

RECORD WORLD

INTERACTIVE
THE RECORD WORLD SALES INDEX

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Who In The World: Brass Construction

HITS OF THE WEEK

SINGLES

CAPTAIN & TENNILLE, "SHOP AROUND" (prod. by The Captain and Toni Tennille) (Jobete, ASCAP). This duo goes from Sedaka to Smokey Robinson for its material and again makes the tune a purely personal interpretation. The Captain's electronic keyboards and Toni's dramatic gospel flavored vocals are once again prominently featured. A&M 1817.

ERIC CARMEN, "NEVER GONNA FALL IN LOVE AGAIN" (prod. by Jimmy Ienner) (C.A.M.-U.S.A., BMI). "All By Myself" was the song that opened the door for the talents of this artist and just as that ballad sent him to the top, this lush offering driven by an emotive performance is poised to follow suit. Carmen should once again go all the way. Arista AS 0184.

NATALIE COLE, "SOPHISTICATED LADY" (prod. by Jackson, Yancy, Barge & Evans) (Jay's Enterprises/Chappell, ASCAP; Cole-arama, BMI). "Inseparable" proved Ms. Cole to be more than just a one shot artist and this sassy tune should make it three in a row. Pop overtones pervade the basic, soulful sound and should make it a crossover smash! Capitol P 4259.

AL GREEN, "LET IT SHINE" (prod. by Willie Mitchell) (Jec/Al Green, BMI). Green shines on with one of his most inspired up-tempo singles in some time. Using Willie Mitchell's production as a springboard, he adds various vocal inflections to sweeten the sound. Look for immediate pop and r&b acceptance. Hi 5N 2306 (London).

SLEEPERS

CYNDI GRECCO, "MAKING OUR DREAMS COME TRUE" (prod. by Janna Merlyn Feliciano & Charles Fox) (Burin, BMI). If themes from TV shows are hot property on the charts today, this could be one of the hottest numbers yet. "Laverne & Shirley" is a top runner in the Neilsens each week and its theme could be a top runner on the charts. Private Stock 086.

LISA HARTMAN, "PICKIN' UP THE PIECES" (prod. by Jeff Barry) (Don Kirshner, BMI; Kirshner Songs, ASCAP). Ms. Hartman promises to become a formidable chart force for some time to come as her single debut suggests. Not the AWB song, but a powerful ballad in which Jeff Barry surrounds her with a rich, full sound. Kirshner ZS8 4260 (CBS).

LUTHER, "IT'S GOOD FOR THE SOUL" (prod. by Luther Vandross) (Elvee-Deekay, ASCAP). The first record for the reactivated Cotillion label is this soulful bundle of funk. Clavinet and syncopated rhythms ping pong around the searing vocals of this singer and he holds it all together with an excellent performance. Cotillion 44200 (Atlantic).

STEVE MILLER, "TAKE THE MONEY AND RUN" (prod. by Steve Miller) (Sailor, ASCAP). The "Gangster of Love's" back with his best song since "The Joker." His story about an armed robbery is punctuated with some good guitar chording and his distinct vocal. Watch for immediate pop acceptance. Miller's here to stay. Capitol P 4260.

ALBUMS

AMERICA, "HIDEAWAY." Dare we say that this is the year of America? Actually, it has been for a while, but the scope of "Hideaway," from the opening reggae beat of "She's Beside You," to the more typical ballads ("Letter," "Hideaway") and punchy rockers ("Watership Down," "She's A Liar"), displays the band's versatility excellently. WB BS 2932 (6.98).

NEIL SEDAKA, "STEPPIN' OUT." Probably the country's most popular songwriter, Sedaka's back with his third Rocket set, "Love In the Shadows" having preceded the lp's arrival, boding of a string of singles possibilities. "Sing Me," "Steppin' Out," "Here We Are Falling In Love Again" and "Summer Nights" show just how eclectic a writer he is. Rocket PIG-2195 (MCA) (6.98).

GLEN CAMPBELL, "BLOODLINE." "Rhinstone Cowboy" may have countrified Campbell's image, but his appeal remains to pop, MOR and even soft-rock listeners. "Don't Pull Your Love/Then You Can Tell Me Goodbye," the current single, is but one indication of his strength; "Christiaan No" and "Everytime I Sing A Love Song" are others. Capitol SW-11516 (6.98).

JOHN DAVID SOUTHER, "BLACK ROSE." Souther's forte is songwriting, as the already known "Faithless Love" and "Silver Blue" show so well. In the writer's own interpretations throughout the album, the songs take on a more than laid-back character, subtly brightened by Peter Asher's production. "If You Have Crying Eyes" also works. Asylum 7E-1059 (6.98).



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get closer,

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RECORD WORLD

Album Volume Soars As Recent Releases Draw Heavy Response

By LENNY BEER

■ Album sales volume as analyzed by the *Record World Sales Index* soared this past week due to the enormous response to the new Led Zeppelin (Swan Song) and Wings (Capitol) albums, and the continued strength of the Eagles' "Greatest Hits" (Asylum), Kiss (Casablanca) and Peter Frampton (A&M). In one of the closest contests in recent memory, Led Zeppelin took the #1 slot, but a blanket could almost be thrown over the entire Top 5. Marvin Gaye (Tamla) and the Doobie Brothers (WB) continue their quick ascent towards the top 10 by scoring strongly at both rack and retail accounts. Robin Trower (Chrysalis), Diana Ross (Motown) and Santana (Columbia) show strong sales on a national basis and are fighting their way up weekly.

Also of interest is the strong sales week scored by Boz Scaggs (Columbia) which is now expanding.
(Continued on page 6)

Dealers Experience Increased First Quarter Sales, Attribute Business Rise to 'Seven Key Factors'

By DAVID McGEE

■ NEW YORK—A survey of retail outlets conducted last week revealed that record sales for the first quarter of 1976 were, in a majority of cases, up over those of the first quarter of 1975. As expected, percentages of increases varied with each store, with the range running from a low of five percent to a high of over 50 percent.

Reasons for the sales increase can be attributed primarily to seven key factors: strong in-store merchandising; strong ad campaigns; strong new releases which have in turn contributed to a rise in catalogue sales; a strong pickup in sales of jazz product; an almost universal pickup in sales of pre-recorded 8-track and cassette tapes; pickup in cutout sales (see *Record World*, April 17). Of course underlying all of this is the fact that consumers once again have faith in the American economy and are ready to spend their dollars on entertainment.

Among the few retailers who reported a dropoff in sales relative to the first quarter of 1975, no one of them was more disconsolate than King Karol's Ben Karol, who reported a five percent drop-off in unit volume business.

"I wish I knew why," Karol sighed. "We're down in almost everything on a proportionate basis. Things have been real quiet. We've just started to make a comeback with our new store, and since March 1 our business has been up. Overall, though, business is down."

Karol offered three possible reasons for the decline: New York City's fiscal crisis is having an adverse effect on business; "wildcat discounters" in the city make it impossible for other stores to compete—"It would be fiscal suicide to go up against them," he said; new releases aren't bringing in the customers—"I haven't seen any exciting new releases yet. When those come, business will be good again."

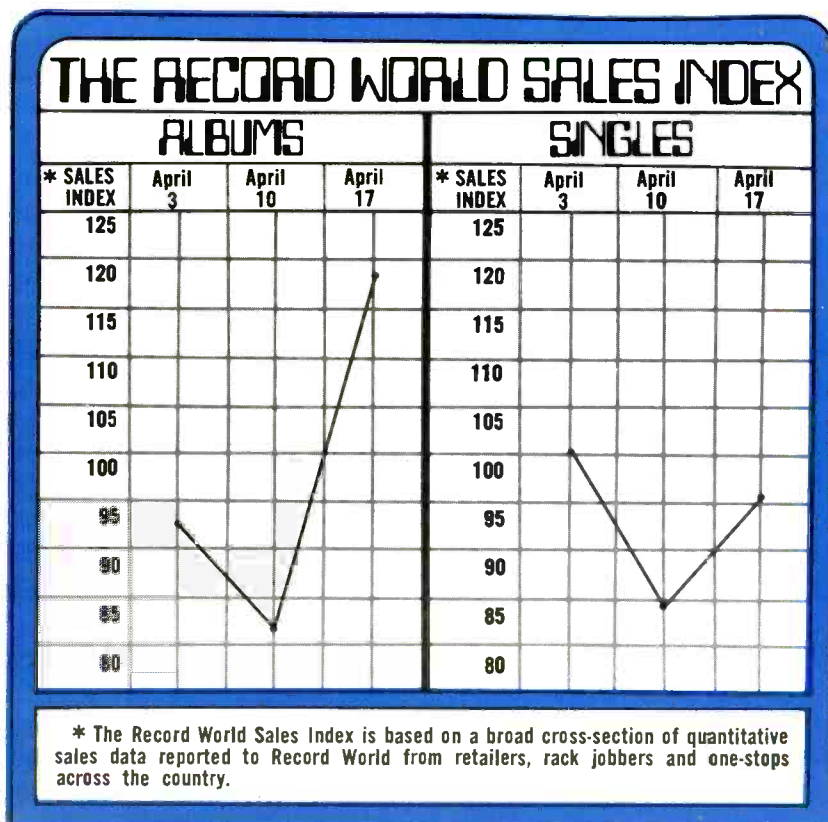
However, Sam Stolon of the Sam Goody chain reported a sales increase of five percent over a comparable period in 1975. The "wild-cat discounters" he said, have hurt business somewhat, but not enough to put a serious dent in it. In Stolon's opinion, the effect of the fiscal crisis in New York City on record sales is hard to measure.

Record Revolution

Peter Schliewen of Record Revolution reported neither an increase nor a decrease in sales. "Business is definitely not better," he stated, "but it's still good. My sales probably didn't go up because I didn't give this place away as much as I used to. I've toned down. I'm not running any big giveaway sales anymore and I never feature more than six albums per week."

The biggest increase reported was at Cutler's in New Haven, Connecticut. Jason Cutler said his business during the first quarter of
(Continued on page 20)

Introducing The Record World Sales Index



This week Record World is proud to introduce a new weekly feature, *The Record World Sales Index*, which will provide a weekly overview of the sales volumes of both singles and albums as reported to the Record World Market Research Department.

It has become increasingly apparent that people in all areas of the industry are looking for a reliable barometer of overall industry sales patterns, a sort of Dow Jones Average of total record sales. This feature—the first of its kind in record business trade journalism history and unavailable from any other source—will provide a readily identifiable, accurate index of week-to-week changes in total sales.

The base period for the index will be a smoothed average of sales from a broad cross-section of selected Record World reports during periods in March, 1976, with each weekly figure being a percentage increase or decrease on the base. The base figure for the respective indices for singles and albums will be 100.0—hence a reading of 110.0 in a given week would show a 10% sales increase over the base, while a 90.0 reading would reveal a 10% decrease from the base.

The indices will eventually give the industry a weekly, monthly and yearly trend flow diagram for better understanding and visualization of sales movement patterns. After extensive research, planning and evaluation, we feel that this feature is of prime importance in responding to the overwhelming requests we have received from the field to post more of the voluminous information that is fed into our market research department weekly.

Warners Names Cornyn Executive Vice Pres.

■ LOS ANGELES — Stan Cornyn has been promoted to the position of executive vice president of Warner Bros. Records, Mo Ostin, chairman/president of the company has announced. Cornyn formerly served as senior vice president/director of creative services for the company.



Stan Cornyn

In Cornyn's new executive role, he will assume the "second in command" position under Ostin, with increased responsibilities in all other areas of Warners operations, while continuing to direct the activities of his creative services department.

As executive vice president, Cornyn will be working closely with Ostin in artist negotiations and contract implementation, and is expected to take a substantial role in the administration of many phases of Warners domestic and international operations.

Stan Cornyn joined Warners in 1959, six months after its formation in 1958. He, along with 80 percent of the then struggling company, was fired one year later. Cornyn stayed on at Warners as a free lance writer, then rejoined the firm first as editorial director, then merchandising director, creative services director, vice president and senior vice president.

Wonder Firms Motown Contract

By ELIOT SEKULER

■ LOS ANGELES—Stevie Wonder has signed a seven year contract with Motown Records, it was announced at a press conference held at the label's offices last week (14). Exact terms of the deal were undisclosed but Motown executive vice president Barney Ales confirmed that Motown agreed to pay "at least" the previously reported sum of \$13 million.

In making the announcement, Berry Gordy, chairman of Motown Inc., acknowledged that several competitors had been bidding for Wonder's services. "There's no way that we could have competed with the other companies that had approached Stevie," said Gordy. "I think Stevie signed with us because he wanted to be here and because he knows that we can do the job."

Wonder added that his view

of Motown Records as a black company was a factor in making the decision to resign to Motown, the company that launched his career in the early '60s. "I feel that we're now where we wanted to be all along," he said. "We did check out many other companies and we respect those companies that we spoke to. But Motown's position as a black company, one that opens doors to young black entertainers who might not get the chance otherwise, makes this the place where we want to be."

New LP Due

No date has yet been set for the release of Wonder's new album although two completed selections were previewed at the reception. "The album will be out as soon as I finish," Wonder said. "If it takes three years, five years or seven years, the most important thing is that I'm satisfied with it. Because in the end, it all comes down to Stevie Wonder the person and Stevie Wonder the artist."

The album, however, is expected to be completed shortly.

In the negotiations, Wonder was represented by attorney Joe Vigoda.

Four Brunswick Execs Receive Prison Terms

■ NEW YORK—The four Brunswick Records executives convicted last month on conspiracy and fraud charges were sentenced to jail terms and fines last Monday, although by week's end, appeals on all four convictions had been filed.

Nat Tarnopol, 45, Brunswick president, was sentenced to three years in jail and fined \$10,000. Peter Garris, 51, VP; Irving Wiegman, 65, secretary; and Lee Shep, 44, production manager, were sentenced to two years in jail and fined \$10,000 each.

Appeals on all convictions were filed last Wednesday (14), with the four convicted executives remaining free on bail.

Federal District Judge Frederick Lacey, who conducted the seven-week trial, said that the defendants had been well aware of what they were doing, and that

(Continued on page 39)

Col. Names Ellis VP, Pop A&R

■ NEW YORK — Bruce Lundvall, vice president and general manager, Columbia Records, has announced the promotion of Don Ellis to the national position of vice president, pop a&r, Columbia Records.



Don Ellis

In his new capacity, Ellis will be responsible for the overall coordination and supervision of the Columbia pop a&r department. He will have authority to sign new artists to the Columbia label as well as making evaluations of new material. His duties will also include the maintaining of close liaisons with the marketing, promotion and publicity departments in planning the release and merchandising of recordings by Columbia artists.

According to Lundvall, "This appointment is designed to further expand and strengthen the Columbia Records creative a&r thrust and to establish a chief

(Continued on page 39)

Powerhouse Picks

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

Silver Convention (Midland International) "Get Up and Boogie."

Stemming from a strong black base, the pop action on this has solidified in only the past two or three weeks. Major market adds this week on both coasts and some in between. High debuts and great jumps.

Wings (Capitol) "Silly Love Songs."

Already on 95 percent of our primary trackers and taking half-chart jumps on many of them. An absolute!



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IN 1974 BTO SAID THEY WERE
"TAKIN' CARE OF BUSINESS!"
(THEY DID)

IN 1975 BTO SAID
"YOU AIN'T SEEN NOTHING YET."
(YOU HADN'T)



IN 1976 **BTO** SAYS THEY'RE
"**LOOKIN' OUT FOR #1!**" (73784)
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Mulhern Joins RCA For East Coast A&R

■ NEW YORK—Bill Mulhern has been named director, east coast a&r for RCA Records. The announcement was made by Mike Berniker, division vice president, popular a&r, RCA Records.



Bill Mulhern

Mulhern joins RCA from the position of advertising manager with Alpha Distributors. His previous experience includes advertising manager, Bell Records, where he also supervised regional salesmen and was liaison between the company and Ampex Stereo Tapes.

Novelty Records Are No Passing Fad

By BARRY TAYLOR

■ NEW YORK — Following the recent chart success of records such as "Convoy," "The White Knight," "Junkfood Junkie" and "Without Your Love (Mr. Jordan)," the past few weeks have witnessed the release of a plethora of new novelty records. Five records typifying this genre can be found listed on The Singles Chart this week while a total of 12 have been reviewed as **RW** Single Picks in the past month.

Johnny Cash

At the forefront of the latest surge of novelty records is Johnny Cash's "One Piece At A Time" (Columbia), a story about a factory worker who manages to steal a car from his plant—one piece at a time. The song is at #62 with a bullet this week and is picking up strong country and pop play. "The Fonz" by the Heyettes (London), a tune about the character from the "Happy Days" TV show, is at #79, while "Big Foot" by Bro Smith (Big Tree), a song about the legendary mountain monster, bows this week at #98.

"The White Knight" by Cledus

Maggard and the Citizen's Band (Mercury) is still riding the charts at #70 in its 16th charted week, while C.W. McCall's "Convoy" (MGM) is at #64 in its 24th charter week. These two records were responsible for bringing the recent citizen's band radio "craze" to the charts.

Humor

Why are there so many novelty records on the market now? "The country is plagued with a lot of social and political ills. Maybe the public is looking toward humor to lighten things up," was the conjecture of one record executive polled last week. There is no clearcut reason for the recent successes of novelty records, but the consensus of those contacted was, if somebody comes up with a good story or a timely subject, we're not going to pass it up. There are a lot of records being released today and a novelty record always stands out."

"There have been two very successful novelty records in just the past year and a half," Irv Biegel, executive vice president and general manager of Private Stock, pointed out. "I don't think that you'll find two records that

have been as popular and have sold as much in such a short time as the 'Jaws' record and the C.W. McCall record in the past 10 years.

"If you come up with the right subject as C.W. McCall or Cledus Maggard came up with the right subject, you can hit a home run. When we bought the 'Jaws' record," Biegel said, "we realized that we were dealing with a social craze. Everybody at the time was talking about the movie and reading the book. Goodman hit a home run with his record because he had the right subject and he did it so cleverly."

Big Tree

Big Tree has recently scored novelty successes with David Geddes, Charlie Ross and Billy Howard, and is currently represented on the chart by Bro Smith's "Big Foot." "A novelty record is the quickest way to grab the listeners and get a response," Dick Vanderbilt, vice president of the label, explained, "but you have to remember that they are usually one-offs and there is usually no continuation of product."

Initial Exposure

Vanderbilt admits that the novelty field is not the best direction to steer an artist or build a career, but as far as getting initial exposure, "it's a great way to present the artist before the public." Recent singles by David Geddes and Charlie Ross bear this out. "We've had several records out by Charlie Ross," he said, "but nothing got the notoriety of 'Without Your Love (Mr. Jordan).'"

Vanderbilt describes Ross' forthcoming follow-up single, titled "Give Her What She Wants," as a "tearjerker." The song originally appeared on David Geddes' "Run Joey Run" album. Geddes has already followed up his two novelty hits, "Run Joey Run" and "Blind Man In The Bleachers," with a

(Continued on page 34)

Singles Action: Johnnie Taylor Won't Let Up

By LENNY BEER

■ In singles activity this past week, three weeks at the top have now been recorded by Johnnie Taylor (Columbia) which is high for the year to date. Hottest new entry in the top ten is John Sebastian (Reprise) which

Album Activity

(Continued from page 3)

ing its regionalized retail strength and picking up good quantities at the major rack accounts. The Donny & Marie Osmond "Television Show" album (Polydor) jumped 20 points with strength almost solely from the racks, whereas this week's **Chartmaker**, Nils Lofgren (A&M) is a strictly retail product at this point, possibly stemming from the enormous FM airplay on the album.

Regional Breakout/Albums

EAST:

Vicki Sue Robinson (RCA)
Silver Convention (Midland Intl.)
Thin Lizzy (Mercury)

SOUTH:

Elvin Bishop (Capricorn)
Willie Nelson (Columbia)

MIDWEST:

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

WEST:

Heart (Mushroom)
Boz Scaggs (Columbia)

moves 18-9 after only five weeks on the chart. The sales picture on the Sebastian record is enormous nationwide and growing in large numbers daily. Henry Gross (Life-song) is only moments away from his first top tenner, which gained the national spread this week that confirms the sales that were pouring in from Boston, Milwaukee, Atlanta, and the midwest.

Diana Ross whose Motown smash of "Love Hangover" was setting sales records from black airplay is now turning pop accounts on as well, with reports flowing in from upstate New York, New England, Miami, Minneapolis, and Detroit in largest quantities. Silver Convention appears to have the follow up equal to "Fly, Robin, Fly" with "Get Up and Boogie" which again started

Regional Breakout/Singles

EAST:

Silver Convention (Midland Intl.)
Brothers Johnson (A&M)
Wings (Capitol)
Neil Sedaka (Rocket)

SOUTH:

Starbuck (Private Stock)
Johnny Cash (Columbia)
Wings (Capitol)

MIDWEST:

Heart (Mushroom)
Johnny Cash (Columbia)
Kiss (Casablanca)

WEST:

Boz Scaggs (Columbia)
Heart (Mushroom)

in New York and the Baltimore-Washington markets and is now spreading strongly into the midwest and west. Elvis Presley is gaining sales strength with his single coming out of the west, midwest, and the southeast. The Wings single is now over the stock problems that it faced due to the truckers strike and is now selling in good quantities as is the new Neil Sedaka (Rocket) which is receiving strong initial action.

Of special interest this week is the Johnny Cash (Columbia) which is receiving super pop airplay and exceptional pop sales with Detroit, Minneapolis and Miami leading the way.

TV Special Sparks 'Helter Skelter' Action

■ NEW YORK—As a result of interest generated by the recent airing of the "Helter Skelter" television special, sales of The Beatles' "white album," which contains the track, have picked up once again. The album reappears on the **RW** chart this week at #168. Additionally, the song "Helter Skelter" has started to pick up heavy airplay in several markets, especially Detroit. The song was never released as a single, but Capitol is reportedly considering its possibilities.

Tom Cat Severs RCA Distrib. Ties

■ LOS ANGELES—Tom Cat Records has severed its distribution ties with RCA and will announce a new affiliation shortly.

Roster

Tom Cat's roster includes Pat Hollis, Michael Kenny, Roger Dollarhide, Julie Budd, Ronnie Spector, Brian Richards and Jerry Tawney.

Tom Catalano will continue to function as an independent producer and is currently producing the next Anne Murray album for Capitol.

"DANCE WIT ME" (ABC-12179)

THE SINGLE FROM THE RECENTLY
CERTIFIED PLATINUM ALBUM
"RUFUS FEATURING CHAKA KHAN" (ABCD-909)



PRODUCED BY RUFUS FEATURING CHAKA KHAN
ON ABC RECORDS AND GRT TAPES

ROBERT ELLIS & ASSOC
MANAGEMENT

Marketing Is the Key for the Music + Chain

By ELIOT SEKULER
& LENNY BEER

■ LOS ANGELES — Despite the celebrated fierceness of this city's retail record competition, the new Music + chain here has thrived since its inception in November of 1974. In the scant 17 months since simultaneously opening its first four stores, Music + has grown to a 10-store chain, with those stores having been opened in the past 60 days. The chain has scheduled an additional five stores to open between now and October of this year, bringing the total locations to 15, all in the greater Los Angeles area.

Principals of the firm, Lou Fogelman, David Berkowitz, David Marker and Terry Pringle, were all formerly associated with Wherehouse Records as was most of the new chain's organization. According to Fogelman, the firm has no intentions of expanding outside of the Los Angeles market. "The marketplace is very competitive," he stated, "but it's also very large. There are more than 10 million people in the greater Los Angeles area. I've heard time and time again that Los Angeles is over-saturated with retail stores but on the contrary, there are still many areas that have no record stores per se." Fogelman said the majority of Music + locations are in areas which have minimal retail competition, although a Hollywood location was recently opened to make the chain "more visible" to the industry.

Fogelman added that the concentration of its locations in the Los Angeles market contributes to better inventory control and added benefits from co-op advertising dollars. "I can advertise for 15 stores in Los Angeles as cheaply as I can advertise for five," he said. "That wouldn't be true if we had locations in Phoenix or San Diego." Music + is centrally warehoused, with all purchasing and shipping emanating from its main office in North Hollywood.

An estimated 25 percent of each individual store's space is devoted to display materials. "We build our stores two ways—for the customer and for the manufacturer," said Fogelman. "I believe that we're in a partnership with the manufacturer. They do provide us with co-op advertising dollars and I think they're entitled to more than just a stack of records on the floor." Some of the chain's display devices have been unique; several locations, for example, feature series of hollow cubes, cascading from floor to ceiling in jagged columns with each column impressively spotlighting the jackets of one album. Fogelman said the chain will use almost any form or display material with the

exception of mobiles. Display material is generally changed weekly.

Fogelman points out that the chain is designed to appeal to a broad variety of customers rather than focusing on any specific age group. "We're neither a head shop nor a discount drug store," said Fogelman. "Anybody from 14 to 49 would feel comfortable in

London Names Gardner R&B Promo Manager

■ NEW YORK—Herb Goldfarb, vice president of sales and marketing, London Records, has announced that Norman Gardner has been appointed national r&b promotion manager at the label. Gardner's responsibilities include coordination and supervision of the entire r&b promotion operation, as well as the direction of London's regional r&b promotion personnel. Headquartered in New York at London's home office, Gardner will report directly to Herb Gordon, national promotion director.



Norman Gardner

Gardner comes to London from Avco (H&L) Records where he was national r&b promotion manager. Prior to that, he held the position of national promotion manager at Crossover Records. Gardner has also written and produced commercials for film and television.

Ridin' High



RCA's "The Outlaws" album was certified gold by the RIAA just 72 days after its release, and to celebrate the occasion, RCA Records president Ken Glancy flew in to Nashville from New York to present each of the "outlaws" with a gold album. Pictured above, from left: (standing) Tompall Glaser, Glancy, RCA division vice president of Nashville operations Jerry Bradley and division vice president of country music Chet Atkins; (seated) Waylon Jennings, Jessi Colter and Willie Nelson.

our stores." Further broadening the stores' demographics is the stocking of approximately 10,000 titles in each store. "We sell the hits, obviously," he said, "but an extensive catalogue helps to bring in that second and third sale. There's a lot of people out there and a lot of different tastes."

Music + claims a growing volume in the singles area; 45s are placed in full view of the consumer and each store stocks the top 80 pop singles and the top 20 country tunes. Some locations carry the top 50 r&b singles.

Pricing at Music + is competitive for the Los Angeles market with regular \$6.98 product being sold for \$3.99 and a sale price set at \$3.69. "Pricing is not the most important factor in running a successful retail operation; merchandising can make all the difference," said Fogelman.

Music + maintains tight controls over inventory and maintains three of its own trucks which service each of the chain's stores daily. The company's total inventory turned over 6½ times last year, with the most active store turning over inventory 12 times.

NARM Schedules 1977 Convention

■ The 19th Annual Convention of the National Association of Recording Merchandisers (NARM) will be held March 4-8, 1977, at the Century Plaza Hotel in Los Angeles. The announcement was made by Jules Malamud, NARM president, in the wake of the association's most successful convention in its history, recently held at the Diplomat Hotel in Hollywood, Florida.

Capitol, EMI, Lennon Win Countersuit Damages

■ NEW YORK — Federal District Judge Thomas P. Griesa (Federal District Court, Southern District of New York) has set judgment against Morris Levy and Adam VIII, Ltd., in favor of Capitol Records, EMI and John Lennon. Plaintiffs had countersued Levy for unfair competition through Adam VIII's unauthorized release of the "Roots" album. Capitol, in the same period, released an official John Lennon album entitled "Rock 'n Roll."

Capitol was awarded \$227 thousand compensatory damages and \$10,000 punitive; EMI \$27,500 compensatory and \$10,000 punitive, and \$35,000 for violation of New York's "name and likeness" statute.

Atlantic, WMOT Set Distrib. Pact

■ NEW YORK—WMOT Records has signed a long-term, exclusive worldwide contract with Atlantic Records, it was announced by Jerry Greenberg, president of Atlantic. Under terms of the agreement, Atlantic Records will continue to distribute all current and future recordings on the WMOT label.

WMOT Records, the Philadelphia-based production and management company, is headed by president Alan Rubens, executive vice president Steve Bernstein, and vice president/director of national promotion Bruce Greenberg.

Topping the WMOT Records artist roster are Blue Magic and Major Harris.

Other artists currently being worked on at WMOT include Impact (featuring former Temptations lead singer Damon Harris), whose debut album and single are due May 1; Fat Larry's Band (debut lp is being planned); and the debut of keyboarder/vocalist/producer Ron "Have Mercy" Kersey of the Philadelphia rhythm section. Besides Kersey, other producers and arrangers contracted to WMOT include Bobby Eli, Norman Harris, Vince Montana, and T. G. Conway.

Bang Names Brown

■ ATLANTA — Buddy Brown has been named national sales manager for Bang Records, it was announced by Eddie and Ilene Biscoe, co-owners of the Atlanta-based independent label. Brown will headquarter at the label's Atlanta offices effective immediately.

Originally from Atlanta, Brown comes to Bang from Phonodisc Distributors, prior to which he was national sales director for MGM Records' country division.

Not crazy.



**Paul Simon's
"Still Crazy After All These Years"
is the new single.**

3-10332

From the Grammy Award-winning Album
of the Year, "Still Crazy After All These Years."
Few albums have ever been so rich
with good music.

PC 33540

On Columbia Records and Tapes.

Produced by Paul Simon and Phil Ramone.

TV Advertising: Making the Most of the Adult Market

■ Until four or five years ago, almost all movie advertising was print, usually newspapers or magazines. Occasionally the movie people would use outdoor billboards in various sections of the country, but print was the message.

Not any more. At a recent convention of movie exhibitors one of the leading movie company ad chiefs told the theater owners that half of his firm's advertising budget was now scheduled for TV. The movie industry had tried TV and found that it worked.

The record industry, at least part of it, is a heavy user of TV. Those special TV packages put out by Columbia House or K-Tel depend on TV advertising exclusively, and they've proved that TV moves product. Many retail chains—Korvettes, Goody's, Zayre's, for example—use a great deal of TV advertising, and believe in it implicitly. And over the years, some of the record companies have put on large TV advertising campaigns for key albums, like Motown Records with its "history" packages, Capitol Records with The Beach Boys, and Buddah with two or three special lps.

Now the NARM Survey of the Buying Habits of the 25 to 45 year old age group indicates that next to radio the most important medium for informing buyers about new records and tapes is TV. This is true of men as well as women, at all levels of family income from under \$9,999 to \$25,000 and more, of singles and marrieds, and of people from all sections of the country. Only among the college educated does print—newspapers or magazines—equal TV in informing the buyer about new album releases.

When it comes to time spent listening to radio or watching TV, TV and radio are just about equal with almost every segment of the 25 to 45 year old age group, according to sex, age, family income, education, marital status and geography. To put it another way, an advertiser can reach as many people in the 25 to 45 age group by TV as by radio.

These figures are required reading for all manufacturers, as well as every other segment of the record business, from the wholesaler to the retailer. They indicate that the manufacturer who wants to expand the record audience for a top star should be using TV for his consumer advertising as well as radio, and possibly even more than print. Consumer print advertising might be reduced if more money is spent on TV, since the effectiveness of TV is double that of print, according to the survey.

The best use of TV for records appears to be with established names, not unknowns. (This theory has been dented somewhat by the TV sales success of newcomer Peter Lemongello's album in the New York area.) The familiarity of the names in the oldies packages offered on TV, from Eddy Arnold to Al Jolson, is probably as important for the heavy sales they enjoy as is the special price and ease of purchase.

The difficulty that many record companies have had with TV is the high cost of commercials and finding the creative talent necessary to make the commercials in the first place. Record companies are so used to doing all advertising in house that they forget the many outside agencies and time buyers. There are dozens of services

offered by individual firms that specialize in TV commercials for the recording industry, and there are many TV time buying companies available for record accounts. It is almost impossible to duplicate the services for a TV commercial house within a record company. As for the TV time buyers, not only can they come up with buys that a record company advertising department would find it difficult to match, but they are also able to obtain 10 second and 30 second spots, thus saving the record firm time and money.

It would appear, studying the NARM survey, that to reach a relatively large segment of 25 to 45 year old record buying public, TV should be used, just as radio and print should be used for other segments of this audience. A campaign such as Capitol Records launched for The Beach Boys lp, "Endless Summer," recently, shows the power of TV when combined with an intelligent campaign and a very good commercial. All of the tracks on the double lp were over 10 years old, and advertising in-store product on TV was a novelty. That campaign not only sold hundreds of thousands of albums but helped continue if not enlarge The Beach Boys' already massive popularity.

Good campaigns instituted by manufacturers for their top artists timed with the release of a new album could have a strong effect on sales. Most important, it could expand the normal sales pattern and reach that large segment of 25s to 45s who like to get their new release information from TV, not radio. TV advertising is going to play an ever increasing role in the future of the record business. The handwriting is on the wall.

Arista Ships First Savoy Release

■ NEW YORK — Clive Davis, president of Arista Records, has announced that the company is shipping the premiere series of releases on the Savoy label, complete with a full-scale coordinated support campaign. This release of landmark jazz product is the first since Arista acquired Savoy Records, Inc. three months ago, and it marks the initial step in a continuing commitment to make this music available on a wide distribution basis for the first time. All of these recordings have been virtually unavailable for more than a decade.

Two-Record Sets

Included in the releases are eight newly-assembled collections of recordings in 2-lp sets by several of the most highly-acclaimed musicians of their time. "Bird/The Savoy Recordings" by saxophonist Charlie Parker is a comprehensive package containing all the master takes from a period generally acknowledged to be his most creative. Key sidemen on the sessions include Miles Davis, Max Roach, Bud Powell and John Lewis. "Pres/The Complete Savoy Recordings," by Lester Young, comprises the entire Savoy-recorded output by the saxophonist including eight tracks never before on any album and Young's only appearance with the war-time Count Basie Orchestra.

"Countdown" by John Coltrane and Wilbur Harden features the early meeting of this pair. "Second Nature" by vibist Milt Jackson chronicles the work by the soloist from the Modern Jazz Quartet outside the context of that group, with assistance from Lucky Thompson, Hank Jones and

Kenny Clarke. "Morning" details the first recordings by multi-instrumentalist Yusef Lateef.

"Spontaneous Combustion" by late alto saxophonist Julian "Cannonball" Adderley captures his instrumental style in his first recordings with Donald Byrd, Horace Silver, Paul Chambers and Kenny Clarke. "The Elf" features pianist Erroll Garner on interpretations of twenty classic compositions which comprise much of his greatest work—out of print until now. "The Changing Face of Harlem" is an anthology of newly-compiled sessions which have never appeared on lp before, and include performances by a cast of the most prominent musicians of the era.

The thrust of a fully-coordinated marketing and promotional campaign by Arista will accompany the release of these first Savoy recordings. In addition to specifically targeted radio and print advertising, specially designed flyers, order forms, and posters for in-store utilization, several one-hour program segments dealing exclusively with the Savoy material have been set with various radio stations (including KBCA, KSOL, WBMX, WJZZ, WDAS, WHUR, WRVR and WBUS) to coincide with Arista's shipping of this product. These segments will also be recorded and made available to other stations requesting special programming.

Further, the Savoy releases will be introduced to distributors via a series of street-level product presentations in all major markets by Arista home-office personnel.

Columbia Signs Hubert Laws



Hubert Laws has signed an exclusive recording contract with Columbia Records. The announcement was made by Bruce Lundvall, vice president and general manager, Columbia. His debut Columbia lp will be produced by Columbia a&r staff producer Bob James. Pictured from left (front row): Lundvall; James; Laws; Benny Golson, musician and arranger; (back row) Ron Nadel of Tentmakers, Laws' personal management firm; Dick Stewart, attorney for Tentmakers; Marvin Cohn, vice president, talent contracts, and Roger Hart of Tentmakers.

Glen Campbell

**The Rhinestone Cowboy is back
with a sensational new album**

BLOODLINE (SW-11516)

**Includes his chart single, Don't Pull Your Love /
Then You Can Tell Me Goodbye** (4245)

Produced by Dennis Lambert and Brian Potter

A Haven Records Production



Philly Rock Radio: A Range of Programming

By MARC KIRKEBY

■ NEW YORK — Many a stand-up comic has told the chestnut about a contest with a first prize of one week in Philadelphia, a second prize of two weeks in Philadelphia, and so on. But for the fan of progressive rock music, and particularly for the devotee of English rock, there is probably no better city in the United States. The musical awareness of the Philadelphia audience has led to often-frantic competition among record stores, and among concert promoters, but perhaps the most interesting competitive situation is the battle for the FM rock audience, with three principal stations enjoying success in varying amounts.

The contestants for the AOR or progressive rock audience, in order of seniority, are Metromedia's WMMR, WYSP, an SJR Communications station consulted by Lee Abrams, and WIOQ, a Richer Communications station that has been in the battle for less than a year. WXPB, the University of Pennsylvania station that had its exuberance curbed by the FCC last year, has also had an impact in the market, and has produced air talent for a number of other AOR stations.

The latest round in the scramble for numbers went to WYSP, whose January-February ARB totals gave it a substantial lead over the other stations in the coveted 18-34 year old age bracket. Both WMMR and WIOQ slumped somewhat in that book, but it was the first such dip for each station in some time. If WYSP is outdistancing its FM competition, it is apparently not because it is pulling away many listeners from them: all three stations have shown steady ratings gains and seem to be either weaning teens from contemporary stations or enticing their parents.

WYSP, which has had Abrams (of Kent Burkhart Associates) on board since October of last year, is tightly formatted, while WMMR and WIOQ employ looser formats that rely heavily on the discretion of their air talent.

"Every time a record is played [on WYSP]," program director Sonny Fox said, "it has to be like a network TV program. Our music is our product, and we make an effort to see that everything is played according to its popularity." Every cut played on the station is researched, and it is rare that an album is put on the playlist in its entirety. WYSP has asked record buyers in some stores to fill

out coupons on their purchases, with station personnel following up with calls to ask the buyer what cuts he thinks are best.

WYSP's surge seems based on an ability to lure teen-aged listeners (ARB now shows the station third in that category) without alienating too many of their more iconoclastic brothers and sisters. The station's tight, pop image is belied by its weekly hours of jazz programming, and its live jazz and rock concerts.

While WYSP has not taken over the market, it has reduced the impact of WMMR, which pioneered the progressive rock format in Philadelphia eight years ago. Still, the Metromedia station's ratings have climbed steadily, and the recent replacement of general manager Joel Samuelson with Dominic Fioravanti (who had been general sales manager at sister station WNEW-FM in New York) came before the release of the latest ARB data.

WMMR is programmed by T. Morgan, who took over as program director from Jerry Stevens in January of last year (Stevens now programs a disco format at CBS's WCAU-FM across town). Morgan has cleaned out the music library to some degree, but the station still trades principally in the tastes of its air personalities, some of whom, notably mid-morning man Ed Sciaky, have substantial local followings. The station's longevity and impact have helped to build up good relationships with many artists, including Bruce Springsteen, who have en-

hanced the station's prestige.

Since September, 1975, a third station, WIOQ, has been in the running, and has already garnered respectable ratings, particularly in adult women, long a difficult audience for progressive rock radio to draw. The station's alternative, according to program and music director Alex Demers, is a heavy reliance on new product. "We decided to go with new music," Demers said, "feeling that new artists are just as good now as the established artists were when they were new. We're hoping to attract the younger college and high school kids, on the basis that they're growing up with this music, not with the Doors."

Some of WIOQ's reliance on new music is doubtless due to its lack of a comprehensive record library (it had been automated-top 40), but Demers' philosophy has naturally won him a number of supporters among the record companies, and his audience is growing. WIOQ can risk being an innovator, and has devoted air time to local, unsigned talent ("Debut on Q"), and to a nightly featured album, an idea later picked up by WYSP.

Is the market big enough for all three? "Obviously not," T. Morgan said. "Something will have to give." While his competitors were not so frank, their general feeling seems to concur, yet no one seems ready to change format. WIOQ's revenues are admittedly lower than either of the other stations, but it is locally-owned and lacks the financial pressures of a chain that WMMR

must meet. However, "the only word we've gotten from [Fioravanti] and from George Duncan [president of Metromedia radio] is that we're committed to this format," T. Morgan said. WYSP, which now has its sights set on the market's contemporary leaders, obviously has no intention of switching.

If, in fact, something has to give, it will be a loss for the city's rock radio listeners, who now have an enviable range of programming to choose from. And for many artists, the opportunities for radio and concert exposure that are now unsurpassed in this country would be curtailed. "There's no place else in the world where Renaissance and Al Stewart would be the concert hit of the year, which it was," Demers said. If those artists and many others have come to regard Philadelphia as a mecca for their music, they are more than justified.

WXRT Rock Format To Air Full-Time

■ NEW YORK — WXRT-FM, the most "progressive" of Chicago's commercial FM rock stations, will broadcast its rock format full-time beginning April 26, after years of dividing its programming between popular and ethnic music.

Ethnic to Move

The station, which now plays rock music 14 hours a day, will limit its ethnic programming, encompassing several languages, to several weekend hours, according to program director John Platt. Another Chicago station is reportedly ready to adopt a full-time foreign language format to assimilate those listeners WXRT is giving up.

The change is the latest in a series that has expanded WXRT's rock programming from six to 24 hours daily. Each expansion has been accompanied by a jump in station revenues, according to Platt, and ultimately convinced management to go with the format full-time.

FM Competition

The impact of WXRT's move on Chicago's FM rock competition could be great. The station's principal rivals on the FM band are WDAI, an ABC-FM stereo rock station; CBS-owned WBBM, and WSDM, both soft-rockers; and WDHF, a Metromedia station with a contemporary format. WCFL-AM also unsettled the market recently with the abandonment of its top 40-oriented format.

Doin' It in Dallas



Do these guys look like cowboys? If they are, two of them are British imports to the plains of Dallas, and really wanted to be disc jockeys anyway. MCA recording artists John Entwistle and Steve Gibbons got their chance recently when they dropped in at KZEW-FM, Dallas for a two-hour guest DJ appearance. Both were in Dallas after the Ft. Worth Who/Steve Gibbons concert. Pictured from left are Ed Spacek, MCA promotion, Dallas; John Entwistle; Mark Addy, KZEW-FM; Steve Gibbons; and Jon Scott, MCA national album promotion man.

Steve Goodman Words We Can Dance To



7E 1061



His New Album On Asylum Records & Tapes

You can dance to Steve's words at...

