

RECORDS

G-8-7ER
 NATIONAL RECORD MART
 ATT-SAMUEL SHAPIRO
 234 FORBES AVE
 PITTSBURGH PA 15222



Who In The World: The Commodores

HITS OF THE WEEK

SINGLES

THE FOUR SEASONS, "SILVER STAR" (prod. by Bob Gaudio) (Seasons/Jobete, ASCAP). "Who Loves You" and "Oh What A Night" brought the eloquent harmony sound of the Four Seasons back into the top ten after several years absence. This song, already a hit in England, should keep the group's streak alive without any difficulty. Curb WBS 8203 (WB).

THE TEMPTATIONS, "UP THE CREEK WITHOUT A PADDLE" (prod. by Jeffrey Bowen & Berry Gordy) (Stone Diamond, BMI). The Tempts are relying more on brass to color their sound, but all of the familiar hues are also present on the pallet—namely their extraordinary vocals and a syncopated beat. One listen's all it will take. Gordy G 7150F (Motown).

NAZARETH, "CARRY OUT FEELINGS" (prod. by Manny Charlton) (Jenevieve, BMI). After numerous singles attempts here, Nazareth finally clicked with "Love Hurts." Another mid-tempo offering, this tune from the new lp is reminiscent of "Cinnamon Girl" and should send this Scots quartet back up to the top of the charts. A&M 1819.

FOGHAT, "FOOL FOR THE CITY" (prod. by Nick Jameson) (Knee Trembler, ASCAP). Coming off their biggest hit to date, "Slow Ride," this transplanted group of English rockers stands to have another chart success with the title track from their gold lp. This excellent edit should keep the airwaves hot! Bearsville BSS 0307 (Warner Brothers).

SLEEPERS

KISS, "FLAMING YOUTH" (prod. by Bob Ezrin) (Cafe Americana/Rock Steady, ASCAP; All By Myself, BMI). Kiss continues to rock with a vengeance—their latest single being a raving anthem about growing up. This "Destroyer" track comes just in time to make it a graduation day smash. A great follow to "Shout It Out Loud." Casablanca NB 858.

B.T. EXPRESS, "CAN'T STOP GROOVIN' NOW, WANNA DO IT SOME MORE" (prod. by Jeff Lane) (Blackwood, BMI). This group may have changed labels, but the sound is still there and is as vital as ever before. There's no mistaking the heavy accented rhythms and the Jeff Lane production which should put this tune on the express tracks to the top. Columbia 3 10346.

THE CRUSADERS, "KEEP THAT SAME OLD FEELING" (prod. by Stewart Levine/The Crusaders) (Four Knights, BMI). The Crusaders have been a major influence on groups like AWB for their bracing rhythm work. Here, that quality is brought into play along with a chanting-styled vocal that will be reaching for the top. ABC Blue Thumb BTA 269.

KEN WILLIAMS, "THANKS FOR THE LAUGHS" (prod. by DeLano) (ADish-ATUNES, BMI). Williams, who has been known primarily for his songwriting and production, is out on his own with a superbly crafted tune with a strong melodic hook and distinguished vocals. A song deserving of both pop and r&b consideration. Cream CR 7605.

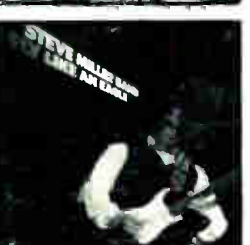
ALBUMS

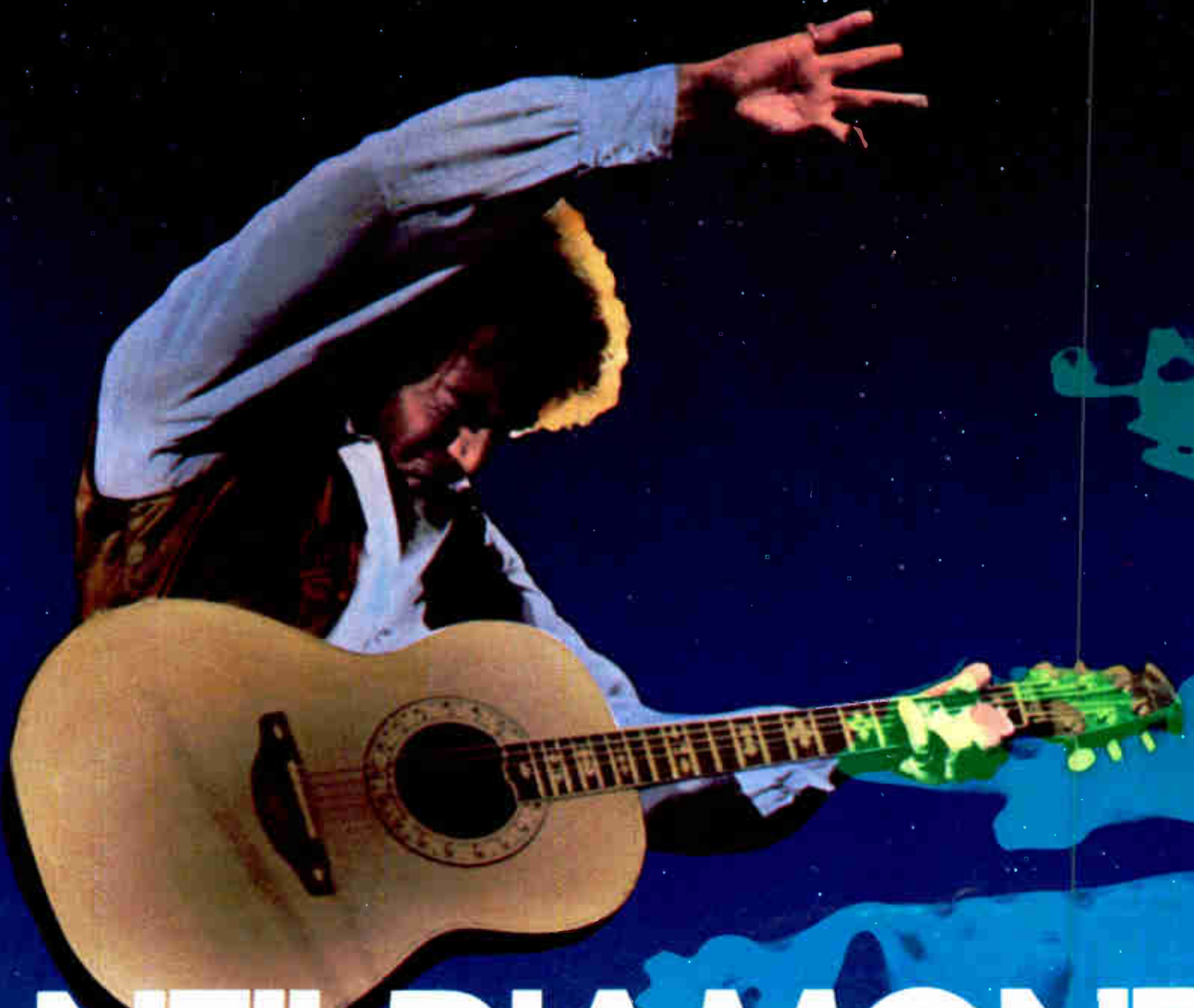
JETHRO TULL, "TOO OLD TO ROCK 'N' ROLL: TOO YOUNG TO DIE!" A good deal of Jethro Tull's longevity can be credited to Ian Anderson's ability to project the humor of his stage presence on record. The band is equally strong, the writing forever twisting around new turns. The title track will join the Tull classics. Chrysalis CHR 111 (WB) (6.98).

AEROSMITH, "ROCKS." It's taken four albums, a hit single, and the most intensive possible touring, but Aerosmith unquestionably ranks among the supergroups, hard rock division. The playing's tougher than ever, and Steve Tyler's added a healthy clarity to the vocals. "Back In the Saddle," "Sick As A Dog" and "Home Tonight" get their rocks off. Col PC 34165 (6.98).

THE ISLEY BROTHERS, "HARVEST FOR THE WORLD." The Isleys are so well established, so distinctive in sound and so even in performance that any new lp wins instant recognition and attracts new fans. The title track, "Who Loves You Better," "You Still Feel the Need" and "Let Me Down Easy" make this a bumper crop. T-Neck PZ 33809 (CBS) (6.98).

STEVE MILLER BAND, "FLY LIKE AN EAGLE." Miller's first album since "The Joker" has been some time in coming. It's quite lyrical, though, and has a considerable number of gentle, flowing moments. "Serenade," "Fly Like An Eagle," "Take the Money and Run" (the current single) and Sam Cooke's "You Send Me" soar like a swallow. Capitol ST-11497 (6.98).





NEIL DIAMOND IN CONCERT

ALADDIN THEATER FOR THE PERFORMING ARTS

Mail Orders Only—All Seats Reserved. One Performance Nightly—9:00 PM. Tickets: \$20.00, \$30.00.
Please send stamped self-addressed envelope with Check or Money Order payable to Aladdin Theater,
Neil Diamond Concert, P.O. Box 15608, Las Vegas, Nevada 89114. Indicate date preferred.
Neil Diamond Reservations (702) 736-0250. Aladdin Hotel Information (702) 736-0111.



LAS VEGAS' DISTINGUISHED RESORT HOTEL
ALADDIN
LAS VEGAS, JULY 2, 3 & 4



RECORD WORLD

Polydor Inc. and RSO Reach Worldwide Pact

■ NEW YORK — Polydor Incorporated and RSO Records have reached an agreement whereby Polydor Incorporated will market, manufacture and distribute RSO's recorded product. Announcement of the agreement was made jointly by Al Coury, newly appointed president of RSO Records and Irwin Steinberg, president of the Polygram Record Group and
(Continued on page 16)

Singles Activity Remains Positive

■ Singles activity remains the story again this week with *The Record World Sales Index* showing another positive sales movement period. The Sylvers (Capitol) finally reached the top after two weeks at 3 and another two weeks at 2. John Sebastian (Warner-Reprise) remained strong although falling to #2 followed by Elvin Bishop (Capricorn), Diana Ross (Motown) and Wings (Capitol).

The top ten was barraged this week by strong new contenders Silver Convention (Midland)
(Continued on page 6)

CMA Brings Manufacturers, Retailers Together To Generate Country Interest In Northeast

By IRA MAYER

■ NEW YORK — At a meeting held under the auspices of the Country Music Association Tuesday (11), a group of more than 50 manufacturing and retailing representatives from the New York-metropolitan region, agreed in principle to promote country music in New York and to generate increased point-of-sale display space to country singles and albums.

At a strategy committee meeting that morning at the Americana Hotel, moderated by Bob Austin, a director of the CMA board, chairman of its New York

country music promotion task force and *Record World* publisher, various rack and other display units were illustrated and discussed and executives of CBS, RCA, ABC Dot, Polydor/MGM, Mercury, UA and MCA committed their respective companies to helping defray the costs of such units for the retailer. It was further agreed that a theme for the campaign be built around the WHN (New York's only full-time, 50,000 watt country station) slogan, "There's a whole lot of good in this country." WHN general manager Neil Rockoff pledged cooperation from his station in

the form of published weekly playlists to be supplied to retailers and merchandisers and continued extensive market research and country promotion. CBS' Paul Smith was designated by the strategy committee to present its proposals to the afternoon session.

Following a cocktail reception and luncheon, Austin greeted the afternoon attendees and spoke about the "sight, sound and sale of country music," past CMA accomplishments in the promotion of country music around the nation, a comparison of country sales today to that of five years ago and the low returns rate and long life of country product. He closed his remarks stating, "We have the plutonium and uranium for the country explosion in the northeast," and urged those present to fuse the elements and make that explosion happen.

Rockoff was then introduced as a guest speaker. With an audio/visual presentation, he gave a detailed account of the growth of WHN in the fourteen months since its change to a country format, outlining promotional efforts and discussing at some length the importance and apparent success of the station's in-depth market research procedures. "If we can continue to
(Continued on page 55)

Copyright Revision: A Painstaking Pace

By MICHAEL SHAIN

■ WASHINGTON, D.C.—As the House Judiciary Subcommittee on copyright plowed into what promises to be the most complex portion of the copyright bill—cable TV liability—it becomes increasingly clear that the painstaking pace of revision will hold the bill up from a floor vote until late fall.

Presently, the massive revision of the nation's 68-year-old copyright laws are resting in the House subcommittee, chaired by Wisconsin Rep. Robert Kastenmeier (D), awaiting final mark-up. The bill then proceeds to the parent Judiciary Committee, headed by Rep. Peter Rodino (D-N.J.), and then out onto the House floor.

The Kastenmeier subcommittee has been at work for more than four months on the first 10 sections of the revision proposal, going through the bill 10 lines at a time. The deliberate marking
(Continued on page 42)

New York Retail Price War Heats Up

By DAVID MCGEE

■ NEW YORK—In the continuing saga of the New York City price war, Korvettes has become the first of the major city stores to undercut one of the infamous "wildcat discounters" by advertising its "lowest price ever"—\$3.64 on records; \$4.98 on tapes—on "every LP, cassette and cartridge tape" on selected labels. Ads announcing these prices appeared in the Sunday edition of the New York Times and in last week's Village Voice.

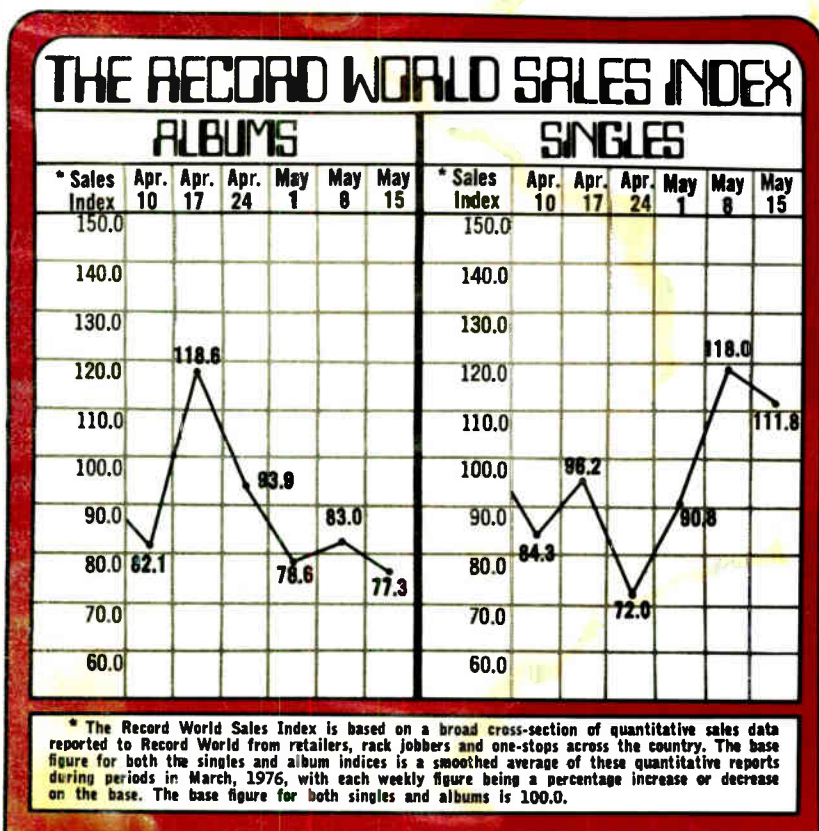
A crucial point here, though, is that Korvettes' prices fluctuate. In past weeks the store has advertised records on sale at \$3.99, \$4.19 and \$4.24.

"We really don't go consistently

with any one price structure," said Korvettes' David Rothfeld, "because we're responding to what's happening today. What we're doing is being competitive in the market. We don't do this capriciously, of course."

At this time, it doesn't look like the other major stores are going to follow Korvettes' lead. Asked if he had any intentions of lowering his prices, Phil King of King Karol answered curtly, "None whatsoever." King Karol retails records at \$5.98 and tapes at \$6.79.

"The lower price definitely has an effect on sales," King commented, "but I won't lower my
(Continued on page 39)



ZZ Top Brings Texas to World In Mammoth Rock Extravaganza

By MARC KIRKEBY

■ NEW YORK — ZZ Top, the London Records group that bills itself as "the little ole band from Texas," is about to embark on a world tour that may be more ambitious than any conceived in the history of rock, and potentially may reach a larger total audience than any previous rock concert tour.

The tour, which is being called "ZZ Top's Worldwide Texas Tour: Bringing Texas to the People," will begin May 29, and is booked to last at least until September 25, playing most major American cities as well as dates in Europe, England, Australia and Japan. Most of the American dates are set in the largest open-air stadiums, and if all the seats are filled at all those concerts, the Texas rockers will have played

MCA Inc. 1st Quarter Best in Co. History

■ NEW YORK — MCA, Inc. has reported the highest first quarter net income, revenues and earnings per share in the company's history, highlighted by a 55 percent increase in net income over the first quarter of 1975. The corporation's record and music publishing divisions, however, saw both revenues and operating income decline from 1975 levels.

MCA's net income for the three months ended March 31 was \$23.8 million, up 55 percent from 1975's previous record first quarter net of \$15.3 million. Revenues increased 24 percent to \$217 million, up from \$175 million for the first three months of 1975. Earnings per share for the quarter were \$2.74 compared to \$1.78 in 1975.

Revenues for the records and music publishing division were \$29.5 million, down 9.6 percent from 1975's first quarter \$32.6 million. Operating income for the division was down 24.6 percent in the first quarter, from \$9.2 million to \$6.9 million. Those declines were more than compensated for by a 78.3 percent jump in film division income.

to over two million people.

The group's new stage presentation, on which they have already spent over half a million dollars, can lay firm claim to being the largest, the most elaborate, and most expensive in the grandiose history of rock concerts. The stage will measure 63' by 48' with two 20' by 40' sound wings, will weigh 35 tons, and will cost \$100,000. It will be shaped like the state of Texas, and tilted at a four degree angle to display the outline of the state painted on its surface. It will be decorated with live yucca, agave, prickly pear and century cactus, and populated with a live collection of fauna that will include a longhorn steer, a buffalo, four trained vultures, four rattlesnakes, and a 150 lb. timber wolf. It will cost an estimated \$140,000 just to maintain these animals for the tour.

(Continued on page 39)

UA Taps Phil Skaff

■ LOS ANGELES—Artie Mogull, president of United Artists Records, has announced that Phil Skaff has been appointed to the post of vice president, operations for United Artists Records.

Prior to joining UA, Skaff had been executive administrator for Fame Records. He had previously been vice president, product and sales for Liberty/United Artists, executive vice president of Liberty Records, vice president of Kapp Records, and vice president of M.S. Distributing in Chicago.



Phil Skaff

Powerhouse Picks

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

Starland Vocal Band (Windsong) "Afternoon Delight."

Exploded this week with a host of powerhouse adds and outstanding number jumps in all areas where on. An excellent sell-through is being picked up, along with reports that this disc is a big phone item.

Col Names Dempsey Vice Pres., Mking.

■ NEW YORK—Jack Craig, vice president and general manager, marketing, CBS Records, has announced the promotion of Don Dempsey to the position of vice president, marketing, Columbia Records.



Don Dempsey

In his new capacity, Dempsey will be responsible for supervising the development of specific Columbia marketing plans, utilizing a comprehensive strategy for each of the label's artists through the effective use of all marketing techniques, including promotion, advertising, product management, artist development and packaging. Stan Monteiro, vice president, promotion, Columbia Records, who will now report to Dempsey, will work closely with him in providing direction for Columbia's national promotion activities.

Dempsey was most recently vice president, merchandising, Columbia Records. He joined CBS Records in 1964 as a salesman in the Hartford, Conn. branch, after having worked for independent record distributors in the Connecticut market. In 1966, he moved to Atlanta in a field capacity. After assuming the position of branch manager in the newly-formed Atlanta branch market in 1970, Dempsey was promoted to the post of regional director, southeast region in early 1974. He was promoted to vice president, merchandising late in the same year. Dempsey will report directly to Craig.

Schnabel Named VP By Phonogram/Mercury

■ CHICAGO — Irwin Steinberg, president of the Polygram Record Group, has announced the appointment of Dr. Ekke Schnabel to the position of vice president of business affairs for Phonogram, Inc./Mercury Records. He has held that position at Polydor Records since 1974 and will retain it, making him an officer of both operating companies. In addition, he will be assisting Steinberg on the Polygram Record Group level.

(Continued on page 39)



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

PUBLISHER **BOB AUSTIN** EDITOR IN CHIEF **SID PARNES**
VP & MANAGING EDITOR **MIKE SIGMAN**

LENNY BEER/VP, MARKETING
HOWARD LEVITT/ASSOCIATE EDITOR
TONI PROFERA/RESEARCH EDITOR
Ira Mayer/Reviews Editor
David McGee/Assistant Editor
Barry Taylor/Assistant Editor
Marc Kirkeby/Assistant Editor
Pat Baird/Assistant Editor
Mike Vallone/Assistant Research Editor
Dede Dabney/R&B Editor
Michael Schanzer/Art Director
John Czajkowski/Associate Art Director
Randy Eichler/Production
Spaight Jenkins/Classical Editor
Vince Aletti/Discotheque Editor
Michael Shain/Washington Correspondent
Irene Johnson Ware/Gospel Editor

Stan Seifer/Advertising Sales

WEST COAST

SPENCE BERLAND
VICE PRESIDENT

WEST COAST MANAGER
Eliot Sekuler/West Coast Editor
Mike Harris/Assistant Editor

Linda Nelson/Production
6290 Sunset Blvd., Hollywood, Calif. 90028
Phone: (213) 465-6126

NASHVILLE

JOHN STURDIVANT
VICE PRESIDENT

SOUTHEASTERN MANAGER
Don Cusic/Southeastern Editor
Marie Ratliff/Research
Red O'Donnell/Nashville Report
38 Music Square East
Nashville, Tenn. 37203
Phone: (615) 244-1820

LATIN AMERICAN OFFICE

TOMAS FUNDORA
VICE PRESIDENT

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

ENGLAND

NOEL GAY ORGANISATION

24 Denmark St., London, W.C.2, England
Phone: 836-3941

JAPAN

ORIGINAL CONFIDENCE

CBON Queen Building
18-12 Roppongi 7-chome
Minato-ku, Tokyo

FRANCE

GILLES PETARD

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

CANADA

LARRY LE BLANC

9 Craig Crescent, Toronto M4G2N9, Can.
Phone: (416) 482-3125

SPAIN

FERNANDO MORENO

General Paríñas, 9, 50izqda
Madrid 1, Spain
Phone: 276-5778

SUBSCRIPTIONS: ONE YEAR (52 ISSUES) U.S. AND CANADA—\$60; AIR MAIL—\$100; FOREIGN AIR MAIL—\$105. SECOND CLASS POSTAGE PAID AT NEW YORK, N. Y. AND AT ADDITIONAL MAILING OFFICES. DEADLINE: NEGATIVES AND COPY MUST BE IN NEW YORK BY 12 NOON FRIDAY.

Copyright © 1976 by

RECORD WORLD PUBLISHING CO., INC.
VOL. 31, No. 1509

RECORD WORLD MAY 22, 1976

“SHOP AROUND” CAPTAIN & TENNILLE’S SECOND HIT FROM “SONG OF JOY.”



With sales more than doubling during a one week period, “Shop Around” shapes up as the fourth consecutive Captain & Tennille top 10 single.

“Shop Around” (AM 1817). The second sell-through giant from their bulleted “Song Of Joy” album (SP 4570).

Produced by The Captain and Toni Tennille

PROUDLY ON A&M RECORDS & TAPES. 

Singles Continue to Show Strength on RW Index

(Continued from page 3)
International) trying for their second straight charttopper, Henry Gross (Lifesong) which keeps growing slowly, Pratt & McClain (Warner-Reprise, marking two in the top ten for producer Steve Barri), and Dorothy Moore (Malaco), which has completed its crossover in fine style.

Chart Analysis

The Captain & Tennille (A&M) continues to be a major mover, followed closely by Buddah's first major hit under the auspices of promotion VP Tom Cossie, "More, More, More" by the Andrea True Connection, which broke wide open in sales this week and appears headed for the top ten.

Eric Carmen

Major jumpers on this week's survey include Eric Carmen (Arista) with his second straight biggie, the Manhattans (Columbia), which broke first in the South and now is spreading in every direction, Gary Wright (WB), another artist with his second straight hit, the Brothers Johnson (A&M), their first ever

Fitzgerald Joins RSO

■ LOS ANGELES—RSO Records president Al Coury has named Rich Fitzgerald to the position of promotion man at-large. It is a national spot, built on a concept new to the industry, according to Coury.



Al Coury, Rich Fitzgerald

Fitzgerald has joined Coury and RSO Records from Capitol Records, most recently serving as promotion manager in Seattle, Wash. He was program director at KOL-FM (Seattle) when he first was brought to Capitol in 1972 by Coury, then the label's head of promotion.

Fitzgerald's background in record promotion also includes a year with Atlantic Records in the Pacific Northwest area.

"Rich's role at RSO is something different to the business," Coury observed. "While working closely with me here, he'll have total freedom to head for other parts of the country that have situations calling for the kind of skills and support Richard can provide."

but another in the long string of hits for producer Quincy Jones, Jimmy Dean (Casino), which is receiving airplay resistance combined with sensational sales, Starland Vocal Band (Windsong), which is showing early signs of being a top five record from the South and now spreading in the West. Steve Miller (Capitol), an immediately added record in most markets with early sales success, the Trammps (Atlantic), making a quick crossover to pop activity, and the new America (WB) which is already stirring airplay and sales in major markets.

Behind much of this activity is the fact that the ARB is over and there is significant spirit rejuvenated in the singles marketplace, which is causing still more optimism among manufacturers.

Album Sales Level Off

By LENNY BEER

■ Album volume remains approximately 20 percent behind the March averages on this week's *Record World Sales Index* as the industry swings into the traditionally slack summer months. Led Zeppelin (Swan Song) tops the chart for the fifth consecutive week, although its unit sales for the week were also down. The Rolling Stones (Rolling Stones) continues to sell well and has moved into the number 2 slot, closely trailing Zeppelin. There are no new entries in the top 10 for the second straight week.

The new Elton John Ip (MCA) is now available and selling. It debuts this week at 22 bullet and Chartmaker of the Week. It is

interesting to note that the initial impact of this live set has not even approached the initial spurt of the previous two albums and this factor alone could be holding down the overall sales volume.

Diana Ross

Diana Ross (Motown) had its strongest week ever, regained its bullet and moved to #20. The new single seems to be pulling the album now at racked accounts in the middle of the country and this portends well for it reaching the top 10 or better. This one will be closely watched and discussed in the next few weeks. Santana (Columbia) continues to receive strong sales reports from all sectors of the marketplace and comes in this week at 24 bullet. Also of special interest is this week's sales surge on the Parliament album (Casablanca), which has now been on the top 100 for 14 weeks and has attained its highest position of a bulleted 27. Future growth is also expected on this album.

There are three albums new and bulleting on this week's chart: Todd Rundgren (Bearsville), John David Souther (Asylum) and the Alan Parsons Project (20th Century). The Rundgren is strongest in the South with some sales reported in most areas. John David Souther is strongest on the east and west coasts. Alan Parsons is reacting very well where it is receiving the most concentrated airplay, which is not surprising since there is no group on tour. Two other items exist as special interest factors this week. First of all, the entire Kiss (Casablanca) catalogue is represented on this week's album chart and second, the Bob Marley (Island) package at 42 bullet this week is the highest position attained at any time by a reggae package.

REGIONAL BREAKOUTS

Singles

Albums

EAST:

John Travolta (Midland Intl.)
Manhattans (Columbia)
Candi Staton (WB)
Vicki Sue Robinson (RCA)

SOUTH:

Starland Vocal Band
Windsong
Manhattans (Columbia)
Brothers Johnson (A&M)
Candi Staton (WB)

MIDWEST:

Gary Wright (WB)
Jimmy Dean (Casino)
John Travolta (Midland Intl.)

WEST:

Starland Vocal Band
(Windsong)
Brothers Johnson (A&M)

EAST:

Ramsey Lewis (Columbia)
Firefall (Atlantic)
John Travolta (Midland Intl.)

SOUTH:

Charlie Daniels (Epic)
Todd Rundgren (Bearsville)
Thin Lizzy (Mercury)

MIDWEST:

Heart (Mushroom)
Head East (A&M)
Harry Chapin (Elektra)

WEST:

Steely Dan (ABC)
Tubes (A&M)
Crusaders (ABC)

Campaign Underway For New Aretha Album

■ NEW YORK—Atlantic Records senior vice president of marketing Dave Glew, working in conjunction with Bill Staton, Barbara Carr, and Barbara Jean Harris of Atlantic's promotion and publicity departments, has announced a major campaign for the new Aretha Franklin album, "Sparkle," music from the Warner Bros. motion picture, composed and produced by Curtis Mayfield.

'Sparkle'

The "Sparkle" campaign, encompassing all departments at Atlantic, began on May 5th, with the release of "Giving Him Something He Can Feel" b/w "Loving You Baby," the first

single pick from the new album, and Aretha's first single in eight months.

In the weeks to come, leading up to the June 1st release of the "Sparkle" album, Bill Staton will be co-ordinating a massive program of promotion, press, and advertising on national and local levels, working closely with the WEA Distribution in a series of special project meetings.

Emphasis

Emphasis is placed on securing as many store window displays for the "Sparkle" album as possible in the weeks ahead, with these tools allocated as point-of-purchase merchandising aids: 4-color die-cut, dimensional on-

counter display unit and 4-color poster.

Advertising

Advertising budgets for the "Sparkle" project will be geared towards national black consumer publications, complemented by a heavy concentration on local black community newspapers. Music industry trade magazine advertising will be spearheaded by a special *Record World* feature section devoted to Aretha next week, coinciding with the release of the "Sparkle" album.

Underlying all phases of the campaign will be a continuous round of radio advertising and special promotions in selected key markets.

“There is no simple way to describe Connors’ music. It is like walking into a garden of vivid musical colors . . . melody, energy, nervousness, sensuality, percussion, space . . . these are some of its mesmerizing qualities.”—**Warren Lanier**, *Philadelphia Tribune*

“Connors’ group, mixing imaginative lead voicings and strong blowing soloists with raging percussive drive, is working with the most stimulating aspects of several popular musical styles.”

—*Chicago Daily News*

“Connors . . . is fast becoming the foremost percussionist in the jazz and rock styles.”

—*Chicago Defender*



Norman Connors Itinerary

May 11-15 **BAKERS KEYBOARD LOUNGE** Detroit, Michigan

May 19-23 **BIJOU** Philadelphia, Pa.

June 2 & 3 **EUPHORIA CLUB** Portland, Oregon

June 4 & 5 **PIPE LINE** Seattle, Washington

June 10 & 11 **COCONUT GROVE** Los Angeles, Ca.

June 12 & 13 **GREAT AMERICAN MUSIC HALL** San Francisco, Ca.

June 14-17 **CATAMARAN** San Diego, Ca.

... And watch for many more

A&M Launches 'Xmas in May' Promo

■ LOS ANGELES—A&M Records has launched a nationwide television and print campaign titled "Christmas In May" to merchandise its entire line of product.

The campaign, which kicks off on May 3 and runs through the month, will feature a television commercial showing Santa in shirtsleeves pitching A&M and Ode product which is available nationwide. The spots (30 and 60 seconds in length), were created by The Madison Avenue Rock Company, a west coast-based advertising agency; they are intended to introduce television viewers to the whole spectrum of A&M product and will be geared to the individual artists rather than specific albums. Artists featured in the spots include Captain and Tennille, Peter Frampton, the Carpenters and Joe Cocker, among others.

Purpose

According to Barry Grieff, the label's director of merchandising, the program has been designed to introduce the company's artists and to induce the audience to associate those artists with A&M.

ABC Taps Senoff

■ LOS ANGELES — Herb Belkin, vice president, marketing and creative services, ABC Records, has announced the appointment of Pete Senoff to the position of national director of advertising and merchandising for ABC, effective immediately.



Pete Senoff

Senoff will initiate all creative aspects of the label's advertising and merchandising campaigns, in addition to overseeing all aspects of media placement, advertising and merchandising production, television-radio and outdoor billboard programs, and inter-company and branch communication.

Formerly the national director of advertising and merchandising for Motown Records, Senoff is a nine year industry veteran having served in a variety of posts at Atlantic, Blue Thumb, and several music-oriented publications.

In the past, advertising has been focused on specific product; the present campaign represents A&M's first major institutional advertising program.

The concentration of television time will be in the prime time area and will run in New York, Los Angeles, Boston, San Francisco, Minneapolis-St. Paul, and Denver. There will be both radio and in-store promotional material posters and banners to round out the impact of the concentrated sales program.

Radio, Print Campaign

"The 'Christmas in May' campaign will not be limited to the markets where we are running television," said Grieff. "We will mount a nationwide radio and print program in other markets in addition. We will closely monitor the response in all markets to determine the effectiveness of the additional television saturation."

Special ad mats, banners and posters will ship to retail outlets and all spots—both radio and television—will include multitude dealer tie-ins in each market.

Motown Taps Church

■ LOS ANGELES—Motown Record Corporation has appointed Derek Church to the position of national advertising and merchandising director, it was announced by Mike Lushka, vice president of sales.

Church spent the majority of last year free-lancing a variety of major independent creative advertising projects, and was previously creative director at MGM, and national advertising director for United Artists.

His primary function will be to coordinate and control all national album advertising and merchandising, and his position will be under the direction of Mike Lushka.

Santana in New York



Columbia recording artists Santana recently flew into town for two concerts at the Beacon Theatre as part of their current coast-to-coast tour of the States. Shown at a gala party held in Santana's honor after the shows are (from left): Walter Yetnikoff, president, CBS Records Group; Carlos Santana; Bill Graham, manager of the group; and Bruce Lundvall, president, CBS Records Division.

UA Names Williams Creative Services Dir.

■ LOS ANGELES—Artie Mogull, president of United Artists Records, has announced the appointment of Thom Williams to the post of director of creative services for United Artists. He was most recently creative director, advertising, for UA.



Thom Williams

Williams' responsibilities will include coordinating all activities of UA's newly revamped creative services department. Reporting to Williams will be Ria Lewerke, art director, Allen Levy, director of publicity and Iris Zurawin, director of advertising and merchandising.

Joined UA In '75

Williams joined UA in February, 1975 as promotion art director.

Warner/Spector Signs Potter

■ LOS ANGELES — Phil Spector has signed singer-writer Danny Potter to Warner/Spector Records. Potter's first release for the label, "Standing In The Sunshine," was produced by Harry Hinde for Timberlane Productions. The single will ship with this week's Warner Bros. release.

'Rock Concert' Pacts Syndicast Services

■ NEW YORK — Merrill Grant, president of Don Kirshner Productions, and Shel Boden, senior vice president of Syndicast Services, Inc., have announced that the syndication of "Don Kirshner's New Rock Concert" will be assumed by Syndicast Services, Inc. The change from Viacom is effective for the September 1976-1977 season. "Don Kirshner's New Rock Concert" has gone through three years of syndication in eighty percent of the country.

Grant and Boden also announced that the new season will feature a revised format, to include a larger musical spectrum and greater variety in guest stars; comedy performances designed to appeal to today's teen and young adult audience; and several special tributes to specific styles or stars. "Don Kirshner's New Rock Concert" will continue to place its major emphasis on music.

New L.A., N.Y. Time Slot

In addition, it has been announced that "Don Kirshner's New Rock Concert" will follow NBC's "Saturday Night Live" in both New York and Los Angeles, starting with the new September season.

DJM Names LaRosa

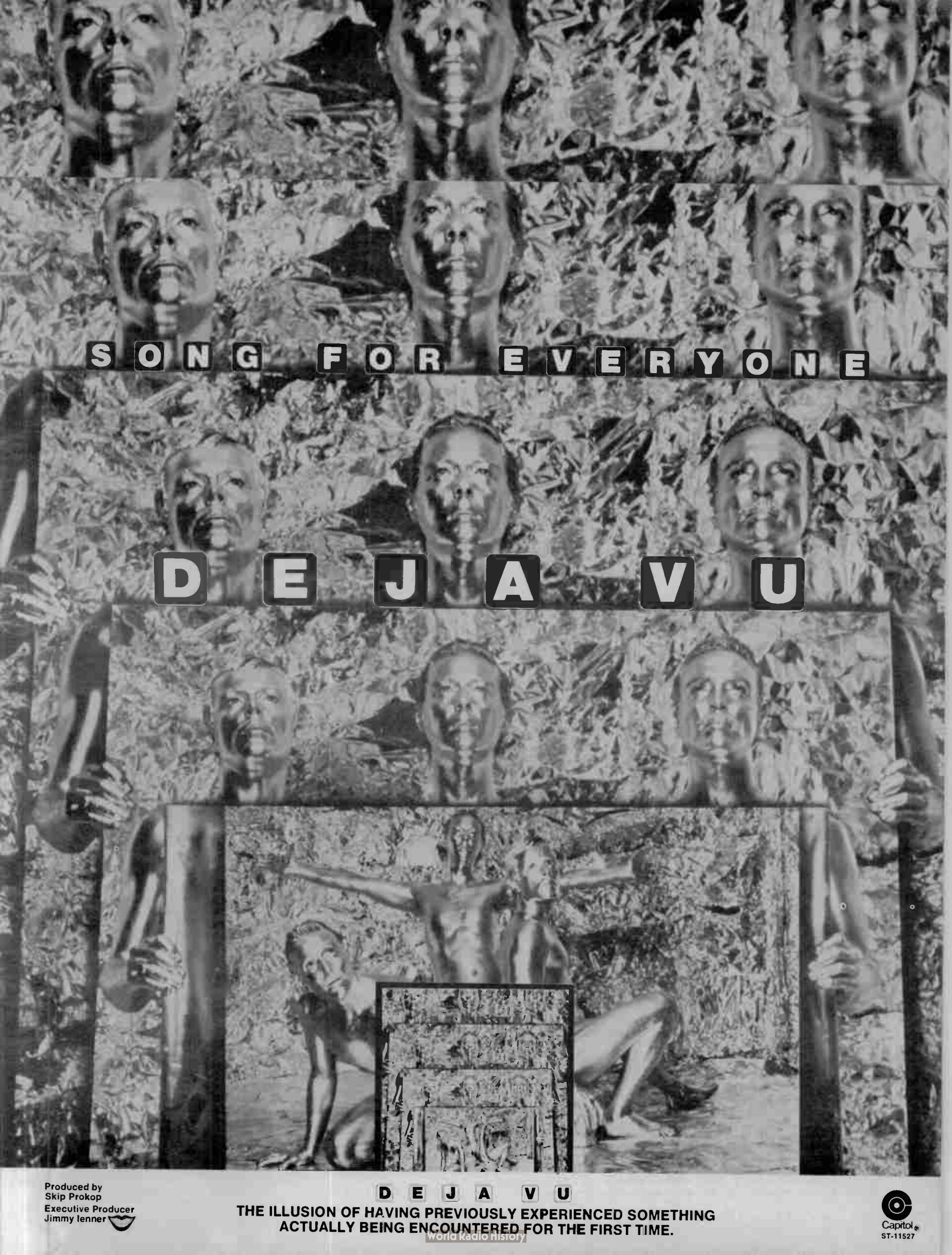
■ NEW YORK — Stephen James, vice president of Dick James Music, Inc. has announced the appointment of Carmen LaRosa as marketing consultant to the record division. LaRosa, who will report directly to James, will be responsible for the exploitation of DJM Records in North America as well as liaison between DJM Records and Transcontinent Record Sales, who distribute DJM product.

The first major marketing program LaRosa will be involved in will be the forthcoming release of the album "Ain't That a Bitch" by Johnny 'Guitar' Watson. The album, produced by Watson, will be supported by radio spots, trade advertising and simultaneous release of a single.

Garrett Promotes Dain; Carey Named Prof. Mgr.

■ LOS ANGELES—Snuff Garrett has promoted Bud Dain to executive vice president of Garrett Music Enterprises, effective immediately. Simultaneously, Dain has added Kathie Carey to the staff as professional manager.

Carey comes to GME from Blue Seas/Jac Music, which administers the Bacharach/David catalogue. Prior to that she worked with producer Richard Perry and for Warner Brothers Records.



S O N G F O R E V E R Y O N E

D E J A V U



Produced by
Skip Prokop
Executive Producer
Jimmy Ienner

D E J A V U

**THE ILLUSION OF HAVING PREVIOUSLY EXPERIENCED SOMETHING
ACTUALLY BEING ENCOUNTERED FOR THE FIRST TIME.**

World Radio History

Capitol
ST-11527

More Marketing Aggressiveness Is Needed

During the past year a number of record companies have re-issued some of the most exciting jazz and swing classics of the 1930s, 1940s and 1950s. A recounting of these re-issues is enough to make any collector drool.

Just run your eyes over this list: from Savoy and Verve recordings by Charlie Parker, Lester Young, John Coltrane, Cannonball Adderly, Milt Jackson, Dizzy Gillespie, Bud Powell, Erroll Garner, and Jazz At The Philharmonic (see *RW* May 15); from Bethlehem (now owned by Caytronics) recordings by Chris Connor, Charlie Shavers, early Herbie Mann, Kai Winding and J. J. Johnson, Francis Faye, and the Newport All-Stars (Braff, Kein, Tate, Lesberg, Lamond); from RCA Victor, classic recordings by the early Benny Goodman Band, by Artie Shaw, Glenn Miller, The Smoothies, and innumerable other golden treasures by Sidney Bechet, Big Maceo, Fats Waller, and Earl "Fatha" Hines from those RCA vaults from the 1930s on; from Blue Note, Fats Navarro, Gerry Mulligan, Lee Konitz, John Coltrane, Hank Mobley, and Herbie Nichols; and from Prestige, Clark Terry and Bobby Timmons.

These are only some recent vintage recordings; Columbia, Atlantic and many other labels have been re-issuing famous classics for many years. And there are sure to be more as All-Platinum, for instance, gets a chance to extract some of the great Chess recordings of the 1950s from the dusty vaults.

But once these splendidly re-mixed, carefully researched and beautifully packaged recordings are re-released, what happens to them? How do they fare in the chains, racks, department stores, and mama and poppa shops? Do they sell?

The answer appears to be that in general they don't sell as well as they should. Years ago they sold better; packages of Bessie Smith and Benny Goodman's Carnegie Hall Concert were hits.

Why do today's re-issues sell relatively poorly when the audience for records is much larger than it was years ago? Why do they tend to soon fall out of the catalogue after being so bravely re-issued? First of all, does anyone know that these records are available? Are they advertised in print, or on radio or TV the way new records are for current artists? The answer is, generally, no. Secondly, are they featured and displayed by dealers, large or small, the way new records are for contemporary artists? The answer again is, in general, no.

If re-issue product is not advertised or displayed properly there is no way the audience for this product will go out and buy it. They don't know it's available and nothing could be worse than that. The saddest part about this failure of communications is that this great, exciting re-issue product is just what's needed to bring the over 25 to 45 year old record customer into the store. It's the kind of merchandise he knows and likes, has enjoyed and will enjoy again. The prices for this merchandise are bargains. But this age group is not informed about this product.

ABC Pacts Seon Records



Jerry Rubinstein, chairman of ABC Records, recently played host to Wolf Erichson, president of Germany's Seon Records, and announced that a licensing agreement was signed between ABC and the classical record label. Distributing in both the U.S. and Canada, ABC will make the first 15 album release in October, 1976 with further releases planned through 1979. Pictured from left at the signing ceremonies are: (standing) Chuck Weigel, ABC classical sales manager, east coast; Mel Price, ABC director of sales; Steve Diener, president, ABC international division; Kathryn King, ABC director of classical a&r; Ira B. Selsky, ABC assistant general attorney; (seated) Don England, ABC vice president, sales and distribution; Rubinstein; and Erichson.

In order to sell such product, manufacturers have to consider campaigns for their re-issue albums. The dealer, with rare exceptions like a David Rothfeld of Korvette's, does not have the time nor the inclination to create the campaign. It's up to the manufacturer. Advertising programs must be worked out and coordinated to go with the re-issue product, just as is done with contemporary albums.

More than that, display racks, boxes, window displays, and/or streamers and leaflets and signs and everything else that goes into store display material must be readied for dealers to go with re-issue product. They need island displays or special stands or their own browser boxes, and they must have these displays or they won't sell.

It's time to re-consider what has to be done with re-issues. If manufacturers are not prepared to advertise and showcase them for dealers they may as well keep those golden recordings in those dusty vaults. Whether the product is old or new, it can't sell if it is hidden from its prospective market. So far the people who do the re-issues—the students, scholars, writers, and compilers and a&r staffers—rate high for their vision and devotion. But the sales, marketing and advertising forces need more concentration on marketing campaigns and aggressiveness in selling this extraordinarily fine re-issue product.

Hope Springs Eternal



Moments after finishing the recording of "America Is 200 Years Old . . . And There Is Still Hope," a Bob Hope Bicentennial comedy album on Capitol Records to be released June 7, the entertainer left the live studio audience and paused with some of the men responsible for the record. Pictured are, from left: Lyn Murray, the musical composer and conductor; Sid Kuller, producer and co-author of the script; Jim Mazza, Capitol's vice president, marketing; Hope; Norman Corwin, director; Oliver Crawford, co-author of the script; John Palladino, Capitol's director of a&r and "in-house" executive producer; and Milton Gordon, executive producer.

Channing To MC Poe Awards Show

■ NEW YORK — Broadway and television star Carol Channing will emcee the awards program of the Pop Music Survey's Radio/Record Seminar to be held at the Hilton Airport Inn in Nashville June 5, director Bobby Poe has announced.

The awards ceremony, which will honor industry trendsetters in radio and records, will cap three days of meetings and events, as well as celebrity golf and tennis tournaments. Guest speakers at the seminars will include Nashville mayor Richard Fulton and programming consultant Kent Burkhart. Awards at the ceremony will be presented in 38 categories in radio and records (*RW*, May 8).

Doobies Do Gold

■ LOS ANGELES — The Doobie Brothers' current album, "Taking It To The Streets," has been certified gold by the RIAA.

RCA Promotes Veleta

■ NEW YORK—The appointment of Dick Veleta as manager, distribution and inventory, RCA Records, has been announced by Len Adelman, director, marketing services.

