SINGLES

Paul Anka, "Anytime I'll Be There" (prod. by Denny Doherty) (Spank and BMI). Anka proves himself a major artist with each successive release and his latest is no exception. His vocal delivery is soothing and encased in the kind of glossy production which has taken him from the ranks of just another comeback artist to a consistent force. UA XW 760 Y.

Hot Chocolate, "Don't Stop It Now" (prod. by Mickie Most) (Finchley, ASCAP). Though they are something of a mystery group in this country, Hot Chocolate are no strangers to the top ten. Their follow to "You Sexy Thing" is another tune sparked by the unique stylings of singer Errol Brown. They aren't about to stop yet. Big Tree BT 4660 (Atlantic).

Van McCoy, "Night Walk" (prod. by Van McCoy) (Van McCoy/Warner-Tamerlane, BMI). "The Real McCoy," as he's called on his new LP, has developed a sound that is all his own in the disco field based on lush strings and a simple, repetitive beat. That signature is written all over this tune, which figures to be another smash! H & L 4667.

Hamilton, Joe Frank & Reynolds, "Everyday Without You" (prod. by H. JF & R) (Spitfire, BMI). The trio's follow-up to "Falling In Love" finds the multi-talented group in fine vocal form. Gene Page's strings dance along with the melody, giving it the kind of robust sound that could make it a big R&B crossover smash! Playboy P 6608.

SLEEPERS

John Sebastian, "Welcome Back" (prod. by Steve Barri & John Sebastian) (John Sebastian, BMI). Welcome back John Sebastian! It's been a long time since his breathy vocal graced a new record, but he's back and sounding as strong as ever, shuffling through this theme song he penned for the popular TV sitcom. Republic RSP 1349 (WB).

Elvis Presley, "Hurt" (prod. not listed) (Miller, ASCAP). Last anyone doubt Elvis' preeminence as The King, one need only listen to this stirring ballad in the classic rock style he carved almost two decades ago. At 2:05 of sheer power and emotion, this tune has been instantly added at almost every station where it's been heard. RCA JB 10601.

Phoebe Snow, "Two Fisted Love" (prod. by Phil Ramone) (Cosmo, BMI). Phoebe's supple vocal phrasing which steered "Poetry Man" up the charts last year gives this self-penned tune a radiant glow. A subtle, jazzy production moves her closer to her bluesy inspirations. She puts it all together here with style and taste. Columbia 3 10315.

Andrew Gold, "Heartaches In Heartaches" (prod. by Charlie Plotkin) (Lucky, BMI). This multi-instrumentalist, who is also a member of Linda Ronstadt's band, elicits vocal support from Ms. R on this song which is reminiscent in sound and spirit of the Eagles. This second single from his solo LP is the one that should hit big! Asylum E 45307.

ALBUMS

Return To Forever, "Romantic Warriors." Certainly one of the most respected contemporary jazz quartets in America and Europe, RTF's Chick Corea, Stanley Clarke, Lenny White and Al DiMeola will find the sales success at Columbia that has long been their due. The music is never less than inventive, a medieval theme never over-imposing. Col PC 34078 (6.98).

Donna Summer, "A Love Trilogy." Love Power takes on completely new meaning in the hands of Ms. Summer. The orgiastic rhythms and insistent repetition build slowly in intensity at the 18-minute first side weaves its exciting (that's a verb) pattern. Side two is more of the same, only broken down to four individual cuts. Quid OCLP 5004 (Casablanca) (6.98).

Outlaws, "Lady In Waiting." As with their first album, the Outlaws on record are more a country-rock band with strong multi-part harmonies than the pounding hard-rockers their live performances indicate. On tour now with Lynyrd Skynyrd, they're reinforcing initial successes, an effort sure to be followed by this LP's chart-climb. Arista AL 4070 (6.98).

"Slick Band." Lead guitarist Earl Slick is best known for his work with David Bowie. Here he heads his own quartet (Jimmy Mack, Gene Leppik and Bryan Madey), playing a hearty blend of 76's English sounds. Lead singer Mack's got a little of the Lou Reed influence, to boot. "Heaven Couldn't Find" and "Bright Light" work best. Capitol ST 11493 (6.98).

www.americanradiohistory.com
A stunning debut album that belts out powerful rock 'n' roll... supremely talented guitarist, Earl Slick, formerly with David Bowie, and Jimmie Mack, vocalist, guitarist and songwriter.

Produced by Harry Maslin.
Pickwick Purchases 49 Discount Outlets

NEW YORK — In a joint statement issued by Pickwick International, Inc., and CBS, Inc., Pickwick has announced the purchase from CBS of gross merchandise inventory, leases and certain other personal property of 49 Discount Records and Discounoutlet stores operated at various locations in the United States.

According to Irwin Heilicher of Pickwick, the new stores will retain their own identity and will be serviced by the company's regional branch office. Prior to the purchase, Pickwick's retail division operated 171 freestyle Musicland stores and 41 leased departments. The changeover took effect as of the opening of business Monday, March 15. Heilicher told Record World that "Pickwick will adapt to the new stores, not the other way around."

Schlachter Named ATV President

NEW YORK — Louis Benjamin, chairman of Pye Records Ltd., has announced, following the resignation of Peter K. Siegel, the immediate appointment of Marvin Schlachter as president of ATV Records Incorporated.

Siegel's resignation and withdrawal from the board of directors was described as amicable and it was expected that Siegel and ATV would continue to cooperate in future production and/or publishing ventures.

Schlachter's appointment was announced by Louis Benjamin and the Pye Executives which was so successful through Schlachter's heading of Janus Records. (Janus separated from ATV five years ago.) His first push for ATV Records will be the launching of Pye's U.K. hit record "Save Your Kisses For Me" from The Brothers Four of Man.

Prior to his new appointment Schlachter held the presidency of Chess/Janus Records. Schlachter stated at the press conference announcing his ATV post that "as a record producer I've become more and more excited about the product that we have to work with." Previously, Louis Benjamin stressed that the premise of ATV Records in America is the saleability of the base catalog.

Manufacturers Cautious

LOS ANGELES AND NEW YORK — Major record labels were cautious last week in reacting to MCA Records' announcement of a thorough re-structuring of its pricing classifications, although many manufacturers, rackjobbers and retailers believed that the issue would be the source of heated debate at the NARM convention.

A Record World survey of those record companies found only two of the branch-distributed manufacturers — ABC Records and the Polygram group — with immediate comment on MCA's move. Spokespeople from RCA, Capitol, CBS and WEA remained silent.

Polygram president Irwin Steinberg said that "the situation is now under study and we think that the NARM convention will give us the opportunity to discuss (Continued on page 18).

Jim Tyrrell Named Epic Mktg. VP

NEW YORK — Jim Tyrrell has been promoted to vice president of marketing for Epic Records/CBS Custom Labels. The announcement was made by Irwin Segelstein, president of CBS Records Division.

Tyrrell's promotion is the latest link in an overall building program at Epic/CBS Custom, based

(Continued on page 8)
Schwartz Brothers Reports ’75 Profit

WASHINGTON, D.C.—Schwartz Brothers, Inc., music merchandiser with distribution, rack merchandising and retailing operations, has reported 1975 net income of $88,003 or $.12 per share on sales of $21,641,971 compared with a loss of $65,627 or $.09 per share on sales of $20,659,793 a year earlier.

The fourth quarter ended December 31, 1975 was the most profitable in the company’s 29-year history with net income of $191,141 or $.25 per share on sales of $7,046,122 compared with a loss of $47,746 or $.07 per share on sales of $6,439,936 in the last quarter of 1974.

The improved performance reflected the strengthened economy, cost reductions in the company’s wholesaling operations and increased sales in the fourth quarter. This combination of factors enabled Schwartz Brothers to overcome the loss it sustained in the first nine months of the year.

The company, which now operates 15 retail music stores, opened two new Harmony Hut units and a Music City store during the second half of 1975.

During the year just ended, the company reduced its indebtedness by almost $1 million. At the end of 1975, it had no short term debt compared with borrowings of $800,000 at the end of 1974. At the same time, long term debt was reduced by another $100,000.

Bicentennial Breakout

NEW YORK — Crossover Records is rush-releasing Ray Charles’ performance of “America the Beautiful” due to response it has generated being played as background music for the U.S. Olympic skating competitions and on the ABC-TV special, “Celebration: The American Spirit.”

Although recorded four years ago, Charles’ version of this song was never performed publicly by him.

Anti-Piracy Law Passed in Idaho

By MICHAEL SHAIN

WASHINGTON, D.C. — Idaho last week became the 39th state to approve a record and tape anti-piracy law. Governor Cecil D. Andrus signed a bill last Wednesday (17). The West Virginia legislature has ratified a similar bill outlawing unauthorized duplication in that state as well. The bill needs Governor Arch Moore’s signature, expected sometime this week, before becoming law.

Another six state legislatures with anti-piracy laws pending before them are still in session. By year’s end, recording industry officials are hoping to see the count raised to 43 or 44 states with flat bans on piracy.

The Idaho statute makes unauthorized duplication of sound recordings a felony punishable by a fine of up to $10,000 and/or imprisonment of up to four years. The bill also makes the distribution, sale, advertisement or failure to have the manufacturer’s name and address on the jacket a misdemeanor punishable by a fine of up to $1,000 and/or six months in jail.

(Kass Names Lyons Rainbow, Buddah VP)

NEW YORK—Art Kass, president of the Buddah Group, has announced the appointment of Jude Lyons to vice president and general manager of Rainbow Advertising as well as to vice president of Buddah.

Jude Lyons

Ms. Lyons has been handling The Buddah Group’s print, radio and television advertising since the formation of Rainbow Advertising in January of 1973. She works closely with the label’s independent distributors in coordinating advertising campaigns with artists’ tours and record releases, as well as with Buddah’s marketing and sales forces, which is headed by Buddah vice president Lewis Merenstein. Ms. Lyons is also heavily involved in artist relations and special projects for The Buddah Group.

(Kass Names Lyons Rainbow, Buddah VP)

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ISSUES)
With all the word-of-mouth 10cc's new single, "I'm Mandy Fly Me," is receiving, it's sure to go a long distance.

"I'm Mandy Fly Me,"
(#73779)
the hot new single from 10cc's latest album, "How Dare You."

Mercury SRM-1-1061 8-Track MC8-1-1061 Musicassette MCR4-1-1061

Write or call your local Phonodisc distributor sales office for displays and other promotional items.
'Old Records' Show New Chart Life

By BARRY TAYLOR

NEW YORK — An examination of the Record World singles chart this week shows a total of 14 "old records" in the top 100. This figure represents three examples of songs culled from the catalogues of groups and 11 updated versions of old copyrights.

Catalogue Hits

"Dream On" by Aerosmith (Columbia) is the most successful of the songs in the former category, at #7 in its 13th charted week. The song was originally released in 1973, from the group's debut album but only attained local success at the time. Other songs in the same category are "Locomotive Breath" by Jethro Tull (Chrysalis) at #76, a song from the group's 1973 "Aqualung" album and "Queen Of Clubs" by K.C. & The Sunshine Band (TK) at #95, a song that was previously a hit in England upon the release of the group's first album in 1974.

Revivals

Two songs are revivals that have been re-recorded and made contemporary for the discos but have also captured widescale pop airplay. These are "Baby Face" by The Wing & A Prayer Fife and Drum Corps (Atlantic) at #31 and "Venus", by Frankie Avalon (De-Lite) at #39, an update of his 1959 hit.

Two songs written by Sam Cooke are currently charted; "Only 16" by Dr. Hook (Capitol) at a bulleted #16, a 1959 song, and 1961's "Cupid" by Tony Orlando & Dawn (Elektra) at #56, while a recent third Cooke tune on the charts was "Chain Gang Medley" by Jim Croce (Lifesong).

Nazareth

"Love Hurts" by Nazareth (A&M) at #15 is a song the group discovered on a 1960 album titled, "A Date With The Everly Brothers." Nazareth's version was originally released in England in 1974 and has slowly been scaling the U.S. charts since its release here nearly a year ago.

Other charted interpretations this week include "There's A Kind Of Hush (All Over The World)" by the Carpenters (A&M) at #23 with a bullet, a 1967 hit for Herman's Hermits; "Deep Purple" by Donny & Marie Osmond (MGM) at #29; "Hit The Road, Jack" by The Stampeders (Quality) at #33 with a bullet; "You'll Lose A Good Thing" by Freddy Fender (ABC Dot) at #47 with a bullet, a re-make of the 1962 Barbara Lynn hit; and Neil Sedaka's 1975 version of his 1962 hit, "Breaking Up Is Hard To Do" (Rocket) at #65.

New Entries

Among the newer entries are "Young Blood" by Bad Company (Swan Song) at #70 with a bullet, a new version of the Coasters' 1957 hit and "Don't Pull Your Love"/"Then You Can Tell Me Goodbye" by Glen Campbell (Capitol) at #85 with a bullet, a medley of songs made famous by Hamilton, Joe Franklin & Reynolds and the Casinos respectively.

Coffee Table Records?

It's Time for Deluxe Holiday LP Packages

Time after time you've walked into a friend's house during the holiday season and noted a book on the coffee table, often a rich looking, expensive and elaborately picture text folio-sized book. But how many times have you ever seen an lp on that same coffee table, exhibited with the same proud deference? Even once?

Why? It certainly isn't because records don't have the status of books; everyone buys records today. And it isn't because anyone is ashamed of displaying records on the coffee table, along with or instead of books. It's just that other than occasionally interesting art work, a record album is just not as appealing as one of those attractive "coffee table" books.

Isn't it surprising that the book industry, one of the stomdgest of all of the cultural or educational businesses, has come up with the status book, the outrageously expensive "iron book" that everyone wants to give to everyone on his or her gift list during the holiday season? How come the book people have developed the $25 book (price always goes up to $30 list after Christmas) to such a solid sales peak while the record people, who sell hundreds of thousands of records to 10,000, have only hard cover book sales, have yet to get it together?

There are a number of reasons for the failure of the record industry to develop expensive lp packages for the holiday season. Among veteran record men one reason is the failure of the Norman Granz-produced Fred Astaire $50 album package (four records with original drawings, lovely photographs, reading material and an outstanding maroon book-styled album jacket). But that happened almost 20 years ago and bears little relation to today's economy.

Another important reason for the lack of emphasis on deluxe record packages is the fact that marketing has always been downgraded in the record business. "If it's in the grooves it will sell!" is still an industry commandment. It's time to amend that with "If it's marketed properly it will sell even more." (Sales of record packages on TV indicates the strength and depth of the disc market.) Other than a few posters and a Sunset Strip billboard when a new lp comes out, or now and then an extra-special bit of packaging, record people in authority rarely seem interested in new or creative marketing ideas. This is a shame because there are a lot of creative marketing talents in our business and with the proper support from higher places a lot more could be done.

(Continued on page 93)

Royal Rewards

Following the first of three SRO appearances by Queen at Santa Monica Civic Auditorium, Elektra/Asylum Records hosted the group at the Mandarin Restaurant in Beverly Hills, where label executives presented the band with gold record awards for their most recent Elektra album, "A Night at the Opera." Seen at the presentation are, from left (standing) Steve Wax, executive vice president, Elektra/Asylum Records; Spencer Berland, vice president, Record World; Connie Poppas, vice president, John Reid Enterprises; Joe Smith, chairman, Elektra/Asylum Records; Mel Posner, president, Elektra/Asylum Records; and Jerry Shorrel, vice president, international division, advertising and artist relations. Seated are the members of the Queen (from left): Brian May, Freddie Mercury, John Deacon and Roger Taylor.

Brands Mart Plans Record Departments

NEW YORK—Brands Mart has announced that it is now negotiating with several record merchandisers and distributors for a major record department in each of its outlets.

The 25 year old chain, which offers substantial savings on a wide range of goods and services to holders of Brands Mart cards—union and organization members—has specialized in the last several years in the sale of audio equipment. Their gross sales for all products, in 1975, were over $25 million. For 1976, they project audio sales alone of more than $15 million.

Brands Mart vice president Stanley Hollander noted that the addition of major record department's in their outlets was part of a massive audio merchandising effort.

Casablanca Reports

Biggest Week Ever

LOS ANGELES — Neil Bogart, president of Casablanca Records, Inc., has announced that the label has billed over $3 million the week of March 8-12. Said Bogart, "This is the biggest week, and it will be the biggest month of my 13 years in the record business." A $4 million plus record is projected.

The new Kiss lp, "Destroyer," and Donna Summer's new album, "A Love Trilogy," comprise most of the billing for the past week.

Other lps contributing to the current success of the label include Parliament, Angel, Buddy Miles, Hugh Masekela, Larry Santos and Margaret Singana, as well as the Kiss catalogue and Donna Summer's "Love To Love You Baby."

Cole, Perlman, Klein Set For RIAA Dinner

WASHINGTON, D.C.—Natalie Cole, Ilzhak Perlman and Robert Klein will be the star entertainers at the RIAA's eighth annual Cultural Awards Dinner April 7 to take place at the Washington Hilton.
“THIS IS IT”

melba moore

One of the reasons I bought the Company
Thanks, Melba for an incredible album

P.S. Also thank you Van

From her New Album

Produced by Van McCoy for McCoy-Kipps Productions
Schlachter, President of ATV Records  
(Continued from page 3)  

commitment from ATV in England to make ATV Records a larger part of the total organization. Schlachter, together with Fred Marks, international director of ATV Records Inc. and Pye Records U.K., will be attending NARM and also be attending with Carmen LaRosa, VP marketing and Walter O'Brien, national promotion manager. Jack Gill and Louis Benjamin, joint managing directors of ATV Corporation, will also be attending in Miami.

Phonodisc Names Three  
NEW YORK—Richard Lionetti, vice president, sales for Phonodisc Incorporated has announced three key appointments to the sales organization.

Effective immediately, Dick Carter will assume the position of national sales director. He will be involved with Phonodisc's eleven branches. Prior to joining Phonodisc, Carter was general manager, ABC Records & Tapes in Fairfield, N.J. Carter joined the record industry in 1968 working with Music West in San Francisco. Carter's credits also include working in the capacity of field salesman for RCA Records and as director, commercial sales, RCA.

Harold Davis has been named branch manager of Phonodisc in Chicago. He will be involved with Phonodisc's mid-west region including St. Louis, Chicago and Minneapolis. Prior to his new position, Davis was branch manager for M.S. Distributors in Chicago and has been in the industry for 16 years in various capacities of promotion sales and management.

Ted Wolff has been appointed to the position of New York branch manager for Phonodisc and will supervise the New York/New Jersey marketing areas. Wolff, a veteran of the music industry for 17 years, has spent the last seven years as sales manager for London Records. More recently, he served as a Phonogram eastern marketing manager.

Capitol To Release New Wings Album  
LOS ANGELES—"Wings At The Speed Of Sound," the fifth Wings album, will be released by Capitol Records on March 25. Announced Bhaskar Menon, CRI chairman, president and chief executive officer. Wings, which includes Paul and Linda McCartney, Denny Laine, Jimmy Mcguiloch and Joe English, is currently touring Denmark, Germany, Holland and France on the third leg of their 1976 World tour, which concludes on March 26 in Paris.

"Wings At The Speed Of Sound" contains songs written by Paul and Linda McCartney as well as Jimmy McCulloch and Denny Laine. "Wino Junko" was written by Jimmy McCulloch and Colin Allen, and "Time To Hide" was penned by Denny Laine. All other songs on the album were written by Paul and Linda McCartney.

"Wings At The Speed Of Sound" was produced by Paul McCartney and recorded by Wings at the Abbey Road Studios in London. The album cover photo was done by Linda McCartney, with the back cover photo by Clive Arrowsmith.

**LITTLE ORPHAN ANNIE HAS NATURAL GAS.**
London Reveals Merchandising Campaigns

- NEW YORK — London Records has revealed two comprehensive campaigns for its top national priorities in the new fiscal year. Beginning April 5, 1976, their official release date, “The Promise” from Michael Pinder and “Rebel” from John Miles, both artists of British origin, will be the subjects of intense corporate concentration by all facets of the London organization.

Phase one of the Michael Pinder program has already been completed. A series of three teaser postcards, depicting the brightly hued “The Promise” album cover have been manufactured and are now being mailed to distributors, retailers, field promotion personnel, district managers, both AM and FM radio stations and consumer and trade publications. Ten thousand postcards for “The Promise” are in preparation and will be sent to both broadcasting and print media. Various point-of-purchase aids are currently being devised.

Pinder, the mellotron player for the Moody Blues, now makes his home in Malibu, California. He will embark on a two-week promotional tour of the U.S. to talk about making “The Promise,” his first solo album.

Introductory trade advertisements will begin in mid-April and run throughout the month. A complete schedule of consumer ads is slated for the end of April.

Following the success of his single, “Highfly,” John Miles will debut in America April 5 with “Rebel.” Recently released in England, the album entered British charts at #30, just as Miles completed a month-long tour of the U.K.

Plans are being made for Miles and his back-up band to extensively tour the U.S. Dates, cities and venues will be announced at a later date.

Identical posters and T-shirts will be available for promotional purposes, with other aids to be later named. An extensive radio campaign is also planned.

Rosenberg, Rich
End Mgmt. Pact

- NEW YORK — Sy Rosenberg, manager of Charlie Rich for the past 13 years, has resigned as of March 15. The management contract has been mutually terminated to both parties’ satisfaction.

Rosenberg has moved to Statesville, N.C., and will be involved with the Wendy Hamburger franchises.

Warner Special Products
Readies ‘Authorized’ T-Shirts

- LOS ANGELES — Uppers, a brand new line of fully authorized, licensed celebrity T-shirts, is being introduced for national retail sale by Warner Special Products, Inc., according to Michael Kapp, president.


Atlantic Signs Roy Buchanan

Atlantic Records chairman Ahmet Ertegun and president Jerry Greenberg have announced the signing of guitarist Roy Buchanan to a long-term contract with the label. Under terms of the agreement, Atlantic Records will distribute future recordings by Roy Buchanan in the U.S. and Canada. “A Street Called Straight,” Roy Buchanan’s first album for Atlantic, is set for April 13 release. Shown at the signing are, from left: Atlantic director of press/artist development Earl McRath, producer Arif Mardin, Ahmet Ertegun, Ray Buchanan and manager Jay Reich, Jr.

Springboard Intl.
Taps Greenberg

- RAHWAY, N.J. — Stan Greenberg, former executive vice president of Scepter Records, has joined Springboard International Records as director of A&R-west coast, effective March 1, according to Springboard president Danny Pugliese.

Columbia Names Gusler
To Promo/Mktg. Post

- NEW YORK — Michael Gusler has been appointed to the position of regional promotion/marketing manager, southwest region, Columbia Records. The announcement was made by Stan Monteiro, vice president, promotion, Columbia Records.
NEIL SEDAKA

HIS
NEW
SINGLE
From The Forthcoming Album
"STEPPIN' OUT"

b/w "Baby Don't Let It Mess Your Mind"  Produced by Robert Appere & Neil Sedaka  Available wherever records are sold

"LOVE IN THE SHADOWS"
Pig-40542

MCA RECORDS
Bill Cosby Signs with Capitol

Comedian, recording artist and screen star Bill Cosby has signed with Capitol Records, Inc., announced Dan Zimmerman (left), CRI executive vice president and chief operating officer; and Larkin Arnold (right), CRI vice president and general manager, soul division.

Cosby's first album for the label will be a satirical musical comedy as he pokes gentle fun at various contemporary soul artists with his own original lyrics along with music composed and arranged by Stu Gardner, producer.

Cosby will begin a new television series in September.

RCA Releases Historic Elvis Recordings

■ NEW YORK—RCA Records this month is releasing an album of the first recordings ever made by Elvis Presley. Titled "The Sun Sessions," the album contains tracks set down by the singer in 1954-1955 for Sam Phillips of Sun Records.

Contained in the album are pure, un-tampered-with original Sun Records tapes cut by Elvis with guitarist Scotty Moore and bassist Bill Black, including D. J. Fontana on later takes.

The cuts never before have been available in a single RCA album. The 16 titles in the album are "That's All Right," "Blue Moon of Kentucky," "I Don't Care if the Sun Don't Shine," "Good Rockin' Tonight," "Milkcow Blues Boogie," "You're a Heartbreaker," "I'm Left, You're Right, She's Gone," "Baby, Let's Play House," "Mystery Train," "I Forgot To Remember To Forget," "I'll Never Let You Go," "I Love You Because" (both versions), "Trying To Get To You," "Blue Moon" and "Just Because."

The PrOject is Coming

Island Adds 14 To Antilles Line

■ NEW YORK—Island Records has added 14 new albums to its mid-priced Antilles label. Albums, which debuted last year, have a $4.98 list price for its product, much of which has never been previously issued in the United States.

Titles

Among the 14 new albums in the Antilles catalogue are: "Eve-ning Star" by Fripp & Eno, "Somebody Keeps Callin' Me," by Mississippi Fred McDowell, "Country Gazette Live," "Five Leaves Left" by Nick Drake, "Rockin' Duck" by Grimms, "For Pence And Spicy Ale" by The Watersons and "Other Sides Of Thee" by Antonin Kubalek.

Also included are Tim Har-din's "Nine," "I Don't Know And Other Chicago Blues Hits" by Willie Mabon, "Benzaiten" by Osamu Kitajima, "No Roses" by Shirley Collins and the Albion Country Band, "Piano Vignettes" by Harry Warren, "An Electric Storm" by White Noise and "Songs and Ballads" by Frankie Armstrong.

Stones To Begin World Tour

■ NEW YORK — The Rolling Stones will commence an extensive British and European tour next month. Their first since 1973, the tour was announced by Peter Rudge from the offices of Rolling Stones Records in London.

The Rolling Stones are also planning to tour most of the globe during the remainder of '76 and into '77, with a mini-tour of the United States, probably this summer, on its agenda.

The 36-date tour will be the longest ever undertaken in Europe by the Stones, with appearances in nine countries, including, for the first time, Spain and Yugoslavia.

The tour opens on April 28 at the Festhalle, Frankfurt, and finishes in Vienna on June 23.

In addition to the four original members of the Stones (Mick Jagger, Keith Richard, Bill Wyman and Charlie Watts), the group will be joined onstage by Ron Wood (guitar), Billy Preston (keyboards) and Ollie Brown (percussion). This is the line-up that comprised the Stones Tour of the Americas '75.

The Rolling Stones latest album, "Black and Blue," is scheduled for release globally during the six-week period beginning April 15 through mid-May. The album is the Stones' first studio album since "It's Only Rock n' Roll."

BMI Taps Two

■ LOS ANGELES—Broadcast Music, Inc. (BMI) has expanded its west coast staff with the addition of Rob Matheny and Melinda Rosenthal to the Los Angeles office. The announcement was made by Ron Anton, BMI's vice president, west coast performing rights, to whom both will report.

Matheny joins BMI as an assistant director of performing rights for the west coast. He started in the music business as part of the Reprise recording group Pony Express, and later was a member of the group Corporate Body. Most recently, he was Southern California district manager for the Heubeln Company.

Rosenthal comes to BMI from A&M Records where she worked for Chuck Kaye, vice president of Irving/Almo Music, the label's publishing division. Previously, she worked for Brut Records in New York and for International Media Associates, a public relations firm dealing exclusively with the music industry. She also joins BMI as an assistant director of performing rights for the west coast.

Private Stock Has Soul

Larry Uttal, president of Private Stock Records, has announced that the label has signed David Soul, star of the ABC-TV series "Starkey and Hutch," to an exclusive, long term recording contract. Soul is currently recording in San Francisco with producer Elliott Mazer. Pictured (from left) are Jim Cohen, attorney for David Soul; Soul's manager Jules Sharr, David Soul and Larry Uttal.
If you ain't never heard Albert King, you only thought you heard the blues.

His new album "Truckload of Lovin'" put him back on the road. And now, "Cadillac Assembly Line," the big smash single from it, is speeding up the soul charts like there ain't no tomorrow. Check out the mileage it's gotten so far...you'll want to take "Cadillac" for a spin today.

Record World 49*
Cashbox 61*
Billboard 67*

Manufactured and Distributed by RCA Records
Retailers Comment on MCA Price Restructure

(Continued from page 3)

“normal retail accounts—no cost-justification factors applicable.” Cost-justification factors, which entitle some types of accounts to a discount, include “central ordering, central billing and ordering comparatively full amounts of a lesser quantity of line items saving ‘pick and packing’ time in warehouse, central shipment, etc., but not performing substantial warehousing and redistribution functions.”

Though some of the retailers at these 01 normal retail accounts take the “It just doesn’t affect us that much” attitude, others, such as Tom Keenan of Everybody’s Records in Oregon and Washington, go on to explain that “It just seems to be a lot of extra paperwork for us, but if it keeps the racks happy—and they do move a lot of product—I guess it’s worthwhile. We’re not affected too much by the new pricing structure, except that we have to fill out a bunch of stupid forms.”

Like retailers at the 01 accounts, the majority of retailers in the 02, 03, and 04 categories had no comment to make for publication. Off the record comments revealed, however, a streak of dissatisfaction with MCA’s new price structure, and at least one prominent retailer was reported to be “hopping mad” and was by Tuesday on his way to the convention to confront the MCA people.

Joe Bressi of Stark Records said his accounts’ feeling is that MCA is “complicating a simple matter and not really giving the rack jobbers anything.

“We haven’t signed the agreement yet,” Bressi continued, “but we’re going to discuss it at the convention with MCA. We certainly don’t see this price structure as an answer. From our viewpoint, it would be cheaper to have MCA service our stores direct.”

Asked for his reaction to MCA’s price structure, Record Bar’s Pete Smolen thought for awhile and then replied, “A big question mark.” Which is the same response given by numerous other retailers who at this point are just trying to sort out and clarify for themselves the various points in the MCA letter.

“We haven’t looked at it (the letter) as closely as we should yet,” said Smolen, “so I’d rather withhold comment until after NARM.”

Have any other companies indicated to Smolen that they will follow MCA’s lead? “No,” he answered. “Most of them are scratching their heads right now.”

However, Peter Schliw even of Record Revolution asked rhetorically, “Have you ever heard of one company doing something that the other companies didn’t do sooner or later?”

Schliw even’s store is in the 01 category and is thus not overly affected by the price structure, but Schliw even himself is representative of those retailers who at this point don’t see the sense in MCA’s price structure.

“There’s too many loopholes in this thing,” he said, “I don’t know how MCA’s going to enforce it.”

The name of the game is still price and selection. If I told a company I wanted a competitive price, I could get it; but I wouldn’t get it on paper, because that’s hard-core evidence. If I called a company right now and said I wanted 1000 copies of a certain hit album, I guarantee you I could get at least 100 of those free. There’s no way to stop free goods; that practice is going to go on and on and on.”

Schliw even noted with some consternation, that there is no mention of returns in MCA’s letter. Why? He asked, don’t manufacturers—MCA in particular—offer a 10 percent discount to anyone who buys on a no-return rate which would seem to guarantee a cost-savings for the manufacturer? “I’d take just the albums I do well with in this market, buy them in box lots and sell them all,” he said.

Then Schliw even reiterated the private feelings of many retailers who will criticize MCA on this issue at the convention. “If there were five stores on one street who could show a good balance sheet, the manufacturers would sell to all five and the customers would buy from whoever sells their records cheaper.”

Manufacturers React

(Continued from page 3)

According to Don England, director of sales for ABC Records, his label is likewise watching reactions to MCA’s move, although England asserted his feeling that a different approach is needed. “Their formula is interesting but very complicated,” England said. “I don’t think that they’ve succeeded in improving the spread. From the rackjobber’s point of view, it’s still a long way from improving pricing problems.” ABC and Phonodisc, like the other branch-distributed labels, currently recognize central buying and warehousing as the only criteria for granting sub-distributor discounts.

Indies Not Affected

Independently-distributed labels are expected to be affected by MCA’s decision as they have no control over discounts granted by their distributors to various types of accounts.

Under the provisions of MCA’s new price structure, accounts will receive discounts according to the following guidelines:

Type 1: Standard retail accounts—normal retail base price; Type 2: Multi-store retail accounts with over $25,000 annual net purchases—3% discount; Type 3—five store or more multi-store accounts with over $75,000 annual purchase—4% discount; Type 4—Type 3 retail operations with own warehousing and redistribution—5% discount; Type 5 & 6—predominantly sub-distributors with some retail interest—predominantly 6% discount; Type 7—Pure sub-distributor—one stop or rackjobber—6% discount.

