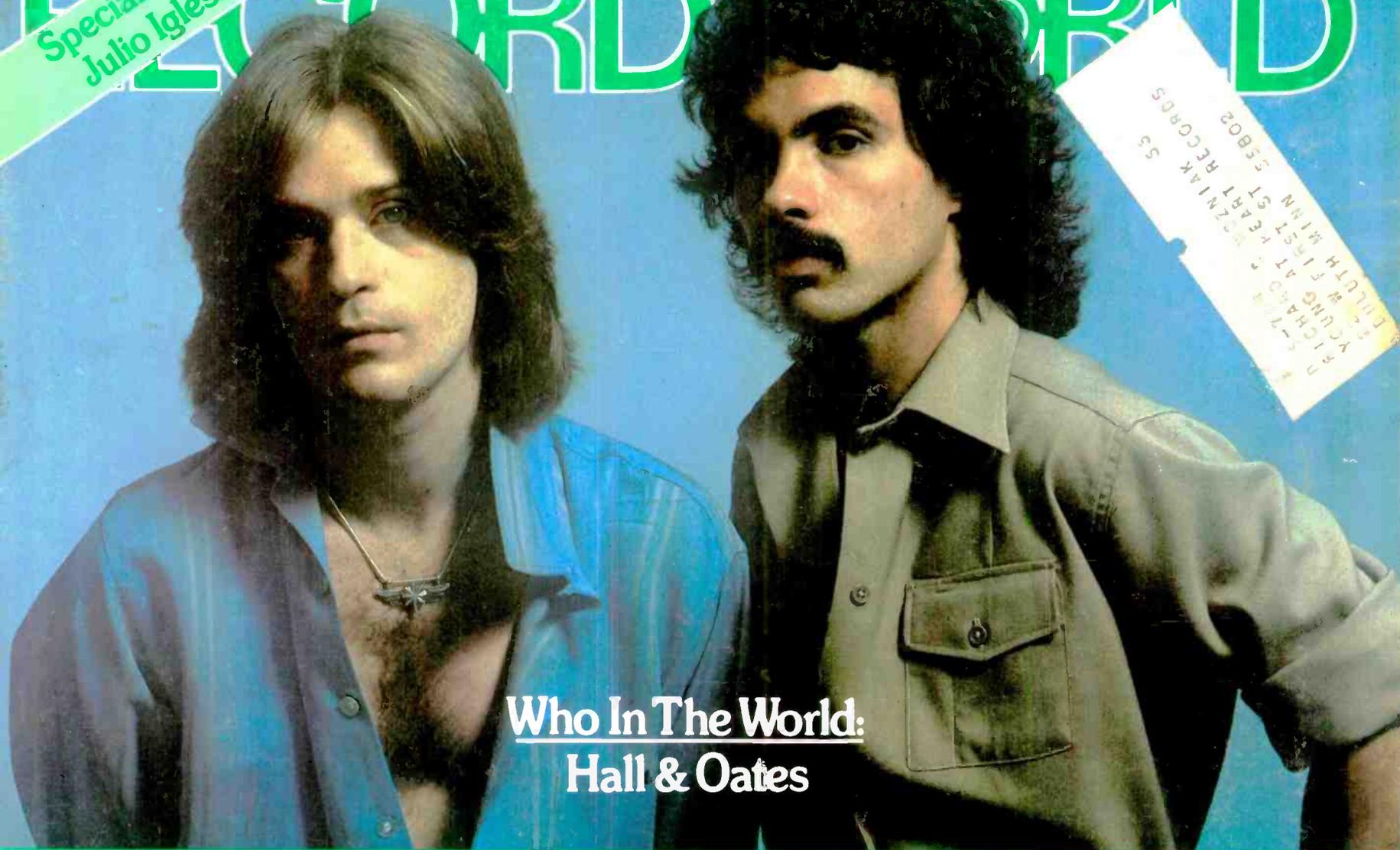


Special Tribute  
Julio Iglesias

## RECORD WORLD

Who In The World:  
Hall & Oates

## HITS OF THE WEEK

## SINGLES

**JOHN DENVER, "IT MAKES ME GIGGLE"** (prod. by Milton Okun) (Cherry Lane, ASCAP). If you can imagine a cross between Denver and the bluesy, down-home style of Leon Redbone, the Rocky Mountain singer is headed for another chart success. A throwback to the Mitchell Trio days, the song is actually about those silly love songs. RCA PB 10687.

**AMERICA, "TODAY'S THE DAY"** (prod. by George Martin) (Warner Bros., ASCAP). America's tightly knit harmonies never sounded better than they do here—encased in one of George Martin's elaborate productions. An exceptional effort from the "Hideaway" album makes it the year for America no matter how you look at it. Warner Bros. WBS 8212.

**ARETHA FRANKLIN, "SOMETHING HE CAN FEEL"** (prod. by Curtis Mayfield) (Warner-Tamerlane, BMI). The combination of "Lady Soul" and Curtis Mayfield, who wrote and produced this number offers something for everyone: Aretha's extroverted gospel style and Curtis' musical subtleties. Watch for this "Sparkle" tune to be a big one. Atlantic 3326.

**DAVID BOWIE, "TVC 15"** (prod. by D. Bowie & H. Maslin) (Bewlay Bros./Moth/Fleur, BMI). Bowie may be a lot of things, but predictable he's not. Here he follows the dance rhythms of "Fame" and "Golden Years" with a cryptic story and a sound that is like a computer out of whack. A good edit from the lp version holds it together. RCA PB 10664.

## SLEEPERS

**BILLY SWAN, "NUMBER ONE"** (prod. by Billy Swan & Chip Young) (Combine, BMI). This track from Billy's new lp has already shown signs of becoming another "I Can Help" with instant radio adds and nothing but positive reaction. One listen to this rockabilly gem should make it clear: Billy's done it again. Monument ZS8 8697 (CBS).

**CILLA BLACK, "FANTASY"** (prod. by David MacKay) (Irving, BMI). The tenacious Ms. Black is not only a survivor, but most importantly, a singer who has proved that she can change with the times. This arrangement of the Will Jennings tune contains a universal appeal that could see it turn up just about anywhere it's being played. Private Stock 077.

**THE STANKY BROWN GROUP, "YOU'VE COME OVER ME"** (prod. by Steckler & Frangiapane) (Mench/Bleu Disque, ASCAP). This New Jersey band sports a succinct light harmony sound that is all their own on this excellent debut. The tune is allegedly dedicated to Melissa Manchester and should score with its sheer melodic beauty. Sire SAA 724 (ABC).

**JOHN PAUL YOUNG "I HATE THE MUSIC"** (prod. by Vanda & Young) (Edward B. Marks, BMI). "Yesterday's Heroes" introduced this Australian singer to these shores and this follow-up should send him up the charts once again. Vanda and Young of the Easybeats wrote the tune which is not as negative as the title suggests. Ariola America P 7624 (Capitol).

## ALBUMS

**ELTON JOHN, "HERE AND THERE."** New live versions of beloved "oldies" like "Border Song," "Honky Cat," "Crocodile Rock," "Bennie and the Jets" and "Take Me to the Pilot" along with the first-time released Lesley Duncan tune, "Love Song" (also the current single). Recorded at Royal Festival Hall and Madison Square Garden with Elton at his best. MCA MCA-2197 (6.98).

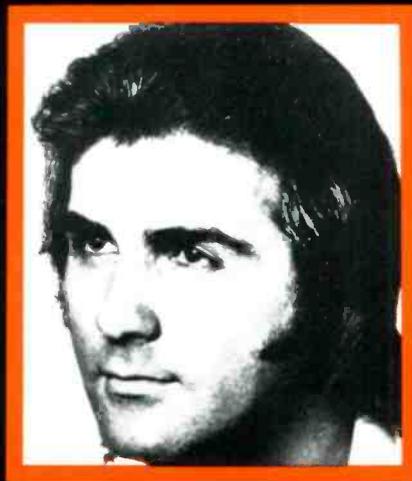
**RICK WAKEMAN, "NO EARTHLY CONNECTION."** Wakeman's preoccupation with conceptual works is less imposing than in the past, the five part "Music Reincarnate" resembling Gentle Giant more than Yes. There's humor and a touch of the absurd to this "futuristic, autobiographical look at music," and Wakeman seems more his merry old self once again. A&M SP-4583 (6.98).

**STEELY DAN, "THE ROYAL SCAM."** The wait between albums is no longer a matter of years, but there's no loss in final quality. The group sound is well-defined by now and the level of consistency is high. "Kid Charlemagne," "Don't Take Me Alive," "Sign In Stranger" and "Haitian Divorce" have all the elements of their best work. ABC ABCD 931 (6.98).

**NATALIE COLE, "NATALIE."** The combination of Ms. Cole, Chuck Jackson and Marvin Yancy (the latter two as composers/producers) has proven infallible since song one. With her second album, Natalie's in superb form once more, her rich, flowing voice in full bloom on "Sophisticated Lady," "Touch Me" and the rest. A princess now a queen. Capitol ST-11517 (6.98).



# ROCKETING TO THE TOP! ...both Country and Pop.



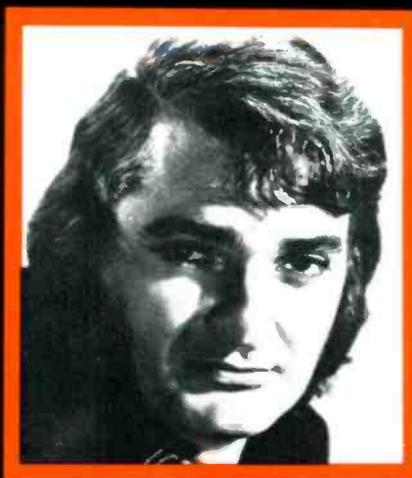
## Billy Crash Craddock

Headed for 1C&W. Strong MOR airplay startup. Heavy sales...Already over 100,000. Coming off a big crossover, 'EASY AS PIE'; this one looks even stronger!

### 'WALK SOFTLY'

DOA -17619

12 Billboard 17 CashBox 16 Record World



## Narvel Felts

Headed for 1C&W. Great early action top 40 rock: 28-21 WAKY, 24 -KLIF, etc. Sales nearing 150,000. Perfect demographics all ages!

### 'LONELY TEARDROPS'

DOA -17620

COUNTRY

17 Billboard 21 CashBox 19 Record World

POP

103 Billboard 104 CashBox 91 Record World



## Joe Stampley

Headed for 1C&W. Instantaneous top 10 requests and sales! 80,000 after only three weeks out. A sure crossover successor to Joe Stampley and the Uniques pop hit of 1966 with the same song.

### 'ALL THESE THINGS'

DOA -17624

28 Billboard 47 CashBox 33 Record World





# Wings Hits America



Backstage at the Fort Worth opening of the "Wings Over America" tour at the Tarrant County Convention Center were (from left) Bhaskar Menon, Capitol Records chairman, president and chief executive officer; Linda and Paul McCartney; Don Zimmermann, Capitol executive VP and chief operating officer; and Bruce Wendell, CRI VP promotion.

## Dark Horse Names 3

■ LOS ANGELES—George Harrison has announced three appointments in conjunction with a re-organization of Dark Horse Records.

### Morgan to Promo Post

Dennis Morgan has been named director of operations. Morgan's responsibilities at Dark Horse will be in the areas of sales, promotion and marketing. Morgan comes to Dark Horse from the Rocket Record Company where he served as general

(Continued on page 65)

## Gladys Knight & Pips Re-Sign With Buddah

■ NEW YORK—Art Kass, president of The Buddah Group, has announced that Gladys Knight & The Pips have signed a new agreement which extends their association with Buddah for an additional five year period.

In addition to the albums required by Gladys Knight & The Pips, Buddah will release albums by the Pips: William Guest, Merle (Bubba) Knight and Edward Patten. "The impact of Gladys Knight & The Pips performing together is so enormous that the musical talents of the Pips on their own tends to be overlooked," said Kass. "Therefore, we are planning to launch them as a separate recording act. I am firmly convinced that the Pips have the potential to become a million-selling recording act on

(Continued on page 65)

## Wings Goes Platinum

■ LOS ANGELES—"Wings At The Speed Of Sound," the latest album by Capitol recording group Wings, has sold more than a million units and has been certified platinum by the RIAA, announced Don Zimmermann, executive vice president and chief operating officer, Capitol Records, Inc.

## Col Pics Industries Reports Income Drop

■ NEW YORK—Net income for Columbia Pictures Industries, Inc., for the third quarter which ended March 27 fell to \$956,000 from the \$1,174,000 level reached in the same quarter in 1975. At the same time, revenues for the third quarter fell to \$76.5 million, down from \$84 million in last year's comparable quarter.

Revenues from the company's records and music publishing division, of which Arista Records comprises a major part, rose in the third quarter to \$10.9 million, up from the \$8.3 million level in the third quarter of 1975. Much of the overall drop was attributed by the company to a decline in motion picture revenues from a very successful 1975. In the nine month period that ended March 27, the records and music publishing division increased its revenues to \$32.3 million, up from \$20.4 million in the comparable nine months in 1975.

Columbia Pictures' profit translates to 12¢ per share.

## BMI Canada Ownership By Canadian Group

■ DON MILLS, ONTARIO—BMIC, BMI Canada Ltd., will be completely owned and operated by a Canadian non-profit organization, beginning July 1, 1976. Following an agreement between Broadcast Music Inc. of the United States and BMIC, all shares issued in the latter company will be acquired by the new group. The Royal Trust Company will be one of its three trustees, together with W. Harold Moon, longtime BMIC executive, and Gordon Henderson of Gowling and Henderson of Ottawa, who has been counsel for the past 25 years to the music licensing body. Glyn Smallwood of the Royal Trust will represent that organization.

BMIC will be operated under the guidance of a board of directors in which there will be continued participation by Canadian composers and publishers. S. Campbell Ritchie, currently managing director of BMIC, will continue to serve in that capacity.

Through reciprocal agreements BMI of the United States and BMIC will represent one another's repertoire in their countries. BMIC will be in the same position as 35 other performing rights societies around the world which enjoy similar arrangements with the American body.

## WB Promotes Dennis

■ LOS ANGELES — Lou Dennis has been appointed national sales director of Warner Bros. Records, it was announced by Ed Rosenblatt, vice president, sales and promotion, for the label. Dennis, a nine year Warners veteran, was most recently director of tape operations and national singles sales manager; in his new role, he succeeds Russ Thyret, newly named Warners' national promotion director.



Lou Dennis

Dennis first came to Warners in 1967, serving as the label's eastern sales manager out of the company's New York headquarters. In 1972 he was promoted to national singles sales manager and moved to Warners' Burbank offices. Previous to his association with Warners, Dennis had headed up Smash-Fontana Records and worked in record sales and promotion since 1962.



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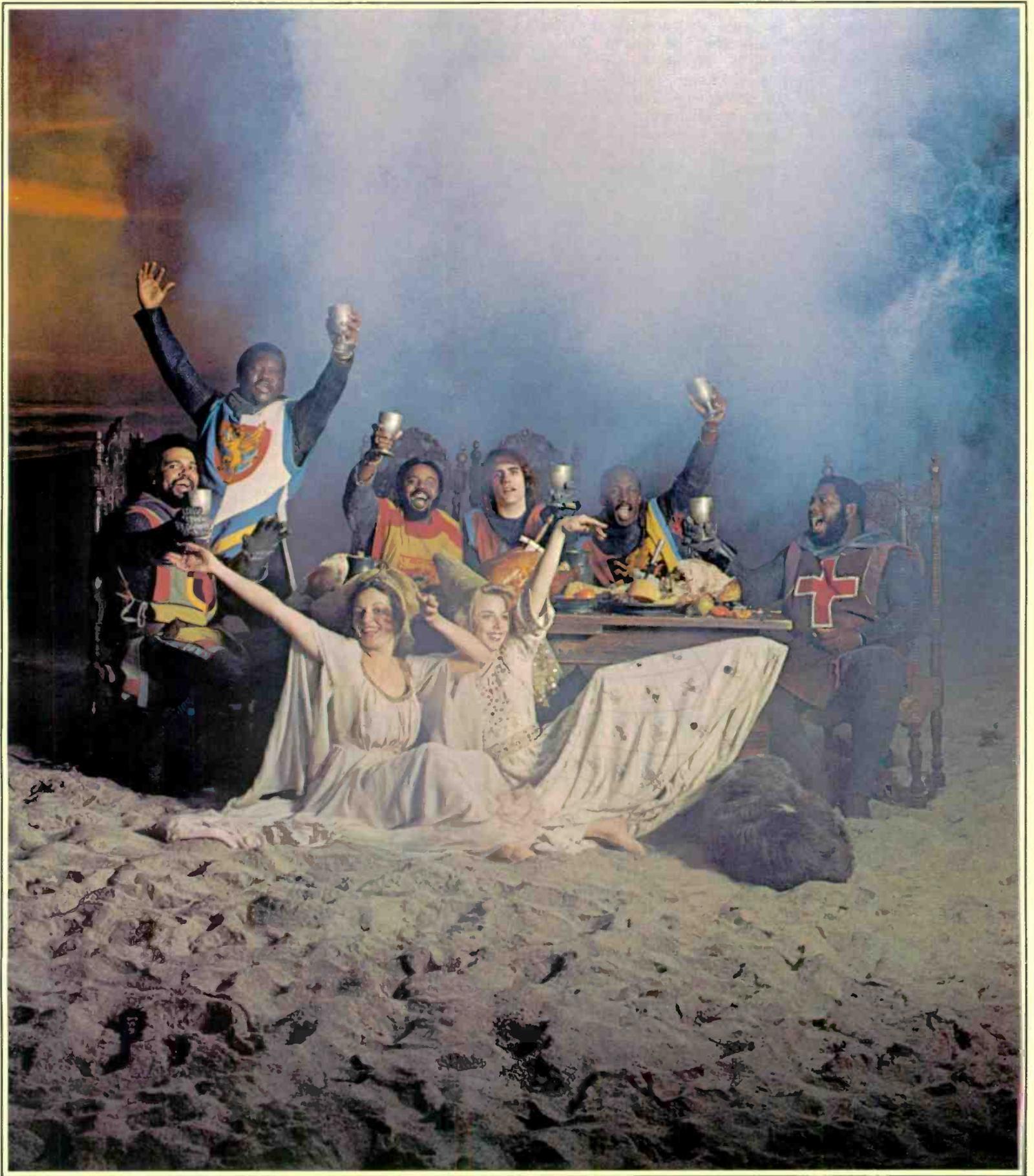
## Powerhouse Picks

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

**Eric Carmen** (Arista) "Never Gonna Fall In Love Again."

Already showing strong upward movement on radio surveys and a good national sell-through, this record picked up several major additions that insure it going nowhere but up. An obvious winner!

it's **K**night-time all over the world.



**M**hose **S**outhern **K**nights BLSD-6024  
the **C**rusaders' new album

ON ABC/BLUE THUMB RECORDS & GRT TAPES

# How Arista Rushed The 'Python Live' Album

By BARRY TAYLOR

■ NEW YORK—To commemorate the first live appearance of Monty Python in the United States, Arista has rush-released a live album recorded during their three week engagement at New York's City Center. The album, titled "Monty Python Live! At City Center," was readied in record time as the result of stepped up action by Arista, its pressing plant, the Python troupe and its American manager, Nancy Lewis, to have the record available to stores in the New York City area before May 2, the final night of the engagement.

## Attract New Fans

Rick Dobbis, director of artist development and product management for Arista, claims that the purpose of getting the album out to the public as soon as possible was to attract the new Python fans at the performance who were not necessarily Monty Python album buyers. He contends that there is a likelihood they will pick up on the album while still conscious of the show. "There was so much interest generated around the appearance, we felt that making the album available would continue the excitement of the event instead of allowing it to possibly dissipate by releasing the album three or four months after the show."

According to the label, two key steps were involved in having the album ready by the target date. The first was to have the album jackets designed and printed before the show opened. In doing so, it is void of pertinent information. "We used the already existing logo art from the show for the front cover while the back cover was an adaptation of a story the Pythons wrote for Esquire magazine last fall. We had a script from the show, so we were familiar with the material to be performed, but there is no mention of tracks and no information on where the album was recorded or mastered."

## Mastering Schedule

The other key factor, according to Dobbis, was to have the album mastered (after recording the third and fourth night performances) within a tight time schedule and readied seven days later. "Mondays were dark, so we had one whole day to work on it, but after that we could only use mornings and afternoons up until the time of the show each night."

## Plants Primed

"Arista's pressing plants were primed in advance for immediate pressing of the album, but we had to work literally around the clock to get it to them in time," Sheila Molwitz, Arista's director of product services said. The

album was reportedly shipped on April 28 and in N.Y.C. stores on April 30, in time for a Monty Python autograph session in Sam Goody's the day after the final performance, May 2. According to Dobbis, 300 copies of the album were sold there on short notice. The record was shipped to the rest of the country the following day.

## Costs

Costs were shared by Arista and King Biscuit Flower Hour, who devoted an entire show to "Monty Python Live! at City Center" this past weekend.

A live Monty Python album was recorded at Drury Lane in England two years ago and was originally set for release in this country at the time of the City Center performance. Upon reviewing it, Arista decided that a more contemporary and interesting album could be had for the American audience. "Some of the inside jokes and mannerisms had to be changed to make the album suitable for America, but a lot of the material is repeated on this album. There was a long bit on the British elections of two years ago on the 'Drury Lane' album which makes absolutely no sense to an American audience, so it was replaced with some other material in tailoring it for the market."

# Hoffman, Scerbo Join ATV/Pye

■ NEW YORK—Marvin Schlachter, president of ATV/Pye Records, has announced the appointment of Stan Hoffman and Bob Scerbo to the company.

Hoffman has been named executive vice president of the label. Prior to joining Pye, Hoffman was vice president of Calla Records, now being distributed by ATV, and has been associated with Chess/Janus Records as executive vice president.

Scerbo has joined Pye as director of creative services. His responsibilities include supervising of all design and packaging concepts.

# ABC Record & Tape Relocates in N. J.

■ NEW YORK—The consolidation of the national headquarters of ABC Record and Tape Sales Corp. to the Continental Plaza Tower III on Hackensack Avenue, just north of Route Four, in Hackensack, New Jersey, has been announced by Herbert J. Mendelsohn, president of the Company, effective May 15.

ABC Record and Tape Sales first moved its national headquarters in 1974 from Seattle to Fairfield, New Jersey. Major branches will continue to operate at both Fairfield and Seattle.

# Singles Reach New High on RW Index

(Continued from page 3)

(Warner-Reprise) at 12 through 16, all with bullets.

Captain and Tennille (A&M) have the fastest rising record on this week's chart which jumped from 50 to 26 and appears only weeks away from their fourth straight top five. Other good

jumps this week go to Rhythm Heritage (ABC) with another winner moving 60 to 43, Eric Carmen (Arista) with his second hit going 62 to 49, and the Manhattans (Columbia) with their first big crossover coming out of the South and spreading nationally.

Debuting this week in fine shape are the new John Denver (RCA), Steve Miller (Capitol), Thin Lizzy (Mercury) with their first top 100 single ever, America (WB) and the aforementioned Jimmy Dean.