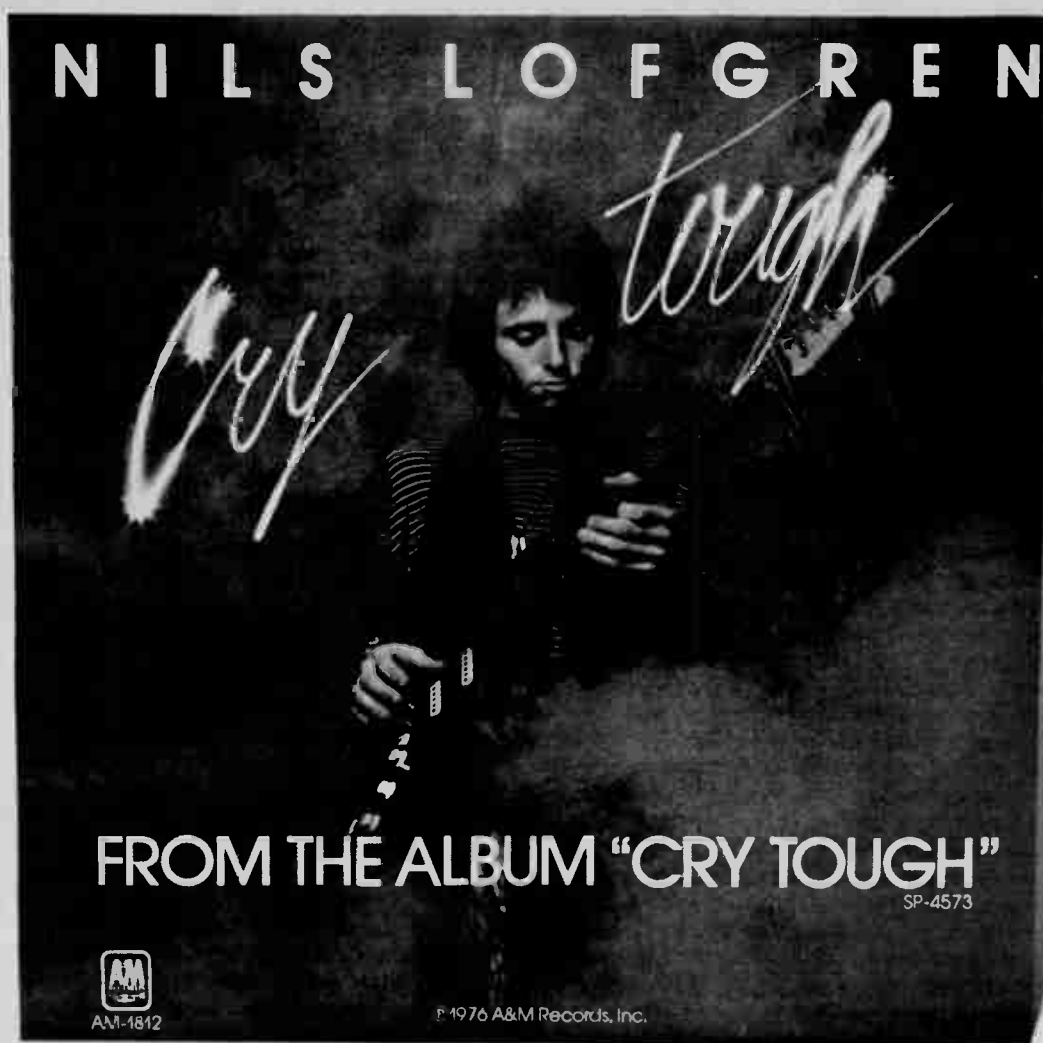


Dick Veleta

Veleta, who has been with RCA Records in Indianapolis the past 13 years, most recently was manager, inventory, for RCA's Indianapolis record and tape operations. Prior to that, he was purchasing manager, Indianapolis tape facility, before which he had been in materials management and accounting.

**“CRY TOUGH’ IS
BRILLIANT..THIS KID
IS DYNAMITE!”**

—Barbara Charone
Sounds



**AM 1812 “CRY TOUGH” IS THE
NEW SINGLE AND THE
BREAKTHROUGH OF
NILS LOFGREN.**

ON A&M RECORDS



World Radio History

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Allen Shaw: The Changing Face of FM Rock Radio

By MARC KIRKEBY

■ Allen B. Shaw has since 1970 been vice president of the ABC-owned FM stations, WPLJ (New York), KLOS (Los Angeles), WDAI (Chicago), WRIF (Detroit), KAUM (Houston) and KSFJ (San Francisco). The latter two stations are fairly recent converts to "disco-rock" formats; the other four have had impressive results with ABC's Rock in Stereo album rock format, for which Shaw is principally responsible. Shaw was assistant program director at WCFL (AM) in Chicago in 1967



Allen Shaw

before bringing to ABC his ideas for a format that would expose album rock to a mass audience. In nine years, those stations have experimented with automated pop-rock, with radical free-form radio, and have gradually evolved the present highly-formatted approach to AOR that Shaw characterizes as midway between free-form and contemporary. Ratings have climbed steadily, bringing the four album rock stations to dominant positions for that format in their markets. Shaw's perspective on the development of AOR formats is thus both a personal and a rather unique one, and he spoke recently with Record World about the past, present and future of such formats.

Record World: Have the styles and trends in album rock music in the last few years affected your formats?

Allen Shaw: The way the formats are constructed, the base of what we do, the mechanics of what we do remains the same. It's virtually the same as it was in 1971. The only thing that changes is what people buy, and what they seem to want musically, and also what the record companies are releasing. I'll never forget the day the Allman Brothers got a hit single—hearing the Allman Brothers on WABC was incomprehensible before they came along with a hit; or the Grateful Dead, with "Truckin'"—who would have ever thought the Grateful Dead would have been on WABC? And now Elvin Bishop is on, and Fleetwood Mac, all these names that were historically very, very progressive, simply made a record that appealed to people more than most of the stuff they used to do, and the people have changed and become more accepting of those kinds of things than they were in 1969.

RW: How do you mediate between the need to play very new records and the need to play established AOR hits?

Shaw: Interestingly enough, within our station group we have a great diversity of opinion among our program directors, and really for the last four years our program directors have called their shots locally. My involvement in programming has been diminishing since 1971, and it's to the point now where I really am interested in what they're thinking and what they're doing, but I have really no control at all over the music, and don't choose to exercise any kind of control over what they're doing, because we have very good program directors who know far more about what they should be doing in their markets than I possibly could. And there are big differences in the philosophies of our program directors—Tom Yates, who programs KLOS, tends to play a lot more brand new product than, let's say, Larry Berger in New York, and both of them are virtually as successful as one another. Larry Berger programmed our Detroit station before he came to New York, and was extremely successful with his philosophy, which is to wait until a record is really beginning to show solid sales support locally before you put it on the air. Tom Yates, on the other hand, will take far more chances on product that he and his music committee judgmentally feel is good—it's a good record, it sounds good, this artist will be acceptable to our audience, therefore we'll play it before there's any sales at all.

RW: How much is the Stereo Rock format day-parted?

Shaw: It is day-parted, but not to any great extent. We experimented with that, and have been experimenting with it all along, and we discovered that really you can't day-part effectively without chang-

ing the sound of the station to the point where we feel listeners get a little confused and feel that they're not really hearing the same radio station. We do day-part to some extent, and it's all different from market to market—some are more day-parted than others. You will tend to hear certain songs only after three or four in the afternoon, because they just don't seem to sound right in the morning.

RW: Do you think that the tightening-up of free-form formats over the last five or six years has alienated listeners? Are there people who are slipping away?

Shaw: I think that as long as you have stations in major markets that are still not tight at all—in fact, every one of the cities we operate in still has a free-form progressive rock station—the audiences for those stations, curiously enough, have been diminishing; from what we see, the highest ratings those stations have had seem to be about two years ago, and over the last year and a half, the free-form stations have actually been losing audience slightly every rating period.

RW: Can you account for that?

Shaw: So much of the appeal of those stations was keyed to the cultural and political psyche of the under-35 listener, and that's all changed. I don't know if you've read all of the studies that have been done on the environments on university campuses, but we're back to 1955, in terms of concern about government and politics. The issues are gone—Vietnam is gone, Richard Nixon is no longer the President, a lot of the furor over change—all of that seems to have subsided now to the point where it seems that the active 18 to 24 year old segment of the population is really primarily interested in getting a job, which is reminiscent of the fifties and early sixties.

RW: Do you think there's a long-term future for free-form FM rock formats?

Shaw: I wouldn't predict that they'll ever go out of business; I think that there is still an appreciation for what that kind of radio represents—there is a freedom, an experimentation, a wider-ranging kind of experience, not unlike the old middle-of-the-road formats of the fifties, where the disc jockeys played whatever Sinatra record they felt like playing at the time. There's an appeal to that that I think will remain. It may fluctuate in terms of popularity, it may even have a re-birth a few years from now, you never know.

I don't see that it's any more difficult

“ today (for a new artist) than it was in ”
the heyday of FM's beginnings.

RW: Do you see it becoming less difficult or more difficult for a new artist with a new record to be heard on any sort of radio format?

Shaw: I don't see that it's any more difficult today than it was in the heyday of FM's beginnings, '69. As long as you have free-form stations, and you have larger audiences now listening to what we do than ever before—it's almost double what we had three years ago—if an artist can get exposure on a free form station and generate enough local sales interest that we then pick it up, we then play that record very, very frequently, because that's the way the format is designed. We figure that if something's good, people want to hear it often, not to the point of repetitious madness, but we play it often—that tends to popularize that record or that artist to the point where the sales base is high enough that a Rick Sklar at WABC will pick it up. So there's really a three-layer system for a brand-new artist to get exposure—free form, then to us, then eventually the hit single on the big AMs. And I think that's probably a more well-oiled machine now than it ever was, and probably more effective. I think the biggest problem is that there are very few good artists being released today. We have great difficulty sometimes finding fresh material to play, believe it or not.

RW: What is the future for live concert broadcasts or concert series on FM rock formats?

Shaw: We've been kind of disappointed—I've always been disap-
(Continued on page 31)

**THE NEW STYX SINGLE
IS ALREADY A NATIONAL
PASTIME: "LIGHT UP"**

AM 1818

**FROM THE ALBUM,
"EQUINOX"**

SP 4559



**FROM STYX:
Dennis DeYoung, James Young,
John Panozzo, Chuck Panozzo,
Tommy Shaw**

ON A&M RECORDS & TAPES

Produced by Styx



© 1976 A&M Records, Inc.

May 1	May 2	May 6	May 9	May 10	May 12	May 14	May 15	May 16	May 18	May 21
Memorial Aud., Utica, N.Y.	Duchess College, Poughkeepsie, N.Y.	Orpheum Theater, Boston, Mass.	County Field House, Altoona, Pa.	Civic Arena, Pittsburgh, Pa.	Kemper Arena, Kansas City, Ka. (tentative)	Bartow Coliseum, Little Rock, Ark.	Dennison, Texas	Electric Ballroom, Dallas, Texas	Aud. Arena, Denver, Colo.	Cleveland, Ohio
May 22	May 29	May 31	June 3	June 4	June 5	June 6	June 11	June 12	June 13	June 27
Century Theater, Buffalo, N.Y. (tentative)	Stadium, Colorado Springs, Colo.	Fairgrounds Speedway Tulsa, Okla.	Municipal Aud., San Antonio, Tx.	Civic Aud., Amarillo, Tx.	Univ. of Texas, El Paso, Tx.	Pan American Ballroom, Odessa, Tx.	Billings, Mont. (tentative)	Great Falls, Mont. (tentative)	Missoula, Mont. (tentative)	Stadium, New Orleans, La

World Radio History

Personnel Shifts Continue At Major FM Stations

By MARC KIRKEBY

■ NEW YORK—The recent wave of resignations, promotions, hirings and firings at major FM rock stations continued unabated last week, as key personnel at several leading stations departed, some for positions in the record industry.

At WBCN-FM (Boston), evening air personality Charles Laquidara resigned following his May 7 show, surprising all at the station except program director Norm Winer and general manager Al Perry, to whom he had given notice in secret six weeks before. Laquidara, who built a large Boston following as a morning personality after joining WBCN in 1969, reportedly left to pursue other interests in media and theater. Winer and Perry are currently searching for his replacement.

At KMET-FM (Los Angeles), afternoon drive personality and progressive radio veteran Thom O'Hair resigned last Monday (10), and told associates he would be taking a regional promotion post at Capricorn Records, based in Burbank.

O'Hair's daily airshift will be filled by music director Bob Coburn, who also continues as MD.

O'Hair had joined KMET last fall following the demise of WQIV-FM in New York. His resignation was, according to sources at KMET, unrelated to a music library housecleaning at the station May 8 at which an estimated 25% of the record library was purged. Sources emphasized that the purge was made for space reasons, and removed only older

albums that were receiving little or no airplay on the station. O'Hair could not be reached for comment.

Across town at one of KMET's principal rivals for the rock audience, KWST-FM, music director David Perry was replaced by Mark Cooper, formerly MD at KSHE-FM in St. Louis. Both are Century Broadcasting stations programmed by VP Shelley Grafman and national program director Bob Burch. Perry remains with the station as an air personality; Cooper has been replaced in St. Louis by KSHE veteran Ron Stevens.

At Metromedia's KSAN-FM in San Francisco, music director Cristie Marcus departed last week, and by week's end program director Bonnie Simmons was still looking for a replacement.

At WLIR-FM on Long Island, music director Gil Colquitt also submitted his resignation last week, to take a regional promotion post with Columbia Records based at the label's Elmhurst, Queens, branch. Colquitt's position was taken by WLIR's Dennis McNamara, a former music director at WNYU-FM in New York.

While each of these changes will have its own impact on the individual stations involved, students of the FM rock scene are noticing that, within a space of two weeks, three of the longest-established progressive air personalities — Laquidara, O'Hair, and WNEW-FM's Jonathan Schwartz (RW, May 8) — have left radio, with only O'Hair intending to continue to work in the record industry.

AM ACTION

(Compiled by the Record World research department)

■ Andrea True (Buddah). This record, which has been hanging in there for approximately 15 weeks, growing and doing super in the few major markets in which there was play, has finally exploded nationally, picking up no less than 10 primary stations in the last two weeks, covering a good amount of ground coast to coast. This is what the profile looks like: 13-9 13Q, 11-8 WIXY, 23-18 WKRQ, HB-27 WFIL, extra-30 WMAK, 15-14 KSTP and 29-25 WPGC. New on WRKO, KFRC, WHBQ, KSLQ, WQXI and KXOK.

The Manhattans (Columbia). Gaining in all markets where on and still monstrous, black. #2 r&b in the country, held out of the top slot by Diana Ross; the margin narrows greatly this week. Picked pop-wise at WQXI and WCOL and moves 40-33 KILT, 27-15 Z93, 20-10 WAKY and 20-14 WERC.



The Manhattans

The Doobie Brothers (Warner Bros). Starting to move nicely in some areas. Among the good jumps are 17-12 WCOL, 20-14 WRKO, 19-14 KHJ, 24-16 WHBQ, 36-30 KTLK and 36-30 KILT. Also 23-20 KFRC, 28-26 CKLW, 27-25 KSTP and 21-20 Y100. Newly added at KJR, WPGC and WOKY. One to consider is John Travolta (Midland International). Although the picture here is somewhat regional, the activity is certainly noteworthy. 13-4 WIXY, 12-1 13Q (#1 request by far). Also added to Y100, WORC and KCPX. Sales are strong in those areas and starting in others as well.



John Travolta

Starland Vocal Band (Windsong). The first single on John Denver's new label is exhibiting smash potential with excellent moves like 36-9 WCOL (#16 request record in the first week of airplay), 12-7 WPGC, 15-7 WHHY, 10-2 WAKY, 18-14 WAYS and adds of KHJ, KJR, WHBQ, WSAI, WCAO (30), WPEZ and KIOA, which confirms it. (Note: This week's Powerhouse Pick).

The Brothers Johnson (A&M). This big r&b disc has been slowly growing for several weeks and appears to have broken some barriers into the pop market this week with the acquisitions of WIXY, WHBQ and KILT. It numbers at WCOL this week at 36 from lp rotation, among others.

America (Warner Bros.). Enjoying new airplay in New York (WABC), Boston (WRKO) and Milwaukee (WOKY), this disc continues to blossom with healthy jumps and breakout sales sprouting all over the place. 22-19 WFIL, 38-34 WCOL, 31-24 KTLK, among others.

Steve Miller (Capitol). One of the fastest breaking records on the street with lots more big supporters to add to the growing list of heavy call letters. New on WQXI, KJR, WIXY, KRBE, WERC, WMAK, WRKQ, WFOM and WGCL. Moves include 37-32 WCOL, HB-36 KTLK, HB-22 WOKY and HB-40 KILT.

CROSSOVER

Candi Staton (Warner Bros.). This r&b biggie (al-
(Continued on page 50)

War Time



Pictured during a visit to radio station KHJ in Los Angeles to do an in-depth interview are several members of United Artists group War. Shown after the interview was completed are, from left: (standing) Steve Epstein, Far Out; Greg Errico, co-producer of Lee Oskar's solo album; Jerry Goldstein, Far Out; and Bobby Ocean, KHJ air personality; (seated) War's Lee Oskar, Harold Brown, Lonnie Jordan and Papa Dee Allen.

BMI Sets 13th Annual Workshop Showcase

■ NEW YORK—For the 13th year BMI (Broadcast Music Inc.) is presenting its annual Musical Theatre Workshop Showcase to a professional audience. The performance, including the work of 23 aspiring musical theatre talents, will be presented at New York's Edison Theatre on May 18.

Lehman Engel

The program will be introduced by Lehman Engel, director of

BMI's Musical Theatre Workshop. Each of the following composers and/or lyricists will be represented by excerpts from shows: Susan Birkenhead, Renee Bondy, William Boswell, Beth Bowden, Allen Cohen, Paul Dver, Richard Engquist, Allan Garb, Lewis Gardner, Carey Gold, Robert Joseph, Doug Katsaros, Gary Levinson, Howard Marren, Alan Menken, Thomas Newman, Muriel

Robinson, Leonard Seidel, Donald Siegal, Donald Sosin, Joyce Hill Stoner, Jeff Sweet and Bob Wortman.

Performers

Performers who will offer this material include David Brand, Indira Danks, Kate Dezina, Quitman Fludd III, Deb Fugler, Alexandra Korey, Dan Kruger and Hal Watters.

Omega Mgmt. Debuts

■ SEATTLE—The formation of a new management company, Omega Management, has been announced by Jerry Dennon, the firm's president. Omega Management will be a full service artist management company and will operate as a subsidiary of the new Great Northwest Music Company.

The first artists signed to Omega are The Brothers Four, Bordersong, and Tom Austin.

ONE WEEK TO IMPACT!



THE COAST

By MIKE HARRIS



■ POLITICS MAKES STRANGE BAND-FELLOWS: By keeping our good ear to the ground, we've noticed that a whole lot of well known recording acts have been throwing their support behind the various Presidential candidates, often appearing in benefit concerts for their men all across the country. Rock groups, especially, have gone gung-ho, and Jimmy Carter has collected the largest entourage of rock 'n' rollers so far. Raising a lot of loot for Carter are several southern acts, including

the **Allman Bros. Band**, the **Outlaws**, **Marshall Tucker Band**, **Dobie Gray** and, soon, **Elvin Bishop**. **Charlie Daniels** and **Michael Murphey** will do their Carter bit in Nashville, Monday the 17th. Carter, the Coast has learned, sought the support of **Bob Dylan**, who reportedly said some nice things about the Georgia governor some time ago, but now remains characteristically non-committal. In newcomer **Jerry Brown's** corner is long-time supporter **Helen Reddy**, who did a Baltimore benefit about a week ago. Doing similar Brown fund-raisers are the **Eagles**, who were scheduled to appear in Largo, Maryland on May 14, with their similarly motivated friends, **Linda Ronstadt** and **Jackson Browne**, with proceeds expected to exceed \$100,000. The 24th will see **Chicago** doing their thing for California's governor at the Anaheim Convention Center. The windy city boys make it a point to say that they are only supporting "the man," and not necessarily the party. On the Republican side, **Ronald Reagan** boasts the formidable easy-listening support of **Frank Sinatra**, **Pat Boone** and **Tom Sullivan**. While an L.A. Ford spokesman couldn't think of any rock acts working for the prez, **Lionel Hampton** and **Ben Vereen** were mentioned as staunch camp followers . . . More locally, California's Proposition 15, the Nuclear Safeguards Initiative, has benefitted from the money-making efforts of proponents **Danny O'Keefe**, **Wendy Waldmen**, **Little Feat** and **America**, along with the previously-mentioned **Eagles** and **Linda Ronstadt**. **John Denver's** "Yes On 15" show was slated for UC Santa Barbara on May 14 . . . Lest we forget about equal time in the national arena, we hear that National Telefilm Associates is compiling a feature-length film called "**Betty Boop For President**," culled from the works of **Max Fleischer**. Could this have been **Grampy's** idea? . . . Also on the political front, **David Bowie** recently reported that he'd like to be England's Prime Minister—which would probably put a whole new slant on the term "Anglo-American relations" . . .

NEW STUFF: "I'm Merely Famous" will be the new lp by British stalwart **Cliff Richard**, set for the first week in June . . . The **Alan Parsons**-produced **John Miles** "Rebel" album is doing a dance around the top of the British charts, and hopefully this satisfying little platter will do the same Stateside . . . Still in the studio, but reportedly working real hard, is the **Jefferson Starship**, now laying down the vocal tracks for their "Red Octopus" follow-up. It'll be some act to follow, but we have faith . . . Sharing the **Wally Heider** roof is **John Fogerty**, who is starting his new one for **Asylum**, with **David Coffin** engineering . . . That "Midnight Flyer," **Howard Werth**—one of **Elton's Rocket-men**—will be recording his new material in L.A., in July.

EXECUTIVE ACTION: Former **Casablanca** promo man, **Marc Nathan**, says he can now be reached at (213) 851-7701 . . . At Hollywood's Starwood nitespot, manager **Ray Stayer** has announced the appointment of **Eddie Chorán** to the new post of Starwood production manager, starting right away.

HUNDREDS PARTY HEARTY FOR ARTIE: Far Out Productions' rooftop fling, dubbed "The Welcome Artie (Mogull) Party" was attended by hordes of well-wishers from every corner of the entertainment community, most of whom were kept well-entertained by both the scheduled festivities and by co-host **Steve Gold**, who had shaven his head ("just on an impulse" he says) and donned some colorful Ottoman robes for the occasion, causing him to be repeatedly mistaken for **Ahmet Ertegun** by several of the more near-sighted guests. Some of the luminaries seen enjoying Mssrs. Gold and Goldstein's chatter, drinks, ribs and disco were **War** (some of whom filmed the occasion for posterity) **Deborah Raffin**, **Pam Grier**, **Ronnie Laws**, **Henry "The Fonz" Winkler**, **Tina Louise**, **Bo Donaldson**, **Linda Carter**, **Gary Owens**, **Ron and Russell Mael** and, oddly enough, Mr. and Mrs. **John Dean**. Executive heavies in attendance included **Russ Regan**, **Al Coury**, **Wes Farrell**, **Jay Lasker**, **Stan Cornyn**, **Mike Maitland**, **Tom Takayoshi**, **Char-**

(Continued on page 50)

Kudos for Carmen



Arista recording artist Eric Carmen was awarded a gold record by Arista president Clive Davis for his single, "All By Myself," in a special presentation at the Nassau Coliseum date with America before a crowd of 20,000 after Eric completed his set. Shown backstage after the performance are (from left): Carmen's manager Stan Poses; David Carrico, Arista's vice president, promotion; Carmen; and Davis.

Polydor, RSO Pact (Continued from page 3)

Polydor Incorporated.

"This collaboration is a meaningful action which has great weight in Polydor Incorporated's plans and growth," stated Steinberg. "This is a good time and place for Polydor Incorporated and RSO to join hands in the record business. We welcome RSO's artists and look forward to working with Robert Stigwood, Al Coury and their colleagues."

Coury's Duties

Coury will direct all of RSO's a&r, managerial and promotional activities for the venture, in conjunction with all of Polydor's department heads and in collaboration with Polydor's executive team.

Robert Stigwood, chairman of The Robert Stigwood Group, Ltd. and Coen Solleveld, president of

the worldwide Polygram group of companies, met in New York recently to review and to ratify this new relationship and the integration of its structure with Coury and Steinberg.

In addition to a variety of soundtracks from major motion picture musicals produced by the Stigwood Motion Picture Division, the Stigwood roster currently includes such artists as Eric Clapton and The Bee Gees. Both Stigwood and Solleveld indicated that this venture of collaboration further emphasizes the growing closeness of the Stigwood and Polygram groups without in any way inhibiting the independence, freedom and special personalities of either of the groups, which independence is maintained by both sides.

Looking Up



Warner Bros. board chairman and president Mo Ostin is shown presenting five Warner executives a chart graphically demonstrating the company's sales gains in first quarter 1976. Ostin revealed that the company is experiencing sales almost twice that of last year's figure for the same quarter. Pictured from left: Tom Draper, vice president black music marketing; sales director Lou Dennis; vice president and director of national promotion Russ Thyret; Ed Rosenblatt, vice president and director of sales and promotion; Ostin; and executive vice president and director of creative services Stan Cornyn.

John Miles: Off To a Fast Start

■ NEW YORK—John Miles, fresh from topping English charts with "Music" and the "Rebel" album from which it was taken, paid his first visit to this country recently to begin the conquest of an even bigger audience, and if the radio response to the album is any indication, he has already won the first battle.

Miles' sound is a very British blend of influences that seem to range from the Moody Blues to the Hollies, but his true favorites, he said, are American artists such as Stevie Wonder, Carole King and James Taylor. "Rebel" deals in joyous pop efforts such as "High Fly," the first single from that album, but also demonstrates a social conscience ("Pull the Damn Thing Down") reminiscent of the Kinks and largely missing from the sort of keyboard-dominated, ethereal English rock that "Rebel" seems to fit in with.

But Miles insisted that, while he is pleased with the album, it isn't quite an accurate representation of his style. His new songs, he said, "are a bit more aggressive, a bit more out front. I think that's because, before 'Rebel,' we didn't work live for a long time, and when you don't work live for a while you lose some of the aggression, and the punch that you need. I think that's coming together now since we started working again. We

play more as a band. I think the next album will be more of a 'band' sounding album—maybe not so big, maybe not so many instruments on it."

Miles also sings on Alan Parsons' "Tales of Mystery and Imagination, Edgar Allan Poe," and it is Parsons who has edited "Music" for release as an American single. "Music" having already peaked in England, Miles will shortly record his follow-up effort for release abroad, and will be supporting his records with concerts in England (opening for Jethro Tull) and in Europe. An American tour, which Miles was negotiating on his New York visit, will have to wait at least until July.

Miles, who has been performing for five years with members of his present band in their native Newcastle, in London, and now all over Britain and Europe, has the poise of an established performer, a poise which shows throughout "Rebel," and which seems to require only some focusing of his image and style to break him as a major artist. Touring here and further recording should bring that about; for now, with the cordial reception accorded "Rebel," John Miles is off to a fast start.

Marc Kirkeby

Kevin Eggers:

Reaching For a New Utopia

■ NEW YORK—Before the late sixties advent of FM progressive formats, the record buyer with an interest in the avant-garde in jazz, folk or rock had few indicators to help him with his purchases. One of the few was the label name, because a handful of small labels had reputations for strength in one area or another of progressive music. As time brought wider exposure to such records through radio and through print, some of those small labels, like Elektra, became majors; some, like Vanguard, retained their iconoclastic image; and some, like Poppy, faded away.

Kevin Eggers, who founded Poppy Records in 1967, is convinced that the fan of avant-garde music still needs relatively small, selective record labels, and Utopia Records, which he founded with Giorgio Gomelsky in 1974, is an attempt to reach that market. With an artist roster that now includes Albert King, Julie "Driscoll" Tippetts and Magma, and with plans to sign an additional two to four acts this year, Eggers is placing Utopia back in competition for a selective audience, competition which has intensified lately with the inception of several new labels, among them Beserk-

Epic Pacts Coates



Songstress Odia Coates, who sang on Paul Anka's singles "Having My Baby," "One Man Woman" and "I Believe There's Nothing Stronger Than Our Love," is pictured with Anka and Epic Records execs upon signing her recent pact with the label. Coates is currently in L.A. sessions for her first Epic release, with Don Costa producing in association with Paul Anka's Cousins Productions. Pictured (from left): Epic vice president, marketing Jim Tyrrell; Coates, Anka and Ron Alexenburg, Epic senior vice president/general manager.

ABC Music Publishing Promotes Ronny Vance

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

Abbott Joins H&L

■ NEW YORK—Hugo & Luigi, co-presidents and owners of H&L Records Corporation, have announced the appointment of Mike Abbott as national r&b promotion manager. Abbott, a former talent agent at General Artists Corporation, held promotion positions with MGM and Capitol Records prior to starting his own label, Abbott Records.

Wagner Named CTI VP

■ NEW YORK — Creed Taylor, president of CTI Records, has announced the appointment of Jerald Wagner as vice president/marketing. Wagner, who will report directly to Taylor, will be responsible for the merchandising, sales and promotion of all CTI and Kudu product.



Jerry Wagner

Prior to his appointment, Wagner was, for more than three years, a co-owner of Babylon Recording Corp., a New York-based independent r&b label. Before that, he was director of sales and promotion for Chess/Janus, and head of sales and promotion at Jubilee Records. He was also head of promotion at Ampex Records, and held the title of regional promotion director for RCA Records, in Atlanta.

ley Records and Island's Antilles Records.

"The business is so speeded up today, there has to be somewhere where artists have room to develop and grow," Eggers said. "That's why Utopia has to have some kind of commercial success, or a major won't have the patience to work with you." The major Utopia is dealing with is RCA, which also distributed Poppy at one point, and which gives Eggers the sort of worldwide organization he wants for a label that is to be truly international.

"The business is international now," he said. "European countries are going through tremendous changes musically. The rock scene is going to change, and something as drastic as Magma could well become a mainstream artist." Gomelsky is principally responsible for Utopia's overseas artist development, although Eggers made over 10 trips to Europe last year.

Albert King, the electric blues stylist whose influence on many rock guitarists has been great, seems to typify the sort of artist with whom Eggers hopes to stock his roster. King's "Truckload of Lovin'" was well received at FM rock stations, qualifying as it does

as "roots music" for much of those stations' playlists. King also has a relatively small but dedicated following built up during his years at Stax. Eggers called him one of a group of "distinctive artists, who have their own point of view musically, who sell below 100,000 or 75,000 but still are important."

King and Magma represent as wide a diversity of musical styles as is imaginable, but they also seem to be a legitimate base from which to build an avant-garde reputation. With a small roster, Eggers and Gomelsky have time to spend with each artist, and designer Milton Glaser brings a famous and painstaking touch to label and cover art.

Has the music business really grown so much in the decade since Eggers founded Poppy? "It's still a business of individuals," he said. "When you look at the most successful companies, it's still a few individuals who are making the choices." Kevin Eggers' choices for Utopia seem careful and well-reasoned, and he is sanguine about reaching an audience on both sides of the Atlantic that is looking for something different in recorded music.

Marc Kirkeby

DONNY OSMOND—Kolob PD 14320
(Polydor)

C'MON MARIANNE (prod. by Mike Curb)
(Saturday/Seasons Four, BMI)

The Four Seasons' 1967 hit should make a chart comeback with this version from Donny and Marie's "Television Show" album. It has a distinct flavor all its own.

FAITH, HOPE & CHARITY WITH THE CHOICE FOUR—RCA JB 10686

A TIME FOR CELEBRATION (prod. by Van McCoy)
(Van McCoy/Warner Tamerlane, BMI)

A bicentennial salute from these two groups conducted by Van McCoy. Together under the auspices of Van, they ring in America's 200th birthday.

GARY BENSON—

Private Stock 081

DON'T THROW IT ALL AWAY (prod. by Steve Edgley) (Noel Gray, ASCAP)

Benson is an English pop singer who has a wispy vocal delivery reminiscent of Colin Blunstone. This is an excellent tune for him to exercise his distinct style.

CURTIS WOMACK—Playboy P 6071

BOOGIE WOOGIE JONES (prod. by Bobby Womack & W. Dollahyde)
(Bobby Womack, BMI)

Bobby Womack wrote and co-produced this song which is not surprising, as Curtis is his brother. A good funk/rock number that should boogie its way chartward.

PRETTY MAID COMPANY—

Ariola America P 7623 (Capitol)

PRETTY MAID (prod. by Hitburger)
(Sunbury, ASCAP)

This European disco record has been made available domestically at long last. The song has a Silver Convention-type sound with several good rhythmic twists.

RICHARD KERR—Epic 8 50217

STAR SAILOR (prod. by Norbert Putnam)
(Irving, BMI; Rondor, PRS)

The man who gave us "Mandy" and "Somewhere In The Night" is on target once again with an extra-terrestrial story and a down to earth ballad sound.

DEMIS ROUSSOS—Mercury 73798

CAN'T SAY HOW MUCH I LOVE YOU (prod. by D. Roussos) (Intersong, ASCAP)

A big European attraction, Demis offers an attractive ballad from his recently released "Happy To Be" album. It should serve to establish him here.

PURE PRAIRIE LEAGUE—RCA JH 10679

THAT'LL BE THE DAY (prod. by John Boylan)
(McCartney, BMI)

If the shoe fits, Pure Prairie League will wear it, and here they wear it well. Buddy Holly's classic lives on with this stylish interpretation recalling rock's heydays.

FIREFALL—Atlantic 3333

LIVIN' AIN'T LIVIN' (prod. by Jim Mason)
(Stephen Stills, BMI)

A plethora of influences are fused together to kindle this light harmony number penned by Rick Roberts. A haunting track with incisive instrumental work and lucid harmonies, it could go all the way.

HARPO—EMI P 4212 (Capitol)

MOVIESTAR (prod. by Ben Palmers) (Buddah, ASCAP)

A delightful pop tune from this new artist who is currently climbing up the U.K. charts. Sounding like a "Hunky Dory" David Bowie, he combines strong lyrics with a spright, infectious beat.

ASHFORD & SIMPSON—

Warner Bros. 8216

SOMEBODY TOLD A LIE (prod. by N. Ashford & V. Simpson) (Nick-O-Val, ASCAP)

The dulcet voices of this duo melt into one, infusing this tune with strength and emotion. An especially strong outing that should be another hit for this team.

FLASH CADILLAC & THE CONTINENTAL KIDS—Private Stock 079

DID YOU BOOGIE (WITH YOUR BABY) (prod. by J. Renzetti & D. Chackler) (Ashton, BMI)

Wolfman Jack makes another cameo as he introduces this track. The group plays it straight this time and gets a good middle '60s sound reminiscent of the Beach Boys.

JIMMY BRISCOE & THE LITTLE BEAVERS

—Pi Kappa 800 (Buddah)

AIN'T NO WAY (prod. by Paul L. Kyser)
(Kama Sutra/Wanderik, BMI)

This Baltimore outfit that scored with "My Ebony Princess" has again come up with a solid vocal combination and crisp rhythmic support. Ain't no way it can miss!

LOVELAND—AOA 121

BLACK IS BLACK (prod. by Harley Hatcher)
(Elmwin, BMI)

A whirlwind of sound gushes through this chestnut that was a hit nearly a decade ago for Los Bravos. Good pop/disco potential with a contemporary hook.

SHIRLEY EIKHARD—Epic 8 50230

SAY YOU LOVE ME (prod. by Michael J. Jackson)
(Rockhopper, ASCAP)

Shirley sounds remarkably like Christine McVie on this track which coincidentally appears on the Fleetwood Mac album. A soft rock production that could go far.

GERARD—Caribou ZS8 9013 (CBS)

HELLO, OPERATOR (prod. by James William Guercio)
(Big Elk, ASCAP)

This Colorado group makes a very special kind of debut with this track, reinforced by a solid brass foundation and clean sounding vocals. Give it a close listen.

THE SUPREMES—Motown M 1391 F

I'M GONNA LET MY HEART DO THE WALKING (prod. by Brian Holland) (Holland-Dozier-Holland, ASCAP; Stone Diamond/Gold Forever, BMI)

This track from the group's "High Energy" album places an even greater emphasis on vocals while a disco-styled arrangement adds sure-fire pop/r&b potential.

NEW RIDERS OF THE PURPLE SAGE—
MCA 40564

FIFTEEN DAYS UNDER THE HOOD (prod. by Bob Johnston) (WB/Jazz Bird, ASCAP)

A great label bow from the group with this engaging rockabilly car song. The melody is fresh and attractive and should be the vehicle to drive them up the charts.

THE JIMMY CASTOR BUNCH—

Atlantic 3331

BOM BOM (prod. by Castor-Pruitt)
(Buddah/Inagua, ASCAP)

Castor can always be counted on to come up with a song containing great rhythms and a sparkling sense of humor. This Exuma tune is certainly no exception.

HONEY WHITE AND THE NIGHT MAN—

Haven 804 (Arista)

ALL NIGHT'S ALRIGHT (prod. by Dean Parks)
(Touch Of Gold/Runaway Inflation, BMI)

A percolating rhythmic combination reminiscent of Rufus and Stevie Wonder sets this song into motion with an unrelenting sound aimed at pop and r&b markets.

FRANKIE AVALON—Delite DEP 1582

THANK YOU FOR THAT EXTRA SUNRISE (prod. by Billy Terrell) (Delightful/Cheech/Whispering Catfish Holler, BMI)

Avalon, who recently resurfaced with his disco-ized treatment of "Venus," follows it with a new tune that showcases the same kind of exuberance and vocal charm.

BRITANNIA—Midland Intl. JH 10670

HOLLI-BRITE (prod. by Bobby Flax)
(Diagonal, BMI; Midsong, ASCAP)

A refreshing mix of strings, electronics and cool harmonies adds up to a delightful summer sound that should be gracing the airwaves during the months ahead.

LOU REED—RCA JH 10648

CRAZY FEELING (prod. by Lou Reed & Godfrey Diamond) (Oakfield Ave./Dunbar, BMI)

Reed's still walking on the wild side with his latest: a simple pop construction giving way to a peculiar love story. It may be a crazy feeling but it could be a hit.

CARDELL & WHITE—White Card

WC 1001

ROCK & ROLL YEARS (prod. not listed) (McCoy, BMI)

This bright new rockin' release by the duo of Nick Cardell and Tom White has been generating interest in the New York area and should soon take off nationwide.

Why Does This Man Read Record World?



Because he's a part of the music business. As the owner of a retail store, experience has shown him that Record World's Charts, Retail Reports and Audio Products coverage mean money in the cash register; in short, he stocks what sells!

We at Record World are dedicated to the needs of the music/record industry. And we deliver.

ENERGY TO BURN

B.T. EXPRESS—Columbia PC 34178 (6.98)

The disco beat is the prevalent element herein with but two cuts ("Herbs" and "Now That We Found Love") along less dance-oriented lines. "Can't Stop Groovin' Now, Wanna Do It Some More" is the just-released single which, combined with the lp and new label identification, send this burning express to track #1.



TOO STUFFED TO JUMP

AMAZING RHYTHM ACES—ABC ABCD-940 (6.98)

Add the Rhythm Aces' latest to the cover-of-the-year sweepstakes. Musically, no two cuts sound alike, yet they all have that familiar ring of well-tempered, lively southern rock. "Typical American Boy," "Same Ole Me," "I'll Be Gone" and "Fool for the Woman" jump a mile in spite of the stuffing.

SONG FOR EVERYONE

DEJA VU—Capitol ST-11527 (6.98)

A Canadian trio produced by ex-Light-house leader Skip Prokop, tackling original and familiar material ("Sail On Sailor" in the latter category) in a grand, funkish manner. "If He Loved You," "Be Happy," "Two Lane Highway" and "Don't Want to Say Goodbye" tell the story and sing the songs for one and all.



LADIES' CHOICE

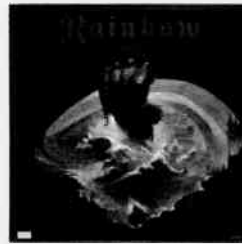
MICHAEL STANLEY BAND—Epic PE 33917 (6.98)

"Ladies' Choice" finds a happy middle ground for Stanley, who's dabbled in both heavy metal and folk styles. The balance is most creatively struck with the title track, "One Good Reason" and "Blue Jean Boy." The harder sound is evident on "Let It Slide" and "Choice and Sanborn." Produced by Bill Szymczyk.

CARDIFF ROSE

ROGER McGUINN—Columbia PC 34154 (6.98)

One by-product of the Rolling Thunder Revue was rejuvenation of the participants. This is the first solo McGuinn album in which he establishes a personal identity apart from the Byrds. With writing assistance from Jacques Levy, production by Mick Ronson and RTR back-up, "Cardiff Rose" is the rebirth of an innovator.



RAINBOW RISING

BLACKMORE'S RAINBOW—Oyster OY-1-1601 (Polydor) (6.98)

The ex-Deep Purple member is featured as leader of his own quintet for the second time, the results bearing evidence of more time playing together and better group interaction. "Tarot Woman," "Stargazer" and "Do You Close Your Eyes" have just the right intensity.

RENAISSANCE LIVE AT CARNEGIE HALL

Sire SASY 3902-2 (ABC) (7.98)

English rock that is founded in classical traditions is expounded by Renaissance on its regular concert tours and albums. The present two-record set offers extended versions of the group's most oft-requested numbers—"Prologue," "Añes Are Burning," "Scheherazade" and "Can You Understand" among them.



THE TROGG TAPES

TROGGS—Private Stock PS 2008 (6.98)

A more unified effort than its Private Stock predecessor, the very basic hard rock unadorned. Writing duties are divided, "Get You Tonight," "A Different Me" and "I'll Buy an Island" representing different facets of that side, a remake of a mid-'60s single, "Gonna Make You," redefining the Troggs for today.

BILL COSBY IS NOT HIMSELF THESE DAYS—RAT OWN, RAT OWN . . .

Capitol ST-11530 (6.98)

This is indeed quite unlike anything Cosby's done before, including his one ill-fated song album. Parodies of Barry White (currently released as a single, too), James Brown, the Pointer Sisters and other soul royalty are right on, right on, right on the mark.



ALL THINGS IN TIME

LOU RAWLS—Phila. Intl. PZ 33957 (CBS) (6.98)

Rawls has become a crooner in the classic tradition and it is to the credit of the various Philly producers used here that they have adapted to his soul-effected MOR without losing their own identity. As with a Johnny Mathis or an Andy Williams, it is the cumulative effect of a series of songs that puts Rawls over.

T SHIRT

LOUDON WAINWRIGHT III—Arista AL 4063 (6.98)

Loudon may turn out to be a rock 'n' roller yet, as his renditions of "Hey Packy" (a George Gerdes tune) and "California Prison Blues" show, though his various folk influences are here too. "At Both Ends," "Hollywood Hopeful" and "Reciprocity" stand in league with his most brilliant serio-comic commentaries.



MONTY PYTHON LIVE AT CITY CENTER

Arista 4073 (6.98)

Rush released by Arista (see RW 5/15/76) amid considerable national interest in the troupe's first U.S. concert appearance, an overdubbed narrator fills in the sight gags for home listeners. The skits are well-known to fans from the television show and previous albums, each given a fresh reading in the new medium.

SOUTHERN TRACKS & FANTASIES

PAUL DAVIS—Bang BLP 405 (6.98)

A gentle southern rocker with a Stephen Stills sound ("Medicine Woman," "Thinking of You") and good use of both studio effects ("Long Haired Redneck") and rhythmic syncopation ("Magnolia Blues," "Teach Me How To Rock & Roll"). The differences are the key to the album's success, each track a new discovery.



OUR ISLAND MUSIC

STAN BRONSTEIN/THE ELEPHANT'S MEMORY BAND—Muse MR 5077 (6.98)

Bronstein is the sax man who kept Elephant's Memory with one foot implanted in jazz tradition while the group went through its rock/jazz/Plastic Ono changes. The combination of those influences have come together now, with Bronstein's work characterized by across the board appeal.

THIS MOTHER'S DAUGHTER

NANCY WILSON—Capitol ST-11518 (6.98)

Ms. Wilson dedicates her latest Eugene McDaniels-produced collection to the continuing generations of mothers and daughters. Her voice still has a soothing quality, even when the volume rises and the tempo picks up. The subtler pieces, however, are her specialty and those are in the majority.



ASPECTS

ELEVENTH HOUSE FEATURING LARRY CORYELL—Arista AL 4077 (6.98)

The flashiness of the opening "Kowloon Jag" cools out rapidly, with the two really original numbers stepping forward in the acoustic guitar-based "Rodrigo Reflections" and the well-developed "Woman of Truth and Future." Both stand markedly above the remaining tracks.



MYSTERIES

KEITH JARRETT—ABC Impulse ASD 9315 (6.98)

Between his Impulse and ECM recordings, Jarrett as group leader and soloist is one of the most prolific jazzmen working. The current quintet features Dewey Redman, Charlie Haden, Paul Motian and Guillermo Franco. The four compositions give each ample opportunity to stretch out, with "Mysteries" the most programmable.



DADDY'S GIRL

CHARLIE & THE PEP BOYS—A&M SP-4563 (6.98)

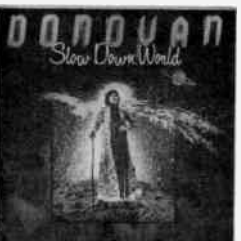
Nils Lofgren's first production effort is a Washington, D.C. band that, at least on the title track, sounds much like the Stones. Indeed, Charlie & Co. are most successful with the harder tunes—"Right As Rain," "Give Me More," "Walk Out." As for the slower numbers, "The Storm Has Passed" is the most convincing.



SLOW DOWN WORLD

DONOVAN—Epic PE 33945 (CBS) (6.98)

Donovan's preaching against the ills of a world in which he sees love and mountains as the sole signs of redemption. The sound of "Slow Down World" returns him to his initial Scots folk days and while the lyrics lack the delicacy of his earliest work, they do have that naive innocence that endears him to his fans.



FLY WITH THE WIND

MCCOY TYNER—Milestone M 9067 (6.98)

Tyner's most vibrant set in some time features Hubert Laws, Billy Cobham and Ron Carter with strings and reeds. Tyner's done the arranging, composing (on four out of five tunes) and, of course, the piano playing. The title cut, "Salvadore de Samba" and "Rolem" drive hard; "Beyond the Sun" is more impressionistic.



CARL GRAVES

A&M SP-3410 (6.98)

Sounds as though Graves is a fan of the Iceman, Jerry Butler. And combined with Spencer Proffer production, this is sleek, cool rhythm and blues. The songs are carefully chosen for strong melodies, with "Be Tender With My Love" and "My Whole World Ended" the high-points along with the single "Baby Don't Knock."



SMALL WONDER

Columbia PC 34100 (6.98)

Lead singer/violinist Henry Small sounds like Richie Furay, and the multi-part harmonies are very Poco-like, without the country emphasis and with more attention focused on keyboards and synthesizers. "It Was Meant To Be," "Time Is Passin' Me By" and "You and I" won't keep them a small wonder for long.



S. S. FOOLS

Columbia PC 34151 (6.98)

The S. S. stands for "seven separate," but there's nothing foolish about the music made by Three Dog Night's one-time back-up band. Built around lead vocalist Bobby Kimball, the tempos change rapidly and on at least two cuts ("I Just Love the Feeling," "Baby's Callin' Me Home") there's a forceful soul imprint.



CHEYENNE'S COMIN'

Shadybrook SB 33-002

"The concept being to appeal to all people and play all types of music," writes Cheyenne Fowler in the liner notes, and that is precisely what's on the record. The playing has the freedom of jazz, the rhythms are rock and Latin; Cheyenne's vocals adapt to all styles with ease. "Groovin' With You" and "Feelings" top.



STONEGROUND FLAT OUT

Flat Out FOR 001 (6.98)

With three previous albums to its credit, Stoneground is going the route of a self-owned label—a building process that worked well for another San Francisco band, Sons of Champlin. This set's part soul, part jazz, part hard rock that's equally well done on vocal and instrumental levels. Flat out, but ready to run.



DOLENZ, JONES, BOYCE & HART

Capitol ST-11513 (6.98)

"The two who sang them and the two who wrote them" Monkees team is back with a new collection. There are new Boyce & Hart originals ("Right Now," "Sweet Heart Attack"), tunes from Dolenz & Jones ("You and I," "Savin' My Love For You") and time-honored standards ("Along Came Jones," "Teenager In Love").



BUBBLING BROWN SUGAR

ORIGINAL CAST—H&L 69011 (6.98)

This Broadway musical is notable primarily for presenting Vivian Reed—a woman who one would like to hear at greater length than the "God Bless the Child" and "Sweet Georgia Brown" show-stoppers. Avon Long, Josephine Premice and Barry Preston also stand out in this recreation of '30s and '40s Harlem.



FROM RAG TIME TO NO TIME

BEAVER HARRIS: THE 360 DEGREE MUSIC EXPERIENCE—360 LP 2001

An unusually far-reaching concept album guided by drummer Harris but featuring some 20 musicians, all touching on everything that jazz has been and promises to be. Maxine Sullivan, Ron Carter, Jimmy Garrison and Howard Johnson are among the contributors to two impressive sets.

Starwood Seeks More Diverse Bookings

By ELIOT SEKULER

■ LOS ANGELES — Now in its fourth year of operation under its present name and ownership, the Starwood has become firmly established during the past 12 months as a showcase venue for label talent. With an official capacity of 880 (a number that has been occasionally exceeded) the Starwood is easily the city's largest club and is the only local club to boast three separate rooms: a bar area, the concert room and a disco. But despite advantages inherent in its size and location—near the center of Hollywood—most record companies and agencies were slow to give the club full-fledged support on a regular basis.