Background on MCA Decision

(Continued from page 3)

give an unfair competitive advantage on the retail level. Discounts at the retail level reflect a cost-saving to the manufacturer. Thus, while the centrally warehoused retail discount chains do save the manufacturer costs of shipping, packing and billing, the granting of a full sub-distributor discount to such retail chains may, in the view of some legal authorities, be interpreted as the granting of an illegally competition-reducing advantage. Other attorneys have argued that since the recognition of the central-warehousing factor is in accordance with “cost-savings” provisions of the F.T.C. guidelines; it may of itself provide sufficient grounds for a full discount.

“What we’ve attempted to do is to make two separate distinctions,” said Gould. “One is purely functional, because businesses that operate solely at a sub-distributor level are entitled under the Robinson-Patman Act to a discounted price based on their different function in the marketplace. The other is based on cost-savings to MCA, also grounds for discounted prices according to F.T.C. guidelines.”

The MCA plan takes both cost-justification and market function into account, providing for seven separate price categories in recognition of the diverse varieties of retail and wholesale accounts some of which, of course, operate on both levels. According to Gould, further adjustments for which are already included in the new MCA price schedule—are now under consideration.
Hot British group currently exposing themselves on The Who's sold-out tour! At each date gathering well deserved ovations and acclaim.
Jerry Massler On the Growing Children's Market

By HOWARD NEWMAN

Jerry Massler is the president of A.A. Records, the umbrella company that includes Bestway Products, the Servor Corporation, ASR Tape Duplicators and the Wonderland / Golden children's records label. In the following Dialogue, Massler discusses the special economics of the children's segment of the record industry and the problems faced by his label due to changing population trends, as well as stressing the role children's labels play in building the record consumers of the future.

Record World: What percentage of the overall record market is children's records?
Massler: Children's records are four or five percent of the total market.
RW: What part of this four or five percent of the record industry do you claim for Wonderland/Golden?
Massler: If you view the children's market in its entirety, we have approximately 30 percent of the total market. In the last few years our business has been increasing quite a bit. And that is despite the general state of the economy, despite the passing of the baby boom, and despite the fact that rock is now appealing to children at a much younger age. Our age bracket was three to 11; now the span is perhaps three to eight. The child who's three and the child who's eight are quite different.
RW: So the product has to be actually geared to the different markets within the market?
Massler: That's correct. A child who's eight will not be satisfied with the Three Bears stories as a child of three will be.
RW: What do you think an eight-year-old wants to hear?
Massler: A child of eight wants his intellect challenged and is getting very curious about the world around him. He wants to find out about travel, history or arts, sciences; areas that haven't really entered the consciousness of the three year old.
RW: Has Sesame Street affected your business?
Massler: Yes, it's helped because we have two Sesame Street albums in our catalogue. There's certainly an education thrust, a field in which we feel we're the leaders. That's our Child's Introductory Series to Shakespeare, to literature, instruments and the orchestra. Then there is the educational level at the very young age. The three year old learns how to tell time, how to make numbers, how to tie his shoes, safety, manners, health. There's also the educational-entertainment aspect of it, which is different. Entertainment for children is education for children.
RW: Does zero population growth scare you?
Massler: I can't really get scared about it because certain things in our industry are also changing. I don't think we've saturated the population with recorded sound in the home. The fact that as an industry, annually we continue to grow and gross dollars is encouraging. There are millions of homes throughout the country and throughout the world that don't yet have record players or tape machines and have not yet really started becoming sound consumers.
RW: Do you distribute both lips and tapes?
Massler: Yes. In the children's market tape has been fairly negligible up to now. We've been told by many mass merchandisers in the field that there is a need for cassettes for children. We are bringing out a line of tape product this year and mounting a major drive to expand and experiment to see if the market is really there.

We find that because of the proliferation of cheap cassette machines parents will sometimes go out and buy a cassette machine instead of, or in addition to, a record player, for a child. Also, the fact that they can now have a story told to the child while traveling with tape decks in their automobiles has greatly spurred interest in cassettes for children.

RW: What can be done to compensate for the fewer years you have to sell records to children?
Massler: Not very much I'm afraid. However, the fact that the market has shrunk in terms of age doesn't mean that the market has necessarily shrunk for us. There are still areas where there are interested children of 11, ten, nine which is the gray area. It's assuming that you have a record consumer there. One thing that we do in our end of the business, which is not really appreciated by the rest of the industry, is we place a disc in the hand of the consumer first. We create record buyers for life. This is assuming, of course, that the parents are record buyers or tape buyers, that there is recorded sound in the home. And then through peer pressure, it naturally spills over to other children.

We sell our product, those of us that are in the business full time, at a list of $2.49. The pressings we use are the highest quality, the jackets, the artwork are the same. We try to save money on our recording costs as best we can, but our costs are fairly sizeable. The only thing that we have to bank on is that we have a much greater line of product than other areas of the record industry. We can create an item like The Three Bears that will be good for the next 50 years or more. There are certain classics that never go out of style.
RW: Since the adults actually make the purchase, there are two ways one can see it appealing to them. One is to try to get the child interested in a priori and urge his parents to buy the record, or directly approach the parent with a "this is good for your kid" approach. Which one do you use, or do you use both?
Massler: We use both approaches as far as trying to reach children. But primarily we try to reach the parents. Many times the limit of the parents' education is the limit of a child's education. We're going to take a role that becomes pretty much like that of a surrogate teacher. When we go to attack a subject like a child's introduction to the instruments of the orchestra, a parent's knowledge of those instruments might be limited, but our presentation must be professional and must be large enough in its scope that it not only enhances the parent's education, but also gives the information first hand to the child.
RW: Is there any product loyalty by the buyer to your label?
Massler: Yes there is. One of the things that we've been using is reply cards in a lot of our products which asks questions such as: What stories would you like to see put out? What record would you like to see available? If you like them and why? How old are your children? Did you find the records entertaining, pleasant, enjoyable? The percentage of response that we get is phenomenal. We get about 20 percent response, a high response rate. That response often creates a direction for us and influences the type of product we're going to put out.

"Many times the limit of the parents' education is the limit of a child's education. We're going to take a role that becomes pretty much like that of a surrogate teacher."

We've always adhered to the finest standards possible. We go for full, lush recordings and orchestrations. We've gone after name personalities and name properties on television, things that have some intrinsic value. We found that when we made comparison tests in different markets—and we say to the merchandiser "put the highest amount of step down to our merchandise and 'x' amount of step down to somebody else's merchandise; see if a product loyalty does affect it. See which one moves off the shelves faster." We had excellent results in every place where people have given us the opportunity to conduct such tests. So loyalty must be there.

We've been in business since 1945. At this point in time we're getting the full generation cycle. We get letters from parents saying "please could you send me, I can't find it any place, a copy of 'Tuggy and the Phantom.' I now want to share that experience with my children." And the 30 years that we've been in business are by third company.

(Continued on page 104)
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Alpha 'Welcomed' To London Family

NEW YORK—London Records hosted a "welcome to the family" meeting Thursday, March 11, at the Warwick Hotel in New York City to officially admit the Alpha Distributing Corporation to the London group of independent distributors. Alpha was made the sole distributor of London product in the states of New York, New Jersey, Connecticut and western Massachusetts on February 2, 1976.

Harry Apostalaris and his entire sales and promotion staffs attended the meeting. The London sales organization, under the direction of Herb Goldfarb, vice president of sales and marketing, gave an informal update of the 29 year history of London Records, and an introduction to its personnel and policies. Presentations were made by Sy Warner, national sales manager; John Harper, director of classical sales; Leo Hofberg, manager of the import division; Don Wardell, director of creative services; and Phil Wesen, district manager of the Alpha territories.

A similar "welcome to the family" presentation is scheduled for April 6 in L.A. to greet Record Merchandising, Inc.

Wet Willie Promo Set by Capricorn

MACON, GA.—In conjunction with the release of the new Wet Willie album, "The Wetter the Better," Capricorn Records is preparing an extensive merchandising and promotional campaign.

According to Diana Kaylan, Capricorn director of advertising and creative services, radio spots will be aired in all key markets, with print ads to appear in all major trade and consumer publications.

Capricorn plans to coordinate with various radio stations and retail outlets for a variety of contests, including wet t-shirt contests, popsicle-sucking contests, and look-alike contests. On a national level, all consumer ads for the album include a coupon to enter the national look-alike contest, in which entrants can submit photographs to try to duplicate the album cover. Prizes will include Capricorn catalogues, Wet Willie catalogues and supplies of popsicles.

Other merchandising and promotional materials include full-color "The Wetter the Better" posters and Wet Willie balloons, which were mailed to the members of the newspaper and rock press.

New York, N.Y.

By IRA MAYER & BARRY TAYLOR

ALL IS NOT WELL in the KGB camp, it was learned when guitarist Mike Bloomfield recently spoke out in the L.A. Times. "MCA would like me to say the members of the group were meant to play together and that we love each other . . . unfortunately, none of that is true."

Bloomfield also called the group "a band of strangers" and mentioned that "some of the guys are not people I would choose to play with." Drummer Carmen Appice was one of the names mentioned, as was bass player Rick Grech, described as being "chronically ill."

MCA quickly intervened, but according to Rolling Stone, Grech is definitely out of the line-up and Bloomfield's future with the band is questionable. RW has further learned that Bloomfield will definitely not be with the group when they open for Joe Cocker on his April tour. Bloomfield will, however, remain a recording member of the group. A replacement for Grech has not yet been found.

Felix Pappalardi, whose whereabouts have been a mystery lately, will resurface with a group called Creation in May on A&M. Creation is a Japanese rock quintet that has been described as "a soft Mountain." Most songs have been written by Pappalardi and Gail Collins. The Steve Gibbons Band was called back for an encore at the Madison, Wisconsin Who concert. Just ask Toots & The Maytals about the odds of something like that happening . . . Noted jazz guitarist Philip Catherine has replaced Jan Akkerman in Focus . . . Return To Forever enters the big leagues on their forthcoming concert tour which includes headlining dates at the Spectrum and the Capitol Center.

CATCHING UP: There are folks with whom we've visited, or who've visited us, these last few weeks who deserve various mentions for various deeds and/or accomplishments. David Pomeranz, Lee Garrett and Kate and Anna McGarrigle are among them, and while they bear no relationship—except, obviously, for the McGarrigles—now's as good a time as any to file our reports.

Pomeranz has had one of those rollercoaster careers that more or less began with lots of upstate and New England college gigs in the (Continued on page 107)
JAZZ MASTERS FROM BETHLEHEM

In the fifties, Bethlehem gave birth to jazz. For many of these then budding young artists, the following decade was an era known as "the Bethlehem years." In the seventies, we've restored these live vault treasures to bring you some terrific, tasty sounds for today. We are proud to present some of Bethlehem's finest.

BCP 6002 An internationally famed modern jazz group, the forefront in their era, whose original albums were constant best sellers. This swinging album includes standards: "You Are Too Beautiful," "Like Someone in Love," "The Things We Did Last Summer," "Fascinating Rhythm," "A Foggy Day," and "September Song." Suggested price $6.98.

BCP 6003 The finest of Nina Simone: "I Loves You, Porgy," her trademark, plus ten of her greatest hits. Suggested price $6.98.

BCP 6005 Shavers frequently accompanied Billie Holiday and possessed as luxuriant and original a sound as any trumpeter of the swing era. Features a large string orchestra, displaying the sound that endeared him to his contemporaries and evergreens: "Body and Soul," "Stella By Starlight," "Stardust," and "Stormy Weather." Suggested price $6.98.


BCP 6006 Bad, Bad Frances Faye: Of a recent NYC club date, Rex Reed reported, "Frances Faye Lights a Bonfire. She is pure, dazzling show business—part jazz, part comedy, all energy and heart...Frances Faye is something of a national monument, you pay her a visit with the reverence one reserves for a trip to the Louvre." Suggested price $6.98.


BCP 6001 George Gershwin: Porgy and Bess. The complete jazz opera starring Mel Torme & Frances Faye with Duke Ellington and Russ Garcia and their orchestras and a galaxy of all-time jazz giants. Three record set, boxed with brochure. Suggested price $11.98.

BCP 6004 Brings together probably the two foremost jazz trombonists of the fifties. Both won the top two spots as trombonists of the year. The album was awarded the top jazz album of the year and the cover won the top graphic award of the year, and the reasons are: "It's All Right With Me," "Lover," "Thou Swell," and "Out Of This World." Suggested price $6.98.

BCP 6008 Tracks cut during Mann's stint with the label, beginning in '54, which are today regarded as jazz classics. Most tunes were composed by the Mann himself and include musicians Bennie Weeks, Keith Hodgson, Lee Rockey, Charles Andrus, Joe Puma, and Harold Graatowsky. Suggested price $6.98.

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ASHFORD & SIMPSON—WB BS 2858 (6.98)
Ashford & Simpson are undoubtedly one of the most dynamic soul duos in the industry. As writers and performers there are few who can match their strength. And though their output is limited, the quality is invariably there. "Come As You Are" simply carries on a tradition of taste and style. Join them.

SILVER CONVENTION
Midland International BKL-1369 (RCA) (6.98)
"Fly, Robin, Fly" put Silver Convention on the international disco map and there's plenty more here from Linda Thompson, Penny McLean and Ramona Wolf to keep the disco deejays aware of their presence. "Get Up and Boogie" would be an obvious choice, but "San Francisco Hustle" and most of side two are equally strong.

THIS IS IT
MELBA MOORE—Buddah BDS 5657 (6.98)
Van McCoy's added the magic touch for Ms. Moore, couching her in swirling rhythms and upbeat arrangements. Her voice rides on top of it all with the single, "This Is It," exactly on target. "Blood Red Roses," "Free" and "One Less Morning" are similarly directed for appeal to disco, R&B and pop tastes.

DONNY & MARIE—FEATURING SONGS FROM THEIR TELEVISION SHOW
Polydor PO 6068 (6.98)
TV breeds a special kind of familiarity, and many who followed the Osmonds in their early appearances on the old Andy Williams shows have grown with the family. Donny & Marie have an ever-pleasing pop sound that's perfect for "C'mon Marie," "Weeping Willow" and "Butterfly."

LES DUDEK
Col PC 33702 (6.98)
Associations with the Allman Brothers and Boz Scaggs, among others, have yielded Dudek a mature, strongly southern-influenced smoothness that, under Scaggs' production, is both delicate and driving. "What A Sacrifice," "Sad Clown" and "City Magic" are interestingly different sides of the same guitarist/vocalist/writer.

THE WETTER THE BETTER
WET WILLIE—Capricorn CP 0166 (WB) (6.98)
The sound of Macon's taking on a more forceful tone these days—full-time keyboards a positive contribution in efforts to break into a broader market. "No, No, No," for example, retains the group's identity while moving toward a more solid rock base. Same goes for "Baby Fat" (a little funkier) and "Comic Book Hero."

SHINER
TREMELOES—DLM DLJA-2 (Amherst) (6.98)
It is rare that a non-greatest hits lp comes along as full of singles material as this long-awaited Tremeloes album—rarer still that it comes off so well. The Tremeloes have weathered 15 years in popdom, perfecting their harmonies and writing abilities all the while. "Sept., Nov., Dec." and "One of the Boys" shine brightest.

HOME IS WHERE THE HEART IS
DAVID CASSIDY—RCA APL-1309 (6.98)
Cassidy tries on different voices and styles throughout his second effort for the label. The slower-paced ballads work particularly well—"A Fool In Love" and "Breakin' Down Again" being two examples on which he seems most at ease. Of the upbeat tunes, "Run and Hide" and "Damned If This Ain't Love" are most engaging.

ON THE ROAD
JESSE COLIN YOUNG—Warner Bros. BS 2913 (6.98)
On tour last summer, Young was working with the same group that graced his first solo lp. The present set consists of live takes from that tour, a period when Young was in fine musical spirits. "Sunlight," "Corina" and "Peace Song" are there, the gentle jazzy arrangements as sensitive as they've ever been.

RISE AND SHINE!
KOKOMO—Col PC 34031 (6.98)
A band that continues to grow with each fresh release, "Rise and Shine!" emphasizing a soul bent which is carried further than the title track. Be it ballad ("Without Me," "Little Girl") or dancer ("Use Your Imagination," "Do It Right"), the band's developing a character sure to eventually break them through.

NIGHT JOURNEY
DOC SEVERINSEN—Epic PE 34078 (CBS) (6.98)
It wouldn't be 1976 without a disco cut, and Doc's right up there with the potential single "I Wanna Be With You." Others will be satisfied with "Spanish Dreams," "Now and Then" and "Lookin' Good." Fans of "The Tonight Show" along with light jazz aficionados will find equal pleasures traveling with Doc night and day.

LIFE & TIMES
BILLY COBHAN—Atlantic SD 18166 (6.98)
Cobham's still building toward the momentum of his earliest solo albums, harnessing his energy and concentrating on greater focus within individual cuts. Solos are more concise and rhythms more emphatic. The title track, "Easy Bay" and "Earthlings" are the most successful here-in. Cobhan should regain his hold shortly.

ROYAL FLUSH
TERRY MELCHER—RCA BEL-10948 (6.98)
Traveling (especially in the southwest and Mexico) and cards are favorite subjects for a rocker with lots of tricks up his sleeve. Van Morrison comes to mind at times, for some, Jerry Jeff Walker at others. "Rebecca," "Fire In A Rainstorm" and "High Rollers" make a winning hand.

(Continued on page 101)
This week Carole King's "Tapestry" begins its sixth year on the music industry's album charts. During this period, more than 13,000,000 units have been sold, making it—by far—the biggest-selling pop album in history.

All of us at Screen Gems-Columbia Music/Colgems Music are proud of Carole's fantastic achievements as a songwriter and as a performer of her own songs. We look forward to Carole's and "Tapestry's" continuing success...ad infinitum.

Screen Gems—Columbia Music/Colgems Music

The music publishing division of Columbia Pictures Industry, Inc.
MAJOR HARRIS—Atlantic 2221
JEALOUSY (prod. by Ron Kesey & Major Harris)
(Wisteria/Sacred Pen, BMI)
Harris exhibits definite signs of becoming a major talent with this ballad—probably his strongest outing yet. A song with a message and a sound that could connect in either pop or R&B markets.

THE OZARK MOUNTAIN DAREDEVILS—A&M 1808
KEEP ON CHURIN’ (prod. by David Anderle)
(Elk, ASCAP)
Their simple, effective melody and fine harmony work, the Ozark boys brandish the kind of up-tempo funk that could send them up the pop and country charts once again. Give this a close listen.

MFSB—Philadelphia Intl. ZSB 589 (CBS)
PHILADELPHIA FREEDOM (prod. by Kenneth Gamble & Leon Huff) (Big Pig/Seeds, ASCAP)
These giants of soul take on a song by one of the giants of rock and make it all their own. The instrumental sound is as familiar and strong as the melody.

LEE GARRETT—Chrysalis CRS 2112 (WB)
YOU’RE MY EVERYTHING (prod. by E. Malamud & T. Sellers) (Island, BMI)
Garrett has the vocal style and melodic immediacy of Stevie Wonder on this debut effort. A big production sound serves to keep the tempo hot and lively.

POLLY BROWN—Ariola America P 7617 (Capitol)
YOU’RE MY NUMBER ONE (prod. by P. Swern & G. Shury) (Almo, ASCAP)
Brown’s vocal is reminiscent of Diana Ross on this song that should be a popular request item. R&B rhythms flail away at disco intensity as she holds it all together.

JULIE BUDD—Tom Cat JH 10600 (RCA)
MUSIC TO MY HEART (prod. by Herb Bernstein) (Pocket Full Of Tunes/MRC, BMI)
The songstress whose disco-ized “One Fine Day” marked a new phase in her career, goes one step further in that direction with this churning, polished tune.

THE CHOICE FOUR—RCA JH 10602
HEY, WHAT’S THAT DANCE YOU’RE DOING (prod. by Van McCoy) (Van McCoy/Warner-Tomerlane, BMI)
This footstomping song penned by Van McCoy for this group provides them with the opportunity to work their vocal magic. A straightforward R&B/disco number.

CHARITY BROWN—A&M 1802
ANY WAY YOU WANT ME (prod. by Harry Hinde) (Polish Prince/Big Elk, ASCAP)
This Canadian songstress has a gutsy voice which she uses to good effect on this bristling number. A solid up-tempo tune that could go either pop or R&B with ease.

SONGS OF THE WEEK
LOVE HANGOVER (Jobete, ASCAP)
DIANA ROSS—Motown M 1392F (prod. by Hal Davis)
THE FIFTH DIMENSION—ABC 12181 (prod. by Meri Gordon)
This Sawyer-McLeod tune should make for one of the most interesting cover battles of the year. Both versions begin warm and frothy before bursting into an awesome disco coda. Take your pick—Diana’s distinct vocal timbre or the Fifth Dimension’s robust harmony sound.

FALLEN ANGEL (Big Secret Ltd./Almo, ASCAP)
FRANKIE VALLI—Private Stock PS 074 (Madusa)
ROGUE—Epic ZSS 161149 (prod. by Guy Fletcher)
This Fletcher-Flett ballad was written for Rogue and covered by Valli. Both versions are similar, with great swelling vocal harmonies and lush orchestrated crescendos. A great song with a strong hook, both Valli and the young English band offer masterful interpretations. Keep an eye on both!

LOVE REALLY HURTS WITHOUT YOU (Block Sheep/Common Good/ Pocket Full Of Tunes, BMI)
BILLY OCEAN—Ariola America P 7621 (Capitol) (prod. by Ben Findon)
ALEX BROWN—Roxbury RB 2024 (Chelsea) (prod. by John Madara)
This song is given two very similar uptempo readings with one big difference. The Ocean record is the male interpretation while Brown’s version is from a female point of view. Both easily fulfill the demands of the song with their brisk, swinging R&B tinged treatments, and either could prove to be a big hit.

BE-BOP DELUXE—Harvest P 4244 (Capitol)
SHIPS IN THE NIGHT (prod. by Bill Nelson & John Leckie) (Beachwood, BMI)
One of England’s brightest new groups, Be-Bop twists out a syncopated rock number from their latest set. Bill Nelson’s guitar effects punctuate the sound.

ARNOLD & THOMPSON—Arista AS 0178
WHY DON’T WE LIVE TOGETHER (prod. by Vini Poncia) (Chappell, ASCAP)
The cover of the tune from the American Song Festival winners, Phil Galdston & Peter Thom, is laced together by a delicate and sensitive production by Vini Poncia.

SUNDOWN COMPANY—Polydor 1412
NORMA JEAN WANTS TO BE A MOVIE STAR (prod. by Joe Beck) (Natural Songs, ASCAP)
This song from the movie, “Goodbye Norma Jean,” is an ode to Marilyn. The lilting ballad is bolstered by a full string section which emphasizes the mournful tone of the story. A solid pop/MOR song.

PRETTY THINGS—Swan Song SS 70107 (Atlantic)
IT ISN’T ROCK N ROLL (prod. by Norman Smith) (Sole Survivors, ASCAP)
The title is deceiving. It IS rock and roll and it’s played by a group that knows it as well as anyone. Several tempo changes flavor the song from a shuffle to a handclapping beat to a heavy overdrive.

GEORGE & GWEN McCRAE—Cat 2002
WINNERS TOGETHER OR LOSERS APART (prod. by S. Alaimo & C. Reid) (Shem/CBMI)
This tune from their “George & Gwen” LP features the duo singing over a crisp, shuffling beat. The combination of these two talents could add up to a major hit.

THE NEW VENTURES—UA WX784 Y
MOONLIGHT SERENADE (prod. by Denny Diente) (Robbins, ASCAP)
You would not think that “Moonlight Serenade” easily lends itself to disco interpretation, but this group, sporting an updated sound, makes it work.

LONNIE LISTON SMITH—Flying Dutchman JB 10616 (RCA)
GET DOWN EVERYBODY (IT’S TIME FOR WORLD PEACE) (prod. by B. Thiele & L.L. Smith) (Cosmic Echoes/Uni/Unichappell, BMI)
Smith has a message that is worth an ear and the sound to back it up. This funky, up-tempo number alternates between jazz and R&B with its throbbing rhythms.

FANCY—RCA JH 10617
SHE’S RIDING THE ROCK MACHINE (prod. by Mike Hurst) (Belinda/Al Gallico, BMI)
The group that scored with “Wild Thing” have put some of their experiences from traveling on the road on record. The result is this rollicking, up-tempo number.

DONNA FARGO—Warner Bros. WBS 6186
MR. DOODLES (prod. by Stan Silver) (Prima-Donna, BMI)
Ms. Fargo can be labelled either country or pop and scores points in either category. Her first single for the label is this touching self-penned story.

THE FOUR ACES—Alstel ALS 216
TIME ALONE WILL TELL (prod. by Stella Alberts) (Chappell, ASCAP)
This vocal group makes one of their infrequent recordings in their time honored style. With Al Alberts taking the lead vocal, they stand to rack up MOR play.
Two Firsts From The 5th.

The First single version of "Love Hangover"
ABC-1234
is also the First single from the newly reorganized 5th Dimension
On ABC Records
"LOVE HANGOVER"

DIANA ROSS

Joining "I Thought It Took A Little Time (But Today I Fell In Love)"

Produced by Michael Masser [M-1392F]

THE TWO MOST EXPLOSIVE SINGLES ON RADIO!!!
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"STATION TO STATION"
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Elliot Murphy
"NIGHTLIGHTS"
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"ROGER WHITTAKER"
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Featuring their new smash' single, "Get Up and Boogie." Silver's new album is headed straight for gold. And then some.

Lonnie Liston Smith
"REFLECTIONS OF A GOLDEN DREAM"
BDK1/BK1/BK1-1360
His newest. Featuring the flash, funk and fire only Lonnie can make. Show it. You'll move it.

Albert King
"TRUCKLOAD OF LOVIN" 
BDK1/BK1/BK1-1387
Airplay, sales and bottom-line blues. That's what's making The King's new album a winner across the board. Check the charts.
Will 1976 Be a Banner Sales Year?
It All Comes Down To The Artists

By DAVID McGee

NEW YORK—As the music industry heads into what has traditionally been one of its slowest yearly quarters, its various segments can look back on a healthy start that portends only good for the months ahead. Indeed, where once music retailers were falling on their faces to say so, it now appears that the four quarters of 1976 could each be banner ones for the industry. The reasons why are not difficult to discern: Manufacturer aggressiveness and good timing of strong releases, retailer inventiveness in merchandising, and consumer willingness to spend dollars again. Always, though, it comes back to the mid-1975 emergence of several talented, extraordinary young artists, the resurgence of several old pros and a real excitement about the music that was simply missing in years previous.

One by one: Manufacturers—

"In 1974," said Pete Smolen, head buyer for the Record Bar chain, "a few manufacturers released greatest hits packages and did well with them. Other manufacturers saw what happened, saw a good thing and took advantage of it." In the aftermath of late 1975's rain of greatest hits packages, Smolen's remark smacks of understatement. Manufacturers came forth with the perfect holiday season product in these packages—as one could call it—by galloping at the charts in December—but moreover they spurred consumer interest in records. Consumers entered the stores and shopped around; 'multiple purchases' increased. Manufacturers, led by Columbia, seized their moment: With holiday dollars still to be had in the weeks after Christmas, manufacturers went after them not by releasing more of the same product but by releasing new albums from major artists. Bob Dylan, Janis Ian, Loggins and Messina, Pheobe Snow, Carole King, Bette Midler, Peter Frampton, Barry White, David Bowie, Bad Company, Emmylou Harris, Eddie Kendricks, Grand Funk Railroad and Lou Reed were all represented with new albums. RCA came up with "the way to an album," in the wayon Jennings-Willie Nelson-Tompall Glaser-Jessi Cotter "Outlaws" album. In brief, the manufacturers' aggressiveness paid off handsomely. This consumer report January sales rose anywhere from five percent to a high of 35 percent (at Everybody's Records in Oregon and Washington) over 1975's. The momentum generated during the holiday season and post-Christmas weeks has not yet fully subsided, hence the optimism in regards to the approaching spring months.

Retailers—At the retail level, "Merchandising?" now is a universal watchword. No longer is it easy to find a retailer who believes that record sales are solely a function of inventory; Christmas, manufacturers, Ber-but not money doesn't always roll in; the Columbia, Clash, Sparks, Musicland, Tower, Licorice Pizza, Peaches, Sam Goody, King Karol, Two Guys—these prominent chains were among those that recognized, early on, striking, inventive in-store merchandising aids as being the keys to increased sales. "Giveaway pricing" seems now to be a fact of life in some retailers (as Record Revolution's Peter Smolen said last fall, "That's the only way you can compete with people who give away records if you buy a pair of blue jeans or a waffle iron") and while few sanction many, find themselves drawn into price wars briefly from time to time out of self-preservation.

Consumer awareness is also in the retailer's favor this time. Because there is no single dominating musical force in 1976, consumers are extraordinarily receptive to different types of music, and retailers are finding that rock and roll is not all that sells in 1976. "Hit albums still mean a lot," says Joe Bressi of Stark Records, "but we've got classics, international... everything is selling. You've just got to give the customer the selection." Charlie Shaw of Tower Records says that consumer eclecticism is "making the record business difficult" from a buyer's point of view: "Even up to a year ago we probably had 20 titles a month that we'd buy 500 copies of—initial release and that sort of thing—whereas now we have about 100 or 150 that we're buying 100 or 150 of.

Consumers—In addition to an educated consumer, the music industry is blessed now, if polls are to be believed, with "hungry" consumers—hungry, that is, to spend money after a long period of uncertainty over the state of the American economy.

"One of the key aspects of economic activity that has lagged during the past 18 months has been consumer demand," wrote pollster Louis Harris recently in the New York Post. "For a brief period, in the 1975 Christmas season, consumers bought more than they had in many months, but January and February saw a slowing down again of consumer demand for permanent products." Consumer demand, Harris went on to write, "is a key element in the economic recovery, for it not only reflects the country's underlying confidence in the health of the economy, but also can stimulate the inventory policies of business."

Finally, and perhaps the key point for music retailers, there are favorable signs that the tendency of consumers to play it safe and put their money away in savings is ending. The willingness of people to spend money on consumer products or to invest for growth appears to be on the upswing."

Thus it appears that the music world is once again a complete circle as spring approaches. There is strong product already in the marketplace and more is on its way; retailers are excited about the coming months and are prepared to do what the season demands in order to further the strong sales they have enjoyed during the first three months of 1976; consumers are ready and willing to exchange dollars for entertainment.

Artists—This is why we are here. If record sales are up, we like to think it's because the artists are special and interesting and challenging, rather than merely entertaining. 1975 saw the occurrence of a number of agreeable phenomena. For one—and it's a big one—there was/is Bruce Springsteen, whose virtues have been widely trumpeted in these pages as well as Time's, Newsweek's, Rolling Stone's, Crawdaddy's, the Village Voice, etc. He made all of us feel a bit younger, even a bit more important to ourselves last year, which is certainly one of the requirements of a great rock and roll artist. Pattie Smith is a published poet turned rocker, a less accessible personality than Springsteen and a lyrical innovator whose music demands more of a listener than does the traditional rock and roll. Like Springsteen she is unafraid to show her roots, but when those roots are as much in poetry as they are in rock, one is confronted with an artist. Hers is a largely reconsiderable style to the public at large, and as a result she hasn't reached the people in as dramatic a fashion as Springsteen did last summer. But her vocal delivery and her lyrics—really the heart of her music—are too unique to exist only for the pleasure of a minority.

One of the most invigorating tests at work today is 1976 has been the revivalization of AM radio. It's a cruiser's delight once again and we can tip our hats to an authentic new generation of British rock bands, along with some upstart American hard rock challengers, for making it so. On the English side there is Sweet ("Ballroom Blitz"), "Fox On The Run" ("Action Queen" ["Bohemian Rhapsody"], "Love Is The Drug") and the Bay City Rollers ("Saturday Night"). In this country loom two young giants in Kiss ("Rock and Roll All Night") and Aerosmith ("Dream On"). Backing up these "new" groups are some old standbys once again (or still) enjoying success (The Who, The Bee Gees, Electric Light Orchestra, Jefferson Starship) or finally enjoying the large-scale success predicted for them years ago (Fleetwood Mac, Peter Frampton).

On another side of the ledger in 1975, the Outlaws, Natalie Cole and the Captain and Tennille established themselves as forces to be reckoned with in 1976. And some veterans are making a comeback—Dylan, Neil Young, Lou Reed.

