and made to label personnel to enable the defendants to continue to receive product on credit.

The indictments were obtained by William D. Keller, U.S. attorney for the Central District of California, and are part of an ongoing investigation into fraud schemes against the record industry.

Among the labels allegedly defrauded by the defendants are Capitol Phonogram-Mercury, RCA, London, MCA, and Warner, Elektra, Atlantic.

### Local Grammy Celebrations Set

■ NEW YORK—Three recording academy chapters across the country will augment the 18th Annual Grammy Awards Show telecast with local celebrations, it was revealed last week.

Nominees unable to be in Los Angeles for the telecast which will emanate from the Hollywood Palladium are expected to accept any Grammys which they might receive at fetes in New York, San Francisco and Memphis.

The New York Chapter event will be at the Number 1 Club atop the Plaza Building, with a cocktail reception featured. In San Francisco the local recording academy chapter will celebrate at the St. Francis Hotel, while Memphis academy members will gather at the Rivermont Hotel.

### Petralia Goes Indie

■ NEW YORK—Joe Petralia has returned to independent promotion and is now covering the northeast (Baltimore/Washington to Philadelphia and including New England). He is currently representing the Artists of America record label and publisher Ivan Mogull.

Petralia can be reached at (212)626-2497.

## R&B PICKS OF THE WEEK

**SINGLE** EDDIE KENDRICKS, "HE'S A FRIEND"



(Stone Diamond/Mighty Three, BMI). With a new lease on his musical life, Kendrick has now had a taste of the Philadelphia creativity. Producer Norman Harris, with lyricists Felder and Gray, has put together a gem for this artist, whose falsetto voice will garner much chart action. Extracted from his smash lp, "He's A Friend." Tamla T 54266 (Motown).

**SLEEPER** BOBBY WOMACK, "DAYLIGHT"



(Unart Music/Bobby WOMACK Music, BMI). The melodically inclined WOMACK has gone back to his love messages, not only demonstrating writing ability but true artistry as well. This particular cut from his latest album has been played for quite some time, forcing the company to go where the public goes. United Artists UA XW763Y.

**ALBUM** BARRY WHITE, "LET THE MUSIC PLAY."

From this fine package come several potential million sellers. White lets the music surround your inner soul by letting it flow beautifully. "If You Know, Won't You Tell Me" tells a story of two people going through the changes of love, while "I'm So Blue And You Are Too" is soft and gentle. White shares in the writing of "You See The Trouble With Me" with Ray Parker. 20th Century T-502.



# **BOHANNON BEAT**

**PART 1 AND PART 2**

DK 4551

# **FROM HIS LATEST L.P. BOHANNON**

DK 76917



**ALSO AVAILABLE ON DAKAR 8 TRACK & CASSETTE**

**BRUNSWICK**

**DAKAR**



# THE R&B SINGLES CHART

FEBRUARY 7, 1976

FEB. 7	JAN. 31	
1	6	THEME FROM S.W.A.T. RHYTHM HERITAGE—ABC 12135
2	1	LOVE TO LOVE YOU BABY DONNA SUMMER—Oasis OC 401 (Casablanca)
3	3	THEME FROM MAHOGANY (DO YOU KNOW WHERE YOU'RE GOING TO) DIANA ROSS—Motown M 1377F
4	4	TURNING POINT TYRONE DAVIS—Dakar DK 4550 (Brunswick)
5	2	SING A SONG EARTH, WIND & FIRE—Columbia 3 10251
6	5	WALK AWAY FROM LOVE DAVID RUFFIN—Motown M 1376F
7	10	SWEET LOVE COMMODORES—Motown M 1381F
8	8	ONCE YOU HIT THE ROAD DIONNE WARWICK—Warner Bros. WBS 8154
9	7	LOVE MACHINE, PT. I THE MIRACLES—Tamla T 54262F (Motown)
10	13	YOU SEXY THING HOT CHOCOLATE—Big Tree BT 16047 (Atlantic)

11	12	LOVING POWER IMPRESSIONS—Curtom 0110 (WB)
12	19	SWEET THING RUFUS FEATURING CHAKA KHAN—ABC 12149
13	15	LOVE OR LEAVE SPINNERS—Atlantic 3309
14	18	YOU'RE FOOLING YOU DRAMATICS—ABC 12150
15	16	HOLD BACK THE NIGHT TRAMMPS—Buddah BDA 507
16	20	INSEPARABLE NATALIE COLE—Capitol P 4193
17	11	MAKE LOVE TO YOUR MIND BILL WITHERS—Columbia 3 10255
18	9	I LOVE MUSIC (PART I) THE O'JAYS—Phila. Intl. ZS8 3577 (Col)
19	22	BOOGIE FEVER SYLVERS—Capitol P 4179
20	27	LET THE MUSIC PLAY BARRY WHITE—20th Century TC 2265
21	26	I NEED YOU, YOU NEED ME JOE SIMON—Spring SPR 163 (Polydor)
22	23	SHAME ON THE WORLD MAIN INGREDIENT—RCA JB 10431
23	14	LOVE ROLLERCOASTER OHIO PLAYERS—Mercury 73734
24	29	QUIET STORM SMOKEY ROBINSON—Tamla T 54265F (Motown)
25	17	WAKE UP EVERYBODY (PART I) HAROLD MELVIN & THE BLUENOTES—Phila. Intl. ZS8 3579 (Col)
26	21	SUNNY YAMBU—Montana Gringo MG 8003 (PIP)
27	32	I GOT OVER LOVE MAJOR HARRIS—Atlantic 3303
28	24	THAT'S THE WAY (I LIKE IT) KC & THE SUNSHINE BAND—TK 1015
29	37	ABYSINNIA JONES EDWIN STARR—Granite G 532
30	36	JUST YOUR FOOL LEON HAYWOOD—20th Century TC 2264
31	34	HOT (I NEED LOVE) JAMES BROWN—Polydor PD 14301
32	39	NURSERY RHYMES (PART I) PEOPLES CHOICE—TSOP 4773 (Col)
33	28	DISCO SAX/FOR THE LOVE OF YOU HOUSTON PERSON—Westbound WT 5015 (20th Century)
34	35	BABY FACE WING & A PRAYER FIFE & DRUM CORPS—Wing & A Prayer HS 103 (Atlantic)
35	25	LET'S DO IT AGAIN THE STAPLE SINGERS—Curtom 0109 (WB)
36	43	HONEY I GEORGE McCRAE—TK 1016
37	33	NEEDING YOU, WANTING YOU CHUCK JACKSON—All Platinum 2360
38	48	FROM US TO YOU STAIRSTEPS—Dark Horse DH 10005 (A&M)
39	41	YOU ARETHA FRANKLIN—Atlantic 3311
40	46	I HAD A LOVE BEN E. KING—Atlantic 3308
41	30	FULL OF FIRE AL GREEN—Hi 2300 (London)
42	31	FLY, ROBIN, FLY SILVER CONVENTION—Midland Intl. MB 10339 (RCA)

43	49	HEART BE STILL CARL GRAVES—A&M 1757
44	47	IN LOVE FOREVER WHISPERS—Soul Train SB 10430 (RCA)
45	52	BAD LUCK ATLANTA DISCO BAND—Ariola America P 7611 (Capitol)
46	57	THAT OLD BLACK MAGIC THE SOFTONES—Avco 4663
47	53	CLOSE TO YOU B.T. EXPRESS—Roadshow RD 7005 (Scepter)
48	55	HIPIT—PT. I HOSANNA—Calla ST 12078
49	50	(I'M YOUR) FRIENDLY NEIGHBORHOOD FREAK CALVIN ARNOLD—Mainstream NCS 7013
50	56	DO IT WITH FEELING MICHAEL ZAGER—Bang B720
51	58	PARTY HEARTY OLIVER SAIN—Abet 9463
52	42	I DESTROYED YOUR LOVE SPECIAL DELIVERY—Mainstream MRL 5573
53	70	(CALL ME) THE TRAVELING MAN MASQUERADERS—ABC 12157
54	61	OH, NO, NOT MY BABY RALPH DE BLANC—Arista 0161
55	72	DISCO LADY JOHNNIE TAYLOR—Columbia 3 10281
56	64	KEEP HOLDING ON TEMPTATIONS—Gordy G 7146F (Motown)
57	59	THE SOUL CITY WALK ARCHIE BELL & THE DRELLS—TSOP ZS8 4774 (Col)
58	—	YOU'RE MY ONE WEAKNESS GIRL STREET PEOPLE—Vigor VI 1728 (Delite) (PIP)
59	69	TANGERINE SALSOL ORCHESTRA—Salsoul SZ 2004
60	67	MAKE IT SWEET COKE ESCOVEDO—Mercury 73758
61	38	FREE RIDE TAVARES—Capitol P 4184
62	65	THE DEVIL IS DOIN' HIS WORK THE CHI-LITES—Brunswick 55525
63	—	HE'S A FRIEND EDDIE KENDRICKS—Tamla T 54266F (Motown)
64	66	WHAT'S THE NAME OF THIS FUNK (SPIDERMAN) RAMSEY LEWIS—Columbia 3 10235
65	—	MISTY BLUE DOROTHY MOORE—Malaco M 1029 (TK)
66	68	CHANGE (MAKES YOU WANT TO HUSTLE) DONALD BYRD—Blue Note BN XW726 Y (UA)
67	—	NEW ORLEANS THE STAPLE SINGERS—Curtom CMS 0113 (WB)
68	—	ROCK YOU BABY THE SUNSHINE BAND—TK 1018
69	71	MERRY-GO-ROUND MONDAY AFTER—Buddah 512
70	74	TODAY I STARTED LOVING YOU AGAIN BOBBY BLAND—ABC 12156
71	73	I AM SOMEBODY JIMMY JAMES—Pye 71057
72	—	FINDERS KEEPERS SOUL CHILDREN—Epic 8 50178
73	—	WHEN I'M WRONG B.B. KING—ABC 12158
74	—	FEEL THE SPIRIT (IN '76) LEROY HUTSON AND THE FREE SPIRIT SYMPHONY—Curtom CMS 0112 (WB)
75	40	PART TIME LOVE GLADYS KNIGHT & THE PIPS—Buddah BDA 513

## College Radio Control Question

(Continued from page 3)

tive Nixon appointees, has been searching for some months for a test case in the wake of an avalanche of mail protesting allegedly obscene programming on WXPB, Georgetown University's WGTB-FM (Washington, D.C.) and other school-sponsored stations. Last week, officials at Penn agreed to pay a \$2,000 fine levied by the commission last December for some excesses of language during a weekly telephone talk show, "The Vegetable Report." Penn agreed to pay the fine, but refused to concede liability or the FCC's power to impose such a penalty, pending judicial appeal.

The obscenity issue, fueled by a small, but vocal outpouring against certain risqué records that most record companies would probably have preferred to be left off the air, have raised more far reaching questions of station control among the FCC staff. Just two weeks after imposing the fine on WXPB, the FCC refused to renew its license on the grounds that the university's board of trustees, the nominal licensee, had abdicated control of the station to students without proper supervision. "The obscenity fine was symptomatic," one aide to a commissioner said, "of a larger problem. Who's running the shop?"

WXPB's license renewal has been committed to hearing, meaning the university will now have to go through the protracted administrative process of proving that it has, in fact, been operating the station in the public interest. The hearing examiner will determine whether the university did, indeed, abdicate its control and suggest to the full, seven-member commission what action should be taken. The station could be fined again, handed a short-term renewal (less than the normal three years), or have its license revoked and awarded to another group.

Just days after the announcement that WXPB would not be automatically renewed, officials at Georgetown University fired the general manager of its student radio station, WGTB. WGTB's license renewal has been in administrative limbo before the commission for more than a year. "We felt the FCC was waiting for a sign of our good faith," a Georgetown spokeswoman said. Presumably, the firing of the general manager — under whose directorship of the station, the FCC received many complaints from area residents about records with off-color lyrics by such artists as Frank Zappa and Gil Scott-Heron — was the sign the

commission was looking for, Georgetown administrators believe.

FCC rules require that each licensee report to the commission any changes in the management and control of the station. Usually, the rule applies to commercial stations which change ownership or ownership configurations during a license term. The commission is now trying to apply that same standard to college radio where, as in the case of WXPB, student boards often oversee day-to-day operations. Changes in the student boards are made annually and many stations fail to report such changes since they occur so often.

The WXPB case, as the actions of WGTB show, is having repercussions all over the country. The commission has made it clear that it wants schools to "clean up the sandboxes," as one FCC staffer glibly put it.

The chill placed over college radio programming could mean that student-run stations will be cutting back on programming that appeals to the communities they are located in, not just the campus. Music programming may be scrapped at some stations in order to make room for broadcasts of college sporting events and speakers, programming that's been out of fashion for a number of years among university stations.

Hearings on WXPB's renewal open April 1 in Philadelphia. And WGTB's license has not been renewed as yet, despite the installation of a new management.

## New Album Release Set by Audiofidelity

NEW YORK—Bill Singer, national sales manager of Audiofidelity Enterprises, has announced the release of new albums which will comprise the company's February release. The four albums will be on the Audiofidelity, BASF and Chiaroscuro labels.

On the Audiofidelity label will be Carroll O'Connor's first release for the company, entitled "Carroll O'Connor Sings For Old P.F.A.R.T.S. (People Favoring A Return To Sentiment)."

The offering from BASF will be "Symbiosis" by Bill Evans. Evans and his trio are backed by a 34-piece orchestra in a series of works that combines jazz and the classics.

"Soda Fountain Rag" by pianist Brooks Kerr will be on the Chiaroscuro label.



# THE SINGLES CHART

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

APR. 5	MAR. 29		WKS. ON CHART
1	2	<b>LOVIN' YOU</b> MINNIE RIPERTON Epic 8-50057	10
2	1	LADY MARMALADE LABELLE/Epic 8-50048	12
3	4	NO NO SONG RINGO STARR/Apple 1880	9
4	7	PHILADELPHIA FREEDOM ELTON JOHN BAND/ MCA 40364	5
5	6	POETRY MAN PHOEBE SNOW/Shelter 40353 (MCA)	11
6	3	MY EYES ADORED YOU FRANKIE VALLI/Private Stock 003	21
7	5	HAVE YOU NEVER BEEN MELLOW OLIVIA NEWTON-JOHN/ MCA 40349	11
8	10	SUPERNATURAL THING PT. 1 BEN E. KING/Atlantic 3241	10
9	11	EMMA HOT CHOCOLATE/Big Tree 16031 (Atlantic)	11
10	12	(HEY WON'T YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG B.J. THOMAS/ABC A3P 12054	9
11	8	EXPRESS B.T. EXPRESS/Roadshow 7001 (Scepter)	11
12	15	CHEVY VAN SAMMY JOHNS/GRC 2046	10
13	14	ONCE YOU GET STARTED RUFUS Featuring CHAKA KAHN/ ABC 12066	9
14	9	YOU ARE SO BEAUTIFUL JOE COCKER/A&M 1641	15
15	18	LONG TALL GLASSES (I CAN DANCE) LEO SAYER/ Warner Bros. 8043	7
16	13	DON'T CALL US, WE'LL CALL YOU SUGARLOAF/ JERRY CORBETTA/Claridge 402	16
17	16	BLACK WATER DOOBIE BROTHERS/Warner Bros. 8062	16
18	24	HE DON'T LOVE YOU (LIKE I LOVE YOU) TONY ORLANDO & DAWN/Elektra 45240	5
19	19	SHAME, SHAME, SHAME SHIRLEY (AND COMPANY)/ Vibration 532 (All Platinum)	12
20	32	SHINING STAR EARTH, WIND & FIRE/Columbia 3-10090	6
21	30	WHAT AM I GONNA DO WITH YOU BARRY WHITE/ 20th Century 2177	5
22	28	L-O-V-E (LOVE) AL GREEN/Hi 5N 2282 (London)	7
23	34	WALKING IN RHYTHM BLACKBYRDS/Fantasy 736	7
24	37	IT'S A MIRACLE BARRY MANILOW/Arista 0108	6
25	29	THE BERTHA BUTT BOOGIE JIMMY CASTOR BUNCH/ Atlantic 3232	8
26	31	JACKIE BLUE OZARK MOUNTAIN DAREDEVILS/A&M 1654	8
27	23	SAD SWEET DREAMER SWEET SENSATION/Pye 71002 (ATV)	10
28	36	KILLER QUEEN QUEEN/Elektra 45226	8
29	39	HOW LONG ACE/Anchor ANC 2100 (ABC)	6
30	38	I DON'T LIKE TO SLEEP ALONE PAUL ANKA/ United Artists XW 615-X	4
31	17	LADY STYX/Wooden Nickel WB 10102 (RCA)	18
32	33	BUTTER BOY FANNY/Casablanca 814	11
33	26	SATIN SOUL LOVE UNLIMITED ORCHESTRA/20th Century 2162	8
34	20	HARRY TRUMAN CHICAGO/Columbia 3-10092	8
35	44	STAND BY ME JOHN LENNON/Apple 1881	4
36	53	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ ABC Dot DOA 17540	8
37	21	I AM LOVE JACKSON FIVE/Motown M1310F	12
38	54	AUTOBAHN KRAFTWERK/Vertigo VE 203 (Phonogram)	3
39	27	MY BOY ELVIS PRESLEY/RCA PB 10191	10
40	22	BEST OF MY LOVE EAGLES/Asylum 45218	19
41	25	PICK UP THE PIECES AVERAGE WHITE BAND/Atlantic 3229	19
42	72	ONLY YESTERDAY CARPENTERS/A&M 1677	2
43	40	CAN'T GET IT OUT OF MY HEAD ELECTRIC LIGHT ORCHESTRA/United Artists XW 573-X	17
44	58	THANK GOD I'M A COUNTRY BOY JOHN DENVER/ RCA PB 10239	3
45	51	WHO'S SORRY NOW MARIE OSMOND/MGM 14786	4
46	43	DON'T LET GO COMMANDER CODY AND HIS LOST PLANET AIRMEN/Warner Bros. 8073	7
47	35	THE SOUTH'S GONNA DO IT CHARLIE DANIELS BAND/ Kama Sutra 598	19
48	41	FIRE OHIO PLAYERS/Mercury 73643	17



49	52	SHOESHINE BOY EDDIE KENDRICKS/Tamla T54257F	7
50	50	WE'RE ALMOST THERE MICHAEL JACKSON/Motown M1341F	7
51	60	AMIE PURE PRAIRIE LEAGUE/RCA PB 10181	5
52	47	UP IN A PUFF OF SMOKE POLLY BROWN/GTO 1002 (ABC)	13
53	48	YOU'RE NO GOOD LINDA RONSTADT/Capitol 3990	19
54	49	LONELY PEOPLE AMERICA/Warner Bros. 8048	15
55	64	SHAVING CREAM BENNY BELL/Vanguard 35183	5
56	46	EMOTION HELEN REDDY/Capitol 4021	9
57	42	PART OF THE PLAN DAN FOGELBERG/Epic 8-50055	12
58	55	LOVE CORPORATION HUES CORPORATION/RCA PB 10200	8
59	45	I WANNA LEARN A LOVE SONG HARRY CHAPIN/ Elektra 45236	8
60	56	MANDY BARRY MANILOW/Bell 45-613 (Arista)	20
61	62	SHOWDOWN ODIA COATES/United Artists XW 601-X	5
62	63	TANGLED UP IN BLUE BOB DYLAN/Columbia 3-10106	5
63	57	TO THE DOOR OF THE SUN AL MARTINO/Capitol 3987	11
64	59	SOME KIND OF WONDERFUL GRAND FUNK/Capitol 4002	17
65	74	RUNAWAY CHARLIE KULIS/Playboy 6023	6
66	65	MOVIN' ON BAD COMPANY/Swan Song 70101 (Atlantic)	11
67	77	YOUNG AMERICANS DAVID BOWIE/RCA PB 10152	3
68	69	SWING YOUR DADDY JIM GILSTRAP/Roxbury 2006 (Chelsea)	6
69	86	LOVE WON'T LET ME WAIT MAJOR HARRIS/Atlantic 3248	3
70	73	ONE BEAUTIFUL DAY ECSTASY, PASSION & PAIN/ Roulette 7163	3
71	80	GROWIN' LOGGINS & MESSINA/Columbia 3-10118	2
72	75	THE PILL LORETTA LYNN/MCA 40358	5
73	82	BEER BARREL POLKA BOBBY VINTON/ABC 12056	4
74	84	HIJACK HERBIE MANN/Atlantic 3246	2
75	76	I'M HER FOOL BILLY SWAN/Monument ZS8-8641 (Col)	4
76	85	SHAKEY GROUND TEMPTATIONS/Gordy G7 142F (Motown)	2
77	61	ROLL ON DOWN THE HIGHWAY BACHMAN-TURNER OVERDRIVE/Mercury 73656	11
78	78	TOUCH ME BABY (REACHING OUT FOR YOUR LOVE) TAMIKO JONES/Arista 0110	5

CHARTMAKER OF THE WEEK

79	—	I'M NOT LISA JESSI COLTER Capitol 4009	1
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80	89	DON'T TELL ME GOODNIGHT LOBO/Big Tree 16033 (Atlantic)	2
81	70	LEONA WET WILLIE/Capricorn CPS 0224 (WB)	7
82	83	TOBY CHI-LITES/Brunswick 5515	3
83	—	BAD LUCK (PT. 1) HAROLD MELVIN & THE BLUENOTES/ Phila. Intl. ZS8 3562 (Col)	1
84	—	THE IMMIGRANT NEIL SEDAKA/Rocket/MCA 40370	1
85	—	LIVING A LITTLE, LAUGHING A LITTLE SPINNERS/ Atlantic 3252	1
86	88	WILDFIRE MICHAEL MURPHEY/Epic 8-50054	3
87	—	BAD TIME GRAND FUNK/Capitol 4046	1
88	—	ONLY WOMEN ALICE COOPER/Atlantic 3254	1
89	—	MAGIC PILOT/EMI 3992 (Capitol)	1
90	—	MISTY RAY STEVENS/Barnaby B 614 (Chess/Janus)	1
91	93	GET DOWN, GET DOWN (GET ON THE FLOOR) JOE SIMON/ Spring 156 (Polydor)	2
92	97	HANG ON SLOOPY RICK DERRINGER/Blue Sky ZS8-2775 (Col)	2
93	95	ONLY ONE WOMAN NIGEL OLSSON/Rocket 40337 (MCA)	3
94	98	SUN GODDESS RAMSEY LEWIS and EARTH, WIND & FIRE/ Columbia 3-10103	2
95	79	MY LITTLE LADY BLOODSTONE/London 5N 1061	7
96	—	BLOODY WELL RIGHT SUPERTRAMP/A&M 1660	1
97	—	PINBALL BRIAN PROTHEROE/Chrysalis 2104 (WB)	1
98	—	BLACK SUPERMAN/MUHAMMAD ALI JOHNNY WAKELIN & THE KINSHASA BAND/Pye 71012 (ATV)	1
99	100	REACH OUT, I'LL BE THERE GLORIA GAYNOR/MGM 14790	2
100	—	THE LAST FAREWELL ROGER WHITTAKER/RCA PB 50030	1

## FLASHMAKER OF THE WEEK



**KATY LIED**  
STEELY DAN  
ABC

### TOP NEW FM AIRPLAY THIS WEEK

- KATY LIED**—Steely Dan—ABC
- NUTHIN' FANCY**—Lynyrd Skynyrd—MCA
- THERE'S ONE IN EVERY CROWD**—Eric Clapton—RSO
- CHICAGO VIII**—Col
- JUDITH**—Judy Collins—Elektra
- I'LL PLAY FOR YOU**—Seals & Crofts—WB

### WNEW-FM/NEW YORK

- CHICAGO VIII**—Col
- CHILLIWACK**—Sire
- GREAT FATSBY**—Leslie West—Phantom
- HEARTS**—America—WB
- I'LL PLAY FOR YOU**—Seals & Crofts—WB
- JUDITH**—Judy Collins—Elektra
- OMEGA**—Passport
- ON THE LEVEL**—Status Quo—Capitol
- THE ORIGINAL SOUNDTRACK**—10cc—Mercury
- THERE'S ONE IN EVERY CROWD**—Eric Clapton—RSO

### WBCN-FM/BOSTON

- BE TRUE TO YOU**—Eric Andersen—Arista
- CAUGHT IN THE ACT**—Commodores—Motown
- FEEL LIKE MAKIN' LOVE**—Roberta Flack—Atlantic
- KATY LIED**—Steely Dan—ABC
- RESTFUL MIND**—Larry Coryell—Vanguard
- SO LONG HARRY TRUMAN**—Danny O'Keefe—Atlantic
- SOUTHERN NIGHTS**—Allan Toussaint—WB
- SUICIDE SAL**—Maggie Bell—Swan Song
- THE ORIGINAL SOUNDTRACK**—10cc—Mercury
- THERE'S ONE IN EVERY CROWD**—Eric Clapton—RSO