Separate Rooms

One reason for the labels' reticence was the frequent changes of format that the club underwent until finally settling into its current policy of separate disco and concert rooms. Another was the troop of regulars who hung out at the club nightly with the management's tacit encouragement. "The room had a reputation," admits general manager Ray Stayer, who joined the operation in September of '74. "It's hard to beat down the stigma of being the gutter of Hollywood. We figured that we'd have to live with it until we could gradually clean it up. So that's what we did; we started with the personnel and then worked on the room itself."

At present, the Starwood's regular clientele remains unchanged. It is in fact one of the key advantages to an act playing the club, because the core of hang-out types adds up to a guaranteed crowd for even a soft drawing act. Physically, though, the room has been thoroughly re-modeled, with a new \$15,000 sound system installed, a balcony area constructed for special reserved seating (at a cost of some \$50,000) and other renovations such as wood paneling, a fireplace area, etc. Stayer estimates that the club's owner, Ed Nash, has sunk approximately \$500,000 into the Starwood since he first opened in April of 1973.

Gradually, the club's emphasis in entertainment has shifted from the local, unsigned acts that were relied upon for the first year and a half to its present policy of new or fairly well-known label acts, most frequently of the hard-rock variety. The Starwood was operated at a loss until March of 1975. Now, according to Stayer, "it's a matter of the time of year and the strength of individual acts."

To a great extent, the room

is dependent on record company support in the form of radio spots, tabs and cover charges for label guests. And the record companies, by and large, have found the Starwood to be a good venue in which to obtain exposure for acts that can't headline in larger halls and are not suited to the more sedate atmosphere of the neighboring Roxy. "We've drawn as many as 4500 people for a four day engagement," Stayer points out. "And one of my major selling points—aside from capacity and gross potential for the act—is that rather than go into an auditorium as an opening act, a group can come in here and instead of just playing a 25 minute set while people file in and out, make a real impression on a large group of people. It also helps the label to have an act here for four days; it gives them more of a chance to do promotion."

In addition to spots provided by the labels, the Starwood places

a great amount of emphasis on its own promotion, placing what Stayer estimates to be approximately 150 spots per week during a busy month. In addition, the club does some print advertising in the L.A. Times and in local college papers.

Diversity of Talent

Stayer is currently concerned with eradicating the club's image as a hard-rock-only venue, and points to a recent performance by Janus' soft-rocker Al Stewart as an example of the room's versatility. "A lot of acts don't like to play here because it's known as a rock 'n roll house. But when Al Stewart played here, he sounded great and we had tables and chairs throughout the house; it wasn't our usual festival seating." Within the past year, the Starwood has been able to attract a diversity of artists that has included Earl Scruggs, Edwin Starr and Journey.

RW at the New School



Record World vice president and managing editor Mike Sigman (left) recently was the guest speaker at Ron Zalkind's (right) music business class at the New School for Social Research. Above Sigman answers a question about the Record World Sales Index.

RCA Names Oseroff College Merch. Admin.

■ NEW YORK—Rick Oseroff has been appointed administrator, college merchandising, RCA Records, a newly-created position. He will be based in New York and report to Bob Harrington, director, merchandising, RCA Records.

According to Harrington, Oseroff will be responsible for merchandising, on a national basis, U.S. colleges where RCA acts appear, developing campaigns solely and directly to the college market. He will also be involved in college market research and will be working with local branches coordinating merchandising.

Oseroff assumes the position following a six month period as

part of the label's field associates training program which was started two years ago at the suggestion of RCA Records president Ken Glancy. The program, supervised by Steve Porada, manager, management development and organization planning, is aimed at the development and training of management and draws its candidates from the ranks of college juniors. Apart from New York, the program is in operation in Los Angeles, Chicago and Washington, D.C.

Oseroff was formerly with the direction and management division, T.K. Productions in Miami. He also worked with the Discount Records/Columbia Records chain in Florida.

Island Appoints Smith

■ NEW YORK — Island Records has announced the appointment of Steve Smith to the newly created position of international director, a&r. He will work closely with Chris Blackwell in coordinating recording activities for various Island artists and overseeing the label's artist relations on a worldwide basis. Smith, who has produced albums for such Island artists as Robert Palmer, Bob Marley & the Wailers, Jim Capaldi, Jess Roden and others, will act as a consultant for the Island a&r departments in London, Los Angeles and New York.



Steve Smith

For the immediate future, Smith will maintain no permanent headquarters, shifting operations between the Island Records offices in New York, London, Los Angeles and Kingstons, Jamaica.

UA May Release

■ LOS ANGELES—United Artists has announced the company's May album release, which includes seven country albums supported by a special UA/Country Month sales and marketing program.

The albums include Dave Dudley's "Seventeen Seventy - Six," Kenny Rogers' first UA album, "Love Lifted Me," Billie Jo Spears' "What I've Got In Mind," Jean Shephard's "Mercy, Ain't Love Good," Doc Watson's "Doc & The Boys," Bobby Bare's "This Is Bare Country," and the first UA album from singer-songwriter Ed Bruce, "Ed Bruce."

The UA pop and soul releases include, "Diga," the first album from the band led by the Grateful Dead's Mickey Hart, from Round Records; "Fever," the second album from Ronnie Laws; and Chico Hamilton's "Chico Hamilton & The Players," both on Blue Note.

On May 26, UA will release Bobby Goldsboro's "A Butterfly for Bucky," the original motion picture soundtrack of "The Missouri Breaks;" an album of surf classics, "Golden Summer;" and Marlena Shaw's "Just A Matter of Time" on Blue Note.

New York, N. Y.

By IRA MAYER & BARRY TAYLOR

■ **HEARTBREAK HOTEL:** Memory Motel, the establishment that lent its name to a **Rolling Stones** song on the group's "Black and Blue" album, has been tracked down to its Montauk, Long Island location by WRNW's **Dene Hallam**, we learned last week. The Stones came across the place while sequestered on the Island last year in preparation for their 1975 tour. Hallam interviewed the proprietor, **Esther Kline Agtas**, for his show recently and the story behind the name was revealed. When Ms. Agtas purchased the motel several years ago, she was urged not to change its name in memory of the 8 year old boy who was killed nearby. A plaque in the motel tells the story. A dub of the interview is available for broadcast by contacting Hallam at WRNW, Briarcliffe Manor, Westchester.

OVERDUE PRAISE: **Raun MacKinnon** more than earned the rave review accorded her by Times-er **Robert Palmer** for her recent performance at Reno Sweeney. MacKinnon has been playing solo in the Village and around the northeast for more than ten years, having previously toured as pianist and back-up singer with **Odetta**. Her writing is mature, much of it suitable as singles material, almost all of it album and cover worthy. As a performer she is natural and comfortable on stage, accompanying herself on piano or guitar, or simply singing to the back-up of **Jeremiah Burnham** (bass and flute), **David Buskin** (piano) and **Marshall Rosenberg** (percussion). Having seen her perhaps two dozen times over the years, her sets have been consistently fresh, always featuring at least two or three new compositions. Her writing might best be compared to **Melissa Manchester's**, though MacKinnon's has more depth and tenderness; her singing runs from '50s rock to serious scatting. Mostly, however, she has been overlooked by record companies for far too long.

SHARED PROMISES: **Michael Pinder**, whose album, "The Promise," is the fourth and final of the **Moody Blues** solo albums, visited the RW offices last week while in town on a promotional tour. He is the group's loquacious mellotron player who spoke about his involvement with the group and the futures of all concerned in a frank and ingenuous manner. "The time came when there was nothing I didn't know about them and they didn't know about me," he admitted about the much publicized breakup. "We all knew that the split had to happen as a necessary part of our individual growth." Two years later, Pinder, who is now the only member of the group living in America, claims that the group is drifting back together and a **Moody Blues** project should be forthcoming. "The split came at a good time because we had just completed a five month world tour in which we played for over a million people. It was then that we realized after 12 years of success, 'what do you do next?'" Pinder's album was recorded in the 24 track studio built in his Malibu home which was recently the scene of some **Billy Preston** sessions and will be used by **George Martin** and **American Flyer** in the near future. Pinder, who is one of the original members of the **Moody Blues**, having been with them since the monumental recording of "Go Now," calls his album a "worthy first effort" and claims that it allowed him to share his experiences and "relate to them objectively."

NOTED: An unexpected treat should be coming from Mercury in two weeks with the release of the **Graham Parker and the Rumor's** album, "Howlin' Wind." For Parker, it's his first musical venture, having previously been a garage attendant in England. The **Rumor** consists of members of **Brinsley Schwartz** and **Ducks Deluxe**. Parker at times sounds like both **Van Morrison** and the early **Rolling Stones** . . . About the **Ramones'** Bottom Line appearances last week, all we can say is that they make the **Dolls** sound like the **New York Philharmonic Orchestra** . . . Two forthcoming albums of note to collectors should be "ELO OLE," a compilation of tracks from **ELO's** five albums pressed on yellow vinyl. The album is being made available to radio stations. The other item is an Atlantic disco disc of "Hot Stuff" by the **Rolling Stones** pressed on that black and blue vinyl we've been hearing so much about . . . **Goldhawke Productions** has its first American signing with former **GRC** recording artists **Law**. **Goldhawke** was formed by **Roger Daltrey** and **Bill Curbishley** who was recently named **The Who's** manager.

CINEMA VERITE: New York group **Movies** may change its name to **Pictures** having learned that **Public Foot the Roman** is now known as **Movies**. Which means that **Pictures** has completed sessions on its first album for **Arista**, produced by **Vini Poncia** in L.A. . . . **Ron Delsener**, readying his eleventh year in Central Park with the **Schaefer Music Festival** (alias **Rheingold Music Festival**), was presented with a certificate of honor from the city by **Mayor Beame** . . . The **Elton John** press conference mentioned last week is now set for June 1.

CLUB REVIEW

Dr. Feelgood: Captivating

■ **NEW YORK** — Dr. Feelgood finally made it into town last week after a few months of appearances in surrounding states and cities, and impressed a packed Bottom Line audience with its frenetic brand of rhythm and blues and rock and roll. They did not invent the music they play with a manic energy that must be seen to be appreciated, but so few popular artists now concern themselves with those styles that they pass for new.

Guitarist **Wilko Johnson's** skitterings across the stage are the focus of Dr. Feelgood's live energy, punctuated by **Townshend-like** leaps and a collection of facial expressions that bring out the mock-evil in such songs as **John Lee Hooker's** "Boom Boom." **Johnson's** guitar technique is the most original element in his performance—he plucks at his Telecaster as if it were a bass, a method that seems to serve as camouflage for his skillful lines and chord patterns.

Lee Brilleaux, the singer, comes on stage like a street tough dressed for a court appearance; by the set's end, he is thrashing around the stage, taking out his aggressions on his mike stand and singing in a blues-shouting style that, once again, restores many of the rough edges that r&b and rock and roll have misplaced over the years. **Bassist John Sparks** and drummer **The Big Figure** are rarely spotlighted, but provide a creditable backup and, well, look the part.

At its best, Dr. Feelgood is one of the most captivating stage bands now active, instilling even more energy into forms of music that are already the most lively **American popular music** has taken. But whether due to some minor sound problems or for other reasons, the May 10 Bottom Line crowd did not see the Co-

lumbia group at its best, with both **Johnson** and **Brilleaux** seeming distracted throughout the performance.

The Ramones

Opening the set, and making official their graduation from the underground to the showcase circuit, were the **Ramones**, whose first album has just been released by **Sire**. The band's vocal, local following was out in force, loudly cheering a set that fit 15 songs into half an hour. The **Ramones** have a number of good hard rock songs, with amusing if bizarre lyrics, but these seem to be secondary to the point the group wants to make about rock in general, and also secondary to the amplification (**Marshall**) with which the band drives that point home.

Marc Kirkeby

A&M Taps Stull

■ **LOS ANGELES**—**Bom Stull** has been named to the post of eastern regional sales manager for **A&M Records**. **Stull** will replace **Ernie Campagna**, who has been promoted to the recently created post of national single sales manager, working out of the Los Angeles base of **A&M**.

Responsibilities

Stull will assume his post immediately, will work out of the **Schwartz Brothers'** distributorship in **Washington, D.C.** and will be responsible for overseeing and coordinating all aspects of sales and merchandising for the label in **Washington, Boston, Philadelphia, New York and Baltimore**.

Prior to assuming his new position, **Stull** was the buyer for **Schwartz Brothers** in **Washington** for four and a half years. **Stull** will report directly to **Arnie Orleans**, **A&M** national sales manager.

Temple University is pleased to announce: THE BUSINESS OF MUSIC WORKSHOP

AT TEMPLE UNIVERSITY CENTER CITY

1619 Walnut Street • Phila., Penn. 19103

June 7, June 27, 1976 • Morning, Afternoon & Evening Classes

12 COURSES:

Copyright, Contracts, Publishing, Recording, Audio Engineering, Managers-Agents-Promoters, Music Administration, Tax, Fund-Raising, Publicity, Graphics Design, Changing Market

AFTER-CLASS LUNCH OR DINNER WITH TOP INDUSTRY EXECUTIVES

NO CREDIT 2, 3-OR 6 GRADUATE CREDIT COMBINATIONS

47 GUEST INSTRUCTORS

ARTIST AND SONGWRITERS EVALUATION WORKSHOPS

DORMITORY ACCOMMODATIONS FOR OUT-OF-STATE RESIDENTS

For Information on Enrollment, call 215-787-1512, or write The Business of Music Workshop, TUCC, Rm. 312, 1619 Walnut St., Phila., Pa. 19103

DISCO FILE TOP 20

MAY 22, 1976

- SOUL SEARCHIN' TIME/DISCO PARTY/CAN WE COME TOGETHER/THAT'S WHERE THE HAPPY PEOPLE GO**
TRAMMPS—Atlantic (lp cuts)
- TEN PERCENT DOUBLE EXPOSURE**—Salsoul (disco version)
- TRY ME I KNOW WE CAN MAKE IT/COULD IT BE MAGIC**
DONNA SUMMER—Oasis (lp cuts)
- LOVE HANGOVER**
DIANA ROSS—Motown (lp cut)
- I'M GONNA LET MY HEART DO THE WALKING**
SUPREMES—Motown (lp cut)
- NICE & SLOW**
JESSE GREEN—Scepter
- TURN THE BEAT AROUND**
VICKI SUE ROBINSON—RCA (lp cut)
- WASTED/COME WITH ME**
DONNA SUMMER—Oasis (lp cuts)
- NINETY-NINE AND A HALF**
TRAMMPS—Atlantic (lp cut)
- CATHEDRALS**
D.C. LaRue—Pyramid (lp cut)
- HIGH ENERGY**
SUPREMES—Motown (lp cut)
- TOUCH AND GO**
ECSTASY, PASSION & PAIN—Roulette (disco version)
- DANCING FREE**
HOT ICE—Rage (disco version)
- MOVIN' LIKE A SUPERSTAR**
JACKIE ROBINSON—Ariola America
- COMMON THIEF**
VICKI SUE ROBINSON—RCA (lp cut)
- FIRST CHOICE THEME/AIN'T HE BAD**
FIRST CHOICE—Warner Bros. (lp cuts)
- I'LL GO WHERE YOUR MUSIC TAKES ME**
JIMMY JAMES & THE VAGABONDS—Pye
- GET OFF YOUR AHHH AND DANCE**
FOXY—Dash
- GET UP AND BOOGIE**
SILVER CONVENTION—Midland Intl. (lp cut)
- YOUNG HEARTS RUN FREE**
CANDI STATON—Warner Bros.

Management Three Inks Kenny Rogers

NEW YORK—Jerry Weintraub, president of Management Three, has announced the signing of singer/composer Kenny Rogers to an exclusive, long-term contract. Rogers, former lead singer of The First Edition, will be supervised in the office by Ken Kragen, his long-time personal manager. Kragen recently joined Management Three.

Solo Album

Roger's first solo album will be released this month on United Artists Records.

Dirty Tricks to Polydor

NEW YORK—Irwin Steinberg, president of the Polygram Record Group and Polydor Incorporated, has announced the acquisition of English recording group Dirty Tricks for release in the U.S. Formerly signed to Polydor London, Dirty Tricks will now be released on Polydor worldwide through this new agreement with Polydor U.S.

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

If it holds few surprises, the new B.T. Express album, "Energy to Burn" (the group's first on Columbia), is solid, sweaty and hard-punching: a stylish heavyweight whose moves might be familiar to the fans but who's still capable of delivering knockout after knockout. Producer Jeff Lane, who already has a top 10 disco album this year with his work for Brass Construction, continues to build powerful, flexible structures of horns and strings to contain the spontaneous combustion of the vocals. Lane gives B.T. a piercingly direct sound that gets across best in the searing title cut, "Energy to Burn," "Can't Stop Groovin' Now, Wanna Do It Some More" (the album's first single release), and "Energy Level." Other possibilities: a to-the-point message song called "Depend On Yourself" (the longest cut at 7:03) and a smooth instrumental, "Time Tunnel." B.T. Express has a sound and stance that says a lot about black music and black style in the mid-seventies, but beyond their interest as a sociological footnote, the group continues to smoke and spark. Highly inflammable.

The Isley Brothers' "Harvest for the World" album (T-Neck) also covers familiar ground, but who's to argue with smashing success? A personal favorite: the title cut, one of the group's strongest message songs, asking "When will there be a harvest for the world?" This meshes seamlessly with the next cut, a more ambiguous "People of Today," which sounds brightly optimistic until you listen closely. Then of course there's the already-released single, "Who Loves You Better," included here in a full 5:31 version and typically zesty work for the Isleys.

Lou Rawls and Natalie Cole both have sleek, sophisticated, terrific

(Continued on page 43)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

DCA CLUB/PHILADELPHIA

- DJ: Kurt Borusiewicz
ALWAYS THERE—Side Effect—Fantasy (disco version)
CATHEDRALS/I DON'T WANT TO LOSE YOU—D.C. LaRue—Pyramid (lp cuts)
DANCE YOUR ASS OFF/THE GROOVE I FEEL—Bohannon—Dakar (lp cuts)
DANCING FREE—Hot Ice—Rage (disco version)
DISCO PARTY/CAN WE COME TOGETHER/SOUL SEARCHIN' TIME/NINETY-NINE AND A HALF—Trammps—Atlantic (lp cuts)
I'M GONNA LET MY HEART DO THE WALKING/HIGH ENERGY—Supremes—Motown (lp cuts)
MY LOVE SUPREME—Milton Hamilton—Crystalized—TR (disco version)
NIGHT JOURNEY—Doc Severinsen—Epic (lp cut)
TEN PERCENT—Double Exposure—Salsoul (disco version)
TIME MOVES ON—Strutt—Brunswick (lp cut)

BOOMBAMAKAOO/NEW YORK

- DJ: Jorge R. Wheeler
DESPERATELY/BROADWAY STAR—Barrabas—Atco (lp cuts, not yet released)
HEAVEN MUST BE MISSING AN ANGEL—Tavares—Capitol (disco version)
LIPSTICK—Michel Polnareff—Atlantic (disco version)
LOVE HANGOVER—Diana Ross—Motown (lp cut)
NEW YORK CITY—Miroslav Vitous—Warner Bros. (lp cut)
NICE AND SLOW—Jesse Green—Scepter (disco version)
TEN PERCENT—Double Exposure—Salsoul (disco version)
THAT'S WHERE THE HAPPY PEOPLE GO/SOUL SEARCHIN' TIME/DISCO PARTY/CAN WE COME TOGETHER—Trammps—Atlantic (lp cuts)
TRY ME I KNOW WE CAN MAKE IT/COULD IT BE MAGIC/WASTED/COME WITH ME—Donna Summer—Oasis (lp cuts)
USE YOUR IMAGINATION—Kokomo—(lp cut)

15 LANSDOWNE STREET/ BOSTON

- DJ: Danae Jacovidis
CATHEDRALS—D. C. LaRue—Pyramid (lp cut)
DISCO PARTY/THAT'S WHERE THE HAPPY PEOPLE GO/SOUL SEARCHIN' TIME/CAN WE COME TOGETHER—Trammps—Atlantic (lp cuts)
HEAVEN MUST BE MISSING AN ANGEL—Tavares—Capitol (disco version)
I GET LIFTED—Sweet Music—Wand (disco version)
I'LL GO WHERE YOUR MUSIC TAKES ME—Jimmy James & the Vagabonds—Pye
I'M GONNA LET MY HEART DO THE WALKING—Supremes—Motown (lp cut)
JET SETTING/LOVE AT FIRST SIGHT/PARTY—Van McCoy—H&L (lp cuts)
LOVE HANGOVER—Diana Ross—Motown (lp cut)
NICE & SLOW—Jesse Green—Scepter (disco version)
TEN PERCENT—Double Exposure—Salsoul (disco version)
LE CLUB/NEW YORK
 DJ: Dick Acraman
GET UP AND BOOGIE—Silver Convention—Midland Intl. (lp cut)
I LOVE TO LOVE—Al Downing—Polydor
LA BALANGA—Bimbo Jet—EMI (import)
LOVE HANGOVER/SMILE—Diana Ross—Motown (lp cuts)
NICE & SLOW—Jesse Green—Scepter
TEN PERCENT—Double Exposure—Salsoul (disco version)
THAT'S WHERE THE HAPPY PEOPLE GO/SOUL SEARCHIN' TIME—Trammps—Atlantic (lp cuts)
TRY ME I KNOW WE CAN MAKE IT/WASTED/COULD IT BE MAGIC—Donna Summer—Oasis (lp cuts)
TURN THE BEAT AROUND—Vicki Sue Robinson—RCA (lp cut)
YOUNG HEARTS RUN FREE—Candi Staton—Warner Bros.

CONCERT REVIEW

Johnny Winter: Texas-Sized Talent

LOS ANGELES — The Texas-sized talent named Johnny Winter (Blue Sky) found ample room to express himself in a recent one-nighter at the Palladium. Winter, who came to the public's attention at the beginning of this decade, played his well-established repertoire of stormy blues-rockers with a confident air, reflecting his current status as a seasoned veteran of the rock 'n' roll experience.

Starting with an old Stone's favorite, "It's All Over Now," JW and crew (including Richard Hughes, drums; Randy Jo Hobbs, bass; and Floyd Radford, rhythm guitar) put the show on a slow burn that increased in intensity as the set proceeded. The striking, lanky guitarist still offers a program based largely on some overly-familiar material ("Johnny B. Goode," "Jumpin' Jack Flash"), but his razor-edged guitar phrasings and his blunt vocal work often seem to save the day.

"Highway 61" was an obvious highlight, with Winter sitting on a stool, backed by Hughes' all-enveloping beat, while he alternated between a bottleneck approach and infectious finger-style riffs and trills. Some speaker problems, which popped up in mid-set, were rectified by the end of this number, and Winter used the additional power to good advantage on his two encores, most notably on "Roll Over Beethoven."

Slip of the Wrist opened, and its funky, hard rock stance was balanced by some fine conga playing which increased the group's rhythmic appeal. Plenty of loping, competent blues tunes were served up, but the often better than standard licks worked best to keep everything boogieing in the right direction.

Mike Harris

Connors at 'HUR



Buddah recording artist Norman Connors dropped by WHUR-FM in Washington, D.C. for an on-the-air interview. Connors, in Washington for a stint at The Cellar Door, is currently on a cross-country tour. His latest lp is "You Are My Starship," his fourth for the label. Pictured from left: Susan Wynne, Buddah r&b promotion representative for the area; Connors; and Robyn Holder, air personality on WHUR-FM.

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

ACTION Sweet (Sweet Ltd./WB, ASCAP) 75	MARRIED BUT NOT TO EACH OTHER Crajon Ent. Inc. (Ordens/Bridgeport, BMI) 92
AFTERNOON DELIGHT Milton Okun (Cherry Lane, ASCAP) 61	MISTY BLUE Tom Couch & James Stroud (Talmonte, BMI) 10
ALL BY MYSELF Jimmy Ienner (C.A.M./U.S.A., BMI) 41	MONEY HONEY Phil Wainman (Hudson Bay, BMI) 40
ANYTIME (I'LL BE THERE) Denny Diante (Spanka, BMI) 82	MOONLIGHT FEELS RIGHT Bruce Blackman & Mike Clark (Brother Bill's, ASCAP) 45
BARETTA'S THEME: KEEP YOUR EYE ON THE SPARROW Steve Bari & Michael Omartian (Leeds/Dutchess, ASCAP) 33	MORE, MORE, MORE Gregg Diamond (Buddab/Gee Diamond, ASCAP) 23
BIG FOOT J.C.P.I. (Cascargo, BMI) 57	MOVIN' Jeff Lane (Desert Moon Ltd./Jeff-Mar, BMI) 30
BOHEMIAN RHAPSODY Roy Thomas Baker (Trident, ASCAP) 18	NEVER GONNA FALL IN LOVE AGAIN Jimmy Ienner (C.A.M./U.S.A., BMI) 39
BOOGIE FEVER Freddie Perren (Perren Vibes/Bullpen, ASCAP/BMI) 1	NUMBER ONE Billy Swan & Chip Young (Combine, BMI) 99
BORN TO GET DOWN (BORN TO MESS AROUND) Barry Beckett (Muscle Shoals Sound, BMI) 98	ONE PIECE AT A TIME Charlie Bragg & Don Davis (Tree, BMI) 37
CAN'T HIDE LOVE Maurice White & Charles Stepney (Alexcar/Unichappell, BMI) 88	ONLY 16 Ron Haffkine (Kags, BMI) 21
COME ON OVER John Farrar (Casserole/Fiamm, BMI) 31	OPEN Smokey Robinson (Jobete/Bertram, ASCAP) 95
CRAZY ON YOU Mike Flicker (How About Music, CAPAC) 57	RHIANNON (WILL YOU EVER WIN) Fleetwood Mac & Keith Olsen (Rockhopper, BMI) 13
DANCE WIT ME Rufus (McCrisp, ASCAP) 49	RIGHT BACK WHERE WE STARTED FROM Pierre Tubbs & Vince Edwards (Unart/ATV, BMI) 6
DEEP PURPLE Mike Curb (Robbins, ASAP) 94	ROCK AND ROLL LOVE LETTER Colin Frechter (Ackee/Andustin, ASCAP) 44
DECEMBER 1963 (OH, WHAT A NIGHT) Bob Gaudio (Seasons/Jobete, ASCAP) 17	SARA SMILE Christopher Bond, Daryl Hall & John Oates (Unichappell, BMI) 12
DISCO LADY Don Davis (Groovesville, BMI, Conquistador, ASCAP) 15	SAVE YOUR KISSES FOR ME Tony Hiller (Tony Hiller, ASCAP) 80
DON'T PULL YOUR LOVE/THEN YOU CAN TELL ME GOODBYE Dennis Lambert & Brian Potter (ABC Dunhill/Acuff-Rose, BMI) 55	SHANNON Cashman and West (Blending-well, ASCAP) 8
DON'T STOP NOW Mickie Most (Finchley, ASCAP) 48	SHOUT IT OUT LOUD Bob Ezrin (Cafe Americana/Rock Steady, ASCAP; All by Myself/Fram Bee Music Ltd., ASCAP) 42
DREAM ON Adrian Barber (Daskel, BMI) 24	SHOP AROUND The Captain and Toni Tennille (Jobete, ASCAP) 19
DREAM WEAVER Gary Wright (Warner Bros., ASCAP) 26	SHOW ME THE WAY Peter Frampton (Almo/Fram-Bee Music Ltd., ASCAP) 16
FALLEN ANGEL Bob Gaudio (Big Secret Ltd./Almo, ASCAP) 62	SILLY LOVE SONGS Paul McCartney (MPL Communications Inc. By Arr with ATV, BMI) 5
FALLING APART AT THE SEAMS Tony Macaulay (Almo/Macaulay Music Ltd., ASCAP) 96	SIXTEEN TONS Don Harrison Band (Unichappell/Elvis Presley, BMI) 91
FOOLED AROUND AND FELL IN LOVE Alan Blazek & Bill Szymczyk (Crabshaw, ASCAP) 3	STRANGE MAGIC Jeff Lynne (Unart/Jet, BMI) 20
FOOL TO CRY The Glimmer Twins (Promopub B.V., ASCAP) 29	STILL CRAZY AFTER ALL THESE YEARS Paul Simon & P. Ramone (Paul Simon, BMI) 68
FRIEND OF MINE M. Campbell & L. Graham (Malaco, BMI) 97	SWEET LOVE James Carmichael & The Commodores (Jobete/Commodores, ASCAP) 27
GET CLOSER Louie Shelton (Dawnbreaker, BMI) 74	SWEET THING Rufus (American Broadcasting, ASCAP) 38
GET UP AND BOOGIE Michael Kunze/Midsong, ASCAP) 7	TAKE IT TO THE LIMIT Bill Szymczyk (Benchmark/Kicking Bear, ASCAP) 83
HAPPY DAYS Steve Barri & Michael Omartian (Bruin, BMI) 9	TAKIN' IT TO THE STREETS Ted Templeton (Tauripin Tunes, BMI) 35
HAPPY MUSIC Donald Byrd (Elgy, BMI) 36	TAKE THE MONEY AND RUN Steve Miller (Sailor, ASCAP) 64
HURT (Miller, ASCAP) 52	TEAR THE ROOF OFF THE SUCKER (GIVE UP THE FUNK) George Clinton (Malbiz & Ricks, BMI) 63
I DO, I DO, I DO, I DO B. Ulvaeus & B. Andersson (Countess, BMI) 54	THAT'S WHERE THE HAPPY PEOPLE GO Baker, Harris & Young (Burma East, BMI) 66
I.O.U. Wiedenmann & Herron (Plainview, BMI) 60	THE BOYS ARE BACK IN TOWN John Alcock (RSO, ASCAP) 69
IT'S OVER Joe Wissert (Box Scaggs Music) 59	THE LONELY ONE Prod. not listed (Brent, BMI) 86
IT MAKES ME GIGGLE Milton Okun (Cherry Lane, ASCAP) 70	THEME FROM S.W.A.T. Steve Barri & Michael Omartian (Spellgood, BMI) 78
I'VE GOT THE FEELING (WE'LL BE SEEING EACH OTHER AGAIN) Marc Gordin (Irving, BMI) 47	THERE'S A KIND OF HUSH (ALL OVER THE WORLD) Richard Carpenter (Glenwood, ASCAP) 53
I WANT TO STAY WITH YOU David Kershbaum (Irving, BMI) 89	THINKING OF YOU Paul Davis (Web IV, BMI) 81
I WANT YOU Leon Ware & T-Boy Ross (Almo/Jobete, ASCAP) 46	'TIL I CAN MAKE IT ON MY OWN Billy Sherrill (Aigee/Altam, BMI) 67
I'LL BE GOOD TO YOU Quincy Jones (Kidada/Gouldria, BMI) 56	THIS IS IT Van McCoy (Warner/Tamerlane, BMI) 93
KISS AND SAY GOODBYE Bobby Martin (Nattahann/Blackwood, BMI) 43	TODAY'S THE DAY George Martin (Warner Bros., ASCAP) 73
LET HER IN Bob Reno (Midsong, ASCAP) 71	TRYIN' TO GET THE FEELING AGAIN R. Dante & B. Manilow (Warner-Tamerlane/Upward Spiral, BMI) 11
LET YOUR LOVE FLOW Phil Gernhard & Tony Scotti (Loaves & Fishes, BMI) 14	TURN THE BEAT AROUND Warren Schatz (Dunbar, BMI) 90
LIVIN' FOR THE WEEKEND K. Gamble & L. Buff (Mighty Three, BMI) 77	UNION MAN Steve Cropper (Flat River, BMI) 32
LONELY NIGHT (ANGEL FACE) Daryl Dragon & Toni Tennille (Don Kirshner, BMI) 22	WELCOME BACK Steve Barri & John Sebastian (John Sebastian, BMI) 2
LONELY TEARDROPS Johnny Morris (Herrimac, BMI) 87	WHERE DID OUR LOVE GO Ahmet Ertegun (Jobete, ASCAP) 72
LOVE HANGOVER Hal Davis (Jobete, ASCAP) 4	YES, YES, YES Stu Gardner (Turtle Head, BMI) 65
LOVE IN THE SHADOWS Neil Sedaka (Don Kirshner/Kirshner Songs, BMI/ASCAP) 25	YOUNG BLOOD Bad Company (Quintet/Unichappell/Freddy Bienstock, BMI) 34
LOVE IS ALIVE Gary Wright (Warner Brothers, ASCAP) 50	YOUNG HEARTS RUN FREE Dave Crawford (Dee-Ann, ASCAP) 76
LOVE REALLY HURTS WITHOUT YOU Ben Findon (Black Sheep/Common Good/Pocket Full of Tunes, BMI) 28	YOU'RE MY BEST FRIEND Roy Thomas Baker (Trident, ASCAP) 84
LOVE MACHINE PART I Freddie Perren (Jobete/Gilmore, ASCAP) 100	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE Gamble & Huff (Mighty Three, BMI) 79
MAKING OUR DREAMS COME TRUE Janna Merlyn Feliciano & Charles Fox (Burin, BMI) 58	
MAMMA MIA Bjorn Ulvaeus & Benny Andersson (Countess, BMI) 85	

RECORD WORLD MAY 22, 1976

101 THE SINGLES CHART 150

MAY 22, 1976

MAY 22	MAY 15	
101	101	YOU GOT THE MAGIC JOHN FOGERTY—Asylum 45309 (Greasy King, ASCAP)
102	103	NORMA JEAN WANTS TO BE A MOVIE STAR SUNDOWN COMPANY—Polydor PD 14312 (Natural Songs, ASCAP)
103	105	I HOPE WE GET TO LOVE IN TIME MARILYN MCCOO & BILLY DAVIS JR.—ABC 12170 (Groovesville, BMI)
104	109	A FIFTH OF BEETHOVEN WALTER MURPHY & THE BIG APPLE BAND—Private Stock 073 (RFT, BMI)
105	115	AMERICA THE BEAUTIFUL RAY CHARLES—Crossover 985 (Tangerine, BMI)
106	135	EVERYTHING THAT 'CHA DO (WILL COME BACK TO YOU) WET WILLIE—Capricorn CPS 0254 (WB) (No Exit, BMI)
107	123	YOU'RE MY EVERYTHING LEE GARRETT—Chrysalis CRS 2112 (WB) (Island, BMI)
108	110	I GET LIFTED SWEET MUSIC—Wand WDS 11295 (Scepter) (Sherlyn, BMI)
109	111	I'LL GET OVER YOU CRYSTAL GAYLE—United Artists XW781 Y (Pullybone, ASCAP)
110	112	LET IT SHINE AL GREEN—Hi 5N 2306 (London) (Jec/Al Green, BMI)
111	113	YES, I'M READY TOM SULLIVAN—ABC 12174 (Dandelion/Stillran, BMI)
112	114	(WHAT A) WONDERFUL WORLD JOHNNY NASH—Epic 8 50219 (Kags, BMI)
113	118	SAVE YOUR KISSES FOR ME BOBBY VINTON—ABC 12186 (Easy Listening, ASCAP)
114	—	JOHNNIE COOL STEVE GIBBONS—MCA 40551 (Towser Tunes/Naimad Laine, BMI)
115	124	AMERICA THE BEAUTIFUL CHARLIE RICH—Epic 8 50222 (Julep, BMI)
116	120	GET OFF YOUR AHHH! AND DANCE (PART I) FOXY—Dash 5022 (TK) (Sherlyn, BMI)
117	—	NUTBUSH CITY LIMITS BOB SEGER—Capitol P 4269 (Unart/Hub, 8MI)
118	121	NIGHT WALK VAN MCCOY—HL 4667 (Van McCoy/Warner-Tamerlane, BMI)
119	122	YOU KNOW THE FEELIN' STEVE WIGHTMAN—Farr 003 (Carmela, SESAC)
120	104	FOREVER AND EVER SLIK—Arista 0179 (Famous, ASCAP)
121	133	SOPHISTICATED LADY NATALIE COLE—Capitol P 4259 (Jay's Ent./Chappell & Co./Cole-Aroma, ASCAP/BMI)
122	108	FOREVER LOVERS MAC DAVIS—Columbia 3 10304 (Tree, BMI)
123	126	TUBULAR BELLS CHAMPS BOYS ORCHESTRA—Janus 259 (Almo, ASCAP)
124	—	BETTER DAYS MELISSA MANCHESTER—Arista 0183 (Rumania Pickle Works/Columbia/N.Y. Times, BMI)
125	129	KENTUCKY MOON RUNNER CLEDUS MAGGARD—Mercury 73789 (Unichappell, 8MI)
126	128	LADY OF THE LAKE STARCASTLE—Epic 8 50226 (Sun Singer, ASCAP)
127	116	HUSTLE ON UP (DO THE BUMP) HIDDEN STRENGTH—United Artists XW733 Y (Dandelion, BMI)
128	—	JUKIN' ATLANTA RHYTHM SECTION—Polydor 14323 (Low-Sal, BMI)
129	132	I'M EASY KEITH CARRADINE—ABC12117 (Lion's Gate/Easy, ASCAP)
130	134	RAIN, OH RAIN FOOLS GOLD—Morning Sky MS 700 (Arista) (Frank Share/Big Shorty, ASCAP)
131	106	EVERY DAY WITHOUT YOU HAMILTON, JOE FRANK & REYNOLDS—Playboy P 6068 (Spitfire, BMI)
132	—	IT'S GOOD FOR THE SOUL LUTHER—Cotillion 44200 (Atlantic) (Elvee-Deekay, ASCAP)
133	138	SAD EYES MARIA MULDAUR—Warner-Reprise RPS 1352 (Dan Kirshner, BMI, KEC, ASCAP)
134	—	SOME GUYS HAVE ALL THE LUCK SHAKERS—Asylum 45314 (Kirshner, ASCAP)
135	139	TOWN CRYER SCOTT KEY—Pyramid 8002 (Roulette) (Planetary/Karolman, ASCAP)
136	—	SHARING THE NIGHT TOGETHER LENNY LE BLANC—Big Tree 8T 16062 (Atlantic) (Alan Carter, BMI, Music Hall, ASCAP)
137	142	DAYDREAMER GINO CUNICO—Arista 0181 (Warner Bros., ASCAP)
138	140	LOOKIN' OUT FOR #1 BACHMAN-TURNER OVERDRIVE—Mercury 73784 (Ranbach/Top Soil, BMI)
139	142	FOXY LADY CROWN HEIGHTS AFFAIR—De-Lite DEP 1581 (Delightful, BMI)
140	144	COULD IT BE MAGIC DONNA SUMMER—Oasis 402 (Casablanca) (Kamikazi/Angel Dust, BMI)
141	143	ROCK ME EASY BABY ISAAC HAYES—ABC 12176 (Incense, BMI)
142	131	DO YOU WANT TO DO A THING? BLOODSTONE—London 5N 1064 (Stone Diamond, BMI)
143	136	IT SHOULD HAVE BEEN ME YVONNE FAIR—Motown 1384F (Stone Agate, BMI)
144	125	DOUBLE TROUBLE LYNRYD SKYNYRD—MCA 40532 (Duchess/Get Loose, BMI)
145	130	I'M MANDY, FLY ME 10cc—Mercury 73779 (Man-Ken Music, Ltd., BMI)
146	145	MOONLIGHT SERENADE BOBBY VINTON—ABC 12178 (Robbins, ASCAP)
147	—	MUSIC JOHN MILES—London 5N 20086 (Velvet/RA/PUB)
148	147	OUTSIDE HELP JOHNNY RIVERS—Epic 8 50208 (Rivers, ASCAP)
149	119	ALL IN THE FAMILY GENERAL JOHNSON—Arista 0177 (Music in General, BMI)
150	—	HUNGRY YEARS WAYNE NEWTON—Chelsea CH 3041 (Don Kirshner, BMI)

When Maxine Nightingale said she'd be right back, the lady wasn't fooling.

Maxine Nightingale's right back. With a hit album follow-up to her career-launching single.

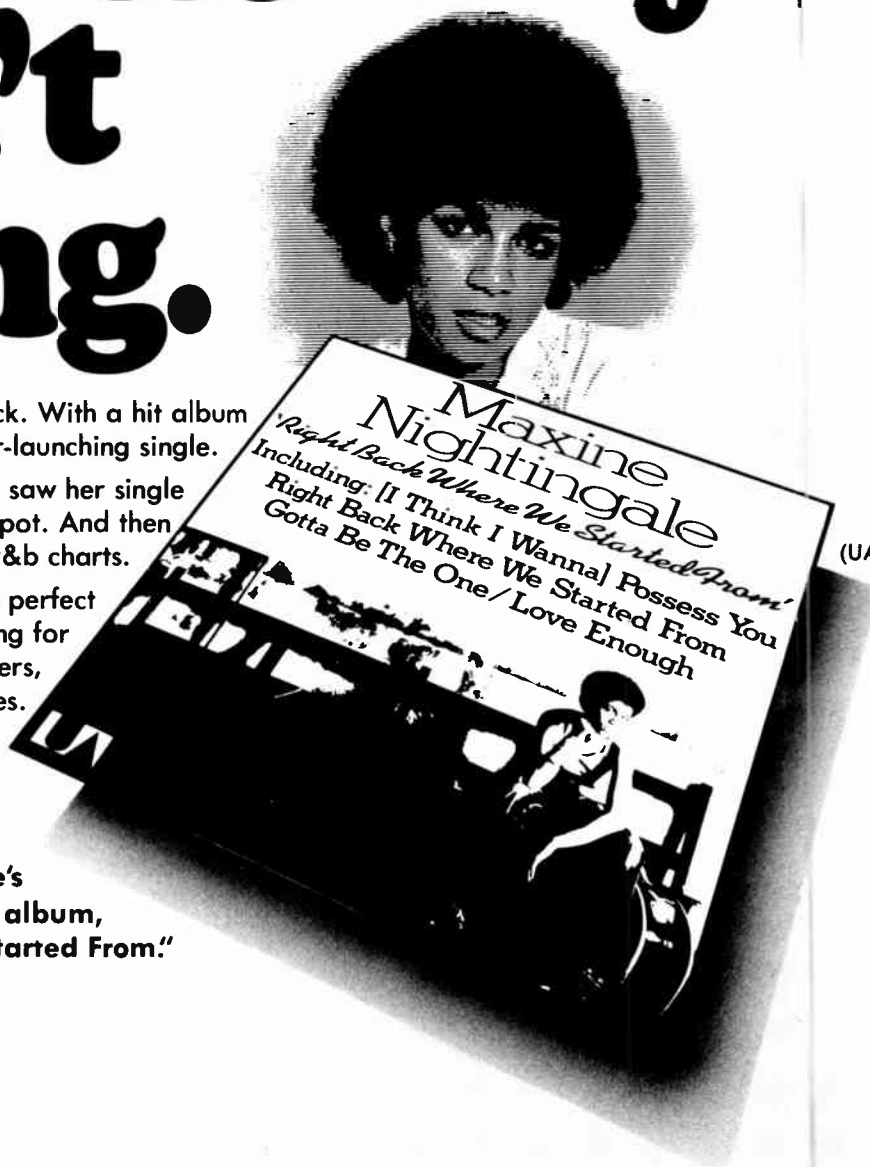
She's right back with the stuff that saw her single shoot straight to the top pop spot. And then right onto the r&b charts.

She's right back with more perfect material. From songwriters writing for Marvin Gaye, The Bay City Rollers, Earth Wind & Fire, Rufus and The Beatles.

And yet uniquely right-on for her own bad self.

She's right back. The hottest new female find of 1976.

Maxine Nightingale's righteous first album, "Right Back Where We Started From."