Still there are omissions, but none are deliberate. The point here is that there are a lot of good, and a few exceptional, artists out there today and their music is stimulating the entire industry. This issue is Record World's first devoted to spring merchandising and herein one can learn just how these artists in the coming months, with their campaigns in support of new products are being planned by manufacturers and what ideas are being offered by retailers as they reflect on the preceding strong sales period and look ahead to what everyone hopes will be an unprecedented boom quarter.
IN THE FIRST THREE MONTHS OF 1976 COLUMBIA HAS CONTINUED ITS UNPRECEDENTED WINNING STREAK... WITH SUPERB NEW ALBUMS BY SUCH ESTABLISHED ARTISTS AS BOB DYLAN, JANIS IAN, LOGGINS & MESSINA, WILLIE NELSON, PHOEBE SNOW, LAURA NYRO, MAC DAVIS, JOHNNIE TAYLOR... THE BEST-EVER ALBUMS BY JOURNEY, BOZ SCAGGS, MAYNARD FERGUSON, THE SUTHERLAND BROTHERS AND QUIVER, PAVLOV'S DOG, EARL SCRUGGS... JUST RELEASED, OR SOON-TO-BE-RELEASED NEW ALBUMS FROM NEIL DIAMOND, RETURN TO FOREVER, KOKOMO, IAN HUNTER, WEATHER REPORT, STEPHEN STILLS, TAJ MAHAL, IAN MATTHEWS... AND MORE. MUSIC WE'RE PROUD TO BE ASSOCIATED WITH. MUSIC THAT SHOULD MAKE 1976 ANOTHER GOLDEN YEAR FOR YOU AND FOR US. COLUMBIA RECORDS
Retailers Speak Out on Variety of Topics

By David McGee

With the opening of the 1976 NARM Convention in Hollywood, Florida, retailers from all parts of the country have been brought together to discuss with manufacturers, rack jobbers and independent distributors the developments of the last year, impending problem areas and how to avoid them plus means of streamlining their operations in 1976. In the following Dialogue, several retailers assess, from a business standpoint, the weeks and months prior to the convention, and discuss their plans for maintaining the sales surge that began last fall and has carried through the first quarter of this year.

How was your post-Christmas selloff this year?

Joe Bressi, Stark Records: Fantastic. We're running about—through the first seven weeks of this year—24 percent up from last year. Stronger economy is part of it, I think. And we've done some internal things to stimulate business—extra promotions, advertising, working a little harder. Having good solid product immediately after Christmas helped. Quite a few factors; no one single thing I can put my finger on.

David DeFravio, Record Bar: Our sales were in excess of 10 percent above last January. I think there was some better product in the marketplace and, to be quite honest with you, I think people were a lot freer with their dollars.

Charlie Shaw, Tower Records: Spectacular. We did a lot of business. There were a lot of good records available and that certainly helped.

Tom Keenan, Everybody's Records: Our January was 35 percent over last year's. I think the northwest, at least our situation, is just starting to become aggressive in terms of retailing with a lot of different stores opening up and ourselves expanding to the point where there's just more people accessible to a greater number of items.

Ken Dobin, Waxie Maxie: Business has remained good, and a fair percentage above last year. It hasn't been what I would call a total boom period, but it has been a fair percentage above last year. I think the white product in January and February has been above the average, with albums like Frampton's The Eagles', Bad Company's, Dylan's—these are all number one pop albums. There hasn't been the super hit on the black side yet. Parliament and Brass Construction are big hits, but they are not in the category of the O'Jays or Earth, Wind and Fire. The black business is up too, and I expect the next two to three months will be a big period for sales of black product, with the upcoming new releases.

Peter Schliwen, Record Revolution: I don't think there is much of a sales carryover from Christmas. What I did was run a store-wide sale in January; for one weekend it was a three for 12, three for 11, three for 10. I would practically give the records away at cost rather than return them to manufacturers. That's how I brought my inventory down to where it should be in January. I don't see how retailers can have a pickup in sales in January. The only way there can be a pickup in sales is for them to have a sale—S-A-L-E. That's why January is a notorius sale month. People don't have any money in January because they blew it all in December.

John Guarneri, Mushroom: About normal, for January, meaning that business was good. It wasn't up over last year, but was just about the same.

Are your sales on blank tapes and accessories increasing? Are you marketing these items any differently to call attention to them?

Bressi: That's probably our biggest growth area in the last year. The price of records in general has forced more people into recording their own. If we can't sell them the pre-recorded, we have to sell them the blank. Blank tape has just really gone up.

We probably give these items more space than most stores do. We market everything out where it's shopable; we don't have anything behind the counter at all. We market our blank tape packages in a dump table where we can mass-display them and it's worked out very well for us.

DeFravio: We put a little more emphasis this year on our blank tapes and accessories, and consequently sales picked up. It's hard for me to compare our sales this year with our sales from last year, because we weren't putting much emphasis on these products in 1975.

We had a fixture built especially for accessories and we prominently display them behind the counters of all our stores. I'm sure that's been a factor in our increased sales because it's drawing the customer's attention to those items.

Shaw: Yeah. We don't really market them any differently to call attention to them. We still stack them high and sell them low.

Keenan: I don't have a definite figure, but they are increasing, I'm sure. I would guess somewhere in the neighborhood of 10 to 15 percent; not as great as the albums are increasing. In the past we haven't marketed these items any differently in our stores, but with our latest store we are going to do something different. We've set out a big display that hangs down from the ceiling on a slant and when customers are near the cash register they can't help but see it. We only carry two brands of blank tape and this display has both brand names in black and white letters. Our other stores aren't big enough to merchandise these items in the same way. We just got into accessories and these stores weren't designed to merchandise accessories.

Max Silverman, Waxie Maxie: I think so. I don't have a breakdown, but I'll tell you we are doing very well with accessories and blank tapes. We have special displays for these items from time to time. For instance, we just came up with a display for a four-pack eight-track in a wide bushel basket on legs—it came out in November—and did very, very well. We're known for merchandising accessories; we feature accessories more than a lot of stores normally do.

I have them displayed differently. I actually use a blank tape display—a big, metal standup blank tape display. In my store there are also shelves everywhere, up every wall, for displaying records.

Guarnier: Blank tape sales are increasing. We don't sell as many accessories as a different type of store would. Blank tape sales are picking up because people are making their own tapes; they're taping more things off the radio and taping live concerts and taping friends' records. In the store we market blank tape in the racks that blank tape companies put out and we have them where people can look at them.

How have sales been on economy and budget-priced product and cutouts? Up or down? Why?

Bressi: Close-out merchandise right now is doing very well for us. There's been a great amount available to us and the $1.99-2.99 price is very popular. One reason they're so popular is the selection—there's just so much of them available. Some of the titles I'm using right now—I've got a Bob Dylan album, a Monty Python album, best of Isaac Hayes, a Bette Midler album; a great bunch of titles—good merchandise.

DeFravio: Excellent. There's been such a good selection of product out, particularly three or four months ago. And there's more consumer awareness of what these products are and how to get hold of them.

Shaw: We had a leveling off in sales of budget and economy albums. Part of the problem was that we used the space for Christmas albums. Then we usurped part of the space we use for budget albums and moved our comedy section in there. We moved the comedy section out of the country section—there used to be seven rows of comedy albums at the end of the country section and we shuffled them across the aisle to the beginning of the budget section, so that cut the budget section down a bit. We do fairly with budget products; we got to the point with budget lps where we let somebody else rack them for us.

The thing that we did do real well with though is all the $3,98, $4,98 and $5,98 stuff that we sold for $2.99 and two for five dollars than the major labels came out with. We did a thing with Columbia, Fantasy and a couple of other labels where we ran their $7,98 listed lps—(Continued on page 15)

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WHEN YOU'VE BROKEN AS MANY ACTS AS WE HAVE, THE BREAKS COME EASIER.

SOLO ARGENTINIAN

UPPERCUTS
From Boxer, led by the formidable English superstar Mike Patto, a new Virgin album, "Below the Belt." Touring U.S. in May.

FOGELBERG'S ANGELS
The many hundreds of thousands of fans who've seen and heard Dan Fogelberg helped break him big last year. On Full Moon/Epic.

GUERCIO STRIKES AGAIN
Gerard, James William Guercio's new super ten-man group from Denver with great potential, will release their first album in April. On Caribou Records.

A RUMOR IN HIS OWN TIME
A legend in his own room. And a brilliant new Epic album from Jeffrey Comanor, with guest performances by the heaviest L.A. superstars.

HAVE ANOTHER ROUND
From Gong, the heavy British progressive act who can really go the distance. On Virgin.

A STAR ON THE HORIZON
Lisa Hartman is the next big star in America. Produced by Jeff Barry. Another Kirshner Records success story.

EX-CELLENT WEATHER REPORT BASSIST
Alphonso Johnson of Weather Report fame, is now on tour with Billy Cobham and other progressive superstars and, of course, you can touch bass with him only on Epic.
WE'VE GOT SOME OF THE HOTTEST NEW ACTS IN AMERICA AND ENGLAND.

KANSAS IS COMING, STRONGER THAN EVER
With a smash album and a new single and thirty dates with Bad Co. On Kirshner Records.

COUNTRY SUITE
Dave Loggins will be rollin' around the country in April with his new Epic album—"Country Suite." Please come.

JACO'S THE GOODS
The word is that Jaco Pastorius is one of the best bass players around today. He's fast out of Ft. Lauderdale with an album produced by Bobby Colomby for Epic.

REO ZOOMS
A fantastic new album is on the way with Kevin Cronin back as lead singer. On Epic.

LABELLE SOUNDS
Billboard named them the #1 Disco act of 1975. When Labelle sounds, people listen—but mostly they dance. On Epic.

THE PRIME MANIPULATOR OF...
High energy, what else? Here's a fact. Ted Nugent has played before 3/4 of a million people, and has sold just about that many Epic albums. On tour with Johnny Winter, Aerosmith and Bad Co.

JONI MITCHELL'S BAND
L.A. Express have a lot more going for them than just being Joni Mitchell's band—otherwise, they wouldn't be her band. Fresh from their recent sell-out tour with her, the group got raves for their own exciting sets, and their album is getting even more acclaim. Also on Caribou Records.
SUPER MINNIE
An incredibly successful Las Vegas debut and upcoming dates with Richard Pryor were the results of the many awards Minnie Riperton won in 1975. Look for a new album very soon, on Epic.

THE AMAZING TRANSFORMATION OF DAVID SANCIOUS
Not Kafka's tale of metamorphosis, but the making of a star, from Chick Corea's band to Bruce Springsteen's to his own super keyboard career. On Epic.

FROM A. GARFUNKEL TO K. MOON
Lee Ritenour has played with them all. An astounding studio guitarist with an exciting Epic solo album, "First Course."

#1 IN ENGLAND
Sailor's new American release contains their #1 British hit, "Glass of Champagne." Their album is "Trouble" and it's on Epic.

DOC'S 'NIGHT JOURNEY'
It's goodnight Vegas and hello jazz/funk/rock and roll. The Doc Severinsen fills a big prescription. On Epic.

COME TO STARCASTLE
An instant smash! Starcastle is the fastest-breaking group we've got. Now touring heavily through the Midwest. On Epic.

THE SOUL CHILDREN
In the South and Midwest, they've built a devoted following through a string of hit singles and great live performances. On Epic.

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OF COURSE
THE SOUND OF PHILADELPHIA
NEVER SLEEPS.

THE CITY LIMITS
A hot and funky Philly soul sound group with voices that can carry from one end of the city to the other. On TSOP.

SOME LIKE IT HOT!
After their million-seller "Do It Any Way You Wanna," from "Boogie Down U.S.A.," People's Choice is ready with a new album and a whole lot more hits. From TSOP.

THE INCREDIBLE FORCE OF NATURE
Ten super young musicians with the power and talent to break out nationally with—you guessed it—Force of Nature. On Philadelphia International.

LIFE ON MARS
Dexter Wansel was a Gamble and Huff studio musician—a master of the keyboards. Now he's jumped the planet of Philadelphia (maybe it was the Earthquake) to record an incredible progressive soul album, "Life on Mars." On Philadelphia International.

LOU RAWLS
An album that's smooth and funky, and an established star with an even greater future than his very successful past, thanks to a new affiliation with Gamble and Huff. On TSOP.

On Epic, Full Moon, Virgin, Kirshner, Caribou, TSOP and Philadelphia International Records & Tapes.
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THE NEW RELEASE FROM
ATLANTIC/ATCO.

COLUMBIA-PRINCETON
ELECTRONIC MUSIC CENTER
Finnadar Quad QD 9010
Production Supervisor
Ihan Mintaroglu

Lady Bump
PENNY MCLEAN
RCA SD 36-128
Produced by Michael Kunze

LENNY le BLANC
Big Tree BT 8515
Produced by Pats Carr

NANETTE WORKMAN
Big Tree BT 8515
Produced by Nick Blagona, Angelo Finaldi,
Nanette Workman, Yes Warren

That Is Why You're Overweight
EDDIE HARRIS
Atlantic SD 1683
Produced by Eddie Harris

Sings It All
MIKE DOUGLAS
Atlantic SC 18168
Produced by Richard Rome
and Harry Jopets

Locked In
WISHBONE ASH
Atlantic SD 18169
Produced by Nick Blagona

GENESIS
A Trick Of The Tail
GENESIS
emi SG 36-172
Produced by David Gilmour and Genesis

Stone Alone
BILL WYMAN
emi SG 36-172
Produced by Bill Wyman

Aurora
JEAN-LUC PONTY
Atlantic SD 18168
Produced by Jean-Luc Ponty

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Service and Stock Keep Poplar Popular

By IRA MAYER

■ MEMPHIS—Poplar Tunes is a two-store, full-line retail operation that is doing a thriving business in several ways. Poplar's Jim Burge explains openly that the stores' prices are a little higher than those of most of his competitors. But Poplar offers its customers more merchandise and a bigger full-line stock, with promotion copies kept in the bins so that people can inspect the records and listen to them if they wish. This, Burge feels, has provided for such record-recording.

"People are becoming more aware of what's available so we have to stock everything," says Burge, whose good business in the audience is evidenced by "a good sellogy on everything but a few labels." Poplar does not carry cut-outs according to Burge because they take away from the attention paid to the new bands and because they take up too much room. But budget lines are handled, with classical product selling especially well.

In answer to a question on the spread of product offered, Burge says that "there's a lot more product" in general so that the spread in that sense is larger. But, he adds, some lines that weren't selling as well as two years ago are now selling. He cites jazz—especially the progressive musicians who are reaching what was an exclusively rock audience — as a prime example of this situation.

Blank tapes are increasing in sales, too, Burge continued, and the Poplar staff has noticed a trend in the improvement of prerecorded tape sales. The past eight months to a year, eight-tacks sell at Poplar 30-1-over cassettes by Burge's rough telephone estimate, mostly because they're just easier to come by and are more readily produced by the manufacturers.

As for Poplar's needs from record companies, the system of maintaining the bins with promotion copies and keeping the inventory in the stores that makes availability of promos an absolute necessity. ("Promotion copies aren't thrown away here or just added to somebody's private collection," said Burge.) But another area in which Burge would like to see more help is that of television ads. "We need more pre-recorded TV tapes for local use. We would do more TV because it's so effective, but it looks too hickey if you just have someone standing there holding an album cover.

Most companies consult with Poplar on the stores' promotional needs, and most are willing. "Although that, the stuff is sometimes a different story." Some promotional material either comes at the Spring at Goody's Stores

■ NEW YORK — A recent Harris poll has indicated that consumers are ready to spend dollars again and many retail merchants are gearing up for the expected onslaught of buyers. Sam Stolten, of the Sam Goody chain, says the Goody stores do not intend to buy heavier this spring solely on the basis of a public opinion poll.

"We continuously keep a good amount of stock in these stores, and backup stock on all the top items," says Stolton, "and we do carry the catalogue in all stores. We make sure that stores have what they request; we don't limit them. If they can sell it, we'll give them whatever they want." Stolton feels that it is not his job to advise record companies on what they can do to boost sales this spring, beyond stating that "they should continue with what they do best during the rest of the year. They have their in-store promotions, posters and contests from time to time. I think all of these are effective tools."

Ad expenditures at Sam Goody are, logically enough, heaviest in the fall. But the chain advertises throughout the year in the New York Times and other area papers. In the spring, according to Stolton, ad expenditures will rise only if the strength of new products demands more print exposure.

Cutouts

CUTOUTS

At Goody's, where January sales rose five percent over 1975's, and blank tape and accessories sales rose 10 percent, all types of music are selling and Stolton feels that the new products on the way will make for a strong spring season.
New Product, Cutouts Spark Spring Sales

By DAVID McGEE

In Denver stands Independent Records, a store that occupies only 1200 square feet but boasts an inventory cost of over $70,000. Independent's owner-founder is Bruce Bayer, a transplanted easterner, and he describes the store as "very small and very, very, very crowded."

Like many other retailers around around the country, Bayer has observed that business has been excellent. Bayer estimates his business is up 35 percent over a comparable period in 1975, and the reason, he says, is "better new product and better cuts all year."

"I don't do that well with budget-priced product, simply because the quality of cuts available is so much more desirable," explains Bayer. "You can buy a '461 Ocean Boulevard' or a 'Planet Waves' and these items make it difficult for you to sell an old Pickwick album. So, rather than carry too many budget items, I carry an enormous amount of cutouts."

Along with cutouts and new products, Bayer says business has been stimulated by consumers' renewed interest in blank tape, on which sales have increased "incredibly" over last year's. Add to this a significant pickup in sales of pre-recorded cassettes. ("The more I put in the more I sell.")

Why the rise in tape sales, both blank and pre-recorded? Obviously, as other retailers will attest, consumers are increasingly inclined to record music at home rather than pay what they feel is an exorbitant price for an album. And when companies such as BASF and TDK offer specials on blank tapes, says Bayer, sales rise dramatically.

Ad expenditures at Independent remain constant throughout the year. "I know that's unusual," Bayer offers, "but I advertise heavily all year. I don't feel it's necessary to advertise heavier at one particular time of year."

"I think the most important thing in promoting our store is for you to write your own ads. You can give a lot of extra exposure to your stores by creatively writing your own advertising, even with co-op money. Very few people do that."

"I let record my own ads though," he laughs. "It wouldn't go over very well in mellow Colorado to hear someone with a heavy east coast accent come on the radio selling records."

Bayer says that although, he doesn't expect to promote "sum-
Warners Continues Its Winning Ways

BURBANK, CAL.—The approach of this year’s NARM convention finds Warner Bros. Records in the enviable position of enjoying a wealth of current hot products as well as excellent self-through on catalogue records at the retail level. The company expects third and fourth quarters for 1975, Warner/Reprise and its affiliates face exceptionally positive business prospects in ’76.

“Expect business to continue to be exceptionally strong throughout this first quarter and beyond,” confides Eddie Blattner, Warners vice president, sales and promotions, who points to sustained sales of “greatest hits” collections and an abundance of strong current albums.

Along with the already certified gold “greatest-hits” sets (America’s “History,” “Seals & Crofts Greatest” and Jethro Tull’s Chrysalis lp, “M.U. The Beat”), Warners enjoys hot product in Fleetwood Mac’s “Fleetwood Mac” (gold and on R&W’s album charts for more than 30 weeks), Emmylou Harris’ new “Elite Hotel,” Gary Wright’s “Dream Weaver,” Foghat’s Bearsville set, “ Fool For The City,” and Elvis Bisognin’s No. 1 Capricorn set, “Struttin’ My Stuff.” Particularly encouraging are the multiple sales surges experienced by the Fleetwood Mac and Gary Wright lp’s, both seemingly destined for long life.

Back up the current spat of hot albums are newly-arrived or for the first time on the charts, the Doobie Brothers, Maria Muldaur’s Seals and Crofts, and live sets from Jesse Colin Young and Chrysalis’ Robin Trower; later will come new lps by James Taylor, Bob Seger, Gordon Lightfoot, Derek and the Dominoes, Stevie Nicks, Bonnie Raitt, Rolling Stones, Dire Straits, and the list goes on.

Warners continues to refine their distribution system through the addition of the doo-wop lp by the Tokens, the folk lp by F/P/M, the country lp by the Dave Clark Five, and the jive album for Frankie Avalon. And the company has achieved the enviable claim of being represented by debut albums from 40 new artists, including the Doobie Brothers, Maria Muldaur’s Seals and Crofts, and live sets from Jesse Colin Young and Chrysalis’ Robin Trower; later will come new lps by James Taylor, Bob Seger, Gordon Lightfoot, and Dire Straits, and the list goes on.

The current release includes Flora Purim’s third album, “Open Your Eyes,” which will be recorded and released immediately after her release from prison. Initial orders on the lp are reported strong and there is a great deal of interest in the artist. Flora will also record her next album this spring. Other just-released lps include “Chronicle” by Creedence Clearwater Revival, Duke Ellington’s “The Afro-European Eclipse,” Woody Herman’s “King Coyne,” “Since When” by Bill Evans, Cal Tjader’s “Amazonas,” and “You Can Leave Your Hat On” by Merl Saunders.

The upcoming F/P/M release includes new works by Cannonball Adderley, Jerry Garcia, McCoy Tyner, and Luis Casca.

First, there’s Cannonball Adderley’s last recorded work, an album titled “Lovers” after a composition of the same name by Adderley, Jr. (Can-Non’s nephew). The album was about three-fourths completed at the time of Adderley’s death.

(Continued on page 37)

Fantasy Concentrates On Six-LP Release

BERKELEY — Merchandising efforts at Fantasy/Prestige/Milestone for the coming season will center around the company’s just-released and the upcoming spring release. Five new Prestige twofers will also be released this spring.

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(Continued on page 37)

Buddah Readies Nine LPs

“The Buddah Group will ship nine albums in an eight-week period,” it was announced by Lewis Merenstein, president and general manager of the company. “These nine albums include releases by already established artists and by several new additions to the label. We expect these lps to garner much excitement and be the biggest sales release in Buddah’s history.”

Spearheading the release is the new lp from Melba Moore, produced by Van McCoy, entitled “This Is It.” Merenstein and Melba will personally accompany an “impact caravan,” presenting this new lp to all distributor personnel in seven market areas—New York, Chicago, Detroit, Philadelphia, Baltimore/Washington, Los Angeles/San Francisco and Cleveland. In addition, these meetings will be Bernie Sparago (vice president & national album sales manager), Tom Cossie (vice president & director of pop promotion), Alan Lott (vice president & director of rrb operations) and Chuck Walz (eastern regional sales).

Norman Connors’ latest album, “You Are My Starship,” follows his very successful “Saturday Night Special,” which sold in excess of 100,000 albums and contained “Valentine Love,” a high charted single. James Cotton’s lp was recorded live, capturing all of the excitement for which Cotton is renowned. Papa John Creach is again working with Eddie Martinez as producer on his new lp, “Rock Father.” Black Satin, hearin’ rhythm from the Pacific, will release a lp which contains a new version of Paris’ hit ballad “In The Still Of The Night.” Black Ivory will release their next lp co-produced by Norman Harris.

Buddah’s newest signings include Michael Henderson, bass player for Miles Davis and composer and vocalist on “Valentine Love.” The label also marks the debut of two new labels to be distributed by The Buddah Group. Pi Kappa Records will release the “Super Disco Blend,” an assemblage of 40 studio musicians, along the lines of the Fantasy All Stars. Wynner Records will introduce Michael Wynns “God Has Blessed Our Hands,” a musical tribute to a struggle for equality.

(Continued on page 42)

Capricorn: More Magic from Macon

MACON, GA.—Spring ’76 will see the arrival of five new Capri- corn releases—two of them will be artist debuts. Albums by Wet Willie, T.S.S., Bobby Whitlock, The Marshall Tucker Band and Billy Joe Shaver are due in the months March, April and May. Wet Willie’s sixth album, “The Wetter the Better,” was released March 5. Produced by Paul Hornsby, the album represents a totally new direction for the six-man group. Mike Duke, a former Muscle Shoals Sound sessionman, was added on keyboards and has showcased his compositional talent by writing three of the songs on the new lp. “Wet Willie,” “No,” “Teaser” and “Ring You Up.”

Other highlights on the lp are “Everybody’s Stoned,” “Baby Fat” and “Comic Book Heroes.” The Willie’s, former mainstays of the group, contribute some backing vocals, but prefer homelife to roadwork. Wet Willie’s main claim to fame was to be, and still is, a happy, feel-good, rave-up combination of rock and r&b, and on “The Wetter the Better,” they continue to expand in new directions while basically sticking to their roots.

Due in April are “Happy To Be Alive,” by new group T.S.S., and “Rock Your Socks Off,” Bobby Whitlock’s second lp for Capri-

(Continued on page 42)
Ben Karol: Communication, Depth of Stock Keys to Retail Success

By IRA MAYER

NEW YORK—Ben Karol, head of the Merchandising Department of the retail chain King Karol, sees depth of stock and communication between manufacturers and retailers as the keys to a successful retail operation today. Reached by RECORD WORLD after viewing the first week of business for the company’s newest outlet, on West 42 Street here, Karol was optimistic about the spring selling season despite his view that “records are an indoor sport” and despite the general economic atmosphere in the city which gave way to only a “fair” post Christmas selloff. Indeed, Karol pointed to the new store, reporting to house over one million records and tapes under its roof, saying that the “first week was extremely satisfying and we now know it’s a successful operation.”

Blank tapes, accessories, budget records, classical music, jazz, imports and pre-recorded cassettes (“The future of tapes is cassettes,” he stated emphatically) as well as hit product and related catalogue items are all selling according to Karol. And he outlines the importance of each area while simultaneously indicating the need for appropriate placement, displays and promotion.

Placement

Blank tapes, for example, are displayed prominently at both check outs and tape counters, he says. The “wealth of excellent material in this particular price category from such labels as Columbia, RCA, Capitol and UA, among others, must also be prominently displayed with the budget price tapes.”

As for product spread, that’s been the mainstay of King Karol’s success over the years, says Karol. “We’ve noticed that our classical business is very good; our international business is excellent. There are people into Indian music, African music, Oriental music, Yugoslavian music—that’s our specialty: we carry everything in depth. The whole type of operation encourages older customers who are interested in nostalgia, MOR, soundtracks, original casts and jazz to come in. A lot of older people come in looking for records by the older, established jazz artists. If you’ve got it, you’ll sell it. We’ve even got a hit import album—the live Bob Marley and the Wailers LP on Island!”

Display

Karol is most outspoken on the subject of the relationship between record companies and retailers. Record companies, he says “can’t feel from offices what people want. We have physical contact with the customers. If the record companies would only cooperate with us and supply the kinds of display material we need.” Manufacturers, he continues, don’t know the practicality of what most stores need, and many don’t bother to consult with the store owners or managers. Much of the display materials that are produced are just wasted, he points out, when the monies spent could be shifted and used in more meaningful ways.

Again, Karol lists Columbia, RCA, Capitol and London as examples of companies that do maintain open lines of communication and which have been successful in their use of promotional efforts. “Some of the companies that think they know everything there is to know about marketing records, and who never consult with the retailers themselves—some of their success is due to those others who make it possible to have a record industry.”

Finally, Karol commented on the positive effect of greatest hits albums. “Greatest hits packages are good for the business, especially if you’ve got a good artist and the right material is chosen. And there, too, we as retailers should be consulted. You get extra sales from those albums two ways: from the fan who will buy the greatest hits LP even if he has some of the other albums just to have all those hits together; and from the kind of customer who recognizes some of the songs, buys the greatest hits, and then finds himself coming back for the original records in order to find out more about the artist.”

London Concentrates on John Miles

NEW YORK—Merchandising at London Records this spring will concentrate on developing its major new artist, John Miles. The British singer and songwriter debuted in America with the single “Highfly,” which was introduced to radio programmers and industry personnel through a teaser ad campaign in the music trade magazines, culminating in a full-page ad for “Highfly.” Several thousand wooden gliders with “Highfly” imprinted on the wings were manufactured and given out to radio and press to promote the single.

‘Rebel’

John’s first American album, “Rebel,” is slated for April release and will be supported by a wide assortment of ads. Stores will receive a free-standing easel of the album jacket, which depicts Miles in a James Dean pose with a rifle slung across his shoulders, for central window display or as a stand-up counter piece. Special “Rebel” patches will be produced, as will more gliders and a special presskit. Four color advertisements will be placed in both trade and consumer publications, and radio time will be booked on both AM and FM stations in a 26-city radio campaign. An interview album will be made available for FM use, and dealer confirmations will be sent to John Miles’ independent distributors for tie-in with a proposed April visit to the U.S. by Miles himself.

‘Soul on Fire’

Another vital part of this spring’s merchandising will be the “Soul on Fire” campaign. The albums covered by “Soul on Fire” include “Total Explosion” by Syll Johnson, the blues and soul master from Chicago; “Fire” from Al Green, the Memphis superstar; “Train Ride To Hollywood” by Bloodstone (the soundtrack from their soon-to-be-released film of the same name);

Postcards have been produced to bring “The Promise” to the attention of the media. They will be mailed to reviewers, disc jockeys and program directors. Stickers and cosmograph badges will also be available for distribution, radio and print buys will be made, and Pinder will undertake a seven city promotional tour of the U.S. sometime in April. Dates and cities will be announced at a later time.

In keeping with Bloodstone’s new image, London will be doing a new “thing” for the group’s just released single, “Do You Wanna Do a Thing.” produced by Bert DeCoteaux and Tony Silverstein (of Sister Sledge, Ace Spectrum, Ben E. King and Gary Glitter fame). In addition to the regular 7-inch single, a 10-inch disco version will be manufactured. Two consecutive weeks of teaser ads will be cuffed with full page color ads for “Do You Wanna Do a Thing.” Stickers and buttons are in the works for distribution among radio and retail store personnel.

Fantasy (Continued from page 36)

Next, a new LP called “Fly with the Wind” by McCoy Tyner. The new work, composed and arranged entirely by the keyboardist, features a complete string section, as well as jazz greats Ron Carter, Hubert Laws, and Billy Cobham.

Luis Casca’s forthcoming album is “Collage,” and features horn and string arrangements by Don Menza.

F/P/M’s recording studios are heavily scheduled during the spring months. Booked for March are Stanley Turrentine, Azar Lawrence, and a new reed/vides player named Roger Glenn, and another new artist, Angelo. The Blackbyrds will complete their fifth album for the label during the spring.
**Country Campaign Sparks Mercury's Spring**

**CHICAGO**—The spring season coincides with the beginning of one of Phonogram, Inc./Mercury Records' most intensive campaigns across the country music market, as well as plans surrounding upcoming pop product, according to Jules Abramson, senior vice president, marketing, and Harry Losk, national sales manager.

The country campaign, revolving around the theme of "Mercury Country Music," will run from March 19 through April 30. It spotlights four new country albums to be released in March as well as catalogue I ps and tapes on selected country product stated Abramson.

The four new albums are "The Greatest Hits Of Johnny Rodriguez," "Harold/Dom/Phil & Lew" by the Statler Brothers, "Faster Horses" by Tom T. Hall, and "I'd Just Be Fool Enough" by Faron Young. Another key part of the program is the recently released "The White Knight" by Cledus Maggard.

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**Tape City Mgr.: Labels Should Go After Tape Consumer**

**BY BARRY TAYLOR**

**NEW YORK**—Tape City, with five locations in New Orleans, is the city's foremost outlet for pre-recorded and blank tapes. Don Anthony, who manages the chain, told Record World that sales this year have been excellent, but he is looking toward the day when the record manufacturer will aim their campaigns to the tape consumer as well as the LP buyer.

"The best thing that the manufacturers can do to increase the sale of tapes is to adjust their advertising so that it's geared in the direction of tapes instead of just tagging albums, available in 8 track and cassette. The consumer still feels, even subconsciously, that tapes are a luxury item. It will probably remain that way until the day comes when the price of albums and tapes is the same."

Anthony claims that the lack of releases by superstar acts during the first two months of the year was compensated for by the success of "Frampton Comes Alive." But sales of new tapes are still "somewhat down compared to I ps and 8 tracks. I think that the success or failure of cassettes depends entirely on the future of audio equipment. As there is a greater availability of tape recorders, more people are purchasing blank tapes. So far this year, the sales of blank tapes have exceeded pre-recorded tapes.

