

RECORDS

5500 UNIVERSITY AVENUE
 5TH FLOOR
 NEW YORK, N.Y. 10019
 TELEPHONE: 212-691-1000
 FAX: 212-691-1001



No In The World:
Fleetwood Mac

HITS OF THE WEEK

SINGLES

EARTH, WIND & FIRE, "CAN'T HIDE LOVE" (prod. by Maurice White & Charles Stepney) (Alexscar / Unichappell, BMI). These "shining stars" stand to continue their chart streak with this ballad culled from the "Gratitude" lp. Achieving just the right mix of vocal harmonies and instrumental prowess, they continue to set the pace. Columbia 3 10309.

KISS, "SHOUT IT OUT LOUD" (prod. by Bob Ezrin) (Cafe Americana/Rock Steady, ASCAP; All By Myself, BMI). A preview of things to come from their "Destroyer" lp, this track shows the group becoming more musical without losing any of the raw edge that has become their trademark. A worthy follow to "Rock and Roll All Night." Casablanca NG 854.

10cc, "I'M MANDY, FLY ME" (prod. by 10cc) (Man-Ken, BMI). The almost collected thoughts of 10cc are employed here in their best single effort since "I'm Not In Love." Using the same ballad stylings as that last huge success, with shifting harmonies and twisting time signatures, the group is poised to fly all the way up the chart once again. Mercury 73779.

MELBA MOORE, "THIS IS IT" (prod. by Van McCoy / Warner-Tamerslane, BMI). The title says it all for this talented songstress—this is the one that could take her to the top. Producer Van McCoy adds the rhythmic punch and Melba belts out a vocal that should not be overlooked and certainly won't be forgotten. Her best performance yet. Buddah BDA 519.

SLEEPERS

THE FATBACK BAND, "SPANISH HUSTLE" (prod. by The Fatback Band) (Clita/Sambo, BMI). "Raising Hell" is the name of the game as far as this group is concerned. Here they do just that with the fiery sound of timbales and pounding percussives. A strong instrumental that should be as big pop-wise as it is on the dance floors. Event EV 229 (Polydor).

MARMALADE, "FALLING APART AT THE SEAMS" (prod. by Tony Macaulay) (Macaulay Music Ltd.). The phenomenal success of the Bay City Rollers has opened the market for groups and performances such as this. These mainstays of British pop possess the talent and finesse to make this tune happen in a big way. Ariola America P 7619 (Capitol).

CHRIS SQUIRE, "LUCKY SEVEN" (prod. by Chris Squire) (Topographic/Warner-Tamerslane, BMI). Squire is no newcomer, being the bassist and rhythmic foundation of Yes. On his first solo offering, he evokes a sinister, menacing mood with a deft use of bass, sax and strings. Add this to an appealing melody and you have a song that should be a hit. Atlantic 3317.

SLIK, "FOREVER AND EVER" (prod. by Bill Martin & Phil Coulter) (Famous, ASCAP). The latest discovery from the Martin-Coulter team responsible for producing the Bay City Rollers is this Scottish band. The group's sound is vibrant with influences drawn from the very fertile period of middle '60s pop. A refreshing new sound. Arista AS 0179.

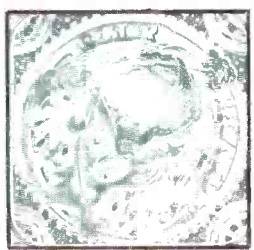
ALBUMS

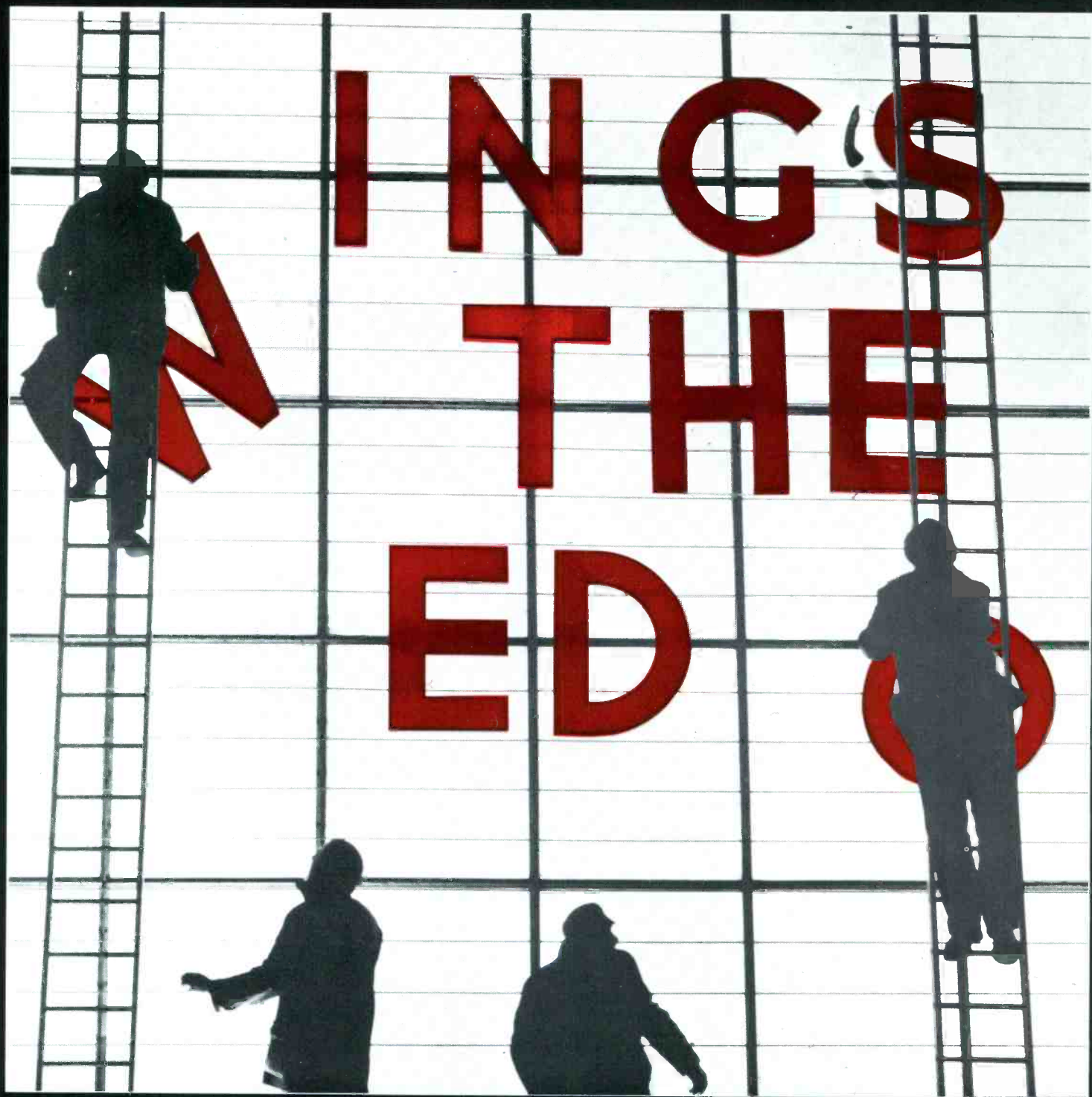
BAY CITY ROLLERS, "ROCK N' ROLL LOVE LETTER." If you were skeptical before, this album has the proof: "Money Honey" is 11 with a bullet on this week's Singles Chart and "Rock N' Roll Love Letter" is ready to rocket up there next. Once the group tours here as well the explosion will be complete. As elsewhere, Rollermania has taken hold. Arista AL 4071 (6.98).

"ROBIN TROWER LIVE!" Trower's been consolidating his forces the last few years and, as has been the case for Peter Frampton, a live album is just the kind of reinforcement to insure the longevity of his solo career. "Daydream," "Lady Love," "Too Rolling Stoned"—the English blues influence is well-harnessed and worked to the hilt. Chrysalis CHR 1089 (WB) (6.98).

"KINGFISH." Another off-shoot of the Grateful Dead, this one headed by guitarist/vocalist Bob Weir. There's more of a jazz edge on numbers like "Supplication" than ordinarily comes from the Dead, as well as the more typically country strains ("Big Iron"). "Hypnotize" and "Bye and Bye" have their own laid-back pleasures. Round RX-LA564-G/RX-108 (UA) (6.98).

NEKTAR, "RECYCLED." "Automation Horrorscope" is a title that pretty well sums up Nektar's stance in rock's hierarchy. The sound is full, to say the least, with various electronic effects and choral passages jumping out of the grooves. The almost 18-minute first side is a strong FM set from a band whose cult is ever rising. Recycled and remarkable! Passport PPS-9811 (ABC) (6.98).





Coming Soon

RECORD WORLD

Atlantic Reactivates Cotillion Records; Allen To Head R&B-Oriented Operation

By MARC KIRKEBY

■ NEW YORK — Atlantic Records moved last week to expand its role as a leading force in r&b music with the reestablishment of Cotillion Records as a "pop/r&b/jazz" label. Atlantic chairman Ahmet Ertegun announced the appointment of Henry Allen, formerly senior VP at Atlantic, as president of the newly-formed and r&b-focused label.

Cotillion's initial artist roster will be Margie Joseph, Sister Sledge, Willis Jackson, Lou Donaldson and John Edwards. Allen told *Record World* that he has a number of commitments from additional artists who have not yet signed contracts, but will be announced in the next few weeks.

"My whole commitment now is to the Cotillion label," Allen continued, confirming that his present duties as director of r&b product for Atlantic will be shouldered by someone else in the near future. He and his Cotillion staff will move next month into new quarters on the fourth floor of the Warner Communications Building here.

Allen has made two staff appointments so far — Eddie Holland, with Atlantic in Chicago for the past seven years, will move to New York as VP of promotion, and Dolores Seymour, Allen's secretary for 12 years, will be administrative assistant.

"I have the advantage of having the full Atlantic staff here," Allen said, "so we're taking our time trying to find the best people for Cotillion we can. I'll ultimately take the burden off the Atlantic staff as we fill our staff."

Atlantic Signs Ringo

■ NEW YORK—Ahmet Ertegun, chairman of Atlantic/Atco Records, has announced in Amsterdam that Atlantic has signed Ringo Starr to a long-term recording contract. Under an agreement between WEA Records B.V. of Holland and Ringo Starr, Atlantic will be the sole distributor of Starr's recordings in the U.S. and Canada.

(Continued on page 26)

Ringo Starr has signed with Polydor Intl. worldwide excluding U.S. and Canada. See page 4.

Allen, a 23-year Atlantic veteran, was named senior VP and director of r&b product in 1974. He had previously served as VP of promotion, supervising promotion activities for all Atlantic/Atco and affiliated label product. Over the course of his career he has been involved with all of Atlantic's lengthy list of important r&b artists, as well as with those who marked the label's move into rock. He was NATRA's Record Executive of the Year in 1971, and received the National Youth Movement's Image Award last year.

Cotillion's History

Cotillion was formed in 1969 as an affiliate label of Atlantic, and at its peak issued albums by such artists as Emerson, Lake & Palmer, the Velvet Underground, Brook Benton, Tyrone Davis, Freddie King and Danny O'Keefe. Cotillion's two "Woodstock"

(Continued on page 24)

The Problems with Tape:

A Timely Question For NARM

■ Tape today is much bigger than anyone in the record business even hoped it would be five years ago. It has continued to grow in spite of recessions and what started out as three different incompatible systems: reel-to-reel, eight track and cassette.

1975 was a good year for tape. Sales were up according to all reliable sources. Yet 1975 was a poor year for cars, which once would have meant that tape sales should have been off too. The fact that they weren't indicates that tape today is much, much larger than the automobile market, and that tape players in the home are now commonplace.

Evolution of Tape

In the past five years a number of things have happened to tape. Three incompatible systems became two as reel-to-reel became a system for experts, connoisseurs and professionals. And more recently the situation has changed as eight track has kept growing in sales while cassettes seem to have leveled off to what many dealers and distributors now call a plateau. Right now eight track sales are running five or six to one over cassette, according to most sources.

All of this means that dealers can now really concentrate on one system and one tape cartridge. Many already are. Eight track programming has improved considerably over what it used to be and the price for an eight track cartridge (discounted of course) is reasonable. It's much harder to record on eight track than cassette, but industry people continue to use cassette for their own professional purposes, and record fans who make their own albums from radio broadcasts also continue to do so.

Merchandising Tape

How does a dealer sell tapes when he has them all locked up in a case or stand or container? How does he expand sales when the only way a potential customer can see or hold a tape is when the case is unlocked by the clerk? It's hard.

(Continued on page 49)

Singles Chart Displays Intl. Flavor

By BARRY TAYLOR

■ NEW YORK — This week's *Record World* singles chart has a distinct international flavor with over 25 percent of the top 100 records coming from outside of the U.S. This represents more than twice the number of international artists that were on the *RW* chart of a year ago at this time.

Country to Country Crossovers

The Singles Chart of March 8, 1975 reveals that there were 13 songs of international origin emanating from England, Scotland and Sweden. This week's listing contains 27 titles from countries such as England, France, Scotland, Canada, Sweden and Australia, signifying a greater awareness of the world market by the manufacturers and a greater acceptance of foreign product on the part of the consumer.

Larry Uttal, president of

Private Stock, feels very strongly about the current potential of the European market. "I think that any big international hit record can be a hit in the States," he told *RW*. "There is a definite crossover from country to country." Uttal doesn't believe that there is an exceptionally strong demand for foreign product by the U.S. audience at this time, but that music has become more universal which is making it more immediately acceptable to American tastes.

Lasker Comments

Jay Lasker, president of Ariola America, concurs, adding that European groups are becoming more conscious of recording material that can be easily digested in America. "There are a lot of things coming out of Munich right now in addition to groups like Silver Convention," he said when contacted by *RW*. "A combination of things go into the European record right now. The group or artist has to have the American audience in mind

(Continued on page 55)

A&M Steps Up Its Commitment to Singles

By ELIOT SEKULER

■ LOS ANGELES—The increased flow of product, especially in the singles area, as well as plans to implement innovative merchandising concepts for singles has led to the creation of a director of singles sales position at A&M Records. Ernie Campagna, who has served as east coast regional sales manager for A&M and who was instrumental in creating the label's A&M of New England office has been named to the post; his background also includes local promotion in the Boston market and a term at WMEB.

Trust In Singles

Bob Fead, the label's vice president of sales and Arnie Orleans, national sales manager, recently discussed the implications of the position's creation with *Record World*, emphasizing A&M's renewed recognition of the single's value and ultimate profitability. "We're convinced that the single

(Continued on page 55)

Arista Pacts with Haven

■ NEW YORK — Clive Davis, president of Arista Records, has announced the signing of a contract to manufacture and distribute Haven Records, the label headed by producers Dennis Lambert and Brian Potter. Lambert and Potter, the production and songwriting team who won Grammy Award nominations this year for "Best Producer" and "Record of the Year," have long been well-known for their string of gold records and hits which include Glen Campbell's "Rhinestone Cowboy," Tavares' "It Only Takes A Minute" and "Remember What I Told You to Forget," the Four Tops' "Ain't No Woman

Like the One I've Got," as well as Coven's "One Tin Soldier," "Don't Pull Your Love" by Hamilton, Joe Frank & Reynolds and "Two Divided By Love" by the Grassroots.

The deal provides for Arista to distribute all Haven product and for Lambert and Potter to produce
(Continued on page 43)

Casablanca Sets Three Top Level Promotions

■ LOS ANGELES — Casablanca president Neil Bogart has announced three top-management promotions: Cecil Holmes to be senior vice president; Larry Harris to become executive vice president; and Dick Sherman to be vice president, sales.

Holmes and Bogart have been together 13 years, dating back to Cameo-Parkway and Buddah where Holmes was vice president. An original partner at Casablanca, Holmes founded his own label, Chocolate City. In his new position as senior vice president, he will focus more time on Chocolate City as well as coordinate all marketing activities for Casablanca's r&b product.

Larry Harris is also an original partner at Casablanca. He also has been with Bogart for some time, starting as national album promotion manager at Buddah. As executive vice president he will direct and supervise Casablanca's overall marketing functions as well as coordinate administrative management activities along with Bogart.

Dick Sherman was the former director of west coast operations for Bell Records and then head of sales and marketing for Warners. As new Casablanca vice president of sales, he will be in charge of all sales through the label's independent domestic distributors and exporters.

Polydor Intl. Signs Ringo

■ HAMBURG — Ringo Starr has signed an exclusive, long-term recording contract with Polydor International covering the world excluding the U.S. and Canada. Starr thus becomes the second former Beatle to sever a 12-year association with EMI. The agreement calls for the delivery of seven albums over the next five years. It is expected that the first album will be released in June.

The signing was announced by Polydor director of popular music Mike Hales, who commented: "We are delighted to have Ringo in the Polydor family to greatly strengthen our growing roster of international stars. Ringo's policy of recording songs by great contemporary writers has proved enormously successful with his last two albums, and we look forward to developing and maintaining his stature throughout the world markets."

WB Holds Top Spots On RW Singles Chart

■ NEW YORK — Warner Brothers is represented by the top two records on The Singles Chart this week with the Four Seasons moving into the number one with a bullet slot with "December, 1963 (Oh What A Night)" and Gary Wright at number two with a bullet with "Dream Weaver." The Four Seasons record is a follow-up to their top five single, "Who Loves You." For Gary Wright, it marks the artist's first hit single.

Johnnie Taylor: New Phenomenon

■ NEW YORK — In a year largely marked so far by predictable successes by established artists, Johnnie Taylor's "Disco Lady" and the "Eargasm" album which has followed it are unrivaled in the extent of their success and in the remarkable speed with which they have achieved that success.

"Disco Lady," Taylor's first single for Columbia after a string of lesser hits for Stax, is now in its third week atop the R&B Singles Chart. It reached number five this week (its fifth) on the pop singles chart, and is bulletted at 44 in its second Album Chart week.

The single debuted five weeks ago as a simultaneous Chartmaker and Powerhouse Pick, the first record to do so since both categories were started. "Eargasm" was also a Chartmaker, entering last week at 72.

"Disco Lady" has already sold well over a million units, according to Columbia figures. "Eargasm" shipped gold. The single is currently the fastest selling Columbia single, and appears still to be gaining momentum.

ABC, GRT-Canada Set Licensing Pact

■ LOS ANGELES—ABC Records, Inc. has completed the signing of a major new licensing agreement with GRT Records of Canada, Ltd. The signing is the latest in a series of close to 30 separate international licensing deals concluded by ABC during the past year.

The signing took place in Los Angeles following recent negotiations in which key executive personnel of GRT's parent U.S. corporation, GRT Canada and ABC Records were closely involved. Participating in contract negotiations from ABC were chairman of the board Jerry Rubinstein, international division president Stephen Diener and Lee Young Jr., general council. GRT executives involved in the negotiations were GRT president Alan Bayley and Ross Reynolds, chief operating officer of GRT of Canada.

Diener emphasized that the signing of the GRT of Canada agreement represents a major link in ABC's recent objective to associate itself with established major independent companies in around the world on a market-

(Continued on page 43)



1700 Broadway, New York, N.Y. 10019
Phone: (212) 765-5020

PUBLISHER EDITOR IN CHIEF
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WEST COAST
SPENCE BERLAND
VICE PRESIDENT
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Eliot Sekuler/West Coast Editor
Ben Edmonds/Assistant Editor
Linda Nelson/Production
6290 Sunset Blvd., Hollywood, Calif. 90028
Phone: (213) 465-6126

NASHVILLE
JOHN STURDIVANT
VICE PRESIDENT
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Don Cusic/Southeastern Editor
Marie Railiff/Research
Red O'Donnell/Nashville Report
38 Music Square East
Nashville, Tenn. 37203
Phone: (615) 244-1820

LATIN AMERICAN OFFICE
TOMAS FUNDORA
VICE PRESIDENT
LATIN AMERICAN MANAGER
Carlos Marrero/Assistant Manager
3140 W. 8th Ave., Hialeah, Fla. 33012
(305) 823-8491 (305) 821-1230 (night)

ENGLAND
NOEL GAY ORGANISATION
24 Denmark St., London, W.C.2, England
Phone: 836-3941

JAPAN
ORIGINAL CONFIDENCE
CBON Queen Building
18-12 Roppongi 7-chome
Minato-ku, Tokyo
GERMANY
PAUL SIEGEL
EUROPEAN EDITOR
Tauentzienstrasse 16, 1 Berlin 30, Germany
Phone: Berlin 2115914

FRANCE
GILLES PETARD
8, Quai de Stalingrad, Boulogne 92, France
Phone: 520-79-67

CANADA
LARRY LE BLANC
9 Craig Crescent, Toronto M4G2NG, Can.
Phone: (416) 482-3125

SPAIN
FERNANDO MORENO
General Parias, 9, 5^o Izqda
Madrid 1, Spain
Phone: 276-5778

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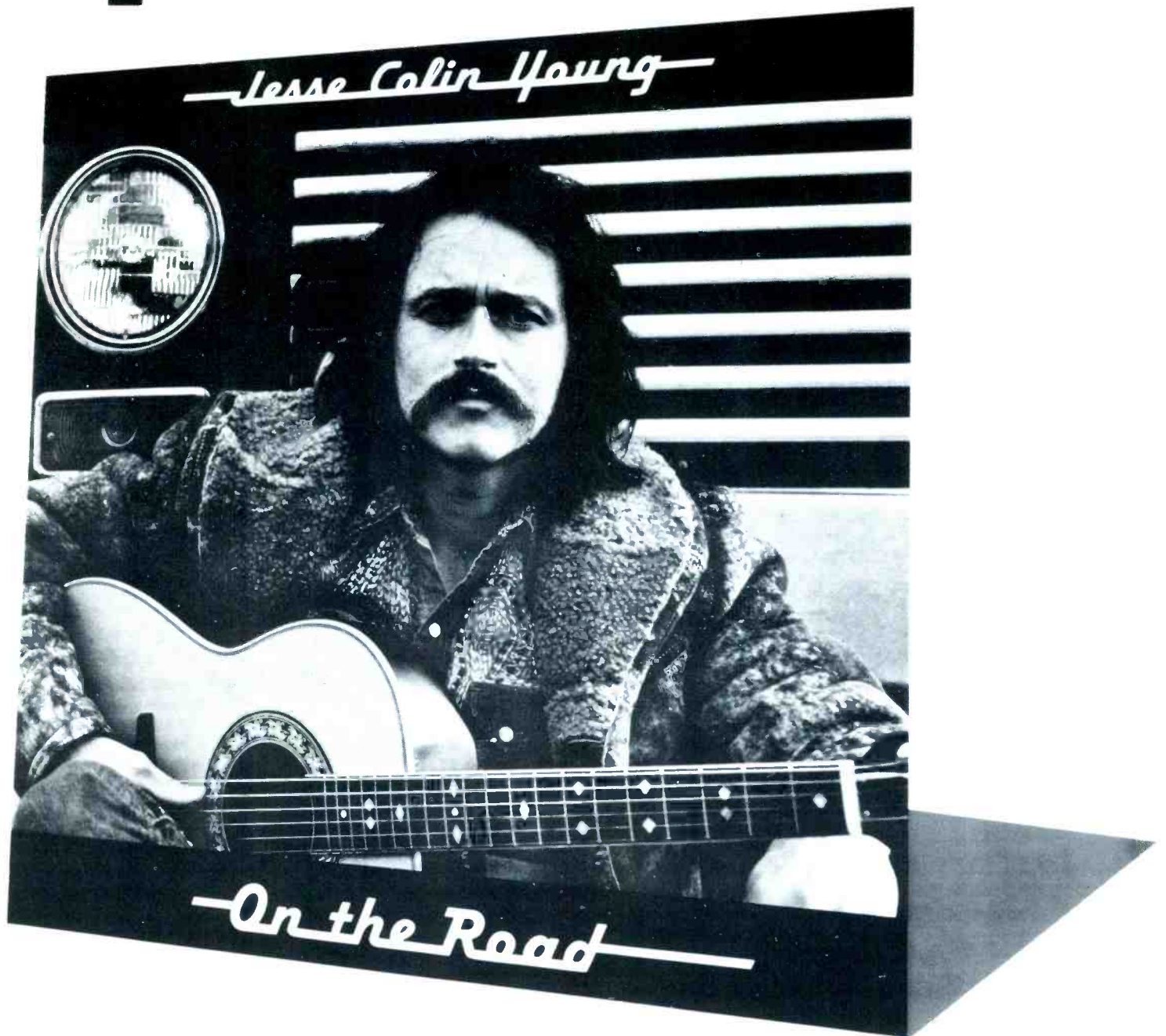
Powerhouse Picks

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

Peter Frampton (A&M) "Show Me The Way."

Top 10 in at least two key markets already and some 10 point plus jumps reported in several others. Album sales are still a factor, but the single is beginning to shape up very well.

Captured at last:



—Jesse Colin Young— —On the Road—

—On the Road Jesse Colin Young's first live solo album, is an unexpected twin triumph. After thousands of miles touring and taping with what he feels is "the best band a man could have," Jesse has successfully captured the magic of his finest in-person appearances. In the


process he has given his best recorded performance.

"This is the record I was hoping for," he explains, "the very best of our live performances."

—On the Road Fifty minutes of Jesse Colin Young in concert.

Including "Sunlight," "Peace Song," "Ridgetop," Randy Newman's "Have You Seen My Baby?" and a medley of Marvin Gaye's "What's Going On" and "Mercy Mercy Me (The Ecology)." On Warner Bros. records and tapes. BS 2913.





“Lee Oskar is the greatest harmonica virtuoso magna cum laude; to come along in this generation. The sound he elicits from his Golden Melody Honers has the purity of a Stradivarious violin. The melodies he has written on side one of his debut album, “Lee Oskar” (a Far Out Production on United Artists Records & Tapes) are the equal of anything written during the past three centuries. The hit single is contained on side two. “SUNSHINE KERI” will do as much to eternalize the name of Lee’s wife as “Annie’s Song” has done for John Denver’s lady. Lee Oskar --a worthy successor to the throne of Larry Alder.”

— *Kal Rudman*

Lee Oskar



From **WAR** "Lee Oskar," his songs, his music, his first solo album.
A Far Out Production on United Artists Records & Tapes.

UA-LA594-G



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Express Makes Local Stops



Caribou Records' recording artists L.A. Express are currently in the midst of a major coast-to-coast tour with Joni Mitchell. Their debut Caribou album has recently been released. Caribou Records is a CBS Custom Label. Shown here after a concert in New Haven (from left): Larry Fitzgerald, vice president and general manager, Caribou Records; L. A. Express members Robben Ford, Victor Feldman and John Guerin; James William Guercio, president of Caribou Records; David Luell, L.A. Express; Ron Alexenburg, vice president and general manager of Epic Records/CBS Custom Labels; (front) Rick Swig, regional promotion and marketing manager, Epic Records, northeast region; and Max Bennett, L.A. Express.

Goldberg Exits Swan Song, Forms Co.

■ NEW YORK—Danny Goldberg has resigned as vice president of Swan Song Records and will form his own company, which will handle personal management and public relations.

Goldberg will continue to be manager of singer-songwriter Mirabai, and will be announcing other clients, and some hirings within the next few weeks. "Starting my own company is something that I have contemplated for several months. To bring it together I have to leave the seven day a week work load at Swan Song. I am very proud of what has been accomplished in Swan Song's brief history and have high regard for all of Swan Song's artists and for Peter Grant." Grant is president of Swan Song, and resides in London.

Goldberg said that there had been "philosophical differences" between Grant and himself, but thanked Grant for having "given me the opportunity at Swan Song to prove what I could do."

"The new company," said Goldberg, "will come together in stages, but like Swan Song we will only want to handle a carefully selected handful of artists who we will get behind with total and lasting commitment. We will be doing personal management for a few artists in addition to Mirabai, American representation for some foreign acts, and public relations for a few artists who have competent management but desire specialized attention in the PR field."

A Boy for Cornyns

■ BURBANK—Stan Cornyn, Warner Bros. Records senior vice president, and his wife Theodora became the parents of an 8 lb., 10½ oz. son last Saturday, Feb. 28, at 10:55 p.m.

Goldberg's administration at Swan Song included involvement in all aspects of the artists careers—booking, advertising, publicity, FM promotion, TV exposure, coordination with the distributor and with agencies, picking singles and overall strategy.

Goldberg has had a wide background in the music business. Prior to taking on the job at Swan Song, where he handled many aspects of American management of the English artists, he was head of the rock department of the PR firm of Solters and Roskin where he handled such artists as the Moody Blues, Alice Cooper, Edgar Winter, Johnny Winter, the Bee Gees, Paul Anka, Stan Getz and Led Zeppelin.

Keith Bruce Named To WEA Intl. Post

■ NEW YORK—Nesuhi Ertegun, president, and Phil Rose, executive vice president of WEA International, have announced the appointment of Keith F. Bruce as WEA International resident representative and director of Warner-Pioneer in Japan. Warner-Pioneer is WEA's joint venture with Watanabe Productions and Pioneer Electronics in Japan. Bruce, as chairman and managing director of EMI interests throughout Southeast Asia, has spent considerable time in Japan during his EMI tenure.

Bruce, who started with EMI in 1955, is an honors graduate of Cambridge University. He takes up his new position April 1. Brigitta Peschko, currently serving as interim representative for WEA International in Japan, will return to Amsterdam to resume her position as managing director of WEA's European coordinating office.

Arista Singles Show Chart Clout

■ NEW YORK — With Eric Carmen's "All By Myself" reaching the number 1 slot on the **Record World** singles charts last week, the third Arista single to go all the way in only 11 weeks, the company has firmly demonstrated its capability in breaking single hits. Beginning in late December, Arista has had number one's with "Saturday Night" by the Bay City Rollers, "I Write The Songs" by Barry Manilow and Carmen's charttopper.

Arista's vice president, promotion, David Carrico emphasized the crucial importance of coordinating the entire thrust of the company's promotion force to secure the necessary airplay for a hit single. "The key to our tremendous singles success has been consistency. Firstly, the consistent high quality of the product we release. Second is the fantastic job being done by our own field promotion managers—because promotion is no longer a task strictly limited to getting records played. The areas of working directly with the artist are of tremendous importance and our field people have been very active—whether it be setting

up radio or press interviews and store appearances when an artist appears in their particular marketplace. For example, when the Bay City Rollers were in this country, store appearances and various other tie-ins in several markets proved highly effective.

"Third is the invaluable assistance provided by independent distributor promotion personnel. They have taken to Arista product with a special enthusiasm that resembles the kind of commitment we've come to expect from our own people. In every area of artist relations and coordination with our artists' appearances in the marketplace we have been getting great cooperation from our independent distributors."

Carrico went on to point out that this overall coordination between home office promotion staff and the field has also been aided by the fact that many of Arista's field personnel work out of the same office as the independent distributor in that market. Such close contact fosters the kind of up-to-date information flow and general communication which leads to success.

Private Stock Signs Feliciano

■ NEW YORK — Private Stock Records president Larry Uttal has announced the signing of guitarist/songwriter/singer Jose Feliciano to an exclusive, long-term, worldwide recording contract, commencing upon the termination of his current recording obligation.

The company is rush-releasing both the soundtrack album and a title tune single from "Aaron Loves Angela," a Columbia film in current release for which Feliciano composed, scored and produced the score in conjunction with his wife, Janna Merlyn Feliciano, and in which he appears in a cameo role in the night club scene. Jose received a 1975 Emmy nomination for his scoring, with Janna, of the NBC-TV series "Chico And The Man," and made an appearance in his first comedy role on that series this year.

During the past six months Feliciano has played in Las Vegas,

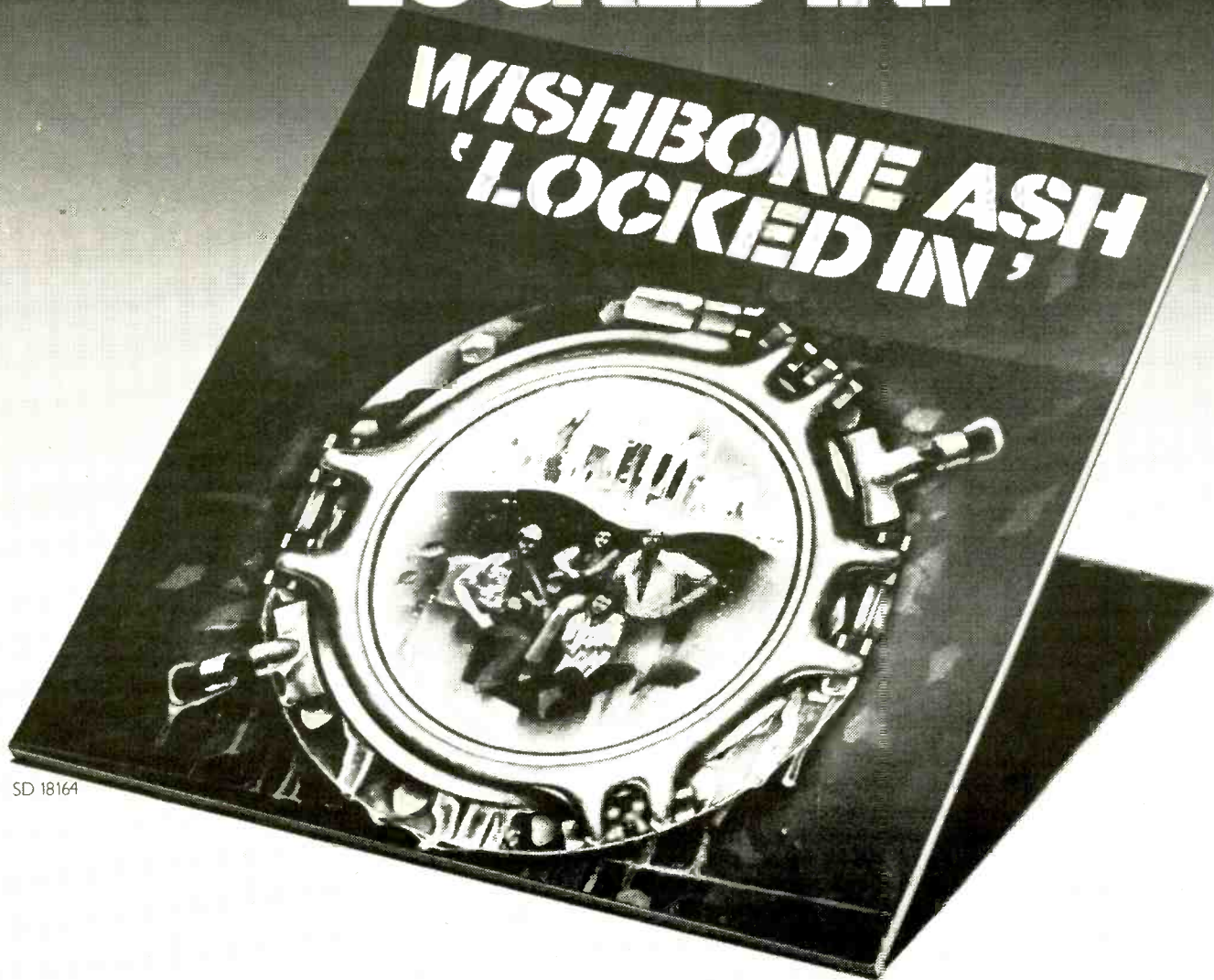
Greenwich Village, college auditoriums, symphony halls and county fairs. Feliciano's appearances include extensive recent tours of Europe, Canada, Australia and the Far East. He has performed at both The Bottom Line and Carnegie Hall in New York, at the Oklahoma State and Imperial Valley Fairs, with the Houston Symphony in Houston, Texas, the National Symphony at the JFK Music Center in Washington, D.C., and at the Riviera Hotel in Las Vegas. In April, during his European tour, he will appear at the Royal Albert Hall with the London Philharmonic.

Feliciano has guested on two American Bandstand Shows, the Tonight Show, Midnight Special, the Mac Davis Show, the Sammy Davis, Jr., Show, the Dinah Shore Show, co-hosted the Mike Douglas Show for a week and has made several serious acting appearances on TV.



From left: Larry Uttal, Janna Merlyn Feliciano, Jose Feliciano and attorney Mark Turk.

IN CASE YOU FORGOT ABOUT ROCK AND ROLL, WISHBONE ASH HAS IT "LOCKED IN."



SD 18164

Good hard rock and roll albums and a super-charged live show, have been the backbone of Wishbone Ash for years. Now comes their debut album with Tom Dowd producing, for Atlantic Records and the only



thing that's changed is that Wishbone Ash is better than ever.

"Locked In." It's going to make you forget about any other kind of rock and roll.

On Atlantic Records & Tapes. 