(UA-LA 626-G)

**The return that's really her arrival.
On United Artists Records and Tapes.**



THE SINGLES CHART

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

MAY 22	MAY 15		WKS. ON CHART
1	2	BOOGIE FEVER SYLVERS Capitol P 4179	18
2	1	WELCOME BACK JOHN SEBASTIAN/Warner-Reprise RPS 1349	9
3	3	FOOLED AROUND AND FELL IN LOVE ELVIN BISHOP/ Capricorn CPS 0252 (WB)	12
4	5	LOVE HANGOVER DIANA ROSS/Motown M 1392F	14
5	6	SILLY LOVE SONGS WINGS/Capitol P 4256	7
6	4	RIGHT BACK WHERE WE STARTED FROM MAXINE NIGHTINGALE/United Artists XW752 Y	13
7	11	GET UP AND BOOGIE SILVER CONVENTION/Midland Intl. MB 10571 (RCA)	9
8	10	SHANNON HENRY GROSS/Lifesong LS 45002	14
9	13	HAPPY DAYS PRATT & McLAIN/Warner-Reprise RPS 1351	8
10	15	MISTY BLUE DOROTHY MOORE/Malaco M 1029 (TK)	12
11	12	TRYIN' TO GET THE FEELING AGAIN BARRY MANILOW/ Arista 0172	10
12	14	SARA SMILE DARYL HALL & JOHN OATES/RCA PB 10530	15
13	16	RHIANNON (WILL YOU EVER WIN) FLEETWOOD MAC/ Warner-Reprise RPS 1345	12
14	7	LET YOUR LOVE FLOW BELLAMY BROS./Warner Bros. WBS 8169	15
15	8	DISCO LADY JOHNNIE TAYLOR/Columbia 3 10281	14
16	9	SHOW ME THE WAY PETER FRAMPTON/A&M 1795	14
17	17	DECEMBER, 1963 (OH WHAT A NIGHT) THE FOUR SEASONS/ Warner Bros.-Curb WBS 8168	21
18	18	BOHEMIAN RHAPSODY QUEEN/Elektra 45297	21
19	26	SHOP AROUND CAPTAIN & TENNILLE/A&M 1817	4
20	22	STRANGE MAGIC ELECTRIC LIGHT ORCHESTRA/ United Artists XW770 Y	12
21	19	ONLY 16 DR. HOOK/Capitol P 4171	20
22	20	LONELY NIGHT (ANGEL FACE) CAPTAIN & TENNILLE/ A&M 1782	18
23	32	MORE, MORE, MORE ANDREA TRUE CONNECTION/ Buddah BDA 515	11
24	23	DREAM ON AEROSMITH/Columbia 3 10278	21
25	31	LOVE IN THE SHADOWS NEIL SEDAKA/Rocket PIG 40543 (MCA)	6
26	21	DREAM WEAVER GARY WRIGHT/Warner Bros. WBS 8167	20
27	24	SWEET LOVE COMMODORES/Motown M 1381F	23
28	29	LOVE REALLY HURTS WITHOUT YOU BILLY OCEAN/ Ariola America P 7621 (Capitol)	8
29	34	FOOL TO CRY ROLLING STONES/Rolling Stones RS 19304 (Atlantic)	5
30	35	MOVIN' BRASS CONSTRUCTION/United Artists XW775 Y	9
31	30	COME ON OVER OLIVIA NEWTON-JOHN/MCA 40525	11
32	33	UNION MAN THE CATE BROTHERS/Elektra 45294	13
33	43	BARETTA'S THEME: KEEP YOUR EYE ON THE SPARROW RHYTHM HERITAGE/ABC 12177	6
34	37	YOUNG BLOOD BAD COMPANY/Swan Song SS 70108 (Atlantic)	11
35	41	TAKIN' IT TO THE STREETS THE DOOBIE BROTHERS/ Warner Bros. WBS 8196	5
36	36	HAPPY MUSIC THE BLACKBYRDS/Fantasy F 762	12
37	38	ONE PIECE AT A TIME JOHNNY CASH/Columbia 3 10321	7
38	27	SWEET THING RUFUS FEATURING CHAKA KHAN/ABC 12149	20
39	49	NEVER GONNA FALL IN LOVE AGAIN ERIC CARMEN/ Arista 0184	4
40	28	MONEY HONEY BAY CITY ROLLERS/Arista 0170	16
41	25	ALL BY MYSELF ERIC CARMEN/Arista 0165	23
42	40	SHOUT IT OUT LOUD KISS/Casablanca NB 854	10
43	58	KISS AND SAY GOODBYE THE MANHATTANS/Columbia 3 10310	4
44	51	ROCK AND ROLL LOVE LETTER BAY CITY ROLLERS/ Arista 0185	5
45	52	MOONLIGHT FEELS RIGHT STARBUCK/Private Stock 039	5
46	48	I WANT YOU MARVIN GAYE/Tamla T 54264F (Motown)	5
47	39	I'VE GOT A FEELING (WE'LL BE SEEING EACH OTHER AGAIN) AL WILSON/Playboy P 6062	10
48	50	DON'T STOP IT NOW HOT CHOCOLATE/Big Tree BT 16060 (Atlantic)	7



49	54	DANCE WIT ME RUFUS FEATURING CHAKA KHAN/ ABC 12179	5
50	61	LOVE IS ALIVE GARY WRIGHT/Warner Bros. WBS 8143	5
51	53	CRAZY ON YOU HEART/Mushroom 7021	7
52	45	HURT ELVIS PRESLEY/RCA PB 10601	9
53	42	THERE'S A KIND OF HUSH (ALL OVER THE WORLD) CARPENTERS/A&M 1800	13
54	46	I DO, I DO, I DO, I DO ABBA/Atlantic 3310	14
55	47	DON'T PULL YOUR LOVE/THEN YOU CAN TELL ME GOODBYE GLEN CAMPBELL/Capitol P 4245	9
56	70	I'LL BE GOOD TO YOU BROTHERS JOHNSON/A&M 1806	4
57	64	BIGFOOT BRO SMITH/Big Tree 16081 (Atlantic)	5
58	68	MAKING OUR DREAMS COME TRUE CYNDI GRECCO/ Private Stock 086	3
59	60	IT'S OVER BOZ SCAGGS/Columbia 3 10319	9
60	84	I.O.U. JIMMY DEAN/Casino 052 (GRT)	2
61	76	AFTERNOON DELIGHT STARLAND VOCAL BAND/ Windsong CB 10588 (RCA)	3
62	55	FALLEN ANGEL FRANKIE VALLI/Private Stock PS 074	7
63	71	TEAR THE ROOF OFF THE SUCKER (GIVE UP THE FUNK) PARLIAMENT/Casablanca NB 856	3
64	79	TAKE THE MONEY AND RUN STEVE MILLER/Capitol P 4260	2
65	74	YES, YES, YES BILL COSBY/Capitol P 4258	4
66	86	THAT'S WHERE THE HAPPY PEOPLE GO THE TRAMMPS/ Atlantic 3306	4
67	69	'TIL I CAN MAKE IT ON MY OWN TAMMY WYNETTE/ Epic 8 50196	7
68	72	STILL CRAZY AFTER ALL THESE YEARS PAUL SIMON/ Columbia 3 10332	3
69	81	THE BOYS ARE BACK IN TOWN THIN LIZZY/Mercury 73786	2
70	78	IT MAKES ME GIGGLE JOHN DENVER/RCA PB 10687	2
71	80	LET HER IN JOHN TRAVOLTA/Midland Intl. MB 10623 (RCA)	3
72	77	WHERE DID OUR LOVE GO J. GEILS BAND/Atlantic 3320	6
73	87	TODAY'S THE DAY AMERICA/Warner Bros. WBS 8212	2
74	83	GET CLOSER SEALS & CROFTS/Warner Bros. WBS 8190	3
75	44	ACTION SWEET/Capitol P 4220	14
76	85	YOUNG HEARTS RUN FREE CANDI STATON/Warner Bros. WBS 8181	4
77	59	LIVIN' FOR THE WEEKEND O'JAYS/Phila. Intl. ZS8 3587	12
78	62	THEME FROM S.W.A.T. RHYTHM HERITAGE/ABC 12135	27
79	88	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE LOU RAWLS/Phila. Intl. ZS8 3592 (CBS)	2
80	89	SAVE YOUR KISSES FOR ME BROTHERHOOD OF MAN/ Pye 71066	3
81	82	THINKING OF YOU PAUL DAVIS/Bang B 724	5
82	57	ANYTIME (I'LL BE THERE) PAUL ANKA/United Artists XW789 Y	7
83	56	TAKE IT TO THE LIMIT EAGLES/Asylum 45293	22

CHARTMAKER OF THE WEEK

84	—	YOU'RE MY BEST FRIEND QUEEN Elektra 45318	1
85	—	MAMMA MIA ABBA/Atlantic 3315	12
86	—	THE LONELY ONE SPECIAL DELIVERY/Mainstream MRL 5581	1
87	91	LONELY TEARDROPS NARVEL FELTS/ABC Dot DOA 17620	3
88	90	CAN'T HIDE LOVE EARTH, WIND & FIRE/Columbia 3 10309	5
89	99	I WANT TO STAY WITH YOU GALLAGHER & LYLE/A&M 1778	2
90	93	TURN THE BEAT AROUND VICKI SUE ROBINSON/ RCA PB 10562 (Dunbar, BMI)	2
91	94	SIXTEEN TONS DON HARRISON BAND/Atlantic 3323	3
92	98	MARRIED BUT NOT TO EACH OTHER DENISE LaSALLE/ Westbound WT 5019 (20th Century)	2
93	—	THIS IS IT MELBA MOORE/Buddah BDA 519	1
94	67	DEEP PURPLE DONNY & MARIE OSMOND/MGM M 14840	23
95	—	OPEN SMOKEY ROBINSON/Tamla T 54267F (Motown)	1
96	73	FALLING APART AT THE SEAMS MARMALADE/ Ariola America P 7619 (Capitol)	6
97	—	FRIEND OF MINE LITTLE MILTON/Glades 1734 (TK)	1
98	100	BORN TO GET DOWN (BORN TO MESS AROUND) MUSCLE SHOALS HORNS/Bang B 721	2
99	—	NUMBER ONE BILLY SWAN/Monument ZS8 8697 (CBS)	1
100	66	LOVE MACHINE—PART I MIRACLES/Tamla T 54262F (Motown)	28



FLASHMAKER



FLY LIKE AN EAGLE
STEVE MILLER BAND
Capitol

MOST ACTIVE

- BLACK & BLUE**—Rolling Stones—Rolling Stones
- FAITHFUL**—Todd Rundgren—Bearsville
- ROYAL SCAM**—Steely Dan—ABC
- PRESENCE**—Led Zeppelin—Swan Song
- TAKIN' IT TO THE STREETS**—Doobie Brothers—WB

WNEW-FM/NEW YORK

- ADDS:**
- ALL-AMERICAN ALIEN BOY**—Ian Hunter—Col
 - FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
 - INTERVIEW**—Gentle Giant—Capitol
 - SADDLE TRAMP**—Charlie Daniels Band—Epic
 - SATISFIED 'N' TICKLED TOO**—Taj Mahal—Col
 - SLEEPLESS NIGHTS**—Gram Parsons & the Flying Burrito Bros.—A&M
 - T SHIRT**—Loudon Wainwright III—Arista
 - WELCOME BACK**—John Sebastian—Reprise
- HEAVY ACTION (approximate airplay):**
- BLACK & BLUE**—Rolling Stones—Rolling Stones
 - BLACK ROSE**—J.D. Souther—Asylum
 - BLOW YOUR FACE OUT**—J. Geils Band—Atlantic
 - FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
 - RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island
 - ROYAL SCAM**—Steely Dan—ABC
 - SADDLE TRAMP**—Charlie Daniels Band—Epic
 - STINGRAY**—Joe Cocker—A&M

WBCN-FM/BOSTON

- ADDS:**
- ESCAPE FROM BABYLON**—Martha Velez—Sire
 - FIREFALL**—Atlantic
 - FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
 - FLY LIKE THE WIND**—McCoy Tyner—Fantasy
 - HERE AND THERE**—Elton John—MCA
 - RED TAPE**—Atlanta Rhythm Section—Polydor
 - SADDLE TRAMP**—Charlie Daniels Band—Epic
 - WELCOME BACK**—John Sebastian—Reprise
- HEAVY ACTION (airplay):**
- BLACK & BLUE**—Rolling Stones—Rolling Stones
 - BLACK ROSE**—J.D. Souther—Asylum
 - BLOW YOUR FACE OUT**—J. Geils Band—Atlantic
 - CRY TOUGH**—Nils Lofgren—A&M
 - POUSETTE-DART BAND**—Capitol
 - ROCKS**—Aerosmith—Col
 - ROYAL SCAM**—Steely Dan—ABC
 - TAKIN' IT TO THE STREETS**—Doobie Brothers—WB

WLIR-FM/LONG ISLAND

- ADDS:**
- FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
 - INTERVIEW**—Gentle Giant—Capitol
 - RED TAPE**—Atlanta Rhythm Section—Polydor
 - ROCKS**—Aerosmith—Col
 - ROSE OF CIMARRON**—Poco—ABC
 - SWEET SURPRISE**—Eric Andersen—Arista

THOSE SOUTHERN NIGHTS

- Crusaders—ABC Blue Thumb
- TURNSTILES**—Billy Joel—Col
- HEAVY ACTION (airplay, in descending order):**
- FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
- ROYAL SCAM**—Steely Dan—ABC
- ILLEGAL STILLS**—Stephen Stills—Col
- TAKIN' IT TO THE STREETS**—Doobie Bros.—WB
- RED TAPE**—Atlanta Rhythm Section—Polydor
- WEDDING ALBUM**—Leon & Mary Russell—Paradise
- FIREFALL**—Atlantic
- FAITHFUL**—Todd Rundgren—Bearsville

WHCN-FM/HARTFORD

- ADDS:**
- FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
 - MODERN LOVERS**—Home of the Hits
 - PRAIRIE IN THE SKY**—Mary McCaslin—Philo
 - ROSE OF CIMARRON**—Poco—ABC
 - SWEET SURPRISE**—Eric Andersen—Arista
 - T SHIRT**—Loudon Wainwright III—Arista
 - TOO STUFFED TO JUMP**—Atlanta Rhythm Aces—ABC
 - TURNSTILES**—Billy Joel—Col
- HEAVY ACTION (airplay, phones):**
- FAITHFUL**—Todd Rundgren—Bearsville
 - FIREFALL**—Atlantic
 - LIVE AND IN LIVING COLOR**—Tower of Power—WB
 - ROCKS**—Aerosmith—Col
 - ROYAL SCAM**—Steely Dan—ABC
 - SILK DEGREES**—Boz Scaggs—Col
 - TAKIN' IT TO THE STREETS**—Doobie Bros.—WB
 - NANETTE WORKMAN**—Big Tree

WIOQ-FM/PHILADELPHIA

- ADDS:**
- MARK TWANG**—John Hartford—Flying Fish
 - RAINBOW RISING**—Blackmore's Rainbow—Oyster
 - RED TAPE**—Atlanta Rhythm Section—Polydor
 - ROCKS**—Aerosmith—Col
 - ROSE OF CIMARRON**—Poco—ABC
 - TOO OLD TO ROCK 'N' ROLL**—Jethro Tull—Chrysalis
 - TOO STUFFED TO JUMP**—Billy Joel—Col
 - TURNSTILES**—Billy Joel—Col
- HEAVY ACTION (airplay, phones):**
- BLIND DOG AT ST. DUNSTAN'S**—Caravan—BTM (Import)
 - FAITHFUL**—Todd Rundgren—Bearsville
 - FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
 - INTERVIEW**—Gentle Giant—Capitol
 - LIVE AT CARNEGIE HALL**—Renaissance—Sire
 - ROYAL SCAM**—Steely Dan—ABC
 - WINNING**—Russ Ballard—Epic
 - YOUNG AND RICH**—Tubes—A&M

WHFS-FM/WASHINGTON

- ADDS:**
- ALL-AMERICAN ALIEN BOY**—Ian Hunter—Col
 - CARDIFF ROSE**—Roger McGuinn—Col
 - CIRCLE FILLED WITH LOVE**—Sons of Champlin—Ariola America
 - FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
 - RED TAPE**—Atlanta Rhythm Section—Polydor
 - T SHIRT**—Loudon Wainwright III—Arista
 - THOSE SOUTHERN NIGHTS**—Crusaders—ABC Blue Thumb
 - TOO STUFFED TO JUMP**—Amazing Rhythm Aces—ABC
- HEAVY ACTION (airplay, phones, in descending order):**
- SADDLE TRAMP**—Charlie Daniels Band—Epic
 - ROYAL SCAM**—Steely Dan—ABC
 - WEDDING ALBUM**—Leon & Mary Russell—Paradise
 - STINGRAY**—Joe Cocker—A&M
 - RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island
 - RUMOR IN MY OWN TIME**—Steven Fromholz—Capitol
 - YOUNG & RICH**—Tubes—A&M

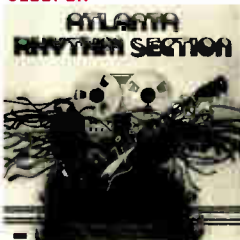
BLACK ROSE

- J.D. Souther—Asylum
 - WAIV-FM/JACKSONVILLE**
 - ADDS:**
 - CIRCLE FILLED WITH LOVE**—Sons of Champlin—Ariola America
 - ESCAPE FROM BABYLON**—Martha Velez—Sire
 - FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
 - L.A. JETS**—RCA
 - ROCKS**—Aerosmith—Col
 - ROYAL SCAM**—Steely Dan—ABC
 - RUMPLESTILTSKIN'S RESOLVE**—Shawn Phillips—A&M
 - YOUNG & RICH**—Tubes—A&M
- HEAVY ACTION (airplay, sales, phones, in descending order):**
- PRESENCE**—Led Zeppelin—Swan Song
 - AT THE SPEED OF SOUND**—Wings—Capitol
 - FRAMPTON COMES ALIVE**—Peter Frampton—A&M
 - SADDLE TRAMP**—Charlie Daniels Band—Epic
 - STRUTTIN' MY STUFF**—Elvin Bishop—Capricorn
 - RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island
 - AMIGOS**—Santano—Col
 - HIDEAWAY**—America—WB

WQSR-FM/TAMPA

- ADDS:**
- CIRCLE FILLED WITH LOVE**—Sons of Champlin—Ariola America
 - HERE AND THERE**—Elton John—MCA
 - MOONMADNESS**—Camel—Janus
 - SADDLE TRAMP**—Charlie Daniels Band—Epic
 - RED TAPE**—Atlanta Rhythm Section—Polydor
 - STINGRAY**—Joe Cocker—A&M
 - T SHIRT**—Loudon Wainwright III—Arista
 - ROYAL SCAM**—Steely Dan—ABC
- HEAVY ACTION (airplay, phones, in descending order):**
- BLACK & BLUE**—Rolling Stones—Rolling Stones
 - LADY IN WAITING**—Outlaws—Arista
 - PRESENCE**—Led Zeppelin—Swan Song
 - FAITHFUL**—Todd Rundgren—Bearsville
 - SILK DEGREES**—Boz Scaggs—Col
 - ON THE ROAD**—Jesse Colin Young—WB
 - KINGFISH**—Round
 - POUSETTE-DART BAND**—Capitol

SLEEPER



RED TAPE
ATLANTA RHYTHM SECTION
Polydor

WMMS-FM/CLEVELAND

- ADDS:**
- BROKEN GLASS**—Capitol
 - HARVEST FOR THE WORLD**—Isley Brothers—T-Neck
 - HERE AND THERE**—Elton John—MCA
 - LIVE AND IN LIVING COLOR**—Tower of Power—WB
 - RED CARD**—Streetwalkers—Mercury
 - ROCKS**—Aerosmith—Col
 - SADDLE TRAMP**—Charlie Daniels Band—Epic
 - WELCOME BACK**—John Sebastian—Reprise
- HEAVY ACTION (sales, airplay):**
- AT THE SPEED OF SOUND**—Wings—Capitol
 - BLACK & BLUE**—Rolling Stones—Rolling Stones
 - BLOW YOUR FACE OUT**—J. Geils Band—Atlantic
 - FAITHFUL**—Todd Rundgren—Bearsville

- LADIES' CHOICE**—Michael Stanley Band—Epic
- PRESENCE**—Led Zeppelin—Swan Song
- SILK DEGREES**—Boz Scaggs—Col
- TRICK OF THE TAIL**—Genesis—Atco

W-4-FM/DETROIT

- ADDS:**
- CIRCLE FILLED WITH LOVE**—Sons of Champlin—Ariola America
 - CROSSCUT SAW**—Groundhogs—UA
 - DADDY'S GIRL**—Charlie & the Pep Boys—A&M
 - LADIES' CHOICE**—Michael Stanley Band—Epic
 - REO**—Epic
 - RED TAPE**—Atlanta Rhythm Section—Polydor
 - SADDLE TRAMP**—Charlie Daniels Band—Epic
 - TOO STUFFED TO JUMP**—Amazing Rhythm Aces—ABC
- HEAVY ACTION (airplay, sales):**
- BLACK & BLUE**—Rolling Stones—Rolling Stones
 - FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
 - ILLEGAL STILLS**—Stephen Stills—Col
 - LADY IN WAITING**—Outlaws—Arista
 - LIVE BULLET**—Bob Seger & the Silver Bullet Band—Capitol
 - RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island
 - ROCKS**—Aerosmith—Col
 - ROYAL SCAM**—Steely Dan—ABC

WXRT-FM/CHICAGO

- ADDS:**
- ALL-AMERICAN ALIEN BOY**—Ian Hunter—Col
 - HERE AND THERE**—Elton John—MCA
 - LADIES' CHOICE**—Michael Stanley Band—Epic
 - MYSTERIES**—Keith Jorrett—ABC Impulse
 - REO**—Epic
 - RED CARD**—Streetwalkers—Mercury
 - RED TAPE**—Atlanta Rhythm Section—Polydor
 - RENEGADE**—Jimmy Rabbit—Capitol
- HEAVY ACTION (sales, phones, airplay):**
- AMIGOS**—Santano—Col
 - BLACK & BLUE**—Rolling Stones—Rolling Stones
 - BLACK MARKET**—Weather Report—Col
 - FAITHFUL**—Todd Rundgren—Bearsville
 - JAILBREAK**—Thin Lizzy—Mercury
 - PRESENCE**—Led Zeppelin—Swan Song
 - ROMANTIC WARRIOR**—Return to Forever—Col
 - SILK DEGREES**—Boz Scaggs—Col

KSHE-FM/ST. LOUIS

- ADDS:**
- CASINO**—State
 - CROSSCUT SAW**—Groundhogs—UA
 - FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
 - MAHOGANY RUSH IV**—Col
 - REO**—Epic
 - RED TAPE**—Atlanta Rhythm Section—Polydor
 - ROCKS**—Aerosmith—Col
 - WELSH CONNECTION**—Man—MCA
- HEAVY ACTION (approximate airplay, phones):**
- BLACK & BLUE**—Rolling Stones—Rolling Stones
 - FIREFALL**—Atlantic
 - LIVE BULLET**—Bob Seger & the Silver Bullet Band—Capitol
 - MOONMADNESS**—Camel—Janus
 - PRESENCE**—Led Zeppelin—Swan Song
 - SADDLE TRAMP**—Charlie Daniels Band—Epic
 - TAKIN' IT TO THE STREETS**—Doobie Bros.—WB
 - YOUNG AND RICH**—Tubes—A&M
- KPFT-FM/HOUSTON**
- ADDS:**
- FAITHFUL**—Todd Rundgren—Bearsville
 - FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
 - EARL KLUGH**—Blue Note

- MARK TWANG**—John Hartford—Flying Fish
- MOONMADNESS**—Camel—Janus
- ROSE OF CIMARRON**—Poco—ABC
- RUMPLESTILTSKIN'S RESOLVE**—Shawn Phillips—A&M
- SALONGO**—Ramsey Lewis—Col
- HEAVY ACTION (airplay):**
- CROSSCUT SAW**—Groundhogs—UA
- I GOTTA GET DRUNK**—Willie Nelson—RCA
- RAMSHACKLED**—Alan White—Atlantic
- ROYAL SCAM**—Steely Dan—ABC
- SADDLE TRAMP**—Charlie Daniels Band—Epic
- SLEEPLESS NIGHTS**—Gram Parsons & the Flying Burrito Bros.—A&M

KMET-FM/LOS ANGELES

- ADDS:**
- BLOW YOUR FACE OUT**—J. Geils Band—Atlantic
 - CIRCLE FILLED WITH LOVE**—Sons of Champlin—Ariola America
 - DADDY'S GIRL**—Charlie & the Pep Boys—A&M
 - FLY LIKE AN EAGLE**—Steve Miller Band—Capitol
 - HERE AND THERE**—Elton John—MCA
 - RENEGADE**—Jimmy Rabbit—Capitol
 - STINGRAY**—Joe Cocker—A&M
 - TALES OF MYSTERY**—Alan Parsons Project—20th Century
- HEAVY ACTION (airplay, sales):**
- BLACK & BLUE**—Rolling Stones—Rolling Stones
 - FRAMPTON COMES ALIVE**—Peter Frampton—A&M
 - ILLEGAL STILLS**—Stephen Stills—Col
 - LADY IN WAITING**—Outlaws—Arista
 - PRESENCE**—Led Zeppelin—Swan Song
 - SILK DEGREES**—Boz Scaggs—Col
 - TAKIN' IT TO THE STREETS**—Doobie Bros.—WB
 - TRICK OF THE TAIL**—Genesis—Atco

KSAN-FM/SAN FRANCISCO

- ADDS:**
- CIRCLE FILLED WITH LOVE**—Sons of Champlin—Ariola America
 - FLAT OUT**—Stoneground—Flat Out
 - FLY LIKE THE WIND**—McCoy Tyner—Fantasy
 - HARVEST FOR THE WORLD**—Isley Bros.—T-Neck
 - ROCKS**—Aerosmith—Col
 - ROSE OF CIMARRON**—Poco—ABC
 - SADDLE TRAMP**—Charlie Daniels Band—Epic
 - STINGRAY**—Joe Cocker—A&M
- HEAVY ACTION (airplay, in descending order):**
- FAITHFUL**—Todd Rundgren—Bearsville
 - BLACK & BLUE**—Rolling Stones—Rolling Stones
 - YOUNG AND RICH**—Tubes—A&M
 - ILLEGAL STILLS**—Stephen Stills—Col
 - ALL-AMERICAN ALIEN BOY**—Ian Hunter—Col
 - WELSH CONNECTION**—Man—MCA
 - CRY TOUGH**—Nils Lofgren—A&M
 - BELOW THE BELT**—Boxer—Virgin

KZEL-FM/EUGENE

- ADDS:**
- BELLAMY BROS.**—WB
 - FLAT OUT**—Stoneground—Flat Out
 - REO**—Epic
 - ROCK FATHER**—Papa John Creach—Buddah
 - ROCKS**—Aerosmith—Col
 - RUMPLESTILTSKIN'S RESOLVE**—Shawn Phillips—A&M
 - SADDLE TRAMP**—Charlie Daniels Band—Epic
 - STINGRAY**—Joe Cocker—A&M
- HEAVY ACTION (airplay, phones):**
- BLACK & BLUE**—Rolling Stones—Rolling Stones
 - BREEZIN'**—George Benson—WB
 - DREAMBOAT ANNIE**—Heart—Mushroom
 - FAITHFUL**—Todd Rundgren—Bearsville
 - MOONMADNESS**—Camel—Janus
 - RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island
 - TAKIN' IT TO THE STREETS**—Doobie Bros.—WB

NOTES FROM THE UNDERGROUND.

Billy Joel's "Turnstiles." PC 33843



Billy Joel has established himself as an artist of power and insight. His latest collection of songs travels deep beneath the surface of daily life.
On Columbia Records.

Produced by Billy Joel.

© COLUMBIA MARCAS REG. © 1976 CBS INC.

Nemiroff Sees Rich Harvest At Dried Grape

By PAT BAIRD

■ NEW YORK—Long-time Broadway producer Robert Nemiroff feels he has to look no further than his own backyard (or backstage) to find the artists and material he needs to stock his new label, Dried Grape Records.

"I feel there has been a 'non-creative' approach to show music over the past few years," Nemiroff said. "Record companies couldn't see the potential hit singles in the theater. There is great material on Broadway that can be turned around for today's sound."

Nemiroff is the producer of the hit musical "Raisin" and first attempted to interest record labels in the stars and music from that show.

Carter Signing

"I first brought Ralph Carter's master around to the labels," he said, "but had no luck. When Ralph left to join 'Good Times' he was replaced by Darren Green and I tried to sign Darren to a label. None of the companies were interested so I decided to put out his master myself." (Ralph Carter has since been signed to Mercury Records.)

The Green single, "Shady Lady" b/w "Sidewalk Tree," both from "Raisin," will be released this week on the independently distributed Dried Grape label. It was produced by Will Mott, associate producer of the show. Also scheduled for release this week is the single "Raisin" b/w "Runnin' to Meet the Man" by ZBW Explosion. The second single was co-produced by Nemiroff and Hershel Dwellingham.

Auditions

"As a Broadway producer I have the opportunity to see an enormous amount of talented people," Nemiroff explained. "I often hold auditions for the roles that become available in 'Raisin' in N.Y. or for the road companies. I have the chance to see many singers, musicians and songwriters. Hershel Dwellingham came to one of those auditions

Hall and Oates To Tour Britain

■ NEW YORK — RCA recording artists Daryl Hall and John Oates will make a two week tour of Great Britain starting on May 18 and running through May 28. While the group has played London before, this is their first extensive tour of Great Britain.

Following the British tour, the group will travel to the Continent where they will do several concerts and appear extensively on European television.

and I was extremely impressed by his work."

Nemiroff was also the producer of the Broadway play "To Be Young, Gifted and Black," adapted from the works of his late wife, playwright Lorraine Hansberry, but is not a novice in the music business. While he was general professional manager of Briden Music, working with songwriters Carole King, Gerry Goffin and Oscar Brown Jr., he wrote the mid-fifties hit song "Cindy, Oh Cindy." It was through his association with Briden that he became co-producer of the Brown review "Kicks & Company" and the original dramatic version of "Raisin In The Sun."

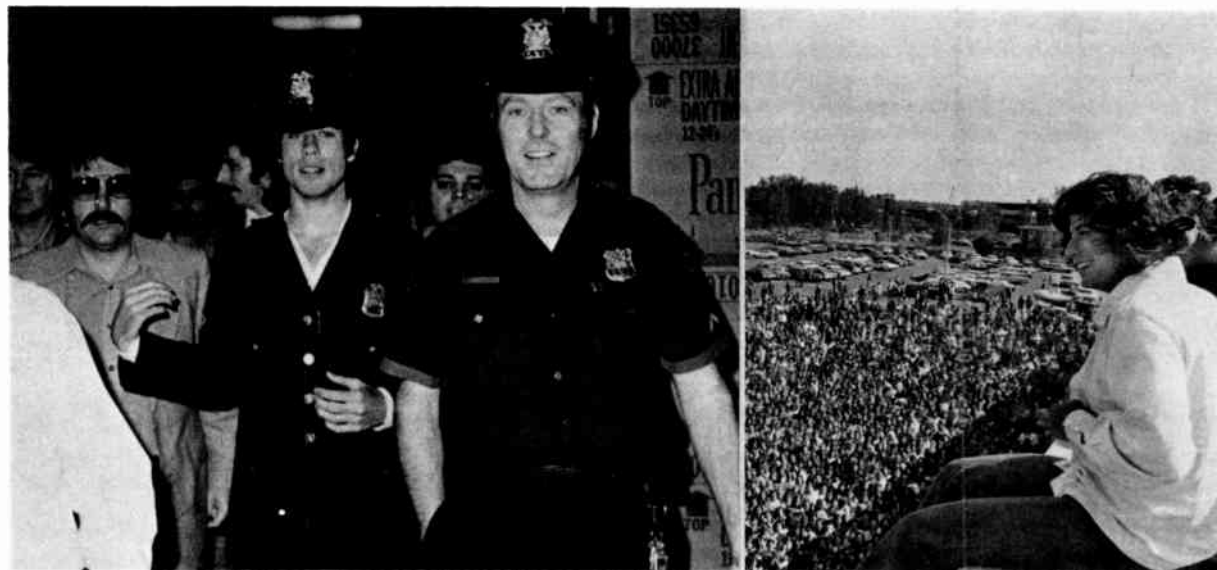
Nemiroff admits that the currently touring road company of "Raisin" will help the success of

the two Dried Grape single releases. "Close to three million people have seen 'Raisin' so far," he explained, "and we have a tour booked through January, 1978. However, I believe these songs can stand on their own. They aren't just 'show music' and could easily break in cities where the show is not scheduled to appear."

Theater Music

The future plans for the new label will certainly include more music from the theater. "It took the record companies years to catch up to 'West Side Story,'" he said, "and they didn't really until the movie was released. There's a tremendous amount of material on Broadway for hit singles and we're looking at other show scores now."

Travolta-Mania



More than 50,000 fans turned out in six cities to greet John Travolta, star of ABC-TV's "Welcome Back, Kotter," whose first album has recently been released by Midland International Records, distributed by RCA. Travolta is shown (l.) leaving Korvettes in Hicksville, L.I., "disguised" as a policeman to escape thousands of fans. At right, he sits on the roof of Twa Guys in Hackensack, N.J., talking to 4,000 "Vinnie Barbarina" fans with a bull-horn.

CONCERT REVIEW

Frank Sinatra: The Legend Lives On

■ The Nashville Opry House became the living room of Frank Sinatra (Reprise) last Monday night (10), and Mr. Sinatra proved himself to be the Gentleman of Class and the perfect host as he gave the Nashville audience a taste of some of the finest entertainment in quite a while.

It's difficult for the "new generation" of music lovers to really appreciate Sinatra without seeing him. Growing up to Elvis or The Beatles, they were unaware and/or untouched by the Sinatra magic that wooed bobby soxers in the '40s and dominated the music scene. Too, Sinatra has kept the jazz/pop/lush/big band sound that put him on top while the rest of the musical world was jumping to rock 'n roll.

Sinatra's "retirement" in the

'60s also added to the gap between "today's" music fans and the Chairman of the Board's music. Thank goodness he came out of retirement to give the world of music another shot in the arm.

Sinatra performed some of his standards such as "I've Got You Under My Skin," "Night and Day" and "My Way," a song that is a way of life and theme as well as being a classic. But he really turned the younger members of the audience around when he did songs such as Eric Carmen's "All By Myself," or Jimmy Webb's "This Time We Almost Made It (Didn't We)" or the Grammy award winning "Send In The Clowns" that made the crowd realize the special Sinatra magic that has him controlling a song

MCA Releases Five

■ LOS ANGELES—MCA Records has announced five records for mid-May release. Leading the list is "Now and Then," Conway Twitty's latest album, which covers both country and rock music.

British singer-songwriter Lesley Duncan makes her debut on MCA with "Moon Bathing." The Holland group Solution makes its recording debut this month on Rocket Records with an album entitled "Cordon Blue," produced by Gus Dudgeon.

Joni Lee, Conway Twitty's daughter, debuts on MCA with "Joni Lee." Lenny Dee incorporates his organ stylings with contemporary tunes on his newest MCA album, "Take It To The Limit."

These releases will be backed with extensive marketing campaigns.

that is, in turn, controlling the audience.

Sinatra appears in a tuxedo with an orchestra and band behind him — a far cry from the jean clad five piece groups that America has grown accustomed to. He appeared on the stage of the Grand Ole Opry—home of country music. And he took that stage and made it *his*, then took the audience and showed them not only a superb performance today, but an era, a legend and some genius at entertaining.

Don Cusic

Elton Goes Gold

■ LOS ANGELES — Elton John's latest MCA album, "Here And There," has been certified gold by the RIAA.

Dialogue (Continued from page 12)

pointed, as a matter of fact, with special programs' appeal to the listener. They just don't seem to get that excited about special programming, and the ratings have never indicated that special programming generates higher audience levels than our normal disc jockey shows. We just don't have the incentive to do them—the reason we did that show [ABC-FM's Jim Ladd-hosted series of specials] was that we like to do that kind of thing, we like to do it, people inside the business, because it's something different. We get bored playing the same old records over and over, so sometimes we say "We ought to do something." And the sponsors love to buy those programs, particularly national advertisers; for some reason they feel it's a plus to be identified with a program or a special rather than just running commercials within a disc jockey show. But the audience levels on special programs from everything we've seen, the reaction we get from listeners, is they can take it or leave it. Part of the problem is the principle that no matter who you feature, in concert or in a special profile, X number of people don't like that artist, so if you're going to devote a whole hour to Paul Simon, you're going to be forcing a percentage of your audience, and we don't know how big a percentage it is, to tune out. They might like a whole hour of Carole King, but then another group of people would tune out.

RW: Do you feel your stations are converting new demographic groups to the FM rock format?

Shaw: We would like to think that we are, we thought that we would be, but quite honestly the data indicates we're not. We don't have any more people over 30 listening today than we did five years ago, and we know some of those people have gotten older and should be listening and showing up in the 30-35-plus demographic, but they're not. Apparently what happens is that as people get older, their tastes in fact do change, and that person, once he settles down, has two or three kids, is working every day, will grow out of the pop music culture, and will grow into a much more passive kind of relationship to music and to radio. They may even like softer music as they grow older. Their needs change, and they want to relax and be taken away from all the pressures of family and job, and loud rock and roll is not the answer to their problem.

RW: Have you found any solutions to the chronic FM rock problem of luring female listeners?

Shaw: There seems to be a general consensus among our program directors that that is strictly due to the fact that women don't find hard, progressive rock music that appealing, and want the more romantic kinds of sounds and songs, so progressive rock is not the most appealing thing to them. The only thing we can do to interest more women in listening is to try to skew the sound a little softer and a little more romantic, but that becomes a bit of a problem when you've got, let's say, out of the top 20 albums, a third or sometimes a half of all those albums are Aerosmith, Queen, Peter Frampton—that's what's selling, that's probably what we should be playing. If we don't play that, yes, we may gain women, but we'll lose all the teens and the 18-24 men.

RW: Who do you find is listening from 10 a.m. to 2 p.m.?

Shaw: We don't know where they come from, but there're an awful lot of teens available during that time, there're an awful lot of men available—I don't know if they're listening in offices, or at home, or in classrooms or what, but we find that our women percentage in so-called "housewife time" increases somewhat, but our mix is almost the same throughout all day parts.

RW: Hasn't your success with teens been increasing as well?

Shaw: Yes, and we don't quite understand that, because we've never programmed to teens. We don't do any of the things that most radio program directors feel you have to do to get teen-aged listeners. We don't play bubblegum music, we don't have contests, we don't take requests, we don't do any of those silly things that teen-agers are supposed to like. Maybe that's why they like us—we're a way for them to feel that they're listening to something a little more mature, and maybe they simply like hard rock. With a lot of 35-49 year olds listening to your top contemporary stations, you know a lot of those people have teen-aged children, and I've always felt that there's got to be something wrong in a teen-ager's mind about listening to the same station Mommy and Daddy listen to. Mommy and Daddy rarely listen to WPLJ, so maybe that's something they can call their own.

We really don't have that much research on teens—we do a lot of guess work, a lot of hunch work, that's probably not that far off from reality. We really don't know nearly enough about who buys what records, by age and by sex.

RW: Are the expectations of a 25-year old listener different now than they were five years ago?

Shaw: One of the reasons our stations have been growing so much in the last two years is that, while we didn't really change what we were doing, the audience changed. The 25-year old de-radicalized, de-politicized himself, and is more interested in jobs and family, and in just having someone talk straight to him.

RW: Is there still resistance among advertisers to buying time on FM rock stations?

Shaw: Hardly at all. I wouldn't say that it doesn't exist, because there are still some national advertisers who just don't like young people at all, period, and they don't think young people constitute the marketplace for their product, so they avoid all rock, youth-oriented radio altogether. But for the clients that should have been advertising with us five years ago, but were afraid of all the acid-drug-political things, that has faded almost to nil—it just doesn't come up any more. I think they realize that the audiences are just too big to be ignored, and I don't think that the drug culture and all that was ever as big and widespread as it appeared to be.

RW: How would you characterize your stations' relationship to the record industry? Do companies understand your stance of being at the mid-point between free-form and top 40?

Shaw: I think that most of the astute record company people, be they promotion personnel or sales or marketing people, understand this pretty well. They rarely like to talk about it and admit it—I don't remember anyone ever telling me, "We understand exactly what service you're performing for the record industry." What they would like us to be, I think, is a combination of free-form and what we now do—play all new product, in addition to product that is popular, a lot—they'd like us to do everything. WABC reaches approximately four to five million people a week. WPLJ reaches about 1.3-1.5 million. WNEW-FM reaches about 800,000. We share about half of WNEW-FM's audience, we share about 35-40 percent of our audience with WABC. So you can see that every time a record moves from WNEW to WPLJ, there's a whole new audience that's hearing that for the first time; when it moves to WABC, there's an even larger audience that's hearing it for the first time. It behooves a record company to appreciate this system, which I think is working very nicely for them, if they start with some nice product to begin with. ☺

RECORD WORLD 1976 ANNUAL DIRECTORY & AWARDS ISSUE

now in preparation!

Fill in coupon below and mail now! Be sure your company is listed correctly.

RECORD WORLD 1700 Broadway, New York, N.Y. 10019

Check Categories Which Apply

- | | |
|---|--|
| <input type="checkbox"/> Record Manufacturer | <input type="checkbox"/> Record Distributor |
| <input type="checkbox"/> Rack Jobber | <input type="checkbox"/> One Stop |
| <input type="checkbox"/> Record Promotion or Publicity Organization | <input type="checkbox"/> Personal Manager |
| <input type="checkbox"/> Booking Agency | <input type="checkbox"/> Independent Record Producer |
| <input type="checkbox"/> Record Presser | <input type="checkbox"/> Tape Manufacturer |
| <input type="checkbox"/> Record Plater | <input type="checkbox"/> Tape Distributor |

Firm Name _____

Address _____

City _____ State _____ Zip _____

Person in Charge _____

Title _____

Telephone (area code) _____

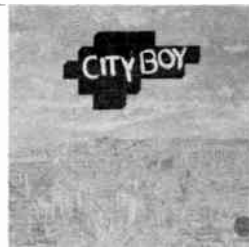
FREE LISTING
for your company!

Import Albums

CITY BOY

Vertigo 6360 126 (U.K.)

A sextet with no previous professional experience, City Boy's debut is one of the brightest works of the season. Showing a mastery of melody, harmonic nuances and lyrical wit, the group's songs are eclectic and immediate. The influences shown are put to good use on this well-rounded effort. Listen to "Deadly Delicious" and "5000 Years/Don't Know Can't Tell."



FIRE WATER EARTH & AIR

JANE—Brain 1084 (Germany)

Coinciding with "Jane III," the group's U.S. bow, is the band's fifth German release. The development in the interim has been considerable, with electronics and shifting melodies now resembling Pink Floyd circa "Dark Side Of The Moon." The album's conceptual theme is well enhanced by the tone of the music.



THE ROY WOOD STORY

Harvest SHDW 408 (U.K.)

Through the Move, ELO, Wizzard and his own solo singles, Wood has made a considerable mark on popular music. This collection documents almost a dozen years of his music from the unreleased "Make Them Understand" through all the Move singles to his finely honed solo efforts. Many of the selections are unavailable in this country.



KEEP YOUR HAT ON

THE JESS RODEN BAND—Island ILPS 9349 (U.K.)

Roden has absorbed the sinuous bayou funk producer Allen Toussaint instilled into his first solo album and has re-worked the formula here on a selection of originals and cover tunes (including "Desperado" and Randy Newman's "You Can Leave Your Hat On." Outstanding tracks include "Mama Roux," and "Jump Mama.")



WIDOWMAKER

Jet 15 (Polydor) (U.K.)

The name is meant to connote death, destruction and havoc according to the jacket, which should give some idea as to the sound of the music contained within. Featured prominently are former Mott the Hoople guitarist Ariel Bender (a.k.a. Luther Grosvenor) and singer Steve Ellis. The quartet plays solid rock reminiscent of Humble Pie and Bad Company.



STRANGE NEW FLESH

COLOSSEUM II—Bronze ILPS 9356 (Island) (U.K.)

Colosseum II is a very different group from the prototype that recorded four albums and boasted a big band sound (drummer Jon Hiseman is the only survivor). Minus the horns, the group is plugged into an electronic jazz-rock idiom, but has yet to find its niche despite some excellent soloing by guitarist Gary Moore.



THE PENTHOUSE TAPES

THE SENSATIONAL ALEX HARVEY BAND—

Vertigo 9102 007 (U.K.)

A compilation by the group which serves as a clearing house of sorts in which they commit their familiar stage numbers to vinyl. Included are the group's idiosyncratic versions of "Runaway," "School's Out," "Cheek to Cheek," "Goodnight Irene" and the Osmonds "Crazy Horses."



CLUB REVIEW

Roy Harper & Tommy Bolin: Providing a Perfect Balance

■ LOS ANGELES—Britain's near-legendary blues-rocker Roy Harper (Chrysalis) provided a perfect balance to Tommy Bolin's (Nemperor) recent solo debut at the Roxy. Having chosen an electric stance for his American appearances, Harper's beat was that of primal British rock, and his voice, trained by years of real dues-paying, provided ample explanation for his status as a musical mainstay in his country.

Three Sidemen

Harper was accompanied by three sidemen, together for only two weeks time but pulling punches like a band that had served years as a pub favorite. Two of the band members wore ridiculously camp Nehru-collared striped shirts, circa mid-sixties, and Harper's second guitar player had a rare 1966 British-rock haircut. The band did what might be expected—they rocked their bums off in grand British style. The audience and this reviewer were stunned by our first embrace of an exquisite talent. Harper, looking younger than legend might have it, led his group into a whirlwind of raw rock energy familiar to the mid-sixties and grabbed the crowd the same way that those days did. The enthusiasm he was able to extract from the audience is a sure sign that we'll be hearing a lot more than old legends from Roy Harper. During the set break, someone in the control booth played "Have A Cigar," the recent Pink Floyd airwaver that features vocals by Harper. And the tune received a round of applause.

When Bolin hit the stage with

a rousing version of "Teaser," the title track from his debut solo album, the Roxy rocked indeed. It became immediately obvious that the crowd came to play. And Bolin was there, totally present and totally pleasing. The difference between seeing Bolin and his "family" as he referred to them and seeing him with Deep Purple indicates a more conscious focus on his solo career—a very healthy sign for a talent that has the power to shoot to the top.

Bolin exhibited the confidence to slide his band towards a strong unit identity that spotlighted drummer Michael Walden, keyboardist Mark Stein and Norma Jean Bell, a magnificent horn player, as well as Bolin's own abilities. It did strike one as strange that Walden, a devotee of Sri Chinmoy, whipped up such an exuberant drum solo during Bolin's tribute "to the nostril area," a tune called "Marching Powder," but it is rock and roll we're dealing with.

Lengthy Crescendo

Working their way through most of Bolin's solo repertoire, the band held such a lengthy crescendo of beat-driven, sensual yet sexual musical power that the room had the air of a rhythmic orgy by the time they finished their audience-demanded encore. As the crowd exited, having realized its goal of having a bout with rocking out, the line for the late show extended clear down to the Whisky. Tommy Bolin has arrived and in the shadow of that mountain, Roy Harper got the chance to say that he's here too!

Tim Hogan

Palmer Power



Island recording artist Robert Palmer recently closed out his U.S. tour with four shows at The Bottom Line in New York. Palmer, who performed material from both of his Island solo albums, "Sneakin' Sally Through The Alley" and "Pressure Drop," will soon be touring again as well as recording his third lp. Shown here backstage with Palmer following his closing performance are John Zacherle (left), disc jockey from WPLJ-FM; and Charley Nuccio, president of Island Records, Inc. (right).

SALESMAKER OF THE WEEK



HERE & THERE
ELTON JOHN
MCA

TOP RETAIL SALES

HERE & THERE—Elton John—MCA
BLACK & BLUE—Rolling Stones—Rolling Stones
RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
THE ROYAL SCAM—Steely Dan—ABC

ABC/NATIONAL

A LITTLE BIT MORE—Dr. Hook—Capitol
BEST OF DR. HOOK—Capitol
BLACK & BLUE—Rolling Stones—Rolling Stones
CLOSE ENOUGH FOR ROCK 'N' ROLL—Nazareth—A&M
GET CLOSER—Seals & Crofts—WB
GET YOURSELF UP—Head East—A&M
GREATEST STORIES LIVE—Harry Chapin—Elektra
STEPPIN' OUT—Neil Sedaka—Rocket
WEDDING ALBUM—C. W. McCall—Polydor
WILDERNESS—C. W. McCall—Polydor

CAMELOT/NATIONAL

BLACK & BLUE—Rolling Stones—Rolling Stones
DESTROYER—Kiss—Casablanca
FAITHFUL—Todd Rundgren—Bearsville
FIREFALL—Atlantic
HERE & THERE—Elton John—MCA
HIDEAWAY—America—WB
LIVE: BLOW YOUR FACE OUT—J. Geils Band—Atlantic
STEPPIN' OUT—Neil Sedaka—Rocket
STRETCHIN' OUT—Bootsy's Rubber Band—WB
WELCOME BACK—John Sebastian—Reprise

KORVETTES/NATIONAL

DIANA ROSS—Motown
FIREFALL—Atlantic
HIGH ENERGY—Supremes—Motown
I WANT YOU—Marvin Gaye—Motown
ILLEGAL STILLS—Stephen Stills—Col
JOHN TRAVOLTA—Midland Intl.
LES DUDES—Col
PRESENCE—Led Zeppelin—Swan Song
RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
SILK DEGREES—Boz Scaggs—Col

MUSICLAND/NATIONAL

CLOSE ENOUGH FOR ROCK 'N' ROLL—Nazareth—A&M
DIANA ROSS—Motown
GET YOURSELF UP—Head East—A&M
GREATEST STORIES LIVE—Harry Chapin—Elektra
HERE & THERE—Elton John—MCA
LOOK OUT FOR #1—Brothers Johnson—A&M
MOTHERSHIP CONNECTION—Parliament—Casablanca
RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
TALES OF MYSTERY & IMAGINATION—Alan Parsons Project—20th Century
WILLIE NELSON LIVE—RCA

RECORD BAR/NATIONAL

BLACK & BLUE—Rolling Stones—Rolling Stones
BREEZIN'—George Benson—WB
CLOSE ENOUGH FOR ROCK 'N' ROLL—Nazareth—A&M
HERE & THERE—Elton John—A&M
ILLEGAL STILLS—Stephen Stills—Col
JAILBREAK—Thin Lizzy—Mercury
LOOK OUT FOR #1—Brothers Johnson—A&M
SADDLE TRAMP—Charlie Daniels Band—Epic
SALONGO—Ramsey Lewis—Col
STRETCHIN' OUT—Bootsy's Rubber Band—WB

KING KAROL/NEW YORK

BLACK ROSE—J.D. Souther—Asylum
DIANA ROSS—Motown
FREE & IN LOVE—Millie Jackson—Spring
I WANT YOU—Marvin Gaye—Tamla
JAILBREAK—Thin Lizzy—Mercury
JOHN TRAVOLTA—Midland Intl.
SADDLE TRAMP—Charlie Daniels Band—Epic
SILVER CONVENTION—Midland International
THE ROYAL SCAM—Steely Dan—ABC
YOU CAN'T ARGUE WITH A SICK MIND—Joe Walsh—ABC

TWO GUYS/EAST COAST

A NIGHT AT THE OPERA—Queen—Elektra
AT THE SPEED OF SOUND—Wings—Capitol
DONNY & MARIE—Donny & Marie Osmond—Polydor
HERE & THERE—Elton John—MCA
I WANT YOU—Marvin Gaye—Tamla
JOHN TRAVOLTA—Midland Intl.
LEE OSKAR—UA
RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
RUFUS FEATURING CHAKA KHAN—ABC
SILVER CONVENTION—Midland International

STRAWBERRIES/BOSTON

BUBBLING BROWN SUGAR—Original Cast—H&L
FIREFALL—Atlantic
GREG KINN—Beserkley
HERE & THERE—Elton John—MCA
IN THE LIGHT—Keith Jarrett—ECM
LIVE & IN LIVING COLOR—Tower of Power—WB
SATISFIED 'N' TICKLED TOO—Taj Mahal—Col
SHAKTI—Col
THIS MOTHER'S DAUGHTER—Nancy Wilson—Capitol
WEDDING ALBUM—Leon & Mary Russell—Paradise

FOR THE RECORD/BALTIMORE

BREEZIN'—George Benson—WB
DREAMBOAT ANNIE—Heart—Mushroom
HERE & THERE—Elton John—MCA
LEE OSKAR—UA
RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
SALONGO—Ramsey Lewis—Col
THE MANHATTANS—Col
THE ROYAL SCAM—Steely Dan—ABC
THIS MOTHER'S DAUGHTER—Nancy Wilson—Capitol
YOU ARE MY STARSHIP—Norman Connors—Buddah

VARIETY/MARYLAND.VA.