## Regional Breakout Singles

### EAST:

Cyndi Grecco (Private Stock)  
Vicki Sue Robinson (RCA)

### SOUTH:

Jimmy Dean (Casino)  
Starland Vocal Band (Windsong)  
Manhattans (Columbia)  
Parliament (Casablanca)

### MIDWEST:

Jimmy Dean (Casino)

### WEST:

Joobie Brothers (WB)  
Eric Carmen (Arista)  
Gary Wright (WB)

# Album Sales Register Slight Increase

(Continued from page 3)

position and the Rolling Stones (Rolling Stones) which moved from 9 to 3 and appears headed for the very top in the near future. The Rolling Stones album is showing a sales density that their previous albums have lacked as they shot up into the top ten, then faded later on. All reports point to this being a long-term sales item that stores can make into a high profit album.

## America

The rest of this week's top ten remained intact with only internal jostling of position. The

only significant challenger on the horizon is the new America package (WB) which jumped 26 to 16 and appears to be gaining momentum. The Santana (Columbia) album continues to show excellent signs at retail with moderate success also coming through now from racked accounts.

## Major Gainers

This week's major gainers inside the top 100 were Neil Sedaka (Rocket) which leaped 79 to 50, Bob Marley (Island) a 96 to 52 climber and Seals & Crofts (WB) which moved 88 to 68. The bulk of the strength on Sedaka and Seals & Crofts is coming from the racks, while the Marley is absolutely huge at retail with the racks trailing.

Strong new entries on the top 100 this week include Harry Chapin (Elektra) (the Chartmaker at 83), Stephen Stills (Columbia), Lee Oskar (UA) (with strong reports from Houston, New Orleans, and Baltimore - Washington leading), Steely Dan (ABC), Firefall (Atlantic), and C.W. McCall (Polydor) and Thin Lizzy (Mercury).

## Regional Breakout Albums

### EAST:

John Travolta (Midland Intl.)  
J. D. Souther (Asylum)  
Firefall (Atlantic)

### SOUTH:

Manhattans (Columbia)  
Charlie Daniels Band (Epic)

### MIDWEST:

C. W. McCall (Polydor)  
Michael Pinder (Threshold)

### WEST:

Alan Parsons (20th Century)  
Tubes (A&M)

# “MORE, MORE, MORE” BDA 515

## ANDREA TRUE

### CONNECTION

THIS SINGLE IS PRESENTLY TOP 10 IN OVER 25 MARKETS

AND IT'S ONLY STARTING...

**Billboard**



**Cashbox**

25

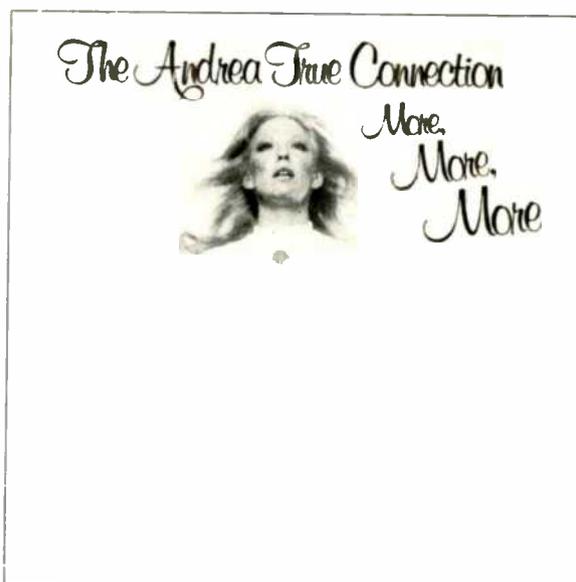
**Record World**

32

**NEW ADDITIONS (THIS WEEK):**

|         |                  |               |             |
|---------|------------------|---------------|-------------|
| WFIL    | Philadelphia     | U 100         | Minneapolis |
| WPGC    | Washington, D.C. | WVBF-FM       | Boston      |
| WSAI    | Cincinnati       | WBBF          | Rochester   |
| WIFI-FM | Philadelphia     | KING          | Seattle     |
| KPAM    | Portland         | and many more |             |
| WMAK    | Nashville        |               |             |

**From the Forthcoming New Album**



BDS 5670

BUDDAH  RECORDS  
and GRT  
 PLEASURE FROM THE BUDDAH GROUP

## Warners Promotes Urso, McGregor



Dave Urso

■ LOS ANGELES — David Urso and Don McGregor have been appointed national promotion directors of Warner Bros. Records, it was announced by vice president and national promotion director Russ Thyret. McGregor and Urso had both served as assistant national promotion directors for the label since 1974.

## Ron Alexenburg

(Continued from page 3)

pand the activities of Epic and the Associated Labels.

Lundvall explained what this promotion means: "I am convinced that the Epic and Associated Labels operation is a primary growth area in our Division. We are fortunate that we have in Ron Alexenburg an executive who is one of the most able, all-around top management men in the record industry. His untiring enthusiasm and understanding of all aspects of the business will give us the executive know-how needed to plan and implement the considerable growth we foresee in the months ahead."

### Further Responsibilities

Alexenburg will continue to be responsible for the overall direction of Epic Records as well as maintaining close working relationships with the Associated Labels distributed by CBS Records.

Alexenburg first joined CBS Records as a promotion manager in the Midwest region for Date at the time of the label's inception in 1965. In 1967, he was promoted to manager, Date/Ode sales and promotion, Columbia Records. After moving up to director, national promotion, Columbia Records, Alexenburg was appointed vice president, Epic and Columbia Custom Labels sales and distribution in 1970.

Since joining the Epic and Custom labels, the operation has enjoyed a substantial annual rise in sales and a significant number of new artists have been established as important record sellers. In 1974 Alexenburg was named vice president and general manager, Epic Records and CBS/Custom Labels. In his new post, Alexenburg will report directly to Lundvall.



Don McGregor

Both executives joined Warners in 1971. A 12-year veteran of radio, McGregor signed on with Warners to do regional promotion in the southwest. Two years later he was promoted to regional marketing manager, then came to the label's Burbank headquarters in July of 1974 as assistant national promotion director.

Urso began his career with Warners in local Detroit promotion. In 1972 he took over the same position for the Los Angeles / San Francisco / Phoenix area. In 1973 he served as a special artists relations coordinator in Detroit, before becoming assistant national promotion director in 1974.

## From the Vaults:

## Savoy, Verve Reissues Are Classics

By IRA MAYER

■ It's a battle of the bands in its own right. Much of the Savoy and Verve jazz catalogues of the '40s and '50s have long been out of print, available only in some of the better library collections or at the homes of collectors. And even then the sound would be muffled and scratchy. With the takeover by Arista of the voluminous and historically unmatched Savoy catalogue, and with the reactivation of the far-reaching Verve catalogue by Polydor, collectors, musicologists and (assuredly) new fans will have a field day.

The pressings on both these sets—but the first in a projected series of re-issues from both companies—are uniformly excellent; the clarity of tone and definition among instruments is amazing. Bob Porter and Steve Backer, who produced and oversaw the Savoy compilations, and Bob Hurwitz, who guided the development of the Verve collections, deserve loud kudos. From the taste in cover art to the assignment of liner note duties to the superb sound achieved, these 14 double record sets are the beginning of an undertaking to be lauded from all corners. Attention in the consumer press is sure to be unusually great, too.

**CHARLES CHRISTOPHER PARKER, JR. BIRD/THE SAVOY RECORDINGS** (Savoy 2201). 1944, '45, '47 and '48 and including Miles Davis, Bud Powell, Dizzy Gillespie and Max Roach, among others. "I'll Always (Continued on page 58)

## CHARLIE PARKER

BIRD/THE SAVOY RECORDINGS  
(MASTER TAKES)



## Fleetwood Foresight



Warner Bros. vice president and director of sales and promotion Ed Rosenblatt (at right) surprised Record World VP Spence Berland last week with a platinum "Fleetwood Mac" album. Rosenblatt made the presentation in recognition of Berland's foresight in predicting hit status for the album at the moment of its release over ten months ago. Since the time of that sage prognostication, the album has sold close to two million copies, has yielded two hit singles ("Over My Head" and the current "Rhianon") and has found a home on the RW album chart for 42 weeks.

## Vang. Signs Hammond

■ NEW YORK — Maynard Solomon of Vanguard Records has announced that John Hammond has signed a long-term recording contract with the label. Hammond began his recording career with Vanguard in the early '60s, recording five albums before moving on to other affiliations.

## Jack Craigo

(Continued from page 3)

bility to develop overall marketing direction for the product on Columbia, Epic and the labels distributed by CBS Records. Reporting to Craigo will be Paul Smith, vice president, marketing, branch distribution, CBS Records; who in addition to his merchandising role for the Columbia label directs CBS Records' creative services area; LeBaron Taylor, vice president, special markets; Tony Martell, vice president, marketing, Nashville, CBS Records; and Joan Griewank, director, marketing planning, CBS Records. Jim Tyrrell, vice president, marketing, Epic and Associated Labels, will continue to report to Ron Alexenburg, senior vice president, Epic and Associated Labels, but will have available the back-up support of the Craigo marketing structure for strategy and planning.

In commenting on the Craigo appointment, Bruce Lundvall made the following statement: "At a time when everyone at all levels of our industry is looking for the most effective approach to the marketing of records, we have re-structured our organization in order to insure that each of our releases will have the opportunity of reaching its full potential in the market place. With Jack Craigo undertaking the overall responsibility of achieving those goals, I am showing my recognition, which is shared by everyone who has the opportunity of working with him, that his marketing experience, knowledge and expertise is the best in our business. In his new role our artists and our organization will benefit immeasurably."

Craigo has steadily moved up to higher levels of responsibility at CBS Records since joining the (Continued on page 58)

The Theme From  
"Laverne and Shirley" –  
This Season's Biggest New  
TV Show!



**Cyndi  
Grecco**

**"Making Our Dreams  
Come True"**

PS 45,086

Produced by Charles Fox & Janna Merlyn Feliciano

Written by Charles Fox and Norman Gimbel



The Focus  
Is On Stardom!

PRIVATE STOCK  
RECORDS. LTD.

## Dried Grape Records Formed by Nemiroff

■ NEW YORK—Robert Nemiroff, producer of the Grammy and Tony award winning musical "Raisin," has announced that he has started a new record label, Dried Grape Records.

The initial artist signed to the label is "Raisin" co-star Darren Green, whose first record, "Sidewalk Tree," from "Raisin" coupled with "Shady Lady," is being rush released. It was produced by Will Mott, an associate producer of "Raisin."

Simultaneously, Dried Grape will release the ZBW Explosion performing "Raisin" coupled with "Runnin' to Meet the Man," both from "Raisin" and co-produced by Nemiroff and Herschel Dwellingham.

Nemiroff originally entered the record business as a songwriter, in the mid-fifties with "Cindy, Oh Cindy," a song recorded by Vince Martin (and the Tarriers) and Eddie Fisher. He wrote and produced the show "To Be Young, Gifted and Black," which was adapted from the works of his late wife, playwright Lorraine Hansberry.

Nemiroff plans a full schedule of releases for his Dried Grape Records.

## Rubinstein Details ABC Restructuring

(Continued from page 3)

\$28,000,000 loss. Much of that loss, according to Rubinstein, can be attributed to accounting practices dating years back to the era preceding the construction of ABC's branch system, to the trimming of an unwieldy artist roster and to an enormous surplus of inventory. "I would describe my position last year as that of a fire fighter in the midst of a forest fire," said Rubinstein. "Every time I turn around, I'd find another problem smoldering."

### Roster Pared

Over approximately the past year, ABC has pared its artist roster—once up to 160 acts—to approximately half of its former size. (The actual number of artists, the ABC chairman claims, is misleading due to the diversity of labels in the ABC family. The number includes jazz, classical, country and gospel artists in addition to the pop and r&b rosters.) The company plans to release in 1976 approximately 40 percent of the number of albums released in 1974, the year Rubinstein came to the label. (About 400 were shipped in 1974, compared to an estimated 160 this year.) "We're no longer shot-gunning records into the market," said Rubinstein.

"If we can't promote, merchandise and sell a record, we will not release it."

Accordingly, the label has geared for greater concentration on fewer records. The sales force, now headed by Don England, has been re-deployed in an increased number of sales offices. Three inventory depots — in Cleveland, Washington and Boston — that were previously used to warehouse surplus inventory have been shuttered while communication between field salesmen and the remaining five inventory outlets has been streamlined. Rubinstein said that each ABC field salesman communicates daily with one of 18 sales offices, that those sales offices are now similarly in contact with sales managers in the five depots and that each of those depots are in turn reporting to national sales coordinator Mel Price, who reports to England. Promotion men also are required to maintain daily contact with the inventory depots as well as the applicable department head.

### Promo Duties

Pop promotion chores at ABC are now divided between Pat McCoy (singles), Steve Resnick (secondaries), Scott Jackson (lps)

and Marvin Deane (MOR). R&B promotion is headed by Otis Smith while promo for Jim Foglesong's ABC Dot operation is handled by Larry Baunach. Jazz is the responsibility of both the r&b and pop department and, according to Rubinstein, the label is "very dedicated" to the jazz market.

### A&R Overhaul

The a&r department has been thoroughly overhauled with Roy Halee having been recently brought in as vice president in charge of the operation. "The a&r department here was really non-functioning," said Rubinstein. "A&R did not bring in acts and didn't make decisions as to who to sign and who not to sign. Now with Roy Halee and his assistant, Larry Cohn, with us, a&r's functioning not only in the acquisition of acts but in the balancing of the roster, the overseeing of projects and in putting artists together with producers."

### Less Staff Production

While Halee will produce some artists for the label, staff production has been de-emphasized from the days when the label maintained such producers as Steve Barri, Michael Omartian and Gary Katz on the payroll. "From time to time we might add staff producers but we won't go in the same direction that the company was formerly headed in terms of production," Rubinstein said.

(Continued on page 58)

## Herb Belkin

(Continued from page 3)

never been used before in the industry" said Belkin.

Belkin also disclosed that Pete Senoff will be joining the label in a merchandising capacity.

"The marvel of ABC is that we have all the resources and mechanisms of a large, established company and yet the attitude and direction of a new company. We can do lots of things here that many apparently successful but moribund companies might not get into."



Herb Belkin



**YOU'RE CLOSE TO IMPACT**

H A R V E S T F O R T

# The Isley Brothers



BY THE END OF 1976 **THE ISLEY BROTHERS** WILL HAVE SOLD OVER 35 MILLION RECORDS. NOW THAT'S WHAT WE CALL A **"HARVEST FOR THE WORLD"!**

And that's also the title of the new album from one of the hottest selling groups in the business today. They've sold over 7 million records in the past three years and that makes the Isley Brothers superstars in anybody's book.

"Harvest for the World" is the newest phase of a brilliant career in which gold always goes platinum. "Who Loves You Better," the first single from the album, is already taking off and looks ready to go all the way.

"Harvest for the World." The new album from the Isley Brothers. The group that proves that you reap what you sow.

On T-Neck Records and Tapes.

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# THE RECORD WORLD ENVIRONMENT

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DEDICATED TO THE NEEDS OF THE MUSIC RECORD INDUSTRY  
AUGUST 30, 1975 \$1.50

**Who In The World: Jefferson Starship**

**THIS OF THE WEEK**  
CHICAGO: BRAND NEW LOVE AFFAIR

**THE SINGLES CHART**  
1 FALLIN' IN LOVE HAMILTON, JOE FRANK & REYNOLDS  
2 GET DOWN TONIGHT BEE & THE CHELSEA SISTERS  
3 JIVE HADLEY HAYES  
4 42 SEVENTH AVENUE

**THE ALBUM CHART**  
1 YOUNG AMERICANS DAVID BOWIE  
2 SAVORAGE BLACK LASHATI  
3 NO WAY TO TREAT A LADY LYNN SPOON

**THE FM AIRPLAY REPORT**  
1 ONE OF THESE NIGHTS EAGLES  
2 ASYLUM 7E 1039

**THE RETAIL REPORT**  
FOR THE RECORD INDUSTRY

**RECORD WORLD COUNTRY**  
NSA Sets 'Manny' Lavender, Blake Merge Epic Inks Davis  
Soul, Country & Blues Signs Stella Parton

**DIALOGUE**  
THE VIEWPOINTS OF THE INDUSTRY  
Larry Butler and Jack Messler on The UA Country Story  
BY DON CLINE

**SOUL TRUTH**  
BY GREG GARNETT

**Powerhouse Picks**

**THE RECORD WORLD SALES INDEX**

| ALBUMS      |          |          | SINGLES     |          |          |
|-------------|----------|----------|-------------|----------|----------|
| SALES INDEX | April 18 | April 17 | SALES INDEX | April 18 | April 17 |
| 125         |          |          | 120         |          |          |
| 120         |          |          | 115         |          |          |
| 115         |          |          | 110         |          |          |
| 110         |          |          | 105         |          |          |
| 105         |          |          | 100         |          |          |
| 100         |          |          | 95          |          |          |
| 95          |          |          | 90          |          |          |
| 90          |          |          | 85          |          |          |
| 85          |          |          | 80          |          |          |
| 80          |          |          | 75          |          |          |
| 75          |          |          | 70          |          |          |
| 70          |          |          | 65          |          |          |
| 65          |          |          | 60          |          |          |
| 60          |          |          | 55          |          |          |
| 55          |          |          | 50          |          |          |
| 50          |          |          | 45          |          |          |
| 45          |          |          | 40          |          |          |
| 40          |          |          | 35          |          |          |
| 35          |          |          | 30          |          |          |
| 30          |          |          | 25          |          |          |
| 25          |          |          | 20          |          |          |
| 20          |          |          | 15          |          |          |
| 15          |          |          | 10          |          |          |
| 10          |          |          | 5           |          |          |
| 5           |          |          | 0           |          |          |

• The Record World Sales Index is based on a broad cross-section of quantitative sales data reported to Record World from retailers, rack jobbers and one-stops across the country.

Isn't this the environment you want for your advertising message?  
**RECORD WORLD INVOLVES YOU**

## Sulman to Private Stock As National Sales Mgr.

■ NEW YORK—Larry Uttal, president of Private Stock Records, has announced that as a result of increased album activity, the label has made a major expansion move with the appointment of Harold Sulman to the newly-created position of national sales manager. Sulman, who reports directly to executive vice president Irv Biegel, will be responsible for all sales and merchandising activities at Private Stock.



Harold Sulman

Prior to his new position, Harold Sulman spent the past four years as national buyer for ABC Record and Tape Sales. He was formerly singles sales manager for Scepter Records and did independent distribution in the Seattle area for five years.

## Capitol To Release Hope Bicentennial LP

■ LOS ANGELES—Bob Hope has signed with Capitol Records, Inc., and recorded a bicentennial comedy album in front of a live audience Tuesday evening, May 4, announced Don Zimmermann, CRI executive vice president and chief operating officer.

### Release Date

The album, to be released June 7, will be titled "America Is 200 Years Old . . . And There's Still Hope."

According to the script, Hope is thrown two centuries into the past. There he meets Phyllis Diller as Betsy Ross, Karl Malden as George Washington, Louis Nye as Paul Revere, Don Rickles as a Tory heckler, Jim Backus as John Hancock, Arte Johnson as a Hessian General, Gordon McRae as Thomas Jefferson, Fred Wayne as Benjamin Franklin, Byron Kane as John Adams, Dudley Moore as General Cornwallis, and Demond Wilson as Crispus Atticus. Multi-voiced Fred Travalina plays President Ford and numerous other characters.

Producer Sid Kuller created the idea for the album and wrote the script with Oliver Crawford. Milton Gordon served as executive producer.

## That's Entertainment



Barry Manilow was in for a surprise recently when he was honored by After Dark magazine which named him "Entertainer of the Year" in their annual Ruby Award extravaganza at the packed Starlight Roof of the Waldorf Astoria before a crowd of well over a thousand. What he didn't know was that Arista president Clive Davis would be on hand to present him with a platinum album for his most recent release, "Tryin' To Get The Feeling." Pictured from left are Chita Rivera, star of "Chicago" and presenter of the Ruby award; Manilow; and Davis.

## Far Out Taps Jeff Cheen

■ LOS ANGELES—The appointment of Jeff Cheen as director of artists relations at Far Out Productions has been announced by Jerry Goldstein and Steve Gold, co-heads of the music management, production and publishing organization.

Cheen most recently was director of artist development for

Soul Unlimited. Earlier, he was west coast a&r director for Mercury Records and then Capitol Records, an agent with Heller-Fischel, and a&r director with Tetragrammaton Records.

### Headquarters

He will maintain offices at the Far Out headquarters in Los Angeles.

# "You Know The Feelin"

Steve Wightman FR-003

Farr Records thanks its independent distributors for getting us off to such a great start.

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**ARC-JAY/KAY**  
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**BEST**  
Buffalo

**BIB**  
Charlotte

**BIG STATE**  
Dallas

**COMMERCIAL**  
St. Louis

**ERIC**  
Hawaii

**ERIC-MAINLAND**  
Los Angeles/  
San Francisco

**HEILICHER**  
Miami/Minneapolis

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Memphis

**H. W. DAILY**  
Houston

**MUSIC CITY**  
Nashville

**M.S.**  
Chicago

**PROGRESS**  
Cincinnati/  
Cleveland

**RECORD SALES**  
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## Denver Scores in Holland



John Denver was awarded gold albums for "Back Home Again," "The Best of John Denver," and "Windsong" for sales in the Netherlands. Pictured above at the presentation are, from left: Tibor Bankhard, promotion manager, Inelco Holland; Harold Thau, president, Windsong Records; Denver; Wim Brandsteder, managing director, Inelco, Holland; and Frank Mancini, division vice president, artist relations, RCA Records.

## Janus Push For Camel

■ LOS ANGELES—Janus Records has announced that a national in-store promotion and local marketing campaign is currently under way in support of Camel's new album, "Moonmadness." According to Howard Silvers, national sales manager for the label, the campaign includes billboards and in-store displays at all Peach record stores on a national basis, and in, the entire Warehouse record store chain. At this time a Corvette records ad is breaking coast to coast and a King Karol ad is running in New York. Supplementing the national campaign are local ads throughout the country for such chains as Odessey, Licorice Pizza, Tower Records, Music Plus, and others.

## RCA Litkei LP Set For International TV

■ NEW YORK—RCA's Bicentennial march album, containing presidential marches composed by Ervin Litkei, has been selected by the U.S. Information Agency to be the music performed on a marathon international satellite telecast on July 4, celebrating America's 200th anniversary.

The special Fourth of July salute will include 16 different television segments beamed to the rest of the world to give other nations varied informational portraits of this nation, its history and its geography. The albums will be played during various of these segments.

The album, titled "The Bicentennial March and Presidential Marches of America," contains marches dedicated to each president since Franklin D. Roosevelt, all composed by Ervin Litkei. Also included in the album is other music of a patriotic nature. Performances of the marches are by the American All-Star Band, conducted by Bob Armstrong.

## Bob Dylan Special Planned by NBC

■ NEW YORK — Bob Dylan, NBC-TV and Burt Sugarman have jointly announced completion of taping of an hour-long special starring Dylan which will air September 14 at 10 p.m. on the network.

The program, which was taped April 22 in the Starlight Ballroom of the Bellevue Biltmore Hotel in Clearwater, Fla., also features Joan Baez as the only guest performer.

Sugarman is executive producer of the special, which will be sponsored by Craig Corporation. The latter company has agreed to spend approximately \$100 thousand in promotion for the program.

## Aerosmith Ships Gold

■ NEW YORK — Columbia recording group Aerosmith have had their latest album, "Rocks," shipped gold, according to Columbia Records. The label has applied to the RIAA for immediate gold certification. The album, their fourth for the label, was produced by Jack Douglas.