ON TOUR

| Date | Place |
|-------------|---|
| March 13-14 | The Warehouse, New Orleans, La. |
| March 17 | Yankton College, Yankton, S.D. |
| March 18 | RKO Orpheum, Davenport, Iowa |
| March 19 | Milwaukee Arena, Milwaukee, Wisc. |
| March 20 | Metropolitan Sports Center, St. Paul, Minn. |
| March 23 | Spectrum, Philadelphia, Pa. |
| March 24 | Madison Square Garden, N.Y. |
| March 25 | West Virginia Coliseum, Morgantown, W. Va. |
| March 28 | Convention Center, Indianapolis, Ind. |



| Date | Place |
|----------|--------------------------------------|
| March 29 | Capitol Theatre, Washington, D.C. |
| April 2 | Cow Palace, San Francisco, Calif. |
| April 3 | Sports Arena, San Diego, Calif. |
| April 6 | Salt Palace, Salt Lake City, Utah |
| April 8 | Selland Arena, Fresno, Calif. |
| April 9 | Long Beach Arena, Long Beach, Calif. |
| April 14 | Paramount Theatre, Portland, Ore. |
| April 18 | Arena, Seattle, Wash. |

1976 NARM Convention Agenda

FRIDAY, MARCH 19

9:00 a.m. - 5:00 p.m. — CONVENTION REGISTRATION Tower Lobby
 2:30 p.m. — "Meeting the Challenges of the Changing Merchandising Spectrum in the Music Industry"
 RACK JOBBERS MEETING
 Chairman: Louis Kwiker/Handleman Co. Embassy Room
 RETAILERS MEETING
 Co-Chairmen: John Cohen/Disc Records
 Russ Solomon/Tower Records Scheherazade Room
 INDEPENDENT DISTRIBUTORS/MANUFACTURERS MEETING
 Chairman: Joseph Simone/Progress Record Dist. Mezzanine Theater
 7:00 p.m. - 8:30 p.m. — PRESIDENTIAL WELCOMING COCKTAIL RECEPTION
 Host: RCA Records Cafe Cristal

SATURDAY, MARCH 20

Registration Desk in the Tower Lobby will be open 8:00 a.m. - 12:00 noon
 8:00 a.m. - BREAKFAST Regency Room
 9:15 a.m. - OPENING BUSINESS SESSION Regency South
 Chairman of the Day: George Souvall/Alta Dist. Corp./Convention Chairman
 President's Message: Jay Jacobs/Knox Record Rack Co./NARM President
 Keynote Address: Arthur R. Taylor/President, CBS, Inc.
 "The 3 Billion Figure . . . Its Future Is Now"
 Featured Speaker: Dr. Mortimer R. Feinberg,
 Chairman of the Board, BFS Psychological Associates;
 Dean and Director of Advanced Management Program;
 Baruch College, City University of New York
 "Maximizing Profits Through People"
 11:00 a.m. — LADIES WELCOMING GOURMET BRUNCH 'N' BINGO
 Host: Motown Record Corp.
 Poolside, Diplomat East
 12:00 noon — LUNCHEON-MEETING Cafe Cristal
 panel discussion
 "MUSIC AND THE MONEY GAME: AS WALL STREET SEES US"
 Moderator: Cy Leslie/Chairman, Pickwick International
 Emanuel Gerard/Exec. Vice Pres., Warner Communications
 Charles Klein/Vice Pres., Lehman Securities
 David J. Londoner/Vice Pres., Wertheim and Co.
 I. Martin Pompadur/Vice Pres., American Broadcasting Co.
 Harvey Sandler/Vice Pres., Goldman, Sachs and Co.
 Sheldon Wool/Vice Pres., CBS Records
 2:30 p.m. - 5:30 p.m. — CABANA AND LANAI ROOM EXHIBIT AREA VISITING
 Diplomat East and Tower Pool Area
 Refreshments During All Outdoor Visiting Courtesies: 20th Century Records
 7:00 p.m. - 8:30 p.m. — COCKTAIL RECEPTION Cafe Cristal
 Host: THE POLYGRAM CORPORATION AND THE POLYGRAM RECORD GROUP
 8:30 p.m. — DINNER AND SHOW Regency Ballroom
 Entertainment: Columbia Records and Epic Records Artists - CBS Records

SUNDAY, MARCH 21

Registration Desk in the Tower Lobby will be open 8:00 a.m. - 11:00 a.m.
 8:00 a.m. — BREAKFAST - MEETING Regency North
 "A NEW APPROACH TO SECURITY CONTROL"
 Featured Speaker: Robert Curtis/Pres., Executive Consultants
 10:15 a.m. — GENERAL BUSINESS SESSION Regency South
 THE NARM CONSUMER RESEARCH STUDY: THE ADULT MARKET
 Presentation: Joseph Cohen/Baruch College,
 Graduate Div. City University of New York
 Panel Discussion: Moderator — Alvin Teller/United Artists Records
 Jack Craig Louis Kwiker
 CBS Records Handleman Co.
 Michael Kapp David Rothfeld
 Warner Special Products Korvettes
 1:00 p.m. - BARBEQUE LUNCHEON Poolside East
 2:00 p.m. - 6:00 p.m. — CABANA AND LANAI ROOM EXHIBIT
 AREA VISITING Diplomat East and Tower Pool Area

10:30 p.m. - DANCE PARTY AND SHOW Cafe Cristal
 Host: Island Records
 Entertainment
 The Now Sound of Reggae/Bob Marley And The Wailers — Island Records

MONDAY, MARCH 22

Registration Desk in the Tower Lobby will be open 8:00 a.m. - 11:00 a.m.
 8:00 a.m. - 9:00 a.m. — BREAKFAST Regency South
 9:00 a.m. - 12:05 p.m. — SEMINAR SESSIONS
 Session I. 9:00 a.m. - 10:30 a.m.
 Session II. 10:35 a.m. - 12:05 p.m.
 Each of the seminars listed below will be given twice, once in each time slot, so that each attendant can participate in two sessions.
 "WHAT THE NON-FINANCIAL EXECUTIVE SHOULD KNOW ABOUT HIS COMPANY'S FINANCES"
 Chairman: Mortimer Berl/J. K. Lasser Co. Mezzanine Lounge
 "THE COMMERCIAL MINICOMPUTER AND THE RECORD WHOLESALER"
 Conducted by Computer Horizons Corporation
 Ronald Finegold/Pres. Joel R. Diamond/Vice Pres. John Cassese/Vice Pres.
 Mezzanine Theater
 "HOW TO DEAL WITH SHOPPING CENTER AND MALL OWNERS"
 Chairman: Edward M. Strawgate/Shopping Centers International
 Embassy Room
 "SO YOU THINK YOU KNOW THE TAPE BUSINESS"
 Presentation of the GRT Consumer Study of Tape Sales
 Chairman: Herbert Hershfield
 Biruta McShane and Jack Woodman
 Scheherazade Room
 12:15 p.m. — INSTALLATION AND AWARDS LUNCHEON Cafe Cristal
 Installation of NARM Officers and Directors
 Presentation of the Rack Jobber of the Year Award and the
 Retailer of the Year Award
 Entertainment: Glen Campbell — Capitol Records
 3:00 p.m. - 6:00 p.m. — CABANA AND LANAI ROOM EXHIBIT
 AREA VISITING Diplomat East and Tower Pool Area
 7:00 p.m. - 8:30 p.m. — COCKTAIL RECEPTION Cafe Cristal
 Host: Warner-Elektra-Atlantic Corp.
 8:30 p.m. — NARM SCHOLARSHIP FOUNDATION DINNER Regency Ballroom
 Presentation of annual NARM scholarships
 Featured Speaker: Jimmy Carter
 Entertainment: The Manhattan Transfer — Atlantic Records

TUESDAY, MARCH 23

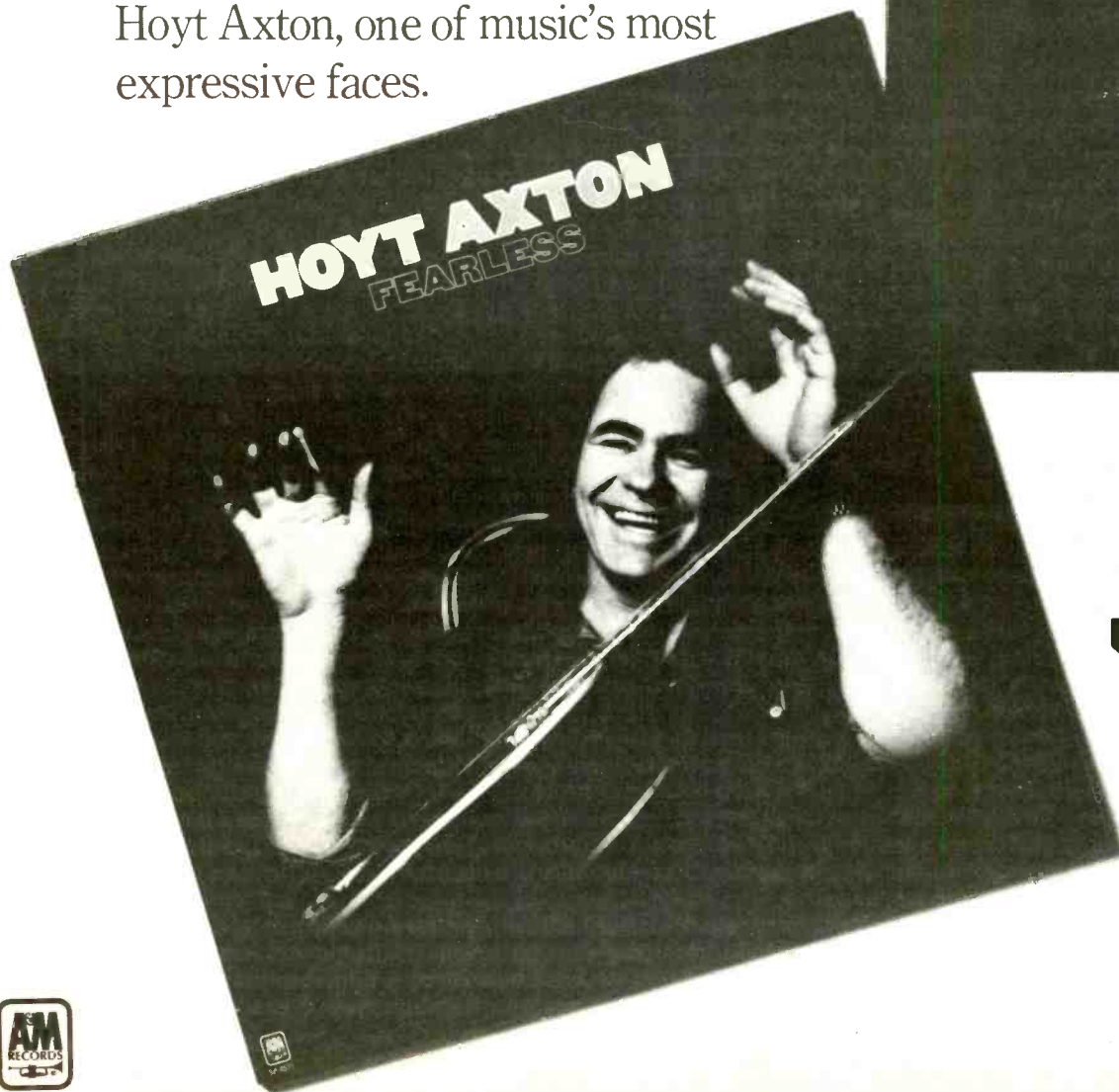
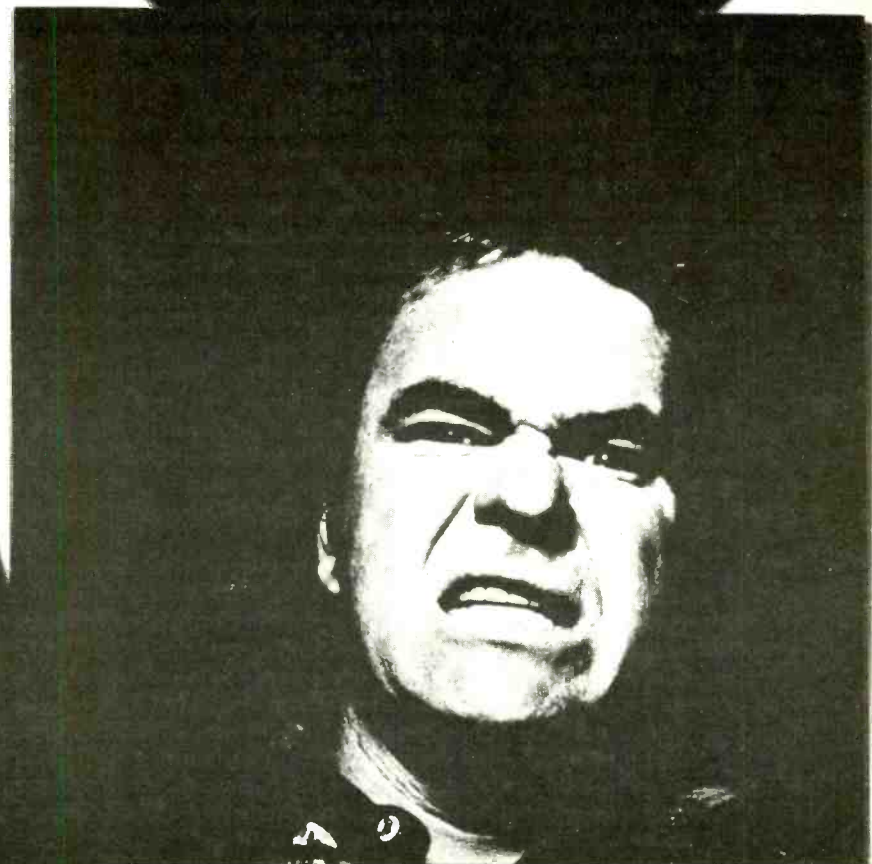
8:00 a.m. - 9:00 a.m. — CONTINENTAL BREAKFAST Mezzanine Lounge
 9:00 a.m. - 12:00 noon — GENERAL BUSINESS SESSION Mezzanine Theater
 "The Return of Perfekt Records and Tapes — Still Merchandising
 The Mythical Group"
 Chairman: Barry Grieff/A&M Records
 Joe Armstrong Harold Childs
 Rolling Stone A&M Records
 Barrie Bergman John Reid
 The Record Bar John Reid Enterprises
 Spence Berland George Steele
 Record World Elektra/Asylum Records
 Stuart Burnat
 Musical Isle of America
 11:00 a.m. — LADIES DAY AT THE RACES
 Buses leave the Diplomat East
 Luncheon at Gulfstream Race Track
 Host: Motown Records Corp.
 6:30 p.m. - 8:00 p.m. — NARM AWARDS COCKTAIL RECEPTION Cafe Cristal
 Host: MCA Records
 8:00 p.m. — NARM AWARDS BANQUET Regency Ballroom
 Master of Ceremonies: George Carlin/Little David Records
 Guest Star: Neil Sedaka/The Rocket Record Co. MCA Records

HOYT AXTON UNLEASHES "FEARLESS"

With the unleashing of "Fearless," it looks like Hoyt Axton is ready to make that all-important leap from songwriter's songwriter to performer's performer.

The at once commanding yet casual performing stance Hoyt has been carefully honing, in a series of coast-to-coast tours and on his own NBC-TV special, brings his talents into their sharpest focus yet. The result is "Fearless," ten intensely entertaining views on the coming together of pop, country and rock. Including guest appearances by The Miracles, The Ozark Mountain Daredevils and Tom Scott.

"Fearless" offers our latest look at Hoyt Axton, one of music's most expressive faces.



HOYT AXTON "FEARLESS"

SP 4571

**ON A&M RECORDS
& TAPES**

Produced by David Kershenbaum



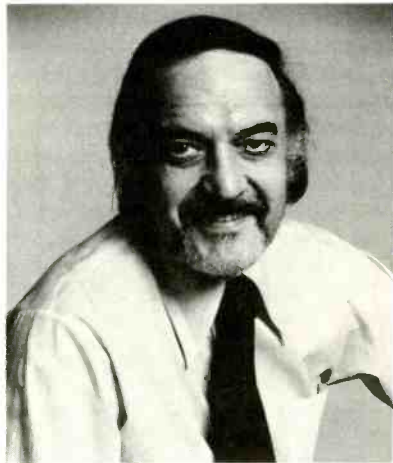
DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Don Dempsey: Merchandising at CBS

By BARRY TAYLOR

■ Don Dempsey is vice president of merchandising for Columbia Records. He joined CBS in 1964 as a salesman at the Hartford, Connecticut branch and moved to Atlanta two years later where he served as district manager and later as regional and branch manager in 1970. He was promoted to regional director of the southeast region in early 1974, a post he held until November of that year when he was promoted to his current position. In the following Dialogue, Dempsey discusses Columbia's philosophy concerning merchandising as well as artist development, product management and advertising.



Don Dempsey

Record World: Could you outline your responsibilities as vice president of merchandising for Columbia?

Don Dempsey: I am responsible for all advertising, album art packaging, sales promotion, creative services, artist development and the product management department. In terms of national media advertising, we are responsible for Gotham Advertising, directed by Linda Barton, which is our in-house agency. Two of the departments which I am directly responsible for have a multi-label responsibility within the company—the art packaging department which involves cover art design headed up by John Borg, and the advertising creative services department which fulfills the advertising production requests that come down from Gotham. This is under the aegis of Arnold Levine, and includes all radio and print production, television spots and trade advertising.

RW: Could you discuss Columbia's merchandising philosophy as it relates to the artists?

Dempsey: The merchandising foundation of Columbia Records is our total belief in the artist and the music. It always begins with the artist roster and our belief in each artist's creative uniqueness that really makes up Columbia Records' philosophy. One of the things that Bruce Lundvall, our VP and general manager of the Columbia label and operating head of a&r, believes in, is not only the creative musical mixture of the artists on our label, but also the long-term career opportunities for each. One of the things that we successfully impart on every level within the merchandising department and the company as a whole is the sensitive and creative effort that we can offer the artist that signs with Columbia.

There are no across-the-board formulas that we apply. Each artist is unique and the strategies that we effect along with the imaginative thinking involved allows the artist to get across their own individual and special message to the listening audience. The ongoing advertising and research process that we go through permits each of our artists the absolute best opportunity to get the maximum audience for their music. We never just develop a plan for an artist, we literally spend day and night developing new merchandising directions, based on our artist profile research of where an artist might now go in terms of airplay and consumer acceptance. This includes meeting with the artist and/or the manager to find out exactly what are our best opportunities, and spending a lot of time with the music. All of us spend weeks listening privately and collectively to the music and talking to the artist or their representatives before we even start to construct what our initial marketing plans will involve. Because these initial new release marketing strategies are developed out of the product management area of the merchandising department, my final approval of this vehicle, by which the sales department then offers this artist into the marketplace, must be flexible, but right on the mark for each artist.

RW: You have had some experience working in the field before being appointed to your current position. Has this experience been helpful to you in the conducting of your day to day duties?

Dempsey: Prior to November, '74 I operated in sales and promotion in Hartford, and as a district manager, branch manager and a regional director in the southeastern region of the United States.

One of the things the company wanted from the person in this position was to make sure that not only the plans that we have mentioned here be truly effective and constructed in terms of the realities of the street, but also an individual that would be able to get everybody at the various management levels together to understand that our advertising and overall merchandising approaches must have a high degree of consumer awareness built in while at the same time dealing with the artist's image.

RW: Bringing this experience into your position, what are the benefits?

Dempsey: One of the most important benefits is having the practical knowledge of not permitting yourself to become vacuumized. I feel that if I were to limit my future experience to the "building" and ignore my past field experience (a background which is now 20 years in the recording business), then I would lose the feel of the activity that takes place out there. There's a vitality that takes place in the street and a dialogue that can only occur when you're out in the marketplace. One of the interesting things we recently accomplished is that every executive in this company was out on the street in early January attending the initial 1976 branch sales meetings throughout the country. Our 20 branches put on their first quarter product presentations. This included the introduction of a major all album country program in addition to the new artist presentations and the special merchandising efforts planned to support the upcoming releases. We all felt it was a must to go out there and discuss the successful field implementation of these strategies. I feel that field experience is of value to you in coming into the home office of a company to the degree that you are able to marry the assets of your field and headquarters personnel, and we feel that Columbia Records has this relationship working better than any other record company in the industry.

“There's a vitality that takes place in the street and a dialogue that can only occur when you're out in the marketplace.”

RW: What are Columbia's responsibilities to the artist?

Dempsey: The marketing department headed up by VP of marketing Jack Craigo along with Paul Smith, VP, sales and distribution; Stan Monteiro, VP of Columbia label promotion and LeBaron Taylor, VP, special markets for all labels here and myself achieve a harmony that takes place on a daily basis for the specific purpose of providing the best backup for each artist. This is our basic responsibility. To service the artist in a manner that is commensurate to the contribution that they've made creatively. The artist truly benefits when our branch organization has its marketing plans in such a well thought out, well developed and purposely constructed manner. Our success as a company in 1975 and this year reflects that. Our ears are constantly out in the street and the bottom line is just making everybody in the company understand the plan and the priorities we have assigned our Columbia label artists. The marketplace is very cruel to new artists. We feel that and we don't attempt to hide the marketplace from them—we attempt to prepare them for it by indicating to them the kind of knowledge that we have here. The talent that is here in all departments of this company is available, and new artists have the same opportunity as the superstars to benefit by the expertise of the company. As professionals at our trade we feel the same way about the astute leadership we are receiving from Irwin Segelstein, which permits us all to operate very comfortably for new and imaginative ways to do our job better.

We follow up and review every plan that we've ever had for an artist. We identify the advertising procedure. When we discuss advertising, we understand. We coordinate and discuss opportunities with the promotion and sales departments for maximum marketing input. Particularly in promotion we watch very carefully all the format

(Continued on page 42)

Jukka Tolonen: Crosssection



Ken Hoff

JXS 7017



Janus Records,
a division of
GRT Corporation,
8776 Sunset Blvd.,
Los Angeles, Ca. 90069

THE COAST

By BEN EDMONDS



■ **TEEZERS:** Following the March 6th Lynyrd Skynyrd performance at Winterland in San Francisco, the band, manager **Peter Rudge**, promoter **Bill Graham** and their various affiliated personnel gathered backstage under the pretense of shooting a trade pic of the entire family. Once assembled, however, the group broke into a well-rehearsed "Happy Birthday" aimed at Rudge, who was celebrating his 30th that day, and then moved the entire crew to a nearby restaurant for a surprise dinner. It ended, as do most rock & roll birthday parties, with the air thick with flying cake. Among those who may forward their dry-cleaning bills to the birthday boy were **Mary Beth Medley** and **Sally Arnold** of Sir Productions, **Dennis Morgan** of Rocket Records, **Toby Maxis**, MCA execs **Bob Davis**, **Jon Scott**, **George Osaki** and **Bob Osborne**, members of the **Outlaws**, Atlantic midwest regional promo man **Danny Marcus** and a large contingent from Rolling Stone which included **Jann Wenner**, **Cameron Crowe**, **Abe Peck** and **Rich Wiseman**. Which leaves us with nothing but the highest expectations for the Skynyrd party scheduled to follow their Palladium show. A warning to all those contemplating attendance: if the boys in the band show up at the party wearing obvious messing around clothes—i.e. old jeans and teeshirts that they weren't wearing at the show, you'd best start ducking . . . **Irving Azoff**, who's all but taken over from **Elton John** as the Coast's Most Quotable Notable (the only reason you haven't been treated to more of Irv's quips is because we at **RW** are not overly fond of lawsuits), has another to offer this week. This episode has him calling **Jeff Wald** one recent morning. "Whaddya doin'," Irving queried. "I'm sitting at my desk smoking a joint," Wald replied, "pointing a gun at the door, waiting for an agent to walk through." A thorough **RW** investigation of the matter found all LA agents somewhat healthy and accounted for. There are, however, a couple of local promotion men reported missing; remember where you read it first . . . Don't be at all surprised if **Sonny & Cher** announce a special showcase live performance at the Roxy in the near future . . . **Leon Russell** is reportedly getting closer and closer to some kind of an agreement with Warners; the **Kinks** are not . . . **Linda Ronstadt** and **Danny O'Keefe** will perform a special benefit concert March 16 and 17 at **Doug Weston's** Troubadour; proceeds from the four shows (tickets are \$10 apiece) will go to Californians for Nuclear Safeguards, the group which is spearheading the Nuclear Safeguards Initiative, Proposition 15 on the June 8th statewide ballot . . . There's a strong possibility that **David Bowie** may not do the "Eagle Has Landed" film we broke the news about some weeks back. Bowie's European tour schedule is in direct conflict with the initial shooting dates for the movie, and Bowie has reportedly told the film people that he'd love to do it, but only if they can work their schedule *around* his. This makes it almost certain that Bowie's involvement won't materialize; his part is a full third of the way down the bill (as would be yours if you were part of a cast that included **James Caan**, **Donald Sutherland** and **Michael Caine**), and since when have they ever delayed shooting on a film because **Ray Danton** couldn't make it? . . . Under normal circumstances, clubowners will kick and scratch to squeeze every possible advertising penny out of the record companies of the acts they book. It was especially odd, then, when the owner of San Diego's Back Door specifically asked United Artists *not* to advertise the **Kingfish** appearance there. Seems that he thought he'd have no trouble selling out on word of mouth alone, and feared possible riots if word of the engagement got too far out in the open . . . Sitting in on the **Richard Perry**-produced sessions for **Leo Sayer's** next album is ex-Bowie guitarist (and now leader of his own band) **Earl Slick** . . . Joining Patti Smith's band on-

(Continued on page 55)

Gibbs to Phonog'm In A&R Capacity

■ **CHICAGO** — Charles Fach, executive vice president/general manager of Phonogram, Inc./Mercury Records has announced the appointment of Vernon Gibbs to the post of a&r director/black music. Gibbs will be based in Phonogram/Mercury's New York City office.



Vernon Gibbs

In his new position, Gibbs is responsible for seeking out both new and established talent for the Mercury label. He will also work with Jud Phillips and Donna Halper of the east coast a&r office in New York.

Freelance Background

Gibbs comes to Mercury while in the midst of a successful career as a freelance writer for such publications as Playboy, Penthouse, Downbeat, Rolling Stone, Circus, Village Voice, Essence, Jet, Soul and Jazz, and New Musical Express, among many others. During the summer of 1974 Gibbs served as head of the public relations department for special markets for Atlantic Records.

Simon Single Gold

■ **NEW YORK** — Columbia recording artist Paul Simon's latest single, "50 Ways To Leave Your Lover," has been certified gold by the RIAA.

Steinberg Honored



Phonogram/Mercury president Irwin Steinberg was given a surprise party in Chicago March 6 in honor of his 30 years with the company. Among the company executives at the gathering were (left) Steinberg with senior VP/marketing Jules Abramson and VP/national promotion Stan Bly; and (right) Polygram U.S. president Werner Vogelsang with Steinberg.

CBS International Names Russell VP

■ **NEW YORK**—Paul Russell has been appointed vice president and assistant to the president, CBS Records International, by M. Richard Asher, president, effective March 15.

West Coast Office

In addition to handling administrative duties associated with the president's office, Russell will be responsible for establishing a west coast office organization and management development program. He will also assume responsibility for establishing a west coast office for CRI in California and will be in charge of organizing area desks in New York to compile and monitor operational data on each of CRI's overseas companies. He will thus be called upon to assess economic, political, sociological and technological developments in countries where CRI has operations.

Russell joined CBS Records U.K. in December, 1973, as director of business affairs, where he was responsible for coordinating all of the company's legal and business affairs.



Paul Russell

Reprise Adds Edwards

■ **LOS ANGELES** — Jonathan Edwards has been signed to Reprise Records contract it was revealed this week by Warner Bros. board chairman and president Mo Ostin and Peter Casperson, Edwards' manager.

THE ABOMINABLE SNOWMAN HAS NATURAL GAS.

Everyone at A&M warmly congratulates Captain & Tennille
on their Grammy Award winning Record of the Year,
"Love Will Keep Us Together"...



...And we proudly present their 2nd album,
"SONG OF JOY"



SP-4570

Includes "LONELY NIGHT"
(Ange Face)
Produced by The Captain
and Toni Tennille

ON A&M RECORDS
& TAPES



SLADE—Warner Bros. WBS 8185

NOBODY'S FOOL (prod. by Chas Chandler)
(Barn, BMI)

Slade's new streamlined sound displays less of the throaty coarseness of old and more of a melodic pop timbre. This tune has excellent AM/FM potential as a couple of chiming guitars dominate.

ROY ORBISON—Monument ZS8 8690
(CBS)

BELINDA (prod. by Fred Foster)
(Combine, BMI)

Orbison's reunion with the Monument label is this sonorous ballad which takes off with his distinct vocal and phrasing. A song that should cross several categorical boundaries, it's heading chartward.

GROVER WASHINGTON, JR.—Kudu
KU 930

KNUCKLEHEAD (prod. by Creed Taylor)
(Three Brothers/G.W. Jr., ASCAP)

The "Mr. Magic" man casts his spell once again on this percolating instrumental theme from his "Feels So Good" lp. Great sax work gives this tune distinct coloration.

THE TRAMMPS—Atlantic 3306

THAT'S WHERE THE HAPPY PEOPLE GO (prod. by Baker, Harris & Young) (Burma East, BMI)

... to the discos, of course. A Tramps record always threatens to fill the dance-floor, but here the group stands to win wide appeal and across-the-board play.

NOTATIONS—Gemigo GMS 0506 (WB)

MAKE ME TWICE THE MAN (prod. by Rich Tufo & Lowell Simon) (Pocket Full Of Tunes, BMI)

A uniquely personal message is delivered over an instrumental backup that includes a sitar. A song with lots of character that should do well on the r&b charts.

THE JUDGE'S NEPHEWS—Audio Latino
AL 585

WITHOUT YOUR TENDER LOVE (prod. by Thomas Fundora) (Thomas Fund, BMI)

This ballad is colored with an excellent arrangement and Latin overtones. The melody is particularly endearing and delivered with a tender vocal performance.

VALDY—A&M 1801

YES I CAN (prod. by Claire Lawrence)
(Devon, BMI)

Valdy stands to duplicate his Canadian success with this optimistic ballad penned by Bob Ruzicka. A folk song of quiet intensity that should do well here.

TERRY GARTHWAITE—Arista AS 0176

SLENDER THREAD (prod. by David Rubinson & Friends) (Foojoojoo, BMI)

Terry flexes her dynamic vocal cords on this chunky uptempo song. A unique stylist, she puts it all together with a fine textured instrumental accompaniment.

TOPIC OF THE WEEK

THE HEYETTES—London 5N 232

THE FONZ SONG (prod. by Jackie Mills)
(Adamo, ASCAP)

STEVE SAWYER—Casablanca NB 855

HEY FONZIE (ADD YOUR NAME TO THE LIST OF AMERICAN HEROES) (prod. by A. Steckler & P. Fornatale)
(Cafe Americana, ASCAP)

The Fonz is one of the stars of the "Happy Days" TV show and one of Americas newest folk heroes. He is immortalized in song by two new releases this week. "The Fonz Song" is a novelty tune with a light "Bye, Bye Birdie" sound while "Hey Fonzie" has a Beach Boys-like quality that shows off the talent of this young singer.

BLOODSTONE—London 5N 1064

DO YOU WANNA DO A THING (prod. by Bert deCoteaux & Tony Silvester)
(Stone Diamond, BMI)

Bloodstone's distinct vocal interplay hits the mark here, pushed along by an up-tempo beat. A rich record with a lush sound, this is the thing to do a thing to.

GENE PAGE—Atlantic 3322

WILD CHERRY (prod. by Gene and Billy Page)
(Homecoming/Rekap, BMI)

Page's string arrangements are familiar to anyone who's ever heard a disco record. His signature is a broad, sweeping wave of sound which is put to good effect.

THE MAIN INGREDIENT—RCA JB 10606

INSTANT LOVE (prod. by Simmons & Gooding)
(Better Half, ASCAP)

Gene Page's orchestration colors this record in bright hues as the group does what they do best—building a strong vocal harmony foundation over an infectious beat.

JUMBO 76—Ariola America P 7613
(Capitol)

SEXY LADY (prod. by Charles Orioux & Ingo Cramer) (Hansa Musik)

The latest disco offering by way of Germany is this mostly instrumental tune boasting a synthesized sound and a crisp arrangement that does not let up.

MIKE OLDFIELD—Virgin ZS8 99595 (CBS)

THEME FROM OMMADAWN (prod. by Mike Oldfield) (Almo, ASCAP)

This excerpted theme from Oldfield's latest work has an exotic quality, with African drums leading into an exquisite melody built around a more familiar sound.

THE JONESES—Mercury 73778

CHILD OF MINE (prod. by Lee Valentine)
(Landy/Unichappell, BMI)

This group has another strong outing with a solid uptempo groove. This song should be equally compelling over the airwaves as it is on the dancefloor.

THE MEMPHIS HORNS—RCA JB 10603

KEEP ON DOIN' IT (prod. by Booker T. Jones)
(Memphis Horns, Dunbar, BMI)

The sound of brass reverberates with an intensity as a solid rhythm section holds down the beat on this instrumental. A quality disc by this ensemble of sessionmen led by the redoubtable Booker T.

SEALS & CROFTS—Warner Bros. 8190

GET CLOSER (prod. by Louie Shelton)
(Dawnbreaker, BMI)

Jimmy Seals and Dash Crofts can always be depended on for songs that exude warmth and beauty. Their latest contains all that and more as singer Carolyn Willis adds almost a gospel-like quality.

NEW CITY JAM BAND—Amherst
AM 710

LAZY LOVE (prod. by Ralph Murphy)
(Criterion, BMI)

This Canadian group has a sound that falls somewhere between English pop and New York disco as cascading vocals ripple over a steady, pulsating beat.

MARC ALLEN TRUJILLO—Pvt. Stock 072

(EVERYBODY'S GOIN') HOLLYWOOD (prod. by Jerry Love & Michael Zager) (Chappell, ASCAP)

Trujillo offers a sardonic view of Tinsel Land with this ballad penned by the winners of the American Song Festival. An excellent production sets the mood.

R. DEAN TAYLOR—Farr FR 001

WE'LL SHOW THEM ALL (prod. by R. Dean Taylor)
(Ragamuffin/Farr, BMI)

Taylor is the former Motown staff writer who scored with his own golden "Indiana Wants Me." Here he exhibits a warm style and vocal reminiscent of Neil Diamond.

ECSTASY, PASSION & PAIN FEATURING BARBARA ROY—Roulette 7182

TOUCH AND GO (prod. by Bobby Martin)
(Golden Fleece, Mighty Three, BMI)

With Barbara's vocal upfront and in full control, this group has put together an exceptional disc that is as pleasing to listen to as it is to dance to.

FRANKIE LAINE—Mainstream MRL 5579

TALK TO ME 'BOUT THE HARD TIMES (prod. not listed) (Lou Levy, ASCAP)

Laine makes a long overdue comeback with this bitter Jack Lawrence tune in which he narrates a classic hard luck story backed by the Johnny Harris Orchestra.

SONNY CURTIS—Capitol P 4240

WHERE'S PATRICIA NOW (prod. by Bob Montgomery) (House Of Gold/Skol, BMI)

This ballad for Patty Hearst takes on a sympathetic tone and is the first serious record on the subject we've heard. Should pick up MOR/pop/country play.

Kingfish. One of the first
major new groups to emerge in 1976!
Fresh From The Bay, Kingfish is:
Bob Weir (Grateful Dead),
Dave Torbert (New Riders),
Matthew Kelly (T-Bone Walker),
Chris Herold (New Delhi River Band)
and Robby Hodinott (Kingfish).
"Kingfish"--Already making waves!
On Round Records and Tapes.
Distributed by United Artists Records.



RX-LA564-G



©1976 ROUND RECORDS

LISA HARTMAN

Kirshner PZ 34109 (CBS) (6.98)

We won't make the obvious suggestion for the next album title—Ms. Hartman makes her own presence felt in a pop/MOR vein from the opening strains of "Somebody Been Lovin' Her" on. A 19 year old hailing from Houston, Texas, her Kirshner label bow is produced by Jeff Barry—a hit combination for sure.



LAVADA

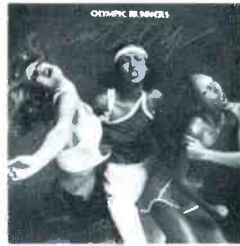
Pye 12126 (6.98)

Unquestionably a tremendously original album, one sure to stir controversy between those who luxuriate in its humor and sparseness and those who find it frivolous. Lavada will take some getting used to, but "Big H," "Neighbors," "I'm Coming Out" and "Grin and Bear It" bear the stamp of a rare talent.

PRIMAL SCREAM

MAYNARD FERGUSON—Columbia PC 33953 (6.98)

The centerpiece here is a moderately disco-fied interpretation of "Pagliacci," performed by Ferguson's modern-day big band and with Ferguson's horn at the core of the arrangement. The title track is also an ambitious piece, designed with dancing feet in mind. Produced by Bob James with the usual array of NY sessionmen.



CAN'T LET UP

OLYMPIC RUNNERS—London PS 668 (6.98)

Rhythm and blues, British style, by a completely self-contained ensemble. "Party Time Is Here To Stay," as well as most of the album, needs the benefit of full volume play. Tunes such as "In the Can" and "Don't Let Up" dance of their own accord. "The Kool Gent" makes airy use of synthesizer effects.

TROUBLE

SAILOR—Epic PE 34039 (6.98)

The group's trademark is its self-constructed nickelodeon — back-to-back pianos augmented by synthesizers. "Girls, Girls, Girls" has a great hook linked to that instrument while "Glass of Champagne" has already been a top hit in England. Producers Jeffrey Lesser and Rupert Holmes keep them on the mark.



THIRD WORLD

Island ILPS 9369 (6.98)

The reggae rhythms are more of an undertone than a focus, the sextet concentrating on an improvisational jazz style that should appeal to almost any kind of progressive audience—jazz, rock, soul. There's a trace of Santana and some of the politicism of another Island group, Burning Spear, all carefully blended.

AIN'T IT GOOD TO HAVE IT ALL

JIM & GINGER—ABC ABCD-938 (6.98)

Jim Hendricks, once of The Big Three, joins with Ginger Greco in a set of very easy-going Mamas and Papas-ish harmonies and melodies, most evident on "The World Falls Into Dream" and "Life Like A River Flow." There's bluesy humor ("Snap, Crackle & Pop") and some straight ahead light rock ("Ain't It Good to Have It All").



LIGHT OF THE NIGHT

RANDALL BRAMBLETT—Polydor PD 6064 (6.98)

White funk ala New Orleans, produced by Steve Tyrell with the participation of Allen Toussaint, Chuck Leavell and Will Lee (that's drawing from the sources!). "Will I Ever See the Day," "This Could Be the Worst," "Light of the Night" and "Tears, Tears, Tears" are prime examples of the quality level of Bramblett's work.

LADY BUMP

PENNY McLEAN—Atco SD 36-130 (Atlantic) (6.98)

Ms. McLean is riding the crest of a dual career, as soloist and member of Silver Convention. Establishing herself on the international disco circuit, the current lp follows the hit title single with a combination of new and standard material from "Devil Eyes" to "Smoke Gets In Your Eyes." It'll keep 'em dancin'.



CLOUD DANCE

COLLIN WALCOTT—ECM 1062 (Polydor) (6.98)

Walcott remains a member of the East/West improvisational group Oregon, but joins here with John Abercrombie, Dave Holland and Jack DeJohnette in a set of mostly self-written sitar and tabla-based themes. Not strictly Indian music, neither is it jazz as most easterners think of it. Try the title cut and "Night Glider."

NEVER GONNA LET YOU GO

VICKI SUE ROBINSON—RCA APL1-1256 (6.98)

A performer with a wide variety of experience behind her, in rock and on Broadway, and it all comes together under producer Warren Schatz. "Never Gonna Let You Go" is an exceptional disco cut, but the lp as a whole is a strongly arranged power-packed rock effort. Listen to "Turn the Beat Around" and "Act of Mercy."



DECO DISCO

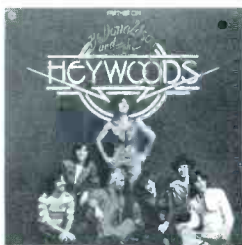
CAMP GALORE—D&M Sound DML-2 (6.98)

Further explorations of the disco possibilities of "fun hits that were written when songs were songs," as the cover says. "Ballin' the Jack's" the recently released single that's leading the way for Camp Galore, with "Four Leaf Clover," "Yes Sir, That's My Baby" and "Bill Bailey" among the other familiar songs.

FARTHER ON

BO DONALDSON & THE HEYWOODS—Capitol ST-11501 (6.98)

Former Sweet producer Mike Chapman's at the helm, guiding Donaldson and company to a sturdy English pop sound. Indeed, the Sweet's "Teenage Rampage" opens the album establishing the new direction firmly, followed by such strong efforts as "Bit Off More Than I Could Chew" and "Hello, It's Me."



LOCKED IN

WISHBONE ASH—Atlantic SD 18164 (6.98)

Producer Tom Dowd's been working wonders all over (most recently, Lynyrd Skynyrd), and his studio time with Wishbone Ash has obviously been well-spent. There's a heightened presence and intensity in comparison to earlier works, as on "It Started In Heaven."