BLACK & BLUE—Rolling Stones—Rolling Stones
DIANA ROSS—Motown
FAITHFUL—Todd Rundgren—Bearsville
FIREFALL—Atlantic
HERE & THERE—Elton John—MCA
ILLEGAL STILLS—Stephen Stills—Col
REO—Epic
SALONGO—Ramsey Lewis—Col
SILVER CONVENTION—Midland International

WAXIE MAXIE/WASH, D.C.

BLACK & BLUE—Rolling Stones—Rolling Stones
COMIN' AT YOU—Coke Escovedo—Mercury
HARD WORK—John Handy—ABC Impulse
HERE & THERE—Elton John—MCA
HIGH ENERGY—Supremes—Motown
NEVER GONNA LET YOU GO—Vicki Sue Robinson—RCA
RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
SALONGO—Ramsey Lewis—Col
THIS MOTHER'S DAUGHTER—Nancy Wilson—Capitol
WHERE THE HAPPY PEOPLE GO—Trammps—Atlantic

NATL. RECORD MART/MIDWEST

AT THE SPEED OF SOUND—Wings—Capitol
BLACK & BLUE—Rolling Stones—Rolling Stones
GREATEST STORIES LIVE—Harry Chapin—Elektra
HERE & THERE—Elton John—MCA
HIDEAWAY—America—WB
ILLEGAL STILLS—Stephen Stills—Col
NO EARTHLY CONNECTION—Rick Wakeman—A&M
PRESENCE—Led Zeppelin—Swan Song
PROMISE—Michael Pinder—Threshold
STEPPIN' OUT—Neil Sedaka—Rocket

HANDLEMAN/DETROIT

BLACK & BLUE—Rolling Stones—Rolling Stones
BREEZIN'—George Benson—WB
GET CLOSER—Seals & Crofts—WB
HERE & THERE—Elton John—MCA
HIDEAWAY—America—WB
I WANT YOU—Marvin Gaye—Tamla
LIVE BULLET—Bob Seger & the Silver Bullet Band—Capitol
PRESENCE—Led Zeppelin—Swan Song
RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
STEPPIN' OUT—Neil Sedaka—Rocket

RECORD REVOLUTION/CLEVELAND

ASPECTS—Eleventh House Featuring Larry Coryell—Arista
DREAMBOAT ANNIE—Heart—Mushroom
FAITHFUL—Todd Rundgren—Bearsville
IN THE LIGHT—Keith Jarrett—ECM
LADIES' CHOICE—Michael Stanley Band—Epic
LIVE: BLOW YOUR FACE OUT—J. Geils Band—Atlantic
RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
THE ROYAL SCAM—Steely Dan—ABC
THOSE SOUTHERN NIGHTS—Crusaders—ABC Blue Thumb
YOUNG & RICH—Tubes—A&M

ROSE DISCOUNT/CHICAGO

BLACK & BLUE—Rolling Stones—Rolling Stones
HERE & THERE—Elton John—MCA
I WANT YOU—Marvin Gaye—Tamla
MOTHERSHIP CONNECTION—Parliament—Casablanca
PRESENCE—Led Zeppelin—Swan Song
RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
ROBIN TROWER LIVE—Chrysalis
SILVER CONVENTION—Midland International
STEPPIN' OUT—Neil Sedaka—Rocket
WEDDING ALBUM—Leon & Mary Russell—Paradise

PEACHES/ST. LOUIS

FREE & IN LOVE—Millie Jackson—Spring
HERE & THERE—Elton John—MCA
ILLEGAL STILLS—Stephen Stills—Col
LIVE & IN LIVING COLOR—Tower of Power—WB
RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
RISE & SHINE—Kokomo—Col
SADDLE TRAMP—Charlie Daniels Band—Epic
SALONGO—Ramsey Lewis—Col
WHERE THE HAPPY PEOPLE GO—Trammps—Atlantic
YOUNG & RICH—Tubes—A&M

POPLAR TUNES/MEMPHIS

FAITHFUL—Todd Rundgren—Bearsville
FREE & IN LOVE—Millie Jackson—Spring
GET YOURSELF UP—Head East—A&M
LEE OSKAR—UA
LIVE & IN LIVING COLOR—Tower of Power—WB
MISTY BLUE—Dorothy Moore—Molaco
SADDLE TRAMP—Charlie Daniels Band—Epic
SKIN 'N' BONE—Savoy Brown—London
THE ROYAL SCAM—Steely Dan—ABC

SPEC'S MUSIC/FLORIDA

BLACK & BLUE—Rolling Stones—Rolling Stones
BREEZIN'—George Benson—WB
FLY LIKE AN EAGLE—Steve Miller—Capitol
HARD WORK—John Handy—ABC Impulse
HERE & THERE—Elton John—MCA
ILLEGAL STILLS—Stephen Stills—Col
JAILBREAK—Thin Lizzy—Mercury
NEVER GONNA LET YOU GO—Vicki Sue Robinson—RCA
RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
SURPRISES—Herbie Mann—Atlantic

TAPE CITY/NEW ORLEANS

BLACK & BLUE—Rolling Stones—Rolling Stones
BREEZIN'—George Benson—WB
CRY TOUGH—Nils Lofgren—A&M
GREATEST STORIES LIVE—Harry Chapin—Elektra
HARD WORK—John Handy—ABC Impulse
HERE & THERE—Elton John—MCA
HIDEAWAY—America—WB
LEE OSKAR—UA
RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
THE ROYAL SCAM—Steely Dan—ABC

INDEPENDENT RECORDS/DENVER

AT THE SPEED OF SOUND—Wings—Capitol
BLACK & BLUE—Rolling Stones—Rolling Stones
BLACK ROSE—J.D. Souther—Asylum
GERARD—Caribou
ILLEGAL STILLS—Stephen Stills—Col
PRESENCE—Led Zeppelin—Swan Song
RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
SADDLE TRAMP—Charlie Daniels Band—Epic
TALES OF MYSTERY & IMAGINATION—Alan Parsons Project—20th Century
WELSH CONNECTION—Man—MCA

PEACHES/DENVER

BELOW THE BELT—Boxer—Virgin
CIRCLE OF LOVE—Sons of Champlin—Ariola America
DREAMBOAT ANNIE—Heart—Mushroom
MOONMADNESS—Camel—Janus
OSIBISSA—Island
REO—Epic

ROSE OF CIMARRON—Poco—ABC
SHAKTI—Col
SOUTHERN TRACKS & FANTASIES—Paul Davis—Bang

ODYSSEY/SOUTHWEST & WEST

DREAMBOAT ANNIE—Heart—Mushroom
FAITHFUL—Todd Rundgren—Bearsville
IN THE LIGHT—Keith Jarrett—ECM
MOONMADNESS—Camel—Janus
SADDLE TRAMP—Charlie Daniels Band—Epic
TAKIN' IT TO THE STREETS—Doobie Brothers—WB
TALES OF MYSTERY & IMAGINATION—Alan Parsons Project—20th Century
THE ROYAL SCAM—Steely Dan—ABC
THOSE SOUTHERN NIGHTS—Crusaders—ABC Blue Thumb
WELCOME BACK—John Sebastian—Reprise

LICORICE PIZZA/LOS ANGELES

AMIGOS—Santana—Col
BLACK & BLUE—Rolling Stones—Rolling Stones
BREEZIN'—George Benson—WB
FIREFALL—Atlantic
FOOLS GOLD—Morning Star
HERE & THERE—Elton John—MCA
SILK DEGREES—Boz Scaggs—Col
TAKIN' IT TO THE STREETS—Doobie Brothers—WB
THE BEST OF ROD STEWART—Mercury
THE ROYAL SCAM—Steely Dan—ABC

MUSIC PLUS/LOS ANGELES

AT THE SPEED OF SOUND—Wings—Capitol
DARYL HALL & JOHN OATES—RCA
FRAMPTON COMES ALIVE—Peter Frampton—A&M
HARD WORK—John Handy—ABC Impulse
HEAVY PETTING—UFO—Chrysalis
HERE & THERE—Elton John—MCA
NIGHT THE LIGHTS WENT OUT IN LONG BEACH—Electric Light Orchestra—WB Germany (Import)
THE ROYAL SCAM—Steely Dan—ABC
THOSE SOUTHERN NIGHTS—Crusaders—ABC Blue Thumb
YOUNG AND RICH—Tubes—A&M

TOWER/LOS ANGELES

DANCE YOUR ASS OFF—Bohannon—Dakar
HERE & THERE—Elton John—MCA
ILLEGAL STILLS—Stephen Stills—Col
L.A. JETS—RCA
LIVE & IN LIVING COLOR—Tower of Power—WB
ROSE OF CIMARRON—Poco—ABC
SADDLE TRAMP—Charlie Daniels Band—Epic
STINGRAY—Joe Cocker—A&M
TAXI DRIVER—Arista (Soundtrack)
THE ROYAL SCAM—Steely Dan—ABC

EVERYBODY'S RECORDS/NORTHWEST


BLACK & BLUE—Rolling Stones—Rolling Stones
BREEZIN'—George Benson—WB
HERE & THERE—Elton John—MCA
ILLEGAL STILLS—Stephen Stills—Col
LIVE & IN LIVING COLOR—Tower of Power—WB
LIVE: BLOW YOUR FACE OUT—J. Geils Band—Atlantic
MOONMADNESS—Camel—Janus
RASTAMAN VIBRATION—Bob Marley & the Wailers—Island
SADDLE TRAMP—Charlie Daniels Band—Epic
THE ROYAL SCAM—Steely Dan—ABC



THE ALBUM CHART

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

TITLE, ARTIST, Label, Number (Distributing Label)

MAY 22	MAY 15				WKS. ON CHART
1	1	PRESENCE LED ZEPPELIN Swan Song SS 8416 (Atlantic) (5th Week)			6 F
2	3	BLACK AND BLUE ROLLING STONES/Rolling Stones COC 79104 (Atlantic)		3	F
3	2	FRAMPTON COMES ALIVE PETER FRAMPTON/A&M SP 3703		17	G
4	4	THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 7E 1052		12	F
5	5	AT THE SPEED OF SOUND WINGS/Capitol SW 11525		7	F
6	6	I WANT YOU MARVIN GAYE/Tamla T6 342S1 (Motown)		8	F
7	7	FLEETWOOD MAC /Warner-Reprise MS 2225		43	F
8	8	A NIGHT AT THE OPERA QUEEN/Elektra 7E 1053		22	F
9	10	DESTROYER KISS/Casablanca NBLP 7025		8	F
10	9	TAKIN' IT TO THE STREETS DOOBIE BROTHERS/ Warner Bros. BS 2899		7	F
11	11	EARGASM JOHNNIE TAYLOR/Columbia PC 33951		11	F
12	16	HIDEAWAY AMERICA/Warner Bros. BS 2932		4	F
13	14	THE DREAM WEAVER GARY WRIGHT/Warner Bros. BS 2868		17	F
14	13	COME ON OVER OLIVIA NEWTON-JOHN/MCA 2186		9	F
15	17	BRASS CONSTRUCTION /United Artists LA545 G		16	F
16	12	SONG OF JOY CAPTAIN & TENNILLE/A&M SP 4570		10	F
17	19	HISTORY/AMERICA'S GREATEST HITS /Warner Bros. BS 2894		27	F
18	18	OUTLAWS VARIOUS ARTISTS/RCA APL1 1321		15	F
19	20	KISS ALIVE KISS/Casablanca NBLP 7020		33	G
20	23	DIANA ROSS /Motown M6 861S1		12	F
21	15	LOVE WILL KEEP US TOGETHER CAPTAIN & TENNILLE/ A&M SP 4552		59	F

CHARTMAKER OF THE WEEK

22 — **HERE AND THERE**
 ELTON JOHN
 MCA 2197



23	26	TRYIN' TO GET THE FEELIN' BARRY MANILOW/Arista 4060		29	F
24	27	AMIGOS SANTANA/Columbia PC 33576		7	F
25	25	LOOK OUT FOR #1 BROTHERS JOHNSON/A&M SP 4567		10	F
26	22	STILL CRAZY AFTER ALL THESE YEARS PAUL SIMON/ Columbia PC 33540		31	F
27	31	MOTHERSHIP CONNECTION PARLIAMENT/Casablanca NBLP 7022		14	F
28	29	ROCK 'N' ROLL LOVE LETTER BAY CITY ROLLERS/ Arista 4071		9	F
29	32	SILK DEGREES BOZ SCAGGS/Columbia PC 33920		10	F
30	33	SILVER CONVENTION /Midland Intl. BKL1 1369 (RCA)		8	F
31	36	DONNY & MARIE—FEATURING SONGS FROM THEIR TELEVISION SHOW /Polydor PD 6068		6	F
32	24	RUFUS FEATURING CHAKA KHAN /ABC ABCD 909		26	F
33	28	AEROSMITH /Columbia PC 32005		15	F
34	37	LOVE TRILOGY DONNA SUMMER/Oasis OCLP 5004 (Casablanca)		9	F
35	21	ROBIN TROWER LIVE /Chrysalis CHR 1089 (WB)		9	F
36	30	RUN WITH THE PACK BAD COMPANY/Swan Song 8415 (Atlantic)		15	F
37	34	YOU CAN'T ARGUE WITH A SICK MIND JOE WALSH/ ABC ABCD 932		7	F
38	39	STRUTTIN' MY STUFF ELVIN BISHOP/Capricorn CP 0165 (WB)		17	F
39	35	LADY IN WAITING OUTLAWS/Arista 4070		7	F
40	38	CHICAGO'S GREATEST HITS CHICAGO/Columbia PC 33900		26	F
41	52	RASTAMAN VIBRATION BOB MARLEY & THE WAILERS/ Island ILPS 9383		3	F

42	43	MAIN COURSE BEE GEES/RSO SO 4807 (Atlantic)		40	F
43	42	GRATITUDE EARTH, WIND & FIRE/Columbia PG 33694		25	G
44	41	ONE OF THESE NIGHTS EAGLES/Asylum 7E 1039		48	F
45	50	STEPPIN' OUT NEIL SEDAKA/Rocket PIG 2195 (MCA)		3	F
46	40	DESIRE BOB DYLAN/Columbia PC 33893		18	F
47	44	ROMANTIC WARRIOR RETURN TO FOREVER/ Columbia PC 34076		8	F
48	49	CITY LIFE THE BLACKBYRDS/Fantasy F 9490		24	F
49	60	BREEZIN' GEORGE BENSON/Warner Bros. 2919		4	F
50	51	GREATEST HITS ELTON JOHN/MCA 2128		79	F
51	53	FOOL FOR THE CITY FOGHAT/Bearsville BR 6959 (WB)		18	F
52	54	THE SOUND IN YOUR MIND WILLIE NELSON/ Columbia KC 34092		8	E
53	45	A TRICK OF THE TAIL GENESIS/Atco SD 36 129		9	F
54	46	GIMME BACK MY BULLETS LYNRYD SKYNYRD/MCA 2170		14	F
55	56	HELEN REDDY'S GREATEST HITS /Capitol ST 11467		25	F
56	58	ERIC CARMEN /Arista 4057		20	F
57	57	WINGS OF LOVE TEMPTATIONS/Gordy G6 971S1 (Motown)		9	F
58	47	STATION TO STATION DAVID BOWIE/RCA APL1 1327		16	F
59	59	LOVE & UNDERSTANDING KOOL & THE GANG/De-Lite DEP 2018		14	F
60	68	GET CLOSER SEALS & CROFTS/Warner Bros. BS 2907		3	F
61	48	TOYS IN THE ATTIC AEROSMITH/Columbia PC 33479		56	F
62	90	THE ROYAL SCAM STEELY DAN/ABC ABCD 931		2	F
63	77	LIVE BULLET BOB SEGER & THE SILVER BULLET BAND/ Capitol SKBB 11523		4	F
64	67	CRY TOUGH NILS LOFGREN/A&M SP 4573		5	F
65	66	FACE THE MUSIC ELECTRIC LIGHT ORCHESTRA/ United Artists LA546 G		31	F
66	85	ILLEGAL STILLS STEPHEN STILLS/Columbia PC 34148		2	F
67	75	WEDDING ALBUM LEON & MARY RUSSELL/ Paradise PA 2943 (WB)		4	F
68	55	TED NUGENT /Epic PE 33692		21	F
69	72	NEVER GONNA LET YOU GO VICKI SUE ROBINSON/ RCA APL1 1256		6	F
70	61	WINDSONG JOHN DENVER/RCA APL1 1183		34	F
71	63	GREATEST HITS SEALS & CROFTS/Warner Bros. BS 2886		28	F
72	83	GREATEST STORIES LIVE HARRY CHAPIN/Elektra 7E 2009		2	G
73	74	DISCO-FIED RHYTHM HERITAGE/ABC ABCD 934		11	F
74	76	RELEASE HENRY GROSS/Lifesong LS 6002		13	F
75	93	SADDLE TRAMP CHARLIE DANIELS 3AND/Epic PE 34150		2	F
76	64	KC AND THE SUNSHINE BAND /TK 603		53	F
77	87	LEE OSKAR /United Artists LA594 G		2	F
78	80	BLACK MARKET WEATHER REPORT/Columbia PC 34099		4	F
79	89	THE MANHATTANS /Columbia PC 33820		3	F
80	82	2112 RUSH/Mercury SRM 1 1079		4	F
81	65	HAIR OF THE DOG NAZARETH/A&M SP 4511		16	F
82	62	KINGFISH /Round RX LA564 G (UA)		9	F
83	117	FAITHFUL TODD RUNDGREN/Bearsville BR 6963 (WB)		1	F
84	96	FIREFALL /Atlantic SD 18174		4	F
85	86	SEDAKA'S BACK NEIL SEDAKA/Rocket 463 (MCA)		44	F
86	95	DREAMBOAT HEART/Mushroom MRS 5005		2	F
87	73	THE LEPRECHAUN CHICK COREA/Polydor PD 6062		12	F
88	98	WILDERNESS C.W. McCALL/Polydor PD 1 6069		2	F
89	69	ON THE ROAD JESSE COLIN YOUNG/Warner Bros. BS 2913		8	F
90	101	BLACK ROSE JOHN DAVID SOUTHER/Asylum 7E 1059		1	F
91	70	M.U.—THE BEST OF JETHRO TULL /Chrysalis CHR 1078 (WB)		18	F
92	100	JAILBREAK THIN LIZZY/Mercury SRM 1 1081		2	F
93	78	SMOKEY'S FAMILY ROBINSON SMOKEY ROBINSON/ T6 341S1 (Motown)		11	F
94	79	THOROUGHbred CAROLE KING/Ode SP 77034 (A&M)		16	F
95	97	HE'S A FRIEND EDDIE KENDRICKS/Tamla T6 343S1 (Motown)		15	F
96	99	DARYL HALL & JOHN OATES /RCA APL1 1144		2	F
97	71	GIVE US A WINK SWEET/Capitol ST 11496		12	F
98	81	STARCASTLE /Epic PE 33914		9	F
99	115	TALES OF MYSTERY AND IMAGINATION: EDGAR ALLEN POE THE ALAN PARSONS PROJECT /20th Century T 508		1	F
100	88	BLACK BEAR ROAD C.W. McCALL/MGM M3G 5008		24	F

THIS WEEK, A USUAL THING HAPPENED.

May 22

✓ 1	PRESENCE LED ZEPPELIN Swan Song SS 8416 (Atlantic) (5th Week)
✓ 2	BLACK AND BLUE ROLLING STONES/Rolling Stones COC 79104 (Atlantic)
3	FRAMPTON COMES ALIVE PETER FRAMPTON/A&M SP 3703
✓ 4	THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 7E 1052
5	AT THE SPEED OF SOUND WINGS/Capitol SW 11525
6	I WANT YOU MARVIN GAYE/Tamla T6 34251 (Motown)
✓ 7	FLEETWOOD MAC/Warner-Reprise MS 2225
✓ 8	A NIGHT AT THE OPERA QUEEN/Elektra 7E 1053
9	DESTROYER KISS/Casablanca NBLP 7025
✓ 10	TAKIN' IT TO THE STREETS DOOBIE BROTHERS/Warner Bros. BS 2899

60% of America's best selling albums
come from one place:
the Warner-Elektra-Atlantic group.

The real best sellers on the charts perch
up in sales heaven: Record World's
first column, 1 to 10 on the charts.

Of these killer albums, the Warner-Elektra-
Atlantic group has 6 out of 10.

Hardly unusual.

Worth remembering:

Number One: Warner-Elektra-Atlantic, and
the World's Mightiest Distribution Machine.

101 THE ALBUM CHART 150

MAY 22, 1976

MAY 22	MAY 15	
101	84	LET THE MUSIC PLAY BARRY WHITE/20th Century T 502
102	102	GROOVE-A-THON ISAAC HAYES/ABC ABCD 925
103	105	EQUINOX STYX/A&M SP 4559
104	104	LED ZEPPELIN IV/Atlantic SD 7208
105	107	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482
106	110	FOOLS GOLD/Morning Sky 5500 (Arista)
107	—	SALONGO RAMSEY LEWIS/Columbia PC 34173
108	118	STRETCHIN' OUT IN BOOTSY'S RUBBER BAND BOOTSY'S RUBBER BAND/Warner Bros. BS 2920
109	123	CLOSE ENOUGH FOR ROCK 'N' ROLL NAZARETH/A&M SP 4562
110	—	WELCOME BACK JOHN SEBASTIAN/Warner-Reprise MS 2249
111	139	YOUNG AND RICH THE TUBES/A&M SP 4580
112	132	LIVE: BLOW YOUR FACE OUT J. GEILS BAND/Atlantic SD 2 507
113	92	SECOND CHILDHOOD PHOEBE SNOW/Columbia PC 33952
114	138	JOHN TRAVOLTA/Midland Intl. BKL1 1563 (RCA)
115	125	THE PROMISE MICHAEL PINDER/Threshold THS 18 (London)
116	103	THE WHITE KNIGHT CLEDUS MAGGARD & THE CITIZENS BAND/ Mercury SRM 1 1072
117	106	LAND OF THE MIDNIGHT SUN AL DiMEOLA/Columbia PC 34074
118	94	BETWEEN THE LINES JANIS IAN/Columbia PC 33394
119	120	THIS IS IT MELBA MOORE/Buddah BD 5657
120	—	ENDLESS SUMMER BEACH BOYS/Capitol SVBB 11307
121	108	FOREVER LOVERS MAC DAVIS/Columbia PC 34105
122	127	POUSETTE-DART BAND/Capitol ST 11507
123	137	NO EARTHLY CONNECTION RICK WAKEMAN/A&M SP 4583
124	—	HARD WORK JOHN HANDY/ABC Impulse ASD 9314
125	134	THE REAL McCOY VAN McCOY/H&L 69012
126	128	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/ ABC Dot DOSD 2020
127	109	BACK TO BACK BRECKER BROTHERS BAND/Arista 4061
128	91	REFLECTIONS OF A GOLDEN DREAM LONNIE LISTON SMITH & THE COSMIC ECHOES/Flying Dutchman BDL1 1460 (RCA)
129	—	LIVE AND IN LIVING COLOR TOWER OF POWER/ Warner Bros. BS 2924
130	112	SWEET HARMONY MARIA MULDAUR/Warner-Reprise MS 2235
131	135	RECYCLED NEKTAR/Passport PPS 9911 (ABC)
132	113	PRIMAL SCREAM MAYNARD FERGUSON/Columbia PC 33953
133	—	BLOODLINE GLEN CAMPBELL/Capitol ST 11516
134	—	MOONMADNESS CAMEL/Janus JXS 7024
135	—	WHERE THE HAPPY PEOPLE GO THE TRAMMPS/Atlantic SD 18172
136	—	THIS MOTHER'S DAUGHTER NANCY WILSON/Capitol ST 11518
137	—	GET YOURSELF UP HEAD EAST/A&M SP 4579
138	—	FREE AND IN LOVE MILLIE JACKSON/Spring SP 16709 (Polydor)
139	140	FAMILY REUNION THE O'JAYS/Phila. Intl. PZ 33807 (CBS)
140	141	WHO LOVES YOU FOUR SEASONS/Warner Bros.-Curb BS 2900
141	116	THE WETTER THE BETTER WET WILLIE/Capricorn CP 0166 (WB)
142	119	WAKE UP EVERYBODY HAROLD MELVIN & THE BLUENOTES/ Phila. Intl. PZ 33808 (BS)
143	—	"I" PATRICK MORAZ/Atlantic SD 18175
144	148	THE SUN SESSIONS ELVIS PRESLEY/RCA APM1 1675
145	111	IT'S GOOD TO BE ALIVE D.J. ROGERS/RCA APL1 1099
146	124	DESOLATION BOULEVARD SWEET/Capitol ST 11395
147	150	SHOWCASE SYLVERS/Capitol ST 11465
148	129	BAY CITY ROLLERS/Arista 4049
149	114	SOUND OF MUSIC (ORIGINAL SOUNDTRACK)/RCA LSOD 2005
150	144	CAPTURED LIVE JOHNNY WINTER/Blue Sky PZ 33944 (CBS)

151-200 ALBUM CHART

151	ODYSSEY CHARLES EARLAND/ Mercury SRM 1 1049	176	BARRY MANILOW/Arista 4016
152	HOTTER THAN HELL KISS/Casablanca NBLP 7006	177	FALLIN' IN LOVE HAMILTON, JOE FRANK & REYNOLDS/Playboy PB 407
153	YANKEE REGGAE THE SHAKERS/ Asylum 7E 1057	178	SATISFIED 'N' TICKLED TOO TAJ MAHAL/Columbia PC 34103
154	VOLUME II EARL SCRUGGS REVUE/ Columbia PC 34090	179	RUMPLESTILSKIN'S RESOLVE SHAWN PHILLIPS/A&M SP 45B2
155	WILLIE NELSON LIVE/RCA APL1 14B7	180	TOUCH JOHN KLEMMER/ABC ABCD 922
156	MISTY BLUE DOROTHY MOORE/ Malaco 6351 (TK)	181	REO/Epic PE 34143
157	REBEL JOHN MILES/London PS 669	182	DRESSED TO KILL KISS/Casablanca NBLP 7016
158	MYSTIC VOYAGE ROY AYERS UBIQUITY/Polydor PD 6057	183	DANCE YOUR ASS OFF BOHANNON/ Dakar DK 76919
159	FEARLESS HOYT AXTON/A&M SP 4571	184	THE BEST OF ROD STEWART/Mercury SRM 2 7507
160	CATE BROS./Asylum 7E 1050	185	KISS/Casablanca NBLP 7001
161	BELLAMY BROTHERS FEATURING "LET YOUR LOVE FLOW"/Warner Bros. BS 2941	186	JACO PASTORIUS/Epic PE 33949
162	STARLAND VOCAL BAND/Windsong BHL1 1351 (RCA)	187	HIDDEN STRENGTH/United Artists LA555 G
163	STINGRAY JOE COCKER/A&M SP 4574	188	LIFE & TIMES BILLY COBHAM/ Atlantic SD 1B166
164	HIGH ENERGY SUPREMES/Motown M6 86351	189	ROSE OF CIMARRON/Poco ABC ABCD 946
165	COME AS YOU ARE ASHFORD & SIMPSON/Warner Bros. BS 2B58	190	INFINITY MACHINE PASSPORT/Atco SD 36 132
166	REACH FOR THE SKY SUTHERLAND BROTHERS & QUIVER/Columbia PC 33982	191	LET US ENTERTAIN YOU FIRST CHOICE/Warner Bros. BS 2943
167	THOSE SOUTHERN KNIGHTS THE CRUSADERS/Blue Thumb BTSD 6024 (ABC)	192	SHAKTI WITH JOHN McLAUGHLIN/ Columbia PC 34162
168	CONCERT IN BLUES WILLIE HUTCH/ Motown M6 85451	193	THE DON HARRISON BAND/Atlantic SD 18171
169	TAPESTRY CAROLE KING/Ode SP 77009 (A&M)	194	ALL-AMERICAN ALIEN BOY IAN HUNTER/Columbia PC 34142
170	THE WHITE ALBUM THE BEATLES/ Apple SWBO 101	195	TAXI DRIVER (ORIGINAL SOUNDTRACK)/Arista 4079
171	WORDS WE CAN DANCE TO STEVE GOODMAN/Asylum 7E 1061	196	NIGHT JOURNEY DOC SEVERINSEN/ Epic PE 34028
172	GERARD/Caribou PZ 34038 (CBS)	197	AMERICAN PASTIME 3 DOG NIGHT/ ABC ABCD 928
173	A CHORUS LINE ORIGINAL CAST/ Columbia PC 33581	198	ABANDONED LUNCHEONETTE HALL AND OATES/Atlantic SD 7269
174	FRAMPTON/A&M SP 4512	199	YOU ARE MY STARSHIP NORMAN CONNERS/Buddah BDS 5655
175	CRIME OF THE CENTURY SUPERTRAMP/A&M SP 3647	200	A STREET CALLED STRAIGHT ROY BUCHANAN/Atlantic SD 18170

ALBUM CROSS REFERENCE

AEROSMITH	33, 61	PATRICK MORAZ	143
AMERICA	12, 17	MARIA MULDAUR	130
BAD COMPANY	36	NAZARETH	81, 109
BAY CITY ROLLERS	28, 148	NEKTAR	131
BEACH BOYS	120	WILLIE NELSON	52, 105
BEE GEES	42	OLIVIA NEWTON-JOHN	14
GEORGE BENSON	49	TED NUGENT	68
ELVIN BISHOP	38	O'JAYS	139
BLACKBYRDS	48	ORIGINAL SOUNDTRACK: SOUND OF MUSIC	149
BOOTSY'S RUBBER BAND	108	LEE OSKAR	77
DAVID BOWIE	58	DONNIE & MARIE OSMOND	31
BRASS CONSTRUCTION	15	OUTLAWS	39
BRECKER BROTHERS BAND	127	PARLIAMENT	27
BROTHERS JOHNSON	25	ALAN PARSONS PROJECT	99
CAMEL	134	MICHAEL PINDER	115
GLEN CAMPBELL	133	POUSETTE-DART BAND	122
CAPTAIN & TENNILLE	16, 21	ELVIS PRESLEY	144
ERIC CARMEN	56	QUEEN	8
HARRY CHAPIN	72	HELEN REDDY	55
CHICAGO	40	RETURN TO FOREVER	47
CHICK COREA	87	RHYTHM HERITAGE	73
CHARLIE DANIELS BAND	75	SMOKEY ROBINSON	93
MAC DAVIS	125	VICKI SUE ROBINSON	69
JOHN DENVER	70	ROLLING STONES	2
AL DiMEOLA	117	DIANA ROSS	20
DOOBIE BROTHERS	10	RUFUS	32
BOB DYLAN	46	TODD RUNDGREN	83
EAGLES	4, 44	RUSH	80
EARTH, WIND & FIRE	43	LEON & MARY RUSSELL	67
ELECTRIC LIGHT ORCHESTRA	65	SANTANA	24
FREDDY FENDER	126	BOZ SCAGGS	29
MAYNARD FERGUSON	132	SEALS & CROFTS	60, 71
FIREBALL	84	JOHN SEBASTIAN	110
FLEETWOOD MAC	7	NEIL SEDAKA	45, 85
FOGHAT	51	BOB SEGER & THE SILVER BULLET BAND	63
FOOLS GOLD	106	SILVER CONVENTION	30
FOUR SEASONS	140	PAUL SIMON	26
PETER FRAMPTON	3	LONNIE LISTON SMITH	128
MARVIN GAYE	6	PHOEBE SNOW	113
J. GEILS BAND	112	J.D. SOUTHER	90
GENESIS	53	STARCASTLE	98
JOHN HANDY	124	STEELY DAN	62
HEAD EAST	137	STEPHEN STILLS	66
HEART	86	STYX	103
HENRY GROSS	74	DONNA SUMMER	34
DARYL & JOHN OATES	96	SWEET	97, 146
ISAAC HAYES	102	SYLVERS	147
MILLIE JACKSON	138	JOHNNIE TAYLOR	11
JANIS IAN	118	TEMPTATIONS	57
JETHRO TULL	91	THE MANHATTANS	79
ELTON JOHN	22, 50	THIN LIZZY	92
KC AND THE SUNSHINE BAND	76	TOWER OF POWER	129
EDDIE KENDRICKS	95	THE TRAMMPS	135
CAROLE KING	94	JOHN TRAVOLTA	114
KINGFISH	82	ROBIN TROWER	35
KISS	9, 19	TUBES	111
KOOL & THE GANG	59	VARIOUS ARTISTS: OUTLAWS	18
LED ZEPPELIN	1, 104	RICK WAKEMAN	123
RAMSEY LEWIS	107	JOE WALSH	37
NILS LOFGREN	64	WEATHER REPORT	78
LYNYRD SKYNYRD	54	WET WILLIE	141
C. W. McCALL	88, 100	BARRY WHITE	101
VAN McCOY	125	NANCY WILSON	136
CLEDUS MAGGARD	116	WINGS	5
BARRY MANILOW	23	JOHNNY WINTER	150
BOB MARLEY & THE WAILERS	41	GARY WRIGHT	13
HAROLD MELVIN & THE BLUENOTES	142	JESSE COLIN YOUNG	89
MELBA MOORE	119		

Genesis: Still Alive and Better Than Ever

By BARRY TAYLOR

■ NEW YORK — Having already hurdled what some skeptics considered an insurmountable obstacle when lead singer and dramatist Peter Gabriel quit the group last May, Genesis (Atco) has proven with "A Trick Of The Tail," their eighth album, that they are as alive and vital as ever.

The remaining four members of the group—drummer Phil Collins, keyboardman Tony Banks, guitarist Steve Hackett and bassist Mike Rutherford—never were really certain of their future despite repeated assurances that they would continue without Gabriel, they told *RW* in a recent interview. "We took two months out after the last tour with Peter to just assess the situation, and very nearly decided not to carry on," Collins admitted. "Once we started rehearsals, we realized that as a four piece we could exist, at least in the studio, without hassle."

No Drum Battles

Collins, who previously sang backup to Gabriel, will now do all the singing. His voice has a remarkable similarity to Gabriel's which has made the transition a smooth one. On stage he now fronts the band and projects a unique image all his own. Bill Bruford, who has played with pioneer progressive bands like Yes and King Crimson in the past and was most recently doing session work for Pavlov's Dog, the "In Search Of Ancient Gods" LP, Roy Harper and National Health, is now a touring member of the group and will drum while Collins is singing at the microphone. "I haven't deserted my post," Collins said. Bruford claims that there are no plans for him to record with Genesis and both make it clear that "there will be no drum battles." Apparently everybody is happy.

Demanding Repertoire

Visually, Genesis has kept things "interesting" on stage as Collins promised by expanding its use of slides and films. In addition, the group has incorporated a laser into the show, but they will be careful to avoid a reliance on visuals, which in the past, overshadowed their musical abilities. Instead, the visuals are being tied into a demanding repertoire of stage material that reaches all the way back to "White Mountain" from the "Trespass" album, a song which even precedes the arrival of Collins and Hackett in the group. The band also performs excerpts from "The Lamb Lies Down On Broadway" (coined "Lamb Stew" by Collins), "Cinema Show," "I Know What I Like," and the epic

"Supper's Ready" as well as most of "A Trick Of The Tail."

Originally, the group sought a replacement for Gabriel by advertising in a theatrical trade magazine and went so far as to place an ad for "a singer for a Genesis-type group" in *Melody Maker*. Among the more memorable of the hundreds of hopefuls to apply was a transvestite by the name of Red Hooker and someone who claimed that his name was George Gabriel who presented the band with a polaroid shot of himself in his backyard with "outlandish make-up and horns coming out of his head."

It became almost immediately apparent to the group that the best replacement would be no replacement at all.

At the time, about two thirds of the album had already been recorded and produced by the group and David Hentschel. For the first time, the emphasis was placed more on songs and less on the group's pyrotechnic abilities. Where Gabriel is missed most

on "A Trick . . ." is in the lyrics. The songwriting combinations of Banks-Rutherford-Hackett is formidable but lack the devious cynicism and stylistic linear word play that was Gabriel's signature.

"It's much more of a lyrical album than a lot of people expected . . . in fact, it's more lyrical than we expected," is Collins' description of "A Trick . . ."

"Much of our material has become dependent on melody once again," Banks added. Musically, the album most resembles "Selling England By The Pound" in its characters and prevalent themes, but overall the sound is stronger than past efforts with a clearer focus that can only increase the band's rabid following. "A lot of people who thought they could never get into the group may finally find something to latch onto," Banks said. "People who never liked us because they thought we were part of the whole Yes-Pink Floyd-ELP thing may suddenly find themselves attached to Genesis."

Runaways to Mercury



One of the hottest acts to emerge on the west coast in years, the Runaways, has been signed by Phonogram, Inc./Mercury Records. The group is composed of five girls ages 16 and 17. The group's debut album, "The Runaways," was released by Mercury last week. Shown at the signing are, standing from left: Jackie Fox, bass guitar; Sandy West, drums; Scott Anderson, the Runaways' manager; Kim Fowley, the producer of the album; Denny Rosencrantz, west coast a&r for Phonogram/Mercury and Lita Ford, guitar. Seated from left are Joan Jeff, guitar and Cherie Currie, vocalist.

DIR Presents Slick On 'Conversation'

■ NEW YORK—As part of its April and May celebration in honor of its fourth anniversary, DIR Broadcasting is featuring a special two-hour taped "Conversation" with Grace Slick of The Jefferson Starship and Dave Herman of WNEW-FM (New York). The show will air on DIR's network of 200 stations on Sunday, May 23.

Ritchie Family to TK

■ NEW YORK — Henry Stone, president of T.K. Productions, has announced the signing of the Ritchie Family to the label. The Ritchie Family comes to T.K. via Can't Stop Productions. Henry Belolo, president of Can't Stop Productions, signed the agreement.

New Album

The new Ritchie Family album, "Arabian Nights" will be shipping shortly on the Marlin label.

CLUB REVIEW

Cole and Cosby Keep in Touch

■ LAS VEGAS—In her Las Vegas Hilton debut, Natalie Cole (Capitol) showed herself to be an exceptionally versatile performer who is equally comfortable with gentle ballads and upbeat r&b. The recent Grammy winner neatly defied the often-accepted Vegas practice of using only familiar, non-challenging material, and the response was heartening.

On the heels of her "This Will Be" and "Inseparable" successes, Ms. Cole showed that she is going to be around for a long while to come, by handling her set with a deft, knowing touch and a lot of personality. Backed by a large orchestra in support of her basic combo, Natalie offered up a sparkling version of Billie Holiday's "Good Morning Heartache," then segued with aplomb into the gospel-ish "I Can't Say No," accompanied by a sharp girl duo providing some restrained background cooing. Later, in accordance with her effort to keep the pace lively, she delivered a tough, throaty version of "Livin' For The City," revealing yet another facet of her impressive talent.

The audience's response — reserved at the outset — became unabashedly warm during the later part of the show. Natalie Cole proved, in her debut, that she's serious about satisfying the customers — and the show-room's crowd let this "sophisticated lady" know she's on the right track.

Bill Cosby (Capitol) is still a very funny fellow, as his top-billed act continually demonstrated. He is an artist who rarely fails to amaze with his vivid, on-target portrayals of people caught in their most human—hence most imperfect—moments. There's the guy who keeps gambling even when he can, through defeating experience, call his next hand in advance. There's the patient who tries to carry on a conversation with his dentist while under the influence of novocaine. Describing Las Vegas, there's the woman who tells her friend "The only time we slept was when we were standing in line." The list is seemingly endless.

Cosby always appeared relaxed, yet he was always in touch, both with his subject matter and his audience. Even with his somewhat excessive bit on drunks, Bill Cosby was probing for the rich vein of humor that can be found in even the most debilitating of situations. Definitely a class act.

Mike Harris

The Advent of Musica

By SPEIGHT JENKINS

■ NEW YORK—Anyone interested in classical music who has driven an automobile far from a large city in the United States knows the frustration of ceaselessly turning the dial searching for anything but pop. Sometimes even in one's own home territory the exact kilocycle numbers slip from memory, and classical stations have the habit of putting out a slightly weaker signal. So one drives and drives, striving vainly to find the right place, only to be awash in the latest in top forty songs.

Ben Jacobs, who lives in Edison, New Jersey, has set out to correct this problem and has come up with an amazing mousetrap: "Musica," a guide to all the stations over the U.S. that broadcast classical music arranged alphabetically by state, the hours when one can find it and the radius in miles from its locale that the station can be heard. The new guide was mentioned in the Travel Section of the Sunday New York Times in mid-March and the

response was staggering. Letters poured in from all over the country.

Jacobs now is coming out with a new, revised typeset edition with 750 stations covering the 48 continental states. The cost is \$2.50, plus 50 cents for postage and handling of individual copies. For bulk orders the prices are reduced. Copies of "Musica," singly or in bulk, can be ordered from "Musica," Dept. P, Box 1266, Edison, N.J. 08817.

The value of the guide to record manufacturers and dealers is more than casual. Some of the most effective advertising is done by radio, and all major classical companies utilize this form of selling. If any record company should choose to distribute "Musica" with its product, this would allow the travelling customer to satisfy himself by listening to the radio and his favorite classical music wherever he is. On a smaller tack, a record store owner, now with summer arriving,

(Continued on page 39)

**CLASSICAL
RETAIL REPORT**

MAY 22, 1976

CLASSIC OF THE WEEK



**GERSHWIN
PORGY AND BESS**
WHITE, MITCHELL, MAAZEL
London

BEST SELLERS OF THE WEEK

- GERSHWIN: PORGY AND BESS**—White, Mitchell, Maazel—London
- BELLINI: I CAPULETI E I MONTECCHI**—Sills, Baker, Gedda, Patane—Angel
- DONIZETTI: MARIA STUARDA**—Sutherland, Pavarotti, Bonyngé—London
- JOPLIN: TREEMONISHA**—Schuller—DG
- SAINT-SAENS: SYMPHONY NO. 3**—Barenboim—DG

FRANKLIN MUSIC/ATLANTA

- BELLINI: I CAPULETI E I MONTECCHI**—Sills, Baker, Gedda, Patane—Angel
- ELGAR: THE APOSTLES**—Boult—Connoisseur Society
- GERSHWIN: PORGY AND BESS**—White, Mitchell, Maazel—London
- LISZT: TRANSCENDENTAL ETUDES**—Berman—Columbia
- PROKOFIEV: CINDERELLA**—Andrew Davis—Columbia
- PROKOFIEV: PIANO SONATA NO. 8**—Berman—DG
- RESPIGHI: ANCIENT AIRS AND DANCES**—Marriner—Angel
- SCOTTISH SONGS**—Baker—Angel
- STRAUSS: ORCHESTRAL TONE POEMS**—Ormandy—RCA
- TCHAIKOVSKY: SYMPHONY NO. 4**—Bernstein—Columbia

ROSE DISCOUNT/CHICAGO

- BELLINI: I CAPULETI E I MONTECCHI**—Sills, Baker, Gedda, Patane—Angel
- BERNSTEIN: CHICHESTER PSALMS**—Ledger—Angel
- BRUCKNER: SYMPHONY NO. 9**—Barenboim—DG
- DONIZETTI: MARIA STUARDA**—Sutherland, Pavarotti, Bonyngé—London
- GERSHWIN: PORGY AND BESS**—White, Mitchell, Maazel—London
- JOPLIN: TREEMONISHA**—Schuller—DG
- SAINT-SAENS: SYMPHONY NO. 3**—Barenboim—DG
- BEVERLY SILLS SINGS PLAISIR D'AMOUR**—Columbia
- TCHAIKOVSKY: SYMPHONY NO. 5**—Solti—London
- WAGNER: OVERTURES**—Haitink—Philips

STRAWBERRIES/BOSTON

- BACH: CANTATA NO. XIV**—Harnoncourt—Telefunken
- BARBER: ADAGIO FOR STRINGS, OTHERS**—Marriner—Argo

- BELLINI: I PURITANI**—Sutherland, Pavarotti, Bonyngé—London
- BEETHOVEN: SYMPHONY NO. 5**—Kleiber—DG
- BERLIOZ: HAROLD IN ITALY**—Davis—Philips
- DONIZETTI: MARIA STUARDA**—Sutherland, Pavarotti, Bonyngé—London
- GERSHWIN: PORGY AND BESS**—White, Mitchell, Maazel—London
- SAINT-SAENS: SYMPHONY NO. 3**—Barenboim—DG
- TCHAIKOVSKY: SYMPHONY NO. 4**—Bernstein—Columbia
- THIRTEENTH-CENTURY SONGS**—Binkley—Telefunken

**RECORD & TAPE COLLECTORS/
BALTIMORE**

- BACH: CANTATA NO. XIV**—Harnoncourt—Telefunken
- BEETHOVEN: COMPLETE SYMPHONIES**—Kempe—Seraphim
- BERLIOZ: HAROLD IN ITALY**—Davis—Philips
- FALLA: THREE-CORNERED HAT**—Boulez—Columbia
- GERSHWIN: PORGY AND BESS**—White, Mitchell, Maazel—London
- IVES: SYMPHONY NO. 3**—Marriner—Argo
- JOPLIN: TREEMONISHA**—Schuller—DG
- MOZART: ARIAS**—Margaret Price—RCA
- STRAUSS: ALSO SPRACH ZARATHUSTRA**—Solti—London
- CHANSON DES TROUVERES**—Early Music Quartet—Telefunken

**VOGUE BOOKS & RECORDS/
LOS ANGELES**

- BEETHOVEN: LATE SONATAS**—Schnabel—RCA
- BELLINI: I CAPULETI E I MONTECCHI**—Sills, Baker, Gedda, Patane—Angel
- ELGAR: STARLIGHT EXPRESS**—Handley—EMI (Import)
- GERSHWIN: PORGY AND BESS**—White, Mitchell, Maazel—London
- GRETRY: ZEMIRE ET AZOR**—Mesple—Pathe (Import)
- HAYDN: LA FEDELTA PREMIATA**—Dorci—Philips
- JOPLIN: TREEMONISHA**—Schuller—DG
- MOZART: THE MAGIC FLUTE**—Bergman Soundtrack—BBC (Import)
- SCHUBERT: DIE ZWILLINGSBRUDER**—Sawallisch—Electrola (Import)
- STOCKHAUSEN: MOMENTE**—Stockhausen—DG (Import)

ODYSSEY/SAN FRANCISCO

- BEETHOVEN: COMPLETE SYMPHONIES**—Kempe—Seraphim
- DONIZETTI: MARIA STUARDA**—Sutherland, Pavarotti, Bonyngé—London
- FALLA: THREE-CORNERED HAT**—Boulez—Columbia
- LOCATELLI: FOUR VIOLIN CONCERTOS**—Ensemble Instrumental—French Decca
- MUSIC FOR LUTE**—Ragossnig—DG
- MAHLER: SYMPHONY NO. 2**—Mehta—London
- SAINT-SAENS: SYMPHONY NO. 3**—Barenboim—DG
- BEVERLY SILLS SINGS PLAISIR D'AMOUR**—Columbia
- STRAUSS: ALSO SPRACH ZARATHUSTRA**—Solti—London
- WAGNER: WESENDONCK LIEDER, LIEBESTOD**—Norman, Davis—Philips

**Sills &
Kostelanetz**
A SPECTACULAR
COLLABORATION.

**BEVERLY SILLS/
ANDRE KOSTELANETZ**
Plaisir d'Amour
The Columbia Symphony Orchestra
Bizet, Delibes, Gounod, Poulenc, & others



M 33933

Beverly Sills and Andre Kostelanetz perform these popular French arias and songs with unparalleled musicianship. This album marks Miss Sills' Columbia Records debut.