### WMMR-FM/PHILADELPHIA

- BEAUTIFUL LOSER**—Bob Seger—Capitol
- DUIT ON MON DEI**—Nilsson—RCA
- HEARTS**—America—WB
- I'LL PLAY FOR YOU**—Seals & Crofts—WB
- JUDITH**—Judy Collins—Elektra
- KATY LIED**—Steely Dan—ABC
- NATTY DREAD**—Bob Marley & the Wailers—Island
- NUTHIN' FANCY**—Lynyrd Skynyrd—MCA
- THE ORIGINAL SOUNDTRACK**—10cc—Mercury
- THERE'S ONE IN EVERY CROWD**—Eric Clapton—RSO

### WLIR-FM/LONG ISLAND

- BLOW BY BLOW**—Jeff Beck—Epic
- CHICAGO VIII**—Col
- DUIT ON MON DEI**—Nilsson—RCA
- HOKEY POKEY**—Richard & Linda Thompson—Island
- JOURNEY**—Col
- JUDITH**—Judy Collins—Elektra
- KATY LIED**—Steely Dan—ABC
- NUTHIN' FANCY**—Lynyrd Skynyrd—MCA
- SWITCH**—Golden Earring—Track
- THERE'S ONE IN EVERY CROWD**—Eric Clapton—RSO

### WPLR-FM/NEW HAVEN

- BE TRUE TO YOU**—Eric Andersen—Arista
- BEAUTIFUL LOSER**—Bob Seger—Capitol
- BLOW BY BLOW**—Jeff Beck—Epic
- DICTATORS GO GIRL CRAZY**—Col
- GREAT FATSBY**—Leslie West—Phantom
- JUDITH**—Judy Collins—Elektra
- KATY LIED**—Steely Dan—ABC
- NUTHIN' FANCY**—Lynyrd Skynyrd—MCA
- SO LONG HARRY TRUMAN**—Danny O'Keefe—Atlantic
- SONG FOR AMERICA**—Kansas—Kirshner

### WBLM-FM/LEWISTON- PORTLAND, MAINE

- CARNIVAL**—Randy Weston—Arista
- CAUGHT IN THE ACT**—Commodores—Motown
- COMMONER'S CROWN**—Steeleye Span—Chrysalis (Import)
- LOU REED LIVE**—RCA
- RESTFUL MIND**—Larry Coryell—Vanguard
- SUICIDE SAL**—Maggie Bell—Swan Song
- THERE'S ONE IN EVERY CROWD**—Eric Clapton—RSO
- TOMMY**—Polydor (Soundtrack)
- WENDY WALDMAN**—WB
- YOUNG AMERICANS**—David Bowie—RCA

### WPDQ-FM/JACKSONVILLE

- DUIT ON MON DEI**—Nilsson—ABC
- EXPANSIONS**—Lonnie Liston Smith—Flying Dutchman
- KATY LIED**—Steely Dan—ABC
- NUTHIN' FANCY**—Lynyrd Skynyrd—MCA
- THE ORIGINAL SOUNDTRACK**—10cc—Mercury
- WENDY WALDMAN**—WB

### WABX-FM/DETROIT

- BLOW BY BLOW**—Jeff Beck—Epic
- CHICAGO VIII**—Col
- GREAT FATSBY**—Leslie West—Phantom
- HOKEY POKEY**—Richard & Linda Thompson—Island
- I'LL PLAY FOR YOU**—Seals & Crofts—WB
- KATY LIED**—Steely Dan—ABC
- NUTHIN' FANCY**—Lynyrd Skynyrd—MCA
- ON THE LEVEL**—Status Quo—Capitol
- THAT'S THE SONG**—J. Jocko—Kama Sutra
- THERE'S ONE IN EVERY CROWD**—Eric Clapton—RSO

### WXRT-FM/CHICAGO

- CRIME OF THE CENTURY**—Supertramp—A&M
- HOKEY POKEY**—Richard & Linda Thompson—Island

- JUDITH**—Judy Collins—Elektra
- KATY LIED**—Steely Dan—ABC
- LOU REED LIVE**—RCA
- NUTHIN' FANCY**—Lynyrd Skynyrd—MCA
- RESTFUL MIND**—Larry Coryell—Vanguard
- RIGHT MOVE**—Chambers Bros.—Avco
- SOUTHBOUND**—Hoyt Axton—A&M
- THE ORIGINAL SOUNDTRACK**—10cc—Mercury

### WZMF-FM/MILWAUKEE

- BLOW BY BLOW**—Jeff Beck—Epic
- CHICAGO VIII**—Col
- HEARTS**—America—WB
- JUDITH**—Judy Collins—Elektra
- KATY LIED**—Steely Dan—ABC
- LOU REED LIVE**—RCA
- NUTHIN' FANCY**—Lynyrd Skynyrd—MCA
- THERE'S ONE IN EVERY CROWD**—Eric Clapton—RSO

### KSHE-FM/ST. LOUIS

- CHICAGO VIII**—Col
- CRASH LANDING**—Jimi Hendrix—Reprise
- GREAT FATSBY**—Leslie West—Phantom
- HEARTS**—America—WB
- I'LL PLAY FOR YOU**—Seals & Crofts—WB
- KATY LIED**—Steely Dan—ABC
- MELISSA**—Melissa Manchester—Arista
- THERE'S ONE IN EVERY CROWD**—Eric Clapton—RSO

### KBPI-FM/DENVER

- BEAUTIFUL LOSER**—Bob Seger—Capitol
- CHICAGO VIII**—Col
- DUIT ON MON DEI**—Nilsson—ABC
- FAR BEYOND THESE CASTLE WALLS**—Chris DeBurgh—A&M
- HEARTS**—America—WB
- I'LL PLAY FOR YOU**—Seals & Crofts—WB
- KATY LIED**—Steely Dan—ABC
- LET THERE BE MUSIC**—Orleans—Asylum
- NUTHIN' FANCY**—Lynyrd Skynyrd—MCA
- SUICIDE SAL**—Maggie Bell—Swan Song

## FM SLEEPER OF THE WEEK



**BLOW BY BLOW**  
JEFF BECK  
Epic

### KDKB-FM/PHOENIX

- BEAUTIFUL LOSER**—Bob Seger—Capitol
- CHICAGO VIII**—Col
- HEARTS**—America—WB
- I'LL PLAY FOR YOU**—Seals & Crofts—WB
- JUDITH**—Judy Collins—Elektra

- KATY LIED**—Steely Dan—ABC
- NUTHIN' FANCY**—Lynyrd Skynyrd—MCA
- SURVIVAL OF THE FITTEST**—Headhunters—Arista
- THERE'S ONE IN EVERY CROWD**—Eric Clapton—RSO
- TOMMY**—Polydor (Soundtrack)

### KMET-FM/LOS ANGELES

- BE TRUE TO YOU**—Eric Andersen—Arista
- FRAMPTON**—Peter Frampton—A&M
- I'LL PLAY FOR YOU**—Seals & Crofts—WB
- ON THE LEVEL**—Status Quo—Capitol
- SO LONG HARRY TRUMAN**—Danny O'Keefe—Atlantic
- SOUTHERN NIGHTS**—Allan Toussaint—WB
- SWITCH**—Golden Earring—Track
- THE ORIGINAL SOUNDTRACK**—10cc—Mercury
- WENDY WALDMAN**—WB
- YOUR MAN WON'T LIKE ME**—Suzi Quatro—Arista

### KOME-FM/SAN JOSE

- AMBROSIA**—20th Century
- CHICAGO VIII**—Col
- DRUCK & LORANGE**—E.A.R.
- HEARTS**—America—WB
- I'LL PLAY FOR YOU**—Seals & Crofts—WB
- JUDITH**—Judy Collins—Elektra
- KATY LIED**—Steely Dan—ABC
- NUTHIN' FANCY**—Lynyrd Skynyrd—MCA
- SO LONG HARRY TRUMAN**—Danny O'Keefe—Atlantic
- THE ORIGINAL SOUNDTRACK**—10cc—Mercury

### KSAN-FM/SAN FRANCISCO

- BLOW BY BLOW**—Jeff Beck—Epic
- FEEL LIKE MAKIN' LOVE**—Roberta Flack—Atlantic
- KATY LIED**—Steely Dan—ABC
- LADY**—Jane—Brain (Import)
- NUTHIN' FANCY**—Lynyrd Skynyrd—MCA

### KZEL-FM/EUGENE, ORE.

- BLOW BY BLOW**—Jeff Beck—Epic
- BONAROO**—WB
- CHICAGO VIII**—Col
- DON'T CALL US WE'LL CALL YOU**—Sugarloaf—Claridge
- JUDITH**—Judy Collins—Elektra
- KATY LIED**—Steely Dan—ABC
- NUTHIN' FANCY**—Lynyrd Skynyrd—MCA
- SWITCH**—Golden Earring—Track
- THERE'S ONE IN EVERY CROWD**—Eric Clapton—RSO

### CHUM-FM/TORONTO

- BETWEEN THE LINES**—Janis Ian—Col
- DUIT ON MON DEI**—Nilsson—ABC
- I'LL PLAY FOR YOU**—Seals & Crofts—WB
- KATY LIED**—Steely Dan—ABC
- LOU REED LIVE**—RCA
- SO LONG HARRY TRUMAN**—Danny O'Keefe—Atlantic
- SUICIDE SAL**—Maggie Bell—Swan Song
- SWITCH**—Golden Earring—MCA
- TOM CAT**—Tom Scott & the L.A. Express—Ode
- TWO SIDES OF THE MOON**—Keith Moon—Track



## SALESMAKER OF THE WEEK



**YOUNG AMERICANS**  
DAVID BOWIE  
RCA

### TOP RETAIL SALES THIS WEEK

- YOUNG AMERICANS**—David Bowie—RCA
- BLUEJAYS**—Justin Hayward & John Lodge—Threshold
- PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
- CRASH LANDING**—Jimi Hendrix—Reprise
- FUNNY LADY**—Arista (Soundtrack)

### CAMELOT/NATIONAL

- BLUEJAYS**—Justin Hayward & John Lodge—Threshold
- CRASH LANDING**—Jimi Hendrix—Reprise
- FEEL LIKE MAKIN' LOVE**—Roberta Flack—Atlantic
- PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
- SONGBIRD**—Jesse Colin Young—WB
- SWITCH**—Golden Earring—Track
- TOMMY**—Various Artists—Polydor (Soundtrack)
- WELCOME TO MY NIGHTMARE**—Alice Cooper—Atlantic
- YESTERDAYS**—Yes—Atlantic
- YOUNG AMERICANS**—David Bowie—RCA

### KORVETTES/NATIONAL

- BLUEJAYS**—Justin Hayward & John Lodge—Threshold
- DRESSED TO KILL**—Kiss—Casablanca
- FUNNY LADY**—Arista (Soundtrack)
- LET THERE BE MUSIC**—Orleans—Asylum
- NIGHTBIRDS**—Labelle—Epic
- NO MYSTERY**—Return to Forever Featuring Chick Corea—Polydor
- PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
- SILK TORPEDO**—Pretty Things—Swan Song
- TO BE TRUE**—Harold Melvin & the Bluenotes Featuring Theodore Pendergrass—Phila. Intl.
- TOMMY**—Various Artists—Polydor (Soundtrack)

### MUSICLAND/NATIONAL

- BLUEJAYS**—Justin Hayward & John Lodge—Threshold
- CLOSEUP**—Frankie Valli—Private Stock
- FUNNY LADY**—Arista (Soundtrack)
- GREATEST HITS**—Al Green—Hi
- ON YOUR FEET OR ON YOUR KNEES**—Blue Oyster Cult—Col
- THAT'S THE WAY OF THE WORLD**—Earth, Wind & Fire—Col
- WELCOME TO MY NIGHTMARE**—Alice Cooper—Atlantic
- WOLF CREEK PASS**—C.W. McCall—MGM
- YESTERDAYS**—Yes—Atlantic
- YOUNG AMERICANS**—David Bowie—RCA

### RECORD BAR/NATIONAL

- BLUEJAYS**—Justin Hayward & John Lodge—Threshold

- BLUE SKY, NIGHT THUNDER**—Michael Murphey—Epic
- BUSTIN' OUT**—Pure Prairie League—RCA
- DUIT ON MON DEI**—Nilsson—RCA
- FEEL LIKE MAKIN' LOVE**—Roberta Flack—Atlantic
- HEARTS**—America—WB
- I'LL PLAY FOR YOU**—Seals & Crofts—WB
- JOURNEY**—Col
- PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
- YOUNG AMERICANS**—David Bowie—RCA

### SAM GOODY/EAST COAST

- AN EVENING WITH JOHN DENVER**—RCA
- BLOOD ON THE TRACKS**—Bob Dylan—Col
- BLUEJAYS**—Justin Hayward & John Lodge—Threshold
- FLYING START**—Blackbyrds—Fantasy
- LET THERE BE MUSIC**—Orleans—Asylum
- PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
- ROCK 'N' ROLL**—John Lennon—Apple
- SO LONG HARRY TRUMAN**—Danny O'Keefe—Atlantic
- YESTERDAYS**—Yes—Atlantic
- YOUNG AMERICANS**—David Bowie—RCA

### TWO GUYS/EAST COAST

- AN EVENING WITH JOHN DENVER**—RCA
- BLOOD ON THE TRACKS**—Bob Dylan—Col
- BLUEJAYS**—Justin Hayward & John Lodge—Threshold
- CLOSEUP**—Frankie Valli—Private Stock
- FUNNY LADY**—Arista (Soundtrack)
- HAVE YOU NEVER BEEN MELLOW**—Olivia Newton-John—MCA
- PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
- STYX II**—Wooden Nickel
- YESTERDAYS**—Yes—Atlantic
- YOUNG AMERICANS**—David Bowie—RCA

### ALEXANDER'S/N.Y.-N.J.-CONN.

- AN EVENING WITH JOHN DENVER**—RCA
- BLUEJAYS**—Justin Hayward & John Lodge—Threshold
- CRASH LANDING**—Jimi Hendrix—Reprise
- FOR EARTH BELOW**—Robin Trower—Chrysalis
- FLYING START**—Blackbyrds—Fantasy
- HAVE YOU NEVER BEEN MELLOW**—Olivia Newton-John—MCA
- HEARTS**—America—WB
- PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
- YOUNG AMERICANS**—David Bowie—RCA

### DISCOUNT RECORDS/CAMBRIDGE, MASS.

- AUTOBAHN**—Kraftwerk—Vertigo
- BE TRUE TO YOU**—Eric Andersen—Arista
- FIVE-A-SIDE**—Ace—Anchor
- JUDITH**—Judy Collins—Elektra
- KATY LIED**—Steely Dan—ABC
- LET THERE BE MUSIC**—Orleans—Asylum
- THAT'S THE WAY OF THE WORLD**—Earth, Wind & Fire—Col
- THERE'S ONE IN EVERY CROWD**—Eric Clapton—RSO
- TO BE TRUE**—Harold Melvin & the Bluenotes Featuring Theodore Pendergrass—Phila. Intl.
- YOUNG AMERICANS**—David Bowie—RCA

### KING KAROL/NEW YORK

- AN EVENING WITH JOHN DENVER**—RCA
- CRASH LANDING**—Jimi Hendrix—Reprise
- FUNNY LADY**—Arista (Soundtrack)
- GREATEST HITS**—Al Green—Hi
- ROCK 'N' ROLL**—John Lennon—Apple
- THERE'S ONE IN EVERY CROWD**—Eric Clapton—RSO
- TO BE TRUE**—Harold Melvin & the Bluenotes Featuring Theodore Pendergrass—Phila. Intl.
- WELCOME TO MY NIGHTMARE**—Alice Cooper—Atlantic
- YESTERDAYS**—Yes—Atlantic
- YOUNG AMERICANS**—David Bowie—RCA

### GARY'S/RICHMOND

- AN EVENING WITH JOHN DENVER**—RCA
- CRASH LANDING**—Jimi Hendrix—Reprise
- FRAMPTON**—Peter Frampton—A&M
- PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
- PUT IT WHERE YOU WANT IT**—Average White Band—MCA
- ROCK 'N' ROLL**—John Lennon—Apple
- SONGBIRD**—Jesse Colin Young—WB
- THAT'S THE WAY OF THE WORLD**—Earth, Wind & Fire—Col
- TOM CAT**—Tom Scott & the L.A. Express—Ode
- YOUNG AMERICANS**—David Bowie—RCA

### FOR THE RECORD/BALTIMORE

- CAUGHT IN THE ACT**—Commodores—Motown
- CRASH LANDING**—Jimi Hendrix—Reprise
- DRAMATIC JACKPOT**—Ron Banks & the Dramatics—ABC
- FEEL LIKE MAKIN' LOVE**—Roberta Flack—Atlantic
- LOU REED LIVE**—RCA
- NO MYSTERY**—Return To Forever featuring Chick Corea—Polydor
- PUT IT WHERE YOU WANT IT**—Average White Band—MCA
- ROCK 'N' ROLL**—John Lennon—Apple
- STEPPING INTO TOMORROW**—Donald Byrd—Blue Note
- YOUNG AMERICANS**—David Bowie—RCA

### WAXIE MAXIE/WASH., D.C.

- CRASH LANDING**—Jimi Hendrix—Reprise
- EXPANSIONS**—Lonnie Liston Smith—Flying Dutchman
- FEEL LIKE MAKIN' LOVE**—Roberta Flack—Atlantic
- FIVE-A-SIDE**—Ace—Anchor
- I NEED SOME MONEY**—Eddie Harris—Atlantic
- MISTER MAGIC**—Grover Washington Jr.—Kudu
- PHOEBE SNOW**—Shelter
- ROCK 'N' ROLL**—John Lennon—Apple
- STEPPING INTO TOMORROW**—Donald Byrd—Blue Note
- YOUNG AMERICANS**—David Bowie—RCA

### POPLAR TUNES/MEMPHIS

- BETWEEN THE LINES**—Janis Ian—Col
- BLUEJAYS**—Justin Hayward & John Lodge—Threshold
- FEEL LIKE MAKIN' LOVE**—Roberta Flack—Atlantic
- FUNNY LADY**—Arista (Soundtrack)
- HEARTS**—America—WB
- I'LL PLAY FOR YOU**—Seals & Crofts—WB
- MODERN TIMES**—Al Stewart—Janus
- THAT'S THE WAY OF THE WORLD**—Earth, Wind & Fire—Col
- TOMMY**—Various Artists—Polydor (Soundtrack)
- YOUNG AMERICANS**—David Bowie—RCA

### NATL. RECORD MART/MIDWEST

- CRASH LANDING**—Jimi Hendrix—Reprise
- FOR EARTH BELOW**—Robin Trower—Chrysalis
- FUNNY LADY**—Arista (Soundtrack)
- HOLIDAY**—America—WB
- I'LL PLAY FOR YOU**—Seals & Crofts—WB
- PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
- THAT'S THE WAY OF THE WORLD**—Earth, Wind & Fire—Col
- THE GREAT FATSBY**—Leslie West—Phantom
- YESTERDAYS**—Yes—Atlantic
- YOUNG AMERICANS**—David Bowie—RCA

### RECORD REVOLUTION/CLEVELAND

- BEST YEARS OF OUR LIVES**—Cockney Rebel—EMI (Import)
- BLUEJAYS**—Justin Hayward & John Lodge—Threshold

- FEEL LIKE MAKIN' LOVE**—Roberta Flack—Atlantic
- FRAMPTON**—Peter Frampton—A&M
- JOURNEY**—Col
- LOU REED LIVE**—RCA
- SONGBIRD**—Jesse Colin Young—WB
- STEPPING INTO TOMORROW**—Donald Byrd—Blue Note
- SWITCH**—Golden Earring—MCA
- THE ORIGINAL SOUNDTRACK**—10cc—Mercury

### ONE OCTAVE HIGHER/CHICAGO

- BLOOD ON THE TRACKS**—Bob Dylan—Col
- CRASH LANDING**—Jimi Hendrix—Reprise
- FOR EARTH BELOW**—Robin Trower—Chrysalis
- KATY LIED**—Steely Dan—ABC
- LOU REED LIVE**—RCA
- NIGHTBIRDS**—Labelle—Epic
- PERFECT ANGEL**—Minnie Riperton—Epic
- PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
- WELCOME TO MY NIGHTMARE**—Alice Cooper—Atlantic
- YOUNG AMERICANS**—David Bowie—RCA

### CIRCLES/ARIZONA

- BETWEEN THE LINES**—Janis Ian—Col
- BLUEJAYS**—Justin Hayward & John Lodge—Threshold
- CLOSEUP**—Frankie Valli—Private Stock
- FUNNY LADY**—Arista (Soundtrack)
- HARDER THEY COME**—Various Artists—Island
- MISTER MAGIC**—Grover Washington Jr.—Kudu
- PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
- SONGBIRD**—Jesse Colin Young—WB
- THAT'S THE WAY OF THE WORLD**—Earth, Wind & Fire—Col
- YOUNG AMERICANS**—David Bowie—RCA

### WHEREHOUSE/CALIFORNIA

- AMBROSIA**—20th Century
- FIVE-A-SIDE**—Ace—Anchor
- HEARTS**—America—WB
- JUST ANOTHER WAY TO SAY I LOVE YOU**—Barry White—20th Century
- LOU REED LIVE**—RCA
- NILS LOFGREN**—A&M
- TWO**—Bob James—CTI
- WOLF CREEK PASS**—C.W. McCall—MGM
- YESTERDAYS**—Yes—Atlantic

### LICORICE PIZZA/LOS ANGELES

- BLUEJAYS**—Justin Hayward & John Lodge—Threshold
- CRASH LANDING**—Jimi Hendrix—Reprise
- FUNNY LADY**—Arista (Soundtrack)
- HAVE YOU NEVER BEEN MELLOW**—Olivia Newton-John—MCA
- HEARTS**—America—WB
- KATY LIED**—Steely Dan—ABC
- ON YOUR FEET OR ON YOUR KNEES**—Blue Oyster Cult—Col
- PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song
- TOMMY**—Various Artists—Polydor (Soundtrack)
- YOUNG AMERICANS**—David Bowie—RCA

### TOWER/LOS ANGELES

- DUIT ON MON DEI**—Nilsson—RCA
- FEEL LIKE MAKIN' LOVE**—Roberta Flack—Atlantic
- HEARTS**—America—WB
- I'LL PLAY FOR YOU**—Seals & Crofts—WB
- I NEED SOME MONEY**—Eddie Harris—Atlantic
- JOURNEY**—Col
- KATY LIED**—Steely Dan—ABC
- SUICIDE SAL**—Maggie Bell—Swan Song
- TOMMY**—Various Artists—Polydor (Soundtrack)
- WELCOME TO MY NIGHTMARE**—Alice Cooper—Atlantic



# THE ALBUM CHART

PRICE CODE


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

TITLE, ARTIST, Label, Number (Distributing Label)