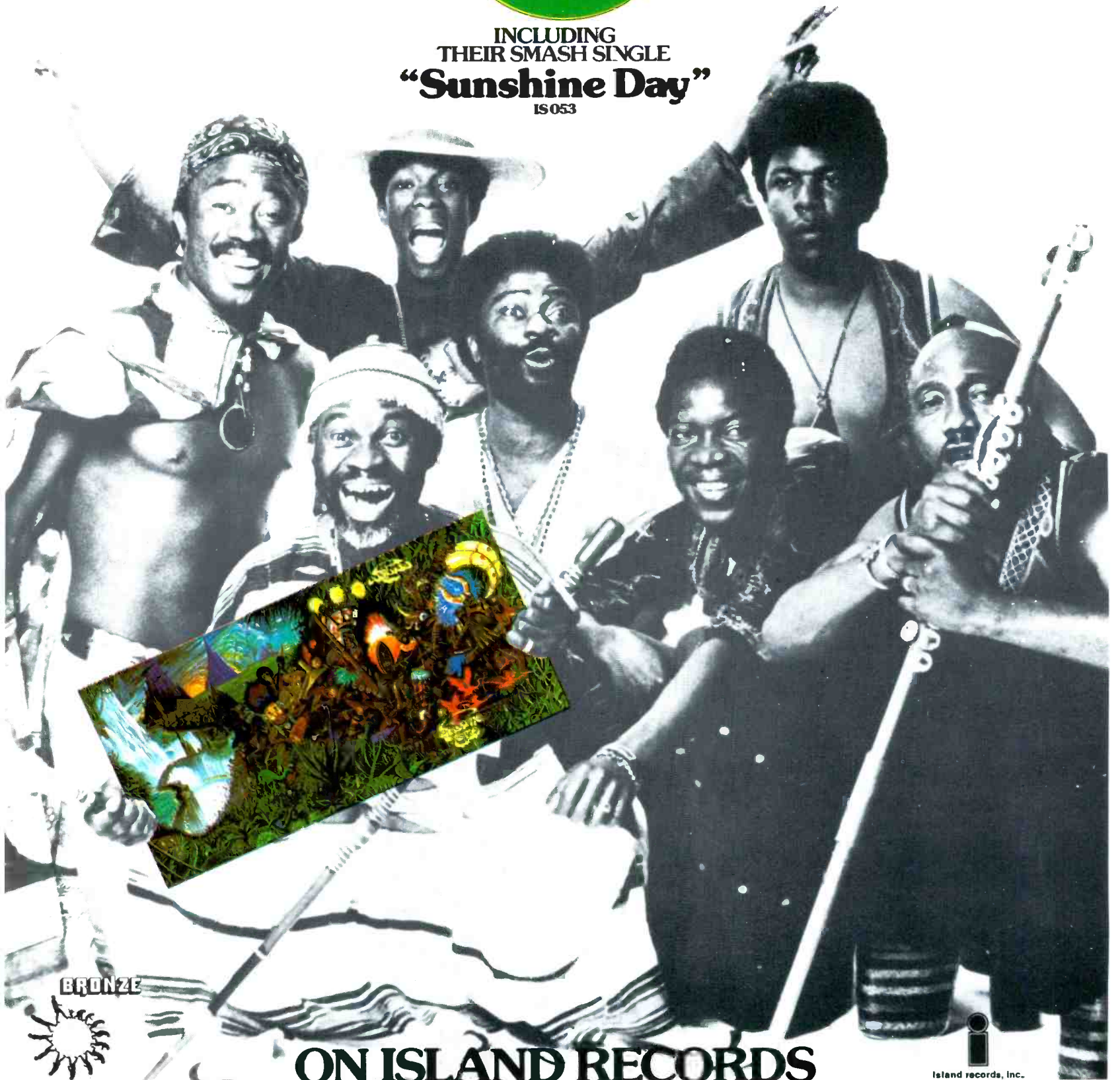
(Continued on page 42)

THEIR NEW ALBUM
“Welcome Home”

ILPS-9355 Produced by Gerry Bron

BY
Ostia

INCLUDING
THEIR SMASH SINGLE
“Sunshine Day”
IS 053



BRONZE



ON ISLAND RECORDS



London Signs Victoria Medlin

■ NEW YORK—Victoria Medlin, the New York-based singer, songwriter, actress and model, has been signed to a long-term, exclusive recording contract by London Records, Walt Maguire, vice president of a&r for the label, announced. London will rush-release Ms. Medlin's inaugural single, "No Chain Reaction," which was produced by Allen Toussaint.

Ms. Medlin began her entertainment career at the age of five in the Broadway production of "Plain and Fancy" with Alexis Smith and Craig Stevens. Since then, she has acted in several other theater roles, her best known one in "Hair" when she

replaced Melba Moore as Sheila.

Movies, television and commercials have all utilized Ms. Medlin's talents. Among her credits are "Vanishing Point;" a Public Service Broadcasting drama, "The Resolution of Mossie Wax;" guest appearances on "The Virginian" and "The Name of the Game;" and television ads for Alberto VO5 (with Bob Greise), Vitalis and Close-Up toothpaste.

She co-wrote "No Chain Reaction" and its flip side, "In Agony," with her pianist and musical director, Ned Albright. An album of original material, also produced by Allen Toussaint, is in the works.



London president D. H. Toller Bond, Victoria Medlin, Walt Maguire.

Free Rap Sessions Planned by AGAC

■ NEW YORK — The American Guild of Authors and Composers (AGAC) is starting a new series of free rap sessions, "Songwriting in the '70s." The first will feature Milt Okun and Chet Flippo, music editor of Rolling Stone.

Okun is John Denver's producer/publisher and an expert in the folk field.

All songwriters are invited to attend and talk with them on March 16 at 7:30 p.m. at the Barbizon Plaza Hotel, 58th Street and Sixth Avenue.

Motown Promotes Hale

■ LOS ANGELES — Fay Janet Hale, director of product management of Motown Record Corporation, has been promoted to vice president of manufacturing of the record division, it has been announced by Barney Ales, executive vice president of the label.

Ms. Hale joined Motown in 1961. She has served in various positions from billing and collection to manufacturing and product management.

In her new position, Ms. Hale will be responsible for both product management and manufacturing.

Find out what in the hell all this mythtery's about!

Mythical Group Impact Day is so close, you could almost trip on it! See you at NARM on March 23, when those "RHINESTONE TOGETHER NIGHTS" folks and the whole Perfekt Records & Tapes gang will touch your life with magic!



New York, N. Y.

By IRA MAYER & BARRY TAYLOR

■ GRANDSTANDING: Carnegie Hall's Julius Bloom ceremoniously announced last week that the hall would no longer allow "loud" rock acts to play there because management felt it was dangerous for patrons and because of the unruly audiences attracted. The breaking point is 105 decibels, so keep your meters handy.

In actuality, there haven't been a whole lot of rock acts at Carnegie in quite some time. The hall is expensive to rent, especially for rock shows, when you include security precautions and the like. A more subtle factor is Carnegie's life once Avery Fisher Hall had opened and the New York Philharmonic moved there. Most visiting orchestras wanted to play the newer auditorium, and business at Avery Fisher boomed—except for the lousy acoustics. As the visiting orchestras returned to Carnegie, there was less need to fill in empty days. Now, with Fisher closing at the end of the season for complete renovation and redesign (the Philharmonic season will take place at the Beacon), Carnegie can afford a little highbrow independence.

It's all more complex than this outline, but Bloom's "announcement" smacks of the kind of "rock and roll is bad for your health, we've got to put a stop to this degenerate music" attitude that we thought the Big Apple had outgrown.

AND IT AIN'T EVEN CHRISTMAS DEPT.: Stevie Wonder gave Ray Charles a Nagamichi 1000 tape recorder, reputed according to our sources to be the "Cadillac of tape machines" (so exclusive we've never heard of 'em), in honor of the Grammy for Ray's cover of Stevie's "Living For the City." . . . A little less glamorous was Elton's telegram of welcome to Eric Carmen upon the latter's reaching #1 . . . And from down under, the Australian equivalent of the Grammys found two winners on Mercury here—Skyhooks, who won record of the year for "All My Friends Are Getting Married" (said to have been recently recorded by Flo and Eddie and Sebastian Hardee, who garnered best single of the year for an instrumental group for "Roseanna." Mixed combination of the year should have gone to a Hardee show at which Santana and Neil Diamond are reported to have jammed.

A LITTLE TRAVELING MUSIC, PLEASE: Steve Marriott's planning a late April tour to back up release of his first solo album on A&M. Side one was recorded in England with the All-Stars (Greg Ridley, Ian Wallace & Mickey Finn), a return to a Small Faces/Humble Pie sound, and includes the Small Faces' "Wam Bam Thank You M'am." Second side was recorded in the US of A and veers more toward a disco/r&b sound . . . Alice Cooper's in the studio with producer Bob Ezrin, laying down tracks for a spring lp (tour to follow). Sessions are being done variously in NY and Toronto, with mixing scheduled for L.A. . . . City Center is readying for the onslaught sure to follow in the wake of Monty Python's real, in-person arrival at its doors April 14. Three weeks of zaniness are assured . . . The Fania All-Stars headline the label's fifth anniversary "Our Latin Thing" concert at the Garden March 20 . . . Sid Bernstein's been named producer for the new Steel Pier's Casino Concert Theatre in Atlantic City while Billy Fields takes on the responsibilities of talent buyer . . . Ron and Russell Mael to Columbia . . . According to Danny Goldberg, it took Led Zeppelin four months to come up with the name Swan Song for its record label. He's hoping to take less time in the choice of a name for his own newly-forming management company . . . WRNW-FM, just north of Manhattan, is starting an import show from 10-midnight Sundays.

AN EYE FOR AN EYE: Jonathan Edwards having gone to Warner Brothers, and Roxy Music having once been there (now on Atco), the two companies are exchanging catalogue items to keep their artists whole. It's two early Roxy albums from WB for three of Edwards' on Atco, but who's counting?

FLASHING: Bruce Springsteen joining Carole King on "Loco-Motion" at the Beacon . . . Keith Moon succumbing to the flu forcing a second-song-into-the-show postponement of The Who's Boston date and a day delay for N.Y. Details will follow once everyone's recovered.

URGENT TO MN: Where're the Fukari Indians?

CORPORAL PUNISHMENT (OR, WE BLAME HOWARD NEWMAN FOR THIS ONE): What with General Johnson, Major Harris and Captain and Tennille, all that's needed to complete the chain of command is Sargeant Shriver signing on to Private Stock. (Just remember, it's your fault for not making the news if we've got to resort to this.)

Do you
Wanna Do
A Thing?



BLOODSTONE'S NEW THING.

Inspired, arranged and produced
by Grammy winner Bert de Coteaux, and Tony Silvester.

"DO YOU WANNA DO A THING"

The new single
that will make everyone wanna do a thing.

LONDON
RECORDS & TAPES

#1064.



Crystal Jukebox

UA Welcomes Smith



Shown welcoming John Smith to the post of director of black promotion and artist development for United Artists Records are: Al Teller (left), president of United Artists Records; and Ray Anderson (right), UA vice president, promotion. Smith, who just recently moved to Los Angeles, will be involved in all aspects of black promotion and artist development for the company. Special emphasis at the moment includes the spreading of Brass Construction's disco album, which is breaking in the east, and the crossing-over of Maxine Nightingale's "Right Back Where We Started From" from pop to r&b markets.

RCA Begins 'Denver People' Campaign

■ NEW YORK—RCA Records has created a total marketing plan around the theme "The John Denver People." The plan swings into effect this week, with heavy concentration centered on an hour-long ABC-TV special.

"The John Denver People" is the general theme of a year-long RCA Records John Denver advertising - promotion - sales campaign for which the first heavy concentration will be centered on a March 29 hour-long ABC-TV special, "John Denver and Friend," for which the "friend" will be Frank Sinatra.

The announcement was made by Jack Kiernan, division VP, marketing, RCA Records.

"John Denver and Friend" will be aired preceding the Academy Awards Show on the east coast and following it on the west coast. Others on the show, a salute to the big bands, will include Harry James, Count Basie, Nelson Riddle and the Tommy Dorsey Orchestra. Denver will sing his new RCA single with Sinatra.

RCA's campaign will focus on

CREEDENCE

CLEARWATER REVIVAL

CHRONICLE

THE 20 GREATEST HITS THIS WEEK

123

Billboard

87

Record World

105

Cashbox

Fantasy CCR-2

the single as well as the Denver catalogue. Special emphasis will be given to "Windsong," "An Evening With John Denver" and "John Denver's Greatest Hits."

National TV buys begin March 26 in Atlanta, Boston, Detroit, Los Angeles, Dallas, St. Louis, New York, Chicago, Philadelphia and Cleveland.

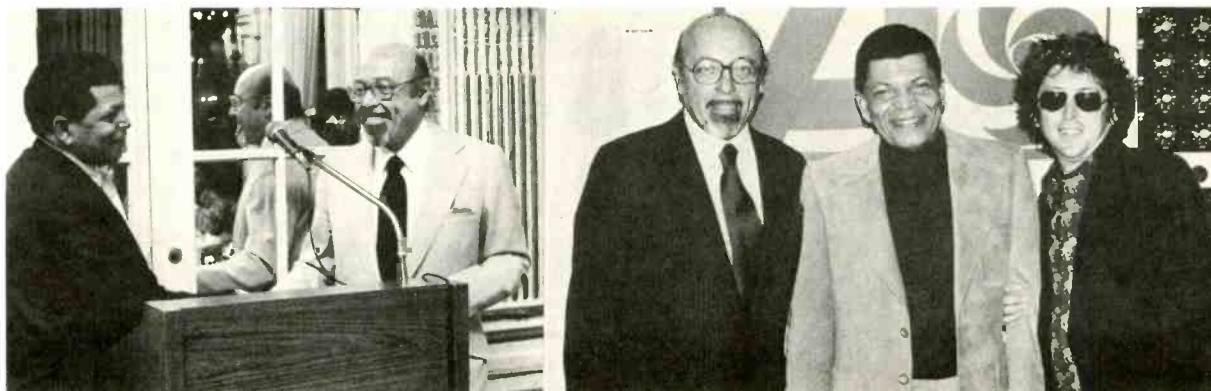
Full-page ads touting the TV special and Denver's RCA product are scheduled March 28 in various publications.

John Denver flyers will be inserted in every order to leave RCA's warehouses during March; a streamer announcing the TV show is being mailed to retailers; letters about Denver and the special are going to all ABC-TV affiliate stations, and there will be a special "The John Denver People" display for in-store and window displays.

Cotillion Label

(Continued from page 3)

soundtrack albums were among the label's best sellers. The label also released a series of gospel albums, and distributed Herbie Mann's Embryo Records, a jazz label that featured early recordings by Ron Carter, Miroslav Vi-



Pictured at the press conference, from left: Henry Allen and Ahmet Ertegun; Ertegun, Allen and Jerry Greenberg.

AM ACTION

(Compiled by the Record World research department)

■ Johnnie Taylor (Columbia). Climbing to the top of radio charts in two jumps — the action still warrants mentioning if only to fill in the scoreboard. Added to WABC (11), WFIL, WRKO, WSAI (28), WIBG and WMAK. The moves continue to make history! 13-1 Y100, 14-8 KXOK, 15-6 WPGC, 24-12 KHJ, 15-5 WHBQ, 20-13 WQXL, 8-3 KLIF, 27-14 WCOL, 37-28 WIXY, 7-4 CKLW, 21-17 KFRC, 38-27 KTLK, 6-2 KILT and ex-22 WLAC. (Note: Album has also exploded and is top 50 on the RW lp chart in its second week.)

Sylvers (Capitol). Being held out of the #1 spot on the r&b singles chart by the above mentioned disc, the breaking pattern on this one closely resembles that of the Commodores mentioned below. Picked up in nine new pop markets in the past two weeks and begins to take some very healthy jumps in areas already on. Activity includes 22-14 WIXY, HB-23 KFRC, 37-33 WCOL, 30-26 WMAK and adds WQXI, WPGC, KHJ, WHBQ, KJR, KILT, WQAM and WHHY. Also on KYA, WAKY, WORC, Z93, WBBQ, WERC, etc.



Styx

Elvin Bishop (Capricorn). Exploded this week with lots of heavyweight adds and some strong moves at stations where it began. Picked this week at KHJ, WRKO, WOKY, KFRC and CKLW. Among the moves are: 25-17 WQXI, 32-28 WCOL, HB-25 KJR, HB-40 KILT, ex-28 WMAK and 15-10 WLAC.

Commodores (Motown). Coming through with flying colors, adding new markets again this week and moving up in all markets still on the upswing (has not peaked prematurely anywhere). New at KXOK (20), WHBQ, WQXI and WSAI (30). Jumps include:



Barry Manilow

29-19 KHJ, 29-27 WRKO, 35-29 WIXY, 25-23 KLIF, 27-23 CKLW, 28-24 KFRC, HB-39 KILT, 24-21 WMAK and 10-9 WLAC.

Styx (A&M). A significant pick-up this week with a group of hearty adds to shed light on the picture. Garners KJR, KSTP, KJRB, U100 and WFOM. Other info: 18-13 WOL, 25-20 WOKY, 28-19 WLAC, 32-31 WIXY and 20-18 KTLK. Also on WCAO, WHHY, WLAC, WIBG, WERC, WZUU, KCBQ, KEEL, KJOY, K100 and others.

(Continued on page 55)

tous and Jim Pepper, as well as Mann's own records.

Cotillion was phased out during 1972-73, with ELP's forming of their own Manticore Records (distributed first by Atlantic) perhaps the key event in Cotillion's

dissolution. Several of the label's roster (and now ELP themselves) were signed to Atlantic.

"When our roster of new artists is set, we'll get around to repackaging some of the best of the older catalogue," Allen said.

So you're playing 22 records and you've got heavy competition from the guys down the dial who are playing 18 records. And you've gotta keep the hits comin' because familiarity is where it's at. And this book will be critical.

So how in the world can you possibly program a weekly three hour weekend countdown of the top 30 albums in America?

Even though Humble Harve sounds like the polished professional that he is; even though the presentation and production are of the highest quality; even though it's all hit music; even though it's FREE, how could you possibly fit this show into your station's format?

Ask—WFIL, KIIS, WSAI, KIMN, WIXY, WCAO, KSLQ, WKLO, KBBC, WORC, KWHP, WOW, WCUE, WYOO, WGH, WSGA, WZUU, and a host of others.

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ALBUM
COUNT**
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A FREE radio program targeted for mass appeal 18-34 demographics in YOUR market. Get your demo before the competition catches on. Call Collect: (213) 658-8747 or write to: NATIONAL ALBUM COUNTDOWN, 8321 Beverly Boulevard, Los Angeles, Ca. 90048

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

| | | | |
|---|-----|---|----|
| ACTION SWEET (Sweet Ltd./WB, ASCAP) | 27 | LOVE IS THE DRUG Chris Thomas | 36 |
| ALL BY MYSELF Jimmy Ienner | 3 | TRO-Chesire, BMI) | |
| (C.A.M./U.S.A., BMI) | | LOVE TO LOVE YOU BABY Pete Ballotte | 21 |
| BABY FACE Stephen Schaefer & Harold | 32 | (Sunday & Cafe Americana, ASCAP) | |
| Wheeler (Warner Bros., ASCAP) | | LOVE MACHINE PART I Freddie Perren | 7 |
| BANAPPLE GAS Cat Stevens (Ashtar Music | 31 | (Jobete/Gilmore, ASCAP) | |
| B.V., BMI) | | LOVE ROLLERCOASTER Ohio Players | 39 |
| BOHEMIAN RHAPSODY Roy Thomas Baker | 14 | (Ohio Players/Unichappell, BMI) | |
| (Trident, ASCAP) | | MISTY BLUE Tom Couch & James Stroud | 72 |
| BOOGIE FEVER Freddie Perren (Perren | 37 | (Talmont, BMI) | |
| Vibes/Bullpen, ASCAP/BMI) | | MONEY HONEY Phil Wainman (Hudson | 11 |
| BREAKAWAY Richard Perry (Almo/ | 69 | Bay, BMI) | |
| Caledonia Steam, BMI) | | MORE, MORE, MORE Gregg Diamond | 86 |
| BREAKING UP IS HARD TO DO | | (Buddah/Gee Diamond, ASCAP) | |
| Neil Sedaka & R. Appere (Screen Gems- | 52 | MOZAMBIQUE Don DeVito (Ram's Horn, | 51 |
| Columbia, BMI) | | ASCAP) | |
| COME ON OVER John Farrar (Casserole/ | 70 | NEW ORLEANS Curtis Mayfield (Warner- | 97 |
| Flamm, BMI) | | Tamerlane, BMI) | |
| CONVOY Don Sears & Chip Davis | 22 | ONLY LOVE IS REAL Lou Adler (Colgems, | 43 |
| (American Gramophone, SESAC) | | ASCAP) | |
| CUPIID Hank Medress & Dave Appell | 34 | ONLY 16 Ron Haffkin (Kags, BMI) | 19 |
| (Kags, BMI) | | OPHELIA The Band (Medicine Hat, | 89 |
| DAYLIGHT David Rubinson & Friends, Inc. | 100 | ASCAP) | |
| (Unart/Bobby Womack, BMI) | | PARTY HEARTY Oliver Sain (Excellorec/ | 88 |
| DEEP PURPLE Mike Curb (Robbins, ASCAP) | 30 | Saico, BMI) | |
| DECEMBER, 1963 (OH, WHAT A NIGHT) | | QUEEN OF CLUBS Richard Finch (Sherlyn, | 99 |
| Bob Gaudio (Seasons/Jobete, ASCAP) | 1 | BMI) | |
| DISCO LADY Don Davis (Groovesville, | 5 | RHIANNON (WILL YOU EVER WIN) | |
| BMI; Conquistador, ASCAP) | | Fleetwood Mac & Keith Olsen | 62 |
| DREAM ON Adrian Barber (Frank Connolly | 2 | (Rockhopper, BMI) | |
| & Duket, BMI) | | RIGHT BACK WHERE WE STARTED FROM | 20 |
| DREAM WEAVER Gary Wright (Warners, | 8 | Pierre Tubbs & Vince Edwards (Unart/ | |
| ASCAP) | | ATV, BMI) | |
| EH CUMPARI Sam Loricchio (Public | 91 | SARA SMILE Christopher Bond, Daryl Hall | 46 |
| Domain) | | & John Oates (Unichappell, BMI) | |
| EVIL WOMAN Jeff Lynne (Unihart/Jef, | 65 | SATURDAY NIGHT Bill Martin & Phil | 85 |
| BMI) | | Couler (Welback, ASCAP) | |
| FANNY (BE TENDER WITH MY LOVE) | | SCOTCH ON THE ROCKS Barry Kingston | 83 |
| Arif Mardin (Casserole, BMI) | 17 | (Peer International, BMI) | |
| 50 WAYS TO LEAVE YOUR LOVER Paul | 16 | SHANNON Cashman and West | 55 |
| Simon & Phil Ramone (Paul Simon, BMI) | | (Blendingwell, ASCAP) | |
| FLY AWAY Milton Okun (Cherry Lane, | 73 | SHE'S A DISCO QUEEN Oliver Sain | 88 |
| ASCAP) | | (Excellorec/Saico, BMI) | |
| FOOLED AROUND AND FELL IN LOVE | | SHOUT IT OUT LOUD Bob Ezrin (Cafe | 82 |
| Alan Blazek & Bill Szymczyk (Crabshaw, | 54 | Americana/Rock Steady, ASCAP; All By | |
| ASCAP) | | Myself/Pub Ltd., BMI) | |
| FOX ON THE RUN Sweet (Sweet Pub. Ltd.) | 57 | SHOW ME THE WAY Peter Frampton | 33 |
| FOPP Ohio Players (Play One, BMI) | 79 | (Almo/Fram-Bee Music Ltd., ASCAP) | |
| FROM US TO YOU Bob Margouleff, Billy | 94 | SING A SONG M. White & C. Stephney | 57 |
| Preston & The Stairsteps (Ganga Pub. | | (Saggfre, BMI) | |
| B.V., BMI) | | SLOW RIDE Nick Jameson (Knee Trembler, | 18 |
| GOLDEN YEARS David Bowie & Harry | 15 | ASCAP) | |
| Maslin (Beverly Bros., BMI; Chrysalis/ | | SQUEEZE BOX Glyn Johns (Tower, BMI) | 68 |
| Main Man, ASCAP) | | STRANGE MAGIC Jeff Lynne (Unart/Jef, | 66 |
| GOOD HEARTED WOMAN Ray Pennington | 28 | BMI) | |
| & Waylon Jennings (Baron/Willie | | SWEET LOVE James Carmichael & The | 13 |
| Nelson, BMI) | | Commodores (Jobete/Commodores, | |
| GROW SOME FUNK OF YOUR OWN | 42 | ASCAP) | |
| G. Dudgeon (Big Pig/Yellow Dog, | 74 | SWEET THING Rufus (American | 6 |
| ASCAP) | | Broadcasting, ASCAP) | |
| HAPPY MUSIC Donald Byrd (Elgy, BMI) | 42 | TAKE IT TO THE LIMIT Bill Szymczyk | 10 |
| HE'S A FRIEND Norman Harris (Stone | 92 | (Benchmark/Kicking Bear, ASCAP) | |
| Diamond/Mighty Three, BMI) | | TANGERINE Vincent Montana Jr. (Famous, | 61 |
| HIGHLY Alan Parsons (Velvet/RAK) | 87 | ASCAP) | |
| HIT THE ROAD JACK Mel Shaw | 40 | THE JAM Larry Graham (Nineteen Eighty | 84 |
| (Tangerine, BMI) | | Foe, BMI) | |
| HOLD BACK THE NIGHT R. Baker, N. | 58 | THEME FROM MAHOGANY (DO YOU | |
| Harris & E. Young (Golden Fleece, BMI) | | KNOW WHERE YOU'RE GOING TO) | |
| HOMECOMING Peter Anastasoff (ATV, | 67 | Messer (Jobete/Screen Gems-Columbia, | 76 |
| BMI) | | ASCAP/BMI) | |
| I DO, I DO, I DO, I DO Ulveaus & B. | 45 | THEME FROM S.W.A.T. Steve Barri & | 9 |
| Anderson (Countless, BMI) | | Michael Omartian (Spellgod, BMI) | |
| I FEEL LIKE A BULLET (IN THE GUN OF | 42 | THERE'S A KIND OF HUSH (ALL OVER | 29 |
| ROBERT FORD) G. Dudgeon (Big Pig/ | | THE WORLD) Richard Carpenter | |
| Leads, ASCAP) | | (Glenwood, ASCAP) | |
| I WRITE THE SONGS Ron Dante & Barry | 38 | THE WHITE KNIGHT Leslie Adv. Agency | 23 |
| Manilow (Artists/Sunbury, ASCAP) | | (Unichappell, BMI) | |
| IF YOU ONLY BELIEVE (JESUS FOR | 79 | TRACKS OF MY TEARS Peter Asher | 75 |
| TONITE) Michel Polnareff (Oxygen/ | | (Jobete, ASCAP) | |
| Warner Brothers, ASCAP) | | TRAIN CALLED FREEDOM Bunny Sigler | 96 |
| INSEPARABLE Chuck Jackson & Marvin | 44 | (Mighty Three, BMI) | |
| Yancy (Jay's Enterprise, Ltd./Chappell, | | TRYIN' TO GET THE FEELING AGAIN | 78 |
| ASCAP) | | R. Dante & B. Manilow (Warner- | |
| I'VE GOT A FEELING (WE'LL BE SEEING | 98 | Tamerlane/Upward Spiral, BMI) | |
| EACH OTHER AGAIN) Marc Gordon | | UNION MAN Steve Cropper (Flat River, | 60 |
| (Irving, BMI) | | BMI) | |
| JUNK FOOD JUNKIE Randolph Nauert | 24 | VENUS Billy Terrell (Kirshner Songs/ | 41 |
| (Peaceable Kingdom, ASCAP) | | Wellback, ASCAP) | |
| JUST YOU ANND I Vini Poncia (Rumanian | 63 | WAKE UP EVERYBODY (PART 1) | 26 |
| Pickleworks/Columbia/N.Y. Times, BMI) | | Kenneth Gamble & Leon Huff | |
| KEEP HOLDING ON Brian Holland (Stone | 95 | (Mighty Three, BMI) | |
| Diamond/Gold Forever, BMI) | | WALK AWAY FROM LOVE Van McCoy | 64 |
| LET YOUR LOVE FLOW Phil Gernhard & | 31 | (Charles Kipps, BMI) | |
| Tony Scotti (Loaves & Fishes, BMI) | | WE CAN'T HIDE IT ANYMORE Don Davis | 50 |
| LET'S GROOVE J. Whitehead, G. McFadden | 90 | (Groovesville, BMI) | |
| & V. Carstarphen (Mighty Three, BMI) | | WITHOUT YOUR LOVE (Mr. Jordan) | 35 |
| LIVIN' FOR THE WEEKEND K. Gamble & | 48 | (Music of the Time, ASCAP) | |
| L. Huff (Mighty Three, BMI) | | YOU'LL LOSE A GOOD THING Huey P. | 56 |
| LOCOMOTIVE BREATH Ian Anderson (Ian | 81 | Meaux (Crazy Cajun, BMI) | |
| Anderson, ASCAP) | | YOUNG BLOOD Bad Company (Quintet/ | 80 |
| LONELY NIGHT (ANGEL FACE) | | Unichappell/Freddy Bienstock, BMI) | |
| Daryl Dragon & Toni Tennille | 4 | YOU'RE MY ONE WEAKNESS GIRL | 93 |
| (Don Kirshner, BMI) | | Ray Dahrrouge (Sister John/Vignette, | |
| LOOKING FOR SPACE Milton Okun | 53 | BMI) | |
| (Cherry Lane, ASCAP) | | YOU SEXY THING Mickie Most (Finchley, | 25 |
| LORELEI Styx (Almo/Stygian, ASCAP) | 47 | ASCAP) | |
| LOVE FIRE Chas. Peate (Coral Rock/ | 49 | | |
| American Dream/Belsize, ASCAP) | | | |
| LOVE HURTS Manny Charlton (House of | 12 | | |
| Bryant, BMI) | | | |

101 THE SINGLES CHART 150

MARCH 20, 1976

| | | | |
|-----------|-----|---|--|
| MAR. MAR. | 20 | 13 | |
| 101 | 102 | MIGHTY HIGH MIGHTY CLOUDS OF JOY—ABC 12164 | |
| | | (American Broadcasting/Doann, ASCAP) | |
| 102 | 103 | THE GAME IS OVER (WHAT'S THE MATTER WITH YOU) BROWN SUGAR | |
| | | Capitol P 4198 ('Bout Time/Missle, BMI) | |
| 103 | 105 | TODAY I STARTED LOVING YOU AGAIN BOBBY BLAND—ABC 12156 | |
| | | (Blue Book, BMI) | |
| 104 | 104 | JANUARY PILOT—EMI P 4202 (Capitol) (Al Gallico, BMI) | |
| 105 | 107 | HEY BABY TED NUGENT—Epic 8 50197 (Magic Land, ASCAP) | |
| 106 | 101 | LOVE ME TONIGHT HEAD EAST—A&M 1784 (Zuckshank/Irving, BMI) | |
| 107 | 108 | STREET TALK B.C.G. (B.C. Generation)—20th Century TC 2271 | |
| | | (Hearts Delight/Gooseroak, BMI) | |
| 108 | 109 | COLORADO CALL SHAD O'SHEA—Private Stock PS 071 (Counterpart, BMI) | |
| 109 | — | LET'S MAKE A BABY BILLY PAUL—Phila. Intl. ZS8 3584 (CBS) | |
| | | (Mighty Three, BMI) | |
| 110 | 122 | ARMS OF MARY SUTHERLAND BROTHERS & QUIVER—Columbia 3 10284 | |
| | | (Island, BMI) | |
| 111 | 113 | IT'S BEEN A LONG TIME STUFF 'N' RAMJET—Chelsea CH 3036 | |
| | | (Dadona/Sugar Tree, BMI) | |
| 112 | 106 | MERRY-GO-ROUND, PT. I MONDAY AFTER—Buddah BDA 512 | |
| | | (John Davis/Barbro, ASCAP) | |
| 113 | 112 | ONCE A FOOL KIKI DEE—Rocket PIG 40506 (MCA) (ABC/Dunhill/ | |
| | | One Of A Kind, BMI) | |
| 114 | 126 | I'M MANDY FLY ME 10cc—Mercury 73779 (Man-Ken Music Ltd., BMI) | |
| 115 | 118 | MOONLIGHT FEELS RIGHT STARBUCK—Private Stock 039 | |
| | | (Brother Bills, ASCAP) | |
| 116 | 117 | TITLES BARCLAY JAMES HARVEST—Polydor PD 15188 (Rak, Ltd.) | |
| 117 | — | MORE CAROL WILLIAMS—Salsoul SZ 2006 (E. B. Marks, BMI) | |
| 118 | 134 | CARA MIA PAUL DELICATO—Artists of America III (Leo Feist, ASCAP) | |
| 119 | 119 | DO IT WITH FEELING MICHAEL ZAGER—Bang B 720 (Web IV/Sumac, BMI) | |
| 120 | — | I HOPE WE GET TO LOVE IN TIME MARILYN MCCOO & BILLY DAVIS, JR. | |
| | | —ABC 12170 (Groovesville, BMI) | |
| 121 | 123 | ALL NIGHT RAIN BILLY JOE ROYAL—Scepter SCE 12419 | |
| | | (Low-Sal/Low-Thom, BMI) | |
| 122 | 125 | SAY IT AIN'T SO JOE MURRAY HEAD—A&M 1796 (Keep On Trucking, Ltd.) | |
| 123 | 124 | LAZY LOVE NEW CITY JAM BAND—Amherst AM 710 | |
| | | (Robinson/Rechard Criterion, BMI) | |
| 124 | 130 | YOU ARE BEAUTIFUL STYLISTICS—Avco AV 4664 (Avco Embassy, ASCAP) | |
| 125 | 114 | SWAY BOBBY RYDELL—P.I.P. PDJ 6515 (Peer Intl., BMI) | |
| 126 | 127 | SPIRIT IN THE NIGHT MANFRED MANN—Warner Brothers WBS 8176 | |
| | | (Laurel Canyon Music, ASCAP) | |
| 127 | 129 | BROKEN LADY LARRY GATLIN—Monument ZS8 8680 (CBS) | |
| | | (First Generation, BMI) | |
| 128 | 128 | SUN SHONE LIGHTLY PURE PRAIRIE LEAGUE—RCA PB 10580 | |
| | | (Prairie League, BMI) | |
| 129 | 131 | HEAVY LOVE DAVID RUFFIN—Motown M 1388F (Interior, Van McCoy & | |
| | | Warner-Tamerlane, BMI) | |
| 130 | 135 | HOLDING ON ROAD APLES—Polydor PD 14307 (Landers-Roberts, ASCAP) | |
| 131 | 133 | WOW ANDRE GAGNON—London 5N 230 (Burlington, ASCAP) | |
| 132 | 132 | IF LOVE MUST GO DOBIE GRAY—Capricorn CPS 0249 (WB) (Irving, BMI) | |
| 133 | — | PEACEMAKER LOGGINS & MESSINA—Columbia 3 10311 | |
| | | (Gnossos & Portofino, ASCAP/Unichappell/Muhon/Salmon, BMI) | |
| 134 | — | GET UP AND BOOGIE SILVER CONVENTION—Midland Intl. PB 10571 | |
| | | (RCA) (Midsong, ASCAP) | |
| 135 | 136 | GIVE ME AN INCH GIRL ROBERT PALMER—Island IS 049 (Ackee, ASCAP) | |
| 136 | — | LOVE UNDERSTANDING KOOL & THE GANG—De-Lite DEP 1579 | |
| | | (Delightful & Gang, BMI) | |
| 137 | 137 | THE ASHVILLE UNION RESCUE MISSION BRIAN GARI— | |
| | | Vanguard BDS 35189 (Foxborough Jr./Intersong USA, ASCAP) | |
| 138 | 138 | OH NO NOT MY BABY RALPH DeBLANC—Arista 161 | |
| | | (Screen Gems, Columbia Music Inc.) | |
| 139 | — | WRITE ON HOLLIES—Epic 8 50204 (Famous, ASCAP) | |
| 140 | 139 | JUST YOUR FOOL LEON HAYWOOD—20th Century TC 2264 | |
| | | (Jim Edd, BMI) | |
| 141 | 144 | TOO YOUNG TO FEEL THIS OLD MCKENDREE SPRING—Pye 71060 | |
| | | (Brothers, Music Ltd.) | |
| 142 | 140 | I'M SO LONESOME (I COULD CRY) TERRY BRADSHAW— | |
| | | Mercury 73760 (Fred Rose, BMI) | |
| 143 | 148 | WHEN I'M WRONG B.B. KING—ABC 12158 (ABC/Dunhill/ | |
| | | King's Guitar, BMI) | |
| 144 | 141 | I'LL SEE YOU IN MY DREAMS THE PEARLS—Private Stock 060 | |
| | | (Al Gallico, BMI) | |
| 145 | 142 | LADY BUMP PENNY McLEAN—Atlantic 7038 (Al Gallico, BMI) | |
| 146 | 143 | MAMMA MIA SUGAR CANE—Oasis OC 404 (Casablanca) | |
| | | (Countless, BMI) | |
| 147 | 145 | TENTH AVENUE FREEZEOUT BRUCE SPRINGSTEEN—Columbia 3 10274 | |
| | | (Laurel Canyon, ASCAP) | |
| 148 | 146 | THE CALL ANNE MURRAY—Capitol P 4207 (Beechwood, BMI) | |
| 149 | 147 | SET MY DREAMS TO MUSIC JERRY CORBETTA—Claridge 415 | |
| | | (Almo/Peso, ASCAP) | |
| 150 | 149 | GROWIN' UP DAN HILL—20th Century TC 2254 (Conley, ASCAP) | |

Gladys Knight & The Pips
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Larry Butler
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Willie Mitchell
Chips Moman

Muddy Waters
Carl Orff (GEMA)
Eddie Palmieri
Gary Paxton
Oscar Peterson
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Charlie Smalls
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I'VE GOT A FEELING