## Columbia Artists Brighten the Beacon



Columbia Records artists Boz Scaggs and Sutherland Brothers and Quiver shared a bill at New York's Beacon Theater recently. Pictured with Scaggs at the Beacon are, from left: Jack Craig, VP and general manager, marketing, CBS; Scaggs' manager Irv Azoff; Columbia VP, a&r, Don Ellis; CBS Records Group president Walter Yetnikoff; Scaggs; and CBS Records Division president Bruce Lundvall. Pictured in the photo at right: Tim Renwick and Ian Sutherland of SB&Q; Lundvall; Gavin Sutherland and Willie Wilson of SB&Q; and Yetnikoff.

## Atlantic Reports Strong April Sales

■ NEW YORK — Dave Glew, senior vice president of marketing for Atlantic/Atco Records, has released sales figures indicating April to have been the second greatest sales month in the company's history, spurred by back to back RIAA gold and platinum certified albums for the Rolling Stones ("Black and Blue") and Led Zeppelin ("Presence") during the month.

### Bad Co. Contributes

In breaking down the figures for the month, which in turn reflects specific product released since before the beginning of the year, Glew pointed out the continuing high sales of the third Bad Company album for Swan Song Records, "Run With The Pack" (certified gold) and the lp's first single release, "Young Blood," as significant contributors to the overall picture.

Artists that are also the subjects of intensive album promotional and advertising campaigns tied in with their ongoing U.S. tours include Genesis ("A Trick Of The Tail"), Billy Cobham ("Life & Times"), Jean-Luc Ponty ("Aurora") and Wishbone Ash ("Locked In"). In addition, continuing tour schedules for Bette Midler, the Spinners, and Major Harris contributed to heavy sales of their current albums in the beginning of the second quarter.

### Singles Sales

Singles activity for the label was also a major factor in the April sales figures, according to the company, spearheaded by the top 20 success of ABBA's "I Do, I Do, I Do, I Do" and the Wing And A Prayer Fife & Drum Corps' "Baby Face," as well as new singles by Bad Company ("Young Blood"), the Rolling Stones ("Fool To Cry"), Hot Chocolate ("Don't Stop It Now"), the J. Geils Band ("Where Did Our Love Go?") and the Don Harrison Band ("Sixteen Tons").

The Don Harrison Band was one of three new groups who de-

livered first albums for Atlantic in April, along with Firefall and the Trammps. Other new lp releases in April included: Herbie Mann's "Surprises" featuring Cissy Houston; "i" and "Ramshackled" by Yes members Patrick Moraz and Alan White respectively.

The final to ship in April was "Blow Your Face Out," the second live recording from the J. Geils Band.

Finally, before the end of this second quarter (on June 30), Atlantic/Atco will see the releases of new singles and album product from Aretha Franklin, the Average White Band, the Spinners, and Manhattan Transfer.

## Private Stock Adds Zeitler

■ NEW YORK — Denny Zeitler has been appointed regional promotion representative for Private Stock Records, operating out of Los Angeles, it was announced by Neil Love, vice president of promotion for the label. Zeitler, an industry veteran with experience on both coasts, will report directly to Howard Rosen, director of national promotion for Private Stock.

### Indy Promotion

For the past two years, Denny Zeitler has been doing independent promotion on the west coast. Prior to that, he was based in New York for many years, where he was in charge of national promotion for Neighborhood Records, Chess/Janus Records and Scepter Records. Zeitler started in San Francisco, handling local promotion for H. R. Basford Company for eight years.

## Rich Re-Signs with RCA

■ NEW YORK—Drummer, band leader Buddy Rich has re-signed with RCA Records and has an already-recorded album, "Speak No Evil" set for June release.



# THEY HAD TO KNOW SOMETHING WHEN THEY SAID "LOOK OUT FOR #1."

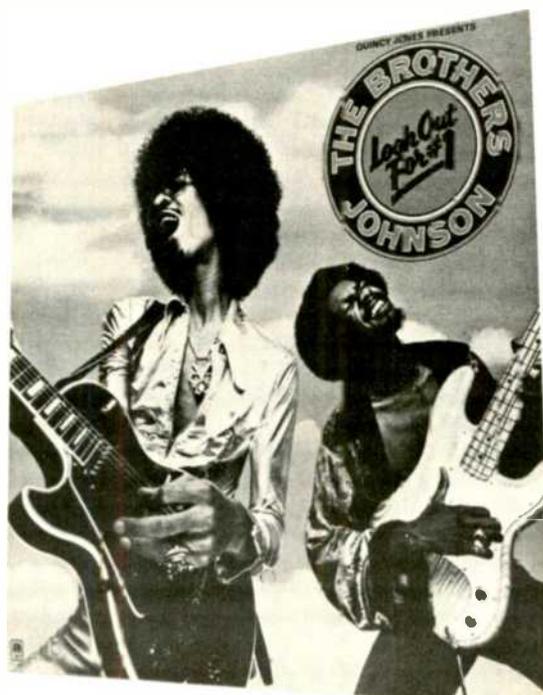
In just over 10 weeks, with no previous album or single, "Look Out For #1," a new album from two relatively unknown brothers went *gold* and became a literal *overnight* sensation.

"I'll Be Good To You," the first single from the album, became an immediate *R&B* hit, crossed over to the *pop* charts, became Bill Gavin's Record to Watch, and is now on the way to the top. Not to mention the sensation both the album and single are creating in the *disco* world.

And that's only the beginning.

## CONGRATULATIONS GEORGE AND LOUIS AND QUINCY!

FROM EVERYONE AT A&M



**THE BROTHERS JOHNSON**  
"LOOK OUT FOR #1"  
SP 4567  
**ON A&M RECORDS & TAPES**

**INCLUDES THE SINGLE,  
"I'LL BE GOOD TO YOU"**

AM 1806

Produced by Quincy Jones



# Who In The World: Hall & Oates—Building a Career

By MARC KIRKEBY

■ NEW YORK — Daryl Hall and John Oates, taking a short break between recording a new album and beginning a seven-week tour, sense that they are at a turning point in their careers. Their latest single, "Sara Smile," is now bulletted at 14 on The Singles Chart, and has brought them to a much wider audience than their previous records, which have nonetheless built a loyal college-age following.

The duo, whose music is recorded by RCA and published by Chappell, will have their fifth album (and second for RCA) released in July, preceding another, larger tour with a more elaborate stage presentation, according to Oates. The present tour will include television dates in England, Germany, France and Sweden, and concerts in Amsterdam.

Both are gratified at the success of "Sara Smile," since their greatest previous single success, "She's Gone," reached the charts in Tavares cover version, not their own. And yet, there was obvious apprehension on the part of both performers at the fishbowl existence of mass audience appeal.

"Once you get categorized as a lightweight, singles-oriented group, it's very hard to become credible," Hall said. "I'm not discounting the importance of a singles audience, but the real, long-term people that we've developed over the years, and what we're trying to develop more, is a college-age, FM crowd, because they're people that take artists more seriously, and they stick with them longer."

The path they have taken to

## McCormick, Manabe Join Chelsea Staff

■ LOS ANGELES — Chelsea Records executive vice president and general manager Buck Reingold has announced the appointment of Steve McCormick as director of national promotion and Koko Manabe as national promotion coordinator of the label.

Reingold stressed that McCormick and Manabe were coming to Chelsea as a team, something they've been since they formed For The Record, a national independent promotion firm, a number of years ago.

McCormick has been president of October Records the past year and prior to that was general manager of Mums Records. He was also assistant editor of Bob Hamilton's Radio Report. Manabe was at October as national promotion director and previously headed her own promotion firm.



that acceptance has differed from those of most white artists, in that much of Hall and Oates' early following was black.

"We've been trying for years to get white acceptance," Hall said. "I don't consider us an r&b act. We do a lot of different things—r&b is just part of it. I hate white people who try to sing like black music."

"When you formulate your style, you start out by copying someone, you have to. Copying the masters is the way to learn how to do anything. And I started by copying those people—copying the Temptations, copying Smokey Robinson. And after a while, I stopped copying them,

and formed by own style, but those elements are still there."

Of the various ways of confronting the pop marketplace, Hall and Oates have chosen to go in with some serious creative goals. "It's a real temptation to commercialize yourself to make money—there's so much money out there," Hall said. "As long as we're making pop music, I want to give the people what they want, but I want to do it as creatively as possible. I look at this as an art form. I'm trying not to take myself as seriously—I realize it's just pop music—but I want it to be more than that. I want it to be a long-term vehicle to make music of all kinds."

### CONCERT REVIEW

## Library Benefit: A Music Lover's Bargain

■ NEW YORK — Standing on a stage that consisted in part of a giant open book designed by Eugene Lee, Paul Simon, Phoebe Snow, Jimmy Cliff and the Brecker Brothers entertained a near-SRO crowd at Madison Square Garden May 3 to raise funds for the ailing New York Public Library. The Garden, which as a rule seems to bring out the blood-thirsty among sports and music fans, has never been more tranquil or better dressed, and though the audience was rather subdued throughout the evening, it seemed delighted with what it heard.

Cliff, the only performer to make a long journey to be part of the show, was superb, particularly on "Sitting in Limbo" and "Many Rivers to Cross," and his performance, coupled with Bob Marley & the Wailers' stand at the Beacon two days before, made for

the best weekend of reggae this city has seen. Cliff is the smoothest and most spiritual of the leading reggae singers, and his influence on many American singers (Paul Simon among them) was even more apparent in his return to the New York stage.

### Phoebe Snow

Phoebe Snow, making what must now be counted as a rare concert appearance, emphasized the mellower segment of her repertoire, backed by the David Sanborn Band. "Two Fisted Love" and "No Regrets" highlighted her set, which submerged the pop element in her appeal in favor of an emphasis on jazz singing, and was disappointing only in its brevity.

Simon's appearance on stage roused a restrained crowd, and he capped the evening with a selection of the instant standards from his "Still Crazy After All

### CLUB REVIEW

## Rich and Torme Wow the Waldorf

■ NEW YORK — The range of musical styles covered by Buddy Rich and Mel Torme at their Empire Room opening here May 4 is almost too lengthy to list, with few jazz and pop trends of the last three decades left unsampled. The dinner crowd scarcely had time to attend to their plates between applauding the two artists' efforts.

Rich, who records for RCA, opened the show with his brassy big band, left the stage for most of Torme's set, and returned for an impressive duet that featured some rousing scat singing by Torme. Rich moved from rock to jazz to r&b drum styles with ease, more than convincing the audience of the technical proficiency for which he is famed. The featured soloists in his band were headed by Steve Marcus, the saxophonist who has released an album of his own on Flying Dutchman Records. Rich and the band reached their peak on an exuberant rendition of the Isley Brothers' "Fight the Power."

Torme opened his set with a pair of Neil Sedaka songs, both faithful to the composer's arrangements, but seemed to involve himself more in the standards which rounded out his performance. Singing for the first time a medley of songs from MGM's "That's Entertainment," including several from "Good News," in which Torme made his screen debut, he showed that his voice is as redoubtable a jazz instrument as ever.

Marc Kirkeby

These Years," followed by even more familiar favorites from his other solo albums, and by "The Boxer" and "Bridge Over Troubled Waters."

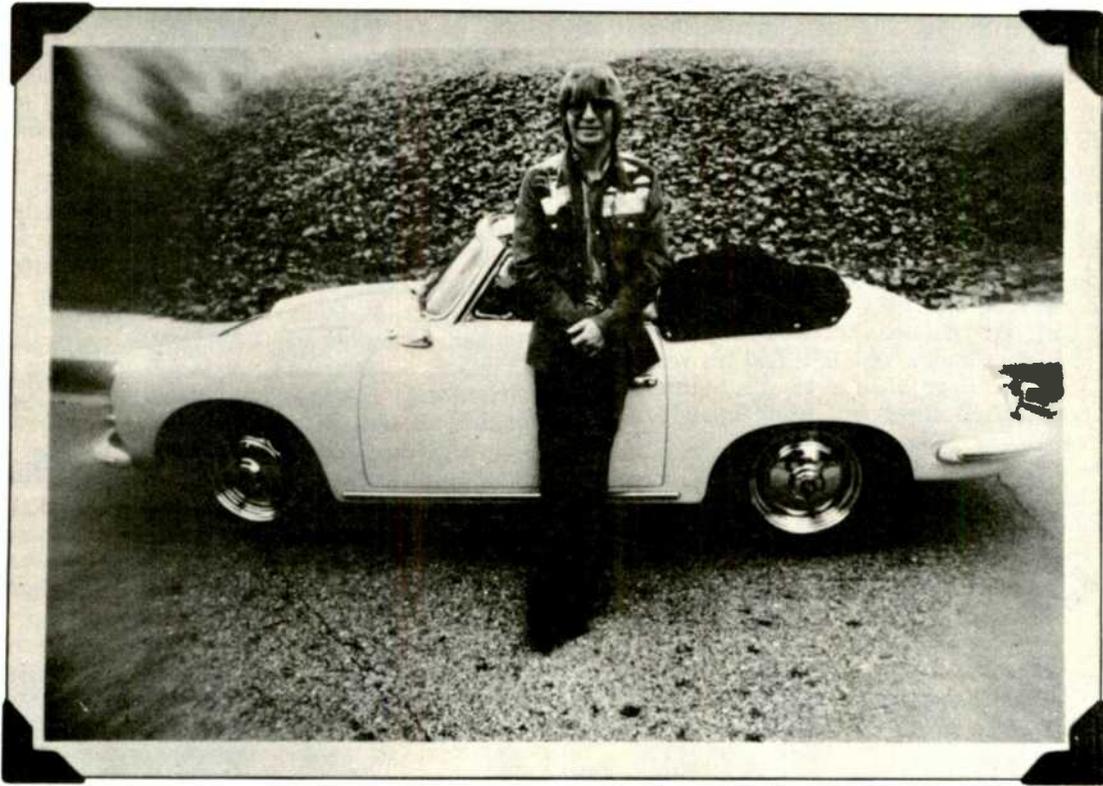
He was joined for "Gone At Last" by Snow and the Jesse Dixon Singers, and returned for an encore that was highlighted by a moving "American Tune." Paul Simon is as good a songwriter as we have, or have ever had, and that he should display his talent in such a worthy (if undramatic) cause as the Library is certainly to his credit.

Marc Kirkeby

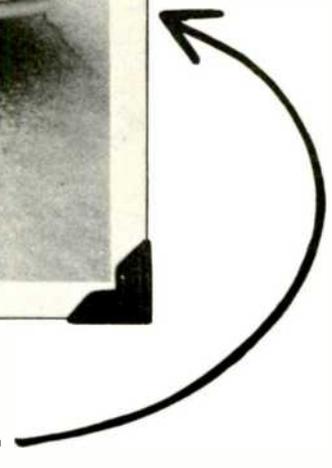
## Music Men's Outing

■ NEW YORK — The professional music men's annual outing will be taking place this year at the Stevensville Country Club, Swan Lake, New York. The date will be Wednesday and Thursday, June 9-10. Golf and tennis are on the agenda.

Dear Jerry,  
I love you!  
J.D.



It makes me giggle



# THE COAST

By MIKE HARRIS

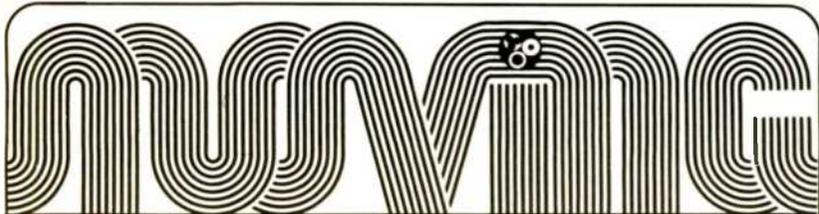


■ THE (BEACH) BOYS ARE BACK IN TOWN: "Rock and Roll Music" will be the first "new" single from the Beach Boys since "Sail On Sailor," culled from the "Holland" album, was released three years ago. Referring to the group's early "Surfin' U.S.A." single, Mike Love told an assembly of WB staffers that the Beach Boys "have had good luck with Chuck Berry songs before." Interestingly, when Berry's classic version of "Music" was released in November, 1957, it went on to

peak at number eight on the charts—a mark that the Boys would be happy to surpass. So, in Burbank last week, Love and Brian Wilson gave the label its first taste of their next Reprise album, which now looks as if it will finally be released on July 1—one month after the single's release and one-and-a-half years after it was originally scheduled. This time here will be no hitches, Love assured the patient WB faithful. One reason why, he said, is the six grand in rent that Carl Wilson has to fork over for his beach house each month. Whether there'll be: 1. an oldies album with some newies thrown in; 2. an oldies and a newies album in a double lp package; or 3. a total of three albums (the number that the group still owes to Warner Bros.) has yet to be decided. Brian is said to favor the first of those options; Mike, Carl and Al Jardine the second; and Dennis Wilson the third . . . Other stations along the Brian Wilson trail last week included ABC Recording Studios, where the eldest Beach Boy looked in on Dion DiMucci's session with Steve Barri. Also paying his respects to Dion was Phil Everly . . . "Sweetheart," by the way, will be the title of Dion's June-released long-player and we're told that it will appeal to "people who dig both 'Runaround Sue' and contemporary pop" . . . Sooner in the stores will be "Rainbow Rising," by Blackmore's Rainbow. Ritchie and crew are joined, this time, by drummer Cozy Powell. A large orchestra on the "Stargazer" track reportedly lends an awesome sonic wall to the proceedings.

WHEN YOU'VE GOT BUD: In honor of Elvin Bishop's recent appearance in St. Louis—and Elvin's reputed love for Budweiser beer—the Budweiser people made "a special presentation" to Elvin last week. We didn't hear what the presentation was, but we hope Bishop can drink it . . . Both the spirits and the invited guests will be highly refined at the May 11 "Welcome Artie Party." Mogull fans in attendance will include hosts Jerry Goldstein and his Far Out friend, Steve Gold. VIPs should RSVP or face off with the burly guards . . . A party of a different sort, Democratic, has a distinguished new delegate from New York, Harry Chapin, who will cast his vote at the upcoming convention . . . Backstage visitors to the Memphis and Atlanta stops of the Leon Russell show last week included Rufus Thomas, Charlie Rich and Tony Orlando & Dawn. Russell's new mate, Mary, is part of the excitement . . . Remember a mid-'60s group called the Millenium? The Blues Magoos? Joey Stack, currently being produced by Jimmy Miller (of Stones' fame), was a singer and writer in both bands. His new singles deal with Playboy Records is garnering no little excitement about town, with "Do You Know" designated as his first release . . . Miller, the Coast has learned, is in favor of

(Continued on page 70)



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 East  
Nashville, Tenn. 37203  
Phone: (615) 329-1111**

## NARM Names Advisory Committees

■ CHERRY HILL, N.J. — Daniel Heilicher, chairman of the board of the National Association of Recording Merchandisers, has announced his appointments to the three advisory committees which represent the segments of merchandisers in the NARM regular membership. The three committees are the rack jobbers advisory committee, the retailers advisory committee, and the independent distributors advisory committee.

### Recommendations

During the Association year, the advisory committees meet as separate bodies among themselves, as well as with the manufacturers advisory committee. Recommendations are forthcoming as a result of these meetings, which result in understanding of the particular problems and opportunities which face the merchandisers, as rack jobbers, retailers and independent distributors. Daniel Heilicher, as chairman of the NARM board, is an ex-officio member of all committees. The committee lists, reflecting the gamut of the NARM regular membership, with large, medium size and smaller companies included, are as follows:

### Rack Jobbers

Rack jobbers advisory committee—chairman: George Souvall, Alta Distributing Corp., Phoenix, Arizona; Jay Jacobs, Knox Record Rack Co., Knoxville, Tenn.; Norman Hausfater, Musical Isle of America, St. Louis, Mo.; Louis Kwiker, Handleman Company, Clawson, Michigan; David Lieberman, Lieberman Enterprises, Minneapolis, Minn.; Sam Marmaduke, Western Merchandisers, Amarillo, Texas; David Press, D and H Distributing Co., Harrisburg, Pa.; David Siebert, Siebert's, Inc., Little Rock, Arkansas; Sydney Silverman,

United Record and Tape Industries, Hialeah, Fla.

Retailers advisory committee—chairman: John Cohen, Disc Records, Highland Heights, Ohio; Barrie Bergman, The Record Bar, Durham, North Carolina; Richard Bullock, Odyssey Records and Tapes, Santa Cruz, Calif.; Lou Fogelman, Music Plus, Los Angeles, California; Joseph Goldberg, Variety Records, Wheaton, Md.; Ben Karol, King Karol Records, New York City, N.Y.; David Rothfeld, Korvettes, New York City, N.Y.; David Siebert, Madcaps, Little Rock, Arkansas; Russ Solomon, Tower Records, Sacramento, Calif.; Martin Spector, Spec's Music, Hialeah, Fla.; Sam Stolon, Sam Goody, Inc., Maspeth, New York.

### Indie Distributors

Independent distributors advisory committee — chairman: Gene Silverman, Music Trend Dist. of Detroit, Detroit, Mich.; Harry Apostoleris, Alpha Distributors, New York City, N.Y.; Bill Emerson, Big State Distributing Co., Dallas, Texas; Sam Ginsburg, Record Merchandising Company, Los Angeles, Calif.; Norman Hausfater, Record Sales/Musical Isle of America, St. Louis, Mo.; Ira Heilicher, Heilicher Bros., Minneapolis, Minn.; Milton Salstone, M.S. Distributing Co., Morton Grove, Ill.; Bob Schwartz, AMI Distributors Corp., Detroit, Michigan; James Schwartz, Schwartz Bros., Washington, D.C.; Joseph Simone, Progress Record Distributors, Highland Heights, Ohio; Stanley Sulman, ABC Record and Tape Sales, Seattle, Washington.