The sales plan includes a five percent discount on all I ps and tapes through April 30, as well as a special three-in-one merchandising piece that can be a part of a browser box, a stand-up display, or a mobile, according to Losk. Trade and consumer print advertising as well as radio spots will complement the program. Also, windbreaker jackets with the "Mercury Country Music" logo will be worn by promotion and marketing men in addition to being distributed to key country music programmers.

March will also see major campaigns surrounding the release of "2112" by Rush and "Jailbreak" by Thin Lizzy on Mercury Records. Both campaigns, which will include extensive AM and FM advertising, will surround tours, with Rush starting March 15 and Thin Lizzy's U.S. trek beginning in mid-April.

The Ohio Players

Due in April is a new album by the Ohio Players, as yet untitled. Surrounding the release will be a major campaign, similar to the Phonogram/Mercury push made on the platinum "Honey" LP of last year.

Other product during the spring includes the LP debuts of Terry Bradshaw, the Pittsburgh Steeler quarterback currently riding the country singles chart with "I'm So Lonesome I Could Cry;" Ralph Carter, the "Good Times" TV star with two disco hits to his credit; and Garfield, a progressive group from Canada. The Mercury debut of jazz artist Gabor Szabo is also due during the spring.

Other artists expected during the next three months are second albums from the Dells, Coke Escovedo and Steetwalkers. Also due are I ps by Spirit, featuring Randy California and Ed Cassidy; country hitmaker Jerry Lee Lewis; and the Runaways, a five-girl teenage band.

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**Motown's Fast Break**

**LOS ANGELES**—Motown's current marketing campaign, "The 1976 Fast Break," has evolved into one of the most successful sales-promotional programs the company has initiated during its 16 year history. And that success is directly attributable to the musical flexibility of its artists and the proven depth of the label's overall artist roster.

This musical diversification is readily evident by examining several of Motown's current big sellers: Diana Ross, Smokey Robinson, the Miracles and the Commodores.

"Mahogany"

Diana Ross' talents as both a superstar of the music world and of the film industry merged triumphantly with the release of "Mahogany" and its subsequent soundtrack album. The single, "Theme From Mahogany (Do You Know Where You're Going To)," quickly shot up the charts and helped carry the soundtrack album with it. With the resulting public enthusiasm, Motown released the artist's first new solo album in over two years, "Diana Ross," and watched as initial album sales indicated her biggest solo record to date.

Smokey Robinson has created an incredible new environment for his music, gradually moving into a jazz-like direction through his multi-faceted talents as writer, producer, arranger and singer. This approach propelled three songs from his "Quiet Storm" album to the top of the singles chart and effectively set the groundwork for his newest album, "Smokey's Family Robinson." The new album pushes even further in Smokey's new direction, but, like "Quiet Storm," will definitely retain his traditional base audience and add many converts in the process.

The Miracles attempted something considered quite revolutionary when they recorded and released "City of Angels," a concept album built around Los Angeles. But the payoff was their most successful album to date, both commercially and artistically, including their number-one pop single, "Love Machine." The Commodores, until now, one of the most unheralded of the 1970s emerging supergroups, have got momentum on their side with their newest best-selling album, "Motin'. Oh!" Their explosive top-of-the-chart single, "Sweet Love," and a giant, 60-day national concert tour which should showcase their talents to more than a half-million record buyers.

**New Releases**

Motown's 1976 Fast Break Campaign moved into its next phase in early March, with the release of: The Temptations' new album, "Wings of Love," produced by the team responsible for their giant "A Song for You" album; Jeffrey Bowen and Berry Gordy; the long-awaited new album from Marvin Gaye, entitled "I Want You," the second album from the country artist T. G. Sheppard, "Motels and Memories;" the new Rare Earth album, "Midnight Lady," reuniting the group with producer Norman Whitfield; and a rerelease of Yvonne Fair's debut album, "The Bitch is Black," featuring her current top 10 English single, "It Should Have Been Me."
Catalogue, Full Line Stocking Score for Record World/TSS

BY HOWARD NEWMAN

"NEW YORK—Irwin Rothstein, the record supervisor for the 18 store Record World/TSS chain in the New York metropolitan area, is looking forward to a heavy spring buying season. Rothstein was buoyed by a good sales report in January as "the winter recession from school brought teenagers to the store." January sales were also boosted, according to Rothstein, as greatest hits packages brought 45 buyers in to buy albums.

He does not believe that the greatest hits albums have really hurt business. He said, "The people who are getting into a group will want their group's hits. We would not be surprised if people would turn around and buy past catalogue albums. It could be a stepping stone."

Besides the album business that Rothstein sees aided by the greatest hits releases, Record World/TSS has been doing good business in other facets of recorded product. He said, "Adults are going over to tape after the purchase of hardware during Christmas." This has increased sales of blank tapes and accessories, as well as prerecorded product. Rothstein believes that eight-track prerecorded product is stronger than prerecorded cassettes. One of the factors he sees contributing to this trend is people ordering eight-track players for their car. Rothstein sees a segment of the market as department store chains. With the increased popularity of blank cassettes, Record World/TSS runs prerecorded and blank tape sales concurrently with album sales. Tapes are stocked by the counter because, Rothstein points out, "they're an impulse item." Although Rothstein admits that "cassettes are a rough market," he noted that his chain will not drop the product in any department store if it cannot sell. He noted that the sheer volume of cassette sales has increased and said that this occurred because "we have the product and the in-depth catalogue."

The emphasis at Record World/TSS is on depth of catalogue and having "full-line stores." Rothstein said that "rock and folk have dominated the market," but in stores feature all types of albums, including full catalogues of The Beatles, Dylan and other major artists. He said they will take orders on any stock carried in the store. This is viewed as a commitment to customer service. On the other end of the specialty spectrum, Rothstein noted a strong business in catalogue cutout items. He said, "A lot of the $1.99 stuff is hard to get and sometimes the companies don't cut the right records out. Still, the turnover of cutouts is amazing and it hasn't hurt our current product sales."

Disco music is a current product item that is hard to define. It flows a brisk business, but Rothstein hesitates to put it in the rock category mainly because of the demographics of its buyers. He said, "Many adults are buying the disco music, so maybe that's what it's really sales. The people who make of older popular tunes was seen as a reason for the interest in the disco sound by the 30 and older age group.

Rothstein's assessment of the spring market links the expanding demographics of record buyers to an improving national economy to come up with an optimistic outlook. He stated, "with the economy changing, our stores are getting full. Our advertising must go up in order to create a movement to get people in, now that they have the money to spend." There will be an increase in the advertising budget over the fall figures in both the electronic and print media. Rothstein mentioned that circulars as well as newspaper ads are considered valuable sales tools.

Any types of promotion sent to the stores are helpful tools to sell records," according to Rothstein. He has some suggestions for more effectively using these tools, especially in the area of promoting new artists. He said, "Record companies should give us better information, especially biographical information, on new artists. We could know in what quantity to buy their records. If we had biographical information to pass on to the store managers they could file the records of artists who came from major groups with the group that they came from."

Obviously, Rothstein does not discount promotion as a useful force in increasing record sales at Record World/TSS. He noted the successful promotion campaigns done for Bruce Springsteen and the Bay City Rollers. Rothstein would like to see more promotion efforts placed on the breadth of their market groups that have strong single hit. He believes that these efforts could help develop them into major artists. With an upturn in business expected, he also hopes on an increase in traffic this spring. Rothstein's suggestions might be wise ideas to follow.

A Fine First Quarter for ABC

LOS ANGELES—In the first quarter of 1976 ABC Records will have released a wide variety of music in pop, R&B, country, and classical idioms on its labels: ABC, ABC/Dot, ABC/Impulse and ABC/Command. The following is a brief sketch of some of the highlights from the release schedule, half of the recordings released on ABC Records in this 90 day period.

ABC Records acts, in the first quarter, were represented by the release of: Freddy Fender — "Rockin' Country" (ABC/Dot). The Tex Mex troubadour continuing his winning ways with a collection of tunes mixing '50s rock, '70s country and all Freddy's experience in between.

Jimmy Buffett — "Havana Daydreamin'" (ABC) — A singer/songwriter with three previous ABC albums to his credit serves up a tasty menu of tunes spiced with his intemperate lyrics and patented good-time feelings.

Amazing Rhythm Aces — "Too Stuffed To Jump" (ABC) — The Amazing Rhythm Aces deliver another amazing set of tunes. Having established both a pop and country audience base with their hit singles, "Third Rate Romance" and "Amazing Grace (Used To Be Her Favorite Song)," The Amazing Rhythm Aces should score big with their second album.

Joe Walsh — "You Can't Argue With A Sick Mind" (ABC) — The fiery guitarist presents a live set that will undoubtedly meet with the same success as his three past ABC albums. His current hit with the Eagles should bring his name even more into the limelight.

Isaac Hayes — "Grove-A-Thon" (ABC) — Isaac Hayes has been a creative leader in soul and R&B music for years and his latest ABC album is just another chapter in his rich, diverse musical songbook. Currently on the road with Dionne Warwick in a special nationwide tour entitled "Man and Woman," Isaac demonstrates every time he steps out on stage why he is a world famous singer/songwriter/producer and an entertainer of the first rank. His song writing skills are well documented, going back to the heaviest soul hits of the '60s, with an uninterrupted streak until now. Hayes has also expanded his career into film acting where he has also achieved success.

Three Dog Night — "American Pastimes" (ABC) — The ultimate pop hitmakers come through with another collection of tunes to lift them to their accustomed position at the top of the charts. Featuring three dynamic vocalists in Danny Hutton, Chuck Negron and Cory Wells, the group offers tunes by songwriters like Jay & Moe, George Clinton and Alan O'Day.

ABC Records has also announced the ABC debut of several pop favorites who have just joined the ABC family.

Jim Weatherly — "The People Some People Choose To Love" (ABC) — He has established an amazing reputation penning such huge hits as "Neither One Of Us Wants To Be The First To Say Goodbye," "Midnight Train To Georgia," and "The Best Thing That Ever Happened To Me." The new album contains Weatherly originals like the title tune, "Gift From Missouri," "To A Gentler Time" and "I Belong With You."

Rhythm Heritage—"Disco-fied" (ABC)—With their hit single, "Theme From S.W.A.T.," topping the pop charts all across the country, the album presents Rhythm Heritage in several new but equally compelling contexts. Co-sponsored by Steve Barri and Michael Omartian with Michael handling the arrangements and keyboards throughout.

Buffy Sainte-Marie — "Sweet America" (ABC) — Already famed for her songwriting of several folk classics and well-respected as a fiery stage performer, Buffy makes a very tuneful ABC debut. The album is deliberately eclectic, demonstrating Buffy's command of several musical styles.

New Artists

ABC has also introduced several new artists to its roster with power packed new albums:

Dirk Hamilton — "You Can Sing On The Left Or Bunk On The Right" (ABC) — New singer/songwriter makes an impressive debut with a collection of highly singable, instantly recognizable originals. The collection was produced by Gary Katz, famed for his work with ABC's Steely Dan, and features the best of LA's studio wizards.

(Continued on page 42)
10 WAYS TO ATTRACT A CROWD!
Moss Predicts 'Banner Year' For Pickwick Economy Product

WOODBURY, N. Y.—Ira Moss, president of Pickwick International, Inc., has predicted that 1976 would prove to be “another great year for our economy priced product.”

Moss cited several factors that have influenced his bullish outlook on the future. “For one thing, we have been continually upgrading our line as more top flight artists have become available to us. With our company now licensing the RCA/Camden line under the Pickwick/Camden logo, we are offering the public artists like Elvis Presley, Perry Como, Charley Pride and Eddie Arnold, among others.

Spectrum of Interest

“We are covering the total demographic and special interest spectrum in a more complete manner than almost any other company in the record industry at any price level. Our albums have very strong over-25 adult appeal, a tremendous number of our Ips are aimed at the teen market, and we have the strongest country catalogue and one of the most outstanding children’s lines in the business. We are developing increasing strength in areas like classical, a field we have always regarded as of great importance.

“At present, we offer more than 100 two-fer packages and are constantly coming up with strong, totally integrated and fully supported sales programs aimed at maximizing retail impact in every price range. We consider ourselves the industry specialist in this field. Our opinions and any check of retailers will corroborate that statement. Further, we are constantly intensifying and rethinking these programs.”

“Among the artists and groups available in our two album sets for $4.98 are the Beach Boys, Frank Sinatra, Gladys Knight and the Pips, Perry Como, Duke Ellington, Tommy Dorsey, Jackion Five, Charlie Rich and Bill Haley, and the Comets, to cite only a few.

“Budget records fill a solidly and long-established need in the marketplace. Our company actively seeks out quality product that can be offered for less than two dollars and our packaging has probably won as many or more prizes than that of any other label.

“We have the expertise, the merchandising ability and the muscle to create programs that have continuity and we do it with products that have proven ‘can’t miss’ appeal.”

“Pickwick uses print, TV, radio, in-store—the whole gamut of sales aids—and does it with intelligence. We understand the retailer and his problems. Our campaigns are among the most profitable that many stores and chains have ever run with records and tapes. During the past few years, the dramatic increase in the amount of space and dealer cooperation that we have received has been the most dramatic proof that we could hope for of the efficacy of our efforts.”

Arista

(Continued from page 25)

tween display and album cover art. The visual link is similarly helps make the consumer aware that the new album is available. Key to this consumer-awareness is a highly-creative art department which can produce side-striking album covers with graphic themes that are commercially viable and attention grabbing. “I feel that our art department is extremely capable in this area, says Peisinger, “as is evidenced by our Brecker Brothers, Eric Carmen, Patti Smith, Bay City Rollers, and Monty Python posters—which are enlarged likenesses of the front album covers themselves. When seen in the stores, these posters attract the consumer to that particular album in the racks.

‘T-Shirt’

Although Arista’s emphasis is on in-store displays because they have proved to be the most effective means of creating consumer awareness of new product, the company couldn’t resist making a special bicentennial T-shirt for Loudon Wainwright’s Arista debut album, entitled "T-Shirt."

Capitol

(Continued from page 21)

the same color and theme is likely to produce even better than a completely different idea.”

For instance, Capitol recently came up with floor displays for Grand Funk Railroad and Sweet. The cover of Grand Funk’s “Born To Die” album pictures the members of the group in coffins, so the display resembles a coffin standing on end complete with headstone and a space for albums inside. The Sweet display similarly takes the cover art for the “Give Us A Wink” lp, expands the graffiti-ridden brick wall, enlarges and projects the blinking eyes, and incorporates a color picture of the group.

A stand-up floor display for Jessi Colter was also recently developed. This one, however, was a slightly-less-than-lifesize cut-out of Jessi from a realistic cover portrait on her latest album, “Jessi.” Covers of the new album and her first, “I’m Jessi Colter,” can be conveniently tucked into the sits in the folds of her cardboard dress.

A simple yet effective counter display was decided upon to market the new Be-Bop Deluxe and Paris albums. The bright orange and green are the dominant album cover colors. The “Hot and Heavy” lettering was placed appropriately over a joint rack for the albums with “Hot” over the Be-Bop Deluxe album (with its flaming guitar cover) and “Heavy” over Paris (which describes the music).

Don Grierson, Capitol’s national merchandising manager, says, “Whenever we think of in-store display material, one thing is kept utmost in our minds. Will the retailer look upon the display as somethiing he doesn’t believe it will sell product for him, he won’t care and we’ve wasted our money. “As Dan and Roy noted, this means we must only create major visuals with artists that the majority of accounts can and will use. We always consider the dimensions along with the visual, realizing in-store space is extremely limited.”

ABC

(Continued from page 39)

The Faragher Brothers—“Fara- gher Brothers” (ABC) —This Southern California family—Jimmy, Danny, Tommy and Davey Faragher—are credited with nine of the 10 tunes on their debut album.

Eddy Raven—“This Is Eddy Raven” (ABC/Dot)—This country singer/songwriter has already made the charts, both with his own hit single, and hit singles he wrote for other artists. This collection should show what this country crooner is all about.

RECORD WORLD MARCH 27, 1976 42

www.americanradiohistory.com
This month the Mythical Group will rock the Country like it's never been rolled before!

On March 23, this year's NARM Convention will present a seminar entitled "Perfekt Records & Tapes, Part II," devoted to a discussion of the problems connected with furthering the career of a Mythical Group currently involved with a second album release and initial tour. The seminar will cover all aspects of the group's career and will encourage audience participation via question-and-answer periods during the panel discussion.
We told you we mean business!

WINNER OF A STEREO REVIEW MAGAZINE RECORD OF THE YEAR AWARD.

MONTY PYTHON'S FLYING CIRCUS
Monty Python's Flying Circus

"A STRAIGHT AHEAD PERFORMANCE OF SOLID SONGS YIELDS THEIR BEST EFFORT."-Wallace

McKENDREE SPRING
Too Young To Feel This Old

EX-DAVID BOWIE BACK-UP BAND NOW "A MIGHTY ADDITION TO THE FOREFRONT OF ROCK'S HEAVY WEIGHTS."-Ira Robbins

SPIDERS FROM MARS
Spiders From Mars

GRAMMY AWARD NOMINEE FOR BEST SPOKEN WORD, DOCUMENTARY OR Drama RECORDING, 1976.

ALISTAIR COOKE
Talk About America

"...JAM-PACKED WITH SMOKERS"-Black American
CONTAINS SMASH "I AM SOMEBODY."

PHIL EVERLY MYSTIC LINE
Phil Everly Mystic Line

"... EXCITING, ENERGETIC, ECLECTIC"-Bob Kass, Cash Box.

JIMMY JAMES & The Vagabonds
You Don't Stand A Chance If You Can't Dance

LAVADA
Lavada

"... DISARMING AND VERSATILE"-Stereo Review.

LAVADA
Lavada

"... MAGNETIC APPEAL"-Record World
CONTAINS DISCO HITS "SAD SWEET DREAMER" AND "MR. COOL" AS HIGHLIGHTED ON ABC-TV'S "DISCOMANIA."

Mystic Line
Mystic Line

"THE TOTAL EFFECT OF IT IS BEAUTIFUL; AN OUTSTANDING NEW ALBUM."-R. Worth Star-Telegram

Owlcreek Incident
Owlcreek Incident

"THIS IS MUSIC YOU CAN DANCE TO OR JUST LISTEN TO, BUT ALWAYS ENJOY. TO FOLLOW UP THEIR RECENT DISCO SMASH, 'EBB TIDE.'

The Pye History of British Pop Music

- THE SEARCHERS
- DONOVAN
- TRAD JAZZ
- MUNGO JERRY
- THE KINKS
- BEST OF THE BRITISH INVASION
- DONOVAN VOL. 2
- THE SEARCHERS VOL. 2
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www.americanradiohistory.com
Casablanca: Avoiding 'Classic Cliches'

LOS ANGELES—As president of a successful independent record company, Casablanca's Neil Bogart likes to avoid the classic merchandising cliches. "It’s difficult to sidestep the obvious merchandising strategies, but we’ve also learned that when you ‘sell product’ you must literally bring a musician or group of musicians to the people.” The rise neatly reflects his philosophy. From the beginning, Casablanca was directly involved with the group’s image: staging, tour direction—even the fact that they would remain unphotographed without their “masks.” Once on tour, the group was supported with a massive merchandising effort including radio and TV spots, posters and in-store displays. Obviously, the effort paid off.

Bogart emphasizes that tour-support and long-term career planning are the foundations of all Casablanca merchandising. The merchandising function is a “combination of all Casablanca creative services, promotion and public relations.” The label is dedicated to campaigns that fit the needs of each individual artist. So it is that when groups like Angels, Giants, Hugh Masekela or Buddy Miles require equipment or rehearsal halls, it is considered part of the overall “selling” plan. When Donna Summer appears on television, it’s not without the aid and support of the entire record company. When a group like Parliament begins to explode, it’s precisely because the label helped nurture and support the tour necessary for direct audience contact.

As Bogart explains, “Once your musicians go out to meet the people — at the right time and in the right place — it’s no problem to tailor-make a merchandising campaign to sell an album. At the point-of-purchase, musician and audience already know one another. That’s why at Casablanca we make it a point to merchandise the artist as well as the album.”

Wishbone Ash Campaign Begun by Atlantic

NEW YORK — A major marketing and merchandising campaign centered around the release of the new Wishbone Ash album, "Locked In," has been announced by Atlantic Records senior vice president of marketing Dave Glew.

The campaign coincides with the first extensive U.S. tour of 1976 by Wishbone Ash, which began the first week in March with dates in Texas and Louisiana and concludes on the west coast in mid-April.

Atlantic’s team of regional marketing directors, in conjunction with the WEA Corporation sales and promotion forces, are following all tour action closely, and are reporting significant re-orders for the new album from all markets, according to the label. This is the result of tight coordination between FM radio airplay and commercial spots that tie in the concert with local record dealers. Coinciding with the album’s release earlier this month, dealers were provided with stocks of four-color Wishbone Ash posters (based on LP cover graphics) as well as easel-backs of the cover.

WFO Signs Chamber Bros.

WFO president Wes Farrell has signed an exclusive recording and writing contract with the Chambers Brothers. They will record for Chelsea with WFO’s publishing companies representing their writing. Pictured at the signing are (from left): Julius Chambers, Joe Mascia (manager), Gary Frischer (manager), Joe Chambers, WFO Music Group president Steve Bedell, Farrell, George Chambers, Greg Dickerson, Willie Chambers, Mike Frischer and Lester Chambers.

FOUR YOU LOVE

Robert Knight
"Second Chance"
Private Stock

Buzz Cason
"Places"
Janus

Mac Gayden
"Skyboat"
ABC LP

Jimmy Buffett
"The Captain and the Kid"
from Havana Daydreamin’/ABC LP

Stations Needing Service Contact:
bill martin
bcp/Let There Be Music
2804 Azalea Place
Nashville, Tenn. 37204
(615) 383-6682

RECORD WORLD MARCH 27, 1976
"California Soul" rolled into New York over the weekend, uncrating all kinds of musical apples and oranges. The marketplace for this four-day blast of black sounds was the reliable old Beacon Theater, which has rarely had so much so good.

"That soulful, orange-sweet sound of the West Coast blended surprisingly well with the Big Apple bite and brass. And Warner Bros. did their part too, remembering to bring the orchestra, seasoning the proceedings with all manner of extravagance and star power (rock, jazz, R&B, soul) and mercifully leaving the lemons and pits back in L.A."

—George Drapeau, New York Daily News

**Ashford & Simpson**

"Both were visually and vocally first rate."

"A remarkable performance...they are superb."

—Variety

—N.Y. Amsterdam News

**George Benson**

"George Benson stepped forth to confirm his billing as 'the godfather of guitarists'...moving from jazz to rock to rhythm and blues as effortlessly as he moved up and down the neck of his guitar."

—New York Daily News

"His personal style of guitar, featured on 'Take Five' and Bobby Womack's 'Breezin,' is rivaled only by his excellent voice..."

—Cash Box

**Alice Coltrane**

"The most informal music of the night and in many ways the most honest...Mrs. Coltrane and her musicians exuded a quiet strength..."

—New York Times

"Alice Coltrane's only flaw was that the audience kept shouting for more since her set was so short."

—New York Amsterdam News

**Graham Central Station**

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

—Record World

**LeRoy Hutson**

"In top vocal form and on keyboards...he earned strong mitting."

—Variety

**Impressions**

"The Impressions' set was a dynamic one abounding in impeccable four-part harmonies and tent revival exhortations...a creative tension...gives each number a life of its own."

—Record World

**Al Jarreau**

"Extraordinary...besides having a great voice, there are few instruments he cannot imitate. Watch out world, because Al Jarreau is coming through."

—New York Amsterdam News

**Pat Martino**

"An exceptionally gifted young jazz guitarist...a breathtaking unaccompanied solo on acoustic guitar."

—New York Times

**David 'Fathead' Newman**

"Newman...played with a commanding display of insight, startling the audience with a disco-cum-jazz sound that actually worked."

—New York Daily News

"Newman's style is smooth, his tone impeccable in a way that only experience develops."

—Cash Box

**David Sanborn**

"...treated the crowd to his popular brand of California funk. Each Sanborn solo brought enthusiastic crowd reaction."

—Cash Box

**Staple Singers**

"The Staple Singers...were enthusiastically received by the mixed black and white audience, and the group responded with an energetic set...Mavis Staples' voice...combines elements of soul and gospel in a compelling way that had the audience cheering lines even from unfamiliar songs."

—Record World

**Miroslav Vitous**

"His technique is awesome...Vitous' bass work provided his set's most stunning moments."

—Cash Box

**Dionne Warwick**

"Dionne Warwick gave her sellout audience what they had come for...her all-around panache had them shouting for more."

—Variety

"Her triumph was more than one of sheer presence and vocal ability; it was one of artistic integrity as well..."

—Record World

**Everybody liked something at California Soul**

Beacon Theatre, New York City
February 26-29, 1976
Presented by
Warner Bros. Records
and Ron Delsener
Thanks, everybody!
THE ALBUM CHART

MARCH 27, 1976

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST, Label, Number (Distributing Label)</th>
<th>WKS. ON CHART</th>
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<tbody>
<tr>
<td>1. 54</td>
<td>CLASSICAL BARBRA BARBRA STREISAND/Columbia M 33452</td>
<td>4 F</td>
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<tr>
<td>55. 51</td>
<td>THE BEST OF GLADYS KNIGHT &amp; THE PIPS/Buddah BDA 5653</td>
<td>7 F</td>
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<td>56. 50</td>
<td>THE HUNGRY YEARS NEIL SEDAKA/Rocket Pig 2157 (MCA)</td>
<td>25 F</td>
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<td>57. 64</td>
<td>MOTHERSHIP CONNECTION PARLIAMENT/Casablanca NBLP 7022</td>
<td>6 F</td>
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<tr>
<td>58. 58</td>
<td>WAKE UP EVERYBODY HAROLD MELVIN &amp; THE BLUENOTES/Philadelphia Intl. PZ 33808 (CBS)</td>
<td>17 F</td>
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<tr>
<td>59. 47</td>
<td>PRISONER IN DISGUISE LINDA RONSTADT/Asylum 7E 1045</td>
<td>26 F</td>
</tr>
</tbody>
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CHARTMAKER OF THE WEEK

60. 113 | COME ON OVER OLIVIA NEWTON-John MCA 2186 |

61. 53 | TIMES OF YOUR LIFE PAUL ANKA/United Artists LA569 G | 14 F |
| 62. 70 | THE LEPERCHAUN CHICK COREA/Polydor PD 6062 | 4 F |
| 63. 63 | RELEASE HENRY FITZGERALD/Lifesong LS 6002 | 5 F |
| 64. 65 | STRUTTIN' MY STUFF ELVIN BISHOP/Capricorn CP 0165 (WB) | 9 F |
| 65. 130 | ROCK 'N' ROLL LOVE LETTER BAY CITY ROLLERS/Apollo 4071 | 1 F |
| 66. 54 | LOVE TO LOVE YOU BABBY DONNA SUMMER/Oasis OCLP 5003 | 22 F |
| 67. 78 | SWEET HARMONY MARIA MULDAUR/Reprise MS 2225 | 3 F |
| 68. 57 | HE'S A FRIEND EDDIE KENDRICKS/Tamla T6 34551 (Motown) | 7 F |
| 69. 97 | SOUND OF MUSIC (ORIGINAL SOUNDTRACK)/RCA LSO 2005 | 2 F |
| 70. 81 | LOOK OUT FOR #1 BROTHERS JOHNSON/A&M SP 4567 | 2 F |
| 71. 73 | CITY LIFE BLACKBERRY/Fantasy F 9490 | 16 F |
| 72. 92 | BETWEEN THE LINES JANIS IAN/Columbia PC 33394 | 30 F |
| 73. 43 | ROBIN TROWER LIVE/Crystalis CHR 1089 (WB) | 1 F |
| 74. 110 | A TRICK OF THE TAIL GENESIS/Atco SD 36 120 | 1 F |
| 75. 95 | SILK DEGREES BOZ SCAGGS/Columbia PC 33920 | 2 F |
| 76. 80 | SUNBURST FINISH BE-BOP DELUXE/Heritage ST 11478 (Capitol) | 6 F |
| 77. 82 | LOOK INTO THE FUTURE JOURNEY/Columbia PC 33904 | 3 F |
| 78. 78 | CHRONICLE CREEDENCE CLEARWATER REVIVAL FEATURING JOHN FOGERTY/Fantasy CCR 2 | 3 G |
| 79. 79 | DISCO-FIED RHYTHM HERITAGE/ABC R&B 934 | 3 F |
| 80. 83 | SMOKEY'S FAMILY ROBINSON SMOKEY ROBINSON/Tamla T6 34551 (Motown) | 3 F |
| 81. 84 | BABY FACE WING & A PRAYER FIVE & DRUM CORPS/Wing & A Prayer HS 3025 (Atlantic) | 3 F |
| 82. 86 | KGB/MCA 2166 | 3 F |
| 83. 85 | MASQUE KANSAS/Kirshner PZ 33806 (CBS) | 5 F |
| 84. 131 | KINGFISH/Round 2X LA564 G (UA) | 1 F |
| 85. 85 | THE SALSOUL ORCHESTRA/Salsoul SSS 5001 | 8 F |
| 86. 104 | WE SOLD OUR SOUL FOR ROCK 'N' ROLL BLACK SABBATH/ Warner Bros. 2BS 2923 | 1 H |
| 87. 96 | INSEPARABLE NATALIE COLE/Capitol ST 11429 | 25 F |
| 88. 48 | FISH OUT OF WATER CHRIS SQUIRE/Atlantic SD 18159 | 10 F |
| 89. 76 | FAMILY REUNION THE C JAYS/Phil. Intl. PZ 33007 (CBS) | 18 F |
| 90. 71 | SEDAKA'S BACK NEIL SEDAKA/Chrysalis APL1 33808 (MCA) | 36 F |
| 91. 96 | WINGS OF LOVE TEMPTATIONS/ Gordy G 97151 (Motown) | 1 F |
| 92. 92 | LOVE AND UNDERSTANDING Kool & the Gang/De-Lite DEP 2018 | 10 F |
| 93. 45 | BACK TO BACK BREECKER BROTHERS BAND/Arista 4061 | 3 F |
| 94. 76 | HAVANA DAYDREAMIN' JIMMY BUFFETT/ABC ABCD 914 | 5 F |
| 95. 68 | BAY CITY ROLLERS/Arista 4049 | 25 F |
| 96. 75 | LOVE TRIOLOGY DONNA SUMMER/Oasis OCLP 5004 (Casablanca) | 1 F |
| 97. 107 | LED ZEPPELIN IV/Atlantic SD 7208 | 2 F |
| 98. 101 | DANCE YOUR TROUBLES AWAY ARCHIE BELL & THE DRELLS/TSOP PZ 33844 (CBS) | 1 F |
| 99. 100 | CAPTURED LIVE JOHNNY WINTER/Blue Sky PZ 33944 (CBS) | 1 F |
| 100. 111 | STARCASTLE/Epic PZ 33914 | 1 F |
It's Been Worth The Weight!

A HIT SINGLE FROM
THE BAND

OPHELIA

from their acclaimed album,
Northern Lights - Southern Cross

www.americanradiohistory.com
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Who In The World: Sweet--The Making of a Superband

By BARRY TAYLOR

NEW YORK—The making of that really great three minute single has been an all but forgotten art in the '70s—an art that has recently been revived by a handful of groups whose appeal is broad enough to span AM and progressive markets. The most successful of these practitioners has been Sweet (Capitol) whose current chart single, "Action," (#21 with a bullet) has already racked up worldwide sales in excess of 11/2 million. Their latest album, "Give Us A Wink" is bulleted this week at #37.

While they are still considered a relatively new entity in this country, Sweet's singles sales have totaled a staggering 13,000,000 worldwide since January, 1971. The U.S. was, in fact, the last world market for Brian Connolly (vocals), Mick Tucker (drums), Steve Priest (bass) and Andy Scott (guitar) to conquer, having reached the status of demigods in Germany and throughout Scandinavia where their popularity is only rivaled by groups like the Rolling Stones and The Who.

Sweet was formed in 1968 by Connolly and Tucker who were previously with The Wink Wrights, a group that also included future Deep Purple people Ian Gillan and Roger Glover. Priest and guitarist Frank Torpky rounded out the original line-up and recorded a song titled "Slow Motion" for the Fontana label. A shift to EMI and three more singles, "Lollipop," "All You'll Ever Get From Me" and "Get On The Line," failed to make an impact.