APRIL 22—Haverford College, Bryn Mawr, Pa. APRIL 23—Avery Fisher Hall, NY, NY MAY 1—State Fair Grounds, Baton Rouge, La. MAY 7—Univ. of N. Dakota, Fargo, ND MAY 8—Queen Elizabeth Aud., Vancouver, B.C., Can. MAY 9—Paramount Theater, Portland, Ore. MAY 11—Paramount Theater, Seattle, Wash. MAY 14-16—Ebbet's Field, Denver, Colo. MAY 18-20—Roxy, Los Angeles, Ca. MAY 21-23—Boarding House, San Francisco, Ca. JUNE 25-27—Mariposa, Toronto, Can. JULY 5-6—Summerfest, Milwaukee, Wisc. JULY 9-11—Winnipeg Folk Festival, Winnipeg, Can. JULY 30-AUG. 1—Cambridge Folk Festival Cambridge, Eng.

Agency: Republic Artists.

S.S. FOOLS—Columbia 3 10326

WHY CAN'T YOU BE MINE (prod. by Richard Podolor) (Jobete, ASCAP)

The long awaited debut by the group composed of former members of Three Dog Night is an uplifting tune featuring bright instrumental work and crisp vocal interplays. Get on board!

BILL COSBY—Capitol P 4258

YES, YES, YES (prod. by Stu Gardner) (Turtle Head, BMI)

This is a novelty tune with Cosby offering a parody of the whole Barry White/Gene Page school of "soul unlimited." A lush production and female singers add just the right touch. Right on, right on.

THE FACTS OF LIFE—Kayvette 5126 (TK)

CAUGHT IN THE ACT (OF GETTIN' IT ON) (prod. by Millie Jackson) (Irving, BMI)

There's nothing worse than getting caught in the act—his wife and her husband are waiting in the lobby and all hell's about to break loose. A super ballad!

ALLAN CLARKE—Asylum 45313

IF YOU THINK YOU KNOW HOW TO LOVE ME (prod. by Spencer Proffer) (Chinnichap, BMI)

Clarke's voice should be immediately recognizable as that of the Hollies' lead singer. On his own, he offers a personal interpretation of this recent Smokie hit.

TOMMY BOLIN—Nemperor NE 005

SAVANNAH WOMAN (prod. by Tommy Bolin) (Bøfe, ASCAP)

The mambo-like rhythms of this record show a side of Bolin that doesn't surface with Deep Purple. A tasteful performance by all makes this an appealing item.

IAN LLOYD—Polydor PD 14319

NEVER BEEN A MAN (prod. by Gregg Diamond & Ian Lloyd) (Diamond/Windbreeze, ASCAP)

Lloyd was formerly with Stories and was the lead vocal behind "Brother Louie." Here, with a Rod Stewart-like performance, he hits with a powerful pop outing.

MOMENTS—Stang 5066 (All Platinum)

NINE TIMES (prod. by T. Keith & B. Randle) (Gambi, BMI)

The classic "busy signal" story is given a new twist by this group. Nine times he's called, but it seems that he just can't get through. A great record.

CALIFORNIA—Laurie LR 3639

SONG OF A THOUSAND VOICES (prod. by Leslie Fradkin/Laurie) (Leo Feist, ASCAP)

An optimistic story line runs through this ballad, with a big, singalong chorus lending the tune distinction. Its easy sound makes for good MOR programming.

THEMES OF THE WEEK

TAXI DRIVER—Arista AS 0186

(prod. by Neely Plumb) (Colgems, ASCAP)

ALL THE PRESIDENT'S MEN—Elektra

45317 (comp. by David Shire) (Warner-Tamerlane, BMI)

These two instrumental movie themes work on vinyl as well as on the screen. The theme from "Taxi Driver" was composed by Bernard Herrmann and features an alto sax solo by Tom Scott. The "President's Men" theme is a brassy tune that swells to a crescendo. Both should get some airplay consideration owing to their boxoffice success.

WILLIE NELSON—Columbia 3 10327

I'D HAVE TO BE CRAZY (prod. by Willie Nelson) (Prophecy, ASCAP)

A very strong country/rock offering from Nelson's "The Sound In Your Mind" album. He continues to bridge country and rock with stirring tunes such as this.

SALSOUL ORCHESTRA—Salsoul SZ 2007

YOU'RE JUST THE RIGHT SIZE (prod. by Vincent Montana, Jr.) (Little Jack/Anatom, BMI)

Currently represented on the pop charts by "Tangerine," this ensemble is looking to make it a quick two in a row with this chanting and suggestive dance number.

THE SHAKERS—Asylum 45314

SOME GUYS HAVE ALL THE LUCK (prod. by Charles Plotkin) (Kirshner, ASCAP)

Reggae U.S. style comes from this band that imbues the island rhythms with its distinct west coast harmony sound. A promising debut—give it a close listen.

DANA VALERY—Phantom JB 10566

WILL YOU LOVE ME TOMORROW (prod. by John D'Andrea) (Screen-Gems, Columbia, BMI)

The Goffin-King '60s classic easily lends itself to a disco treatment as this latest interpretation proves. A winner in either its long or short version.

FIRE & RAIN—20th Century TC 2280

MAKE LOVE TO ME (prod. by J. Saraceno & M. Freiser) (N.Y. Times/Sweet Home, BMI)

Donna Summer's "Love To Love You" opened the door for this type of song and Fire & Rain handle it well with a sensuous vocal and a crackling beat.

CHARLIE DANIELS BAND—Paula 418

THE MIDDLE OF A HEARTACHE (prod. not listed) (Crowdad Charger, BMI)

Not the Southern fiddler, but a singer with a style all his own. This ballad performance evokes a '60s sound but is in no way antiquated or nostalgic.

JOHN MILES—London 5N 20086

MUSIC (prod. by Alan Parsons) (Velvet/RAK Pub.)

Miles follows his soaring "Highfly" with another endearing and sophisticated pop opus. An exceptionally well constructed tune, each segment is held together with lucid production polish. A triumph!

TINA ALLEN—Granite G 537

JOHN, PAUL, RINGO AND GEORGE (prod. by Boucher & Herne) (CMG/Welbeck, ASCAP)

Songs about the Fab Four were fairly common in 1964 and a dozen years later, they're still being made. This one's a plea for a reunion, cleverly concocted with some familiar lines and effects.

DOC SEVERINSEN—Epic 8 50220

I WANNA BE WITH YOU (prod. by Doc Severinsen) (All Write, ASCAP)

Erase all preconceived notions about Doc because with this disc he enters the field of funk. The solid brass sound is reminiscent of the Brecker Brothers at their best.

JESSE GREEN—Scepter 12424

NICE & SLOW (prod. by K. Gibson & D. Howman) (Red Bus, BMI)

This European master should prove to be a big disco item here. A breezy percussive undercurrent supports the vocal and lends distinction to the tune. Easy does it!

SAMMY HAGAR—Capitol P 4261

FLAMINGOS FLY (prod. by Carter) (Warner-Tamerlane/Caledonia Soul Music, BMI)

Hagar has shunned the vocal histrionics he supplied to Montrose in favor of a subtle approach. His talent surfaces on this high flying Van Morrison track.

KENNY ROGERS—UA XW798 Y

HOME-MADE LOVE (prod. by Larry Butler) (Unart, BMI)

Rogers' approach is simple and direct as he accompanies himself on acoustic guitar while the strains of a pedal steel give the tune a slight country lilt.

JJ BARRIE—Buddah BDA 525

NO CHARGE (prod. by Bill Amesbury) (London Tree Music, PRS)

A boy asks his mother for money after performing some household chores, but she replies, she's already paid him with love. An interesting novelty item.

NILSSON—RCA JH 10634

SAIL AWAY (prod. by Trevor Lawrence) (WB/Randy Newman, ASCAP)

From one of his older albums, this track spotlights Nilsson doing a respectable version of the Randy Newman composition. An excellent interpretation.

"Fool to Cry"

HRS 19304



*The new Rolling Stones single.
On Rolling Stones Records and Tapes*



Produced by The Glimmer Twins
Distributed by Atlantic Records



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LIVE BULLET

BOB SEGER & THE SILVER BULLET BAND—Capitol SKBB-11523 (7.98)

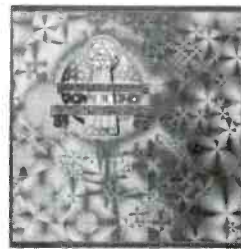
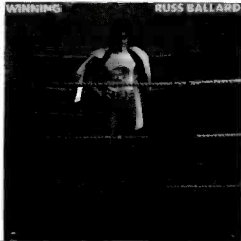
One of Detroit's favorite hard rockers is captured on home territory before what must have been an ecstatic fanship. Live versions of "Beautiful Loser," "Travelin' Man," "Bo Diddley" and "Katmandu," show Seger and band at their best—basic rock full of frenzied energy.



WINNING

RUSS BALLARD—Epic PE 34093 (6.98)

Ballard is known primarily as a songwriter, from his days with Argent and as a source and producer for Colin Blunstone, Roger Daltrey and Three Dog Night. The current set draws on his accomplishments, past and present, with a solid rock foundation defining the scope. Variety is the key to his writing and performing success.



THE PROMISE

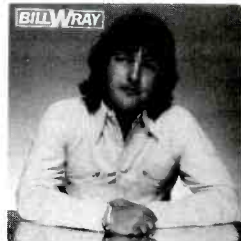
MICHAEL PINDER—Threshold THS 18 (London) (6.98)

Another solo album from the ranks of the Moody Blues, this one with a series of inspirational messages in simplified lyrical form. There's nothing understated and there's a minimum of Moody-like mello-tron work. "The Promise," "Free as a Dove" and "Someone To Believe In" tell the story.

BILL WRAY

MCA/Legend MCA-2188 (6.98)

Under the tutelage of BTO's Randy Bachman, Wray debuts with a strong pop sound that's oft-times reminiscent of Elton John ("Tonight's the Night," especially). The titles have been used before, but the songs are originals: "River City," "(Can You Believe In) Magic," "Sailin'" and "So Far From Home," among them.



SATISFIED 'N TICKLED TOO

TAJ MAHAL—Col PC 34103 (6.98)

"Mo' roots," cried out audience members at the Bottom Line recently, clamoring for more of the basic blues and Caribbean songs of his latest recordings. "Satisfied . . ." fills that need, too, adding to the repertoire with blues, reggae, rock and soul. It's a satisfying experience, as always, with Taj in fine fettle.



THE DON HARRISON BAND

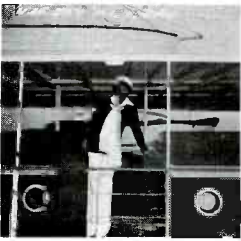
Atlantic SD 18171 (6.98)

Though Harrison has done the bulk of the songwriting, the presence of Stu Cook and Doug Clifford, formerly of Creedance Clearwater Revival, lends an air of familiarity. "Who I Really Am," "Rock 'N' Roll Records" and "A Bit of Love" have Harrison taking on certain John Fogerty vocal mannerisms.

YOU ARE MY STARSHIP

NORMAN CONNORS—Buddah BDS 5655 (6.98)

Connors has an amazingly even temperament. Whether the Bell/Creed "Betcha By Golly Wow" or Pharoah Sanders and Leon Thomas' "The Creator Has a Master Plan" or one of his original compositions, the flow is ever steady. The up-tempo exception is "Just Imagine" on which Gary Bartz and Art Webb cut loose as soloists.



JOHN TRAVOLTA

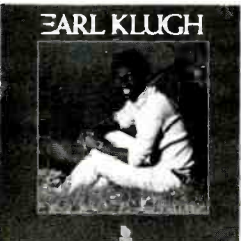
Midland Intl. BKL1-1563 (RCA) (6.98)

"Welcome Back Kotter" has spawned Vinnie Barbarino, played by John Travolta, whose weekly television exposure should provide a built-in base audience. The current single is "Let Her In," with the majority of material by a variety of contemporary songwriters, from Eric Carmen to Neil Sedaka.

EARL KLUGH

Blue Note BN-LA596-G (UA) (6.98)

There's a whole new breed of jazz guitarist emerging, led by the likes of George Benson (who wrote liner notes for Klugh's debut) and Pat Martino. Klugh, who plays both acoustic and electric, fits right in among the masters with such songs as "Vonetta" and "Wind and the Sea." An across the board winner.



A DIFFERENT SHADE OF BLACK

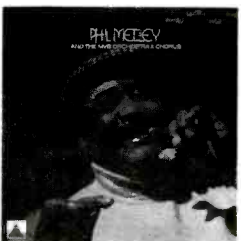
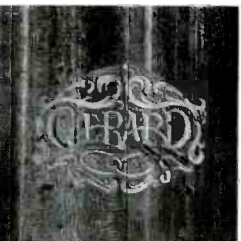
LOUIE RAMIREZ—Cotique JMC 51085 (Fania) (6.98)

As Salsa branches out to new audiences, Ramirez' work on vibes and timbales will continue to gain recognition in pop as well as Latin circles, with discos proving an additionally potent stomping ground. "Salsa," the title track, "Do It Any Way You Wanna" and "Bad Luck" are best.

GERARD

Caribou PZ 34038 (CBS) (6.98)

With its second release, James Guercio's Caribou label appears to be establishing a very definite image for itself—horn-laden jazz-rock ala (appropriately) Chicago. James Pankow wrote the brass arrangements, and the group already enjoys a strong Colorado following. Probable single: "Hello Operator." Also try "Fool Like Me."



HAPPY WALK

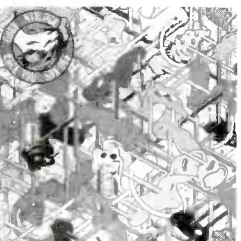
PHIL MEDLEY & THE MVB ORCHESTRA & CHORUS—Pyramid PY-9002 (Roulette) (6.98)

Black MOR is what Medley's serving up these days, with some emphasis on a non-intrusive disco beat on "Chunky Butt" and the "Moon Medley," the latter a trio of standards orchestrated and arranged in a most contemporary style. Part of the label's debut lp release.

ROCK YOUR SOX OFF

BOBBY WHITLOCK—Capricorn CP 0168 (WB) (6.98)

Whitlock has yet to live up to the reputation he made for himself as part of Delaney & Bonnie and Derek & the Dominoes. "Why Does Love Got To Be So Sad" brings back those latter days; "The Second Time Around," "Make It Through the Night" and "Bottom of the Bottle" show that he is indeed moving on.

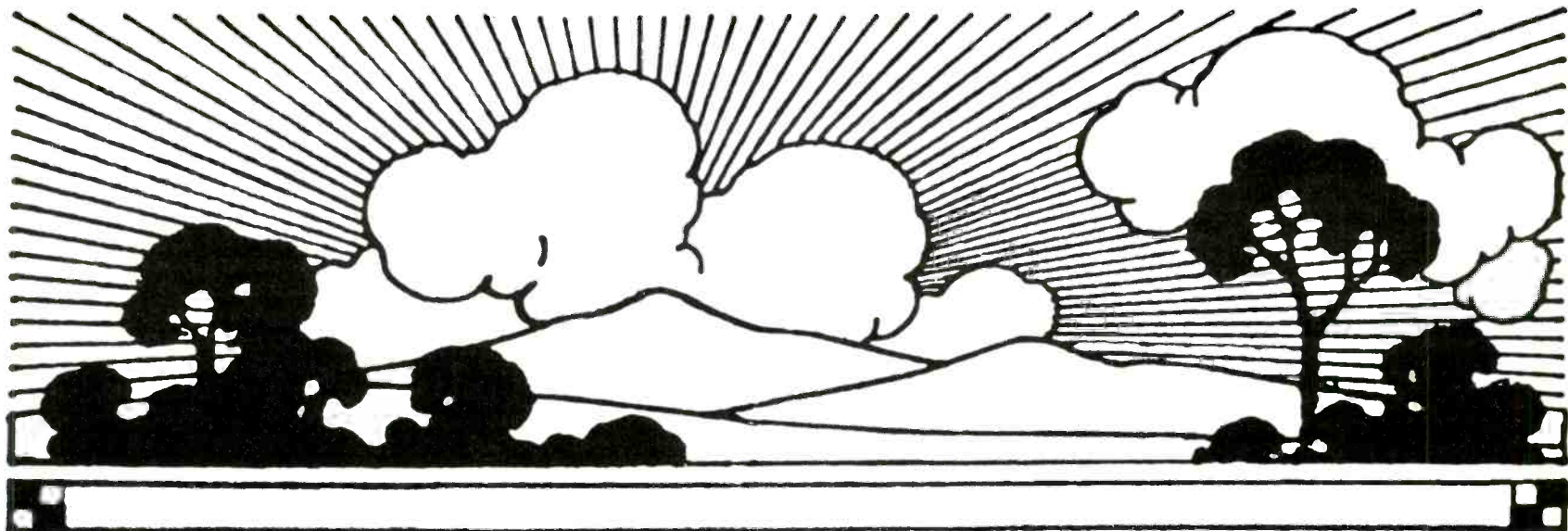


EARLY MANN

HERBIE MANN—Bethlehem BCP-6011 (6.98)

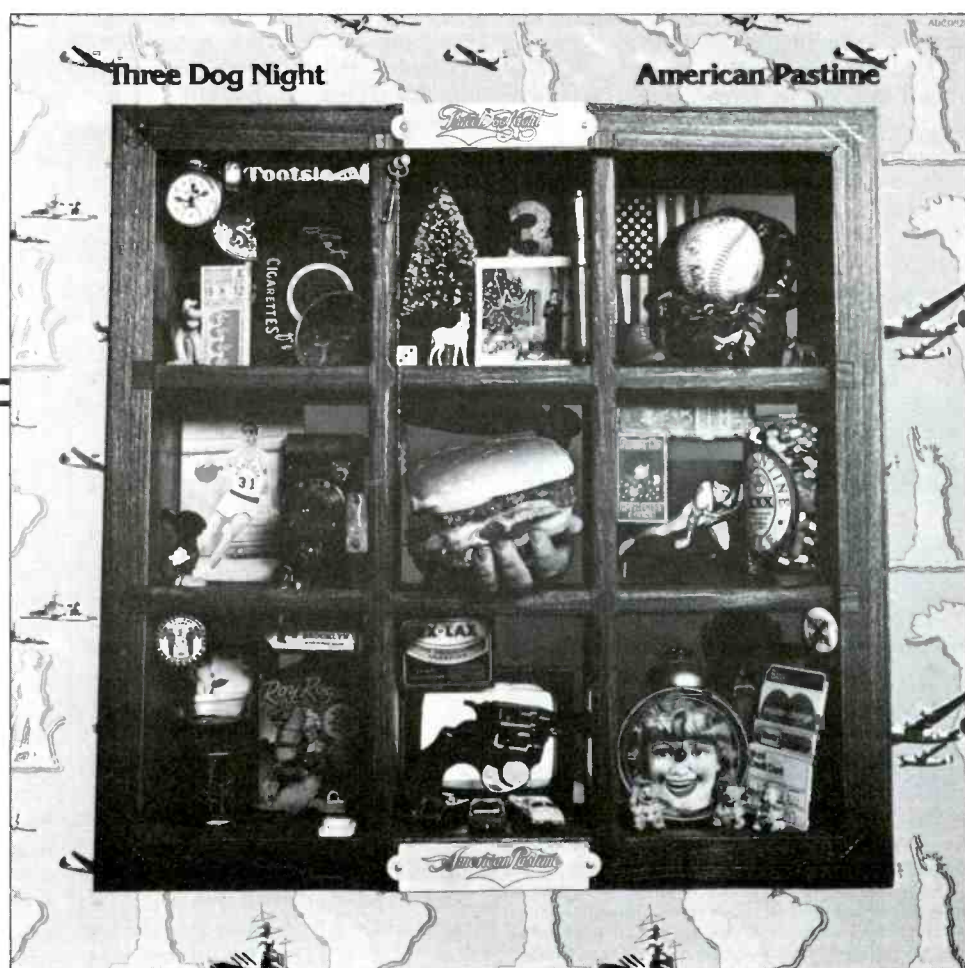
Ten tracks drawn from Mann's four Bethlehem albums, originally recorded in the mid-'50s. Among the half dozen sidemen heard, guitarist Joe Puma unquestionably stands out. A good representation of Mann's work during that mainstream era, "Early Mann" finds him in top form.

(Continued on page 45)



They recorded their first album in 1969. Twelve gold albums and nine gold singles later, and once again, the entire country is putting on the "Dog!" It's the new "American Pastime!"

(ABCD-928)



On ABC Records and GRT Tapes

Produced By Bob Monaco

THE COAST

By BEN EDMONDS



■ **POSITIVE VIBRATION:** With record sales maintaining a healthy volume over-all, observers of the scene are looking not necessarily for acts that will be successful, but talent that has the hero quality necessary to separate it from the merely successful. The heroes that dominate presently are mostly either holdovers by virtue of greatness from previous revolutions (**Elvis, Bob Dylan, Mick Jagger**) or artists who are propelled by their affection for those revolutions (**Bruce Springsteen**). **David Bowie**

has been the closest of any '70s artist, and if his film aspirations don't impede his musical momentum, he has a chance of locking it in across the board. The need for heroes is what makes the number of gifts showered on **Patti Smith** by her fans at every performance so significant. The next, and in many ways most plausible, candidate for this level of recognition is **Bob Marley**, who has already achieved it in his native Jamaica and everywhere else that the reggae form has found acceptance. Though the form never quite achieved the numbers to back up its initial press heralding here in 1972 (the closest it came was in the appropriation of its trappings by established acts such as **Paul Simon, Johnny Nash** and **Eric Clapton**), Marley has continued to build a following apart from the fate of the genre and in so doing may be opening the door back up for reggae in this country. The key to Marley's strong surge last year was that an astonishing portion of his American audience is not necessarily into reggae. The power of Marley's personality—his charismatic stage persona, intensely blunt social consciousness (that's made him a potent political as well as musical force in Jamaica) and the hypnotic effect of reggae itself—transcends his generic classification. Now several important factors suggest that the momentum Marley has built up is set to snowball through the summer. The first is his forthcoming album, "Rastaman Vibration," which showcases, in addition to the customary Marley attributes, an awareness of the recording studio that eclipses every other homegrown Jamaican product. Significantly, it is the first entirely self-produced Bob Marley and the **Wailers** album. The advance orders on it are impressive enough that, with the airplay and press exposure it warrants, you can look for it to go gold in a surprisingly short time. (He's been called the Jamaican Mick Jagger and Bob Dylan, but with the advance this new album makes in terms of sound, a case can be made for Marley as Jamaica's potential **Brian Wilson**. "Rastaman Vibration" is his "Summer Days and Summer

(Continued on page 39)

Gasolin' Alley



Danish rock group, **Gasolin'**, recently signed to Epic Records, were in town recently with producer **Roy Thomas Baker** to put the finishing vocal touches on their debut Epic album in New York's CBS Recording Studios. **Gasolin'** spent the better part of 10 days in New York, rewriting lyrics and recording their vocals in English. Shown from left are: (bottom) **Gasolin's** **Soren Berlev** (drummer), **Willi J. Jonsson** (bassist), **Franz Beckerlee** (guitar) and **Kim Larsen** (lead vocals); (middle) **Carol Jasper**, singles sales manager, Epic/CBS Custom Labels; **Ron Alexenburg**, vice president and general manager, Epic Records/CBS Custom Labels; **Paul Brun**, director, a&r, CBS Records, Denmark; **Roy Thomas Baker**; **Lenie Petze**, director, a&r, Epic Records; **Irwin Segelstein**, president CBS Records Division; (top) **Bruce Harris**, director, product management and merchandising, Epic/CBS Custom Labels; **Jim Tyrrell**, vice president, marketing, Epic/CBS Custom Labels; **Steve Popovich**, vice president, a&r, Epic Records; **Soren Nissen**, general manager, CBS Records, Denmark; **Susan Blond**, associate director, press & public information, Epic/CBS Custom Labels; **Dan Beck**, director, press & public information, Epic/CBS Custom Labels.

Winning Streak



Warner Bros. national promotion men **Don McGregor** and **David Urso** are pictured with two plaques commemorating the recent two week Record World number one chart streak of **The Four Seasons'** "December, 1963" and **Gary Wright's** "Dream Weaver." After posing with their trophies, the two went right back to the phones to work Warner's latest crop of singles—by **John Sebastian**, the **Bellamy Brothers**, **Seals & Crofts**, **The Doobie Brothers**, **Fleetwood Mac**, **Pratt & McClain** and **Candi Staton**.

E/A Restructures Promo Dept.

■ **LOS ANGELES**—Elektra/Asylum key regional promotion personnel met here recently with the company's national promotion chiefs to map out campaigns for current and forthcoming album and single releases during three days of meetings at the Beverly Hilton Hotel. Central to the talks, according to **Steve Wax**, executive vice president, were recent department appointments restructuring the company's overall promotion effort to provide more effective support for all releases.

Within the newly-realigned department, **Wax** explained, **Ken Buttice**, national promotion director, will oversee and direct all ongoing promotional efforts on behalf of the company's artists and their releases. Working with **Buttice** in Elektra/Asylum's Los Angeles home office are **Fred DeMann**, national promotion coordinator, and **Burt Stein**, recently named director, national album promotion.

Buttice cites **Stein's** appointment as representative of the emphasis on an extended promotion strategy. **Stein**, who will travel extensively in conjunction with releases, will provide Elektra/Asylum's national promotion effort with additional, long-range support for current albums as well as added emphasis for all new album releases.

At the same time, Elektra/Asylum's regional promotion team has been expanded with the appointment of **Dick Lemke** to the newly-created post of regional promotion manager, midwest. **Lemke**, who previously worked as Elektra/Asylum's promotion representative in Memphis and Nashville, will be based in Chicago.

Also new to the regional pro-

motion team is **Jerry Goodman**, recently named to the position of regional promotion manager, south. **Goodman**, who formerly handled regional promotion in the south for ABC Records, will be based in Charlotte.

The appointments complete the current regional promotion team, providing Elektra/Asylum with five key regional managers that also include **Ric Aliberte** (east), based in New York; **Lou Galliani** (west), based in San Francisco; and **Roger Bland** (southwest), based in Dallas.

Col Signs MacLaine For 'Live' Palace LP

■ **NEW YORK**—**Shirley MacLaine** has been signed to Columbia Records and CBS Records worldwide to record her "Live" At The Palace album. The announcement was made by **Irwin Segelstein**, president of CBS Records International.

Ms. MacLaine will make her Columbia album debut with "Shirley MacLaine—Live At The Palace," which will be recorded during her engagement at the Palace Theatre in New York, April 19 through May 1. It will be released on Columbia in May.

Her appearance at the Palace Theatre marks her return to Broadway for the first time in more than 20 years. She was discovered in "The Pajama Game" when she replaced the late **Carol Haney** and subsequently went on to Hollywood to star in more than 40 films, including "Can-Can," "Sweet Charity," "The Apartment" and "Irma La Douce."

Ms. MacLaine will commence a global tour following her engagement at the Palace Theatre.

Record World Presents
10 YEARS OF ROCK 'N' ROLL
A Special Issue Honoring the 10th Anniversary
of the Contemporary Sound of KHJ Radio

KHJ Radio
5515 Melrose Avenue
Hollywood, California 90038
Area Code 213 462-2133
An RKO Radio Station



TIM SULLIVAN
Vice President
General Manager

March 9, 1976

Mr. Spence Berland
RECORD WORLD
6290 Sunset Blvd.,
Hollywood, Calif., 90028

Dear Spence,

We are delighted that Record World has agreed to do a special to chronicle the 10 years since KHJ adopted its current contemporary format.

The past 10 years represent not only an enormous growth on our part, but a tremendous change in both the broadcasting and music industries, which we are proud to be part of.

We sincerely appreciate your effort on our behalf. Please let me know if I can be of help.

Sincerely,

A handwritten signature in cursive script that reads 'Tim Sullivan'.

Tim Sullivan
Vice President
General Manager
93/KHJ

TS/ms

ISSUE DATE: May 8, 1976 ADVERTISING & EDITORIAL DEADLINE: April 22, 1976

For further information, contact one of our marketing specialists:

New York
Stan Soifer
(212) 765-5020

Nashville
John Sturdivant
(615) 244-1820

Los Angeles
Spence Berland
(213) 465-6126

DISCO FILE TOP 20

APRIL 24, 1976

1. **LOVE HANGOVER**
DIANA ROSS—Motown (lp cut)
2. **TURN THE BEAT AROUND**
VICKI SUE ROBINSON—RCA (lp cut)
3. **TRY ME I KNOW I CAN MAKE IT**
DONNA SUMMER—Oasis (lp cut)
4. **THAT'S WHERE THE HAPPY PEOPLE GO**
TRAMMPS—Atlantic (disco version)
5. **TOUCH AND GO**
ECSTASY, PASSION & PAIN—Roulette (disco version)
6. **COULD IT BE MAGIC**
DONNA SUMMER—Oasis (lp cut)
7. **GET UP AND BOOGIE**
SILVER CONVENTION—Midland Intl. (lp cut)
8. **BROTHERS THEME/UNDER THE SKIN/VOCE ABOUSOU**
THE BROTHERS—RCA (lp cuts)
9. **COME WITH ME/WASTED**
DONNA SUMMER—Oasis (lp cuts)
10. **THIS IS IT**
MELBA MOORE—Buddah (disco version)
11. **COMMON THIEF**
VICKI SUE ROBINSON—RCA (lp cut)
12. **MOVIN' LIKE A SUPERSTAR**
JACKIE ROBINSON—Ariola America (disco version)
13. **TEN PERCENT**
DOUBLE EXPOSURE—Salsoul (disco version)
14. **YOUNG HEARTS RUN FREE**
CANDI STATON—Warner Bros.
15. **ONE MORE TRY**
ASHFORD & SIMPSON—Warner Bros. (lp cut)
16. **NO, NO, JOE/SAN FRANCISCO HUSTLE**
SILVER CONVENTION—Midland Intl. (lp cuts)
17. **I'LL GO WHERE YOUR MUSIC TAKES ME**
JIMMY JAMES & THE VAGABONDS—Pye
18. **FIRST CHOICE THEME/AIN'T HE BAD/GOTTA GET AWAY**
FIRST CHOICE—Warner Bros. (lp cuts)
19. **GET OFF YOUR AHH! AND DANCE**
FOXY—Dash
20. **STREET TALK**
B.C.G.—20th Century

MCA Sets Three LPs

LOS ANGELES — Rick Frio, MCA vice president of marketing, has announced the three albums set as part two of the release by MCA in April. The Rubettes' first release in America on State Records, distributed by MCA, is titled "Rubettes" and contains their hit songs "Sugar Baby Love," "Tonight," "Foe Dee O Dee," and their just released first single in America, "Juke Box Jive." The Rubettes, made up of Tony Thorpe (guitar), Mick Clarke (bass), Alan Williams (guitar), Bill Hurd (keyboards), and John Richardson (drums), have racked up gold records in several countries.

Mac and Katie Kissoon are a brother-sister team who have just released their first album in America on State Records titled "The Two Of Us." The title cut of the lp will be their first American single on State Records.

Casino is a five man English group that hails from the West of England, near Somerset. The group utilizes the songwriting talents of Peter O'Donnell, Casino's lead vocalist. Their first album release on State Records is simply titled "Casino," and their recently released first single, "Crazy," is taken from the album.

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ This week's major release is the first Atlantic album by the Trammps, still the premier male disco group and in fine form here. In addition to the previously released title cut, "That's Where the Happy People Go" (extended to 7:50 and preceded by an unexpectedly graceful and moody slow introduction), and last year's "Hooked for Life," the album has five other tracks, two of which stand out as Trammps classics already. The favorites: "Soul Searchin' Time," one of the most powerful disco-style message songs to come along since "Bad Luck," and "Can We Come Together," a love song with a smoother finish and a terrific, soaring break. "Soul Searchin'" is very much in the "Love Epidemic" mold, though the message here is tougher and particularly timely: "People, it's about time to put your soul to a test/Cause somewhere down the line, man has put the world into a mess/Causing every man to turn on his brother/Crisis and tragedy, I've seen one after another." Toward the end, the line "Check out your mind" is repeated over and over, then echoed electronically to great effect. A knockout.

The third cut most likely to get heavy play is a new version of Wilson Pickett's soul standard "Ninety-Nine and a Half," just over five minutes in length here and appropriately rough and raucous. (It's interesting that producers Ronald Baker, Norman Harris and Earl Young should revive this song just when their production of Double Exposure's "Ten Percent" with the opposite message—compromising, making do with part of something—is spreading fast.) The album's longest cut, "Disco Party" (8:11), is not especially inventive but it does have a certain irresistible high-spirited mood that should get it some play. Finally, there's a change-of-pace closing instrumental called "Love Is a Funky Thing" that is spare and elegant and a little mysteri-

(Continued on page 35)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

YESTERDAY/BOSTON

DJ: Cosmo Wyatt

DO IT (LIKE YOU AIN'T GOT NO

BACKBONE)—Force of Nature—Phila. Intl.

GET THE FUNK OUT MA FACE—Brothers

Johnson—A&M (disco version)

I'LL GO WHERE YOUR MUSIC TAKES ME—

Jimmy James & the Vagabonds—Pye

LOVE HANGOVER—Diana Ross—Motown

(lp cut)

MORE—Carol Williams—Salsoul

(disco version)

SHACK UP—Banbarra—UA

THAT'S WHERE THE HAPPY PEOPLE GO—

Trammps—Atlantic (disco version)

TRY ME I KNOW WE CAN MAKE IT/

WASTED/COULD IT BE MAGIC—Donna

Summer—Oasis (lp cuts)

TURN THE BEAT AROUND/Common

THIEF—Vicki Sue Robinson—RCA

(lp cuts)

YOUNG HEARTS RUN FREE/I KNOW—

Candi Staton—Warner Bros.

HIPPOPOTAMUS/NEW YORK

DJ: Rich Pampinella

DISCO FEVER—Tina Charles—Columbia

GET OFF YOUR AHH! AND DANCE—

Foxy—Dash

I'LL GO WHERE YOUR MUSIC TAKES ME—

Jimmy James & the Vagabonds—Pye

LOVE HANGOVER—Diana Ross—Motown

(lp cut)

MA-MO-AH—Tony Valor Sounds

Orchestra—Brunswick

THAT'S WHERE THE HAPPY PEOPLE GO—

Trammps—Atlantic (disco version)

TOUCH AND GO—Ecstasy, Passion &

Fain—Roulette (disco version)

TRY ME I KNOW WE CAN MAKE IT/

COME WITH ME/COULD IT BE MAGIC

—Donna Summer—Oasis (lp cuts)

TURN THE BEAT AROUND—Vicki Sue

Robinson—RCA (lp cut)

WILD CHERRY—Gene Page—Atlantic

(disco version)

INFINITY/NEW YORK

DJ: Bobby Guitadaro

BROTHERS THEME—The Brothers—RCA

(lp cut)

CAN WE COME TOGETHER/NINETY-NINE

AND A HALF/SOUL SEARCHIN' TIME—

Trammps—Atlantic (lp cuts)

I'LL GO WHERE YOUR MUSIC TAKES ME—

Jimmy James & the Vagabonds—Pye

MOVIN' LIKE A SUPERSTAR—Jackie

Robinson—Ariola America (disco

version)

PRETTY MAID—Pretty Maid Company—

Ariola (import)

RAINFOREST—Biddu Orchestra—Epic

TEN PERCENT—Double Exposure—Salsoul

(disco version)

THIS IS IT—Melba Moore—Buddah

(disco version)

TOUCH AND GO—Ecstasy, Passion & Pain

—Roulette (disco version)

TRY ME I KNOW WE CAN MAKE IT—

COULD IT BE MAGIC/WASTED/COME

WITH ME—Donna Summer—Oasis

(lp cuts)

BAHAMA MAMA'S/

LOS ANGELES

DJ: Jim Walters

BORN TO GET DOWN—Muscle Shoals

Horns—Bang (disco version)

GET THE FUNK OUT MA FACE—Brothers

Johnson—A&M (disco version)

GET UP AND BOOGIE—Silver Convention

—Midland Intl. (disco version)

HAPPY MUSIC—Blackbyrds—Fantasy

I AM SOMEBODY—Jimmy James & the

Vagabonds—Pye (lp cut)

LOVE HANGOVER—Diana Ross—Motown

(lp cut)

LOVE REALLY HURTS WITHOUT YOU—

Billy Ocean—Ariola America

PRETTY MAID/HEY, HEY BIG JOHN—

Pretty Maid Company—Ariola (import)

TRY ME I KNOW WE CAN MAKE IT—

Donna Summer—Oasis (lp cut)

TURN THE BEAT AROUND—Vicki Sue

Robinson—RCA (lp cut)

Retailers Report 1st Quarter Up

(Continued from page 3)

1976 was "ridiculously good" and attributed the increase to his lowering the price of albums in his stores.

Joe Bressi of Stark Records reported a first quarter sales increase of over 25 percent over the first quarter of 1975. "Business is very, very good at this point," commented Bressi, "and I think it's because we're running promos and going after the customers. They're buying the hits and catalogue; and there's been a resurgence in sales of prerecorded 8-track and cassette tapes."

According to Don Anthony, Tape City in New Orleans experienced a 35 percent increase in sales. "We're a fast-growing firm," explained Anthony, "and doing quite a bit of advertising. I have to attribute part of the increase to that. Also, there's been some good strong albums out during the first quarter, and those have helped pick up our catalogue sales. There's a lot of different groups around and a lot of different albums out, and in addition to everything else I think you have to give credit to the consumers, who are becoming more versatile in their buying habits."

Bruce Bayer of Independent Records attributed his store's 20 percent first quarter sales increase to strong catalogue sales and "a very big pickup in cassette and 8-track sales. We've had at least a 100 percent pickup in sales of prerecorded cassettes."

At the Everybody's Records chain, Tom Keenan reported a 25 to 30 percent increase, with tape sales alone up 20 percent. "In the month of March," said Keenan, "our sales were up 22 percent. And it's carrying on into April. Last week was a huge sales week for us; we set store sales records on the Led Zeppelin album."

Mushroom's John Guarnieri said sales were up at the New Orleans stores by 15 percent. New hit albums, he said, are primarily responsible, but "it's hard to narrow it down to one area. Everything is selling. Tapes are selling very well at this time, particularly pre-recorded cassettes."

The list goes on—at Record Bar sales were reported to be "very good" for the first quarter; at Waxie Maxie, "Up a fair percentage;" at Discount Records in Cambridge, Massachusetts, "Up three to four percent;" at Record World-TSS Stores, "Up five to 10 percent"—and perhaps Tom Keenan's statement is the most important one to remember: Not only was business good in the first quarter, but the upsurge in buying has yet to show any signs of letting up.

Scaggs Scores in L.A.



Columbia recording artist Boz Scaggs recently appeared for three nights at the Roxy. Boz debuted his new 11 member band and played selections from his new Columbia album, "Silk Degrees." Pictured backstage, from left, are: Joe Wissert, producer of "Silk Degrees;" manager Irving Azoff; Boz; and Don Ellis, vice president of Columbia a&r.

Wings Tour Rescheduled

■ NEW YORK—Paul McCartney and Wings will open their U.S. concert tour in Ft. Worth, Texas on May 3.

The Wings tour had to be rescheduled because of the accident to lead guitarist Jimmy McCulloch who is currently recuperating in London.

Certain new cities have been added to the tour, notably Cincinnati and Kansas City. Local announcements were to be made in Cincinnati and Kansas City with regard to ticket sales in those cities on or before April 14.

Tickets purchased by the public for the original concert dates in April will be valid for the rescheduled concerts. Local radio announcements and newspaper advertisements will be made in Ft. Worth, Houston, Tucson, San Diego, San Francisco, Los Angeles, Denver and Chicago with regard to which new days the original concert tickets will be valid.

Due to problems associated with building availability, the concerts originally scheduled for Tempe, Arizona and Vancouver, B.C. will not take place.

Columbia Taps Starr

■ LOS ANGELES—Gail Roberts, head of west coast publicity for Columbia Records has announced the appointment of Peter Starr as general publicist for Columbia Records, west coast.

In his new capacity, Peter Starr will be responsible for maintaining press relations on behalf of Columbia with various publications, both consumer and trade, throughout the western region. He will also perform other publicity functions, including involvement with Columbia artists based on the west coast.

Starr comes to Columbia Records from Rogers & Cowan, Inc. where he had been an account executive for the past year. Prior to that he was involved with campus concert promotions while at San Diego State University.

Harry Chapin Hosts 'Hungerthon'

By MIKE HARRIS

■ SAN FRANCISCO—The broad scope of issues relating to the world food crisis were discussed by host Harry Chapin and selected spokesman in a 24-hour radiothon held the week-end of April 10 over San Francisco rock station KSAN-FM.

"The Hunger Special" — sponsored by World Hunger Year (WHY), an educational, non-profit organization founded 14 months ago by singer-songwriter Chapin and Catholic priest Bill Ayres—came about as a result of strong listener support for a similar radiothon over WNEW-FM (N.Y.).

Chapin, who through benefit concerts for WHY has raised over \$100 thousand in the past year, helped to moderate the program, which featured several KSAN personalities and a continually shifting panel comprised of representatives from various Bay Area groups, including the San Francisco Food Coalition and the Committee Against Hunger.

The expressed purpose of the radiothon was to educate the public about the problem of world hunger — its causes, as well as its effects — and to offer people the opportunity to join with local San Francisco groups who are looking for solutions, either through political action or through changes in lifestyle.

Also, various offshoots of the hunger problem were discussed at length. Aspects of consumerism, nutrition, farm subsidies and the growing world population explosion were explored by the numerous in-studio guests.

Early in the show, consumer advocate Ralph Nader called in to talk about food additives, food cooperatives and the government's food aid program, "Food For Peace."

At one point, Harry Chapin took guitar in hand and sang "The Shortest Story," his poignant illustration of the gravity of malnutrition, as witnessed by a newborn child.

During a short break in the program, Chapin explained to **Record World** the purpose of World Hunger Year:

"What we are trying to build is a constituency on hunger, so that there is a potential — both in the political and media spheres — for this to become one of the major issues. Because there is nothing more basic than feeding people . . .

"What we have to have is enough faith in humanity that — if the truth is known — we will then be able to do something about it."

New York, N. Y.

By IRA MAYER & BARRY TAYLOR

■ When **Phil Ochs** first sang "I declare the war is over," he gave rise to a very different attitude for the anti-war movement—kind of a cynical "power of positive thinking" approach. And then "the war was over, but the war continued"—Phil traveled to Africa, to South America, and though unable to write for some six years, sought to restimulate his creativity. Damage to his larynx in the wake of an attack in Africa curtailed his performing still more. And though he successfully helped mount a tribute to Salvadore Allende in 1974, reuniting much of the old Village folkie crew (including Dylan and Dave Van Ronk), he had taken increasingly to drinking and to extended periods of depression. He was reportedly on the wagon when he committed suicide recently. But he did not die the death of the "too many martyrs" of whom he sang at the height of the civil rights movement in the early '60s. What he did in his 35 year lifetime was bestow the credibility of the journalist (a one-time goal for himself) on the contemporary folk minstrel, and he helped shape the framework within which the "protest song" took on significant meaning in American culture.