AL WILSON

P6062

PRODUCED BY MARC GORDON



THE SINGLES CHART

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

MAR. 20 MAR. 13

WKS. ON CHART

| | | | |
|-----------|-----------|---|-----------|
| 1 | 2 | DECEMBER, 1963 (OH WHAT A NIGHT) THE FOUR SEASONS Warner Bros.-Curb WBS 8168 | 12 |
| 2 | 3 | DREAM WEAVER GARY WRIGHT/Warner Bros. WBS 8167 | 11 |
| 3 | 1 | ALL BY MYSELF ERIC CARMEN/Arista 0165 | 14 |
| 4 | 6 | LONELY NIGHT (ANGEL FACE) CAPTAIN & TENNILLE/ A&M 1782 | 9 |
| 5 | 11 | DISCO LADY JOHNNIE TAYLOR/Columbia 3 10281 | 5 |
| 6 | 9 | SWEET THING RUFUS FEATURING CHAKA KHAN/ABC 12149 | 11 |
| 7 | 4 | LOVE MACHINE—PART I MIRACLES/Tamla T 54262F (Motown) | 19 |
| 8 | 10 | DREAM ON AEROSMITH/Columbia 3 10278 | 12 |
| 9 | 5 | THEME FROM S.W.A.T. RHYTHM HERITAGE/ABC 12135 | 18 |
| 10 | 7 | TAKE IT TO THE LIMIT EAGLES/Asylum 45293 | 13 |
| 11 | 14 | MONEY HONEY BAY CITY ROLLERS/Arista 0170 | 7 |
| 12 | 8 | LOVE HURTS NAZARETH/A&M 1671 | 19 |
| 13 | 20 | SWEET LOVE COMMODORES/Motown M 1381F | 14 |
| 14 | 19 | BOHEMIAN RHAPSODY QUEEN/Elektra 45297 | 12 |
| 15 | 17 | GOLDEN YEARS DAVID BOWIE/RCA PB 10441 | 14 |
| 16 | 12 | 50 WAYS TO LEAVE YOUR LOVER PAUL SIMON/ Columbia 3 10270 | 14 |
| 17 | 13 | FANNY (BE TENDER WITH MY LOVE) BEE GEES/RSO SO 519 (Atlantic) | 13 |
| 18 | 15 | SLOW RIDE FOGHAT/Bearsville BSS 0306 (WB) | 16 |
| 19 | 22 | ONLY 16 DR. HOOK/Capitol P 4171 | 11 |
| 20 | 26 | RIGHT BACK WHERE WE STARTED FROM MAXINE NIGHTINGALE/United Artists XW752 Y | 6 |
| 21 | 16 | LOVE TO LOVE YOU BABY DONNA SUMMER/Oasis OC 401 (Casablanca) | 15 |
| 22 | 18 | CONVOY C.W. McCALL/MGM M 14839 | 19 |
| 23 | 21 | THE WHITE KNIGHT CLEDUS MAGGARD & THE CITIZENS BAND/Mercury 73751 | 11 |
| 24 | 25 | JUNK FOOD JUNKIE LARRY GROCE/Warner Bros.-Curb WBS 8165 | 12 |
| 25 | 23 | YOU SEXY THING HOT CHOCOLATE/Big Tree BT 16047 (Atlantic) | 22 |
| 26 | 24 | WAKE UP EVERYBODY (PART I) HAROLD MELVIN & THE BLUENOTES/Phila. Intl. ZS8 3579 (CBS) | 19 |
| 27 | 37 | ACTION SWEET/Capitol P 4220 | 5 |
| 28 | 30 | GOOD HEARTED WOMAN WAYLON & WILLIE/RCA PB 10529 | 9 |
| 29 | 36 | THERE'S A KIND OF HUSH (ALL OVER THE WORLD) CARPENTERS/A&M 1800 | 4 |
| 30 | 31 | DEEP PURPLE DONNY & MARIE OSMOND/MGM M 14840 | 14 |
| 31 | 38 | LET YOUR LOVE FLOW BELLAMY BROS./Warner Bros. WBS 8169 | 6 |
| 32 | 32 | BABY FACE WING & A PRAYER FIFE & DRUM CORPS./ Wing & A Prayer HS 103 (Atlantic) | 15 |
| 33 | 42 | SHOW ME THE WAY PETER FRAMPTON/A&M 1795 | 5 |
| 34 | 35 | CUPID TONY ORLANDO & DAWN/Elektra 45302 | 7 |
| 35 | 40 | WITHOUT YOUR LOVE (MR. JORDAN) CHARLIE ROSS/ Big Tree BT 16056 (Atlantic) | 5 |
| 36 | 28 | LOVE IS THE DRUG ROXY MUSIC/Atco 7042 | 13 |
| 37 | 44 | BOOGIE FEVER SYLVERS/Capitol P 4179 | 9 |
| 38 | 27 | I WRITE THE SONGS BARRY MANILOW/Arista 0157 | 20 |
| 39 | 29 | LOVE ROLLERCOASTER OHIO PLAYERS/Mercury 73734 | 20 |
| 40 | 45 | HIT THE ROAD JACK STAMPEDERS/Quality QU 501 (Private Stock) | 6 |
| 41 | 43 | VENUS FRANKIE AVALON/De-Lite DEP 1578 | 9 |
| 42 | 33 | GROW SOME FUNK OF YOUR OWN/I FEEL LIKE A BULLET (IN THE GUN OF ROBERT FORD) ELTON JOHN/MCA 40505 | 9 |
| 43 | 46 | ONLY LOVE IS REAL CAROLE KING/Ode 66119 (A&M) | 6 |
| 44 | 47 | INSEPARABLE NATALIE COLE/Capitol P 4193 | 14 |
| 45 | 56 | I DO, I DO, I DO, I DO ABBA/Atlantic 3310 | 5 |
| 46 | 53 | SARA SMILE HALL & OATES/RCA PB 10530 | 6 |
| 47 | 57 | LORELEI STYX/A&M 1786 | 6 |
| 48 | 68 | LIVIN' FOR THE WEEKEND O'JAYS/Phila. Intl. ZS8 3587 (CBS) | 3 |

| | | | |
|-----------|-----------|--|-----------|
| 49 | 52 | LOVE FIRE JIGSAW/Chelsea CH 3037 | 6 |
| 50 | 58 | WE CAN'T HIDE IT ANYMORE LARRY SANTOS/ Casablanca NB 844 | 8 |
| 51 | 62 | MOZAMBIQUE BOB DYLAN/Columbia 3 10298 | 3 |
| 52 | 34 | BREAKING UP IS HARD TO DO NEIL SEDAKA/Rocket PIG 40500 (MCA) | 15 |
| 53 | 65 | LOOKING FOR SPACE JOHN DENVER/RCA PB 10586 | 4 |
| 54 | 73 | FOOLED AROUND AND FELL IN LOVE ELVIN BISHOP/ Capricorn CPS 0252 (WB) | 3 |
| 55 | 64 | SHANNON HENRY GROSS/Lifesong LS 45002 | 5 |
| 56 | 66 | YOU'LL LOSE A GOOD THING FREDDY FENDER/ ABC Dot DOA 17607 | 4 |
| 57 | 39 | SING A SONG EARTH, WIND & FIRE/Columbia 3 10251 | 18 |
| 58 | 48 | HOLD BACK THE NIGHT TRAMMPS/Buddah BDA 507 | 9 |
| 59 | 41 | FOX ON THE RUN SWEET/Capitol P 4157 | 20 |
| 60 | 63 | UNION MAN THE CATE BROTHERS/Elektra 45294 | 5 |
| 61 | 70 | TANGERINE SALSOU ORCHESTRA/Salsoul SZ 2004 | 4 |
| 62 | 71 | RHIANNON (WILL YOU EVER WIN) FLEETWOOD MAC/ Reprise RPS 1345 | 3 |
| 63 | 67 | JUST YOU AND I MELISSA MANCHESTER/Arista 0168 | 5 |
| 64 | 49 | WALK AWAY FROM LOVE DAVID RUFFIN/Motown M 1376F | 20 |
| 65 | 50 | EVIL WOMAN ELECTRIC LIGHT ORCHESTRA/ United Artists XW729 Y | 18 |
| 66 | 75 | STRANGE MAGIC ELECTRIC LIGHT ORCHESTRA/ United Artists XW770 Y | 3 |
| 67 | 51 | HOMECOMING HAGOOD HARDY/Capitol P 4156 | 14 |
| 68 | 54 | SQUEEZE BOX THE WHO/MCA 40475 | 15 |
| 69 | 55 | BREAKAWAY ART GARFUNKEL/Columbia 3 10273 | 10 |
| 70 | 80 | COME ON OVER OLIVIA NEWTON-JOHN/MCA 40525 | 2 |
| 71 | 59 | BANAPPLE GAS CAT STEVENS/A&M 1785 | 8 |
| 72 | 82 | MISTY BLUE DOROTHY MOORE/Malaco M 1029 (TK) | 3 |
| 73 | 60 | FLY AWAY JOHN DENVER/RCA PB 10517 | 16 |
| 74 | 84 | HAPPY MUSIC BLACKBYRDS/Fantasy F 762 | 3 |
| 75 | 61 | TRACKS OF MY TEARS LINDA RONSTADT/Asylum 45295 | 12 |
| 76 | 69 | THEME FROM MAHOGANY (DO YOU KNOW WHERE YOU'RE GOING TO) DIANA ROSS/Motown M 1377F | 21 |
| 77 | 86 | FOPP OHIO PLAYERS/Mercury 73775 | 2 |

CHARTMAKER OF THE WEEK

78 — **TRYIN' TO GET THE FEELING AGAIN** 
BARRY MANILOW
Arista 0172 **1**

| | | | |
|------------|------------|---|-----------|
| 79 | 81 | IF YOU ONLY BELIEVE (JESUS FOR TONIGHT) MICHEL POLNAREFF/Atlantic 3314 | 4 |
| 80 | 89 | YOUNG BLOOD BAD COMPANY/Swan Song SS 70108 (Atlantic) | 2 |
| 81 | 83 | LOCOMOTIVE BREATH JETHRO TULL/Chrysalis CRS 2110 | 5 |
| 82 | — | SHOUT IT OUT LOUD KISS/Casablanca NB 854 | 1 |
| 83 | 85 | SCOTCH ON THE ROCKS BAND OF THE BLACK WATCH/ Private Stock 055 | 4 |
| 84 | 88 | THE JAM GRAHAM CENTRAL STATION/Warner Bros. WBS 8175 | 4 |
| 85 | 74 | SATURDAY NIGHT BAY CITY ROLLERS/Arista 0149 | 23 |
| 86 | 95 | MORE, MORE, MORE ANDREA TRUE CONNECTION/ Buddah BDA 515 | 2 |
| 87 | 77 | HIGHFLY JOHN MILES/London 20084 | 5 |
| 88 | 76 | SHE'S A DISCO QUEEN/PARTY HEARTY OLIVER SAIN/ Abet 9463 | 7 |
| 89 | — | OPHELIA THE BAND/Capitol P 4230 | 1 |
| 90 | — | LET'S GROOVE ARCHIE BELL & THE DRELLS/TSOP ZS8 4775 | 1 |
| 91 | 92 | EH CUMPARI GAYLORD & HOLIDAY/Prodigal P 0622F (Motown) | 5 |
| 92 | 94 | HE'S A FRIEND EDDIE KENDRICKS/Tamla T 54266F | 3 |
| 93 | — | YOU'RE MY ONE WEAKNESS GIRL STREET PEOPLE/ Vigor VI 1728 (De-Lite) (PIP) | 1 |
| 94 | 96 | FROM US TO YOU STAIRSTEPS/Dark Horse DH 10005 (A&M) | 4 |
| 95 | — | KEEP HOLDING ON TEMPTATIONS/Gordy G7146F (Motown) | 1 |
| 96 | 97 | TRAIN CALLED FREEDOM SOUTH SHORE COMMISSION/ Wand 11294 | 3 |
| 97 | 100 | NEW ORLEANS STAPLE SINGERS/Curtom CMS 1113 (WB) | 2 |
| 98 | — | I'VE GOT A FEELING (WE'LL BE SEEING EACH OTHER AGAIN) AL WILSON/Playboy P 6062 | 1 |
| 99 | — | QUEEN OF CLUBS KC & THE SUNSHINE BAND/TK 1005 | 1 |
| 100 | — | DAYLIGHT BOBBY WOMACK/United Artists XW763 Y | 1 |

FLASHMAKER



ANY ROAD UP
STEVE GIBBONS BAND
MCA

MOST ACTIVE

- RUN WITH THE PACK—Bad Co.—Swan Song
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- TRICK OF THE TAIL—Genesis—Atco
- KINGFISH—Round
- FLEETWOOD MAC—Reprise

WNEW-FM/NEW YORK
ADDS:

- ANY ROAD UP—Steve Gibbons Band—MCA
- FEARLESS—Hoyt Axton—A&M
- KEEP YER 'AND ON IT—String Driven Thing—Charisma
- LIFELINE—Pablo Cruise—A&M
- MISS YOU NIGHTS (single)—Cliff Richard—Rocket
- NIGHT LIGHTS—Elliott Murphy—RCA
- OPEN YOUR EYES—Flora Purim—Milestone
- POUSETTE-DART BAND—Capitol
- ROBIN TROWER LIVE—Chrysalis
- YOU CAN SING ON THE LEFT—Dirk Hamilton—ABC
- HEAVY ACTION (approximate airplay):**
- BORN TO RUN—Bruce Springsteen—Col
- ERIC CARMEN—Arista
- FLEETWOOD MAC—Reprise
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- KINGFISH—Round
- RATCITY IN BLUE—Good Rats—Ratcity
- RUN WITH THE PACK—Bad Co.—Swan Song
- STATION TO STATION—David Bowie—RCA
- STONE ALONE—Bill Wyman—Rolling Stones
- TRICK OF THE TAIL—Genesis—Atco

WCOZ-FM/BOSTON
ADDS:

- FULL OF FIRE—Al Green—Hi
- KINGFISH—Round
- NIGHT LIGHTS—Elliott Murphy—RCA
- OPEN YOUR EYES—Flora Purim—Milestone
- POCO LIVE—Epic
- SILK DEGREES—Boz Scaggs—Col
- HEAVY ACTION (airplay)**
- BETTER DAYS & HAPPY ENDINGS—Melissa Manchester—Arista
- FLEETWOOD MAC—Reprise
- HAVANA DAYDREAMIN'—Jimmy Buffett—ABC
- KINGFISH—Round
- NIGHT AT THE OPERA—Queen—Elektra
- RELEASE—Henry Gross—Lifesong
- SECOND CHILDHOOD—Phoebe Snow—Col
- STATION TO STATION—David Bowie—RCA
- STILL CRAZY—Paul Simon—Col
- THEIR GREATEST HITS—Eagles—Asylum

WRNW-FM/WESTCHESTER
ADDS:

- AURORA—Jean-Luc Ponty—Atlantic
- FREE PARKING—Stu Daye—Col
- GODBLUFF—Van Der Graaf Generator—Mercury

- JANE III—Capitol
- NANETTE WORKMAN—Big Tree
- LEE OSKAR—UA
- POUSETTE-DART BAND—Capitol
- SILVER & WOOD—Horace Silver—Blue Note
- SOUND IN YOUR MIND—Willie Nelson—Col/Lone Star
- ROBIN TROWER LIVE—Chrysalis
- HEAVY ACTION (airplay, sales, phones):**
- BESERKLEY CHART BUSTERS VOL. I—Beserkley
- BREAKAWAY—Gallagher & Lyle—A&M
- LOCKED IN—Wishbone Ash—Atlantic
- OPEN YOUR EYES—Flora Purim—Milestone
- RUN WITH THE PACK—Bad Co.—Swan Song
- SECOND CHILDHOOD—Phoebe Snow—Col
- SILK DEGREES—Boz Scaggs—Col
- SMOOTHIES—Bluebird/RCA
- TRANSFORMATION—David Sancious—Epic
- TRICK OF THE TAIL—Genesis—Atco

WIOQ-FM/PHILADELPHIA
ADDS:

- ANY ROAD UP—Steve Gibbons Band—MCA
- FREE PARKING—Stu Daye—Col
- NOBODY'S FOOL—Slade—WB
- ON THE ROAD—Jesse Colin Young—Reprise
- POCO LIVE—Epic
- ROCKIN' CHAIR—Jonathan Edwards—WB
- SOUND IN YOUR MIND—Willie Nelson—Col/Lone Star
- ROBIN TROWER LIVE—Chrysalis
- VOYAGE OF THE ACOLYTE—Steve Hackett—Chrysalis
- WETTER THE BETTER—Wet Willie—Capricorn
- HEAVY ACTION (airplay, phones):**
- CAPTURED LIVE—Johnny Winter—Blue Sky
- LAND OF THE MIDNIGHT SUN—Al DiMeola—Col
- LOCKED IN—Wishbone Ash—Atlantic
- OPEN YOUR EYES—Flora Purim—Milestone
- RUN WITH THE PACK—Bad Co.—Swan Song
- SMILE—Laura Nyro—Col
- SUNBURST FINISH—Be-Bop Deluxe—Harvest
- SWEET HARMONY—Maria Muldaur—Reprise
- TO THE HILT—Golden Earring—MCA
- TRICK OF THE TAIL—Genesis—Atco

WKTK-FM/BALTIMORE
ADDS:

- GODBLUFF—Van Der Graaf Generator—Mercury
- LIFELINE—Pablo Cruise—A&M
- LOCKED IN—Wishbone Ash—Atlantic
- MALPRACTICE—Dr. Feelgood—Col
- POCO LIVE—Epic
- SILK DEGREES—Boz Scaggs—Col
- STONE ALONE—Bill Wyman—Rolling Stones
- TRUCKLOAD OF LOVIN'—Albert King—Utopia
- WHEN AN OLD CRICKETER LEAVES THE CREESE—Roy Harper—Chrysalis
- YOU CAN SING ON THE LEFT—Dirk Hamilton—ABC
- HEAVY ACTION (airplay, sales, phones, in descending order):**
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
- RUN WITH THE PACK—Bad Co.—Swan Song
- HOW DARE YOU—10cc—Mercury
- REACH FOR THE SKY—Sutherland Bros. & Quiver—Col

- TIME HONOURED GHOSTS—Barclay James Harvest—Polydor
- DESIRE—Bob Dylan—Col

WYDD-FM/PITTSBURGH
ADDS:

- ALL FUNKED UP—Snafu—Capitol
- FAREWELL FAIRBANKS—Randy Edelman—20th Century
- FREE PARKING—Stu Daye—Col
- HEAVEN & HELL—Vangelis—RCA
- KINGFISH—Round
- MARIAH—UA
- LYDIA PENSE & COLD BLOOD—ABC
- SILK DEGREES—Boz Scaggs—Col
- STONE ALONE—Bill Wyman—Rolling Stones
- TRICK OF THE TAIL—Genesis—Atco
- HEAVY ACTION (airplay, sales):**
- ART OF TEA—Michael Franks—WB
- FLEETWOOD MAC—Reprise
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- IF THE SHOE FITS—Pure Prairie League—RCA
- L.A. EXPRESS—Caribou
- LOOK INTO THE FUTURE—Journey—Col
- SECOND CHILDHOOD—Phoebe Snow—Col
- SIREN—Roxy Music—Atco
- STARCASTLE—Epic
- STRUTTIN' MY STUFF—Elvin Bishop—Capricorn

WAIV-FM/JACKSONVILLE
ADDS:

- FOUR MOMENTS—Sebastian Hardie—Mercury
- HEAVEN & HELL—Vangelis—RCA
- KEEP YER 'AND ON IT—String Driven Thing—Charisma
- SOUND IN YOUR MIND—Willie Nelson—Col/Lone Star
- STARCASTLE—Epic
- SWEET HARMONY—Maria Muldaur—Reprise
- TIME HONOURED GHOSTS—Barclay James Harvest—Polydor
- WHEN AN OLD CRICKETER LEAVES THE CREESE—Roy Harper—Chrysalis
- HEAVY ACTION (airplay, sales, phones, in descending order):**
- GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
- DREAM WEAVER—Gary Wright—WB
- STATION TO STATION—David Bowie—RCA
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- RUN WITH THE PACK—Bad Co.—Swan Song
- STRUTTIN' MY STUFF—Elvin Bishop—Capricorn
- STORM AT SUNUP—Gino Vannelli—A&M
- GIVE US A WINK—Sweet—Capitol
- AEROSMITH—Col
- THOROUGHbred—Carole King—Ode

WABX-FM/DETROIT
ADDS:

- BREAKAWAY—Gallagher & Lyle—A&M
- MIDNIGHT LADY—Rare Earth—Rare Earth
- NIGHTLIFE—Luther Allison—Gordy
- SPEEDY RETURN—Steve Ashley—Gull
- HEAVY ACTION (sales, phones, airplay):**
- AT THE SOUND OF THE BELL—Pavlov's Dog—Col
- CAPTURED LIVE—Johnny Winter—Blue Sky
- DREAMBOAT ANNIE—Heart—Mushroom
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- LOOK INTO THE FUTURE—Journey—Col

- MALPRACTICE—Dr. Feelgood—Col
- RUN WITH THE PACK—Bad Co.—Swan Song
- STARCASTLE—Epic
- STRUTTIN' MY STUFF—Elvin Bishop—Capricorn
- WHEN AN OLD CRICKETER LEAVES THE CREESE—Roy Harper—Chrysalis

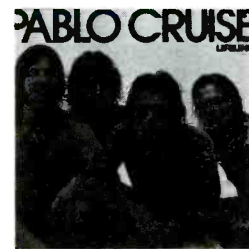
WXRT-FM/CHICAGO
ADDS:

- ANY ROAD UP—Steve Gibbons Band—MCA
- AURORA—Jean-Luc Ponty—Atlantic
- FEARLESS—Hoyt Axton—A&M
- GODBLUFF—Van Der Graaf Generator—Mercury
- LOCKED IN—Wishbone Ash—Atlantic
- MARK TWANG—John Hartford—Flying Fish
- POUR DOWN LIKE SILVER—Richard & Linda Thompson—Island
- ROSE HIP STRING BAND—Flying Fish
- HEAVY ACTION (sales, phones, airplay):**
- DESIRE—Bob Dylan—Col
- FACE THE MUSIC—ELO—UA
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- LEPRECHAUN—Chick Corea—Polydor
- MASQUE—Kansas—Kirshner
- NIGHT AT THE OPERA—Queen—Elektra
- OUTLAWS—Various Artists—RCA
- RUN WITH THE PACK—Bad Co.—Swan Song
- TRICK OF THE TAIL—Genesis—Atco

KZEW-FM/DALLAS
ADDS:

- ANY ROAD UP—Steve Gibbons Band—MCA
- KINGFISH—Round
- LIFELINE—Pablo Cruise—A&M
- LOCKED IN—Wishbone Ash—Atlantic
- ON THE ROAD—Jesse Colin Young—Reprise
- LEE OSKAR—UA
- STONE ALONE—Bill Wyman—Rolling Stones
- ROBIN TROWER LIVE—Chrysalis
- HEAVY ACTION (sales, airplay, phones, in descending order):**
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- DESIRE—Bob Dylan—Col
- FOOL FOR THE CITY—Foghat—Bearsville
- RUN WITH THE PACK—Bad Co.—Swan Song
- FLEETWOOD MAC—Reprise

SLEEPER



LIFELINE—Pablo Cruise—A&M

KBPI-FM/DENVER
ADDS:

- LIFELINE—Pablo Cruise—A&M
- ON THE LINE—Jesse Colin Young—Reprise
- OPEN YOUR EYES—Flora Purim—Milestone
- ROBIN TROWER LIVE—Chrysalis
- HEAVY ACTION (sales, airplay, phones, in descending order):**
- KINGFISH—Round
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- SMILE—Laura Nyro—Col
- FLEETWOOD MAC—Reprise

KWST-FM/LOS ANGELES
ADDS:

- ANY ROAD UP—Steve Gibbons Band—MCA
- BACK TO BACK—Brekker Bros.—Arista
- FEARLESS—Hoyt Axton—A&M
- KINGFISH—Round
- NIGHT LIGHTS—Elliott Murphy—RCA
- NINE ON A TEN SCALE—Sammy Hagar—Capitol
- SILK DEGREES—Boz Scaggs—Col
- SPANISH TRAIN—Chris De Burgh—A&M
- WHEN AN OLD CRICKETER LEAVES THE CREESE—Roy Harper—Chrysalis
- YOU CAN SING ON THE LEFT—Dirk Hamilton—ABC
- HEAVY ACTION (airplay, in descending order):**
- SILK DEGREES—Boz Scaggs—Col
- KINGFISH—Round
- STATION TO STATION—David Bowie—RCA
- HOW DARE YOU—10cc—Mercury
- TRICK OF THE TAIL—Genesis—Atco
- ANY ROAD UP—Steve Gibbons Band—MCA
- KGB—MCA
- SUNBURST FINISH—Be-Bop Deluxe—Harvest
- FEARLESS—Hoyt Axton—A&M
- CONY ISLAND BABY—Lou Reed—RCA

KSAN-FM/SAN FRANCISCO
ADDS:

- ANY ROAD UP—Steve Gibbons Band—MCA
- ART OF TEA—Michael Franks—WB
- FEARLESS—Hoyt Axton—A&M
- GODBLUFF—Van Der Graaf Generator—Mercury
- I'VE GOT TIME—Allan Clarke—Asylum
- LOCKED IN—Wishbone Ash—Atlantic
- LOVE & UNDERSTANDING—Kool & the Gang—De-Lite
- POUR DOWN LIKE SILVER—Richard & Linda Thompson—Island
- STONE ALONE—Bill Wyman—Rolling Stones
- THAT'S WHY YOU'RE OVERWEIGHT—Eddie Harris—Atlantic
- HEAVY ACTION (airplay, in descending order):**
- RUN WITH THE PACK—Bad Co.—Swan Song
- KINGFISH—Round
- LOTUS—Santana—CBS (Import)
- FOUR MOMENTS—Sebastian Hardie—Mercury
- SILK DEGREES—Boz Scaggs—Col
- NINE ON A TEN SCALE—Sammy Hagar—Capitol
- TRICK OF THE TAIL—Genesis—Atco
- LIFELINE—Pablo Cruise—A&M
- KGB—MCA
- GREG KIHN—Beserkley

KZAM-FM/SEATTLE
ADDS:

- ANY ROAD UP—Steve Gibbons Band—MCA
- AURORA—Jean-Luc Ponty—Atlantic
- FEARLESS—Hoyt Axton—A&M
- IN THE PINK—Larry Raspberry—Backroom
- KINGFISH—Round
- LIFELINE—Pablo Cruise—A&M
- LUCIFER—Kenny Barron—Muse
- OPEN YOUR EYES—Flora Purim—Milestone
- ROCKIN' CHAIR—Jonathan Edwards—WB
- WETTER THE BETTER—Wet Willie—Capricorn
- HEAVY ACTION (airplay):**
- ART OF TEA—Michael Franks—WB
- DESIRE—Bob Dylan—Col
- ELITE HOTEL—Emmylou Harris—Reprise
- HAVANA DAYDREAMIN'—Jimmy Buffett—ABC
- JOY WILL FIND A WAY—Bruce Cockburn—True North (Import)
- KINGFISH—Round
- LAND OF THE MIDNIGHT SUN—Al DiMeola—Col
- G.T. MOORE—Mercury
- SILK DEGREES—Boz Scaggs—Col
- SMILE—Laura Nyro—Col

Les is More.

Les Dudek's credentials as a super guitar player are in impeccable order. He's played lead for Boz Scaggs. He's recorded with the Allman Brothers (that's Les along with Dicky Betts on "Ramblin' Man"), Steve Miller, Bobby Whitlock and others. But Les Dudek is more than just a super guitar player. He's also a powerful singer and a writer with a flair for the distinctive, which he proves conclusively on his new album, "Les Dudek," produced by none other than Boz Scaggs himself.

**"Les Dudek." More than just a stunning debut.
On Columbia Records.**



Les Dudek

including:
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What A Sacrifice/Cruisin' Groove/Sad Clown

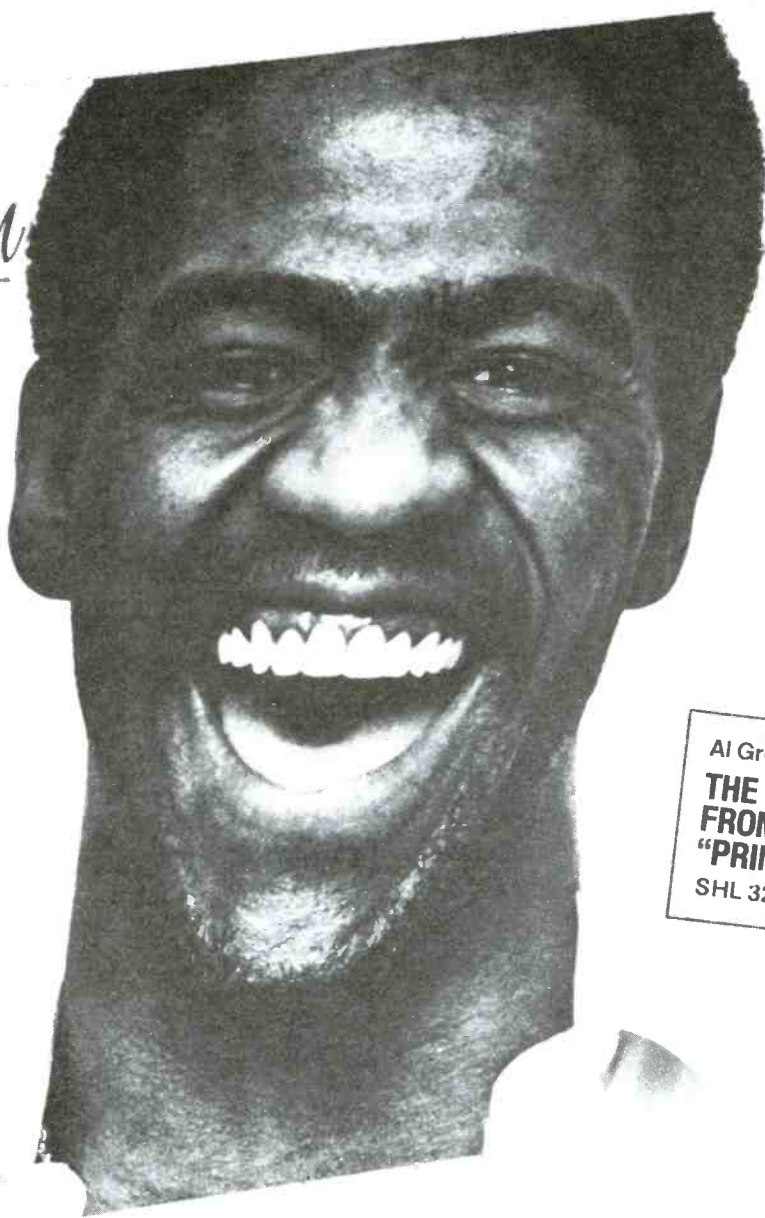


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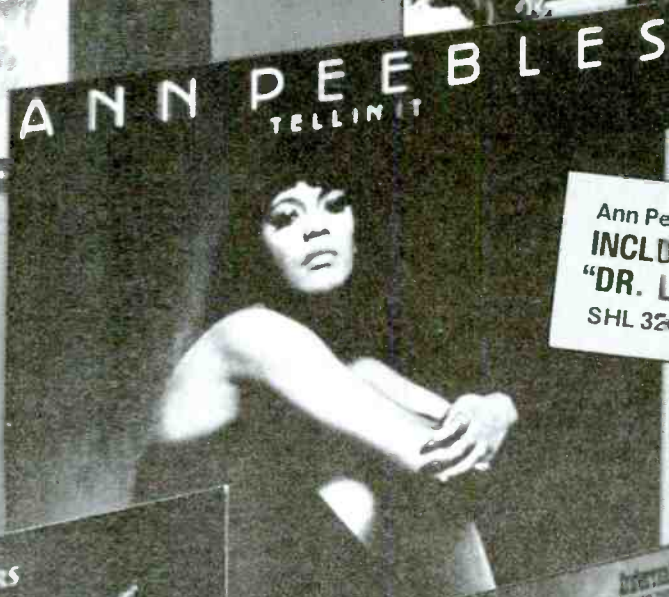
LONDON HAS
RECORDS & TAPES



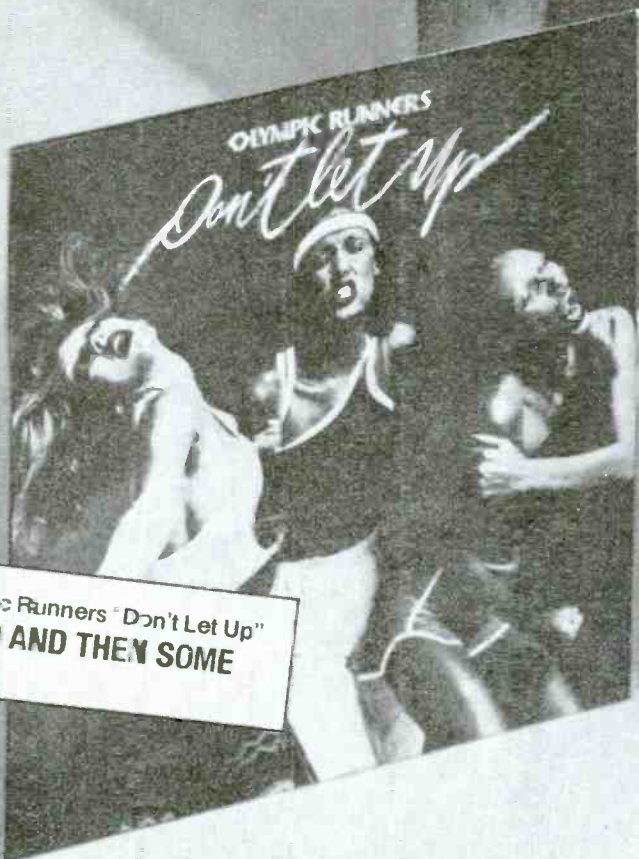
Bloodstone "Train Ride To Hollywood"
ORIGINAL SOUNDTRACK
PS 665



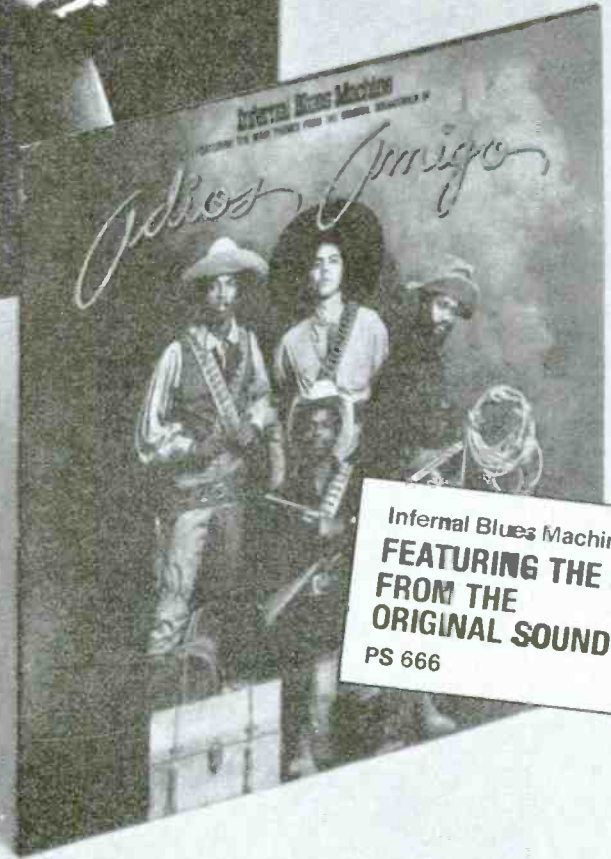
Syl Johnson "Total Explosion"
INCLUDES HIS
HIT SINGLE
"STAR BRIGHT STAR LITE"
SHL 32096



Ann Peebles "Tellin' It"
INCLUDES HER HIT SINGLE
"DR. LOVE POWER"
SHL 32091



Olympic Runners "Don't Let Up"
DISCO AND THEN SOME
PS 668



Infernal Blues Machine "Adios Amigo"
FEATURING THE MAIN THEMES
FROM THE
ORIGINAL SOUNDTRACK
PS 666

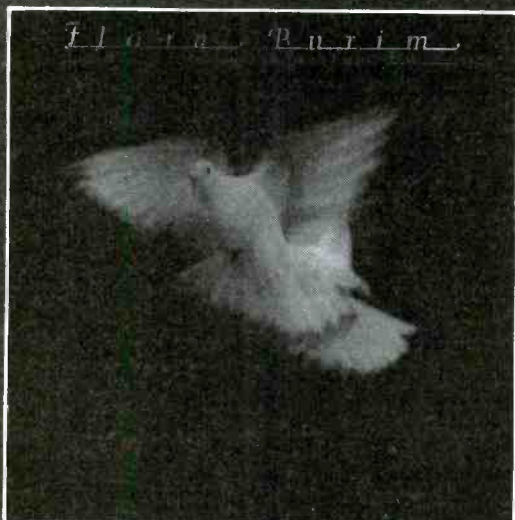
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Denver: KFML, KBPI • Houston: KPFT • Seattle: KZAM, KISW • Portland: KVAN
San Jose: KOME • Atlanta: WRAS • Memphis: WLYX
and
WBRU, WCMF, KTYD, WTVE, WDAO, KTFM, WQSR, KDKB, KLAY, WOUR, WQFM,
WNJR, KZAP, KZEL, KLDD, WAAF, KRST, KKSS, KSML, QQRS



Flora Purim Open Your Eyes You Can Fly

with
AIRTO
DAVID AMARO
RON CARTER
GEORGE DUKE
EGBERTO GISMONTI
ALPHONSO JOHNSON
NDUCU (Leon Chanler)
LAUDIR de OLIVEIRA
ROBERTO SILVA
and special guest artist
HERMETO PASCOAL

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TIME'S LIE
SOMETIME AGO
SAN FRANCISCO RIVER
ANDEI
INA'S SONG
TRANSITION
CONVERSATION
WHITE WING / BLACK WING

Produced by ORRIN KEEPNEWS



Milestone

M-9065

Distributed by Fantasy Records

SALESMAKER OF THE WEEK



THEIR GREATEST HITS:
1971-1975
EAGLES
Asylum

TOP RETAIL SALES

THEIR GREATEST HITS:
1971-1975—Eagles—Asylum
EARGASM—Johnnie Taylor—Col
SONG OF JOY—Captain & Tennille—A&M
GIVE US A WINK—Sweet—Capitol
OUTLAWS—Various Artists—RCA
GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
SMILE—Laura Nyro—Col

CAMELOT/NATIONAL

BETTER DAYS & HAPPY ENDINGS—Melissa Manchester—Arista
EARGASM—Johnnie Taylor—Col
FRAMPTON COMES ALIVE—Peter Frampton—A&M
GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
GIVE US A WINK—Sweet—Capitol
OUTLAWS—Various Artists—RCA
RUN WITH THE PACK—Bad Co.—Swan Song
STATION TO STATION—David Bowie—RCA
THEIR GREATEST HITS: 1971-1975—Eagles—Asylum
THOROUGHbred—Carole King—Ode

KORVETTES/NATIONAL

LAND OF THE MIDNIGHT SUN—Al DiMeola—Col
LOVE & UNDERSTANDING—Kool & the Gang—De-Lite
ME & BESSIE—Linda Hopkins—Col
NEVER GONNA LET YOU GO—Vicki Sue Robinson—RCA
NEW YORK MARY—Arista
OUTLAWS—Various Artists—RCA
SILK DEGREES—Boz Scaggs—Col
STARCASTLE—Col
SOUND OF MUSIC—RCA
(Soundtrack)
THE LEPRECHAUN—Chick Corea—Polydor

MUSICLAND/NATIONAL

CAPTURED LIVE—Johnny Winter—Blue Sky
CLASSICAL BARBRA—Barbra Streisand—Col
DIANA ROSS—Motown
FROM EVERY STAGE—Joan Baez—A&M
INSEPARABLE—Natalie Cole—Capitol
REFLECTIONS—Jerry Garcia—Round
SONG OF JOY—Captain & Tennille—A&M
SOUND OF MUSIC—RCA
(Soundtrack)
THE WHITE KNIGHT—Cledus Maggard & the Citizens Band—Mercury
WE SOLD OUR SOUL FOR ROCK 'N' ROLL—Black Sabbath—WB

RECORD BAR/NATIONAL

BRASS CONSTRUCTION—UA
COME ON OVER—Olivia Newton-John—MCA
EARGASM—Johnnie Taylor—Col
MOTHERSHIP CONNECTION—Parliament—Casablanca
ROCK 'N' ROLL LOVELETTER—Bay City Rollers—Arista
SILK DEGREES—Boz Scaggs—Col
SONG OF JOY—Captain & Tennille—A&M
STARCASTLE—Col

THEIR GREATEST HITS:
1971-1975—Eagles—Asylum
TO BE WITH YOU—Tony Orlando & Dawn—Elektra

DISC-O-MAT/NEW YORK

BARRY LYNDON—WB (Soundtrack)
DISCO-FIED—Rhythm Heritage—ABC
EARGASM—Johnnie Taylor—Col
INSEPARABLE—Natalie Cole—Capitol
LADY BUMP—Penny McLean—Atco
LOVE & UNDERSTANDING—Kool & the Gang—De-Lite
MOVE IT—Vast Majority—D&M Sounds (Import)
NEVER GONNA LET YOU GO—Vicki Sue Robinson—RCA
THEIR GREATEST HITS:
1971-1975—Eagles—Asylum
TRICK OF THE TAIL—Genesis—Atco

KING KAROL/NEW YORK

BRASS CONSTRUCTION—UA
CAPTURED LIVE—Johnny Winter—Blue Sky
ELITE HOTEL—Emmylou Harris—Reprise
NEVER GONNA LET YOU GO—Vicki Sue Robinson—RCA
RAISING HELL—Fotback Band—Event
RUFUS FEATURING CHAKA KHAN—ABC
SMILE—Laura Nyro—Col
STARCASTLE—Col
SUNBURST FINISH—Be-Bop Deluxe—Harvest
THEIR GREATEST HITS:
1971-1975—Eagles—Asylum

SAM GOODY/EAST COAST

A TRICK OF THE TAIL—Genesis—Atco
CLASSICAL BARBRA—Barbra Streisand—Col
GIVE US A WINK—Sweet—Capitol
IF THE SHOE FITS—Pure Prairie League—RCA
KINGFISH—Round
LAND OF THE MIDNIGHT SUN—Al DiMeola—Col
OUTLAWS—Various Artists—RCA
ROCK 'N' ROLL LOVELETTER—Bay City Rollers—Arista
THE LEPRECHAUN—Chick Corea—Polydor
THEIR GREATEST HITS:
1971-1975—Eagles—Asylum

TWO GUYS/EAST COAST

DESIRE—Bob Dylan—Col
DREAM WEAVER—Gary Wright—WB
ERIC CARMEN—Arista
FLEETWOOD MAC—Reprise
FOOL FOR THE CITY—Foghat—Bearsville
FRAMPTON COMES ALIVE—Peter Frampton—A&M
GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
HAIR OF THE DOG—Nazareth—A&M
STATION TO STATION—David Bowie—RCA
THEIR GREATEST HITS:
1971-1975—Eagles—Asylum

CUTLER'S/NEW HAVEN

BEST OF GLADYS KNIGHT & THE PIPS—Buddah
BRASS CONSTRUCTION—UA
DANCE YOUR TROUBLES AWAY—Archie Bell & the Drells—TSOP
FRAMPTON COMES ALIVE—Peter Frampton—A&M
GIVE US A WINK—Sweet—Capitol
GREATEST HITS—Cat Stevens—A&M
MOTHERSHIP CONNECTION—Parliament—Casablanca
RUFUS FEATURING CHAKA KHAN—ABC
SECOND CHILDHOOD—Phoebe Snow—Col
THEIR GREATEST HITS:
1971-1975—Eagles—Asylum

GARY'S/RICHMOND

BRASS CONSTRUCTION—UA
FRAMPTON COMES ALIVE—Peter Frampton—A&M
GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
GIVE US A WINK—Sweet—Capitol
IF THE SHOE FITS—Pure Prairie League—RCA

RUN WITH THE PACK—Bad Co.—Swan Song
SONG OF JOY—Captain & Tennille—A&M
STATION TO STATION—David Bowie—RCA
THEIR GREATEST HITS:
1971-1975—Eagles—Asylum
THOROUGHbred—Carole King—Ode

WAXIE MAXIE/WASH., D.C.