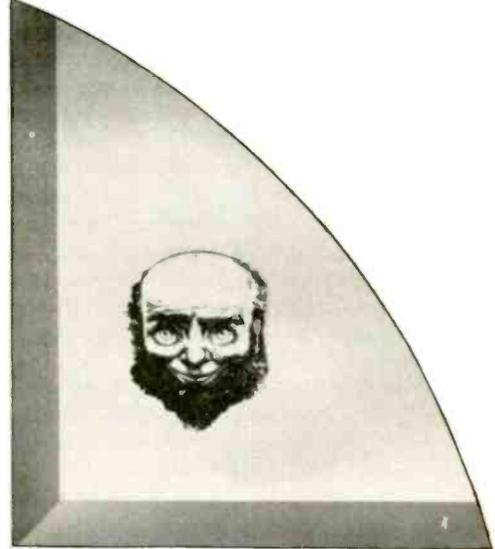
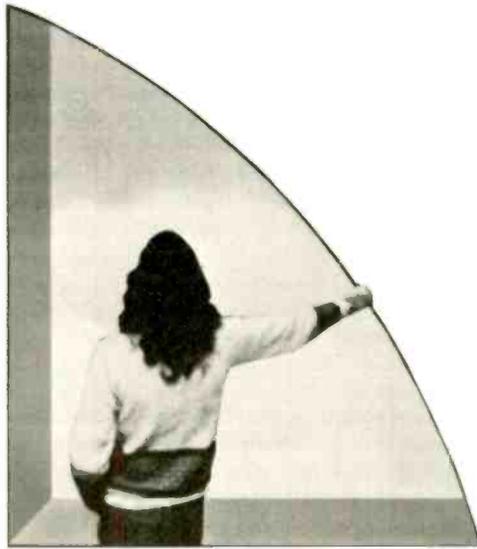
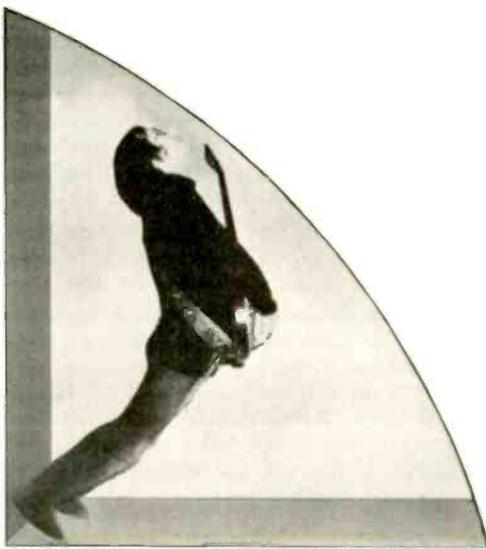
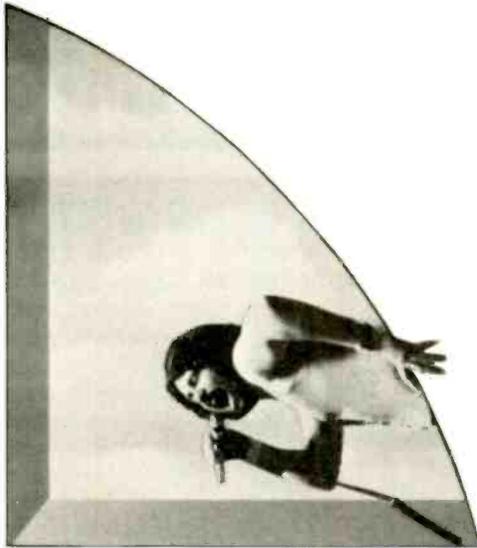
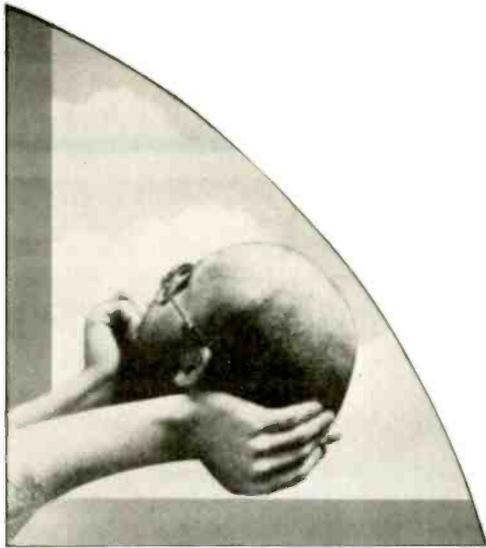
## Brothers Johnson Gold

■ LOS ANGELES—A&M recording artists The Brothers Johnson's first album, "Look Out For #1," has been certified gold by RIAA.

## Pete & the Fonz



Pete Bennett, chief executive of Pete Bennett Enterprises, is shown pictured with Henry Winkler, a/k/a "The Fonz," star of ABC's "Happy Days" series. Winkler was in the midst of a three-stop sell-out New England tour as MC of a '50s rock 'n roll show which hit Mass., Conn. and R. I.



# Gentle Giant

## in'terview

A complex, "progressive rock" group, Gentle Giant has been playing since the beginning of the seventies. Their third Capitol album, *Interview*, takes their past accomplishments a step further.

ST-11532



Capitol

**NILS LOFGREN—A&M 1812**

**CRY TOUGH** (prod. by Al Kooper) (Irving/Hilmer, BMI)

One of the artists tagged to be a star by the end of the year, Nils gets off to a good start with the title tune from his superb lp. A mix of rough and soft sounds should connect in a very big way!

**JOE WALSH—ABC 12187**

**WALK AWAY** (prod. not listed) (ABC-Dunhill/Home Made, BMI)

Walsh is now an Eagle, but this tune from his recent live lp dates back to the James Gang. The song may be familiar, but it is kept interesting by a new, streamlined arrangement. Great guitar work!

**LEON & MARY RUSSELL—Paradise 8208 (WB)**

**RAINBOW IN YOUR EYES** (prod. by Leon & Mary Russell) (Teddy Jack, BMI)

This tune from Leon's "Wedding Album" features both he and Mary trading vocals over a gospel-styled arrangement. A pot of gold should be their reward for it.

**BOB SEGER—Capitol P 4269**

**NUTBUSH CITY LIMITS** (prod. by Bob Seger & Punch Andrews) (Unart/Huh, BMI)

Seeger packs more rock and roll per square inch than just about anybody else. Here he demonstrates more of what he knows best with this Tina Turner number dedicated to the people of the Motor City.

**TAVARES—Capitol P 4270**

**HEAVEN MUST BE MISSING AN ANGEL** (prod. by F. Perren) (Bull Pen, BMI); Perren-Vibes, ASCAP)

The Tavares brothers should be storming up the pop and r&b charts with this aggressive vocal/rhythm combination. Keep an eye skyward—sounds like a hit.

**L.A. JETS—RCA JH 10668**

**DANCIN' THRU THE NIGHT** (prod. by Bob Johnston) (Koppelman/Bandier, BMI)

The L.A. Jets is a bright new outfit that lays down a solid rock backbeat for lead singer Karen Lawrence. A very good pop selection, it should be a big request item.

**DION—Big Tree-Spector BT 16053 (Atl.)**

**BORN TO BE WITH YOU** (prod. by Phil Spector) (E.H. Morris, ASCAP)

The Chordettes' 1956 smash has been given a new life by this veteran who's backed by the "Wall Of Sound Orchestra." Nino Tempo adds sax and strings.

**SINS OF SATAN—Buddah BDA 526**

**DANCE AND FREE YOUR MIND** (prod. by Jimmy Rouch) (Perks/Jibaro, BMI)

The demonic name of this group should prepare you for the tempestuous rhythms it brews. A song to help you dance all of your troubles away.

## THEMES OF THE WEEK

**BARETTA'S THEME (KEEP YOUR EYE ON THE SPARROW)—Kudu 933F (Motown)**

**RON CARTER** (prod. by Creed Taylor) (Leeds, ASCAP; Duchess, BMI)

**THE SIX MILLION DOLLAR MAN—Mercury 73797**

**JOHN GREGORY ORCHESTRA** (prod. by B. Campion & J. Gregory) (Leeds, ASCAP)

Two more TV themes crop up this week; "Baretta's Theme" is no doubt familiar by now, yet Carter's treatment works in a scintillating groove with excellent ensemble work. The latter theme is punctuated by booming brass and pounding percussives.

**ROB GRILL & THE GRASS ROOTS—**

Haven 802 (Arista)

**OUT IN THE OPEN** (prod. by D. Lambert, B. Potter & R. Grill) (ABC-Dunhill/One Of A Kind, BMI)

The Grass Roots had many a memorable hit in the '60s, using twists and harmony lines such as those heard here. A song that any pop station can appreciate.

**FREDDY FENDER—ABC Dot 17627**

**VAYA CON DIOS** (prod. by Huey P. Meaux) (Morley, ASCAP)

Freddy's unique interpretative talent is again brought into play with this well known ballad. There's a bit more Spanish than on previous efforts, but it should be a very successful item nonetheless.

**ATLANTA RHYTHM SECTION—Polydor 14323**

**JUKIN** (prod. by Buddy Buie) (Low-Sal, BMI)

One of the south's premier bands, the boys from Doraville continue to make virtuosic albums and catchy commercial singles. This is probably their best yet.

**MARGIE JOSEPH—Cotillion 44201 (Atl.)**

**HEAR THE WORDS, FEEL THE FEELING** (prod. by Lamont Dozier) (Dozier, BMI)

Margie's recent hit collaboration with Blue Magic laid the groundwork to reintroduce the talents of the songstress as a soloist. Here she does it all!

**WILD CHERRY—Epic 8 50225**

**PLAY THAT FUNKY MUSIC** (prod. by Robert Parissi) (Bema/Blaze, ASCAP)

This group from Cleveland has an Ohio Players-type vocal sound, but the rhythmic foundation is solid rock. A great mix should make it a contender for the top.

**ROBIN TROWER—Chrysalis 2113 (WB)**

**TOO ROLLING STONED** (prod. not listed) (Chrysalis, ASCAP)

Trower is alive and rockin' on this track from his latest lp, with the vocals of bassist Jimmy Dewar cutting through like a laser beam. A great rock number.

**JIMMY DEAN—Casino 052 (GRT)**

**I.O.U.** (prod. not listed) (Mainview, BMI)

This record has come from out of left field and could be one of the year's smashes. Just in time for Mother's Day, Jimmy recites a story dedicated to his mom that will bring a tear to the eye.

**JOHNNY DESMOND—AOA 119**

**MOONLIGHT SERENADE** (prod. by Michael Lloyd) (Robbins, ASCAP)

Several versions of this Glenn Miller standard have been popping up lately, with Desmond's of special interest since he originally sang it while with Miller's band. Disco rhythms add a twist.

**DAVID CROSBY/GRAHAM NASH—**

ABC 12185

**LOVE WORK OUT** (prod. by David Crosby & Graham Nash) (Thin Ice, ASCAP)

This tune should be familiar from its FM play and have no problems crossing over to AM with the dulcet voices of the duo working their usual magic.

**NICKEY BARCLAY—Ariola America**

7622 (Capitol)

**LONELY DAYS** (prod. by Keith Olsen) (U.A. Arabella, BMI)

This former member of Fanny makes her debut solo outing with an excellent self-penned number on which she demonstrates a flexible voice and self-assurance.

**SIDE EFFECT—Fantasy 769**

**ALWAYS THERE** (prod. by Wayne Henderson) (Fizz/At Home, ASCAP)

Ronnie Laws recently cut this track instrumentally, but this trio has added lyrics and a great production by this Crusadersman for their own distinct treatment.

**MICHEL POLNAREFF—Atlantic 3330**

**LIPSTICK** (prod. by Michel Polnareff) (Oxygen, ASCAP)

Polnareff's title tune taken from the soundtrack of the movie is a disco-styled instrumental that makes good use of sweeping rhythms and a solid pounding beat.

**POT LIQUOR—Capricorn 0253 (WB)**

**NEW YORK CITY YOU AIN'T** (prod. by Paul Hornsby) (No Exit-Adam Paradise, BMI)

This is Southern-fried rock played the way it is supposed to be. This outfit combines a good lyric with a solid Little Feat-like sound. Group makes a long-awaited return.

**STYX—A&M 1818**

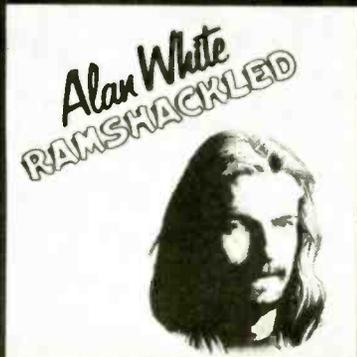
**LIGHT UP** (prod. by Styx) (Stygian, ASCAP)

This midwest group follows the rockin' "Lorelei" with another uptempo effort. Commercial potential abounds with the group's clean sound and infectious hooks.

# The original White Tornado.



Produced by Alan White and Bob Potter



Today they call him Yes's White Tornado. Before today he could be heard drumming up a storm behind Alan Price, John Lennon and the Plastic Ono Band, George Harrison, Joe Cocker and even Ginger Baker (as second drummer in the Air Force). Now Alan White brings his powerful drive center stage on his first solo album "Ramshackled." It's rock. It's jazz. It's R&B.  
**Alan White on Atlantic Records and Tapes.**

SD 18167



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## FAITHFUL

**TODD RUNDGREN**—Bearsville BR 6963 (WB) (6.98)  
Proving once again that he has mastered the art of studio better than just about any performer around. Side one represents the "Faithful" in its reproduction of "Good Vibrations," "Strawberry Fields' Forever" and "Rain." The flip is all original and, one assumes, faithful to who Todd is now. Why not?



## THOSE SOUTHERN NIGHTS

**CRUSADERS**—ABC Blue Thumb BTSD-6024 (6.98)  
Few groups have had the consistency of presence or musicality that can be laid claim to by the Crusaders. And with each succeeding album, the claim is further legitimized. "Spiral," "My Mama Told Me So" and "And Then There Was the Blues" are the real jazz works, "Keep That Same Old Feeling" the obligatory disco number.

## ROSE OF CIMARRON

**POCO**—ABC ABCD 946 (6.98)  
The opening (title) cut has more life than anything Poco's done in recent years, and "Too Many Nights Too Long," "Starin' At the Sky" and "Tulsa Turnaround" come in close after. There's a spiritedness that's been lacking the last few albums and, at least on the first three cuts mentioned, an even blend of country and rock forces.

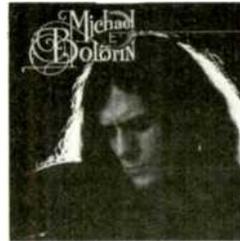


## BALLAD FOR AMERICANS

**United Artists UA-LA 604-G (6.98)**  
Brock Peters has remade the Earl Robinson/John Latouche historical ballad originally recorded by Paul Robeson in 1940. Backed with Odetta and Peters interpreting the Robinson/Millard Lampell work, "Lonesome Train," the Mike Stewart-produced package is one of the more sophisticated bicentennial recordings.

## THE MODERN LOVERS

**HOME OF THE HITS**—HH-1910 (6.98)  
One of Boston's favorite bands is picking up FM play around the country, most specifically with the cut "Roadrunner," which is also featured on the Beserkley "Chartbusters" lp. Most of the material was recorded in '71 with John Cale producing. There's a little of the Doors, a little Patti Smith and a lot of originality.



## EVERY DAY OF MY LIFE

**MICHAEL BOLOTIN**—RCA APL1-1550 (6.98)  
Bolotin's second moves more toward the Leon Russell/Joe Cocker end of the rock spectrum than to the Bowie side he previously exemplified. Papa John Creach adds a fitting presence from the beginning of "You Make Me Feel Like Loving You," with the album sure to bring Bolotin beyond his loyal midwest following.

## INTERVIEW

**GENTLE GIANT**—Capitol ST-11532 (6.98)  
This English quintet is often noted for tasty excursions into the world of Anglo-rock, frequently with a sense of humor about itself. "Interview" has all those elements, "Design" the additional one of a Gregorian vocal passage that evolves into a percussion backed exercise. Side two is the more directly "musical."



## RAMONES

**Sire SASD 7520 (ABC) (6.98)**  
New York's premiere underground band for the last two years plays very basic punk rock a la the MC-5 circa '67. The songs are mostly in the under two-minute category, with raunchy, straight-forward lyrics. The appeal is basically New York, a little campy and loud, but the Ramones have the ability to communicate.

## RED TAPE

**ATLANTA RHYTHM SECTION**—Polydor PD-1-6060 (6.98)  
Like the Charlie Daniels Band, Atlanta Rhythm Section is generally looked up to by its contemporary southern bands as technically together and exemplary of the music's spirits. "Junkin," "Shanghied" and "Police! Police!" make the first side a killer, cutting through the red tape.



## GO FOR BROKE

**IAN MATTHEWS**—Columbia PC 34102 (6.98)  
The latest installment in the seemingly never-ending search for the best mode in which for Matthews to express himself. Norbert Putnam and Glen Spreen have given Matthews the most rock-oriented setting since his Southern Comfort days. "Brown Eyed Girl," "Groovin'" and "Lonely Hunter" are the prizes.

## RED CARD

**STREETWALKERS**—Mercury SRM-1-1083 (6.98)  
With Roger Chapman and Charlie Whitney, formerly of Family, Streetwalkers is a more experienced band than would ordinarily be thought for a group up with its second album. And the experience is evident in more than the two vets' roles. The sound is hard, unified and full of all manner of typically English variation.



## SWEET SURPRISE

**ERIC ANDERSEN**—Arista AL 4075 (6.98)  
Andersen still envisions himself as the poet/cowboy willing to rough it and suffer for his music. His writing is as surrealistic as ever, and the arrangements and production of Tom Sellers as varied as possible without losing the country bent. A strong interpretation of Tom Waits' "San Diego Serenade" tops.

## RUMPLESTILTSKIN'S RESOLVE

**SHAWN PHILLIPS**—A&M SP-4582 (6.98)  
Phillips is sounding ever more like a Donovan gone jazz. The flexibility of his voice, his guitar stylings and the precious tone of his writing keep his audience in tow. "Today," the title track and "Early Morning Hours" show continued growth for a minstrel with a taste for the past and a sound for the present.



## BELLAMY BROTHERS FEATURING 'LET YOUR LOVE FLOW'

**Warner Bros. BS 2941 (6.98)**  
"Let Your Love Flow" has already hit the top 5 on the RW singles chart, establishing the Bellamys' abilities in popdom. The album contains more of the same in "Satin Sheets," "Highway 2-18" and "I'm the Only Sane Man Left Alive."

(Continued on page 59)

**"YOU'RE  
JUST THE  
RIGHT SIZE"**

(SZ 2007)

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out the move in you."

Cashbox

"This is the album of the moment  
and I suspect that nearly every  
track will be cropping up on top  
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Record World

"Disco Album of the Year."

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# DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

## Irwin Steinberg: Guiding An Intl. Conglomerate

By IRA MAYER and DAVID McGEE

■ Irwin Steinberg took on the presidency of the Mercury Record Corporation in 1969, a company which a few years later became known as Phonogram, and which he led to great success through both marketing and a&r strategies. In 1975, Phonogram and Polydor were joined in this country, uniting two internationally based conglomerates. With Phonodisc as its distributing arm, Steinberg now guides the entire operation from his Chicago and New York offices. The following is the conclusion of a two part Dialogue.



Irwin Steinberg

**Record World:** Are there any particular kinds of artists that you see surfacing or that you seek out?

**Irwin Steinberg:** I've said it for many years: we observe the trends, but we don't try to in any way create a dictate in which we say, "Okay there's a trend for this kind of artist therefore we'll go out and find four of them." We don't work that way at all. Our feeling again is still that we make a decision on the basis of seeking an answer to the question: Are we dealing with an artist whose talent is unique or is a unique resynthesis of some kind and it can take any form? Who's to know that Keith Jarrett who, depending on one's viewpoint of the music, is playing classical or jazz or both, isn't the artist of the future? He's a significant artist right now. Who's to say that Keith Jarrett can't have a more massive kind of impact on the marketplace. Now if that situation is made stereotype or if we try to balance male talent against female or seek to severely categorize sounds or if we try to fit the statistics we could miss important talent opportunities.

**RW:** What about catering to the 25 to 44 audience that's been so talked about? Are you watching that to see what their tastes are going to be?

**Steinberg:** I think at some sub-conscious level, if not at a conscious level, we're obviously very careful not to pick up a Muzak-type orchestra. There is no question that Stan Cornyn has been right about where the mass of our buyers are. I think whatever sophisticated gathering of data that has gone on in our business has supported his viewpoint. I am sure it has impact on us and even if Cornyn had not made that speech, we have our own correlations to think about when we make a selection of talent for whatever the reason we make that selection, and for whatever audience we're aiming at we learn by simply making the correlation between our decision and the result.

There's no question that we are affected by the age of the majority of our buyers. We've seen, for example, a very obvious thing happens. When a certain type of performer passes through a given city if that performer is basically appealing to our mass of buyers, let's say he says 25-44, and I'll argue that a bit, and say basically under 30 years of age there is a very, very definite effect on the marketplace in terms of records purchased. On the other hand, that doesn't necessarily happen when artists who make an appeal to a different audience pass through a city. For example, certain classical artists have an audience either informed or uninformed, cult or noncult, who show up in concert halls throughout the United States who may or may not be record buyers, who may or may not be conditioned to respond to a specific concert which they have seen. There's no question that our decision-making process takes into consideration where the mass of the audience is. But this doesn't mean that we have to fit ourselves into a specific trend.

I remember when people were saying the hard sound was disappearing from the marketplace and Grand Funk just went on and on and on for 9, 10, 11 or 12 years. I remember people on our own staff talking about trends and saying well the hard sound was exhausting itself. And then we come along with BTO years later, or we have a

new act called Rush on Mercury which is an extraordinarily hard . . . it's just a question of whether we hear something that we think is specifically different and we correlate that to an act's performance, its willingness to tour, the kind of management it has and we'll make our decision from that standpoint.

**RW:** Agencies and management—how significant do they become in your signings?

**Steinberg:** Extraordinarily so. We have even made recommendations to our artists as to the kind of legal, tax and accounting support that they should have. We've convinced some of our acts who didn't have legal representation to acquire it and often given them a half dozen names from which to choose. So we are very often consulted as to management by talent. We even participate to the extent that our computer data, which reflects the 26 basic markets and which rates the markets, causes the artists and the management of the artists to join us in the review of that information to see whether the tours are in fact supporting the over-all sale. For example, in the early days of BTO we found by studying the data that they were very strong in the middle part of the United States basically because that's where their heavy touring was done. It was a good idea to tour there because that's basically where an act of their kind of sound can break, but then we found on studying the data together that if Bachman-Turner was to become an act of national and international strength that they had to begin to tour more heavily on the two coasts, which they did.

**RW:** Will there be any artist exchanges among the various labels in order to expedite promotion or marketing? For example, moving one of the more accessible ECM artists to Polydor.

**Steinberg:** We don't have any plans to do that. What we do plan to do is make certain that the general marketplace knows that ECM is related to Polydor. But on the other hand, we have no plans to specifically identify ECM with the pop market. I think ECM will find its own level in time given the proper promotion and the proper exposure.

. . . our system right now can tell us whether each of our 14 branches . . .

“ is functioning in accord with our expectations . . . ”

**RW:** Do you have plans to further localize your computer input?

**Steinberg:** Yes. If we make the right decisions about talent and if we do everything required to expose that talent, then the computer has some meaning. Otherwise it's a fancy gadget that represents a great deal of overkill. But assuming that we've made the correct initial decisions, we're getting very sophisticated analysis by market right now which we correlate with radio play. Our radio play is called in every day. At least once a week we correlate the sale of that week, with the cumulative sales and then with our position in terms of air-play on every record that's still being worked in the marketplace. Also our system right now can tell us whether each of our 14 branches through Phonodisc is functioning in accord with our expectations for each of those branches for each item of product. By August or September of this year we're going to carry that right through to the retail account and the salesman so that we can know that of the thousands of retail accounts and in terms of our some 70 or 80 salesmen whether in fact each of them is giving us the kind of performance we expect.

**RW:** How do you feel about independent distribution? Will it survive?

**Steinberg:** As long as independent distribution has a desire to survive I believe that it will. A great deal of the independent distribution receives its sustenance from rack jobbing and one-stop operations seeking a way of increasing margin in a given product area. That motivation is always going to be there. On the other hand, for certain kinds of situations Phonodisc represents an opportunity for an independent to come to us to see whether they can or should be distributed through Phonodisc.

(Continued on page 70)

# About Lee Oskar. (Part 2)

Last time we met, Lee Oskar came from Denmark to the land of opportunity, joined **WR**, achieved fame and fortune on the harmonica, and just went on to record his brilliant solo album—"Lee Oskar" Now, even though **WR** is still his home, Lee Oskar



is breaking out all over the country. **One hundred and twenty-four thousand albums shipped in five days.** Over 270,000 are out on the street. Bullets on all the charts.

Heavy FM, R&B, and Jazz airplay is now moving his album, --- a Far Out Production on United Artists Records and Tapes, --- over counters in major markets like Philadelphia, Baltimore/Washington, Dallas, Houston, San Francisco, St. Louis and Miami.