Torpky was replaced by Mick Stewart in 1969 who was then replaced by Scott a year later when the group entered a management/production deal with the fledgling songwriting team of Nicky Chinn and Mike Chapman and producer Phil Wainman.

The Chapman-Chinn team was responsible for turning out intentionally commercial songs and enjoyed a high percentage of top ten chart successes for Sweet, Suzi Quatro and Mud. Sweet benefited by this partnership with a respectable string of hit singles in the U.K. and continental Europe which included "Funny Funny," "Co-Co."

"Alexander Graham Bell," "Poppa Joe," "Little Willy" and "Wig Wag Bam." All the while Sweet's lyrics and vocals continued to improve and they began to sound more purposeful with their instrumental work, but they were only given the opportunity to express their creativity on occasional B-sides.

"Little Willy" was released in the U.S. in 1973, over a year after it was on the British charts. The song became a hit of substantial proportion, but lacked the thrust to send it to the top. Though the group failed to produce a follow-up, they earned their first number one single in Europe with "Blockbuster." An important transitional record, it placed more emphasis on the music which was punctuated by a heavy beat. This was followed by "Hellraiser" and "Ballroom Blitz" which closed out 1973 along with a successful concert tour of Europe in which the group proved itself a viable live attraction with a show that included a variety of films and taped special effects.

Sweet broke away from Chapman and Chinn in 1974 after "The Six Teens," though another song, "I Wanna Be Committed" was already recorded. The group was just finishing the "Desolation Boulevard" album at the time and chose "Fox On The Run" as their first self-penned single. It soared to the top five in England, "I suppose we made some good records with them," Priest recently said of Chapman and Chinn, "It was quite a successful partnership considering what it was designed for. But we always knew that it would come and that it was just a matter of time before we got more confident in our writing."

America was not part of the game plan until Sweet signed a management pact with Ed Leffler, who brought the group to Capitol after months of searching for the right label. The group was urged to release the two year old "Ballroom Blitz" as their first "comeback" single, and it promptly shot up the chart, followed closely by "Fox On The Run" which gave them their second top ten single in the U.S. in six months.

Their follow-up, "Action," is also a self-penned number and has been supported by a 40 city headlining tour. Already a Record World powerhouse pick, the song shows every sign of becoming their biggest hit yet.

At the end of 1975, there were close to 9,000,000 (million) people watching re-runs of STAR TREK! And the figure has risen since then! Paramount is scheduled to start shooting a major film based on the "5 year mission of the Enterprise" this summer.

We offer a spaced-out version of the theme—a real winner! Plus, hundreds of other profit-making children's records, books, tapes, displays, etc., etc. . . .

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All you "Closet Trekkies" come on out!
ELO: A Synthesis of Solid Sound

LOS ANGELES—The Electric Light Orchestra (UA) continues to produce stimulating effects by combining two supposed antithetical forms—rock and classical music—a marriage made not in heaven, but in the creative recesses of guitarist Jeff Lynne's inventive mind.

THEATER REVIEW

'Bubbling Brown Sugar'
Scores on Broadway

NEW YORK—"Bubbling Brown Sugar" is the perfect example of a book struggling to meet the needs of its real start-up production concept. The musical, which opened recently at the Ania, never decides if it is a show or a revue, and unfortunately, that indecision truly hampers the evening's continuity. Better sometimes that scenes be separated by a lowered curtain or blacked-out stage than by superimposing an unnatural chain of events.

What "Bubbling Brown Sugar" does have going for it, and what, in the end, will probably make it a big Broadway success, is an excellent company, beautiful staging, almost non-stop ensemble dancing, and at least four first-rate show-stoppers.

Score

An overview of Harlem nightlife in the days of speakeasies, big bands and Billie Holiday, the score draws on much that is familiar as well as a surprising few new songs by Danny Hol gate, Emme Kemp and Lillian Lopez, all in keeping with the spirit and energy of the era it treats.

The orchestral arrangements are bland in many instances (why not use the Basie Band, in whose repertoire much of this material remains?), but Carolyn Byrd's gospel medley, which gives the show a welcome change of pace, is both good and fresh.

Vivian D'Angelo, who headlined the opening night, has a lovely voice that captures the spirit of the period. She is also fortunate to have a fine violinist, Lynne's winner, as her musical director.

Little Feat

Little Feat (Warner Bros.) has had a studio approach the last couple of years that has been increasingly rhythm-oriented and less melodically focused—with a corresponding downplaying of Lowell George's previous position as leader and focal point of the band. Those trends were all too apparent in Little Feat's live set, where the sound mixdown couldn't hope to capture the group's critically acknowledged penchant for nuance.

In concert, this time around, the funk was a bit too static; the rhythms were seemingly interchangeable. "Dixie Chicken," though, and "Trapeze Boogie," managed to overcome Little Feat's hopefully temporary energy crisis.

Mike Harris

BMI Ups Guttenberg

NEW YORK—Dr. Helmut Gut tenberg has been named vice president, foreign performing rights administration, for BMI (Broadcast Music, Inc.). In that capacity he will maintain BMI's relations with 34 foreign societies with whom the performing rights organization has reciprocal agreements.

CLUB REVIEW

Allison, Fulsun Show Blues Mastery

LOS ANGELES—The blues were reverently saluted at the Troubadour recently with the appearance of veteran Lowell Fulsun (Granite) and Luther Allison (Gordy), a relative newcomer to the lot by most R&B standards, as the pair took their turns on stage delivering their interpretations of such traditional favorites as "Tramp" and "The Thrill Is Gone"—interpretations that reflect each artist's respective position on the family tree of the blues idiom.

Fulsun has been a staple along the blues circuit for nearly forty years fathering such songs as "Black Knight," the before mentioned "Tramp," "Three O'Clock in the Morning" and "Reconsider Baby." Elvis Presley, Sam Cooke, Leon Russell, B.B. King, Otis Redding and T-Bone Walker are just a few of the artists who have paid tribute to the composer by recording his songs.

Fulsun's stint at the Troubadour was enthusiastically applauded as his warm, earthy voice quickly enveloped the room, opening his performance with a pacesetter appropriately called "Doctor of R&B." He then moved into "Do You Love Me Baby?" which was met with boisterous affirmation, "Black Knight," a song that he first recorded back in 1954, and "Talk To Me Baby." "Cloudy Day," "Tramp" and a partial replay of "Do You Love Me Baby?" capped the set.

Fulsun's backup group, an eight piece band from Washington, D.C. who quite rightfully call themselves The Free Form Experience, warmed up the stage by performing a mini-set of their own material including "Blowin' My Mind" and "Reach A Little Higher." Though bursting at the seams with talent and a lot of steam, the burgeoning group became almost subdued by contrast as the master artist took his place on stage as head of the family.

Luther Allison

Luther Allison, who headlined the night, is a proficient guitarist and charismatic singer who was able to immediately engage the audience in horticulture and gregarious hand-clapping. While undoubtedly a student of the traditional blues school, Allison's work suggests more of a jazz signature which was a complementary contrast to his predecessor's performance. After some light conversation and a dedication, he slid nicely into his opening number, "The Thrill Is Gone," followed by " Ain't No Sunshine When She's Gone" which he cleverly accented with some well-executed guitar riffs. He then played some tasty cuts from his new album, "Night Life," that included "The Bum Is The Man," and his favorite, "I Can Make It Through The Day." Allison presented himself as a secure musician with a definite stylistic identity. His arrangements were backed by a tightly knit group who provided a steady jazz undertone to his frequent feverish guitar licks.

Shelley Selover

Nashboro Sets Singles, Names New Distributors

NASHVILLE — Nashboro Records and its satellite labels have announced the signing of two new acts, the release of six new gospel singles and an alliance with two new distributors, Nashboro president Bud Howell announced the signing of Ureas and Skip Mahoney and the Casuals, both discoriented groups. Singles on both of these acts ship immediately.

Meanwhile, Shannon Williams, vice president in charge of gospel production, has announced the release of singles by the Reverend Ruben Williams, Luther, the Soul Searchers, the Reverend Charles Robinson, Professor Harold Boggs, the Reverend Morgan Babb and Dave Whiftield.

Distributors

On the distributor scene, Howell has announced the appointment of Associated Distributors, the Phoenix area, and Program Records of Union, New Jersey will handle the New Jersey area. Both distributors will market the entire Nashboro line, which includes Creed, Kenwood, Abet, Excello, Mankind, Nasco, Nashboro and Ernie's.
The bad news about Steve Hackett's Voyage of the Acolyte: Despite the fact that Voyage of the Acolyte's late-1975 English release was greeted with tremendous Stateside response (critical acclaim, radio play, demand beyond supply at import specialty stores), the album has not been released in the U.S.

The good news about Steve Hackett's Voyage of the Acolyte: It has just had its American release, courtesy of Chrysalis Records.

Steve Hackett is the guitarist with GENESIS and will be performing with them on their upcoming tour:
CASABLANCA.
690,000 IN 5 DAYS.

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CasaBlanca
RECORDS & TAPES

DESTROYER NL7025
Optimism Reigns at Peaches/Atlanta

By HOWARD NEWMAN

ATLANTA — Coming off a strong Christmas selling period, Peaches/Atlanta store is gearing up for an even stronger Spring. According to store manager Stan Gleason, the month of January continued in the selling ways of the Christmas season; in fact, Gleason states, "We did better than we did last year."

There's no problem in Atlanta, according to Gleason; "Sales were good and the buying continued through December. Spring should be just as busy as the fall, and we'll keep ordering as long as we have been because of the heavy volume." There are a number of factors contributing to the heavy volume of blank cassette tapes over in current album product. Gleason, reports, there is increasing sales in blank tapes and accessory products. He said, "We built a new stand in the front of the store so the public can get to the tapes by themselves." A widely priced assortment of disc washers is reported to be a big sales item in the accessory category. Gleason does not project quite as good a year for pre-recorded cassettes. He notes that the stores are selling about the same rate they did during the Christmas season, but this is nowhere as good as sales on eight-track tapes. Gleason also feels that the future of the pre-recorded cassette is not as rosy as that of the eight track.

Other types of product that are moving well at Peaches/Atlanta are catalogue cut-out items and imported extended play singles. Gleason says that both cut-out tapes and albums are selling well and notes, "There's some really good stuff that has been cut-out recently like Eric Clapton's '451 Ocean Boulevard' and Crosby, Stills, Nash and Young." The EP 45's, imported from England, are not generally available in the Atlanta area and therefore these discs of The Beatles, Rolling Stones and David Bowie are popular sales items.

There are some types of product that Gleason says do not contribute to high sales volume. He notes that the sales of quadraphonic albums are disappointing. A more major complaint is lodged against the recent plethora of "Greatest Hits" packages. Gleason says, "Greatest hits packages tend to kill off catalogue sales. People are picking up the greatest hits and not getting into the catalogue of artists like Chicago and America." Although "Greatest Hits" albums are hurting catalogue sales of the groups concerned, Gleason notes a wider range of general catalogue moving at Peaches. He feels that "we're selling more MOR and classical products than in recent times, a positive sign of interest in recorded music. Gleason says that business has been so good recently that "we could be totally out of new records, but there will still come in and buy catalogue. It baffles me, but people are buying so many records!" This is why there is great optimism at Peaches and Gleason predicts continued heavy orders into the Spring.

Even with the positive picture that he presents, Stan Gleason has several recommendations to further increase business. He said, "Record companies need to do more innovative displays. Large cutouts and posters are good, but there's too much run-of-the-mill stuff being done." Gleason is also an advocate of more in-store air play being used to promote albums. This is a tremendous point-of-purchase tool; however he is also a big advocate of radio advertising. He says, "Radio advertising is where it's at." Peaches hasn't tried advertising in the local, youth oriented newspapers yet, another possibility for increasing record sales in Atlanta.

Retailers Dialogue

Schulven: I definitely am. For awhile rock and roll was about all we had, but the record companies are starting to diversify and now we're getting reggae and disco. Warner Brothers used to be known as a rock and roll label, but even they are diversifying immensely.

Guarnieri: Jazz and rock are still strong. A lot of the major artists aren't selling as big as they used to. More types of music are selling because people's tastes are becoming more varied; they're getting tired of hearing the same thing by the same groups.

Did sales of pre-recorded cassettes improve at all during the holiday season and in January? How do you feel about the future of these products?

Bressi: I think in our markets we're one of the few stores that does try to stock a good selection, as much as we can. As a matter of fact, we stock about 400 titles and it's the number one turning item in the entire store. We've never had them out in a long box because we do have them out in a long box, where the customer can shop them. I've heard for the last couple of years Pre-recorded cassettes have been out there. I think that these items are a dead issue, but manufacturers are still making them. We are still making them. And as long as there's so many cassette recorders out there, I think we'll continue to sell pre-recorded cassettes.

De Fravio: They improved because sales overall improved, but on a percentage basis compared to what other things are selling, no.

It's a funny thing, because when they first came out I thought they'd just take over eight-track, but right now I think they'll continue to be third class citizens, behind the LP and the eight-tracks. I personally prefer cassettes, but consumers by and large seem to prefer eight-tracks. You know, we have so many stores in the south east and we've gotten people to walk in and see them selling for $2.99.

Shaw: Our Tower stores do much better on cassettes than the nation does. We run even or better in sales of cassettes. I really don't know why we do so well with cassettes; all I know is we sell a lot of them. The south is supposed to be a big market for eight-track tapes, but I hear they can't get arrested with a cassette. In the store we isolate the tape section from the rest of the store, and we merchandise the eight-tracks and the cassettes together.

Keenan: They're definitely on the upswing. If anything, we've been having problems getting them. No one seems to be carrying proper quantity. It's hurting the selection of what we carry in our stores. We carry just about 900 cassette titles and 1200 eight-track titles, and we're finding that we can't keep the cassette racks filled as readily as we can the eight-tracks. In blank tape, we're selling three and four on one blank tape versus eight tracks, which means there's an awful lot of cassette players out there and a lot of those people don't have the expenditure to buy the blank tapes. I think we're probably selling, for every three eight-tracks, two cassettes. In a college town like Eugene cassettes are outselling eight tracks.

Bressi: I think there are some very comparable sizes of the year. You could say the big expenditures will be in November, December and January, then before and immediately after there's kind of a lull where you sort of get yourself back together and take a look and see where you stand. Without quoting exact figures, I can tell you that people have come into the store in the last few weeks and have bought blank cassettes and this has made blank cassette sales go up.

What is the difference between your spring and fall expenditures versus the volume of business expected at these times?

Bressi: I think they're very comparable sizes of the year. You could say the big expenditures will be in November, December and January, then before and immediately after there's kind of a lull where you sort of get yourself back together and take a look and see where you stand. Without quoting exact figures, I can tell you that people have come into the store in the last few weeks and have bought blank cassettes and this has made blank cassette sales go up.

De Fravio: That's a tough one because fall is pre-Christmas and our year is geared toward Christmas—that's when we make our money; I think that's when everyone makes their money. Our fall advertising is (Continued on page 28)

www.americanradiohistory.com
RCA Has Soundtrack From 'Space: 1999' TVer

NEW YORK — RCA Records is releasing an album of music from the soundtrack to the television series, "Space: 1999." The show, starring Martin Landau and Barbara Bain, has been one of the most successful syndicated features ever to appear on TV. Produced by Independent Television Corp., the science fiction series has been seen this season on 155 independent stations and has been renewed for even more stations in 1976-77.

Mushroom Completes Distributor Line-Up

LOS ANGELES — Mushroom Records, Inc., the Canadian record label newly established in the United States, has completed its network of distributors, which now numbers 22, according to label head Shelly Siegel. Mushroom's distributors now include ABC Records and Tapes, Seattle; Record Merchandisers, Los Angeles; Record Sales, Denver; Pacific Records and Tapes, San Francisco; Commercial Music, St. Louis; Helicher Brothers, Minneapolis, Dallas/Houston, Miami, and Atlanta/Memphis.

Alta Distributors, Phoenix; Action Music, Cleveland; Best Distributors Buffalo; Apex-Martin, New York/Newark; Aquarius Distributors, Hartford/Boston; Arc-Jay Kay, Detroit; M.S. Distributors, Chicago; Schwartz Brothers, Washington/Baltimore and Philadelphia; Stan's Record Distributors, Shreveport, La.; Music City, Nashville; Bib Distributors, Charlotte, N.C. and All-South Distributors, New Orleans.

Stark Reports Strong Company Growth

- NORTH CANTON, OHIO — Stark Record and Tape Service held its 7th Annual Profit Sharing Dinner and Seminar here March 1-3. Highlighting the three-day affair was the opening night address by Paul David, president of Stark Records, who announced that the company, in 1975, achieved the greatest growth in its 18-year history.

"Make no mistake about it," said David, "our planned and concentrated use of media, coordinated with in-store promotion and selling packages, has yielded definitive results. Our ability to pinpoint the demographic segments responding to our promotional blitzes has paid us handsome dividends.

David announced that gross sales in 1975 were up by 47 percent to $19 million dollars, that the total of Camelot stores was up by 50 percent to 45 units (with 14 more planned for 1976), that the chain's geographic market coverage in both retail and wholesale was up by 32 percent and now extends to 17 states, and that the number of employees was up 45 percent to 402 people.

"I'm the first one to realize that we have no secret formula or fool-proof system of success," David told the employees. "What separates us from our competitors is YOU—you make the big difference."

Racks Upgraded

Near the end of his speech, David scored distributor and rack jobber apathy which he said has resulted in a "welfare state of mind" that is "detrimental to our industry and must be eliminated if we are to maintain our collective well being.

"Distributors and rack jobbers who expect manufacturers to produce, advertise and promote records and tapes on their behalf only to send large percentages of their inventories back for return are not flexing their muscles but rather exhibiting their incompetence.

"To those distributors and racks for whom advertising is an expense and not an investment, to those for whom merchandising is a luxury and not a necessity, and to those for whom the return of goods is a crutch and not a discretionary privilege, we say bluntly—clean up your act for your own good and for the good of our industry."

The company's national sales meetings, conducted by members of Stark's staff, discussed topics of merchandising, store organization and uniformity, use of advertising media, operations and purchasing, and security.

Product presentations were made during the three days by the WEA Corporation, RCA Records, Columbia Records and Aristat Records.

Tuesday evening saw the Stark aggregation treated to a special performance by Monument Records recording artist Larry Gatlin. Wednesday afternoon, Aristat recording artist Eric Carmen lunched with the Stark crew and answered questions about his upcoming single release and future recording plans.

Wednesday evening was hosted by all of Stark Records' suppliers and offered Stark's management team an opportunity to mingle with and exchange ideas with many of the industry's manufacturers. Paul David concluded the three-day affair by awarding gold records to those management people with five years of service to Stark Records.

Atlantic Inks Don Harrison Band

Atlantic Records chairman Ahmet Ertegun and director of A&R Jim DeLehant have announced the signing of the Don Harrison Band to a long-term exclusive worldwide recording contract with the label. "Sixteen Tons" (the tune originally made famous by Tennessee Ernie Ford two decades ago) b/w "Who I Really Am," the band's debut single, is set for March 29 release. The single and the band's debut album, "The Don Harrison Band" (set for release within two weeks after the single), were recorded and mixed at Factory Productions, Berkeley, California. The Don Harrison Band includes lead singer, rhythm guitarist and songwriter Don Harrison, the rhythm section of Doug "Cosmo" Clifford and bassist Stu Cook (both original 13-year members of Creedence Clearwater Revival), and Los Angeles recording artist (of Crowsfoot and session guitarist Russell DeShell. The Don Harrison Band is represented by Jackie Krut of BMG (Personal Management) in Los Angeles. Shown at the signing in L.A. are, from left: Jim DeLehant, Don Harrison, Ahmet Ertegun, Doug "Cosmo" Clifford, Stu Cook, Russell DeShell, and (seated) Jackie Krut.

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lives next door to the Diplomat Hotel
and invites his old friends to see him!
Tel.: 929-2880

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That's the Way in Canada

Andy Nagy.

DEDE'S DITTIES TO WATCH: "Let's Get Down To Business" — Pat Lundy (Pyramid); "Fallin' Like" Dominos - Donald Byrd (Blue Note); "Here I Am, Come And Take Me (Reggae)" — Phillip & Lloyd (The Blues Busters) (Scepter).


CTI vice president in charge of sales Buzzy Willis has allegedly been relieved of his duties but will remain until the end of the month. Willis was not available for comment.

Found guilty last week by a grand jury was Fred Reece who was indicted for tax evasion. He was found guilty on three counts: failure to file on time in '72 and '73 and failure to report entire income for '73. Sentence has not been handed down as yet.

(Continued on page 93)
A New Record on Brunswick

MA-MO-AH

TONY VALOR
SOUNDS ORCHESTRA

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"A TOM MOULTON MIX"

Produced for
T.N.T. Productions

Watch for
BOHANNON'S
New L.P. Coming Soon

BRUNSWICK

DAKAR
Capricorn Re-Signs Grinderswitch

Phil Welden, president of Capricorn Records, has announced the re-signing of Grinderswitch to a new recording contract with the label. Grinderswitch also re-signed with Capitol Records for management and with the Paragon Agency for booking representation. Pictured at the signing are, from left: Larry Howard of Grinderswitch; Corale Goldman of Phil Welden and Associates; Dru Lambar, Rick Burnett, Joe Dan Petty and Stephen Miller of Grinderswitch; Phil Welden; and Alex Hodges, president of the Paragon Agency. Grinderswitch is currently in the studio at work on their new album, "Pullin' Together," which is set for a June release.

The Coast (Continued from page 16)

Drew, Joe Smith, Jerry Moss, Eli Roberts, Al Teller, Artie Mogull, Steve Wax, Bruce Wendell, Chuck Kaye and Gil Friesen—the Senator's re-election campaign show went off with a big green boost... But Stein, the new promotion hotspot at Elektra-Asylum, is off on a 15 city tour to introduce the nation to three new EA albums, which the Shakers (an excellent Berkeley-based white reggae band), Steve Goodman (whose "Black Rose" shows much-deserved raves for JD's singing/songwriting and Peter Asher's superb production) ... Michael Ochs has hit the road as well. He's accompanying Freddy Fender on his Australia/New Zealand tour, so don't expect Michael to return your calls until mid-April... The Bay City Rollers, who are not The Beatles but are a hit nonetheless, will be on the West Coast next week for various promotional exercises in front of their short-awaited American tour. They'll be on the "Midnight Special" on April 19th, and then a number of other prime time and late-night teevee venues... You should look for Bread to reform in the near future; their "Greatest Hits" remains among the largest sellers Elektra/Asylum's ever had, and may even be the biggest... The Sweet gave a party here at the Beverly Hills Hotel, a Capitol Records employees-only affair to thank the key people at that label for their support in breaking the group... Watch for some news from Danny Goldberg, whose exit from Swan Song was reported in RW last week. Considering that Goldberg helped shape Swan Song into just about the only artist-operated label that's ever amounted to more than a hill of arellans, you can expect the news to be important. If you look closely at the cover of the new Terry Melcher album, you'll see that the three painted cowboys playing cards with Melcher bear a striking resemblance to Gram Parsons, Clarence White and (from the back) Roger McQuinn. What could this possibly mean (in 25 words or less).... Kirby/Kishner/Radicis held a keen little private party at the Roxy for Lisa Hartman, Don Kirshner's new find. Managers Allan Carr and Denis Procunale entered a star-studded guest list which included Sonny Bono, Academy Award nominee Carol Kane, Mackenzie Phillips, Kim Milford, Ricci Martin, Gail Patent (co-creator of "Mary Hartman," no relation), Fred Schuman (Mayor of Houston and brother of Dene Hofheinz, who wrote the bulk of the lyrics on Lisa's first album) and Lisa's producer Jeff Barry... The Lynyrd Skynyrd party at the appropriately sleazy Grape Vine Room following their Palladium show failed to duplicate the foodrain that marked their San Francisco part of the week before, and among the relieved were Rod and Britt, Tom Dowd, Brian May and Roger Meadows-Taylor of Queen, Rodney Bingenheimer, members of the Outlaws, Jackie Fox and Lita Ford of the Runaways, and an ROTC colorguard, who gave their bullets back.

Russell Reaps Gold

Los Angeles—Leon Russell's "Will O' The Wisp" album on the Shelter label, distributed by MCA Records, has been certified gold by the RIAA. 

www.americanradiohistory.com
Deluxe LP Packages?
(Continued from page 6)

What album, you are probably asking, could possibly be worth $25? Not just one album, but a package of albums. For instance, how about packages consisting of the four or five best albums by Bob Dylan on Columbia or by the Rolling Stones on London, the four or five best albums by the Beatles on Capitol, the four or five best albums by Led Zeppelin on Atlantic, John Denver on RCA, Diana Ross on Motown, and Frank Sinatra on Warner Bros.? A Duke Ellington five lp set? And what if each of these special value-packed packages contained a fantastic four color booklet with a finely written article or appraisal of the artist plus lots and lots of pictures? Perhaps most important of all, the package would sell for a special discount price of 25 percent off from October through December?

Wouldn't packages like these sell? Of course they would, especially when backed by manufacturers, distributor and dealer promotion and advertising. They would sell to younger collectors just starting to amass records of their favorites. They would sell to mom and dad looking for presents for their sons and daughters even if they (mom & dad) didn't know a thing about pop music. They would sell to fans whose early Stones and Beatles records were worn out or whatever. After the Christmas season was over dealers could just break up the packages and sell the albums singly without taking a beating on price.

Marketing programs featuring these kind of packages would establish the high priced record set as an integral part of the modern record scene. It would make sales of a $20 or $25 item something for a dealer to shoot for rather than the single lp sale at the discount price of $3.99 or $4.25.

Classical record men have been putting together these kind of expensive packages for years. The nine Beethoven Symphonies, Chopin's complete works for piano, etc., have been done very well when recorded by a famous conductor and symphony orchestra or a famous pianist. Yet classical music appeals to only a small part of the record market. Think what could be done with a definitive package of the Stones!

Whatever manufacturers decide to do about high end record packages for the holiday season, it had better be started now. It takes six months to get an idea into production and six months from now is October, the start of the holiday season. Turn your marketing men and women loose, let them come up with ideas for good, comprehensive packages. They'll sell!

Just when you think you've heard everything, along comes a musician to change everything you're going to hear.

Deluxe LP Packages?
This week has brought a sudden rush of instrumental releases, the very best of which is the new album by The Brothers, "Don't Stop Now" (RCA). Advance word put this one on the level of the Salsoul Orchestra album which made me all the more skeptical—after all, The Brothers had had a substantial disco hit with "Are You Ready for This?" but their first album was mostly a rehash of disco standards and hardly a preparation for creative giant step of the current album. "Don't Stop Now" deserves the comparison to the enormously successful Salsoul Orchestra lp primarily because both are richly textured instrumental albums without a single waste cut, but The Brothers are even more impressive for the variety of their tracks, each of which has a different flavor and mood. There are touches here from six other disco big bands as well as from classic Isaac Hayes productions, but the material has gone through an exciting synthesis and come out spanning new. The synthesizer here is producer Warren Schatz, who also did the Vicki Sue Robinson album; both releases establish him as the young producer to watch—one with something different to say in the disco idiom. Prime cuts: "Under the Skin," which got the kind of frenzied response usually reserved for old favorites on its first play at David Mancuso's Loft this past weekend; "Brothers Theme:" "Were You Ready for That?" "Last Chance to Dance;" "Make Love;" and a personal favorite, "Voce Abousou," a Brazilian song turned into a sweeping hustle that should turn even more people on to the beauties of the Brazilian sound, a style that could surface very big this year. One of the best instrumental singles to come out so far this year is called "Get Off Your Aahh! and Dance" by Foxy (Dash), on one of the many TK labels but definitely not the usual Miami Sound. There's a little bit of everything here, set off by especially terrific conga breaks and flute riffs, and the record's A and B sides (Parts 1 & 2) together run over six minutes. Excellent. Van McCoy also has a new instrumental single out in the vein of his "Love Is the Answer" and "African Symphony": heavily orchestrated, just slightly overripe—a refinement of the movie soundtrack style with some of the genre's best

(Continued on page 99)
Mirage Gallery Opens With ‘Phono-Graphics’

LOS ANGELES — The Mirage Gallery, an art gallery specializing in original graphics created for the record industry, has opened at the new Sunset Stage Entertainment Complex here, located at 6048 Sunset Blvd. The first exhibit, now on display, is an exhibition titled “Phono-Graphics,” featuring the work of various west coast art directors and illustrators.

The Mirage Gallery will also exhibit other works representing a sampling of well-known contemporary artists, among them Miro, Picasso and Matisse. The gallery is operated by Carl Bornstein. Collectors and interested artists may contact him at (213) 469-6246.

Soul Truth (Continued from page 90)

Norman Harris, from the stable of Gamble/Huff, is now working on the possibility of producing Jermaine success with Eddie Ken-

sources we have found out o longer affiliated with seems as though the album
PIPS INTERNATIONAL/ LOS ANGELES

DJ: Don Tegler
COULD IT BE MAGIC—Donna Summer—
Oasis (lp cut)
DISCO LADY—Johnnie Taylor—
Columbia
GET UP AND BOOGIE—Silver Convention—
Midland Intl. (disco version)
HAPPY MUSIC—Blockbyrds—Fantasy
(disco version)
LIVIN' FOR THE WEEKEND—O'Jays—
Philco, Intl.
LOVE HANGOVER—Diana Ross—
Motown (lp cut)
MOVIN'—Brass Construction—UA (lp cut)
MOVE ME—Jim Gilstrap—Chelsea (lp cut, not available commercially)
STREET TALK—B,C,G.—20th Century
WET WEEKEND—Rock Grazers—Pilgrim

HOLLYWOOD/NEW YORK

DJ: Joe Palminteri
AMERICA (WE NEED THE LIGHT)—Billy Paul—Phila. Intl. (lp cut)
FIRST CHOICE THEME/AINT HE BAD—
First Choice—Warner Bros. (lp cuts)
GET UP AND BOOGIE—Silver Convention—
Midland Intl. (disco version)

BROADWAY/BROOKLYN, N.Y.

DJ: Gary Antoniou
DISCO FEVER—Tina Charles—Columbia
GET UP AND BOOGIE—Silver Convention—
Midland Intl. (disco version)
I'M GOING THROUGH CHANGES NOW—
Brown Sugar—Capitol
LOVE HANGOVER—Diana Ross—
Motown (lp cut)
SMOKE GETS IN YOUR EYES—Penny McLean—atco (lp cut)
SPANISH HUSTLE—Fatback Band—Event (disco version)
THAT'S WHERE THE HAPPY PEOPLE GO—
Trammps—Atlantic (disco version)
TOUCH AND GO—Ecstasy, Passion &
Pain—Roulette (disco version)
TRY ME I KNOW WE CAN MAKE IT—
Donna Summer—Oasis (lp cut)
TURN THE BEAT AROUND—Vicki Sue
Robinson—RCA (lp cut)

(Continued from page 4)

The state-by-state campaign for anti-piracy laws has been in motion for more than four years now. It is deemed necessary

Idaho Anti-Piracy Law

The state-by-state campaign for anti-piracy laws has been in motion for more than four years now. It is deemed necessary

(sidiary o' Corp. and is a full-service firm that specializes in roct.

Besides handling all of Buau advertising, Ms. Lyons also repre-
sents such clients as The Bottom Line, Monarch Entertainment (the
Capitol Theatre in Passaic, N.J.), Roosevelt Stadium concerts in
Jersey City, as well as concerts at

Concerts East (including the Cal-
derone Theatre in Hempstead,
N.Y.), Cornucopia's concerts in
Connecticut, and concerts for pro-
moters Tony Ruffino and Larry
Vaughn.

American Radio History

www.americanradiohistory.com
Luke Austin:
The Realization of a Dream

HOUStON — Scarcely a day goes by when some hopeful does not try to find somehow or some way to break into the record business. All different types of people for all different types of reasons reach for the music business — while most of those already in the business remain oblivious to their effort, too aware of the odds against success.

One such hopeful is Luke Austin in Houston. Austin, an ex-con, is the head of Cenikor, a organization dedicated to rehabilitating ex-cons, drug addicts, alcoholics and other social undesirables into law-abiding, upstanding citizens of the community. It's not an easy task; it's time consuming and with odds seemingly greater than that of having success in the music business. However, for the past 11 years Austin has succeeded in helping a large number of men and women develop a positive thinking approach to life and go back into society as model citizens.

Activity is a key to rehabilitation—from rebuilding junk cars and buses to old rundown hotels for their organization as well as working in the community for different organizations. Austin hopes that with the formation of a record and production company and building of a studio, the members of Cenikor have another outlet.