APR. 5	MAR. 29			WKS. ON CHART
1	1	<b>PHYSICAL GRAFFITI</b> LED ZEPPELIN Swan Song SS 2200 (Atlantic)		4 I
2	3	<b>AN EVENING WITH JOHN DENVER</b> /RCA CPL2-0764		5 J
3	2	<b>HAVE YOU NEVER BEEN MELLOW</b> OLIVIA NEWTON-JOHN/ MCA 2133		7 F
4	8	<b>ROCK 'N' ROLL</b> JOHN LENNON/Apple SK 3419		6 E
5	4	<b>BLOOD ON THE TRACKS</b> BOB DYLAN/Columbia PC 33235		9 F
6	9	<b>FOR EARTH BELOW</b> ROBIN TROWER/Chrysalis 1073 (WB)		6 F
7	49	<b>YOUNG AMERICANS</b> DAVID BOWIE/RCA APL1-0998		3 F
8	5	<b>AVERAGE WHITE BAND</b> /Atlantic SD 7308		23 F
9	6	<b>WHAT WERE ONCE VICES ARE NOW HABITS</b> DOOBIE BROTHERS/Warner Bros. W 2750		47 F
10	13	<b>PERFECT ANGEL</b> MINNIE RIPERTON/Epic KE 32561		27 E
11	7	<b>GREATEST HITS</b> ELTON JOHN/MCA 2128		20 F
12	12	<b>A SONG FOR YOU</b> TEMPTATIONS/Gordy G6-969S1 (Motown)		9 F
13	10	<b>NIGHTBIRDS</b> LABELLE/Epic KE 33075		13 E
14	23	<b>THAT'S THE WAY OF THE WORLD</b> EARTH, WIND & FIRE/ Columbia PC 33280		4 F
15	15	<b>COLD ON THE SHOULDER</b> GORDON LIGHTFOOT/Reprise MS 2206 (WB)		6 F
16	20	<b>AUTOBAHN</b> KRAFTWERK/Vertigo VEL 2003 (Phonogram)		7 F
17	11	<b>PHOEBE SNOW</b> /Shelter 2109 (MCA)		23 F
18	16	<b>HEART LIKE A WHEEL</b> LINDA RONSTADT/Capitol ST 11368		18 F
19	14	<b>FIRE OHIO</b> PLAYERS/Mercury SRM-1-1013		19 F
20	21	<b>SUN GODDESS</b> RAMSEY LEWIS/Columbia KC 33194		11 E
21	17	<b>EMPTY SKY</b> ELTON JOHN/MCA 2130		10 F
22	44	<b>CRASH LANDING</b> JIMI HENDRIX/Reprise MS 2004 (WB)		3 F
23	19	<b>STYX II</b> /Wooden Nickel WNS-1012 (RCA)		11 F
24	18	<b>NOT FRAGILE</b> BACHMAN-TURNER OVERDRIVE/Mercury SRM-1-1004		32 F
25	25	<b>ELDORADO</b> ELECTRIC LIGHT ORCHESTRA/UA LA399-G		25 F
26	22	<b>ON THE BORDER</b> EAGLES/Asylum 7E-1004		43 F
27	24	<b>RUFUSIZED</b> RUFUS Featuring CHAKA KHAN/ ABC ABCD 837		14 F
28	29	<b>IF YOU LOVE ME (LET ME KNOW)</b> OLIVIA NEWTON-JOHN/ MCA 411		42 F
29	26	<b>BARRY MANILOW II</b> /Bell 1314 (Arista)		18 F
30	27	<b>ALL THE LOVE IN THE WORLD</b> MAC DAVIS/Columbia PC 32927		9 F
31	31	<b>JOHN DENVER'S GREATEST HITS</b> /RCA CPL1-0374		69 F
32	30	<b>DO IT 'TIL YOU'RE SATISFIED</b> B.T. EXPRESS/Scepter 5117		17 F
33	32	<b>FLYING START</b> BLACKBYRDS/Fantasy F 9481		14 F
34	69	<b>BLUEJAYS</b> JUSTIN HAYWOOD & JOHN LODGE/ Threshold THS 14 (London)		2 F
35	57	<b>WELCOME TO MY NIGHTMARE</b> ALICE COOPER/Atlantic SD 18130		3 F
36	42	<b>REALLY ROSIE</b> TV SOUNDTRACK Featuring CAROLE KING/ Ode 77027 (A&M)		5 F
37	33	<b>URBAN RENEWAL</b> TOWER OF POWER/Warner Bros. BS 2834		11 F
38	34	<b>NEVER CAN SAY GOODBYE</b> GLORIA GAYNOR/MGM M3G 4982		14 F
39	41	<b>FIRST MINUTE OF A NEW DAY</b> GIL SCOTT-HERON & BRIAN JACKSON/Arista 4030		9 F
40	40	<b>PROPAGANDA</b> SPARKS/Island ILPS 9312		8 F
41	86	<b>FEEL LIKE MAKIN' LOVE</b> ROBERTA FLACK/Atlantic SD 18131		2 F
42	87	<b>FUNNY LADY</b> SOUNDTRACK/Arista AL 9004		2 G
43	45	<b>HOLIDAY</b> AMERICA/Warner Brothers W 2808		39 F
44	46	<b>BAD CO.</b> BAD COMPANY/Swan Song SS 8410 (Atlantic)		32 F
45	47	<b>SHEER HEART ATTACK</b> QUEEN/Elektra 7E-1026		12 F
46	55	<b>GHOSTS</b> STRAWBS/A&M SP 4506		5 F
47	28	<b>WAR CHILD</b> JETHRO TULL/Chrysalis CMR 1067 (WB)		23 F
48	59	<b>GREATEST HITS</b> AL GREEN/Hi SHL 32089 (London)		3 F
49	85	<b>TOMMY</b> SOUNDTRACK/Polydor PD 9502		2 H
50	52	<b>PLUG ME INTO SOMETHING</b> HENRY GROSS/A&M SP 4502		6 F
51	51	<b>BACK HOME AGAIN</b> JOHN DENVER/RCA CPL1-0548		40 F
52	67	<b>YESTERDAYS</b> YES/Atlantic SD 18103		3 F

53	62	<b>ON YOUR FEET OR ON YOUR KNEES</b> BLUE OYSTER CULT/ Columbia PC 33371		4 G
54	64	<b>NO MYSTERY</b> RETURN TO FOREVER Featuring CHICK COREA/ Polydor PD 6512		3 F
55	37	<b>FULFILLINGNESS' FIRST FINALE</b> STEVIE WONDER/Tamla T6-332S1 (Motown)		35 F
56	66	<b>I CAN STAND A LITTLE RAIN</b> JOE COCKER/A&M SP 3633		4 F
57	38	<b>IT'LL SHINE WHEN IT SHINES</b> OZARK MOUNTAIN DAREDEVILS/A&M SP 3654		13 F
58	39	<b>FIRE ON THE MOUNTAIN</b> CHARLIE DANIELS BAND/ Kama Sutra KSBS 2603		12 F
59	41	<b>SO WHAT</b> JOE WALSH/ABC Dunhill DSD 50171		13 F
60	61	<b>SILK TORPEDO</b> PRETTY THINGS/Swan Song SS 8411 (Atlantic)		6 F
61	43	<b>PRONOUNCED LEH-NERD SKIN-NERD</b> LYNRYD SKYNYRD/ MCA Sounds of the South 363		38 F
62	72	<b>TO BE TRUE</b> HAROLD MELVIN & THE BLUENOTES Featuring THEODORE PENDERGRASS/Phila. Intl. KZ 33148 (Col)		4 E
63	68	<b>BELLE OF THE BALL</b> RICHARD TORRANCE AND EUREKA/ Shelter SP 2134 (MCA)		5 F
64	48	<b>SOUVENIRS</b> DAN FOGELBERG/Epic KE 33137		18 E
65	65	<b>THE BEST OF THE STYLISTICS</b> /Avco AV-69005		5 F
66	76	<b>MISTER MAGIC</b> GROVER WASHINGTON JR./Kudu KU-20S1 (Motown)		3 F
67	70	<b>PIECES OF THE SKY</b> EMMYLOU HARRIS/Reprise MS 2213 (WB)		4 F
68	36	<b>PHOTOGRAPHS AND MEMORIES</b> JIM CROCE/ABC ABCD 835		27 F
69	71	<b>MELISSA</b> MELISSA MANCHESTER/Arista 4031		5 F
70	58	<b>WHITE GOLD</b> LOVE UNLIMITED ORCHESTRA/20th Century T-459		19 F

CHARTMAKER OF THE WEEK

71	—	<b>HEARTS</b> AMERICA Warner Bros. BS 2852		1 F
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72	80	<b>BLUE SKY, NIGHT THUNDER</b> MICHAEL MURPHEY/Epic KE 33290		3 F
73	50	<b>PROMISED LAND</b> ELVIS PRESLEY/RCA APL1-0606		8 F
74	101	<b>FIVE-A-SIDE</b> ACE/Anchor ANCL-2001 (ABC)		1 F
75	89	<b>SONGBIRD</b> JESSE COLIN YOUNG/Warner Bros. BS 2845		2 F
76	53	<b>NEW AND IMPROVED</b> SPINNERS/Atlantic SD 18118		16 F
77	79	<b>COMMANDER CODY &amp; HIS LOST PLANET</b> ARMEN/ Warner Bros. BS 2847		4 F
78	82	<b>DOWN TO EARTH</b> NEKTAR/Passport PPSD 98005 (ABC)		4 F
79	81	<b>JUST A BOY</b> LEO SAYER/Warner Bros. BS 2836		4 F
80	88	<b>MODERN TIMES</b> AL STEWART/Janus JXS 7112		3 F
81	90	<b>VISIONS OF THE EMERALD BEYOND</b> MAHAVISHNU ORCHESTRA/Columbia PC 33411		2 F
82	84	<b>THE SILVER FOX</b> CHARLIE RICH/Epic PE 33250		16 F
83	96	<b>CLOSEUP</b> FRANKIE VALLI/Private Stock PS 2000		2 F
84	63	<b>GOODNIGHT VIENNA</b> RINGO STARR/Apple SW 3417		19 F
85	92	<b>GREATEST HITS</b> KOOL & THE GANG/Delite DEP 2015 (PIP)		2 F
86	—	<b>I'LL PLAY FOR YOU</b> SEALS & CROFTS/Warner Bros. 2848		1 F
87	60	<b>SERENADE</b> NEIL DIAMOND/Columbia PC 32919		23 F
88	—	<b>LED ZEPPELIN IV</b> /Atlantic 7208		1 F
89	93	<b>LINDA ON MY MIND</b> CONWAY TWITTY/MCA 469		3 F
90	54	<b>COUNTRY LIFE</b> ROXY MUSIC/Atco SD 36-106		12 F
91	—	<b>THE CAPTAIN &amp; ME</b> DOOBIE BROTHERS/WB 2694		9 F
92	98	<b>BUSTIN' OUT</b> PURE PRAIRIE LEAGUE/RCA LSP-4769		2 F
93	—	<b>KATY LIED</b> STEELY DAN/ABC ABCD 846		1 F
94	73	<b>MILES OF AISLES</b> JONI MITCHELL/Asylum AB 202		17 I
95	103	<b>THE DRAMATIC JACKPOT</b> RON BANKS & THE DRAMATICS/ ABC ABCD 867		1 F
96	104	<b>CAUGHT IN THE ACT</b> COMMODORES/Motown M6-82051		1 F
97	100	<b>BUTT OF COURSE</b> JIMMY CASTOR BUNCH/Atlantic SD 18174		2 F
98	56	<b>THE PROPHET</b> RICHARD HARRIS/Atlantic SD 18120		13 F
99	78	<b>ALL THE GIRLS IN THE WORLD—BEWARE!!!</b> GRAND FUNK/ Capitol SO 11356		15 F
100	91	<b>BEHIND CLOSED DOORS</b> CHARLIE RICH/Epic KE 32247		73 F

FEBRUARY 7, 1976

1. **FEELS SO GOOD**  
GROVER WASHINGTON, JR.—Kudu KU 24S1 (Motown)
2. **CITY LIFE**  
BLACKBYRDS—Fantasy F 9490
3. **PLACES AND SPACES**  
DONALD BYRD—Blue Note BN LA 549 G (UA)
4. **HAVE YOU EVER SEEN THE RAIN**  
STANLEY TURRENTINE—Fantasy F 9493
5. **NEW YORK CONNECTION**  
TOM SCOTT—Ode SP 77033 (A&M)
6. **MAN-CHILD**  
HERBIE HANCOCK—Columbia PC 33812
7. **JOURNEY TO LOVE**  
STANLEY CLARKE—Nemperor NE 433 (Atlantic)
8. **TOUCH**  
JOHN KLEMMER—ABC ABCD 922
9. **MELLOW MADNESS**  
QUINCY JONES—A&M SP 4526
10. **DON'T IT FEEL GOOD**  
RAMSEY LEWIS—Columbia PC 33800
11. **VISIONS OF A NEW WORLD**  
LONNIE LISTON-SMITH & THE COSMIC ECHOES—Flying Dutchman BDL1 1196 (RCA)
12. **I LOVE THE BLUES/SHE HEARD MY CRY**  
GEORGE DUKE—BASF MC 25671
13. **CLAUDE BOLLING: SUITE FOR FLUTE & JAZZ PIANO**  
R&MPAL—Columbia M 33233
14. **PRESSURE SENSITIVE**  
RONNIE LAWS—Blue Note BN LA452 (UA)
15. **KOLN CONCERT**  
KEITH JARRETT—ECM 1064/1065 (Polydor)
16. **BELLAVIA**  
CHUCK MANGIONE—A&M SP 4557
17. **ANYTHING GOES**  
RON CARTER—Kudu KU 25S1 (Motown)
18. **FROM SOUTH AFRICA TO SOUTH CAROLINA**  
GIL SCOTT-HERON & BRIAN JACKSON—Arista 4044
19. **BELIEVE IT**  
THE NEW TONY WILLIAMS LIFETIME—Columbia PC 33836
20. **TROPEA**  
JOHN TROPEA—Marlin 2200 (TK)
21. **MYSTIC VOYAGE**  
ROY AYERS UBIQUITY—Polydor PD 6057
22. **VENUSIAN SUMMER**  
LENNY WHITE—Nemperor NE 435 (Atlantic)
23. **BACKHAND**  
KEITH JARRETT—Impulse ASD 9305 (ABC)
24. **RETURN TO FOREVER**  
CHICK COREA—ECM 1022 (Polydor)
25. **MISTER MAGIC**  
GROVER WASHINGTON, JR.—Kudu KU 20S1 (Motown)
26. **TRIDENT**  
McCOY TYNER—Milestone M 9063
27. **HUSTLE TO SURVIVE**  
LES McCANN—Atlantic SD 1679
28. **JIM HALL LIVE**  
HORIZON SP 705 (A&M)
29. **COKE**  
COKE ESCOVEDO—Mercury SRM 1 1041
30. **PLANET END**  
LARRY CORYELL—Vanguard VSD 79367
31. **A FUNKY THIDE OF SINGS**  
BILLY COBHAM—Atlantic SD 18149
32. **MARCHING IN THE STREETS**  
HARVEY MASON—Arista 4054
33. **BRASS CONSTRUCTION**  
United Artists LA545 G
34. **CHAIN REACTION**  
CRUSADERS—ABC Blue Thumb BTS 6022
35. **THE CHICAGO THEME**  
HUBERT LAWS—CTI 6058S1 (Motown)
36. **1975: THE DUETS**  
BRUBECK/DESMOND—Horizon SP 703 (A&M)
37. **FANCY DANCER**  
BOBBI HUMPHREY—Blue Note BN LA550 G (UA)
38. **BEFORE THE DAWN**  
PATRICE RUSHEN—Prestige P 10098
39. **GEARS**  
JOHN HAMMOND—Milestone 9062
40. **NUCLEUS**  
SONNY ROLLINS—Milestone M 9064

## Lambert & Potter Re-Sign with BMI



The writing and producing team of Dennis Lambert and Brian Potter has re-signed a long-term agreement with Broadcast Music, Inc. (BMI), the performing rights society. Lambert and Potter are composers of hits such as the Grammy-nominated "Country Boy (You've Got Your Feet in L. A.)" by Glen Campbell, Tavares' "It Only Takes a Minute" and the current single release by the Kiki Dee Band, "Once a Fool." From left: Dennis Lambert; Ron Anton, vice-president, west coast performing rights for BMI; Brian Potter.

## Soul Truth (Continued from page 38)

woman in charge and has put together a complete portfolio detailing what the group is all about and notes of spiritual comments. This package is without a doubt the most striking folder ever done for any one group.

There is a group from Philadelphia called City Limits. This group is currently looking for a female soprano to sing lead. If you are interested please call Ron Richardson at Philadelphia International Records, (215) 985-0900.

## Dialogue (Continued from page 31)

in six weeks, then the album started happening and all of a sudden, we were reading things that said "overnight success." It wasn't an overnight success; it took three years. Then came the tours, the new album, Vegas, Tahoe, TV shows, interviews, photo sessions and all of a sudden, we went from being unknowns to the Ed Sullivan show, Johnny Carson show, Andy Williams etc. and it's hard to believe that it's all happening.

**RW:** The Carpenters have done a lot of television appearances. Have there been any offers or interest on your part in doing a regular series?

**Carpenter:** I don't want to do a regular show. We're primarily a recording and performing act and I feel that doing a good weekly TV series would take valuable time and effort away from what we like the most, which is recording.

**RW:** Are there any other media that you're interested in working in? Scoring films or theater?

**Carpenter:** I wouldn't mind scoring films at all. Our agency is currently looking into that.

**RW:** Do you think that the Carpenters will be recording together for a long time to come?

**Carpenter:** Definitely. I think my selection of material, arranging and orchestration is very well suited to Karen's voice and vice-versa. The brother and sister aspect is kind of different. I do a lot of background singing but I don't have a solo voice like Karen's. On the other hand, she doesn't write songs so we complement each other very well. It works together fine, and even if we get involved in other things, scoring movies, producing, whatever, I wouldn't ever want to stop recording.

FEBRUARY 7, 1976

1. **GRATITUDE**  
EARTH, WIND & FIRE—Columbia PG 33694
2. **RUFUS FEATURING CHAKA KHAN**  
ABC ABCD 909
3. **FAMILY REUNION**  
O'JAYS—Phila. Intl. PZ 33807 (Col)
4. **WAKE UP EVERYBODY**  
HAROLD MELVIN & THE BLUENOTES—Phila. Intl. PZ 33808 (Col)
5. **SPINNERS LIVE**  
SPINNERS—Atlantic SD2 910
6. **FEELS SO GOOD**  
GROVER WASHINGTON, JR.—Kudu KU 24S1 (Motown)
7. **RATTLESNAKE**  
OHIO PLAYERS—Westbound W 211 (20th Century)
8. **WHO I AM**  
DAVID RUFFIN—Motown M6 849S1
9. **LOVE TO LOVE YOU BABY**  
DONNA SUMMER—Oasis OCLP 5003 (Casablanca)
10. **MOVIN' ON**  
COMMODORES—Motown M6 848S1
11. **DANCE YOUR TROUBLES AWAY**  
ARCHIE BELL & THE DRELLS—TSOP PZ 33844 (Col)
12. **PLACES AND SPACES**  
DONALD BYRD—Blue Note BN LA549 G (UA)
13. **THE SALSOL ORCHESTRA**  
Salsoul SZS 5501
14. **WHEN LOVE IS NEW**  
BILLY PAUL—Phila. Intl. PZ 33843 (Col)
15. **MAKING MUSIC**  
BILL WITHERS—Columbia PC 33704
16. **MUSIC MAESTRO PLEASE**  
LOVE UNLIMITED ORCHESTRA—20th Century T 480
17. **BRASS CONSTRUCTION**  
United Artists LA545 G
18. **YOU GOTTA WASH YOUR ASS**  
REDD FOXX—Atlantic SD 18157
19. **DISCO CONNECTION**  
ISAAC HAYES MOVEMENT—Hot Buttered Soul ABCD 923 (ABC)
20. **KC & THE SUNSHINE BAND**  
TK 603
21. **DRAMA V**  
DRAMATICS—ABC ABCD 916
22. **CITY LIFE**  
BLACKBYRDS—Fantasy F 9490
23. **HONEY**  
OHIO PLAYERS—Mercury SRM 1 1038
24. **HE'S A FRIEND**  
EDDIE KENDRICKS—Tamla T6 343S1 (Motown)
25. **MOTHERSHIP CONNECTION**  
PARLIAMENT—Casablanca NBLP 7022
26. **BOHANNON**  
HAMILTON BOHANNON—Dakar DK 76917 (Brunswick)
27. **MYSTIC VOYAGE**  
ROY AYERS UBIQUITY—Polydor PD 6057
28. **NEW YORK CONNECTION**  
TOM SCOTT—Ode SP 77033 (A&M)
29. **THE BEST OF GLADYS KNIGHT & THE PIPS**  
Buddah BDS 5653
30. **RAISING HELL**  
FATBACK BAND—Event EV 6905 (Polydor)
31. **CITY OF ANGELS**  
MIRACLES—Tamla T6 339S1 (Motown)
32. **HOT**  
JAMES BROWN—Polydor PD 6059
33. **TURNING POINT**  
TYRONE DAVIS—Dakar DK 76918 (Brunswick)
34. **LET THE MUSIC PLAY**  
BARRY WHITE—20th Century T 502
35. **TRACK OF THE CAT**  
DIONNE WARWICK—Warner Bros. BS 2893
36. **HOT CHOCOLATE**  
Big Tree BT 89512 (Atlantic)
37. **BLUE MAX**  
OLIVER SAIN—Abet 407
38. **CONFESSION: THE BLUES**  
ESTHER PHILLIPS—Atlantic SD 1680
39. **BEAST FROM THE EAST**  
MANDRILL—United Artists LA577 G
40. **JEALOUSY**  
MAJOR HARRIS—Atlantic SD 18160

## Personaje de la Semana

By FERNANDO MORENO

■ Si alguien debe venir por derecho propio a este apartado, este hombre es, **Tomás Martín Blanco**. Solo las personas que lo conocemos, podemos catalogar el valor profesional y humano de este hombre de solo treinta y ocho años de edad, natural de Madrid. Solo un botón, ese maravilloso programa titulado "Los 40 Principales," que, todas las tardes de los Sábados, unen a todos los dicjockeys de la Cadena Ser en un coloquio ameno e informativo de los gustos musicales de las regiones a las que pertenecen un programa que durante cinco días de la semana se transmite en FM para cerrar con ese Sábado y poner el colofón final en esa masiva escucha de "El Gran Musical" en la mañana del Domingo.

Aunque solo sea por eso, como ya indico, merece estar en esta Sección, pero, si les contamos que también ostenta el cargo de Jefe de Programas Musicales de la Cadena SER, que está casado, que es licenciado en Derecho, que

tiene Carnet Profesional de la Radio, que desde el año 1.959 (quince años) está en la Radio, que empezó como presentador de programas musicales, que luego llegó hasta redactor jefe, que su pasión, aparte de la radio son, Carlos de 7 años, María de 8 años, Javier de 10 años, y Ana de 11 años, que está casado, (lógico) que siempre ha pertenecido a la SER y dentro de ella, siempre en Madrid, que él programa musicalmente a la cadena y que además es el orientador de todos los programas musicales locales, que . . . que . . . que más podría contarles de Tomás? Hombre afable con todas las personas que lo rodean, es raro que personas que tienen tasado cada minuto de su tiempo, siempre tengan uno para hablar con quienes continuamente llegan a su despacho o en el último de los casos se lo encuentran en algún pasillo de Radio Madrid. Yo puedo dar fé, que cada vez que he querido hablar con él, nunca ha existido una demora por  
(Continued on page 44)

## DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ La influencia de la música argentina se hizo notar fuertemente hace poco más de cuatro años, llegando a un desarrollo tal que era raro el país en el cual no figuraran artistas argentinos ocupando los primeros lugares de los "rankings." Poco a poco se fué perdiendo terreno hasta llegar a los momentos actuales en que la influencia es esporádica y sin gran impacto. De nuevo veo nacer el interés por cooperar con Argentina en la exposición de su música internacional, producida en el país con talentos y compositores argentinos. Analizando las cosas, quizás uno de los factores que más hayan hecho decrecer la producción ha sido en razón directa con el decreto gubernamental lanzado en la Ciudad del Plata, por el cual se regularizaba la promoción radial a un 25% de folklore, un 25% de tango, un 25% de música latinoamericana y un 25% de otros ritmos. Es indiscutible que la protección a la música folklórica argentino brindó sus resultados favorables dentro de su propio mercado, devolviendo popularidad a intérpretes que prácticamente habían desaparecido, lo cual es plausible. Es cierto, que al visitar Argentina llega uno a admitir que está en el país por el sonido que le rodea, pero también es cierto que siendo un país tan esencialmente productor, la propia producción internacional, también realizada por naturales del país, usando sus compositores, artistas músicos, productores y sellos argentinos fué perdiendo notablemente calidad y cantidad. La industria discográfica argentina atrae hacia el país gran cantidad de divas de moneda foránea que resulta en extremo interesante para cualquier nación latinoamericana. Hace algún tiempo supe de los planes del Sindicato de Autores y Compositores de la República Argentina, pidiendo al Secretario de prensa y Difusión de la Presidencia de la Nación, una rectificación de dicha ley de difusión, efectuando cambios en los porcentajes. Y es que naturalmente, la industria discográfica argentina, como la de cualquier otro país, tiene que contar primero con la promoción y venta de su producto en su propio país, para hacer costeadables las inversiones que permitan recuperar en parte su conquista del mercado internacional. Y es que decididamente, el folklore de Latinoamérica es hermoso, amplio y muy variado,, tanto que únicamente pudiera, una acción conjunta de todos los gobiernos y entidades gubernamentales latinoamericanas, regular el porcentaje de folklore que pudiese promoverse de cualquiera de los otros países sin que llegara a detrimenar la promoción y aceptación del propio. ¿Porque quien sería capaz de considerar a cualquiera de nuestras expresiones musicales como la más hermosa, más original o más completa? Por eso, los decretos gubernamentales que regulen estas situaciones tienen que ser en extremo estudiados, planeados y considerados, antes de ponerlos en práctica.