BABYFACE—Wing & A Prayer Five & Drum Corps—Wing & A Prayer
DIANA ROSS—Motown
EARGASM—Johnnie Taylor—Col
GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
GROOVE-A-THON—Isaac Hayes—ABC
LOOK OUR FOR #1—Brothers Johnson—A&M
STATION TO STATION—David Bowie—RCA
STONE ALONE—Bill Wyman—Rolling Stones
SYLVERS—Capitol
THEIR GREATEST HITS:
1971-1975—Eagles—Asylum

NATL. RECORD MART/MIDWEST

AFTERTONES—Janis Ian—Col
CHRONICLE—Creedence Clearwater Revival—Fantasy
GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
LOOK INTO THE FUTURE—Journey—Col
RUN WITH THE PACK—Bad Co.—Swan Song
SECOND CHILDHOOD—Phoebe Snow—Col
SMILE—Laura Nyro—Col
SONG OF JOY—Captain & Tennille—A&M
THEIR GREATEST HITS:
1971-1975—Eagles—Asylum

HANDLEMAN/DETROIT

BETTER DAYS & HAPPY ENDINGS—Melissa Manchester—Arista
DIANA ROSS—Motown
GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
GIVE US A WINK—Sweet—Capitol
OUTLAWS—Various Artists—RCA
ROCK 'N' ROLL LOVELETTER—Bay City Rollers—Arista
RUN WITH THE PACK—Bad Co.—Swan Song
SMOKEY'S FAMILY ROBINSON—Smokey Robinson—Tamla
SONG OF JOY—Captain & Tennille—A&M
THEIR GREATEST HITS:
1971-1975—Eagles—Asylum

RECORD REVOLUTION/CLEVELAND

AGHARTA—Miles Davis—Col
ANY ROAD UP—Steve Gibbons Band—MCA
AURORA—Jean-Luc Ponty—Atlantic
I'VE GOT TIME—Allan Clarke—Asylum
LOOK OUT FOR #1—Brothers Johnson—A&M
MALPRACTICE—Dr. Feelgood—Col
SILK DEGREES—Boz Scaggs—Col
SMILE—Laura Nyro—Col
TRICK OF THE TAIL—Genesis—Atco
WHEN AN OLD CRICKETER LEAVES THE CREESE—Roy Harper—Chrysalis

RECORD ESTATE/CHICAGO

BEST OF URIAH HEPP—Mercury
CLASSICAL BARBRA—Barbra Streisand—Col
EARGASM—Johnnie Taylor—Col
GIVE US A WINK—Sweet—Capitol
OUTLAWS—Various Artists—RCA
PARIS—Capitol
SMILE—Laura Nyro—Col
SONG OF JOY—Captain & Tennille—A&M
THEIR GREATEST HITS:
1971-1975—Eagles—Asylum
TO BE WITH YOU—Tony Orlando & Dawn—Elektra

ROSE DISCOUNT CHICAGO

CLASSICAL BARBRA—Barbra Streisand—Col
COME ON OVER—Olivia Newton-John—MCA
DESIRE—Bob Dylan—Col
DIANA ROSS—Motown
GIVE US A WINK—Sweet—Capitol
LET THE MUSIC PLAY—Barry White—20th Century
OUTLAWS—Various Artists—RCA
ROCK 'N' ROLL LOVELETTER—Bay City Rollers—Arista
SONG OF JOY—Captain & Tennille—A&M
THEIR GREATEST HITS:
1971-1975—Eagles—Asylum

SPEC'S MUSIC/FLORIDA

COME ON OVER—Olivia Newton-John—MCA
EARGASM—Johnnie Taylor—Col
GIVE US A WINK—Sweet—Capitol
I HEAR A SYMPHONY—Hank Crawford—Kudu
KGB—MCA
LAND OF THE MIDNIGHT SUN—Al DiMeola—Col
OUTLAWS—Various Artists—RCA
SMILE—Laura Nyro—Col
SONG OF JOY—Captain & Tennille—A&M
THE LEPRECHAUN—Chick Corea—Polydor

POPLAR TUNES/MEMPHIS

COME ON OVER—Olivia Newton-John—MCA
EARGASM—Johnnie Taylor—Col
GIVE US A WINK—Sweet—Capitol
LOCKED IN—Wishbone Ash—Atlantic
OPEN YOUR EYES YOU CAN FLY—Flora Purim—Milestone
SONG OF JOY—Captain & Tennille—A&M
FULL OF FIRE—Al Green—Hi
SOUND IN YOUR MIND—Willie Nelson—Col
THEIR GREATEST HITS:
1971-1975—Eagles—Asylum
TRICK OF THE TAIL—Genesis—Atco

MUSHROOM/NEW ORLEANS

BRASS CONSTRUCTION—UA
CHOCOLATE MILK—RCA
EARGASM—Johnnie Taylor—Col
GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
LOOK OUT FOR #1—Brothers Johnson—A&M
RUN WITH THE PACK—Bad Co.—Swan Song
SECOND CHILDHOOD—Phoebe Snow—Col
SUNBURST FINISH—Be-Bop Deluxe—Harvest
THEIR GREATEST HITS:
1971-1975—Eagles—Asylum
TRICK OF THE TAIL—Genesis—Atco

TAPE CITY/NEW ORLEANS

CHOCOLATE MILK—RCA
CLASSICAL BARBRA—Barbra Streisand—Col
DIANA ROSS—Motown
DISCO-FIED—Rhythm Heritage—ABC
GROOVE-A-THON—Isaac Hayes—ABC
LOOK OUT FOR #1—Brothers Johnson—A&M
OUTLAWS—Various Artists—RCA
SMILE—Laura Nyro—Col
STARCASTLE—Col
WE SOLD OUR SOUL FOR ROCK 'N' ROLL—Black Sabbath—WB

INDEPENDENT RECORDS/DENVER

CATE BROS.—Asylum
CONEY ISLAND BABY—Lou Reed—RCA
KINGFISH—Round
LOOK INTO THE FUTURE—Journey—Col
OUTLAWS—Various Artists—RCA
PARIS—Capitol

RUN WITH THE PACK—Bad Co.—Swan Song
SMILE—Laura Nyro—Col
SONG OF JOY—Captain & Tennille—A&M
THEIR GREATEST HITS:
1971-1975—Eagles—Asylum

CIRCLES/ARIZONA

CHRONICLE—Creedence Clearwater Revival—Fantasy
CLASSICAL BARBRA—Barbra Streisand—Col
COME ON OVER—Olivia Newton-John—MCA
DISCO-FIED—Rhythm Heritage—ABC
EARGASM—Johnnie Taylor—Col
SILK DEGREES—Boz Scaggs—Col
SMOKEY'S FAMILY ROBINSON—Smokey Robinson—Tamla
SONG OF JOY—Captain & Tennille—A&M
SWEET HARMONY—Maria Muldaur—Reprise
THEIR GREATEST HITS:
1971-1975—Eagles—Asylum

ODYSSEY/SOUTHWEST & WEST

BETTER DAYS & HAPPY ENDINGS—Melissa Manchester—Arista
BRASS CONSTRUCTION—UA
CAPTURED ANGELS—Dan Fogelberg—Epic
FROM EVERY STAGE—Joan Baez—A&M
KINGFISH—Round
MOVIN' ON—Commodores—Motown
SAVAGE EYE—Pretty Things—Swan Song
SILK DEGREES—Boz Scaggs—Col
SOUND IN YOUR MIND—Willie Nelson—Col
TRICK OF THE TAIL—Genesis—Atco

LICORICE PIZZA/LOS ANGELES

EARGASM—Johnnie Taylor—Col
FRAMPTON COMES ALIVE—Peter Frampton—A&M
GIMME BACK MY BULLETS—Lynyrd Skynyrd—MCA
HOW DARE YOU—10cc—Mercury
KINGFISH—Round
SECOND CHILDHOOD—Phoebe Snow—Col
SILK DEGREES—Boz Scaggs—Col
THEIR GREATEST HITS:
1971-1975—Eagles—Asylum
THOROUGHbred—Carole King—Ode
TRICK OF THE TAIL—Genesis—Atco

TOWER/LOS ANGELES

EARGASM—Johnnie Taylor—Col
FEEL THE SPIRIT—Leroy Hutson—Curtom
HAPPY 'BOUT THE WHOLE THING—Dee Dee Sharp—TSOP
LET THE MUSIC PLAY—Barry White—20th Century
LIFELINE—Pablo Cruise—A&M
OPEN YOUR EYES YOU CAN FLY—Flora Purim—Milestone
SILK DEGREES—Boz Scaggs—Col
FULL OF FIRE—Al Green—Hi
SOUND IN YOUR MIND—Willie Nelson—Col
SWEET HARMONY—Maria Muldaur—Reprise

EVERYBODY'S RECORDS/NORTHWEST

CAPTURED LIVE—Johnny Winter—Blue Sky
FRAMPTON COMES ALIVE—Peter Frampton—A&M
KINGFISH—Round
LAND OF THE MIDNIGHT SUN—Al DiMeola—Col
LOCKED IN—Wishbone Ash—Atlantic
OPEN YOUR EYES YOU CAN FLY—Flora Purim—Milestone
SILK DEGREES—Boz Scaggs—Col
SMILE—Laura Nyro—Col
SWEET HARMONY—Maria Muldaur—Reprise
THEIR GREATEST HITS:
1971-1975—Eagles—Asylum

TITLE, ARTIST, Label, Number (Distributing Label)

| MAR. 20 | MAR. 13 | | | | WKS. ON CHART | |
|---------|---------|---|---|----------------|---------------|--------|
| 1 | 1 | THEIR GREATEST HITS: 1971-1975 | Eagles | Asylum 7E 1052 | (2nd Week) | 3 F |
| 2 | 2 | FRAMPTON COMES ALIVE | PETER FRAMPTON/A&M SP 3703 | | | 8 G |
| 3 | 3 | DESIRE | BOB DYLAN/Columbia PC 33893 | | | 9 F |
| 4 | 4 | RUN WITH THE PACK | BAD COMPANY/Swan Song SS 8415 (Atlantic) | | | 6 F |
| 5 | 5 | STILL CRAZY AFTER ALL THESE YEARS | PAUL SIMON/Columbia PC 33540 | | | 22 F |
| 6 | 6 | CHICAGO'S GREATEST HITS | CHICAGO/Columbia PC 33900 | | | 17 F |
| 7 | 8 | ONE OF THESE NIGHTS | EAGLES/Asylum 7E 1039 | | | 39 F |
| 8 | 7 | FLEETWOOD MAC | /Reprise MS 2225 | | | 34 F |
| 9 | 10 | HISTORY/AMERICA'S GREATEST HITS | /Warner Bros. BS 2894 | | | 18 F |
| 10 | 9 | STATION TO STATION | DAVID BOWIE/RCA APL1 1327 | | | 7 F |
| 11 | 11 | RUFUS FEATURING CHAKA KHAN | /ABC ABCD 909 | | | 17 F |
| 12 | 12 | TRYIN' TO GET THE FEELING | BARRY MANILOW/Arista 4060 | | | 20 F |
| 13 | 16 | LOVE WILL KEEP US TOGETHER | CAPTAIN & TENNILLE/A&M SP 4552 | | | 50 F |
| 14 | 15 | MAIN COURSE | BEE GEES/RSO SO 4807 (Atlantic) | | | 31 F |
| 15 | 17 | THOROUGHbred | CAROLE KING/Ode SP 77034 (A&M) | | | 7 F |
| 16 | 13 | M.U.—THE BEST OF JETHRO TULL | /Chrysalis CHR 1078 (WB) | | | 9 F |
| 17 | 18 | SECOND CHILDHOOD | PHOEBE SNOW/Columbia PC 33952 | | | 6 F |
| 18 | 21 | OUTLAWS | VARIOUS ARTISTS/RCA APL1 1321 | | | 6 F |
| 19 | 19 | A NIGHT AT THE OPERA | QUEEN/Elektra 7E 1053 | | | 13 F |
| 20 | 14 | WINDSONG | JOHN DENVER/RCA APL1 1183 | | | 25 F |
| 21 | 20 | KISS ALIVE | KISS/Casablanca NBLP 7020 | | | 24 G |
| 22 | 22 | GRATITUDE | EARTH, WIND & FIRE/Columbia PG 33694 | | | 16 G |
| 23 | 25 | FOOL FOR THE CITY | FOGHAT/Bearsville BR 6959 (WB) | | | 9 F |
| 24 | 28 | THE DREAM WEAVER | GARY WRIGHT/Warner Bros. BS 2868 | | | 8 F |
| 25 | 26 | TOYS IN THE ATTIC | AEROSMITH/Columbia PC 33479 | | | 47 F |
| 26 | 31 | GIMME BACK MY BULLETS | LYNYRD SKYNYRD/MCA 2170 | | | 5 F |
| 27 | 23 | HELEN REDDY'S GREATEST HITS | /Capitol ST 11467 | | | 16 F |
| 28 | 27 | ERIC CARMEN | /Arista 4057 | | | 11 F |
| 29 | 29 | FROM EVERY STAGE | JOAN BAEZ/A&M SP 3704 | | | 6 G |
| 30 | 35 | BRASS CONSTRUCTION | /United Artists LA545 G | | | 7 F |
| 31 | 32 | AEROSMITH | /Columbia PC 32005 | | | 6 F |
| 32 | 30 | ELITE HOTEL | EMMYLOU HARRIS/Reprise MS 2236 | | | 9 F |
| 33 | 37 | BETTER DAYS & HAPPY ENDINGS | MELISSA MANCHESTER/Arista 4067 | | | 5 F |
| 34 | 33 | FACE THE MUSIC | ELECTRIC LIGHT ORCHESTRA/United Artists LA546 G | | | 22 F |
| 35 | 40 | HAIR OF THE DOG | NAZARETH/A&M SP 4511 | | | 7 F |
| 36 | 24 | SONGS FOR THE NEW DEPRESSION | BETTE MIDLER/Atlantic SD 18155 | | | 8 F |
| 37 | 34 | GREATEST HITS | SEALS & CROFTS/Warner Bros. BS 2886 | | | 19 F |
| 38 | 36 | RED OCTOPUS | JEFFERSON STARSHIP/Grunt BFL1 0999 (RCA) | | | 36 F |
| 39 | 38 | NATIVE SONS | LOGGINS & MESSINA/Columbia PC 33578 | | | 8 F |
| 40 | 41 | BLACK BEAR ROAD | C. W. McCALL/MGM M3G 5008 | | | 15 F |
| 41 | 46 | GROOVE-A-THON | ISAAC HAYES/ABC ABCD 925 | | | 5 F |
| 42 | 57 | GIVE US A WINK | SWEET/Capitol ST 11496 | | | 3 F |
| 43 | 45 | IF THE SHOE FITS | PURE PRAIRIE LEAGUE/RCA APL1 1247 | | | 7 F |
| 44 | 72 | EARGASM | JOHNNIE TAYLOR/Columbia PC 33951 | | | 2 F |
| 45 | 42 | FISH OUT OF WATER | CHRIS SQUIRE/Atlantic SD 18159 | | | 9 F |
| 46 | 48 | GREATEST HITS | ELTON JOHN/MCA 2128 | | | 70 F |
| 47 | 47 | PRISONER IN DISGUISE | LINDA RONSTADT/Asylum 7E 1045 | | | 25 F |
| 48 | 49 | KC AND THE SUNSHINE BAND | /TK 603 | | | 33 F |
| 49 | 55 | LET THE MUSIC PLAY | BARRY WHITE/20th Century T 502 | | | 5 F |
| 50 | 51 | THE HUNGRY YEARS | NEIL SEDAKA/Rocket PIG 2157 (MCA) | | | 24 F |
| 51 | 53 | THE BEST OF GLADYS KNIGHT & THE PIPS | /Buddah BDS 5653 | | | 6 F |
| 52 | 54 | HOW DARE YOU! | 10cc/Mercury SRM 1 1061 | | | 5 F |
| 53 | 43 | TIMES OF YOUR LIFE | PAUL ANKA/United Artists LA569 G | | | 13 F |



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|----|----|------------------------------|---|--------|
| 54 | 56 | LOVE TO LOVE YOU BABY | DONNA SUMMER/Oasis OCLP 5003 (Casablanca) | 21 F |
| 55 | 59 | TED NUGENT | /Epic PE 33692 | 12 F |
| 56 | 63 | REFLECTIONS | JERRY GARCIA/Round RX LA565 G (UA) | 5 F |
| 57 | 58 | HE'S A FRIEND | EDDIE KENDRICKS/Tamla T6 343S1 (Motown) | 6 F |
| 58 | 44 | WAKE UP EVERYBODY | HAROLD MELVIN & THE BLUENOTES/Phila. Intl. PZ 33808 (CBS) | 16 F |

CHARTMAKER OF THE WEEK

| | | | | | |
|----|---|--------------------|--------------------|-------------|-------|
| 59 | — | SONG OF JOY | CAPTAIN & TENNILLE | A&M SP 4570 | 1 F |
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|-----|-----|--|--|---------|
| 60 | 77 | SMILE | LAURA NYRO/Columbia PC 33912 | 2 F |
| 61 | 61 | THE SALSOUl ORCHESTRA | /Salsoul SZS 5501 | 7 F |
| 62 | 74 | CLASSICAL BARBRA | BARBRA STREISAND/Columbia M 33452 | 3 F |
| 63 | 66 | RELEASE | HENRY GROSS/Lifesong LS 6002 | 4 F |
| 64 | 73 | MOTHERSHIP CONNECTION | PARLIAMENT/Casablanca NBLP 7022 | 5 F |
| 65 | 67 | STRUTTIN' MY STUFF | ELVIN BISHOP/Capricorn CP 0165 (WB) | 8 F |
| 66 | 78 | DIANA ROSS | /Motown M6 861S1 | 3 F |
| 67 | 69 | HAVANA DAYDREAMIN' | JIMMY BUFFETT/ABC ABCD 914 | 4 F |
| 68 | 50 | BAY CITY ROLLERS | /Arista 4049 | 24 F |
| 69 | 39 | AFTERTONES | JANIS IAN/Columbia PC 33919 | 9 F |
| 70 | 79 | THE LEPRECHAUN | CHICK COREA/Polydor PD 6062 | 3 F |
| 71 | 68 | SEDAKA'S BACK | NEIL SEDAKA/Rocket 463 (MCA) | 35 F |
| 72 | 60 | CONEY ISLAND BABY | LOU REED/RCA APL1 0915 | 28 F |
| 73 | 75 | CITY LIFE | BLACKBYRDS/Fantasy F 9490 | 15 F |
| 74 | 62 | DESOLATION BOULEVARD | SWEET/Capitol ST 11395 | 10 F |
| 75 | 65 | ROCK OF THE WESTIES | ELTON JOHN/MCA 2163 | 20 F |
| 76 | 64 | FAMILY REUNION | THE O'JAYS/Phila. Intl. PZ 33807 (CBS) | 17 F |
| 77 | 76 | DISCO CONNECTION | ISAAC HAYES MOVEMENT/ABC ABCD 923 | 9 F |
| 78 | 90 | SWEET HARMONY | MARIA MULDAUR/Reprise MS 2235 | 2 F |
| 79 | 81 | FIREBIRD | TOMITA/RCA Red Seal ARL1 1312 | 4 F |
| 80 | 82 | SUNBURST FINISH | BE-BOP DELUXE/Harvest ST 11478 (Capitol) | 5 F |
| 81 | 107 | LOOK OUT FOR #1 BROTHERS | JOHNSON/A&M SP 4567 | 1 F |
| 82 | 91 | LOOK INTO THE FUTURE | JOURNEY/Columbia PC 33904 | 2 F |
| 83 | 93 | SMOKEY'S FAMILY ROBINSON | SMOKEY ROBINSON/Tamla T6 341S1 | 2 F |
| 84 | 94 | BABY FACE WING & A PRAYER | FIFE & DRUM CORPS/Wing & A Prayer HS 3025 (Atlantic) | 2 F |
| 85 | 89 | MASQUE | KANSAS/Kirshner PZ 33806 (CBS) | 4 F |
| 86 | 95 | KGB | /MCA 2166 | 2 F |
| 87 | 97 | CHRONICLE | CREDENCE CLEARWATER REVIVAL FEATURING JOHN FOGERTY/Fantasy CCR 2 | 2 G |
| 88 | 52 | BREAKAWAY | ART GARFUNKEL/Columbia PC 33700 | 26 F |
| 89 | 99 | DISCO-FIED | RHYTHM HERITAGE/ABC ABCD 934 | 2 F |
| 90 | 70 | HEAD ON | BACHMAN-TURNER OVERDRIVE/Mercury SRM 1 1067 | 12 F |
| 91 | 85 | JOHN DENVER'S GREATEST HITS | /RCA CPL1 0374 | 119 F |
| 92 | — | BETWEEN THE LINES | JANIS IAN/Columbia PC 33394 | 1 F |
| 93 | 71 | THE BEST OF CARLY SIMON | /Elektra 7E 1048 | 16 F |
| 94 | 98 | BACK TO BACK | BRECKER BROTHERS BAND/Arista 4061 | 2 F |
| 95 | 129 | SILK DEGREES | BOZ SCAGGS/Columbia PC 33920 | 17 F |
| 96 | 105 | INSEPARABLE | NATALIE COLE/Capitol ST 11429 | 1 F |
| 97 | — | SOUND OF MUSIC (ORIGINAL SOUNDTRACK) | /RCA LSOD 2005 | 1 F |
| 98 | 86 | HONEY OHIO PLAYERS | /Mercury SRM 1 1038 | 14 F |
| 99 | 88 | CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY | ELTON JOHN/MCA 2142 | 42 F |
| 100 | 100 | BARRY WHITE'S GREATEST HITS | /20th Century T 493 | 5 F |

CANCER...

a disease that strikes one of three families can kill someone you love. Want to do something more than just cringe at the thought? The music industry committee is doing something about it and needs your help.

An industry-wide campaign is underway to build THE DUKE ELLINGTON CANCER CENTER...a lasting tribute to the musical genius of this great American at the Hamptons Hospital and Medical Center.

Take this opportunity to join us in an all-out effort to fight cancer through research and care. Contribute to THE DUKE ELLINGTON CANCER CENTER and get a bonus for your tax deductible contribution. For every \$25.00 donation, we'll send you a collector's item...a never-before released stereo LP of Ellington favorites,

"A Tribute to the Duke from his Friends in Tokyo."

In addition to everything else, you will help to maintain five beds for indigent musicians in need of cancer treatment. For your gift record and for that great feeling of being someone who has done something, send your check today!

DUKE ELLINGTON CANCER CENTER

10 Columbus Circle, Suite 1350, New York, N.Y. 10019

Photo: A Collector's Item
Courtesy: CBS Records



SOUL TRUTH

By DEDE DABNEY



■ **HOLLYWOOD:** Personal Pick: "Let Him Go" — First Choice (Philly Groove). From their recent album, "Let Us Entertain You," this particular cut will appeal to female buyers who have experienced this particular situation in life. We suggest this will be her next single.

DEDE'S DITTIES TO WATCH: "I Wish You Well" — Bill Withers (Columbia); "Spanish Hustle" — The Fatback Band (Event); "Child Of Mine" — The Joneses (Mercury).

UP & COMING: "More" — Carol Williams (Salsoul).

"WCHB-AM is a family-oriented station," states ex-program director, Jerry Boulding. Boulding was relieved of his duties several weeks ago mainly because he would not concede to what they wanted him to do. It was not a matter of ratings as previously stated. Boulding has written a book and is still consultant for stations WGIV-AM and WAOK-AM.

It's sad but it's true that the Edward Windsor Wright Corporation is no longer in existence. Wright closed his doors approximately two to three weeks ago. However, Bob Brock, once affiliated with that organization, has formed his own firm, BBC (Bob Brock Communication). This newly-formed firm deals primarily with publicity and promotion. You may contact Brock at (213)-659-5135 or write to 1022 Palm, Los Angeles, California.

John Smith, formerly with Stax Records, is now located in Los Angeles handling r&b promotion and artist relations for United Artists Records.

In 1972 a little club was opened up in L. A. on Crenshaw Blvd. called the Total Experience. The owner was and still is Lonnie Simmons. Simmons is credited to date for bringing in major black artists to a very intimate environment. His idea has mushroomed over the years.

Last week there was a show with ex-Temptation Eddie Kendricks. Kendricks' professionalism shined through with magnificent glory. He opened with such past tunes as "Shoe-Shine Boy" and moved right into a melody of those oldies but goodies once sung by the Temps. He mingled with the audience and was supported by two lovely young ladies who were the epitome of class. Singing some of the cuts from his latest lp, "He's A Friend," Kendricks received thunderous applause. Closing with "Boogie On Down," he proved that the Sagittarian fire will burn forever.

Leone Thomas: Add 'E' for Energy

■ NEW YORK—Leone Thomas is a man of many talents, one of which is the ability to surprise his listeners. Thomas, who might be remembered as Leon Thomas, was considered one of the most innovative jazz singers in the late 1960s when he recorded a number of albums for the Flying Dutchman label. The "e" at the end of his name was added because of the numerological value it is supposed to give Leone, which is pronounced the same as Leon. (Numerology is the study of the mystical associations of letters and numbers.) Thomas told RW, "I know that as soon as I added the 'e' something happened. A new dimension of personality evidenced itself."

Disco Style

The changing of his first name was just one facet of his search "for a new me" since he left Flying Dutchman in 1974. His first single on Don Records, "Thank You Baby," also marks

a departure for Thomas. The tune has a disco feel to it, enhanced by Thomas' distinctive vocals. It's a far cry from the yodeling, chanting Thomas that jazz fans are familiar with, but the quality of his voice still shines through.

Thomas is planning the first album ever on the Don label. It should be ready for release later this year. According to Thomas, it will contain various musical styles, both disco and jazz and possibly a few surprises. Thomas would like to keep people guessing, as he stated, "I like to be full of surprises and not be put in a corner. The name of my group is Full Circle and we like to do it all." He continued, "I used to work with a dance band, Count Basie, and dancing is important again, so we got into disco. It's another challenge." Leone Thomas should be numerologically and musically prepared to meet the challenge.

Howard Newman



Pictured from left at the signing of Leone Thomas to the Don label are: Rudy Lucas, promotion manager; Lloyd Price, director, Don King music division; Nate Adams, a&r director; Jesse Boseman, co-producer; and Leone Thomas (seated).


British Trade Board Plans Musexpo Support

■ NEW YORK—As a result of the interest shown by the British music industry in Musexpo '76, the British Overseas Trade Board has agreed to provide financial support for music publishers, record labels and other active music companies that wish to exhibit at the U.S.A.'s International Record and Music Industry Market at the Fairmont Hotel in New Orleans September 8-11.


Over a dozen British firms

have already confirmed their participation with booths through the BOTB subsidy program for Musexpo '76. Both the Music Publishers Association, Ltd. and the British Phonograph Industries, Ltd. will soon be circulating the appropriate notice to their member companies advising them formally of the availability and terms of the BOTB support program.

R&B PICKS OF THE WEEK

SINGLE  **EARTH, WIND & FIRE, "CAN'T HIDE LOVE"**

(Alexcar Music Co./Unichappell Music Co., Inc. BMI). You can't hide success! This group has matured both lyrically and in sound. Maurice White, along with Charles Stepney, has put together another hit. With this cut, extracted from their recent lp, "Gratitude," Earth, Wind & Fire are burning out of control. Columbia 3-10309.

SLEEPER  **THE BOONES, "WHEN THE LOVE STARTS SHINING THROUGH HIS EYES"**

(Stone Agate Music Division, BMI). This new group is without a doubt very "together" in their vocals. They have the knack of playing with the unique changes that enhance the melody of this oldie. This HDH-penned classic will give this new group a bright future in the field of music. Motown M 1389F.

ALBUM **"THE BEST . . . ISLEY BROTHERS."**

This family group has increased in numbers and the original ear-shattering melodies have become more meaningful with compelling lyrics. In an album which gives you the scope of what the past was like for this group, they go from "Shout" to "It's Your Thing." This double package deal is a must in your collection of oldies. Buddah BDS 5652.



HEADING FOR THE TOP

**“Never Gonna
Leave You”**

BR 55523

**MARYANN FARRA
&
SATIN SOUL**

PRODUCED BY TONY VALOR & TOM MOULTON

“A Tom Moulton Mix”

“STRUTT”

**A New Disco L.P.
on Brunswick-
By the Strutt**

BRUNSWICK

DAKAR



THE R&B SINGLES CHART

MARCH 20, 1976

| MAR. 20 | MAR. 13 | |
|---------|---------|--|
| 1 | 1 | DISCO LADY JOHNNIE TAYLOR—Columbia 3 10281 |
| 2 | 2 | BOOGIE FEVER SYLVERS—Capitol P 4179 |
| 3 | 6 | MISTY BLUE DOROTHY MOORE—Malaco M 1029 (TK) |
| 4 | 3 | SWEET THING RUFUS FEATURING CHAKA KHAN—ABC 12149 |
| 5 | 4 | THEME FROM S.W.A.T. RHYTHM HERITAGE—ABC 12135 |
| 6 | 5 | TURNING POINT TYRONE DAVIS—Dakar DK 4550 (Brunswick) |
| 7 | 7 | SWEET LOVE COMMODORES—Motown M 1381F |
| 8 | 14 | (CALL ME) THE TRAVELING MAN MASQUERADERS—ABC 12157 |
| 9 | 18 | HE'S A FRIEND EDDIE KENDRICKS—Tamlam T 54266F (Motown) |
| 10 | 12 | FROM US TO YOU STAIRSTEPS—Dark Horse DH 10005 (A&M) |

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| 11 | 9 | INSEPARABLE NATALIE COLE—Capitol P 4193 |
| 12 | 25 | LET'S GROOVE ARCHIE BELL & THE DRELLS—TSOP Z58 4775 (CBS) |
| 13 | 20 | NEW ORLEANS THE STAPLE SINGERS—Curton CMS 0113 (WB) |
| 14 | 8 | LOVE TO LOVE YOU BABY DONNA SUMMER—Oasis OC 401 (Casablanca) |
| 15 | 19 | TANGERINE SALSOUL ORCHESTRA—Salsoul SZ 2004 |
| 16 | 26 | KEEP HOLDING ON TEMPTATIONS—Gordy G 7146F (Motown) |
| 17 | 21 | YOU'RE MY ONE WEAKNESS GIRL STREET PEOPLE—Vigor VI 1728 (De-Lite) (PIP) |
| 18 | 10 | I NEED YOU, YOU NEED ME JOE SIMON—Spring SPR 163 (Polydor) |
| 19 | 27 | DAYLIGHT BOBBY WOMACK—United Artists XW763 Y |
| 20 | 28 | FOPP OHIO PLAYERS—Mercury 73775 |
| 21 | 11 | THEME FROM MAHOGANY (DO YOU KNOW WHERE YOU'RE GOING TO) DIANA ROSS—Motown M 1377F |
| 22 | 29 | YOU ARE BEAUTIFUL STYLISTICS—Avco AV 4664 |
| 23 | 32 | HAPPY MUSIC BLACKBYRDS—Fantasy F 762 |
| 24 | 31 | THE JAM GRAHAM CENTRAL STATION—Warner Bros.. WBS 8175 |
| 25 | 13 | LET THE MUSIC PLAY BARRY WHITE—20th Century TC 2265 |
| 26 | 15 | YOU SEXY THING HOT CHOCOLATE—Big Tree BT 16047 (Atlantic) |
| 27 | 16 | QUIET STORM SMOKEY ROBINSON—Tamlam T 54265F (Motown) |
| 28 | 37 | I'VE GOT A FEELING (WE'LL BE SEEING EACH OTHER AGAIN) AL WILSON—Playboy P 6062 |
| 29 | 30 | DO IT WITH FEELING MICHAEL ZAGER—Bang B 720 |
| 30 | 17 | NURSERY RHYMES (PART I) PEOPLES CHOICE—TSOP Z58 4773 (CBS) |
| 31 | 38 | IT'S COOL THE TYMES—RCA PB 10561 |
| 32 | 34 | TRAIN CALLED FREEDOM SOUTH SHORE COMMISSION—Wand 11294 (Scepter) |
| 33 | 39 | DAY AFTER DAY (NIGHT AFTER NIGHT) REFLECTIONS—Capitol P 4222 |
| 34 | 35 | WHEN I'M WRONG B.B. KING—ABC 12158 |
| 35 | 22 | THAT OLD BLACK MAGIC THE SOFTONES—Avco 4663 |
| 36 | 23 | BAD LUCK ATLANTA DISCO BAND—Ariola America P 7611 (Capitol) |
| 37 | 43 | THE LOVE I NEVER HAD TAVARES—Capitol P 4221 |
| 38 | 44 | TODAY I STARTED LOVING YOU AGAIN BOBBY BLAND—ABC 12156 |
| 39 | 48 | MIGHTY HIGH MIGHTY CLOUDS OF JOY—ABC 12164 |
| 40 | 42 | DON'T GO LOOKING FOR LOVE FAITH, HOPE & CHARITY—RCA PB 10542 |
| 41 | 45 | IT'S BEEN A LONG LONG TIME STUFF 'N' RAMJET—Chelsea CH 3036 |
| 42 | 46 | FUNK (WANTS TO GET FUNKED UP) PARLIAMENT—Casablanca NB 852 |
| 43 | 51 | LOVE AND UNDERSTANDING KOOL & THE GANG—De-Lite DEP 1579 (PIP) |

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| 44 | 52 | HEAVY LOVE DAVID RUFFIN—Motown M 1388F |
| 45 | 47 | QUALIFIED MAN LATIMORE—Glades 1733 |
| 46 | 53 | LIVIN' FOR THE WEEKEND O'JAYS—Phila. Intl. Z58 3587 (CBS) |
| 47 | 49 | FEEL THE SPIRIT (IN '76) LEROY HUTSON AND THE FREE SPIRIT SYMPHONY—Curton CMS 0112 (WB) |
| 48 | 55 | LET'S MAKE A BABY BILLY PAUL—Phila. Intl. Z58 3584 (CBS) |
| 49 | 58 | CADILLAC ASSEMBLY LINE ALBERT KING—Utopia PB 10544 (RCA) |
| 50 | 56 | QUEEN OF CLUBS K.C. & THE SUNSHINE BAND—TK 1005 |
| 51 | 57 | MORE, MORE, MORE ANDREA TRUE CONNECTION—Buddah BDA 515 |
| 52 | 65 | GET UP AND BOOGIE SILVER CONVENTION—Midland Intl. PB 10571 (RCA) |
| 53 | 59 | PARTY DOWN WILLIE HUTCH—Motown M 1371F |
| 54 | 24 | PARTY TIME/SHE'S A DISCO QUEEN OLIVER SAJIN—Aber 9463 |
| 55 | 64 | MAKE YOURS A HAPPY HOME GLADYS KNIGHT & THE PIPS—Buddah BDA 523 |
| 56 | 60 | LET YOUR MIND BE FREE BROTHER TO BROTHER—Turbo TU 045 (All Platinum) |
| 57 | 33 | MERRY-GO-ROUND, PT. I MONDAY AFTER—Buddah BDA 512 |
| 58 | — | TELL THE WORLD HOW I FEEL ABOUT 'CHA BABY HAROLD MELVIN & THE BLUE NOTES—Phila. Intl. Z58 3588 (CBS) |
| 59 | 40 | LOVE MACHINE, PT. I THE MIRACLES—Tamlam T 54262F (Motown) |
| 60 | 66 | DOES YOUR MAMA KNOW RUDY LOVE & LOVE FAMILY—Calla 107 |
| 61 | 67 | BORN TO GET DOWN (BORN TO MESS AROUND) MUSCLE SHOALS HORNS—Bang B 721 |
| 62 | 69 | SUPERSOUND THE JIMMY CASTOR BLUNCH—Atlantic 3316 |
| 63 | — | MOVIN' BRASS CONSTRUCTION—United Artists XW775 Y |
| 64 | — | I THOUGHT IT TOOK A LITTLE TIME (BUT TODAY I FEEL IN LOVE) DIANA ROSS—Motown M 1387F |
| 65 | — | SPANISH HUSTLE FATBACK BAND—Event EV 229 (Polydor) |
| 66 | — | YOU SEE THE TROUBLE WITH ME BARRY WHITE—20th Century TC 2277 |
| 67 | — | ALL IN THE FAMILY GENERAL JOHNSON—Arista 0177 |
| 68 | 71 | MUTHA'S LOVE BOBBY FRANKLIN—Columbia 3 10285 |
| 69 | 72 | I CAN'T SEEM TO FORGET YOU HEAVEN & EARTH—GEC GE 1000 (20th Century) |
| 70 | — | HOW CAN I BE A WITNESS R.B. HUDMON—Atlantic 3318 |
| 71 | — | THANK YOU BABY—PART I LEONE THOMAS—DON DK102 |
| 72 | 73 | GRATEFUL BLUE MAGIC—Atco 7046 |
| 73 | 74 | CRADLE OF LOVE GWEN McCREA—Cat 2000 (TK) |
| 74 | — | SAY YOU LOVE ME D.J. ROGERS—RCA PB 10568 |
| 75 | — | STREET TALK B.C.G. (B.C. Generation) 20th Century TC 2271 |

Impulse Releases Two

LOS ANGELES — ABC/Impulse Records has scheduled the release of two jazz albums for March, announced Esmond Edwards, general manager-Impulse.

The first, "Hard Work" is the ABC/Impulse debut of saxophonist John Handy. Produced by Esmond Edwards, the lp features pianist Hotep Cecil Banard, tabla player Zakir Hussain, guitarist Mike Hoffman and studio regulars Chuck Rainey on bass, Jimmy Gadsen on drums and percussionist Eddie "Bongo" Brown.

Also for March release is the latest album from ABC/Impulse recording artist Sam Rivers. Entitled "Sizzle," the lp contains four new compositions from the instrumentalist. Produced by Esmond Edwards, "Sizzle" features guitarist Ted Dunbar, bassist Dave Holland, drummer Barry Altschul, and on drums, vibes, and tympani, Warren Smith.