AOR Organization

(Continued from page 3)

"It's the best thing that could happen to progressive radio right now," said Gorman, who is still working out details of the organization with its other principals, T. Morgan of WMMR-FM (Philadelphia), Eric Travis of WBUF-FM (Buffalo), and Steve Downes of WYDD-FM (Pittsburgh).

"We hope to tie together all the stations in the country, exchanging public affairs programs, concert tapes, and so on," Gorman continued. Progressive stations in various parts of the country have initiated such exchanges in the past, but none has succeeded in the nationwide link-up that Gorman envisions.

Gorman, the other program directors and Larry Harris of Casa blanca Records expect to announce officially the structure and goals of the association this week. AOR programmers have long complained of the disunity among stations which share the format, and the association, if successful, could lead to widespread exchange of airplay and sales figures, and perhaps even to the all-AOR convention that many programmers have looked for.

Farr Signs Tom Bresh

Tom Bresh (seated) has signed a recording contract with Farr Records. Jimmy Bowen has produced Bresh's debut single for the label, "Homemade Love," which is set for release this week. Bresh captured a 1975 Academy of Country Music nomination as Most Promising Male Vocalist. Shown with him at the new record contract signing are, from left: Suzy Frank, Pig Popoose Music, personal managers for Bresh; Carson Schreiber, general manager of Farr Records' country division; Piggy Smith, Pig Popoose management; Johnny Bond, national promotion director for Farr; Gavin Murrell, president, Farr Records; and Tim Lane, recently named general manager at Farr Records, a division of Farr Music, Inc.

RCA Taps Leichtling

NEW YORK — Jerry Leichtling has joined the press & information department at RCA Records in the position of staff writer and public relations. The appointment was announced by Herb Helman, division vice president, public affairs at the company.

In addition to having written extensively about music in The Village Voice, Performance, Country Music, Crawdaddy, Rolling Stone and other publications, Leichtling has been a professional guitarist and songwriter with a number of recorded compositions. He was previously associated with New Audiences concert productions. He will headquarter in New York.

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Record World en Brasil

By OLAO A. BIANCO

La presente información es escrita en la oficina de Tomás Fundora en Miami, de regreso de una larga jira efectuada por muchos sitios, donde saludamos a muchos viejos amigos y logramos conocer algunos nuevos.

La información que dimos en Diciembre en relación con el cambio de un importante ejecutivo en Brasil, queda más que confirmada, cuando ya es posible confirmar toda la historia que es como sigue: André Midani (ex-Phonomag) ya aceptó la dirección del grupo WEA (Warner/Elektra/Atlantic) con base en Río de Janeiro y ya está organizando su equipo con (atención), mucha gente extraída de la misma Phonomag, que Midani manejo por largos años con sonido éxito, dejanola a partir en posición envidiable entre las del grupo Philips/Phonomag con un muy importante elenco artístico.

Gravacoes Elettricas S.A., quien tuvo y aun tiene por un año más, la distribución del producto WEA en Brasil, pierde así su más importante distribución extranjera. Según informaciones, la WEA brasileña comenzará la fabricación y distribución directa de su producto en Julio próximo. Y queda una pregunta que hacer: ¿Quiénes serán los artistas brasileños (locales) del grupo?

Oímos en Inglaterra que la gran cantante Shirley Bassey (United Artists) volverá al Brasil en Octubre próximo, donde ya hubo de actuar en el Festival de la Canción de Río de Janeiro (1971). Actuará en esta oportunidad en Río de Janeiro y Sao Paulo. También, sin confirmar, es posible que los Rolling Stones, a más de Mick Jagger (atención) que fué visto en algunos estudios de grabación de Río de Janeiro, saliendo con algunas citas bajo el brazo. Jerry Thomas, vicepresidente Internacional de United Artists y Adiel Macedo de Carvalho, presidente de Som Industria & Comercio S.A. (Discos Copacabana) acordaron la renovación del contrato de distribución de los sellos

(Continued on page 97)

“A DIFFERENT SHADE OF BLACK”

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Villanueva Asturias Corp., 401 W. Girard Av., Phila., Pa., (215) 236-4544

Desde nuestro rincon internacional

By Tomas Fundora

Entre los compositores que firmaron en Puerto Rico, como afiliados a BMI se cuentan Esteban Taronji, Wilkins, Roberto Angleró, Hector Campos Parsi, Francisco (Paquito) Lopez Vidal, Antonio Canban Vale (El Topo), Alberto Carrion, Alfred D. Herger, Puchi Balseiro, Juan Jose Quiros (Papito Quirós), Rafael Moncova, Lito Peña y Lopez Vidal. Esta firma como miembros facilitará el cobro de sus “royalties” por derechos de ejecución. El consejo general de BMI a los compositores latinos es que sus editoras locales, en los casos en que éstas no sean de la firma, escriran a cada estación individual en cada país en particular, mencionando que la obra que se está radiando pertenece a su autoría, cosa que así se declararán en el formulario rendido por las radioemisoras a las empresas que efectúan el cobro de los derechos autorales. Si en cada localidad se toma este concepto a pie de página, lograrán las grandes empresas responsables del cobro el tener una lista completa de lugares y así se evitarán que sus “royalties” pasen a liquidaciones de prorrata a fines de cada año, por no haberse reclamado el pago por autor determinado. Yo por mi parte, sugiero a cualquier autor que considere que no ha recibido sus derechos de autor por ejecución, nos remita su nombre y pregúntele, para así poder pasarlo a los responsables y se proceda a una aclaración total. Lo más importante es estar registrado en cualquier asociación, sea ésta la que fuera, para poder después reclamar lo que por derecho propio pertenece a los compositores. Por otra parte, es importantísimo que la empresa discográfica mencione en el disco la editora a la cual pertenece el número, así como la asociación a la cual pertenece el autor y obra, para que así se pueda establecer el crédito apropiadamente. El caso es moverse para evitar que los fondos van a parar a otras manos, supuestamente legalizadas al no existir reclamación alguna en contrario. Por supuesto, como quiera que en cada país hay sus fenomenos raros, ha pasado el tiempo en que el compositor suponía que el “mane la caería el cielo” y le ha llegado la época de actuar inteligentemente. No es un problema le excluir que tal o más con la asociación o editora cumple a satisfacción o no, es el momento de reclamar organizadamente el derecho propio, cubriendo al menos el requisito previo de ser miembro activo de cualquier organización. Si bien es cierto que hay editoras de música capaces de cualquier cosa por apropiarse de cualquier tipo de dinero, sin detenerse a pensar a quien le están robando, también es cierto que hay otras, en su gran mayoría, que han estando cargando toda la carga en su parte. Ahora, inevitablemente, tendrá cada uno que aclarar su postura. Unos por apropiarse legal o ilegalmente de fondos que no les pertenecen, otros por no hacer nada por evitarlo, más que el lamento inútil de él mismo y otros, tendrán que ayudar satisfactoriamente a que sus nombres y actuaciones no queden mezclados en el estiércolero de los “derechos de autor.” Yo conozco algunas editoras de música, algunas asociaciones de autores y a algunos compositores, a las cuales en ningún momento los quería como amigos y menos aún como representantes de ningún interés particular mío en las composiciones de este “casi” compositor o co-autores en un número determinado.

Cuando llegamos a los derechos fonomecánicos el problema es

(Continued on page 98)

www.americianradiohistory.com
**Record World in Miami**

Fué impactada la presentación de Sandro en el "Gusman Philharmonic Hall" de Miami. Miles de admiradoras colmaron el bello teatro del "downtown" de Miami, para aplaudir y "casi" enviar al hospital a su ídolo, ya que terminando el primer show de la tarde, los cinco policías que custodiaban el escenario, no pudieron contener a docenas de jovencitas que se avalanzaron sobre Sandro, que tuvo que sal var huyendo del teatro por una puerta lateral y correr sin protección por varias cuadras acompañado por Jorge Gutiérrez, colega de Réplica y este corresponsal.

Se han acercado a nosotros varios jóvenes y chicas estudian tes de música en la Universidad de Miami y algunos "colleges" interesando por liricos en Español de Tomás Fundora. Todos consideran que la versión en Español titulada "Dime" les gusta tanto como la original en Inglés. "Dime" se escucha mucho más en esta área.


Escuchándose en la radio local viejo tema "Quien Será?" (Sway) (N. Gimbel/ P. Ruiz) en la interpretación de Bobby Rydell, en una producción de Ultrasonic de Rick Bleieva y Bill Stahl.

**New York (Salsa)**

*By Joe Gaines*

1. **NUMERO SEIS**
   L. Sánchez/D. Briseño -Vaya

2. **AMOR PA QUE**
   EN CONFLICTO CANELA -Combo

3. **YA LLEGÓ**
   WILLIE COLON/MON RIVERA- Vaya

4. **SALSA**
   LOU MONTENEGRO- Columbia

5. **EL REGATE**
   OTÍN SAMPLER/ T.K.

6. **TANGERINE**
   SALSOU ORCH. -Salsoul

7. **GUAGUANCO PA'QUE SABE**
   PACHECO- Vaya

8. **SEÑORATA JIBARA**
   GILBERTO VALDIVIESO-Orfeón

9. **EL MIRÓ MIRON**
   ORCH. MARLOW- Vaya

10. **CARTA A UN HIJO**
    CUT AYALA- Fama

**New York (Jazz)**

*By Emilio Garcia*

1. **EL AMOR**
   JOSE SUAREZ -Alhambra

2. **EL MAESTRO**
   JOHNNY PACHECO- Fania

3. **LA COMPAÑÍA**
   EMILIO JORGE- Vaya

4. **UNFINISHED MASTERPIECE**
   EDDIE PALMIERI -Coco

5. **LA MUERTE DE MI HERMANO**
   ELAEO ROMEO SANTOS- Almendra

6. **UNA CARTA**
   LOS TERRIFICANES-Discolor

**En Brasil** *(Continued from page 26)*

*UA, Blue Note and Sunset* para Brasil, por un largo periodo.

El nuevo disco de Lee Jackson (Underground) que contiene el "Rocksamba" saldrá proximamente en varios países tales como RCA (Canadi y Alemania) Vogue (Francia, Benelux y Suiza).

Unos de los más importantes cantantes brasileños está mirando con preocupación el hecho de que desde un tiempo a esta parte, sus discos no se están vendiendo con la facilidad de siempre. Esto ha dado motivo para sucesivas reuniones con ejecutivos de otros sellos.

En la fiesta de carnaval del 28 de Brero pasado, en el Waldorf Astoria de Nueva York, Jorgeño o El Emperador de la Fórmula (Phonogram) fue la atracción, haciendo presente la mejor promoción de que ha disfrutado en los últimos años.

Marcel Camus, cineasta francés responsable de "Orfeo Negro" (Manha de Carnaval) está viajando en uno de los vuelos Concord que hacen la línea Paris-Río, con el objeto de grabar nuevos temas para una producción cuyo escenario será Rio de Janeiro, cuyos temas musicales serán totalmente realizados con música brasileña.


El single de Morris Albert (Charger) que salió en Inglaterra por Decca con el tema "She is my Girl" fue considerado "Record of the Week" por el discjockey Simon Blackburn (BBC 1). Este "single" saldrá proximamente en Estados Unidos en RCA, así como el nuevo álbum que lanzará también un Background Latino en Español en Estados Unidos y en Ingles y Español en Puerto Rico.

"Moca," la canción de Wando (Beverly) sigue vendiendo fuerte en Brasil. En cuanto a "Bahia" (Na Baixada de Zapateiro) está con grandes posibilidades en Europa. Es posible que el artista y su grupo vayan a Europa en Julio... Y ahora hasta la próxima desde Brasil, después de absolvente este Miami llena de sol y una corta visita a Nueva York, la Ciudad de los Rascacielos.

**Record World March 27, 1976**

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Nuestro Rincon (Continued from page 96)
similar. Si los autores no están apropiadamente registrados, si las eti-
quetas no mencionan el nombre del autor, su editora y su asociación
de los derechos van a terceras partes, a lo mejor del modo más legal exis-
tente. Las etiquetas se quedan de que en la mayoría de los casos ellos
pagan a sus derechos o en su defecto a Harry Fox y que la mayoría
quejan de no recibir "royalties." El problema radica en que posible-
mente se paguen derechos sobre las obras que han sido reclamadas
bajo licencia por la empresa coproductora, pero y qué de las que nadie
se entera han sido lanzadas. Si las empresas discográficas son perse-
guidas sin cuantel en su mayoría y quedan otras que pagan por su
libre albedrío, se está cometiendo injusticia. O paga todo el mundo
o no paga nadie... Si se paga, deben ser los autores latinos los com-
pensados por el disfrute de sus creaciones. Si el asunto se aclarra de
modo absoluto, se habrá hecho justicia con los autores, con las edi-
torías, y con las subeditores decentes. Y las empresas discográficas
también habrán recibido la bendición de que han dejado de ser "las que
no pagaban nunca," porque bien es cierto, que se pagan millones de
dólares en derechos, por lo que lo visto, determina totalmente su
destino. Armaron Los Terricolas de Venezuela contratos por más de $15,000
semanales por actuaciones en California en este mes...Guillermo
Diez de Codiscos, Colombia, prepara un nuevo largo playing de Félix,
después de su gran éxito internacional con "La Saporrita"... César
Roldan, presidente de Discomoda, Venezuela, se restablece de una
operación quirúrgica... Renato Capirile se fracturó un brazo por dos partes. Viajará en Septiembre y Octubre a México... Discos Tamayo lanza su catálogo con Discoland Records para la distribución en Estados Unidos... Lanzan a Sylvette en Puerto Rico con el tema "Otra Vez el Amor."... Actuarán los Fania All Stars en el Madison
Square Garden el sábado 20 de Marzo a las 9 de la noche. Serán
artistas invitados Hugo Santamaría y su Orquesta, Bobby Rodríguez
y la Compañía, actuando como maestros de ceremonia Roger Dawson,
Joe Gaines, Iszy Sanabria y Polito Vega... La firma Gilberto Rincón
cincuenta mil dólares a Camilo Sesto para que al finalizar la obra
"Jesus Christ Super Star" en Madrid, se afetará la barba utilizada en
dichas presentaciones. Camilo aceptó la oferta, condicionándola a que
la cantidad ofrecida fuese donada a un asilo para niños huérfanos en
España.

Los Bravo y Mike Kennedy volvieron a integrarse como grupo musical.
Columbia lanzará próximamente sus grabaciones al mercado inter-
nacional... Freddy Fender se presentó con éxito espectacular en el
programa de Raúl Velasco en México... Mocedades actuando exitos-
samente en México. El tema recibiendo promoción de parte de Musart es
"La Secretaria," por el grupo español... Campaña internacional a
favor del cantante brasileño Paulo Sergio de Brasil. En Colombia acan-
baban de lanzarlo con "Deslusionado" e "Hice." El problema de Paulo
Sergio es que en algunas canciones suena inevitablemente como
Robertinho (movilizado por el natural acento brasileño)... Parece
que si habrán cambios en la distribución de RCA en Puerto Rico. Lanzó Arcano las grabaciones de Charles Aznavour en Español en Estados Unidos... Aldo Legui con varias presentas para establecerse
definitivamente en la Argentina... Lanzará Suramericana del Disco en Venesia las grabaciones de "Vuelve Conmigo Amor" (Santiago) y
"Without your Tender Love" por The Judge's Nephews (Los Sobrinos
del Juez)... Y ahora... [Hasta la próximo!]

Among the composers that signed as members with BMI in Puerto Rico
are: Esteban Taronji, Wilkins, Roberto Angleró, Hércules Campos
Parsi, Alfred D. Herger, Puchi Balseiro, Juan José Quiroí (Papito Qui-
rós), Raffi Moncloa, Lito Peña and Lopez Vidal. Signing as members
of the association will help the composers in collecting their royalties
(performances) that till now had been mostly integrating a general
fund that every year had been distributed among all members, because
not everyone had been claiming rights on specific Latin songs that
had been hits and which are being declared and paid for by the radio
station in Puerto Rico and the States. BMI suggests that the publisher
and the composer are supposed to register with the individual radio
stations in each particular country, mentioning that they are the
composers, and the record that they are playing. If this hasn't been
done before, then this could be the reason why Latin composers haven't
been getting paid. We at Record World are open to receive all claims
or comments from composers that haven't been paid, especial-
cially from Puerto Rico, in order to send those names to BMI or any
other performance rights society, so that they may check to see if
these composers are affiliated with any of them. If they are not, then
they should join BMI and be ready to start getting royalties. It is not a matter any more of
complaining or screaming about the fact that royalties are not being
received. It is a matter of action and becoming organized. Of course,
there are certain publishing companies in certain countries that
have been working as freely as they desire, sometimes receiving or col-
clecting monies that had been, in certain cases, retained by those
who were not entitled, but if a composer is registered and represented no
one should be blamed. It has become an obsession to complain about
royalties not being received or even stolen, but this is not the matter
now. We suppose there are some associations, publishers or even
composers as co-workers that do not deserve to be mentioned as
proper representatives because of their dishonest actions, but there
are quite a few—as a matter of fact, most of them—that have been
working professionally. They should no longer be carrying the terrible
doubts about their actions. The matter should be totally clarified.
Act now! Latin labels are morally obligated to mention the name of the
composer, publishing company and association on their labels so
that radio stations can properly detail their log, submitted to either

(Continued on page 99)
BMI Latin Music Day

BMI held a Latin Music Day at the Caribe Hilton Hotel on March 1, 1976. In the first photo (from left) are new BMI affiliate Roberto Anglero; Caren Alonso; BMI’s executive director, publisher administration Elizabeth Granville; new BMI affiliate German Wilkins; and Mrs. Wilkins. In the center photo Angel Fentories of Peer Music International talks with Granville. In the last that Granville talks with Puerto Rican singer/composer “El Topo,” who joined other prominent Latin writers in signing BMI agreements.

Disco File (Continued from page 94)

schlock still clinging around the edges. This one’s called “Night Walk” (H&L, formerly Avco), and as usual, McCoy knows just the right combination of the sentimental and the severe to make things move on the dance floor.

Other notable instrumental albums: “Night Journey” by Doc Severinsen, the bandleader on the “Tonight Show,” who turns out a totally unexpected set of jazz cuts with a number of disco possibilities including the title cut, “I Wanna Be Your Woman,” “You Put the Shine on Me” and “Spanish Dreams” (on Epic); “A Different Shade of Black,” Louie Ramirez’ debut album featuring “Salsa” (at 6:55), a Latinized “Do It Any Way You Wanna,” the familiar theme song, “Laura” (the only cut produced by—surprise—Frankie Crocker), and another possible disco cut in the title track) also a nice Latin number called “Barrionuevo”—all on Cotique; and Maynard Ferguson’s “Primal Scream” album (Columbia), which features a disco-style “Pagiacci” (?) that seems to be picking up a lot of admirers though it has yet to win over this listener. Note: the “original television soundtrack recording” of music from the sci-fi series “Space: 1999” (RCA) includes an enticing, if quite short, synthesizer and percussion cut called “Black Sun” that should be checked out.

Just verging on the instrumental, there’s the new Silver Convention album (Midland International), opening up, appropriately, with “Get Up and Boogie” (6:22), which has been steadily picking up in popularity (jumped 10 spots on the Disco File Top 20 this week) and should help propel the album even if it isn’t as strong and fully-packed as the group’s first release. The most attractive cuts: “San Francisco Hustle,” “You’ve Got What It Takes (To Please Your Woman),” “No No Joe” and “Old Wine in New Bottles,” all featuring the kind of sexy vocals that distinguished the earlier lp and that wonderfully clean, cutting German production by Michael Kunze. Should get a lot of exposure in the next few weeks and, I suspect, grow on us the way “Get Up and Boogie” has.

Carl Graves’ “Heart Be Still” (A&M), released last November, has been steadily picking up club play in the last month or two and now the song’s co-writer, Lee Garrett, has come out with his own version, a fine one, on his impressive debut album just out on Chrysalis. On several cuts Garrett puts across the kind of unexpected, fresh slap in the face Vernon Burch delivered last year: the sound is rough and ready and hardly run-of-the-mill, especially on the exceptionally strong “How Can I Be Your Man” (7:20), a happy “You’re My Everything” (the simultaneous single release), “Love Enough for Two” and “Don’t Let It Get You Down.” Not to be missed. My favorite version of “Heart Be Still,” however, remains Jackie Moore’s—on her “Make Me Feel Like a Woman” album (Kayette), released October 1975 and recently reserved to give the cut another chance.

Also recommended: Rare Earth’s “Do It Right,” produced by Norman Whitfield, who did their whole new album, “Midnight Lady” (Rare Earth), and has given them a nice taste of his old Temptations sound—hard, funky, beautifully produced. “Do It Right” is 6:20 and gets better as it goes on; there’s also a very interesting long (11:30) instrumental called “Wine, Women and Song” that closes the album.

Recommended singles: “Disco Man” by Three Ounces of Love (where did they get that name?) on IX Chana, a tribute worthy of joining Johnnie Taylor’s “Disco Lady” and considerably more disco-styled than that hit; and a gorgeous slow cut called “Godness of Love” by Lonnie Liston Smith (Flying Dutchman).

Nuestro Rincon (Continued from page 98)

BMI or ASCAP.

When it comes to mechanical royalties it is almost the same problem. Latin composers are constantly complaining about irregularities. They are also complaining about the problem that they are paying royalties on all tunes on which a license has been extended, but what about the ones which nobody knows a thing about? The matter of royalties on Latin compositions has been neglected for years. Somebody has to do something about it. There are millions of dollars uncollected or appropriated by third parties for composers from Argentina, Spain, Mexico, Colombia, Venezuela and the whole Latin world. Most of the composers associations from these countries have been promising too much and accomplishing nothing. Where are the monies that were supposed to go to the Latin composers? Why are they starving to death? Why have they been deprived of their privileges and rights? If it works properly it will be best that could happen for everybody and especially the ones that have been working professionally.

Los Terricolas from Venezuela signed contracts for over $15,000 per week for performances in California on this month... Guillermo Diez from Codiscos, Colombia is preparing a new lp by Luis Felipe, after his smash international hit, “La Saporrita”... Cesar Roldan, president of Discomoda, Venezuela underwent surgery. His condition is satisfactory... Renato Capriles broke his arm in two different spots. He is expected for performances with his Los Melodicos in Mexico in September and October... A new voice from Puerto Rico, Sylvette, is under promotion on the island with “Otra vez el Amor”... The Fania All Stars will bring their hits, rhythmic sounds to Madison Square Garden on Saturday March 20 at 9:00 p.m. Special guest stars for the evening will be Vaya recording artist Mongo Santamaria with his orchestra, Bobby Rodriguez y la Compania, making their Madison Square Garden debut appearance. Emcees for the show will be Roger Dawson, Joe Gaines, Izzy Sanabria and Polito Vega.

Gillette offered Camilo Sesto $50,000 in Spain to shave his beard after his final appearance in “Jesus Christ Superstar” in Madrid. Camilo accepted but with only one condition: The amount should go as a donation to an orphanage in Spain. Beautiful act... Los Bravos and Mike Kennedy are back again as a musical group. Columbia will release their records shortly... Freddy Fender was a success during his performance on the Raul Velasco T.V. show in Mexico... Mocedades is in Mexico. The Spanish group is being heavily promoted now this is a good opportunity to clarify the whole matter. Most Latin labels are also complaining about the problem that they are paying royalties on all tunes on which a license has been extended, but what about the ones which nobody knows a thing about? The matter of royalties on Latin compositions has been neglected for years. Somebody has to do something about it. There are millions of dollars uncollected or appropriated by third parties for composers from Argentina, Spain, Mexico, Colombia, Venezuela and the whole Latin world. Most of the composers associations from these countries have been promising too much and accomplishing nothing. Where are the monies that were supposed to go to the Latin composers? Why are they starving to death? Why have they been deprived of their privileges and rights? If it works properly it will be best that could happen for everybody and especially the ones that have been working professionally.

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Correction: Our apologies to Fay Hauser for attributing her fine "Reaching Out For Happiness" to another singer in the Recommended Singles space two issues back. Also, we regret not noting that the single was disco-mixed by two New York DJs, Joe Palminteri (who reports this week from Hollywood) and Richard Settino.
**Tony Cohan:**

**Expertise in Album Spots**

- **LOS ANGELES** — In a recent conversation with Rod Linnum, Record World learned that one of the things Linnum felt dealers would benefit by is pre-recorded album spots for radio which the dealers could then tag with store and price information. But who is it that produces these spots which catch people’s ears and are infinitely easier to listen to than the standard pimplim commercials?

The answer right now seems to be Tony Cohan, who spent four years working at Capitol Records and is now on his own with Tony Cohan Productions, producing album spots for some of the biggest artists in the industry. Cohan’s credits include Carole King (Ode), The Eagles (Asylum), Stevie Wonder (Tamla), Elton John (MCA), Neil Sedaka (Rocketel), Olivia Newton-John (MCA) and soundtrack spots for some of the year’s biggest films: “Jaws” (MCA), “Mahogany” (Motown) and “Earthquake” (MCA).

Besides his experience at Capitol, Cohan calls on his talents as both writer and musician in putting together these spots. And produce spots he does. “In the last year,” Cohan states, “there was a particularly strong upsurge in the amount of spots I did and in the total spots produced.”

The field of producing spots is becoming quite an exciting and vital part of the industry. Cohan comments that people are listening to his product all day. “It’s an exciting media,” adds Cohan, “just waiting to be cut.”

The only complaint that Cohan and his peers have is that they are a silent, unpublicized part of the industry. Especially among radio stations, their prime audience, they remain unseen and unheard of (although not unheard from).

So the next time you hear a spot for “Smokey’s Family Robinson” or “Gimme Back My Bullets,” think Tony Cohan Productions.

Lenny Beer

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**Radio World**

**AM Action**

(Compiled by the Record World research department)

- **The Evryers (Capitol).** Filling in all the holes and taking strong jumps in almost all areas. Firmly establishing itself as a pop hit. Picked at KXOK (23), CKLW (30), WLS, WRKO, WPGC (25), WFLI and WLAC. Big jumps include 14-9 WIXY, 28-18 WHBQ, 34-18 WCOL, HB-22 WXII, HB-50 WSAT, 30-21 WQAM, 23-18 KSUQ, HB-24 KJH, 25-17 KFRC, 26-21 WMAK, HB-40 KILL and extra KJR. Pop accounts are really starting to move this one now. (Note: A Powerhouse Pick.)

- **Styx (A&M).** The picture on this has picked up substantially in the past two weeks as the disc tucks six new major markets under its ever-expanding belt of action. Added this week to WLS, WQXJ and KXOK, which follows last week’s lead of KSTP (HB-25), KJR (extra), U100 and WFOM. Also on WCOL, WIXY and WLAC among others.

- **Barry Manilow (Arista).** No trouble at all in getting the feeling that this record is another winner. Sarners WQXI, WPGC (27), KJH, WMAK and WCAO. It goes 9-8 WCOL, HB-28 WSAT, HB-25 WFLI, HB-30 KSTP, 19-18 WOKY and 18-13 WIBG. Also on WMPS, KIIS and others.

- **Bellamy Brothers (Warner Bros.).** Activity on this continues to flow smoothly, filling in the remaining areas and taking beautiful jumps in lots of locales, including 12-6 WMAK, 21-11 WQXI, 25-18 WRKO, 17-11 WSAT, 12-5 WQXJ, 31-19 KILL, 26-22 WFLI, 11-9 WCOL, 29-15 WQAM, 28-20 KJH, 28-23 KFRC, 15-11 KJR, 18-14 WOKY and 6-4 WIBG. Newly aired on KKQK and WQFC (18), and several others are reportedly looking very closely at the disc.

**CrossOver**

- **Dorothy Moore (Malaco).** One of the biggest reb records in the country—somewhat ignored by major pop stations until now—has finally broken into some key crossover markets as it picks up top 40 play at WIXY, WPGC and numerous good secondarys. Also some pop action coming from the south where response has been favorable.

**NEW ACTION**

- **John Sebastian (Reprise)** "Welcome Back." The title tune and theme song from the current successful TV show, written and sung by Sebastian, explodes in radio this week (and last week) as not less than seven major markets get with it and air the record regularly to their audience, the majority of which are no doubt already familiar with it. Needless to say the reaction is outstanding and automatic. Picked and played on CKLW, WFLI, WRKO, KFRC, KILL, WHBQ and WCOL. A Spoonful of a hit!

- **Elvis Presley (RCA)** "Hurt." Automatic positive response to this new one by the King. Originally the flip side, now firmly established as the "A" side. Picked and numbered on WRKO, WQXJ, KTLM (last week) KLIF, WLAC and WMAK (day parted).

- **Glen Campbell (Capitol)** "Don't Pull Your Love/Then You Can Tell Me Goodbye." Picked last week even before release on KFRC and followed this week by WCOL, KILL, WIBG, WFOM, KYA, KLYV and KJOY.
**Import Albums**

**NORTHERN DREAM**  
BILL NELSON—Smile LAP 2182 (U.K.)  
This 1971 solo album by the axe-man from Be-Bop Deluxe has recently resurfaced as a result of the success of the group and their third lp, "Sunburst Finish." Though the music is decidedly different from Nelson's current activities, he is out front on the 12 compositions—most of which are bluesy and acoustic in flavor.

**ODD DITIES**  
KEVIN AYERS—Harvest SHSM 2005 (U.K.)  
Ayers' music is an acquired taste. Since leaving the Soft Machine after their first album, he has followed a very personal vision and as a result, is one of England's best known obscure artist/composers. His wry humor and wit make him an engaging personality as evidenced here by 14 obscure tracks (recorded 1969-73).

**BLITZ**  
THIRSTY MOON—Brain 1079 (Germany)  
This third album for the German group is a departure of sorts from their jazz influenced earlier efforts. Here they achieve a distinctive style through their use of synthesizers and strong rock melodies. As a result, the sound is easier on the ears and even the slightest bit commercial(!). Standouts include "Lord Of Lightning" and "Crickets Don't Cry."

**CHICKENFARM**  
ALTONA—RCA PPL 1 4129 (Germany)  
This German septet fuse synthesized rhythms with a three man horn section to get a sound that is alternately rock rooted and jazz influenced. The group makes a respectable showing on this, their second lp with some fine soloing. Listen to the title track with chicken voice by Klaus Bohlmann.

**ATTIC THOUGHTS**  
80 HANSSON—Charisma CAS 1113 (U.K.)  
The Swedish keyboardman follows his two previous concept albums, "Lord Of The Rings" and "Magician's Hat" with this instrumental effort. It similarly follows a loose concept in that the songs have the same flowing textual qualities. This is the album that should establish Hansson as a major composer/artist.

**CORDON BLEU**  
SOLUTION—Rocket ROLL 1 (U.K.)  
This Dutch jazz/rock contingent have recorded several albums, but this marks their debut effort for Elton's label. With assistance from producer Gus Dudgeon, the four man outfit does a credible job of getting an instrumental jazz/66 sound similar to recent efforts by CTM men Grover Washington Jr. and Hank Crawford.

**THE SADISTA SISTERS**  
Transatlantic TRA 313 (U.K.)  
This album is based on a cabaret act by the quartet that has been called "Britain's most outrageous female group" by the Daily Mail. The pictures on the lp sleeve give you the impression of some strange, kinky goings on, but lyrically, the Sadistas fail to shock. Instead, they give an interesting account of the battle between and within the sexes.

**Album Picks**

(Continued from page 28)

**HEART**  
DREAMBOAT ANNE—Mushroom MRS-5005  
FM any day is bringing considerable attention to Ann Wilson, lead singer and co-writer (along with sister Nancy) and the group comprising Dreamboat Annie—the Wilsons, Steve Fossen and Roger Fisher. There are some Jeffereon Starship resemblances, and much interesting guitar and vocal work throughout.

**HEAT FOR THE FEETS**  
LEE GARRETT—Chrysalis CHR 1105 (U.S.A)  
Friendship with Stevie Wonder has bred similarities in musical approaches, but Garrett is quite a composer and vocalist in his own right. "Better Than Walkin' Out" builds slowly into a high pressure stomp. The lyrics are sometimes autobiographical, other times soulful musings that fit their melodic frames flawlessly.