El triunfo de **Julio Iglesias** en el mundo entero se va haciendo notar. Su recepción del "Disco de Oro," extendido al intérprete español por sus ventas de "Manuela" y la fuerza que lleva en Brasil e Italia, conjuntamente con todos los resultados anteriores, hacen suponer que sea posible un intento por lograr entrar en el gran mercado norteamericano. Pero para ello, la producción ha de ser cuidada en extremo. En su última grabación fueron incluidos dos temas ampliamente conocidos, en los cuales cantaba el dulce y suave intérprete en Inglés.

(Continued on page 43)

## INTERNATIONAL

### La Voz Romantica de ROBERTO YANES

IN HIS FIRST JAZZ RECORDING  
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SUITE FOR FLUTE  
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Julio Iglesias



Ricardo Ceratto



Ismael Rivera

includidos dos temas ampliamente conocidos, en los cuales cantaba el dulce y suave intérprete en Inglés.

# LATIN AMERICAN HIT PARADE

## Singles

### Guatemala

By RADIO INTERNACIONAL

1. **QUIEN ERES TU?**  
NELSON NED—Dideca
2. **AUNQUE TU QUIERAS**  
LUCHO MUNOZ—Dideca
3. **A VECES TU A VECES YO**  
JULIO IGLESIAS—Dila
4. **BUSCA EL AMOR EN UN CAFE**  
DANIEL—Dila
5. **SE TE NOTA EN LA MIRADA**  
QUIQUE VILLANUEVA—Dicesa
6. **AMOR BILINGUE**  
ELIO ROCA—Dideca
7. **UNA CARTA**  
LOS TERRICOLAS—Sisa
8. **CONDUCIENDO DESPACIO**  
WAR—Dideca
9. **WATCHIWARA**  
GRUPO BOTA—Dicesa
10. **PARA QUE VOLVER**  
JORGE CASTRO—Sisa

### Los Angeles

By KALI (JUAN R. MEONO)

1. **LA FELICIDAD**  
GUALBERTO CASTRO—Caytronics
2. **VAMONOS HACIENDO MENOS**  
EL PIPORRO—Gas
3. **AMOR LIBRE**  
CAMILO SESTO—Pronto
4. **LA SOMBRA DEL DOLOR**  
KELENA—Musimex
5. **ME GUSTARIA SABER**  
ESTRELLITA—Raff
6. **CON NADIE ME COMPARES**  
LEO DAN—Caytronics
7. **POR LOS BUENOS TIEMPOS**  
NIJEVO TESTAMENTO—Raff
8. **QUE HE DE HACER PARA OLVIDARTE**  
MANOLO OTERO—Latin Int.
9. **EL BIMBO**  
CHARYTIN—Alhambra
10. **UNA PENNA**  
LOS RIOS—Cara

## Record World en Guatemala

By ALEX LUGO

■ Ya iniciándose un nuevo año y por aquí muchas noticias importantes dentro del ambiente. El sello Cápitol de México que licenció a Discos Latinoamericanos (DILA) le retiró su licencia y posteriormente la cedió a Dideca, compañía que actualmente detenta los más importantes sellos discográficos del mundo, convirtiéndose en la compañía con más artistas y sellos del área . . . César, intérprete de "Mi Plegaria," el éxito que lo encumbró en varios países, nos prometió "excelentes noticias" en el transcurso de estos días, noticias "que conmocionarán al ambiente" según sus propias palabras ¡Esperaremos!

Muchas de las estaciones radiales cambiaron programación en vista de los bajos "rating" en ciertas horas según las últimas mediciones de audiencias . . . Daniel es el nombre artístico de un joven intérprete que está teniendo mucho éxito con un sencillo tema titulado "Busca el Amor en un Café" versión castellana del popular animador **Pepe Rodas**. Este tema refrenda otros como "Sufiré una vez más," "Conversaciones conmigo mismo" etc.

### Puerto Rico

By FRANKIE BIBILONI

1. **YA LLEGO**  
MON RIVERA/W. COLON—Vaya
2. **CIERRA LOS OJOS Y JUNTOS RECORDEMOS**  
YOLANDITA MONGE—Coco
3. **FEELINGS (DIME)**  
MORRIS ALBERT—Audio Latino
4. **BELLA SIN ALMA**  
WILKINS—Velvet
5. **COQUI SERENITO**  
ORQUESTRA MUNDO—Liznel
6. **SOLINA SOLINA**  
EL TOPO—Guanim
7. **DESPERTARAS LLORANDO**  
SOPHY—Velvet
8. **AMIGO**  
CORPORACION LATINA—Music Gem
9. **MELINA**  
CAMILO SESTO—Pronto
10. **LA VIDA SE VA Y NO VUELVE**  
ROBERTO YANES—International

### New York

By EMILIO GARCIA

1. **AMOR LIBRE**  
CAMILO SESTO—Pronto
2. **EN SILENCIO**  
TANIA—Pop Hits
3. **DIME/FEELINGS**  
MORRIS ALBERT—Audio Latino
4. **ABRASAME**  
JULIO IGLESIAS—Alhambra
5. **LA PICAZON**  
LOS MELODICOS—Discolando
6. **LLEVAME CONTIGO**  
VICTOR IRIZARRI—Teca
7. **SE ME OLVIDO OTRA VEZ**  
YOLANDA DEL RIO—Arcano
8. **NO PUEDO VIVIR**  
CAUNEDO—Gema
9. **LA MUERTE DE MI HERMANO**  
ELADEO ROMERO SANTOS—Almendra
10. **NO ME EMPUJEN**  
LOS VICTUOSOS—Discolor

## Albums

### Chicago (Salsa)

By JUAN MONTENEGRO

1. **THE GOOD, THE BAD, & THE UGLY**  
WILLIE COLON—Fania
2. **THE SUN OF LATIN MUSIC**  
EDDIE PALMIERI—Coco
3. **EL JUDIO MARAVILLOSO**  
LARRY HARLOW—Fania
4. **TREMENDO CACHE**  
CELIA & JOHNNY—Vaya
5. **CHAMPIONS**  
CORTJIO—Coco
6. **NUMBER SEVEN**  
GRAN COMBO—EGC
7. **BARRETTO**  
RAY BARRETTO—Fania
8. **PUPI Y SU CHARANGA**  
PUPI—Vaya
9. **NUMBER SIX**  
ROBERTO ROENA—International
10. **LO SABEMOS**  
JUSTO BETANCOURT—Fania

### Puerto Rico

By FRANKIE BIBILONI

1. **EL AMOR**  
JULIO IGLESIAS—Alhambra
2. **AMOR LIBRE**  
CAMILO SESTO—Pronto
3. **SE CHAVO EL VECINDARIO**  
WILLIE COLON/MON RIVERA—Fania
4. **ESTE ES . . . ISMAEL MIRANDA**  
ISMAEL MIRANDA—Fania
5. **NO VUELVAS A DEJARME**  
GRAN TRIO—Montilla
6. **DIME (FEELINGS)**  
SOPHY—Velvet
7. **LA SELECTA**  
RAPHY LEAVITT—Borinquen
8. **WILKINS**  
WILKINS—Velvet
9. **FLORECIENDO**  
ROBERTO MONGE—Coco
10. **UNFINISHED MASTERPIECE**  
EDDIE PALMIERI—Coco

## Nuestro Rincon (Continued from page 42)

Magda Franco pidió la libertad como artista exclusiva del sello que la produce en México . . . Mirla Castellanos de Venezuela firmó con el sello Caytronics de Estados Unidos . . . Cumplió su cometido el **Gran Combo** de Puerto Rico, durante sus actuaciones en México. **Memo Acosta** de Discos Gas, empresa que les representa en México cubrió sus planes promocionales y de actuaciones . . . Latin International lanzó en Estados Unidos la grabación 45 r.p.m. de **Ricardo Ceratto** con "Qué Más Da" (R. Ceratto) y "Exceso de Equipaje." ¡Muy buena! . . . **Sophy** grabando en Venezuela un nuevo long playing con arreglos de **Eduardo Cabrera, Mariano Tito, Porfi Jimenez** y **Tito Iglesias**. Se incluirán dos temas interpretados en Inglés. También **Wilkins** de este sello, se encuentra en Caracas preparando su nuevo larga duración . . . **Enrique Márquez** es el nuevo Presidente de los Editores Mexicanos de Música. ¡Felicitaciones!

Argentina was strongly influencing—with their musical production—most of the Latin American countries a few years ago. Argentinean artists were in the top of the rankings in almost every other country and their artists were enjoying personal appearances, heavy promotion and general acceptance. Suddenly, the whole movement started to (Continued on page 44)

## EDDIE PALMIERI

Winner 4 L.N.Y. Music Awards  
(Musician, Orchestra, Composer & Pianist of '74)

★  
Only Latin Music Honored in Stereo Review Magazine's

"Record of the Year Awards '75"

for  
"SUN OF LATIN MUSIC"

★  
Also nominated (Best Salsa LP & Best Pianist '75)  
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EDDIE PALMIERI

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"El Sonido Creativo"





## SHARINE

Alhambra ACS 22

Con grandes arreglos de A. Alguero, J. L. Navarro y Rafael Ferro, Sharine interpreta entre otras "Nadie" (Guijarro-Alguero), "Sonrie, Sonrie" (Guijarro-Alguero), "Como Extraños" (C. de la Iglesia-Charina Zaragoza) y "Lo que yo quiero" (Guijarro). Producción de Lucas Sainz.

■ With superb musical arrangements by Alguero, J. L. Navarro and R. Ferro, Sharine beautifully performs "Como Extraños" (de la Iglesia-Ch. Zaragoza), "Vuelvo Enseguida" (de la Iglesia-Navarro) and "Lo que yo quiero" (Guijarro).



## THERE GOES THE NEIGHBORHOOD

WILLIE COLON AND MON RIVERA—Fania JMV 42

Con arreglos de Mon Rivera, Willie Colon y Jorge Millet, esta nueva producción de Willie Colon presenta la popular voz de Mon Rivera en un repertorio en el cual resaltan "Se te quemó la Casa" (D.R.), "Pena de Amor" (C. Alonso), "Ya Llegó" (F. Felix) y "Julia Lee" (E. Rivera Castillo).

■ With arrangements by Mon Rivera, Willie Colon and Jorge Miller, this package presents the voice of Mon Rivera superbly. "Mosaico No. 2" (R. Rivera Alers), "Si te Vas" (E. Rivera Castillo), "Se te quemó la Casa" (D.R.) and "Baila mi Bomba" (R. González).

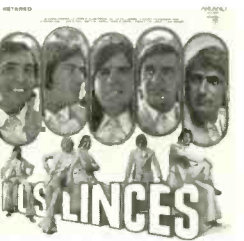


## PHOLHAS

RCA 110.0011

El grupo Pholhas de Brasil se luce extraordinariamente en esta nueva grabación en la cual logran plenamente "Anymore" (Santisteban-Malagutti), "Lonely Boy" (Santisteban-Malagutti), "My Sad Blues" (W. Benatti-P. Fernandez) y "Clouds" (Santisteban-Malagutti). Grabación realizada en Inglés con gran fuerza internacional.

■ Pholhas from Brazil shows here how good they are in English. Although influenced by top American and English groups, Pholhas offers its own thing. "Get Back" (Santisteban-Malagutti), "No More Chances" (Santisteban-Malagutti) and "Bye People" (Benatti-Fernandez). They should make it big in any market.



## LOS LINCES

Arcano DK11-3321

Con grandes ventas acumuladas en la Argentina, Los Linces van situándose internacionalmente. Aquí se lucen en "No Debemos Separarnos" (Palito Ortega), "Ese" (Dino Ramos), "Un Muchacho Pobre" (Lalo Fransen-Livi) y "Todavía te estoy" (Llorando).

■ Los Linces are selling big in Argentina. Now they are moving nicely in other areas. Good package! "Amores de Estudiante" (Gardel-LePera), "El Gran Simulador" (B. Ram), "Tu Inocencia" (Limiti-Cavallaro-Figueroa-Carmo) and "Ese" (D. Ramos).

## Personaje (Continued from page 42)

su parte. Tomás; ¿te acuerdas de esta entrevista?. Yo solo tomé unos apuntes porque creí que sería capaz de enumerar tus virtudes profesionales en unas cuartillas para hacerlas crónica, pero ya vez, esto no ha sido posible y sin quererlo, he ponderado más al hombre que al profesional, te pido perdón y disculpas, pero hay algo en tí que sobresale por encima de todo y es tu humanidad y tu sinceridad, y creo firmemente que la Radio debe de tener estas

dos cosas o virtudes para que la gente crea en ella; humanidad para saber dar una oportunidad a todos y para todo, y sinceridad para una crítica constructiva en cualquier momento, si a esto le añadimos un plantel de colaboradores extraordinarios, los resultados tienen que ser óptimos, pero esto, lo tiene que ver y supervisar un señor que está por encima de todo sin dejar de ser compañero. Si. Esto puede ser Radio y tu, Buanco tienes estas virtudes.

## Nuestro Rincon (Continued from page 43)

decline. Today, Argentina has lost the international markets of Latin America, even though it is an immense source of income for the country itself. Many problems had been mentioned as the cause of this lack of aggressiveness and productivity, but the most noticeable one is the one resulting from a government decree in which radio promotion was regularized by law with the formula of 25 percent folklore music, 25 percent tango music, 25 percent Latin American music and 25 percent other rhythms. In a way, the decree favored the popularity of folklore and tango in Argentina itself, but their international production was not so deeply exposed to the Argentinean public. With folklore and tango it is almost impossible to conquer markets which are also creators of their own folklore and country music. Since the folklore of Latin America is so vast and rich, it is erroneous to claim that any specific folklore from any specific country is the best and richest one. Argentina, being a manufacturer and producer of international music, had to base the financial aspect of the matter on their own consumption and promotion before stepping out to other markets. Their international music sales figures declined and so did their productivity. Today, there is anxiety in almost all Latin America to help Argentina in this problem, and most labels, radio personalities and representatives are opening their arms to their product. Union of Writers and Composers from Argentina asked—several months ago—the Secretary of Press and Broadcasting of the Presidency for a complete revision of the percentages of music to be played by their radio stations. But everything seems quiet. Wake up Argentina!

Julio Iglesias is enjoying great success almost everywhere. He was awarded in France with a "Golden Record" for his sales on "Manuela," and is also going very strong in Brazil and Italy. He is at the top in almost every other country in Latin America and Europe. In his latest lp were included two songs recorded in English. On one hand, the themes are too well known (standards) to be promoted and on the other, his Spanish accent is too heavy. It seems his label, Columbia from Spain, will try to find a way to step in the American market with Julio Iglesias, but the production of such recordings should be carefully planned and supervised . . . Magda Franco ask for a "release" from his present label in Mexico . . . Caytronics signed Mirla Castellanos from Venezuela as their exclusive artist . . . El Gran Combo from Puerto Rico accomplished its goal while in Mexico. Gas Records (Memo Acosta) was responsible for their promotion and appearances in Mexico . . . Latin International released in the States a single by Ricardo Ceratto containing "Que Más Da" b/w "Exceso de Equipaje." It deserves promotion! . . . Sophy is recording a new album for Velvet in Venezuela. Arrangements will be by Mariano Tito, Eduardo Cabrera, Porfi Jimenez and Tito Iglesias. Two numbers performed in English will also be included in the album . . . Enrique Marquez is the new president of the Association of Mexican Publishers. Congratulations! . . . A new album by Ismael Rivera titled "Este es . . ." is selling strongly in Puerto Rico. Some of the songs included are "La Cosa no es como antes," "Madre," "La Copa Rota" and "Yo no me quejo" . . . And that's it for the time being!

## On Top, Down Under



The Stylistics' recent Australian tour was highlighted by a special awards ceremony honoring the Avco Records group. Shown presenting The Stylistics with gold plaques celebrating their tour is (left) Kevin Peatfield, acting promotions manager for Festival Records Pty. Ltd., the Avco licensee in Australia.

# David Courtney On His Own

By ELIOT SEKULER

■ LOS ANGELES — Leo Sayer had just begun his first series of club dates in America, donning white-face and a clown's get-up to present his new album of the time, "Silverbird." Not having received too much exposure of his own by that stage of his career, Sayer opened his act with two songs that Roger Daltrey had very successfully recorded on his first solo album, "Giving It All Away" and "One Man Band." San Francisco's Boarding House had drawn a fairly large crowd and just moments after Sayer had sung his first verse, a woman in the front of the club swiveled in her chair, leaned over to her friend and cackled, "That's funny; he doesn't look Who-ish." Well, neither does David Courtney.

Courtney and Sayer were teamed for several years, with the former contributing the music and the latter writing lyrics for that first Daltrey album and two Leo Sayer lps, all of which added up to a very successful relationship. In addition, Courtney, along with Adam Faith, had produced all of the afore-mentioned projects. "But I felt like I was holding

## CLUB REVIEW

### Patrice Rushin: Vital & Vibrant

■ LOS ANGELES—Jazz keyboardist Patrice Rushin (Fantasy) is a little dixie cup of a person, so small that she seemingly has to jump off her stool to get the desired leverage on her instrument. Boiling over in the cup is an organic brew of juices that run from Big Apple be-bop to California electric funk. Ms. Rushin and her juices were sampled recently in her major league debut at Frank Rumsey's Concerts by the Sea.

Playing from her new album "Before the Dawn," a creative symbiosis of acoustic and electronic instrumentation, Patrice demonstrated an ability to create musical images in a compositional style unwrenching and ingenuously warm. "Kickin' Back" had a light pranksterish quality, a pubescent spring in its chords. "Jubilation" was a piece of lyrical beauty featuring melting flute solo and a gorgeous centerpiece melody that is receiving attention at local jazz airwave outlets.

Josie James, a knockout of a young lady, sang Patrice's only vocal piece in an engaging way. Ms. Rushin has had vinyl association with many of mainstays, including Turrentine and Herbie Hancock, and her work shows influence from every direction. The kid's a comer, or is she already here?

Michael Wineland



David Courtney

back through all of those years," says Courtney. "As a writer, you're always in the background and I wanted to branch out and express myself. As soon as the time felt right, I decided it was time that I broke away."

"Leo was touring in America at the time and Adam Faith, who I was in business with, was making the film 'Stardust.' It was the perfect time for me to settle down and start writing my own album." Courtney worked for almost a year composing, with one exception, all new material, writing lyrics and singing for the first time in his career. The resulting album, "David Courtney's First Day" is a meticulously crafted record with as many different "feels" to it as there are cuts.

"I wanted every song and every track to be different," says Courtney, acknowledging that there are both advantages and disadvantages to be had from that type of approach. The variety can be pleasing on the one hand; on the other, it can obscure the artist's personality in the ears of the beholder. But Courtney's salute to Phil Spector on one track, his nod to the Beach Boys on another, and the lush but inventive use of orchestration throughout marks "David Courtney's First Day" as the work of a major artist.

Courtney plans to make a promotional tour of the States but is hesitant to perform over here just yet, owing to the difficulty in presenting his material on stage without an orchestra. "I don't want to do it unless I can reproduce the material as it's presented on the album," he says. "I would need a fairly large orchestra, or else I'd be letting the public down and letting myself down as well."

Meanwhile, work has already begun for a second album, with a return to the studio scheduled for March. Says Courtney: "I expect the next album to have more of a flow to it, a more distinct personality. But I'm really very pleased with the first album because I feel as if I've expressed myself fully for the first time."

## Purple Party



Following their Radio City Music Hall concert last week, Warner Bros. Records celebrated with a party high above New York at the Rainbow Room. John Lord of Deep Purple is seen here being greeted by Larry "Junk Food Junkie" Groce, witnessed by Warner Bros. east coast artist relations exec Alan Rosenberg. Further to the right is Purple's drummer Ian Paice.

### Mushroom Pacts Lipman, Levinson

■ LOS ANGELES — Mushroom Records of Canada has appointed Macey Lipman Marketing Services, as well as the public relations firm of Levinson Associates, Inc., for special corporate and product development services in the United States, according to label head Shelly Siegel.

Initial activities will include special programs in support of Heart, Canadian group whose current Mushroom lp is "Dreamboat Annie."

No U.S. distribution has yet been formalized for this lp or product by other Mushroom artists, including Spring, Jayson Hoover, Richard Stepp and Songbird, noted Siegel.

### Rainglow's 1st Release

■ HONOLULU—Rainglow Music Inc., of Honolulu has released its first album, titled "A Taste Of Honey." "A Taste Of Honey" is a limited edition demonstration album that attempts to expose the material on the record directly to the artists who might be interested in recording these songs.

The music was recorded in Honolulu and features songs written by Ric Marlow, co-writer of "A Taste Of Honey" and songs by Bobbi Boyle, Luchi De Jesus, Robert E. Hughes, Jack Keller, Phillip Lambro and Michel Rubini.

### BMI Pacts Chinnichap

■ LOS ANGELES — Chinnichap Music Inc., the exclusive American sub-publishing company of Chinnichap Music Ltd. of the United Kingdom, has signed an exclusive licensing agreement with Broadcast Music Inc. (BMI).

Chinnichap, encompassing the music of composers Nicky Chinn and Mike Chapman, represents songs by artists such as Suzi Quatro, Sweet, Mud and Smokie, including the recent American hit, "Ballroom Blitz," as recorded by Sweet.

## CONCERT REVIEW

### Maureen McGovern: Her Time To Shine

■ LOS ANGELES — In her recent appearance at Knott's Berry Farm, singer Maureen McGovern (20th Century) offered a variety of musical styles to appeal to the "family-type" audience on hand in the Good Time Theatre.

Ms. McGovern, best known for her hit single "The Morning After" (from "The Poseidon Adventure"), is a songstress with ample natural talent — but still a diamond-in-the-rough, if this show was a fair indication of the lady's current direction.

Backed by a capable, if undistinguished quartet, Maureen paced herself through an almost impossibly diverse repertoire, which included "Ease On Down The Road," "City Of New Orleans," "Swing On A Star," "Living For The City," "Please Come To Boston" and "We May Never Love Like This Again." The resultant lack of emotional or stylistic focus, quite naturally, hurt the momentum of her performance, and although the "something for everyone" concept has noble motives, Ms. McGovern would be better served by a showcase featuring ballads (on which she excels) and preferably songs not already identified with another performer.

"You Know Me Better Than I Know Myself" and "Nice To Be Around" were strong points in her Knott's show, and fine examples of just the kind of material that Maureen does best. With more of the same, Maureen McGovern would not doubt shine as brightly as the finished gem she is meant to be.

Mike Harris

### Springfield to Gottfried

■ LOS ANGELES — Rick Springfield, Australian recording artist/actor has signed with Joe Gottfried Management for personal management in all fields.

## Karajan with Berman, and a Chopin War

By SPEIGHT JENKINS

■ NEW YORK—Last week in the column on Lazar Berman's solo records, his recording of Tchaikovsky's First Piano Concerto with Herbert von Karajan on Deutsche Grammophon was mentioned. The man in charge of DG in the United States, Jim Frey, heard some tapes of Berman last summer when Jacques Leiser, Berman's agent, returned from Russia. Frey sent the tapes to Karajan in Berlin with a suggestion that this talent was extraordinary.

### Reaction

To anyone's knowledge, then, Karajan was the first superstar conductor even to hear a note of Berman (evidence points to ignorance on the part of Ormandy, Bernstein, Solti, et al). Karajan reacted predictably, demanding that this man be brought to him immediately. As often happens when that maestro speaks, Michel Gloetz and others who do Karajan's bidding got to work, and before anyone knew anything,

Berman was in Berlin recording the Tchaikovsky.

Something about the partnership must have made Karajan respond from deep inside. This is one of the most romantic records he has given us in many years; in fact, it takes this listener back to Vienna in the days when Karajan conducted the State Opera with all the fire and passion that anyone could ever expect.