PROTECTING THE INNOCENT: Casablanca Records is offering radio stations three choices on **Donna Summer's** new single, "Could It Be Magic," according to the company's **Scott Shannon**: "G"—rated for any format; "PG"—"a little suggestive;" and "R"—as the song appears on the album. Imagine what could be done with **Redd Foxx**.

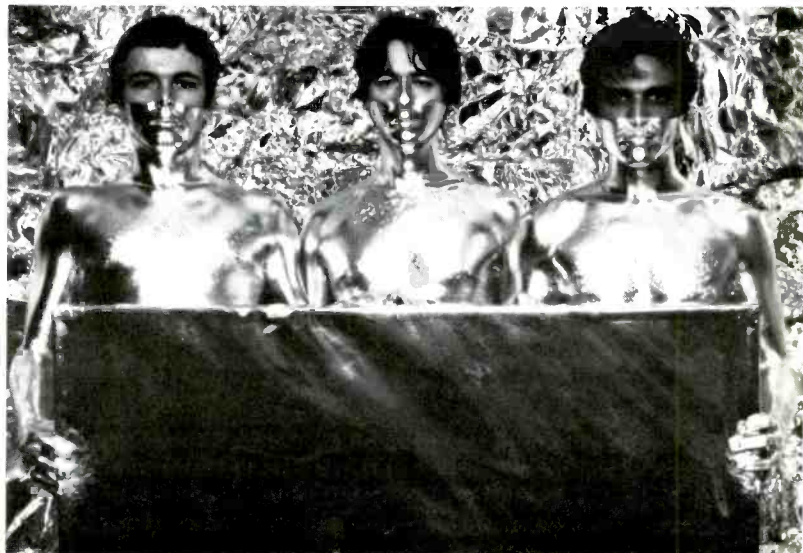
NOTED: **Bruce Springsteen** preceded "Thunder Road" in New Haven recently with a short tribute to the man who initiated his signing to Columbia—**John Hammond**. Hammond, who lives in Wilton, Connecticut, was on hand when Bruce said that, as usual, he'd "missed out" when Hammond was feted on a public television special last December . . . What southern band is reportedly trying to decide between the addition of **Leslie West** or **Wayne Perkins** to the line-up? . . . Epic publicist and cable TV personality **Susan Blond** has a speaking role in an up-coming **Andy Warhol** movie . . . **Kasenetz and Katz** are negotiating for major distribution ties.

Nashville Mayor Fulton To Open Poe Meet

■ WASHINGTON, D.C. — Bobby Poe of "Pop Music Survey" has announced that the Honorable Richard Fulton, Mayor of Nashville, will make the welcoming speech at his Radio/Record Seminar & Celebrity Golf & Tennis Tournaments in Nashville June 3.

Zappa Gets Gold

■ LOS ANGELES — Frank Zappa has qualified for a gold record award from the RIAA for his Disc-Reet album "Apostrophe." The album was released in March 1974.



DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Roddy Shashoua on Musexpo '76

By MARC KIRKEBY

■ Roddy S. Shashoua, president of International Music Industries, Ltd., became known in the American music industry last year with the unveiling of Musexpo '75, the first international record and music industry market to be based in this country. Involved for several years in organizing international trade shows in various parts of the world, Shashoua decided to apply his concepts and experience to the music field, his primary love. The resultant gathering, held at the Las Vegas Convention Center last September, enjoyed substantial success for a first year meeting, but was also criticized for a number of shortcomings. Shashoua is currently devoting all his time to organizing and improving Musexpo, and he has spent the intervening six months implementing changes for the future format of the event. He spoke recently with Record World in New York about those changes and about the second Musexpo to be held September 8-11 at New Orleans' Fairmont Hotel.



Roddy Shashoua

Record World: How is the second Musexpo coming along? Do you feel on top of it at this stage?

Roddy Shashoua: At this stage, very much so. We spent a lot of time correcting many things that we learned from our first year. Our first year was really trial and error. We know our concept was good, that there was very much a need for it, and we did have the support of most of the industry. It's been very hectic since then, so that we can bring about the changes and improvements we want to have ready for our second year, for Musexpo '76, and it's coming along very well. We have things we could never possibly have had last year.

RW: How did you settle on New Orleans as the site?

Shashoua: We did a survey to find out, number one, what comments our participants had to help us improve the show, what other ideas they could come up with and if they had any choices: was Las Vegas good, is Miami better, and the general consensus came up with an area that was similar to New Orleans, or actually, for New Orleans. You see, just as important as the selection of the city is the facility that you hold the event in. And we felt that there are always a certain amount of facilities that can be used in the USA, where you can hold a show of this caliber, with this amount of people, and still maintain some personal or conducive atmosphere in the show. We found that by using the Fairmont Hotel—we are using it in its entirety—by concentrating all the activities at one hotel, at one place, in a city that's conducive, we have an excellent combination.

RW: What were the problems Musexpo '75 encountered?

Shashoua: Number one, we did not have closed booths, and there was a sound problem because of music being played and headphones not used in the open booths. The second problem was part of the sound problem—the height of the convention hall wasn't conducive; it was a 40-foot ceiling and really it was the type of hall an organizer would use for a hi-fi or other type of show. The third problem is that we had trouble with reservations, because of late entries and also because we weren't as organized as we should have been. And we had chosen a difficult city in terms of distraction and hotel room overbooking situation, at the time. Our fourth problem was basically that we did not provide a hotel listing of where each participant was staying in the Official Show Directory. Part of this was due to the fact that we had scattered the participants or allowed them to scatter in several different hotels, giving them all various choices, which resulted in a sort of musical chairs, of where each person was staying, and changing reservations, and so forth. And we couldn't have a correct and complete listing in time in the directory of the show itself, since we did not utilize any one hotel as the official headquarters. Some participants just could not reach other participants because they didn't know which hotels they were staying at.

So taking it from the top, the sound problem has been solved with the closed booths we have available this year. And the height of the ceiling has been lowered from 40 feet to 20 feet. We are using a plush-carpeted beautiful ballroom for all the open exhibits and utilizing the second, third and fourth floors of the same hotel for all the closed booths. All of the open and closed booths will be furnished. When you walk in, it's all ready for you and you're ready to do business. We are also able to improve the hotel reservation system as well as housing the first 1,000 participants in the Fairmont (official headquarters) and the overflow into the adjoining and neighboring hotels, until we've conveniently accommodated all the participants. This will be very tightly controlled this year in order to provide hotel listings of each participant.

RW: Why are the new office booths you're introducing important?

Shashoua: They're important because quite a number of our participants from the USA and especially other countries who participate with a booth would like to play product, and would like to play it without interruption, and also have some privacy where they can negotiate and discuss all in the same or adjoining booth. And to do that, we came up with the converted closed rooms, which is really the best solution.

RW: Are labels coming to you earlier than they were last year?

Shashoua: Much earlier. In fact, we have just conducted a worldwide mailing, we have just begun the commercial program of Musexpo in a sales sense, and we already have, I would say, approximately half of last year's exhibitors already signed up for this year, in advance, before the applications had even been printed. Comparatively, at this time, we are 700 percent ahead of our first year in this respect.

RW: Do you anticipate that the Fairmont in itself will be sufficient to handle all of the response you expect?

Shashoua: In terms of a headquarters facility, yes. Basically we are headquartering all the exhibits, which means the open and closed booths, as well as all the other functions, the VIP cocktail party, as well as all the meetings and activities and the showcasing—we're having two gala nights—in the hotel. All of this takes place in the Fairmont, and the first thousand participants will be housed there as well. The balance of the participants are then to be housed in the adjoining or neighboring hotels as tightly as possible, filling up one hotel after another.

... approximately half of last year's exhibitors already signed up for this year . . . before the applications had even been printed.

RW: How many participants do you expect?

Shashoua: In our first year we projected 5,000; but it was a first year show and we had to go by trial and error. This year I believe we'll hit our projected target of 5,000 participants. Last year we had just over 2,600 participants from 654 companies from 32 countries around the world. For a first year show that's pretty good. The only thing that did not match up with our expectations is the number of people attending from each company. We anticipated 600 companies; we ended up with more than that. But the number of people participating from each company was less.

RW: Why is an American industry gathering necessary as opposed to one in Europe?

Shashoua: As we all know, the United States is the largest market in the world, as a music market. It represents approximately 43 percent of the entire sales volume of records and tapes annually around the world. If there is to be an annual meeting of the music industry, worldwide, then it should be in the United States. There already exists one in France, but the United States has never had one, so we made it happen.

First, however, I made a special trip and offered the organizer of the French show the opportunity of a joint venture for organizing an

(Continued on page 38)

CLUB REVIEW

Robert Palmer: Pleasingly Powerful

■ LOS ANGELES—Any questions as to whether Robert Palmer can handle the blues on record have already been laid to rest by his two Island albums. Whether he can handle the blues live was a question quickly forgotten as the rising British stylist entranced his Roxy audience with a well-conceived and thoroughly straight-ahead performance of material culled from his recorded repertoire and including a few new numbers.

Palmer cut a striking figure as he entered the spotlight, dressed in a finely tailored suit with a white shirt collar folded neatly over his coat's lapels. It might've seemed like the crowd was in for a bit of cabaret were it not for the relentless funk beat emanating from his top-line backup band. And when Palmer grabbed the microphone for his first lines, one knew that a powerful force was bubbling under.

Vital Signs

Since the breakup of the somewhat unknown Vinegar Joe outfit that also offered us Elkie Brooks, Palmer has emerged with the same vital signs that accompanied Joe Cocker's rise to the realm of rock royalty. Like the song "Work To Make It Work," which weaved its way through the set at least twice, Palmer puts his everything behind each performance, making the effort pay off because the goods are in stock. He's at his best when he varies from the familiar into the reggae beat of the Maytals' "Pressure Drop," where the sextet orbited around Palmer's choruses as if they'd been playing together for years

(they haven't), or the sensitivity of a song like "Give Me An Inch" or "Back In My Arms," where the mood evolves more from the heart than the soul.

Palmer has a tough nut to crack in his plans to conquer America, but that night at the Roxy proved that he need only expose his talent to those interested and they'll walk away doing PR for him within their own circles. And it looks like it's going to be an ever-widening circle.

Gallagher & Lyle

Gallagher and Lyle (A&M) provided the warmup for Palmer, overcoming a slight degree of rudeness from a few Palmer-freaks by delivering a healthy taste of their Scottish magic that had the aura of a one-take studio session. Crisp and clear, the songwriting duo played through their several years of history, backed by a mini-orchestra that included a two man horn section and as many as three keyboards going at once. "Stay young with your rock and rolling" is the one line that sticks in the memory from their set, because they displayed a fresh and vital energy combined, with finesse, with the seasoning of old pros.

Tim Hogan

More Gladys Gold

■ NEW YORK — Buddah recording artists Gladys Knight and The Pips have been awarded their fourth consecutive gold lp since joining The Buddah Group. This newest album to reach gold status was entitled "2nd Anniversary" to celebrate the group's second year on the Buddah label.

The 'Beat' Goes On



To promote her RCA Records single, "Turn The Beat Around," and her debut lp, "Never Gonna Let You Go," Vicki Sue Robinson invaded Boston recently for an in-store visit to Strawberries and an engagement at Paul's Mall. Gathered at Strawberries are, from left: (standing) Jack Levy, the store's president; Ron Moseley, RCA Records division vice president, r&b; Strawberries general manager Harry Safter; Vicki Sue Robinson; RCA a&r producer Carl Griffin; Vicki's manager Ted Harless; RCA a&r staff producer Wendell Bates; RCA Records merchandising manager Doree Berg; and Boston promotion rep Don DeLacy; (kneeling) Bill Cerulli, member of back-up band In-The-Blood; RCA salesman Larry Palmacci; and Danny Pickering, also a band member.

Turning a 'Trick'



Atlantic/Atco recording group Genesis stopped in Philadelphia and New York City last week for three nights of sold-out shows at the Tower Theater and Beacon Theater, respectively. Before continuing on their five-week North American tour, Genesis was hosted to a private party at the Red Baron in Manhattan, where they took time to acknowledge the airplay that their new album, "A Trick of the Tail," has been garnering on New York-area progressive FM radio stations. Shown at the party are, from left: rear—(standing) Barbara Carr of Atlantic publicity, (seated) vice president of promotion Dick Kline, Genesis members Tony Banks, Phil Collins, and Mike Rutherford, WRNW-FM's Meg Griffin, WLIR-FM's Gil Colquit, and WRNW-FM's Bob Morronne, (standing) Genesis drummer Bill Bruford with Atlantic's special projects coordinator Tunc Erim; front—(seated) New York promotion rep Steve Leeds, national lp sales manager Sal Uterano, Steve Hackett of Genesis, and Al Bernstein.

CLUB REVIEW

Murphy's Raw Power Is Inescapable

■ LOS ANGELES—Although Elliott Murphy (RCA) bones about his pretensions, alternating dedications to F. Scott Fitzgerald, Isadora Duncan, Lou Reed and Patti Smith, there is a raw power to his music and even to his frequently strained lyricism that is inescapable. His recent engagement at the Roxy here was by no means his L.A. debut, but in many ways, it was his most successful gig to date in this city, coming on the heels of his best lp since his initial album for Polydor, released four years ago. Long a cult figure in New York, the size and enthusiasm of the crowds he drew to the Roxy indicated that the artist has begun to create an important following of growing proportions here on the west coast.

Quintessentially East Coast

Murphy's material is quintessentially east coast stuff: wordy,

posed, punk-rock that scores a sizeable number of its points on attitude and on the time-proven element of audience familiarity, not so much with his songs, but with his posture and his sound. His music is almost a distillation of New York motifs, and the familiar rasp of his voice, sounding like Dylan here, Springsteen there, is strangely more of an asset than a liability.

Several of the most powerful songs performed by Murphy were drawn from that first Polydor lp. Most notably, "Last Of The Rock Stars," his one-time anthem, stands up well after repeated hearings. As an encore, Murphy performed the most requested song from his new album, "Lady Stiletto," an affectionate but decidedly un-sweetened tribute to Patti Smith which is rapidly becoming an esoteric classic.

Eliot Sekuler

Camel
Moonmadness

Coming.

Janus Records,
a division of GRT Corporation
8776 Sunset Boulevard
Los Angeles, California 90069

AM ACTION

(Compiled by the Record World research department)

■ **Henry Gross** (Lifesong). With a rather steady, consistent trek up the charts, the activity seen this week is the best to date. Virtually explodes with lots of major adds and healthy upward movement in most markets where on. New at KDWB (30), WFIL, WLS (25), WIXY (39), KXOK and WTIX. Jumps include 19-8 WQXI, 5-4 WCOL, 25-14 KHJ, 26-18 WPGC, 29-26 WMAK, 17-12 WOKY, 7-5 WHBQ, 6-6 WRKO, HB-37 KILT and 14-13 KSTP.

Fleetwood Mac (Reprise). Another record which has gradually built itself up into a national item receives more heavy support this week from WFIL, WOKY, WIBG and WMAK. Extraordinary jumps include 18-9 WQXI, 19-10 WLS, HB-18 KFRC, 21-15 WRKO, 28-20 WPGC, 26-22 KILT, 20-18 KJR, 17-14 KSTP and 20-19 WCOL among others. Single sales starting to come into their own.



Henry Gross

Diana Ross (Motown). #1 r&b in several markets, among them New York and Los Angeles, and quickly catching up pop in those and others. Picked this week at KSLQ, KFRC, KJR and WCOL. Super moves at WFIL (20-12), WIXY (36-25), WHBQ (28-19), WRKO (15-11), WPGC (19-13), KHJ (HB-22), 99X (16-6) and WPIX (extra 15). Indeed!

Wings (Capitol). Skyrocketing in all markets where there's ample stock: 15-8 KDWB, 25-16 WQXI, 38-29 WIXY, 24-18 Y100, 30-20 WOKY, 21-14 WPGC, HB-20 KJR, HB-32 KILT, 14-8 99X, 32-27 WMAK, 28-20 KSLQ, 15-10 KSTP, 11-7 WPIX, extra-19 WSAI, 28-25 KHJ, 26-23 CKLW, 25-21 WFIL, HP-39 WABC, 40-35 WCOL, 16-13 KFRC and new at KXOK. (Note: One of this week's Powerhouse Picks.)



Wings

Silver Convention (Midland International). Continues snowballing into a national smash. Debuts on WABC at #11 as well as KHJ, WRKO, KILT (35) and WCOL. Excellent moves are 27-14 WHBQ, 23-15 KSLQ, HB-25 KFRC, 8-7 99X and 8-8 WPIX. (Note: One of this week's Powerhouse Picks.)

Neil Sedaka (Rocket). The hit potential of this disc is well out of the shadows. Excellent chart moves accompanied by a healthy sales buzz, and newly garnered stations are beginning to form a very positive picture. New at KHJ, KSTP and KFRC and it moves 39-34 WCOL, 31-23 WIXY, 36-30 KTLK, HB-21 KLIF, HB-41 WABC, KJR and 40-29 KILT.

CROSSOVER

Tammy Wynette (Epic). The #1 country record in the nation takes on pop proportions with new airplay on WOKY (this week), which follows the lead of KILT (27-23) a few weeks ago. Stay tuned for more.

NEW ACTION

Rolling Stones (Rolling Stones) "Fool To Cry." Automatic response and acceptance on this long-awaited single, culled from the forthcoming lp with out-of-the-proverbial-box adds last week and this at WFIL, CKLW, WSAI, KILT, KSTP, WIXY, Z93, WBBQ, WCAO, KCBQ and U100, plus many, many more.

Captain & Tennille (A&M) "Shop Around." The group that had the song of the year continues to bang out hit after hit. After their recent #1 record they have come with another which has received immediate support from KILT, KSTP, WSAI, WIXY (lp) and several secondaries.

MCA Signs Bennett



Michael Bennett, who conceived, choreographed and directed the stage production of "A Chorus Line," marks his entry into the recording industry with the single "Sugar Boogie" by Bobby Thomas and The Hotline, distributed by MCA Records. Under the auspices of his own production company, Bennett brought together the talents of composer Bobby Thomas, whose credits include the Broadway shows "Company," "Promises, Promises" and "A Chorus Line," and arranger-producer Howard Wheeler, known for his production of "Baby Face" and also for the scoring of the Broadway show "The Wiz." Recently Universal Pictures acquired the motion picture rights to "A Chorus Line" which will be produced and directed by Michael Bennett. Pictured at the signing of the release agreement are (from left) Jack Lenny, Bennett's manager; George Lee, MCA vice president, east coast; Bobby Thomas; and Bennett (seated).

London Sets April/May LP Release

■ NEW YORK—London Records has announced the release of four pop albums covering the months of April and May, led by "The Promise" by Moody Blues member Michael Pinder.

Pinder's debut solo album was recorded earlier this year at his ranch in California and includes tracks like "The Message" and "The Seed" which feature his mellotron work. "Rebel" by John Miles is the debut set from the singer/songwriter/guitarist. "Skin 'N' Bone" is the latest album by Savoy Brown and is being released in conjunction with the group's first American tour of 1976. From the Hi label comes "This Time" by Narvel Felts.

Classical Releases

In the field of classical music, London is releasing "Maria Stuarda," featuring both Joan Sutherland and Luciano Pavarotti; Tchaikovsky's Symphony No. 5, by Sir Georg Solti and the Chicago Symphony Orchestra; Rachmaninov's "Preludes," by Vladimir Ashkenazy; Rachmaninov "Songs," by Elisabeth Soderstrom and Vladimir Ashkenazy; "The Blue Danube" by Arthur Fiedler and the Boston Pops Orchestra; Ruggiero Ricci; Liszt: "Piano Concertos" by Julius Katchen and the "Popular Violin Concertos" by London Philharmonic Orchestra; Debussy: Prelude A L'apres-Midi D'Un Faune, by The London Symphony and Pierre Monteux; Brahms Symphony No. 1 In C Minor, by l'Orchestre de la Suisse Romande and Ernest Ansermet; Falla "El Amor Brujo" by The New Philharmonia Orchestra; Beethoven's Symphony No. 9 In D Minor,

by the Vienna Philharmonic Orchestra; Franck: Symphony In D Minor by Hans Knappertsbusch and the Vienna Philharmonic Orchestra; Strauss: "Also Sprach Zarathustra" by Clemens Krauss and the Vienna Philharmonic Orchestra; Mahler: Symphony No. (Continued on page 48)

Phonogram/Mercury Honors Herb Heldt

■ CHICAGO—In a surprise ceremony during the recent NARM convention in Miami, Harry Losk, national sales manager of Phonogram, Inc./Mercury Records, presented Herb Heldt, branch manager of Phonodisc, Inc. in Atlanta, with the first Phonogram/Mercury Branch Manager of the Year Award.

The award, which Losk pointed out would be an annual event during the NARM convention, was decided by a committee which included Losk, Jules Abramson, senior vice president/marketing for Phonogram/Mercury, and the company's regional marketing staff.

Each of the 11 Phonodisc branches was judged on the basis of overall sales performance in singles, lps and tapes in all music categories, and on professional conduct, i.e., relationship with accounts, creativity of merchandising ideas, co-operation with Phonogram/Mercury, etc.

Taylor Takes Gold

■ NEW YORK—Johnnie Taylor's debut Columbia Records album, "Eargasm," has been certified by the RIAA.

101 THE SINGLES CHART 150


APRIL 24, 1976

APR. 24	APR. 17	
101	105	YOUNG HEARTS RUN FREE CANDI STATON—Warner Bros. WBS 8181 (DaAnn, ASCAP)
102	103	I HOPE WE GET TO LOVE IN TIME MARYLYN MCCOO & BILLY DAVIS, JR.—ABC 12170 (Groovesville, BMI)
103	108	I'LL BE GOOD TO YOU BROTHERS JOHNSON—A&M 1806 (Kidada/Gouldris, BMI)
104	102	SPIRIT IN THE NIGHT MANFRED MANN—Warner Bros. WBS 8176 (Laurel Canyon Music, ASCAP)
105	104	FOREVER AND EVER SILK —Arista 0179 (Famous, ASCAP)
106	112	THERE WON'T BE NO COUNTRY MUSIC (THERE WON'T BE NO ROCK 'N' ROLL) C. W. MCCALL—Polydor PD 14310 (American Gramophone, SESAC)
107	109	I WANT TO STAY WITH YOU GALLAGHER AND LYLE—A&M 1778 (Irving, BMI)
108	120	GET CLOSER SEALS & CROFTS—Warner Bros. WBS 8190 (Dawnbreaker, BMI)
109	110	YOU GOT THE MAGIC JOHN FOGERTY—Asylum 45309 (Greasy King, ASCAP)
110	118	EVERY DAY WITHOUT YOU HAMILTON, JOE FRANK & REYNOLDS—Playboy P 6068 (Spitfire, BMI)
111	—	KISS AND SAY GOODBYE MANHATTANS—Columbia 3 10310 (Nattahnam/Blackwood, BMI)
112	113	SUNSHINE DAY OSIBISA—Island IS 053 (Warner Bros., ASCAP)
113	115	THAT'S WHERE THE HAPPY PEOPLE GO TRAMMPS—Atlantic 3306 (Burma East, BMI)
114	117	DOUBLE TROUBLE LYNRYD SKYNYRD—MCA 40532 (Duchess/Get Loose, BMI)
115	116	THE LOVE I NEVER HAD TAVARES—Capitol P 4221 (ABC Dunhill/One Of A Kind, BMI)
116	119	IT SHOULD HAVE BEEN ME YVONNE FAIR—Motown M 1384F (Stone Agate, BMI)
117	122	LOOKIN' OUT FOR #1 BACHMAN-TURNER OVERDRIVE—Mercury 73784 (Ranbach/Top Soil, BMI)
118	121	NORMA JEAN WANTS TO BE A MOVIE STAR SUNDOWN—Polydor FD 14312 (Natural Songs, ASCAP)
119	128	BORN TO GET DOWN (BORN TO MESS AROUND) MUSCLE SHOALS HORNS—Bang B 721 (Muscle Shoals Sound, BMI)
120	123	FOREVER LOVERS MAC DAVIS—Columbia 3 10304 (Tree, BMI)
121	104	ONCE A FOOL KIKI DEE —Rocker PIG 40506 (MCA) (ABC Dunhill/One Of A Kind, BMI)
122	136	ALL IN THE FAMILY GENERAL JOHNSON—Arista 0177 (Music In General, BMI)
123	126	I'M MANDY, FLY ME 10cc—Mercury 73779 (Man-Ken Music, Ltd., BMI)
124	127	(WHAT A) WONDERFUL WORLD JOHNNY NASH—Epic 8 50219 (Kags, BMI)
125	106	CARA MIA PAUL DELICATO—Artists of America III (Leo Feist, ASCAP)
126	—	HUSTLE ON UP (DO THE BUMP) HIDDEN STRENGTH—United Artists XW733 Y (Dandelion, BMI)
127	107	MORE CAROL WILLIAMS —Salsoul SZ 2006 (E. B. Marks, BMI)
128	131	LET HER IN JOHN TRAVOLTA—Midland Intl. (RCA) MB 10623 (Midsong, ASCAP)
129	—	A FIFTH OF BEETHOVEN WALTER MURPHEY & THE BIG APPLE BAND Private Stock 073 (RFT, BMI)
130	132	CONCRETE AND CLAY RANDY EDELMAN—20th Century TC 2274 (Saturday, BMI)
131	133	PARTY DOWN WILLIE HUTCH—Motown M 1371F (Getra, BMI)
132	135	OUTSIDE HELP JOHNNY RIVERS—Epic 8 50208 (Rivers, ASCAP)
133	111	WORDS (ARE IMPOSSIBLE) DONNY GERRARD—Greedy G 101 (ATV, BMI)
134	142	AFTERNOON DELITE STARLAND VOCAL BAND—Windsong CB 10588 (RCA) (Cherry Lane, ASCAP)
135	124	HOLDING ON ROAD APPLES—Polydor PD 14307 (Landers-Roberts, ASCAP)
136	129	HERE, THERE, AND EVERYWHERE EMMYLOU HARRIS—Reprise RPS 1346 (Maclen, BMI)
137	130	WHEN I'M WRONG B.B. KING—ABC 12158 (ABC/Dunhill/King's Guitar, BMI)
138	137	PEACEMAKER LOGGINS & MESSINA—Columbia 3 10311 (Gnasso & Fortofino, ASCAP/Unichappell/Muhon/Salmon, BMI)
139	138	ALL NIGHT RAIN BILLY JOE ROYAL—Scepter SCE 12419 (Low-Sal/Low Thom, BMI)
140	134	AMERICA THE BEAUTIFUL RAY CHARLES—Crossover 985 (Tangerine, BMI)
141	145	MOONLIGHT SERENADE BOBBY VINTON—ABC 12178 (Robbins, ASCAP)
142	144	SUGAR (PART I) FREDDIE CANNON—Claridge 416 (Claridge/Jimca, ASCAP)
143	139	WOW ANDRE GAGNON—London 5N 230 (Burlington, ASCAP)
144	140	THE GAME IS OVER (WHAT'S THE MATTER WITH YOU) BROWN SUGAR—Capitol P 4198 ('Bout Time/Missile, BMI)
145	141	IT'S BEEN A LONG TIME STUFF 'N' RAMJET—Chelsea CH 3036 (Dadona/Sugar Tree, BMI)
146	149	MARRIED BUT NOT TO EACH OTHER DENISE LaSALLE—Westbound WT 5019 (20th Century) (Ordona/Bridgeport, BMI)
147	143	LAZY LOVE NEW CITY JAM BAND—Amherst AM 710 (Robinson/Rechard Criterion, BMI)
148	125	STREET TALK B.C.G. (B.C. Generation)—20th Century TC 2271 (Hearts Delight/Gooseroack, BMI)
149	147	BROKEN LADY LARRY GATLIN—Monument ZS8 8680 (CBS) (First Generation, BMI)
150	—	SAVE YOUR KISSES FOR ME BROTHERHOOD OF MAN—Pye 71066 (Tony Heller, ASCAP)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

ACTION SWEET (Sweet Ltd./WB, ASCAP)	19	LOVE HANGOVER Hal Davis (Jobete, ASCAP)	27
ALL BY MYSELF Jimmy Ienner (C.A.M./U.S.A., BMI)	16	LOVE HANGOVER Marc Gordon (Jobete, ASCAP)	93
ANYTIME (I'LL BE THERE) Denny Diante (Spanka, BMI)	65	LOVE HURTS Manny Charlton (House of Bryant, BMI)	38
ARMS OF MARY Howard & Ron Albert (Island, BMI)	78	LOVE IN THE SHADOWS Neil Sedaka (Don Kirshner/Kirshner Songs, BMI/ASCAP)	59
BABY FACE Stephen Schaefer & Harold Wheeler (Warner Bros., ASCAP)	49	LOVE IS ALIVE Gary Wright (Warner Brothers, ASCAP)	87
BARETTA'S THEME: KEEP YOUR EYE ON THE SPARROW Steve Bari & Michael Omartian (Leeds/Dutchess, ASCAP)	80	LOVE REALLY HURTS WITHOUT YOU Ben Findon (Black Sheep/Common Good/Pocket Full of Tunes, BMI)	40
BIG FOOT J.C.P.I. (Cascargo, BMI)	98	LOVE TO LOVE YOU BABY Pete Bellotte (Sunday & Cafe Americana, ASCAP)	54
BOHEMIAN RHAPSODY Roy Thomas Baker (Trident, ASCAP)	4	LOVE MACHINE PART I Freddie Perren (Jobete/Gilmore, ASCAP)	26
BOOGIE FEVER Freddie Perren (Perren Vibes/Bullpen, ASCAP/BMI)	3	LOVE ROLLERCOASTER Ohio Players (Ohio Players/Unichappell, BMI)	79
CAN'T HIDE LOVE Maurice White & Charles Stepney (Alexcar/Unichappell, BMI)	100	MISTY BLUE Tom Couch & James Stroud (Talmont, BMI)	34
COME ON OVER John Farrar (Casserole/Flamm, BMI)	41	MONEY HONEY Phil Wainman (Hudson Bay, BMI)	17
CONVOY Don Sears & Chip Davis (American Gramophone, SESAC)	64	MOONLIGHT FEELS RIGHT Bruce Blackman & Mike Clark (Brother Bill's, ASCAP)	89
CRAZY ON YOU Mike Flicker (How About Music, CAPAC)	68	MORE, MORE, MORE Gregg Diamond (Buddah/Gee Diamond, ASCAP)	48
CUPID Hank Medress & Dave Appell (Kags, BMI)	90	MOVIN' Jeff Lane (Desert Moon Ltd./Jeff-Mar BMI)	53
DANCE WIT ME Rufus (MoCrisp, ASCAP)	84	MOZAMBIQUE Don DeVito (Ram's Horn, ASCAP)	77
DECEMBER 1963 (OH, WHAT A NIGHT) Bob Gaudio (Seasons/Jobete, ASCAP)	6	ONE PIECE AT A TIME Charlie Bragg & Don Davis (Tree, BMI)	62
DISCO LADY Don Davis (Groovesville, BMI; Conquistador, ASCAP)	1	ONLY 16 Ron Haffkine (Kags, BMI)	10
DON'T PULL YOUR LOVE/THEN YOU CAN TELL ME GOODNIGHT Dennis Lambert & Brian Potter (ABC Dunhill/Acuff Rose, BMI)	52	RHIANNON (WILL YOU EVER WIN) Fleetwood Mac & Keith Olsen (Rockhopper, BMI)	29
DON'T STOP IT NOW Mickie Most (Finchley, ASCAP)	71	RIGHT BACK WHERE WE STARTED FROM Pierre Tubbs & Vince Edwards (Unart/ATV, BMI)	2
DREAM ON Adrian Barber (Daksel, BMI)	14	ROCK AND ROLL LOVE LETTER Colin Frechter (Ackee/Andustin, ASCAP)	86
DREAM WEAVER Gary Wright (Warner Bros., ASCAP)	12	SARA SMILE Christopher Bond, Daryl Hall & John Oates (Unichappell, BMI)	22
FALLEN ANGEL Bob Gaudio (Big Secret Ltd./Almo, ASCAP)	61	SHANNON Cashman and West (Blending-well, ASCAP)	23
FALLING APART AT THE SEAMS Tony Macaulay (Macaulay Music Ltd.)	85	SHOUT IT OUTLOUD Bob Ezrin (Cafe Americana/Rock Steady, ASCAP; All By Myself/Fram-Bee Music Ltd., ASCAP)	43
FANNY (BE TENDER WITH MY LOVE) Arif Mardin (Casserole, BMI)	63	SHOW ME THE WAY Peter Frampton (Almo/Fram-Bee Music Ltd., ASCAP)	8
50 WAYS TO LEAVE YOUR LOVER Paul Simon & Phil Ramone (Paul Simon, BMI)	55	SILLY LOVE SONGS Paul McCartney (MPL Communications Inc. by Arr with ATV, BMI)	36
FOOLED AROUND AND FELL IN LOVE Alan Blazek & Bill Szymczyk (Crabshaw, ASCAP)	13	SLOW RIDE Nick Jameson (Knee Trembler, ASCAP)	57
FOOL TO CRY The Glimmer Twins (Promopub B.V., ASCAP)	66	SPANISH HUSTLE Fatback Band (Clita/Sambo, BMI)	95
FOPP Ohio Players (Play One, BMI)	56	STRANGE MAGIC Jeff Lynne (Unart/Jet, BMI)	32
GET UP AND BOOGIE Michael Kunze (Midsong, ASCAP)	31	SWEET LOVE James Carmichael & The Commodores (Jobete/Commodores, ASCAP)	11
GOLDEN YEARS David Bowie & Harry Maslin (Beverly Bros., BMI; Chrysalis/Main Man, ASCAP)	35	SWEET THING Rufus (American Broadcasting, ASCAP)	15
GOOD HEARTED WOMAN Ray Pennington & Waylon Jennings (Baron/Willie Nelson, BMI)	50	TAKE IT TO THE LIMIT Bill Szymczyk (Brun, BMI)	20
HAPPY DAYS Steve Barri & Michael Omartian (Bruin, BMI)	30	TAKIN' IT TO THE STREETS Ted Templeman (Tauripin Tunes, BMI)	97
HAPPY MUSIC Donald Byrd (Elgy, BMI)	39	TELL THE WORLD HOW I FEEL ABOUT 'CHA BABY K. Gamble & L. Huff (Mighty Three, BMI)	96
HEAVY LOVE Van McCoy (Interior, Van McCoy & Warner-Tamerlane, BMI)	88	THE FONZ SONG Jackie Mills (Adamo, ASCAP)	76
HE'S A FRIEND Norman Harris (Stone Diamond/Mighty Three, BMI)	60	THEME FROM S.W.A.T. Steve Barri & Michael Omartian (Spellgood, BMI)	25
HEY BABY Lou Futterman & Tom Werman (Magic Land, ASCAP)	74	THERE'S A KIND OF HUSH (ALL OVER THE WORLD) Richard Carpenter (Glenwood, ASCAP)	18
HIT THE ROAD JACK Mel Shaw (Tangerine, BMI)	51	THE WHITE KNIGHT Leslie Adv. Agency (Unichappell, BMI)	70
HURT (Miller, ASCAP)	47	THINKING OF YOU Paul Davis (Web IV, BMI)	99
I DO, I DO, I DO B. Ulvaeus & B. Anderson (Countless, BMI)	21	'TIL I CAN MAKE IT ON MY OWN Billy Sherrill (Algee/Altam, BMI)	82
IT'S COOL Billy Jackson (Chappell, ASCAP)	83	TRYIN' TO GET THE FEELING AGAIN R. Dante & B. Manilow (Warner-Tamerlane/Upward Spiral, BMI)	24
IT'S OVER Joe Wissert (Boz Scaggs Music)	73	UNION MAN Steve Cropper (Flat River, BMI)	42
I'VE GOT THE FEELING (WE'LL BE SEEING EACH OTHER AGAIN) Marc Gordon (Irving, BMI)	44	VENUS Billy Terrell (Kirshner Songs/Wellbeck, ASCAP)	69
I WANT YOU Leon Ware & T-Boy Ross (Almo/Jobete, ASCAP)	75	WE CAN'T HIDE IT ANYMORE Don Davis (Groovesville, BMI)	81
JASPER Phil Gernhard (Famous/Antique/Leeds, ASCAP)	94	WELCOME BACK Steve Barri & John Sebastian (John Sebastian, BMI)	9
JEALOUSY Ron "Have Mercy" Kersey & Major Harris (WIMOT, Sacred Pen, BMI)	72	WHEN LOVE HAS GONE AWAY Cartherine Arnoul (Sunbury, ASCAP)	58
LET YOUR LOVE FLOW Phil Gernhard & Tony Scotti (Loaves & Fishes, BMI)	5	WHERE DID OUR LOVE GO Ahmet Ertegun (Jobete, ASCAP)	92
LIVIN' FOR THE WEEKEND K. Gamble & L. Huff (Mighty Three, BMI)	28	YOU'LL LOSE A GOOD THING Huey P. Meaux (Crazy Cajun, BMI)	67
LONELY NIGHT (ANGEL FACE) Daryl Dragon & Toni Tennille (Don Kirshner, BMI)	7	YOUNG BLOOD Bad Company (Quintet/Unichappell/Freddy Bienstock, BMI)	45
LOOKING FOR SPACE Milton Okun (Cherry Lane, ASCAP)	37		
LORELEI Styx (Almo/Styngin, ASCAP)	46		
LOVE AND UNDERSTANDING (COME TOGETHER) Kool & The Gang (Delightful/Gang/BMI)	91		

ON TOUR IN EUROPE



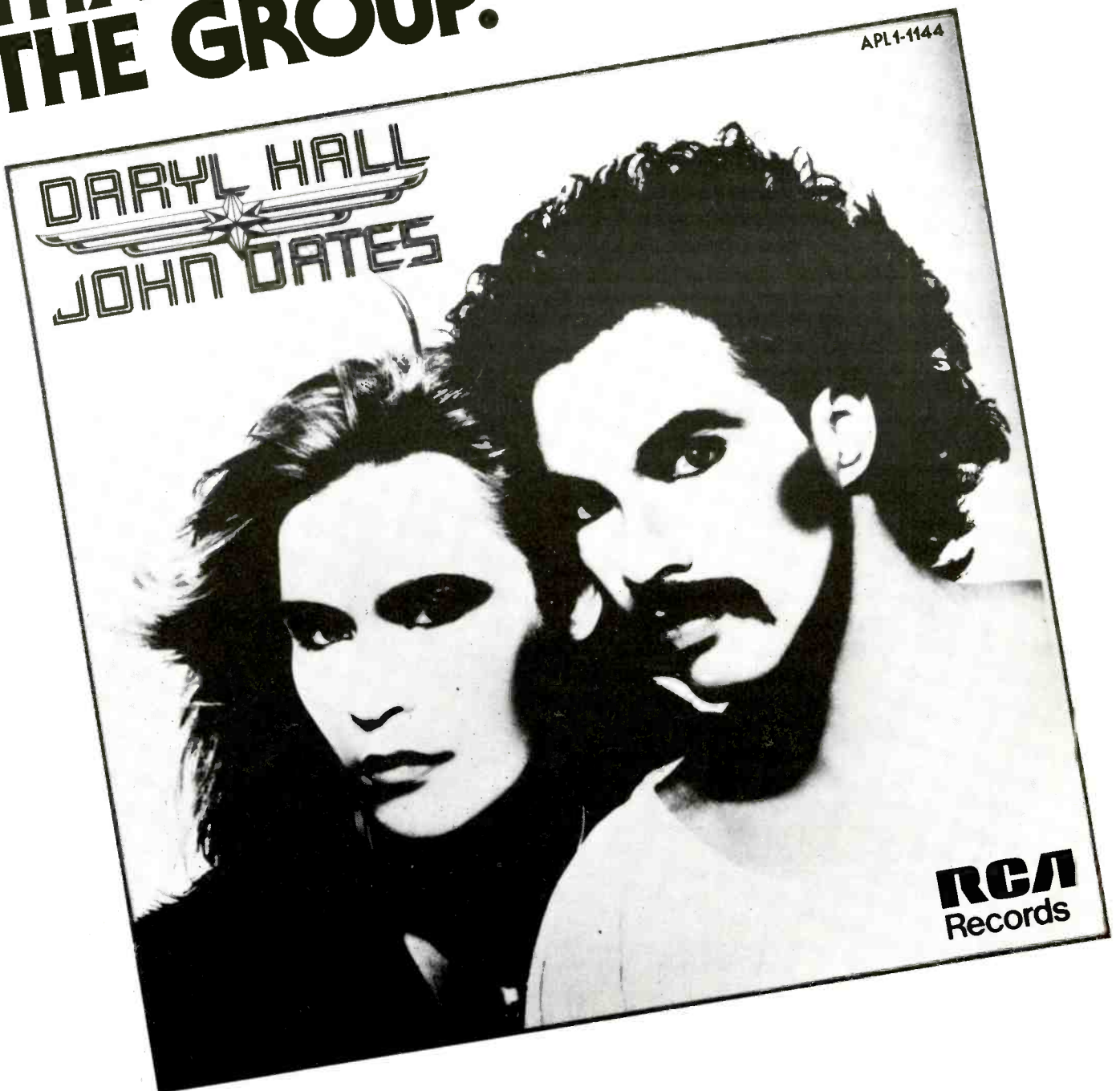
**Gladys Knight
& THE PIPS**
PERFECTION IN PERFORMANCE INC.