Springboard Intl.

Bows Catalyst Label

RAHWAY, N.J. — Springboard International has announced the formation of the Catalyst label, with the release of the first four albums scheduled for the month of April. The label will be devoted to new, upcoming jazz artists who have not yet established careers of their own but have been sidemen for top jazz artists.

Heading the new label will be Pat Britt, according to Springboard president Danny Pugliese, and Britt will be based in Los Angeles.

First Catalyst albums will feature Flip Nunez, pianist George Muribus, tenor saxophonist Hadley Caliman, and Jimmy Henry Gannon, bassist.

Distribution of the label will be handled through MDA.

Baker Acquires Rights To Mini-Synthesizer

LOS ANGELES — Madelon Baker has become the sole licensee of the audio invention new to the U.S. and Canada called Stylophone 350S. Baker discovered the mini synthesizer at MIDEM.

The portable 44 note keyboard operated instrument is the creation of Dubreq's Coleman Brothers. This battery operated device, used by Rod Argent and David Bowie, is the size of a modern cassette deck and is operated with a stylus which is a hard pointed pen shaped instrument which is then pressed against a metal plate marked out like a keyboard.

Baker is currently mapping out a major marketing campaign in the U.S. and Canada for the Stylophone 350S.



THE R&B LP CHART

MARCH 20, 1976

- RUFUS FEATURING CHAKA KHAN ABC ABCD 909
- BRASS CONSTRUCTION United Artists LA545 G
- GRATITUDE EARTH, WIND & FIRE—Columbia PG 33694
- HE'S A FRIEND EDDIE KENDRICKS—Tamlam T6 34351 (Motown)
- WAKE UP EVERYBODY HAROLD MELVIN & THE BLUENOTES—Phila. Intl. PZ 33808 (CBS)
- FAMILY REUNION O'JAYS—Phila. Intl. PZ 33807 (CBS)
- MOTHERSHIP CONNECTION PARLIAMENT—Casablanca NBLP 7022
- DANCE YOUR TROUBLES AWAY ARCHIE BELL & THE DRELLS—TSOP PZ 33844 (CBS)
- EARGASM JOHNNIE TAYLOR—Columbia PC 33951
- TURNING POINT TYRONE DAVIS—Dakar DK 76918 (Brunswick)
- LET THE MUSIC PLAY BARRY WHITE—20th Century T 502
- WHEN LOVE IS NEW BILLY PAUL—Phila. Intl. PZ 33843 (CBS)
- GROOVE-A-THON ISAAC HAYES—ABC ABCD 925
- INSEPARABLE NATALIE COLE—Capitol ST 11429
- CITY LIFE BLACKBYRDS—Fantasy F 9490
- MOVIN' ON COMMODORES—Motown M6 84851
- THE BEST OF GLADYS KNIGHT & THE PIPS Buddah BDA 5653
- RAISING HELL FATBACK BAND—Event EV 6905 (Polydor)
- THE SALSOUL ORCHESTRA Salsoul SZ5 5501
- DIANA ROSS Motown M6 86151
- SMOKEY'S FAMILY ROBINSON SMOKEY ROBINSON—Tamlam T6 34151 (Motown)
- LOOK FOR #1 BROTHERS JOHNSON—A&M SP 4567
- DISCO-FIED RHYTHM HERITAGE—ABC ABCD 934
- WHO I AM DAVID RUFFIN—Motown M6 84951
- FEEL THE SPIRIT LEROY HUTSON—Curton CU 5010 (WB)
- FEELS SO GOOD GROVER WASHINGTON, JR.—Kudu KU 2451
- BEAST FROM THE EAST MANDRILL—United Artists LA577 G
- SHOWCASE SYLVERS—Capitol ST 11469
- SPINNERS LIVE SPINNERS—Atlantic SD2 910
- LOVING POWER IMPRESSIONS—Curton CU 5009 (WB)
- FULL OF FIRE AL GREEN—Hi SHL 32097 (London)
- MYSTIC VOYAGE ROY AYERS UBIQUITY—Polydor PD 6057
- CONCERT IN BLUES WILLIE HUTCH—Motown M6 85451
- TRUCKLOAD OF LOVIN' ALBERT KING—Utopia BUL1 1387 (RCA)
- LOVE & UNDERSTANDING KOOL & THE GANG—De-Lite DEP 2018
- PLACES AND SPACES DONALD BYRD—Blue Note BN LA549 G (UA)
- FOR ALL WE KNOW ESTHER PHILLIPS WITH JOE BECK—Kudu KU 28 (CTI)
- DRAMA V DRAMATICS—ABC ABCD 916
- LOVE TO LOVE YOU BABY DONNA SUMMER—Oasis OCLP 5003 (Casablanca)
- THAT IS WHY YOU'RE OVERWEIGHT EDDIE HARRIS—Atlantic SD 1683

RECORD WORLD **THE JAZZ LP CHART**

MARCH 20, 1976

1. **PLACES AND SPACES**
DONALD BYRD—Blue Note BN LA549 G (UA)
2. **CITY LIFE**
BLACKBYRDS—Fantasy F 9490
3. **THE LEPRECHAUN**
CHICK COREA—Polydor PD 6062
4. **NEW YORK CONNECTION**
TOM SCOTT—Ode 77033 (A&M)
5. **FEELS SO GOOD**
GROVER WASHINGTON, JR.—Kudu KU 2451
6. **TOUCH**
JOHN KLEMMER—ABC ABCD 922
7. **VISIONS OF A NEW WORLD**
LONNIE LISTON-SMITH & THE COSMIC ECHOES—Flying Dutchman BDL1 1196 (RCA)
8. **HAVE YOU EVER SEEN THE RAIN**
STANLEY TURRENTINE—Fantasy F 9493
9. **BRASS CONSTRUCTION**
United Artists LA545 G
10. **MAN-CHILD**
HERBIE HANCOCK—Columbia PC 33812
11. **BACK TO BACK**
BRECKER BROTHERS BAND—Arista 4061
12. **TROPEA**
JOHN TROPEA—Marlin 2200 (TK)
13. **PRESSURE SENSITIVE**
RONNIE LAWS—Blue Note BN LA452 G (UA)
14. **JOURNEY TO LOVE**
STANLEY CLARKE—Nemperor NE 433 (Atlantic)
15. **MYSTIC VOYAGE**
ROY AYERS UBIQUITY—Polydor PD 6057
16. **ANYTHING GOES**
RON CARTER—Kudu KU 2551
17. **MARCHING IN THE STREETS**
HARVEY MASON—Arista 4054
18. **DON'T IT FEEL GOOD**
RAMSEY LEWIS—Columbia PC 33800
19. **MELLOW MADNESS**
QUINCY JONES—A&M SP 4526
20. **INNER WORLDS**
MAHAVISHNU ORCHESTRA—JOHN McLAUGHLIN—Columbia PC 33908
21. **IN THE LIGHT**
KEITH JARRETT—ECM 1033/34 (Polydor)
22. **OPEN YOUR EYES, YOU CAN FLY**
FLORA PURIM—Milestone M 9065
23. **BOLLING: SUITE FOR FLUTE & JAZZ PIANO**
JEAN PIERRE RAMPAL—Columbia M 33233
24. **LAND OF THE MIDNIGHT SUN**
AL DiMEOLA—Columbia PC 34074
25. **L.A. EXPRESS**
Caribou PZ 33940 (CBS)
26. **MISTER MAGIC**
GROVER WASHINGTON, JR.—Kudu KU 2051 (Motown)
27. **GEARS**
JOHN HAMMOND—Milestone M 9062
28. **I LOVE THE BLUES/SHE HEARD MY CRY**
GEORGE DUKE—BASF M 25671
29. **BELLAVIA**
CHUCK MANGIONE—A&M SP 4557
30. **LOOK OUT FOR #1**
BROTHERS JOHNSON—A&M SP 4567
31. **KOLN CONCERT**
KEITH JARRETT—ECM 1064/1065 (Polydor)
32. **ODYSSEY**
CHARLES EARLAND—Mercury SRM 1 1049
33. **CONFESSIN' THE BLUES**
ESTHER PHILLIPS—Atlantic SD 1680
34. **I HEAR A SYMPHONY**
HANK CRAWFORD—Kudu KU 26
35. **LIVE OBLIVION, VOL. II**
BRIAN AUGER'S OBLIVION EXPRESS—RCA CPL2 1230
36. **COKE**
COKE ESCOVEDO—Mercury SRM 1 1041
37. **FOR ALL WE KNOW**
ESTHER PHILLIPS—Kudu KU 28 (CTI)
38. **AGHARTA**
MILES DAVIS—Columbia PG 33967
39. **THAT IS WHY YOU'RE OVERWEIGHT**
EDDIE HARRIS—Atlantic SD 1683
40. **HUSTLE ON UP**
HIDDEN STRENGTH—United Artists XW733 Y

Disco File (Continued from page 26)

Polly Brown's "You're My Number One" has also been released as a 12-inch and 7-inch 45 on Ariola America this week, after an initial release in England. Brown sounds even more like Diana Ross than she did on "Up in a Puff of Smoke" but that's hardly a drawback, and the Paul Swern-Gerry Shury production is a superb mix of old Motown and new disco. Happy music. Finally, there's Candi Staton's "Young Hearts Run Free" (Warner Brothers), another joyous sound—with an especially great chorus—with a production by Dave Crawford (Mighty Clouds, Jackie Moore). "Young Hearts" is Staton's first move to disco in some time and it works beautifully. Thanks to Cosmo Wyatt in Boston for alerting me to this one.

FEEDBACK: John Colon from Friends Again in New York lists two imports in his top 10 that might appeal to other DJs with a specialized taste for off-the-wall, drum-heavy instrumentals. One, "Yellow Train" by Resonance (Celebration, from Canada), is a steady, muffled drum track overlaid with various atmospheric train noises which should go over big with fans of "Erucu" and "2 Pigs & A Hog"—great for mixing. The other single, "Scuttlin'," by Muscles (Big Ben), is less attractive on one listening at least—it's a blend of rock guitar and Latin percussion—but Colon says it's grown on his crowd. Also on the Friends Again list, three cuts from the second El Coco album ("Brazil" on AVI): "Zanzibar," which Earth, Wind & Fire previously made; "Caravan," the Duke Ellington song again; and "A Cancao Do Nosso Amor," a Brazilian song. All are instrumentals with a European flavor though they were done in Los Angeles by two men, Michael Lewis and Laurin Rinder, who played all instruments and produced as well. Bobby Guttadaro adds "Delicado" to that list—a bizarre cut with a great drum break and jungle spirit which is also my favorite from the album. It may not be easy to find, but it's worth looking for.

John Luongo from Rhinoceros in Boston leans toward the funky side of things, with two of the new cuts in his top 10 falling into this style: Parliament's "Give Up the Funk (Tear the Roof Off The Sucker)" (Casablanca album cut) and Force of Nature's "Do It (Like You Ain't Got No Backbone)" (Philadelphia International). Bobby Guttadaro says "Give Up the Funk" is doing well at Infinity in New York, too, and here's a few other Luongo favorites in this vein to check out: "Never Ever Do Without You" from the new Chocolate Milk album (RCA), produced by Allen Toussaint and Marshall Sehorn; "Get the Funk Out Ma Face" on the excellent, Quincy Jones-produced debut album by the Brothers Johnson ("Look Out for #1" on A&M); and "Psychoticbumpschool" by Bootsy's Rubber Band, an offshoot of the Parliament/Funkadelic thing headed by Funkadelic member Bootsy Collins and featuring Fred Wesley and Maceo Parker from the James Brown band.

RECOMMENDED: "Bye Love" by 5000 Volts (Philips) and Firefly's "If You Ever Stopped Callin' Me Baby" (A&M), two singles I passed up the first time around that have since grown on me in spite of their flaws (Firefly's long version is the best one to have—it's 5:31); and "Everybody Party (Get Down)" by a New York group called the Firebolts, a rough-edged hustle instrumental but with enough grit to stand up to the other strong "get down" singles out now—"Born to etc." and "(Don't Cha Wanna) etc., etc."—the first release on a young New Jersey label, Greenback Records. Also, do yourself a favor and pick up Third World on Island, the most accessible reggae album I can think of, possibly because it's closer to the cool, smooth style of American black music than the usual rough and aggressive Jamaican sound, yet it's not without the distinctive reggae spice and spirit. All of side one is extremely listenable, especially "Sette Messgana" with its jungle intro and "Brand New Beggar." Not for reggae purists, perhaps, but certainly right for the rest of us.

HIGHLY RECOMMENDED: The new Atlantic disco disc version of Gene Page's "Wild Cherry," remixed by Anita Wexler and Atlantic staff engineer Jimmy Douglass from the original 3:52 to six minutes. They've taken all the unused potential of the original track and made the very best of it, bolstering the beginning and introducing a long, rich break at the end that completely transforms the song. One of the most successful and creative disco remixes since the concept began.

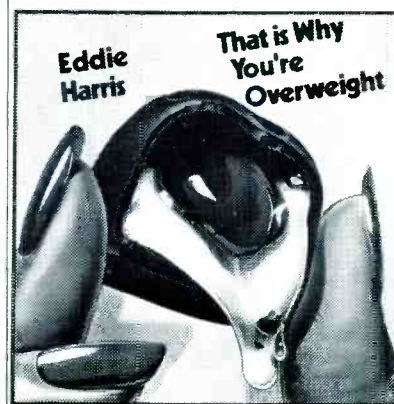
Little Giant Reactivates

■ WHITE LAKE, N.Y.—Mike Pell, sales and promotion manager of Little Giant Records, announced the reactivation of that label which will be headquartered in White Lake as it was in the early 1960s. Pell also announced that Mickey Barnett was signed as the label's first artist and as a song-

writer with Little Giant's publishing firm, Karjan Music. Barnett will have a single and an album released in April.

Little Giant Records will be distributed nationally by P.I.P. Records, a division of Pickwick International, Inc.

A DELICIOUS NEW ASSORTMENT OF GOODIES FROM EDDIE HARRIS



SD 1683

ON ATLANTIC RECORDS AND TAPES.

Produced by Eddie Harris/Vonlo Productions
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A Warner Communications Co.

London's Porgy and Bess

By SPEIGHT JENKINS

■ NEW YORK — London Records new recording of George Gershwin's *Porgy and Bess* is a major achievement. As mentioned in this space in the Classical Special, it is ironic in the extreme that a British record company is the producer of the premiere recording of this American opera. But London Records has done everything possible to make the recording as authentic as possible.

Lorin Maazel

Lorin Maazel showed last year that he has a feel for Gershwin. His "Rhapsody in Blue" (with Ivan Davis) and "An American in Paris" with his Cleveland Orchestra are among the best versions of these familiar scores, and there is that sense of rightness which some conductors can give to the work of certain composers. For the *Porgy* recording London again used Maazel and the Cleveland Orchestra. On Maazel's conducting, this listener must express more reservations than about any other element in the opera. Some of the irrepressible gaiety and joy

implicit in the score is not present. But there is a carefully, very operatic presentation, beautifully played. Regrettably, *Porgy* is simply not familiar enough to us in performance—the last major performance was when Leontyne Price and William Warfield sang the title roles on the round-the-world-tour that began in 1952—to know if there is a way to be successfully jazzier with the music within a big 19th Century orchestral framework. In terms of selling the recording, however, the reservation as to whether Maazel's approach is ideal is not nearly as significant as the quality of his principals and the superior sound.

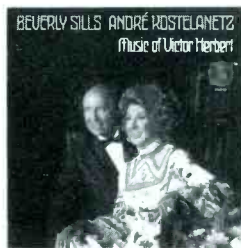
The cast is simply marvelous. London auditioned hundreds of singers, mostly black, to find the right voices, and they came up with many who surely will soon be stars in general repertory. Leading the cast with a marvelous performance as Porgy is the former bass Willard White. White has been seen and heard a good

(Continued on page 57)

CLASSICAL RETAIL REPORT

MARCH 20, 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
- JOPLIN: TREEMONISHA—Schuller—DG
- KHACHATURIAN: FLUTE CONCERTOS—Rampal, Martinon—Angel
- BEVERLY SILLS SINGS PLAISIR D'AMOUR—Columbia
- CLASSICAL BARBRA—Streisand—Columbia
- TOMITA: FIREBIRD—RCA

PEACHES/NATIONAL

- BEETHOVEN: SYMPHONY NO. 3—Ozawa—Philips
- CHOPIN: PRELUDES—DeLarocha—London
- GERSHWIN: PORGY AND BESS—Maazel—London
- JOPLIN: TREEMONISHA—Schuller—DG
- KHACHATURIAN: FLUTE CONCERTOS—Rampal, Martinon—Angel
- RACHMANINOFF: SYMPHONY NO. 3—Desmar
- BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel
- STRAUSS: ALSO SPRACH ZARATHUSTRA—Solti—London
- TCHAIKOVSKY: SYMPHONY NO. 4—Bernstein—Columbia
- TOMITA: FIREBIRD—RCA

SAM GOODY/EAST COAST

- BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Bolling—Columbia
- KORNGOLD: DIE TOTE STADT—Neblett, Köllö, Leinsdorf—RCA
- MAHLER: SYMPHONY NO. 5, KINDERTOTENLIEDER—Ludwig, Karajan—DG

LUCIANO PAVAROTTI SINGS FAVORITE TENOR ARIAS—London

- BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel
- BEVERLY SILLS SINGS MAD SCENES FROM BEL CANTO OPERA—ABC
- CLASSICAL BARBRA—Streisand—Columbia
- TCHAIKOVSKY: PIANO CONCERTO NO. 1—Berman, Karajan—DG
- TCHAIKOVSKY: SYMPHONY NO. 4—Bernstein—Columbia
- TOMITA: FIREBIRD—RCA

FRANKLIN MUSIC/ATLANTA

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

ART OF COURTLY LOVE—Morrow—Seraphim

- KHACHATURIAN: FLUTE CONCERTO—Rampal, Martinon—Angel
- MAHLER: SYMPHONY NO. 6—Horenstein—Nonesuch
- POULENC, DEBUSSY: FLUTE CONCERTOS—Rampal—Odyssey
- SCHOENBERG: MOSES AND ARON—Boulez—Columbia
- BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel
- BEVERLY SILLS SINGS PLAISIR D'AMOUR—Columbia
- TCHAIKOVSKY: SYMPHONY NO. 5—Haitink—Philips

ROSE DISCOUNT/CHICAGO

- BEETHOVEN: COMPLETE SYMPHONIES—Solti—London
- BEETHOVEN: SYMPHONY NO. 5—Kleiber—DG
- JOPLIN: TREEMONISHA—Schuller—DG
- BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel
- BEVERLY SILLS SINGS PLAISIR D'AMOUR—Columbia
- STRAUSS: ALSO SPRACH ZARATHUSTRA—Solti—London
- CLASSICAL BARBRA—Streisand—Columbia
- TCHAIKOVSKY: SYMPHONY NO. 4—Bernstein—Columbia
- TOMITA: FIREBIRD—RCA
- WAGNER: PRELUDES—Haitink—Philips

CACTUS RECORDS/HOUSTON

- BRITTEN: PETER GRIMES INTERLUDES, REQUIEM—Previn—Angel
- GERSHWIN: PORGY AND BESS—Maazel—London
- GUITAR CONCERTOS—Romerós—Philips
- JOPLIN: TREEMONISHA—Schuller—DG
- LISZT: TRANSCENDENTAL ETUDES—Berman—Columbia

ORFF: CARMINA BURANA—Previn—Angel

- RAVEL: PIANO CONCERTOS—DeLarocha, Foster—London
- RAVEL: COMPLETE ORCHESTRAL MUSIC, VOL. V—Martinon—Angel
- BEVERLY SILLS SINGS MUSIC OF VICTOR HERBERT—Angel
- BEVERLY SILLS SINGS PLAISIR D'AMOUR—Columbia

VOGUE BOOKS AND RECORDS/LOS ANGELES

- CHOPIN: PRELUDES—Pollini—DG
- GAGLIANO: LA DAFNE—White, Musica Pacifica—ABC
- HERRMANN: SYMPHONY—Herrmann—Unicorn
- KHACHATURIAN: FLUTE CONCERTO—Rampal—Odyssey
- LISZT: SONATA IN B MINOR, MEPHISTO WALTZ—Berman—Columbia
- LUTOSLAWSKI: CELLO CONCERTOS—Rostropovich—Angel
- POULENC, DEBUSSY: FLUTE CONCERTOS—Rampal—Odyssey
- SCRIABIN: UNIVERSE—Kondrashin—Angel
- CLASSICAL BARBRA—Streisand—Columbia

CLASSICAL PICKS FROM COLUMBIA

THE "BEST" BEST SELLERS!

RECORD OF THE MONTH



XM/XMQ 33886



M 33233



M 33933



CONCERT REVIEW

Cat Stevens: 'Wizard of Enchantment'

■ NEW YORK—Friday night (5) was a night of magic and enchantment for the sellout crowd in attendance at Madison Square Garden.

Two men—one black, one white—came onto the stage garbed in attire that reversed their basic nature. Without hesitation or sound they proceeded to arouse their audience with a sequence of illusions. They continued their display of prestidigitation until, from out of a seemingly empty box, appeared the "wizard of enchantment," Cat Stevens (A&M).

With all the fury of his opening number, "The Wind," Stevens stormed upon his surprised audience. Wielding his stringed wand, the tempest continued through "Moonshadow," "Another Saturday Night" and "Hard Headed Woman." This driving tempo subsided when "The Cat" moved to the keyboard. Here he played "Whistlestar," the opening instrumental from his current album, "Numbers." During "Whistlestar," his magical companions returned with more of their deceptive trickery.

"Sitting" followed, then "Longer Boats," a song which Stevens indicated had been written out of his interest in UFOs. The musical wizard then intensified his spellbinding ways with "Lady D'Arbanville" and "Banapple Gas." The later composition, also from his current album, was accompanied by a visual—a fantasia on the extraordinary effects this gas produces when inhaled by humans. The magic lantern used to produce this imagery was the center portion of a 12 sided astronomical configuration that comprised the backdrop for the stage.

The overhead staging was a semi-circular canopy that cloaked the Cat Stevens entourage. A veritable menagerie of percussion and string instruments was assembled to articulate the flavor of "The Cat's" potion.

Those providing this tuneful accompaniment included Alan Davies (acoustic guitar and vocals), Jean Roussel (keyboards), Gerry Conway (drums), Bruce Lynch (bass guitar), Chico Batera (percussion), Larry Steele (guitar and percussion) and Kim Carlson, Angela Howell and Suzanne Lynch as supporting vocalists.

After a short intermission, another magical episode paved the way for Steven's nostalgia. Included in this return to the past were "Miles From Nowhere," "Tuesday's Dead," and "Oh, Very Young." It was at this point that the audience's sensory experience seemed to mount. It kept climbing through "Magiks of Magiks," "Sad Lisa," "Two People Together" and "Father and Son," and culminated with the finale, "Peace Train."

An encore, including "Bitterblue" and "Izero," brought the magical spell to a close. The audience was left bewitched by this interlude with the mystical mind and voice of Cat Stevens.

John Czajkowski

European Tour Set for Womack

■ LOS ANGELES — UA recording artist Bobby Womack will be doing a three-week European tour extending through mid-April. He will be returning to Los Angeles in mid-April to continue personal appearances, recording and promotional activities.

Kudos for Cole



Double Grammy winner and Capitol recording artist Natalie Cole recently packed the concerts at The Grove in Los Angeles for three nights. Backstage she received congratulations for her successful performances and Grammys (New Artist of The Year and R&B Female Vocal Performance for "This Will Be") from well-wishers including Bhaskar Menon (left), chairman, president and chief executive officer, Capitol Records, Inc.; and Larkin Arnold, Capitol's vice president and general manager, r&b/soul division.

The Problems With Tape

(Continued from page 3)

We all know that theft, especially of tapes, is a major problem in record stores. But does that mean we have to continue our current path and keep them in cases like Tiffany jewelry? Not necessarily. If an organization like NARM would work on packaging for tapes then maybe we could work our way out of the tape display dilemma.

The trouble with tapes (eight track or cassette) is that they are packaged badly. In fact they are hardly packaged at all. It is unfortunate that at such a late date tapes are still sold in the same format that they were sold 10 years ago.

There are many ways to package tapes to allow for visual display and easy handling, and perhaps cut down on theft possibilities. They could be, as many people have recommended, packed in a bubble, on a large sheet of cardboard with a hole at the top. Then they could be hung on hooks, like many items, from shoelaces to tools, are today. The bubble could be a softpack or a hard, but you could look through it to see the cartridge, and a lot of copy could be printed on the front or front and back of the cardboard. They could be placed in plastic cans or tubes on which selling copy could be printed and they could be hung via a cord at the top of the tube or can. There are many other good packaging ideas; they just need to be channelled to and considered by a board of NARM executives and record manufacturers, so that what comes out would be sensible from a packaging standpoint, a display standpoint and an economic standpoint.

Packaging is only part of the trouble with tape cartridges. Another major problem is the lack of information. Pick up an eight track or cassette. Look at it and try to find out more than the title of the album, the name of the artist and the titles of the songs. Try to find out who wrote the songs. Try to find out who plays on the album besides the group or soloist. You cannot. If there were liner notes on the album, they are not contained on the eight track or the cassette. If there were a list of credits they are not contained on the cartridge. The producer is a mystery, so is the man who created the graphics, and the lyrics of the songs (often an integral part of the album package) are never, never to be found.

It's time for record companies to stop short-changing the eight track and cassette customer. They pay more for a tape than for a record, at the least they deserve the same information. If the cartridge is packaged in a bubble or soft pack on cardboard, then there is room to print the same information that the lp buyer receives. This too is something that a panel of NARM executives and record executives could thrash out when they try to work out a sensible package for tapes.

Attractive packaging, more information, and open display could enhance the tape market, make it grow even faster than it is doing right now. If our best brains start working on a solution to these problems we might also even figure out ways to lower the incidence of tape theft.

This year's NARM Convention is the perfect place to create an industry tape panel to work on and come up with solutions to The Problems With Tape.

'Mountain' Musical To Leber & Krebs



Steve Leber and David Krebs have announced the acquisition of the musical "Up On The Mountain." The original score was composed by Willy Fong Young, with lyrics by Fred Burch. Plans are currently being coordinated for the release of an original score album on a major label and the mounting of a stage production by mid-summer. Pictured from left are: David Krebs, Willy Fong Young, Steve Leber and Fred Burch.

Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO — Teniendo como tema central de su discurso, el problema de las copias ilegales, de las producciones fonográficas en toda la República; **Luis Bastón Talamantes**, tomó posesión de la Presidencia de AMPROFON (Asociación Mexicana de Productores Fonográficos).

"Sabemos, el tremendo daño que hacen a la industria del disco los productores piratas," "es por eso, que en el futuro, tendremos un estricto control de todos los productores, que tienen ó solicitan licencia para el prensaje de discos; y que a su vez, el cliente que utiliza los servicios de estas fábricas, exhiba los permisos autorales, que les dá derecho para su explotación" señaló Bastón.

El apoyo es masivo, tanto el sindicato de músicos, como la sociedad de compositores y los editores, cooperarán mutuamente; por lo qué, se espera que en este periodo 76-77, la piratería fonográfica en México, se reduzca a su mínima expresión.

Junto con **Luis Bastón**, juramen-

taron **Carlos Camacho**, **Peter Ulrich**, **José Martín del Campo** y **Fernando Hernández**. Previamente, el Ing. **Heinz Klinckwort**, Presidente del periodo pasado, hizo uso de la palabra, elogiando la calidad moral de esta nueva directiva, siendo además, el encargado de presentar a cada uno de los miembros, ante la selecta concurrencia que asistió al significativo acto . . . Con fuerte respaldo promocional, se aprestan a lanzar a **Willie Colón** y **Mon Rivera**, ambos del sello Vaya . . . Altísimas cifras en ventas, obtienen Los Potros (Peerless) con su éxito "Buscando novia" . . . Buenos, los resultados que logra el **Grupo Sabor** (Sori) con su reciente grabación "La Grúa" . . . El folclór argentino, que tanto gusta en México, se hace presente con un élepe de los virtuosos **Los Chalchaleros** (RCA), en que incluyen temas como "Amor y distancia," "Cuenta Cuspa," "Zamba del Chalchalero," "Gatito para una copla," "Zamba para vos" y "Mi linda niña."

(Continued on page 51)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Celebró la Broadcast Music Inc., su "Día de Música Latina" el pasado 1ro. de Marzo, contando con la asistencia de grandes personalidades de la composición, radio y televisión puertorriqueñas. Muchos compositores estamparon sus rubricas en los contratos de BMI concediéndoles a la empresa los derechos para efectuar el cobro de las regalías producto de la ejecución de sus temas en las emisoras boricuas. Algunas de las preguntas realizadas abren profundas interrogaciones: ¿Cobramos ahora los derechos acumulados durante todos estos años? . . . Dejaremos de estar ausentes la gran mayoría, de las listas de compositores, haciendo real nuestro cobro?. El presidente de la Asociación de Radiodifusores de Puerto Rico, propietario de Radio WALO hizo las más interesantes. Si durante años hemos estado efectuando pagos a ambas asociaciones y es difícil encontrar un nombre latino, conocido o desconocido, en las listas de ambas empresas recaudadoras, cómo pagaremos de ahora en adelante, por porcentaje de música latina tocada o por puro capricho? ¿Donde han ido a parar las cantidades pagadas? ¿Cuántos compositores puertorriqueños o latinos en general han recibido la logica compensación por el uso radial de sus obras? ¿Quien tendrá el corage y decisión de abrir ya completamente esta Caja de Pandora? . . . Preguntas todas muy difíciles y de las cuales nos ocuparemos proxima-mente. De todas maneras se ha abierto un capitulo en extremo interesante y peligroso.



Eddie Palmieri

Vaya nuestra más profunda felicitación a **Eddie Palmieri** y **Coco Records** por el premio recibido de manos de Grammy, concediéndole a "The Sun of Latin Music" la distinción como "La Mejor Grabación Latina." Es la primera vez que la National Academy of Recording Arts & Sciences extiende este premio en la clasificación de Música Latina . . . **Eduardo Gonzalez** acaba de ser nombrado Director General de Programación Musical de Radio WKVM de Puerto Rico. ¡Nuestra felicitación al gran batallador! . . . La población de latinos en el área de Pennsylvania Central ha ido aumentando contando ahora con una cifra que sobrepasa los cuarenta mil, contando con las ciudades de Harrisburg, Lebanon, York, Reading y Lancaster. El programa "Impacto Latino" radiado por WGAL durante los domingos en Español ha logrado amplia popularidad entre la comunidad latina. **Wilfredo Seda**, responsable de esta programación agradecerá muestras dirigidas a: WGAL Radio, 24 South Queen St., Lancaster, Pennsylvania 17604 . . . **Yolandita Monge** está de éxito fuerte en Puerto Rico y Miami con el tema "Cierra los Ojos" . . . Otro que está disfrutando de éxito es el gran amigo **Raul Marrero** con su interpretación de "Que lo sepa quien lo sepa."



Yolandita Monge



Raul Marrero

Universal Distributors de Puerto Rico, liderada por "**Toti**" **Julia** se apresta a realizar una gran labor en la próxima Convención NARM que habrá de celebrarse en Miami. La Agencia por el Desarrollo del Turismo de Puerto Rico está prestando su mayor colaboración al lucimiento de Puerto Rico en este evento, ofreciéndole a la mencionada empresa "souvenirs" para ser distribuidos en el evento. Universal distribuye en Puerto Rico la mayoría de los sellos norteamericanos y ha logrado gran impacto organizativo desde su creación, protegida por los intereses y dirección ejecutiva de **Pancho Cristal** . . . Las últimas actividades en las cuales está involucrado **Jose Feliciano**, le dan aire absoluto de artista internacional. Joe

(Continued on page 52)



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LATIN AMERICAN HIT PARADE

Albums

Brazil

By PESQUISA (J. ROSEMBERG)

1. MARAVILHA DE CENARIO
MARTINHO DA VILA—RCA
2. BANDEIRA DO SAMBA
BENITO DI PAULA—Copacabana
3. ALEM DO HORIZONTE
ROBERTO CARLOS—CBS
4. SAUDADE NAO TEM IDADE VOL. 2
VARIOS—Som Livre
5. CLARIDADE
CLARA NUNES—Odeon
6. MOCA
WANDO—Beverly
7. PECADO CAPITAL
TRILHA SONORA—Som Livre
8. O GRITO INTERNACIONAL
TRILHA SONORA—Som Livre
9. DISCOTECA HIPOPOTAMUS
VARIOS—Som Livre
10. SAMBAS ENREDO 1976 SAO PAULO
ESCOLAS DESAMBA GRUPO 1—Crazy

Puerto Rico

By WTTR (MAELO)

1. LA PANDILLA
LA PANDILLA
2. AMOR LIBRE
CAMILO SESTO
3. EL AMOR
JULIO IGLESIAS
4. WILKINS
WILKINS
5. TU BOQUITA
IRIS CHACON
6. NO VUELVAS A DEJARME
EL GRAN TRIO
7. SE CHAVO EL VECINDARIO
WILLIE COLON/MON RIVERA
8. ESTE ES . . . ISMAEL MIRANDA
ISMAEL MIRANDA
9. FLORECIENDO
YOLANDITA MONGE
10. ESCLAVO Y AMO
LOS PASTELES VERDES

Record World en Chile

By RICARDO GARCIA

■ A quince días de haber finalizado el festival de Viña del Mar, el disco con la canción ganadora ha comenzado a venderse en forma poco usual para los temas de este festival. Generalmente han sido de poco atractivo comercial (salvo las naturales excepciones) pero este año el joven cantante **Roberto Valdés** logró el apoyo entusiasta del público con una sencilla melodía en tiempo de vals, compuesta por **Carlos Baeza**, ex director de **El Sonido de Los Galos** y compositor de los grandes éxitos de este conjunto. Baeza falleció tragicamente poco antes del festival. El disco fué editado por el sello Sol de America.

Los Muleros, un conjunto cómico musical recientemente formado fué la gran atracción del "Festival de Viña del Mar 76." El grupo actuó en el show, en calidad de invitado, y su triunfo le ha significado excelentes contratos y el aumento de las ventas de su disco grabado para "Caracol."

El verano chileno se caracteriza por la enorme cantidad de festivales de la canción organizados por diferentes ciudades, la mayor parte de los cuales no ofrecen interés musical, pero que sirven de fuente de trabajo a muchos cantantes y orquestas. Entre los más destacados están los festivales de Olmué y el de Vicuña, ciudad ubicada en el Norte de Chile. El "festival de Vicuña" tuvo este año como triunfador al compositor **Roberto Rojas**, junior, y al interprete **Rodrigo Gana**, conocido como **Ciro**.

El 76 puede ser el año en que tengan especial auge las ventas de "cassettes," sistema poco difundido aún en Chile, debido al alto precio de venta en comparación con el disco. Emi Odeon, Philips y pronto también Banglad son las compañías que intensificarán la promoción del cassette para intentar una expansión del mercado, todavía mínimo.

En Mexico (Continued from page 50)

Carlos Lico, firmó en exclusiva con Polydor . . . Entusiasmo y expectativa, por el lanzamiento del primer sencillo de **Juan Eduardo** (Musart). La plataforma promocional, aparte de México, se extenderá al mercado estadounidense, el Caribe y varios países sudamericanos. En principio, es muy posible que este sencillo, aparezca con los temas "Como imaginar" y "Tema de los amigos," ambos extraídos del brillante L.P. que produjo el compositor-intérprete de Mar del Plata.

Rosalba (Mélody), revelation juvenil de la temporada pasada y poseedora de varios hitazos nacionales, como "Amándote," "Como agua clara que camina" y "Mentira mentira"; terminando de grabar en San Diego, Cal. bajo

la dirección de **Jan Pool**, lo que será su nueva producción . . . **King Clave** (Orfeón), que fué el año pasado el intérprete que obtuvo asombrosas ventas en cortísimo tiempo; graba en Argentina nuevos temas, que saldrán en México. De esta producción, destaca "Tristeza Mía," interpretada por **Jorge Ayala** (King Clave)

Gigantesca la gira de **Juan Manuel Serrat** (EMI-Cápitól). Su visita, se extiende hasta los rincones más alejados en todo el País y finalizará dando recitales en el Palacio des las Bellas Artes, en la Capital. El apoyo de EMI Cápitól en promoción y publicidad es impresionante . . . Esplendoroso crecimiento de Musart. A tal extremo, que las instalaciones resultan ya pequeñas, por lo que, se

(Continued on page 52)

Singles

Puerto Rico

By WTTR (MAELO)

1. CIERRA LOS OJOS
YOLANDITA MONGE
2. NUNCA MAS PODRE OLVIDARTE
LOS 4 SOLES
3. ESCLAVO Y AMO
LOS PASTELES VERDES
4. AMOR LIBRE
CAMILO SESTO
5. TU BOQUITA
IRIS CHACON
6. QUE LO SEPA QUIEN LO SEPA
RAUL MARRERO
7. BAKALA NANU MEME
LA PANDILLA
8. EMMANUELLE
OLGUITA
9. BELLA SIN ALMA
WILKINS
10. UN NUEVO SENTIMIENTO
LOS TERRICOLAS

Brazil

By PESQUISA (J. ROSEMBERG)

1. DOLANNES MELODIE
JEAN CLAUDE BORELLE—
AZ/Copacabana
2. OS MENINOS DA MANGUEIRA
ATAULFO ALVES JR.—RCA
3. TORNERO
I SANTO CALIFORNIA—Young/
Fermata/Baby Rec.
4. MOCA
WANDO—Beverly
5. LIKE A LOCOMOTION
LEFT SIDE—Philips/Phonogram
6. CADEIRA DE RODAS
FERNANDO MENDES—Odeon
7. C'EST MA VIE
ADAMO—Pathe/Odeon
8. FLYING (TURNING ROUND)
CHRIS DE BURGH—A&M/Odeon
9. SECRETARIA DA BEIRA DO CIS
CESAR SAMPAIO—Polydor/
Phonogram
10. SHADOWS
CHRYSYIAN—Young/Fermata

Lancaster, Pa.

By WGAL (WILFREDO SEDA)

1. YA LLEGO
WILLIE COLON/M. RIVERA—Vaya
2. QUE LO SEPA QUIEN LO SEPA
RAUL MARRERO—Mericana
3. NICOLASA
CHOCOLATE Y SU ORQ.—Mericana
4. LAS TUMBAS
ISMAEL RIVERA—Vaya
5. PARAISO DE DULZURA
HECTOR LAVOE—Fania
6. GUAGUANCO PA'L QUE SABE
PACHECO—Fania
7. AY' QUE PENA ME DA
ROBERTO TORRES—Salsoul
8. LA COSA NO ES COMO ANTES
ISMAEL MIRANDA—Fania
9. SALSA
LOUIE RAMIREZ—Cotique
10. CASUALIDADES
WILLIE ROSARIO—Inca

New York

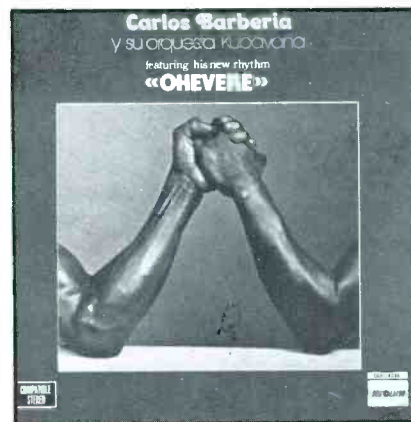
By EMILIO GARCIA

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

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Discos Musart Signs Los Graduados



Alvaro Arango from Discos Musart, Colombia, is pictured signing Los Graduados and Gustavo Quintero to an exclusive recording contract with the label.