And Berman? Give him a great conductor and the sky seems to be the limit. He is virtuosic and powerful in both the first and last movements, but sweetly romantic in the second. The lyricism evokes the youth of Tchaikovsky as he wrote the piece, with the extraordinary technique muted by a mellowness. It is strange to talk of youth and mellowness in the same context, but this concerto has something of both. The fire works are there—the Horowitzian flame burns bright when Berman wants it—but the quiescence and  
(Continued on page 49)

## CLASSICAL RETAIL REPORT

FEBRUARY 7, 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

BEETHOVEN: COMPLETE SYMPHONIES—Solti—London

### 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

MAHLER: SYMPHONY NO. 5, KINDERTOTENLIEDER—Ludwig, Karajan—DG

MASSENET: LA NAVARRAISE—Horne, Domingo, Milnes, Lewis—RCA

LEONTYNE PRICE AND PLACIDO DOMINGO SING OPERA DUETS—RCA

RAVEL: DAPHNIS ET CHLOE—Boulez—Columbia

BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel

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

WAGNER: DIE MEISTERSINGER—Bayreuth Festival, Varviso—Philips

### KING KAROL/N.Y.

CHOPIN: PRELUDES—De Larrocha—London

GLIERE: SYMPHONY NO. 3—Raklin—Columbia/Melodiya

HEIFETZ IN CONCERT—Columbia

HERRMANN: PSYCHO—Herrmann—Unicorn

SONGS AND ARIAS OF ERICH KORNGOLD—Baker—Entr'acte

KORNGOLD: DIE TOTE STADT—Neblett, Kollo, Leinsdorf—RCA

PUCCINI: MISSA DI GLORIA—Corboz—RCA

BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel

VERDI: I MASNADIERI—Caballe, Bergonzi, Gardelli—Philips

### RECORD & TAPE COLLECTORS/ BALTIMORE

FOSTER: SONGS—Gregg Smith Singers—Turnabout

MUSIC OF THE MINSTRELS—Early Music Quartet—Telefunken

MOZART: DIE ZAUBERFLOETE—Sawallisch—Angel

RAVEL: COMPLETE ORCHESTRAL WORKS, VOL. V—Martinon—Angel

SCHOENBERG, SCHUBERT: BOOK OF HANGING GARDENS, SONGS—DeGaetani—Nonesuch

TCHAIKOVSKY: PIQUE DAME—Milashkina, Atlantov, Ermler—Col

VERDI: BALLET MUSIC—Maazel—London

VILLA-LOBOS: HARP CONCERTO—Michel—Philips

WAGNER: THE RHINEGOLD—Goodall—Angel

### TOWER RECORDS/SAN DIEGO

AFTER THE BALL—Morris, Bolcom—Nonesuch

BEETHOVEN: COMPLETE SYMPHONIES—Solti—London

CARLOS BY REQUEST—Columbia

KORNGOLD: DIE TOTE STADT—Neblett, Kollo, Leinsdorf—RCA

MAHLER: SYMPHONY NO. 5, KINDERTOTENLIEDER—Ludwig, Karajan—DG

MASSENET: LA NAVARRAISE—Horne, Domingo, Milnes, Lewis—RCA

LUCIANO PAVAROTTI SINGS WORLD FAVORITE TENOR ARIAS—London

RAVEL: COMPLETE ORCHESTRAL MUSIC, VOLS. I, II—Martinon—Angel

BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel

TCHAIKOVSKY: PIQUE DAME—Milashkina, Atlantov, Ermler—Col

### TOWER RECORDS/SAN FRAN.

BEETHOVEN: COMPLETE SYMPHONIES—Solti—London

BEETHOVEN: SYMPHONY NO. 3—Ozawa—Philips

CHOPIN: PRELUDES—De Larrocha—London

HANDEL: ORGAN CONCERTOS—Harnoncourt—Telefunken

LISZT: TRANSCENDENTAL ETUDES, OTHER PIECES—Berman—Columbia

FACHELBEL: KANON—Muenchinger—London

LEONTYNE PRICE AND PLACIDO DOMINGO SING OPERA DUETS—RCA

SCHOENBERG: CABARET SONGS—Nixon—RCA

BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel

WEBER: EURYANTHE—Norman, Hunter, Gedda, Janowski—Angel

### MUSIC STREET/SEATTLE

BEETHOVEN: COMPLETE SYMPHONIES—Solti—London

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

GO FOR BAROQUE—Victrola

MAHLER: SYMPHONY NO. 1—Hornstein—Nonesuch

RECORDER MUSIC ON ORIGINAL INSTRUMENTS—Brueggen—Telefunken

SCHOENBERG: CABARET SONGS—Nixon—RCA

BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel

TCHAIKOVSKY: NUTCRACKER SUITE—Previn—Angel

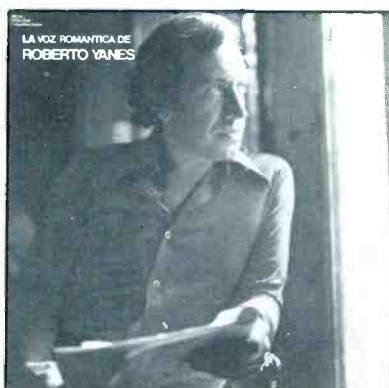
VIVALDI: CONCERTOS FOR FLUTE AND ORCHESTRA—Bream—RCA

VIVALDI: FOUR SEASONS—I Musici—Philips

## CLASSICAL PICKS FROM COLUMBIA

WHEN A CLASSICAL DISC HITS  
THE POP CHARTS, THAT'S NEWS!

1/31/76—BILLBOARD, With a Bullet  
1/31/76—RECORD WORLD



M 33233

JEAN-PIERRE RAMPAL, "THE KING OF THE FLUTE",  
ON COLUMBIA MASTERWORKS AND ODYSSEY RECORDS.



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# CBS Intl. Posts Best Year Ever (Continued from page 3)

Yetnikoff said, "It's particularly gratifying to me to see how the rapid growth of the International Division's first 10 years has continued in 1975. It's a tribute to the efforts of Dick Asher and his colleagues in the division to have accomplished such success despite difficult economic conditions in some of the foreign markets."

In looking ahead to the coming year, Asher said that "During the past year we have seen the continued strengthening of our organization. We have broadened our a&r and marketing efforts to provide us with even greater effectiveness. Despite economic problems that persist, we foresee a year of substantial growth and progress in 1976."

Among the American artists who enjoyed wide popularity abroad are: Johnny Cash, Leonard Cohen, Ray Conniff, Neil Diamond, Bob Dylan, Earth, Wind & Fire, Art Garfunkel, Albert Hammond, Labelle, Johnny Mathis, Harold Melvin & the Blue Notes, The O'Jays, Billy Paul, Minnie Riperton, Santana, Paul Simon, Bruce Springsteen, Billy Swan, the Three Degrees, Andy Williams and Tammy Wynette.

An English promotional visit by Art Garfunkel and sold-out concert dates by Paul Simon renewed European fervor for these two solo artists and their latest lps. Continued belief in Tammy Wynette and in her recording "Stand By Your Man" brought strong results in the U.K. "Stand By Your Man" topped the English charts after CBS U.K. released it for the ninth occasion; follow-up singles and album also are enjoying success. The Wynette success story spread through Germany, Holland, Belgium and France. The Three Degrees continued to be successful all over. Albert Hammond furthered his worldwide popularity with concentrated promotional and concert tours of England and the continent, where he enjoyed success with the release of a new European album, "99 Miles From L.A."

A CBS International billing of Santana and Earth, Wind & Fire was heralded as a major concert event for Europe last year and established a broad base of popularity for Earth, Wind & Fire on the group's initial visit abroad, as well as causing a significant upturn in Santana's catalogue. Bruce Springsteen made a brief concert tour of Europe in response to the press reaction he has received there during the past two years. Tours by Labelle, Blue Oyster Cult, Weather Report and Billy Swan were met by enthusiastic European audiences. Billy

Swan's "I Can Help" single topped European radio charts, selling over a million copies throughout Europe, and paved the way for two additional European hit singles as well as a hit lp which sold well in most of Europe and broke all sales records in Sweden, where it topped the 120,000 mark. Philadelphia International's Billy Paul, and Harold Melvin & the Blue Notes toured Brazil and were met by enthusiastic audience responses and catalogue sales.

Important CBS Records International artists continue to gain popularity in virtually every country, reflecting the fact that approximately 60 percent of the Division's sales are by non-U.S. artists.

English recording and film artist David Essex continued his success on the U.K. charts with his new album, "All The Fun Of The Fair." CBS U.K. also achieved substantial success with Ian Hunter, The Wombles, Mott, Russ Ballard, as well as developing careers for newly-signed artists

such as Al Matthews, Andy Fraser, the Sutherland Brothers & Quiver and Sailor, an English group whose first lp went gold in Holland and is selling throughout Europe. In addition to hitting the British charts with their debut records, Tina Charles and Biddu Orchestra, two new U.K. acts, enjoyed chart success in many other markets of the world, including the U.S.

Thijs Van Leer in Holland, Sharif Dean and Albert West in Benelux, Gianni Nazarro and I Pooh in Italy, Costa Cordalis in Germany, Cecelia and Lolita in Spain, Joe Dasisn, Annie Cordy, Nino Ferrer, Michel Fugain and Dave in France, Murray McLachlan, Michel Pagliaro and Patricia Dahlquist in Canada, Sammy Brown in South Africa, Vincente Fernandez in Mexico and Julio Sosa in Argentina are among their country's leading artists.

Brazil's Roberto Carlos, presently in the process of recording an album for the U.S. market, continued to be preminent,

selling widely, not only in his native country, but throughout the Latin countries of the world. In Japan, where the CBS/Sony joint venture continued to grow, success was spurred by local artists such as Momoe Yamaguchi, Hiromi Go, Mayumi Itsuwa and Mizuumi No Kesshin. In addition, CBS International delivered international stars Pink Floyd for Canada and Japan and Australia.

In 1975, CBS Records International entered into a joint venture with Federal Records in Jamaica. English artist Tina Charles had the number one single in Jamaica. Shortly thereafter CBS International also entered into a new joint venture in Greece.

## Phonogram Taps Wolff

■ CHICAGO — Jules Abramson, senior vice president/marketing for Phonogram, Inc./Mercury Records, has announced the appointment of Ted Wolff to the position of eastern regional marketing manager. The appointment is effective immediately.

In his new post, Wolff will cover eastern New York, New England, eastern Pennsylvania, New Jersey, Delaware, Maryland, Washington, D.C. and Virginia. He joined Phonogram/Mercury after 12 years with London Records. While at London, he was a salesman and spent the past seven years as sales manager of its New York branch.

## More British Discs Coming From Pye

■ NEW YORK—Peter K. Siegel, president of ATV Records Incorporated, has announced that the series "The Pye History of British Pop Music" will be augmented by the scheduled February release of The Kinks Vol. II, The Searchers Vol. II and Donovan Vol. II.

## Rick Dobbis

*(Continued from page 6)*

Formerly vice president and general manager at Blue Sky Records where he worked on the formation and structure of the label with Steve Paul, Dobbis worked closely with Johnny Winter, Edgar Winter and Rick Derringer. He was responsible for overseeing all label functions and coordinating activities with Epic and the Columbia Custom Labels.

### Background

Rick Dobbis joined CBS Records in 1970 as coordinator of their college program and then moved to the position of product manager for Epic/Columbia Custom Labels. He held that position until 1973, when he left to join Blue Sky.

## CBS Music—Big Three Pact

*(Continued from page 8)*

music books for major artist-writers in the April-Blackwood catalogues and select material from the Gamble-Huff and Gold Forever copyrights. Among the artist-writers represented in the initial music print drive are Janis Ian, James Taylor, Michael Murphey, Dave Mason, Billy Joel, Albert Hammond, Chip Taylor and David Essex. Terrence Stevens, director of marketing at The Big 3 will be coordinating upcoming projects with Robert Esposito, east coast

director of April-Blackwood and Wayne Rooks, director of talent affairs CBS Records. Periodic meetings will also be held with Marv Mattis, vice president creative affairs of April-Blackwood's Hollywood office, to coordinate projects emanating from west coast writers. Publishing executives at CBS and The Big 3 have already set a series of initial creative meetings in New York to schedule a broad spectrum of music print product for the coming year.



The CBS-Big 3 music publication drive is set in motion as executives of both firms attend an initial meeting. Seated from left: Herman Steiger, executive vice president of the Big 3 and Norman Stollman, director of business affairs, CBS Records International; standing from left are Terrence Stevens, Big 3's marketing director; Robert Esposito, east coast director of April-Blackwood and Wayne Rooks, director of talent affairs at CBS Records.

## CANADA

By LARRY LeBLANC



■ TORONTO—Methuen Publications held a party last week in honor of the newly published books on **Bachman-Turner Overdrive** by **Marty Melhuish** and **Led Zeppelin** by **Ritchie Yorke** . . . **Dave Warwick** has been named to score the stage production of "The Rowdyman," to play at Confederation Centre this summer. **Gordon Pinsent**, author of the film/book, is writing the lyrics . . . The annual BMIC dinner to be held at the Hyatt Regency on May 5th.

New **Ian Tyson** single on Broadland is "One Too Many" . . . **George Hamilton IV** has been recording at the RCA studio with **Jack Feeney** producing. He also did a week stint at the Horseshoe . . . New **Bob Ruzicka** single on RCA is "Outrageous," produced by Ruzicka and **Garry MacDonnell** at Damon Studios in Edmonton . . . Also recording at RCA was **Roy Payne**, who was completing an lp . . . Shannon Records has issued a **Nancy Ryan** single, produced by **Mary Reeves** and **Bud Logan**, titled "Make Me Your Woman."

Ex-**Guess Who** manager **Don Hunter** has announced the formation of a new firm, Exhibitions, Images Inc., and will handle fair consulta-

(Continued on page 49)

## GERMANY

By PAUL SIEGEL



■ BERLIN—As the tenth annual MIDEM gets underway in Cannes, there is a more positive feeling than ever about the prospects for increasing business developed from **Bernard Chevry's** meet. Continuing the international music meets will be the second MUSEXPO. President **Roddy Shashoua** announced MUSEXPO-USA will take place September 8-11 in the city of New Orleans. The jazz history of this city alone is worth the visit.

"Lady Bump" by **Penny McLean** is riding the top of the German national charts on Ariola/Jupiter Records owned by **Ralph Siegel** in Munich. Siegel with his "Fly, Robin, Fly" which was number one stateside, is now in the top 10 in Germany with **Silver Convention** produced by **Michael Kunze**. Kunze is currently recording his second Silver Convention album. Midland International Records president **Bob Reno** just brought over Silver Convention's gold record from the USA.

Ariola Records is hot with their album "Super 20, Super New," with various recording artists riding the top of the charts for the second month. Ariola also holds the number two spot with "Treffpunkt Herz" ("Meeting Place Heart") with various artists for the third month . . . CBS has a hot new lp entry with "Greatest Hits" by **Simon and Garfunkel** . . . K-TEL is in the number six position with "Deutsches Gold" ("German Gold") again with various artists . . . RCA is in the number four slot with **Elvis Presley** and "His 40 Greatest Hits" . . . BASF records has a classical hit with **Albert Lorzing**.

A terrible tragedy hit the "ZDF Hitparade" last Saturday night at the rehearsal when a TV cameraman named **Manfred Kupper** died of a heart attack . . . Veteran showman **Peter Alexander** will be relaxing in Switzerland after he completes his strenuous concert tour where over 400,000 people will see his show . . . Ariola PR men **Gerd Dornieden** and **Willy Klofat** tell us that their new **Jackie Robinson** single "Moving Like a Superstar" combines the disco sound and the sound of Munich . . . Wersi Electronic Organ executives **Wilhelm-Erich Franz** and **Reinhard Franz** are in the USA preparing for this fall's American premier of their product outside of Philadelphia . . . RCA's **Hans G. Baum** who had a number one hit in 1975 with **George McCrae** is now readying Scandinavian singing star **Gitte** and is in negotiations for another big German recording star who cannot be named as of yet . . . **Leo Boudewijns**, managing director of Phonogram/Philips in Holland, took over the marketing job for Polygram in Baarn, Holland.

## ENGLAND

By RON McCREIGHT

■ CANNES—Britain's MIDEM contingent constitutes nearly one third of this year's participants, with many new faces joining those more familiar. **Mitch Murray** and **Peter Callendar's** Bus Stop is well represented, Murray being one of the festival's original pioneers, while newer names include State Records, represented by **Wayne Bickerton** (records) and **Ronnie Beck** (publishing); **John Reid** Enterprises along with Rocket Records and **David Croker**; and Target Records which brings **Roger Greenaway** and **Tony Macaulay** back to MIDEM along with general manager **Harry Barter**. This year we are represented at the International Galas by **Rick Wakeman** and **The English Rock Ensemble**, who play a 90 minute show consisting of excerpts from "Henry VIII," "Journey" and "King Arthur." Other notable performers this year are **Tony Bennett**, the **Fania All-Stars**, **Esther Phillips**, **Henry Mancini** and **Joan Baez**.

Could the next **Rollers** single be a **Tim Moore** title? **Colin Blunstone** has cut two Moore titles since he switched publishing to **Nigel Haines'** Fuse Music.

IN LONDON: **Tam Paton**, Bay City Rollers manager since the beginning, is allowing the group to go their own way and will now concentrate on handling new Polydor act, **Bilbo Baggins**, whose second single, "Back Home," looks set to break. **Bill Curbishley** is managing another new Polydor signing, singer/writer **Chris Neal** who is produced by **Jimmy Horowitz** and published by **Donny Marchand's** Homemade Music. His first single "My Town" is out this week coinciding with his signing with MCA for the U.S. and Canada.

National press coverage on BBC's "banning" of **Donna Summers'** "Love To Love You Baby" (GTO) will ensure top 5 placing, although on the strength of previous airplay the single is already rapidly climbing the top 50. **Barry Manilow's** Stateside no. 1, "I Write The Songs" (Arista), is now available in spite of **David Cassidy's** version charting only a few months ago. Instant acclaim too for **Dylan's** "Hurricane" single (CBS) from the also well received "Desire" album.

Sensational moves within the industry with **Clive Selwood** creating a new post at Pye as head of marketing following the company's other recent appointment, bringing in **Fred Marks** to manage the international division. The Purple Group of Companies, having acquired a 50 percent share of British Lion Music, also acquires managing director **John Craig** who will look after their entire publishing operation including their newly-formed German subsidiary, Maredo Musikverlag, which is to be administered by **Rolf Budde** Musikverlag. Craig became involved with Purple after acquiring publishing on **Roger Glover's** "Butterfly Ball" and also recently acquired **Harry Chapin's** material via Star Songs Ltd. Finally, Magnet has brought in **Judy Totton** from the Greenwich Theatre to replace **Sue Dunkley** as press officer.

## Intl. Talent Show Set for Musexpo

■ NEW YORK — A major talent showcase is scheduled for International Musexpo '76 — the U.S.A.'s second annual International Record and Music Industry Market—to be held at the Fairmont Hotel in New Orleans this September 8-11. The talent showcase will feature top international recording artists. In addition, facilities are available within the Fairmont Hotel for any record companies, booking agencies and managers who wish to showcase their artists during Musexpo.

### Showcase Nights

International Musexpo '76 will host its own showcase on Wednesday and Thursday nights, September 8-9, in the 1800 seat International Ballroom of the

Fairmont Hotel. Selection of artists will be made personally by **Roddy S. Shashoua**, Musexpo president, who will be checking in each country for suitable talent during the next few months. Exhibitors who wish to showcase artists on their own should also contact Shashoua.

### Six Locations

Six different locations, capable of accommodating anywhere from 60 to 1800 people in theatre seating, will be available within the Fairmont Hotel. These include the International Ballroom (1800 seats), the Grand Ballroom (1100 seats), Emerald Ballroom (550 seats), University Room (400 seats), Gold Room (190 seats) and the Orleans Room (60 seats).

## Canada *(Continued from page 48)*

tion . . . **Susan Jacks** recently in Philadelphia for sessions with producer **Gerry Ross** . . . New **Jim and Don Haggart** single is "Special Kind Of Feeling" produced by **John Arpin** . . . **Anne Murray** due to record again this month . . . **Anne Mortifee**, appearing in her first one-woman show at Vancouver's Arts Club Theatre, has been turning in unanimous praise from local critics for her six week stint. She's a Canadian artist who has just recorded her first solo album for EMI titled "Baptism" at the Abbey Road Studios . . . Columbia Records has flipped **Patricia Dahlquist's** recent single to "Mr. Fascination" produced by **Bob Gallo** . . . New **Terry Jacks** single is "Y' Don't Fight The Sea" from the Goldfish Records lp of the same name.

Boot Records busy with a flurry of CanCon singles: "My Oh My" by **Karl Erikson**; "The Gryphon" by **The Molly McGuires**; "Four-O-Thirty Three" by **Sean Dunphy**; and "Born A Woman" by **Rita MacNeil** . . . United Artists/Canadian Talent Library artist **Keath Barrie** debuts as a concert performer on Feb. 15th at the Eaton Auditorium. Keath will be accompanied by an orchestra under the direction of **Jimmy Dale**, music director of CBC-TV's **Bob MacLean Show**. To coincide with Keath's concert United Artists has scheduled a new single, "I'm Only Talkin' To The Wind" . . . UA's **Allan Matthews** flew to Vancouver for the **Electric Light Orchestra** date on Feb. 4 to present the band with a gold lp for "Eldorado."

New **Vic Franklyn** lp for UA/CTL is "Leave Tenderly" and the title track has been released as a single . . . Music Shoppe International has signed an exclusive booking agency agreement with **A Foot In Coldwater** . . . Quality Records has picked up distribution in Canada of Chariot Records and the label's first single, "Then Morning Came," by **David Proud** . . . Quality has also signed a distribution deal with the Quebec label Interdisk with the first release under the pact being "Ne Cherchez Pas L'Amour" by **Monique Rousseau** and "Apres" by **Richard Huet**; scheduled for release in the near future is a single by **Diane Marchel**.

London Records of Canada has announced the conclusion of a distribution agreement with Alta Music Ltd. The initial product released by Alta consists of three singles, "Crying Crying" by **Disco Train Express**, "The Girl From Ipanema" by **Zakariah** and "Let's Do The Latin Hustle" by **Eddie Drennon** and **B.B.S. Unlimited** . . . Dixon and Propas management firm has recently added **Jackie Valasek** to its staff and **Barbara Onrot** and **Barbara Hoffman** have departed.

## Karajan, Berman & Chopin

*(Continued from page 46)*

thoughtfulness combined with Karajan's warmth and romanticism makes this the kind of record that will and should be a best seller.

On January 24 New Yorkers had the kind of dilemma that can only happen in this music capital. They had to choose between hearing Janet Baker at Carnegie Hall and Jan DeGaetani at Hunter College auditorium. The former concert was sold out to stage seats and the latter was less full, but the quality of the two women, both mezzos and both singing lieder, was extraordinary. Two record companies give the buyer this month the same fascinating choice. A few weeks ago this space was taken up with a discussion of Alicia de Larrocha's Opus 28 Preludes of Chopin. Now comes Columbia with Murray Perahia doing the complete Prelude (virtually the same with only three more pieces).

### Comparison

That the two can be compared says a lot for as young a pianist as Perahia; Miss de Larrocha is at the top of her form and, as Donal Henahan said recently in the Times, may not only be the best woman pianist in the world but indeed the best pianist. Still, the two records are comparable,

and this listener spent some time listening to one then the other. The upshot, as with Misses Baker and DeGaetani, is of two remarkable pianists practicing their art on a master.

Take the third Prelude in G Major. Perahia emphasizes the left hand as he swiftly moves through the notes with a feeling of power and thrust; Miss de Larrocha balances her hands, achieving a crystalline tone in the right hand but making one realize how fast the piece moves with the left. There is less thunder and her two arpeggios at the end are soft, deliberate; Perahia's are swift, pointed.

In the fourth Prelude in E Minor, she is immediately warm and even a touch Latin with that strange evocation of the past or maybe of distant lands or magical places that is her specialty; Perahia is lyrical, emphasizing reflection even as he carefully finds the detail.

No one who loves the piano and Chopin could be without the two records. They are a further testament to the variety and excitement possible in Chopin, and how two pianists can come up with two wildly different, exciting and valid interpretations.