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"SARA SMILE" PB10530 **BB 23★**
CB 22●
RW 22■

**THE SINGLE
THAT DELIVERED
THE ALBUM.**

**THE ALBUM
THAT DELIVERED
THE GROUP.**





THE SINGLES CHART

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

APR. 24	APR. 17		WKS. ON CHART
1	1	DISCO LADY JOHNNIE TAYLOR Columbia 3 10281	10
2	3	RIGHT BACK WHERE WE STARTED FROM MAXINE NIGHTINGALE/United Artists XW752 Y	11
3	6	BOOGIE FEVER SYLVERS/Capitol P 4179	14
4	5	BOHEMIAN RHAPSODY QUEEN/Elektra 45297	17
5	7	LET YOUR LOVE FLOW BELLAMY BROS./Warner Bros. WBS 8169	11
6	2	DECEMBER, 1963 (OH WHAT A NIGHT) THE FOUR SEASONS/Warner Bros.-Curb WBS 8168	17
7	4	LONELY NIGHT (ANGEL FACE) CAPTAIN & TENNILLE/A&M 1782	14
8	11	SHOW ME THE WAY PETER FRAMPTON/A&M 1795	10
9	18	WELCOME BACK JOHN SEBASTIAN/Warner-Reprise RPS 1349	5
10	10	ONLY 16 DR. HOOK/Capitol P 4171	16
11	8	SWEET LOVE COMMODORES/Motown M 1381F	19
12	9	DREAM WEAVER GARY WRIGHT/Warner Bros. WBS 8167	16
13	16	FOOLED AROUND AND FELL IN LOVE ELVIN BISHOP/Capricorn CPS 0252 (WB)	8
14	12	DREAM ON AEROSMITH/Columbia 3 10278	17
15	13	SWEET THING RUFUS FEATURING CHAKA KHAN/ABC 12149	16
16	14	ALL BY MYSELF ERIC CARMEN/Arista 0165	19
17	15	MONEY HONEY BAY CITY ROLLERS/Arista 0170	12
18	17	THERE'S A KIND OF HUSH (ALL OVER THE WORLD) CARPENTERS/A&M 1800	9
19	19	ACTION SWEET /Capitol P 4220	10
20	20	TAKE IT TO THE LIMIT EAGLES/Asylum 45293	18
21	23	I DO, I DO, I DO, I DO ABBA/Atlantic 3310	10
22	26	SARA SMILE DARYL HALL & JOHN OATES/RCA PB 10530	11
23	30	SHANNON HENRY GROSS/Lifesong LS 45002	10
24	31	TRYIN' TO GET THE FEELING AGAIN BARRY MANILOW/Arista 0172	6
25	21	THEME FROM S.W.A.T. RHYTHM HERITAGE /ABC 12135	23
26	22	LOVE MACHINE—PART I MIRACLES/Tamla T 54262F	24
27	43	LOVE HANGOVER DIANA ROSS/Motown M 1392F	4
28	29	LIVIN' FOR THE WEEKEND O'JAYS/Phila. Intl. ZS8 3587 (CBS)	8
29	36	RHIANNON (WILL YOU EVER WIN) FLEETWOOD MAC/Warner-Reprise RPS 1345	8
30	45	HAPPY DAYS PRATT & McCLAIN/Warner-Reprise RPS 1351	4
31	51	GET UP AND BOOGIE SILVER CONVENTION/Midland Intl. MB 10571 (RCA)	5
32	37	STRANGE MAGIC ELECTRIC LIGHT ORCHESTRA/United Artists XW770 Y	8
33	24	DEEP PURPLE DONNY & MARIE OSMOND/MGM M 14840	19
34	39	MISTY BLUE DOROTHY MOORE/Malaco M 1029 (TK)	8
35	25	GOLDEN YEARS DAVID BOWIE/RCA PB 10441	19
36	58	SILLY LOVE SONGS WINGS/Capitol P 4256	3
37	32	LOOKING FOR SPACE JOHN DENVER/RCA PB 10586	9
38	27	LOVE HURTS NAZARETH/A&M 1671	24
39	42	HAPPY MUSIC THE BLACKBYRDS/Fantasy F 762	8
40	47	LOVE REALLY HURTS WITHOUT YOU BILLY OCEAN/Ariola America P 7621 (Capitol)	4
41	46	COME ON OVER OLIVIA NEWTON-JOHN/MCA 40525	7
42	44	UNION MAN THE CATE BROTHERS/Elektra 45294	10
43	48	SHOUT IT OUT LOUD KISS/Casablanca NB 854	6
44	49	I'VE GOT A FEELING (WE'LL BE SEEING EACH OTHER AGAIN) AL WILSON/Playboy P 6062	6
45	50	YOUNG BLOOD BAD COMPANY/Swan Song SS 70108 (Atlantic)	7
46	28	LORELEI STYX/A&M 1786	11
47	52	HURT ELVIS PRESLEY/RCA PB 10601	5
48	53	MORE, MORE, MORE ANDREA TRUE CONNECTION/Buddah BDA 515	7
49	33	BABY FACE WING & A PRAYER FIFE & DRUM CORPS/Wing & A Prayer HS 103 (Atlantic)	20
50	34	GOOD HEARTED WOMAN WAYLON & WILLIE/RCA PB 10529	14

51	35	HIT THE ROAD JACK STAMPEDERS/Quality QU 501 (Private Stock)	11
52	55	DON'T PULL YOUR LOVE/THEN YOU CAN TELL ME GOODBYE GLEN CAMPBELL/Capitol P 4245	5
53	60	MOVIN' BRASS CONSTRUCTION/United Artists XW775 Y	5
54	38	LOVE TO LOVE YOU BABY DONNA SUMMER/Oasis OC 401 (Casablanca)	20
55	40	50 WAYS TO LEAVE YOUR LOVER PAUL SIMON/Columbia 3 10270	19
56	57	FOPP OHIO PLAYERS /Mercury 73775	7
57	41	SLOW RIDE FOGHAT/Bearsville BSS 0306 (WB)	21
58	61	WHEN LOVE HAS GONE AWAY RICHARD COCCIANTE/20th Century TC 2275	4
59	71	LOVE IN THE SHADOWS NEIL SEDAKA/Rocket PIG 40543 (MCA)	2
60	62	HE'S A FRIEND EDDIE KENDRICKS/Tamla T 54266F (Motown)	8
61	69	FALLEN ANGEL FRANKIE VALLI/Private Stock PS 074	3
62	72	ONE PIECE AT A TIME JOHNNY CASH/Columbia 3 10321	3
63	56	FANNY (BE TENDER WITH MY LOVE) BEE GEES/RSO SO 519	18
64	54	CONVOY C. W. McCALL/MGM M 14839	24
65	73	ANYTIME (I'LL BE THERE) PAUL ANKA/United Artists XW789 Y	3

CHARTMAKER OF THE WEEK

66	—	FOOL TO CRY ROLLING STONES Rolling Stones RS 19304 (Atlantic)	1
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67	64	YOU'LL LOSE A GOOD THING FREDDY FENDER/ABC Dot DOA 17607	9
68	79	CRAZY ON YOU HEART/Mushroom 7021	3
69	65	VENUS FRANKIE AVALON/De-Lite DEP 1578	14
70	59	THE WHITE KNIGHT CLEDUS MAGGARD & THE CITIZENS BAND/Mercury 73751	16
71	78	DON'T STOP IT NOW HOT CHOCOLATE/Big Tree BT 16060	3
72	74	JEALOUSY MAJOR HARRIS/Atlantic 3321	5
73	76	IT'S OVER BOZ SCAGGS/Columbia 3 10319	4
74	75	HEY BABY TED NUGENT/Epic 8 50197	4
75	—	I WANT YOU MARVIN GAYE/Tamla T 54264F (Motown)	1
76	81	THE FONZ SONG THE HEYETTES/London 5N 232	3
77	63	MOZAMBIQUE BOB DYLAN/Columbia 3 10298	8
78	80	ARMS OF MARY SUTHERLAND BROTHERS & QUIVER/Columbia 3 10284	4
79	77	LOVE ROLLERCOASTER OHIO PLAYERS/Mercury 73734	25
80	89	BARETTA'S THEME: KEEP YOUR EYE ON THE SPARROW RHYTHM HERITAGE/ABC 12177	2
81	68	WE CAN'T HIDE IT ANYMORE LARRY SANTOS/Casablanca NB 844	13
82	92	'TIL I CAN MAKE IT ON MY OWN TAMMY WYNETTE/Epic 8 50196	3
83	90	IT'S COOL THE TYMES/RCA PB 10561	4
84	—	DANCE WIT ME RUFUS FEATURING CHAKA KHAN/ABC 12179	1
85	98	FALLING APART AT THE SEAMS MARMALADE/Ariola America P 7619 (Capitol)	2
86	—	ROCK AND ROLL LOVE LETTER BAY CITY ROLLERS/Arista 0185	1
87	—	LOVE IS ALIVE GARY WRIGHT/Warner Bros. WBS 8143	1
88	91	HEAVY LOVE DAVID RUFFIN/Motown M 1388F	3
89	—	MOONLIGHT FEELS RIGHT STARBUCK/Private Stock 039	1
90	66	CUPID TONY ORLANDO & DAWN/Elektra 45302	12
91	93	LOVE AND UNDERSTANDING KOOL & THE GANG/De-Lite DEP 1579	3
92	95	WHERE DID OUR LOVE GO J. GEILS BAND/Atlantic 3320	2
93	94	LOVE HANGOVER FIFTH DIMENSION/ABC 12181	3
94	96	JASPER JIM STAFFORD/Polydor PD 14309	3
95	97	SPANISH HUSTLE FATBACK BAND/Event EV 229 (Polydor)	2
96	—	TELL THE WORLD HOW I FEEL ABOUT 'CHA BABY HAROLD MELVIN & THE BLUENOTES/Phila. Intl. ZS8 3588 (CBS)	1
97	—	TAKIN' IT TO THE STREETS THE DOOBIE BROTHERS/Warner Bros. WBS 8196	1
98	—	BIGFOOT BRO SMITH/Big Tree 16061 (Atlantic)	1
99	—	THINKING OF YOU PAUL DAVIS/Bang B 724	1
100	—	CAN'T HIDE LOVE EARTH, WIND & FIRE/Columbia 3 10309	1

FLASHMAKER



LIVE BULLET
Bob Seger & the Silver Bullet Band—Capitol

MOST ACTIVE

- CRY TOUGH—Nils Lofgren—A&M
- PRESENCE—Led Zeppelin—Swan Song
- TAKIN' IT TO THE STREETS—Doobie Bros.—WB
- AT THE SPEED OF SOUND—Wings—Capitol
- FRAMPTON COMES ALIVE—Peter Frampton—A&M

WNEW-FM/NEW YORK

- ADDS:**
- BLACK ROSE—J.D. Souther—Asylum
 - FIREFALL—Atlantic
 - GREATEST STORIES LIVE—Harry Chapin—Elektra
 - DON HARRISON BAND—Atlantic
 - LIVE BULLET—Bob Seger & the Silver Bullet Band—Capitol
 - IAN LLOYD—Polydor
 - MODERN LOVERS—Home of the Hits
 - WORDS WE CAN DANCE TO—Steve Goodman—Asylum
- HEAVY ACTION (approximate airplay):**
- AT THE SPEED OF SOUND—Wings—Capitol
 - BORN TO RUN—Bruce Springsteen—Col
 - FRAMPTON COMES ALIVE—Peter Frampton—A&M
 - LADY IN WAITING—Outlaws—Arista
 - PRESENCE—Led Zeppelin—Swan Song
 - PROMISE—Michael Pinder—Threshold
 - SILK DEGREES—Boz Scaggs—Col
 - TAKIN' IT TO THE STREETS—Doobie Bros.—WB

WBCN-FM/BOSTON

- ADDS:**
- BLACK ROSE—J.D. Souther—Asylum
 - BLACK MARKET—Weather Report—Col
 - DREAMBOAT ANNIE—Heart—Mushroom
 - LIVE BULLET—Bob Seger & the Silver Bullet Band—Capitol
 - MODERN LOVERS—Home of the Hits
 - 9—Tim Hardin—Antilles
 - REBEL—John Miles—London
 - WEDDING ALBUM—Leon & Mary Russell—Paradise
- HEAVY ACTION (airplay):**
- AT THE SPEED OF SOUND—Wings—Capitol
 - CRY TOUGH—Nils Lofgren—A&M
 - EARGASM—Johnnie Taylor—Col
 - FOOL TO CRY (Single)—Rolling Stones—Rolling Stones
 - POUSETTE-DART BAND—Capitol
 - PRESENCE—Led Zeppelin—Swan Song
 - REACH FOR THE SKY—Sutherland Bros. & Quiver—Col
 - TROUBLE—Sailor—Epic

WLIR-FM/LONG ISLAND

- ADDS:**
- BLACK ROSE—J.D. Souther—Asylum
 - FIREFALL—Atlantic
 - LIVE BULLET—Bob Seger & the Silver Bullet Band—Capitol
 - IAN LLOYD—Polydor
 - ROCK YOUR SOX OFF—Bobby Whitlock—Capricorn
 - WATERCOURSE WAY—Shadowfax—Passport
 - WEDDING ALBUM—Leon & Mary Russell—Paradise
 - WORDS WE CAN DANCE TO—Steve Goodman—Asylum

HEAVY ACTION (airplay, in descending order):

- WEDDING ALBUM—Leon & Mary Russell—Paradise
- TAKIN' IT TO THE STREETS—Doobie Bros.—WB
- LES DUDEK—Col
- ART OF TEA—Michael Franks—Reprise
- HAPPY IN HOLLYWOOD—David Batteau—A&M
- OUR PLEASURE TO SERVE YOU—Stanky Brown Group—Sire
- FIREFALL—Atlantic
- CRY TOUGH—Nils Lofgren—A&M

WHCN-FM/HARTFORD

- ADDS:**
- ALVIN CROW & HIS PLEASANT VALLEY BOYS—Longneck
 - FIREFALL—Atlantic
 - GET CLOSER—Seals & Crofts—WB
 - LITTLE RIVER BAND—Harvest
 - LIVE BULLET—Bob Seger & the Silver Bullet Band—Capitol
 - SKULDUGGERY—Steppenwolf—Epic
 - STREET CALLED STRAIGHT—Roy Buchanan—Atlantic
 - WELSH CONNECTION—Man—MCA

HEAVY ACTION (airplay, phones):

- BLACK MARKET—Weather Report—Col
- CRY TOUGH—Nils Lofgren—A&M
- I WANT YOU—Marvin Gaye—Tamla
- JAILBREAK—Thin Lizzy—Mercury
- PRESENCE—Led Zeppelin—Swan Song
- RUN WITH THE PACK—Bad Co.—Swan Song
- SILK DEGREES—Boz Scaggs—Col
- TAKIN' IT TO THE STREETS—Doobie Bros.—WB

WMMR-FM/PHILADELPHIA

- ADDS:**
- BLACK ROSE—J.D. Souther—Asylum
 - FIREFALL—Atlantic
 - GREATEST STORIES LIVE—Harry Chapin—Elektra
 - PATRICK MORAZ—Atlantic
 - PROMISE—Michael Pinder—Threshold
 - REGGAE GOT SOUL—Toots & the Maytals—Island
 - SATISFIED 'N' TICKLED TOO—Taj Mahal—Col
 - WORDS WE CAN DANCE TO—Steve Goodman—Asylum
- HEAVY ACTION (sales, phones, airplay):**
- AMIGOS—Santana—Col
 - AT THE SPEED OF SOUND—Wings—Capitol
 - CRY TOUGH—Nils Lofgren—A&M
 - LES DUDEK—Col
 - PRESENCE—Led Zeppelin—Swan Song
 - RECYCLED—Nektar—Passport
 - ROMANTIC WARRIOR—Return to Forever—Col

WHFS-FM/WASHINGTON

- ADDS:**
- FIREFALL—Atlantic
 - FOOL TO CRY (single)—Rolling Stones—Rolling Stones
 - PROMISE—Michael Pinder—Threshold
 - RETURN OF THE 5000 LB. MAN—Rahsaan Roland Kirk—WB
 - EARL SCRUGGS REVUE VOL. II—Col
 - SLEEPLESS NIGHTS—Gram Parsons & Flying Burrito Bros.—A&M
 - WEDDING ALBUM—Leon & Mary Russell—Paradise
 - WORDS WE CAN DANCE TO—Steve Goodman—Asylum
- HEAVY ACTION (airplay, phones, in descending order):**
- I WANT YOU—Marvin Gaye—Tamla
 - CRY TOUGH—Nils Lofgren—A&M
 - BREEZIN'—George Benson—WB
 - LES DUDEK—Col
 - BLACK MARKET—Weather Report—Col
 - CGNEY ISLAND BABY—Lou Reed—RCA
 - SUN SESSIONS—Elvis Presley—RCA
 - AMIGOS—Santana—Col

WAIV-FM/JACKSONVILLE

- ADDS:**
- AMIGOS—Santana—Col
 - ART OF TEA—Michael Franks—Reprise
 - CLOSE ENOUGH FOR ROCK 'N' ROLL—Nazareth—A&M

COUNTRY SUITE—Dave Loggins—Epic

- CRY TOUGH—Nils Lofgren—A&M
- PRIMAL SCREAM—Maynard Ferguson—Col
- ROMANTIC WARRIOR—Return to Forever—Col
- YOU CAN'T ARGUE WITH A SICK MIND—Joe Walsh—ABC
- HEAVY ACTION (airplay, sales, phones):**
- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- LADY IN WAITING—Outlaws—Arista
- LOOK OUT FOR #1—Brothers Johnson—A&M
- TED NUGENT—Epic
- PRESENCE—Led Zeppelin—Swan Song
- RUN WITH THE PACK—Bad Co.—Swan Song
- STARCASTLE—Epic
- ROBIN TROWER LIVE—Chrysalis

WMMS-FM/CLEVELAND

- ADDS:**
- CLOSE ENOUGH FOR ROCK 'N' ROLL—Nazareth—A&M
 - IAN LLOYD—Polydor
 - MODERN LOVERS—Home of the Hits
 - OUR PLEASURE TO SERVE YOU—Stanky Brown Group—Sire
 - STREET CALLED STRAIGHT—Roy Buchanan—Atlantic
 - WEDDING ALBUM—Leon & Mary Russell—Paradise
 - WELSH CONNECTION—Man—MCA
 - YOUNG AND RICH—Tubes—A&M
- HEAVY ACTION (sales, airplay):**
- AT THE SPEED OF SOUND—Wings—Capitol
 - CRY TOUGH—Nils Lofgren—A&M
 - FRAMPTON COMES ALIVE—Peter Frampton—A&M
 - PRESENCE—Led Zeppelin—Swan Song
 - RUN WITH THE PACK—Bad Co.—Swan Song
 - SILK DEGREES—Boz Scaggs—Col
 - TAKIN' IT TO THE STREETS—Doobie Bros.—WB
 - TRICK OF THE TAIL—Genesis—Atco

W-4-FM/DETROIT

- ADDS:**
- BLACK MARKET—Weather Report—Col
 - BLACK ROSE—J.D. Souther—Asylum
 - CLOSE ENOUGH FOR ROCK 'N' ROLL—Nazareth—A&M
 - FANTASY GIRLS—Charlie—Col
 - POOLS GOLD—Morning Sky
 - DON HARRISON BAND—Atlantic
 - LIVE BULLET—Bob Seger & the Silver Bullet Band—Capitol
 - WATERCOURSE WAY—Shadowfax—Passport
- HEAVY ACTION (airplay, sales, in descending order):**
- CLOSE ENOUGH FOR ROCK 'N' ROLL—Nazareth—A&M
 - LIVE BULLET—Bob Seger & the Silver Bullet Band—Capitol
 - AMIGOS—Santana—Col
 - JAILBREAK—Thin Lizzy—Mercury
 - TAKIN' IT TO THE STREETS—Doobie Bros.—WB
 - TRICK OF THE TAIL—Genesis—Atco
 - CRY TOUGH—Nils Lofgren—A&M
 - ROMANTIC WARRIOR—Return to Forever—Col

WXRT-FM/CHICAGO

- ADDS:**
- FOOL TO CRY b/w HOT STUFF (single)—Rolling Stones—Rolling Stones
 - LIVE BULLET—Bob Seger & the Silver Bullet Band—Capitol
 - LOOK OUT FOR #1—Brothers Johnson—A&M
 - JACO PASTORIUS—Epic
 - PROMISE—Michael Pinder—Threshold
 - RETURN OF THE 5000 LB. MAN—Rahsaan Roland Kirk—WB
 - STARBRIGHT—Pat Martino—WB
 - WEDDING ALBUM—Leon & Mary Russell—Paradise
 - HEAVY ACTION (sales, phones, air):**
 - AMIGOS—Santana—Col

- FRAMPTON COMES ALIVE—Peter Frampton—A&M
- JAILBREAK—Thin Lizzy—Mercury
- LOOK INTO THE FUTURE—Journey—Col
- NIGHT AT THE OPERA—Queen—Elektra
- PRESENCE—Led Zeppelin—Swan Song
- ROMANTIC WARRIOR—Return to Forever—Col
- TRICK OF THE TAIL—Genesis—Atco

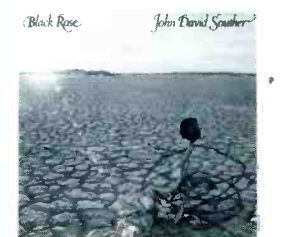
KSHE-FM/ST. LOUIS

- ADDS:**
- BLACK ROSE—J.D. Souther—Asylum
 - CLOSE ENOUGH FOR ROCK 'N' ROLL—Nazareth—A&M
 - GREATEST STORIES LIVE—Harry Chapin—Elektra
 - HOUDINI—Stray—Pye
 - LIVE BULLET—Bob Seger & the Silver Bullet Band—Capitol
 - REBEL—John Miles—London
 - WEDDING ALBUM—Leon & Mary Russell—Paradise
- HEAVY ACTION (approximate airplay, phones):**
- AMIGOS—Santana—Col
 - CRY TOUGH—Nils Lofgren—A&M
 - DREAMBOAT ANNIE—Heart—Mushroom
 - JAILBREAK—Thin Lizzy—Mercury
 - LADY IN WAITING—Outlaws—Arista
 - STATUS QUO—Capitol
 - TAKIN' IT TO THE STREETS—Doobie Bros.—WB
 - ROBIN TROWER LIVE—Chrysalis

KPFT-FM/HOUSTON

- ADDS:**
- RICHARD COCCIANTE—20th Century
 - GOOD FEELIN'—William D. Smith—WB
 - HEAT FOR THE FEETS—Lee Garrett—Chrysalis
 - HONKY-TONK MAN—Steve Young—Mountain Railroad
 - LIGHT OF THE NIGHT—Randall Bramblett—Polydor
 - PRIMAL SCREAM—Maynard Ferguson—Col
 - WEDDING ALBUM—Leon & Mary Russell—Paradise
 - WELCOME HOME—Osibisa—Island
- HEAVY ACTION (airplay, in descending order):**
- STARBRIGHT—Pat Martino—WB
 - LAND OF THE MIDNIGHT SUN—Al DiMeola—Col
 - TAKIN' IT TO THE STREETS—Doobie Bros.—WB
 - HAPPY IN HOLLYWOOD—David Batteau—A&M
 - I WANT YOU—Marvin Gaye—Tamla
 - SWEET HARMONY—Maria Muldaur—Reprise
 - LIFE & TIMES—Billy Cobham—Atlantic
 - MAGICAL SHEPHERD—Miroslav Vitous—WB

SLEEPER



BLACK ROSE
J.D. Souther—Asylum

KMYR-FM/ALBUQUERQUE

- ADDS:**
- AMIGOS—Santana—Col
 - AT THE SPEED OF SOUND—Wings—Capitol
 - CRY TOUGH—Nils Lofgren—A&M
 - LADY IN WAITING—Outlaws—Arista

- PRESENCE—Led Zeppelin—Swan Song
- SUNBURST FINISH—Be-Bop Deluxe—Harvest
- TAKIN' IT TO THE STREETS—Doobie Bros.—WB
- VOYAGE OF THE ACOLYTE—Steve Hackett—Chrysalis

HEAVY ACTION (airplay, sales, phones, in descending order):

- FLEETWOOD MAC—Reprise
- KINGFISH—Round
- RED OCTOPUS—Jefferson Starship—Grunt
- SMILE—Laura Nyro—Col
- SILK DEGREES—Boz Scaggs—Col
- RUN WITH THE PACK—Bad Co.—Swan Song
- BETTER DAYS & HAPPY ENDINGS—Melissa Manchester—Arista
- FRAMPTON COMES ALIVE—Peter Frampton—A&M

KMET-FM/LOS ANGELES

- ADDS:**
- I WANT YOU—Marvin Gaye—Tamla
 - LIVE BULLET—Bob Seger & the Silver Bullet Band—Capitol
 - PROMISE—Michael Pinder—Threshold
 - REBEL—John Miles—London
 - SHINER—Tremeloes—DJM
- HEAVY ACTION (airplay, sales):**
- AT THE SPEED OF SOUND—Wings—Capitol
 - FRAMPTON COMES ALIVE—Peter Frampton—A&M
 - JAILBREAK—Thin Lizzy—Mercury
 - KINGFISH—Round
 - RUN WITH THE PACK—Bad Co.—Swan Song
 - SILK DEGREES—Boz Scaggs—Col
 - TRICK OF THE TAIL—Genesis—Atco
 - YOU CAN'T ARGUE WITH A SICK MIND—Joe Walsh—ABC

KZEL-FM/EUGENE

- ADDS:**
- FARAGHER BROS.—ABC
 - BEST OF W.C. FIELDS—Col
 - FOOL TO CRY b/w HOT STUFF (single)—Rolling Stones—Rolling Stones
 - HAPPY IN HOLLYWOOD—David Batteau—A&M
 - LET YOUR MIND BE FREE—Brother to Brother—Turbo
 - LIVE BULLET—Bob Seger & the Silver Bullet Band—Capitol
 - STATUS QUO—Capitol
- HEAVY ACTION (airplay, phones):**
- BREEZIN'—George Benson—WB
 - CRY TOUGH—Nils Lofgren—A&M
 - I WANT YOU—Marvin Gaye—Tamla
 - LEE OSKAR—UA
 - POUSETTE-DART BAND—Capitol
 - REBEL—John Miles—London
 - SMILE—Laura Nyro—Col
 - TAKIN' IT TO THE STREETS—Doobie Bros.—WB

KSAN-FM/SAN FRANCISCO

- ADDS:**
- BLACK ROSE—J.D. Souther—Asylum
 - ESCAPE FROM BABYLON—Martha Velez—Sire
 - LIVE BULLET—Bob Seger & the Silver Bullet Band—Capitol
 - MODERN LOVERS—Home of the Hits
 - WEDDING ALBUM—Leon & Mary Russell—Paradise
 - WORDS WE CAN DANCE TO—Steve Goodman—Asylum
- HEAVY ACTION (airplay, in descending order):**
- PRESENCE—Led Zeppelin—Swan Song
 - CRY TOUGH—Nils Lofgren—A&M
 - AT THE SPEED OF SOUND—Wings—Capitol
 - YOU GOT THE MAGIC b/w EVIL THING (single)—John Fogerty—Elektra
 - NEVER GONNA LET YOU GO—Vicki Sue Robinson—RCA
 - FOOL TO CRY b/w HOT STUFF (single)—Rolling Stones—Rolling Stones
 - MARRIOTT—Steve Marriott—A&M
 - ROMANTIC WARRIOR—Return to Forever—Col

SALESMAKER OF THE WEEK



PRESENCE
LED ZEPPELIN
Swan Song

TOP RETAIL SALES

PRESENCE—Led Zeppelin—Swan Song
AT THE SPEED OF SOUND—Wings—Capitol
TAKIN' IT TO THE STREETS—Doobie Brothers—WB
AMIGOS—Santana—Col
DESTROYER—Kiss—Casablanca

ABC/NATIONAL

AT THE SPEED OF SOUND—Wings—Capitol
DESTROYER—Kiss Casablanca
DONNY & MARIE—Donny & Marie Osmond—Polydor
I WANT YOU—Marvin Gaye—Tamla
LADY IN WAITING—Outlaws—Arista
LOVE TRILOGY—Donna Summer—Oasis
SILVER CONVENTION—Midland International
SUN SESSIONS—Elvis Presley—RCA
TAKIN' IT TO THE STREETS—Doobie Brothers—WB
21 12—Rush—Mercury

CAMELOT/NATIONAL

AT THE SPEED OF SOUND—Wings—Capitol
BRASS CONSTRUCTION—UA
COME ON OVER—Olivia Newton-John—MCA
DESTROYER—Kiss—Casablanca
EARGASM—Johnnie Taylor—Col
KINGFISH—Round
LADY IN WAITING—Outlaws—Arista
FRESENCE—Led Zeppelin—Swan Song
ROBIN TROWER LIVE—Chrysalis
TAKIN' IT TO THE STREETS—Doobie Brothers—WB

KORVETTES/NATIONAL

AMIGOS—Santana—Col
AT THE SPEED OF SOUND—Wings—Capitol
BREEZIN'—George Benson—WB
DESTROYER—Kiss—Casablanca
FOOL'S GOLD—Morning Star
LAND OF THE MIDNIGHT SUN—Al DiMeola—Col
LOVE & UNDERSTANDING—Kool & the Gang—De-Lite
NEVER GONNA LET YOU GO—Vicki Sue Robinson—RCA
PRESENCE—Led Zeppelin—Swan Song
THEIR GREATEST HITS: 1971-1975—Eagles—Asylum

MUSICLAND/NATIONAL

AMIGOS—Santana—Col
DESTROYER—Kiss—Casablanca
DONNY & MARIE—Donny & Marie Osmond—Polydor
I WANT YOU—Marvin Gaye—Tamla
LOOK OUT FOR #1—Brothers Johnson—A&M
ROBIN TROWER LIVE—Chrysalis
TAKIN' IT TO THE STREETS—Doobie Brothers—WB
THE BEATLES—Capitol
WINGS OF LOVE—Temptations—Gordy
YOU CAN'T ARGUE WITH A SICK MIND—Joe Walsh—ABC

RECORD BAR/NATIONAL

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

DONNY & MARIE—Donny & Marie Osmond—Folydor
EQUINOX—Styx—A&M
I WANT YOU—Marvin Gaye—Tamla
PRESENCE—Led Zeppelin—Swan Song
RELEASE—Henry Gross—Lifesong
STRUTTIN' MY STUFF—Elvin Bishop—Capricorn
TAKIN' IT TO THE STREETS—Doobie Brothers—WB
VOL. II—Earl Scruggs Revue—Col

KING KAROL/NEW YORK

DISCO-FIED—Rhythm Heritage—ABC
I WANT YOU—Marvin Gaye—Tamla
IT'S GOOD TO BE ALIVE—D.J. Rogers—RCA
JAILBREAK—Thin Lizzy—Mercury
PRESENCE—Led Zeppelin—Swan Song
RECYCLED—Nektar—Passport
REFLECTIONS OF A GOLDEN DREAM—Lonnie Liston Smith—Flying Dutchman
SILVER CONVENTION—Midland International
UNIVERSE CITY—RCA
YOU CAN'T ARGUE WITH A SICK MIND—Joe Walsh—ABC

RECORD WORLD-TSS STORES/LONG ISLAND

AT THE SPEED OF SOUND—Wings—Capitol
HOW ARE YOU—10cc—Mercury
IT'S GOOD TO BE ALIVE—D.J. Rogers—RCA
LADY IN WAITING—Outlaws—Arista
NEVER GONNA LET YOU GO—Vicki Sue Robinson—RCA
PRESENCE—Led Zeppelin—Swan Song
ROBIN TROWER LIVE—Chrysalis
SILVER CONVENTION—Midland International
TAKIN' IT TO THE STREETS—Doobie Brothers—WB
TRICK OF THE TAIL—Genesis—Atco

SAM GOODY/EAST COAST

A NIGHT AT THE OPERA—Queen—Elektra
AT THE SPEED OF SOUND—Wings—Capitol
LADY IN WAITING—Outlaws—Arista
LAND OF THE MIDNIGHT SUN—Al DiMeola—Col
NEVER GONNA LET YOU GO—Vicki Sue Robinson—RCA
PRESENCE—Led Zeppelin—Swan Song
SILK DEGREES—Boz Scaggs—Col
TAKIN' IT TO THE STREETS—Doobie Brothers—WB
THEIR GREATEST HITS: 1971-1975—Eagles—Asylum
TRICK OF THE TAIL—Genesis—Atco

TWO GUYS/EAST COAST

A NIGHT AT THE OPERA—Queen—Elektra
AEROSMITH—Col
AT THE SPEED OF SOUND—Wings—Capitol
BRASS CONSTRUCTION—UA
COME ON OVER—Olivia Newton-John—MCA
FRAMPTON COMES ALIVE—Peter Frampton—A&M
PRESENCE—Led Zeppelin—Swan Song
RUFUS FEATURING CHAKA KHAN—ABC
SILVER CONVENTION—Midland International
YOU CAN'T ARGUE WITH A SICK MIND—Joe Walsh—ABC

CUTLER'S/NEW HAVEN

AT THE SPEED OF SOUND—Wings—Capitol
BACK TO BACK—Brecker Brothers—Arista
BLACK MARKET—Weather Report—Col
DESTROYER—Kiss—Casablanca
DIANA ROSS—Motown
EARGASM—Johnnie Taylor—Col

LOOK OUT FOR #1—Brothers Johnson—A&M
PRESENCE—Led Zeppelin—Swan Song
SUNBURST FINISH—Be-Bop Deluxe—Harvest
TAKIN' IT TO THE STREETS—Doobie Brothers—WB

WAXIE MAXIE/WASH., D.C.

AMIGOS—Santana—Col
AT THE SPEED OF SOUND—Wings—Capitol
AURORA—Jean-Luc Ponty—Atlantic
COME ON OVER—Olivia Newton-John—MCA
CRY TOUGH—Nils Lofgren—A&M
DESTROYER—Kiss—Casablanca
I WANT YOU—Marvin Gaye—Tamla
PRESENCE—Led Zeppelin—Swan Song
REFLECTIONS OF A GOLDEN DREAM—Lonnie Liston Smith—Flying Dutchman
SILVER CONVENTION—Midland International

GARY'S/RICHMOND

AT THE SPEED OF SOUND—Wings—Capitol
BREAKAWAY—Art Garfunkel—Col
FRAMPTON COMES ALIVE—Peter Frampton—A&M
IF THE SHOE FITS—Pure Prairie League—RCA
PRESENCE—Led Zeppelin—Swan Song
ROBIN TROWER LIVE—Chrysalis
SONG OF JOY—Captain & Tennille—A&M
STRUTTIN' MY STUFF—Elvin Bishop—Capricorn
TAKIN' IT TO THE STREETS—Doobie Brothers—WB
WINGS OF LOVE—Temptations—Gordy

NATL. RECORD MART/MIDWEST

AMIGOS—Santana—Col
AT THE SPEED OF SOUND—Wings—Capitol
DESTROYER—Kiss—Casablanca
JAILBREAK—Thin Lizzy—Mercury
PRESENCE—Led Zeppelin—Swan Song
REFLECTIONS OF A GOLDEN DREAM—Lonnie Liston Smith—Flying Dutchman
ROBIN TROWER LIVE—Chrysalis
ROMANTIC WARRIOR—Return to Forever—Col
YOU CAN'T ARGUE WITH A SICK MIND—Joe Walsh—ABC

HANDLEMAN/DETROIT

AT THE SPEED OF SOUND—Wings—Capitol
COME ON OVER—Olivia Newton-John—MCA
DESTROYER—Kiss—Casablanca
I WANT YOU—Marvin Gaye—Tamla
LADY IN WAITING—Outlaws—Arista
LIVE BULLET—Bob Seger & The Silver Bullet Band—Capitol
PRESENCE—Led Zeppelin—Swan Song
ROBIN TROWER LIVE—Chrysalis
SONG OF JOY—Captain & Tennille—A&M
TAKIN' IT TO THE STREETS—Doobie Brothers—WB

RECORD REVOLUTION/CLEVELAND

AMIGOS—Santana—Col
ANY ROAD UP—Steve Gibbons Band—MCA
AT THE SPEED OF SOUND—Wings—Capitol
BLACK MARKET—Weather Report—Col
DREAMBOAT ANNIE—Heart—Mushroom
JAILBREAK—Thin Lizzy—Mercury
PENTHOUSE TAPES—Sensational Alex Harvey Band—Vertigo (Import)
PRESENCE—Led Zeppelin—Swan Song
SILK DEGREES—Boz Scaggs—Col
TAKIN' IT TO THE STREETS—Doobie Brothers—WB

LIEBERMAN/MINNEAPOLIS

AMIGOS—Santana—Col
CRY TOUGH—Nils Lofgren—A&M
DESTROYER—Kiss—Casablanca
LADY IN WAITING—Outlaws—Arista
ON THE ROAD—Jesse Colin Young—Reprise
PRESENCE—Led Zeppelin—Swan Song
ROBIN TROWER LIVE—Chrysalis
SILK DEGREES—Boz Scaggs—Col
STRUTTIN' MY STUFF—Elvin Bishop—Capricorn
TAKIN' IT TO THE STREETS—Doobie Brothers—WB

RECORD ESTATE/CHICAGO

AMIGOS—Santana—Col
AT THE SPEED OF SOUND—Wings—Capitol
COME ON OVER—Olivia Newton-John—MCA
DIANA ROSS—Motown
LEPRECHAUN—Chick Corea—Polydor
MARIAH—UA
PRESENCE—Led Zeppelin—Swan Song
ROBIN TROWER LIVE—Chrysalis
TAKIN' IT TO THE STREETS—Doobie Brothers—WB
YOU CAN'T ARGUE WITH A SICK MIND—Joe Walsh—ABC

POPLAR TUNES/MEMPHIS

AT THE SPEED OF SOUND—Wings—Capitol
DESTROYER—Kiss Casablanca
FOOL'S GOLD—Morning Star
I WANT YOU—Marvin Gaye—Tamla
PRESENCE—Led Zeppelin—Swan Song
STEPPIN' OUT—Neil Sedaka—Rocker
STRUTTIN' MY STUFF—Elvin Bishop—Capricorn
TAKIN' IT TO THE STREETS—Doobie Brothers—WB
WEDDING ALBUM—Leon & Mary Russell—Paradise
YOU CAN'T ARGUE WITH A SICK MIND—Joe Walsh—ABC

SPEC'S MUSIC/FLORIDA

AT THE SPEED OF SOUND—Wings—Capitol
I WANT YOU—Marvin Gaye—Tamla
LADY IN WAITING—Outlaws—Arista
LIVE BULLET—Bob Seger & The Silver Bullet Band—Capitol
LOVE TRILOGY—Donna Summer—Oasis
NEVER GONNA GIVE YOU UP—Vicki Sue Robinson—RCA
PRESENCE—Led Zeppelin—Swan Song
PRIMAL SCREAM—Maynard Ferguson—Col
ROMANTIC WARRIOR—Return to Forever—Col
TAKIN' IT TO THE STREETS—Doobie Brothers—WB

MUSHROOM/NEW ORLEANS

AMIGOS—Santana—Col
AT THE SPEED OF SOUND—Wings—Capitol
BREEZIN'—George Benson—WB
CRY TOUGH—Nils Lofgren—A&M
EARGASM—Johnnie Taylor—Col
I WANT YOU—Marvin Gaye—Tamla
LADY IN WAITING—Outlaws—Arista
PRESENCE—Led Zeppelin—Swan Song
SILK DEGREES—Boz Scaggs—Col
TRICK OF THE TAIL—Genesis—Atco

TAPE CITY/NEW ORLEANS

AMIGOS—Santana—Col
AT THE SPEED OF SOUND—Wings—Capitol
DESTROYER—Kiss—Casablanca
I WANT YOU—Marvin Gaye—Tamla
LOVE TRILOGY—Donna Summer—Oasis
PRESENCE—Led Zeppelin—Swan Song

ROBIN TROWER LIVE—Chrysalis
SILK DEGREES—Boz Scaggs—Col
TAKIN' IT TO THE STREETS—Doobie Brothers—WB
THE WETTER THE BETTER—Wet Willie—Capricorn

INDEPENDENT RECORDS/DENVER

AMIGOS—Santana—Col
AT THE SPEED OF SOUND—Wings—Capitol
DARYL HALL & JOHN OATES—RCA
LADY IN WAITING—Outlaws—Arista
ON THE ROAD—Jesse Colin Young—Reprise
PRESENCE—Led Zeppelin—Swan Song
REACH FOR THE SKY—Sutherland Bros & Quiver—Col
REFLECTIONS OF A GOLDEN DREAM—Lonnie Liston Smith—Flying Dutchman
SILK DEGREES—Boz Scaggs—Col
SILVER CONVENTION—Midland International

CIRCLES/ARIZONA

AMIGOS—Santana—Col
AT THE SPEED OF SOUND—Wings—Capitol
DESTROYER—Kiss—Casablanca
I WANT YOU—Marvin Gaye—Tamla
LADY IN WAITING—Outlaws—Arista
LOOK OUT FOR #1—Brothers Johnson—A&M
PRESENCE—Led Zeppelin—Swan Song
SILVER CONVENTION—Midland International
TAKIN' IT TO THE STREETS—Doobie Brothers—WB
YOU CAN'T ARGUE WITH A SICK MIND—Joe Walsh—ABC

ODYSSEY/SOUTHWEST & WEST

CRY TOUGH—Nils Lofgren—A&M
DESTROYER—Kiss—Casablanca
DIANA ROSS—Motown
FEARLESS—Hoyt Axton—A&M
FRAMPTON—Peter Frampton—A&M
LOOK OUT FOR #1—Brothers Johnson—A&M
PRESENCE—Led Zeppelin—Swan Song
REACH FOR THE SKY—Sutherland Bros. & Quiver—Col
REFLECTIONS OF A GOLDEN DREAM—Lonnie Liston Smith—Flying Dutchman
SILK DEGREES—Boz Scaggs—Col

TOWER/LOS ANGELES

AMIGOS—Santana—Col
FOOL'S GOLD—Morning Star
KINGFISH—Round
LOVE TRILOGY—Donna Summer—Oasis
PACIFIC OVERTURES—Original Cast—RCA
PRESENCE—Led Zeppelin—Swan Song
SILK DEGREES—Boz Scaggs—Col
TAKIN' IT TO THE STREETS—Doobie Brothers—WB
THE SUN SESSIONS—Elvis Presley—RCA
THIS MOTHER'S DAUGHTER—Nancy Wilson—Capitol

EVERYBODY'S RECORDS/NORTHWEST

AMIGOS—Santana—Col
BLACK MARKET—Weather Report—Col
BREEZIN'—George Benson—WB
CRY TOUGH—Nils Lofgren—A&M
FEARLESS—Hoyt Axton—A&M
I WANT YOU—Marvin Gaye—Tamla
LADY IN WAITING—Outlaws—Arista
PRESENCE—Led Zeppelin—Swan Song
ROMANTIC WARRIOR—Return to Forever—Col
YOU CAN KNOW ALL I AM—Holly Near—Redwood



THE ALBUM CHART


PRICE CODE

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

TITLE, ARTIST, Label, Number (Distributing Label)