Nuestro Rincon (Continued from page 50)

actuará antes de que finalice Abril en tres continentes, en los cuales actuará en universidades y conciertos con gran respaldo orquestal y salas de fiestas. Recientemente hizo su debut en la comedia televisiva "Chico and the Man," la banda sonora de "Aaron Loves Angela" de su creación será próximamente lanzada al mercado y se encuentra escribiendo su primer comercial musical. ¡Joe Feliciano sigue hacia adelante!

Murió el compositor colombiano **Crescencio Salcedo**, autor de "La Mucura," "Año Viejo" y "El Cafetal." Salcedo se dedicó durante los últimos tiempos a la fabricación de flautas como medio de supervivencia. Lo más triste del caso es que terminó sus días dentro de la más absoluta pobreza, aun cuando sus temas dieron la vuelta al mundo con éxito extraordinario. Hace algún tiempo se realizaron serias actuaciones. (Continued on page 53)



LATIN AMERICAN ALBUM PICKS



IMPULSOS

CHARLIE PALMIERI—Coco CLP 118

Con arreglos de Charlie Palmieri y con Victor Velazquez en las voces, el maestro en salsa neoyorkina Charlie Palmieri se da aquí a plenitud. Inmejorable mezcla de Irv Greenbaum. "King Charles" (C. Palmieri), "Comelon Hustle" (R. Lay), "Sobando el Piano Merengue" (J. Conquet) y "Estoy Friza'o" (Pepe Becke).

■ With arrangements by Charlie Palmieri and with Victor Velazquez as a vocalist, Charlie proves here why he is considered one of the top "salseros." Superb mixing by Irv Greenbaum. "Te quiero a tí" (J. Van Jeusen-C. Palmieri), "Buchipluma Na'Ma" (R. Hernandez) and "No está en Na'" (A. De Mercado).



MALDADES

TITO ALLEN—Alegre ASLP 6002

Excelentes músicos acompañan a Tito Allen en esta grabación con arreglos de Luis Ramirez y Luis Cruz. Ritmo, sabor y salsa! "La Puerta" (I. Plata), "Los Colaos" (R. Blades), "Maldades" (Allen-R. Romero) y "Festival de Soneros" (Allen-R. Romero). Producida por Joe Cain.

■ Brilliant "salsa" musicians, with arrangements by Luis Ramirez and Luis Cruz, are backing Tito Allen in this package. "Que te has Creído" (D.R.), "Vaya Ahi Na'ma" (T. Fuentes) and "Here Is That Rainy Day" (J. V. Huesen-J. Burke). Produced by Joe Cain.

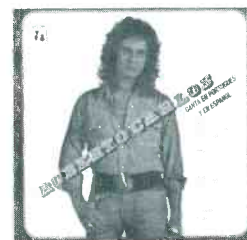


PARE COCHERO

LA RENOVACION—Suramericana LP 0241

La Renovación de Venezuela con Leo Pacheco y Enrique Zinza como vocalistas va impactando fuertemente en los mercados salseros. Arreglos de Nene Piñango y Hector Hurtado. Buena mezcla! "Espíritu Burlón" (D.D.), "Pare Cochero" (R. Egues), "Dimelo" (L. Pacheco) y "La Bataola" (D.R.).

■ La Renovación from Venezuela, with Leo Pacheco and Enrique Zainza as vocalist, is going ahead in all "salsa" markets. Arrangements by Nene Piñango and Hector Hurtado. "No me Beses Mas" (D.D.), "Dimelo" (L. Pacheco), "30 Kilos" (D.D.), more.



CANTA EN PORTUGUES Y EN ESPANOL

ROBERTO CARLOS—Caytronics CYS 1456

Con "Inolvidable" (Julio Gutierrez) moviéndose en todas las áreas, Roberto Carlos hace en ella interpretaciones también inolvidables. "El Humahuaqueño" (Zaldivar), "Elas por Elas" (Isolda-M. Carlos), "Amanheceu" (B. de Paula) y "Ohla" (R. Carlos-E. Carlos).

■ With "Inolvidable" (Julio Gutierrez) smashing all over again, Roberto Carlos' performance of this tune is also "inolvidable" (unforgettable). Renditions are in Spanish and Portuguese. "O Quintal do Vizinho" (R. Carlos-E. Carlos), "Seu Corpo" (R. Carlos-E. Carlos) and "El Humahuaqueño" (Zaldivar).

En Mexico (Continued from page 51)

han decidido ampliar la fábrica. La construcción, está en pleno proceso y se espera que las obras, queden concluidas antes que finalice el año. ¡Felicitaciones amigos **Baptista!**

Cisne RAFF, despliega todas sus armas publicitarias y de distribución, con el nuevo número de **La Pandilla**, "Los niños del Edén," que viene acompañado por "Happy"; tratando de evitar, la incursión indebida de discos bajo el

sello de Alhambra, en la zona mexicana fronteriza con EE.UU., los cuales contienen el mismo tema. Al respecto, Movieplay de España, propietarios de la producción, debería intervenir, recomendando se respeten decentemente los contratos, en el que se señalan, los límites de los territorios que tienen las diferentes compañías en el mundo para su explotación . . . ¡Hasta la próxima desde México!

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B.B. and Bobby



After a stunning performance at the Ambassador Hotel's Concerts at the Grove, ABC recording artist Bobby Bland hosted a post-concert get together backstage. Fellow ABC blues master B.B. King shared the stage with Bobby and their music was recorded for a future album release. Pictured above (from left) are Lindy Blaskey, managing director of a&r at ABC Records; Bobby Bland; Otis Smith, vice president, ABC Records; Jerry Rubinstein, chairman of the board, ABC Records; B.B. King and Jay Morgenstern, president of ABC Records' music publishing division.

Nuestro Rincon (Continued from page 52)

saciones en relación con el destino final de sus derechos autorales. . . . Y ahora . . . ¡Hasta la próxima!

Broadcast Music, Inc. sponsored the "Latin Music Day" at the Caribe Hilton in San Juan Puerto Rico, on March 1st. A noticeable amount of famous Puerto Rican composers were present, as well as personalities from radio and television. BMI signed dozens of composers from the island as members of the association, in order to collect and pay royalties on their music played on Puerto Rican radio stations. A lot of questions were formulated by this writer. Some of them open deep and very risky matters, such as: "Are we going to get paid for all the performances of our music that had been played on radio? Will we now be present in those lists supplied to the radio stations, in which only a few Latin names are showed? But perhaps the most important ones came from the president of the Puerto Rican Association of Broadcasters and owner of Radio Station WALO. Are we going to pay by a percent on American music, since mostly Puerto Rican and Latin music is played on our stations, or are we going to keep going through the same past procedures? Since it seems that not many Puerto Ricans and Latin composers had been getting royalties on all the monies we had been paying for years, who had been getting our monies and why? And who is the one with enough courage to open this Pandora's box? Anyway, we will keep reporting about the whole matter since it looks quite interesting.

Our deepest congratulation to **Eddie Palmieri** and Coco Records for the Grammy Award recognizing "The Sun of Latin Music" as the "Best Latin Recording." This is the first time this award had been extended. . . . **Eduardo Gonzalez** has been appointed as general director of musical programming for WKVM, Puerto Rico. Congratulations Eduar-do! . . . Latin population in central Pennsylvania had been growing constantly. Over 40,000 Latins are residing in the Harrisburg, Lebanon, York, Reading and Lancaster areas. WGAL is airing a Latin program on Sundays, conducted by **Wilfredo Seda**, who will appreciate deejay copies addressed as follows: WGAL Radio, 24 South Queen St., Lancaster, Pennsylvania 17604. . . . **Yolandita Monge** is a smash in Puerto Rico and Miami with "Cierra los Ojos" on Coco Records. . . . **Raul Marrero** is selling big in Puerto Rico, Miami and New York his new hit, titled "Que lo sepa quien lo Sepa."

Universal Distributors of Puerto Rico, managed by "Toti" **Julia**, is planning a very aggressive representation of their company during the NARM Convention that will be shortly celebrated in Miami. The Puerto Rican Tourism Development Company has agreed to provide rum, straw hats and other souvenirs for distribution at NARM. Universal is distributing in Puerto Rico most of the important labels from the States (American and Latin) under the guidance of **Pancho Cristal**. . . . **Jose Feliciano's** current activity clearly shows what it means to be an international performer. Before April is over he will have performed on three continents. Included in these appearances are diverse venues such as college and symphony orchestra concerts, engagements in main showrooms, Vegas and a host of one-nighters in major cities. Jose recently made his comedic acting debut on "Chico and the Man." The soundtrack to his first movie score, "Aaron Loves Angela," will be released shortly, and he's in the midst of writing his first commercial.

Leigh, Markowitz Bow Mgmt. Firm

■ NEW YORK—Candy Leigh and Stephen Markowitz have announced the formation of C.J. Leigh Management, Inc., a company specializing in personal management and career direction. The company's clients include Barbara Cook, Nanette Natal and Spook the Horse, a seven piece jazz-rock fusion band.



Candy Leigh

Ms. Leigh, whose music industry experience spans a 15-year period, has been professionally involved with the careers of numerous artists including Barry Manilow, Bette Midler, Bill Withers, the Manhattan Transfer, Bill Cosby, The Rolling Stones and Jose Feliciano and has worked with authors Ayn Rand and Maya Angelou. She was most recently the owner of the Tomorrow Today public relations agency.

Markowitz, president of the investment banking firm, S. Markowitz Associates, Inc., brings to the new association over a decade of experience in finance. Formerly a partner at Dreyfus & Co., Markowitz has been retained as financial consultant and business manager by several clients in the entertainment industry.

C.J. Leigh Management, Inc. is located at 488 Madison Ave., New York, N.Y. 10022; phone is (212) 832-3150.

ABC Publishing Taps Lombardo

■ LOS ANGELES—Jay Morgenstern, president of ABC Records' music publishing division, has announced that John Lombardo has been appointed to the post of associate professional manager and begins work immediately in the publishing division's Los Angeles headquarters.

Lombardo started as a vocal artist on Atlantic Records, worked as an agent for American Talent International and started a publishing operation in Toronto, Canada for RCA Records. He came to California for RCA as west coast a&r director and has produced several groups and solo artists besides his production work on television soundtracks.

Ponty Begins Tour

■ NEW YORK—Atlantic recording artist Jean-Luc Ponty and his band have embarked on a five-week U.S. tour, coinciding with the release earlier this month of Ponty's second album for the label, "Aurora." The tour began the first weekend in March with a three-night engagement at the Golden Bear in Huntington Beach, California.

Europe

Ponty will take the group to Europe on May 7 for a six-week, 32 concert tour of England, France, Germany, Italy and the Scandinavian countries. Upon returning to the U.S. in June, work will commence on the recording of Ponty's third album for Atlantic.

The personnel for the group is: Jean-Luc Ponty on electric violin; Darryl Stuermer on guitars; Allen Zavod on keyboards; Tom Fowler on bass; and Mark Craney on drums.

Fantasy Sets Shy Single



Fantasy Records has announced the release of a single by newcomer Jean Shy, titled "Roller Derby World." Miss Shy was "discovered" by veteran producer/writer/arranger Harvey Fuqua. The single was recorded at Fantasy's Berkeley studios with Harvey Fuqua producing for his own Honey Records and Greater Bay Area Productions & Development. (Fantasy's contract with Fuqua calls for a first option on material recorded at Fantasy.) Pictured from left: Ron Granger (Fantasy promotion), Ralph Kaffel (president, Fantasy/Prestige/Milestone), Jean Shy and Harvey Fuqua.

Spanky & Our Gang: At the Crossroads

By DON CUSIC

■ NASHVILLE — A number of groups had a hit or two in the '60s then disappeared. Some disbanded, some ended up playing the nightclub circuit and more recently, some have regrouped to cash in on the nostalgia craze. The problem with most is that they were known for a hit single—not for any direction they took or significant mark they made on the direction of music. Their regrouping often produced only the "original" members who made the hit single and whose major attraction was that they would play that hit single live.

Spanky & Our Gang could easily have been one of the latter examples. They certainly had the hit singles—"Sunday Will Never Be The Same" and "Give A Damn" are two examples. Instead, they have discovered a whole new musical spectrum and instead of looking back for their future, are looking ahead.

Following the initial success of Spanky & Our Gang, tragedy struck the group when two members died. Spanky went into retirement where she had two children and seemed far removed from the music scene. Another original member, Nigel Pickering, had moved to Canada and become interested in country music. Spanky, living in Los Angeles, also became interested in country sounds and when Nigel discovered this, immediately set out for L.A. to find her. Although Spanky was in Mexico when he arrived, they soon got together, formed a band composed of Mac McClure, Jim Moon, Bill Plummer, Danny Levitt, Nigel and Spanky.

Although Nigel and Spanky were the only members remaining from the old Spanky & Our Gang, they used that name as they returned to the mainstream of the music business.

Much has been said about the pop artists with country roots—in fact, these roots have surfaced in progressive country music as well as in pop. Spanky & Our Gang reversed that—they are leaning towards country now with pop roots. Of course, they should not be classified "country," but their interest and influence in that direction is certainly an integral part of their sound now.

After Spanky & Our Gang regrouped, they approached Steve Popovich of Epic with a tape of their new sound. He signed them and sent them to Nashville to record with Chip Young producing at his Youngun Sound Studio in nearby Murfreesboro. The result was the album "Change" that featured a country sound on songs such as Guy Clark's "L.A. Freeway," "I Won't Brand You"

and "Standing Room Only," which was recorded by Barbara Mandrell after Spanky's album appeared and which is now a major country hit for her.

The album produced some of the finest music to come out of Nashville—in addition to the aforementioned cuts, it included "I Wish We'd All Been Ready" which dealt directly with growing up in the '60s—not in a nostalgic vein but rather head on—as well as songs such as "Space Cowboys," showing once again their country influences adding to their pop sound.

At a recent show in Austin they performed these numbers as well as some songs recorded during their time in Nashville but still

Chelsea Names 2 In Reorganization

■ LOS ANGELES — Wes Farrell, president of Chelsea Records Group, has announced that the first phase in the reorganization of all the company's interests has been completed under the supervision of executive vice president Buck Reingold.

Appointments

The first two major appointments within the realignment of the company are Wyn Jackson, who will be based in Atlanta and who will be responsible for sales promotion and creative marketing throughout the south; and A.J. Cervantes, who will be based in St. Louis and who will assume the same responsibilities throughout the midwest.

Under the new set-up, according to Reingold, Jackson and Cervantes will act in a management capacity rather than in an employee capacity. Reingold added that further expansion developments will be announced within the next week.

in the can, such as "Tennessee Waltz" and "Crazy Arms." They did not play any of their hits from the '60s. Somehow, they seemed out of place—this was a brand new group on stage with an old name and the audience quickly realized this.

The most distinctive mark in the sound of Spanky & Our Gang is their vocals — Spanky, Nigel, Mac and Bill Plummer all have voices capable of singing lead as well as excellent three and four part harmonies. Their acappella rendition of "Utah Moon" will make a believer out of anyone who doubts their vocal ability, as well as providing the highlight to their impressive set.

Spanky & Our Gang are at a crucial crossroads in their music. Their interest in country music and fresh approach could make them a strong group for country radio marketing. However, their sound could also easily be directed to pop, giving them a broader market and more freedom with their music. The album has already proven they can still record hits songs—although someone else released the song as a single—and it should be only a matter of time before another hit single is discovered on the album which will bring them the recognition they—and their album—truly deserve.

Island Music Signings

■ LOS ANGELES — Lionel Conway, president of the Island group of music publishing companies, is completing his first year of operation in the United States. The Los Angeles-based Conway announced the following signings to the U.S. companies: Gavin Christopher, Robert Taylor, Automatic Man, Harlan Collins, Toots and the Maytals, Richard Thompson and Ian Matthews.

Backstage with The Brecker Bros.



Pictured after the final show of their four-night engagement at New York's Bottom Line are the Brecker Brothers Band. Shown standing (from left) are: Brecker's manager Anthony Barrone; band members Steve Khan, Randy Brecker and Michael Brecker; and Arista president Clive Davis. Seated (from left) are Sammy Figueroa, Don Grolnick, Will Lee and Chris Parker.

Vanguard Releases Nine

■ NEW YORK—Nat LaPatin, national director of promotion and sales for Vanguard Records, has announced that the label will ship nine releases in March. The classical highlight of the release is a 14 record set of the complete Mahler symphonies with Maurice Abravanel conducting the Utah Symphony Orchestra. The set is part of Vanguard's Everyman Classics series.

Three popular twofers are included in the release. "The Joan Baez Lovesong Album" features traditional ballads and contemporary songs, including two cuts never released before. "Max Morath Plays Ragtime" includes rags by Joplin and contemporaries and moves up to the present with rags by Eubie Blake, William Bolcom and Morath himself. Jazz violinist Stephane Grappelli, currently on his first North American tour, is joined by five outstanding jazz performers on "Satin Doll."

'Porgy and Bess'

Five additional classical albums round out the month's release. Gershwin's *Porgy and Bess* and "Themes From Showboat" by Jerome Kern are performed by the Utah Symphony Orchestra under Maurice Abravanel. Three new releases in the budget-priced Historical Anthology of Music series are Bach's *Concertos For Harpsichord and Orchestra*, Nos. 1, 4, 5 performed by Anton Heiller and the Vienna State Opera Orchestra, Vivaldi's *Concertos For Flute And Piccolo* featuring virtuoso Julius Baker, and a rendition of Purcell's *Dido And Aeneas* with Alfred Deller and an ensemble of soloists. Completing the release, a reading of Mozart's *Mass In C Minor* is provided by Johannes Somary conducting the English Chamber Orchestra and soloists Carole Bokard, Ann Murray, Richard Lewis and Michael Rippon.

CBS Names Bicknell To Germany Post

■ FRANKFURT, GERMANY—Marcus Bicknell has been named to the newly-created position of manager, artist development and artist relations, CBS Records Germany, by the company's managing director, Rudolf Wolpert. The appointment is effective April 1.

Presently based at CBS European headquarters in Paris, Bicknell has served as director, product and artist development, reporting to Peter De Rougemont, vice president, CBS International S.A.

Upon relocation to Frankfurt at the end of the month, Bicknell will report to Gerhard L. Maurer, director, marketing, of the CBS German company.

A Sweet Merchandising Campaign



Capitol Records exposes its extensive Sweet merchandising campaign to a chorus of winks, blinks and affirmative nods. "Give Us a Wink" is the name of the album. Pictured from left are: Don Grierson, national merchandising manager, showing off in his Sweet T-shirt and special winking belt buckle; Varley Smith, creative director of advertising and merchandising, in his best flasher outfit hiding behind a Sweet floor display; Jim Mazza, vice president, marketing, framed by two floor displays filled with albums and two wall posters, and Dan Davis, vice president, creative services/merchandising/press, resplendent in his Sweet sweatshirt.

Westminster Gold Releases Six LPs

■ LOS ANGELES—Kathy King, ABC Records' director, classical a&r has announced the release of six albums in the ABC Records' Westminster Gold series. Five of the six are licensed from the Russian recording company, Melodiya. The albums are: Tchaikovsky: Symphony #1, Winter Dreams by the U.S.S.R. State Symphony Orchestra conducted by Konstantin Ivanov; The Oboe: Vivaldi, Albinoni & Bellini, featuring soloist Evgeni Nepalov with the Moscow Chamber Orchestra, conducted by Rudolf Barshai; Nikolai Rimsky-Korsakov: Trio in C Minor with violinist David Oistrakh, cellist Sviatoslav Knushevitsky and pianist Lev Oborin; Chamber Music for Winds and Brass — Balai/Poot/Villa-Labos/Hindemith by the Leningrad State Philharmonic Wind Quintet; How The Mistress Met Ivan, a collection of favorite Russian Wedding, Festival and Seasonal Songs featuring various artists; and from the Westminster catalog, Carlos Chavez: Concerto For Piano & Orchestra with the Vienna State Opera Orchestra, conducted by Carlos Chavez and featuring pianist Eugene List.

Kansas To Tour With Bad Co.

■ NEW YORK—Budd Carr of BNB Associates Ltd. has announced Kansas' addition to the five-week (23 date) east coast Bad Company tour, which will kick-off March 22 in Lake Charles, La. and conclude in Chicago, April 23.

Hansen To Publish Irish Music Folio

■ NEW YORK—Charles Hansen Music is publishing a special Irish-American Bicentennial Edition of "More than 1000 Songs and Dances of the Irish People" as part of its jumbo book series. The 350-page volume contains the music, words and guitar charts to 1005 jigs, reels, double jigs, hornpipes, folk songs, and comedy and patriotic songs, as well as George M. Cohan songs and favorites of Chauncey Olcott and Harrigan & Hart.

Also included are photographs, maps and sketches of Ireland, many in color, and a foreword and history of dance music by James McPheeley. Many of the selections are printed in their original Irish titles with an English translation beside them.

Foghat Gets Gold



Bearsville recording group Foghat stopped their perpetual touring last week long enough to catch their collective breaths and be officially presented with gold records for "Foghat," the group's four year old debut album that became their second gold lp, in the midst of their most recent six-month tour. The presentation was made in Bearsville Records' New York offices, and pictured above at the ceremonies are (from left) Paul Fishkin (Bearsville's label chief); Roger Earl (Foghat drummer), Rod Price (lead guitarist), "Lonesome" Dave Peverett (vocals-guitar), Craig MacGregor (bass), and Tony Outeda (Foghat's manager).

CONCERT REVIEW

Purple Power Packs 'Em In

■ LOS ANGELES — Entering the Long Beach Arena, the question on many a Deep Purple (Warner Bros.) fan's lips was "How well will Tommy Bolin fit in?" It didn't take long, once the band had taken the stage, for the question to be answered. He fits like the proverbial glove.

A Worthy Successor

Bolin is perhaps not the show-stealing, technoflash guitarist that Ritchie Blackmore was, but he is a confident, capable and often exciting guitarist who is every bit as stageworthy as his predecessor.

The test of Bolin's mettle was how strongly the new composi-

tions from "Come Taste the Band" would hold up in comparison with the old standbys like "Smoke On the Water" or "Highway Star." Surprisingly enough, on the new tunes — especially "Lady Luck" and the current single, "Gettin' Tighter" — the band sounded more like a unit than at any time in recent memory. Much of this might be attributed to Bolin, who is not intimidated by the need to share the airspace with his cohorts Hughes, Coverdale, Lord and Paice.

"Lazy"

Jon Lord's "Lazy" was an electronic engineer's dream, with layer upon layer of synthesized warblings that conjured up visions from "The Phantom of the Opera," and the ensemble's driving treatment of "Stormbringer" proved that Deep Purple hasn't lost any of its color.

Nazareth (A&M) whose "Love Hurts" is one of this year's chart surprises, performed their current hit alongside a dozen other tunes from their productive career. And while they were somewhat less than overwhelming, in this particular turn, they established a solid chunky backing for "Night Woman," and the booze-blooze of "Guilty" was a refreshing break from the frenzied pace.

"Hair of the Dog," the title song from their latest longplayer, was delivered in their established "slam-bam, thank you amp" style, leaving subtlety—one supposes—to the sissies.

Mike Harris

Wax Names Kijek Dir. of Promotion

■ NEW YORK—Thomas Kijek has been named director of promotion for Morty Wax Promotions. In this capacity he will be coordinating 10 promotion men around the country while personally travelling the northeast.

Kijek has opened a new classical promotion department at the firm. Initial projects include Barbra Streisand's "Classical Barbra" and Claude Bolling's "Suite for Flute and Jazz Piano," both on Columbia. He is also handling the television and radio exploitation of the music from the Broadway musicals "A Chorus Line" and "Me and Bessie."

Kijek was previously music director for WRNW in Westchester County.

Gary Wright Gold

■ LOS ANGELES—Gary Wright's first Warner Bros. album "The Dream Weaver" has been certified gold by the RIAA.

Buffett, PPL Provide Progressive Power

■ NEW YORK—There are several similarities between Jimmy Buffett (ABC) and Pure Prairie League (RCA) which made their show at the Bottom Line (19) a fortuitous pairing. Both Buffett and Pure Prairie League have recently released their fourth albums, "Havana Daydreamin'" for Buffett and PPL's "If The Shoe Fits." In both cases the respective artists take country-based music and add their own ideas to create a new and special blend. Given the new and growing interest in country music by rock fans, these artists are achieving, in their fourth time out, a widespread popularity where they once had a specialized audience.

Jimmy Buffett might become known as the Jerry Jeff Walker of Key West, Florida. His songs have the same mixture of live it up, good-time fun and the knowledge that the piper must be paid that Walker's songs have. One song he performed, "Cliches," was highly reminiscent in music and spirit to Walker's "Curly and Lil," a tune about a couple of good natured people who enjoy making a go of it. Buffett's more raucous numbers like "Please Take Your Drunken 15 Year Old Girlfriend Home" and "Grapefruit Juice and You" put the audience in a lively mood. "I Wish I Had A Pencil Thin Mustache" is '50s nostalgia packaged in a roaring twenties melody. "My Whole World Lies Waitin' Behind Door Number Three," a tune spoofing "Let's Make A Deal," popularized by Steve Goodman, was well received.

There's another side of Buffett, the more reflective side that usually come out in his sea songs. These ballads, especially "Havana Daydreamin'," capture the movements of the tides in their gentle rhythms. They offered a good counterpoint to the lighthearted Buffett.

New Ventures LP Released by UA

■ LOS ANGELES—United Artists Records has announced the release of "Rocky Road," a disco-oriented album from The New Ventures, produced by UA's Denny Diante.

The album marks the first domestically-released album in several years for the group, whose million selling discs include "Walk, Don't Run" and the "Theme From Hawaii Five-O." The album also marks The New Ventures entry into the disco field, and includes their new single, a disco version of the Glenn Miller classic, "Moonlight Serenade."

Purie Prairie League is an Ohio-based country-rock band that has burst out of the midwestern bar circuit. They are more traditionally oriented in their rhythms and harmonies than most other progressive country bands, but they do rock! PPL came out smoking with a railroad song, "Kansas City Southern," that had the audience clapping their hands and stomping their feet. The country sources for the Prairie League are numerous, but their rock orientation is heavily influenced by the Allman Brothers Band. On "When I Get To The End Of The Line" George Ed Powell and Larry Goshorn play dual guitar licks highly reminiscent of Dickey Betts and Duane Allman's classic efforts.

PPL performed five tunes from their latest album and one, "Lucille Crawford," was requested by several people, indicating that New Yorkers are turned on to the country rock sound. On their current single, "Sun Shone Lightly," pedal steel player John David Call picked a very tasty solo which highlighted this rich ballad. Although PPL has the vocal strength to successfully handle the country ballads, it was the up-tempo tunes that moved the crowd. The rockers as well as the ballads were augmented by the strong drumming of Billy Hinds. Pure Prairie League closed on an up note with two hard driving tunes: "Two Lane Highway" and "Train To Dixie." Judging by the crowd reaction at the climax of the set Pure Prairie League has performed the difficult feat of transcending the bar band category, becoming sophisticated exponents of progressive country.

Howard Newman

Platinum for Olivia



MCA recording artist Olivia Newton-John was caught backstage at the Stephen Austin Coliseum in Nacogoches, Texas by MCA Records president J. K. Maitland (right) and MCA Records vice president of administration, Lou Cook, who presented Olivia with a platinum record for her album "Let Me Be There." It marks Olivia's third platinum album, the others being "Have You Never Been Mellow" and "If You Love Me, Let Me Know."

Columbia Signs Tower of Power



Bruce Lundvall, vice president and general manager of Columbia Records has announced the acquisition of Oakland's Tower of Power. The group, which is currently doing special appearances around the country, will be entering the studio in the next few weeks to start recording their first album for Columbia, with a number of people being considered for producing honors. Pictured from left are: Lundvall; Don Ellis, vice president of a&r, Columbia Records, west coast; Doug Sohn, Frank Presia, Bruce Conte, Hubert Tubbs, Greg Adams, Mic Gillette, Lenny Pickett, Emilio Castillo, Chester Thompson, Steve Kupka and Ron Beck, all of the band; Irwin Segelstein, president, CBS Records Division Walter Yetnikoff, president CBS Records Group and Ron Barrett, manager of Tower of Power.

U.K. Album Push Planned by Chelsea

■ LONDON—Chelsea Records is planning a major push in the U.K. this year for album sales in addition to singles, it was announced by Chris Webb, managing director of Chelsea, U.K.

Chelsea plans to introduce a "Chelsea Chartbusters" album in May featuring such label artists as Jim Gilstrap, Linda Carr, Disco Tex and Lulu. Individual albums from these artists will follow.

According to Webb, another area in which Chelsea plans to expand is in the acquisition of master product in the U.K.

Among Chelsea's American artists that Webb will work in the U.K. is Wayne Newton. There are plans to release a greatest hits package in the U.K. of Newton's American recordings. There

is also the possibility of bringing Newton over to the U.K. for a major tour.

Immediate Chelsea plans involve a number of singles, including "Hot Lava" by Disco Tex, as well as new singles by Stuff 'n' Ramjett, Ujima and The Glen Burton Experience. Chelsea will also be releasing a new lp by Jim Gilstrap, entitled "Love Talks."

Front Line Taps Cullie

■ LOS ANGELES — Irving Azoff, president of Front Line Management, has announced the appointment of Patrick Cullie as administrative assistant. Cullie will work directly with Irving Azoff in all facets of Front Line operations, including management, productions and tour scheduling, and will assist in all daily operations.

Cullie has been tour liaison and coordinator for Dan Fogelberg and Joe Walsh. Prior to his association with Front Line, Cullie worked in various capacities for Deep Purple, The Bee Gees, The Rolling Stones and Bob Dylan, among others.

Harner to Sound Gems

■ PHILADELPHIA — Frank Fioravanti, president of Sound Gems, has signed Billy Harner to a new recording contract. Harner has enjoyed success with records such as "Sally's Saying Something" and "Homicide Dresser" on Kama Sutra Records, and had other recordings released on the OR, Atlantic and Bell labels.

Harner is currently in the studio completing his first recording for the label.

Oskar Listening Party



United Artists Records and Far Out Productions debuted Lee Oskar's solo album at New York's Electric Lady Studios recently. Oskar's debut UA album marks the first solo album ever done by any member of UA pop-soul group War. Shown at the event are (from left) Al DeMarino, United Artists east coast director of a&r; UA's Gene Armond; Lee Oskar; Wanda Ramos, program director, WBLS; and Larry Miller, program director of WKTU.

ABC Releases Four, Sire/Passport Five

■ LOS ANGELES — Jerry Rubinstein, chairman of the board of ABC Records has announced the release of four albums in March on the ABC label. An additional five have been set for release on Sire/Passport. Sire Records and Passport Records are distributed by ABC Records.

Heading the list will be the new album from Three Dog Night. The lp, "American Pastime," features the group's patented three part vocals by Chuck Negron, Danny Hutton and Cory Wells.

Jim Weatherly makes his ABC debut with "The People Some People Choose to Love." Produced by Jim Weatherly and Larry Gordon, the album features 10 new Weatherly songs and arrangements by Nick de Caro, Michael Omartian and Larry Carlton.

"The Faragher Brothers" debuts a new group headed by the four Faraghers — Jimmy, Tommy, Davey and Danny. Produced by Vini Poncia for Richard Perry Productions, the album features nine Faragher originals and a version of Curtis Mayfield's "It's All Right."

Finally, Joe Walsh's new album, "You Can't Argue With A Sick Mind," is ready for release. Originally scheduled for January, the lp features Walsh's live material.

The Sire release consists of five lps. "Escape From Babylon" is stongstress Martha Velez' newest collection; "Our Pleasure To Serve You" is the debut of The Stanky Brown Group, a rock quintet; and "Tightly Knit" and "A Lot Of Bottle" are two releases from the Climax Blues Band.

Passport Records will release "Water Course Way," the debut of the new group Shadowfax.

Audiofidelity Concludes Ad/Promo Campaign

■ NEW YORK—Audiofidelity Enterprises' advertising / promotion campaign that began in October ends March 31; already it is the most successful campaign in company history, according to Harold Drayson, Audiofidelity executive vice president. An allocation of \$200 thousand was made for the duration of the program. It was handled strictly on the local distributor level.

Drayson stated that, although final figures were not in as yet for the time the ad/promo campaign was in effect, a strong sales increase had already been felt. In particular, he credited strong sales on George Duke's latest lp, entitled "I Love The Blues, She Heard My Cry," plus a sharp increase in sales on belly dance and sound effects records.

Three Economy LPs Released by Pickwick

■ WOODBURY, N.Y. — Pickwick International, Inc. has rush-released three economy albums that reflect current pop chart activity. On the Pickwick/Camden label is Neil Sedaka's "Breaking Up Is Hard To Do." On Pickwick/33 are "Big Rig Hits" and "Mandy," an album of romantic pop songs.

Mercury Releases Two

■ CHICAGO—Phonogram, Inc./Mercury Records is releasing two pop albums for March, "2112" by Rush and "Jailbreak" by Thin Lizzy. Both will be backed by extensive marketing programs, according to Jules Abramson, senior vice president/marketing.

Shipping later in March will be four country albums by Johnny Rodriguez, Tom T. Hall, the Statler Brothers and Faron Young as part of a special country program.

RECORD WORLD COUNTRY SINGLES PUBLISHERS LIST

| | | | |
|--|-----|---|----|
| A MANSION ON THE HILL Bob Johnston (Milene, ASCAP) | 54 | PINS AND NEEDLES (IN MY HEART) Darrell McCall & Buddy Emmons (Milene, ASCAP) | 82 |
| ALL THE KING'S HORSES Glenn Sutton (Starship, ASCAP) | 32 | PLAY ME NO BAD SONGS Larry Butler (Unart/Brougham Hall, BMI) | 35 |
| ANGELS ROSES AND RAIN Roy Dea & Dickey Lee (Combine, BMI/Music City, ASCAP) | 13 | PLAY THE SADDEST SONG ON THE JUKEBOX Norro Wilson (Algee/Al Gallico, BMI) | 44 |
| A SATISFIED MIND Norro Wilson (Fort Knox, BMI) | 41 | QUEEN OF THE SILVER DOLLAR Cecca Prod. (Evil Eye, BMI) | 42 |
| AS LONG AS THERE'S A SUNDAY Jim Mallory (Tree, BMI) | 48 | REMEMBER ME Willie Nelson (4-Star, BMI) | 3 |
| ASHES OF LOVE Billy Sherrill (Acuff-Rose) | 93 | ROCKIN IN ROSALEE'S BOAT Glenn Keener (Hall-Clement, BMI) | 83 |
| BON SOIR BLUES N. Putnam & G. Spreen (Chesdel, BMI) | 95 | SENTIMENTAL JOURNEY E. J. Key & J. Key (Morley, ASCAP) | 62 |
| BROKEN LADY Fred Foster (First Generation, BMI) | 4 | SHAKE 'EM UP AND LET 'EM ROLL Bud Logan & Mary Reeves (Trio, BMI) | 94 |
| COLORADO CALL Shad O'Shea (Counterpart, BMI) | 92 | SHEIK OF CHICAGO Norro Wilson (Al Gallico, BMI) | 85 |
| COME ON OVER John Farrar (Casserole/Flamm, BMI) | 57 | SHOW ME WHERE Johnny Howard & Charlie Fields (Blue Echo, ASCAP) | 81 |
| DOG TIRED OF CATTIN' AROUND Larry Rogers (Lloyd of Nashville/Partner, BMI) | 76 | SINCE I FELL FOR YOU Billy Sherrill (Warner Bros., ASCAP) | 86 |
| DON'T BELIEVE MY HEART CAN STAND ANOTHER YOU Jerry Crutchfield (Onhison, BMI) | 39 | SOMEBODY HOLD ME (UNTIL SHE PASSES BY) Johnny Morris (AI Cartee/Ensign, BMI) | 74 |
| DON'T BOOGIE WOOGIE (WHEN YOU SAY YOUR PRAYERS AT NIGHT) Jerry Kennedy (Ahab, BMI) | 47 | SOMEONE'S WITH YOUR WIFE TONIGHT, MISTER Eddie Kilroy (Chappell, ASCAP) | 60 |
| DON'T THE GIRLS ALL GET PRETTIER AT CLOSING TIME Eddie Kilroy (Singletree, BMI) | 21 | STANDING ROOM ONLY Tom Collins (Sunbury, ASCAP) | 9 |
| DRINKIN' MY BABY (OFF MY MIND) David Malloy (Unichappell, BMI) | 16 | STRANGER Billy Sherrill (Resaca, BMI) | 97 |
| FASTER HORSES Jerry Kennedy (Hallnote, BMI) | 2 | STRAWBERRY CAKE Charlie Bragg (House of Cash, BMI) | 46 |
| FIND YOURSELF ANOTHER PUPPET Owen Bradley (Goldline, ASCAP) | 36 | SUN COMIN UP David Barnes (Stuckey, BMI) | 34 |
| FOREVER LOVERS Rick Hall (Tree, BMI) | 100 | SWEET SENSUOUS FEELING Milton Blackford (Cartee, BMI) | 28 |
| GOOD HEARTED WOMAN Ray Pennington & Waylon Jennings (Garon, Willie Nelson, BMI) | 8 | TEXAS Paul Hornsby (Kama Sutra/Rada Dara, BMI) | 37 |
| HANK WILLIAMS YOU WROTE MY LIFE Ray Baker (Acuff-Rose, BMI) | 24 | THE BATTLE Billy Sherrill (Al Gallico & Algee, BMI) | 20 |
| HAVE I TOLD YOU LATELY THAT I LOVE YOU Frank Jones (Duchess, BMI) | 96 | THE DEVIL IN YOUR KISSES (AND THE ANGEL IN YOUR EYES) Jim Prater (Ahab, BMI) | 43 |
| HEY LUCKY LADY Porter Wagoner (Owepar, BMI) | 40 | THE DOOR I USED TO CLOSE Clarence Selman (Acuff-Rose & Altam, BMI) | 33 |
| HOW LONG HAS IT BEEN Bill Walker (Singletree, BMI) | 99 | THE FEMININE TOUCH Billy Sherrill (Window, BMI) | 50 |
| I AIN'T GOT NOBODY Larry Butler (Unart/Brougham Hall, BMI) | 55 | THE GOODNIGHT SPECIAL Owen Bradley (Forest Hills, BMI) | 19 |
| I CAN'T QUIT CHEATIN' ON YOU Natalie Rosenberg & Harry Strazelecki (Double R, ASCAP) | 88 | THE LITTLEST COWBOY RIDES AGAIN Larry Butler (Contention, SESAC) | 87 |
| I COULDN'T BE ME WITHOUT YOU Jerry Kennedy (Return/ATV, BMI) | 29 | THE PRISONER'S SONG/BACK IN THE SADDLE AGAIN George Richey (Shapiro Bernstein & Co., ASCAP) | 14 |
| IF I HAD TO DO IT ALL OVER AGAIN Jim Fogelsong (House of Gold, BMI) | 5 | THE ROOTS OF MY RAISING Ken Nelson (Blue Book, BMI) | 6 |
| IF I LET HER COME IN Ray Griff (Blue Echo, ASCAP) | 12 | THE SWEETEST GIFT/TRACKS OF MY TEARS Peter Asher (Stamps Baxter, BMI/Jobete, ASCAP) | 52 |
| I JUST GOT A FEELING Norro Wilson (Al Gallico/Algee, BMI) | 23 | THE WHITE KNIGHT Leslie Adv. Agency (Unichappell, BMI) | 64 |
| I LOVE YOU BECAUSE Jerry Bradley (Acuff-Rose, BMI) | 66 | THE WINNER Bobby Bare (Evil Eye, BMI) | 69 |
| I'M A TRUCKER Ray Dea (Jack & Bill, ASCAP) | 61 | THUNDERSTORMS Walter Hynes (Tree, BMI) | 26 |
| IT'S MORNING Ken Mansfield & Waylon Jennings (Baron, BMI) | 53 | 'TIL I CAN MAKE IT ON MY OWN Billy Sherrill (Algee/Alham, BMI) | 15 |
| I'M IN LOVE WITH MY PET ROCK Hal Freeman (Barrett Hill, ASCAP) | 75 | ('TIL I KISSED YOU Ray Baker (Acuff-Rose, BMI) | 17 |
| I'M SO LONESOME (I COULD CRY) Jerry Kennedy (Fred Rose, BMI) | 18 | TILL THE RIVERS ALL RUN DRY Don Williams (Horse Creek, BMI) | 1 |
| I'VE GOT LEAVING ON MY MIND Shelby S. Singleton (Cedarwood, BMI) | 79 | TO BE WITH YOU AGAIN Dave Burgess (Singletree, BMI) | 98 |
| JOHNNY ORPHAN Fred Kelly (Frebar, BMI) | 89 | TOGETHER AGAIN Brian Ahern (Central, BMI) | 38 |
| JUNK FOOD JUNKIE C. Randolph Nauert (Peaceable Kingdom, ASCAP) | 56 | TONIGHT I FACE THE MAN (WHO MADE IT HAPPEN) Snuffy Miller (Music City Music Combine, ASCAP) | 67 |
| JUST WANT TO TASTE YOUR WINE Chip Young (Youngun, BMI) | 91 | TO SHOW YOU THAT I LOVE YOU Jim Fogelsong (Tree, BMI) | 72 |
| LET ME BE YOUR FRIEND Mack White & Don Powell (Acuff-Rose, BMI) | 65 | WHAT A NIGHT Norro Wilson (Algee/Al Gallico, BMI) | 51 |
| LET YOUR LOVE FLOW Phil Gernhard & Tony Scott (Loaves & Fishes, BMI) | 78 | WHAT GOES ON WHEN THE SUN GOES DOWN Tom Collins & Jack D. Johnson (Chess, ASCAP) | 70 |
| LONE STAR BEER AND BOB WILLS MUSIC Glen Sutton (Rodeo Cowboy & Otter Creek, BMI) | 45 | WHAT I'VE GOT IN MIND Larry Butler (House of Gold, BMI) | 49 |
| LOOKING FOR SPACE Milton Okun (Cherry Lane, ASCAP) | 73 | WILD SIDE OF LIFE Wayne Duncan & Dick Heard (Travis, BMI) | 58 |
| LOVE ISN'T LOVE (TIL YOU GIVE IT AWAY) Scotty Turner (Terrace & Barlow, ASCAP) | 80 | WITHOUT YOUR LOVE (MR. JORDAN) Paul Vance (Music of the Time, ASCAP) | 30 |
| LOVE YOU'RE THE TEACHER Pete Drake (Beechwood/Window, BMI) | 84 | YOU ARE THE SONG George Richey (Proud Bird/Ben Peters, BMI) | 11 |
| MENTAL REVENGE Jim Vienneau (Cedarwood, BMI) | 71 | YOU COULD KNOW AS MUCH ABOUT A STRANGER Russ Reeder & Bob Webster (Hotel, ASCAP) | 25 |
| MOTEL AND MEMORIES Bill Browder & Jack Gilmer (Offjack, BMI) | 10 | YOU OUGHTA BE AGAINST THE LAW Rex Kramer & A. V. Mittelstedt (Publicare, ASCAP) | 90 |
| MY EYES CAN ONLY SEE AS FAR AS YOU Jerry Bradley (Ensign, BMI) | 59 | YOU'RE NOT CHARLIE BROWN (I'M NOT RAGGEDY ANN) Stan Silver | 63 |
| OH SWEET TEMPTATION Roy Dea (Rose Bridge, BMI) | 22 | YOU'LL LOSE A GOOD THING Huey P. Meaux (Crazy Cajun, BMI) | 7 |
| ONLY SIXTEEN Ron Haffkine (Kags, BMI) | 68 | YOU'VE GOT TO STOP HURTING ME DARLING Wesley Rose (Acuff-Rose, BMI) | 77 |
| PALOMA BLANCA Hans Bouwens (Warner Bros., ASCAP) | 31 | | |

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

CRYSTAL GALE—United Artists UA-XW781-Y

I'LL GET OVER YOU (R. Leigh; Pulleybone, ASCAP)

Sweet 'n pretty Crystal sings clearer than a country summer morning. Superb Allan Reynolds production showcases this gem perfectly.