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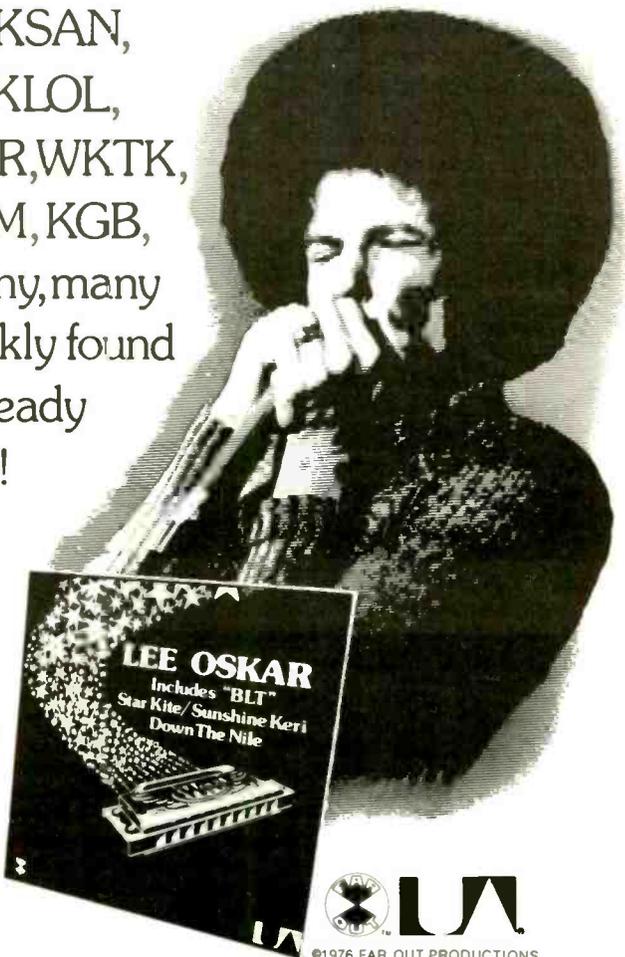
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With stations like KSAN, WNEW-FM, KDIA, KLOL, KYOK, KCOH, WHUR, WKTK, WDAS, KZEW, KAUM, KGB, WSHE, WINZ and many, many more. The album has quickly found the **WR** market and is already developing one of its own!

File Lee Oskar under **WR & More.**

Coming soon: The Single.



UALA-594-G



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# Marley Does It All

■ NEW YORK—Bob Marley & the Wailers (Island) further solidified their hold on concert audiences here with four SRO shows at the Beacon Theater April 30 and May 1. If the breakthrough of reggae music from cult to mass appeal is still far from certified, Marley's impressive performance and the response he received should do much to spread the word.

That Marley is currently the most successful of the leading Jamaican reggae singers is made more striking by the fact that he is perhaps the least compromising. The Wailers' brand of "roots rock reggae" is more raw and more difficult than the music of Jimmy Cliff or Toots and the Maytals, and yet Marley can, when he chooses, be as lyrical as either of those two fine performers.

Marley's stage image is that of a third world Everyman, bloodied but unbowed and able to comment on both global issues and intensely personal human suffering. Concert audiences here not being noted for their receptiveness to either, it is notable that Marley was able to rivet them with songs of pain and revolution as well as with those dealing with sex and good times.

The group's stage repertoire is a sort of walking tour through the Marley world view, leaning strongly on material from "Rastaman Vibration," newly released by Island Records. Those new songs seem to be tending to a more detached, etherealized

view of things, as expressed in the magnetic "Positive Vibration." Those songs are likely the ones that will make Marley a commercial success in this country, yet in performance Marley seemed to express them less deeply than he did his earlier compositions.

Marley on stage is like an athlete who needs time to warm up; at the first show of the four, he started somewhat slowly, jogging in place and gradually building energy that finally took effect in the half-hour encore that he gave the opening-night crowd. If that audience didn't see Marley at his best, they left nonetheless with the awareness that they had seen a major performer, one whose impact on the American music scene is only beginning to be felt.

If there was a jarring note in the performance, it was that it was packaged as an old-style r&b show complete with fast-talking emcees and on-stage record promotion. Marley's audience, racially mixed and as aware politically as any the Beacon has had, didn't seem to appreciate the incongruity.

Marc Kirkeby

## Nathan Exits Casablanca

■ LOS ANGELES—Scott Shannon, vice president of promotion and media for Casablanca Records, has announced the resignation of Marc Nathan from his position as national promotion coordinator, secondary markets, effective immediately.

# New York, N. Y.

By IRA MAYER & BARRY TAYLOR

■ WHEN WAS THE LAST TIME YOU HUNG OUT AT THE BRILL BUILDING? Tommy Boyce and Bobby Hart had just wound up a week's engagement at the Riverboat with Davey Jones and Mickey Dolenz, "the guys who sang them and the guys who wrote them." Neither had been in New York much in recent years, but both recalled the days when fledgling songwriting teams like King/Goffin, Mann/Weil and themselves would meet (outside) the Brill Building, exchanging tales of the day's song-peddling attempts. Sedaka/Greenfield had just had a hit back then, and everybody began to feel there was hope.

At first it was a matter of writing sequel songs to the current hits. They would take their new "smashes" to publishers only to be shown the trades and learn that the sequel had already been done and seen its day. "Read the trades," they were told repeatedly. And that's the advice Boyce passed on when he wrote his book, "How To Write A Hit Song And Sell It."

As staff writers at Screen Gems, Boyce and Hart had worked on the pilot for a new kind of television music show, "The Monkees." Once the pilot had been bought, the producers decided to "call in the heavies" to do the music. One by one the likes of Snuff Garrett, Carole King and others (using bands featuring Leon Russell and other unknowns of the time) gave up. With six weeks left before the show was to go on the air, Boyce and Hart convinced the producers (and Screen Gems, who feared success would mean the end of their other songwriting duties) to give them a shot at scoring and performing the show's music.

There were a couple of excellent Boyce and Hart albums a few years ago, now virtually unobtainable. And the two were maintaining low profiles for about three years, "the fun having gone out of it." A year ago they had dinner with Dolenz and Jones and someone suggested a tour.

They're doing about 18 Monkees songs in their sets these days, playing everywhere from parks to supper clubs. An album featuring a cross-section of Monkee's and non-Monkees material (and including the group favorite, Dion's "Teenager In Love") is due out this week from Capitol, and they'd like to do a live album of their act, featuring all the old Monkees numbers. Monkee see, monkey do?

SCOOP THE POOP: Bob Weiner's column in the Soho Weekly News (where Danny Fields no longer writes due to managerial duties for the Ramones) is picking up steam in the scoop department, revealing this week that a press conference at Orsini's May 17 will announce a record-breaking Elton John concert series at Madison Square Garden following the Democratic National Convention. Weiner may not be the writer or the barbed wit friend Henry Edwards is, but he's fun to scowl at.

IT LOOKS LIKE A REAL MAGAZINE, IT FEELS LIKE A REAL MAGAZINE: And by gum it reads like a real magazine, just as it used to. But Greg Shaw's Who Put the Bomp! now sports a zippy slick four color cover, full color illustrations on the inside (incredible department logos) and the most dedicated of writing. Spring '76 is the "Gala Girl Issue"—Jackie DeShannon, Lesley Gore, the Shangri-Las—and features the longest Dave Edmunds profile we've ever seen in print. It's not at your local newsstand (you can act as a distributor in your store), so write to Shaw c/o P.O. Box 7112, Burbank, California 91510. Do Wop Do Wah. . . .

AND FROM THE COLLECTED WORKS OF THE U.S. MAIL: My Father's Place in Roslyn will introduce a "reggae night" as a regular Monday event commencing May 31 and continuing throughout the summer. Kicking off the series will be Island's Third World; with Burning Spear, Martha Velez, the Shakers and Joe Higgs already scheduled for future dates. The series is being co-produced by My Father's Place owner Eppy Epstein and WLIR-FM's Ken Weintraub. . . . What's that image of Stevie Wonder peering through an emerging Times Square billboard?

SURVIVAL IN THE CITY: The Leonard Bernstein/Alan Jay Lerner musical "1600 Pennsylvania Avenue" joined the ranks of "Rex" and "So Long, 174 Street" as another one of Broadway's lesser efforts in a hugely successful season. The Bernstein/Lerner musical would be fine if the production were in Babylonian—at least you wouldn't have to worry about the book or lyrics. The ensemble singing is excellent, and there's much to be covered. Maybe even a concert-suite to be drawn out of it. As a show however, better it should rest in peace.

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WE EXPORT TO ALL NATIONS

# The 1975 American Song Festival.

## A lot of good things happened.

The big break. Sometimes it takes years. Sometimes it never comes. The American Song Festival is proud that it helps very talented people get their big opportunity. Here are just a few of the good things that happened:

★ PHIL GALDSTON and PETER THOM were the 1975 Grand Prize winners with "Why Don't We Live Together". This song has already been: recorded by Barry Manilow on his "gold" album, "Tryin' To Get the Feelin' " (Arista Records); released as singles by the N.E. Philly Band (Fantasy Records), Arnold & Thompson (Arista Records) and Doug Ashdown has a single out in Australia; included in the upcoming Julie Budd LP (Tomcat Records); also a "country" version by Don Potter (Columbia Records) has been released. Phil and Peter themselves are currently negotiating for their own major recording contract. Another of their compositions, "(Everybody's Goin') Hollywood", is already on the charts by Mark Allen Trujillo (Private Stock Records).

★ RON PATTERSON - who won four Honorable Mentions in the Amateur Division (with three songs) will be coming out with his own single very soon on Venice Records. The ASF introduced Ron to Leroy Lovett and they have a co-publishing arrangement on Ron's material. Leroy was instrumental in Ron's recording deal. The two sides to be released will be two of his winning songs from the 1975 competition, "We Gonna Make It" and "Storybook". Be sure to watch for this record, due for release in the near future.

★ TIM MOORE - won the 1974 Grand Prize for his song, "Charmer." Since then he has gained success through his own recordings and he wrote Art Garfunkel's big hit, "Second Avenue." His latest success is "Rock and Roll Love Letter," which has just been released as The Bay City Rollers' new single, along with being the title cut of their great new album.

★ TIMOTHY SHEPPARD won the top Amateur Gospel award for "Sweet Lovin' Grace". Tim's first solo album is about to be released on Heartwarming/Impact Records. His contract guarantees him two albums per year for three years. Another of Tim's songs, "Would You Believe In Me", has been recorded by The Imperials and a group named Truth. Both should be singles, plus The Imperials are planning to include two more of Tim's compositions on their upcoming L.P.

★ ROBERT "ROBBIN" THOMPSON was a Folk category Semi-Finalist (Folk being a Judges Decision Option category) for his song, "The Boy From Boston". Robbin has now signed an exclusive recording contract with Nempor Records and should have his first album released soon.



★ STEVE JAM won the top prize in Amateur Rock with "Let It Stand, Let It Shine". Steve was signed to a record production contract by one of our 1975 screeners. Along with this, he is now a published writer with Cumberland Music. Steve and his group have just completed recording their first album.

★ LUIS PANCHO VENEGAS was an Honorable Mention winner from Santiago, Chile for "Mi Cancion Para Ti" (one of the 22 non-English language entries which won in 1975.) During a recent visit to Hollywood, he was introduced to the Peer-Southern Organization staff by the ASF and has signed a worldwide publishing agreement with this prestigious firm. Four separate recordings of his composition have already been cut.

★ Two of the key executives with BEE GEE RECORDS were screeners in 1975 and they discovered a wealth of talent. They have had their publishing division contract songs by FRED LEDERMAN and ALAN BABOFF, RALPH SYLVESTER and IRL THOMAS, RUBY SHIELDS, LEN ROGOWSKI, DOYAL SMITH and BETTYE ZOLLER and FRED SCHIRMER. Already, the Lederman and

Baboff song "Determination" has been recorded by Marva Hines and "I Cry For The World" by Sylvester and Thomas is cut by The Ladies Of Song.

★ These are just a few of the good things that happened. The AMERICAN SONG FESTIVAL has been responsible for many of its winners becoming published songwriters with major companies and the list of record releases will continue to grow. . .

THIS YEAR IT COULD HAPPEN TO YOU!

For complete information plus an official entry form, mail to:

The American Song Festival  
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# 101 THE SINGLES CHART 150

MAY 15, 1976

MAY 15 8

|     |     |  |
|-----|-----|--|
| 101 | 104 | YOU GOT THE MAGIC JOHN FOGERTY—Asylum 45309<br>(Greasy King, ASCAP)                                  |
| 102 | 105 | THIS IT IT MELBA MOORE—Buddah BDA 519<br>(Warner-Tamerlane, Van McCoy, BMI)                          |
| 103 | 107 | NORMA JEAN WANTS TO BE A MOVIE STAR SUNDOWN COMPANY—<br>Polydor PD 14312 (Natural Songs, ASCAP)      |
| 104 | 101 | FOREVER AND FOREVER SLIK—Arista 0179 (Famous, ASCAP)   |
| 105 | 102 | I HOPE WE GET TO LOVE IN TIME MARILYN McCOO & BILLY DAVIS JR.—<br>ABC 12170 (Groovesville, BMI)      |
| 106 | 106 | EVERY DAY WITHOUT YOU HAMILTON, JOE FRANK & REYNOLDS—<br>Playboy P 6068 (Spitfire, BMI)              |
| 107 | 139 | FRIEND OF MINE LITTLE MILTON—Glades 1734 (TK) (Malaco, BMI)  |
| 108 | 108 | FOREVER LOVERS MAC DAVIS—Columbia 3 10304 (Tree, BMI)  |
| 109 | 111 | A FIFTH OF BEETHOVEN WALTER MURPHY & THE BIG APPLE BAND—<br>Private Stock 073 (RFT, BMI)             |
| 110 | 113 | I GET LIFTED SWEET MUSIC—Wand WDS 11295 (Scepter) (Sherlyn, BMI)                                     |
| 111 | —   | I'LL GET OVER YOU CRYSTAL GAYLE—United Artists XW781 Y<br>(Pullybone, ASCAP)                         |
| 112 | 117 | LET IT SHINE AL GREEN—Hi 5N 2306 (London) (Jec/Al Green, BMI)  |
| 113 | —   | YES, I'M READY TOM SULLIVAN—ABC 12174 (Dandelion/Stillran, BMI)                                      |
| 114 | 121 | (WHAT A) WONDERFUL WORLD JOHNNY NASH—Epic 8 50219<br>(Kags, BMI)                                     |
| 115 | 118 | AMERICA THE BEAUTIFUL RAY CHARLES—Crossover 985 (Tangerine, BMI)                                     |
| 116 | 116 | HUSTLE ON UP (DO THE BUMP) HIDDEN STRENGTH—<br>United Artists XW733 Y (Dandelion, BMI)               |
| 117 | 123 | THE LONELY ONE SPECIAL DELIVERY—Mainstream MRL 5581 (Brent, BMI)                                     |
| 118 | —   | SAVE YOUR KISSES FOR ME BOBBY VINTON—ABC 12186<br>(Easy Listening, ASCAP)                            |
| 119 | 119 | ALL IN THE FAMILY GENERAL JOHNSON—Arista 0177<br>(Music in General, BMI)                             |
| 120 | 122 | GET OFF YOUR AAHHI AND DANCE (PART I) FOXY—Dash 5022 (TK)<br>(Sherlyn, BMI)                          |
| 121 | 138 | NIGHT WALK VAN McCOY—HL 4667 (Van McCoy/Warner-<br>Tamerlane BMI)                                    |
| 122 | —   | YOU KNOW THE FEELIN' STEVE WIGHTMAN—FARR 003 (Carmela, SESAC)  |
| 123 | 131 | YOU'RE MY EVERYTHING LEE GARRETT—Chrysalis CRS 2112 (WB)<br>(Island, BMI)                            |
| 124 | 134 | AMERICA THE BEAUTIFUL CHARLIE RICH—Epic 8 50222 (Julep, BMI)   |
| 125 | 115 | DOUBLE TROUBLE—LYNYRD SKYNYRD—MCA 40532<br>(Duchess/Get Loose, BMI)                                  |
| 126 | 129 | TUBULAR BELLS CHAMPS BOYS ORCHESTRA—Janus 259 (Almo, ASCAP)  |
| 127 | 128 | PARTY DOWN WILLIE HUTCH—Motown M 1371F (Getra, BMI)  |
| 128 | 132 | LADY OF THE LAKE STARCASTLE—Epic 8 50226 (Sun Singer, ASCAP)   |
| 129 | 133 | KENTUCKY MOON RUNNER CLEDUS MAGGARD—Mercury 73789<br>(Unichappell, BMI)                              |
| 130 | 120 | I'M MANDY, FLY ME 10cc—Mercury 73779 (Man-Ken Music, Ltd., BMI)                                      |
| 131 | 136 | DO YOU WANT TO DO A THING? BLOODSTONE—London 5N 1064<br>(Stone Diamond, BMI)                         |
| 132 | —   | I'M EASY KEITH CARRADINE—ABC 12117 (Lion's Gate/Easy, ASCAP)   |
| 133 | —   | SOPHISTICATED LADY NATALIE COLE—Capitol P 4259<br>(Jay's Ent./Chappell & Co./Cole-Arama, ASCAP/BMI)  |
| 134 | —   | RAIN, OH RAIN FOOLS GOLD—Morning Sky MS 700 (Arista)<br>(Frank Share/Big Shorty, ASCAP)              |
| 135 | —   | EVERYTHING THAT 'CHA DO (WILL COME BACK TO YOU)<br>WET WILLIE—Capricorn CPS 0254 (WB) (No Exit, BMI) |
| 136 | 124 | IT SHOULD HAVE BEEN ME YVONNE FAIR—Motown 1384F<br>(Stone Agate, BMI)                                |
| 137 | 112 | SUNSHINE DAY OSIBISA—Island IS 053 (Warner Bros., ASCAP)   |
| 138 | —   | SAD EYES MARIA MULDAUR—Warner-Reprise RPS 1352<br>(Don Kirshner, BMI, KEC, ASCAP)                    |
| 139 | 143 | TOWN CRYER SCOTT KEY—Pyramid 8002 (Roulette)<br>(Planetary/Karolman, ASCAP)                          |
| 140 | 125 | LOOKIN' OUT FOR #1 BACHMAN-TURNER OVERDRIVE—<br>Mercury 73784 (Ranbach/Top Soil, BMI)                |
| 141 | —   | DAYDREAMER GINO CUNICO—Arista 0181 (Warner Bros., ASCAP)   |
| 142 | —   | FOXY LADY CROWN HEIGHTS AFFAIR—De-Lite DEP 1581 (Delightful, BMI)                                    |
| 143 | —   | ROCK ME EASY BABY ISAAC HAYES—ABC 12176 (Incense, BMI)   |
| 144 | —   | COULD IT BE MAGIC DONNA SUMMER—Oasis 402 (Casablanca)<br>(Kamikazi/Angel Dust, BMI)                  |
| 145 | 144 | MOONLIGHT SERENADE BOBBY VINTON—ABC 12178 (Robbins, ASCAP)   |
| 146 | 126 | ONCE A FOOL KIKI DEE—Rocket FIG 40506 (MCA)<br>(ABC Dunhill/One Of A Kind, BMI)                      |
| 147 | 135 | OUTSIDE HELP JOHNNY RIVERS—Epic 8 50208 (Rivers, ASCAP)  |
| 148 | 140 | WORDS (ARE IMPOSSIBLE) DONNY GERRARD—Greedy G 101 (ATV, BMI)   |
| 149 | 137 | MORE CAROL WILLIAMS—Salsoul SZ 2006 (E.B. Marks, BMI)  |
| 150 | 130 | SPIRIT IN THE NIGHT MANFRED MANN—Warner Bros. WBS 8176<br>(Laurel Canyon Music, ASCAP)               |

## ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

|  |     |   |    |
|--|-----|---|----|
| ACTION Sweet (Sweet Ltd./WB, ASCAP)  | 44  | LOVE MACHINE PART I Freddie Perren<br>(Jobete/Gilmore, ASCAP)   | 66 |
| AFTERNOON DELIGHT Milton Okun<br>Cherry Lane, ASCAP)   | 76  | MAKING OUR DREAMS COME TRUE<br>Janna Merlyn Feliciano & Charles<br>Fox (Burin, BMI)                             | 68 |
| ALL BY MYSELF Jimmy Ienner<br>(C.A.M./U.S.A., BMI)   | 25  | MARRIED BUT NOT TO EACH OTHER<br>Crajon Ent. Inc. (Ordena/Bridgeport,<br>BMI)                                   | 98 |
| ANYTIME (I'LL BE THERE) Denny Diante<br>(Spanka, BMI)  | 57  | MISTY BLUE Tom Couch & James Stroud<br>(Talmonte, BMI)  | 15 |
| BABY FACE Stephen Schaefer & Harold<br>Wheeler (Warner Bros., ASCAP)   | 92  | MONEY HONEY Phil Wainman (Hudson<br>Bay, BMI)   | 28 |
| BARETTA'S THEME: KEEP YOUR EYE ON<br>THE SPARROW Steve Bari & Michael<br>Omaritan (Leeds/Dutchess, ASCAP)              | 43  | MOONLIGHT FEELS RIGHT Bruce Blackman<br>& Mike Clark (Brother Bill's, ASCAP)                                    | 52 |
| BIG FOOT J.C.P.I. (Cascargo, BMI)  | 64  | MORE, MORE, MORE Gregg Diamond<br>(Buddah/Gee Diamond, ASCAP)   | 32 |
| BOHEMIAN RHAPSODY Roy Thomas Baker<br>(Trident, ASCAP)   | 18  | MOVIN' Jeff Lane (Desert Moon Ltd./<br>Jeff-Mar, BMI)   | 35 |
| BOOGIE FEVER Freddie Perren (Perren<br>Vibes/Bullpen, ASCAP/BMI)   | 2   | NEVER GONNA FALL IN LOVE AGAIN<br>Jimmy Ienner (C.A.M./U.S.A., BMI)   | 49 |
| BORN TO GET DOWN (BORN TO MESS<br>AROUND) Barry Beckett (Muscle Shoals<br>Sound, BMI)                                  | 100 | ONE PIECE AT A TIME Charlie Bragg &<br>Don Davis (Tree, BMI)  | 38 |
| CAN'T HIDE LOVE Maurice White &<br>Charles Stepney (Alexcar/Unichappell,<br>BMI)                                       | 90  | ONLY 16 Ron Haffkine (Kags, BMI)  | 19 |
| COME ON OVER John Farrar (Casserole/<br>Flamm, BMI)  | 30  | RHIANNON (WILL YOU EVER WIN)<br>Fleetwood Mac & Keith Olsen<br>(Rockhopper, BMI)                                | 16 |
| CRAZY ON YOU Mike Flicker<br>(How About Music, CAPAC)  | 53  | RIGHT BACK WHERE WE STARTED FROM<br>Pierre Tubbs & Vince Edwards (Unart/<br>ATV, BMI)                           | 4  |
| DANCE WIT ME Rufus (McCrisp, ASCAP)  | 54  | ROCK AND ROLL LOVE LETTER Colin<br>Frechter (Ackee/Andustin, ASCAP)   | 51 |
| DEEP PURPLE Mike Curb (Robbins,<br>ASCAP)  | 67  | SARA SMILE Christopher Bond, Daryl Hall<br>& John Oates (Unichappell, BMI)                                      | 14 |
| DECEMBER 1963 (OH, WHAT A NIGHT)<br>Bob Gaudio (Seasons/Jobete, ASCAP)   | 17  | SAVE YOUR KISSES FOR ME Tony Hiller<br>(Tony Hiller, ASCAP)   | 89 |
| DISCO LADY Don Davis (Groovesville,<br>BMI, Conquistador, ASCAP)   | 8   | SHANNON Cashman and West<br>(Blending-well, ASCAP)  | 10 |
| DON'T PULL YOUR LOVE/THEN YOU CAN<br>TELL ME GOODBYE Dennis Lambert &<br>Brian Potter (ABC Dunhill/Acuff-Rose,<br>BMI) | 47  | SHOUT IT OUT LOUD Bob Ezrin (Cafe<br>Americana/Rock Steady, ASCAP; All By<br>Myself/Fram Bee Music Ltd., ASCAP) | 40 |
| DON'T STOP NOW Mickie Most<br>(Finchley, ASCAP)  | 50  | SHOP AROUND The Captain and Toni<br>Tennille (Jobete, ASCAP)  | 26 |
| DREAM ON Adrian Barber (Daskel, BMI)   | 23  | SHOW ME THE WAY Peter Frampton<br>(Almo/Fram-Bee Music Ltd., ASCAP)   | 9  |
| DREAM WEAVER Gary Wright (Warner<br>Bros., ASCAP)  | 21  | SILLY LOVE SONGS Paul McCartney<br>(MPL Communications Inc. by Arr with<br>ATV, BMI)                            | 6  |
| FALLEN ANGEL Bob Gaudio (Big Secret)<br>Ltd./Almo, ASCAP)  | 55  | SIXTEEN TONS Don Harrison Band<br>(Unichappell/Elvis Presley, BMI)  | 94 |
| FALLING APART AT THE SEAMS Tony<br>Macaulay (Almo/Macaulay Music Ltd.,<br>ASCAP)                                       | 73  | STRANGE MAGIC Jeff Lynne (Unart/Jet,<br>BMI)  | 22 |
| FOOLED AROUND AND FELL IN LOVE<br>Alan Blazek & Bill Szymczyk (Crabshaw,<br>ASCAP)                                     | 3   | STILL CRAZY AFTER ALL THESE YEARS<br>Paul Simon & P. Ramone (Paul Simon,<br>BMI)                                | 72 |
| FOOL TO CRY The Glimmer Twins<br>(Promopub B.V., ASCAP)  | 34  | SWEET LOVE James Carmichael & The<br>Commodores (Jobete/Commodores,<br>ASCAP)                                   | 24 |
| GET CLOSER Louie Shelton (Dawnbreaker,<br>BMI)   | 83  | SWEET THING Rufus (American<br>Broadcasting, ASCAP)   | 27 |
| GET UP AND BOOGIE Michael Kunze/<br>Midsong, ASCAP)  | 11  | TAKE IT TO THE LIMIT Bill Szymczyk<br>(Benchmark/Kicking Bear, ASCAP)   | 56 |
| GOLDEN YEARS David Bowie & Harry<br>Maslin (Beverly Bros., BMI; Chrysalis/<br>Main Man, ASCAP)                         | 65  | TAKIN' IT TO THE STREETS Ted<br>Templeton (Tauripin Tunes, BMI)   | 41 |
| HAPPY DAYS Steve Barri & Michael<br>Omaritan (Bruin, BMI)  | 13  | TAKE THE MONEY AND RUN Steve Miller<br>(Sailor, ASCAP)  | 79 |
| HAPPY MUSIC Donald Byrd (Elgy, BMI)  | 36  | TEAR THE ROOF OFF THE SUCKER (GIVE<br>UP THE FUNK) George Clinton (Malbiz<br>& Ricks, BMI)                      | 71 |
| HE'S A FRIEND Norman Harris (Stone<br>Diamond/Mighty Three, BMI)   | 63  | THAT'S WHERE THE HAPPY PEOPLE GO<br>Baker, Harris & Young (Burma East,<br>BMI)                                  | 86 |
| HURT (Miller, ASCAP)   | 45  | THE BOYS ARE BACK IN TOWN John<br>Aicock (RSC, ASCAP)   | 81 |
| I DO, I DO, I DO I DO B. Ulvaeus & B.<br>Anderson (Countless, BMI)   | 46  | THE FONZ SONG Jackie Mills<br>(Adamo, ASCAP)  | 95 |
| I.O.U. Wiedenmann & Herron (Plainview,<br>BMI)   | 84  | THEME FROM S.W.A.T. Steve Barri &<br>Michael Omaritan (Spellgood, BMI)  | 62 |
| IT'S COOL Billy Jackson (Chappell,<br>ASCAP)   | 96  | THERE'S A KIND OF HUSH (ALL OVER<br>THE WORLD) Richard Carpenter<br>(Glenwood, ASCAP)                           | 42 |
| IT'S OVER Joe Wissert (Boz Scaggs Music)   | 60  | THINKING OF YOU Paul Davis (Web IV,<br>BMI)   | 82 |
| IT MAKES ME GIGGLE Milton Okun<br>(Cherry Lane, ASCAP)   | 78  | TIL I CAN MAKE IT ON MY OWN<br>Billy Sherrill (Algee/Altam, BMI)  | 69 |
| I'VE GOT THE FEELING (WE'LL BE<br>SEEING EACH OTHER AGAIN) Marc<br>Gordin (Irving, BMI)                                | 39  | TODAY'S THE DAY George Martin<br>(Warner Bros., ASCAP)  | 87 |
| I WANT TO STAY WITH YOU David<br>Kerchenbaum (Irving, BMI)   | 99  | TRYIN' TO GET THE FEELING AGAIN<br>R. Dante & B. Manilow (Warner-<br>Tamerlane/Upward Spiral, BMI)              | 12 |
| I WANT YOU Leon Ware & T-Boy Ross<br>(Almo/Jobete, ASCAP)  | 48  | TURN THE BEAT AROUND Warren Schatz<br>(Dunbar, BMI)   | 93 |
| I'LL BE GOOD TO YOU Quincy Jones<br>(Kidada/Gouldris, BMI)   | 70  | UNION MAN Steve Cropper (Flat River,<br>BMI)  | 33 |
| KISS AND SAY GOODBYE Bobby Martin<br>(Nattaham/Blackwood, BMI)   | 58  | WELCOME BACK Steve Barri & John<br>Sebastian (John Sebastian, BMI)  | 1  |
| LET HER IN Bob Reno (Midsong, ASCAP)   | 80  | WHEN LOVE HAS GONE AWAY Carherine<br>Arnou (Sunbury, ASCAP)   | 75 |
| LET YOUR LOVE FLOW Phil Gernhard &<br>Tony Scotti (Loaves & Fishes, BMI)   | 7   | WHERE DID OUR LOVE GO Ahmet<br>Ertegon (Jobete, ASCAP)  | 77 |
| LIVIN' FOR THE WEEKEND K. Gamble &<br>L. Buff (Mighty Three, BMI)  | 59  | YES, YES, YES Stu Gardner (Turtle Head,<br>BMI)   | 74 |
| LONELY NIGHT (ANGEL FACE)<br>Daryl Dragon & Toni Tennille<br>(Don Kirshner, BMI)                                       | 20  | YOUNG BLOOD Bad Company (Quintet/<br>Unichappell/Freddy Bienstock, BMI)   | 37 |
| LONELY TEARDROPS Johnny Morris<br>(Merrimac, BMI)  | 91  | YOUNG HEARTS RUN FREE Dave Crawford<br>(DeeAnn, ASCAP)  | 85 |
| LOOKING FOR SPACE Milton Okun<br>(Cherry Lane, ASCAP)  | 97  | YOU'LL NEVER FIND ANOTHER LOVE<br>LIKE MINE Gamble & Huff (Mighty<br>Three, BMI)                                | 88 |
| LOVE HANGOVER Hal Davis (Jobete,<br>ASCAP)   | 5   |   |    |
| LOVE IN THE SHADOWS Neil Sedaka (Don<br>Kirshner/Kirshner Songs, BMI/ASCAP)  | 31  |   |    |
| LOVE IS ALIVE Gary Wright (Warner<br>Brothers, ASCAP)  | 61  |   |    |
| LOVE REALLY HURTS WITHOUT YOU<br>Ban Findon (Black Sheep/Common<br>Good/Pocket Full of Tunes, BMI)                     | 29  |   |    |

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Data Packaging  
Dewey Carter  
Disneyland  
Display Fixtures

Charles Dumont  
Elpa Marketing  
Empire Scientific  
EV Game  
Fiesta Records  
Finetone  
Freedman Artcraft  
Fuji  
GC Electronics  
GRT  
Hamilton Fixture  
Hansen Publications  
Hear Muffs  
High Times Magazine  
Horian Enterprises  
Hot Cakes Music  
IBIS  
Jem Records  
Jim Beck Music Service  
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Maxell  
Memorex  
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Miller Stuart  
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Pace Communications  
Pageant Miller  
Peerless Vidronic  
Peter Pan Records  
Peters International  
Philyum Ridd Ltd.

Photolith  
Pickwick  
Price Rite  
Promo Records  
Publishers for Conventions  
Rana Pipien  
RCA  
Record Guild of America  
Recoton  
Rizla Products  
RNS Marketing  
Robins Industries  
Savoy  
Scorpio  
2nd Generation  
Sensomatic  
Sentry  
Sems  
Sight & Sound  
Simon Imports  
Sina Qua Non  
Soma  
Speedex  
Springboard Records  
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Transworld Distributors  
Variety Audio  
Vortex  
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Produced by David Bowie and Harry Maslin

**RCA Records**

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**From his latest Gold Album  
"STATION TO STATION"**



# THE SINGLES CHART

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

| MAY 15 | MAY 8 |  | WKE. ON CHART |
|--------|-------|--|---------------|
| 1      | 1     | <b>WELCOME BACK</b><br>JOHN SEBASTIAN<br>Warner-Reprise RPS 1349                         | 8             |
| 2      | 2     | <b>BOOGIE FEVER</b> SYLVERS/Capitol P 4179   | 17            |
| 3      | 5     | <b>FOOLED AROUND AND FELL IN LOVE</b> ELVIN BISHOP/<br>Capricorn CPS 0252 (WB)           | 11            |
| 4      | 3     | <b>RIGHT BACK WHERE WE STARTED FROM</b><br>MAXINE NIGHTINGALE/United Artists XW752 Y     | 12            |
| 5      | 9     | <b>LOVE HANGOVER</b> DIANA ROSS/Motown M 1392F   | 13            |
| 6      | 10    | <b>SILLY LOVE SONGS</b> WINGS/Capitol P 4256   | 6             |
| 7      | 4     | <b>LET YOUR LOVE FLOW</b> BELLAMY BROS./Warner Bros.<br>WBS 8169                         | 14            |
| 8      | 7     | <b>DISCO LADY</b> JOHNNIE TAYLOR/Columbia 3 10281  | 13            |
| 9      | 6     | <b>SHOW ME THE WAY</b> PETER FRAMPTON/A&M 1795   | 13            |
| 10     | 13    | <b>SHANNON HENRY</b> GROSS/Lifesong LS 45002   | 13            |
| 11     | 14    | <b>GET UP AND BOOGIE</b> SILVER CONVENTION/Midland Intl.<br>MB 10571 (RCA)               | 8             |
| 12     | 15    | <b>TRYIN' TO GET THE FEELING AGAIN</b> BARRY MANILOW/<br>Arista 0172                     | 9             |
| 13     | 19    | <b>HAPPY DAYS</b> PRATT & McLAIN/Warner-Reprise RPS 1351                                 | 7             |
| 14     | 17    | <b>SARA SMILE</b> DARYL HALL & JOHN OATES/RCA PB 10530                                   | 14            |
| 15     | 22    | <b>MISTY BLUE</b> DOROTHY MOORE/Malaco M 1029 (TK)                                       | 11            |
| 16     | 20    | <b>RHIANNON (WILL YOU EVER WIN)</b> FLEETWOOD MAC/<br>Warner-Reprise RPS 1345            | 11            |
| 17     | 11    | <b>DECEMBER, 1963 (OH WHAT A NIGHT)</b> THE FOUR<br>SEASONS/Warner Bros.-Curb WBS 8168   | 20            |
| 18     | 8     | <b>BOHEMIAN RHAPSODY</b> QUEEN/Elektra 45297   | 20            |
| 19     | 12    | <b>ONLY 16</b> DR. HOOK/Capitol P 4171   | 19            |
| 20     | 16    | <b>LONELY NIGHT (ANGEL FACE)</b> CAPTAIN & TENNILLE/<br>A&M 1782                         | 17            |
| 21     | 18    | <b>DREAM WEAVER</b> GARY WRIGHT/Warner Bros. WBS 8167                                    | 19            |
| 22     | 24    | <b>STRANGE MAGIC</b> ELECTRIC LIGHT ORCHESTRA/<br>United Artists XW770 Y                 | 11            |
| 23     | 21    | <b>DREAM ON</b> AEROSMITH/Columbia 3 10278   | 20            |
| 24     | 23    | <b>SWEET LOVE</b> COMMODORES/Motown M 1381F  | 22            |
| 25     | 25    | <b>ALL BY MYSELF</b> ERIC CARMEN/Arista 0165   | 22            |
| 26     | 50    | <b>SHOP AROUND</b> CAPTAIN & TENNILLE/A&M 1817   | 3             |
| 27     | 27    | <b>SWEET THING</b> RUFUS FEATURING CHAKA KHAN/ABC 12149                                  | 19            |
| 28     | 26    | <b>MONEY HONEY</b> BAY CITY ROLLERS/Arista 0170  | 15            |
| 29     | 30    | <b>LOVE REALLY HURTS WITHOUT YOU</b> BILLY OCEAN/<br>Ariola America P 7621 (Capitol)     | 7             |
| 30     | 32    | <b>COME ON OVER</b> OLIVIA NEWTON-JOHN/MCA 40525   | 10            |
| 31     | 40    | <b>LOVE IN THE SHADOWS</b> NEIL SEDAKA/Rocket<br>PIG 40543 (MCA)                         | 5             |
| 32     | 36    | <b>MORE, MORE, MORE</b> ANDREA TRUE CONNECTION/<br>Buddah BDA 515                        | 10            |
| 33     | 35    | <b>UNION MAN</b> THE CATE BROTHERS/Elektra 45294   | 13            |
| 34     | 43    | <b>FOOL TO CRY</b> ROLLING STONES/Rolling Stones<br>RS 19304 (Atlantic)                  | 4             |
| 35     | 41    | <b>MOVIN' BRASS</b> CONSTRUCTION/United Artists XW775 Y                                  | 8             |
| 36     | 34    | <b>HAPPY MUSIC</b> THE BLACKBYRDS/Fantasy F 762  | 11            |
| 37     | 39    | <b>YOUNG BLOOD</b> BAD COMPANY/Swan Song SS 70108  | 10            |
| 38     | 45    | <b>ONE PIECE AT A TIME</b> JOHNNY CASH/Columbia 3 10321                                  | 6             |
| 39     | 37    | <b>I'VE GOT A FEELING (WE'LL BE SEEING EACH OTHER AGAIN)</b> AL WILSON/Playboy P 6062    | 9             |
| 40     | 38    | <b>SHOUT IT OUT LOUD</b> KISS/Casablanca NB 854  | 9             |
| 41     | 52    | <b>TAKIN' IT TO THE STREETS</b> THE DOOBIE BROTHERS/<br>Warner Bros. WBS 8196            | 4             |
| 42     | 31    | <b>THERE'S A KIND OF HUSH (ALL OVER THE WORLD)</b><br>CARPENTERS/A&M 1800                | 12            |
| 43     | 60    | <b>BARETTA'S THEME: KEEP YOUR EYE ON THE SPARROW</b><br>RHYTHM HERITAGE/ABC 12177        | 5             |
| 44     | 29    | <b>ACTION SWEET</b> /Capitol P 4220  | 13            |
| 45     | 42    | <b>HURT</b> ELVIS PRESLEY/RCA PB 10601   | 8             |
| 46     | 28    | <b>I DO, I DO, I DO, I DO</b> ABBA/Atlantic 3310   | 13            |
| 47     | 48    | <b>DON'T PULL YOUR LOVE/THEN YOU CAN TELL ME</b><br>GOODBYE GLEN CAMPBELL/Capitol P 4245 | 8             |
| 48     | 57    | <b>I WANT YOU</b> MARVIN GAYE/Tamla T 54264F (Motown)                                    | 4             |
| 49     | 62    | <b>NEVER GONNA FALL IN LOVE AGAIN</b> ERIC CARMEN/<br>Arista 0184                        | 3             |
| 50     | 53    | <b>DON'T STOP IT NOW</b> HOT CHOCOLATE/Big Tree<br>BT 16060 (Atlantic)                   | 6             |



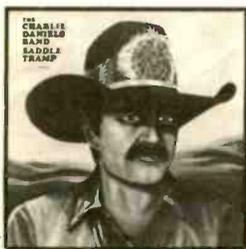
|    |    |  |    |
|----|----|--|----|
| 51 | 69 | <b>ROCK AND ROLL LOVE LETTER</b> BAY CITY ROLLERS/<br>Arista 0185                      | 4  |
| 52 | 64 | <b>MOONLIGHT FEELS RIGHT</b> STARBUCK/Private Stock 039                                | 4  |
| 53 | 56 | <b>CRAZY ON YOU HEART</b> /Mushroom 7021   | 6  |
| 54 | 61 | <b>DANCE WIT ME</b> RUFUS FEATURING CHAKA KHAN/<br>ABC 12179                           | 4  |
| 55 | 55 | <b>FALLEN ANGEL</b> FRANKIE VALLI/Private Stock PS 074                                 | 6  |
| 56 | 33 | <b>TAKE IT TO THE LIMIT</b> EAGLES/Asylum 45293  | 21 |
| 57 | 58 | <b>ANYTIME (I'LL BE THERE)</b> PAUL ANKA/United Artists<br>XW789 Y                     | 6  |
| 58 | 77 | <b>KISS AND SAY GOODBYE</b> THE MANHATTANS/<br>Columbia 3 10310                        | 3  |
| 59 | 46 | <b>LIVIN' FOR THE WEEKEND</b> O'JAYS/Phila. Intl. ZS8 3587                             | 11 |
| 60 | 65 | <b>IT'S OVER</b> BOZ SCAGGS/Columbia 3 10319   | 21 |
| 61 | 70 | <b>LOVE IS ALIVE</b> GARY WRIGHT/Warner Bros. WBS 8143                                 | 4  |
| 62 | 47 | <b>THEME FROM S.W.A.T.</b> RHYTHM HERITAGE/ABC 12135                                   | 26 |
| 63 | 59 | <b>HE'S A FRIEND</b> EDDIE KENDRICKS/Tamla T 54266F<br>(Motown)                        | 11 |
| 64 | 75 | <b>BIGFOOT BRO</b> SMITH/Big Tree 10681 (Atlantic)                                     | 4  |
| 65 | 61 | <b>GOLDEN YEARS</b> DAVID BOWIE/RCA PB 10441   | 22 |
| 66 | 44 | <b>LOVE MACHINE—PART I</b> MIRACLES/Tamla T 54262F                                     | 27 |
| 67 | 49 | <b>DEEP PURPLE</b> DONNY & MARIE OSMOND/MGM M 14840                                    | 22 |
| 68 | 79 | <b>MAKING OUR DREAMS COME TRUE</b> CYNDI GRECCO/<br>Private Stock 086                  | 2  |
| 69 | 72 | <b>'TIL I CAN MAKE IT ON MY OWN</b> TAMMY WYNETTE/<br>Epic 8 50196                     | 6  |
| 70 | 78 | <b>I'LL BE GOOD TO YOU</b> BROTHERS JOHNSON/A&M 1806                                   | 3  |
| 71 | 81 | <b>TEAR THE ROOF OFF THE SUCKER (GIVE UP THE FUNK)</b><br>PARLIAMENT/Casablanca NB 856 | 2  |
| 72 | 80 | <b>STILL CRAZY AFTER ALL THESE YEARS</b> PAUL SIMON/<br>Columbia 3 10332               | 2  |
| 73 | 73 | <b>FALLING APART AT THE SEAMS</b> MARMALADE/<br>Ariola America P 7619 (Capitol)        | 5  |
| 74 | 82 | <b>YES, YES, YES</b> BILL COSBY/Capitol P 4258   | 3  |
| 75 | 54 | <b>WHEN LOVE HAS GONE AWAY</b> RICHARD COCCIANTE/<br>20th Century TC 2275              | 7  |
| 76 | 84 | <b>AFTERNOON DELIGHT</b> STARLAND VOCAL BAND/<br>Windsong CB 10588 (RCA)               | 2  |
| 77 | 85 | <b>WHERE DID OUR LOVE GO</b> J. GEILS BAND/Atlantic 3320                               | 5  |

CHARTMAKER OF THE WEEK

|     |     |  |    |
|-----|-----|--|----|
| 78  | —   | <b>IT MAKES ME GIGGLE</b><br>JOHN DENVER<br>RCA PB 10687                                 | 1  |
| 79  | —   | <b>TAKE THE MONEY AND RUN</b> STEVE MILLER/Capitol P 4260                                | 1  |
| 80  | 89  | <b>LET HER IN</b> JOHN TRAVOLTA/Midland Intl. (RCA) MB 10623                             | 2  |
| 81  | —   | <b>THE BOYS ARE BACK IN TOWN</b> THIN LIZZY/<br>Mercury 73786                            | 1  |
| 82  | 86  | <b>THINKING OF YOU</b> PAUL DAVIS/Bang B 724   | 4  |
| 83  | 95  | <b>GET CLOSER</b> SEALS & CROFTS/Warner Bros. WBS 8190                                   | 2  |
| 84  | —   | <b>I.O.U.</b> JIMMY DEAN/Casino 052 (GRT)  | 1  |
| 85  | 90  | <b>YOUNG HEARTS RUN FREE</b> CANDI STATON/Warner Bros.<br>WBS 8181                       | 3  |
| 86  | 96  | <b>THAT'S WHERE THE HAPPY PEOPLE GO</b> TRAMMPS/<br>Atlantic 3306                        | 3  |
| 87  | —   | <b>TODAY'S THE DAY</b> AMERICA/Warner Bros. WBS 8212                                     | 1  |
| 88  | —   | <b>YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE</b><br>LOU RAWLS/Phila. Intl. ZS8 3592 (CBS) | 1  |
| 89  | 94  | <b>SAVE YOUR KISSES FOR ME</b> BROTHERHOOD OF MAN/<br>Pye 71066                          | 2  |
| 90  | 93  | <b>CAN'T HIDE LOVE</b> EARTH, WIND & FIRE/Columbia 3 10309                               | 4  |
| 91  | 97  | <b>LONELY TEARDROPS</b> NARVEL FELTS/ABC Dot DOA 17620                                   | 2  |
| 92  | 68  | <b>BABY FACE</b> WING & A PRAYER FIFE & DRUM CORPS/<br>Wing & A Prayer HS 103 (Atlantic) | 23 |
| 93  | —   | <b>TURN THE BEAT AROUND</b> VICKI SUE ROBINSON/RCA<br>PB 10562 (Dunbar, BMI)             | 1  |
| 94  | 100 | <b>SIXTEEN TONS</b> DON HARRISON BAND/Atlantic 3323                                      | 2  |
| 95  | 74  | <b>THE FONZ SONG</b> THE HEYETTES/London 5N 232  | 6  |
| 96  | 87  | <b>IT'S COOL</b> THE TYMES/RCA PB 10561  | 7  |
| 97  | 63  | <b>LOOKING FOR SPACE</b> JOHN DENVER/RCA PB 10586  | 12 |
| 98  | —   | <b>MARRIED BUT NOT TO EACH OTHER</b> DENISE LaSALLE/<br>Westbound WT 5019 (20th Century) | 1  |
| 99  | —   | <b>I WANT TO STAY WITH YOU</b> GALLAGHER & LYLE/A&M 1778                                 | 1  |
| 100 | —   | <b>BORN TO GET DOWN (BORN TO MESS AROUND)</b><br>MUSCLE SHOALS HORNS/Bang B 721          | 1  |