**NOBODY'S FOOLS**  
SLADE—Werner Bros. BS 2928 (6.98)  
One of Slade's biggest albums has been its sense of humor about itself. The lead cut, in fact, "Nobody's Fool," shows quite clearly how helpful a few grains of proverbial salt can help any hard rockers. There are some between-track comments adding further light touches, along with some more serious music.

**FIRST COURSE**  
LEE RITENOUR—Epic FE 33947 (CBS) (6.98)  
One of Los Angeles' most in-demand studio guitarist, assisted in this contemporary melange by an impressive host of peers—Dave Grusin, Harvey Mason, Michael O'Martian, Ernie Watts, Chuck Rainey, Ritenour's "Fatback" and "Sweet Syncopation," and Antonio Carlos Jobim's "Ohla Maria (Amparo)" serve up a full course repast.

**POUSSETTE-DART BAND**  
Capitol ST 11507 (6.98)  
New England-based folk rock ensemble is given strong support by producer Norbert Putnam, himself experienced in bringing out the best in an electric/acoustic mix. Soft-rock stations could use literally any track; progressives might take to "Woman In My Dreams" and "What You Need." A debut with promise.

**RAT CITY IN BLUE**  
GOOD RATS—Ratsey PCB-8001 (Platinum) (6.98)  
The Good Rats have a devoted northeast following for their good-time boogie. Playing bars around the New York-New Jersey area, with songs like "Does It Make You Feel Good," "Almost Anything Goes," "Writing the Pages" and "Hour Glass," they're building the kind of experience to carry them to new areas.

**RADIO RADIALS**  
GROOZY WHEELS—London PS 667 (6.98)  
Greazy Wheels is at its best when the spirit is most light-hearted and the music leaning toward Texas. That's the combination on "Country Music and Friends" and "Heartburn (I'm A Menace)" while the mood on such cuts as "Dirty Old Man" and "Right Now Rag" (the latter a brief instrumental) is country swing.
RECORD WORLD MARCH 27, 1976

RECORD WORLD CANADA

By LARRY LeBLANC

TORONTO—GRT of Canada has picked up Canadian distribution of ABC-Dunhill product... Elton John and band are working at Eastern Sound for the next six to eight weeks with producer Gus Dudgeon and engineer John Stewart... Trooper to record at Phase I at the end of the month with engineer Mark Smith and possibly Randy Bachman producing... Producer Mickey Erbe has been working at Phase I mixing the new "live" Harry Chapin lp... Lou Reed in town this week for a series of interviews.

CBC TV has given the green light to Tom Gallant for a summer series to be taped in Halifax. Producer of the one hour show is Ted Regan and director is Jack O'Neill. Gallant is now recording for Ben McPeek's Captain Audio label and has a new single, "Let's Make Love," produced by Cliff Edwards... New single for three-piece Thundermug on Axe is "Clap Your Hands Stomp Your Feet." Axe has also just released an lp by organist George Cadwell titled "Feelings."... New April Wine lp on Aquarium, "The Whole World's Gone Crazy," will be released to coincide with their upcoming tour, which consists of 50 dates and stretches from March 31 to July 15... The Good Brothers have been signed to RCA with Cliff Edwards producing... Flutist Paul Horn has been signed to write the soundtrack of the Columbia film "The Shadow of The Hawk," directed by Darryl Duke.

Michel Pagliaro has signed a management agreement with Ben Kaye Associates in Montreal.Presently, Pagliaro is in the studio preparing his next show to tour nationally... Future Shirley Eikhard recordings will be distributed in Canada by Attic Records and in other markets by Epic Records. Eikhard has been recording at Sound Interchange with Michael Jackson producing... Moxy's debut lp has been picked up by Mercury in the U.S. and will be released in April. In Canada, a single, "Sail On, Sail On," has been released from the lp by Polydor.

Quebec whiz group Harmonium has been signed by Columbia Records of Canada. The deal was confirmed recently in Montreal with Terry Lynd, president of Columbia Canada, and Jack Robertson, executive vice president, with Harmonium's personal manager Paul Herbert. The label announced the signing with a press & company party in Toronto.... Booking agents Tim Cotini and Dave Bluestein have left Concept 376... Polydor has signed a distribution agreement with U.P. Productions of Toronto, which begins with the first l.p., single release, "I Got Your Love" by Saratavious... New Charlebois lp is "Long Distance," produced by the artist at Le Studio in Morin Heights.

Jazz artist Moe Koffman taped a one hour broadcast for CHUM-FM at George's Spaghetti House last week... Charles-Dunne & Oates are now handling PR activities for GRT of Canada... David Amram has taped a live lp for RCA from the Minkler Auditorium at Seneca College. He's currently working on a symphonic work for the Philadelphia Symphony to be performed at the end of the bicentennial year and has just completed working on the new Steve Goodman lp.

RECORD WORLD ENGLAND

By RON McCREIGHT

LONDON—Following two hit albums, Budgie will promote their first for A&M with a two month British tour commencing April 15 in Birmingham. Leo Sayer is also touring throughout April and May and includes two London dates at the Hammersmith Odeon (18) and Hammer-smith Odeon (19). Sayer also visits Australia for live dates, and America, where he will commence a "long term recording project." Decca group Camel has already set out on its spring tour which includes an appearance at the Fairfield Hall. The April/May period also sees several top international artists coming in for live shows: the Annual Easter Country Music Festival this year includes Don Williams, Tammy Wynette, Dolly Parton, The Ozark Mountain Daredevils, Rick Nelson and Carl Perkins during the three day event at the Empire Pool, Wembley. Later on in April, Jeff Kruger brings in Lena Horne and Tony Bennett for five concerts at the London Palladium from April 25 to May 1 inclusive. Top European act Les Humphries Singers arrive on May 15 for their first ever British tour following their appearance at this year's Eurovision Song Contest in The Hague where they are representing West Germany.

Linda Lewis' new Arista single is the Van McCoy production, "Baby I'm Yours," which competes with Warner Brothers' re-issue of "Rock A Doodle Doo," a hit for Ms. Lewis two years ago. Other worthy girl rock group, Rock follies "Glenn Miller is Missing" (Island), Sailor "(Girls, Girls,"—CBS), Rococo ("Follow That Car"")—Mountain, and from the current Thames TV series following the career of a three girl rock group, Rock Follies' "Clen Miller Is Missing." (Island), written by Roxy's Andy Mackay. After two months two singles are now close to breaking—Chris White's "Spanish Wine" (Charisma) and The Pears' "I'll See You In My Dreams" (Private Stock). Hit albums come from Wishbone Ash ("Locked In")—MCA, Colosseum 11 ("Strange New Flesh")—Bronze, Steve Marriott (Marriott—A&M) and Toots & The Maytals ("Reggae Got Soul")—Island.

A High Court action involving writing/producing team Bill Martin and Brian Couler, and "teen" group Kenny, was resolved out of court allowing their newly-signed deal with Polydor to take effect. Kenny questioned the validity of their contract with Martin and Couler, claiming that they had received only one royalty statement during a 13 month run of hit records, and that they were used as "puppets," while the production team tried to prevent the group recording for Polydor, claiming that their agreement was still valid. Kenny's first single, "The Bump," was recorded with session men and the group (at the time named Chuff) was invited to front the promotion. Now they perform on their own sessions, including that which resulted in their first Polydor single, "Hot Lips," released immediately upon settlement of the case.

Another legal battle has just commenced between Black Sabbath manager Jim Simpson, and Will Pine and Patrick Meehan of Nems. Simpson's action also involves four members of Sabbath, three of whom claim to have been under age at the time of signing their management contract.

Alvin Stardust has extended his recording deal with Magnet and will record for the label for another four years, commencing with his new single, "It's Better To Be Cruel Than Be Kind." Another deal also concluded this week by CBS, which has signed highly acclaimed new band Lone Star, whose first album is scheduled for June.

More staff changes at EMI following the recent appointment of new managing director Leslie Hill: repertoire and marketing general manager Brian Jeffrey leaves the U.K. office to take up the post of managing director at EMI-Brigaders in South Africa. New deputy managing director for their Spanish company too, with Alberto Cardona switching from finance and administration. Executive producer George, who has been transferred from the marketing head of Radio Two, the BBC's MOR national station. Satril Records chief Henry Hadaway has appointed former Polydor International man Paul Jenkins to the post of promotion manager, reporting to GM Alan Melina.
Juno Award Winners Announced

TORONTO—The Juno Awards, televised last week (15) by CBC-TV from the Ryerson Theatre and hosted by John Allan Cameron, produced few surprises. Notable bright spots in the affair came from two artists who performed on the show: Carroll Baker missed winning Best Female Country Singer award but almost tore the house apart with her rendition of "Come Too Far." Equally compuling was the performance of instrumentalist Hagood Hardy.

Winners

The winners were as follows: Best Selling Album—Bachman-Turner Overdrive, "Four Wheel Drive;" Best Selling Single—Bachman-Turner Overdrive, "You Ain't Seen Nothing Yet;" Female Artist of the Year—Joni Mitchell; Male Artist of the Year—Gino Vannelli; Group of the Year—Bachman-Turner Overdrive; Composer of the Year—Hagood Hardy, "The Homecoming;" Country Female Artist of the Year—Anne Murray; Country Male Artist of the Year—Murray McLauchlan; Country Group of the Year—Mercry Brothers; Folksinger of the Year—Gordon Lightfooot; Best New Female Artist—Patricia Dahlquist; Best New Male Artist—Dan Hill; Best New Group—Myles & Lenny; Best Selling International Album—Elton John.

Summer in Japan for RCA


Imports: A Way of Life

(Continued from page 3)

U.S. releases, the problem of not being able to return the merchandise, and the price factor. These problems have been overcome this past year, part of it was our doing, and part circumstance. Retailers have found that the price differential has become less. Imports list for $6-$8.98 while the rise in domestic prices has made the differential a lot less. This in turn has made the import more attractive to the chains. Also, if we provide a store with a handpicked inventory of 150-, 200- or 300-seller record plaques, those albums being released here is negligible. Also, we allow exchanges of imports just like with any domestic product.

Grossi noted that Korvettes and Musicland stores are now carrying 50-60 different titles supplied by Jem and expects the Two Guys chain to increase their catalogue, which currently numbers 13 titles, two or three fold in the coming months.

A recent ad in the Sunday New York Times showed that Korvettes was offering "Bob Marley & The Wailers Live" at a sale price of $4.99 and a European copy of "The Who By Numbers" at $3.49 in addition to "a complete selection of British rock imports featuring Eric Clapton, Cream, Jimi Hendrix," etc. Jimmy Zisson, Korvette's buyer, told RW last week that he intends to pursue the field of imports and that sales as a result of the ad were "great." Grossi underlined Zisson's comment by mentioning that Jem filled Korvettes' re-order two or three times last week.

"We advertised some Rolling Stones imports a while ago and we found that it was not a fluke," Zisson pointed out. "We feel that we've had success because the timing is right, the airplay is there creating a demand, and the availability of the product exists."

"Imports have simply become a way of life to the retailer," Fidell observed, stressing that the price margin does not, in most cases, deter the average buyer. "The biggest thing we have to overcome is the lack of exposure. The higher the price on a record makes the album seem more exotic. A certain elitism among import buyers definitely exists—some prefer the import over the domestically released album because of the superior quality of the pressing or the original artwork." Peter Schilwen of Record Revolution in Cleveland added that the quality of the recording is the most important factor. "The sound quality is better than the American releases because the vinyl isn't recycled."

Another factor in the increasing sales of import albums according to Fidell is the attention that the American manufacturers have been paying to European groups and the number which are being signed. "The American successes of groups like Nektar, Kayak, P.F.M. and Black Sabbath have two possible effects on the consumer," he said. "One is that it will lead him to other albums recorded by the group that are not available domestically. The other is once he is introduced to the European concept of music, he will seek out groups of the same ilk."

"For instance, someone who buys a Nektar album will usually like the Neutrons, someone who's into Genesis will probably like Aqua Fragile. In-store play is the best means of selling these albums. The secret is knowing your customer."

Grossi sees the import trend continuing as long as domestically priced $7.98 list records continue to exist, assuming inflation does not blow the prices out of proportion once again. "Korvettes and Musicland stores are only beginning to stock a full line of imports because they're beginning to realize the potential. I think next year we can look forward to a heavy penetration into more of the major chains."

Be-Bop Bash

Be-Bop Deluxe celebrated the kick-off of their first U.S. tour with a festive party at Thursday's Restaurant in New York. The British rocker's recently released album is titled "Sunburst Finish" (on the Harvest label distributed by Capitol). Pictured from left: Be-Bop's, Charles TPM., Andrew Davis, Bill Nelson & Simon Fox; Capitol's district promotion manager Irwin Streeter; and WNEW-FM music director, Dennis Elson.

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and maintaining that integrity to the consumer is really coming around and bearing a lot of fruit these days.

RW: Can you get these records?

Massier: Oh, certainly, because these records are still available in our catalogue. The only reason our price can be kept at $2.49 is because we have 20 years in which to amortize our recording costs. And if the record has real intrinsic value it will last even longer than 20 years. We still have in our catalogue lp #1.

RW: Which album was that?

Massier: "The Child's Introduction to the Orchestra."

RW: Do you use TV as an advertising tool?

Massier: We've tested TV as an advertising tool. We've also tested TV as far as direct sales with in store tie-ins or with mail sales. I've found that we've not been successful at it in our testing. We have enormous amount of successful merchandising behind records. We have a Halloween pre-pack of four particular records and we have some done TV time buys in certain markets, the three or four Saturdays just before Halloween—and have found it to be fantastically successful.

RW: Do you think TV is a tool for raising the sophistication of children?

Massier: Yes, television does build the sophistication of children, builds a sophistication towards rock essentially. Part of the reason why our market has been shortened is because there is such a proliferation of TV and the awareness level for children is raised.

RW: We've seen how the exhibition/record business has been effected by the various social trends. Has the promotion and distribution of children's product changed correspondingly?

Massier: I look at distribution and try and take the overview; children's records is one of the many specialty categories that exist within record sales. Therefore, in the '60s, '70s, the racks, many of them, enjoyed a great amount of growth and pretty much changed the merchandising of records across our nation. We found that the successful racks are people who win the merchandising awards at NARM, people that have been enjoying good profit building and growth, recognize the importance of these specialty areas and sell our merchandise actively. A common cry of the distributor is the fact that they're working on 12 percent on pop product with the discounting. We give the merchandise a much larger mark up than that to work with. We give him year round business. The children's market is a 12 month a year business. It's a good business. It allows them also to build this consumer base for the future by putting product in the consumer's hands first.

We find that now the trend seems to be that the independent distributor is enjoying the recognition that in my opinion, is long overdue. However, what happens is when you get an independent distributor, they're looking for high volume product. Many of them don't want to take on children's merchandise per se or don't actively feel that they can sell the merchandise. So do we have certain areas where there is resistance, whether it be on the part of certain racks or certain discounters to buy product or any special product. I think that they themselves, do the consumer, they do the industry a great disservice.

We have certain things in our catalogues that are unique unto us. Whether it be Richard Kiley recording for us, whether it be our new album, "Americana with Eddie Albert" for the Bicentennial, whether it be historical records, whether it be Red Buttons or Steve Allen or Danny Kaye—the personalities that we have are exclusive to us in the children's market. Some of the properties we have are also exclusive to us. It would be just as much as if a black store in Detroit wouldn't have these in their stores. They wouldn't not be doing the consumer the service of making all types and all singers available. The same thing is true with the children's market. The consumer couldn't properly served unless a cross section of what is the best in children's music is carried.

Our exclusive properties and exclusive artists are important because they identify with the parents, they're important because they identify with the television property. And the fact that we offer a larger mark-up than for example, pop products, can be very meaningful to the distributor and to a rack jobber. And in certain areas we found that there has been some conducive effect—whether it be our particular product—or other specialty products.

When you have a leased department in a store that's about 1500 square feet, they're limited in space to what they can include and what they cannot include. They have to cut someplace. They stop at the hot albums, they stop at the top 40 singles. And it's this limited rack that drives record buyers. We've been loss leaders in many chain and department stores, where records are not treated as a major department or as a major business. And I think the consumer gets resentful. I think you'll find that the consumer goes out to buy the specials at the racks and at the department stores and creates the high volume. But when a consumer wants a specific piece of product, he'll go to a full line record store. And full line record stores carry the product. By definition, the serious racks carry all the merchandise or enough of a sample so they can satisfy most of the consumers that walk in.

RW: Won't this situation hurt you in the smaller towns?

Massier: Well, we've overcome that by going outside the record industry. We go to the toy industry, for example. We do, I would say, 10 percent of our business in the toy industry. And we're handled by toy jobbers, toy stores because what we have to sell is toys. Also, if we're not carried in a record department in a particular store, we might be carried in the book department. We're also carried in some places in the maternity department. We do a fair amount of business with the non-food merchandisers to the supermarket industry.

RW: Is promotion totally different for your segment of the market than pop promotion?

Massier: Yes. We don't have promotion per se—we do some co-op advertising. We'll cooperate in certain local promotions in different areas. We do our seasonal promotion, which is the Halloween and Christmas push, the back to school, Thanksgiving, Easter; holidays are children's days for the most part and we key our promotions around those holidays. And we also key our promotions around following the latest TV trends. Past that there's not much that we do in the way of promotion because we don't have the airplay to get. But what do you see as the role of the children's market in the record industry's future?

Massier: I would like to see a greater awareness on the part of the industry towards the job that we're doing. We have a certain amount of responsibility for teaching. A parent buys a record. They find different kinds of social contexts in popular records that you won't find in children's records. We have to, more or less, give a mirror image of what would appeal, morality wise, to the parents. We don't want to have a piece of instruction or illustration in our records that would be offensive to them. We have a certain moral responsibility to the community, in what we put out, and even in the type of graphics we use. It is always a part of the marketing that the symphony orchestras of the major cities are publicly supported and are fed by funds for children. The reason that's done is to build appreciation for fine music so that you can build your consumer for tomorrow to support the arts. What is our industry doing to build its sales base for the future?

I ask people two questions all the time. How old were you when you acquired your first record? How old were you when you bought your first record? You find those people that acquired their first record through a gift at a young age tend to be record buyers earlier than a person who didn't acquire a record as a gift at an early age. Most of their first record they ever bought was usually a 45 of some hit that was popular at the time and coincides with their getting their first record player. I ask people the other question to shake their consciousness loose as to what their pattern has been in becoming a record consumer. How old were we when we got our records? How old were we when we bought our first record? What intrigued us with recorded sound in the home? What started us off? And I feel that the job that I do, the job that we within the market do, to supply a record of high quality and high integrity to the consumer at a $2.49 list, is a support to the entire industry. Because we create the record buyer earlier. We create a certain base of children that have been introduced to and listened to records from three to eight years old. At nine or 10 it's a very simple transition to make them consumers in their own right.

It is a building process. You get 10 percent of the children with records, you've got 10 percent that you've started young. This 10 percent goes into junior high school. They're already buying records. They tell their friends. Their friends go out and become buyers. That's where children's records become a very important tool towards building the base upon which all our record sales are built. I feel that you don't get that many people that become record consumers in later years.

I think the fact that our industry grows every year has more to do with the fact that we've penetrated further into the population—because our population growth is getting smaller, so where is growth coming from? Who creates that greater penetration into the population? We only contribute heavily to it by getting records to children at an early age. There are a lot of kids that you can get free music—radio, television—but our industry must really pull the children. Buyer building children's record is a major, if subtle, contributor to the high volume pop sales everyone covets. A good children's line is an investment for the future—and with the current age breakdown, the near future at that.
Robert Myers Dies

LOS ANGELES—Robert Myers, an employee with Capitol/Angel Records for more than a quarter of a century, died March 12 after a prolonged illness. Funeral services were held in Los Angeles on March 15 followed by internment the following day.

In 1949 Myers joined Capitol as sales promotion supervisor for classics following a stint with Columbia Records. He advanced over the years to positions such as executive classical a&r producer, director of international a&r (Angel), and general manager of Angel Records. In July, 1974, he became executive staff consultant, classics, the position he held until his retirement in July, 1975. He celebrated his 25th anniversary with the company on November 7, 1974.

He served for a number of years as an active member and classical music specialist on the board of governors of the National Association of Recording Arts and Sciences.

'Sarabande' Sheet Released by WB

LOS ANGELES— Warner Brothers Records has released a new promotional sheet music edition of the "Sarabande," from "Barry Lyndon" by George Frederick Handel, to be given away free in record and music outlets nationwide.

Originally composed for Handel's first group of Suites for Harpsichord, the "Sarabande" has been in demand in record stores and elsewhere by consumers, according to the label. In the absence of recorded versions, Warner Brothers is rushing out this authentic version, complete with two original variations, especially for amateur pianists and other classical music lovers. Included as part of the new "Edition Warning" is a complete discography of the classics heard in "bleeding chunk" excerpts in the "Barry Lyndon" soundtrack, listing complete recordings of the originals on the Columbia, Deutsche Grammophone, Everest, Vox, London and Seraphim labels.

Roulette Signs Blakey

NEW YORK—Morris Levy, president of Roulette Records, has announced the signing of Art Blakey. Blakey is currently finishing up a new lp for The Birdland Series.

A major marketing and advertising campaign is being supported for a new Betty Carter and Art Blakey lp. Levy added that there will be more jazz artist signings to Birdland in the future.

New York Grammy Festivities

NARAS Grammy Awards were simultaneously presented in both New York and Los Angeles. The New York awards were presented at the One New York Plaza Club. Pictured (top, left) is N.Y. NARAS chapter VP, Anne Phillips and Tom Morgan who emceed the NY Grammys. Next Jerry Wexler is shown winning his Grammy for producer of "The Wiz." Best Show Album. In the bottom row (from left) are: Phoebe Snow and Johnny Pacheco and Eddie Palermi (left) receiving the Grammy for Best Latin Recording from Chic Corea.

Harvest To Release River Band Album

LOS ANGELES— Australian group Little River Band will be released in the U.S. and Canada on the Harvest label (distributed by Capitol Records, Inc.) through EMI-Australia, announced Rupert Perry, CRI vice president and general manager, a&r.

Little River Band's debut album is set for release in America April 5; the record was released in Australia late last year. The Australian Record Industry Association has just named it the "Album Of The Year" and the single from the album, "Curiosity (Killed The Cat)," the "Best Performance By A Group On Record." The album was recently certified gold in Australia.

Platinum Octopus In The Studio

Scott Muni, program director of WNEW-FM (New York) recently received a platinum record from Jefferson Starship for their RIAA certified Gold Records album, "Red Octopus," distributed by RCA. Pictured from left are: Dave Marnell, RCA Records New York promotion manager; Vin Scelsa, disc jockey, WNEW-FM; Michael Abramson, RCA Records director of product merchandising; Bill Thompson, manager of the Jefferson Starship; and Muni.

Lester Prensky Dies

NEW YORK—Lester Prensky, aged 61, resident house counselor for Broadcast Music Inc., died in New York on Sunday, March 14, after a long illness.

Theater Attorney

Prensky was executive secretary for the Society of Stage Directors and Choreographers for many years, and, as an attorney, represented many theater and allied craft figures. He joined BMI in 1970.

LeWinter Exits JEM

NEW YORK—Allen LeWinter has resigned his position as national promotion director for JEM Records. LeWinter can be reached at (212) 252-8945.

Silverado Promo Set by Tom Cat

LOS ANGELES—A major promotional campaign has been planned jointly by RCA and Tom Cat Records to herald the debut album of Silverado, a new group on Tom Cat, whose album is being released in April. The campaign will encompass advance mailings of the albums in special silver lp envelopes; and on all RCA shipments being sent from their three plants, a flier will be inserted into the unsealed cartons promoting Silverado by showing a picture of the lp sleeve and a biography of the group.

Radio time buys will be placed in markets where the group has a following, such as Boston, Providence and New Haven. Print ads also will be placed in consumer publications but no schedule has been set as yet. Stores and distributors will receive merchandising material which will include four color posters, window streamers and easel back jackets, as well as books of matches with the Silverado logo.

Jack Palmer Dies

WATERBURY, CONN.—Jack Palmer, veteran composer, lyricist and a writer member of the American Society of Composers, Authors and Publishers since 1926, died March 17 at St. Mary's Hospital in Waterbury, Connecticut after a long illness. Born in Nashville, Tennessee on May 29, 1900, he was 75.
Three Great Mezzo-Sopranos
By SPEIGHT JENKINS

NEW YORK — Columbia Records has just issued a disc that demands the most serious consideration from every retailer in the country. Because the mezzo-soprano, Elena Obraztsova, is not a known commodity anywhere but in New York and San Francisco, this record should be listened to before anyone tries to sell it. Once heard, it will be easy to convince your vocal customers on its merits; Miss Obraztsova is fantastic.

New Yorkers first heard her on the opening night of the Bolshoi Opera’s visit to this country last July. The performance of Boris Godunov, at least to this listener, had been a fairly average affair, with everyone obviously suffering jet lag, until the Polish scene. When Miss Obraztsova opened her mouth, lightning hit the Metropolitan Opera stage, and from then on to the end of the Bolshoi run, most of the performances were revelations. But she was the spark.

Her voice is comparable to the best Italian mezzo-sopranos; she simply cannot be dismissed as a Slavic soprano. Hers is a big, natural, warm voice that has color, fire and sure technique. One side of this record is Russian, and of course it is done well, but that should surprise no one. Of course, we think in our smug way, they can do their music. But listen first to the French and Italian side—two arias from Samson et Dalila, “O mio Fernando” from Donizetti’s La Favorita and “O Don Fatale” from Don Carlo. Miss Obraztsova has the Italian language down pat, and even more the style of singing. Her performance is perfectly within the traditional framework, and the voice shows a warmth and color that makes her comparable to such a singer as Fiorello Cosotto. As a matter of comparison, this listener played Miss Cosotto’s recording of “O mio Fernando” and another by Gutierrez (Continued on page 107)

CLASSICAL PICKS FROM COLUMBIA:
A NEW VOCAL TREAT FROM RUSSIA

BEVERLY SILLS SINGS PLAISIR D’AMOUR
Columbia

BEST SELLERS OF THE WEEK
BEVERLY SILLS SINGS PLAISIR D’AMOUR—Columbia
GESHERWIN: PORGY AND BESS—White, Mitchell, Maazel—London
CLASSICAL BARBRA—Streisand—Columbia

KORVETTES/NATIONAL
BELLINI: I CAPULETTI ED I MONTECCHI—Sills, Gedda, Baker, Patane—Angel
BELLINI: I PURITANI—Sutherland, Pavareda, Bonyrga—London
BOILING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Boilling—Columbia
JOPLIN: TREEMONISHA—Schuller—DG
LUCIANO PAVAROTTI IN CONCERT—London
Ravel: Daphnis et Chloe—Boulez—Columbia
THE ESSENTIAL PAUL ROBESON—Vanguard
BEVERLY SILLS SINGS PLAISIR D’AMOUR—Columbia
CLASSICAL BARBRA—Streisand—Columbia
TCHAIKOVSKY: SYMPHONY NO. 4—Bernstein—Columbia

PEACHES/NATIONAL
GESHERWIN: PORGY AND BESS—White, Mitchell, Maazel—London
JOPLIN: TREEMONISHA—Schuller—DG
RACHMANINOFF: PIANO CONCERTO NO. 3—Ashkenazy, Ormandy—RCA
KHACHATURIAN: FLUTE CONCERTO—Rampal—Odysey
ORF: CARMINA BURANA—Previn—Angel
Ravel: COMPLETE ORCHESTRAL WORKS—Ozawa—DG
BEVERLY SILLS SINGS PLAISIR D’AMOUR—Columbia
THE INTIMATE SEGOVIA, VOL. II—RCA
STRAUSS: ALSO SPRACH ZARATHUSTRA—Soit—London
TOMITA: FIREBIRD—RCA

SAM GOODY/EAST COAST
BOILING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Boilling—Columbia
BRAHMS: SYMPHONY NO. 1—Levine—RCA
HANDEL, HAYDN: CANTATAS, ARIAS—Philips
GAGLIANO: LA DAIFNE—White, Musica Pacifica—ABC
PROKOFIEV: ROMEO AND JULIET—Maazel—London

CLASSICAL RETAIL REPORT
MARCH 27, 1976
CLASSIC OF THE WEEK
BEVERLY SILLS SINGS PLAISIR D’AMOUR—Columbia

RECORD THEATRE/CLEVELAND
BEETHOVEN: COMPLETE PIANO CONCERTOS—Fleischer, Szell—Columbia
BEETHOVEN: COMPLETE SYMPHONIES—Szell—Columbia
BOILING: SUITE FOR FLUTE AND JAZZ PIANO—Rampal, Boilling—Columbia
GESHERWIN: PORGY AND BESS—White, Mitchell, Maazel—London
LISTZ: TRANSCENDENTAL STUDIES—Berman—Columbia
MOZART: PIANO CONCERTOS—Cordesius, Szell—Columbia

RECORD WORLD MARCH 27, 1976
www.americanradiohistory.com
Kingfish's 'Eucalyptus-Rock' Firmly Rooted at the Roxy

LOS ANGELES — It isn't easy to put a finger on what gives rise to the delirium that Kingfish (Rond) elicits from audience at gigs such as their recent one at the Roxy (9 through 14). Their music, a Marin County sort of eucalyptus-rock, is unhysterical by present day standards and their relationship with their audience is casual to the point of actual gum-chewing. Their material is strong without being dazzling, their technique absorbing without being particularly flashy. But Kingfish, like its forbear among the northern California bands, has an intangible, often irresistible feel to their music, a contagious energy.

Kingfish's sound is uncluttered and dominated by the three guitars played by Robby Hodinott, Matthew Kelly and Grateful Dead member Bob Weir and vocals are shared for the most part by Weir and bassist Dave Horbert. Drummer Chris Herold rounds out the band and with the exception of Kelly's occasional outbursts on harp, there are no added instruments, no contrivances and no frills. Their material was predictably drawn largely from their debut album and the audience's familiarity with that material was remarkable. Less than a year after forming the group, and only weeks after releasing their first lp, Kingfish has already attracted a substantial hard-core following.

The group's country flavor very strongly projected in their album is more subdued in their live performance and it was their more rock & rollish pieces that worked best. "Home To Dixie," one of their most Grateful Dead-sounding tunes proved to be particularly effective, as were "Lady Lightning," an almost improvised sounding "Hand jive" and the song they treat as a piece de resistance, "Hypnotized," which sounds like a hybrid of the Buffalo Springfield and Archie Bell and the Drells.

Opener Mark Turnbull played an acoustic guitar engagingly, scatted a lot and offered such songs as "Too Stoned To Gumbo" to an audience that was, for the most part, too pre-occupied to listen.

Eliot Sekuler

Three Mezzos

Letta Simionato. Miss Obraztsova does not have the full battery of voice, drama and sound that was Miss Simionato's, but her instrument is basically more beautiful than that of Miss Cossotto's. Must lie somewhat peculiarly in the Russian system. The chief Russian mezzo is Irina Arkhipova. Miss Arkhipova is a good singer, but she is really a Slavic singer, exactly that kind of artist who is thought of as not usually very popular elsewhere. Such has proved true when she has sang as a guest in other opera companies. But on this record Miss Obraztsova demonstrates a true Italian style.

In a far more predictable area, Angel has issued a new record of Janet Baker singing Scottish Folk Songs. These may be of limited interest, but Dame Janet has a way with this music that is unique. She never once sounds pretentious or cutesy; the songs are sung naturally and with great beauty.

One of the great losses to the opera stage in New York is the persistent absence of the Spanish mezzo-soprano Teresa Berganza. She gave us a great Rosina in II Barbiere di Siviglian in 1970, and many fine performances earlier, but nothing since. She is fortunately represented on records, and now comes from Deutsche Grammophone a new record of Spanish songs. Her voice has brilliance and style, and she sings each with consideration for the mood and the connotation of the words. Miss Berganza, such an incredibly elegant stylist in Rossini, turns off much earlier performances here.

WB Taps Schwartz

LOS ANGELES—Les Schwartz has joined the publicity staff of Warner Bros. Records, it was announced by Bob Merlis, Warner publicity director. Schwartz will be based in New York.

Background

Schwartz comes to Warner Bros. from Solters & Roskin Public Relations. Prior to that he was a member of the Columbia Pictures publicity department in New York for five years. He began his career in the industry as a staff reporter for Motion Picture Daily, a trade publication.