APR. 24
APR. 17

WKS. ON CHART

1	18	PRESENCE LED ZEPPELIN Swan Song SS 8416 (Atlantic)		2	F
2	1	THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 7E 1052		8	F
3	6	AT THE SPEED OF SOUND WINGS/Capitol SW 11525		3	F
4	4	DESTROYER KISS/Casablanca NBLP 7025		4	F
5	2	FRAMPTON COMES ALIVE PETER FRAMPTON/A&M SP 3703		13	G
6	5	SONG OF JOY CAPTAIN & TENNILLE/A&M SP 4570		6	F
7	7	COME ON OVER OLIVIA NEWTON-JOHN/MCA 2186		5	F
8	8	EARGASM JOHNNIE TAYLOR/Columbia PC 33951		7	F
9	9	A NIGHT AT THE OPERA QUEEN/Elektra 7E 1053		18	F
10	3	FLEETWOOD MAC /Warner-Reprise MS 2225		39	F
11	11	THE DREAM WEAVER GARY WRIGHT/Warner Bros. BS 2868		13	F
12	17	I WANT YOU MARVIN GAYE/Tamla T6 342S1 (Motown)		4	F
13	10	ONE OF THESE NIGHTS EAGLES/Asylum 7E 1039		44	F
14	12	DESIRE BOB DYLAN/Columbia PC 33893		14	F
15	33	TAKIN' IT TO THE STREETS DOOBIE BROTHERS/Warner Bros. BS 2899		3	F
16	16	LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/A&M SP 4552		55	F
17	15	OUTLAWS VARIOUS ARTISTS/RCA APL1 1321		11	F
18	13	STILL CRAZY AFTER ALL THESE YEARS PAUL SIMON/Columbia PC 33540		27	F
19	19	BRASS CONSTRUCTION /United Artists LA545 G		12	F
20	21	HISTORY/AMERICA'S GREATEST HITS /Warner Bros. BS 2894		23	F
21	22	KISS ALIVE KISS/Casablanca NBLP 7020		29	G
22	23	RUFUS FEATURING CHAKA KHAN /ABC ABCD 909		22	F
23	28	ROBIN TROWER LIVE /Chrysalis CHR 1089 (WB)		5	F
24	14	RUN WITH THE PACK BAD COMPANY/Swan Song SS 8415 (Atlantic)		11	F
25	24	CHICAGO'S GREATEST HITS CHICAGO/Columbia PC 33900		22	F
26	20	AEROSMITH /Columbia PC 32005		11	F
27	30	DIANA ROSS /Motown M6 861S1		8	F
28	25	STATION TO STATION DAVID BOWIE/RCA APL1 1327		12	F
29	26	GIMME BACK MY BULLETS LYNRYD SKYNYRD/MCA 2170		10	F
30	27	TRYIN' TO GET THE FEELING BARRY MANILOW/Arista 4060		25	F
31	29	ROCK 'N' ROLL LOVE LETTER BAY CITY ROLLERS/Arista 4071		5	F
32	31	GRATITUDE EARTH, WIND & FIRE/Columbia PG 33694		21	G
33	32	TOYS IN THE ATTIC AEROSMITH/Columbia PC 33479		52	F
34	35	MAIN COURSE BEE GEES/RSO SO 4807 (Atlantic)		36	F
35	36	FOOL FOR THE CITY FOGHAT/Bearsville BR 6959 (WB)		14	F
36	34	GIVE US A WINK SWEET/Capitol ST 11496		8	F
37	42	LOOK OUT FOR #1 BROTHERS JOHNSON/A&M SP 4567		6	F
38	40	A TRICK OF THE TAIL GENESIS/Atco SD 36 129		5	F
39	41	MOTHERSHIP CONNECTION PARLIAMENT/Casablanca NBLP 7022		10	F
40	38	HELEN REDDY'S GREATEST HITS /Capitol ST 11467		21	F
41	39	WINDSONG JOHN DENVER/RCA APL1 1183		30	F
42	47	LOVE TRILOGY DONNA SUMMER/Oasis OCLP 5004 (Casablanca)		5	F
43	48	STRUTTIN' MY STUFF ELVIN BISHOP/Capricorn CP 0165 (WB)		13	F
44	50	SILK DEGREES BOZ SCAGGS/Columbia PC 33920		6	F
45	61	AMIGOS SANTANA/Columbia PC 33576		3	F
46	55	YOU CAN'T ARGUE WITH A SICK MIND JOE WALSH/ABC ABCD 932		3	F
47	62	LADY IN WAITING OUTLAWS/Arista 4070		3	F
48	43	TED NUGENT /Epic PE 33692		17	F
49	37	ERIC CARMEN /Arista 4057		16	F
50	45	GREATEST HITS SEALS & CROFTS/Warner Bros. BS 2886		24	F
51	56	WINGS OF LOVE TEMPTATIONS/Gordy G6 971S1 (Motown)		5	F
52	52	GREATEST HITS ELTON JOHN/MCA 2128		75	F
53	66	SILVER CONVENTION /Midland Intl. BKL1 1369 (RCA)		4	F
54	58	CITY LIFE THE BLACKBYRDS/Fantasy F 9490		20	F

55	57	KINGFISH /Round RX LA564 G (UA)	5	F
56	46	KC AND THE SUNSHINE BAND /TK 603	49	F
57	49	HAIR OF THE DOG NAZARETH/A&M SP 4511	12	F
58	54	THE LEPRECHAUN CHICK COREA/Polydor PD 6062	8	F
59	69	ROMANTIC WARRIOR RETURN TO FOREVER/Columbia PC 34076	4	F
60	68	THE SOUND IN YOUR MIND WILLIE NELSON/Columbia KC 34092	4	F
61	44	THOROUGHbred CAROLE KING/Ode SP 77034 (A&M)	12	F
62	51	M.U.-THE BEST OF JETHRO TULL /Chrysalis CHR 1078 (WB)	14	F
63	53	BLACK BEAR ROAD C.W. McCALL/MGM M3G 5008	20	F
64	67	LOVE & UNDERSTANDING KOOL & THE GANG/De-Lite DEP 2018	10	F
65	63	GROOVE-A-THON ISAAC HAYES/ABC ABCD 925	10	F
66	60	LET THE MUSIC PLAY BARRY WHITE/20th Century T 502	10	F
67	59	SECOND CHILDHOOD PHOEBE SNOW/Columbia PC 33952	11	F
68	64	CLASSICAL BARBRA BARBRA STREISAND/Columbia M 33452	8	F
69	65	SOUND OF MUSIC (ORIGINAL SOUNDTRACK) /RCA LSOD 2005	6	F
70	70	SMILE LAURA NYRO/Columbia PC 33912	7	F
71	71	FACE THE MUSIC ELECTRIC LIGHT ORCHESTRA/United Artists LA546 G	27	F
72	79	ON THE ROAD JESSE COLIN YOUNG/Warner Bros. BS 2913	4	F
73	72	SWEET HARMONY MARIA MULDAUR/Warner-Reprise MS 2235	7	F
74	94	DONNY & MARIE—FEATURING SONGS FROM THEIR TELEVISION SHOW /Polydor PD 6068	2	F
75	73	LOOK INTO THE FUTURE JOURNEY/Columbia PC 33904	7	F
76	74	RED OCTOPUS JEFFERSON STARSHIP/Grunt BFL1 0999 (RCA)	41	F
77	75	FROM EVERY STAGE JOAN BAEZ/A&M SP 3704	11	G
78	76	BETWEEN THE LINES JANIS IAN/Columbia PC 33394	34	F
79	82	SMOKEY'S FAMILY ROBINSON SMOKEY ROBINSON/Tamla T6 341S1 (Motown)	7	F
80	84	DISCO-FIED RHYTHM HERITAGE /ABC ABCD 934	7	F
81	80	STARCASTLE /Epic PE 33914	5	F
82	81	BABY FACE WING & A PRAYER FIFE & DRUM CORPS/Wing & A Prayer/HS 3025 (Atlantic)	7	F
83	78	ELITE HOTEL EMMYLOU HARRIS/Warner-Reprise MS 2236	14	F
84	77	BETTER DAYS & HAPPY ENDINGS MELISSA MANCHESTER/Arista 4067	10	F
85	85	SEDAKA'S BACK NEIL SEDAKA/Rocket 463 (MCA)	40	F
86	90	RELEASE HENRY GROSS/Lifesong LS 6002	9	F
87	87	WE SOLD OUR SOUL FOR ROCK 'N' ROLL BLACK SABBATH/Warner Bros. 2BS 2923	5	H
88	83	THE WHITE KNIGHT CLEDUS MAGGARD & THE CITIZENS BAND/Mercury SRM 1 1072	4	F

CHARTMAKER OF THE WEEK

89	110	CRY TOUGH NILS LOFGREN A&M SP 4573		1	F
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90	100	NEVER GONNA LET YOU GO VICKI SUE ROBINSON/RCA APL1 1256	2	F
91	88	TIMES OF YOUR LIFE PAUL ANKA/United Artists LA569 G	18	F
92	89	HE'S A FRIEND EDDIE KENDRICKS/Tamla T6 343S1 (Motown)	11	F
93	95	SUNBURST FINISH BE-BOP DELUXE/Harvest ST 11478 (Capitol)	10	F
94	91	WAKE UP EVERYBODY HAROLD MELVIN & THE BLUENOTES/Phila. Intl. PZ 33808 (CBS)	21	F
95	92	KGB /MCA 2166	7	F
96	96	MASQUE KANSAS/Kirshner PZ 33806 (CBS)	9	F
97	97	PRISONER IN DISGUISE LINDA RONSTADT/Asylum 7E 1045	30	F
98	98	IF THE SHOE FITS PURE PRAIRIE LEAGUE/RCA APL1 1247	12	F
99	99	INSEPARABLE NATALIE COLE/Capitol ST 11429	26	F
100	113	REFLECTIONS OF A GOLDEN DREAM LONNIE LISTON SMITH & THE COSMIC ECHOES/Flying Dutchman BDL1 1460 (RCA)	1	F

151-200 ALBUM CHART

- 151 CONCERT IN BLUES WILLIE HUTCH/
Motown M6 85451
- 152 REACH FOR THE SKY SUTHERLAND
BROTHERS & QUIVER/Columbia
PC 33982
- 153 FEEL THE SPIRIT LEROY HUTSON/
Curtom CU 5010 (WB)
- 154 THE EARL SLICK BAND/
Capitol ST 11493
- 155 BARRY LYNDON (SOUNDTRACK)/
Warner Bros. WBS 2903
- 156 ODYSSEY CHARLES EARLAND/
Mercury SRM 1 1049
- 157 CATE BROS./Asylum 7E 1050
- 158 LIFELINE PABLO CRUISE/A&M
SP 4575
- 159 COKE COKE ESCOVEDO/Mercury
SRM 1 1041
- 160 LOVIN' POWER IMPRESSIONS/
Curtom CU 5009 (WB)
- 161 LADY BUMP PENNY McLEAN/
Atco 36 130 (Atlantic)
- 162 VOLUME II EARL SCRUGGS/
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- 163 THE SUN SESSIONS ELVIS PRESLEY/
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- 164 MYSTIC VOYAGE ROY AYERS
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- 165 THIS IS IT MELBA MOORE/
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- 166 STONE ALONE BILL WYMAN/
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(Atlantic)
- 167 DESPERADO EAGLES/Asylum
SD 5068
- 168 THE WHITE ALBUM THE BEATLES/
Apple 101
- 169 KICKIN' MIGHTY CLOUDS OF JOY/
ABC ABCD 899
- 170 LET US ENTERTAIN YOU FIRST
CHOICE/Warner Bros. BS 2934
- 171 RISE AND SHINE KOKOMO/
Columbia PC 34031
- 172 ME & BESSIE LINDA HOPKINS/
Columbia PC 34032
- 173 FEARLESS HOYT AXTON/A&M
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- 174 POCO LIVE/Epic PE 33336
- 175 LIVE BULLET BOB SEGER & THE
SILVER BULLET/Capitol
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- 176 JESSI JESSI COLTER/Capitol
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- 177 LYDIA PENSE & COLD BLOOD/
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- 178 TAPESTRY CAROLE KING/Ode
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- 179 NOBODY'S FOOLS SLADE/
Warner Bros. BS 2936
- 180 HAVE YOU NEVER BEEN MELLOW
OLIVIA NEWTON-JOHN/
MCA 2133
- 181 AURORA JEAN-LUC PONTY/Atlantic
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- 182 OUR PLEASURE TO SERVE YOU
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- 183 COME AS YOU ARE ASHFORD &
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- 184 TOUCH JOHN KLEMMER/ABC
ABCD 922
- 185 WELCOME HOME OSIBISA/Island
ILPS 9355
- 186 FRAMPTON PETER FRAMPTON/A&M
SP 4512
- 187 CHESTER AND LESTER CHET ATKINS
& LES PAUL/RCA APL1 1167
- 188 ON THE BORDER EAGLES/
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- 189 AMERICAN PASTIME 3 DOG NIGHT/
ABC ABCD 928
- 190 SCOTT JOPLIN'S TREEMONISHA/
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- 191 LIVE ON, DREAM ON SUN/Capitol
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- 192 L.A. EXPRESS/Caribou PZ 33940
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- 193 THE REAL McCOY VAN McCOY/
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- 194 OBSERVER SUN BLIND LION/
Home Grown 101
- 195 VOYAGE OF THE ACOLYTE STEVE
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- 196 ONE FLEW OVER THE CUCKOO'S
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- 197 THE PROMISE MICHAEL PINDER/
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- 198 SCOTCH ON THE ROCKS THE BAND
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Stock PC 2007
- 199 TRUCKLOAD OF LOVIN' ALBERT
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- 200 DARK SIDE OF THE MOON PINK
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| 102 | 112 | BREEZIN' | GEORGE BENSON/Warner Bros. BS 2919 |
| 103 | 102 | LED ZEPPELIN IV | /Atlantic SD 7208 |
| 104 | 107 | BAY CITY ROLLERS | /Arista 4049 |
| 105 | 93 | CAPTURED LIVE | JOHNNY WINTER/Blue Sky PZ 33944 (CBS) |
| 106 | 106 | BACK TO BACK | BRECKER BROTHERS BAND/Arista 4061 |
| 107 | 117 | DARYL HALL & JOHN OATES | /RCA APL1 1144 |
| 108 | 109 | REDHEADED STRANGER | WILLIE NELSON/Columbia KC 33482 |
| 109 | 86 | HOW DARE YOU | 10cc/Mercury SRM 1 1061 |
| 110 | 111 | MOVIN' ON | COMMODORES/Motown M6 84851 |
| 111 | 103 | FULL OF FIRE | AL GREEN/Hi SHL 32097 (London) |
| 112 | 105 | FAMILY REUNION | THE O'JAYS/Phila. Intl. PZ 33807 (CBS) |
| 113 | 123 | 2112 RUSH | /Mercury SRM 1 1079 |
| 114 | 131 | BLACK MARKET | WEATHER REPORT/Columbia PC 34099 |
| 115 | 125 | IT'S GOOD TO BE ALIVE | D.J. ROGERS/RCA APL1 1099 |
| 116 | 120 | EQUINOX | STYX/A&M SP 4559 |
| 117 | 115 | GET YOUR WINGS | AEROSMITH/Columbia PC 32847 |
| 118 | — | FOREVER LOVERS | MAC DAVIS/Columbia PC 34105 |
| 119 | 118 | THE HUNGRY YEARS | NEIL SEDAKA/Rocket PIG 2157 (MCA) |
| 120 | 130 | THE WETTER THE BETTER | WET WILLIE/Capricorn CP 0166 (WB) |
| 121 | 121 | LOVE TO LOVE YOU BABY | DONNA SUMMER/Oasis OCLP 5003 (Casablanca) |
| 122 | 133 | DREAMBOAT | ANNIE HEART/Mushroom MRS 5005 |
| 123 | 127 | DESOLATION BOULEVARD | SWEET/Capitol ST 11395 |
| 124 | 129 | CLEARLY LOVE | OLIVIA NEWTON-JOHN/MCA 2148 |
| 125 | 128 | BEFORE THE NEXT TEARDROP FALLS | FREDDY FENDER/ABC Dot DOSD 2020 |
| 126 | 119 | LOCKED IN | WISHBONE ASH/Atlantic SD 18164 |
| 127 | 138 | PRIMAL SCREAM | MAYNARD FERGUSON/Columbia PC 33953 |
| 128 | 104 | SONGS FOR THE NEW DEPRESSION | BETTE MIDLER/Atlantic SD 18155 |
| 129 | 108 | CHRONICLE | CREEDENCE CLEARWATER REVIVAL FEATURING JOHN FOGERTY/Fantasy CCR 2 |
| 130 | 132 | THE SALSOU ORCHESTRA | /Salsoul SZS 5501 |
| 131 | — | JAILBREAK | THIN LIZZIE/Mercury SRM 1 1081 |
| 132 | 134 | JOHN DENVER'S GREATEST HITS | /RCA CPL1 0374 |
| 133 | 122 | OPEN YOUR EYES, YOU CAN FLY | FLORA PURIM/Milestone M 9065 |
| 134 | 124 | THE BEST OF URIAH HEEP | /Mercury SRM 1 1070 |
| 135 | 126 | THE BEST OF GLADYS KNIGHT & THE PIPS | /Buddah BDS 5653 |
| 136 | 146 | LEE OSKAR | /United Artists LA594 G |
| 137 | 135 | DISCO CONNECTION | ISAAC HAYES MOVEMENT/ABC ABCD 923 |
| 138 | 114 | WHEN LOVE IS NEW | BILLY PAUL/Phila. Intl. PZ 33843 (CBS) |
| 139 | — | FOOLS GOLD | /Morning Sky 5500 (Arista) |
| 140 | 139 | TO THE HILT | GOLDEN EARRING/MCA 2183 |
| 141 | 141 | ROCK 'N' COUNTRY | FREDDY FENDER/ABC Dot DOSD 2050 |
| 142 | 136 | CHOCOLATE MILK | /RCA APL1 1399 |
| 143 | 142 | DANCE YOUR TROUBLES AWAY | ARCHIE BELL & THE DRELLS/TSOP PZ 33844 (CBS) |
| 144 | — | STRETCHIN' OUT IN | BOOTSY'S RUBBER BAND |
| 145 | 140 | CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY | ELTON JOHN/MCA 2142 |
| 146 | — | RECYCLED | NEKTAR/Passport PPS 9811 (ABC) |
| 147 | 148 | HONEY | OHIO PLAYERS/Mercury SRM 1 1038 |
| 148 | 149 | BREAKAWAY | ART GARFUNKEL/Columbia PC 33700 |
| 149 | — | POUSETTE-DART BAND | /Capitol ST 11507 |
| 150 | 116 | NATIVE SONS | LOGGINS & MESSINA/Columbia PC 33578 |

SOUL TRUTH

By DEDE DABNEY



■ **HOLLYWOOD: Personal Pick:** "Happy Man" — Impact (Atco/WMOT). This is the first attempt for Damon Harris' comeback. He has formed a group which is indescribably talented. This cut is extracted from his newest album. Watch out, the initial tidal wave is about to occur.

DEDE'S DITTIES TO WATCH: "It's Better Than Walkin' Out" — Marlena Shaw (Blue Note); "(What A) Wonderful World" — Johnny Nash (Epic); "Sunshine" — Ray Charles (Crossover).

UP & COMING: "Spirit Of '76" — Booty People (Calla).

Continuing the saga of Harold Melvin and Teddy Pendergrass it seems as though Pendergrass has now come up with a new name — Teddy Pendergrass and Company. Harold remains the same — Harold Melvin & The Bluenotes.

Bob Brock, who started his own firm, finds it rather hard to maintain the firm in the stature he is used to. Therefore Brock is looking for a position in public relations.



While in Los Angeles, De-Lite artists Kool And The Gang were honored by the disco deejays at L.A.'s New York Experience Discotheque. Pictured from left are Khalis Bayyaru, Theresa, Tony Miller, Larry Gittens, Muhammad Bayyar (Kool), George Brown, J'neau, Jim Walters, Debbie Backus, Dennis Thomas and William McCowan.

IN THE OPINION OF THE EDITOR

On several occasions we have received correspondence from individuals incarcerated who feel that they have not been given the chance to express themselves creatively. Given the chance, this editor feels that self-expression could alleviate problems of depression and failure. However, there are no avenues open to them. We have received many letters with enclosed lyrics and poems that prove self-help programs should be implemented.

An example of what talents are behind those iron bars is the group known as the Escorts. Perhaps if some kind of interest is shown by those persons involved within the prison system in directing energy towards the positive aspect of the arts then all would not be lost.

We genuinely feel the need for companies to bring out the best in entertainment and to search for new and refreshing talent confined for an indefinite time. Creativity is everywhere.

Who In The World:

Brass Construction — Building a Big Sound

■ Brass Construction (United Artists) is one of the latest bands to emerge out of New York's thriving disco scene. Beginning in 1974 with the national breakthrough of groups such as Kool and the Gang, and continuing with B.T. Express and the Crown Heights Affair, the city's nightclubs and discotheques have begun to pulsate again to a new wave of dance bands that have begun to carve the sound of the seventies. Brass Construction has arrived on the scene just in time to add a new dimension to that sound.

Originally formed while all of the members of the group were attending junior high school in Brooklyn's notorious Brownsville section, the band has grown together through high school and college with only a few personnel changes. Most of the members of the group were introduced to music through public school bands and looked to it as a means of keeping them off the street and out of trouble. They soon found themselves working basement parties, school dances and street festivals, playing all the latest hits with their own distinct flair.

The group's first album was produced by Jeff Lane and is on the RW chart this week at 19. Lane, who was also responsible for producing the B.T. Express, spent three years preparing Brass Construction for its first album, in which time he nurtured the

talents of group leader Randy Muller. Muller was a young musician with a flair for arranging at the time Lane noticed him. In those three years, Lane sharpened Muller's talents, eventually giving him the responsibility for arranging the B.T. Express albums.

Without much concert exposure before the release of their album, and while a single had yet to be selected, Brass Construction steadily moved up the RW chart. The album is still exhibiting strength now that it has become more than just a regional breakout, and with the group now on the road, it has begun to widen its audience and looks forward to a bright and creative future.

Brass Construction consists of Randy Muller, singer; Wade Williamson, bass; Joseph Arthur-Wong, guitar; Morris Price, trumpet and percussion; Wayne Parris, trumpet; Larry Payton, drums; Sandy Billups, percussion; Jesse Ward, tenor sax; and Mickey Grudge, saxophone and clarinet.

Montgomery To Bandora Music

■ NEW YORK — Ezra Cook, publishing director of Bandora/Anacrusis Music, has announced a publishing agreement between John Montgomery of Street Punk, the group's producer Richard Alexander, and Bandora Music, effective immediately.

R&B PICKS OF THE WEEK

SINGLE



SALSOL ORCHESTRA, "YOU'RE JUST THE RIGHT SIZE" (Little Jack Music, Co., Anatom., BMI). A heavy rhythm setting strong enough to be a smash on the disco circuit. Harmony plus strings and horns should place this one at the top of the charts. A sound which will prove to be successful in all markets. The Salsoul Orchestra is loaded with talent. Salsoul SZ 2007.

SLEEPER



BILL COSBY, "YES, YES, YES" (Turtle Head, BMI). A classic model of Cosby's talent which demonstrates his versatility. Destined to go all the way, the comedian goes for the talents for which he is so well known. Cosby is back on a new label that should take it all the way. Capitol XP-4258.

ALBUM

NORMAN CONNORS, "YOU ARE MY STARSHIP." The soft, sultry sound of Connors enhances this musical experience. A perfect follow-up to his recent smash recording, "Valentine Love." "Betcha By Golly Wow," that old Stylistics recording, will bring back memories. Perfect for programming on both sides of the dial. Norman Connors has done it again. Buddah BDS 5655.



**DANCE
YOUR ASS
OFF**

A HOT NEW RELEASE BY
BOHANNON

DK 76919

**DANCE
YOUR ASS
OFF**

BRUNSWICK

DAKAR



THE R&B SINGLES CHART

APRIL 24, 1976

APR. 24	APR. 17	
1	1	DISCO LADY JOHNNIE TAYLOR—Columbia 3 10281
2	2	MISTY BLUE DOROTHY MOORE—Malaco 1029 (TK)
3	3	HAPPY MUSIC BLACKBYRDS—Fantasy F 762
4	4	I'VE GOT A FEELING (WE'LL BE SEEING EACH OTHER AGAIN) AL WILSON—Playboy P 6062
5	9	LOVE HANGOVER DIANA ROSS—Motown M 1392F
6	6	HE'S A FRIEND EDDIE KENDRICKS—Tamla T 54266F (Motown)
7	13	MOVIN' BRASS CONSTRUCTION—United Artists XW775 Y
8	11	IT'S COOL THE TYMES—RCA PB 10561
9	10	HEAVY LOVE DAVID RUFFIN—Motown M 1388F
10	5	FOPP OHIO PLAYERS —Mercury 73775

11	8	BOOGIE FEVER SYLVERS—Capitol P 4179
12	14	MAKE YOURS A HAPPY HOME GLADYS KNIGHT & THE PIPS—Buddah BDA 523
13	7	LET'S GROOVE ARCHIE BELL & THE DRELLS—TSOP ZS8 4775 (CBS)
14	17	SPANISH HUSTLE FATBACK BAND—Event EV 299 (Polydor)
15	18	LIVIN' FOR THE WEEKEND O'JAYS—Phila. Intl. ZS8 3587 (CBS)
16	19	LOVE AND UNDERSTANDING KOOL & THE GANG—De-Lite DEP 1579
17	12	YOU ARE BEAUTIFUL STYLISTICS—Avco AV 4664
18	21	GET UP AND BOOGIE SILVER CONVENTION—Midland Intl. PB 10571 (RCA)
19	16	NEW ORLEANS STAPLE SINGERS—Curtom CMS 0113 (WB)
20	22	CAN'T HIDE LOVE EARTH, WIND & FIRE—Columbia 3 10309
21	30	YOUNG HEARTS RUN FREE CANDI STATON—Warner Bros. WBS 8181
22	23	TELL THE WORLD HOW I FEEL ABOUT 'CHA BABY HAROLD MELVIN & THE BLUENOTES—Phila. Intl. ZS8 3588 (CBS)
23	27	MORE, MORE, MORE ANDREA TRUE CONNECTION—Buddah BDA 515
24	29	PARTY DOWN WILLIE HUTCH—Motown M 1371F
25	38	KISS AND SAY GOODBYE MANHATTANS—Columbia 3 10310
26	28	THE LOVE I NEVER HAD TAVARES—Capitol P 4221
27	24	YOU'RE MY ONE WEAKNESS GIRL STREET PEOPLE—Vigor VI 1728 (De-Lite)
28	15	SWEET THING RUFUS FEATURING CHAKA KHAN—ABC 12149
29	26	LET'S MAKE A BABY BILLY PAUL—Phila. Intl. ZS8 3584 (CBS)
30	35	BORN TO GET DOWN (BORN TO MESS AROUND) MUCLE SHOALS HORNS—Band B 721
31	36	YOU SEE THE TROUBLE WITH ME BARRY WHITE—20th Century TC 2277
32	45	DANCE WIT ME RUFUS FEATURING CHAKA KHAN—ABC 12179
33	48	ALL IN THE FAMILY GENERAL JOHNSON—Arista 0177
34	28	MIGHTY HIGH MIGHTY CLOUDS OF JOY—ABC 12164
35	32	THEME FROM S.W.A.T. RHYTHM HERITAGE—ABC 12135
36	25	DAYLIGHT BOBBY WOMACK—United Artists XW763 Y
37	34	SWEET LOVE COMMODORES—Motown M 1381F
38	31	TODAY I STARTED LOVING YOU AGAIN BOBBY BLAND—ABC 12156
39	33	KEEP HOLDING ON TEMPTATIONS—Gordy P 7146F (Motown)
40	43	HEAVEN ONLY KNOWS LOVE COMMITTEE—Ariola America P 7609 (Capitol)
41	49	MARRIED BUT NOT TO EACH OTHER DENISE LaSALLE—Westbound WT 5019 (20th Century)
42	50	THIS IS IT MELBA MOORE—Buddah BDA 519
43	47	LOVE HANGOVER FIFTH DIMENSION—ABC 12181
44	46	GRATEFUL BLUE MAGIC—Atco 7046

45	51	LOVE WILL KEEP US TOGETHER WILSON PICKETT—Wicked 8102 (TK)
46	52	HUSTLE ON UP (DO THE BUMP) HIDDEN STRENGTH—United Artists XW733 Y
47	61	I'LL BE GOOD TO YOU BROTHERS JOHNSON—A&M 1806
48	54	DO YOU WANNA DO A THING BLOODSTONE—London 5N 1064
49	60	TOUCH AND GO ECSTASY, PASSION & PAIN Featuring Barbara Roy—Roulette 7182
50	55	SUNSHINE DAY OSIBISA—Island IS 053
51	53	DISCO CONVENTION ISAAC HAYES MOVEMENT—ABC ABCD 12171
52	58	THAT'S WHERE THE HAPPY PEOPLE GO TRAMMPS—Atlantic 3306
53	59	RIGHT BACK WHERE WE STARTED FROM MAXINE NIGHTINGALE—United Artists XW752 Y
54	62	JEALOUSY MAJOR HARRIS—Atlantic 3321
55	57	WINNERS TOGETHER OR LOSERS APART GEORGE & GWEN McCRAE—Cat 2002 (TK)
56	63	GET OFF YOUR AAHH! AND DANCE (PART 1) FOXY—Dash 5022 (TK)
57	65	FRIEND OF MINE LITTLE MILTON—Glades 1734 (TK)
58	64	TEAR THE ROOF OFF THE SUCKER/P FUNK (WANTS TO GET FUNKED UP) PARLIAMENT—Casablanca NB 856
59	—	OPEN SMOKEY ROBINSON—Tamla T 54267F (Motown)
60	66	LET'S GET DOWN TO BUSINESS/AIN'T NO PITY IN THE NAKED CITY PAT LUNDY—Pyramid P 8001 (Roulette)
61	67	DON'T STOP IT NOW HOT CHOCOLATE—Big Tree BT 16060 (Atlantic)
62	—	BARETTA'S THEME: KEEP YOUR EYE ON THE SPARROW RHYTHM HERITAGE—ABC 12177
63	—	I WANT YOU MARVIN GAYE—Tamla T54264F (Motown)
64	41	(CALL ME) THE TRAVELING MAN MASQUERADERS—ABC 12157
65	37	TANGERINE SALSOU ORCHESTRA—Salsoul SZ 2004
66	70	HEY, WHAT'S THAT DANCE YOU'RE DOING CHOICE FOUR—RCA PB 10602
67	68	EASY LOVIN'/WE GOT THE RECIPE BO KIRKLAND & RUTH DAVIS—Claridge 414
68	69	SARA SMILE DARYL HALL & JOHN OATES—RCA PB 10530
69	—	COULD IT BE MAGIC DONNA SUMMER—Oasis 405 (Casablanca)
70	72	SAY YOU LOVE ME D. J. ROGERS—RCA PB 10568
71	73	LOVE REALLY HURTS WITHOUT YOU ALEX BROWN—Roxbury RB 2024 (Chelsea)
72	74	LOVE ME RIGHT GARY TOMS EMPIRE—PIP 6517
73	—	DOMINOES DONALD BYRD—Blue Note BN XW783 Y (UA)
74	75	DISCO HOP 3RD WORLD BAND—Abraxas AX 1701
75	—	MOVIN' LIKE A SUPERSTAR JACKIE ROBINSON—Ariola America 7618 (Capitol)

Summer to Europe

■ LOS ANGELES — Donna Summer, recording artist for the Casablanca-distributed Oasis label, will return to Europe for a brief tour. She will be appearing primarily on television in France, Germany, England, Holland and Austria and will return to the U.S. in mid-May. Plans are currently underway for Ms. Summer to begin touring the States in late June.

On her European tour, the artist will be accompanied by Mauri Lathower, vice president of international affairs for Casablanca and Susan Munao, director of publicity.

Rufus Platinum

■ LOS ANGELES — "Rufus Featuring Chaka Khan" by ABC recording artists Rufus has sold over one million units, it was announced recently, qualifying for a platinum record award from the Recording Industry Association of America.

Novelty Records

(Continued from page 6)

"straight" ballad titled "Stephanie," and according to the label, there are no intentions to have him re-enter the novelty field.

Novelty records have dotted the charts in past years, but with the exception of Dickie Goodman and Ray Stevens, the careers of the artists involved have been ephemeral. Some of the biggest novelty songs in past years have been: Napoleon XIV's "They're Coming To Take Me Away," Bobby "Boris" Pickett's "The Monster Mash," Ray Stevens' "The Streak," Dickie Goodman's "Energy Crisis," and Dr. Hook's "The Cover of Rolling Stone." There is also the perennial success of the Singing Dogs.

Some of the more recent novelty records reflecting current events as diverse as Patty Hearst, the bicentennial, the state of the economy and sundry fads and fashions are: "The Pet Rocks Are Coming" by Walter Rockite (Westbound), "Yes, Yes, Yes" by Bill Cosby (Capitol), "Yankee Doodle Boy" by DCA Experience (Private Stock), "Yankee Doodle Dandy" by Paul Jabara (A&M), "Happy Birthday U.S.A." by Kid Cashmir & Winnie LeCoux (Phantom), "Town Cryer" by Scott Key (Pyramid), "John, Paul, Ringo and George" by Tina Allen (Granite), "Titles" by Barclay James Harvest (Polydor), "No Charge" by JJ Barrie (Buddah), "A Fifth Of Beethoven" by the Walter Murphy Orchestra (Private Stock), "Colorado Call" by Shad O'Shane and the 18 Wheelers (Fraternity), "Hey Fonzie" by Steve Sawyer (Casablanca) and "Patty and Friends" by Johnny Kallum (Casino).



THE R&B LP CHART

APRIL 24, 1976

- EARGASM**
JOHNNIE TAYLOR—Columbia PC 33951
- I WANT YOU**
MARVIN GAYE—Tamla T6 34251 (Motown)
- BRASS CONSTRUCTION**
United Artists LA545 G
- MOTHERSHIP CONNECTION**
PARLIAMENT—Casablanca NBLP 7022
- RUFUS FEATURING CHAKA KHAN**
ABC ABCD 909
- FAMILY REUNION**
O'JAYS—Phila. Intl. PZ 33807 (CBS)
- DIANA ROSS**
Motown M6 86151
- CITY LIFE**
THE BLACKBYRDS—Fantasy F 9490
- LOOK OUT FOR #1**
BROTHERS JOHNSON—A&M SP 4567
- LOVE & UNDERSTANDING**
KOOL & THE GANG—De-Lite DEP 2018
- HE'S A FRIEND**
EDDIE KENDRICKS—Tamla T6 34351 (Motown)
- WINGS OF LOVE**
TEMPTATIONS—Gordy G6 97151 (Motown)
- FULL OF FIRE**
AL GREEN—Hi SHL 32097 (London)
- WAKE UP EVERYBODY**
HAROLD MELVIN & THE BLUENOTES—Phila. Intl. PZ 33808 (CBS)
- LOVE TRILOGY**
DONNA SUMMER—Oasis OCLP 5004 (Casablanca)
- AMIGOS**
SANTANA—Columbia PC 33576
- MOVIN' ON**
COMMODORES—Motown M6 84851
- SILVER CONVENTION**
Midland Intl.—BKL1 1369 (RCA)
- SMOKEY'S FAMILY ROBINSON**
SMOKEY ROBINSON—Tamla T6 34151 (Motown)
- WHEN LOVE IS NEW**
BILLY PAUL—Phila. Intl. PZ 33843 (CBS)
- GRATITUDE**
EARTH, WIND & FIRE—Columbia PG 33694
- TURNING POINT**
TYRONE DAVIS—Dakar DK 76918 (Brunswick)
- INSEPARABLE**
NATALIE COLE—Capitol ST 11429
- BREEZIN'**
GEORGE BENSON—Warner Bros. BS 2919
- TRUCKLOAD OF LOVIN'**
ALBERT KING—Utopia BUL1 1387 (RCA)
- LEE OSKAR**
United Artists LA594 G
- DANCE YOUR TROUBLES AWAY**
ARCHIE BELL & THE DRELLS—TSOP PZ 33844 (CBS)
- LOVING POWER**
IMPRESSIONS—Curtom CU 5009 (WB)
- DISCO-FIED**
RHYTHM HERITAGE—ABC ABCD 934
- GROOVE-A-THON**
ISAAC HAYES—ABC ABCD 925
- MYSTIC VOYAGE**
ROY AYERS UBIQUITY—Polydor PD 6057
- STRETCHIN' OUT IN BOOTSY'S RUBBER BAND**
BOOTSY'S RUBBER BAND—Warner Bros. BS 2920
- REFLECTIONS OF A GOLDEN DREAM**
LONNIE LISTON SMITH & THE COSMIC ECHOES—Flying Dutchman BDL1 1460 (RCA)
- LET THE MUSIC PLAY**
BARRY WHITE—20th Century T 502
- ODYSSEY**
CHARLES EARLAND—Mercury SRM 1 1049
- ROMANTIC WARRIOR**
RETURN TO FOREVER—Columbia PC 34076
- BLACK MARKET**
WEATHER REPORT—Columbia PC 34099
- PLACES AND SPACES**
DONALD BYRD BLUE NOTE BN LA549 G (UA)
- CONCERT IN BLUES**
WILLIE HUTCH—Motown M6 85451
- BACK TO BACK**
BRECKER BROTHERS BAND—Arista 4061

RECORD WORLD THE JAZZ LP CHART

APRIL 24, 1976

1. **THE LEPRECHAUN**
CHICK COREA—Polydor PD 6062
2. **CITY LIFE**
BLACKBYRDS—Fantasy F 9490
3. **BRASS CONSTRUCTION**
United Artists LA545 G
4. **ROMANTIC WARRIOR**
RETURN TO FOREVER—Columbia PC 34076
5. **PLACES AND SPACES**
DONALD BYRD—Blue Note BN LA549 G (UA)
6. **BACK TO BACK**
BRECKER BROTHERS BAND—Arista 4061
7. **MYSTIC VOYAGE**
ROY AYERS UBIQUITY—Polydor PD 6057
8. **TOUCH**
JOHN KLEMMER—ABC ABCD 922
9. **TROPEA**
JOHN TROPEA—Marlin 2200 (TK)
10. **LOOK OUT FOR #1**
BROTHERS JOHNSON—A&M SP 4567
11. **I HEAR A SYMPHONY**
HANK CRAWFORD—Kudu KU 26S1
12. **BREEZIN'**
GEORGE BENSON—Warner Bros. WB 2919
13. **REFLECTIONS OF A GOLDEN DREAM**
LONNIE LISTON SMITH & THE COSMIC ECHOES—Flying Dutchman BDL1 1460 (RCA)
14. **OPEN YOUR EYES, YOU CAN FLY**
FLORA PURIM—Milestone M 9065
15. **NEW YORK CONNECTION**
TOM SCOTT—Ode 77033 (A&M)
16. **ODYSSEY**
CHARLES EARLAND—Mercury SRM 1 1049
17. **LAND OF THE MIDNIGHT SUN**
AL DIMEOLA—Columbia PC 34074
18. **PRESSURE SENSITIVE**
RONNIE LAWS—Blue Note BN LA452 G (UA)
19. **LIFE AND TIMES**
BILLY COBHAM—Atlantic SD 18166
20. **HAVE YOU EVER SEEN THE RAIN**
STANLEY TURRENTINE—Fantasy F 9493
21. **PRIMAL SCREAM**
MAYNARD FERGUSON—Columbia PC 33953
22. **FEELS SO GOOD**
GROVER WASHINGTON, JR.—Kudu KU 24S1
23. **BLACK MARKET**
WEATHER REPORT—Columbia PC 34099
24. **JOURNEY TO LOVE**
STANLEY CLARKE—Nemperor NE 433 (Atlantic)
25. **VISIONS OF A NEW WORLD**
LONNIE LISTON SMITH & THE COSMIC ECHOES—Flying Dutchman BDL1 1196 (RCA)
26. **IN THE LIGHT**
KEITH JARRETT—ECM 1033/34 (Polydor)
27. **MAN-CHILD**
HERBIE HANCOCK—Columbia PC 33812
28. **AURORA**
JEAN LUC PONTY—Atlantic SD 18163
29. **DON'T IT FEEL GOOD**
RAMSEY LEWIS—Columbia PC 33800
30. **THAT IS WHY YOU'RE OVERWEIGHT**
EDDIE HARRIS—Atlantic SD 1683
31. **ANYTHING GOES**
RON CARTER—Kudu KU 25S1
32. **MARCHING IN THE STREETS**
HARVEY MASON—Arista 4054
33. **L.A. EXPRESS**
CARIBOU PZ 33940 (CBS)
34. **FOR ALL WE KNOW**
ESTHER PHILLIPS—Kudu KU 28
35. **MAGICAL SHEPHERD**
MIROSLAV VITOUS—Warner Bros. BS 2925
36. **LIVE OBLIVION, VOL. II**
BRIAN AUGER'S OBLIVION EXPRESS—RCA CPL2 1230
37. **INNER WORLDS**
MAHAVISHNU ORCHESTRA/JOHN McLAUGHLIN—Columbia PC 33908
38. **CLOUD DANCE**
COLIN WOLCOTT—ECM 1062 (Polydor)
39. **AGHARTA**
MILES DAVIS—Columbia PG 33967
40. **MISTER MAGIC**
KOLIN—Keith Jarrett ECM 1064/65 (Polydor)

Disco File (Continued from page 20)

ous. Production credits go to Baker, Harris & Young of course, the disco production team, ready to steal top position from **Gamble & Huff**.

Leading the list of other notable albums is **James Gilstrap's** "Love Talk" (Roxbury) with the title track a 13:13 opus taking up the lp's entire first side. Clearly the idea was to make a male "Love to Love You Baby" and the results, avoiding direct imitation of the **Summer** style, are quite good. Producer **Wes Farrell** and arranger **Gene Page** provide enough changes to sustain the mood and Gilstrap's vibrant vocals are reminiscent here and there of **Marvin Gaye**, the master of sexy soul. Side two of the album features only three cuts, two of them extensions of "Love Talk"'s mood in different paces—a slower "Move Me" (7:41) and a more upbeat "Never Stop Loving Me" (6:10)—both worth checking into. And the album's all-nude cover is this week's conversation piece.

ALBUMS CONTINUED: Pick up on the following: "That's What Friends Are For," a spicy, Afro-Brazilian flavored cut from the new **Madeline Bell** album, "This Is One Girl" (Pye); "Searching for Love," great Philly upbeat material from "**The Manhattans**," the group's latest on Columbia (**Bobby Martin** co-produced); "It's the Music" (vocal and instrumental versions), "Nothing Beats a Failure (But a Try)," "I Think I Found That Girl" and "Night Chaser" from the **Natural Four** album just out on Curtom—all sharp, jumpy songs, most of them produced by **LeRoy Hutson**; and two cuts from an album called "Disco Magic" by **Inner City Symphony** (Midland International), a sweetened "Theme from 'S.W.A.T.'" and "Inner City Suite" which features **The Brothers'** "Are You Ready for This" (there's also an instrumental "Fly, Robin, Fly" which is not bad)—oddly, there's no producer listed here, but since the group's personnel is almost identical to that of **The Brothers**, it's not hard to guess who the man is.