BILL ANDERSON & MARY LOU TURNER—MCA MCA-40533

THAT'S WHAT MADE ME LOVE YOU (Lore; Stallion, BMI)

A winning combination here—Bill and Mary Lou with a great song. Ain't no way this is gonna miss. Duet, do it to it!

NARVEL FELTS—Hi 5N-2305

I HAD TO CRY AGAIN (S. Jones-D. Bryant; Jec, BMI)

A vintage Narvel cut—recorded years ago in Memphis—shows Narvel at his raw, earthy best. The chorus hooks, the song cooks, the record looks like it'll top the books.

JOE DOUGLAS—Monument ZS8 8686

THE DEVIL BROUGHT YOU IN HERE (L. Gatlin; First Generation, BMI)

A honky tonkin' feel that rocks on the rocks, in the can or in the bottle. She swings, he sings and the bells ring for this number!

JIM MUNDY—ABC/Dot DOA-17617

I'M KNEE DEEP IN LOVING YOU (S. Throckmorton; Tree, BMI)

A hunk of funk and he's drunk on her lovin'. Jim's up to his knees to please and there's nothing left to do but wade on further.

JERRY FORD—Farr FH-002-A

LOOKIN' AFTER ME (T. McKeon; Chappell, ASCAP)

Solid country sound, with newcomer Jerry Ford telling of the lady who's spent her life making him feel like a president. Good sound—could surprise a lot of folks.

JOAN BAEZ—A&M 1802-S

PLEASE COME TO BOSTON (D. Loggins; Antique/Leeds, ASCAP)

Joan brings back this Dave Loggins classic in hit form—sensitive and moving and perfect for country radio programming. Please play!

DON KING—Con Brio CBK 108

DANCING ACROSS MY MEMORY (D. King-D. Woodward; Wiljex, ASCAP)

Super fine number that'll get lots of attention. Shuffle beat and catchy "Yellow Rose of Texas" line make this a number that could go far.

TERRI CORKER—Kimo KI-6-001

DON'T STOP BEFORE YOU GET THERE (L. Cassidy; Door Knob, BMI)

Swinging number will attract more dimes than a magnet for the juke box. Full speed ahead—uncork her and let her go!

RAY SMITH—Corona CR-226

WALKING INTO YOUR LIFE (R. Thornhill; Music Craftshop/Pen Shanty, ASCAP)

Strong ballad about falling for another man's woman. Son, keep on walking!

HAROLD WHITE—Music City MC-HW-9-8-75A

DON'T LET ME CROSS OVER (Penny-Jay-Troy; Martin, BMI)

Carl and Pearl Butler had a monster hit with this a number of years ago—it's brought back in hit form by Harold.

"MR. PIANO" ROGER WILLIAMS—MCA MCA-40529

COUNTRY CONCERT (J. Durrill; Tequila, BMI)

A tasty number from Mr. Piano that's sure to draw a lot of attention. Perfect for country programming.

BILLY JOE DOWNS—Thimble TS-011

I THINK I'LL GO TO MEXICO (J. Nixon-R. Morgan; ATV, BMI)

The sights and scenes of Mexico are calling Billy Joe. Si si!

KING EDWARD IV—Soundwaves SW-4529

LONELY BULL (S. Lake; Almo, ASCAP)

Formerly a hit by Herb Alpert, King Edward brings it back for a royal triumph.

RCA 'Outlaws' LP Sparks Promo Surge

■ NASHVILLE—The RCA album, "The Outlaws," featuring Waylon Jennings, Willie Nelson, Jessi Colter and Tompall Glaser, has sparked the imagination of countless record stores and radio stations across the United States, according to the label.

Merchandising Aids

RCA Records shipped posters, mobiles, and merchandising aids in support of the album soon after it was released. Response was instantaneous, as stores began using "The Outlaw" theme in their windows, on country record bins, in their aisles and dangling from their ceilings.

Radio stations have also jumped on the album as a contest vehicle. WSLR (Akron, Ohio) has staged a local "bank robbery" in which gun-slinging renegades robbed the bank of its "Outlaws" albums. WSLR then ran a contest for listeners to guess where the albums had been hidden. The winner won a trip to the hiding place, which was Jessi James' original hideout: Merrimac Caverns in Missouri.

Branches

Many RCA branches are participating in consumer oriented sales contests which are running in conjunction with local stores, with saddles and boots being awarded to the winners. Internally too, some RCA branches are conducting salesmen contests where sales personnel can also win boots.

Success of the album has also given rise to "The Outlaw Music Festival," featuring the album artists. The Festival has been booked heavily for the upcoming spring/summer season.

Loretta Lynn Promo Planned by MCA

■ LOS ANGELES — The month of April has been designated by MCA Records as the start of an extensive, multi-month marketing campaign titled "A Tribute To Loretta Lynn." The special promotion, announced by Rick Frio, MCA vice president of marketing, will honor Miss Lynn, recipient of the "Entertainer Of The Year" award plus nearly a dozen other major music awards.

The campaign will coincide with the April release of her autobiography, "Coal Miner's Daughter." Special merchandising aids such as book markers have been prepared to tie in with the national campaign to be launched for her book. In-store displays utilizing the book cover graphics plus the "Coal Miner's Daughter" album have been readied. Brochures for counter displays and posters have been prepared using the "Coal Miner's Daughter" theme plus Loretta's catalogue.

The print media section of the campaign has been aimed primarily at the consumer publications. Radio and television spots have been prepared to highlight Loretta's catalogue product plus her newest album, "When the Tingle Becomes a Chill." A special TV commercial has been readied to coincide with the radio spot. Time buys have been made so that the entire campaign unfolds April 1.

Loretta Lynn, along with fellow MCA artist Conway Twitty, has begun her spring 1976 concert tour. The tour, which began March 5 in Chattanooga, Tennessee, will cover 25 cities over a two-month period.

Hall Lends a Hand



Singer-songwriter Tom T. Hall (seated, left) recently visited Chattanooga's Bethel Bible School, some of its resident children, civic officials, and some of the planners working on the 1976 edition of the Tom T. Hall-Bethel Celebrity Golf Tournament and Concert, a weekend full of events organized to provide financial assistance to the school-home. Hall had come to town to announce preliminary details about this year's tournament, scheduled for May 14-15 at Creeks Bend Golf Club in Chattanooga. The concert, set for May 14, will be at Memorial Auditorium in that city. Seated on Tom's lap is little Cindy Roberts. Seated next to Tom is Bill Nash, general manager of Chattanooga country radio station WDOJ; Nash is directing the concert planning this year. On his lap, Johnny Graham. Both children are Bethel residents. At Tom's other side is Terrell Fugate, the tournament's honorary chairman this year. Standing, from left, are Hamilton County Judge Don Moore, Phonogram-Mercury recording artist Gary Sargeants, tournament director Tom Dalton and Bethel's director Ike Keay. Bethel Bible School is a non-denominational home for children whose parents are imprisoned.

COUNTRY RADIO

By CHARLIE DOUGLAS

■ **Tom Wayne**, new PD at country-new KXOL (Fort Worth), is getting the station off to a flying start. Tom was at KBUY in Fort Worth prior to the station going news/talk . . . The Country Radio Seminar is moving into high gear and expecting a record crowd at the Nashville Airport Hilton. The keynoter will be **C.W. McCall** (Bill Fries—adman from Omaha). Other speakers will include **Bill Anderson**, **Tom T. Hall** and the usually unusual array of highly knowledgeable radio folk as panel members and participants. Dates are March 19-20 in Nashville.

Ed Salamon, PD at WHN (New York), is grinning about the new good numbers from the Pulse folk. It's always extra good when something comes along to confirm a prior rating, ain't it Ed? The station has moved, in a market which isn't your typical country music town, from somewhere in the "other AM & FM" column to a strong #3 in adults 25-49 and there are some super saleable pull-outs: **Larry Kenney** topped Don Imus at WNBC in men 25-49 6-10 a.m.; **Lee Arnold** and **Wizard Wayne** are #2 in the market total adults 18+; **Del DeMontreux** (what's that Cajun doin' in New York?) is a good #3 25-49; **Jessie** has doubled the nighttime audience; and **Ed Baer** is up 55 percent 12+. Meanwhile, over in Cleveland **Ron Thompson** and the crew at WHK have moved to within one share of the numero uno slot in town. The WHK line-up is **Gary Dee**, **Joe Finan**, **Diamond Jim Brady** and **Terry Stevens**. It would appear that country has come to the city or cities.

The gringos at KKYX drew about 90,000 to the KKYX Great Country River Festival in San Antonio. This is an annual affair held the first weekend in January at Arneson Amphitheatre on the river. This year the entertainment line-up included Bandy, Gatlin, Dotsy, Bush, Stegall, Stoney Edwards and about a dozen other biggies.

Ralph Emery is back on the nighttime shift at WSM (Nashville) working 9-midnight . . . It's always good to be able to congratulate a good friend. **Billy Parker** of KVOO (Tulsa) received the Academy of Country Music's DJ of the Year award in L.A.

In the country-folk-are-good-to-each-other department, **Bob Fuller** of WSLR (Akron) is putting on a benefit for the family of the late **Tom McCall**. McCall left seven youngsters, and the Mrs. is tubercular. The event will be in the last weekend on March at the Akron Civic Center.

Don White is now the MD at KBUC (San Antonio). **Bill King** is the PD . . . **Jim Powell** moves into KHAK (Cedar Rapids) as MD with **Dave Donohue** as PD . . . **Carson Schreiber** has left KLAC after five years as MD. No hard feelings anywhere—he just left. New MD is **Don Langford**. He's been with the station as the utility man for the past two years. Prior to KLAC, he was with KSON and KBBQ.

Top Billing Signs Maggard

■ Mercury recording artist Cledus Maggard has signed an exclusive booking agreement with Top Billing, Inc. Since his hit single, "The White Knight," Maggard has organized The Citizens Band, a five piece group which has collaborated with him on his first Mercury lp, "Cledus Maggard and the Citizen's Band." The lp was released March 1.

NSD To Present 'Pet Rock' Award

■ NASHVILLE — Nationwide Sound Distributors has announced a "Special Pet Rock Award" to be given to those radio stations on which Al Bolt's Cin-Kay recording of "I'm In Love With My Pet Rock" goes to the number one position.

Joe and Betty Gibson are going to award a "Special" pet rock to each station meeting the number one mark.

Nashville Report (Continued from page 62)

Loretta Lynn's autobiography, "Coal Miner's Daughter," co-written by New York Times correspondent **George Veseey**, scheduled to go on sale April 15.

Tom T. Hall, involved in other facets of his career since Jan. 1, resumes personal appearances Friday, April 2 with a performance in Waterloo, Iowa. Tom T. originally planned to suspend tours until later part of May, but is returning earlier than anticipated and public demand is the reason, says his career manager **Bob Neal**.

Hall has been busy authoring a book about songwriting, recording radio and TV commercials for Chevrolet trucks, writing songs for an album, and planning his annual Tom T. Hall Bethel-Celebrity golf tournament and concert at Chattanooga. "All my projects are far enough along so I can work on them between tours," he says.



THE COUNTRY ALBUM CHART

MARCH 20, 1976

| MAR. 20 | MAR. 13 | | WKS. ON CHART |
|---------|---------|--|---------------|
| 1 | 1 | THE OUTLAWS WAYLON, WILLIE, JESSI & TOMPALL—RCA APL 1321 | 7 |
| 2 | 2 | ELITE HOTEL EMMYLOU HARRIS—Reprise MS 2236 | 8 |
| 3 | 4 | LOVIN' AND LEARNIN' TANYA TUCKER—MCA 2167 | 8 |
| 4 | 5 | JESSI JESSI COLTER—Capitol ST 11477 | 7 |
| 5 | 3 | TWITTY CONWAY TWITTY—MCA 2176 | 9 |
| 6 | 16 | ROCK 'N' COUNTRY FREDDY FENDER—ABC Dot DOSD 2050 | 4 |
| 7 | 10 | 200 YEARS OF COUNTRY MUSIC SONNY JAMES—Columbia KC 34035 | 7 |
| 8 | 8 | BLIND MAN IN THE BLEACHERS KENNY STAR—MCA 2177 | 9 |
| 9 | 7 | OVERNIGHT SENSATION MICKEY GILLEY—Playboy PB 408 | 15 |
| 10 | 15 | WHEN THE TINGLE BECOMES A CHILL LORETTA LYNN—MCA 2179 | 5 |
| 11 | 9 | BLACK BEAR ROAD C. W. McCALL—MGM M3G 5008 | 21 |
| 12 | 30 | SOMETIMES BILL ANDERSON & MARY LOU TURNER—MCA 2182 | 5 |
| 13 | 6 | LOVE PUT A SONG IN MY HEART JOHNNY RODRIGUEZ—Mercury SRM 1 1057 | 10 |
| 14 | 11 | THE HAPPINESS OF HAVING YOU CHARLEY PRIDE—RCA APL1 1241 | 15 |
| 15 | 13 | REDHEADED STRANGER WILLIE NELSON—Columbia KC 33482 | 39 |
| 16 | 23 | EASY AS PIE BILLY CRASH CRADDOCK—ABC Dot DOSD 2040 | 4 |
| 17 | 18 | WORLD OF CHARLIE RICH CHARLIE RICH—RCA AFL1 1242 | 6 |
| 18 | 19 | STEPPIN' OUT GARY STEWART—RCA APL1 1225 | 7 |
| 19 | 24 | NARVEL THE MARVEL NARVEL FELTS—ABC Dot DOSD 2033 | 3 |
| 20 | 12 | ARE YOU READY FOR FREDDY FREDDY FENDER—ABC Dot DOSD 2044 | 21 |
| 21 | 28 | JASON'S FARM CAL SMITH—MCA 2172 | 4 |
| 22 | 31 | IT'S ALL IN THE MOVIES MERLE HAGGARD—Capitol ST 11483 | 3 |
| 23 | 41 | THE WHITE KNIGHT CLEDUS MAGGARD & THE CITIZENS BAND—Mercury SRM 1 1072 | 2 |
| 24 | 14 | NIGHT THINGS RONNIE MILSAP—RCA APL1 1223 | 19 |
| 25 | 17 | PRISONER IN DISGUISE LINDA RONSTADT—Asylum 7E 1045 | 33 |
| 26 | 37 | THE GREAT TOMPALL TOMPALL GLASER—MGM M3G 5014 | 3 |
| 27 | 30 | I LOVE YOU BECAUSE JIM REEVES—RCA APL1 1224 | 5 |
| 28 | 29 | RAY GRIFF—Capitol ST 11486 | 7 |
| 29 | 22 | COUNTRY WILLIE WILLIE NELSON—United Artists LA410 G | 18 |
| 30 | 26 | THE VERY BEST OF RAY STEVENS—Barnaby BR 6018 | 12 |
| 31 | 25 | SOMEBODY LOVES YOU CRYSTAL GAYLE—United Artists LA543 G | 16 |
| 32 | 21 | WHAT CAN YOU DO TO ME NOW WILLIE NELSON—RCA APL1 1234 | 34 |
| 33 | 27 | HANK WILLIAMS, JR. & FRIENDS—MGM M3G 5009 | 10 |
| 34 | 32 | TOM T. HALL'S GREATEST HITS—Mercury SRM 1 1044 | 24 |
| 35 | 33 | BEST OF THE STATLER BROTHERS—Mercury SRM 1-1037 | 34 |
| 36 | 35 | ODD MAN IN JERRY LEE LEWIS—Mercury SRM 1 1064 | 11 |
| 37 | 36 | DON WILLIAMS GREATEST HITS—ABC Dot DOSD 2035 | 20 |
| 38 | 24 | ROCKY DICKEY LEE—RCA AFL1 1243 | 22 |
| 39 | 49 | TEXAS COUNTRY VARIOUS ARTISTS—United Artists LA574 H2 | 2 |
| 40 | 45 | BLACK BIRD STONEY EDWARDS—Capitol ST 11499 | 3 |
| 41 | 38 | SWANS AGAINST THE SUN MICHAEL MURPHEY—Epic PE 33851 | 9 |
| 42 | — | HAVANA DAYDREAMIN' JIMMY BUFFETI—ABC ABCD 914 | 1 |
| 43 | 40 | RHINESTONE COWBOY GLEN CAMPBELL—Capitol SW 11430 | 31 |
| 44 | 39 | UNCOMMONLY GOOD COUNTRY DAVE DUDLEY—United Artists LA512 G | 18 |
| 45 | 42 | WINDSONG JOHN DENVER—RCA APL1 1183 | 29 |
| 46 | 57 | JUNK FOOD JUNKIE LARRY GROCE—Warner Bros. BS 2933 | 2 |
| 47 | — | CHESTER & LESTER—RCA APL1 1167 | 1 |
| 48 | 48 | BEST OF BUCK OWENS, VOL. 6—Capitol ST 11471 | 6 |
| 49 | 44 | COWBOYS AND DADDIES BOBBY BARE—RCA APL1 1222 | 14 |
| 50 | — | COME ON OVER OLIVIA NEWTON-JOHN—MCA 2186 | 1 |
| 51 | 46 | TODAY I STARTED LOVING YOU AGAIN SAMMI SMITH—Mega MLPS 612 | 17 |
| 52 | 47 | THE FIRST TIME FREDDIE HART—Capitol 11449 | 22 |
| 53 | 43 | SINCE I MET YOU BABY FREDDY FENDER—GRT 8005 | 21 |
| 54 | 50 | BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER—ABC Dot DOSD 2020 | 49 |
| 55 | — | THE SWEETEST THING DOTTSY—RCA APL1 1358 | 1 |
| 56 | 51 | LOVE IN THE HOT AFTERNOON GENE WATSON—Capitol ST 11443 | 28 |
| 57 | 54 | HOLY BIBLE—NEW TESTAMENT STATLER BROTHERS—Mercury SRM 1 1052 | 17 |
| 58 | 52 | BARBI BENTON—Playboy PB 406 | 13 |
| 59 | 58 | CLEARLY LOVE OLIVIA NEWTON-JOHN—MCA 2148 | 23 |
| 60 | 59 | DREAMING MY DREAMS WAYLON JENNINGS—RCA APL1 1062 | 37 |
| 61 | 55 | HOLY BIBLE—OLD TESTAMENT STATLER BROTHERS—Mercury SRM 1 1051 | 17 |
| 62 | 53 | TOGETHER ANNE MURRAY—Capitol ST 11433 | 15 |
| 63 | — | ALL THE KING'S HORSES LYNN ANDERSON—Columbia KC 34089 | 1 |
| 64 | 60 | BEST OF DOLLY PARTON—RCA APL1 1117 | 33 |
| 65 | 56 | COUNTRY GOLD DANNY DAVIS & THE NASHVILLE BRASS—RCA APL1 1240 | 13 |
| 66 | 62 | LOVE, YOU'RE THE TEACHER LINDA HARGROVE—Capitol ST 11463 | 11 |
| 67 | 64 | STACKED DECK AMAZING RHYTHM ACES—ABC ABCD 913 | 23 |
| 68 | 61 | TOMMY OVERSTREET SHOW—ABC Dot DOSD 2038 | 17 |
| 69 | 67 | NARVEL FELTS GREATEST HITS, VOL. 1—ABC Dot DOSD 2036 | 24 |
| 70 | 68 | DOLLY DOLLY PARTON—RCA APL1 1221 | 33 |
| 71 | 66 | SAY FOREVER YOU'LL BE MINE PORTER & DOLLY—RCA APL1 1116 | 29 |
| 72 | 63 | SAY I DO RAY PRICE—ABC Dot DOSD 2037 | 14 |
| 73 | 65 | HARPIN' THE BLUES CHARLIE McCOY—Monument KZ 33802 | 13 |
| 74 | 70 | TEXAS GOLD ASLEEP AT THE WHEEL—Capitol ST 11441 | 27 |
| 75 | 69 | WORLD'S GREATEST HONKY TONK BAND BILL BLACK'S COMBO—Hi SHL 32093 | 20 |

MARCH 20, 1976




THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

MAR. 20 MAR. 13

WKS. ON CHART

| | | | | |
|-----------|-----------|---|---|-----------|
| 1 | 7 | TILL THE RIVERS ALL RUN DRY DON WILLIAMS ABC Dot DOA 17604 |  | 8 |
| 2 | 1 | FASTER HORSES TOM T. HALL/Mercury 73755 | | 11 |
| 3 | 3 | REMEMBER ME WILLIE NELSON/Columbia 3 10275 | | 12 |
| 4 | 5 | BROKEN LADY LARRY GATLIN/Monument ZS8 8680 | | 14 |
| 5 | 9 | IF I HAD IT TO DO ALL OVER AGAIN ROY CLARK/ ABC Dot DOA 17605 | | 9 |
| 6 | 2 | THE ROOTS OF MY RAISING MERLE HAGGARD/Capitol 4204 | | 10 |
| 7 | 10 | YOU'LL LOSE A GOOD THING FREDDY FENDER/ ABC Dot DOA 17607 | | 7 |
| 8 | 4 | GOODHEARTED WOMAN WAYLON & WILLIE/RCA PB 10529 | | 13 |
| 9 | 6 | STANDING ROOM ONLY BARBARA MANDRELL/ ABC Dot DOA 17601 | | 13 |
| 10 | 8 | MOTELS AND MEMORIES T. G. SHEPPARD/Melodyland ME 6028 | | 13 |
| 11 | 12 | YOU ARE THE SONG FREDDIE HART/Capitol 4210 | | 9 |
| 12 | 16 | IF I LET HER COME IN RAY GRIFF/Capitol 4208 | | 9 |
| 13 | 19 | ANGELS, ROSES AND RAIN DICKEY LEE/RCA PB 10543 | | 7 |
| 14 | 17 | THE PRISONER'S SONG/BACK IN THE SADDLE AGAIN SONNY JAMES/Columbia 3 10276 | | 8 |
| 15 | 20 | 'TIL I CAN MAKE IT ON MY OWN TAMMY WYNETTE/ Epic 8 50196 | | 6 |
| 16 | 22 | DRINKIN' MY BABY (OFF MY MIND) EDDIE RABBITT/ Elektra 45301 | | 7 |
| 17 | 18 | (TIL) I KISSED YOU CONNIE SMITH/Columbia 3 10277 | | 8 |
| 18 | 26 | I'M SO LONESOME (I COULD CRY) TERRY BRADSHAW/ Mercury 73760 | | 8 |
| 19 | 25 | THE GOODNIGHT SPECIAL LITTLE DAVID WILKINS/ MCA 40510 | | 8 |
| 20 | 21 | THE BATTLE GEORGE JONES/Epic 8 50187 | | 7 |
| 21 | 30 | DON'T THE GIRLS ALL GET PRETTIER AT CLOSING TIME MICKEY GILLEY/Playboy 6063 | | 5 |
| 22 | 24 | OH SWEET TEMPTATION GARY STEWART/RCA PB 10550 | | 8 |
| 23 | 23 | I JUST GOT A FEELING LaCOSTA/Capitol 4209 | | 8 |
| 24 | 11 | HANK WILLIAMS, YOU WROTE MY LIFE MOE BANDY/ Columbia 3 10265 | | 14 |
| 25 | 32 | YOU COULD KNOW AS MUCH ABOUT A STRANGER GENE WATSON/Capitol 4214 | | 6 |
| 26 | 31 | THUNDERSTORMS CAL SMITH/MCA 40517 | | 6 |
| 27 | 33 | THE CALL ANNE MURRAY/Capitol 4207 | | 8 |
| 28 | 28 | SWEET SENSUOUS FEELING SUE RICHARDS/ ABC Dot DOA 17600 | | 9 |
| 29 | 38 | I COULDN'T BE ME WITHOUT YOU JOHNNY RODRIGUEZ/ Mercury 73769 | | 4 |
| 30 | 36 | WITHOUT YOUR LOVE (MR. JORDAN) CHARLIE ROSS/ Big Tree BT 16056 | | 4 |
| 31 | 34 | PALOMA BLANCA GEORGE BAKER SELECTION/ Warner Bros. WBS 8115 | | 9 |
| 32 | 39 | ALL THE KING'S HORSES LYNN ANDERSON/Columbia 3 10280 | | 6 |
| 33 | 43 | THE DOOR I USED TO CLOSE ROY HEAD/ABC Dot DOA 17608 | | 7 |
| 34 | 45 | SUN COMIN' UP NAT STUCKEY/MCA 40519 | | 4 |
| 35 | 35 | PLAY ME NO SAD SONGS REX ALLEN, JR./Warner Bros. WBS 8171 | | 9 |
| 36 | 37 | FIND YOURSELF ANOTHER PUPPET BRENDA LEE/MCA 40511 | | 7 |
| 37 | 40 | TEXAS THE CHARLIE DANIELS BAND/Kama Sutra 607 | | 6 |
| 38 | 50 | TOGETHER AGAIN EMMYLOU HARRIS/Reprise RPS 1346 | | 3 |
| 39 | 13 | DON'T BELIEVE MY HEART CAN STAND ANOTHER YOU TANYA TUCKER/MCA 40497 | | 15 |
| 40 | 52 | HEY LUCKY LADY DOLLY PARTON/RCA PB 10564 | | 4 |
| 41 | 41 | A SATISFIED MIND BOB LUMAN/Epic 8 50183 | | 7 |
| 42 | 44 | QUEEN OF THE STARLIGHT BALLROOM DAVID WILLS/ Epic 8 50188 | | 6 |
| 43 | 46 | THE DEVIL IN YOUR KISSES (AND THE ANGEL IN YOUR EYES) MEL STREET/GRT 043 | | 6 |
| 44 | 55 | PLAY THE SADDEST SONG ON THE JUKEBOX CARMOL TAYLOR/Elektra 45299 | | 6 |
| 45 | 58 | LONE STAR BEER AND BOB WILLS MUSIC RED STEAGALL/ ABC Dot DOA 17610 | | 4 |
| 46 | 49 | STRAWBERRY CAKE JOHNNY CASH/Columbia 3 10279 | | 6 |
| 47 | 47 | DON'T BOOGIE WOOGIE (WHEN YOU SAY YOUR PRAYERS AT NIGHT) JERRY LEE LEWIS/Mercury 73763 | | 7 |
| 48 | 51 | AS LONG AS THERE'S A SUNDAY SAMMI SMITH/Elektra 45300 | | 5 |

| | | | |
|-----------|-----------|---|-----------|
| 49 | 60 | WHAT I'VE GOT IN MIND BILLIE JO SPEARS/ United Artists XW764 Y | 4 |
| 50 | 54 | THE FEMININE TOUCH JOHNNY PAYCHECK/Epic 8 50193 | 4 |
| 51 | 53 | WHAT A NIGHT DAVID HOUSTON/Epic 8 50196 | 6 |
| 52 | 14 | THE SWEETEST GIFT/TRACKS OF MY TEARS LINDA RONSTADT & EMMYLOU HARRIS/Asylum 45295 | 12 |
| 53 | 15 | IT'S MORNING JESSI COLTER/Capitol 4200 | 12 |
| 54 | 59 | A MANSION ON THE HILL MICHAEL MURPHEY/Epic 8 50184 | 5 |
| 55 | 57 | I AIN'T GOT NOBODY DEL REEVES/United Artists XW760 Y | 5 |
| 56 | 56 | JUNK FOOD JUNKIE LARRY GROCE/Warner Bros. WBS 8165 | 8 |
| 57 | 67 | COME ON OVER OLIVIA NEWTON-JOHN/MCA 40525 | 2 |
| 58 | 27 | WILD SIDE OF LIFE FREDDY FENDER/GRT 039 | 11 |
| 59 | 73 | MY EYES CAN ONLY SEE AS FAR AS YOU CHARLEY PRIDE/ RCA PB 10592 | 2 |
| 60 | 68 | SOMEONE'S WITH YOUR WIFE TONIGHT, MISTER BOBBY BORCHERS/Playboy 6065 | 3 |
| 61 | 66 | I'M A TRUCKER JOHNNY RUSSELL/RCA PB 10563 | 4 |
| 62 | 72 | SENTIMENTAL JOURNEY DAVE DUDLEY/United Artists XW766 Y | 3 |
| 63 | 74 | YOU'RE NOT CHARLIE BROWN (I'M NOT RAGGEDY ANN) DONNA FARGO/ABC Dot DOA 17609 | 3 |
| 64 | 29 | WHITE KNIGHT CLEDUS MAGGARD/Mercury 73751 | 14 |
| 65 | 69 | LET ME BE YOUR FRIEND MACK WHITE/Commercial 1317 | 4 |
| 66 | 70 | I LOVE YOU BECAUSE JIM REEVES/RCA PB 1055 | 6 |
| 67 | 76 | TONIGHT I FACE THE MAN (WHO MADE IT HAPPEN) KENNY STARR/MCA 40524 | 2 |
| 68 | 75 | ONLY SIXTEEN DR. HOOK/Capitol 4171 | 3 |
| 69 | 79 | THE WINNER BOBBY BARE/RCA PB 10556 | 2 |

CHARTMAKER OF THE WEEK

| | | | | |
|-----------|---|---|---|----------|
| 70 | — | WHAT GOES ON WHEN THE SUN GOES DOWN RONNIE MILSAP RCA PB 10593 |  | 1 |
|-----------|---|---|---|----------|

| | | | |
|------------|------------|---|-----------|
| 71 | — | MENTAL REVENGE MEL TILLIS/MGM 14846 | 1 |
| 72 | 78 | TO SHOW YOU THAT I LOVE YOU BRIAN COLLINS/ ABC Dot DOA 17613 | 3 |
| 73 | 85 | LOOKING FOR SPACE JOHN DENVER/RCA PB 10586 | 2 |
| 74 | 48 | SOMEBODY HOLD ME (UNTIL SHE PASSES BY) NARVEL FELTS/ABC Dot DOA 17598 | 16 |
| 75 | 77 | I'M IN LOVE WITH MY PET ROCK AL BOLT/Cin-Kay CK 102 | 5 |
| 76 | 80 | DOG TIRED OF CATTIN' AROUND SHYLO/Columbia 3 10267 | 5 |
| 77 | 83 | YOU'VE GOT TO STOP HURTING ME DARLING DON GIBSON/Hickory 365 | 2 |
| 78 | — | LET YOUR LOVE FLOW BELLAMY BROTHERS/Warner Bros. WBS 8169 | 1 |
| 79 | 84 | I'VE GOT LEAVING ON MY MIND WEBB PIERCE/ Plantation PL 136 | 3 |
| 80 | 82 | LOVE ISN'T LOVE (TIL YOU GIVE IT AWAY) EDDY BAILES/ Cin-Kay CK 101 | 5 |
| 81 | 81 | SHOW ME WHERE RUBY FALLS /50 States 39 | 6 |
| 82 | 92 | PINS AND NEEDLES (IN MY HEART) DARRELL McCALL/ Columbia/Lone Star 3 10296 | 2 |
| 83 | 89 | ROCKING IN ROSALEE'S BOAT NICK NIXON/Mercury 73772 | 3 |
| 84 | 86 | LOVE YOU'RE THE TEACHER LINDA HARGROVE/Capitol 4228 | 3 |
| 85 | — | SHEIK OF CHICAGO JOE STAMPLEY/Epic 8 50199 | 1 |
| 86 | 42 | SINCE I FELL FOR YOU CHARLIE RICH/Epic 8 50182 | 13 |
| 87 | — | THE LITTLEST COWBOY RIDES AGAIN ED BRUCE/ United Artists XW774 Y | 1 |
| 88 | 88 | I CAN'T QUIT CHEATIN' ON YOU MUNDO EARWOOD/ Epic 8 50185 | 7 |
| 89 | 90 | JOHNNY ORPHAN RANDY BARLOW/Gazelle 1PDA 153 | 5 |
| 90 | 91 | YOU OUGHTA BE AGAINST THE LAW REX KRAMER/ Columbia 3 10286 | 2 |
| 91 | — | JUST WANT TO TASTE YOUR WINE BILLY SWAN/ Monument ZS8 8682 | 1 |
| 92 | — | COLORADO CALL SHAD O'SHEA/Private Stock PS 071 | 1 |
| 93 | — | ASHES OF LOVE JODY MILLER/Epic 8 50203 | 1 |
| 94 | — | SHAKE 'EM UP AND LET 'EM ROLL GEORGE KENT/ Shannon SH 840 | 1 |
| 95 | 96 | BON SOIR BLUES FLYING BURRITO BROTHERS/Columbia 3 10287 | 3 |
| 96 | 98 | HAVE I TOLD YOU LATELY THAT I LOVE YOU CARMEN MARENO/Capitol 4216 | 2 |
| 97 | — | STRANGER JOHNNY DUNCAN/Columbia 3 10302 | 1 |
| 98 | 99 | TO BE WITH YOU AGAIN GARY MACK/Soundwaves SW 4528 | 2 |
| 99 | 100 | HOW LONG HAS IT BEEN JOHNNY CHENAULT/Fretone 038 | 3 |
| 100 | — | FOREVER LOVERS MAC DAVIS/Columbia 3 10304 | 1 |

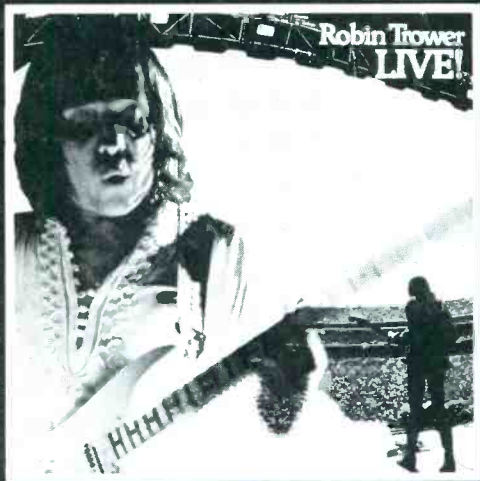
DOT'S HOT SHOTS!

| | BILLBOARD | CASHBOX | RECORD WORLD |
|--|-----------|---------|--------------|
| DON WILLIAMS Till The Rivers All Run Dry (DOA-17604) | 2* | 3* | 1* |
| BARBARA MANDRELL Standing Room Only (DOA-17301) | w5 | 4 | w6 |
| FREDDY FENDER You'll Lose A Good Thing (DOA-17607) | 5* | 15* | 7* |
| ROY CLARK If I Had It To Do All Over Again (DOA-17605) | 7* | 6* | 5* |
| SUE RICHARDS Sweet Sensuous Feelings (DOA-17600) | 25 | 16* | 28 |
| ROY HEAD The Door I Use To Close (DOA-17608) | 29 | 45* | 33* |
| RED STEAGALL Lone Star Beer & Bob Wills Music (DOA-17613) | 40* | 60* | 45* |
| DONNA FARGO You're Not Charlie Brown (And I'm Not Raggedy Ann) (DOA-17609) | 64 | 68* | 63* |
| BRIAN COLLINS To Show You That I Love You (DOA-17613) | 70 | 80* | 72 |
| HANK THOMPSON Asphalt Cowboy (DOA-17612) | 78 | 95 | |
| JOHNNY CARVER Snap, Crackle and Pop (DOA-17614) | 79 | 94 | |
| RAY PRICE That's All She Wrote (DOA-17616) | | 92 | |
| EDDY RAVEN I Wanna Live (DOA-17613) | | 93 | |



abc Dot Records

Robin Trower Live!



ROBIN TROWER LIVE! is a new album that contains nowhere-else-available moments recorded one magic evening in Sweden. Available now on Chrysalis records and tapes.

Includes:

Too Rolling Stoned
Daydream
Rock Me Baby
Lady Love
I Can't Wait Much Longer
Alethea
Little Bit of Sympathy



Chrysalis CHR 1089