# ENGLAND'S TOP 25

## Singles

- 1 MAMA MIA ABBA/Epic
- 2 FOREVER AND EVER SLIK/Bell
- 3 BOHEMIAN RHAPSODY QUEEN/EMI
- 4 LOVE MACHINE MIRACLES/Tamla Motown
- 5 GLASS OF CHAMPAGNE SAILOR/Epic
- 6 LOVE TO LOVE YOU BABY DONNA SUMMER/GTO
- 7 WE DO IT R & J STONE/RCA
- 8 IN DULCE JUBILO MIKE OLDFIELD/Virgin
- 9 KING OF THE COPS BILLY HOWARD/Penny Farthing
- 10 EVIL WOMAN ELECTRIC LIGHT ORCHESTRA/Jet
- 11 LET THE MUSIC PLAY BARRY WHITE/20th Century
- 12 MIDNIGHT RIDER PAUL DAVIDSON/Tropical
- 13 ITCHYCOO PARK SMALL FACES/Immediate
- 14 ANSWER ME BARBARA DICKSON/RSO
- 15 ART FOR ART'S SAKE 10cc/Mercury
- 16 WALK AWAY FROM LOVE DAVID RUFFIN/Tamla Motown
- 17 SUNSHINE DAY OSIBISA/Bronze
- 18 MILKY WAY SHEER ELEGANCE/Pye
- 19 WIDE EYED AND LEGLESS ANDY FAIRWEATHER LOW/A&M
- 20 NO REGRETS WALKER BROTHERS/GTO
- 21 BABYFACE WING AND A PRAYER FIFE AND DRUM CORPS/Atlantic
- 22 DO THE BUS STOP FATBACK BAND/Polydor
- 23 50 WAYS TO LEAVE YOUR LOVER PAUL SIMON/CBS
- 24 LOW RIDER WAR/Island
- 25 BOTH ENDS BURNING ROXY MUSIC/Island

## Albums

- 1 A NIGHT AT THE OPERA QUEEN/EMI
- 2 24 ORIGINAL HITS DRIFTERS/Atlantic
- 3 BEST OF ROY ORBISON/Arcade
- 4 40 GREATEST HITS PERRY COMO/K-Tel
- 5 OMMADAWN MIKE OLDFIELD/Virgin
- 6 STILL CRAZY AFTER ALL THESE YEARS PAUL SIMON/CBS
- 7 ATLANTIC CROSSING ROD STEWART/Warner Bros.
- 8 WOULDN'T YOU LIKE IT BAY CITY ROLLERS/Bell
- 9 BEST OF THE STYLISTICS/Avco
- 10 MAKE THE PARTY LAST JAMES LAST/Polydor
- 11 GREATEST HITS BARRY WHITE/20th Century
- 12 SHEER HEART ATTACK QUEEN/EMI
- 13 TUBULAR BELLS MIKE OLDFIELD/Virgin
- 14 VERY BEST OF ROGER WHITTAKER/Columbia
- 15 THE SINGLES: 1969-1973 CARPENTERS/A&M
- 16 ALL THE FUN OF THE FAIR DAVID ESSEX/CBS
- 17 SIMON AND GARFUNKEL'S GREATEST HITS/CBS
- 18 WISH YOU WERE HERE PINK FLOYD/Harvest
- 19 GET RIGHT INTO HIM BILLY CONNOLLY/Polydor
- 20 ROLLED GOLD ROLLING STONES/Decca
- 21 40 GOLDEN GREATS JIM REEVES/Arcade
- 22 HISSING OF SUMMER LAWN JONI MITCHELL/Asylum
- 23 20 SONGS OF JOY NIGEL BROOKS SINGERS/K-Tel
- 24 STAR TRACKING 76 VARIOUS ARTISTS/Ronco
- 25 FAVOURITES PETERS AND LEE/Philips

# London Sales Conference (Continued from page 3)

in your area, better than we do." This specialized market knowledge was seen as the key to the independence of the distributors, but Goldfarb noted that a coordinated effort must be made from the London head office. In a presentation made later in the conference, creative services director Don Wardell demonstrated the advertising tools that London would be supplying on a national level to aid the local efforts. Emphasizing the company's commitment to the independents, Goldfarb stressed "we promise you 102 percent London, London, London. We streamlined the organization to use our manpower to make, break and develop London artists."

## Recommendations

One of the problems that Goldfarb warned the distributors of was the dominance of the conglomerate record companies in today's marketplace. His recommendation for keeping London strong in the face of their competition was the use of "intelligence, service and being number one in promotion." He urged the businessmen to surround themselves with the people who are familiar with the sounds of today. Goldfarb declared, "Today music is almost like a religion and you can't afford to lose that fervor." He hoped that the expert merchandising knowledge of the older businessmen could be blended with the younger record man's feel for the contemporary marketplace to fulfill the promise of his declaration of independent distribution.

The entry of London into the tape market (see separate story) permeates and adds impetus to all the individual London merchandising campaigns. Audio-visual product demonstrations in all divisions of London's full-line catalogue were used to further spur enthusiasm for the product among the attendees.

The first demonstration displayed the London import catalogue. Although many distributors do not carry import items, Goldfarb stated that they should be aware of the scope of the London catalogue. The London import labels are Argo, Telefunken, Das Alte Werk and L'Oiseau-Lyre. Leo Hofberg, general manager of Argo Sight and Sound, Inc. gave the import demonstration, stressing that the import catalogue is a multi-million dollar business that will continue growing as young people show more and more interest in classical music. Hofberg stated that "both repertoire and packaging are important in achieving success." He feels that he has a complete repertoire backed by

high quality art work and extensive liner information built into the albums.

The London label classical demonstration was given by vice president Terry McEwen. McEwen stressed the strong list of classical artists on the London label including: Zubin Mehta, Joan Sutherland, Lorin Maazel, Sir Georg Solti and numerous others. He also concurred with Herb Goldfarb's statement that "product is the number one item in making a record company." To back this statement up, his classical division will be releasing a complete recording of "Porgy and Bess." Conducted by Lorin Maazel, this work will appear in album, eight-track and cassette formats. McEwen also announced the release of "Also Sprach Zarathustra" conducted by Sir Georg Solti. This album will feature a new English engineering technique where 36 minutes can be recorded on a single side of an album without loss of quality. McEwen is concerned with building new classical artists' careers and sees Rumanian pianist Radu Lupu as a new star on the horizon.

## New Catalogue Format

Supporting the London classical campaign will be a new format for their catalogue. Realizing that not all distributors are familiar with classical music, the London staff designed the catalogue to be an educational as well as business tool. The catalogue gives a brief history of the artist and music, discography and whenever possible a touring schedule is provided so personal appearances can be coordinated with in-store product availability. "Porgy and Bess" is the lead item in the new book. Director of classical sales John Harper is sure that the popularity of classical music is so strong that he is looking for a single to be culled from the "Porgy and Bess" album. He said, "We think 'Porgy and Bess' is the essence of crossover." Harper also announced that London classics were nominated for 11 Grammys last year.

The director of the Phase 4 catalogue, Tony D'Amato, presented his line's demonstration. The essence of Phase 4 is the high quality of stereo sound. D'Amato traced the history of this venture from the recording of parades and bullfights in 1963 to today's Verdi "Requiem" which will be available in the frr taped formats. He pointed out that there is a big market for both "beautiful music" and ethnic music, that is being neglected on both the current product and catalogue level. He told the distributors the catalogue situation

is, "If you take it for granted, it deteriorates. You have to take care of it."

Perhaps the single most important item on the Phase 4 label is the "Threads of Glory" set. "Threads of Glory" highlighted the "Celebrating . . . the Bicentennial" promotion. Special press kits were designed for "Threads of Glory" featuring a single album culled from the six album set. There is a serialization of "Threads . . ." currently on 46 radio stations scheduled to run until the fourth of July, and starting next month TWA will have segments of "Threads of Glory" on both domestic and international flights.

## Popular Releases

The heart of the record business today is popular music. London's popular music presentation was given by the vice president of popular a&r, Walt Maguire. The overriding campaign theme for the pop division will be "Soul On Fire." Five out of the next seven London popular releases will be by black artists. These include "Full Of Fire" by Al Green, "Total Explosion" by Syl Johnson, "Adios Amigo" by the Infernal Blues Machine, "Don't Let Up" by Olympic Runners and the soundtrack from the movie "Train Ride To Hollywood" by Bloodstone. Also expected to figure heavily in "Soul On Fire" is Memphis song-

stress Ann Peebles. The "Soul On Fire" promotion will feature in store browser cards, window streamers and selected print ads for the Hi label artists.

## Great Pop Expectations

Maguire spoke of great expectations for John Miles and his single "Highfly." He announced a Miles album is currently in the works. The two non-black music albums forthcoming are "Radio Radials" by Austin-based band Greazy Wheels and "The Promise" by Moody Blues organist Michael Pinder. Pinder's good word for the conference, besides the announcement of his first solo album, was "Hopefully every couple of years we can put out a Moody Blues album. The Moody Blues are not dead."

London/Threshold believes in this statement of vitality from another viewpoint: they strongly support past Moody Blues catalogue as well as the individual albums of Graeme Edge, Justin Hayward and John Lodge, Ray Thomas and Pinder. Maguire emphasized the value of catalogue in general to the conference, reminding them of the sales potential of the Rolling Stones, Moody Blues, Tom Jones, ZZ Top and Mantovani.

London's commitment to being a full-line record company was reiterated by the "London Has A

*(Continued on page 51)*

# London Enters Tape Market

■ The London '76 conference marked the entry of London into the tape market in all configurations. Prior to February, tapes of London artists were released on London/Ampex tapes. Now all new product will be marketed exclusively under the London label. The eight track tapes will be packaged in a blue casing making them distinctive from the Ampex product which has black casing. On May 1, London will re-release their past tape catalogue on their own tape label. In the ninety-day interim period there will be some confusion resulting from this situation. London executives conferred on the question of returns from distributors and announced that they will, in all probability, not be responsible for the London/Ampex product currently in the marketplace, but will take their normal return responsibility for London tapes only from here on in.

The biggest product innovation announced at the meeting was the introduction of London frr tape cassettes. These full-frequency tapes were developed in

England by an engineering team led by industry veteran Arthur Haddy. Haddy, who was a pioneer in the development of high-fidelity stereo recordings, conducted an impressive demonstration comparing his new cassettes running at 17/8 ips to a master tape being played at 15 ips. Most people attending the demonstration were unable to perceive the difference in the two taped programs.

## Cassette Advances

Herb Goldfarb stated, "I think London will revolutionize the cassette business in the next three to nine months with the frr cassette. We will take advantage of the mistakes made by our competition. There will be good delivery. We will print both imported and domestically. We will cherry-pick our product and we will not press everything both eight-track and cassette."

The initial London tapes released will include 24 cassettes, 11 eight-track and 13 imports. It will feature London pops, classics, Phase 4, Phase 4 classics and an English import selection of mostly classical tapes.

## N.E. Philly Band To Kessler-Grass



Kessler-Grass Management has announced the signing of the N.E. Philly Band, which has just completed recording its first single, "Why Don't We Live Together," to be released by Fantasy Records. The song took first prize at this year's American Song Festival Awards. The group is currently on an eight week tour of Canada with another Kessler-Grass Management artist, Eddie Haddad. Shown (back row, from left) Clancy B. Grass III, Kessler-Grass Management; Eddie Martinez, producer; Michael Caruso, Steve Eisenberg and Rick Rydell, N.E. Philly Band members. (Front row) Walter Barr, Paul Schwartz, Roy Braverman, N.E. Philly Band; and Danny Kessler, Kessler-Grass Management.

## Steve Wax

(Continued from page 4)

### New Duties

Wax, formerly vice president, promotion, for Elektra/Asylum, will continue to oversee the promotion department's activities while assuming new overall executive responsibilities within the firm.

Before joining Elektra/Asylum in January of '74, Wax was vice president in charge of promotion for Bell Records; he was at Bell for five years. Previous to his tenure at Bell, Wax was national promotion manager for Jubilee Records.

## London Conf.

(Continued from page 50)

Way With Words" program. This campaign for spoken word records on Argo is highlighted by Alan Aldridges' colorful artwork in conjunction with Argo's version of "The Butterfly Ball." Also being promoted are "The Hobbit" performed by Nicol Williamson and "The Secret Garden" with Glenda Jackson.

### Gordon

The mood at London '76 was perhaps best summed up by national promotion director Herb Gordon. Gordon stated, "To me the name of the game is promotion. The most important person in the distributorship is the promotion man. He's the professional. He's aware of all the radio stations and all the advertising in his market. He knows the competition. London Records is a full-line company. London Records expects the distributorship to maintain the best possible promotion staff. The promotion man needs top cooperation and the best tools. You'll find the investment is worth it because without it your distributorship suffers."

## Cayre Reissues Six

■ NEW YORK—Cayre Industries has announced the release of six albums, all reissues on the Bethlehem label.

These albums, unavailable for almost five years, are "Bad, Bad Frances Faye," "Herbie Mann, The Bethlehem Years, Volume I," "The Finest of Charlie Shavers, The Intimate Years," "The Finest of K. and J.J.," featuring trombonists Kai Winding and J.J. Johnson, "The Australian Jazz Quartet," and a one-disc album of highlights from Bethlehem's previously released three record set of George Gershwin's "Porgy and Bess," starring Frances Faye, Mel Torme, and Duke Ellington and Russ Garcia and their orchestras.

## Rankin Rides High



Little David recording artist Kenny Rankin maintained his coast-to-coast popularity with a consecutive pair of "live" remote radio broadcasts in Los Angeles and New York in January. Sold-out crowds filled the Roxy in L.A. for three nights as KWST-FM aired the opening night's show, emceed by Little David vice president Flip Wilson, and co-starring Little David comedian Franklyn Ajaye. A week later in N.Y. WNEW-FM aired the opening night's show as Rankin commenced five nights of sold-out performances at the club. Shown backstage at the Bottom Line are, from left: Steve Paul, Kenny Rankin, Atlantic Records national pop promotion director Vince Faraci, vice president of national pop promotion Dick Kline, New York promotion rep Steve Leeds, special album projects coordinator Tunc Erim (above), WNEW-FM's Scott Muni and Atlantic Records president Jerry Greenberg. Little David is distributed by Atlantic.

## CLUB REVIEW

## Gail Kantor: Confidently On Her Own

■ NEW YORK—Performing with Bette Midler as one of the Harlettes inaugurated New York's Gail Kantor into the world of professional success. Ms. Kantor's engagement at Reno Sweeney (9) showed that she has the talent to attain those heights on her own, based on both strong original material and a winning vocal style.

### Determined Performance

It certainly won't be an easy voyage to the top, but Ms. Kantor demonstrated the determination to see the journey through during the course of her performance. Opening with a fast-paced tune called "Chalk It Up To Love," Ms. Kantor exercised her vocal muscle with crowd pleasing results. She knows the importance of tempering her blues shouting with more mellow timbered tones. During the next two tunes, "Back On Your Word," which has a Carole King sound, and "Real Feeling," she almost was in danger of losing her audience. There wasn't anything in particular lacking in her performance, just the magic that it takes for a new talent to hold a crowd was momentarily missing.

### Good Interpretation

Undaunted, Ms. Kantor quickly won back the total support of Reno Sweeney's patrons with "Everytime I See You," a song which she "found off an old Sarah Vaughan album." It's the mark of confidence in a young performer to interpret good material covered by a great artist like "Sassy" in a natural and professional manner. Besides that, it's not an easy task to fight back in a club situation.

Ms. Kantor's crowd captivation was completed with her self-penned "Fantasy To Ride." With a loose and easy r&b feel that reminded this reviewer of the Blackbyrds, "Fantasy To Ride" is the type of song that could easily win an AM audience. She displayed further songwriting and performing skills on "Childless Mother," a twist on the motherless child theme that still retained the spiritual touch, a progressive country tune called "Emeralds, Diamonds and Pearls" and "The Hyena Laughs," which combined social comment and entertainment.

Backed by Jon Stroll on piano, George Lurie on bass, drummer Barry Lazarowitz and Werner Fritzsching on guitar, Gail Kantor showed herself to be a confident and creative performer on the rise.

Howard Newman

## Free Beer Signs With Kama Sutra

■ NEW YORK—Art Kass, president of The Buddah Group, has announced the signing of Free Beer to the Kama Sutra label. Free Beer is currently in the studio, completing the recording of their second album, "Highway Robbery," produced by Alan Lorber of Lorber/Scheer Productions.

## 'Music People' Bows

(Continued from page 4)

San Francisco area, and has purchased certain assets of Musical Isle of America which has discontinued its one-stop operations in the San Francisco area.

### Lipton's Background

Lipton's career in the record business spans more than 20 years as a distributor, rack jobber and marketing executive. He began his career with Cosnat Distributing and has spent the last 10 years with United Artists Records in a variety of posts including vice president of marketing, president of UDC, senior vice president of United Artists Records, and most recently as president of Musical Isle of America.

Blaine's career also began with Cosnat Distributing in the 1950s where he was vice president, and his most recent post has been as operating head of Musical Isle's San Francisco operation.

### One Stop to Open

The Music People, Inc. will operate a one-stop location in San Francisco at 467 Sixth Street, and will open a new one-stop location in Oakland at 1025 W. MacArthur Boulevard, on February 2, 1976.

## Michael Murphey: A 'Cowboy' with Class

■ LOS ANGELES—When "cosmic cowboy" Michael Murphey (Epic) started his Roxy set with a forceful, driving version of his latest single, "Renegade," the house full of Murphey partisans suspected that this was going to be a high-energy show — and they were right.

With backing by an always complementary band (appropriately called "The Renegades," and featuring Nitty Gritty Dirt Band member John McEuen on fiddle and banjo), Murphey sang an extensive, yet well-rounded selection of his songs, culled from his self-penned repertoire. And while his material may have been stretched a bit too thin over the two-hour show, Murphey's assured performance rarely failed to maintain interest.

Accompanying himself on guitar, Murphey used his smooth, persuasive vocals to best effect on "Carolina In The Pines" and the unsettling story of the "real" Buffalo Bill, "Wild West Show."

"Pink Lady" (from "Swans Against The Sun") was a clever put-on of the cocktail lounge ballad — and was a welcome comi-

cal sidelight.

The show, of course, wouldn't have been complete without "Wildfire," and much to his credit, Murphey is still singing the number with unwaning conviction — even though he's undoubtedly performed it hundreds of times.

### Cate Brothers

In a very strong opening act, the Cate Brothers (Asylum) displayed a sparkling collection of punchy, funky r&b-influenced toe-tappers, most of which can be found on their "Cate Bros." debut lp.

This most promising band consists of Ernie Cate on keyboards, Earl Cate on guitar, Terry Cagle on drums and Albert Singleton on bass. To a man they play in a tight, sparing way, never falling prey to perfunctory instrumental fills.

"Union Man" and "Standing On A Mountain Top" were solid crowd pleasers, and based on their Roxy showing, the Cate Brothers — who have played their share of beer bars — should definitely develop a taste for champagne.

Mike Harris



Pictured above at the Roxy show are, from left: director, Epic a&r Gregg Geller; Caroline Murphey; Pink Murphey; Michael; Dan Weiner, Monterey Peninsula Artists; and Norman Weiss, Management 3, Murphey's personal manager.

## Capitol Promotes Kathy Wagner

■ LOS ANGELES—Kathy Wagner, formerly national publicity coordinator, Capitol Records, Inc., has been promoted to the position of western publicity manager, announced Dan Davis, CRI director of creative services merchandising press.

Simultaneously, Ines LaBonté has been named national publicity coordinator. Wagner and LaBonté will report directly to Patti Wright, national publicity manager, effective immediately.

In her new position, Wagner will be responsible for all publicity and press information services on the west coast.



Kathy Wagner

## Mayer & Perry Join Django



Django has signed a publishing and writing agreement with John Mayer and singer/writer Rachel Perry, it was announced by producer/writer Gene McDaniels. First product to be released under the pact is Nancy Wilson's Capitol album, "This Mother's Daughter" and Roberta Flack's new Atlantic album. Pictured from left are Mayer, McDaniels and Perry.

### CLUB REVIEW

## Vannelli's Sound Defies Categorization

■ NEW YORK — It's really no wonder the marketing of Gino Vannelli (A&M) has for so long remained a difficult task: Gino's music so totally defies any of the current modes of sound categorization that no one seems to know how to present him to the listening public.

The fact of the matter is that Vannelli's expert blend of patterned and metered elements equally encompasses forms of (a) jazz; (b) rock; (c) rhythm & blues; (d) progressive electric; yet is uniquely (e) none of the above.

Heavy support from various synthetic keyboards lend what can best be defined as "Stevie Wonder complexities" but without a cohesive soul identity to rely on, Vannelli devotees are a very disjointed group of listeners. What we have is the creation of a sound that is able to utilize the best characteristics of familiar styles and create a niche all its own.

The current A&M album, "Storm at Sunup," has just been nominated for a Grammy in the category "Best Engineered" as was last year's "Powerful People." Gino also has the distinction of being one of the first white performers to appear on "Soul Train." From Montreal, Vannelli has received a 1975 Juno (Canada's Grammy equivalent) as "Most Promising Male Vocalist," and he and the four members of his band are among the few caucasian musicians to open a show for Stevie Wonder (who is a self-proclaimed Gino admirer).

At what was Gino's "first real gig here in New York," a most diverse crowd showed up at The Bottom Line to see Vannelli, who was on the bill with established cafe-blues vocalist Betty Carter

(Roulette). It was an evening filled with many acoustic textures.

From the start, Gino's set was tight, synthesized perfection. "Storm at Sunup/Love Me Tonight" precipitated immediate appeal. "Mama Coco" heightened the crowd to a rhythmic frenzy, while "Where Am I Going" and "Keep on Walkin'" showed off mellower moods and great dexterity for the capabilities of Vannelli and the five electronic keyboards behind him.

There are so many various fractions of musical demarcation, that it is refreshing to see a performer who can take a diversity of instrumental art forms and come up with something as original and appealing as does Gino Vannelli.

It was unfortunate at first for Betty Carter to have to compete with the sparks of energy that were still left on the stage by Gino, as Betty's blues are of the slow cooking variety, and it is difficult for an audience to "key down." This however, did not deter Carter for a moment; she is a jazz singer first, last and only. Her set was done her way or she simply wouldn't have been there at all.

Long ago in Betty's career, she decided that she was a musical instrument with specific true notes and feelings that she expressed best. No one told her what to do 20 years ago, and it is obvious that Gibraltar will crumble before Betty budes from her convictions of singing lyrics from the heart, not the chart.

Carter's voice is dry and raw, her scat singing is done the way scat was meant to be done: fast and feeling, and the blues slow and pain-produced.

Mark Bego

## 4 Star Complex Nears Completion

■ NASHVILLE — Joe Johnson, president of the 4 Star Publishing and Recording Complex, has disclosed that he has a \$10 million commitment to his Nashville based operation.

Johnson moved the home offices of 4 Star to Nashville in the spring of 1975, and for the past year has realigned and expanded the publishing and recording wings of the company in an effort to develop a new concept of marketing and distribution of recorded product.



Joe Johnson

The new Multi-Media Recording Complex is being readied for mid-1976 completion, with audio facilities available in early March.

The 4 Star Complex is to be an all-inclusive recording facility, featuring total audio/video, tape and film screening and sweetening, video tape and disc mastering. A full complement of multi track equipment is topped off by 32 in and 32 out NEVE consoles with total Ampex audio/video support equipment.

The Custom Syndication Production Center will be operative the third week of February in which Brother Dave and Millie Gardner will produce their pre-sold syndicated radio and theater shows. This custom facility will also be available to other radio, jingle and demo clients.

Johnson states, "The operation will service the whole of the industry of recorded information, not just the recording industry. It

will be possible for producers of television, radio, film and record properties to start and complete their product here in Nashville. They come to Nashville for its unique talent pool; they (the producers) deserve and Nashville will supply them total professional custom services."

4 Star Publishing office has existed in Nashville for some 15 years. The 4 Star Music Annual Golf Invitational is an annual event held in Nashville and Johnson has produced most of his product in Nashville, and through these friends and associates arrived at this commitment.

## NSD Relocates

■ NASHVILLE—Nationwide Sound Distributors has moved into a new 5000-square-foot building.

Located at 1204 Elmwood Ave., the new building has its own warehouse and loading dock, will house Music City Mailing Service (a division of NSD), the promotion and sales departments of NSD, and although separate from the distributorship, will also house Soundwaves Records, Phono Records, Brand X Records, Music Craftshop, Hitkit Music, Phono Music and Lioness Ltd., Public Relations, also a division of NSD. The new building will house only music business enterprises.

## Anderson & Turner Top Country Chart

■ NASHVILLE—In their first recorded duet, Bill Anderson and Mary Lou Turner have topped the RW country singles chart. "Sometimes," on MCA written by Anderson, also marks the first time Bill Anderson has recorded a duet since he and Jan Howard recorded together several years back.

## WB Signs Donna Fargo

■ NASHVILLE — Warner Bros. Records has signed country-pop artist Donna Fargo to a long-term contract. The signing highlights the company's recent activities in Nashville, along with other activities which include the addition of the label's first country a&r director who will head up the new, expanded offices in Music City.