FEEDBACK: Among the new records showing up on top 10 lists this week is "Pretty Maid" by the **Pretty Maid Company**, picked by both **Bobby Guttadaro** at Infinity and **Jim Walters** at Bahama Mama's. The song is another German production with touches of **Penny McLean** and **Jackie Robinson** and a strong string section so that even if the vocals are a little too cute, there's still something very attractive here (the flip side, "Hey Hey Big John," which **Walters** also lists, is equally good). **Ariola** released the record as a disco disc in Germany and **Ariola America** is picking it up for an American release due sometime this week . . . **Rich Pampinella** reports that **Yvonne Fair's** steamy version of "It Should Have Been Me" (Motown) is just outside of his top 10 and has been picking up requests at the Hippopotamus each time it's played. The song is definitely off-beat for disco play but such a heavy impact record that it goes over at a number of clubs. **Pampinella** said dancers often sing along with the song and one girl told him she comes to the Hippo just to hear **Yvonne Fair**. Check it out . . . The most talked-about import in New York right now is a knockout from Canada called "I Got Your Love" by **Stratavarius featuring Lady** which is bowling them over wherever it's played. (I heard it first at 12 West where **Tom Savarese** says they're screaming along.) The record, running over seven minutes, is quick-paced with vocals from a girl chorus and just the right changes to keep you excited and involved, ending with an incredible a cappella fade-out. **Polydor** in Canada pressed "I Got Your Love" on a 12-inch disc and Part 1/Part 2 singles are also available though not easy to find. **Polydor** in the States hasn't decided whether to release it or not (if you'll remember, they also passed up the last **Crystal Grass** single), but this one is too good to miss out on; check with your local importer.

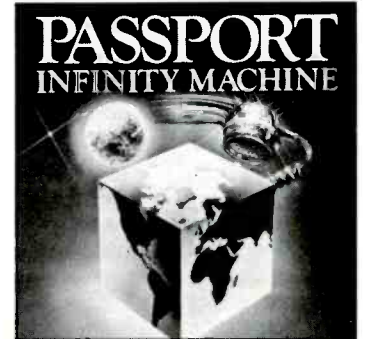
RECOMMENDED SINGLES: **Joy Fleming's** sweet hustle, "Are You Ready for Love" (Private Stock) with a **Donna Summer/Penny McLean** feel, especially about the strings, probably because this, too, was made in Germany; **Will Collins & Willpower's** happy, fresh "Don't Fight the Feeling" (Mercury), which has a southern flavor in its vocals mixed with a northern use of strings; **Mike & Bill's** long-awaited, long-delayed "Things Won't Be This Bad Always" (Arista), an optimistic message that I like best in its mostly instrumental version (3:35) (there's a vocal "disco version" on the other side, running 3:30); and **Calhoon's** latest, a driving interpretation of **Sam & Dave's** Stax classic, "Soul Man" (Warner Spector) beautifully produced and also available on a 5:48 12-inch pressing much preferable to the two-part single.

Vanguard Appoints Ed Hurley

■ NEW YORK — Ed Hurley has been appointed as eastern regional sales manager for Vanguard Records, announced **Nat LaPatin**, director of national sales and promotion.

Hurley has an extensive background in the music business. Most recently he was national sales manager for Brunswick Record Corporation.

PASSPORT Infinity Machine



The extremely prolific Passport group from Germany—**Klaus Doldinger** on saxes, **Moog** and keyboards, bassist/guitarist **Wolfgang Schmid**, drummer **Curt Cress**, and **Kristian Schultze** on keyboards—continues to create a distinct type of music that fuses together all the elements of electronic jazz-rock with Pop melodies. Last year, on their first U.S. tour, they found overwhelming critical acceptance for their style of instrumental attack, as packed houses greeted the band all over the U.S. On **Atco Records and Tapes**.

SD 36-132

Produced by: Klaus Doldinger

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Rush: Keepin' The Faith

■ LOS ANGELES — The death knell of hard rock music, which many non-believers predicted would be sounding by this time, is nowhere to be heard. Instead, quite the opposite is taking place—both on the charts and in the concert halls, where support for high-energy entertainment is attested to by the enchanting sound of heavy coin clinking in the tills.

Rush (Mercury), a power trio from Canada, is among those who have kept the faith. In their recent appearance at the Starwood, the band (consisting of Alex Lifeson, guitars; Neil Peart, percussion; and Geddy Lee, bass and vocals) offered a potent selection of songs from a four album arsenal, with emphasis on material from the second lp, "Fly

By Night," and the latest, "2112."

Coming on like an extended thunderclap, Rush put their amplifiers to the acid test with tunes like "Lakeside Park," showcasing Geddy Lee's high-pitched, sometimes caterwauling vocals, and "Fly By Night," which featured an ethereal guitar solo by Lifeson, who is responsible for the group's characteristic brittle-as-glass sound.

Exhausting Tour

No doubt weary from an exhausting tour schedule, Rush's playing (Lee's bass work, in particular) was something less than inspired, and sometimes there were chinks in the band's imposing wall of sound. But the overall impression was that of a hard-rocking threesome, who, with even a short rest, could be back in top form and on the road again.

Also on the bill were Stars, who were often impressive during an enthusiastically performed set.

The band, which can count on firm rhythmic support from two (count 'em) drummers, was at its best on "All the Kids On the Street," a stylish punk-rock piece that would easily fit into Lou Reed's repertoire.

Mike Harris

GRT Releases Five

■ NASHVILLE—GRT Records has announced its spring country lp release of five albums. Included are: "Mel Street's Greatest Hits," "Instant Rice, the Best of Bobby G.," "Stonewall Jackson's Greatest Hits," "Sincerely, Jan Howard" and "Mr. Country Soul: Price Mitchell."

Eight-track tapes are being released simultaneously with all five albums.

Private Stock Employs Beepers

■ NEW YORK — Private Stock Records has equipped its field promotion personnel with "beeper" pocket communicators which can be activated to provide immediate contact with the label's New York and Los Angeles offices.

Love's Idea

The beeper devices, the brainchild of Private Stock VP for promotion Noel Love, are activated by a phone call to a special number, which relays the signal within a 50-mile radius. When the signal is heard, the local promotion person calls a local answering service for the message that has been relayed from the home office. Information about new stations adding Private Stock product can be made almost instantly available to field personnel.

Can't-Miss Duo



Britt Eklund is seen in the studio between producer Tom Dowd (left) and Rod Stewart. Known primarily for her acting abilities, Britt will be heard singing on Stewart's next Warner Bros. album. The album, to be titled "A Night On The Town," is Dowd's second collaboration with Stewart; he produced last year's gold "Atlantic Crossing," Stewart's debut solo effort for Warners.

Miller Unveils New LP



Capitol recording artist Steve Miller unveiled his forthcoming album at a special quadraphonic preview listening for various executives in the Tower's studio. Plotting the promotional campaign for the album (due in May) and the coinciding tour are from left, David Forrest, president of the David Forrest Co. Ltd. and Fun Productions, concert management companies; Rupert Perry, Capitol's vice president and general manager, a&r; Tom Ross, head of the contemporary music division of International Creative Management booking agency; Capitol's Don Grierson, national merchandising manager; Capitol's John Palladino, executive producer; Steve Miller; Capitol's Ray Tusken, national promotion coordinator; Capitol's Don Zimmermann, executive vice president and chief executive officer; Capitol's Bob Young, vice president, business affairs; and Capitol's Bob Dombrowski, national artist relations manager.

Mandala Records Bows

■ INDIANAPOLIS—Terry Barnes, vice president of Mandala Records, a newly formed independent record company, has announced the opening of the company's offices at 6325 Guilford Avenue, Suite 3, Indianapolis, Indiana. Mandala will concentrate primarily on rock groups, r&b, and some MOR acts.

At present, Barnes reports that Mandala has signed three groups to the label. The first release, a single produced by Todd Rundgren, is expected the last week of April by an Indianapolis based group called Roadmaster (formerly Pure Funk). The release will be followed shortly thereafter by the group's first album release.

The other two groups signed to the label are Faith and Good Seed, both with albums due for release by mid-July.

Mandala Records' board of directors includes Mike Griffin, who was formerly a disc jockey with WNAP (Indianapolis), in charge of production for the label, Joe Halderman of Sunshine Promotions, Indianapolis, Indiana, and Asher Benrubi of Top Banana Talent, also from Indianapolis.

In conjunction with Mandala Records, a publishing company, Canal Publishing, Inc., has been formed. In addition to the groups already signed to the label, Canal Publishing will concentrate on songwriters in this region who need a vehicle for worthwhile material.

Kissel Exits ABC

■ NEW YORK — Ray Kissel, a 23-year veteran of ABC Records, has announced that he has left his position as the company's director of manufacturing operations.

Tape Pirates Sentenced

■ LOS ANGELES — A husband and wife were sentenced to jail terms after pleading guilty to having violated the Federal Copyright Laws by manufacturing and selling pirated versions of copyrighted sound recordings.

Shane Mason was sentenced to six months imprisonment by Federal District Court Judge W. M. Byrne, Jr., for violating his probation stemming from a previous conviction. His wife, Janet, was sentenced to seven months imprisonment. Both had been convicted in June, 1974, of copyright infringement. Mr. Mason was sentenced to forty-week-ends in jail and placed on probation for three years. His wife was sentenced to three years' probation.

Immediately after the sentencing, the pair were hailed before Federal Judge W. J. Ferguson, who presided over the second prosecution for tape piracy. Judge Ferguson sentenced each of them to two years in prison, suspended 18 months of that sentence, and ordered that the remaining six months be served concurrently with the sentences imposed by Judge Byrne. He also placed the couple on four years' probation.

Judge Ferguson also warned both defendants that he would impose the full two-year sentence if they again violated their probation.

Thin Lizzy Tour

■ CHICAGO—Thin Lizzy, whose latest Mercury album is titled "Jailbreak," has begun its second U.S. tour.

Several headlining dates are already set, including Cleveland on April 19, Chicago on April 21, Allentown, Pa., on May 3, and Los Angeles on May 26.



CLASSICAL



CLASSICAL RETAIL REPORT

APRIL 24, 1976

CLASSIC OF THE WEEK



**JOPLIN
TREEMONISHA**
SCHULLER
DG

BEST SELLERS OF THE WEEK

JOPLIN: TREEMONISHA—Schuller—DG

BELLINI: I CAPULETTI E I MONTECCHI
—Sills, Baker, Gedda, Patane—Angel

GERSHWIN: PORGY AND BESS—White, Mitchell, Maazel—London

CLASSICAL BARBRA—Streisand—Columbia

SAM GOODY/EAST COAST

BELLINI: I PURITANI—Sutherland, Pavarotti, Bonyngue—London

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

HAYDN: LA FIDELTA PREMIATA—Cotrubas, Von Stade, Dorati—Philips

JOPLIN: TREEMONISHA—Schuller—DG

LISZT: SONATA IN B MINOR, MEPHISTO WALTZ—Berman—Columbia

BEVERLY SILLS SINGS PLAISIR D'AMOUR—Columbia

CLASSICAL BARBRA—Streisand—Columbia

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

TOMITA: FIREBIRD—RCA

RECORD & TAPE COLLECTORS/ BALTIMORE

BELLINI: I CAPULETTI E I MONTECCHI—Sills, Baker, Gedda, Patane—Angel

VIRTUOSO FLUTE—Rampal—RCA

GERSHWIN: PORGY AND BESS—White, Mitchell—Maazel—London

HAYDN: LA FEDELTA PREMIATA—Cotrubas von Stade, Dorati—Philips

JOPLIN: TREEMONISHA—Schuller—DG

MOZART: PIANO CONCERTOS—Brendel—Philips

RESHIGHI: ANCIENT AIRS AND DANCES—Marriner—Angel

SCHOENBERG: VERKLAERTE NACHT—Karajan—DG

CLASSICAL BARBRA—Streisand—Columbia

TELEMANN: DON QUICHOTTE—Marriner—Angel

RECORD THEATER/CLEVELAND

BEETHOVEN: COMPLETE PIANO CONCERTOS—Rubinstein, Barenboim—RCA

BELLINI: I CAPULETTI E I MONTECCHI—Sills, Baker, Gedda, Patane—Angel

BIZET: CARMEN—Callas, Corelli, Pretre—Angel

GERSHWIN: PORGY AND BESS—White, Mitchell, Maazel—London

JOPLIN: TREEMONISHA—Schuller—DG

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

ARTHUR RUBINSTEIN PLAYS 10 GREAT PIANO CONCERTOS—RCA

BEVERLY SILLS SINGS PLAISIR D'AMOUR—Columbia

CLASSICAL BARBRA—Streisand—Columbia

FRANKLIN MUSIC/ATLANTA

BELLINI: I CAPULETTI E I MONTECCHI—Sills, Baker, Gedda, Patane—Angel

ELGAR: THE KINGDOM—Boult—Connoisseur Society

ELGAR: SYMPHONY NO. 2—Solti—London

VIRTUOSO FLUTE—Rampal—RCA

HAYDN, BEETHOVEN: SCOTTISH SONGS—Baker—Angel

HERRMANN: GREAT BRITISH FILM SCORES—Herrmann—London

JOPLIN: TREEMONISHA—Schuller—DG

STRAUSS: ALSO SPRACH ZARATHUSTRA—Solti—London

CLASSICAL BARBRA—Streisand—Columbia

VIVALDI: VIOLIN CONCERTOS—Accardo—Philips

ROSE DISCOUNT/CHICAGO

BELLINI: I CAPULETTI E I MONTECCHI—Sills—Baker, Gedda, Patane—Angel

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

GERSHWIN: PORGY AND BESS—White, Mitchell, Maazel—London

HAYDN: LA FIDELTA PREMIATA—Cotrubas, von Stade, Dorati—Philips

JOPLIN: TREEMONISHA—Schuller—DG

LISZT: TRANSCENDENTAL ETUDES—Berman—Columbia

STRAVINSKY: RITE OF SPRING—Solti—London

SIBELIUS: SYMPHONIES NOS. 5, 7—Davis—Philips

TOMITA: FIREBIRD—RCA

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

TOWER RECORDS/SAN DIEGO

BACH: BRANDENBURG CONCERTOS—Leppard—Philips

19TH CENTURY AMERICAN BALLROOM MUSIC—Nonesuch

BEETHOVEN: COMPLETE PIANO CONCERTOS—Rubinstein, Barenboim—RCA

CHOPIN: PRELUDES—Pollini—DG

GERSHWIN: PORGY AND BESS—White, Mitchell, Maazel—London

JOPLIN: TREEMONISHA—Schuller—DG

SCRIABIN: UNIVERSE—Angel

BEVERLY SILLS SINGS PLAISIR D'AMOUR—Columbia

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

TOMITA: FIREBIRD—RCA

A Real Classic Reissued

By SPEIGHT JENKINS

■ NEW YORK—The weekend of April 10 found one of the great American sopranos of the century performing again in New York. Eileen Farrell, who now lives and teaches at Indiana University in Bloomington, returned to Avery Fisher Hall to sing two evenings of Wagner excerpts with the N.Y. Philharmonic. The first evening, with Erich Leinsdorf on the podium, she sang the Wesendonck Lieder and the Liebestod; on Saturday night, under the baton of Milwaukee Symphony maestro Kenneth Schermerhorn, she sang the Irish songs of Loeffler and the Immolation Scene from "Goetterdaemmerung."

Almost simultaneously, as a part of RCA's continuing reissue of important monaural discs on Victrola, the company issued the soprano's version of the Wesendonck Lieder under the baton of Leopold Stokowski, and the complete final scene of *Siegfried*, with Leinsdorf conducting.

The record is the kind to dis-

play in stores across the country because it is a known quantity to most opera lovers; it marked the emergence of what could have been one of the great Wagner sopranos of this era. That Miss Farrell chose not to learn the great parts that were hers to command was a decision that has cost us many great hours in the theater, but in the *Siegfried* scene she does commit to disc her only complete Wagner role, and it is a wonder. Every older Wagnerian, of course, already owns the record, but there are many, many newcomers to the ranks of the composer's adherents who have not had the opportunity to buy the record—and many others have worn out their old copies.

The story, no doubt apocryphal, has often been told that Leinsdorf knew of Farrell's magnificence and without mentioning the soprano got Set Svanholm, in the late forties the young Wagnerian hope, to come to the studio to record

(Continued on page 45)

CLASSICAL PICKS FROM COLUMBIA:

BOULEZ CONDUCTS FALLA THE DEFINITIVE PERFORMANCE A STEREO/QUADRAPHONIC SHOW STOPPER



M 33970

Plus These Recent Rave Recordings



M/MQ 33523
Stereo/Quadraphonic



M/MQ 33508
Stereo/Quadraphonic



Atlanta Honors Reddy



Capitol recording artist Helen Reddy was presented with an honorary Certificate of Citizenship of Atlanta, Georgia from Franklin Music's regional manager Bob Willcox. Ms. Reddy also received a proclamation signed by Mayor Maynard Jackson, declaring March 24, 1976 Helen Reddy Day in Atlanta. Pictured at Franklin Music's Perimeter Mall store (from left) are: Terry Sukalski, executive VP of Franklin Music; Bob Willcox; Helen Reddy; and Capitol promo man Gene Ruple.

Monarch Expands Mgmt. Activities

■ NEW YORK—A broad-based move into the talent management field is being projected by Monarch Entertainment Bureau, New Jersey-based show production and promotion organization. The firm is exclusive booker for the Capitol Theatre in Passaic, New Jersey, Roosevelt Stadium, Jersey City summer series, and the summer music programs at Convention Hall and Casino Arena in Asbury Park, New Jersey. In addition, Monarch is a promoter of pop shows in upstate New York areas including Rochester, Syracuse and Albany.

Renaissance Signed

According to John Scher, president of Monarch, the company has just signed Sire Records group Renaissance, which joins the Stanky Brown Group and song-writing team of Jeff Kent and Doug Lubhan in the firm's roster of management clients.

Passick Appointed

Consequently, Scher has also announced the appointment of David Passick as executive assistant for all management division activities, reporting directly to Scher. Passick joins a team which already includes David Hart as head of all college production services, now booking on more than 20 eastern campuses, and Amy Polan, who serves as executive assistant to Scher in all the firm's activities.

Tour Coordinators

Monarch will also continue to act as exclusive tour coordinator for the Jerry Garcia Band, as it has done for that group's just-completed 17-city tour. The firm will also be exclusive tour coordinator for the forthcoming late June tour by the Grateful Dead. More details of this tour are to be announced within the next two weeks.

Noel Coward Songbook Published by Chappell

■ NEW YORK—Chappell Music is releasing the songbook "A Noel Coward Gala: His Words and Music, Volume Two." The new book features the first exclusive publication of five Coward songs.

"A Noel Coward Gala," conceived, edited and designed by Chappell senior editor Lee Snider, is the companion book to the earlier Chappell volume "Sir Noel Coward: His Words and Music." "Gala" is a collection of 35 Coward songs containing familiar, previously unobtainable and unpublished songs spanning the career of the playwright, composer, lyricist, director and performer.

Contents

A 200-page songbook, "A Noel Coward Gala" contains original text written by Snider about Coward, his songs and his shows. Divided into two sections, "The Theatre Songs" and "The Cabaret, Film, TV and Miscellaneous Songs," Gala contains such songs as "A Bar On The Piccolo Marina," "She Was A Good Girl Then" and "Alice Is As It Again."

Motown Releases Two

■ LOS ANGELES—Motown Records is shipping its April release that includes a new album by The Supremes and a re-release of a recent album by Yvonne Fair.

"High Energy," The Supremes' first album with Susaye Greene, (former lead singer with Stevie Wonder's Wonderlove, and replacement for Cindy Birdsong), reunites the trio with Brian and Eddie Holland and Holland-Dozier-Holland Productions.

Yvonne Fair's "The Bitch Is Black" includes the single recording of "It Should Have Been Me."

Dialogue (Continued from page 22)

annual Musexpo or MIDEM in the USA. The result was a turndown of our offer. But we went ahead and undertook it ourselves because we believe in our concept of an international music marketplace held annually in the USA. We're fortunate that it will not take us anywhere near 10 years to be able to establish it as an annual meeting place for the music business. In our first year we reached a surprisingly large amount of companies that would take several years for a show held overseas to be able to put together. It's especially interesting for the overseas people, from Europe, Australia, Russia, Far East, South America, South Africa to be able to have the opportunity to come in and meet their American counterparts directly, not only the few that they'd meet in Europe, but most of the Americans who do not travel regularly to Europe and other markets.

RW: Why would someone who goes to MIDEM need to go to Musexpo?

Shashoua: Just because they go to MIDEM doesn't mean they shouldn't go to Musexpo or vice-versa, or that they would be duplicating their effort. There is room, there is a different input too as evidenced by the response to Musexpo's first year. But more important than that at Musexpo you will meet many people that you would not have ever met at MIDEM. A very large amount of Americans, as well as Japanese, South Americans, that you would meet at Musexpo you do not meet at MIDEM. And in addition to this, it's a costly proposition for some Americans to travel to Europe every year at these rates, since the U.S. government does not subsidize costs for American companies exhibiting in overseas shows, while various foreign governments subsidize costs for companies from their countries to exhibit at American or other shows. To give you an example, last year the government of Quebec and the French and Russian governments subsidized some or all of their companies at Musexpo. This year, the British Overseas Trade Board has also now agreed to subsidize and sponsor British companies to exhibit at Musexpo '76. Also, I believe that subsidy support provided by some of the governments for American trade shows is more extensive than those provided for European or other trade shows, possibly because of the distance involved as well as the fact that the USA represents a larger export market potential. For example, the BOTB subsidy support for British companies at Musexpo this year is a sizeable 90 per cent of the booth rental cost, plus in addition, 50 per cent of two round trip airfares per company.

RW: Is there anything in the way of special sessions that you offer?

Shashoua: Yes, we offer them special meetings and sessions there, and we'll be allowing the music associations from different countries to host those meetings. For example, last year we had the National Music Publishers Association having a small meeting at the Musexpo, which turned out well. This year we expect to have several associations from different countries holding their own meetings in conjunction with or during Musexpo.

RW: What sorts of goals do you have for Musexpo in the years to come?

Shashoua: We would like to establish Musexpo with its proper format in '76 and carry forward every year—and really make it into the main annual meeting place of the international music business, where the best facilities, the best services, the best type of atmosphere will always be prevailing at these expositions, for the most amount of international business to be done by all participants at the Musexpo.

We feel it's extremely important to be able to have music on an international scale, because of the growth in communications today, in so many different markets. The most important is the international aspect of music itself. There's so much crossover from Europe now, not only from England, but from other countries as well. There's a crossover of American artists into many new markets as well that are opening up, such as Russia.

In fact, the Musexpo is filling a void in America so well now that we have been asked by some of the leaders in the industry as well as trade associations and governmental departments in various countries to also fill the void in their countries. So we find at this stage there is possibly a need for us to also hold a regional or mini-Musexpo in different markets in the future, once we have perfected the new format in New Orleans next September. So we are planning mini-Musexpo's for the Far East, Europe and South America over the next five years, beginning in 1977. The annual Musexpo in the USA, however, will still remain the main event.

The reason why we're doing Musexpo is that we feel it helps in its own way the growth of the music business. To be able to bring the various aspects of the music business from around the world together once a year under one roof. In '76 our format is to bring it literally under one roof, and this has never really been done before, not only by us but by anyone. ☺

Open House



Chrysalis Records held an open house recently in Los Angeles. Pictured enjoying the Chrysalis hospitality are, from left: Carol Berland, RW VP Spence Berland, Chrysalis' Terry Ellis and Steve Wolf (concert promoter); Stan Cornyn (Warner Bros. Records), Ellis and RW's Ben Edmonds. Bottom row: Jerry Moss (president, A&M Records), Chris Wright (co-chairman of Chrysalis) and Ellis; Ellis, Lee Garrett (Chrysalis recording artist) and Wright.

Doobies Begin Tour

■ LOS ANGELES — "The Doobie Brothers Takin' It To The People" is the title given to the spring tour of the Warner Brothers recording artists, which will also mark the first personal appearance of Tommy Johnston, a founding member of the band, in over a year. Johnston was responsible for writing many of the group's hits, including "Listen To The Music" and "China Grove." The tour will also spotlight the material of newest member Mike McDonald, who wrote four of the tunes on their new lp, including the title song, "Tak'in' It To The Streets," which is also their current single.

The Doobie Brothers consists of John Hartman, Pat Simmons, Keith Knudsen, Tommy Johnston, Mike McDonald, Jeff Baxter and Tiran Porter.

IRDA Pacts Oftha

■ HOLLYWOOD — Ross Burdick, west coast vice president of International Record Distributing Associates, has announced the completion of a distribution deal between IRDA and Oftha Record Company of Los Angeles.

Oftha Record Company, a new label formed by music industry veteran Norm Ratner and Skip Stanfield, will be releasing its first single, "Makin' Music With My Friends," by Bob Biefuss and Sharon Buchser.

Brunswick Execs

(Continued from page 4)

if payments to radio station personnel and mail fraud were widespread in the record industry, as defense counsel had alleged, then the record industry was "a dirty business."

The sentencing represented the first jail terms to come from the wave of indictments issued by a Newark grand jury last June. Four executives of Gamble-Huff Records were fined after nolo contendere pleas in federal court.

The Coast

(Continued from page 18)

Nights," and if any reggae artist is going to create that genre's "Good Vibrations," it'll be Marley.) Backing up the album will be an 18-city tour commencing on April 23rd and running till the end of May. The potency of Marley and the Wailers as a live attraction can be seen in the fact that already several cities have had to move their dates to bigger venues to accommodate the demand for tickets. In Oakland, the date was shifted from the Paramount Theater to the Stanford University Amphitheatre. In Santa Barbara, it was moved from the college to the County Bowl. In New York, **Ron Delsener** has already sold out two shows at the Beason Theater and has added two more. If all four sell out, you're within striking distance of a Madison Square Garden level of business. In Los Angeles, he'll play one showcase date at the Roxy late in May and then headline the Shrine the following evening. The tour will also see major TV exposure. The CBC is filming a documentary for Canada (which may then go to PBS here and the BBC in England) and several prime time major network showcases here are being arranged. In these media-sensitive times, an artist who receives that much concentrated attention would draw immediate cries of "hype" (as unfairly happened to Bruce Springsteen), but Marley's low-key buildup and no nonsense purity of vision put him beyond such considerations. Bob Marley is another bag. And it's only reggae if you choose to look at it that way.

FBI Seizes Tapes

■ EL PASO, TEX.—Two raids by FBI agents were staged on a factory and a distributorship allegedly involved in making and selling pirated versions of copyrighted tape recordings.

Hayes, Acton

A quantity of tape masters, 5000 finished 8-track tapes, labeling and wrapping equipment, sleeves, and a store of raw materials were seized at a factory here said to be operated by James Hayes, 56, and Phyllis Acton, 49.

Lopez

About 28,000 infringing tapes were confiscated from Roy Lopez, also known as Roy Bos, 26, identified as a distributor in the area. Federal agents also seized three trucks which Lopez allegedly was using in his distribution business.

Don Ellis

(Continued from page 4)

executive for the burgeoning west coast Columbia label activities. The high level of a&r leadership provided by Don has been very instrumental in our recent successes. The west coast signings with which he and his staff have been associated include Tower of Power, Bill Withers, Burton Cummings and the Burrto Brothers and, earlier, his involvement with the recording careers of Minnie Riperton, Dan Fogelberg and Labelle, among many others, will attest to Don's tremendous ability in recognizing significant talent and in working creatively with artists. By establishing Columbia's national head of pop a&r on the west coast we are underscoring our deep commitment to California as a major creative center of the music industry. It now provides us with significant pop a&r strength in both Los Angeles and New York. Mickey Eichner, who will now report to Don as vice president, east coast a&r, has made many major contributions to the company in the past year. He has built up a strong New York a&r staff and has exercised a key role in the signings of B.T. Express, the Manhattans, Johnnie Taylor, Jane Olivor and Hubert Laws, as well as a number of other important signings to be announced in the near future."

Background

Ellis was most recently vice president, west coast a&r for Columbia Records, a position he has held since late 1974. Prior to that post, he was vice president, a&r Epic Records.

Ellis joined CBS Records in 1970, coming from Discount Records. After serving for over a year as director, merchandising, Epic Records, he was appointed to the post of director, artist development, Columbia Records.

Record World en Argentina

By JORGE MONTES

■ Nos duele publicar noticias tristes o dramáticas, pero el caso Odeon merece ser repartido a los cuatro vientos por los considerandos que encierra. Llegadas las vacaciones anuales y en el momento en que es posible que pintores y albañiles se muevan sin barrerle la cabeza a cualquier hermosa dactilógrafa con una escalera, como sucedía en los films del cine mudo Keystone, las autoridades de ese sello en la Argentina decidieron efectuar una remodelación en su viejo edificio de la calle Mendoza. Ese gesto estético, plausible bajo todo aspecto, tuvo el agregado de una moraleja: vale no dejarse estar, superarse, preocuparse no sólo por las ideas sino también por el rostro. Al separar el telgopol de adorno de una columna y entrar a hacer funcionar el martillo para tirar abajo el antiguo maquillaje, un obrero descubrió que de la tal columna apenas quedaba un endeble sostén que frenaba muy débilmente el peso de los pisos superiores. ¡Salute! . . . El hom-

bre, gracias a Dios, tenía el suficiente oficio para considerar que debía dar la voz de alarma, la cual se puso en práctica revisando el resto de las columnas por medio de un experimentado equipo técnico. Resultado: el edificio estaba a punto de derrumbarse sepultando a los empleados y el magnífico y enorme material (Gardel incluido) que el sello Odeon tenía almacenado en la planta baja y sótanos. Un verdadero drama.

Pero por suerte la tragedia no llegó a ser tal. Se mudaron las instalaciones, a otro local en mejores condiciones, y se inició aceleradamente la construcción de una planta modelo en Pacheco, la que contará con todos los adelantos de la técnica moderna y podrá ser puesta en funcionamiento en menos de tres años. Para fraseando a los clásicos, ahora puede asegurarse que no todo lo que empieza mal acaba del mismo modo.

Además de este cambio total de vestimenta, Odeon tiene tam-

(Continued on page 43)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Desde hace algún tiempo a esta parte, las empresas discográficas que representan en México catalogos también representados en los Estados Unidos por otros intereses ajenos, se han visto asediadas por la gran cantidad de material grabado, que cruzando las fronteras inundan el territorio mexicano ofreciendo precios en extremo interesantes para los que sin escrupulo todavía existen en este negocio nuestro, tan vapuleado por los sin escrupulos y sin el menor concepto de ética comercial, moral y profesional. Simplemente no conocen los términos. No existen en su pequeños y fétidos diccionarios. Al mismo tiempo, inexplicablemente, los sellos discográficos representando catalogos en Estados Unidos representados en México por terceros, han visto cruzar la frontera un enjambre de cintas duplicadas ofrecidas sin el menor reparo a precios inconcebibles. El primer juego fué culparse unas a las otras de prácticas malolientes. En más de una oportunidad sugerí la idea de que tal vez los "piratas" estaban haciéndoles el juego. Así ha estado sucediendo. El producto de México se duplica ilegalmente y se ofrece en Estados Unidos haciéndolo aparecer como mexicano y al mismo tiempo, se duplica el lanzado en Estados Unidos protegido por etiquetas normal mente decentes y se

introduce en México a precios irrisorios. Esta es una de tantas nuevas modalidades. ¡No duermen los piratas! . . . Ahora bien, el día 21 de Abril se reunirán en el Aztec Room del Hotel Travel Lodge, de El Paso, Texas, los representantes de sellos discográficos con base en Los Angeles, Nuevo Mexico, Texas y México, conjuntamente con las autoridades de esa área, para tratar de controlar y eliminar legalmente esta situación. Me parece que todo el mundo, no tan solo de las áreas mencionadas, deben estar en esta reunión, ya que la legislación texana pretende proteger los intereses discográficos ante la ilegal duplicación de cartuchos. Si no se actúa fuertemente en este aspecto, no vale la pena seguir llorando y lamentandose de la situación imperante.

Después de altas cifras de venta de su grabación "El Chivo Prieto," el talentoso dominicano **Joseito Mateo**, está preparando el lanzamiento de su próximo album titulado "Llegó el Merengue." Joseito ha sido desde hace mucho tiempo quizás el más digno embajador de la música dominicana en el extranjero. ¡Éxitos Joseito! . . . Audiorama Records de Nueva York firmó al grupo chileno **Capablanca**. A principios de Mayo lanzarán el primer long playing de este grupo . . . **Alberto Díaz** está funcionando como Promotor y Jefe de Relaciones Públicas del nuevo sello discográfico Fogata Internacional, con base en Los Angeles, California. Alberto es figura de la



Gabino Correa

radio que goza de popularidad y muy buenas relaciones en el área. Desempeñó funciones previamente en Radio Kali. El primer lanzamiento del sello ha sido el de **Chalo Campos** y su **Orquesta** con **Rey Peraza** en las partes vocales interpretando "Cristina" (Ch. Campos) y "Barrigón" (P. Lopez Charot) y a **Rafael y Rosa**, "Dueto Colonial," interpretando "Confesión" (M.S. Acuña) y "Regalate Conmigo" (B.S. Acuña) Éxitos en los nuevos empuños Alberto! . . . RCA acaba de lanzar al mercado internacional desde Brasil dos sencillos que prometen aceptación general. **Antonio Marcos** interpreta "Vuelve a mí" (Torneró) y "Sombras de un Cuarto de Londres" en Español y **Marcio José** se luce en "El Profesor de Violín" (Modugno-Fundora) con "Jamás se Olvida un Gran Amor" (E. Carmen-

(Continued on page 42)



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"SALSA," LOUIE RAMIREZ, COTIQUE, C-275
"HOY ME DIA TRISTE," ROBERTO ROENA, INTL, 8021
"NO ME IMPORTA," MONGO & JUSTO, VAYA, V-5099
"NUMERO 6," BOBBY RODRIGUEZ, VAYA, V-5100

LATIN AMERICAN HIT PARADE

Albums

Venezuela

By CARLOS M. CALDERON

1. **NOCHES EN BROADWAY**
BEE GEES—Polydor
2. **GUALBERTO IBARRETO VOL. 2**
GUALBERTO IBARRETO—Promus
3. **ESA PARED**
LEO DAN—CBS
4. **EN MEXICO**
LOS TERRICOLAS—Discomoda
5. **TRAIGO DE TODO**
ISMAEL RIVERA—Palacio
6. **SUENO DE LUZ**
NANCY RAMOS—Promus
7. **LO QUE TE PUEDO DAR ES AMOR**
STYLISTICS—Velvet
8. **DIMENSION LATINA 76**
DIMENSION LATINA—Discoteca
9. **EL AMOR**
JULIO IGLESIAS—Palacio
10. **EL BAILE DE LA SAPORRITA**
DON FILEMON Y SU BANDA—
Suramericana

Mexico

By VILO ARIAS SILVA

1. **MORENA DE 15 AÑOS**
LOS FELINOS—Musart
2. **QUIERO**
JULIO IGLESIAS—Polydor
3. **COMO UN DUENDE**
LOS BABY'S—Peerless
4. **MELINA**
CAMILO SESTO—Musart
5. **COMO ME DUELE**
SILVIA Y GILBERTO—Cisne RAFF
6. **CUATRO LAGRIMAS**
LOS POLIFACETICOS—EMI Capitol
7. **PALOMA BLANCA**
LOS 12 MAS—Cisne RAFF
8. **TEMAS MEXICANOS (VOL. 25)**
JUAN TORRES—Musart
9. **UNA CARTA**
LOS TERRICOLAS—Gamma
10. **SIN QUERERLO ME ENAMORE**
ALEJANDRA—Musart

Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO — Considerando exclusivamente, el volumen de ventas durante el año 1975; la cadena de discotecas Mercado de Discos, calificada como la más importante y la sección especializada en radio y televisión del diario Novedades, otorgaron su entrega anual de premios a los intérpretes mexicanos.

Los favorecidos, según la estadística de todas sus tiendas, fueron: **Vicente Fernández, Lucha Villa, Marco A. Muñoz, Carmela y Rafael, Los Panchos, Conjunto Costa Azul, Manoella, Sonora Santanera, Juan Gabriel** (compositor del año), **Los Baby's, Lucía Méndez, Tirzo Paiz, José José, Sonia López, Lupita D' Alessio, Oscar Chavez, Los Felinos y Los Terrícolas** (nominados con el tema "Una Carta," como la versión internacional de mayor venta).

En México, las entregas de premios han crecido en un número gigantesco, lo que ha dado como resultado, que se vaya perdiendo paulatinamente todo interés de los artistas por conseguir las nominaciones, ya que los trofeos, en la mayoría de los casos, no tienen la real validéz, ni tampoco se otorgan a los artistas que con toda justicia lo merecen.

En este sentido, Mercado de Discos ha mantenido siempre una línea honesta y justa, en la designación de los artistas favorecidos; la misma, que se deriva de la calidad moral de don **Salvador Suarez Ongay**, fundador de esta importante empresa, ahora en manos de sus hijos, quienes fungen como directores generales, y cuya trayectoria familiar, se encuentra estrechamente arraigada con la de los fonogramas en México.

Los trofeos para los artistas, son el más significativo estímulo en

la carrera de cada uno, pero cuando estos son vapuleados por elementos sin moral, entonces se vuelven negativos y están al alcance del mejor postor. Por lo que, ojalá las entregas de trofeos, lleven siempre la seriedad y el respaldo de una empresa publicación de prestigio, para despertar el interés y la superación que el artista está perdiendo.

La producción, estuvo bajo la responsabilidad de **Ramón Inclán**, quien con la calidad que lo caracteriza, llevó el evento a la altura que lo merecía. ¡Felicitaciones, para la familia Suarez, por mantener desde su creación esa seriedad que deben ostentar estos eventos y para **Ramón Inclán**, artífice de la producción y la publicidad! . . . Elegante y amena cena en honor de **Freddy Fender**, otorgó Musart. El Lic. **Eduardo Baptista y Andrés Baptista**, encabezaron el grupo de ejecutivos que estuvieron presents . . . En buenas manos, quedó la gerencia de publicidad de Peerless. **Guillermo Arriaga**, amplio conocedor del medio, ocupó el puesto que estaba vacante.

Luciano (Melody), con "Llama el teléfono" es otro de los grandes prospectos de la temporada . . .

Los Baby's, continúan manteniendo fuertemente difusión y ventas con su éxito "Como un duende" del compositor **Luis Cisneros** . . . Muy bueno, el lp de **Johnny Pacheco** titulado "El maestro" recientemente lanzado bajo el sello Fania . . . Tremendo el éxito que logró en cada una de sus presentaciones—**Billy Preston**—(EMI Capitol).

En base a una fuerte promoción desplegada por Polydor, **Victor Iturbe** comienza lentamente a colocarse con el antiguo tema de **Alberto Dominguez**, "Di que no

(Continued on page 42)

Singles

Puerto Rico

By WKVM (EDUARDO GONZALEZ)

1. **AMOR LIBRE**
CAMILO SESTO
2. **PARAISO DE DULZURA**
HECTOR LAVOE
3. **TU BOQUITA**
LAS IMPERIALES
4. **YA LLEGO**
MON RIVERA/W. COLON
5. **PUESTO VACANTE**
EDDIE PALMIERI
6. **ENAMORADO**
JOHNNY EL BRAVO
7. **GUAGUANCO PA' L QUE SABE**
JOHNNY PACHECO
8. **BELLA SIN ALMA**
WILKINS
9. **PEDREGAL**
JUSTO BETANCOURT
10. **QUE LO SEPA QUIEN LO SEPA**
RAUL MARRERO

Venezuela

By CARLOS M. CALDERON

1. **TORNERO**
LA QUINTA FACCIA—Palacio
2. **PRESAGIO**
GUALBERTO IBARRETO—Promus
3. **CARA DE NIÑO**
ALAS Y PLEGARIAS—Polydor
4. **TU ENCIENDES MI CORAZON**
TINA CHARLES—CBS
5. **YO ESCRIBO LAS CANCIONES**
BARRY MANILOW—Corporacion
6. **INOLVIDABLE**
ROBERTO CARLOS—CBS
7. **LUTO EN EL ALMA**
LOS TERRICOLAS—Discomoda
8. **ESTOY ENCENDIDO**
CINCO MIL VOLTIOS—Polydor
9. **EL CHINCHORRO**
MANO CACHO—Korta/Velvet
10. **EL AMAR Y EL QUERER**
RUDY MARQUEZ—Discoteca

Mexico

By VILO ARIAS SILVA

1. **COMO TE EXTRANO**
LA REVOLUCION DE EMILIANO
ZAPATA—Melody
2. **MORENA DE 15 AÑOS**
LOS FELINOS—Musart
3. **COMO UN DUENDE**
LOS BABY'S—Peerless
4. **COMO ME DUELE**
SILVIA Y GILBERTO—Cisne RAFF
5. **CUERPO SIN ALMA**
LAS COLOMBIANITAS—Peerless
6. **QUIERO**
JULIO IGLESIAS—Polydor
7. **INTERROGACION**
LA FRESA SALVAJE—EMI Capitol
8. **VOLVERE**
DIEGO VERDAGUER—Melody
9. **SIN QUERERLO ME ENAMORE**
ALEJANDRA—Musart
10. **NUESTRO AMOR ES LO MAS BELLO**
ESTELA NUNEZ—RCA

New York

By EMILIO GARCIA

1. **AMOR LIBRE**
CAMILO SESTO—Pronto
2. **DEJARA**
JULIO IGLESIAS—Alhambra
3. **EN SILENCIO**
TANIA—Pop Hits
4. **LA PIZAZON**
LOS MELODICOS—Discolando
5. **CIERRA LOS OJOS**
YOLANDITO MONGE—Coco
6. **NO ME EMPUJEN**
LOS VICTUROSOS—Discolor
7. **POR CULPA YUYA**
KING CLAVE—Orfeon
8. **UNA CARTA**
LOS TERRICOLAS—Lamar
9. **LA MUERTE DE MI HERMANO**
ELADEO ROMERO SANTOS—Almendra
10. **LLEVAME CONTIGO**
VICTOR IRIZARRI—Teca

DISCOLANDO

PRESENTS



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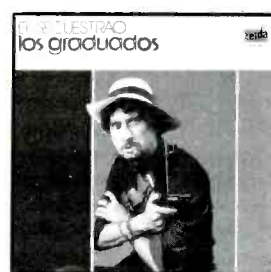
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Nuestro Rincon (Continued from page 40)

G. Correa) también interpretadas en Español . . . También de RCA de Brasil, un nuevo long playing en Español en interpretación de **Altemar Dutra**, en el cual se han incluido entre otras "Mienteme," "La Ultima Copa," "Por todo que es Sagrado" y "Prueba de Amor" . . . Exquisito el larga duración del talentoso uruguayo **Mario Peralta**, gran intérprete del bandoneón radicado desde hace tiempo en Estados Unidos, en el cual se han incluido grandes temas que venderán por siempre. Entre ellos brillan "Cuando Vuelva a tu Lado," (M. Grever) "Killing Me Softly," (Gimbel-Fox) "The Way We Were," (M. Hamlish) "Somos Novios" (Manzanero) y "Godfather's theme" (Nino Rota). El acompañamiento orquestal con arreglos de **Skip Lane** es de primera. La etiqueta es Rosa Records . . . Lanzará Phonogram en Brasil al compositor y cantante argentino **Gabino Correa** en su primer long playing como solista. Tanto como versionista, compositor, músico y productor, Gabino se merece nuestro aplauso y reconocimiento. ¡Esperemos su grabación como solista!