## FLASHMAKER



**SADDLE TRAMP**  
CHARLIE DANIELS BAND  
Epic

### MOST ACTIVE

- BLACK & BLUE**—Rolling Stones—Rolling Stones
- PRESENCE**—Led Zeppelin—Swan Song
- AT THE SPEED OF SOUND**—Wings—Capitol
- DREAMBOAT ANNIE**—Heart—Mushroom
- FIREFALL**—Atlantic
- TAKIN' IT TO THE STREETS**—Doobie Bros.—WB
- YOUNG AND RICH**—Tubes—A&M

### WNEW-FM/NEW YORK

- ADDS:**
- FAITHFUL**—Todd Rundgren—Bearsville
  - i**—Patrick Moraz—Atlantic
  - ILLEGAL STILLS**—Stephen Stills—Col
  - MOONMADNESS**—Camel—Janus
  - RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island
  - RUBETTES**—State
  - WINNING**—Russ Ballard—Epic
  - YOUNG AND RICH**—Tubes—A&M

### WCOZ-FM/BOSTON

- ADDS:**
- BLOW YOUR FACE OUT**—J. Geils Band—Atlantic
  - ESCAPE FROM BABYLON**—Martha Velez—Sire
  - FAITHFUL**—Todd Rundgren—Bearsville
  - GERARD**—Carlbou
  - WELCOME BACK**—John Sebastian—Reprise
- HEAVY ACTION (airplay):**
- AMIGOS**—Santana—Col
  - AT THE SPEED OF SOUND**—Wings—Capitol

### WRNW-FM/WESTCHESTER

- ADDS:**
- ALL-AMERICAN ALIEN BOY**—Ian Hunter—Col
  - HERE AND THERE**—Elton John—MCA
  - i**—Patrick Moraz—Atlantic
  - LADIES' CHOICE**—Michael Stanley Band—Epic
  - LIVE AND IN LIVING COLOR**—Tower of Power—WB
  - SADDLE TRAMP**—Charlie Daniels Band—Epic
  - SOUTHERN TRACKS & FANTASIES**—Paul Davis—Bang
  - STINGRAY**—Joe Cocker—A&M
- HEAVY ACTION (airplay, sales, phones):**
- BLACK & BLUE**—Rolling Stones—Rolling Stones
  - CRY TOUGH**—Nils Lofgren—A&M
  - LES DUDEK**—Col
  - FAITHFUL**—Todd Rundgren—Bearsville
  - FIREFALL**—Atlantic
  - MARK TWANG**—John Hartford—Flying Fish
  - RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island
  - REBEL**—John Miles—London

### WBLM-FM/MAINE

- ADDS:**
- BLOW YOUR FACE OUT**—J. Geils Band—Atlantic
  - FAITHFUL**—Todd Rundgren—Bearsville
  - FIREFALL**—Atlantic
  - ILLEGAL STILLS**—Stephen Stills—Col
  - RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island
  - ROYAL SCAM**—Steely Dan—ABC
  - TALES OF MYSTERY**—Alan Parsons Project—20th Century
  - YOUNG AND RICH**—Tubes—A&M
- HEAVY ACTION (airplay, in descending order):**
- AT THE SPEED OF SOUND**—Wings—Capitol
  - BLACK & BLUE**—Rolling Stones—Rolling Stones
  - BLACK ROSE**—J. D. Souther—Asylum
  - CRY TOUGH**—Nils Lofgren—A&M
  - JAILBREAK**—Thin Lizzy—Mercury
  - KINGFISH**—Round
  - NINE**—Tim Hardin—Antilles
  - ROMANTIC WARRIOR**—Return to Forever—Col

### WMMR-FM/PHILADELPHIA

- ADDS:**
- BLOW YOUR FACE OUT**—J. Geils Band—Atlantic
  - FAITHFUL**—Todd Rundgren—Bearsville
  - HERE AND THERE**—Elton John—MCA
  - ILLEGAL STILLS**—Stephen Stills—Col
  - LIVE AT CARNEGIE HALL**—Renaissance—Sire
  - ROYAL SCAM**—Steely Dan—ABC
  - SADDLE TRAMP**—Charlie Daniels Band—Epic
  - STINGRAY**—Joe Cocker—A&M
- HEAVY ACTION (sales, phones, airplay):**
- BLACK & BLUE**—Rolling Stones—Rolling Stones
  - ESCAPE FROM BABYLON**—Martha Velez—Sire
  - FIREFALL**—Atlantic
  - LADY IN WAITING**—Outlaws—Arista
  - RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island
  - ROYAL SCAM**—Steely Dan—ABC
  - SLEEPLESS NIGHTS**—Gram Parsons & the Flying Burrito Bros.—A&M
  - YOUNG AND RICH**—Tubes—A&M

### WKTK-FM/BALTIMORE

- ADDS:**
- ALL-AMERICAN ALIEN BOY**—Ian Hunter—Col
  - ILLEGAL STILLS**—Stephen Stills—Col
  - LIVE BULLET**—Bob Seger & the Silver Bullet Band—Capitol
  - ROYAL SCAM**—Steely Dan—ABC
  - SADDLE TRAMP**—Charlie Daniels Band—Epic
  - SKIN AND BONE**—Savoy Brown—London
  - STINGRAY**—Joe Cocker—A&M
  - TALES OF MYSTERY**—Alan Parsons Project—20th Century
- HEAVY ACTION (airplay, sales, phones, in descending order):**
- BLACK & BLUE**—Rolling Stones—Rolling Stones
  - PRESENCE**—Led Zeppelin—Swan Song
  - ROYAL SCAM**—Steely Dan—ABC
  - ROMANTIC WARRIOR**—Return to Forever—Col
  - CRY TOUGH**—Nils Lofgren—A&M
  - DREAMBOAT ANNIE**—Heart—Mushroom
  - ILLEGAL STILLS**—Stephen Stills—Col
  - AT THE SPEED OF SOUND**—Wings—Capitol

### WYDD-FM/PITTSBURGH

- ADDS:**
- ALL-AMERICAN ALIEN BOY**—Ian Hunter—Col
  - BLOW YOUR FACE OUT**—J. Geils Band—Atlantic
  - FAITHFUL**—Todd Rundgren—Bearsville
  - ILLEGAL STILLS**—Stephen Stills—Col

- LIVE AND IN LIVING COLOR**—Tower of Power—WB
  - NO EARTHLY CONNECTION**—Rick Wakeman—A&M
  - RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island
  - SADDLE TRAMP**—Charlie Daniels Band—Epic
- HEAVY ACTION (airplay, sales):**
- ART OF TEA**—Michael Franks—Reprise
  - BLACK & BLUE**—Rolling Stones—Rolling Stones
  - POUSETTE-DART BAND**—Capitol
  - PRESENCE**—Led Zeppelin—Swan Song
  - STORM AT SUNUP**—Gino Vannelli—A&M
  - STRUTTIN' MY STUFF**—Elvin Bishop—Capricorn
  - TAKIN' IT TO THE STREETS**—Doobie Bros.—WB
  - TRICK OF THE TAIL**—Genesis—Atco

### WXRT-FM/CHICAGO

- ADDS:**
- ILLEGAL STILLS**—Stephen Stills—Col
  - MOONMADNESS**—Camel—Janus
  - NO EARTHLY CONNECTION**—Rick Wakeman—A&M
  - ROYAL SCAM**—Steely Dan—ABC
  - SADDLE TRAMP**—Charlie Daniels Band—Epic
  - SKIN AND BONE**—Savoy Brown—London
  - STINGRAY**—Joe Cocker—A&M
  - WELCOME BACK**—John Sebastian—Reprise
- HEAVY ACTION (airplay, sales, phones):**
- DREAMBOAT ANNIE**—Heart—Mushroom
  - JAILBREAK**—Thin Lizzy—Mercury
  - NIGHT AT THE OPERA**—Queen—Elektra
  - PRESENCE**—Led Zeppelin—Swan Song
  - STRUTTIN' MY STUFF**—Elvin Bishop—Capricorn
  - TOUCH**—John Klemmer—ABC

### SLEEPER



**TALES OF MYSTERY AND IMAGINATION, EDGAR ALLAN POE**  
ALAN PARSONS PROJECT  
20th Century

### WABX-FM/DETROIT

- ADDS:**
- HUB**—Capitol
  - NO EARTHLY CONNECTION**—Rick Wakeman—A&M
  - SADDLE TRAMP**—Charlie Daniels Band—Epic
  - SKIN AND BONE**—Savoy Brown—London
  - STINGRAY**—Joe Cocker—A&M
  - THANKS FOR THE MUSIC**—Giants—Casablanca
- HEAVY ACTION (sales, phones, airplay):**
- BLACK & BLUE**—Rolling Stones—Rolling Stones
  - BLOW YOUR FACE OUT**—J. Geils Band—Atlantic
  - JAILBREAK**—Thin Lizzy—Mercury
  - LIVE BULLET**—Bob Seger & the Silver Bullet Band—Capitol
  - PRESENCE**—Led Zeppelin—Swan Song
  - TAKIN' IT TO THE STREETS**—Doobie Bros.—WB
  - ROBIN TROWER LIVE**—Chrysalis
  - YOUNG AND RICH**—Tubes—A&M

### CHUM-FM/TORONTO

- ADDS:**
- BEYOND**—Ayers Rock—A&M
  - FAITHFUL**—Todd Rundgren—Bearsville
  - HERE AND THERE**—Elton John—MCA
  - PROMISE**—Michael Pinder—Threshold
  - REBEL**—John Miles—London
  - ROYAL SCAM**—Steely Dan—ABC
  - STINGRAY**—Joe Cocker—A&M
  - STREET CALLED STRAIGHT**—Roy Buchanan—Atlantic
- HEAVY ACTION (airplay, sales):**
- AMIGOS**—Santana—Col
  - BLACK & BLUE**—Rolling Stones—Rolling Stones
  - BLACK MARKET**—Weather Report—Col
  - CALABASH**—Ian Thomas—GRT
  - HIDEAWAY**—America—WB
  - STARCASTLE**—Epic
  - 2112**—Rush—Mercury
  - YOUNG AND RICH**—Tubes—A&M

### WZMF-FM/MILWAUKEE

- ADDS:**
- ALL-AMERICAN ALIEN BOY**—Ian Hunter—Col
  - BLOW YOUR FACE OUT**—J. Geils Band—Atlantic
  - CIRCLE FILLED WITH LOVE**—Sons of Champlin—Ariola America
  - HERE AND THERE**—Elton John—MCA
  - ILLEGAL STILLS**—Stephen Stills—Col
  - SADDLE TRAMP**—Charlie Daniels Band—Epic
  - STINGRAY**—Joe Cocker—A&M
  - TALES OF MYSTERY**—Alan Parsons Project—20th Century
- HEAVY ACTION (airplay, sales, phones, in descending order):**
- DREAMBOAT ANNIE**—Heart—Mushroom
  - YOU CAN'T ARGUE WITH A SICK MIND**—Joe Walsh—ABC
  - OBSERVER**—Sun Blind Lion—Homegrown
  - BLACK & BLUE**—Rolling Stones—Rolling Stones
  - FAITHFUL**—Todd Rundgren—Bearsville
  - JAILBREAK**—Thin Lizzy—Mercury
  - PRESENCE**—Led Zeppelin—Swan Song
  - CRISIS? WHAT CRISIS?**—Supertramp—A&M

### KBPI-FM/DENVER

- ADDS:**
- FAITHFUL**—Todd Rundgren—Bearsville
  - GET YOURSELF UP**—Head East—A&M
  - ILLEGAL STILLS**—Stephen Stills—Col
  - KBPI COLORADO ALBUM**—KBPI
  - MOONMADNESS**—Camel—Janus
  - RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island
  - ROYAL SCAM**—Steely Dan—ABC
  - SADDLE TRAMP**—Charlie Daniels Band—Epic
- HEAVY ACTION (sales, airplay, phones, in descending order):**
- AT THE SPEED OF SOUND**—Wings—Capitol
  - PRESENCE**—Led Zeppelin—Swan Song
  - SILK DEGREES**—Boz Scaggs—Col
  - BLACK & BLUE**—Rolling Stones—Rolling Stones
  - TAKIN' IT TO THE STREETS**—Doobie Bros.—WB
  - HIDEAWAY**—America—WB
  - FIREFALL**—Atlantic
  - BLACK ROSE**—J. D. Souther—Asylum

### KMYR-FM/ALBUQUERQUE

- ADDS:**
- BLACK & BLUE**—Rolling Stones—Rolling Stones
  - CIRCLE FILLED WITH LOVE**—Sons of Champlin—Ariola America
  - FAITHFUL**—Todd Rundgren—Bearsville
  - HERE AND THERE**—Elton John—MCA
  - NO EARTHLY CONNECTION**—Rick Wakeman—A&M
  - ROYAL SCAM**—Steely Dan—ABC
  - SADDLE TRAMP**—Charlie Daniels Band—Epic
  - STINGRAY**—Joe Cocker—A&M

- HEAVY ACTION (airplay, sales, phones, in descending order):**
- PRESENCE**—Led Zeppelin—Swan Song
- BLACK & BLUE**—Rolling Stones—Rolling Stones
- AT THE SPEED OF SOUND**—Wings—Capitol
- DREAMBOAT ANNIE**—Heart—Mushroom
- TAKIN' IT TO THE STREETS**—Doobie Bros.—WB
- FRAMPTON COMES ALIVE**—Peter Frampton—A&M
- FLEETWOOD MAC**—Reprise
- STARCASTLE**—Epic

### KDKB-FM/PHOENIX

- ADDS:**
- ALL-AMERICAN ALIEN BOY**—Ian Hunter—Col
  - HERE AND THERE**—Elton John—MCA
  - ILLEGAL STILLS**—Stephen Stills—Col
  - LADIES' CHOICE**—Michael Stanley Band—Epic
  - RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island
  - RED CARD**—Streetwalkers—Mercury
  - STINGRAY**—Joe Cocker—A&M
  - SWEET SURPRISE**—Eric Andersen—Arista
- HEAVY ACTION (airplay, sales, phones, in descending order):**
- AT THE SPEED OF SOUND**—Wings—Capitol
  - BLACK & BLUE**—Rolling Stones—Rolling Stones
  - FAITHFUL**—Todd Rundgren—Bearsville
  - YOUNG AND RICH**—Tubes—A&M
  - SADDLE TRAMP**—Charlie Daniels Band—Epic
  - RUMPLETILTSKIN'S RESOLVE**—Shawn Phillips—A&M
  - MOONMADNESS**—Camel—Janus
  - LIVE BULLET**—Bob Seger & the Silver Bullet Band

### KWST-FM/LOS ANGELES

- ADDS:**
- CIRCLE FILLED WITH LOVE**—Sons of Champlin—Ariola America
  - NO EARTHLY CONNECTION**—Rick Wakeman—A&M
  - SADDLE TRAMP**—Charlie Daniels Band—Epic
  - SKIN AND BONE**—Savoy Brown—London
  - THANKS FOR THE MUSIC**—Giants—Casablanca
- HEAVY ACTION (airplay, in descending order):**
- YOUNG AND RICH**—Tubes—A&M
  - LIVE BULLET**—Bob Seger & the Silver Bullet Band—Capitol
  - DREAMBOAT ANNIE**—Heart—Mushroom
  - FIREFALL**—Atlantic
  - STATUS QUO**—Capitol
  - ROYAL SCAM**—Steely Dan—ABC
  - AMIGOS**—Santana—Col
  - MOONMADNESS**—Camel—Janus

### KZAM-FM/SEATTLE

- ADDS:**
- ALL-AMERICAN ALIEN BOY**—Ian Hunter—Col
  - FAITHFUL**—Todd Rundgren—Bearsville
  - ROYAL SCAM**—Steely Dan—ABC
  - RUMOR IN HIS OWN TIME**—Jeffrey Comanor—Epic
  - SADDLE TRAMP**—Charlie Daniels Band—Epic
  - SHAKTI**—John McLaughlin—Col
  - STINGRAY**—Joe Cocker—A&M
  - WELCOME BACK**—John Sebastian—Reprise
- HEAVY ACTION (airplay):**
- BLACK & BLUE**—Rolling Stones—Rolling Stones
  - FIREFALL**—Atlantic
  - ILLEGAL STILLS**—Stephen Stills—Col
  - KINGFISH**—Round
  - ON THE ROAD**—Jesse Colin Young—WB
  - POUSETTE-DART BAND**—Capitol
  - RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island
  - WORDS WE CAN DANCE TO**—Steve Goodman—Asylum

# Something big is coming.



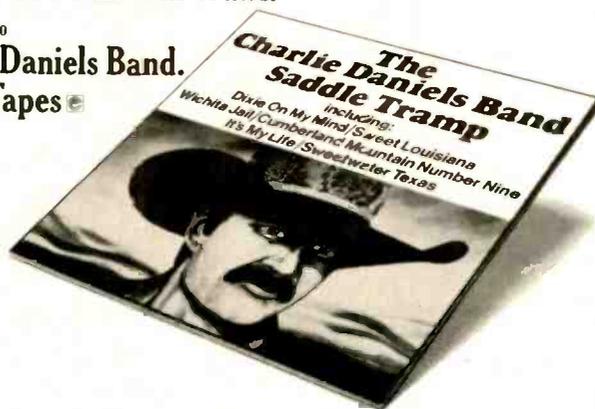
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# DISCO FILE TOP 20

MAY 15, 1976

1. **TRY ME I KNOW WE CAN MAKE IT**  
DONNA SUMMER—Oasis (lp cut)
2. **THAT'S WHERE THE HAPPY PEOPLE GO/SOUL SEARCHIN' TIME/DISCO PARTY/CAN WE COME TOGETHER**  
TRAMMPS—Atlantic (lp cuts)
3. **COULD IT BE MAGIC**  
DONNA SUMMER—Oasis (lp cut)
4. **TEN PERCENT**  
DOUBLE EXPOSURE—Salsoul (disco version)
5. **TURN THE BEAT AROUND**  
VICKI SUE ROBINSON—RCA (lp cut)
6. **LOVE HANGOVER**  
DIANA ROSS—Motown (lp cut)
7. **WASTED/COME WITH ME**  
DONNA SUMMER—Oasis (lp cut)
8. **I'M GONNA LET MY HEART DO THE WALKING**  
SUPREMES—Motown (lp cut)
9. **TOUCH AND GO**  
ECSTASY, PASSION & PAIN—Roulette (disco version)
10. **MOVIN' LIKE A SUPERSTAR**  
JACKIE ROBINSON—Ariola America
11. **NINETY-NINE AND A HALF**  
TRAMMPS—Atlantic (lp cut)
12. **NICE & SLOW**  
JESSE GREEN—Scepter
13. **COMMON THIEF**  
VICKI SUE ROBINSON—RCA (lp cut)
14. **I'LL GO WHERE YOUR MUSIC TAKES ME**  
JIMMY JAMES & THE VAGABONDS—Pye
15. **HIGH ENERGY**  
SUPREMES—Motown (lp cut)
16. **GET OFF YOUR AAHH! AND DANCE**  
FOXY—Dash
17. **FIRST CHOICE THEME/AIN'T HE BAD**  
FIRST CHOICE—Warner Bros. (lp cuts)
18. **GET UP AND BOOGIE**  
SILVER CONVENTION—Midland Intl. (lp cut)
19. **YOUNG HEARTS RUN FREE**  
CANDI STATION—Warner Bros.
20. **RAINFOREST**  
BIDDU ORCHESTRA—Epic

## Diamond To Open Aladdin Showroom

■ LAS VEGAS — Neil Diamond will make his Las Vegas debut as the premiere attraction in the newly completed 7500-seat Aladdin Theatre For The Performing Arts. According to the Aladdin Theatre's executive producer, Stuart Allen, Diamond is scheduled for performances on July 2-4. Diamond will perform one show nightly.

Diamond's Las Vegas debut—for which he will perform a two hour, one man show—will officially be the start of his summer tour of the United States and Canada—the most extensive he has undertaken in his career—and coincide with the release of his new Columbia album, "Beautiful Noise."

## Havana Moon Bows, New Mgmt. Company

■ LOS ANGELES—Dan Bourgoise and Denny Bruce have formed Havana Moon Management. Acts represented by the firm include Leo Kottke, Del Shannon, Jack Nitzsche, Roy Harper, Ron Nagle, T-Bone Burnett, Steve Douglass, John Fahey, Johnny Martin, and Smokey.

# DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ In a move that could have tremendous impact on the disco market and disco marketing, Salsoul Records has announced plans to put its 12-inch disco pressings, previously available in limited numbers "For Disco DJs Only," into regular commercial production, beginning this week with **Double Exposure's** extraordinary "Ten Percent," currently for sale only in a shortened version on a standard single. The large discs, packaged in new Salsoul Disco sleeves punched out in the center (like Atlantic's Disco Disc covers) so as to expose label copy and shrink-wrapped like regular lps, include the two separate disco mixes (9:15 and 7:07) already released on promotional copies to disco DJs, one track to a side to allow for a higher quality, hotter pressing. This giant 45 will bear a suggested list price of \$2.98 (discounted, that could come to less than the price of two regular 45s) and it should be pointed out that there's already a hot market, underground and under-the-counter, for disco 12-inchers which, because of their limited availability, have been selling for anything from \$3 to \$7. At those prices, the buyers were probably dedicated disco freaks, but at Salsoul's price, the disco pressings should appeal to people who want to be able to buy exactly what they've heard in the clubs—the people who aren't satisfied with Part 1/Part 2 singles or the low sound quality that results from attempting to squeeze more than five minutes onto a 7-inch single.