Island Pubberies Pact Tim Moore

LOS ANGELES — The Island Music group of publishing companies has acquired administrative rights to Tim Moore's catalogue in a U.S. on behalf of Acree Kingfish, Inc. (Island's ASCAP company) and Andustin Music Co. Moore, who is currently working on his third album for Asylum, is the writer of "Charmer," grand prize winner of the 1974 American Song Festival; "Second Avenue," a recent hit by Art Garfunkle; and "Rock and Roll Love Letter," the title song of the current Bay City Rollers lp.

New York, N. Y. (Continued from page 24)

late '60s, followed by about three interesting city appearances and a few years on the California bar circuit. Having resurfaced with an Aristra album and covers of some of his tunes, things seem to be on the upswing. With a willingness to accept the more pop elements of his refined writing style (it was more blues and jazz in the old days, Lusher now) would appear to upgrade the level to steepcleashe.

Garrett's a blind black man who's been friendly with (and written for!) Stevie Wonder, making for some obvious comparisons that frequently highlights in his music. Outburst for radio, he switches with ease to a fast-talking deepjay style, poking fun at himself while informing you of the autobiographical nature of the songs on his first Chrysalis album. There are lots of jokes but also a serious determination to make it in the big time.

With Kate McGarrigle pregnant, plans for a spring tour were scrapped before it got underway. But basically the two are songwriters and each explains that the writing was personal and that formalization (once some of their songs were covered by friends such as Maria Muldaur and Linda Ronstadt) wasn't really a planned happening. They recorded because they had the material (there's much more, including some numbers long-time friends and fans had hoped would appear on their first Warner's album), because the time seemed ripe and because everything else fell into place. They are also the only songwriters we've met who can give a detailed background to the birth of each song they've written. Should they never tour beyond the few folk festivals they've played on occasion (which would be a shame, since their music can be very beautiful and intense), they still ought to put together an album or so a year. They could probably be quite content with that. And so would many of us.

IF YOU BELIEVE THIS ONE . . .

From this day on, New York, N.Y. will accept column items only from those individuals who have nothing whatsoever to do with the subjects of said items. In other words, we want the real dirt—the kind of stuff you wouldn't tell us about your own clients but would love to read about others. No rumors or gossip will be kept confidential, and all pressing replies to requests for verification will be duly reported. Or this could happen to you:

Three Mezzos

Letta Simionato. Miss Obraztsova does not have the full battery of voice, drama and sound that was Miss Simionato's, but her instrument is basically more beautiful than that of Miss Cossotto's. Must lie somewhat peculiarly in the Russian system. The French arias are full of color and feeling. One senses a little less surety in the style, and several times a phrase could be joined to another for maximum effect. Generally, though, it is major singing. The Russian arias, of course, are sensational.

The album was recorded, with the late Boris Khakind conducting, in 1960 and an interesting point. If Miss Obraztsova was singing well a decade ago, why did she suddenly appear before us for the first time last summer? She is, however, somewhat peculiarly in the Russian system. The chief Russian mezzo is Irina Arkhipova. Miss Arkhipova is a good singer, but she is really a Slavic singer, exactly that kind of artist who is thought of as not usually very popular elsewhere. Such has proved true when she has sang as a guest in other opera companies. But on this record Miss Obraztsova demonstrates a true Italian style.

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(Continued from page 106)
Linda Hargrove: Comin' On Strong

NASHVILLE—When Linda Hargrove (Capitol) sprang to the stage with her six-piece band, belting out "Blue Jean Country Queen" at Nashville's Exit/In recently, it was apparent that the gifted songwriter/singer is coming on strong in today's country music scene. From then on the audience was awed by her healthy voice, dynamic performance and simple, fresh appeal that became stronger and more captivating with each song. The versatile artist went from Bob Wills' "Old Fashioned Love" to the ivories, where she told stories of "Music Is Your Mistress" and "Lilies of the Field." She then continued with a professional mix of her own up-tempo music, ballads and an occasional mellow song, to the delight of her shoe-tapping audience. She sang her single, "Love Was," which will be released on her new album, "I Want To Do It Right The First Time," the beautiful "Lonesome City Blues" and "Love You're the Teacher."

She performed her material, combining good times with intent concentration which accentuated her clown-to-earth writing style and made you feel she was singing the lyrics to you alone.

Ms. Hargrove was primarily a successful songwriter before her development as a recording artist, with hit songs like "Let It Shine," recorded by Olivia Newton-John, "Just Get Up and Close the Door," recorded by Johnny Rodriguez and "I've Never Loved Anyone More," recorded by Lynn Anderson, and at the last count, 12 other artists. She plans to record her third Capitol album in April, as soon as her national tour is complete.

Ms. Hargrove wasn't the only songwriting talent that night. An overflow crowd responded with praise when the spotlight shifted to band members as each took a lead, and mostly to Jeff Tweel on piano as he delicately performed "Songs For Sale," his own composition.

At one point, Ms. Hargrove beckoned Melba Montgomery (Elektra), Larry Ballard (Capitol) and her back-up artist, Pam Rose, to the stage to perform one on their own and a few together. Ballard sang "Someone I Can Forget" and Ms. Montgomery led "Rocking In My Sweet Baby's Arms" before the talents skillfully mixed voices on "To Hear the Family Sing," a boogie beat highlighted with excellent sounds by Larry Black on electric guitar.

Sweet-singing Nashville performer Pam Rose had amply charmed the audience earlier in the evening when she set the mood for Hargrove's performance with "Sing Feelings Sing" and "Don't Let It Bother You," two Hargrove songs. Then she knocked the socks off the audience with an impressive medley, "The Heart—I'll Be Over You" by Larry Gatlin and Ben Peters, and kept the good feeling with her crisp voice and ability to master extensive vibratos during Jeff Tweel's "Either Way," Jackson Browne's "These Days" and "Booze the Blues Away," a duet performed with Larry Ballard which will be released during the next month by Capitol.

Ms. Hargrove sent shivers up spines when she closed with "Let It Shine," and returned with "New York City Song," her encore applauding Nashville.

Susan Owen

McLlwaine To Open Laura Nyro Tour

NEW YORK—Shirley Craig, formerly of Sid Bernstein Enterprises and head of the newly-formed management company Baker Street Irregulars, has announced the signing of Ellen McLlwaine as opening act for the duration of Laura Nyro's forthcoming U.S. tour.

The tour begins March 13 at the University of Rhode Island, followed immediately by Clark University, Worcester, Mass., and Hofstra University, Hempstead, N.Y.

Roxy Rides the Airwaves

Atlantic recording group Roxy Music's special Monday night appearance at the Colosseum Theater in West Hempstead, their only New York area performance in recent tour, was the subject of a "live" broadcast on Long Island's WLIR-FM. This followed, by two nights, Roxy Music's appearance at the Orpheum in Boston, which was broadcast "live" on WBCN-FM. Shawn backstage at the Colosseum Theater after the show were, from left: Atlantic's special album projects coordinator Tunc Erin, Phil Manzorra, Andrew Mackay, Bryan Ferry, Paul Thompson, Atlantic's air director Jim Deloanton, Rick Willis, Eddie Johnson and (seated) Atlantic's national sales manager Sall Utrano, group manager Mark Fenwick and Atlantic's New York promo rep Steve Leeds.
CMA Board Meet
Set for Austin

NASHVILLE—The Country Music Association will hold its second quarterly board meeting for this year in Austin, Texas April 14-15 at the Hilton Hotel.

The board will review the progress of other activities and projects, such as the 1976 CMA Banquet and Show, the Music City U.S.A. Pro-Celebrity Golf Tournament, this year's Talent Buyer's Seminar, and the 1976 Country Music Month celebration.

Most of the CMA board will also participate in a special Austin Country Music Seminar on Tuesday, April 13.

Gospel Radio Meet
Planned For May

NASHVILLE — The fourth annual Gospel Radio Seminar is scheduled for May 14-15, 1976 at the Airport Hilton in Nashville, Tennessee. The seminar, sponsored by the Gospel Music Association and chaired by Jim Black, will offer an opportunity for broadcasters to meet with other broadcasters and music industry personnel to exchange ideas and to learn new dimensions in the field of broadcasting.

Theme

The theme for the 1976 seminar is "Gospel Radio . . . The New Frontier." The workshops will include news, singles, radio personalities, marketing, formats and progressive gospel.

On Thursday, May 13, there will be a reception for the broadcasters and music industry personnel from 7-9 p.m. The reception is an informal time for getting acquainted before the work sessions.

Action in Austin

A seven-person committee met in Austin on March 8 to formulate plans for the upcoming Austin Music Seminar. Shown above, from left, are: Laura Dupuy, manager of Asleep at the Wheel; Townsend Miller of the Austin American-Statesman; Tammy White, Moon Hill Management; Larry Watkins, also of Moon Hill Management; Frances Clement, President, Music Inc.; Roger Soares, vice of BMI; and Mike Hedges of Armandilla World Headquarters. Not shown are Willie Nelson and Ron Bledsoe, CBS Records. Stated for Tuesday, April 13, in the Ballroom of the Austin-Hilton Hotel, the seminar will deal with subjects of interest to both Austin and Nashville music communities. The seminar is scheduled in advance of a two-day Country Music Association board meeting set for April 14-15 in Austin.

Bob McDill Re-Signs
With Hall-Clement

NASHVILLE — Dean Kay, vice president and general manager of Hall-Clement Publications (a division of Vogue Music, Inc.), has announced the re-signing of Bob McDill to a long-term exclusive writer's agreement, effective March 1, 1976.

Country Campaign
Begun by Mercury

CHICAGO — Coinciding with the release of four new country albums, Phonogram, Inc./Mercury Records is embarking on a special five-week country program, according to Jules Abramson, senior vice president/marketing, and Harry Losk, national sales manager.

The campaign, revolving around the theme of "Mercury Country Music," surrounds the release of the following albums: "The Greatest Hits Of Johnny Rodriguez," "Faster Horses" by Tom T. Hall, "Harold, Lew, Phil & Don" by the Statler Brothers, and "I'd Just Be Fool Enough" by Faron Young.

Autry Reactivates
Republic Records

NASHVILLE—Gene Autry has reactivated Republic Records. Pacting a long-term agreement with Dave Burgess as general manager of the label, Autry's Republic Records will be based in Nashville at 815 18th Avenue South.

Signed to Republic are Kathy Barnes and her brother, Larry Barnes. Kathy is Autry's only protege in his long career and she has charted with records produced by Burgess in the past few months. Republic will be seeking masters and new acts, including pop.

Immediate preparation is underway for release of four updated Autry albums, part of the Republic catalogue, as well as releases of other artists from masters in the company.

An agreement with London Records has been consummated for foreign distribution of all Republic product. IRAH will handle distribution, and Maggie Caver- der Enterprises has been retained as the public relations and publicity agency.

NASHVILLE REPORT

By RED O'DONELL

Minnie Pearl, winner of "Tennessee Working Woman of the Year Award," presented annually by Memphis area Chamber of Commerce, recently said: "I'm never going to retire. The good Lord willing, I'll work until I die." And with that she picked up her racquet and left for a daily tennis match. "Tennis," she quipped, "is one game of 'love' where you rarely win up with a broken heart—unless, of course, you are Bobby Riggs playing Billie Jean King." Minnie sounds like a women's libber, but she isn't totally. "My only comment on that highly controversial subject is that I think it is all right for women to work—provided of course it does not interfere with their home life."

Incidentally, Minnie is scheduled for a visit to NBC's Tonight Show this week (tentatively Monday) and for a guest shot on the Donny and Marie Osmond ABC-TVer next month.

It says here that Glen Campbell's next TV special will be taped during his upcoming tour of Australia . . . Ben Smathers missed a Grand Ole Opry assignment for first time in 15 years. (Ben suffered leg injury in fall down steps at his home.) However, his Stoney Mountain Cloggers made the Opry gig. Gentleman Ben and his dancers currently are head-

(Continued on page 112)

COUNTRY PICKS OF THE WEEK

WILLIE NELSON: "I Gotta Get Drunk" (WB: Nelson, Tree, BMI). It's the classic William Nelson here—singing to a live audience with a honky tonkin' song that every good, upstanding beer drinker will understand, sing along with, love and request time and again. Willie Nelson was never hotter — this will surely fan his flame even higher. Let's drink to this one! RCA PB-10591.

JODY PAYNE: "Two Dollar Bill" (J. Payne: Liberty Hills, BMI). Sooner country number with just enough funk and feel to fit into every programmer's play list perfectly. Great sing-a-long number as well as perfect to hear during drive time or on the open highway anytime. Look for the Texas sound to grow even bigger—and this is a prime example why. Columbia-Lone Star 3-10312.

T. G. SHEPPARD: "Motel's and Memories," T. G. has come on strong in a remarkably short time. He has consistently released quality singles and album product—and this album will add even more of a glow to his star, which shines brighter every day. Best cuts are the title, "We Just Live Here," "Little Brown Paper Bag Blues," "Shame" and "Solitary Man." Melodyland M6E-40351.

SLEEPER

Bead Sheppard/representative.
RCA Begins Country Campaign

NEW YORK—RCA Records has announced the launching of a spring country promotion, called "Discover A New Country," which will run through April 30, and will include massive advertising, merchandising and promotional campaigns including 8-track in-store tapes and mobiles and focusing on both the company's recent country album releases and selected best sellers from the country catalogue.


Catalogue Albums

The "Discover A New Country" program also will spotlight these top selling albums from the country catalogue: Bobby Bare's "Trouble, Legends And Lies;" Eddy Arnold, "The Best Of;" Floyd Cramer's "Cramer Country;" Waylon's "Dreaming My Dreams;" Ronnie Milsap's "A Legend In My Time;" Dolly Parton's "The Best Of;" a three-record special collection, "Great Country Hits Of The Year," and a two-record special collection, "Stars Of The Grand Ole Opry."

The theme of RCA's spring country promotion, "Discover A New Country," was devised to coincide with our country's 200th Birthday Celebration.

Nashville 'Road' TVer Tapes in Mississippi

NASHVILLE—Show Biz, Inc. has announced that 13 weekly programs of the nationally syndicated show, "Nashville on the Road," will be produced on the Mississippi Gulf Coast beginning in May, 1976.

Press Conference

J. R. "Reg" Dunlap, president of Show Biz, Inc., made the announcement with the show's hosts and stars, Jim Ed Brown and Jerry Clower, at a press conference held at the Governor's Mansion in Jackson, Miss. and at a press luncheon on the Gulf Coast.

Opryland Acts Set For Ford Dinner

NASHVILLE—Opryland's troupe of young singers and dancers has received its third invitation to perform for President Ford—this time as entertainment for the 62nd annual White House Correspondents' Association dinner honoring the President on May 1.

Television Ernie Ford, who appeared with the Opryland group at both their former White House appearances, will be joining the singers again to take "Liberty's Song," the park's new Bicentennial musical, to the Washington audience.

The dinner, which is scheduled for Saturday evening at the Washington Hilton International Ballroom, will be attended by the President, Mrs. Ford, members of the Cabinet, the Supreme Court, government officials, and other guests of members of the White House Correspondents' Association. Attendance is expected to reach 1600.

Opryland will be doing a 25-minute show consisting of portions of the new 50-minute Broadway styled musical which opens at the park this season with two daily performances on the stage of the Grand Ole Opry House. The Opryland group will consist of 14 singers and dancers, a 12-piece orchestra and a small technical crew.
**COUNTRY ALBUM PICKS**

**THE BATTLE**

GEORGE JONES—Epic KE 34034

Like the classic singer he is, George Jones delivers another classic album, highlighted by the title song. Other great cuts include "You Always Look Your Best (In Here In My Arms)," "My Heart’s Still Singing," "I Still Sing The Old Songs." Like the liners say, "George Jones is a great singer." Enough said.

**WITH FAMILY AND FRIENDS**

LARRY GATLIN—Monument KE 34042

In the future, people will buy Larry Gatlin albums for their pure listening pleasure. This is a total album—each cut adding something to the whole, with Gatlin’s fine writing and incredible voice making it something very special. "Broken Lady," "Silence of the Mornin," "Country Road," and "Dealt A Losing Hand" stand out.

**LONGHAIRD REDNECK**

DAVID ALLAN COE—Columbia KC 33916

David Allan has emerged as a talented, controversial and viable force in country music. The title cut, "When She’s Got Me (Where She Wants Me)" and "Spotlight Showdown" show his immense writing talent. Other great cuts are "Texas Lullaby," "Living On The Run" and "Family Reunion." The legend continues to grow.

**THIS IS EDDY RAVEN**

EDDY RAVEN—ABC/Decca 0050-2031

Eddy Raven is one of the most promising new singer/songwriters in Nashville today. This, his first album, features some of his own compositions such as "Free To Be," "Touch The Morning," "Good Morning, Country Rain" and "Country Green" as well as other songs he adds his fine voice to—"Ain’t She Something Else" and "Good News, Bad News." Very impressive debut!

**GREG ALLEN**

"GEARJAMMERS HELPER"

Now Appearing on

World Wide Records (Division of World Wide Films, Inc.)

Decides needing copies, contact Nationwide Sound Distributors

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**COUNTRY RADIO**

By CHARLIE DOUGLAS

The newest country station in Fulton County, Pa. is WVFC (McConellsburg). It's also the first station in the county. Jacqueline Harvey, PD, says the station signed on to air in January; the response has been superb and although they may not be big time radio they do have the best time in radio... You can look for one of the power stations to drop almost all of their country format in favor of a MOR/talk array. They'll keep country at night—more later... Toronto is the home of CFGM, the country music place. The station has a hockey team called the Bullshooters and according to MD Dave Johnson, "they sell out crowd and raise money for charities." They tie or win and they fall over a lot. PD Dave Charles gave his all and broke his leg while tending goal for the team, which all goes to prove the old adage, don't puck around on the ice. The station puts out a most interesting regionalised Country Music Gazette; write for a copy. You'll find it may have excellent application in your market: CFGM, 10234 Yonge Street, Richmond Hill, Ont. L4C 3B7.

...Many, many stations are getting into the CB craze with promotions coming from them everywhere and the key to all is the strong station. If you’re into old-time country the Starday Folk have repackaged a super set of very hard to find oldies in their "best of" series. It includes the Delmore Brothers, Moore and Napier, Grandpa Jones, Stanley Brothers, Johnny Bond, Carl Story, Cowboy Copas, George Morgan, Reno and Smiley and more. I don’t know whether they’ll service stations with this series or not, but in any event they should be in your library even if you have to buy them. I did. Distributed by Gusto at 220 Boscobel, Nashville 37213... While this column is not really in the business of promoting records, there’s another album you should have, for a collector’s item if nothing else: The Uncle Dave Macon set of Classics released by County Records, P.O. Box 191, Floyd, Va. 24091. There are 12 cuts, including “Rock About My Sarah Jane,” “Gwine Back To Dixie” and “Rabbit in the Pea Patch.” These were recorded between 1925 and 1935.

The bluegrass festival season is about to get into full swing and many stations say that they’ll be doing some live broadcasting from various events around the country. Bluegrass is in its strongest period ever—everywhere except on the air. Most stations we’ve talked to feel that bluegrass isn’t a listening experience as much as a participant experience. A couple of dozen stations have fooled around with bluegrass as a special program affair and found it not to their liking. At the young people get deeper into the root-music we may see some small inroads made as a regular program feature of a larger scale than presently being done.

There are a couple of new organizations in the offering. One being brought around during the seminar has some interesting aspects. We’ll let you know more about these as the organizers decide the time is right to talk... Seventeen stations that we’ve spoken with during the last two weeks are planning Easter egg hunts, five of them for indigent or orphaned children. That’ll look good to Uncle Sugar and his FCC flock... Some stations are running monthly straw polls to coincide with the various primaries around the country. All report that each poll shows different winners each time. There is no end to the rumour that Buck Owens is running for President of California.

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

Monument Signs Brush Arbor

Monument president Fred Foster is pictured welcoming Brush Arbor to the label shortly after the group had inked on exclusive recording contract with Monument. Pictured from left are Brush Arbor members Mike Halloran and James Harrah; Foster; and group members Joe Rice, David Roce and Jim Rice.

**Monument Signs Brush Arbor**

Monument president Fred Foster is pictured welcoming Brush Arbor to the label shortly after the group had inked on exclusive recording contract with Monument. Pictured from left are Brush Arbor members Mike Halloran and James Harrah; Foster; and group members Joe Rice, David Roce and Jim Rice.

LISTEN WORLD MARCH 27, 1976
Diana Delivers

Diana Track, ABC/Dot recording artist, visited ABC's Los Angeles headquarters recently with Joe Port, her new producer for her forthcoming single and album. The two discussed with Lindy Blaskey (managing director of A&R), Ms. Track's latest recording sessions. Pictured from left are: Lindy Blaskey, Diana Track and Joe Port.

Nashville Report (Continued from page 109)

lining at Sky Clump Club in Reno, Nev.

Former Music Rower Anita Kerr—Perry Como once described Anita as "one of finest arrangers of music extant"—and her husband Alex Grob opened their Mountain Recording Studio in Montreux, Switzerland, where they now live. Address is not a U.S. tax doddle; Grob is a Swiss mister.

Birthdaying: Bonnie Guitar and David Rogers.

A daughter, Christina, arrived for singer Charlie Walker & wife.

What's the longest song title? Bill Gaither wrote a gospel song titled: "Don't Want to Spend My Time Writing Songs to Answer Questions That Nobody's Even Asking Anyhow" (16 words). Comments Gaither: "It's an informal, fun song—with a message."

Tom T. Hall and wife Dixie Dean own and operate the largest basset hound kennel in this area. "I don't know if we have 35 or 45," said Tom T. "We don't ever tabulate the exact total. So we won't get into arguments about whether we have too many dogs around the place." The hounds have won more than 1000 awards, trophies, plaques, ribbons, etc. in regional and national dog shows. The Halls add: "We raise and show them for enjoyment, not for glory or money. We've never sold one of our dogs.

Lester Flatt has practically recovered from gall bladder operation: "Last year I underwent heart surgery; now this gall bladder thing. If it keeps up we may be a charter member of the 'Operation-of-the-Year Club'."

Jerry Lee (The Killer) Lewis, in a whimsical mood: "People think I've been a wild child since birth. What they don't know is that I am a graduate of Bible Institute in Waxahachie, Texas—and anybody with that sort of schooling can't be all bad."

"People ask me if it is difficult to manage the career of a flamboyant entertainer such as Faron Young," says Bashful Billy Deaton. "No, it is not. What you've got to do is realize that at all times, your client is the star and the boss. That way you don't have too much conflict with them. Faron (the Baron) actually is a pussycat."

COUNTRY SONG OF THE WEEK

ELVIS PRESLEY—RCA PB-10601

FOR THE HEART (D. Linde; Combine, BMI)

HURT (J. Croine-A. Jacobs; Miller, ASCAP)

The King comes back strong with a two sided hit. Side one will rock your socks off while side two is a ballad that'll get loads of attention. Long live The King!

BARBARA FAIRCHILD—Columbia 3-10314

UNDER YOUR SPELL AGAIN (D. Rhodes-B. Owens; Central, BMI)

Barbara reworks this old Buck Owens classic in a brand new, refreshing way. Soft and sensitive, this is guaranteed to pull requests.

JEAN SHEPARD—United Artists UA-XW776-Y

MERCY (B. Anderson, Stallion, BMI)

Jean brings out another bounding bundle of beat. A peppy number where she calls on her man to cut her some slack. Mercy sakes!

MIKE LUNSFORD— Starday SD-138

COMIN' DOWN SLOW (E. Conley, Blue Moon, ASCAP)

Mike's got a winner spinner here as he wonders aloud of his state of mind and body. He's comin' on strong!

HANK WILLIAMS, JR.—MGM M 14845

LIVING PROOF (H. Williams, Jr.; Bepheus, BMI)

Culled from his "Hank Williams, Jr. and Friends" album, this is quite a deep song—seemingly reflecting strong personal experiences. The proof is in the playing.

DONNA FARGO—Warner Bros. WBS 8186

MR. DOODLES (D. Fargo; Primo-Donna, BMI)

Cute number that'll have the listener's ears bending her way. Mrs. Doodles is lonely for Mr. Doodles—doodle doodle do do do!

CONWAY TWITTY—MCA MCA-40534

AFTER ALL THE GOOD IS GONE (C. Twitty, Twitty Bird, BMI)

Another super ballad from the High Priest of Country Music. There's no way to go wrong when Conway sings like this. The good is just beginning!

SPANKY & OUR GANG—Epic 8-50206

L.A. FREEWAY (G. Clark; Sunbury, ASCAP)

Perfect drive time number—full of life, bright and bouncy with great vocal treatment. You'll play this on freeways or back roads.

KAREN WHEELER—RCA PB-10611

IN THE MIDDLE OF THE NIGHT (J. Crouch-J. Hager; Duchess, BMI)

A smooth flowing, easy-paced number that tells of how the fight times melt away in the night times and it's all right times again.

CONNIE CATO—Capitol P-4243

I LOVE A BEAUTIFUL GUY (J. Lebsock; Lebsock Country, BMI)

Bright and bouncy, Connie sings that life is a rose garden with her lovin' man, and she's the happiest girl in the U.S.A. with the most beautiful guy.

NARVEL FELTS—ABC/Dot DOA-17620

LONELY TEARDROPS (B. Gordy, Jr.-T. Carlo; Merrimac, BMI)

A Jackie Wilson classic, Narvel brings it back in hit form country style. Look for this to gather lots of country airplay.

KAREN STANTON—Granite G 535 A

HUSH (M. Johnson-S. Stone; ATV, BMI/Welbeck, ASCAP)

A strong feeling on this record that'll have the listeners requesting it time and again—good story line too. Sing it loud!

JERIS ROSS—ABC/Dot DOA-17615

ALL THE CRYIN' IN THE WORLD (J.D. Loudermilk; Acuff-Rose, BMI)

Super singin' Jeris has a John D. Loudermilk song that asks the musical question why girls do all the crying. Smile on this!
# The Country Album Chart

## March 27, 1976

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist(s)</th>
<th>Album</th>
<th>Label</th>
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<tr>
<td>1</td>
<td>The Outlaws</td>
<td>Waylon, Willie, Jessi &amp; Tompall</td>
<td>RCA APL1 1321</td>
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<td>Elite Hotel</td>
<td>Emmylou Harris</td>
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<td>Rock 'n' Country Freddie Fender</td>
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<td>5</td>
<td>Jessi Jones Colter</td>
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<td>6</td>
<td>200 Years of Country Music Sonny James</td>
<td>Columbia KC 34035</td>
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<td>7</td>
<td>When the Tingle Becomes a Chill</td>
<td>Loretta Lynn</td>
<td>MCA 2179</td>
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<td>8</td>
<td>Twitty Conway Twitty</td>
<td>RCA APL1 2176</td>
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<td>9</td>
<td>Sometimes Bill Anderson &amp; Mary Lou Turner</td>
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<td>10</td>
<td>Overnight Sensation</td>
<td>Mickey Gilley</td>
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<td>Black Bear Road</td>
<td>C. W. McCall</td>
<td>MGM M3G 5008</td>
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<td>Easy as Pie</td>
<td>Billy Crash Craddock</td>
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<td>The White Knight</td>
<td>Cledus Haggard &amp; The Citizens Band</td>
<td>Mercury SRM 1 1072</td>
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<tr>
<td>14</td>
<td>Narvel the Narvel Narvel Felts</td>
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<td>Johnny Rodriguez</td>
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<td>Steppin' Out Gary Stewart</td>
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<td>The Great Tompall</td>
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<td>World of Charlie Rich Charlie Rich</td>
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<td>Redheaded Stranger</td>
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<td>Night Things</td>
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<td>Ray Grief</td>
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<td>Havana Daydreaming</td>
<td>Jimmy Buffet</td>
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<td>Are You Ready for Freddy Fender</td>
<td>ABC Dot DOSD 2044</td>
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<td>29</td>
<td>Prisoner in Disguise Linda Ronestad</td>
<td>Asylum 7E 1045</td>
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<td>The Sound in Your Mind</td>
<td>Willie Nelson</td>
<td>Columbia/Lone Star KC 34092</td>
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<td>31</td>
<td>Texas Country Various Artists</td>
<td>United Artists LAS74 H2</td>
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<td>32</td>
<td>Country Willie Willie Nelson</td>
<td>United Artists LA410 G</td>
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## Album Chart

1. Chester & Lester - RCA APL1 1167
2. What Can You do to Me Now - Willie Nelson - RCA APL1 1234
3. The Very Best of Ray Stevens - Barnaby BR 6018
4. Cowboy Rebel - United Artists LAS54 G
5. Come Over - Olivia Newton-John - MCA 2186
6. Black Bird - Stoney Edwards - Capitol ST 11499
7. T. T. Hall's Greatest Hits - Mercury SRM 1 1044
8. The Sweetest Thing - Dottie West RCA APL1 1358
9. Best of the Statler Brothers - Mercury SRM 1 1037
10. Hank Williams, Jrs. & Friends - MGM M3G 5009
11. June Good Junkie Larry Croce - Warner Bros. BS 2933
12. Odd Man in Jerry Lee Lewis - Mercury SRM 1 1064
13. Swans Against the Sun - Michael Murphy - Epic FE 33851
14. Don Williams Greatest Hits - ABC Dot DOSD 2035
15. All the King's Horses - Lynn Anderson - Columbia KC 34089
17. When the Tingle Becomes a Chill - Loretta Lynn - MCA 2179
18. Twitty Conway Twitty - RCA APL1 2176
19. Sometimes Bill Anderson & Mary Lou Turner - MCA 2182
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24. Narvel the Narvel Narvel Felts - ABC Dot DOSD 2033
26. It's All in the Movies - Merle Haggard & the Strangers - Capitol ST 11483
27. Jason's Farm Cal Smith - MCA 2172
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29. Steppin' Out Gary Stewart - RCA APL1 1225
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35. Night Things - Ronnie Milsap - RCA APL1 1223
36. Ray Grief - Capitol ST 11486
37. Havana Daydreaming - Jimmy Buffet - ABC ABCD 914
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83. Texas Country Various Artists - United Artists LAS74 H2
84. Country Willie Willie Nelson - United Artists LA410 G

## Album Chart

1. Country Artists - United Artists LAS74 H2

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**Bill Anderson Mary Lou Turner**

From the hit album ***Sometimes***

**Another winning single**

**That's What Made Me Love You**

MCA Record 40533
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label, Number</th>
<th>WKI On Chart</th>
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<tbody>
<tr>
<td>1</td>
<td>SOMEONE'S WITH YOUR WIFE TONIGHT, MISTER</td>
<td>BOBBY BORCHERS/Playboy</td>
<td>6065</td>
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<td>2</td>
<td>WHAT A NIGHT DAVID HOUSTON/Epic</td>
<td>8 50186</td>
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<td>WHAT GOES ON WHEN THE SUN GOES DOWN</td>
<td>RONNIE MILSAP/RCA PB</td>
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<td>DAVE DUDLEY/United Artists</td>
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<td>MENTAL REVENGE</td>
<td>MEL TILLIS/MGM</td>
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<td>TONIGHT I FACE THE MAN (WHO MADE IT HAPPEN)</td>
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<td>YOU'RE NOT CHARLIE BIRDIE (I'M NOT RAGGEDY ANN)</td>
<td>DONNA FARGO/Arc/Doa</td>
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<td>LOOKING FOR SPACE</td>
<td>JOHN DENVER/RCA PB</td>
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<td>SHEIK OF CHICAGO JOE STAMPLEY/Epic</td>
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<td>78</td>
<td>TO SHOW YOU THAT I LOVE YOU BRIAN COLLINS,</td>
<td>ABC/Doa</td>
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<td>79</td>
<td>THAT'S WHAT MADE ME LOVE YOU</td>
<td>BILL ANDERSON &amp; MARY LOU TURNER</td>
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<td>DON GIBSON/Hickory</td>
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<td>I'VE GOTTEN LEAVING ON MY MIND WEBB PIERCE</td>
<td>Plantation</td>
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<td>I'M IN LOVE WITH MY PET ROCK AL BOLT/Cin-Kay OK</td>
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<td>THE LITTLEST COWBOY RIDES AGAIN ED BRUCE/</td>
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<td>100</td>
<td>SEARCHIN' FOR A RAINBOW MARSHALL TUCKER BAND/</td>
<td>Capricorn</td>
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Stand up and cheer
Loretta Lynn
and her new single
Red, White And Blue
MCA-40341
It's from her album "When The Tingle Becomes A Chill"

April is Loretta's month
Watch for her new book and MCA Records merchandising aids