**On Columbia
Records and Tapes.**

N.Y.C. Price War

(Continued from page 3)

prices because I can't make a living that way." Business, King said, is "so-so. We're getting along."

In the April 24 issue of **Record World**, Ben Karol bemoaned the dropoff in business during the first quarter of this year—King Karol's first quarter sales were five percent under those for the first quarter of 1975—and offered as one of the reasons for the decline "wildcat discounters" who low-ball products to the point where "it would be fiscal suicide to go up against them."

At a Tuesday afternoon meeting of the New York Country Music Promotion Task Force of the Country Music Association, Sam Goody told the attendees that there is "a sickness in retailing."

"To buy records at \$3.40 and sell them at \$3.96," he said, "would be crazy."

During an interview conducted later this week, Goody indicated that his business had been hurt initially by the discounters, "but once we got our prices on a competitive level we found very little dropoff."

"A guy asked me just a little while ago," Goody related, "if I had ever heard of Jimmy's or . . . what's the other guy's name?"

"Disc-O-Mat."

"Disc-O-Mat." I said I never heard of 'em. You want to ask me the same question? I've seen this happen time and time again. Someone says they're going to

put their prices down and drive me out of business. Well, I'm still here.

"There were guys on Seventh Avenue with various names who practically gave away the goods and then screwed their creditors. These things go on time and again. So somebody is going to get hurt. The question is who. After awhile, this thing will just wear itself out.

"I can't complain. Why should I complain? These little guys are struggling to make out and the big guy all of a sudden says 'I'm doing it to put 'em out of business.' And the guy doesn't even carry any classics, so he's putting in plenty of classics! He's full of shit, you know. You can quote me on that."

During the first quarter of 1976, business at the Sam Goody chain was up five percent over the same period in 1975. The chain's vice-president, Sam Stolon, said then that the discounters had hurt business somewhat, but not enough to put a serious dent in profits.

Transatlantic, Improv Set Distribution Pact

■ LOS ANGELES—Tony Bennett, on the eve of returning to America following a tour of the United Kingdom, revealed that Transatlantic has acquired British distribution rights to the Improv label, the company launched by Bennett, a year ago.

Musica (Continued from page 38)

might want to stock up on these as bonuses to good clients who will be travelling.

If not a gift, then like the Schwann catalogue, it seems feasible that "Musica" could be sold. The Discwasher Company of Columbia, Missouri, according to Jacobs, has ordered 3000 copies to be given to all visitors of their booth at the June Consumer Electronics Show in Chicago.

Leafing through the first edition of "Musica," some facts catch the eye. Alabama only has one city that broadcasts classical music, namely Huntsville—a place, curiously enough, famous within Alabama for its anti-Wallace stand. Neighboring Georgia on the other hand has five cities with classical music stations, including three in Atlanta. On the other side of Alabama, however, Mississippi brings up the U.S. rear guard: only one station and that in a place called Senatobia. The station in Senatobia, (pop. 3259 in 1960), WNJC, broadcasts only from 8:30 to 10 p.m. on Sunday night and has a radius of 37 miles. In the same area of weakness is Wyoming's sole station:

Laramies's KVWR. Though it broadcasts classical music three times a week for a total of six hours, it can only be heard in a radius of five miles!

A Positive Side

On the positive side, however, many states are surprising in the scope of classical music broadcasts. The reasonably small state of Wisconsin has no less than 15 classical municipalities with classical outlets. And Utah has five cities with reasonably powerful stations, each broadcasting much of the day. Of all the states California, predictably, takes the prize in number of cities broadcasting: 28, with New York totting up only a poor 19 localities. Of course New York City itself, with eight stations wholly or in part concerned with classical music, has the record for any city.

The guide, in short, is a good one and was needed. Everyone travelling can benefit from Jacobs' thorough study of the radio scene in the United States, and one can bet that this summer there will be more happier motorists, classical variety, than ever before.

ZZ Top Tour (Continued from page 4)

Behind the stage will be a three-dimensional panorama of the Texas prairies and the Sierra Madre mountains, created by five scrims 36' wide by 20' high. The scrims have been hand-painted by a team of 16 artists working in an aircraft hangar in Waco, Texas. Each scrim will be individually lit to allow effects ranging from a Texas sunrise to nightfall, complete with lightning in the mountains. The sound system for the tour will consist of 260 speakers, powered by amps capable of emitting 40,000 watts of power.

The stage crew for the tour will total 42 people, and it will take an estimated seven hours for all of them to assemble the stage in each city. The entire stage construction has been insured for \$10 million.

London Records' promotional support for this tour will also be the largest in its history. "This is quite obviously the largest project we've ever been associated with; it will be a tremendous affair," label president D.H. Toller-Bond told **Record World**. The label is now preparing a sampler LP drawn from the four ZZ top albums for distribution to radio stations and press, and will emphasize catalogue sales for the group until the release of the new ZZ Top album, now scheduled for late June. London plans

about 1000 dealer store tie-ins, according to Toller-Bond, as well as radio contests on both top 40 and progressive stations, and radio, television and print ads in tour cities. The entire London Records promotion staff is being flown to Texas for information sessions on the tour.

Ekke Schnabel

(Continued from page 4)

The appointment becomes effective Monday, May 3.

Schnabel has been part of the Polydor organization for several years. He served in the legal and business affairs department of Polydor, International in Hamburg, Germany, from 1972 to the time of his move to Polydor, Inc. in New York.

Schnabel will remain based in New York, sharing his time with the Phonogram, Inc./Mercury Records offices in Chicago.



Ekke Schnabel

First complete recordings:

I MASNADIERI
UN GIORNO DI REGNO
ATTILA - I LOMBARDI

NOW

IL CORSARO



Caballé, Carreras, Norman, Mastromei;
New Philharmonia Orchestra/Lamberto
Gardelli
6700.098 2LPs

PHILIPS

Philips Imports.
Because excellence is priceless.
A Product of Phonogram, Inc.



SOUL TRUTH

By DEDE DABNEY



■ **HOLLYWOOD: Personal Pick:** "Soul Man" — Calhoon (Warner-Spector). With their versatility on stage carried over on wax, this group's unique version of the Sam & Dave hit can only bring them the same reaction.

DEDE'S DITTIES TO WATCH: "I'm Gonna Let My Heart Do The Walking" — The Supremes (Motown); "Can't Stop

Groovin' Now, Wanna Do It Some More" — B. T. Express (Columbia); "Somebody's Gettin' It" — Ted Taylor (Alarm).

UP & COMING: "Song From M*A*S*H* (Disco)" — The New Marketts (Seminole).

Alonzo Miller, known throughout the Los Angeles area for having been on the air with KAGB-FM (Inglewood), has moved back home to the Bay Area. Miller, one-time announcer for KDIA-AM (San Francisco), is now the music director for KSOL-AM (San Francisco). He is holding down the afternoon drive-time slot. Billy King remains as program director.

WVON-AM (Chicago) has a new operations manager, Walt "Baby" Love. Love has been heard in the New York area and is taking over this station while E. Rodney Jones retains the program directorship.

On April 26 and 27 in Sacramento and Stockton, California a minor earthquake occurred when Harold Melvin and the Bluenotes appeared in front of a pleased audience along with a new group, Right Combination. The audience found that Melvin & Co. held the same magic as before the exit of Teddy Pendergrass. Right Combination has been appearing with Smokey Robinson, who would like them to continue with him, according to their manager, Don McLemore.

According to reliable sources, XSOL-AM (San Diego) had to change their call letters to XEAZ-AM because the Mexican government felt that the call letters should be changed due to the black format.

Having been with stations KAGB-FM (Inglewood) and KGFJ-AM (Los Angeles), Rick Holmes is now back on the air with KBCA-FM (Los Angeles).



Rose Banks is a new recording artist on Motown. Ms. Banks has been in the recording industry for approximately 10 years. Hailing from Valos, California, she and her family travelled from church to church under the name of the Stewart Four.

(Continued on page 50)

Who In The World:

The Commodores Are Happening

■ **LOS ANGELES** — Like many of the currently successful r&b/disco groups, the Commodores have actually been together since their school days in the late '60s. In this case it was The Tuskegee Institute in Alabama where the six men were music majors.

Originally performing as the Jays, with an all-girl back up group the Joyettes, they first came to national attention when on a benefit tour for the Institute. Their first professional engagement was at the famed Small's Paradise, N. Y., where their one night stand turned into a month's work.

Booked With Jackson 5

Motown creative vice president Suzanne de Passe first saw the group in 1970 and, after signing them to the label, immediately booked them on the first three Jackson Five tours. These early tours brought them before a wide audience and enhanced their popularity to the point that the first single, "Machine Gun," was a hit in both the U.S. and Europe.

Following the success of that first record, the Commodores have toured Europe, the Philippines and Japan. In the Philippines they performed before an audience of more than 400,000. They participated in the Tokyo Music Festival where their song "Slippery When Wet" won the top award as best song at the festival.

The group's current single "Sweet Love," from their album "Moving On," is close to gold status and reached the Top 10 on the RW charts. It is currently 27 after 23 weeks on the chart. They are presently in the studio cutting a new album scheduled for summer release. It is being co-produced by the Commodores and James Carmichael, writer of "Sweet Love."

The Commodores are Walter "Clyde" Orange, lead vocalist and drummer; Thomas McClary, guitar; Ronald LaPread, bass and trumpet; Lionel Richie, sax and tenor sax; William King, trumpet, and Milan Williams, keyboards, trombone, drums and guitar.

Cotillion Signs Lou Donaldson



Cotillion Records president Henry Allen has announced the signing of Lou Donaldson to a long-term exclusive contract with the label, distributed worldwide by Atlantic Records. "A Different Scene," the alto saxophonist's first album for the newly-reactivated Cotillion label (and the first new lp for the label), is set for national release on June 1. The record was produced at Groove Sound Studios in New York City by the team of John Brantley and Rick Willard, who also manage Donaldson. Pictured from left: John Brantley, Rick Willard, Lou Donaldson, and Henry Allen.

R&B PICKS OF THE WEEK

SINGLE  **TAVARES, "HEAVEN MUST BE MISSING AN ANGEL"** (Bull Pen Music Co./Parren-Vibes Music Co., BMI/ASCAP). Tavares has exploded with a disco natural, produced by Freddie Perren. A tune filtered with harmony and piano emphasis. Superb in beat, excellent in quality, it's perfect for strong chart action. Capitol PRO-8386.

SLEEPER  **THE MANHATTANS, "KISS AND SAY GOODBYE"** (Nattahnam Music/Blackwood Music, Inc., BMI). Devastating introduction enhances the lyrical concept along with the orchestration. Extracted from their latest lp, "Manhattans," they have come up with another hit. The Manhattans have put it all together once again. Columbia 3-10310.

ALBUM **THE TRAMMPS, "WHERE THE HAPPY PEOPLE GO."** Earth shattering rhythm forces are ear teasers on this Tom Moulton mixed lp. Oldies such as "Ninety-nine and A Half" bring out the intensity heard throughout an album destined to go gold. "Soul Searchin' Time" and the title cut are excellent, along with "Disco Party" and "Hooked For Life." Recorded at Sigma Sound Studios in Philadelphia. Atlantic SD 18172.



DISCO-MANIA

BOHANNON
Dance Your
Ass Off

DK 76919

STRUTT
Time Moves On

754206

TONY VALOR &
SOUNDS ORCH.
Ma Mo Ah

BR 55524

BRUNSWICK

DAKAR



THE R&B SINGLES CHART

MAY 22, 1976

MAY 22	MAY 15	
1	1	LOVE HANGOVER DIANA ROSS—Motown M 1392F
2	5	KISS AND SAY GOODBYE THE MANHATTANS—Columbia 3 10310
3	4	GET UP AND BOOGIE SILVER CONVENTION—Midland Intl. PB 10571 (RCA)
4	7	YOUNG HEARTS RUN FREE CANDI STATON—Worner Bros. WBS 81B1
5	2	MISTY BLUE DOROTHY MOORE—Moloco 1029 (TK)
6	3	MOVIN' BRASS CONSTRUCTION—United Artists XW775 Y
7	6	DISCO LADY JOHNNIE TAYLOR—Columbia 3 102B1
8	11	DANCE WIT ME RUFUS FEATURING CHAKA KHAN—ABC 12179
9	8	IT'S COOL THE TYMES—RCA PB 10561
10	13	I WANT YOU MARVIN GAYE—Tomlo 54262F (Motown)

11	12	I'LL BE GOOD TO YOU BROTHERS JOHNSON—A&M 1806
12	17	TEAR THE ROOF OFF THE SUCKER (GIVE UP THE FUNK)/P. FUNK PARLIAMENT—Casablanca NB 856
13	15	BORN TO GET DOWN (BORN TO MESS AROUND) MUSCLE SHOALS HORNS—Bang B 721
14	10	LIVIN' FOR THE WEEKEND O'JAYS—Phila. Intl. Z58 3587 (CBS)
15	14	HAPPY MUSIC THE BLACKBYRDS—Fantasy F 762
16	9	I'VE GOT A FEELING (WE'LL BE SEEING EACH OTHER AGAIN) AL WILSON—Playboy P 6062
17	24	OPEN SMOKEY ROBINSON—Tamla T 54267F (Motown)
18	22	MARRIED BUT NOT TO EACH OTHER DENISE LaSALLE—Westbound WT 5019 (20th Century)
19	23	THIS IS IT MELBA MOORE—Buddah BDA 519
20	27	FRI: ND OF MINE LITTLE MILTON—Glades 1734 (TK)
21	18	MORE, MORE, MORE ANDREA TRUE CONNECTION—Buddah BDA 515
22	29	THAT'S WHERE THE HAPPY PEOPLE GO THE TRAMMPS—Atlantic 3306
23	16	LOVE AND UNDERSTANDING KOOL & THE GANG—De-Lite DEP 1579
24	35	BARETTA'S THEME: KEEP YOUR EYE ON THE SPARROW RHYTHM HERITAGE—ABC 12177
25	20	BOOGIE FEVER SYLVERS—Capitol P 4179
26	19	HE'S A FRIEND EDDIE HENDRICKS—Tamla T 54266F (Motown)
27	25	YOU SEE THE TROUBLE WITH ME BARRY WHITE—20th Century TC 2277
28	26	PARTY DOWN WILLIE HUTCH—Motown M 1371F
29	32	RIGHT BACK WHERE WE STARTED FROM MAXINE NIGHTINGALE—United Artists XW752 Y
30	30	DO YOU WANNA DO A THING BLOODSTONE—London 5N 1064
31	43	SOPHISTICATED LADY NATALIE COLE—Capitol P 4259
32	41	COULD IT BE MAGIC DONNA SUMMER—Oasis 405 (Casablanca)
33	21	HEAVY LOVE DAVID RUFFIN—Motown M 1388F
34	38	DON'T STOP IT NOW HOT CHOCOLATE—Big Tree BT 16060 (Atlantic)
35	39	HUSTLE ON UP (DO THE BUMP) HIDDEN STRENGTH—United Artists XW733 Y
36	44	LET IT SHINE AL GREEN—Hi 5N 2306
37	40	TOUCH AND GO ECSTASY, PASSION & PAIN FEATURING BARBRA ROY—Roulette 7182
38	28	SPANISH HUSTLE FATBACK BAND—Event EV 299 (Polydor)
39	45	I GET LIFTED SWEET MUSIC—Wand WDS 11295 (Scepter)
40	55	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE LOU RAWLS—Phila. Intl. Z58 3592 (CBS)
41	47	GET OFF YOUR AHHH AND DANCE (PART I) FOXY—Dash 5022 (TK)

42	49	THE LONELY ONE SPECIAL DELIVERY—Mainstream MRL 5581
43	50	NIGHT WALK VAN McCOY—H&L HL 4667
44	42	SUNSHINE DAY OSIBISA—Island IS 053
45	48	SARA SMILE DARYL HALL & JOHN OATES—RCA PB 10530
46	31	MAKE YOURS A HAPPY HOME GLADYS KNIGHT & THE PIPS—Buddah BDA 523
47	60	WHO LOVES YOU BETTER THAN I DO ISLEY BROTHERS—T-Neck Z58 3360 (CBS)
48	34	CAN'T HIDE LOVE EARTH, WIND & FIRE—Columbia 3 10309
49	58	FOXY LADY CROWN HEIGHTS AFFAIR—Delite DEP 1581
50	36	YOU ARE BEAUTIFUL STYLISTICS—Avco AV 4664
51	—	YES, YES, YES BILL COSBY—Capitol P 4258
52	33	ALL IN THE FAMILY GENERAL JOHNSON—Arista 0177
53	61	IT'S GOOD FOR THE SOUL LUTHER—Cotillion 44200 (Atlantic)
54	63	CAUGHT IN THE ACT (OF GETTING IT ON) FACTS OF LIFE—Kayvette 5126 (TK)
55	59	EASY LOVIN'/WE GOT THE RECIPE BO KIRKLAND & RUTH DAVIS—Claridge 414
56	53	AIN'T NO PITY IN THE NAKED CITY PAT LUNDY—Pyramid P 8001 (Roulette)
57	64	ROCK ME EASY BABY ISAAC HAYES—ABC 12176
58	66	STROKIN' (PART II) LEON HAYWOOD—20th Century TC 2285
59	—	HEAR THE WORDS, FEEL THE FEELING MARGIE JOSEPH—Cotillion 44201
60	62	DOMINOES DONALD BYRD—Blue Note BN XW783 Y (UA)
61	—	SOMETHING HE CAN FEEL ARETHA FRANKLIN—Atlantic 3326
62	—	LOVE GRAHAM CENTRAL STATION—Warner Bros. WBS 8205
63	67	SING A HAPPY, FUNKY SONG MIZ DAVIS—Now N 10
64	—	SUNSHINE IMPRESSIONS—Curton CMS 0116 (WB)
65	—	SPIRIT OF '76 BOOTY PEOPLE—Calla CAS 110
66	69	YOU'RE JUST THE RIGHT SIZE SALSOU ORCHESTRA—Salsoul SZ 2007
67	71	I'M NOT IN LOVE DEE DEE SHARP—Phila. Intl. Z58 4778
68	—	CAN'T STOP GROOVIN B.T. EXPRESS—Columbia 3 10346
69	73	MOVIN' LIKE A SUPERSTAR JACKIE ROBINSON—Arista America P 7618 (Capitol)
70	72	I HOPE WE GET TO LOVE IN TIME MARYLYN McCOO & BILLY DAVIS—ABC 12170
71	—	WANNA MAKE LOVE SUN—Capitol P 4254
72	—	I'LL GO WHERE YOUR MUSIC TAKES ME JIMMY JAMES & THE VAGABONDS—Pye 71066
73	70	MYSTIC VOYAGE ROY AYERS UBIQUITY—Polydor PD 14316
74	—	L.A. SUNSHINE SYLVIA—Vibration VI 567
75	—	LET IT SHINE SANTANA—Columbia 3 10336

Copyright Revision

(Continued from page 3)

up process is now far behind schedule—as originally planned, the bill should just about be ready for full Judiciary Committee action. But the subcommittee is now only about a third of its way through the bill.

Plodding Pace

Committee insiders were speculating last week on the slow pace of the mark-up, saying they felt that Kastenmeier may be deliberately keeping the pace plodding. "They could debate this bill for two weeks" on the floor of the House, one aide said. "I think they want to wait till things get hot; when the other members start to get pressure to pass the bill as the end of the session nears, then something will happen."

As current wisdom has it, Kastenmeier would rather give the House only two or three days to debate the bill close to the end of the congressional term, effectively forestalling long floor colloquies and most last-minute amendments. "Sometimes the members have a tendency toward grammatical seances," as one observer put it.

Disputes

There is, though, some danger in the tack the subcommittee appears to be taking. Even after full House approval of the revision measure, the bill will almost surely have to go to conference with the Senate to iron out differences and then be passed again by both houses. The subcommittee is banking on the notion that everyone wants to see the revision bill passed this year, come hell or highwater, and that many of the outstanding disputes—which have kept the bill from becoming law for more than a decade—will somehow turn to smoke and blow away under the pressure of deadline. (Congress must pass the revision bill by the end of the year, which ends the 94th session of Congress, or else introduce the bill anew after the November elections and the inaugural.)

A Gamble

It's a big gamble, resting on Kastenmeier's confidence that he can control the bill from now through the floor of the House and then through the conference. The course of legislation through the two houses of Congress is—at best—an unpredictable process. Any number of unforeseen pitfalls could beset the bill and any trip could blow final passage of the proposed revision before the deadline. Apparently, the subcommittee is counting on nothing untoward happening between now and December.



THE JAZZ LP CHART

MAY 22, 1976

1.	BREEZIN' GEORGE BENSON—Warner Bros. WB 2919
2.	ROMANTIC WARRIOR RETURN TO FOREVER—Columbia PC 34076
3.	THE LEPRECHAUN CHICK COREA—Polydor PD 6062
4.	BLACK MARKET WEATHER REPORT—Columbia PC 34099
5.	REFLECTIONS OF A GOLDEN DREAM LONNIE LISTON SMITH & THE COSMIC EHOES—Flying Dutchman BDL1 1460 (RCA)
6.	CITY LIFE THE BLACKBYRDS—Fantasy F 9490
7.	MYSTIC VOYAGE ROY AYERS UBIQUITY—Polydor PD 6057
8.	TOUCH JOHN KLEMMER—ABC ABCD 922
9.	LOOK OUT FOR #1 BROTHERS JOHNSON—A&M SP 4567
10.	LAND OF THE MIDNIGHT SUN AL DIMEOLA—Columbia PC 34074
11.	BACK TO BACK BRECKER BROTHERS BAND—Arista 4061
12.	ODYSSEY CHARLES EARLAND—Mercury SRM 1 1049
13.	PRIMAL SCREAM MAYNARD FERGUSON—Columbia PC 33953
14.	OPEN YOUR EYES, YOU CAN FLY FLORA PURIM—Milestone M 9065
15.	TROPEA JOHN TROPEA—Marlin 2200 (TK)
16.	LIFE AND TIMES BILLY COBHAM—Atlantic SD 18166
17.	AURORA JEAN-LUC PONTY—Atlantic SD 18163
18.	I HEAR A SYMPHONY HANK CRAWFORD—Kudu KU 2651
19.	PLACES AND SPACES DONALD BYRD—Blue Note BN LA549 G (UA)
20.	FEELS SO GOOD GROVER WASHINGTON, JR.—Kudu KU 2451
21.	BRASS CONSTRUCTION United Artists LA545 G
22.	JACO PASTORIUS Epic PE 33949
23.	NEW YORK CONNECTION TOM SCOTT—Ode 77033 (A&M)
24.	THAT IS WHY YOU'RE OVERWEIGHT EDDIE HARRIS—Atlantic SD 1683
25.	PRESSURE SENSITIVE RONNIE LAWS—Blue Note BN LA452 G (UA)
26.	MAN-CHILD HERBIE HANCOCK—Columbia PC 33812
27.	MOONSHADOWS ALPHONSO JOHNSON—Epic PE 34118
28.	KOLN KEITH JARRETT—ECM 106465 (Polydor)
29.	LIVE OBLIVION, VOL. II BRIAN AUGER'S OBLIVION EXPRESS—RCA CRL2 1230
30.	SURPRISES HERBIE MANN—Atlantic SD 1682
31.	JOURNEY TO LOVE STANLEY CLARKE—Nemperor NE 433 (Atlantic)
32.	LEE OSKAR United Artists LA594 G
33.	SHAKTI WITH JOHN McLAUGHLIN Columbia PC 34162
34.	HARD WORK JOHN HANDY—ABC/Impulse ASD 9314
35.	SALONGO RAMSEY LEWIS—Columbia PC 34173
36.	THOSE SOUTHERN KNIGHTS THE CRUSADERS—Blue Thumb BTSD 6029 (ABC)
37.	IN THE LIGHT KEITH JARRETT—ECM 1033/34 (Polydor)
38.	MISTER MAGIC GROVER WASHINGTON, JR.—Kudu KUD0
39.	AMIGOS SANTANA—Columbia PC 33576
40.	HAVE YOU EVER SEEN THE RAIN STANLEY TURRENTINE—Fantasy F 9493

RECORD WORLD MAY 22, 1976



THE R&B LP CHART

MAY 22, 1976

1. **I WANT YOU**
MARVIN GAYE—Tamla T6 342S1
(Motown)
2. **MOTHERSHIP CONNECTION**
iPARLIAMENT—Casablanca NBLP 7022
3. **LOOK OUT FOR #1**
BROTHERS JOHNSON—A&M SP 4567
4. **DIANA ROSS**
Motown M6 861S1
5. **EARGASM**
JOHNNY TAYLOR—Columbia PC 33951
6. **BREEZIN'**
GEORGE BENSON—Warner Bros. BS 2919
7. **THE MANHATTANS**
Columbia PC 33820
8. **BRASS CONSTRUCTION**
United Artists LA545 G
9. **AMIGOS**
SANTANA—Columbia PC 33576
10. **STRETCHIN OUT IN BOOTSY'S RUBBER BAND**
BOOTSY'S RUBBER BAND—Warner Bros. BS 2920
11. **SILVER CONVENTION**
Midland Intl. 8K11 1369 (RCA)
12. **LEE OSKAR**
United Artists LA594 G
13. **RUFUS FEATURING CHAKA KHAN**
ABC ABCD 909
14. **WINGS OF LOVE**
TEMPTATIONS—Gordy G6 971S1
(Motown)
15. **CITY LIFE**
THE BLACKBYRDS—Fantasy F 9490
16. **LOVE & UNDERSTANDING**
KOOL & THE GANG—De-Lite DEP 2018
17. **SMOKEY'S FAMILY ROBINSON**
SMOKEY ROBINSON—Tamla T6 341S1
(Motown)
18. **FREE AND IN LOVE**
MILLIE JACKSON—Spring SPL 6709
(Polydor)
19. **MYSTIC VOYAGE**
ROY AYERS UBIQUITY—Polydor PD 6057
20. **WHERE THE HAPPY PEOPLE GO**
THE TRAMMPS—Atlantic SD 18172
21. **ODYSSEY**
CHARLES EARLAND—Mercury SRM 1 1049
22. **LOVE TRILOGY**
DONNA SUMMER—Oasis OCLP 5004
(Casablanca)
23. **FULL OF FIRE**
AL GREEN—Hi SHL 32097 (London)
24. **GRATITUDE**
EARTH, WIND & FIRE—Columbia PC 33694
25. **ROMANTIC WARRIOR**
RETURN TO FOREVER—Columbia PC 34076
26. **THIS IS IT**
MELBA MOORE—Buddah BDS 5657
27. **RASTAMAN VIBRATION**
BOB MARLEY & THE WAILERS—Island ILPS 9383
28. **DISCO-FIED**
RHYTHM HERITAGE—ABC ABCD 934
29. **DANCE YOUR ASS OFF**
BOHANNON—Dakar DK 76919
30. **YOU ARE MY STARSHIP**
NORMAN CONNORS—Buddah BDS 5655
31. **SALONGO**
RAMSEY LEWIS—Columbia PC 34173
32. **FAMILY REUNION**
O'JAYS—Phila. Intl. PZ 33807 (CBS)
33. **THIS MOTHERS DAUGHTER**
NANCY WILSON—Capitol ST 11518
34. **HE'S A FRIEND**
EDDIE KENDRICKS—Tamla T6 343S1
(Motown)
35. **COME AS YOU ARE**
ASHFORD & SIMPSON—Warner Bros. BS 2858
36. **HIGH ENERGY**
SUPREMES—Motown M6 863S1
37. **INSEPARABLE**
NATALIE COLE—Capitol ST 11429
38. **MISTY BLUE**
DOROTHY MOORE—Malaco 6351 (TK)
39. **MOVIN' ON**
COMMODORES—Motown M6 848S1
40. **THOSE SOUTHERN KNIGHTS**
THE CRUSADERS—Blue Thumb BTSD 6024 (ABC)

Disco File (Continued from page 24)

cally produced new albums out. Rawls' is "All Things In Time" (Philadelphia International), produced by **Gamble & Huff** with contributions from others in the Sigma Sound stable and containing a longer version (4:28) of one of my own current top 10 records, "You'll Never Find Another Love Like Mine"—though still not long enough to satisfy me. The album's other gem is a similar song called "This Song Will Last Forever" that's all about music and its place in our lives—delightfully sentimental (and a little self-congratulatory), it lists standards like "Tangerine" and "My Way" with "Wake Up Everybody" and "I Love Music." A beauty. Natalie Cole's second album is titled simply "Natalie" (Capitol) and goes even further to establish her as one of the sharpest, most exciting and versatile singers around right now. The opening cut, a sprightly "Mr. Melody," is the most likely to pick up disco play with its zippy scat singing, but don't overlook the absolutely stunning interpretation of "Good Morning Heartache" if you're into deep, slow songs. Produced by **Chuck Jackson** and **Marvin Yancy**.

John Davis' Monster Orchestra album is due out this week on Sam Records featuring six **Cole Porter** remakes (the best: "In the Still of the Night," "I Get a Kick" and, of course, "Night and Day") and two quite substantial originals that are the album's prime cuts, "Tell Me How You Like It" (5:16) and "I Can't Stop" (5:06). Frankly, I've had it with remakes, Cole Porter or not, but I know club audiences are still ready for sugary versions of standards and this should please them immensely. Buddah-distributed Pi Kappa has another disco instrumental album but in a different style—more New York eclectic than Philadelphia glossy. It's called "The Super Disco Band" by a group of the same name and while many of the cuts go on for some time to no apparent purpose, several are strangely attractive, notably a luscious "Clear Water" (6:31, the longest track), "Fire and Passion" and "A Song for You," which has some **Love Unlimited** overtones. Ariola America has issued a substantial package called, hopefully, "Big Dance Records in the Big Apple" and featuring the New York skyline on the back as well as these tracks: **Jackie Robinson's** "Movin' Like a Superstar" (the 4:24 disco version); **Polly Brown's** "Up in a Puff of Smoke" and "You're My #1;" "Do What You Feel," "Buckhead" and "Bad Luck" by the **Atlanta Disco Band**; "Sexy Lady" by **Jumbo 76** and "Pretty Maid" by the **Pretty Maid Company**.

FEEDBACK: Dick Acraman of Le Club in New York informs us that, at the request of Yankee Stadium and the New York Yankees, disco music supplied by Acraman and Le Club is being pumped into the Stadium and the locker rooms for all Yankee home games for use in all warm-up and break periods. George Steinbrenner of the Yankees reportedly wanted to do something new and boost players' morale and he felt top quality disco would work. Key track on Acraman's tape, which he'll be re-servicing every six weeks: **Paul Jabara's** "Yankee Doodle Dandy" . . . Warner Brothers has issued 12-inch pressings of **Miroslav Vitous'** excellent "New York City" and (on Chrysalis) **Lee Garrett's** incredibly strong "How Can I Be a Man." Both musts.

RECOMMENDED SINGLES: The batch this week includes a lot of new groups and a lot of obscure labels: like "Madison '76" by a Brooklyn group called **Venus** for whom **Jeff Lane** has whipped up a fine production with the clear intention of making the definitive record for the line dance (Columbia) . . . the **State Department** has my favorite group name this week and a song called "I'm Counting on You" (Sixth Avenue) that's real nice, even if the vocals don't entirely live up to the ornate, sparkling production **Van McCoy** has supported them with (long version: 6:33) . . . "APB's Theme (Chase The Pusher)" by the **All Points Bulletin** (on Little City Records, a D.C. label) is a perky, synthesized, very strange instrumental for specialized tastes as is an appropriately titled "Flashfever" by **Metropolis** (Nicetown, in Philadelphia) which is left field between Latin disco (or something like that) . . . back to normal with the **Chi-lites'** elegantly smooth, top-form "You Don't Have to Go" (Brunswick) at 4:46 one of their best in some time . . . and "Hungry" ("for your love") sung like she means it by **Sandy**, one assumes, of **Sandy's Gang** (Sunrise Records), written by **Patrick Adams** and **Fay Hauser**, co-produced by Adams and based on exactly the same music as "Making Love" which Adams also wrote and arranged for **Sammy Gordon & the Hip Huggers**; if you like one, you'll probably like the other, and "Hungry" has an instrumental version on its flip side of 4:33.

LOOKING FOR HITS?

CHECK US OUT . . .

"WHERE EVER YOU GO" Abet 9465

Skip Mahoney & the Casuals

"LET OUR MUSIC MAKE LOVE TO YOU" Excello 2345
Ureaus

"THERE WILL NEVER BE ANOTHER YOU" Abet 9464
Jesse Morrison

WATCH FOR THESE NEW SINGLES

"I LOVED ANOTHER WOMAN" Mankind 12025
Freddie North

"IT'S SUMMERTIME" Mankind 12024
Nazy

"THE FUNK LIES IN OUR MUSIC" Excello 2344
Ingram Family



Distributed by NASHBORO RECORDS

Excellorec Music Company

1011 Woodland Street
Nashville, Tennessee 37206
(615) 227-5081

Record World en Brasil

By OLAVO A. BIANCO

■ Acaba de ser aprobada el día y de Abril en Brasilia, por el "Consejo Nacional de Direito Autoral," la constitución del ECAD (Oficina Central de Arrecadación de Derechos." A partir de Enero del 1977, momentos en que esta oficina comenzará prácticamente a funcionar, las actuales Sociedades de Autores dejarán de funcionar en sus actuales gestiones, transformándose en intermediarias entre la oficina de la ECAD y el autor, para la distribución de los derechos recaudados. Según la misma fuente de información, las deducciones actuales que llegan hasta un 47% para las empresas recaudadoras por parte de las sociedades, el ECAD hará una deducción máxima de un quince por ciento, según lo ha informado su presidente **Carlos Alberto Direito**. Esto significará mucho para el autor, ya que en Brasil, como en otras partes, los pagos de derechos de ejecución son realizados directamente al autor por la sociedad a la cual pertenece.

Desde hace algunos días, la prensa de Sao Paulo ha estado comentando sobre la calidad de las músicas que son presentadas por la radio en general, así como declaraciones de discjockeys, directores de emisoras y responsables de programación musical en general. Se discute también el sistema de elaboración de las listas de ventas, las cuales son a su vez base para algunos programas y según criterio muy elástico y amplio, "lo que está vendiendo, es lo que la gente quiere escuchar por la radio." Hay también los que acusan a las empresas grabadoras de sacar producciones de baja calidad, por lo cual "no hay música que merezca difusión entre las novedades." Por coincidencia esto está sucediendo después de una modificación de la cadena radial líder de la audiencia radial. Por muchos años, Radio Nacional de Sao Paulo, de la Cadena Globo, mantuvo el primer puesto en

(Continued on page 45)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ El Instituto Nacional de Deportes de Panamá presentará el "Festival Internacional de la Canción Latino Americana" durante los días 17, 18 y 19 de Junio proximo, con la participación de 15 países. El evento estará organizado internacionalmente por **Pedro, Carlos y Mario Rigual** (Hermanos Rigual) y por **Willy Fernandez**, encargado de la organización del espectáculo en Panamá. **Los Hermanos Rigual** pueden ser contactados en el Apartado Postal No. 73-048, Mexico 12, D.F. La recepción

de material e inscripción de Interpretes será vigente hasta el día 28, del presente mes . . . Prorrogó su contrato con Phonogram de Argentina, el interprete y compositor **Macho Castaña**, que pudiera haber dado en extremo fuerte internacionalmente con los temas "Quieren Matar al Ladrón" y "Cara de tramposo" si hubiesen sido promocionados agresivamente. Según parece, Cacho retendrá la libertad de sus grabaciones en el exterior con el propósito de comercializar sus cintas a través de diferentes canales promocionales y distribuidores . . . El buen amigo **Alberto Caldeiro** me anuncia el proximo lanzamiento por CBS Argentina de un nuevo album de **Los Prados**, quienes disfrutaban de promoción en esa área, habiendo recibido ya con su primer elepe un disco de oro y tres de plata, El ultimo de estos con la canción "Y ahora estás arrepentida" de **Palito Ortega**. **Los Prados** también han recibido promoción en México, Peru y Estados Unidos. Al mismo tiempo, se planea una campaña promocional de caracter internacional para el duo **Flash**, a través de un nuevo larga duración que CBS Argentina pondrá en el mercado proxima-mente.



Los Prados

Vale la pena destacar ampliamente la nueva grabación Hispavox de **Bebu Silveti** con "Volare," (Modugno-Migliacci) "El Manisero," (Simmons) "Piel Canela," (B. Capo) "Vereda Tropical" (C. Curiel) y "El Amor es Azul" (Pop-Cour) entre otras. La grabación entra plenamente en la clasificación "disco" (discoteque) y en realidad no tiene nada que envidiarle a nadie. ¡Exitos Bebu! . . . Orbe lanza esta semana en Colombia un larga duración de **Emilce**, popular voz femenina que va logrando impacto. Muy bueno también en long playing de **Los Luceros de Oiba**, ganadores del "Primer Concurso Folclórico Colombiano" organizado por una importante empresa del país . . . Según parece, la ex primera voz de **Los Angeles Negros, Germain**, ahora radicado en Venezuela, es el solista del nuevo grupo **Los Luceros Blancos**. El tema que está recibiendo promoción en Venezuela es "Tu ya sabes como" en el sello Velvet . . .

Sergio y Estibaliz de España actuarán en televisión en Mexico, donde su interpretación de "Piel" está recibiendo promoción . . . **Tirso Paiz** va logrando impacto en Mexico en el sello Musart con el tema "Soñando Contigo." También va logrando buenas ventas este interprete en la costa oeste de Estados Unidos. Prorrogó su contrato con Fuentes el muy popular **Alfredo Gutierrez**, que actualmente está logrando impacto con música ranchera interpretada en su muy peculiar estilo . . . Fania será representanda en Belgica por la empresa Inelco Belgium e Inelco Nederland y por Aves Records & Tapes en Alemania, Austria y Suiza . . . Fué espectacular el exito de **Camilo Sesto** en el "Fiesta Palace" de Ciudad México, donde el español actuó por 10 días . . . Y ahora . . . ¡Hasta la próxima!

(Continued on page 46)

One of Salsa's Most Dynamic Voices

RETURNS!

PETE "EL CONDE" RODRIGUEZ!



"ESTE NEGRO SI ES SABROSO"

("THIS BROTHER IS MIGHTY TASTY INDEED")

FEATURING THE SMASH "SENTIMENTO"

PRODUCED BY LOUIE RAMIREZ

EXECUTIVE PRODUCER JERRY MASUCCI

AVAILABLE ON STEREO 8 TRACK & CASSETTES

THE POWER AND THE SENSUALITY OF

"EL CONDE"



LATIN AMERICAN HIT PARADE

Albums

Argentina

By CENTRO CULTURAL

1. **PARA PIEL DE MANZANA**
JOAN MANUEL SERRAT—RCA
2. **CORAZON, CORAZON**
JULIO IGLESIAS—CBS
3. **ENTRE GAUCHOS Y MARIACHIS**
LOS CANTORES DEL ALBA—Phonogram
4. **AMOR LIBRE**
CAMILO SESTO—RCA
5. **UN SOLO CORAZON**
LOS VISCONTI—Phonogram
6. **FLECHA JUVENTUD**
VARIOS—RCA
7. **SUPER EXITOS '76**
VARIOS—CBS
8. **INCONFUNDIBLES**
LOS WAWANCO—EMI
9. **UN DISCO PARA EL VERANO**
VARIOS—CBS
10. **ADIOS SUI GENERIS**
SUI GENERIS—Microfon

Brazil

By OLAVO A. BIANCO

1. **O GRITO INTERNACIONAL**
TRILHA DE NOVELA—Som Livre
2. **A VIAGEM INTERNACIONAL**
TRILHA DE NOVELA—Continental
3. **PECADO CAPITOL NACIONAL**
TRILHA DE NOVELA—Som Livre
4. **VAI FICAR NA SAUDADE**
BENITO DI PAUL—Copacabana
5. **EXCELSIOR A MAQUINA DE SOM**
VOL 4
DIVERSOS—Som Livre
6. **MARAVILHA DE CENARIO**
MARTINHO DA VILA—RCA
7. **FALSO BRILHANTE**
ELIS REGINA—Philips
8. **CLARIDADE (DEUSA DOS ORIXAS)**
CLARA NUNES—Odeon
9. **MINHA GENTE**
ROBERTO LEAL—RGE/Fermata
10. **CRITICA**
CYRO AGUIAR—Som Livre

Santo Domingo

By PEDRO MARIA SANTANA

1. **EMMANUELLE**
OLGUITA
2. **SECRETARIA**
MOCEADES
3. **BAKALA MANU MEME**
LA PANDILLA
4. **JAMAS**
CAMILO SESTO
5. **COMO ESTA SENOR LICENCIADO**
MARIA DORELL & ANDRES GARCIA
6. **EL FRUTERO**
DIMENSION LATINA
7. **AMOR LIBRE**
CAMILO SESTO
8. **EL AMOR**
JULIO IGLESIAS
9. **LAS MUCHACHAS**
EDDIE PALMIERI
10. **LA PRINGAMOSA**
WILFREDO VARGAS

Bakersfield, Cal.

By KWAC (Rene de Coronado)

1. **MORENA DE 15 AÑOS**
LOS FELINOS—Musart
2. **LUTO EN EL ALMA**
LOS TERRICOLAS—Discolando
3. **EL PAPELERO**
CONJUNTO TROPICAL CARIBE—Rovi
4. **NOMAS CONTIGO**
ALPHA—Musimex
5. **LA BANDA DEL CARRO ROJO**
LOS TIGRES DEL NORTE—Fama
6. **CARTAS MARCADAS**
RONDALLA FLORES LAGUNA—Gas
7. **PINTALO TODO DE AMOR**
CARLOS GUZMAN—Falcon
8. **QUE METIDA DE PATA**
ZORROS DEL NORTE—Musimex
9. **ANGELITOS NEGROS**
PASTELES VERDES—Gema
10. **BAKALA NANU MEME**
LA PANDILLA—Alhambra

Record World en Puerto Rico

By FRANKIE BIBILONI

La noticia bomba del año en nuestro ambiente farándulero fue el anuncio de la primerísima vedettecantante **Iris Chacón** de su boda con **Carlos Rosario**, su director musical. Sin decaer un solo instante, sigue **Yolandita Monge** brillando con el tema "Cierra los Ojos." Número que la tiene bien colocada tanto en la capital como en el interior. La formidable Orquesta de **Tommy Olivencia** ha logrado un sabroso arreglo a la melodía "Vengo del Monte," con la que rápidamente se colocan en el gusto del numeroso auditorio salsero. **Bobby Capo**, sonando fuerte en las emisoras con su éxito "Fuí más Leal."

Lo mismo que **Ismael Quintana** y su canción "Lo Que Estoy Viviendo" . . . La juvenil **Margie** mente en lugares preferenciales "Te Adoraré" . . . Con muchas posi bilidades de ser un "Jitaso" de largo metraje "Como un Duende" en interpretación de **Los Baby's** la pieza está interpretada excelentemente. . . **Chucho Avelanet** nos ha dicho que ahora es cuando va a poner en circulación un número de los que harán época, puesto que desea que su carrera cobre aires, todos triunfales. . . Por cierto, Chucho se está presentando en el Club Caribe del Hotel Caribe Hilton, con inusitado éxito. . . Acoplamiento perfecto de instrumentos y voces es lo que caracteriza al **Conjunto Candela**, estupendo grupo que hace gala de un estilo original y contagiosa alegríaailable.

Ocupan uno de los primeros lugares del Hit Parade con su creación de "Amor Pa' Que" . . . Con su estilo insuperable, **Wilkins** constituye uno de los cantantes que dejan una profunda huella entre el público. . . Su creación

de "Bella Sin Alma" se recordará por mucho tiempo. . . **Ismael Miranda**, el estelar interprete del genero "salsa" despunta ahora con el número "María Luisa," que se perfila como su próximo éxito de impacto. . . Vislumbrándose como un futuro hit "Lo Mismo Da," en interpretación de **Lissette La guapa** vuelve a mostrar el estilo con el que ha conquistado miles de admiradores. . . El **Gran Combo**, regresó de su gira por Estados Unidos, y tal como se esperaba, el éxito fue completo. Los muchachos llevaron por estos lugares su reciente grabación "Siempre Alegre," que se coloca como uno de los números más escuchados en la Radio. Violentamente y abarcando las plazas más importantes de nuestra isla, **Ednita Nazario**, da la gran sorpresa con el tema "Me está Gustando."

Como resultado de una intensa labor promocional, **Joe Velo** logró areparse con "Ven A Mí," al primer lugar de ventas en el Sello Yiznel, que dirige con mucho tacto comercial, el buen amigo **Nelson Velázquez**. . . Los miembros de la **Orquesta Corporación Latina**, están muy contentos por la forma en que son promovidas sus grabaciones, por lo que todo va viento en popa. . . La **Corporación** ha pegado duro en la discomanía con "Serenata Jibara."

La personalidad de la juvenil **Sylvette** es digna de admirarse en el Hotel Gerromar, donde los aplausos caen a sus pies merecidamente. . . La muchacha se apresta a grabar un nuevo elepé próximamente. . . Tremendo impacto el de las **Caribelle** con su nueva grabación "Secretaria" tema que se coloca como uno de los grandes prospectos de la (Continued on page 46)

Singles

Argentina

By CENTRO CULTURAL

1. **DAMA DE AZUL**
JOE DOLAN—Music Hall
2. **JAMAS**
CAMILO SESTO—RCA
3. **HOY TENGO GANAS DE TI**
MIGUEL GALLARDO—EMI
4. **QUIERO MORIR POR TU AMOR**
SABU—Microfon
5. **LA ULTIMA NIEVE DE PRIMAVERA**
F. MICALIZZI Y SU ORQ.—RCA
6. **DAMA DEL AMANECER**
MARIO ECHEVERRIA—EMI
7. **SEMAFORO ROJO**
JOSE AGUSTO—EMI
8. **COMO PRETENDES QUE TE QUIERA**
LOS IRACUNDOS—RCA
9. **EL PROFESOR DE VIOLIN**
DOMENICO MODUGNO—Microfon
10. **NUESTRA ESQUINA DE AMOR**
MARCELO DUPRE—Music Hall

New York

By EMILIO GARCIA

1. **AMOR LIBRE**
CAMILO SESTO—Pronto
2. **DEJARA**
JULIO IGLESIAS—Alhambra
3. **CIERRA LOS OJOS**
YOLANDITA MONGE—Coco
4. **POR CULPA TUYA**
KING CLAVE—Orfeon
5. **LA MUNECA**
ELADEO ROMERO SANTOS
6. **TE NECESITO TANTO AMOR**
ELIO ROCA—Miami
7. **CARINO MIO**
ROBERTO LEDESMA—Musart
8. **UNA CARTA**
LOS TERRICOLAS—Lamar
9. **EN SILENCIO**
TANIA—Pop Hits
10. **LA PICAZON**
LOS MELODICOS—Discolando

En Brasil (Continued from page 44)

popularidad, pero por razones de un accidente provocado por las lluvias de verano, la empresa radial tuvo que trabajar por un tiempo, muy por debajo de su potencia normal, con lo cual, Radio TUPI de Sao Paulo saltó al primer puesto. Hoy la disputa por esta posición cimera es muy seria. Como detalle adicional, ambas emisoras alcanzan todo el territorio brasileño cuando operan en condiciones normales.