## Gibson To Acuff-Rose



Don Gibson (center) has signed an exclusive booking agreement with Acuff-Rose Artists Corporation in Nashville. Shown with Gibson are Howard Forrester (left) and Ron Woolman of Acuff-Rose.

# NASHVILLE REPORT

BY RED O'DONNELL



■ Query of The Week: Is Roger Miller leaving Columbia? . . . 352,260 visited Country Music Hall of Fame and Museum last year. An increase of 21,611 over 1974's 330,649. August was top month with 69,253 . . . It had to happen sooner or later: BMI's local vocal vice president **Frances W. Preston** was forced to cancel a speech. However, it took a blizzard to do it. She was skiing in Colorado and got snowbound . . . Production of **Dolly Parton's** syndicated TV series, delayed for several weeks while she recouped from an ailing throat, scheduled to get underway this week at Grand Ole Opry House. Understand **Jim Stafford** is gonna be guest on premiere taping.

Pittsburgh Steeler quarterback **Terry Bradshaw**, who has just completed appearances in numerous pro league football stadia, is preparing for personal appearances as a Mercury recording artist. He was here last week (with agent-manager **Tillman Franks**) to hire a band and be fitted for country-style costumes. Promoter **Dick Blake** is setting up Bradshaw's debut performances, said to be at Louisville & St. Louis in mid-February on "spectaculars" headed by **The Statler Brothers**. (Negotiations are underway for guest shots on the **Johnny Carson & Sonny and Cher** TVers.

Birthdays: **Sarah Johns, Dave (Lonzo) Hooten, Claude King, Tony Booth, Wilma Lee Cooper, Donna Stoneman, Buddy Cagle** and **Gary Williams**.

Couple of "sweet" ones: "Strawberry Pie" by **Johnny Cash & "Huckleberry Pie" by Sammi Smith & Even Stevens** . . . **Tanya Tucker's** 200-acre farm is on the market. She and parents, Mr. & Mrs. **Beau Tucker**, reportedly have \$500 thousand invested in the property, building, equipment, cattle, etc. Reason for selling: "It's too big and we're too busy," explains pater Tucker. "And we plan to move nearer Nashville and into a smaller place," he adds. The farm is about 30 miles from Nashville.

The **Blackwood Singers** have added touch of the Bicentennial to their act. They perform the last-half of their show attired in red, white and blue outfits—decorated in red, white and blue rhinestones.

**Jim Ed Brown's** show now features a trio of girl singers—**Renee, Treba** and **Larisa Fairchild**, formerly of Atlanta. The threesome has a

(Continued on page 56)

## COUNTRY PICKS OF THE WEEK

SINGLE



**TAMMY WYNETTE, "TIL I CAN MAKE IT ON MY OWN"** (T. Wynette, B. Sherrill, G. Richey; Algee/Altam, BMI). A super ballad—and one that could be her biggest yet, by the queen of country soul. Mr. Producer and Miss Tammy have combined forces here with results more powerful than a great norther. The princess of the teardrop sings her emotional best. A monster here! Epic 8-50196.

SLEEPER



**CARMOL TAYLOR, "PLAY THE SADDEST SONG ON THE JUKEBOX"** (C. Taylor & L. McGraw; Algee/Al Gallico, BMI). A beer drinkin', honky tonkin' number that'll have you putting your pedal to the metal as the walking bass walks all over you. Fine harmony adds to the great jukebox "feel" on the tracks. Plenty of requests are waiting for this! Elektra E-45299-A.

ALBUM

**JIM REEVES, "I LOVE YOU BECAUSE."** RCA has released another album on perennial favorite Jim Reeves. Recorded with all new instrumental and vocal accompaniment added to original vocal tracks by Reeves, it features songs soon to be favorites again. Best are "I Know One," "A Fool Such As I" and "When Two Worlds Collide." Another classic for the Reeves collection. RCA APL1-1224.



## Redbird Bows ILD

■ NASHVILLE — David Redbird, producer for Everlov'in Records in Huntsville, Alabama, has announced the formation of Independent Label Distributors, a new company to distribute records for independent artists and producers. Redbird stated that any new artist or producer can be heard and evaluated by the staff of Independent Label Distributors.



David Redbird

The services of Independent Label Distributors will include promotion, distribution, production, pressing and/or art work. ILD can be reached toll free at 1-800-633-2950 or by writing to David Redbird, P.O. Box 4007, Huntsville, Alabama 35802.

## Condor Inks Emmons

■ SCARBORO, ONT. — Condor Music of Canada has announced the signing of country artist Blake Emmons to the label.

Emmons, whose own network TV series, "Funny Farm," has been renewed for its third season, flew into Toronto from Nashville to sign the contract.

### Album Release

The Emmons Nashville-produced album, "I Wish You Love," is scheduled for a spring release with the first single, "Let Me Do Something Lord," being culled from the album and distributed internationally in April.

It's A Hit—  
It's A Hit—  
It's A Hit—  
It's A Hit

## SAMMY MASON "BOTTLES"

on

Money Hon Records

National Promotion

Little Richie Johnson

Box 3

Belen, New Mexico 87002

Distributed by:

IRDA

9711 17th Ave. So.

Nashville, Tenn.

## 'Rock' Music Hot

■ NASHVILLE — Once again, records have come out on the market exploiting a national fad — this time the craze of owning a "pet rock." Started in San Francisco by an advertising executive, the "pet rock" phenomenon caught on around Christmas and has exploded across the country with over one and a half million "pet rock" owners currently cuddling and caring for their piece of the rock.

GRT has released a double sided "rock" record with one side penned by Gary Dahl, the executive who created the craze, and Chuck McCabe, featuring McCabe on the vocals, entitled "That Old Pet Rock of Mine." The other side, "Live At The Pet Show," features a rock contest with numerous song titles spoofed.

The other record, on Cin-Kay by Al Bolt entitled "I'm In Love With My Pet Rock," is the story of a boy and his rock—and the bond of love between them.

With the price of a "rock" star at \$4 and many homes already housing them, rock fans now have an additional bonus—they can rock around the clock to these records. Rock of crazes, play for thee! **Don Cusic**

## Head and Steagall Sign with ABC Dot

■ NASHVILLE — Composer-performers Roy Head and Red Steagall have signed exclusive contracts with ABC Dot Records, according to Jim Foglesong, president.

Head brings to the label the talent he has shown on past chart records like "Treat Her Right," and "Most Wanted Woman." He debuts for ABC Dot with "The Door I Used To Close." Steagall originates from Texas but has relocated to Nashville where he actively writes and publishes songs between performing dates. Known for his own recordings of "Somewhere My Love," "I Gave Up Good Morning Darlin'" and "Fiddle Man," Steagall has written songs recorded by Ray Charles, Glen Campbell, Roy Clark and Charlie Pride.

## 24-Track Service Begun by Woodland

■ NASHVILLE — Glenn Snoddy, president of Woodland Sound Studios, has announced the opening of a Studer 24-track studio service. Woodland began operation in 1967 with one studio and has since expanded to include two full service studios, two Newman - equipped mastering rooms and editing and film facilities.

# COUNTRY HOT LINE

By MARIE RATLIFF



■ **FEARLESS FORECAST:** Del Reeves has hooked it this time! "I Ain't Got Nobody" will have everybody listening and chartin' Del all over again!

Dickey Lee has another tearjerker called "Angels, Roses and Rain" that is destined to follow "Rocky" to the top of the charts! Jumping on it early are KCKN, KCKC, WIRE, KSOP, WHK, KDJW, WITL, WBAM, WWOK, WEET and KTTS.

By popular demand, Warner Bros. is pulling "Together Again" from the new Emmylou Harris lp and it's shipping as a single on February 11.

Mel Street is moving strongly with "The Devil in Your Kisses" at KKYX, KTTS, KCKC, WEET and WENO.

"What A Night" is doing well for David Houston in Houston, Salt Lake City, Kansas City, and Springfield.

Bob Luman takes the standard "A Satisfied Mind" and gives it new life with a whole new arrangement. Early raves in Texas and the southeast.

Gary S. Paxton does a bang-up job on "Too Far Gone" (a new song — not the one you remember) and it's getting good notices at WINN, KCKN, KSOP and KDJW.



Dickey Lee

The search for the perfect beer-drinking song ends with Eddie Rabbitt's "Drinkin' My Baby (Off My Mind)." Strong believers include KFDI, WHOO, WWOK, WBAM, KKYX, KCKN, KENR, KLAK, WSLR and KIKK.

Tulsa deejay Billy Parker is doing well on the recording scene in Texas with "More Than One Kind of Love."

Super Strong: Gary Stewart, George Jones, Johnny Cash.

LP Leanings: The choice from the Sonny James "200 Years of Country Music" lp is "San Antonio Rose" at KBUL and KBOX. "It Took Us All Night Long" from Johnny Rodriguez' latest is playing at KIKK.

### SURE SHOTS

Gene Watson — "You Could Know As Much About A Stranger"

Tammy Wynette — "Til I Can Make It On My Own"

Brenda Lee — "Find Yourself Another Puppet"

### LEFT FIELDERS

Gary S. Paxton — "Too Far Gone"

Eddie Bailes — "Love Isn't Love Until You Give It Away"

### AREA ACTION

Charlie Craig — "The Lost Letter" (WSLR)

Al Bolt — "I'm In Love With My Pet Rock"

(KENR, WENO)

Red Young — "Memphis and Me" (KBUL)

### HOTLINE CHECKLIST

KAYO, Seattle  
KBOX, Dallas  
KBUL, Wichita  
KCKC, San Bernardino  
KCKN, Kansas City  
KDJW, Amarillo  
KENR, Houston  
KFDI, Wichita  
KIKK, Houston  
KJJJ, Phoenix  
KKYX, San Antonio  
KLAC, Los Angeles  
KLAK, Denver  
KRAK, Sacramento

KRMD, Shreveport  
KSMN, Mason City  
KSOP, Salt Lake City  
KTOW, Tulsa  
KTTS, Springfield  
WAME, Charlotte  
WAXU, Lexington  
WBAM, Montgomery  
WBAP, Ft. Worth  
WEET, Richmond  
WENO, Nashville  
WHK, Cleveland  
WHN, New York  
WHOO, Orlando

WIL, St. Louis  
WIN, Louisville  
WIRE, Indianapolis  
WITL, Lansing  
WJJD, Chicago  
WJQS, Jackson  
WKCW, Warrenton  
WMC, Memphis  
WMNI, Columbus  
WPLO, Atlanta  
WSLR, Akron  
WQYK, Tampa  
WSUN, St. Petersburg  
WWOK, Miami



## Top Billing Inks Dotsy



RCA songstress Dotsy is shown at the doorway to Top Billings, Inc., the Nashville-based talent agency which has signed the young artist to an exclusive representation contract. Pictured (from left): Happy Shahan, Dotsy's personal manager who was the first to bring the Texas native to the attention of music executives; Tony C. Rice, Jr. president of Top Billing; and RCA record producer Roy Dea. Dea produced the first Dotsy record, "Storms Never Last." Plans are underway for the debut of Dotsy's first album, "The Sweetest Thing," slated for release in February.

## Bob Witte Joins Silverline/Goldline

■ NASHVILLE — Duane Allen, president of Silverline and Goldline Music Publishing Companies, Nashville, has announced the acquisition of Bob Witte as the administrator of catalogue for both companies. Witte will be in charge of placing Silverline/Goldline songs.

### Background

Witte was formerly with Peer Southern. He is also the current professional manager for Charlie Daniel's Rada Dara Music.

## Kelly Signs Walker

■ LAS VEGAS—Ron Blackwood, of John Kelly & Associates, has announced that country music artist Billy Walker has signed a long-term exclusive management contract with their firm.

Blackwood stated that all business matters, such as all final bookings, promotional plans and tours would be cleared through John Kelly & Associates.

## WWVA Names Knight As Program Director

■ WHEELING, W. VA. — Robert W. Knight has been named program director of Screen Gems Stations' WWVA in Wheeling, W. Va., it was announced by Richard Howard, station manager.

During his seven-year broadcasting career, Knight has served as program director for WROC and WPXY in Rochester, N.Y., and WMOL AM-FM in Buffalo. He has also been music director at WRFD in Columbus, Ohio; WOKO, Albany, N.Y., and WNYR in Rochester.

## Syndicated TV Appearances Buoy RCA Country Artists

■ NASHVILLE—During the past three months, such RCA country artists as Chet Atkins, Danny Davis and the Nashville Brass, Dave and Sugar, Ronnie Milsap, Dolly Parton, Charley Pride and the Pridemen, Jerry Reed, Hank Snow and Porter Wagoner have been spotlighted on nationally syndicated television shows.

### The Heckels

The Heckels, a group recently signed to RCA from West Virginia, made an appearance in a bicentennial salute to their native state January 9, on the "Today" show. Other TV shows featuring RCA artists included: "The Tonight Show," "The Dinah Shore Show," "The Merv Griffin Show" and Howard Cosell's

"Saturday Night Live."

On November 11, Dolly Parton joined fellow RCA artists Chet Atkins, Charley Pride, Hank Snow and Porter Wagoner on "The Grand Ole Opry at 50," and on November 28, Dolly appeared on "Country Music Hit Parade." On January 11, Dolly appeared on "The Entertainer of the Year Awards" which was televised live from Caesar's Palace in Las Vegas. Dolly will begin taping her own syndicated weekly half-hour show in mid-January.

### Jerry Reed

Jerry Reed appeared on "The Tonight Show" in December with guest-host Burt Reynolds. Reed has just completed his second movie with Reynolds, entitled "Gator." He is presently looking forward to the premiere of the "Jerry Reed Show," a 90-minute syndicated weekly music, talk and variety show which will air in early '76.

Charlie Pride guested on Howard Cosell's "Saturday Night Live" in early January. Later, he appeared on "The Tonight Show," with host Della Reese on January 27.

## Wagoner To Limit On-the-Road Dates

■ NASHVILLE — Porter Wagoner has announced his curtailment of on-the-road concert appearances effective immediately. Wagoner has disbanded his roadshow including the Wagonmasters band and long-time friend and associate, comedian Speck Rhodes.

### Activities

Wagoner will remain active in all other phases of the music industry. He plans to continue his television show, "The Porter Wagoner Show," which is in syndication. The RCA recording artist will concentrate heavily on his own recording career as well as direct his energies in other areas of the industry, including writing and the production of records. He will also continue to produce Dolly Parton's recordings as well as others.

### Owepar

Wagoner and Miss Parton jointly own Owepar Publishing Co. and Wagoner will continue to manage the affairs of Owepar and Fireside Recording Studio. He will also continue to appear on the Grand Ole Opry.

In 1975, Wagoner spent over 568 hours in the studio. The increasing amount of time spent in production work accounts in part for his decision to restrict road engagements.

# COUNTRY RADIO

By CHARLIE DOUGLAS

■ WIRE reporting "the best book I've ever seen, from a demographic standpoint." Don Nelson, GM, says the station is a overall numero uno and looking great. It's interesting to note how many country stations continue to report high numbers in their markets, a good percentage of them holding the #1 spot, and with a variety of formats—hard country, cross country, progressive country and "sorta"-country. Those who have adjusted their formats to their individual markets, and use whatever combination of music necessary, seem to increase gross points each period.

The Country Radio Seminar looks as if it might be the largest in attendance to date. Some excellent planning will provide better than ever panel participation and good input should be enjoyed by all those attending. It takes place the February 19-20 at the Airport Hilton in Nashville.

A couple of country stations deep in taking tour folk to Music City as promotional efforts have mentioned they're planning on buying their own busses and then leasing them during those periods not used for tours. If you're of such a mind you'll perhaps want to attend the bus auction being held on Feb. 3 in Louisville where there will be more than 50 busses put on the block. Corporate credit can be extended through the auctioning company.

Speaking of tours, Lee Shannon of WIRE hauled 92 listeners off to Hawaii and Las Vegas during mid-January . . . Jay St. John moves back into the 7-midnight shift at WVOJ (Jacksonville) . . . Stu Wright comes into WQQT (Savannah) as MD . . . Lee Sherwood drops his title as PD at WQAM and will concentrate on the morning show. Bob Pittman will move into the vacated chair and will continue his 3-7 slot. The new operations manager, a post which Pittman gives up in becoming PD, will be filled by Dale Blanchet (Ms.).

Gene Pope comes back to WVOJ as PD (he'd been out doing a real estate bit) and John Harmon will continue as production director and afternoon drive personality . . . Paige Farris (Ms.) joins WXOR (Florence, Ala.) . . . Bob Holloway of WGSB (St. Charles, Ill) is looking . . . KLAC in L.A. shows a slight upward movement in the latest book and welcomes Cliffie Stone and the Home-town Jamboree to the air. It's a mixture of music, nostalgia and commentary based on Cliffie's 9000 years in country music. The original "Jamboree" was a TV show in the mid-fifties featuring folk like Tennessee Ernie, Merle Travis, The Tuttles, etc. Welcome back, Cliffie.

The current furor about who's gonna and who's not gonna play the record revolves around Wynn Stewart's Playboy release, "I'm Gonna Kill You." There's a whole heap of fuss about it . . . The new Sonny James lp is a radio special all by itself. If you haven't had the time, do yourself a favor and sit down to carefully listen to each track. 'Tis an experience in the past.

Please forward all Country Radio information to Charlie Douglas, P.O. Box K, Picayune, Miss. 39466.

# Nashville Report (Continued from page 53)

background in gospel music singing. The **Cate Sisters**, Marcy and Margie, no longer are with the Brown troupe. They are fiddling and single on local recording sessions . . . Colorado's **Katy Moffatt**, whose single of "I Can Almost See Houston from Here" (produced by **Billy Sherrill**) is in the charts, reportedly was paid a \$25,000 advance to sign with Columbia. Less than a year ago she was a window-washer for King Kong Window Cleaners in Denver! . . . RCA's **Charley Pride** will sing with the Edmonton (Can.) Symphony Saturday night, Feb. 21. It'll be first time the Edmonton Symphony has featured a country music soloist—and the first time Charley has sung with a symphony.

Show Biz, Inc.'s topper **Bill Graham**, just back from a tour of the Far East, reports that **Bill Monroe** and bluegrass music are very big in Japan; especially with the young adults . . . **Freddy Fender** will appear in Fort Worth, open a five-day tour of Canada Wednesday and then back to Texas for a series of shows in El Paso, Tyler and San Antonio.

"The Ladies Home Journal" includes **Loretta Lynn** on its annual list of "Women of the Year." Winners will be announced on a 90-minute NBC-TV special in early April . . . Verbatim statement from **Tammy Wynette**: "I don't intend to remarry **George Jones**."

**Petula Clark** in town to complete recording work on an album. **Chips Moman** was the producer. "We did contemporary-pop material," said Moman. Petula hinted that she and her husband-manager, **Claude Wolff**, were seriously considering moving from their present home in Geneva, Switzerland to Hollywood.

Five-string banjo wizard **Earl Scruggs**, sidelined as result of injuries received in private plane crash Sept. 29, plans to resume his career next Saturday at Indianapolis. "I'll probably fly up there," Scruggs said. "My accident (he was at controls of the craft when it smashed) didn't change my opinion about flying. Flying is the safest way to travel," he said.

"I believe in statistics," said Scruggs, who got his pilot's license in 1957. "Cars kill more people than wars do." (Is he sure?)

Singer-writer **David Allan Coe**, while taping a TV show at the Tennessee State Prison, told inmates in the audience that he was worth \$5 million (Is he sure?) . . . **Ringo Starr**—remember him?—phoned **Billy Swan** and asked for some material for his upcoming album . . . Production of **Jerry Reed's** weekly syndicated 90-minute talk-variety show has halted until May 1. Meanwhile, a song written by Reed has been selected as title theme for the "Gator" movie, starring **Burt Reynolds** and in which Reed has a major role: the villain.

**Rex Allen, Jr.** and his good-looking better half **Judy** vacationing in Florida and the Caribbean. Meanwhile, Rex, Jr.'s Warner Bros.' release of "Play Me No Sad Songs" is moving up the **RW** charts.

Truth-in-promotion: Lead line in publicity release about singer-musician **Jimmy Hooper**: "Jimmy was born 5-10-56 in Houston, Texas, has never gone hungry, rode freight trains, or hitched-hiked across the United States." (The story could have included "or never been in prison.") Jimmy, however, has always been in country music, and attended college for two years majoring in music.

Three shows in Greenville, S.C., Charlotte, N.C. and Norfolk, Va. earlier this month, grossed an estimated \$100 thousand. **Statler Bros.**, **Tammy Wynette** and **Ronnie Milsap** were featured.

Singer **Billy Walker** signed a management deal with Las Vegas' **John Kelly & Associates**. Kelly handles **Judy Lynn** (his ever lovin' wife), **Toni Inghram**, **Stoney Edwards**, **The Blackwood Singers** and **Kelly Leroux** . . . The doctor has informed **Connie Smith** that her next child—no. 5—would arrive on July 4.

## GREG ALLEN

### "GEARJAMMERS HELPER"

WW-1000

(arranged by Jimmy Bryant)

#### NEW ARTIST — NEW SONG

It's not a truckin' song, but it is a truckers' song that we've found the truckers like and everyone listens to the end.

WW Records (a division of Worldwide Films, Inc.)

Distributed by **Nationwide Sound Distributors**, Nashville, Tennessee



# COUNTRY SINGLE PICKS

## COUNTRY SONG OF THE WEEK

**GENE WATSON**—Capitol P-4214

**YOU COULD KNOW AS MUCH ABOUT A STRANGER**

(N. Bryant; Hotei, ASCAP)

Super sounding Gene has another love for the listeners on a cold afternoon. It concerns the lack of communication that intimacy brings. Strong song!

**CAL SMITH**—MCA MCA-40517

**THUNDERSTORMS** (S. Whipple; Tree, BMI)

A Sterling Whipple story-song about a young boy watching a thunderstorm. Put this mighty cloud of joy on the turntable!

**SHANNON**—Epic 8-50191

**COME BACK AND LOVE ME** (P. Shelley & M. Wilde; Bop, ASCAP)

Easy-paced song that'll gather attention and play. He wants to play with her again, but she's gone. Nice production.

**MIKE WELLS**—Playboy P 6061

**WILD WORLD** (C. Stevens; Irving, BMI)

The Cat Stevens classic of a few years back is brought back hit fashion country style here. Tender message and catchy melody—a world of sound.

**CHERYL LADD**—Capitol P-4215

**HE'S LOOKING MORE EVERYDAY LIKE THE MAN WHO BROKE MY HEART**

(M. Chain; Fox Fanfare/Chain Gang, BMI)

Songstress sings about her son—who looks more like his daddy every day. A great song and story, and Cheryl delivers it in great form.

**WEBB PIERCE**—Plantation PL-136

**I'VE GOT LEAVING ON MY MIND** (W. Pierce & W. Walker, Cedarwood, BMI)

Super tracks, that have Webb rockin' out on a Bayou bounce with Shelby Singleton at the production helm. Country and delta!

**STEVE YOUNG**—Mountain Railroad MR 101

**HONKY TONK MAN** (J. Horton, T. Franks & H. Hausey; Cedarwood, BMI)

This old Johnny Horton classic is brought back in super-fine and funky form by Steve (Seven Bridges Road) Young. Let him honky tonk!

**JERRY METCALF**—Scorpion, SC 0504

**REACHIN' BACK** (Cowan & Anderson; Moss Rose, BMI)

Great chorus will hook any listener on this smooth 'n easy sound. Written by Cowan and Anderson, there's great possibilities ahead here.

**MIKE LUNSFORD**—Starday SD-135

**TOO HURT TO FIGHT** (T. Christian, B. Hayes; Shelby Singleton/

Friendly Finley, BMI)

Super ballad sound that has Mike singing that it's hard to fight back when hurt has taken the fight out of you. A hit on hurtin'!

**HARPERS BIZARRE**—The Forest Bay Company IRDA 167

**SAY GOODBYE TO 18 YELLOW ROSES** (J. Bocci; Forest Bay, ASCAP)

The group that had "Feelin' Groovy" in the '60s is back with this country sound that's sprinkled with western influences.

**SUE THOMPSON**—Hickory H 364

**NEVER NAUGHTY ROSIE** (D. Frazier; Acuff-Rose, BMI)

Cute and bouncy, Sue has another winner spinner. She knows Rose flows where the wind blows sweet—so she chose to close her nose to Miss Goodie no-no's.