Debutará **Astor Piazzola** en el Carnegie Hall de Nueva York el día 24 de Mayo a las 8:30 p.m. Acompañarán al Maestro Piazzola los muy talentosos **Horacio Malvicino** en la guitarra, **A. Agri** en el violín, **Juan C. Cigliano** en el piano y en las partes vocales se lucirá **José A. Trelles**. El espectáculo está presentado por la Embajada Argentina a la Casa Blanca, Washington, y por otras organizaciones interesadas en el triunfo del gran músico argentino. ¡Se lo merece! . . . **Felipe Luciano** estará presentando espectáculos latinos los lunes (cada dos semanas) en el Leviticus de Manhattan . . . Larry Harlow triunfó plenamente con sus actuaciones en Washington, D.C., en Boston y en Philadelphia, P.A., realizadas en las pasadas semanas durante su "Decimo Aniversario" . . . **José "Pijuan" Piñero** de Discos Melón me anuncia el próximo lanzamiento de un long playing titulado "Merengues a la Pijuan," así como el de un nuevo grupo vocal que acaban de firmar en exclusiva con el sello. Los derechos para Colombia han sido cedidos a CBS. y Pijuan está interesado en concederlos en México, España, Brasil, Argentina y Centroamérica. Su dirección es Discos Melón, Apartado 3166, Carolina, Puerto Rico 00630 . . . Lanzó Banglad en Chile la grabación "Un Día el Amor se Va" en interpretación de **Gloria Simonneti** (Scottie Scott) tema del Festival Internacional de Viña del Mar." En el reverso presentan "Nuestro tiempo Terminó" (Luis Advís) con arreglos y dirección de **Alejandro Bianchi**. ¡Éxitos! . . . Y ahora . . . ¡Hasta la próxima!

For several months, labels from Mexico have been complaining about the fact that product released in the States by third parties, properly and legally authorized for such by the original labels for distribution only in the States, was being sold at very low prices in cities close to their frontiers with the States. By the same token, companies established in the States have been complaining that product manufactured in Mexico was entering the States and was offered at very low prices, establishing very tough and unethical competition. It came to a point at which labels from either country had been asking the original labels either to cancel the distributional and pressing rights agreement or they will hold all their promotional efforts for establishing the artists involved with the label. I mentioned the fact, since the ones involved in most of the cases were important and serious companies, that something was cooking in the whole matter, and perhaps the whole problem was based on the fact that bootleggers were duplicating tapes and records with the logo of the label releasing the product in Mexico and distributing it as if it were manufactured in the States and vice versa. While companies were fighting each other, they were having a ball! Well, now all recording companies will get together with officials from the government of the state of Texas at Hotel Travel Lodge in El Paso, Texas, on April 21st, in order to face this big problem and the great amount of bootlegged product that is being sold heavily in the state. Companies based in New Mexico, California, Texas and Mexico will be present. The merchandise displayed and sold by merchants in El Paso is in violation of Texas State Law title 132 article 9012. Well, I suggest that all the ones involved be present and fight for their rights.

Joseito Mateo has been selling his "El Chivo Prieto" nicely in the Dominican Republic and spreading it to such other areas as New York and Puerto Rico. Now he will release his album titled "Llegó el Merengue" and sales are expected to go high. **Joseito Mateo** is one of the top performers from Santo Domingo and his popularity keeps increasing constantly. Good for the Ambassador of Dominican Music in the world! . . . Audiorama Records will shortly release an album by Chilean group **Capablanca** . . . **Alberto Diaz** is in charge of promotion and public relations for the new Fogata International label estab-

(Continued on page 43)



LATIN AMERICAN ALBUM PICKS

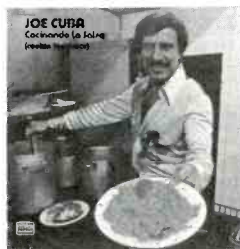


AMOR DE MEDIANOCHE

CECILIA—Caytronics CYS 1460

Grandes arreglos orquestales respaldan a la cantante española Cecilia en un excelente repertorio en el cual se destacan "Amor de Medianoche," "Un Ramito de Violetas," "Mi Querida España," "Andar" y "Dama, Dama" entre otras. No se ofrecen créditos a autores en la etiqueta.

■ Superb arrangements back Spanish singer Cecilia in a beautiful package of ballads. "Llora," "Andar," "Señor y Dueño" and "Fuí." Authors have not been credited on the label.

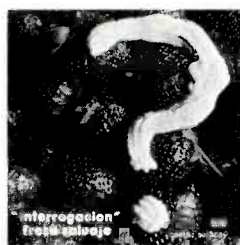


COCINANDO LA SALSA

JOE CUBA—Tico JMTS 1405

En producción de Louie Ramirez, Joe Cuba se luce en esta grabación cargada de ritmo y acople musical salsero. "Ataca de Nuevo," "H. Alvarez," "Quinto Sabroso" (H. Rivera), "Elube Chango" (J. Cuba) y "Mi Jeva" (M. Guagenti).

■ Produced by Louie Ramirez, Joe Cuba is at his best in this spicy salsa package. "Salsa Ahí, Na Ma" (H. Alvarez), "Tremendo Rumbón" (W. Garcia), "El Monito y el León" (H. Alvarez). Arrangements by Sonny Bravo, Louie Ramirez, Nicke Jimenez, Hector Rivera, Joe Cuba and Marty Sheller.



INTERROGACION

FRESA SALVAJE—Discolando OLP 8230

Con Anthony en las partes vocales, el grupo peruano Fresa Salvaje ofrece aquí un repertorio encabezado por el siempre triunfador tema "Nuestro Juramento" (Benito de Jesus). Le siguen "Interrogación" (M. V. Elizondo), "Poquita Fe" (B. Capó), "Celoso" (J. L. Carson) y "Mis Noches sin Tí" (Demetrio-M.T. Marquez).

■ With Anthony taking care of the vocals, the Peruvian group Fresa Salvaje performs a very commercial package headed by the always popular "Nuestro Juramento." Also included are "Lloraré por Tí" (C. Loli S.), "Esta noche" (S. Lima) and "Escribeme" (G. Castillo B).



A CATULO CASTILLO

SUSANA RINALDI—Tropa XT 80072

Sentimiento, maestría y exquisitez resaltan en esta grabación en la cual se luce la intérprete de tangos Susana Rinaldi. Excelente labor musical! "El Ultimo Cafe" (H. Stamponi-C. Castillo), "A Catulo Castillo/Maria" (H. Negro-A. Troilo-C. Castillo), "Desencuentro" (A. Troilo-C. Castillo) y "El Trompo Azul" (Stamponi-Castillo).

■ Susana Rinaldi is a fantastic tango performer. Here she is backed by outstanding musicians. Superb package and production! "Cafe de los Angelitos" (Razzano-Castillo), "Caserón de Tejas" (Piana-Castillo) and "Mensaje" (Discepol-Castillo).

En Mexico (Continued from page 41)

es verdad" . . . Dentro de las novedades, lanzadas por RCA, destacan el "Por que me haces llorar" de **Lucía Méndez**; "Búscame, llámame" de **Fernando de Madariaga** y el debutante **Emmanuel** con "Y mis lágrimas bebí" . . . **Waldo** (Cisne RAFF), quien surgió a la popularidad con el

número "Contarás conmigo," aparece con un nuevo sencillo que contiene "Pensas" y "Golondrina."

El mejor de los éxitos, para el colega **Armando Plata Camacho** de Colombia, quien se incorporó a la gran familia de corresponsales de **Record World** . . . ¡Y hasta la próxima desde México!

At the 'Salsa' World Premiere



"Salsa," the second movie featuring the Fania All-Stars, produced by Fania Records president Jerry Masucci and directed by Leon Gast, has its world premiere on March 31 at New York's New Embassy Theatre. Shown outside the theatre on opening night are, from left: Masucci, with his daughter Darlene and friend Darlante; Mr. and Mrs. Johnny Pacheco. Pacheco is musical director of the Fania All-Stars.

En Argentina (Continued from page 40)

bién el privilegio de haber puesto en la órbita de las mayores ventas a tres artistas que siguen en escasa cifra a **Camilo Sesto** ("Jamás") Son ellos: **Mario Echeverría** ("Dama del Amanecer"), el español **Miguel Gallardo** ("Hoy tengo ganas de tí") y **Luciana** ("En la soledad de mi departamento"). Echeverría es un joven de origen uruguayo (el país hermano del Río de la Plata) que triunfó hace un

año en el Festival de la Canción de Villa Gesell (ciudad competidora de Mar del Plata, Pinamar, Necochea y Miramar, como lugar de veraneo). Este es su primer disco que, como vemos, ha sido acompañado por el apoyo de los dioses del Olimpo. Gallardo, de Odeón de España, conocido anteriormente por su interpretación de "Quédate," también la pega por primera vez, mientras que **Luciana**

Nuestro Rincon (Continued from page 42)

lished several months ago in Los Angeles. Their first single release is by **Chalo Campos** with **Rey Peraza** taking care of the vocals on "Cristina" and "Barrigon." Also, they released a single by **Rafael y Rosa** (Duetto Colonial) performing "Confesión" b/w "Regalate Conmigo." Alberto was previously with Radio KALI (Los Angeles) . . . RCA just released in Brazil a single by **Antonio Marcos** performing "Vuelve a mí" (Torneo) b/w "Sombras de un Cuarto de Londres" in Spanish, which looks like a smash hit by the Brazilian performer. "Tornero" is selling heavily in Europe. RCA also released a single by **Marcio Jose** with "El Professor de Violin" b/w "Jamás se Olvida un Gran Amor," which could make it big. Also on this label is a new album by the popular **Altemar Dutra** in Spanish in which they included several smashing tunes such as "Mienteme," "La Ultima Copa, Por todo que es Sagrado" and "Prueba de Amor" . . . Rose Records released an instrumental album by terrific bandoneon player **Mario Peralta**, from Uruguay, who has been residing for several years in the States. Arrangements and conducting are by **Skip Lane**. Some of the tunes are "The Way We Were," "It's Impossible," "What A Difference A Day Makes," "Killing Me Softly" and "Godfather's Theme" . . . Phonogram will release in Brazil an lp by Argentinean composer, lyricist, musician and producer **Gabino Correa**. A great talent that deserves the best of success! . . . Famous Argentinean bandoneon player **Astor Piazzolla** will perform at Carnegie Hall, New York on May 24th, at 8:30 p.m. Piazzolla will bring with him a superb group of musicians such as **Horacio Malvicino** (guitar), **A. Agri** (violin) and **Juan C. Cigliano**. **Jose A. Trelles** will perform as a vocalist. At this particular presentation, Piazzolla will include new scores of his traditional repertoire, as well as new works of his own. The show will be sponsored by the Argentine Embassy of the White House and some organizations interested in the success of the event. I am sure it will be a delightful evening at the Carnegie! . . . **Felipe Luciano** will be presenting Latin concerts every other Monday night at Leviticus in Manhattan, which started April 5th with **Mongo Santamaria**. The promotion is titled "Felipe Luciano presents Latin Roots" . . . **Larry Harlow** was a success during his performance in Washington, D.C., Boston and Philadelphia. Larry is celebrating his "Tenth Anniversary" . . . **Jose "Pijuan" Piñero** is releasing a new album titled "Merengues a la Pijuan" on his Melon label. He is also announcing the release of an album of a new vocal group from Puerto Rico. He granted the rights for the release of the Melon Catalogue in Colombia to CBS . . . Banglad released in Chile a single by **Gloria Simonneti** performing "Un dia el Amor se Va" b/w "Nuestro tiempo Termino" with arrangements by **Alejandro Bianchi**. Gloria is one of the top singers from Chile . . . And that's it for the time being!

Salsoul Signs Double Exposure

■ NEW YORK—Joe Cayre, president of Cayre Industries, Incorporated, has announced the signing of Double Exposure to an exclusive long-term, worldwide recording contract to that company's disco-oriented Salsoul label. Double Exposure's first single, "Ten Per Cent," was written by T. G. Conway and Alan Felder. The music for the sessions was performed by The Salsoul Orchestra, while production credits go to the team of Baker-Harris-Young.

Double Exposure is four church-influenced young men from the Philadelphia area who have been singing together for the past 12 years. Originally known as United Image, they became Double Exposure when one of the singers dropped out of the group and was replaced by James Williams. The original members are Joseph Harris, Charles Whittington and Leonard Davis.

Most recently, the group has been completing their album at Philadelphia's Sigma Sound Studios for an anticipated May release. Their single, "Ten Per Cent," has already been shipped in a 9:15 disco version to clubs across the country and commercial and deejay copies are being rushed released this week. Plans are being made for Double Exposure and its six man back-up band to extensively tour the United States. Dates, cities and venues will be announced at a later date. An extensive radio and print ad campaign is also being planned to key in with the release of the album and the tour.

es una joven veterana de 27 años que tiene dos Lps. en el mercado y varios exitos ya consagrados: "Feliz Cumpleaños," "Cuentale" (en competencia con Lupe Solís) y "Tómame o Déjame."

Quique Villanueva y **Eliana**, atronan la radio de la mañana a la noche con "La Niña" y "Que tiene la otra," respectivamente, y se mantienen en envidiables puestos en los rankings de venta. Junto a ellos, y sin largar la fusta, corren **Joe Dolan** ("Dama de Azul"), **America** ("Hermana de los cabellos dorados") que tuvo la feliz idea de grabar una canción en el idioma que rige la vida más allá del Río Grande, es decir en castellano, lo cual aumentó considerablemente el espectro de sus oyentes, admiradores y por ende: adquirentes. Y, en ese pelotón, con el handicap de otorgar varias semanas con el cartelito de "agotado" vienen castigando: **Marcelo Dupré** ("Nuestra esquina de amor") y **Diégo Verdaguer**, cuyo "Volveré" mas que "volver" parece dispuesto a no querer irse hacia el olvido.

Pasó por Buenos Aires, via Brasil (San Pablo) **Sam Malnati**, mítico personaje de la noche y la bohemia "beat" porteña, que repartió café, caipirinhã (preparada por él mismo) y una desbordante exultación por el éxito de su tema "Vuelve conmigo amor" (versión **Los Sobrinos del Juez**) que se impuso en varios países de habla inglesa merced a las parolas que le injertó el vate **Tomas Fundora**. También nos informó de su labor en la preparación de un LP. de **Wanderley Cardozo** (viejo y gran amigo de los argentinos por su arte y simpatía) totalmente en español y en el cual se incluye una canción inédita de **Roberto Carlos**: "Promesa." Esperemos que ese trabajo sirva para hacerle dar los dos pasitos que necesitaba para anidar definitivamente en el corazón de todos los que, en este rincón del sur de América, queremos el samba, las morenas brayolas y todo lo que recuerda el hermoso paisaje de Brasil.

Macmusic Publishes Initial Song Folio

■ NEW YORK — Macmillan Performing Arts' Macmusic division has announced its first publication, "Themes & Variations for Patriots, Politicians & Presidents," compiled and annotated by Vera Brodsky Lawrence.

The collection features the words, music and chords to 20 popular political songs Americans sang from the Declaration of Independence to the Centennial. The first part, "Themes," includes the songs in their authentic original versions. "Variations," the second part, contains 75 variant lyrics to the same tunes.

Also included in "Themes & Variations for Patriots, Politicians, & Presidents" is an introduction and annotated notes by Scott Joplin authority Vera Brodsky Lawrence.

Famous, Sound Tracs Form New Pubberies

■ NEW YORK—Sid Herman, administrative head of Famous Music Publishing, a division of Gulf & Western Industries, Inc., has announced that Famous has formed a group of publishing firms as a joint venture with Sound Tracs Ltd.'s affiliated publishing companies.

Sound Trac's Ltd. is a record producing organization in Kingston, Jamaica. Principals who represent the publishing interests of Sound Tracs Ltd. are Pat Cooper, Geoffrey Chung, and Keith Anderson.

Olivia—A Refreshing Joy

■ MEMPHIS—You could almost smell the apple pie in the air when Olivia Newton-John (MCA) played the Mid-South Coliseum here. Olivia is truly a refreshing joy to watch and hear — good, clean, wholesome family entertainment that is so rare to find in this day and time.

Wholesome

The Coliseum was packed to the rafters with families, couples, young and old, proving that there is indeed a large market for the type of wholesome entertainment that Olivia provides.

From "If You Love Me Let Me Know" to "Let Me Be There" to "Have You Never Been Mellow" to "I Honestly Love You," Olivia did not disappoint one fan in the audience. It would be hard to imagine an entertainer leaving a more satisfied audience than Olivia left in Memphis.

The musicianship was extremely tight and well-rehearsed for Olivia, and her between songs patter won the heart of every one in the audience. It's difficult to imagine a singer in her mid-twenties that precocious—but she is.

Country Allegiance

Olivia proved her allegiance to country music during the show as she sang "Blue Eyes Crying In The Rain," Linda Hargrove's "Let It Shine" and a knock-out version of the Dolly Parton song,

BMI, ZAIKS Pact

■ NEW YORK — A reciprocal agreement, providing mutual access to national music repertoires represented by them, has been signed by Karol Maluczynski, president of ZAIKS, the Polish licensing society, and Edward M. Cramer, president of Broadcast Music Inc. (BMI).

Under terms of the agreement, ZAIKS will pay for performances of works in the BMI catalogue, receiving in turn royalties for public performance of Polish music published by BMI-affiliated publishers. The agreement is retroactive to January 1, 1976, and is similar to those into which BMI has entered with 34 performing rights societies around the world.

The BMI-ZAIKS agreement follows lengthy negotiation, during which ZAIKS officials, including its president, general manager Witold Kolodziejski, and Wlodzimir Lalak, head of the foreign department, visited BMI headquarters in New York early this year. At the time, conferences were held with Cramer and Dr. Helmut Guttenberg, vice president, foreign performing rights administration, BMI.

"Jolene." The strength and range of her voice is surprising — she can belt out any number as well as sing softly and sweet.

What tied it all together was Olivia's showmanship — there is absolutely no doubt she is a master showwoman who works hard to please the audience. She is well worth the price of any ticket.

Opening the show was singer/songwriter Paul Williams (A&M). Williams' songs are known better than he is and it took a while for the audience to realize he actually wrote all of those classics. It was as if Napoleon was singing when Williams strutted across the stage with his mike, belting his ballads. As soon as Paul Williams matches one of his super songs with his voice, he too will be a headliner.

Don Cusic

Zeppelin Platinum

■ NEW YORK—"Presence," the second album by Led Zeppelin, on Swan Song Records, and their seventh album with Atlantic Records, has been certified platinum by the RIAA.

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O'Jays Back Home



Barbara Kennedy, manager for Philadelphia International recording group The O'Jays, hosted a party to celebrate the end of the group's 47 date tour. The party was held in Philadelphia, following their last date at The Spectrum in that city. Pictured at the party (from left) are: Quentin Perry, co-promoter of the "Family Reunion" tour; Barbara Kennedy, manager for the group; Eddie Levert of The O'Jays; Sammy Strain of The O'Jays; Louis Grey, co-promoter of the "Family Reunion" tour; and Walter Williams (kneeling) of The O'Jays.

MCA Sets Campaign for State Records

■ LOS ANGELES — MCA Records has embarked upon a promotional campaign to launch the distribution of State Records in the United States. The program will include T-shirts, posters and promotional license plates stickers fashioned after the State logo. Extensive trade and consumer ads are planned, and radio spots are being created treating each individual artist and combination spots for State Records exposing all of their product.

A series of special launch parties with the theme "A Pass-

Country Kingdom Bows in Houston

■ HOUSTON, TEXAS — Country Kingdom, a new record company venture, has been established in Houston with offices at 1423 Texas Avenue. The announcement was made at a press conference at their new offices.

The record company, a division of Country Kingdom Productions, is headed by Dottie Austin and will be headquartered on the 10th floor of the old William Penn Hotel at Texas and LaBranch, now the home of the Cenikor Foundation, Inc. Cenikor, a non-profit foundation which serves as a rehabilitation center for alcoholics, drug addicts and ex-convicts, will contribute members to work in promotion and sales.

port to State" will be held by MCA Records. The parties will commence in Los Angeles with State Records principals Wayne Bickerton and Tony Waddington attending. MCA personnel from the entire west coast are being flown in for the launch which will include various multi-media presentations about State and its artists, The Rubettes, Mac & Katie Kissoon, Casino and Federation. The launch will take place on April 21 with industry press and radio persons invited.

The following day, the party will move on to Atlanta where MCA promotion and sales personnel from the midwest and southeast will attend and view the multi-media presentation.

Donaldson & Heywoods: 'Hip Commercial' Band

■ NEW YORK — Bo Donaldson and the Heywoods don't really mind being thought of as a commercial band, but with a new label, new producers, and a new album, they would like to be considered "hip commercial," as lead singer Mike Gibbons put it.

Few pop groups in the seventies have hit as quickly as the Cincinnati-based band, whose "Billy Don't Be A Hero" and "Who Do You Think You Are" dazzled teen audiences in the summer of 1974. But repeat hits were hard to come by, and the Heywoods' discomfort with a bubblegum image was growing.

"Billy" was just something we did to be recognized," Donaldson told **Record World**. "We never were there, actually." The group's concert and club performances had never meshed with that image, and when the group moved from ABC to Capitol last year, it was with an eye toward capturing that live mood on a studio record, with the aid of British pop wizards Michael Chapman and Nicky Chinn, best known for their successful work with Sweet and Suzi Quatro.

"In the past we've really been a singles act," Gibbons said. "With Capitol, we hope to mature the album outlook." Their first album for Capitol, "Farther On," and single, a remake of Buddy Holly's "Oh Boy," are the present keys to the maturing process, and the group, which tours seven or eight months a year, is already detecting an older following in its audiences. The Heywoods feel they are breaking out of a mold that has held them for two years, and the excitement that release is generating is bound to reach record and concert audiences in greater numbers than in their hit-studded past.

Marc Kirkeby

Album Picks

(Continued from page 16)

CAROL TOWNES AND FIFTH AVENUE

Sixth Avenue AWL1-1671 (RCA) (6.98)

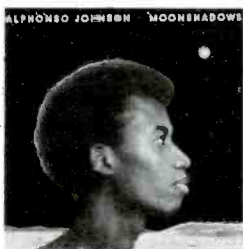
"The Best Thing A Man Can Ever Do For His Woman" gives Ms. Townes the chance to exercise her vocal talents full strength, the Fifth Avenue quartet supporting gently in the background. "If You Leave Me" has more of an infectious AM sound and beat, as does "Free Me." A debut from some highly experienced soulsters.



MOONSHADOWS

ALPHONSO JOHNSON—Epic PE 34118 (6.98)

One of the more effective disco/jazz mixes, the individual cuts sustaining rhythms through a stream of solos by such noted musicians as Ian Underwood, Airta and Gary Bartz and vocalist Flora Purim. Johnson is a writer/bassist/vocalist most energetically heard on "Up From the Cellar," "Stump" and "Cosmoba Place."



A STREET CALLED STRAIGHT

ROY BUCHANAN—Atlantic SD 18170 (6.98)

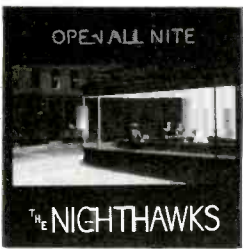
Label and producer changes are a first step in the realization of Buchanan's long sought-after success. Arif Mardin's augmented Buchanan's own band with a wealth of New York's best sessionmen and given structure to what was once a mostly rambling style. The technical and emotional levels are merging.



OPEN ALL NITE

NIGHTHAWKS—Adelphi AD 4105

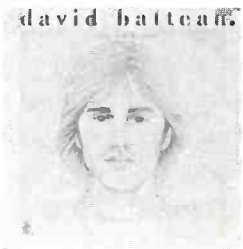
Chicago blues highlighting harp-player Mark Wenner and guitarist Jim Thackery. Blues-freaks will find much that is familiar in the songs of Elmore James, Willie Dixon and others, exuberantly interpreted and cleanly recorded. "Big Boss Man," "Madison Blues" and "Long Distance Call" will play all night.



HAPPY IN HOLLYWOOD

DAVID BATTEAU—A&M SP 4576 (6.98)

Veteran producer/engineer Ken Scott (The Tubes, David Bowie, et al) has taken Batteau's basically unornamented songs and found settings for them that set them apart from each other. "Festival of Fools" and "Oh, My Little Darling," for example, carry him off into a Caribbean sound that works particularly well.



REGGAE, SOUL & ROCK 'N' ROLL

JOHNNY WAKELIN—Pye 12131 (6.98)

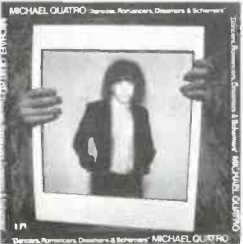
The appeal is largely r&b from a white artist whose "Black Superman (Muhammad Ali)" made considerable inroads in that area. "In Zaire," the title track and "You Got the Bug" have the same kind of intensity. An internationally known singer with English and Australian followings on top of his growing U.S. reputation.



DANCERS, ROMANCERS, DREAMERS & SCHEMERS

MICHAEL QUATRO—UA UA-LA587-G (6.98)

Quatro's self-image has always been somewhat grander than might be expected, yet his keyboard work is acknowledged as imaginative by many of his peers. This second UA set is full of broadly orchestrated, lavishly produced tracks, some based on the classics, others original.



A Real Classic Reissued

(Continued from page 37)

Siegfried's final scene. The Swedish tenor when he arrived, was disappointed not to find Helen Traubel or Astrid Varnay but to discover someone of whom he had never heard. He sang all the opening music, describing his realization of Bruennhilde, with something less than his greatest fire. When Miss Farrell, however, opened her mouth for that "Heil dir Sonne," he almost collapsed, and for the rest of the recording sang for his life. Whether or not true, the story does suit the state of the soprano's voice, and though stage performances, which she never had, would have given more depth in interpretation of some of the lines, this is heroic Wagner singing on high and low.

The Wesendonck songs showed how she phrases, how firm her command was of legato and the incredible warmth and yet subtlety of her voice. It is not a record for anyone to ignore.

The loss of David Oistrakh to the music world has not yet been fully realized. Angel, as what must be one of their last issues on their no longer active, Melodiya contract, has just put out another of the combined performance records of Oistrakh and Sviatoslav Richter. This time the two selections are Brahms Sonata No. 2 in A Major (Opus 100) and Prokofiev's Sonata No. 1 in F Minor (Opus 80). The Prokofiev is stark and played with fire and brilliance; the Brahms, however, is a real study, a fascinating rumination on a great work by two marvelous musicians. It is played easily with enormous grace—no meat and potatoes Brahms with them—and yet it is not treated to any special philosophic depth. This is supremely gifted playing of a melodic sonata that does not attempt to do more than charm. Though other interpretations can certainly work, this one is fresh

and is a pleasure to hear. It stands in contrast to the recent Barenboim-Zukerman collaboration on Deutsche Grammophon. Again two readings work, but very differently.

And finally one album that hardly needs discussion is the new complete Prokofiev Concertos with Vladimir Ashkenazy, conducted by Andre Previn on London. Though in some cases Previn could have a little more strength and acidity, Ashkenazy is a force of fire and poetry. He tears through some passages and lyrically embraces others. It is a masterful performance, and retailers report that the album has sold as rapidly as it appears. The album should be a must for the increasing number of piano fanciers who enjoy Prokofiev's exciting work.

Connoisseur Releases 7

NEW YORK — Connoisseur Society Records' marketing director Rosana Silver has announced the release of 7 albums for April. All are the result of CS's agreement with Pathe-Marconi (EMI of France). Included are: Cesar Franck: "Psyche, A Symphonic Poem for Chorus and Orchestra" with the Orchestre de Liege/Chorus of the Belgian Radio/Paul Strauss, conductor. In addition, the complete Liszt Hungarian Rhapsodies with pianist Gyorgy Cziffra which will be released by Connoisseur as 3 separate records; Milhaud: Works for one, two and four pianos with pianists Michel Beroff, Jean-Philippe Collard, Noel Lee and Christian Ivaldi; an all-Liszt record by organist Lionel Rogg; and the Brahms Concerto No. 1 in D Minor, opus 15 with Bruno - Leonardo Gelber/Munich Philharmonic Orchestra, Franz Paul Decker, conductor.

Skynyrd Soiree



Members of MCA recording group Lynyrd Skynyrd were greeted by a couple of backstage visitors during their recent engagement at N.Y.'s Beacon Theatre. Pictured at the show (from left) are: Johnny Podell, Leon Wilkeson, Lou Reed, Ronnie Van Zant, Leslie West and Gary Rossington.

ENGLAND

By RON McCREIGHT

■ LONDON — **Brotherhood of Man** brought home the top prize in this year's Eurovision Grand Prix with our current number one record, "Save Your Kisses For Me." Our last outright winner was **Sandie Shaw's** "Puppet On A String," which also became an international success for Pye nine years ago.

Linda Lewis will cut her follow-up to the "Not A Little Girl Anymore" (Arista) album in New Orleans later this month under **Allen Toussaint's** direction. Ms. Lewis, currently promoting her single version of **Van McCoy's** "Baby I'm Yours," returns to tape a TV special with producer/director **Mike Mansfield**, in which she co-stars with **John Miles**.

Members of the Music Publishers' Association have voted in favor of the proposed bid to take over the privately owned Mechanical Copyright Protection Society. The take-over, costing the MPA £350 thousand (\$650 thousand), was described by president **Dick James** as a move which will lead to a "new era for British publishers."

ATV Music has appointed former EMI Music creative director **Peter Phillips** as their new managing director. This follows the recent resignation of **Geoffrey Heath** and partner **Eddie Levy**, whose own new company, Heath Levy Music, has concluded its first deal which gives it representation of GTO's publishing activities throughout most of the world.

Changes too at Polydor, where **Gareth Harris** becomes manager of marketing campaigns; **Roger Holt** moves to promotion manager replacing **John Howson** who switches to special projects manager; **Eddie Webster** takes on international exploitation, formerly covered by **John Wilkes**; and **Mike Hitches** returns to his post as sales manager.

Impresario **Derek Block** reports that his third tour in four years with **Johnny Mathis** grossed nearly half a million dollars. During his visit, Mathis received silver discs for each of his last four CBS albums, which were presented by **Danny La Rue** at a tour closing party last Thursday (8). Currently on tour here are **The Stylistics**, who, with **Brook Benton** in support, included three London Palladium shows during their three week visit. **Frankie Valli and the Four Seasons**, who independently have enjoyed chart success here recently, also played the Palladium this week as part of an extensive tour. British acts on the road this month include **Nazareth**, who play six major concert venues promoting their "Close Enough To Rock & Roll" album (Mountain); **Leo Sayer**, whose schedule consists of a show every night for five weeks although we still await new product; **Gentle Giant**, who support their "Interview" (Chrysalis) album with a concert tour commencing April 29th; and A&M band **Nutz**, who play a mixture of concert, club and college venues through May 29th.

Hot on the trail of **The Beatles** latest successes, EMI has now re-released **Matt Monro's** version of "Yesterday," the original hit single cover in the U.K. Other chart contenders this week are **The Hollies' "Star"** (Polydor), taken from the "Write On" album; **Gilbert O'Sullivan's** "Doing What I Know" (MAM) and **Smokie's** "Wild Wild Angels" (Rak). Already breaking are **Eric Carmen's** American no. 1, "All By Myself" (Arista), **Harpo's** "Movie Star" (DJM) and **Tarney & Spencer's** "I'm Your Man Rock & Roll" (Bradleys). One album with a good future is "The **Roy Wood** Story" double set issued by EMI.

Haywood African Gold



20th Century recording artist **Leon Haywood** has achieved the status of "double gold" in South Africa with his single, "Believe Half of What You See," according to the firm's director of international **Peter Pasternak** and **Kessler-Grass Management**. The single was released through 20th's South African licensee, **Gallo Records**. Pictured from left: **Danny Kessler** of **Kessler-Grass Management**, **Leon Haywood**, **Peter Pasternak** and **Clancy Grass**.

ENGLAND'S TOP 25

Singles

- 1 **SAVE YOUR KISSES FOR ME** BROTHERHOOD OF MAN/Pye
- 2 **FERNANDO** ABBA/Epic
- 3 **MUSIC** JOHN MILES/Decca
- 4 **YOU SEE THE TROUBLE WITH ME** BARRY WHITE/20th Century
- 5 **JUNGLE ROCK** HANK MIZELL/Charly
- 6 **I'M MANDY FLY ME** 10cc/Mercury
- 7 **DO YOU KNOW WHERE YOU'RE GOING TO** DIANA ROSS/Tamla Motown
- 8 **LOVE ME LIKE I LOVE YOU** BAY CITY ROLLERS/Bell
- 9 **GIRLS GIRLS GIRLS** SAILOR/Epic
- 10 **PINBALL WIZZARD** ELTON JOHN/DJM
- 11 **DON'T STOP IT NOW** HOT CHOCOLATE/Rak
- 12 **HEY JUDE** BEATLES/Apple
- 13 **YESTERDAY** BEATLES/Apple
- 14 **FALLING APART AT THE SEAMS** MARMALADE/Target
- 15 **I WANNA STAY WITH YOU** GALLAGHER AND LYLE/A&M
- 16 **HELLO HAPPINESS** DRIFTERS/Bell
- 17 **DISCO CONNECTION** ISAAC HAYES MOVEMENT/ABC
- 18 **S S S SINGLE BED** FOX/GTO
- 19 **LOVE REALLY HURTS WITHOUT YOU** BILLY OCEAN/GTO
- 20 **LIFE IS TOO SHORT GIRL** SHEER ELEGANCE/Pye
- 21 **GET UP AND BOOGIE** SILVER CONVENTION/Magnet
- 22 **THERE'S A KIND OF HUSH** CARPENTERS/A&M
- 23 **MOVIN'** BRASS CONSTRUCTION/UA
- 24 **PEOPLE LIKE YOU** GLITTER BAND/Bell
- 25 **HONKY TONK TRAIN BLUES** KEITH EMERSON/Manticore

Albums

- 1 **ROCK FOLLIES**/Island
- 2 **THEIR GREATEST HITS: 1971-1975** EAGLES/Asylum
- 3 **BLUE FOR YOU** STATUS QUO/Vertigo
- 4 **DIANA ROSS**/Tamla Motown
- 5 **VERY BEST OF SLIM WHITMAN**/UA
- 6 **JUKE BOX JIVE** VARIOUS ARTISTS/K-Tel
- 7 **HOW DARE YOU** 10cc/Mercury
- 8 **CARNIVAL** MANUEL AND THE MOTM/EMI
- 9 **DESIRE** BOB DYLAN/CBS
- 10 **REBEL** JOHN MILES/Decca
- 11 **WALK RIGHT BACK WITH THE EVERLYS**/Warner Bros.
- 12 **BREAKAWAY** GALLAGHER AND LYLE/A&M
- 13 **BEST OF HELEN REDDY**/Capitol
- 14 **BEST OF JOHN DENVER**/RCA
- 15 **A TRICK OF THE TAIL** GENESIS/Charisma
- 16 **BEST OF ROY ORBISON**/Arcade
- 17 **BY INVITATION ONLY** VARIOUS ARTISTS/Atlantic
- 18 **BRASS CONSTRUCTION**/UA
- 19 **24 ORIGINAL HITS** DRIFTERS/Atlantic
- 20 **PENTHOUSE TAPES** SENSATIONAL ALEX HARVEY BAND/Vertigo
- 21 **A NIGHT AT THE OPERA** QUEEN/EMI
- 22 **BEST OF GLADYS KNIGHT AND THE PIPS**/Buddah
- 23 **AMIGOS** SANTANA/CBS
- 24 **LET THE MUSIC PLAY** BARRY WHITE/20th Century
- 25 **WINDSONG** JOHN DENVER/RCA

Import Albums

A YOUNG PERSON'S GUIDE TO KING CRIMSON

Island ISLD 7

From January 13, 1969 to September 28, 1974 King Crimson stalked progressive frontiers with persistence and determination—broadening musical appreciation for audiences and fellow musicians alike. This two record set, lovingly compiled by Robert Fripp, details the group's ascendancy through various album tracks, a pre-Crimson demo and the B-side of a single.



FUTURISTIC DRAGON

T. REX—EMI BLN 5004

Marc Bolan is on the brink of a comeback in England which should be cemented with the release of this lp. With a fuller sound than on past efforts, he has assembled an album of 11 possible single-styled love songs shrouded with the usual mythical references. Listen to "New York City" and "Calling All Destroyers."



MALLARD

Virgin V2045

Mallard—Bill Harkleroad, Mark Boston, Ari Tripp III and Sam Galpin—is the group formed around members of Captain Beefheart's Magic Band. The sound is rooted purely in American funk, reminiscent of Little Feat, and, well, the Captain's Magic Band. Electric and acoustic textures work well throughout the ten tracks.



EVERY DAY

CLANCY—Warner Bros. K56206

Few bands can match the versatility of Clancy. This sextet boasts six distinct songwriters, five of which contribute at least one lead vocal. Each member's contribution adds to an overall sound on this, the group's second lp, that takes in rock, r&b, disco and West African influences best exemplified by "Jeka Jose" and "Working Together."



THE BEST OF CURVED AIR

Warner Bros. K36015

These eight songs, recorded 1970-73 feature the group in its first incarnation, and are taken from its four WB albums, including the domestically unreleased "Air Cut." A band whose experimental inclinations were later halted by personnel changes, its early promises are clearly documented with the release of this album.



THE TIME IS RIGHT

GAY & TERRY WOODS—Polydor 2383 375

This duo has been working in the area of traditional English folk music for some time, but finally come into its own with this tasteful and stimulating effort. Terry's guitars, mandolin and banjo weave a delicate web around Gay's trance-like vocals, which exude a vibrant clarity. Listen to "Song For The Gypsies" and "The Brown Girl."



FLEAS IN CUSTARD

LOL COXHILL—Caroline C 1515 (Virgin)

Coxhill is a British eccentric and member of the avant-garde, intent on exploring previously uncharted territory. Side one is devoted to an improvisational dialogue between his soprano sax and G.F. Fitzgerald's guitar, while side two is a solo performance of various saxophones played through sundry electronic gizmos. An album for the adventurous.



RECORD WORLD APRIL 24, 1976

together group, but performed outstandingly as soloists. Tommy Flanagan on piano demonstrated a wide range of versatility as a band member, a jazz soloist and as an accompanist for Ella. Bobby Durham on drums—pure excitement. Keter Betts on string bass did more fingering and made more music than most guitarists.

Marvin Merkur

"Vahevala," and their current single, "Peacemaker," were among the show's standouts, while "Back To Georgia" was the only obvious omission from L&M's gold-laden repertoire.

And while on the subject of gold, one of this year's most welcome success stories is that of Gary Wright (Warner Bros.) and

CLUB REVIEW

Jean-Luc Ponty: Energy Plus

■ LOS ANGELES — Unlike some jazz-rock aggregations, the one led by Jean-Luc Ponty (Atlantic) shows no signs of schizophrenia. As they proved time and again to a huge first-night crowd at the Starwood, the fusion concept can produce exceptionally stimulating music that reaches far beyond the sum of its parts.

Ponty, who not long ago shared the spotlight with John McLaughlin, is — as no one who was present needs to be told — an electric violinist par excellence. The musicians he has assembled back him superbly, and in their solo turns, each revealed a talent for taking flights of fancy without leaving a composition's basic framework.

Whether the pace was furious, as on the title song from Ponty's new "Aurora," or moody, as in the pastoral "Renaissance," the playing was wonderfully tight — with each member reacting to, and feeding off the other's energy.

Darryl Stuermer's incredibly nimble, scattershot lead guitar playing, when juxtaposed against Ponty's own seething violin work, is a truly magical combination — although it must be said that Stuermer doesn't need anyone to make him look good.

The rest of the cast included former Billy Cobham bassist Tom Fowler, Allan Zavrod on keyboards and Mark Craney on drums.

The Eddie Boy Band (MCA) opened the show, and the group exhibited a sharp sense of style, along with a fine selection of original material.

The quintet's set was full of lively rockers, centering around

some Richard Betts-like lead guitar, and sinewy, often haunting organ interlacings.

Best of the evening included "Oh So Hard" and "Losing Again."

Atta boy, Eddie Boy!

Mike Harris

Los Indios Trabajaros Release New RCA LP

■ NEW YORK — Los Indios Tabajaras this past week celebrated their 14th anniversary as exclusive RCA artists.

For the occasion, RCA has released a new album, "Secret Love: All-Time Film Favorites," and on Tuesday (April 13) honored the two with a cocktail reception at RCA's studios.

Dignitaries from New York's Brazilian colony, members of the press, radio disc jockeys, dealers and RCA Records executives were invited to the reception at which Los Indios performed in the authentic costumes from the jungle of their homeland.

Williams Joins Paragon

■ MACON, GA. — Alex Hodges, president of Paragon Agency, has announced that James L. (Buck) Williams has joined the firm as an administrative assistant. He will serve in this capacity temporarily and will later assume the title of agent.

Williams' experience includes management and booking with Bowmar Productions, Inc. in North Carolina; Marlborne Tours, Inc. in New York City; Daniel Boone Amusement Park in North Carolina.

Deluxe Delivery



Capitol recording artists Be-Bop Deluxe opened the bill recently at the Santa Monica Civic Auditorium. Numerous Capitol executives offered congratulations backstage to the group, which is in the middle of its first North American tour while its "Sunburst Finish" lp climbs the charts. Pictured from left are Phil Caston, national marketing coordination manager; Tom Salino, Los Angeles promotion manager; Ray Tusken, national promotion coordinator; Be-Bop members Simon Fox, Bill Nelson, Charles Tumahai and Andy Clarke; Rupert Perry, vice president and general manager, a&r; Dan Davis, vice president, merchandising and creative services; Dennis White, vice president, sales; and Bruce E. Garfield, national publicity manager.

shipped immediately.

Mangano was formerly president of Jose Feliciano Enterprises.

Streisand Goes Gold

■ NEW YORK — Columbia recording artist Barbra Streisand's album, "Lazy Afternoon," has been certified gold by the RIAA.

the subject of a forthcoming Strunk book, "The Other Side of the Road." He seems to have had his fill of mass-media exposure and the high-pressured existence that goes with such exposure: "You're always playing for 13 people," he said. "If you can entertain 13, you can entertain 25,000."