Martinho Da Vila (RCA) en Europa presentándose en España, Italia e Inglaterra. . . **Morris Albert** estará presente en el "Musical Mallorca," con música de **Augusto Martelli** en Inglés. Recibirá un homenaje en la noche final, cuando interpretará el standard internacional "Dime" ("Feelings"). En Brasil ya fué lanzado su nuevo long playing y una de las músicas, precisamente lanzada también en Estados Unidos en su tercer "single" titulada "She's my Girl" ha recibido una gran acogida y figura como tema de una novela de la Cadena Globo de Televisión. . . **Arnaud Rodrigues** (sin **Chico Anisio**) firmó con RCA. El año pasado, ambos tuvieron un hit grande en Europa cuando grabaron como "Baiano e Os Novos Caetanos, la música titulada "Vo Bate pa

Tu" . . . **Carmen Silva** y **Marcio José** concursarán en el Festival de Música de Panamá.

La fecha para que la WEA de Brasil pueda comenzar a distribuir su producto, no podrá aparentemente ser Julio próximo, como se esperaba. El actual distribuidor, Gravacoes Eletricas (Continental) seguirá por mucho tiempo. . . **Sergio Reis** (RCA) ya tiene todos los planes hechos para la producción del filme con el título de uno de sus grandes éxitos "O Menino da Porteira." Las filmaciones comienzan en Mayo. . . **Shirley MacLaine** estará en Junio en Brasil para realizar el mismo espectáculo que presentó en Europa. . . **Wando** (Beverly) mantiene una sonrisa muy larga debido a su actual éxito con "Moca" en Argentina, Francia y Alemania. Dentro de algunos meses su hija tendrá un hermanito. **Wando** ha tenido espectacular éxito en la "Catedral del Samba" de Sao Paulo.

Roberto Carlos (CBS) recibió del gobierno brasileño la "Ordem de Rio Branco" por sus servicios prestados a la música popular. Al mismo tiempo, desmiente los comentarios sobre su separación, originados cuando se le vió cenando en Roma con la estrella de cine **Ursula Andres**.



THE SINGER
CHEO FELICIANO—Voyo JMV 48

Con el respaldo de brillantes músicos salseros, el gran interprete ritmico Cheo Feliciano ofrece aquí un repertorio muy vendedor. Se destacan "Domitila" (Curet Alonso), "Incomparable" (Jimenez), "No Vuelvo Más" (R. Blades-Cedeño) y "Es muy Fácil" (R. Blades).

■ Superb salsa musicians back outstanding performer Cheo Feliciano in a very saleable package. "Felicitaciones" (C. Alonso), "Enamorado" (D.R.), "Poco a Poco" (D.R.) and "Salsaludando" (C. Alonso).



MARIO PERALTA
Rose 598R-6415

Hermoso instrumental en el cual Mario Peralta prueba sus grandes habilidades al bandoneón. Gran repertorio que venderá por siempre! "Cuando Vuelva a tu Lado" (M. Grever), "Killing Me Softly" (Gimbel-Fox), "More" (Ortolani-Oliveiro), "The Way We Were" (M. Hamlish) y "Somos Novios" (Manzanero).

■ Great instrumentals in which Mario Peralta proves how great he is at the bandoneon. Arrangements by Skip Lane. "Where Is the Love" (McDonald-Salter), "It's Impossible" (Manzanero), "Godfather's Theme" (N. Rota), "Tie a Yellow Ribbon Round the Ole Oak Tree" (Levine-Brown) and "What a Difference a Day Makes" (M. Grover).



LOS SOBRINOS DEL JUEZ
THE JUDGE'S NEPHEWS—Audio Latino ALS 5000

Con "Vuelve conmigo Amor" (Santiago) pegando fuerte en Latinoamérica, Los Sobrinos del Juez se lucen interpretando en gran manera un muy vendedor repertorio integrado por "Glorioso San Antonio" (Antonio Carlos Jocaffi), "Novios" (Oliva-Valdés-A. War-Arguelles-Fundora), "Quiero Hacerte Feliz" (A. War-M. War) y "Qué falta de Respeto" (A. Torres). Album totalmente bilingüe!

■ With "Without your Tender Love" (Santiago-T. Fundora) smashing all over Latin America and Europe, The Judge's Nephews are also great performing "Lovers" (Olivia-Valdés-M. War-A. Arguelles), "A Song for You and Me" (A. War-M. War), "From Me to You" (O. Valdés) and "Glorious San Antonio" (Carlos-Jocaffi). Totally bilingual package!



CANTA PARA RECORDAR
VICENTE FERNANDEZ—Coytronics CYS 1450

El ídolo ranchero de Mexico, Vicente Fernandez en un repertorio que venderá por siempre. Bellas interpretaciones de "Preciosa" (R. Hernández), "Te Quiero" (A. Lara), "Sabrás que te quiero" (Teddy Fregoso), "Dos Almas" (Don Fabian) y "Amar y Vivir" (Consuelo Velasquez).

■ The ranchera idol of Mexico, Vicente Fernandez in a package that will sell forever. Superb performances of "Dos Almas" (D. Fabian), "Asi" (M. Grever), "Vuelve" (Pablo y Carlos Martínez Gil), "Nosotros" (Pedro Junco Jr.) and "Preciosa" (Hernandez).

En Puerto Rico *(Continued from page 45)*

temporada . . . La interpretación de "You Are Beautiful" de Stylistics con gran demanda en el mercado.

De Barry White podemos decir que todo lo que este señor produce es venta sebuero por acá. Su

más reciente sencillo "You See The Trouble With Me," disco que capitaliza muy buenas ventas . . . La española Estrellita radicada en México inicia fuerte etapa ascendente en nuestro mercado musical . . . ¡Y ahora hasta la próxima!

KGB Beacon Bash



MCA recording artists KGB surfaced for a party before their engagement at the Beacon Theatre on May 2. Pictured from left are: George Lee, MCA, New York, vice president; Lou Cook, MCA vice president, administration; Greg Sutton, KGB; Ben Schultz, KGB; Ray Kennedy, KGB; Mike Maitland, MCA Records president; Carmine Appice, KGB; Barry Goldberg, KGB; Bob Davis, MCA vice president, artist acquisitions.

RadaDara, Daniels Renew Agreement

■ LOS ANGELES — RadaDara Music has renewed its publishing affiliation with Charlie Daniels, it was announced by Don Rubin, president. In a multi-year contract, Daniels' new material will be co-published by RadaDara and Hatband Music, which is co-owned by Daniels and his personal manager, Joe Sullivan.

In revealing the re-signing, Rubin also said that RadaDara headquarters have been shifted from the east coast to Zuma Beach, California, and that Ruby Mazur will continue as its west coast professional manager. RadaDara will be located at 29775 Pacific Coast Highway, Zuma, Cal. 90265; phone: (213) 457-3804.

Nuestro Rincon *(Continued from page 44)*

Instituto Nacional de Deportes of Panama will present the "International Song Festival" June 17-19, with the participation of 15 countries. The event is internationally organized by Hermanos Rigual and nationally by Willy Fernandez. Hermanos Rigual can be contacted at P.O. Box 73-048, Mexico 12, D.F. Entries will be accepted until May 28th . . . Cachó Castaña from Argentina re-linked with Phonogram, obtaining permission from the label to control the exploitation of his tapes out of Argentina by himself. His smash hits in Argentina, "Quieren Matar al Ladrón" and "Cara de Tramposo," could easily make it big in Latin America, but a lack of aggressiveness in promotion is not helping the situation . . . Alberto Caldeiro from CBS, Argentina informed of the release of a new album by Los Prados, which is starting to move nicely in Peru, Mexico and the States. They were awarded with a gold record and three silver plated records in Argentina for their previous success with their first album. Their performance of "Y ahora estás Arrepentida" (Palito Ortega) was a smash several months ago in Argentina. CBS is also releasing a new album by the popular duo Flash that will be heavily promoted in Latin America.

Hispavox released an album by Bebu Silveti containing great hits such as "Manisero," "Vereda Tropical," "A Taste of Honey," "Volare" and others. This "disco" album is a masterpiece. Arrangements and orchestrations were by Bebu . . . Orbe is releasing this week in Colombia a new album by popular singer Emilce. Also on this label is an album by Los Luceros de Oiba, winners of the "First Contest of Folklore Music," recently sponsored in Colombia by a very prestigious national enterprise . . . It seems that Germain, previously with Los Angeles Negros, is now a member of Los Luceros Blancos, released by Velvet in Venezuela. The tune that is being promoted is "Tu ya sabes como" . . . Sergio and Estibaliz from Spain are expected for performances on TV in Mexico. "Piel" by this duo is enjoying good air coverage in the Mexican territory . . . Tirso Paiz is selling nicely in Mexico with "Soñando Contigo." He is also enjoying good promotion on the west coast . . . Popular accordion player from Colombia Alfredo Gutierrez re-linked with Fuentes . . . Fania has just completed the signing of two major licensing agreements in Europe. Inelco Belgium/Inelco Nederland will represent the Fania Records catalogue in Belgium and Aves Records & Tapes, West Germany will represent the Fania catalogue in Germany, Austria and Switzerland . . . Camilo Sesto's performances for 10 days at the Fiesta Palace in Mexico were a complete success.

Garland Jeffreys: Building On Assets

■ NEW YORK — Performers are sometimes their own worst enemies. An attitude of conceit that communicates itself to an audience is destructive unless carefully channelled for specific effect. And although Garland Jeffreys has been playing to New York club audiences for more than five years, through the course of two record contracts, pulling considerable critical attention as both a songwriter and performer, an air of over self-confidence has prevented his career from fully blossoming.

At Reno Sweeney recently, Jeffreys showed signs of easing up on the effected mannerisms of his performing style. He would still do best omitting the "cute" props spaced throughout his show. His singing, however, and the two-guitar arrangements — featuring Alan Friedman on electric guitar — are strikingly bold. His songs, whether heard five years ago or new, etch out very real scenes of contemporary city life.

Most obvious during the Reno Sweeney set, though, was the improved quality and control of Jeffreys' voice. He is excellent as an r&b singer, as a rock and roller and unquestionably one of the finest reggae singers around. His interpretation of Bob Marley's "No Woman No Cry" is a serious rival to Marley's own; and the emotional level attained with an original reggae tune turned the "Paradise Room" into a Jamaican revival meeting. It was a stunning moment.

Jeffreys obviously feels that he knows the best path to follow in building his career. He apparently promoted the Reno Sweeney date himself, with posters and radio spots saturating the city. That kind of confidence is what keeps him writing and performing. Tempered just a bit when he is in front of an audience, it could become an additional asset rather than a liability.

Ira Mayer

RCA Signs Silverado

■ NEW YORK—RCA Records has signed a new vocal duo, Silverado, it was announced by Mike Berniker, division vice president, popular artists & repertoire.

Silverado is comprised of Buzz Goodwin, who plays guitar and sings harmony, and Carl Shillo, who doubles on guitar and harmonica and sings lead.

Silverado's first RCA Records album, titled "Silverado," was produced by Rick Jarrad and is scheduled for June Release. Nine of the 10 songs on their debut lp were written by Silverado themselves.

FBI Seizes Tapes

■ TALLAHASSEE, FLA. — Howard Counts, operator of a tape distributorship known as HOWCO at 230 Blountsville Road here, was released on a \$25,000 recognizance bond following his arrest by FBI agents on charges of criminally infringing copyrighted sound recordings.

The federal agents had raided the HOWCO premises and seized more than 25,000 allegedly pirated eight-track tapes from the building.

Matthews Bows Firm

■ LOS ANGELES — Melva Matthews has announced the formation of Melva Matthews Management Company. She has signed Canadian folk and country singer Ian Tyson for exclusive management in all areas.

Ms. Matthews was vice president of Jack D. Johnson Talent for five years.

Dutton To Publish Martin Charnin Book

■ NEW YORK — Writer/composer Martin Charnin has written his first book, "The Giraffe Who Sounded Like Ol' Blue Eyes," to be published by E.P. Dutton in the fall of '76, it was announced by Agnes Tracy Kelliher, general manager of Edwin H. Morris & Co., Inc., publisher of Charnin's music.

Charnin's book is a theatrical allegory about a giraffe who discovers he can sing, only to find himself unable to land a contract because he sounds exactly like Ol' Blue Eyes. The 48-page book contains illustrations by Kate Draper.

Lee Joins Curtom

■ LOS ANGELES — Ken Lee has joined Curtom and Gemigo Records as crossover promotion man.

Wolk to Private Stock

■ NEW YORK—Nate Wolk has been added to the field promotion staff of Private Stock Records, based in Minneapolis, it has been announced by Noel Love, vice president of promotion for the label. Wolk will report directly to Howard Rosen, Private Stock's director of promotion.

Three from Mercury

■ CHICAGO—Phonogram, Inc./Mercury Records has announced the release of three debut albums for the month of May. They are: "The Runaways," by the five-girl southern California group of the same name, produced by Kim Fowley; "Nightflight" by Gabor Szabo, and "Howlin' Wind" by Graham Parker, backed by the Rumour.



By MICHAEL CUSCUNA



■ A&M has signed Gato Barbieri. Meanwhile, A&M Horizon is readying a Jimmy Owens album with Coleridge Perkinson producing, a live Dave Brubeck reunion quartet album and Charlie Haden's duet album with Hampton Hawes, Keith Jarrett, Alice Coltrane and Ornette Coleman . . . New from Strata-East is a Heath Brothers album entitled "Marchin' On," with an amazing Jimmy Heath suite, "Smilin' Billy Suite," taking up side two. Also on Strata-East is baritone saxophonist Charles Davis' first album as a leader, with Ronnie Matthews and Louis Hayes among the participants.

Paul Bley's Improvising Artist label is continuing with a Dave Holland-Sam Rivers duet album set for future release . . . Bob James has produced Freddie Hubbard's new set for Columbia and preparing to begin Hubert Laws' first for the label . . . July will be Blue Note month, with new albums by Bobby Hutcherson, Carmen McRae, Marlena Shaw, Eddie Henderson and Donald Byrd, as well as 10 more reissues . . . The Savoy reissue program continues in June with five more albums, including a Dexter Gordon set.

A series of benefit jazz concerts at the United Nations International School in New York began on Sunday afternoon May 9 with Joe Lee Wilson, followed by Ahmad Jamal on May 16 and Leone Thomas on May 23 . . . Jimmy Heath's "Afro-American Suite of Evolution" premiered with a 35 piece orchestra at Town Hall in New York on May 1 . . . The Alvin Ailey Dance Company's May schedule includes many Ellington works such as "The Mooche," "Liberian Suite," "Night Creature," "Caravan," "Echoes In Blue" and "Reflections in D" . . . The Darius Brubeck sextet has splintered into two groups: a quartet with Danny Brubeck and Jerry Bergonzi and an unusual trio with Darius and Perry Robinson . . . Tenor saxophonist Clifford Jordan has signed with Muse Records, a label for which he will also be doing some producing . . . A second set of Verve reissue double albums will be ready by July . . . McCoy Tyner's next album will be recorded with his working group, which is currently on tour.

Flying Dutchman has issued "Scott Joplin-Interpretations '76" by pianist Mike Wofford and "Sometime Other Than Now" by Steve Marcus' Count Rock Band. The Wofford album features the pianist solo and trio, playing and improvising off of several Joplin compositions from "Treemonisha." The Marcus album features the writing, arranging, producing and playing talents of guitarist Steve Khan . . . A June tour is set up for Jan Garbarek's first appearances in this country with Keith Jarrett, Charlie Haden and various string orchestras in each city. The group will perform selections from the new ECM Garbarek-Jarrett collaboration. In St. Paul, they will remain in residence for one week, performing a variety of other orchestral works.

The next Bethlehem release will include albums by Duke Ellington, Carmen McRae and a blues anthology. The Ellington material dates back to 1956 and includes the original version of Strayhorn's "Upper Manhattan Medical Group" . . . Springboard has launched its new label with a four album release by Ahmad Jamal, saxophonist Hadley Caliman, George Muribus and Flip Nunez. The label's name is Catalyst. Future releases will include Sonny Stitt, Gary Bartz and Ron Jefferson . . . Herbie Hancock is recording his next this month . . . A new Little Jimmy Scott album is to be issued by Savoy soon . . . Brazilian percussionist Mayuto and arranger Wade Marcus have signed with Impulse and are working on albums for summer release.

Watt Records has released its fourth album, "The Hapless Child," by Michael Mantler with words from Edward Gorey. The musicians include Robert Wyatt, Carla Bley, Steve Swallow, Terje Rypdal and Jack DeJohnette. Also coming in the near future on Watt are a Michael Mantler album with words by Harold Pinter and a Carla Bley solo album . . . Arhoolie's latest release is headed by a spectacular new Clifton Chenier album with his working band, entitled "Bogalusa Boogie." Chenier's playing, singing and band have never sounded so strong and tight. There's also a blues album by J.C. Burris.

Believe it or not, "Waltzing Matilda" has been officially proclaimed the national anthem of Australia . . . Open Door recording artist Ken Munsen will appear at the Jam Crib Record Shop in Stamford, Connecticut on May 31 to break the existing record for playing the flute continuously. The record, according to the Guinness Book of World Records, is 40 hours.

JAPAN

コンフィデンス

IN CONJUNCTION WITH ORIGINAL CONFIDENCE, JAPAN'S LEADING MUSIC TRADE PUBLICATION

■ Tokyo Music Festival Foundation has announced finalists for the fifth Tokyo Music Festival International Contest. The festival will be held at the Imperial Theater (Teikoku Gekijo) in Tokyo on June 27. The festival is now appraised as one of the world's most famous events, and is characterized as a "music festival for professionals," based on two requirements for entrants: the ownership of copyright is open and participating songs must be registered through a Japanese music publisher, production or record company.

Basic Awards are 1) The Grand Prize (a trophy and 3 million yen), 2) The Golden Award (a trophy and 1 million yen), 3) The Silver Awards (trophies and prizes of 1.2 million yen—.6 million each) and 4) The Bronze Awards (trophies and prizes of 0.9 million yen—.3 million each).

In addition to the Basic Awards, the Foundation will present Special Awards consisting of a Best Performer's Awards, a Composer's Award and an Arranger's Award. All the songs and performers will be introduced throughout Japan, backed up by the Tokyo Broadcasting System (TBS), which will broadcast the festival live over radio and television.

The finalists are as follows: "Mr. Melody" (Natalie Cole, U.S.A.), "Aimer" (Isabelle Aubret, France), "Running Around With The Boys Again" (Daniel Boone, England), "Piangerei" (Valentina Greco, Italy), "Joyful Arirang" (Kim Sang-Hee, Korea), "For You" (Su Shifrin, England), "Dove Volano I Gabbiani" (Lara Saint Paul, Italy), "You've Got Me To Hold On To" (Tanya Tucker, U.S.A.), "Une Maison Apres La Mienne" (Veronique Sanson, France), "Let Your Love Flow" (Bellamy Brothers, U.S.A.), "Bring Your Sweet Stuff Home to Me" (Pointer Sisters, U.S.A.), and "Hurlevent" (Dave, Netherlands).

In addition, three songs which have successfully passed the national contest held on June 20, will participate in the international contest.

Tokuma Records recording artist Hiroshi Itsuki is scheduled to perform at the main hall of the Las Vegas Hilton Hotel on August 1-2. It is the first time that a Japanese artist will have a show at the main hall in Las Vegas.

Victor Musical Industries has completed the recording of disco version of "Sukiyaki," which was a U.S. hit in the early '60s.

Nippon Columbia Records is undertaking a rock campaign, aiming at the extensive sales of the products of ABC Records, the distribution rights to which Columbia has recently acquired. As the results, Joe Walsh's album, "You Can't Argue With A Sick Mind," and Rhythm Heritage's single, "Theme From S.W.A.T.," have showed favorable chart success.

CANADA

By LARRY LeBLANC



■ TORONTO — New RCA signing with Carroll Baker has resulted in the immediate release of two releases—the hit "I've Never Been This Far Before," released previously on the Gaiety label, and "Tonight With Love." Both singles were produced by Don Grashey and Chuck Williams . . . New Shawne Jackson single for RCA is "Along For The Ride," produced by Domenic Troiano . . . The very first French single for A&M is "Toi Toi," produced by Bill Hill . . . New Homemade Theatre single

on A&M is "Disco Tech" . . . The April Wine Maritime portion of their national tour will also feature Thunderbug.

Ian Thomas is close to pacting with Chrysalis for the U.S. and U.K. . . . Valdy has completed his next A&M lp at Little Mountain Sound with Claire Lawrence producing . . . Casino artist Bim preparing ma-

(Continued on page 49)

ENGLAND

By RON McCREIGHT

■ LONDON—The Rolling Stones are hitting the national headlines since commencing their first European tour in three years. Unlucky ticket applicants are being given 25p (46¢) discount vouchers for the "Black & Blue" album. Mail-out figure for the vouchers stands at 850,000! The Stones play six nights at our biggest indoor venue at Earls Court as part of a 39 date tour.

Bill Curbishley has officially been appointed as The Who's manager a year after resigning from Track Records. Curbishley already looks after Roger Daltrey, his partner in Goldhawk Productions, the company which records Steve Gibbons Band, Chris Neal, and Law. Meanwhile, The Who have named their series of soccer stadium concerts "Socker Rockers." Opening show is at the Charlton Stadium in southeast London and Widowmaker is a late addition to the bill.

Gallagher & Lyle are on the road with other A&M artist Chris De Burgh and both acts are promoting strong new singles. G&L follow up their "I Wanna Stay With You" hit with another track from the "Breakaway" album—"Heart On My Sleeve," while De Burgh offers "Patricia The Stripper." The show plays the Hammersmith Odeon on May 28th and visits every major city around the country. The Chanter Sisters are set to support Daryl Hall & John Oates on their British tour which commences on May 19th and plays the New Victoria on March 26-27.

Barry Manilow was welcomed at a lunch party hosted by Arista's Tony Roberts at the Portman Hotel. Manilow's "Tryin' to Get The Feeling" single has been reactivated and his promotional visit here, which included an appearance on the all-important "Top Of The Pops," could give him his first British hit single since "Mandy."

London's commercial music station Capital Radio comes out on top of a recent JICRAR rating survey with an increase of over half a million listeners daily. Their total weekly figure represents a 24 percent increase giving them a total of 21 percent of the total audience.

RCA is launching new teenybopper group Buster with a massive marketing and promotion campaign involving a mail-out of 75,000 flimseys of their first single, titled "Sunday." Commercial radio advertising, posters, stickers, etc. are other features of the campaign for Buster, formerly known as The Main Attraction in their home town of Liverpool.

Capricorn, Polydor Intl. Pact



Frank Fenter, executive vice president of Capricorn Records, has announced the signing of a long-term agreement with Polydor International for foreign distribution of Capricorn product. The new agreement, which replaces the existing Capricorn-Polydor arrangements for the U.K. and Holland, covers all world markets except the United States, Canada, Scandinavia, Spain, Italy, Japan, New Zealand and South Africa. The first product to be released under the new agreement is Elvin Bishop's "Fooled Around and Fell In Love." Shown above at Polydor International's headquarters in Hamburg, Germany, where the signing took place, are, from left: Mike Hales, director of popular music management at Polydor International; Fenter; J. Dieter Bliersbach, senior vice president of Polydor International; Udo von Stein, Polydor International lawyer.

JAPAN'S TOP 10

SINGLES

1. BEAUTIFUL SUNDAY
DANIEL BOONE—Discomate
2. AI NI HASHITTE
MOMOE YAMAGUCHI—CBS/Sony
3. WAKATTE KUDASAI
AKIRA INABA—Discomate
4. O MARIJANA/BEAUTIFUL SUNDAY
SEIJI TANAKA—Victor
5. HARUICHIBAN
CANDIES—CBS/Sony
6. MOMEN NO HANDKERCHIEF
HIROMI OHTA—CBS/Sony
7. MIRAI
HIROMI IWASAKI—Victor
8. KOI NO SEESAW GAME
AGNES CHAN—Warner Pioneer
9. OYOGUE TAIYAKIKUN
MASATO SHIMON—Canyon
10. HATACHI NO BINETSU
HIROMI GO—CBS/Sony

ALBUMS

1. SHOTAIJO NO NAI SHOW
YOSUI INOUE—For Life
2. JUNANASAI NO THEME
MOMOE YAMAGUCHI—CBS/Sony
3. COME ON OVER
OLIVIA NEWTON-JOHN—Toshiba EMI
4. PRESENCE
LED ZEPPELIN—Warner Pioneer
5. SANNENZAKA
GRAPE—Warner Pioneer
6. SARABA NATSU NO HIKARIYO
HIROMI GO—CBS/Sony
7. AKAI GIWAKU
MOMOE YAMAGUCHI—CBS/Sony
8. COBALT HOUR
YUMI ARAI—Toshiba
9. AMIGOS
SANTANA—CBS/Sony
10. NEGAI
KOSETSU MINAMI—Crown

Stevens Stops By



Canadian singing and television artist Suzanne Stevens, who made her U.S. album debut on Capitol Records this week with "Love's The Only Game In Town," stopped by Record World's west coast offices to talk about the lp and her Canadian success, including a recent Juno Award. Pictured are from left: RW VP Lenny Beer; Suzanne Stevens; RW's Mike Harris; Bruce E. Garfield, Capitol's national publicity manager; and Bill Bannon, Capitol Canada's national promotion manager.

Canada (Continued from page 48)

terial to record another lp this summer with Claire Lawrence producing . . . Axe's Gail Dahms is laying groundwork for her stage show under the direction of manager/label chief Greg Hambleton . . . UA national promo rep Allan Matthews has produced a disco lp compiled from United Artists and Blue Note lines . . . New Shirley Eikhard single will be a Fleetwood Mac tune, "Say You Love Me," with production by Michael Jackson . . . Producer Harry Hinde recently at RCA studio in town completing sides for Robin Moir, Gloria Kaye, the Mighty Pope and Flavor Manor . . . Also working at the RCA studios has been the Laurie Bower Singers, Franco Gallilli and George Olliver.

New RCA sales manager for Alberta, Saskatchewan and Manitoba is Jim Fotheringham, to be based in Calgary. Also added to RCA is Jim Maxwell, who will handle sales and promotion for Manitoba and is located in Winnipeg . . . New Airlift single for RCA is a remake of The Rolling Stones, "Tell Me," produced by Ian Guenther and Willi Morrison . . . First single for the Good Brothers on RCA is "That's The Kind of Man I Am" . . . The first Marilyn Jones lp, "They Don't Play Our Love Song Anymore," and single, "Small Town Talk," has been issued by United Artists in coordination with the Canadian Talent Library. Producer of the lp, recorded at Phase I, is Milan Kymlicka.

Capitol Records has founded an unexpected winner in CHUM-AM (Toronto) talk host John Gilbert's recording of Melba Montgomery's country hit "No Charge." It turns out that the disc is one of the strongest CanCon discs for the label in years. Producer is Harry Hinde . . . CHUM-FM featured a two hour reggae special, co-hosted by Hedley Jones and David Pritchard. The show featured releases by Bob Marley and the Wailers, Toots and The Maytals, the Heptones and Burning Spear . . . Attic's Ken Tobias was featured in a special concert at the University of Toronto School with Tobias performing as both a solo performer and with his band.

Joe Mendelson gave an unusual farewell to Canadian audiences— from the stage of Massey Hall. The infamous Mendelson has gone off to Los Angeles to seek fame and fortune . . . WEA is putting a big promo push behind ex-Motherlode member William Smith's debut lp, "A Good Feeling."

CONCERT REVIEW

Santana Returns Triumphant

■ Ever since Astaire and Rogers were "doin' the Continental," fads in Latino music have come and gone with frightening rapidity. From the tango to the chacha to today's Salsa beat, the public has always been quick to embrace (and quick to discard) earthy Spanish music.

The notoriously fickle rock audience, however, has managed to establish at least one indisputable Chicano/rock star. Performing at New York's Beacon Theater recently, Carlos Santana and his band (Columbia) proved, once again, that their music can easily survive the audience's (and the performers') flights of fancy.

The hour plus set was a carefully constructed and wholly exciting blend of old and new material. Classics such as "Black Magic Woman" were anticipated crowd pleasers; but getting equal response were the new, and disco-like, "Dance Sister, Dance (Baila Mi Hermana)" and the just released single "Let It Shine." Vocalist Greg Walker (the newest addition to the group) sang these last two with more soul than salsa and displayed the kind of vocal manipulation that could establish him as a star in his own right.

Carlos, looking thinner than

ever, displayed the same stunning guitar (electric and acoustic) that established him as a musician of note some ten years ago. He moved to congas when percussionist Armando Peraza was spotlighted on the bongos. Peraza, who trades lead vocals with Walker and Santana, is a Buddah-like and riveting stage performer.

With the success of the new album "Amigos" and this triumphant return to New York, it appears Santana need never worry about the passing fads and fancies in contemporary music.

Opening the concert was the three man group headed by David Sancious (Epic). Sancious first received recognition as Bruce Springsteen's keyboard man; but his own material is far more jazz than boogie. His expertise on the double-neck stratocaster makes one wonder why Springsteen never used his talents as a guitarist. The three musicians displayed great musical finesse on their co-authored songs (particularly "Tone Poem") but the solos were overlong and tedious. Sancious is a musician of great merit and potential. However, at this point in his career he would do well to stay with the club circuit where audiences tend to be more attentive and appreciative.

Pat Baird

E/A Releases Five

■ LOS ANGELES—Heading Elektra/Asylum's forthcoming May album release are four debut solo albums and a second album release by country artist Eddie Rabbitt.

The debut albums are: "Slippin' Away" by Chris Hillman; "All Alone In The End Zone" by former Spirit and Jo Jo Gunne member Jay Ferguson; "Warren Zevon" by the title artist, produced by Jackson Browne; and Academy Award winner Keith Carradine's "I'm Easy."

Rabbitt's album is entitled "Rocky Mountain Music" and was produced by David Mallory.

Tavares Tours Japan

■ LOS ANGELES — Capitol recording group Tavares has embarked on its first tour of Japan. The group will be appearing in five cities, commencing in Hamamatsu on May 12 and concluding in Tokyo on May 19.

IRDA Pacts Rage

■ LOS ANGELES — IRDA west coast vice president Ross Burdick has announced, in conjunction with S.A. Sailes, vice president of Rage Records, the completion of a distribution deal between their two companies.

RCA To Distribute Red Seal Samplers

■ NEW YORK — Highlighting RCA's May "The Young Sound of Red Seal," which features eight albums by RCA's young artists, will be the distribution in Carnegie Hall and Alice Tully Hall of 5000 sampler lps containing excerpts from the eight albums.

The release features albums by Tashi, cellist Lynn Harrell and pianist James Levine, violinist Eugene Fodor, pianist Emanuel Ax, soprano Judith Blegen, pianist Tedd Joselson, The Cleveland Quartet and flautist James Galway, and each is represented in the sampler album.

Gilbert noted that the campaign includes consumer and program advertising, selected radio campaigns, posters, and taped radio interviews to be distributed in cities where the various artists will be appearing in concert.

The sampler albums also will contain photos, biographies and discographies of the artists. The two concerts where distribution is planned are the Carnegie Hall appearance of the English Chamber Orchestra with Daniel Barenboim conducting and violinist Isaac Stern as soloist and the Tully Hall concert by the Guarneri Quartet.

WB Signs Crackin'



Warner Bros. Records has signed the San Francisco-based group Crackin'. The members of the group recently journeyed to Burbank to firm plans for their Warners debut with WB board chairman and president Mo Ostin. Pictured from left: (standing) Leslie Smith (Crackin'); Don Cronin (road manager); Tom King (Al Bunetta Management); Peter Bunetta (Crackin'); manager Al Bunetta; Bob Bordy and Lester Abrams (Crackin'); and Alan Grodin (attorney for the group); (seated) George T. Clinton and Rick (Cheese) Chudacoff (Crackin'); Mo Ostin; and Arno Lucas (Crackin').

Soul Truth *(Continued from page 40)*

Rose Banks happens to be the sister of Sylvester Stewart, better known as Sly of the Family Stone. Her recording of "Whole New Thing" was produced by Bubba Banks and Jeffrey Bowen with the executive producer being Berry Gordy. The release date of the lp was May 10th. Rose Banks has a brilliant future. She is pictured with Record World's Dede Dabney.

Several weeks ago we offered a pre-release review of a new Philly Groove album by the Delphonics. We have, since that time, been informed that the lp will not be released as scheduled.

The Coast *(Continued from page 16)*

Iey Nuccio, Joe Smith, Rick Frio, Tony King, Mel Posner, Suzanne De Passe, Ron Henry, Ron Oberman, Don Burkeimer, Harvey Cooper, Rich Fitzgerald, Shelly Siegel, Pat Pipolo, Denny Rosencrantz and Phil Skaff. "It looks like a NARM convention," somebody was heard to remark, and the words were barely out of his mouth when he walked Jules Malamud. Naturally, any party that offers exclusive souvenir T-shirts is alright with us.

HERE, THERE AND EVERYWHERE: The little screen's biggest Fonzie rival is new recording artist John Travolta, who's one of Gabe Kaplan's sweat-hogs on the "Kotter" show. Travolta made an early morning appearance at a Hicksville, N.Y. store to autograph his latest album and was greeted by literally thousands of kids—some of whom were hurt in the ensuing push and pull. John left the scene disguised in a cop's uniform . . . Late this month, Stones guitarist Keith Richard will marry Anita Pallenberg, whom he has been seeing for a long while. It's going to happen on stage (where else?) at London's Earl Court Arena . . . Well, we tried to check it out, but the Coast could find no confirmation from ABC Dot that Mary Hartman's Loretta Hagers—Mary K. Place—has been offered a recording contract. As of now, we're rooting for both Mary K. and Loretta . . . Ingrid Croce, who once recorded with her late husband Jim Croce, will make her solo debut on May 19th's Mike Douglas show . . . Another welcome appearance will be Al Wilson's, at the newly refurbished Etc. club, on May 21-23 . . . On the 18th, "Train Ride To Hollywood," starring Bloodstone, will premiere. Guest of honor is Henry Bond ("Preview Henry"), who we hear has seen every Hollywood preview since day one . . . Sorry to Dion, who "Streethart"-titled new lp got discombobulated last week . . . Similarly, our regrets go out to KHJ's Charlie Van Dyke, whose car got ripped-off recently.

COUNTRY RADIO

By CHARLIE DOUGLAS

■ The what's-country-and-what's-not question hasn't really quieted itself at all and the current items of argument are the Bellamy Brothers, Conway Twitty, Dr. Hook, George Baker, etc. It would seem that the controversy is only in the ears of those who totally oppose the rock-sound influence on the records of today. One hears little negative comment about the no-longer-true-country sound of the Ray Prices, Lynn Andersons, et al, dependent of course, on how you define "country." None of them sound like Ernest Tubb or Jimmie Rodgers, but then again neither do Jim Reeves, Larry Gatlin, Marty Robbins or Glen Campbell. The question won't ever be answered to the complete satisfaction of all members of the broadcast industry, and probably shouldn't be. So, should not then each station program what is felt to be best for its particular time and market without having to suffer slings and arrows? After all, if station "A" choose not to play records it feels aren't country enough, and station "B" chooses to not play records which are "too" country, we simply have a broader base upon which to expose more total numbers of records to more people nationwide. Subject is at rest.

KNEW (Oakland) showing an ARB that's heavy in males 25-49, so heavy that they're #1 . . . KBUK (Baytown, Texas) looking to go 24 hours within the next six weeks or so. Meanwhile they need a late night (12-6) personality and you can contact Bob Parker at the station. There's a bunch of stuff getting underway in the coming months—from the Jimmie Rodgers Memorial Festival to the National Hollerin' Contest in Spivey's Corner, N.C. to the National Tobacco Spitting Contest in Raleigh, Miss. to the Kerrville Folk Festival in Kerrville, Tex. to Fan Fair in Nashville. Dozens of stations mentioning that they'll be participating in events for the summer months in one way or another. The bus tour seems to be growing in usage as stations get their listeners together.

Much ado about something in San Diego where eight stations have run to the FTC about the promotion on KCBQ. 'Tis Arbitron time (most of us still refer to it as the ARB) and KCBQ is, among other areas of outside promotion, mailing questionnaires to citizens in its promotion game titled the "American Revolution Bicentennial"—a trivia quiz booklet. KCBQ management contends that they've been endorsed by everybody up to and including the San Diego Bicentennial Executive Committee and that the general public won't connect the promotion with the rating company since the initial terminology (ARB) is unknown outside the broadcast industry. The term ARB was dropped in 1973 and all communications with the rating service are under the heading Arbitron. The other folk say "not so" and are calling on the Feds to step in and stop the promotion. It is expected that the lawyers for both sides will be busy. The complaints, it is reported, are filed in the name of and by the San Diego Broadcasters Association—with the exception of KCBQ.

Some time ago, we reported that another group of broadcasters was highly miffed at the Arbitron folk over what they felt was an unreasonable rate increase (some members had less kind things to say). That group, The Greater New Orleans Broadcasting Association, has put together a package buy of rating services through Pulse, Inc. Pulse will pull a spring metro book for \$6,500 and a fall TSA for \$13,000 (\$19,500 total) for the market and the cost will be shared by all the participating stations with full book service being provided to all stations and agencies. Arbitron charges \$80,000 for two sweeps—and has lost six of the eight subscribers at the end of the current contract.

AM Action *(Continued from page 16)*

ready top 10 with no signs of letting up) has just this week received its first signs, airplaywise, of major pop appeal. Added to KSLQ and CKLW. Sales from pop accounts have preceded these ads for a few weeks in St. Louis, Detroit and several other cities.

NEW ACTION

ABBA (Atlantic) "Mamma Mia." Immediate response to this latest from KHBQ, KTLK, WBBQ and oodles of good secondaries.

Queen (Elektra) "You're My Best Friend." With "Bohemian Rhapsody" still incredibly strong (#1 in some areas yet!), acceptance to this new release is starting hot on its heels. On already at WRKO, KTLK, KJR (lp), WPIX, WBBQ and WORC, plus more.

Steve Goodman—Sharing The Good Times

By IRA MAYER

■ NEW YORK—Where do you start writing about a performer who is as good a songwriter, has as forceful and energetic a stage presence, is as feeling a musician and is as together about his career—on stage and off—as is Steve Goodman? You start by stating those things and by bringing to bear your own careful chronicling of a career that started in the early '70s, the folk boom having receded, Steve representing the synthesis of the folk-style writer/performer who grew up loving rock 'n' roll too.

And then you watch him come out onto the Avery Fisher Hall stage, with guitar, microphone and a glass of water for support. Known by now to most of the audience (he was opening for David Bromberg), he charges right into "The Story of Love." A little of that flashy guitar work, a lot of punching out the vocals. The joy, the bemused expression on his face. There's a reality to Steve Goodman's enjoyment of what he's doing that's rare in any occupation. Steve's just happened to be sharing his own good times.

At lunch a few days earlier he says he never expected to get *this* far, but once "City of New Orleans" had been number one

—for Arlo Guthrie—he'd had a taste of what a hit song meant. New doors opened for Goodman the songwriter and Goodman the performer. There was that degree of recognition that pushes you forward. Add to that the Asylum record contract that allows him to make his records the way he wants to (he produced "Jessie's Jig" himself and worked together with guitarist Steve Burgh on his latest album, "Words We Can Dance To") and his career is moving at a basically self-determined pace. Does the road get on his nerves? "Ask me that again at the end of June, after a club tour of the west coast—two shows a night six nights a week again. Right now I'm just loving it."

Concert Unity

At Avery Fisher Hall he drew from each of his four albums (there are two earlier ones on Buddah) and the unity of his outlook was apparent. The silliest of his songs ("Chicken Cordon Bleu," "This Hotel") have a human element that always touches more than the funnybone. His political observations ("Penny Evans," "Unemployed") are alternately starkly haunting and couched in humor. His love songs and ballads are highly visual

depictions of tender situations.

Off stage there is that self-confidence that is unafraid to acknowledge the help others provide. All those songwriters listed in the liner notes on "Words We Can Dance To" may make his accountants crazy when it's royalty time, but they were all there for the birth of the song, even if it was Steve who finally took all the ideas and put them together. Nine months between albums for a songwriter who insists on maintaining his own level of sincerity and cleverness is not a long time.

More than half a dozen New York friends and musicians joined Steve for the last part of his set, giving him the chance to play even "Tossin' and Turning" live. Steve was jumping and smiling and playing his heart out. He was at his best, as usual, and humbly sharing his love of that stage with everyone willing to take part.

Gemini Adds Dowdell

■ NEW YORK—Gemini Artists Management has appointed Lloyd Dowdell as an agent operating out of the New York office, it was announced by Gemini executive vice president Mike Martineau. Dowdell will be covering all areas of activity at Gemini.

Nesuhi Ertegun Honored by Dutch

■ NEW YORK — Nesuhi Ertegun, chairman of the board of the New York Cosmos soccer team and president of WEA International, was honored by the Royal Dutch Soccer Association April 3 in Amsterdam. Ertegun presented the Royal Dutch Soccer Association with a copy of "Pele's New World," the film produced by the Cosmos with historic footage of Pele in early World Cup competition and various 1975 Cosmos games. The film will be used by the Dutch Association at soccer club meetings and other affairs.

Gold Bell

In return Ertegun was presented with the Golden Soccer Ball, symbol of achievement in the soccer world.

Edwards to DJM

■ NEW YORK—Arthur Braun, national professional manager of Dick James Music, Inc. has named Greg Edwards to the post of assistant professional manager. Edwards will report directly to Braun. Prior to his new position, Edwards was involved in radio promotion and disco exploitation for the DJM Organization in New York.

Dirk Hamilton: Well-Seasoned Newcomer

By ELIOT SEKULER

■ LOS ANGELES—Although "You Can Sing On The Left Or Bark On The Right" is Dirk Hamilton's (ABC) first album, it doesn't sound like the work of a neophyte. It's a sophisticated record, with meticulously crafted songs, a whimsy to its humor (as evoked in its title) and enough maturity in its imagery to give rise to speculation among even the mildly jaded as to how many lps, recorded perhaps on the Paramount label, are now punched, slit or branded and still gather dust in some forsaken cut-out bin. There are no such skeletons in Hamilton's closet. While nursing the ambition to record since he first picked up a guitar, Hamilton has had to wait until his relatively middle-aged twenty-sixth year to get his first shot on vinyl. The wait, as he readily agrees, was well worth it.

"I'm really glad that it didn't happen until the time that it did" said Hamilton in the days following his recent held-over engagement at the Roxy. Originally brought in as opening act for British stablemates Ace, Hamilton was accorded a reception that was sufficiently enthusiastic as to merit his being held over on the marquee for additional dates with Elliott Murphy, an occurrence

that is somewhat unusual for the club. "There was one point where another label was really interested" Hamilton recounted. "They flew me down to L.A., hemmed and hawed for a while and told me that they just weren't sure. Finally they passed and right now, I'm glad that they did, because it wouldn't have been a very good album. I needed those extra couple of years playing in bars."

Hamilton remained in his college town of San Jose, subsisting as best he could on the town's bar and coffee house circuit. It was the standard apprenticeship for a singer/songwriter but the experience enabled Hamilton to develop an engagingly spontaneous style of performing while he polished his considerable writing skills. Finally realizing that "no talent scout was going to come up to San Jose," Hamilton moved to Los Angeles, settling into one of the more ragged sections of the city's Venice community. It was no bed of roses.

"You'd be sitting around playing guitar or something and suddenly a wine bottle would come whistling through the window," said Hamilton, supplying appropriate sound effects as he spoke. "Then my car got stolen and just as I was at my lowest ebb, the deal with ABC finally happened."

Through attorney John Frankheimer, Hamilton met Steely Dan producer Gary Katz, who put the artist into the studio with such top session men as Elliot Randall, Jeff Porcaro, Larry Carlton, Dean Parks, and Milt Holland. Hamilton recorded songs that he'd written over a five year span and the result was one of the strongest albums done by a newcomer to be released thus far this year.

As a songwriter, Hamilton admits to being influenced by "all the people that people accuse me of sounding like." That would include Bob Dylan ("the greatest artist of our time"), Joni Mitchell, Randy Newman, Van Morrison ("the most under-rated"), Paul Simon, et al. His own writing is highly personal without being overly introverted and his songs are as musically infectious as they are lyrically interesting. Hamilton is prolific and claims to have a backlog of songs that could conceivably comprise another two whole albums. "I've got a lot of material that I like," he said, "because as I've grown and have become more conscious of things that weren't right in my songs, I've just changed them and made them work. It's really nice to have that backlog because it's hard to write when you're on the road."

Not being able to afford a

permanent touring band, Hamilton has had to play some of his dates accompanied only by his guitarist Don Evans. "What I like about that is that it gives me a lot of freedom. I like to take one song that usually ends in one place and take it somewhere else if I'm somehow inspired by the situation. When it's just two guys playing together, you can get so tight that it becomes magical."

"I really like the studio guys; I love what they did on the album. But I want a band with competent guys that are more street-oriented, people who I can develop with," said Hamilton, adding that the next lp would be recorded with a more spontaneous feeling. "I really learned a lot from Gary Katz and I think he makes great records. But I'm a spontaneous artist as opposed to a careful, systematic perfectionist like Donald Fagan and Walter Becker. So I might wind up not doing the next album with Gary. There are several other people who have been introduced to me as possibilities." He paused and considered a couple of candidates. "I think I'd like to have another Jewish producer. I'll almost definitely stick with Jewish producers," he said, with an illogical conviction that is somehow representative of his music.