**TAMMY HANEY**—Scorpion SC 0503

**GO GO GIRL GO AWAY** (S. Hamilton; Slimbull, BMI)

Tammy is telling the go-go girl to get gone-gone from her main man. Go-go Tammy!

**GREG ALLEN**—Worldwide WW-1000

**GEARJAMMERS HELPER** (S. Reed; Touchdown, BMI)

This song will have truckdrivers thinking twice about taking off from home. The "helper" is a home lovin' fellow—while a truckers on the road, he's home lovin' their wife.



# THE COUNTRY ALBUM CHART

FEBRUARY 7, 1976

FEB. 7	JAN. 31		WKS. ON CHART
1	1	BLACK BEAR ROAD C. W. McCALL—MGM M3G 5008	15
2	3	THE HAPPINESS OF HAVING YOU CHARLEY PRIDE—RCA APL1 1241	9
3	2	NIGHT THINGS RONNIE MILSAP—RCA APL1 1223	13
4	7	OVERNIGHT SENSATION MICKEY GILLEY—Playboy PB 40B	9
5	4	REDHEADED STRANGER WILLIE NELSON—Columbia KC 33482	3
6	5	ARE YOU READY FOR FREDDY FREDDY FENDER—ABC Dot DOSD 2044	15
7	6	ROCKY DICKEY LEE—RCA AFL1 1243	16
8	8	COUNTRY WILLIE WILLIE NELSON—United Artists LA410 G	12
9	9	PRISONER IN DISGUISE LINDA RONSTADT—Asylum 7E 1045	27
10	19	LOVE PUT A SONG IN MY HEART JOHNNY RODRIGUEZ—Mercury SRM 1 1057	4
11	13	SOMEBODY LOVES YOU CRYSTAL GAYLE—United Artists LA543 G	10
12	11	UNCOMMONLY GOOD COUNTRY DAVE DUDLEY—United Artists LA512 G	12
13	10	WHAT CAN YOU DO TO ME NOW WILLIE NELSON—RCA APL1 1234	28
14	25	TWITTY CONWAY TWITTY—MCA 2176	3
15	15	RHINESTONE COWBOY GLEN CAMPBELL—Capitol SW 11430	25
16	14	WINDSONG JOHN DENVER—RCA APL1 1183	25
17	12	DON WILLIAMS GREATEST HITS—ABC Dot DOSD 2035	14
18	18	TODAY I STARTED LOVING YOU AGAIN SAMMI SMITH—Mega MLPS 612	43
19	16	SINCE I MET YOU BABY FREDDY FENDER—GRT 8005	15
20	21	BEST OF THE STATLER BROTHERS—Mercury SRM 1 1037	28
21	17	LOVE IN THE HOT AFTERNOON GENE WATSON—Capitol ST 11443	22
22	23	COWBOYS AND DADDYS BOBBY BARE—RCA APL1 1222	8
23	21	BLIND MAN IN THE BLEACHERS KENNY STARR—MCA 2177	3
24	30	HANK WILLIAMS, JR. & FRIENDS—MGM M3G 5009	4
25	27	THE VERY BEST OF RAY STEVENS—Barnaby BR 6018	6
26	35	LOVIN' AND LEARNIN' TANYA TUCKER—MCA 2167	2
27	24	BARBI BENTON—Playboy FB 406	7
28	20	THE FIRST TIME FREDDIE HART—Capitol 11449	16
29	32	ODD MAN IN JERRY LEE LEWIS—Mercury SRM 1 1064	5
30	28	TOMMY OVERSTREET SHOW—ABC Dot DOSD 2038	11
31	50	ELITE HOTEL EMMYLOU HARRIS—Reprise MS 2236	2
32	26	CLEARLY LOVE OLIVIA NEWTON-JOHN—MCA 2148	17
33	29	SAY I DO RAY PRICE—ABC Dot DOSD 2037	8
34	33	HARPIN' THE BLUES CHARLIE McCOY—Monument KZ 33802	7
35	37	COUNTRY GOLD DANNY DAVIS & NASHVILLE BRASS—RCA APL1 1240	7
36	34	HOLY BIBLE—NEW TESTAMENT STATLER BROTHERS—Mercury SRM 1 1051	11
37	40	TOM T. HALL'S GREATEST HITS, VOL. 1—Mercury SRM 1 1044	18
38	22	HOLY BIBLE—OLD TESTAMENT STATLER BROTHERS—Mercury SRM 1 1051	11
39	39	LOVE, YOU'RE THE TEACHER LINDA HARGROVE—Capitol ST 11463	5
40	36	TOGETHER ANNE MURRAY—Capitol ST 11433	9
41	38	TEXAS GOLD ASLEEP AT THE WHEEL—Capitol ST 11441	21
42	41	HELP ME MAKE IT (TO MY ROCKIN' CHAIR) B. J. THOMAS—ABC ABCD 912	8
43	47	SWANS AGAINST THE SUN MICHAEL MURPHEY—Epic PE 33851	3
44	—	THE OUTLAWS WAYLON, WILLIE, JESSI & TOMPALL—RCA APL1 1321	1
45	42	SAY FOREVER YOU'LL BE MINE PORTER & DOLLY—RCA APL1 1116	23
46	44	COUNTRY MALE ARTIST OF THE DECADE SONNY JAMES—Columbia KC 33846	14
47	46	BEST OF DOLLY PARTON—RCA APL1 1117	27
48	45	STACKED DECK AMAZING RHYTHM ACES—ABC ABCD 913	17
49	48	DOLLY DOLLY PARTON—RCA APL1 1221	27
50	—	STEPPIN' OUT GARY STEWART—RCA APL1 1225	1
51	51	HEART TO HEART ROY CLARK—ABC Dot DOSD 2041	13
52	43	THE NIGHT ATLANTA BURNED ATKINS STRING COMPANY—RCA APL1 1233	12
53	—	200 YEARS OF COUNTRY MUSIC SONNY JAMES—Columbia KC 34035	1
54	53	NARVEL FELTS GREATEST HITS, VOL. 1—ABC Dot DOSD 2036	18
55	52	WORLD'S GREATEST HONKY TONK BAND BILL BLACK'S COMBO—Hi SHL 32093	14
56	—	JESSI—Capitol ST 11477	1
57	49	REMEMBERING THE GREATEST HITS OF LEFTY FRIZZELL—Columbia KC 33882	10
58	—	RAY GRIFF—Capitol ST 11486	1
59	57	EVERYBODY'S COUNTRY DAVID WILLS—Epic KE 33548	18
60	54	SUPERBOW VASSAR CLEMENTS—Mercury SRM 1 1058	8
61	58	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER—ABC Dot DOSD 2020	43
62	60	THE HIGH PRIEST OF COUNTRY MUSIC CONWAY TWITTY—MCA 2144	27
63	59	DREAMING MY DREAMS WAYLON JENNINGS—RCA APL1 1062	31
64	63	EVERY TIME YOU TOUCH ME (I GET HIGH) CHARLIE RICH—Epic KE 33455	33
65	56	REMEMBERING THE GREATEST HITS OF GEORGE MORGAN—Columbia KC 33894	10
66	55	RED HOT PICKER JERRY REED—RCA APL1 1226	12
67	62	A ROSE BY ANY OTHER NAME RONNIE MILSAP—Warner Bros. BS 2870	28
68	64	I STILL BELIEVE IN FAIRYTALES TAMMY WYNETTE—Epic KE 33582	17
69	61	BILLIE JO BILLIE JO SPEARS—United Artists LA508 G	14
70	66	SEARCHIN' FOR A RAINBOW MARSHALL TUCKER BAND—Capricorn CP 0601	12
71	67	I'M A BELIEVER JEAN SHEPARD—United Artists LA525 G	10
72	68	HERE COMES JOHNNY RUSSELL—RCA APL1 1211	14
73	65	FREDDY WELLER'S GREATEST HITS—Columbia KC 33883	11
74	70	M-M-MEL MEL TILLIS—MGM M3G 5002	21
75	71	HEART LIKE A WHEEL LINDA RONSTADT—Capitol ST 11358	65

# COUNTRY ALBUM PICKS



### JESSI

JESSI COLTER—Capitol ST-11477

Jessi sings as pretty as she looks—and writes some powerful songs. This album, with all songs penned by Jessi, deals with the concept of a relationship from meeting through marriage and finally, death. Production showcases "It's Morning," "Here I Am," "Darling It's Yours" and "All My Life I've Been Your Lady" best.



### OLD NO. 1

GUY CLARK—RCA APL1-1303

Guy Clark is one of the best songwriters to emerge from Texas on the Nashville scene. Long known and respected in "progressive country" and "underground" circles for songs such as "L.A. Freeway" and "Desperados Waiting For A Train," he includes both of these on his debut album along with "Like A Coat From The Cold," "Let Him Roll" and others.



### STEPPIN' OUT

GARY STEWART—RCA APL1-1225

Gary is one of the finest of the young, new country singers — with a future brighter than a Florida sunset. This album features some great songs done by Gary—such as "If You've Got the Money (I've Got The Time)," "I Still Can't Believe You're Gone" and "Quits," along with "Oh, Sweet Temptation," "Easy People" and "Hank Western."

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# THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

FEB. 7	JAN. 31		WKS. ON CHART
1	3	<b>SOMETIMES</b> BILL ANDERSON & MARY LOU TURNER MCA 40488	11
2	4	<b>THE WHITE KNIGHT</b> CLEDUS MAGGARD/Mercury 73751	8
3	2	<b>CONVOY</b> C. W. McCALL/MGM 14839	12
4	1	<b>THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME</b> CONWAY TWITTY/MCA 40492	10
5	8	<b>DON'T BELIEVE MY HEART CAN STAND ANOTHER YOU</b> TANYA TUCKER/MCA 40497	9
6	11	<b>GOODHEARTED WOMAN</b> WAYLON & WILLIE— RCA PB 10529	7
7	7	<b>SOMEBODY LOVES YOU</b> CRYSTAL GAYLE/ United Artists XW740 Y	11
8	9	<b>AMAZING GRACE (USED TO BE HER FAVORITE SONG)</b> AMAZING RHYTHM ACES/ABC 12142	11
9	10	<b>THE HAPPINESS OF HAVING YOU</b> CHARLEY PRIDE/ RCA PB 10455	10
10	12	<b>SOMEBODY HOLD ME (UNTIL SHE PASSES BY)</b> NARVEL FELTS/ABC Dot DOA 17598	10
11	16	<b>HANK WILLIAMS, YOU WROTE MY LIFE</b> MOE BANDY/ Columbia 3 10265	8
12	6	<b>WHEN THE TINGLE BECOMES A CHILL</b> LORETTA LYNN/ MCA 40484	13
13	15	<b>FLY AWAY</b> JOHN DENVER/RCA PB 10517	9
14	24	<b>REMEMBER ME</b> WILLIE NELSON/Columbia 3 10275	6
15	17	<b>I'M SORRY CHARLIE</b> JONI LEE/MCA 40501	9
16	21	<b>STANDING ROOM ONLY</b> BARBARA MANDRELL/ ABC Dot DOA 17601	7
17	18	<b>FEEL AGAIN</b> FARON YOUNG/Mercury 73731	8
18	19	<b>LOVE LIFTED ME</b> KENNY ROGERS/United Artists XW746 Y	11
19	20	<b>SINCE I FELL FOR YOU</b> CHARLIE RICH/Epic 8 50182	7
20	22	<b>MOTELS AND MEMORIES</b> T. G. SHEPPARD/Melodyland ME 6028	7
21	26	<b>FASTER HORSES</b> TOM T. HALL/Mercury 73755	5
22	28	<b>THE SWEETEST GIFT/TRACKS OF MY TEARS</b> LINDA RONSTADT & EMMYLOU HARRIS/Asylum 45295	6
23	27	<b>DON'T STOP IN MY WORLD (IF YOU DON'T MEAN TO STAY)</b> BILLY WALKER/RCA PB 10466	7
24	30	<b>LONGHAIRED REDNECK</b> DAVID ALLAN COE/ Columbia 3 10254	7
25	25	<b>SHE'S HELPING ME GET OVER YOU</b> JOE STAMPLEY/ Epic 8 50179	8
26	34	<b>BROKEN LADY</b> LARRY GATLIN/Monument Z58 8680	8
27	38	<b>THE ROOTS OF MY RAISING</b> MERLE HAGGARD/Capitol 4204	4
28	35	<b>WILD SIDE OF LIFE</b> FREDDY FENDER/GRT 039	5
29	5	<b>THE BLIND MAN IN THE BLEACHERS</b> KENNY STARR/ MCA 40474	15
30	39	<b>IT'S MORNING</b> JESSI COLTER/Capitol 4200	6
31	23	<b>QUEEN OF THE SILVER DOLLAR</b> DAVE & SUGAR/ RCA PB 10425	12
32	32	<b>FREE TO BE</b> EDDY RAVEN/ABC Dot DOA 17595	8
33	13	<b>OVERNIGHT SENSATION</b> MICKEY GILLEY/Playboy 6055	12
34	29	<b>I'LL BE YOUR SAN ANTOINE ROSE</b> DOTTSY/RCA PB 10423	12
35	14	<b>LET IT SHINE</b> OLIVIA NEWTON-JOHN/MCA 40495	10
36	31	<b>BLACKBIRD</b> STONEY EDWARDS/Capitol 4188	10
37	48	<b>HOW GREAT THOU ART</b> STATLER BROTHERS/Mercury 73732	6
38	33	<b>SOMETIMES I TALK IN MY SLEEP</b> RANDY CORNOR/ ABC Dot DOA 17592	15
39	47	<b>PHANTOM 309</b> RED SOVINE/Starday 101	6
40	49	<b>YOU MAKE LIFE EASY</b> JOE STAMPLEY/ABC Dot DOA 17599	6
41	55	<b>ANOTHER MORNING</b> JIM ED BROWN/RCA PB 10531	5
42	42	<b>BUMP BOUNCE BOOGIE</b> ASLEEP AT THE WHEEL/ Capitol 4187	9
43	44	<b>ANOTHER NEON NIGHT</b> JEAN SHEPARD/United Artists XW745 Y	8
44	36	<b>MAMMAS, DON'T LET YOUR BABIES GROW UP TO BE</b> COWBOYS ED BRUCE/United Artists XW732 Y	14
45	37	<b>JUST IN CASE</b> RONNIE MILSAP/RCA PB 10420	16
46	64	<b>PICK ME UP ON YOUR WAY DOWN</b> BOBBY G. RICE/ GRT 036	4
47	60	<b>IF I HAD IT TO DO ALL OVER AGAIN</b> ROY CLARK/ ABC Dot DOA 17605	3
48	43	<b>COUNTRY BOY</b> GLEN CAMPBELL/Capitol 4155	15
49	56	<b>YOUNG LOVE</b> RAY STEVENS/Barnaby 618	5



50	70	<b>TILL THE RIVERS ALL RUN DRY</b> DON WILLIAMS/ ABC Dot DOA 17604	2
51	40	<b>ME AND OLE C. B.</b> DAVE DUDLEY/United Artists XW722 Y	16
52	68	<b>IF I LET HER COME IN</b> RAY GRIFF/Capitol 4208	3
53	45	<b>WHAT WILL THE NEW YEAR BRING</b> DONNA FARGO/ ABC Dot DOA 17586	7
54	65	<b>MY WINDOW FACES THE SOUTH</b> SAMMI SMITH/ Mega MR 1246	5
55	41	<b>SILVER WINGS AND GOLDEN RINGS</b> BILLIE JO SPEARS/ United Artists XW712 Y	15
56	46	<b>PARADISE</b> LYNN ANDERSON/Columbia 3 10240	12
57	78	<b>YOU ARE THE SONG</b> FREDDIE HART/Capitol 4210	3
58	50	<b>WHO WANTS A SLIGHTLY USED WOMAN</b> CONNIE CATO/ Capitol 4169	12
59	72	<b>TOO BIG A PRICE TO PAY</b> KENNY PRICE/RCA PB 10460	3
60	67	<b>SHINE ON</b> RONNIE PROPHET/RCA PB 50136	4
61	61	<b>MEET ME LATER</b> MARGO SMITH/20th Century TC 2255	8
62	73	<b>SWEET SENSUOUS FEELINGS</b> SUE RICHARDS/ ABC Dot DOA 17600	3
63	58	<b>I JUST LOVE BEING A WOMAN</b> BARBARA FAIRCHILD/ Columbia 3 10261	6
64	79	<b>PALOMA BLANCA</b> GEORGE BAKER SELECTION/ Warner Bros. WBS 8115	3
65	71	<b>SOMETIMES</b> JOHNNY LEE/ABC Dot DOA 17603	7
66	66	<b>ERES TU (TOUCH THE WIND)</b> SONNY JAMES/ Columbia 3 10249	6
67	80	<b>(TIL) I KISSED YOU</b> CONNIE SMITH/Columbia 3 10277	2
68	74	<b>LOVE WAS THE WIND</b> MELBA MONTGOMERY/Elektra 45296	5
69	83	<b>THE PRISONER'S SONG</b> SONNY JAMES/Columbia 3 10276	2
70	82	<b>PLAY ME NO SAD SONGS</b> REX ALLEN, JR./Warner Bros. WBS 8171	3
71	87	<b>I'M SO LONESOME (I COULD CRY)</b> TERRY BRADSHAW/ Mercury 73760	2
72	51	<b>SHADOWS OF MY MIND</b> VERNON OXFORD/RCA PB 10442	11
73	90	<b>I JUST GOT A FEELING</b> LaCOSTA/Capitol 4209	2
74	81	<b>I'M HIGH ON YOU</b> JACK BLANCHARD & MISTY MORGAN/ Epic 8 50181	4
75	95	<b>THE GOOD NIGHT SPECIAL</b> LITTLE DAVID WILKINS/ MCA 40510	2
76	53	<b>NOW EVERYBODY KNOWS</b> CHARLIE RICH/RCA PB 10458	8
77	94	<b>OH SWEET TEMPTATION</b> GARY STEWART/RCA PB 10550	2
78	88	<b>FIRE ON THE BAYOU</b> BILL BLACK'S COMBO/Hi SN2301	2

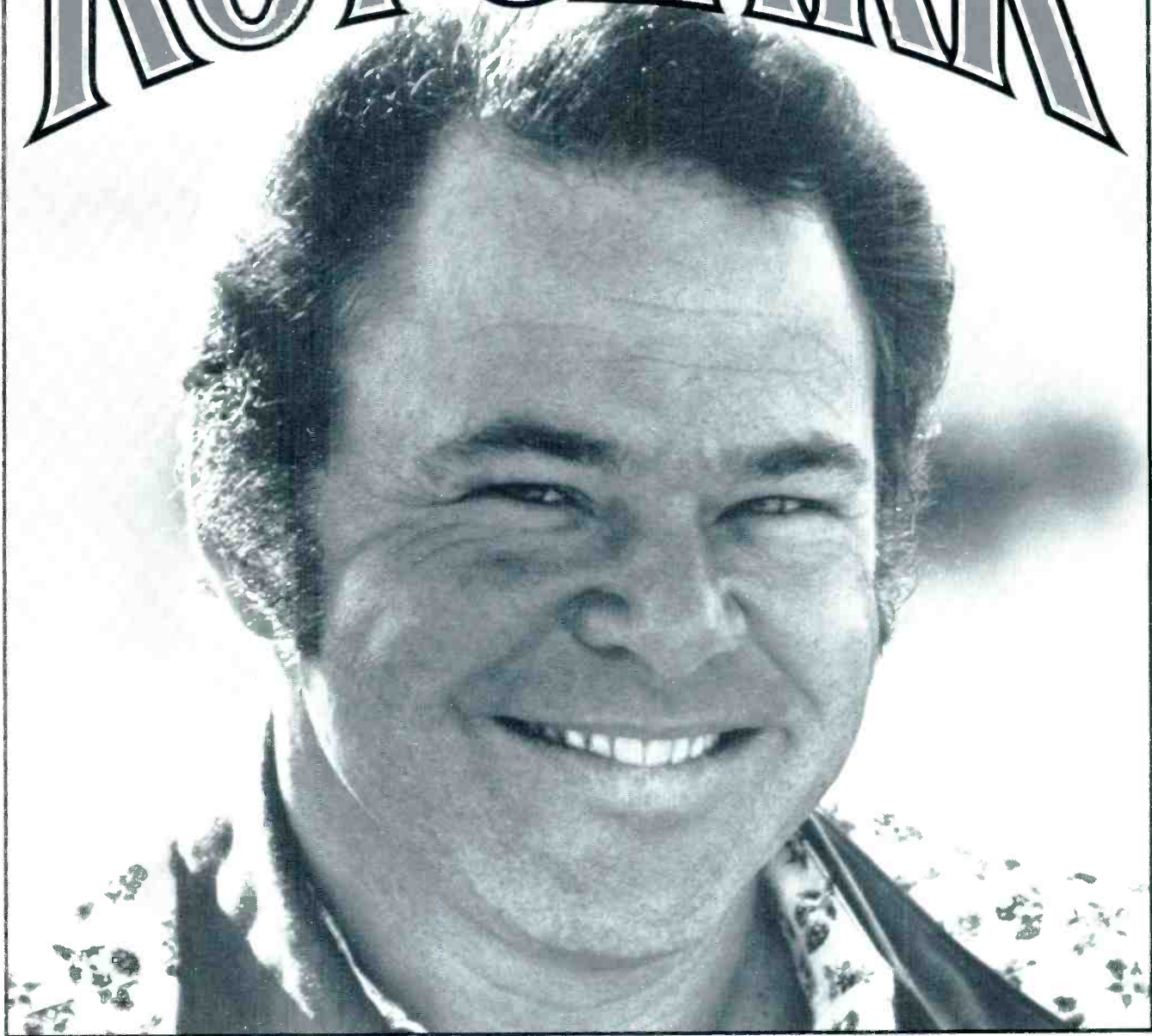
CHARTMAKER OF THE WEEK

79	—	<b>THE BATTLE</b> GEORGE JONES Epic 8 50187	1
80	75	<b>WHO'S GONNA RUN THE TRUCK STOP IN TUBA CITY</b> WHEN I'M GONE LeROY VAN DYKE/ABC Dot DOA 17597	8
81	54	<b>HUCKLEBERRY PIE</b> EVEN STEVENS & SAMMI SMITH/ Elektra 45292	9
82	—	<b>DRINKIN' MY BABY (OFF MY MIND)</b> EDDIE RABBITT/ Elektra 45301	1
83	—	<b>ANGELS ROSES AND RAIN</b> DICKEY LEE/RCA PB 10543	1
84	—	<b>YOU'LL LOSE A GOOD THING</b> FREDDY FENDER/ ABC Dot DOA 17607	1
85	85	<b>GENTLE FIRE</b> JOHNNY DUNCAN/Columbia 3 10262	5
86	—	<b>FIND YOURSELF ANOTHER PUPPET</b> BRENDA LEE/MCA 40511	1
87	100	<b>THE CALL</b> ANNE MURRAY/Capitol 4207	2
88	—	<b>DON'T BOOGIE WOOGIE (WHEN YOU SAY YOUR</b> PRAYERS AT NIGHT) JERRY LEE LEWIS/Mercury 73763	1
89	99	<b>JUNK FOOD JUNKIE</b> LARRY GROCE/Warner Bros. WBS 8165	2
90	96	<b>SAN ANTONIO STROLL/MAIDEN'S PRAYER</b> MAURY FINNEY/Soundwaves SW4525	5
91	91	<b>CIRCLE OF TEARS</b> CHIP TAYLOR/Warner Bros. WBS 8159	4
92	—	<b>A SATISFIED MIND</b> BOB LUMAN/Epic 8 50183	1
93	93	<b>I'M A WHITE BOY</b> JIM MUNDY/ABC Dot DOA 17602	4
94	98	<b>I CAN ALMOST SEE HOUSTON FROM HERE</b> KATY MOFFATT/ Columbia 3 10271	3
95	—	<b>THE DOOR I USED TO CLOSE</b> ROY HEAD/ ABC Dot DOA 17608	1
96	86	<b>HONEY, TOAST AND SUNSHINE</b> SUSAN RAYE/Capitol 4197	6
97	—	<b>THE DOOR I USED TO CLOSE</b> MARILYN SELLARS/Mega 1242	1
98	92	<b>IT DON'T BOTHER ME</b> BEN REECE/20th Century TC 2262	5
99	—	<b>TELL IT LIKE IT IS</b> JOHN WESLEY RYLES/Music Mill 1001	1
100	—	<b>I CAN'T QUIT CHEATIN' ON YOU</b> MUNDO EARWOOD/ Epic 8 50185	1



**ROY DOES IT AGAIN!**

# ROY CLARK



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