Marc Kirkeby

RECORD WORLD APRIL 24, 1976

Guy Clark Sings At the Exit/In: Poet Laureate of the Honky Tonks

■ NASHVILLE — America's poets are its songwriters and one of the finest poet/songwriters in America is Guy Clark (RCA). During Clark's set at the Exit/In recently, he proved himself an on-

childhood in Texas. Backed by a band consisting of a guitar, piano, bass and drums, his music proves itself to be as strong as his lyrics — bringing a Texas honky tonk feel home to a listening room.

Stanky Brown at RW



RECORD WORLD COUNTRY

Austin Country Music Seminar Focuses On Growth, Development

■ AUSTIN, TEXAS — "Everything You Always Wanted to Know About the Record Industry But Were Afraid to Ask" was the subject of an afternoon seminar held here last week (13). The session preceded the Country Music Association's quarterly board of directors meeting.

A cross-section of industry representatives — songwriters, publishers, record companies, press and radio—from the Austin area heard from a ten-member panel addressing itself to all aspects of the development of country (especially progressive country) talent. More than 300 people were in attendance.

Panelists

Panelists included moderator Ron Bledsoe (CBS), who discussed the discovery of new talent and the presentation of new talent to record companies; CMA counselors Richard Frank and Mike Milon addressed themselves to the negotiation of contracts; Norm Ziegler (CBS) spoke of record marketing and merchandising; Chic Dougherty (RCA) took on the problem of radio and television exposure; Frank Mancini (RCA) discussed artist relations and development and the func-

tion of independent public relations and promotion people; Grelun Landon (RCA) talked of artist and press relations; Jim Foglesong (ABC/Dot) raised the question as to how to handle stardom once an artist has broken through; Frank Jones (Capitol) asked "What can the artist do to help the record company?" and remarked on the importance of a strong relationship between record companies and managers; and Richard Frank discussed the international market, including the rapid growth of country music's popularity in Europe, Japan and Australia.

(Continued on page 52)

Mercury Re-Signs Statler Bros.



Irwin H. Steinberg (center), president of The PolyGram Record Group, which includes Phonogram, Inc./Mercury Records, is shown presenting Harold Reid of the Statler Brothers with a one dollar "advance" upon the group's re-signing with the Mercury label. Their just released album is titled "Harold/Lew/Phil & Don," with the single from the album being "Your Picture in the Paper." Also at the signing were (from left) Don Reid of the Statlers; Jerry Kennedy, vice president/a&r in Nashville and the Statlers producer; Lew DeWitt and Phil Balsey of the group.

NASHVILLE REPORT

By RED O'DONNELL



■ Roy Acuff suffered a heart attack. He's recovering but his physician has advised him to cease performing for "at least two months." Stopping Acuff from appearing on Grand Ole Opry for that long will be as easy as halting the rush of water over Niagara Falls. (My guess is he'll be back in action at least by July 4.) . . . Carol Channing will be in Nashville the week of May 3-7 for recording sessions under direction of Shelby Singleton.

Singleton just leased an album by Jeannie C. Riley to Warner Bros. "Jeannie C. is about ready for another hit big as 'Harper Valley PTA,'" says Singleton . . . Archie Campbell has been signed to write comedy for Johnny Cash's four CBS-TV specials to be filmed in June at Opryland & Opry House. Somehow or other I just can't see Johnny C. as a comic.

RCA tossed a luncheon-party to honor Waylon Jennings, Jessi Colter, Willie Nelson and Tompall Glaser for their gold album, "Outlaws." So many attended, one wag quipped: "Everybody who bought one of the lps is here." The label's president, Ken Glancy, winged in from New York to toast the recipients. The company's local maven of music, Chet Atkins, was the only guest attired in suit, shirt and tie. "I'm also representing the Nashville Chamber of Commerce," cracked Chester B.

All of a sudden Loretta Lynn has become shy about her age. "I'm not going to tell anybody how old I am but I will tell them the year I was born in." (Is Archie Campbell writing Loretta's lines?) Meanwhile, Loretta's book, "The Coal Miner's Daughter," is in its second printing. (First printing was 25,000 copies.)

Things I never knew 'til now: There are three writers in the Waylon

(Continued on page 52)

GRT To Distribute Catfish, LS Records

■ NASHVILLE—In the first of a series of moves designed to broaden its base in the marketplace, GRT Records has announced the signing of distribution agreements with two new labels, Catfish Records and LS Records.

Catfish Records, a Kansas-based company owned by Gene Strasser and John Poznich, is part of the expanding Oklahoma City music scene. Its owners were recently responsible for the country hit "The Man On Page 602." The initial energies of the label will be directed solely at developing Tony Teebo. The first Catfish release, "Alabama Summershine," by Teebo, will be released immediately.

LS Records, a Nashville operation, is owned by Lee Stoller, whose artist roster now includes country artists Cristy Lane and Daniel. Stoller's plans call for recording both artists in cross-over directions, and for the eventual signing of at least two more artists with MOR and pop leanings.

New Board Members Elected by CMF

■ AUSTIN, TEXAS—New officers of the Country Music Foundation board of trustees were announced last week, with RCA Records executive Grelun Landon elected president.

In addition to Landon, new officers are: Brad McCuen, SESAC, executive vice president; Bill Lowery, Lowery Music, secretary; Joe Talbot, treasurer and Frank Jones, assistant secretary.

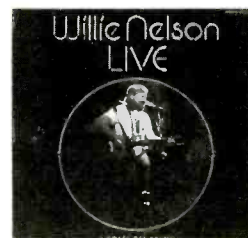
Vice presidents are: Harold Hitt, Roy Horton and PeeWee King. The term of the new board begins immediately.

COUNTRY PICKS OF THE WEEK

SINGLE REX ALLEN, JR. "CAN YOU HEAR THOSE PIONEERS" (R. Allen, Jr.-J. Maude; Boxer, BMI). This will provoke a lot of pleasant memories from the days of western harmonies and singing cowboys. You can bet that stations will be flooded with requests when this hits the airwaves. This record is perfect for any format at any time of the day. Whoopee! Warner Bros. WBS 8204.

SLEEPER BRENDA PEPPER, "SOUTHERN LADY" (M. Hazelwood; Landers/Roberts, ASCAP). A super knock-out song that has Brenda telling her man that appearances could be deceptive—and what you see ain't always what you get. Take her for a southern lady who belts out some down home funk, and you'll be taking a winner home with you. Playboy P 6070.

ALBUM "WILLIE NELSON LIVE." When you're hot, you're hot—and there ain't nobody hotter than Willie Nelson. Currently represented by six albums on the country charts, look for this to be number seven in short order. It has all the magic of Willie live—with the best cuts a medley of "Mr. Record Man/Hello Walls/One Day At A Time," "I Just Can't Let You Say Good-bye" and "Yesterday." RCA APL1-1487.



COUNTRY HOT LINE

By MARIE RATLIFF



■ **FEARLESS FORECAST:** "Please Tell Him I Said Hello" will please a lot of listeners! Sue Richards has a superb record here and we predict it and she will go far!!

Pulled from the gold "Outlaws" lp, Waylon Jennings and Jessi Colter are moving toward a hit single with "Suspicious Minds;" it's already starting in Memphis and Miami!

Larry Jon Wilson is coming out of left field with a strong rendition of "I Feel A Hitchhike Comin' On" that's getting good notices at WHOO, WIL, KCKN, WENO and WUBE.

Willie Nelson continues his winning ways with the new Columbia single, "I'd Have To Be Crazy," getting immediate play in many markets. Add to the list of labels releasing Willie Nelson product Plantation's package of oldies from the early '60s — sure to join the rest as a hot charting lp.

Tops in Texas: "Them Old Love Songs" by Big Ben Atkins on GRT is spinning in San Antonio and Amarillo. Mike Boyd's "The Leaving Was Easy" is on KENR and KVET; charted at KBOX.

Tom Bresh's version of "Home Made Love" on Farr Records is on the airwaves at WXCL and KVOO; Kenny Rogers has a just-released version of the same song on United Artists, added in Norfolk and Nashville.



Tompall

Tompall is gaining momentum on "T for Texas," added this week at KIKK, KSOI, WHOO, WJQS and WCMS.

Ronnie Prophet is doing well with "It's Enough" in Orlando, Indianapolis, Wichita and Nashville.

The Ozark Mountain Daredevils are making it in Kansas City and San Antonio with "You Made It Right;" John Sebastian continues to add stations on "Welcome Back."

Continued strong: Charlie Rich, Joe Stampley (ABC/Dot), Dave & Sugar.

SURE SHOTS

Willie Nelson — "I'd Have To Be Crazy"
Barbara Mandrell — "That's What Friends Are For"
Waylon & Jessi — "Suspicious Minds"

LEFT FIELDERS

Megan — "Sugar Blue"
Larry Jon Wilson — "I Feel A Hitchhike Comin' On"
Johnny Paycheck & Charnissa — "Gone At Last"

AREA ACTION

Jim Chestnut — "Country Love Songs" (KVOO, KFDI)
Brenda Pepper — "Southern Lady" (WCMS, KFDI)

HOTLINE CHECKLIST

KBOX, Dallas
 KBUL, Wichita
 KCKC, San Bernardino
 KCKN, Kansas City
 KENR, Houston
 KFDI, Wichita
 KIKK, Houston
 KJJJ, Phoenix
 KKYX, San Antonio
 KLAK, Denver
 KRMD, Shreveport
 KSOP, Salt Lake City

KVOO, Tulsa
 KWMT, Ft. Dodge
 WBAF, Fort Worth
 WCMS, Norfolk
 WENO, Nashville
 WGBG, Greensboro
 WHK, Cleveland
 WHOO, Orlando
 WIL, St. Louis
 WINN, Louisville
 WIRE, Indianapolis
 WJJD, Chicago

WJQS, Jackson
 WMAQ, Chicago
 WMC, Memphis
 WPLO, Atlanta
 WSDS, Ypsilanti
 WSLC, Roanoke
 WSLR, Akron
 WSUN, St. Petersburg
 WUBE, Cincinnati
 WWOK, Miami
 WXCL, Peoria

Haerle & Smith Form CMH Records

■ LOS ANGELES — The formation of CMH Records, a contemporary music label with a heavy emphasis on bluegrass music, has been announced by Martin Haerle and Arthur Smith.

At the same time, Haerle and Smith announced the signing of Mac Wiseman, Lester Flatt & the Nashville Grass, Don Reno & Bill Harrell, Grandpa Jones with Ramona & Brown's Ferry Four, Carl Story and Benny Martin to the label. The signing of additional established bluegrass artists will be disclosed at a later date.

The initial CMH release of the aforementioned artists consists of a series of six newly recorded two-record sets and twin-pack tapes of "bluegrass classics,"

which are scheduled to be distributed through independent distributors in mid-April.

Haerle's roots in country/bluegrass music extend back to 1960, when he was vice president of Starday Records in Nashville. In 1964 he left Starday and pursued his personal interests in country music radio. Later in 1968 he joined United Artists Records, and for the past five years has headed UA's manufacturing division as general manager, supervising the operations of the All Disc and Research Craft pressing plants and the Liberty/UA Tape Duplicating plant.

Smith, who is CMH's vice president of a&r, is responsible for the creative activities of the company. He will work with outside producers as well as produce a number of the label's acts himself.

Smith has been a country music producer, writer and artist for over 35 years. He operates his own recording studios in Charlotte, N.C. and for many years has produced and syndicated his "Arthur Smith Television Show," currently in over 60 markets. Smith's bluegrass credentials include the authorship of "Duelling Banjos" from the motion picture "Deliverance."

NARAS Sets Deadline For Las Vegas Meet

■ NASHVILLE — The Nashville Chapter of the National Academy of Recording Arts and Sciences has slated May 3 as the deadline date for all registrants wishing to attend the Academy's forthcoming Music Seminar (June 20-23) in Las Vegas, according to an announcement made by executive director Francine Anderson.

In making the announcement, Mrs. Anderson explained, "The Recording Academy has been extended an excellent tour package from American Airlines and Caesar's Palace, and in order to comply with their requests, your complete cooperation in meeting this early deadline is necessary to assure all participants the privileges of this chartered trip."

Registration forms, accompanied by full payment, must be received by May 3 in the offices of NARAS at 7 Music Circle North.

The seminar program has been set to present topics of interest to everyone involved in the music business with all subjects being covered by industry individuals credited with having exceptional expertise in his/her field. All sessions will be conducted at Caesar's Palace.

Registration forms and further information may be obtained by contacting the offices of NARAS, in Nashville; phone: (615) 242-5731.

Ashworth Signs Payne

■ NASHVILLE — Audie Ashworth has announced that Gordon Payne has been signed to a publishing and production contract with his company.

Payne, a singer and instrumentalist, will be going into the studio to record an album, to be produced by J. J. Cale and Ashworth the first of May when Cale and Ashworth return from Cale's first European tour.

Charlie Rich's 'America' Sees Immediate Action

■ NASHVILLE — "America The Beautiful (1976)" by Charlie Rich on Epic has proven to be a phenomenal record in the short amount of time since its release. Produced by Billy Sherrill, the record was rush-released with acetates being mailed to all key stations. Response is so overwhelming on the new Rich single that it is charting before it could be reviewed.

Foreign Languages

The record begins with Rich saying "My country is beautiful" in Cajun flavored French, Italian, Spanish and German before singing "America The Beautiful" in his native English. The translations were written by Kermit Goell with Billy Sherrill arranging the song. "I've had the idea for over two years," stated Sherrill.

The recording took over 12 hours with the mixing taking another 12 hours. Part of the problem was that Rich had to learn all the phrases phonetically and the singer admitted not being a fluent linguist. However, all came out well and the session was finished and released. The way the record is taking off, "America The Beautiful" could replace "The Star Spangled Banner" as the national anthem.

Don Cusic

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

BARBARA MANDRELL—ABC/DoT DOA-17623
THAT'S WHAT FRIENDS ARE FOR (E. Penney-R. Parsons; Pi-Gem, BMI)
 Quintet & Unichappell, BMI)
 A very tender ballad that tells the old story of a woman losing her man to her best friend in a brand new way. Barbara strikes again!

SUE RICHARDS—ABC/DoT DOA-17622
PLEASE TELL HIM THAT I SAID HELLO (M. Shepstone-P. Dibbens; Chrysalis, ASCAP)
 An easy-paced number that's sure to fine Sue on plenty of turntables. The song has a nice, soft beginning that leads perfectly into the kick. Hello hit!

CARMOL TAYLOR—Elektra E-45312-A
I REALLY HAD A BALL LAST NIGHT (W. Kemp; Glad/Blackjack, BMI)
 Carmol gets down with a fine morning-after honky tonk song sure to gather requests. He's feeling single, seeing double and hearing a hit.

JOHNNY PAYCHECK—Epic 8-50215
GONE AT LAST (P. Simon; Paul Simon, BMI)
 Johnny reaches across the board for a Paul Simon song that was a pop hit a while back. It's a mover and it's here at last.

RAY STEVENS—Warner Bros. WBS 8198
YOU ARE SO BEAUTIFUL (B. Preston-B. Fisher; Irving/WEB, BMI)
 A big pop hit for Joe Cocker and now the inimitable Mr. Stevens turns it country. It's another hit for him—and it are so beautiful.

BOB LUMAN—Epic 8-50216
THE MAN FROM BOWLING GREEN (T. Seals-M.D. Barnes; Danor/Pax House, BMI)
 Bob sings about a lady who loved a guitar picker—and who ended up playing second fiddle to his gut string. Tune this one in.

KATHY BARNES—Republic IRDA R-223
SLEEPING WITH A MEMORY (D. Pfrimmer-R. Klang; Singletree, BMI)
I HANG MY HEAD AND CRY (G. Austry-F. Rose; Western/Milene, ASCAP)
 Kathy debuts on a new label with an easy-paced number about living with a memory. Very strong B side which won't be ignored.

JIMMY RABBITT AND RENEGADE—Capitol P-4257
LADIES LOVE OUTLAWS (L. Clayton; Resacca, BMI)
 Former outlaw deejay Jimmy Rabbitt is now making a run at being an outlaw singer—and he starts out with the note that ladies love outlaws!

DOUG ROBERTS—Savage SR005A
CHOKE UP ON THE 8 BALL (R. Hart; Touchdown, BMI)
 A cute, novelty type number about a guy who can run a table till he gets to the 8 ball—then he chokes. Sounds like a straight-in shot.

WILL SHERMAN—Del-Mar DM 1270
YOU (W. Sherman; Main Gate/Redleaf, BMI)
 Will sings to his "other" lady that she's the one and only, and she is you.

HARRY WILCOX—JED JED-3-76
I LIKE IT (I'M A TRUCKER) (H. Wilcox; Cedarwood, BMI)
 Good trucking song; this'll draw requests from all the long haulers.

RANDY BARLOW—Gazelle IRDA 217
GOODNIGHT MY LOVE (G. Motola-J. Marascalco;
 A remake of the old classic, country style, it's a perfect way to end the day.

MURPHY BENNETT—JB NR6851-1
NOW YOU'RE TELLING ME GOODBYE (M. Bennett; Brownleaf, BMI)
 Strong country lyric and melody reminiscent of Hag at his best. Good possibilities.

Buddah Signs Harvey



Art Kass, president, and Wade Conklin, vice president of Buddah Records, have announced the signing of Alexander Harvey to a long-term recording contract. Pictured from left are manager Neil Reshen; producer Ben Talent; Conklin; and Harvey (seated).

Nashville Report *(Continued from page 50)*

Jennings-Jessi Colter family. 12-year-old daughter **Tina** has written four songs. Does Mama help Papa, or vice versa, when it comes to writing songs? "No," says Jessi. "But he inspires me." Waylon interjects: "And she inspires me." The family that writes together inspires together?

Charley Pride's son, **Kraig Pride**, is practicing this spring with the Memphis State U. football squad. Kraig, a star in his prep school days at Dallas, is a 200-pound running back. Charley, in his youth, was a crackerjack baseball player. "I never tried football," he said. "I don't believe there was a football in Sledge, Miss. when I was growing up. And," he added laughing, "about all I know about football is how to watch it." (**Andy Griffith** must be writing Charley's funny lines?)

Last week I wondered about **Diana Trask's** whereabouts. And wonders do cease. I am told that Diana has signed a booking deal with Big **Buddy Lee's** talent agency . . . **Willie Nelson's** annual country-rock-outlaw music festival skedded July 2-4 at Gonzales, Tex. "Will it be the last?" Willie was asked. "I imagine it will," he replied. "I'm quitting while we're on top."

Birthdays this week: **Hylton Brown, Carl Belew, Glen Campbell, Ray Griff, Roy Orbison, Kenny Hart** and **O. B. McClinton**.

It was **Freddy Fender** Day in San Benito, Texas the past Saturday. A day-long celebration in Freddy's hometown, so proclaimed by Mayor **Cesar Gonzalez** . . . Late songwriter **Vernon Dahlhart's** name will be installed in the Country Music Hall of Fame and Museum's "Walkway of the Stars" during the annual "Fair Fair" (June 9-13).

Dahlhart (born **Marion T. Slaughter** in 1883 at Jefferson, Tex.) recorded for 16 different labels under almost 20 aliases. Biggies included: "The Prisoner's Song," "Letter Edged in Black," "Oh! Bury Me Not On The Lone Prairie," "New River Train," "Wreck of the Old 97" and "Mollie Darling." (He died in 1948 and is buried in Mount Grove Cemetery at Bridgeport, Conn.) Incidentally, **Fred Goldrup**, program director at Tape Station WYL (Lisbon Falls, Maine), headed a campaign to raise \$1,000 necessary for the "Star."

Donna Fargo, Don Williams and **Loretta Lynn** taped guest appearances on **Dinah Shore's** syndicated series . . . Latest on **Roy Clark**: He's the national spokesman for a new weight control food line. "Roy Clark's Dieter's Choice" frozen dinners will be stocked in supermarkets, drive-in groceries, etc. nationally before Bicentennial year ends (calorie count per packaged meal ranges from 120 to 202, and the carbohydrate count from 2.10 to 2.98 grams).

Singleton Resigns From Combine

■ **NASHVILLE**—Steve Singleton has announced his resignation from Combine Music. Singleton was professional manager there and worked at Monument Records and Jack Clement Recording Studio before joining the publishing firm.

Singleton will be announcing his plans in the near future. He may be contacted at (615) 327-3900.

Austin Meet

(Continued from page 50)

The meeting was held in Austin, according to the board, in acknowledgment of the city's burgeoning contributions to progressive country music. Following the formal panel presentations the floor was opened to general questions from the floor, most of which were directed at the need for perseverance. The seminar took place at the Austin Hilton Hotel.

COUNTRY SINGLES PUBLISHERS LIST



THE COUNTRY ALBUM CHART

APRIL 24, 1976

ARTIST	TITLE	PUBLISHER	WKS. ON CHART
AFTER ALL THE GOOD IS GONE	(Owen Bradley (Twitty Bird, BMI)	17	
A MANSION ON THE HILL	Bob Johnston (Milene, ASCAP)	58	
ALL THE KINGS HORSES	Glenn Sutton (Starship, ASCAP)	20	
ALL THESE THINGS	Norro Wilson & Ron Chancey (Minit, BMI)	73	
AMERICA THE BEAUTIFUL	Billy Sherrill (Julep, BMI)	83	
ANGELS ROSES AND RAIN	Roy Dea & Dickey Lee (Combine, BMI/Music City, ASCAP)	16	
ASK ANY OLD CHEATER WHO KNOWS	Billy Sherrill (Jack & Bill, ASCAP)	53	
ASHES OF LOVE	Billy Sherrill (Acuff-Rose)	51	
BROKEN LADY	Fred Foster (First Generation, BMI)	57	
CADILLAC JOHNSON	Eddie Kilroy (Sawgrass, BMI)	96	
COLORADO CALL	Shad O'Shea (Counterpart, BMI)	95	
COME ON OVER	John Farrar (Casserole/Flamm, BMI)	10	
DON'T PULL YOUR LOVE/THEN YOU CAN TELL ME GOODBYE	Dennis Lambert & Brian Potter (ABC Dunhill/Acuff-Rose, BMI)	39	
DON'T THE GIRLS ALL GET PRETTIER AT CLOSING TIME	Eddie Kilroy (Singletree, BMI)	4	
DRINKIN' MY BABY (OFF MY MIND)	David Malloy (Unichappell, BMI)	2	
EL PASO CITY	Billy Sherrill (Mariposa, BMI)	63	
FASTER HORSES	Jerry Kennedy (Hallnote, BMI)	56	
FOREVER LOVERS	Rick Hall (Tree, BMI)	38	
FOR THE HEART/HURT	Unlisted (Combine, BMI/Miller, ASCAP)	37	
GOOD HEARTED WOMAN	Ray Pennington & Waylon Jennings (Baron, Willie Nelson, BMI)	89	
HERE COME THE FLOWERS	Chips Moman (Baby Chick, BMI)	71	
(HERE I AM) ALONE AGAIN	Ray Pennington (Show Biz, BMI)	77	
HEY LUCKY LADY	Porter Wagoner (Owepar, BMI)	34	
HIGH AND WILD	Nelson Larkin & Dick Heard (Blue Moon, ASCAP)	75	
I COULDN'T BE ME WITHOUT YOU	Jerry Kennedy (Return /ATV, BMI)	6	
I'D HAVE TO BE CRAZY	Willie Nelson (Prophecy, ASCAP)	84	
IF I HAD TO DO IT ALL OVER AGAIN	Jim Fogelsohn (House of Gold, BMI)	24	
IF I LET HER COME IN	Ray Griff (Blue Echo, ASCAP)	30	
I'D JUST BE FOOL ENOUGH	Jerry Kennedy (Acuff-Rose, BMI)	60	
I GOTTA GET DRUNK	Felton Jarvis (Tree, BMI)	69	
I'LL GET OVER YOU	Allen Reynolds (Pulleybone,, ASCAP)	28	
I'M KNEE DEEP IN LOVING YOU	Don Gant (Tree, BMI)	79	
I'M SO LONESOME (I COULD CRY)	Jerry Kennedy (Fred Rose, BMI)	64	
I'VE GOT LEAVING ON MY MIND	Shelby S. Singleton (Cedarwood, BMI)	99	
I WANNA LIVE	Don Gant (Acuff-Rose, BMI)	100	
JUST WANT TO TASTE YOUR WINE	Chip Young (Youngun, BMI)	41	
KENTUCKY MOONRUNNER	Jerry Kennedy (Unichappell, BMI)	65	
LET ME BE YOUR FRIEND	Mack White & Don Powell (Acuff-Rose, BMI)	42	
LET ME LOVE YOU WHERE IT HURTS	Bob Ferguson (Acoustic, BMI)	87	
LET YOUR LOVE FLOW	Phil Gernhard & Tony Scott (Loaves & Fishes, BMI)	23	
LIVING PROOF	Dick Glasser (Bocephus, BMI)	59	
LONE STAR BEER AND BOB WILLS MUSIC	Glen Sutton (Rodeo Cowboy & Otter Creek, BMI)	11	
LONELY TEARDROPS	Johnny Morris (Merrimac, BMI)	40	
LOOKING FOR SPACE	Milton Okun (Cherry Lane, ASCAP)	31	
MENTAL REVENGE	Jim Vinneau (Cedarwood, BMI)	22	
MERCY	Larry Butler (Stallion, BMI)	62	
MR. DOODLES	Stan Silver (Prima Donna, BMI)	43	
MY EYES CAN ONLY SEE AS FAR AS YOU	Jerry Bradley (Ensign, BMI)	14	
NOTHING TAKES THE PLACE OF YOU	Tommy Allsup (Su-Ma, BMI)	76	
OH SWEET TEMPTATION	Roy Dea (Rose Bridge, BMI)	74	
ONE PIECE AT A TIME	Charlie Bragg & Don Davis (Tree, BMI)	47	
ONLY SIXTEEN	Ron Haffkine (Kags, BMI)	66	
PALOMA BLANCA	Hans Bouwens (Warner Bros., ASCAP)	98	
PINS AND NEEDLES (IN MY HEART)	Darrell McCall & Buddy Emmons (Milene, ASCAP)	48	
PLAY THE SADDEST SONG ON THE JUKEBOX	Norro Wilson (Algee/Al Gallico, BMI)	21	
RED, WHITE AND BLUE	Owen Bradley (Sure Fire, BMI)	50	
ROCKIN' IN ROSALIE'S BOAT	Glenn Keener (Hall-Clement, BMI)	35	
SHAKE 'EM UP AND LET 'EM ROLL	Bud Logan & Mary Reeves (Trio, BMI)	90	
SHEIK OF CHICAGO	Norro Wilson (Al Gallico, BMI)	46	
SHE'LL THROW STONES AT YOU	George Richey (Al Cartee, BMI)	49	
SHE'LL THROW STONES AT YOU	Jerry Kennedy (Al Cartee, BMI)	93	
SOMEONE'S WITH YOUR WIFE TONIGHT, MISTER	Eddie Kilroy (Chappell, ASCAP)	27	
STRANGER	Billy Sherrill (Resaca, BMI)	52	
SUN COMIN' UP	David Barnes (Stuckey, BMI)	13	
SWEET DREAMS	Billy Sherrill (Acuff-Rose, BMI)	91	
T FOR TEXAS	Tompall Glaser (Peer, Intl., BMI)	92	
TELL IT LIKE IT IS	Johnny Morris (Conrad/Orlap, BMI)	78	
THAT'S ALL SHE WORE	Jim Fogelsohn (Fullness, BMI)	54	
THAT'S WHAT MADE ME LOVE YOU	Owen Bradley (Stallion, BMI)	19	
THE BATTLE	Billy Sherrill (Al Gallico & Algee, BMI)	86	
THE BIGGEST AIRPORT IN THE WORLD	Ray Baker (Acuff-Rose, BMI)	70	
THE CALL	Tom Catalano (Beechwood, BMI)	44	
THE DOOR IS ALWAYS OPEN	Chardon, Inc. (Jack, BMI)	68	
THE DOOR I USED TO CLOSE	Clarence Selman (Acuff-Rose & Aitman, BMI)	81	
THE GOODNIGHT SPECIAL	Owen Bradley (Forest Hills, BMI)	29	
THE LAST LETTER	R. Griffin (M. M. Cole, BMI)	45	
THE LITTLEST COWBOY RIDES AGAIN	Larry Butler (Contention, SESAC)	36	
THE PRISONER'S SONG/BACK IN THE SADDLE AGAIN	George Richey (Shapiro Bernstein & Co., ASCAP)	67	
THERE WON'T BE NO COUNTRY MUSIC (THERE WON'T BE NO ROCK 'N ROLL)	Don Sears & Chip Davis (American Gramophone, SESAC)	18	
THE ROOTS OF MY RAISING	Ken Nelson (Blue Book, BMI)	88	
THE WINNERS	Bobby Bare (Evil Eye, BMI)	25	
'TIL I CAN MAKE IT ON MY OWN	Billy Sherrill (Algee/Altam, BMI)	1	
'TIL I KISSED YOU	Ray Baker (Acuff-Rose, BMI)	33	
TILL THE RIVERS RUN DRY	Don Williams (Horse Creek, BMI)	7	
TOGETHER AGAIN	Brian Ahern (Central, BMI)	3	
TONIGHT I FACE THE MAN (WHO MADE IT HAPPEN)	Snuffy Miller (Music City Music/Combine, ASCAP)	26	
TO SHOW YOU THAT I LOVE YOU	Jim Fogelsohn (Tree, BMI)	97	
UNDER YOUR SPELL AGAIN	Billy Sherrill (Central, BMI)	82	
WALK SOFTLY	Ron Chancey (Warner-Tamerlane & Van McCoy, BMI)	32	
WHAT GOES ON WHEN THE SUN GOES DOWN	Tom Collins & Jack D. Johnson (Chess, ASCAP)	12	
WHAT I'VE GOT IN MIND	Larry Butler (House of Gold, BMI)	9	
WHEN SHE'S GOT ME (WHERE SHE WANTS ME)	Ron Bledsoe (Window, BMI)	94	
WITHOUT YOU	Ken Mansfield & Waylon Jennings (Baron, BMI)	85	
WITHOUT YOU LOVE (MR. JORDAN)	Paul Vance (Music of the Time, ASCAP)	15	
YESTERDAY JUST PASSED MY WAY	AGAIN Wesley Rose (Acuff-Rose, BMI)	80	
YOU COULD KNOW AS MUCH ABOUT A STRANGER	Russ Reeder & Bob Webster (Hotel, ASCAP)	8	
YOU'LL LOSE A GOOD THING	Huey P. Meaux (Crazy Cajun, BMI)	5	
YOUR PICTURE IN THE PAPER	Jerry Kennedy (American Cowboy, BMI)	61	
YOUR WANTING ME IS GONE	Bob Ferguson (Tree, BMI)	72	
YOU'VE GOT TO HOLD ON TO	Jerry Crutchfield (Leeds/Antique, ASCAP)	55	

APR. 24	APR. 17	WKS. ON CHART
1	2	8
2	3	7
3	1	13
4	7	5
5	5	10
6	4	12
7	12	6
8	9	9
9	6	9
10	8	8
11	11	8
12	15	6
13	16	4
14	18	5
15	10	10
16	21	4
17	13	13
18	17	12
19	14	2
20	26	3
21	20	14
22	42	2
23	19	26
24	38	2
25	23	9
26	36	3
27	27	6
28	22	6
29	34	4
30	40	2
31	33	4
32	50	2
33	31	6
34	51	2
35	35	21
36	39	3
37	29	7
38	53	2
39	28	12
40	46	3
41	45	4
42	56	2
43	47	3
44	30	38
45	—	1
46	24	14
47	25	20
48	—	1
49	32	15
50	—	1
51	49	8
52	37	24
53	—	1
54	41	44
55	43	12
56	44	20
57	48	5
58	59	3
59	55	23
60	—	1
61	58	29
62	61	39
63	54	39
64	52	7
65	63	25
66	65	34
67	64	54
68	62	15
69	57	26
70	66	36
71	60	14
72	69	10
73	70	42
74	73	28
75	67	11



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

APR. 24	APR. 17		WKS. ON CHART
1	2	'TIL I CAN MAKE IT ON MY OWN TAMMY WYNETTE Epic 8 50196	11
2	1	DRINKIN' MY BABY (OFF MY MIND) EDDIE RABBITT/ Elektra 45301	12
3	7	TOGETHER AGAIN EMMYLOU HARRIS/Reprise RPS 1346	8
4	5	DON'T THE GIRLS ALL GET PRETTIER AT CLOSING TIME MICKEY GILLEY/Playboy 6063	10
5	3	YOU'LL LOSE A GOOD THING FREDDY FENDER/ ABC Dot DOA 17607	12
6	9	I COULDN'T BE ME WITHOUT YOU JOHNNY RODRIGUEZ/ Mercury 73769	9
7	4	TILL THE RIVERS ALL RUN DRY DON WILLIAMS/ ABC Dot DOA 17604	13
8	8	YOU COULD KNOW AS MUCH ABOUT A STRANGER GENE WATSON/Capitol 4214	11
9	13	WHAT I'VE GOT IN MIND BILLIE JO SPEARS/ United Artists XW764 Y	9
10	18	COME ON OVER OLIVIA NEWTON-JOHN/MCA 40525	7
11	16	LONE STAR BEER AND BOB WILLS MUSIC RED STEAGALL/ ABC Dot DOA 17610	9
12	19	WHAT GOES ON WHEN THE SUN GOES DOWN RONNIE MILSAP/RCA PB 10593	6
13	14	SUN COMIN' UP NAT STUCKEY/MCA 40519	9
14	17	MY EYES CAN ONLY SEE AS FAR AS YOU CHARLEY PRIDE/ RCA PB 10592	7
15	15	WITHOUT YOUR LOVE (MR. JORDAN) CHARLIE ROSS/ Big Tree BT 16056	9
16	6	ANGELS, ROSES AND RAIN DICKEY LEE/RCA PB 10543	12
17	31	AFTER ALL THE GOOD IS GONE CONWAY TWITTY/ MCA 40534	4
18	30	THERE WON'T BE NO COUNTRY MUSIC (THERE WON'T BE NO ROCK 'N ROLL) C.W. McCALL/Polydor PD 14310	5
19	25	THAT'S WHAT MADE ME LOVE YOU BILL ANDERSON & MARY LOU TURNER/MCA 40533	5
20	22	ALL THE KING'S HORSES LYNN ANDERSON/Columbia 3 10280	11
21	24	PLAY THE SADDEST SONG ON THE JUKEBOX CARMOL TAYLOR/Elektra 45299	11
22	26	MENTAL REVENGE MEL TILLIS/MGM 14846	6
23	33	LET YOUR LOVE FLOW BELLAMY BROTHERS/Warner Brothers WBS 8169	6
24	10	IF I HAD IT TO DO ALL OVER AGAIN ROY CLARK/ ABC Dot DOA 17605	14
25	34	THE WINNER BOBBY BARE/RCA PB 10556	7
26	28	TONIGHT I FACE THE MAN (WHO MADE IT HAPPEN) KENNY STARR/MCA 40524	7
27	29	SOMEONE'S WITH YOUR WIFE TONIGHT, MISTER BOBBY BORCHERS/Playboy 6065	8
28	39	I'LL GET OVER YOU CRYSTAL GAYLE/United Artists XW781 Y	4
29	12	THE GOODNIGHT SPECIAL LITTLE DAVID WILKINS/ MCA 40510	13
30	23	IF I LET HER COME IN RAY GRIFF/Capitol 4208	14
31	35	LOOKING FOR SPACE JOHN DENVER/RCA PB 10586	7
32	43	WALK SOFTLY BILLY CRASH CRADDOCK/ ABC Dot DOA 17619	4
33	11	(TIL) I KISSED YOU CONNIE SMITH/Columbia 3 10277	13
34	21	HEY LUCKY LADY DOLLY PARTON/RCA PB 10564	9
35	40	ROCKING IN ROSALEE'S BOAT NICK NIXON/Mercury 73772	8
36	47	THE LITTLEST COWBOY RIDES AGAIN ED BRUCE/ United Artists XW774 Y	6
37	51	HURT/FOR THE HEART ELVIS PRESLEY/RCA PB 10601	4
38	50	FOREVER LOVERS MAC DAVIS/Columbia 3 10304	6
39	58	DON'T PULL YOUR LOVE/THEN YOU CAN TELL ME GOODBYE GLEN CAMPBELL/Capitol 4245	4
40	57	LONELY TEARDROPS NARVEL FELTS/ABC Dot DOA 17620	4
41	45	JUST WANT TO TASTE YOUR WINE BILLY SWAN/ Monument ZS8 8682	6
42	46	LET ME BE YOUR FRIEND MACK WHITE/Commercial 1317	9
43	55	MR. DOODLES DONNA FARGO/Warner Bros. WBS 8186	4
44	20	THE CALL ANNE MURRAY/Capitol 4207	13
45	52	THE LAST LETTER WILLIE NELSON/United Artists XW771 Y	5
46	49	SHEIK OF CHICAGO JOE STAMPLEY/Epic 8 50199	6
47	70	ONE PIECE AT A TIME JOHNNY CASH/Columbia 3 10321	3



48	54	PINS AND NEEDLES (IN MY HEART) DARRELL McCALL/ Columbia/Lone Star 3 10296	7
49	66	SHE'LL THROW STONES AT YOU FREDDIE HART/Capitol 4251	3
50	63	RED, WHITE AND BLUE LORETTA LYNN/MCA 40541	3
51	61	ASHES OF LOVE JODY MILLER/Epic 8 50203	7
52	64	STRANGER JOHNNY DUNCAN/Columbia 3 10302	6
53	59	ASK ANY OLD CHEATER WHO KNOWS FREDDY WELLER/ Columbia 3 10300	5
54	62	THAT'S ALL SHE WROTE RAY PRICE/ABC Dot DOA 17616	5
55	68	YOU'VE GOT ME TO HOLD ON TO TANYA TUCKER/ MCA 40540	2
56	37	FASTER HORSES TOM T. HALL/Mercury 73755	16
57	32	BROKEN LADY LARRY GATLIN/Monument ZS8 8680	19
58	38	A MANSION ON THE HILL MICHAEL MURPHEY/Epic 8 50184	10
59	67	LIVING PROOF HANK WILLIAMS, JR./MGM 14845	4
60	71	I'D JUST BE FOOL ENOUGH FARON YOUNG/Mercury 73782	3
61	75	YOUR PICTURE IN THE PAPER STATLER BROTHERS/ Mercury 73785	2
62	69	MERCY JEAN SHEPARD/United Artists XW776 Y	3
63	76	EL PASO CITY MARTY ROBBINS/Columbia 3 10305	3
64	27	I'M SO LONESOME (I COULD CRY) TERRY BRADSHAW/ Mercury 73760	13
65	77	KENTUCKY MOONRUNNER CLEDUS MAGGARD/Mercury 737B9	2
66	53	ONLY SIXTEEN DR. HOOK/Capitol 4171	8
67	36	THE PRISONERS SONG/BACK IN THE SADDLE AGAIN SONNY JAMES/Columbia 3 10276	13
68	87	THE DOOR IS ALWAYS OPEN DAVE & SUGAR/RCA PB 10625	2
69	80	I GOTTA GET DRUNK WILLIE NELSON/RCA PB 10591	3
70	85	THE BIGGEST AIRPORT IN THE WORLD MOE BANDY/ Columbia 3 10313	2
71	74	HERE COME THE FLOWERS DOTTIE WEST/RCA PB 10553	5
72	72	YOUR WANTING ME IS GONE VERNON OXFORD/ RCA PB 10595	5

CHARTMAKER OF THE WEEK

73	—	ALL THESE THINGS JOE STAMPLEY ABC Dot DOA 17624	1
74	41	OH SWEET TEMPTATION GARY STEWART/RCA PB 10550	13
75	79	HIGH AND WILD EARL CONLEY/GRT 041	5
76	83	NOTHING TAKES THE PLACE OF YOU ASLEEP AT THE WHEEL/Capitol 4238	4
77	93	(HERE I AM) ALONE AGAIN BILLY WALKER/RCA PB 10613	2
78	78	TELL IT LIKE IT IS JOHN WESLEY RYLES/Music Mill 1001	5
79	82	I'M KNEE DEEP IN LOVING YOU JIM MUNDY/ ABC Dot DOA 17617	3
80	89	YESTERDAY JUST PASSED MY WAY AGAIN DON EVERLY/ Hickory 368	4
81	42	THE DOOR I USED TO CLOSE ROY HEAD/ABC Dot DOA 17608	12
82	88	UNDER YOUR SPELL AGAIN BARBARA FAIRCHILD/ Columbia 3 10314	3
83	—	AMERICA THE BEAUTIFUL CHARLIE RICH/Epic 8 50222	1
84	—	I'D HAVE TO BE CRAZY WILLIE NELSON/Columbia 3 10327	1
85	94	WITHOUT YOU JESSI COLTER/Capitol 4252	2
86	44	THE BATTLE GEORGE JONES/Epic 8 50187	12
87	98	LET ME LOVE YOU WHERE IT HURTS JIM ED BROWN/ RCA PB 10619	2
88	48	THE ROOTS OF MY RAISING MERLE HAGGARD/Capitol 4204	15
89	60	GOODHEARTED WOMAN WAYLON & WILLIE/RCA PB 10529	18
90	84	SHAKE 'EM UP AND LET 'EM ROLL GEORGE KENT/ Shannon 840	6
91	91	SWEET DREAMS TROY SEALS/Columbia 3 10303	4
92	—	T FOR TEXAS TOMPALL GLASER AND HIS OUTLAW BAND/ Polydor PD 19314	1
93	96	SHE'LL THROW STONES AT YOU JACKY WARD/Mercury 73783	2
94	—	WHEN SHE'S GOT ME (WHERE SHE WANTS ME) DAVID ALLAN COE/Columbia/Lone Star 3 10323	1
95	81	COLORADO CALL SHAD O'SHEA/Private Stock 45 071	6
96	—	CADILLAC JOHNSON CHUCK PRICE/Playboy 6067	1
97	65	TO SHOW YOU THAT I LOVE YOU BRIAN COLLINS/ ABC Dot DOA 17613	8
98	56	PALOMA BLANCA GEORGE BAKER SELECTION/ Warner Bros. WBS 8115	14
99	73	I'VE GOT LEAVING ON MY MIND WEBB PIERCE/ Plantation PL 136	8
100	—	I WANNA LIVE EDDY RAVEN/ABC Dot DOA 17618	1



Don't be surprised if all five go top 5.

BILLIE JO SPEARS

"What I've Got In Mind"

UA-XW764-Y

ED BRUCE

"The Littlest Cowboy Rides Again"

UA-XW774-Y

CRYSTAL GAYLE

"I'll Get Over You"

UA-XW781-Y

WILLIE NELSON

"The Last Letter"

UA-XW771-Y

JEAN SHEPARD

"Mercy"

UA-XW776-Y

5 giants from the Tower. United Artists Records/Nashville

NEIL SEDAKA



PIG-2 86



MCA RECORDS

HIS NEW ALBUM

STEPPIN' OUT

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