RECORD WORLD COUNTRY SINGLES PUBLISHERS LIST

A BUTTERFLY FOR BECKY Danny Diante & Bobby Goldsboro (Unart/Pen in Hand, BMI)	82	MENTAL REVENGE Jim Vinneau (Cedarwood, BMI)	34
AFTER ALL THE GOOD IS GONE (Owen Bradley (Twitty Bird, BMI)	4	MERCY Larry Butler (Stallion, BMI)	50
AIN'T NO HEARTBREAK Steve Stone (Brother Karl's, BMI)	78	MR. DOODLES Stan Silver (Prima Donna, BMI)	24
ALL THESE THINGS Norro Wilson & Ron Chancey (Minit, BMI)	25	MY EYES CAN ONLY SEE AS FAR AS YOU Jerry Bradley (Ensign, BMI)	2
AMERICA THE BEAUTIFUL Billy Sherrill (Julep, BMI & Mint Julep, ASCAP)	26	NEGATORY ROMANCE Jerry Kennedy (Hallnote, BMI)	76
ANGEL ON MY SHOULDER Snuffy Miller (Warner-Tamerlane, BMI)	65	NOTHING TAKES THE PLACE OF YOU Tommy Allsup (Su-Ma, BMI)	38
ASK ANY OLD CHEATER WHO KNOWS Billy Sherrill (Jack & Bill, ASCAP)	98	ONE PIECE AT A TIME Charlie Bragg & Don Davis (Tree, BMI)	5
CAN YOU HEAR THOSE PIONEERS Larry Butler (Boxer, BMI)	46	ON THE REBOUND Milton Blackford (Gee Whizz, BMI)	52
COME ON OVER John Farrar (Casserole/Flamm, BMI)	7	PLEASE TELL HIM THAT I SAID HELLO Milton Blackford (Chrysalis, ASCAP)	60
DON'T PULL YOUR LOVE/THEN YOU CAN TELL ME GOODBYE Dennis Lambert & Brian Potter (ABC Dunhill/Acuff-Rose, BMI)	11	RED, WHITE AND BLUE Owen Bradley (Sure Fire, BMI)	20
DON'T THE GIRLS ALL GET PRETTIER AT CLOSING TIME Eddie Kilroy (Singleton, BMI)	32	ROCKIN' IN ROSALIE'S BOAT Glenn Keener (Hall-Clement, BMI)	30
DRINKIN' MY BABY (OFF MY MIND) David Malloy (Unichappell, BMI)	54	SHE'LL THROW STONES AT YOU George Richey (Al Carlee, BMI)	80
EL PASO CITY Billy Sherrill (Mariposa, BMI)	16	SHE'LL THROW STONES AT YOU Jerry Kennedy (Al Carlee, BMI)	19
FLASH OF FIRE David Kershenbaum (Lady Jane, BMI)	72	SINCE I MET YOU BOY Walter Haynes (Tree, BMI)	100
FOREVER LOVERS Rick Hall (Tree, BMI)	18	SLEEPING WITH A MEMORY Dave Burgess (Singletree, BMI)	97
FOR THE HEART/HURT Unlisted (Combine, BMI/Miller, ASCAP)	8	SUN COMIN' UP David Barnes (Stuckey, BMI)	61
GOD LOVES (WHEN WE ALL SING TOGETHER) Sonny Limbo & Mickey Buckins (Lowery, BMI)	79	SUSPICIOUS MINDS Prod. Unlisted (Screen Gems/Columbia, BMI)	23
GOLDEN OLDIE Tom Catalano (Kengorus, ASCAP)	90	T FOR TEXAS Tompall Glaser (Peer, Intl., BMI)	48
GONE AT LAST Billy Sherrill (Paul Simon, BMI)	70	THAT'S ALL SHE WROTE Jim Fogelsong (Fullness, BMI)	42
HAVE A DREAM ON ME Johnny MacRae (Music City Music, ASCAP)	74	THAT'S WHAT FRIENDS ARE FOR Tom Collins (Pi Gem, BMI)	47
HEART DON'T FAIL ME NOW A.V. Mittelstedt (Publicare, ASCAP)	62	THAT'S WHAT MADE ME LOVE YOU Owen Bradley (Stallion, BMI)	9
HERE COMES THE FREEDOM TRAIN Fuzzy Owen (Wa-We, ASCAP)	68	THE BIGGEST AIRPORT IN THE WORLD Ray Baker (Acuff-Rose, BMI)	40
(HERE I AM) ALONE AGAIN Ray Pennington (Show Biz, BMI)	41	THE DOOR IS ALWAYS OPEN Chardon, Inc. (Jack, BMI)	22
HOME MADE LOVE Larry Butler (Unart, BMI)	45	THE LITTLEST COWBOY RIDES AGAIN Larry Butler (Contention, SESAC)	66
I COULDN'T BE ME WITHOUT YOU Jerry Kennedy (Return/ATV, BMI)	10	THE MAN FROM BOWLING GREEN Troy Seals (Danor, Pax, BMI)	96
I DON'T DESERVE A MANSION Unlisted (Chess, ASCAP)	84	THERE WON'T BE NO COUNTRY MUSIC (THERE WON'T BE NO ROCK 'N ROLL) Don Sears & Chip Davis (American Gramophone, SESAC)	44
I DON'T WANT TO BE A ONE NIGHT STAND Glenn Keener (Ahab, BMI)	91	THE WINNER Bobby Bare (Evil Eye, BMI)	12
I'D HAVE TO BE CRAZY Willie Nelson (Prophecy, ASCAP)	28	THIS MAN WOMAN THING Roy Dea (Rogan, BMI)	99
I FEEL A HITCH HIKE COMIN' ON Rob Galbraith & Bruce Dees (Low-Twi, BMI)	73	'TIL I CAN MAKE IT ON MY OWN Billy Sherrill (Algee/Altam, BMI)	55
IF YOU MADE IT RIGHT Unlisted (John Dollin/E. Anderson, BMI)	94	TOGETHER AGAIN Brian Ahern (Central, BMI)	36
I'D JUST BE FOOL ENOUGH Jerry Kennedy (Acuff-Rose, BMI)	29	TRA-LA-LA-LA SUZY Nelson Larkin & Dick Heard (Just Music, BMI)	95
I GOTTA GET DRUNK Felton Jarvis (Tree, BMI)	49	TRYIN' LIKE THE DEVIL James Talley & Steve Mendell (Hard hit, BMI)	87
I'LL GET OVER YOU Allen Reynolds (Pulleybone, ASCAP)	6	TWILIGHT TIME Don Gant (Devon, BMI)	81
INDIAN NATION Farah Prod. & Jim Vienneau (Acuff-Rose, BMI)	83	UNDER YOUR SPELL AGAIN Billy Sherrill (Central, BMI)	64
IN SOME ROOM ABOVE THE STREET Roy Dea (Tree, BMI)	86	VAYA CON DIOS Huey P. Meaux (Morley, ASCAP)	89
I.O.U. Wiedenmann & Herron (Plainview, BMI)	21	WALK SOFTLY Ron Chancey (Warner-Tamerlane & Van McCoy, BMI)	13
I REALLY HAD A BALL LAST NIGHT David Malloy (Glad/Blackjack, BMI)	51	WAS IT WORTH IT Norro Wilson (Al Gallico, BMI)	92
IS FOREVER LONGER THAN ALWAYS Porter Wagoner (Owepc, BMI)	59	WELCOME BACK Steve Barri & John Sebastian (John Sebastian, BMI)	93
IT'S ENOUGH Harry Hinde (Chappell, CAPAC)	67	WHAT GOES ON WHEN THE SUN GOES DOWN Tom Collins & Jack D. Johnson (Cress, ASCAP)	3
IT TAKES ALL DAY TO GET OVER NIGHT Norro Wilson (Acuff-Rose, BMI)	77	WHAT I'VE GOT IN MIND Larry Butler (House of Gold, BMI)	1
KENTUCKY MOONRUNNER Jerry Kennedy (Unichappell, BMI)	37	WHEN SHE'S GOT ME (WHERE SHE WANTS ME) Ron Bledsoe (Window, BMI)	69
LET ME BE YOUR FRIEND Mack White & Don Powell (Acuff-Rose, BMI)	58	WHEN SOMETHING'S WRONG WITH MY BABY George Richey (Publisher pending)	56
LET ME LOVE YOU WHERE IT HURTS Bob Ferguson (Acoustic, BMI)	71	WITHOUT YOU Ken Mansfield & Waylon Jennings (Baron, BMI)	53
LET YOUR LOVE FLOW Phil Gernh & Tony Scotti (Loaves & Fishes, BMI)	53	WOMAN Henry Strzelecki (Maclen, BMI)	88
LIVING PROOF Dick Glasser (Bocephus, BMI)	39	YESTERDAY JUST PASSED MY WAY AGAIN Wesley Rose (Acuff-Rose, BMI)	43
LONE STAR BEER AND BOB WILLS MUSIC Glen Sutton (Rodeo Cowboy & Ootter Creek, BMI)	31	YOU ALWAYS LOOK YOUR BEST (HERE IN MY ARMS) Billy Sherrill (Tree, BMI)	85
LONELY TEARDROPS Johnny Morris (Merrimac, BMI)	14	YOU ARE SO BEAUTIFUL Ray Stevens (Irving, WEB, BMI/Almo, Preston, ASCAP)	35
LOVIN' SOMEBODY ON A RAINY NIGHT Jerry Crutchfield (Leeds/Antique, ASCAP)	75	YOU COULD KNOW AS MUCH ABOUT A STRANGER Russ Reeder & Bob Webster (Hotel, ASCAP)	57
LOVE STILL MAKES THE WORLD GO ROUND Chip Taylor (Babcock North, Charlie Fitch, BMI)	63	YOUR PICTURE IN THE PAPER Jerry Kennedy (American Cowboy, BMI)	27
		YOU'VE GOT TO HOLD ON TO Jerry Crutchfield (Leeds/Antique, ASCAP)	17

Elektra Signs Campbell



Jim Malloy, a&r chief for Elektra/Asylum in Nashville, has announced the signing of Archie Campbell to a long term recording contract with Elektra Records. To celebrate Archie's first single, "More or Less," the signing was held at a gas station in Brentwood, Tenn. Pictured from left are: Paul Lovelace, national promotion and sales manager; Mike Suttle, marketing director; Campbell; and Malloy. Plans are now underway for a mid-summer lp release.

Mercury Country Promo Aids Catalogue Sales

CHICAGO—The special country promotion during the month of April by Phonogram, Inc./Mercury Records was called "unquestionably the most successful country catalogue program we've ever had," by Jules Abramson, senior vice president/marketing.

The month, which went under the standard of "Mercury Country Music," generated over \$3 million in billing among the four new albums that highlighted the program and the country catalogue albums according to Abramson. The new albums include "Faster Horses" by Tom T. Hall, "The Great Hits of Johnny Rodriguez," "Harold, Lew, Phil & Don" by the Statler Brothers, and "I'd Just Be Fool Enough" by Faron Young.

The advertising plans were coordinated by Harry Losk, national sales manager, along with the three regional marketing managers for Phonogram/Mercury: Joe Polidor, south; Frank Peters, midwest; and George Steiner, west coast.

Also aiding in the overall success was the special multi-purpose merchandising display designed by George Balos, merchandising manager. The die-cut aid, which featured the four newly-released albums along with recent lps by Cledus Maggard and Jerry Lee Lewis, was usable as a browser box, mobile, and counter or window stand-up displays. Generating additional displays were contests run by Phonodisc, Inc., the distributors of Phonogram/Mercury.

'Frampton Live' Platinum



On a Bay cruise following his second sellout "Day on the Green" at the Oakland Coliseum, Peter Frampton was awarded a platinum album for his double album, "Frampton Comes Alive." The buoyant crew pictured in the stateroom consists of (from left): Gil Friesen, senior vice president of A&M; Bob Mayo of Frampton's group; Jerry Moss, A&M's president; Dee Anthony, Frampton's manager; Frampton; Frank Barsalona, head of Premier Talent; and Bill Graham, who promoted the Coliseum shows.

Arnold Returns to RCA



Eddy Arnold has returned to RCA. Shown celebrating the event backstage after Arnold's opening at the Sahara Hotel in Las Vegas are (from left) Gerry Purcell, Arnold's manager; Jerry Bradley, division vice president, Nashville operations, RCA Records; Arnold; Mel Ilberman, division vice president, commercial operations, RCA Records, and Don Burkheimer, division vice president, west coast, RCA Records. Arnold's first recording under the new exclusive pact is "Cowboy," which is being rush-released.

Nelson Sets Dates For Annual Picnic

■ NEW YORK — Willie Nelson and his manager, Neil Reshen, have announced the 4th Annual Willie Nelson Fourth of July Picnic, which will be held for three days this year on July 2-4 at Gonzales, Texas, approximately 74 miles outside of Austin and 61 miles outside of San Antonio.

Appearing at this year's picnic will be Nelson, Waylon Jennings, Jessi Colter, Kris Kristofferson, Rita Coolidge, Emmylou Harris, Jerry Jeff Walker, David Allan Coe and Rusty Weir. Other acts will be announced within the next ten days.

Nelson and Reshen expect somewhere between 100,000 and 150,00 fans to attend. Last year's Willie Nelson Picnic, which was a one day affair, attracted upwards of 95,000 people.

Reuben Records Bows

■ LOS ANGELES — Reuben Records has signed country artist Vernon Wray and scheduled his first single, "Three Hearts In A Tangle," for a May release. The newly formed Reuben Records is headed by Travis Lehman with offices at 8537 Sunset Blvd. in Los Angeles.

Hitsville Selected As Name For Motown Country Label

■ LOS ANGELES — Motown has selected "Hitsville" as the winner in their "name the label contest." A national promotion contest was slated to change the name from Melodyland. Radio station personnel across the country were asked to write in and make suggestions.

Jerry Naylor pulled the winning name out of a hat in a drawing held at Nudie's Western Wear in North Hollywood. Don Rhea of KCKN in Kansas was the winner. He will receive the western hat of his choice from Nudie's and be flown to Atlanta for a weekend to

attend T.G. Sheppard's opening at the Fairmont Hotel May 31.

A substantial amount of new product is waiting to be released. It includes singles from T.G. Sheppard, Jud Strunk and Kenny Serratt. This could not be done until a new name was selected. Through some previous unknown prior use of the name Melodyland by a religious organization, the label has been forced to change its name.

Due to Motown's first year success in the country field, no substantial market or conceptual changes will be made, according to western regional promotion manager John Curb.

NASHVILLE REPORT

By RED O'DONNELL



■ Leading off with a riddle:

Q. What is a bigwig?

A. Dolly Parton's hairdo.

What do joke-tellers do when they aren't relating funny stories?

Well, Minnie Pearl borders on being a gourmet cook and Archie Campbell is a painter. (I mean of pastoral scenes, not of houses.)

When Frank Sinatra was here last week he said to ASCAP's Eddie Shea: "Anybody ever tell you

that you are a look-alike for Bob Hope." "Yes," laughed Shea, "Bob Hope did."

Singer Joni Lee, singing teenage daughter of Conway and Mrs. Twitty, underwent surgery. However, by the time you are reading this, the pretty young lady—who is Mrs. Chris Prater in married bliss—probably will be convalescing at home.

A new two: Jim Ed Brown and Helen Cornelius will record some duets for RCA under production aegis of Bob Ferguson.

Ray Stevens has agreed in principle (a legal-financial type word) to headline an hour-long pilot film for projected weekly series.

Taping is tentatively set for week of August 16-20, but as Stevens conservatively explains: "You know how wishy-washy plans are in this (show) business, so I'll have to wait and see. However," he added, "I'm definitely interested in doing it."

Viacom Productions, with hopes of reviving "The \$64,000 Question" quiz show, is considering the Grand Ole Opry as the site for taping. It would be a syndicated program, produced by Steve Carlin, who produced the original network version.

Asked Carol Channing how the album she cut with Webb Pierce came out, and she replied: "Interesting—and I think you'll find it (Continued on page 55)

Precht To Produce CMA Awards Show

■ NEW YORK — The Country Music Association has announced that Robert Precht will produce the 10th Annual CMA Awards Show this October 11.

For the past seven years Precht has been executive producer of the "Entertainer of the Year" awards show. Last season he produced two ABC Wide World of Entertainment dramas, "Too Easy Too Kill" and "The Norming of Jack 243," as well as "The 50th Anniversary of the Grand Ole Opry."

Precht produced "The Ed Sullivan Show" for 12 years, and originated programs from London, Paris, Berlin, Ireland, Portugal and Munich. The shows he produced and directed from Spoleto, Italy, and Moscow received the broadcasting industry's Peabody Award for contribution to international understanding.

This year's CBS network telecast will be expanded from one to one and one-half hours long, and will once again feature many of the top artists in country music as presenters and performers.

COUNTRY PICKS OF THE WEEK

SINGLE ROY HEAD, "BRIDGE FOR CRAWLING BACK" (R. Porter-B. E. Jones; Ma-Ree/Porter-Jones, ASCAP). A cookin', bouncy, up-tempo number from Roy that's gonna pull a lot of requests. Perfect for drive-time or any format—as Roy laments with a beat that he just can't forget that little darlin' that once was his. He's sailing on a hit ship! ABC/Dot DOA-17629.

SLEEPER MICHAEL CLARK, "BUSTED DOWN IN HOUSTON" (M. Clark; Window, BMI). Exciting new singer/songwriter debuts on Capitol with this number that leans towards the progressive country vein. It's a story about a feller who's tasted life's wines, beers and mixed drinks. Sounds like this cowboy is riding a winner. Capitol P-4275.

ALBUM RONNIE MILSAP, "20-20 VISION." Milsap has chalked up a winning combination for albums—some classic treatments of some old songs and some brand new numbers, all done with that special vocal treatment only he can give. Best are "Lovers, Friends and Strangers," "Stand By My Woman Man," "You've Still Got A Place In My Heart" and "Not That I Care." RCA APL1-1666.



Merle Haggard, Loretta Lynn Take Top Truckers' Honors

■ FORT WORTH—Merle Haggard has been voted Best Country Male Vocalist and Loretta Lynn Best Country Female Vocalist in the Second Annual Truck Drivers' Country Music Awards Competition.

Sponsors

The competition is sponsored by three organizations — Fram Corporation, Radio Shack and Open Road Magazine—for truck drivers, who originated the annual contest in 1974.

Miss Lynn, Haggard and winners in eight other categories will be honored at McCormick Place, Chicago, on the night of June 26, at an Awards Show which will be the closing event of Truck Week '76. It will be "Country Western Night" for the exposition, and also will be the mid-point in the First Annual Convention of Independent Truckers, sponsored by NITUC. NITUC is the National Independent Truckers Unity Committee. Net proceeds of the show will go to the American Truckers Benevolent Association.

The awards show will star Charlie Rich, winner of the Best Country Male Vocalist award last year. Other performers will include Billy Holiday, Charlie McCoy and Charlie Rich's accompanying band of entertainers and musicians. Fred Sanders, disc jockey with WMAQ in Chicago, will be master of ceremonies.

Winners

The other eight winners in the 1976 Truck Drivers' Country Music Awards contest, selected by vote of the truck drivers, include:

Republic Signs Yager

■ NASHVILLE — Republic Records executive Dave Burgess has announced the signing of Mike Yager to the label, and the release of the artist's single, "Love Me To Sleep Tonight," which was written and produced by Sonny Ledit and Murry Kellum.

Best Country Vocal Duet, Conway Twitty and Loretta Lynn; Best Country Instrumental Recording Artist, Roy Clark; Best Country Vocal Group, Buck Owens and the Buckeroos; Best Country Songwriter, Tom T. Hall; Best Country Song of the Year, "Convoy;" Best Country Truckin' Disc Jockey, Charlie Douglas; Best Country Truckin' Radio Station, WWL (New Orleans); Best All-Time Favorite Country Song, "Your Cheatin' Heart," by the late Hank Williams.

Balloting

The final balloting by the truck drivers brought the following results, in the order listed, as reported by certified public accountants who counted the ballots—Best Country Male Vocalist: Charley Pride, Charlie Rich, Conway Twitty, Johnny Cash; Best Country Female Vocalist: Tanya Tucker, Tammy Wynette, Dolly Parton, Donna Fargo; Best Country Vocal Duet: Porter Wagoner and Dolly Parton, George Jones and Tammy Wynette, Johnny Cash and June Carter, Buck Owens and Susan Raye; Best Country Instrumental Recording Artist: Chet Atkins, Charlie McCoy, Boots Randolph, Floyd Cramer; Best Country Vocal Group: The Carter Family, The Strangers, Asleep at the Wheel, The Wagonmasters; Best Country Songwriter: Merle Haggard, John Denver, Mac Davis, Kris Kristofferson; Best Country Song of the Year: "Blue Eyes Cryin' in the Rain," "Wasted Days and Wasted Nights," "Before the Next Teardrop Falls," "Rhinstone Cowboy;" Best Country Trucking Disc Jockey: Bill Mack, John Trimble, Larry Scott, Bob Cole; Best Country Trucking Radio Station: WBAP (Fort Worth), WMAQ (Chicago), KWKH (Shreveport), KLAC (Los Angeles); Best All-Time Favorite Country Song: "Movin' On," "Behind Closed Doors," "Six Days on the Road," "Country Bumpkin."

COUNTRY HOT LINE

By MARIE RATLIFF



■ FEARLESS FORECAST: Dickey Lee has taken the song that stations picked from the Tanya Tucker album (it wasn't her single choice) and made it a stone smash! "Makin' Love Don't Always Make Love Grow" will outgrow "Rocky"!

Anne Murray is racking up spins on "Golden Oldie" — added this week at KCKN, KENR, WJQS, KSOP, KWJJ, KGFX and WMTS.

Jerry Jaye's debut on the Hi label, "Honky Tonk Women Love Redneck Men," is already moving in Miami and Norfolk.

"This Man and Woman Thing" is just the thing for Johnny Russell at KFDI, KRMD, KIKK, KCKN and KGFX.

"A Couple More Years" is being featured from the Dr. Hook lp at KBOX; confirmed now as their next single release!

Dotsy is garnering a lot of play on "The Sweetest Thing (I've Ever Known)" at WHOO, KKYX, KCKN, WCMS, KFDI, WMTS and KSOP. Don Gibson's "Doing My Time" playing in the midwest; Pure Prairie League's remake of Buddy Holly's "That'll Be The Day" starting in Houston and east coast markets.

Most added: Merle Haggard, Hoyt Axton, Barbara Mandrell.

Riding high on charts with his ABC Dot Single, "All These Things," Joe Stampley is also beginning to break with his Epic offering, "Was It Worth It." Added this week at WPLO, KCKC, KVOO, KKYX, KFDI and KCKN.

Hoyt Axton

"Hey Shirley," the novelty CB'er by Shirley and Squirrely, has been picked up by GRT and re-shipped last week. Already a hit at KBOX, now picked up by WBAM.

SURE SHOTS

Tom T. Hall — "Negatory Romance"

Freddy Fender — "Vaya Con Dios"

Mel Tillis — "Love Revival"

LEFT FIELDERS

Jerry Jaye — "Honky Tonk Women Love Redneck Men"

Dotsy — "The Sweetest Thing"

T. G. Sheppard — "Solitary Man"

AREA ACTION

Rupert Holmes — "Weekend Lover" (KBOX)

Steve Davis — "Only Love Can Save Her" (WMTS)

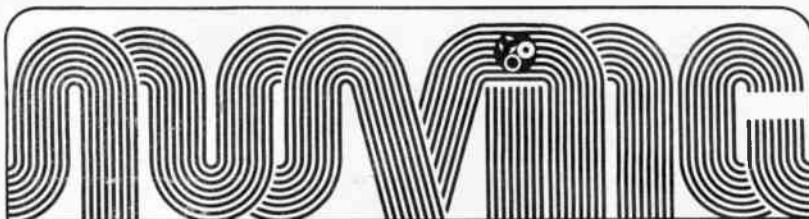
Ernie Dunlap — "Battle of New Orleans" (WIRE)

HOTLINE CHECKLIST

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

KTOW, Tulsa
KVOO, Tulsa
KWJJ, Portland
KWMT, Ft. Dodge
WAME, Charlotte
WAXU, Lexington
WBAM, Montgomery
WBAP, Ft. Worth
WCMS, Norfolk
WENO, Nashville
WGBG, Greensboro
WHK, Cleveland
WHN, New York

WHOO, Orlando
WIL, St. Louis
WINN, Louisville
WIRE, Indianapolis
WJJD, Chicago
WJQS, Jackson
WMC, Memphis
WMTS, Murfreesboro
WPLO, Atlanta
WPNX, Columbus
WQYK, Tampa
WSUN, St. Petersburg
WWOK, Miami



Record World's southeastern office will be relocating to new, larger headquarters in Nashville on or around June 1, in order to better serve the music/record industry in and around the area. The new facilities will be located at:

**49 Music Square West
Nashville, Tenn. 37203
Phone: (615) 329-1111**

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

CHUCK PRICE—Playboy P 6072

I DON'T WANT IT (J. Chestnut; Passkey, BMI)

Funky number that has Chuck telling the folks that if love ain't sweet as sugar, he don't want it. You'll definitely want this one.

ROGER BOWLING—United Artists UA-XW803-Y

YOU'VE GOT A LOVIN' COMIN' (R. Bowling; Brougham Hall/Proud Bird, BMI)

A fine, fine sound from this writer/artist that's sure to draw attention. He's telling his lady he's got a love on for her, and he's coming!

BILLY SWAN—Monument ZS8 8697

NUMBER ONE (M. & B. Swan; Combine, BMI)

Billy is right back where he deserves to be—with a "number one." Written by him and his wife, it has all the makings of another "I Can Help."

T.G. SHEPPARD—Hitsville H 6032 F

SOLITARY MAN (N. Diamond; Tallyrand, BMI)

Formerly Melodyland, this label has a brand new name but a tried and proven hitmaker in T.G. A Neil Diamond smash 10 years ago, it should be a country smash today.

CONNIE SMITH—Columbia 3-10345

SO SAD (TO WATCH GOOD LOVE GO BAD) (D. Everly; Acuff-Rose, BMI)

This was a big hit for the Everly Brothers a few years back, and now Connie has revived it. She's struck a vein of gold here.

DICKEY LEE—RCA PB-10684

MAKIN' LOVE DON'T ALWAYS MAKE LOVE GROW (S. Whipple; Tree, BMI)

Dickey has a song here about old fashioned love in a liberated world. Suffice it to say a lot of people are looking for messages like this.

MEL TILLIS—MCA MCA-40559

LOVE REVIVAL (T. Gmeiner-J. Greenebaum; Sawgrass, BMI)

A driving beat and up-tempo sound should give radio programmers a tasty dish. Mel's first release on the label is a hummer!

ROY CLARK—ABC/Dot DOA-17626

THINK SUMMER (P. Evans-P. Parnes; September, ASCAP)

A perfect selection with the summer season approaching—and the bouncy, happy beat fits perfect with Roy's image and programmers' taste.

RAY PILLOW—ABC/Dot DOA-17628

LOVE IS COMIN' OVER ME (B. Peters; Ben Peters, BMI)

Ray has an up-tempo number that really moves. A fast movin' man, he has a settling down inclination slipping over his body. Come on!

WEBB PIERCE—Plantation PL-141

APPLETON (W. Pierce-M. Powell-A. Pillows; Tuesday, BMI)

Webb is re-emerging on the music scene and this story song with a unique ending will add to his career. A real apple!

SHERRY BRYCE—MCA MCA-40562

PRETTY LIES (S. Bryce; Sawgrass, BMI)

Pretty Sherry is singing pretty lies and it's pretty certain that this pretty song will make a pretty big impression on programmers everywhere. Pretty!

SAMMI SMITH—Elektra E-45320-A

I'LL GET BETTER (E. Rabbitt-E. Stevens; DebDave/Briarpatch, BMI)

An easy-paced number that has Sammi putting some class in funk with this sad number with a bright outlook.

JERRY WALLACE—Polydor PD 14322

THE FOOL I'VE BEEN TODAY (T. Harris; Contention, SESAC)

The smooth voiced Mr. Wallace has a beautiful ballad that he delivers with style and grace. Nice!

Nashville Report *(Continued from page 53)*

interesting when you hear it." (Old pro **Shelby Singleton** produced.)

The 15th anniversary of Muscle Shoals (Ala.) music business is to be celebrated next Monday (24) at a dinner hosted by Broadcast Music, Inc. (BMI). Event is set for the Joe Wheeler State Park resort center in Rogersville, Ala.

Sing happy birthday this week to **Penny DeHaven**, WSM-Opry's veteran announcer **Grant Turner**, **Red Smiley**, **Ben Smathers**, **Martha Carson**, **Mickey Newbury**, **George Gobel**, **Buddy Alan** (Buck Owens' son) and **Mac Wiseman**.

By the way, **Chris Collins** tips that Mickey Newbury is moving back to Nashville from Portland, Ore.

Charlie Monk asked **Johnny Rodriguez** if he ever contemplated changing his name. "Yes," said Rodriguez, "I thought of changing it to Jimmy or Jerry, but decided Johnny was all right for me."

N.Y. Country Meet *(Continued from page 3)*



Bob Austin addressing the morning session of the N.Y. Country Music meeting.

prove that we're right," Rockoff concluded, "and we are #2 in New York for the buying audience in which you are interested, then you've got a goldmine."

A second guest speaker was Joseph Cohen, the Baruch College graduate student whose NARM presentation on "The Growing Adult Market" was an unquestioned convention highlight. Cohen recapped his NARM address and zeroed in on the northeast country market. Among his findings: Married females between the ages of 30 and 34 buy 27 percent of the country product in this geographic region; 23 percent of country product is purchased at department stores and 20 percent by mail order. Thirty percent of those who said they purchase country records said that television exposure was the major influence on their buying; 70 percent said that radio was most important. Cohen also uncovered what he saw as a latent, country market in non-buyers. Their preferences were for country music in more than 20 percent of the cases studied.

Paul Smith then took to the podium, boiling down the morning group's suggestions to several alternatives: A combined singles and lp rack; a singles rack augmented by a high-back card that would extend over three browser bins; and a willingness to tailor any of these concepts to an individual basis depending on availability of space and particular store requirements.

There were a few questions

from the floor, but beginning with Dave Rothfeld of Korvettes, support from the retailers was almost unanimously strong. Rothfeld indicated that his company was already in the process of preparing a silk-screened five-foot banner with the WHN slogan and pledged that "Korvettes is committed to country music and we're going to do everything we can to make it happen."

Ben Karol of King Karol committed his chain to seven racks for country product. Other retail outlets promising cooperation were Harmony Hut, the majority of ABC owned stores in this area, Double B Records, Two Guys From Harrison and Record Wagon, which is exclusively a country store located in New Jersey. Sam Goody, head of the chain bearing his name, pledged support for country singles.

Other CMA representatives in attendance were Jim Fogelson (chairman of the board), Chic Doherty and Tony Martell.

COUNTRY PROMOTION

Mike Borchetta
6290 Sunset Blvd.
Hollywood, Ca. 90028
(213) 461-8488

Complete Mail Service



THE COUNTRY ALBUM CHART

MAY 22, 1976

MAY 22	MAY 15		WKS. ON CHART
1	1	THE SOUND IN YOUR MIND WILLIE NELSON—Columbia/Lone Star KC 34092	9
2	3	GREATEST HITS OF JOHNNY RODRIGUEZ—Mercury SRM 1 1076	6
3	2	COME ON OVER OLIVIA NEWTON-JOHN—MCA 2186	10
4	4	'TIL I CAN MAKE IT ON MY OWN TAMMY WYNETTE—Epic KE 34075	9
5	5	IT'S ALL IN THE MOVIES MERLE HAGGARD—Capitol ST 11483	12
6	6	FASTER HORSES TOM T. HALL—Mercury SRM 1 1076	6
7	10	GILLEY'S GREATEST HITS, VOL. 1 MICKEY GILLEY—Playboy PB 409	7
8	9	THE SUN SESSIONS ELVIS PRESLEY—RCA APM1 1675	6
9	8	ELITE HOTEL EMMYLOU HARRIS—Reprise MS 2236	17
10	15	BLOODLINE GLEN CAMPBELL—Capitol SW 11516	5
11	18	WILDERNESS C. W. McCALL—Polydor 1 6069	3
12	7	THE OUTLAWS WAYLON, WILLIE, JESSI & TOMPALL—RCA APL1 1321	16
13	17	HARMONY DON WILLIAMS—ABC Dot DOSD 2049	4
14	14	FOREVER LOVERS MAC DAVIS—Columbia PC 34105	5
15	13	CHESTER & LESTER CHET ATKINS & LES PAUL—RCA AFL1 1167	10
16	12	THE WHITE KNIGHT CLEDUS MAGGARD & THE CITIZENS BAND—Mercury SRM 1 1072	11
17	11	MACKINTOSH & T.J. SOUNDTRACK—RCA APL1 1520	6
18	19	HAROLD, LEW, PHIL & DON STATLER BROTHERS—Mercury SRM 1 1077	6
19	16	PEOPLE PUT TO MUSIC FREDDIE HART—Capitol ST 11504	7
20	32	WILLIE NELSON LIVE—RCA APL1 1487	4
21	22	TWITTY CONWAY TWITTY—MCA 2176	18
22	20	LONGHAIRE REDNECK DAVID ALLAN COE—Columbia KC 33916	8
23	23	SILVER LININGS CHARLIE RICH—Epic KE 33545	5
24	21	HANK WILLIAMS, YOU WROTE MY LIFE MOE BANDY—Columbia KC 34091	8
25	24	MOTELS AND MEMORIES T. G. SHEPPARD—Melodyland ME 6 40351	6
26	30	THE EARL SCRUGGS REVUE, VOL. II—Columbia PC 34090	4
27	27	LARRY GATLIN WITH FAMILY & FRIENDS—Monument KZ 34042	8
28	25	EASY AS PIE BILLY CRASH CRADDOCK—ABC Dot DOSD 2040	13
29	31	FEARLESS HOYT AXTON—A&M SP 4571	4
30	44	SUNDAY MORNING WITH CHARLEY PRIDE—RCA APL1 1359	3
31	29	SOMETIMES BILL ANDERSON & MARY LOU TURNER—MCA 2182	14
32	28	ROCK 'N' COUNTRY FREDDY FENDER—ABC Dot DOSD 2050	13
33	38	JUST FOR THE RECORD RAY STEVENS—Warner Bros. BS 2914	3
34	35	ON THE MOVE DONNA FARGO—Warner Bros. BS 2926	7
35	37	I'D JUST BE FOOL ENOUGH FARON YOUNG—Mercury SRM 1 1075	5
36	40	200 YEARS OF COUNTRY SONNY JAMES—Columbia KC 33918	16
37	26	THE GREAT TOMPALL TOMPALL GLASER—MGM M3G 5014	12
38	33	NARVEL THE MARVEL NARVEL FELTS—ABC Dot DOSD 2033	12
39	43	SOMEBODY LOVES YOU CRYSTAL GAYLE—United Artists LA543 G	25
40	—	BILLY SWAN—Monument PZ 34183	1
41	42	FLOYD CRAMER COUNTRY—RCA APL1 1541	5
42	45	ALONE AGAIN BILLY WALKER—RCA APL1 1489	4
43	39	DON'T CALL ME—I'LL CALL YOU JERRY JORDAN—MCA 2174	6
44	34	WHEN THE TINGLE BECOMES A CHILL LORETTA LYNN—MCA 2179	14
45	46	BLACK BEAR ROAD C.W. McCALL—MGM M3G 5008	30
46	—	TEXAS DANNY DAVIS & THE NASHVILLE BRASS—RCA APL1 1578	2
47	53	TRYIN' LIKE THE DEVIL JAMES TALLEY—Capitol ST 11494	3
48	50	THE SHEIK OF CHICAGO JOE STAMFLEY—Epic KE 34036	7
49	59	AS LONG AS THERE'S A SUNDAY SAMMI SMITH—Elektra 7E 1058	2
50	—	WILLIE NELSON & FRIENDS—Plantation PIP 24	1
51	48	LOVIN' AND LEARNIN' TANYA TUCKER—MCA 2167	17
52	36	JESSI JESSI COLTER—Capitol ST 11477	16
53	49	PRISONER IN DISGUISE LINDA RONSTADT—Asylum 7E 1045	42
54	41	THE SONG WE FELL IN LOVE TO CONNIE SMITH—Columbia KC 33391	8
55	47	STRAWBERRY CAKE JOHNNY CASH—Columbia KC 34088	7
56	52	INDEPENDENCE NAT STUCKEY MCA 2184	8
57	55	LOVE PUT A SONG IN MY HEART JOHNNY RODRIGUEZ—Mercury SRM 1 1057	19
58	58	THE HAPPINESS OF HAVING YOU CHARLEY PRIDE—RCA APL1 1241	24
59	51	THE BATTLE GEORGE JONES—Epic KE 34C34	7
60	62	REDHEADED STRANGER WILLIE NELSON—United Artists LA410 G	27
61	—	HEAD FIRST ROY HEAD—ABC Dot DOSD 2051	1
62	56	ALL THE KING'S HORSES LYNN ANDERSON—Columbia KC 34089	10
63	57	TEXAS COUNTRY VARIOUS ARTISTS—United Artists LA574 H2	11
64	64	OVERNIGHT SENSATION WICKY GILLEY—Playboy PB 408	24
65	63	JASON'S FA'N CA' SMITH—MCA 2172	13
66	65	COUNTRY WILLIE WILLIE NELSON—United Artists LA410 G	27
67	61	HAVANA DAYDREAMIN' JIMMY BUFFETT—ABC ABCD 214	33
68	67	TOM T. HALL'S GREATEST HITS—Mercury SRM 1 1044	33
69	60	THE SWEETEST THING DOITSY—RCA APL1 1358	10
70	68	BEST OF THE STAYLER BROTHERS—Mercury SRM 1 1037	4
71	70	NIGHT THINGS RONNIE MILSAP—RCA APL1 1223	28
72	71	DON WILLIAMS GREATEST HITS—ABC Dot DOSD 2035	29
73	74	WHAT CAN YOU DO TO ME NOW WILLIE NELSON—RCA APL1 1234	43
74	72	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER—ABC Dot DOSD 2020	1
75	66	STEPPIN' OUT GARY STEWART—RCA APL1 1225	16

DAVE & SUGAR

'THE DOOR IS ALWAYS OPEN'

THEIR NEW SINGLE

CB 29 • RW 22 • BB 20 •

MANAGEMENT & BOOKING
CHARDON INC.
P.O. BOX 40167 NASHVILLE, TN 37204

RCA



One hit at a time.

That is the way his monumental career has gone. And now his newest smash is "One Piece at a Time." It's the Number One country chart-

3-10321

buster, and it's crossing over to more and more Top-40 Stations every day. Hats off to you, Johnny. You did it one hit at a time.

"One Piece at a Time," the smash from his newest album. On Columbia Records.

Published by Tree International Publishing Co. of Nashville, Tennessee

Produced by Charlie Bragg and Don Davis.

© COLUMBIA MARCAS REG. © 1976 CBS INC.



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

	MAY 22	MAY 15		WKS. ON CHART
1	4		WHAT I'VE GOT IN MIND BILLIE JO SPEARS United Artists XW764 Y	13
2	2		MY EYES CAN ONLY SEE AS FAR AS YOU CHARLEY PRIDE/ RCA PB 10592	11
3	3		WHAT GOES ON WHEN THE SUN GOES DOWN RONNIE MILSAP/RCA PB 10593	10
4	5		AFTER ALL THE GOOD IS GONE CONWAY TWITTY/ MCA 40534	8
5	8		ONE PIECE AT A TIME JOHNNY CASH/Columbia 3 10321	7
6	7		I'LL GET OVER YOU CRYSTAL GAYLE/United Artists XW781 Y	8
7	6		COME ON OVER OLIVIA NEWTON-JOHN/MCA 40525	11
8	13		HURT/FOR THE HEART ELVIS PRESLEY/RCA PB 10601	8
9	10		THAT'S WHAT MADE ME LOVE YOU BILL ANDERSON & MARY LOU TURNER/MCA 40533	9
10	1		I COULDN'T BE ME WITHOUT YOU JOHNNY RODRIGUEZ/ Mercury 73769	13
11	17		DON'T PULL YOUR LOVE/THEN YOU CAN TELL ME GOODBYE GLEN CAMPBELL/Capitol 4245	8
12	14		THE WINNER BOBBY BARE/RCA PB 10556	11
13	16		WALK SOFTLY BILLY CRASH CRADDOCK/ ABC Dot DOA 17619	8
14	19		LONELY TEARDROPS NARVEL FELTS/ABC Dot DOA 17620	8
15	23		STRANGER JOHNNY DUNCAN/Columbia 3 10302	10
16	26		EL PASO CITY MARTY ROBBINS/Columbia 3 10305	7
17	21		YOU'VE GOT ME TO HOLD ON TO TANYA TUCKER/ MCA 40540	6
18	20		FOREVER LOVERS MAC DAVIS/Columbia 3 10304	10
19	24		SHE'LL THROW STONES AT YOU FREDDIE HART/Capitol 4251	7
20	22		RED, WHITE AND BLUE LORETTA LYNN/MCA 40541	7
21	66		I.O.U. JIMMY DEAN/Casino GRT 052	2
22	29		THE DOOR IS ALWAYS OPEN DAVE & SUGAR/RCA PB 10625	6
23	31		SUSPICIOUS MINDS WAYLON JENNINGS & JESSI COLTER/ RCA PB 10653	4
24	25		MR. DOODLES DONNA FARGO/Warner Bros. WBS 8186	8
25	33		ALL THESE THINGS JOE STAMPLEY/ABC Dot DOA 17624	5
26	30		AMERICA THE BEAUTIFUL CHARLIE RICH/Epic 8 50222	5
27	32		YOUR PICTURE IN THE PAPER STATLER BROTHERS/ Mercury 73785	6
28	38		I'D HAVE TO BE CRAZY WILLIE NELSON/Columbia 3 10327	5
29	34		I'D JUST BE FOOL ENOUGH FARON YOUNG/Mercury 73782	7
30	27		ROCKING IN ROSALEE'S BOAT NICK NIXON/Mercury 73772	12
31	9		LONE STAR BEER AND BOB WILLS MUSIC RED STEAGALL/ ABC Dot DOA 17610	13
32	11		DON'T THE GIRLS ALL GET PRETTIER AT CLOSING TIME MICKEY GILLEY/Playboy 6063	14
33	12		LET YOUR LOVE FLOW BELLAMY BROTHERS/ Warner Bros. WBS 8169	10
34	15		MENTAL REVENGE MEL TILLIS/MGM 14846	10
35	51		YOU ARE SO BEAUTIFUL RAY STEVENS/Warner Bros. WBS 8198	4
36	18		TOGETHER AGAIN EMMYLOU HARRIS/Reprise RPS 1346	12
37	40		KENTUCKY MOON RUNNER CLEDUS MAGGARD/ Mercury 73789	6
38	42		NOTHING TAKES THE PLACE OF YOU ASLEEP AT THE WHEEL/ Capitol 4238	8
39	43		LIVING PROOF HANK WILLIAMS, JR./MGM 14845	8
40	44		THE BIGGEST AIRPORT IN THE WORLD MOE BANDY/ Columbia 3 10313	6
41	46		(HERE I AM) ALONE AGAIN BILLY WALKER/RCA PB 10613	6
42	41		THAT'S ALL SHE WROTE RAY PRICE/ABC Dot DOA 17616	9
43	47		YESTERDAY JUST PASSED MY WAY AGAIN DON EVERLY/ Hickory 368	8
44	28		THERE WON'T BE NO COUNTRY MUSIC (THERE WON'T BE NO ROCK 'N ROLL) C. W. McCALL/Polydor PD 14310	9
45	58		HOMEMADE LOVE TOM BRESH/Farr 004	4
46	63		CAN YOU HEAR THOSE PIONEERS REX ALLEN, JR./ Warner Bros. WBS 8204	4
47	61		THAT'S WHAT FRIENDS ARE FOR BARBARA MANDRELL/ ABC Dot DOA 17623	3
48	57		T FOR TEXAS TOMPALL GLASER & HIS OUTLAW BAND/ Polydor PD 19314	5
49	52		I GOTTA GET DRUNK WILLIE NELSON/RCA PB 10591	7
50	50		MERCY JEAN SHEPARD/United Artists XW776 Y	7
51	60		I REALLY HAD A BALL LAST NIGHT CARMOL TAYLOR/ Elektra 45312	3



52	62		ON THE REBOUND DEL REEVES & BILLY JO SPEARS/ United Artists XW797 Y	4
53	56		WITHOUT YOU JESSI COLTER/Capitol 4252	6
54	39		DRINKIN' MY BABY (OFF OF MY MIND) EDDIE RABBITT/ Elektra 45301	16
55	35		TILL I CAN MAKE IT ON MY OWN TAMMY WYNETTE/ Epic 8 50196	15
56	70		WHEN SOMETHING'S WRONG WITH MY BABY SONNY JAMES/Columbia 3 10335	12
57	37		YOU COULD KNOW AS MUCH ABOUT A STRANGER GENE WATSON/Capitol 4214	15
58	49		LET ME BE YOUR FRIEND MACK WHITE/Commercial 1317	13
59	77		IS FOREVER LONGER THAN ALWAYS PORTER WAGONER & DOLLY PARTON/RCA PB 10652	2
60	68		PLEASE TELL HIM THAT I SAID HELLO SUE RICHARDS/ ABC Dot DOA 17622	4
61	36		SUN COMIN' UP NAT STUCKEY/MCA 40519	13
62	72		HEART DON'T FAIL ME NOW RANDY CORNOR/ ABC Dot DOA 17625	2
63	69		LOVE STILL MAKES THE WORLD GO ROUND STONEY EDWARDS/Capitol 4246	4
64	64		UNDER YOUR SPELL AGAIN BARBARA FAIRCHILD/ Columbia 3 10314	7
65	75		ANGEL ON MY SHOULDER JONI LEE/MCA 40553	2
66	45		THE LITTLEST COWBOY RIDES AGAIN ED BRUCE/ United Artists XW774 Y	10
67	73		IT'S ENOUGH RONNIE PROPHET/RCA PB 50235	4

CHARTMAKER OF THE WEEK

68	—	HERE COMES THE FREEDOM TRAIN MERLE HAGGARD Capitol 4267	1
-----------	---	--	----------



69	74		WHEN SHE'S GOT ME (WHERE SHE WANTS ME) DAVID ALLEN COE/Columbia/Lone Star 3 10323	5
70	76		GONE AT LAST JOHNNY PAYCHECK & CHARNISSA/ Epic 8 50215	4
71	71		LET ME LOVE YOU WHERE IT HURTS JIM ED BROWN/ RCA PB 10619	6
72	85		FLASH OF FIRE HOYT AXTON/A&M 1811	2
73	78		I FEEL A HITCH HIKE COMIN' ON LARRY JON WILSON/ Monument ZS8 8692	4
74	79		HAVE A DREAM ON ME MEL DANIELS/Capitol 4249	3
75	—	LOVIN' SOMEBODY ON A RAINY NIGHT LaCOSTA/ Capitol 4264	1	
76	—	NEGATORY ROMANCE TOM T. HALL/Mercury 73795	1	
77	84		IT TAKES ALL DAY TO GET OVER NIGHT DOUG KERSHAW/ Warner Bros. WBS 8195	3
78	81		AIN'T NO HEARTBREAK DORSEY BURNETTE/ Melodyland 6031	4
79	82		GOD LOVES US (WHEN WE ALL SING TOGETHER) SAMI JO & FRIENDS/Polydor 14315	4
80	80		SHE'LL THROW STONES AT YOU JACKY WARD/ Mercury 73783	6
81	83		TWILIGHT TIME CARL MANN/ABC Dot DOA 17621	3
82	91		A BUTTERFLY FOR BUCKY BOBBY GOLDSBORC/ United Artists XW 793 Y	2
83	—	INDIAN NATION BILLY THUNDERKLOUD/Polydor 14321	1	
84	86		I DON'T DESERVE A MANSION CHARLY PRIDE/ RCA PB 10643	3
85	92		YOU ALWAYS LOOK YOUR BEST (HERE IN MY ARMS) GEORGE JONES/Epic 8 50227	2
86	—	IN SOME ROOM ABOVE THE STREET GARY STEWART/ RCA PB 10680	1	
87	87		TRYIN' LIKE THE DEVIL JAMES TALLEY/Capitol 4218	3
88	93		WOMAN DAVID WILLS/Epic 8 50228	2
89	—	VAYA CON DIOS FREDDY FENDER/ABC Dot DOA 17627	1	
90	—	GOLDEN OLDIE ANNE MURRAY/Capitol 4265	1	
91	100		I DON'T WANT TO BE A ONE NIGHT STAND REBA McENTIRE/Mercury 73788	2
92	—	WAS IT WORTH IT JOE STAMPLEY/Epic 8 50224	1	
93	97		WELCOME BACK JOHN SEBASTIAN/Reprise RPS 1349	4
94	98		IF YOU MADE IT RIGHT OZARK MOUNTAIN DAREDEVILS/ A&M 1809	2
95	—	TRA-LA-LA-LA SUZY PRICE MITCHELL/GRT 050	1	
96	99		THE MAN FROM BOWLING GREEN BOB LUMAN/ Epic 8 50216	2
97	—	SLEEPING WITH A MEMORY KATHY BARNES/ Republic IRDA 223	1	
98	59		ASK ANY CHEATER WHO KNOWS FREDDY WELER/ Columbia 3 10300	9
99	—	THIS MAN AND WOMAN THING JOHNNY RUSSELL/ RCA PB 10667	1	
100	91		SINCE I MET YOU BOY JEANNIE SEELY/MCA 40528	3

200th Year Greatest For Columbia's

Sonny JAMES

His Next #1 Single!

'When Something is Wrong with My Baby'

COLUMBIA 3-70335



HIS BEST SELLING ALBUM

DEALER REPORTS:

- "Very heavy sales"
- "One of the best selling albums we've had in two years"
- "All we have to do with this album is just display it and it moves"
- "Our sales have doubled"
- "A collector's album that will sell all year"
- "A masterpiece that's making money for us"

KC34035



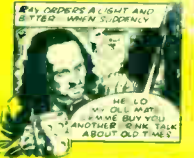
TOO OLD TO ROCK 'N' ROLL
... TOO YOUNG TO DIE!



JETHRO TULL



THE NEW ALBUM FEATURING WORDS AND MUSIC FROM IAN ANDERSON LISTEN. HE'S GOT ONE HELL OF A STORY TO TELL.



AVAILABLE NOW ON **Chrysalis RECORDS** AND TAPES CHR1111