A considerable percentage of the disco equipment being sold  
(Continued on page 71)

## Discotheque Hit Parade

(Listings are in alphabetical order, by title)

### GALAXY/NEW YORK

- DJ: Walter Gibbons
- CAN WE COME TOGETHER/DISCO PARTY/SOUL SEARCHIN' TIME**—Trammps—Atlantic (lp cuts)
- CATHEDRALS**—D.C. LaRue—Pyramid (lp cut)
- GET OFF YOUR AAHH! AND DANCE**—Foxy—Dash
- I'M GONNA LET MY HEART DO THE WALKING/HIGH ENERGY**—Supremes—Motown (lp cuts)
- LOVE CHANT (PART II)**—Eli's Second Coming—Silver Blue
- MAKING LOVE**—Sammy Gordon & the Hip Huggers—Greg (disco version)
- NEW YORK CITY**—Miroslav Vitous—Warner Bros. (lp cut)
- NO WAY BACK (PART 2)**—Dells—Mercury (lp cut)
- TEN PERCENT**—Double Exposure—Salsoul (disco version)
- WHAT'S THE STORY**—Patrice Rushen—Prestige (disco version)

### ON STAGE/ FREEPORT, LONG ISLAND

- DJ: Dewane Dixon
- BRING YOUR BODY**—Carol Townes & Fifth Avenue—Sixth Avenue (lp cut)
- CAN WE COME TOGETHER/DISCO PARTY/SOUL SEARCHIN' TIME/NINETY-NINE AND A HALF**—Trammps—Atlantic (lp cuts)
- GET OFF YOUR AAHH! AND DANCE**—Foxy—Dash
- GIVE IT UP**—Heywood Cash—Epic (disco version)
- HIGH ENERGY/I'M GONNA LET MY HEART DO THE WALKING**—Supremes—Motown (lp cuts)
- LOVE HANGOVER**—Diana Ross—Motown (lp cut)
- MAKING LOVE**—Sammy Gordon & the Hip Huggers—Greg (disco version)
- TEN PERCENT**—Double Exposure—Salsoul (disco version)
- TRY ME I KNOW WE CAN MAKE IT/COULD IT BE MAGIC/COME WITH ME**—Donna Summer—Oasis (lp cuts)
- YELLOW TRAIN**—Resonance—Celebration (import)

### LOST AND FOUND/ WASHINGTON, D.C.

- DJ: Bill Owens
- FIRST CHOICE THEME/AIN'T HE BAD**—First Choice—Warner Bros. (lp cuts)
- GET UP AND BOOGIE**—Silver Convention—Midland Intl. (lp cut)
- I'M GONNA LET MY HEART DO THE WALKING/HIGH ENERGY**—Supremes—Motown (lp cuts)
- LOVE HANGOVER**—Diana Ross—Motown (lp cut)
- MOVIN' LIKE A SUPERSTAR**—Jackie Robinson—Ariola America (disco version)
- TEN PERCENT**—Double Exposure—Salsoul (disco version)
- THAT'S WHERE THE HAPPY PEOPLE GO/DISCO PARTY/SOUL SEARCHIN' TIME/NINETY-NINE AND A HALF**—Trammps—Atlantic (lp cuts)
- THIS IS IT**—Melba Moore—Buddah (disco version)
- TRY ME I KNOW WE CAN MAKE IT/COULD IT BE MAGIC/WASTED/COME WITH ME**—Donna Summer—Oasis (lp cuts)
- TURN THE BEAT AROUND**—Vicki Sue Robinson—RCA (lp cut)

### REVELATION II/ BROOKLYN, NEW YORK

- DJ: Bacho Mangual
- CATHEDRALS**—D.C. LaRue—Pyramid (lp cut)
- DANCING FREE**—Hot Ice—Rage (disco version)
- I'M GONNA LET MY HEART DO THE WALKING/ONLY YOU**—Supremes—Motown (lp cuts)
- LOVE CHANT (PART II)**—Eli's Second Coming—Silver Blue
- NEW YORK CITY**—Miroslav Vitous—Warner Bros. (lp cut)
- PARTY**—Van McCoy—H&L (lp cut)
- 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/COME WITH ME**—Donna Summer—Oasis (lp cuts)
- WHAT YOU DON'T KNOW/I'VE BEEN WORKIN'**—Charles Drain—RCA—(lp cuts)

## Mercury Ups Pallas

■ CHICAGO — Harry Losk, national sales manager for Phonogram, Inc./Mercury Records, has announced the appointment of Peter Pallas to the newly-created post of singles sales and advertising coordinator.

In his new position, Pallas will be dealing mostly with one-stops and juke box operators for the purpose of gathering market research information, according to Losk. Pallas' main research areas will include determining which stations in a given market sell records and to what extent advertising in said markets is effective.

Pallas joined Phonogram/Mercury as a part time employee while a student in 1966. In 1969, he assumed the position of customer service manager, a post he has held until named to the new position.

## Dillons Bows in L. A.

■ LOS ANGELES—Dillons, a four-story, "total entertainment concept" encompassing a restaurant, two discotheques and a nightclub, will open in the Westwood section of Los Angeles this summer, David Kenner, president of the Progressive Entertainment Corp., Inc., owners and developers of the project, has announced. The club's opening is targeted for mid-August.

The fourth-floor nightclub will have a 400-seat capacity, with entertainment director Joseph E. Porter currently negotiating names to headline there. He can be reached at (213) 995-1196.

The restaurant will serve three meals a day buffet style, and the two discos will feature live and recorded music for dancing. Dillons will be located at 1081 Gayley Ave., Westwood.

## UA Services ELO Programming Aid

■ LOS ANGELES—United Artists Records has announced that it has serviced radio stations with a special Electric Light Orchestra programming aid, "Ole, ELO." The special album, which is pressed on yellow vinyl, contains the most requested tracks from all of UA's ELO albums, including "10538 Overture," "Kuiama," "Roll Over Beethoven," "Showdown," "Ma-Ma-Ma Belle," "Can't Get It Out Of My Head," "Boy Blue," "Evil Woman" and ELO's most recent hit, "Strange Magic."

In addition, there are liner notes on the album putting the songs in historical perspective by denoting the albums from which the songs are taken.

**RECORD WORLD**  
**PRESENTS**

**A TRIBUTE TO JULIO IGLESIAS**

# ENHORABUENA, JULIO

Por tus innumerables éxitos en todo el mundo



Fotocolor: César Lucas

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# Julio Iglesias

## Julio Iglesias: Un Profeta en Su Tierra

By FERNANDO MORENO

■ Dice un refran español, que nadie es profeta en su tierra, pero **Julio Iglesias** si lo es con todo el asentimiento de 35 millones de españoles que ven en Julio a "su artista." Como muestra basta el botón de esta temporada que empieza y que desde Junio hasta Octubre, tiene todas las fechas ocupadas haciendo de esta manera la tournee más grande realizada por él en todo el territorio español. Sus dos últimos éxitos "Abrazame" (single) y "El Amor" (L.P.), se encuentran actualmente en *Superventas* y "Manuela" (**Manuel Alejandro**) puso su nombre en candelero hace muy poco tiempo. Sus cinco programas de TV con artistas invitados de la talla de **Raffaella Carra, Carl Anderson, Pedro Vargas, George McCrae, Lola Falana, Love Machine** y **The Osmonds**, por citar algunos, aparte de los nacionales **Fernando Esteso, Mari Carmen y sus muñecos, Los Bravos, Andres Pajares, Tip y Coll**, etc., fueron una revelación muy importante, pues **Julio Iglesias** hasta bailó, faceta ésta que parecía casi imposible en su estilo. Estos programas fueron realizados por **Valerio Lazarov**. Su presentación en la **Sala Florida Park** fué el colofón a una serie de actuaciones verdaderamente extraordinaria, durante sus



Julio Iglesias

doce días consecutivos, batió todos los records de asistencia que existian en el sitio. Después de actuar en **San Remo, Olympia de Paris, Carnegie Hall de Nueva York, Sporting Club de Montecarlo, Filarmonica de Alemania, La UNICEF, TV en España, Alemania, Brasil, Argentina, Chile, Peru, Guatemala, Mexico, Colombia, Puerto Rico, Uruguay, Paraguay, Paises del Este, Centro America**, y un largo etc. (me pue-

des perdonar Julio si omito algun otro sitio).

Así pues, un artista de la talla de **Julio Iglesias**, triunfador pleno en su propia tierra y en cada punto de este globo terrqueo, es más que merecedor que nosotros en **Record World**, le rindamos este muy merecido y calORIZADO homenaje. ¡Qué Dios te bendiga Julio!

"Nobody becomes a prophet

in his homeland," reads a very old Spanish saying, but it does not work out that way with **Julio Iglesias**. With more than 35 million Spaniards considering Julio as their artist it proves that **Julio Iglesias** is an absolute and complete success in his own country. As proof of this terrific success, Julio's performances in Spain from June to October, which is the period in which he is not performing in foreign countries, there is not a blank space for any more contracts for performances.

His two latest smash hits "Abrazame" (single) and "El Amor" (an LP) are at the top of the charts (*Superventas*) in Spain and "Manuela" was a terrific seller just a few months ago. On his TV shows he presented top performers as guests, such as **Raffaella Carra, Carl Anderson, Pedro Vargas, George McCrae, Lola Falana, Love Machine** and **The Osmonds**, just to mention a few of the foreigners, and local top performers such as **Fernando Esteso, Mari Carmen y sus Muñecos, Los Bravos, Andre Pajares, Tip y Coll**, etc. The shows were a superb revelation, presenting Julio in a new facet of his successful career. He even danced on these shows, even

(Continued on page 12)

## Nota del Editor (Note from the Editor)

By TOMAS FUNDORA

■ La conquista de España del mercado musical internacional, a través de todos los países de habla castellana, ha sido ostensible desde hace algunos años a la fecha. Son varios los intérpretes, canciones y grupos españoles que han recorrido toda Latinoamérica, cosechando triunfo tras triunfo. Han sido los artistas españoles quizás los mejor pagados y los más mimados por nuestros públicos. España también ha hecho sus incursiones en los mercados de habla inglesa con cierta marcada tendencia a conquistarlos paso a paso.

De entre todos los talentos españoles a los cuales me ha tocado en suerte tratar de modo personal y profesional, siempre resaltó la imagen simple, sincera y sonriente del chico **Julio Iglesias**. Con un cantar sencillo le he visto conquistar multitudes en sus actuaciones personales. He observado la lujuria frenética de sus fanáticos devorando sus grabaciones, nunca suficientes para satisfacer las amplias necesidades en practicamente todos los mercados. Me he sentado con Julio a charlar de las inquietudes propias de su carrera y he llegado a la conclusión que su personalidad de "hombre de cualquier pueblo," a más de sus dotes como intérprete, le han abierto las puertas y los corazones de todo el que entiende su canto. Y entonces, ¿cómo explicar su éxito entre los que no entienden el idioma en que normalmente interpreta? El punto era fácil de interpretar y así me lo confió un día **Garea** de Discos Columbia: "Sin entenderlo se enloquecen con él, así que vamos a grabarlo en todos los idiomas que podamos, y veremos a ver que pasa." Y así Julio ha grabado en varios idiomas. Sus últimos éxitos en portugués y las altas ventas

(Continued on page 12)

Since several years ago, Spain has been musically conquering most of the markets in which Spanish is the national language. Performers, vocal groups, soloists and musicians have been achieving success after success in every one of our countries. Several Spanish performers are also close to conquering markets in which English is the language. In Europe, the musical influence of Spain is growing constantly.

Of all the Spanish talents that I have been lucky enough to treat in a very personal and professional way, **Julio Iglesias'** image was always at the top. His sincerity and simplicity worked miracles among multitudes. I have seen thousands of his fans carried away by freneticism during his performances. I have witnessed how his records had been running out of stock to a point where demand was largely surpassing the availability of the product in most of the Latin and European markets. I had the opportunity once to chat with **Julio Iglesias** about his career, ambitions and professionalism and I came to the conclusion that perhaps because of his sweet and friendly attitude toward the complexities of life, he could be easily accepted as "any particular boy from any small town." And perhaps that is the basis of his smashing success. Simplicity in a world in which almost everything is complicated. He sings about love and gives it away in every one of his performances. Several years ago, **Garea** from Discos Columbia, Spain, told me: "Even without understanding what he means when he is singing, people all over Europe go crazy about Julio. Tomás, we are going to record Julio in every possible language we can." And it is happening. After conquering Europe in Spanish and other languages, Latin America in Spanish and Brazil in Portu-

(Continued on page 12)



## Julio Iglesias: El Hombre

■ Sin duda la personalidad de **Julio Iglesias** es una de las más humanas y accesibles que se encuentran entre los artistas de fama internacional. Su trato espontáneo, alegre y optimista, hace sentir como si se le conociera de toda la vida.

La voz de **Julio Iglesias** llega al público, cala en él, por su calidad y también por esa forma de él decir la canción cálidamente y tiernamente. Sus fans dicen de él que "hace sentir las canciones." **Julio Iglesias** es un hecho que se ha producido casi contra su voluntad. Pero es un hecho que hoy Julio, es un artista cuyas canciones se oyen en todos los países del mundo.

Y que **Julio Iglesias** es esperado por su público el tiempo que haga falta, semanas, meses, años, para cuando llega en gira poder ir a verle y aplaudirle.

La vida de **Julio Iglesias** es un peregrinar continuo por España, por Europa, por América, por

Oriente . . . y, sin embargo, todavía le sobra tiempo para componer nuevas canciones. Grandes canciones que siempre alcanzaran el éxito.

Alegrías son sus canciones, su estilo de cantar, su forma de ser, es algo que Julio ha popularizado en su sonrisa, una sonrisa espontánea y natural que predispone a su público a sentir que la vida merece ser vivida. Así es Julio

Iglesias, un hombre que ha actuado en los más importantes espectáculos, galas, music-hall del mundo, ganando numerosas discos de oro. Todo eso recorriendo una y otra todos los países del mundo, y por supuesto, todas las provincias de España inmortal, en frenético estallido de aplausos y éxitos. Pero la mejor forma de hacerse una idea de **Julio Iglesias** es escuchándole y viéndole mien-

tras interpreta sus canciones. Que más podríamos decir de este artista que cuando actuó por primera vez ante el público, este público que hoy le aclama en todas partes, se le tuvo que dar un empujón para que entrase en la tarima del escenario. ¿Que su carrera artística es tan meteórica como el Concorde?. Si los niños lo quieren, las mujeres lo quieren, los hombres lo admiran y los empresarios se lo disputan, que más dá Julio sigue tan firme como al principio con un lema que bien podría ser cómo su primera canción, esa canción que le abrió las puertas de la fama y lo puso en el sitio que hoy tiene en el mundo entero. Si "La vida sigue igual" fué un título simplemente, ¿por qué no dejar la vida siga igual para **Julio Iglesias**.



Julio Iglesias a Festival Eurovision

The man, the voice, the myth, the smile, that is **Julio Iglesias**.  
(Continued on page 14)

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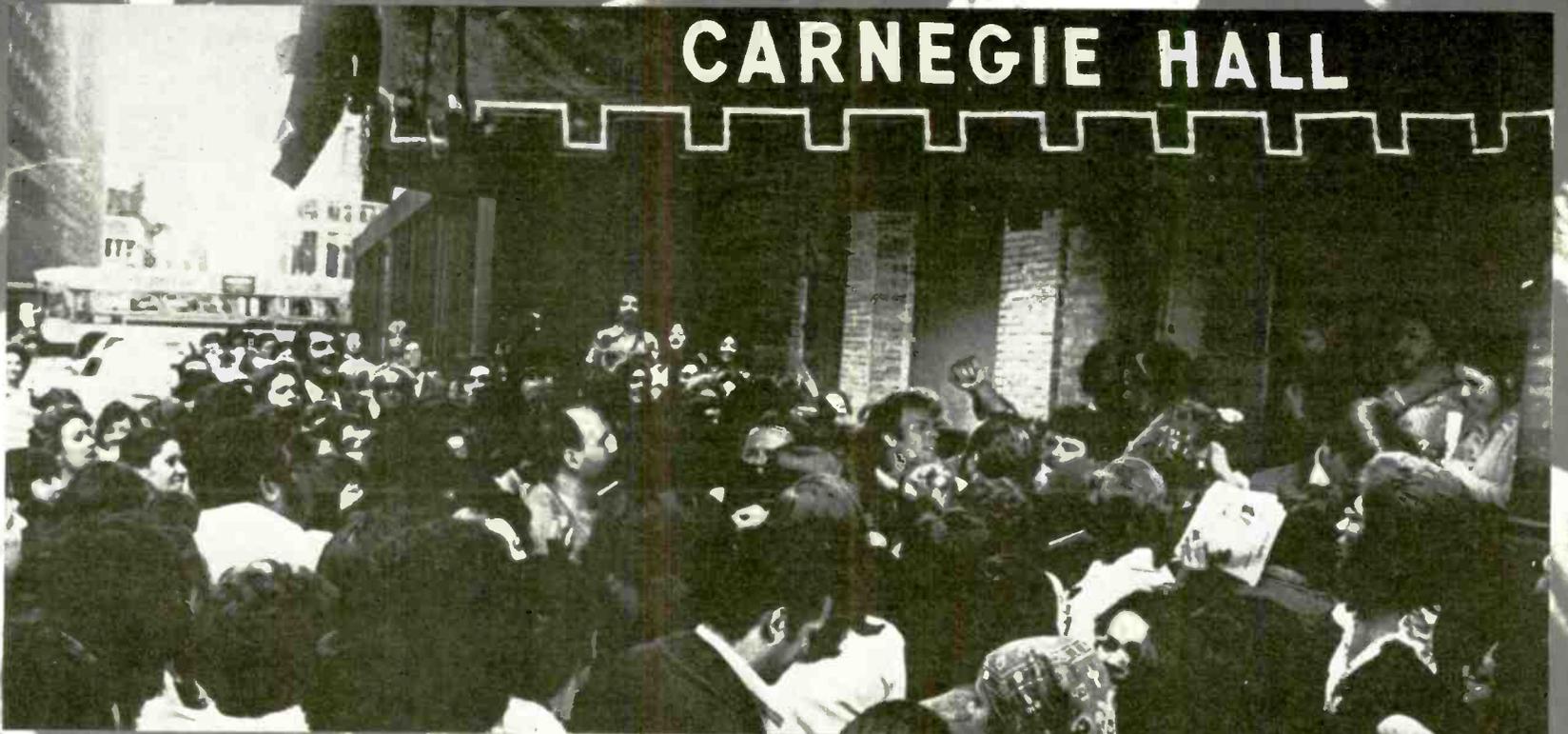


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# Julio Iglesias

## Biografía de Julio Iglesias

■ Julio Iglesias nace en Madrid el 23 de septiembre de 1,944; su juventud es como la de cualquier otro muchacho de la ciudad, compartiendo sus estudios con una gran afición el fútbol, y a los diecisiete años ingresa en la Facultad de Derecho y en el equipo "amateur" del Real Madrid, donde juega de portero. Cuando más prometedor era su futuro, un desafortunado y grave accidente de automóvil trunca para siempre su carrera deportiva.

Cuenta en esos momentos veintiún años, y tiene que permanecer largos meses en cama padeciendo una grave lesión de la columna vertebral. Con férrea voluntad y gran ilusión ha logrado sobreponerse del accidente a los veinte meses de este; pero en su enfermedad le ha acompañado una guitarra, y de ella surge su primera canción, "La vida sigue igual," y con ella su nueva vocación.

Presenta dicha canción en el X Festival Español de la Canción de Benidorm, obteniendo el Primer Premio como mejor canción y el Trofeo al mejor intérprete; comienza entonces su vida artística, programas de Televisión, su contrato con Discos Columbia y una fuerte campaña promocional en todos los medios informativos. Poco a poco siguen naciendo nuevas canciones y marcha a Londres a grabar en los estudios de Decca.

Viaja por primera vez al continente americano, asistiendo a "Viña del Mar," como ganador del Festival de Benidorm, y obtiene, como el dice, su mejor premio, que es el cariño del pueblo chileno.

A principio del año 69 se desplaza a Rumania para partici-

par en el Festival de Brassow, consiguiendo el Gran Premio por la actuación más completa. Viaja a Guatemala para actuar en la Gala de la Cruz Roja, y vuelve a España para empezar sus actuaciones personales por toda su geografía.



Julio Iglesias: 6 años

Comienza a rodar su primera película, "La vida sigue igual," que argumentalmente aborda muchas secuencias de su interesante y dura vida. Alterna sus actuaciones con presentaciones en las Televisiones europeas, y mientras van llegando los ecos de sus éxitos discográficos en Hispanoamérica.

Ha llegado en año 1970, y Julio representa a España en el Festival del M.I.—D.E.M., en Cannes; el 14 de febrero gana el Festival de la Canción Española que se celebra en Barcelona, con su canción "Gwendoline," y con ella pasa a representar a España en el Festival de Eurovisión, donde en difícil competencia con Mary Hopkins, Dana, Katia Ebstein, Gianni Morandi, etc., consigue reafirmar su gran categoría internacional. A partir de estos momentos empiezan a acumularse fechas, contratos, lugares, y en todos los acontecimientos artísticos europeos importantes su presencia es obligada y aplaudida. Asiste al Festival de la Radio-Televisión de Luxemburgo, que se organiza en Düsseldorf; al Europarty, que tiene como escenario las instalaciones de la próxima Olimpiada de Munich, y forma parte del equipo español que ganó la XII Copa de Europa de la Canción, en el Festival de Knokke, consiguiendo él particularmente la más alta puntuación.

(Continued on page 10)



Julio Iglesias: 23 años

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# Julio Iglesias

## Una Estrella de Proporciones Internacionales

■ Si la trayectoria de Julio Iglesias se tuviera que llevar por los premios que ha recibido en su vida artística, seguro que en estos momentos Julio llenaría con este apartado todo el extraordinario. Sin pecar de reiterativo, vamos a enumerar solo los más importantes: cuando Julio se presentó al X Festival de la Canción Española en Benidorm, en una calurosa noche de un mes de julio, no se podía imaginar que aún actuando el primero y siendo esa la primera vez que cantaba en público, que también éste sería su **primer premio**, después, con el tiempo, "Gran Premio en Brasow" (Rumania), "Copa de Europa" de la canción en el "Festival de Knokke," "Artista Extranjero Revelación del año 71" de **Record World**, mantiene su popularidad en los mercados centroeuropeos donde el año 4 es considerado, "El artista extranjero del año," obtiene dos nuevas victorias en mercados tan difíciles como Francia e Italia, donde sus



Raul Velasco y Luis Baston con Julio Iglesias

discos en español e italiano figuran en los primeros lugares y consigue en Francia el primer "Disco de Oro" que se otorga a un intérprete español por una canción cantada en español además. En Argentina recoge dos LP de Oro y tres sencillos del mismo metal por sus ventas en ese país, obteniendo éxitos inenarrables en

sus recitales del Gran Teatro Rex. Sus cifras de ventas en Chile alcanzan cotas tan altas que superan el 50% de las ventas totales de la discografía. De los veinte discos editados, diez y nueve son números uno y solo uno número dos y este, es un doble álbum con la recopilación de sus más grandes

(Continued on page 16)

■ If we were to mention the development of the career as a singer of Julio Iglesias following the awards he has been given, we would need a lot more than this article in this special. We will try to consider in this article only the more important ones.

When Julio performed at the "Tenth Festival of the Song of Benidorm" in Spain, on a very warm night of the month of July, he could not even think that being the first performer of the night and since it was the first time in which he was performing in public, he was going to be awarded with the First Prize in the Festival. Then came the "Grand Prize" on the Festival of Brasow (Rumania), "Golden Cup of Europe" in the Festival of the Song of Knokke, and "Newcomer Foreign Artist of the Year" by **Record World** in 1971. During '74 he was "Foreign Artist of the Year" and he added to his achievements his success in such difficult markets as France

(Continued on page 14)

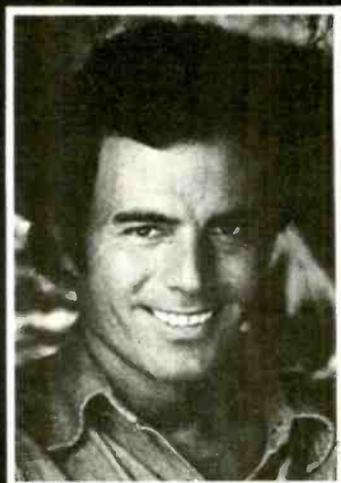
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# Julio Iglesias

## Biografía

(Continued from page 6)

ción para un cantante.

Interviene en el único programa musical que realiza en el apasionante marco de la Expo 70, en Osaka, Japón, bajo la dirección del realizador, Valerio Lazarov. Mientras tanto, su gran éxito "Gwendoline" ha alcanzado las 800,000 copias y más de 120 versiones distintas. En este año bate el record de actuaciones personales, consiguiendo en un mes actuar en 39 ocasiones. Es llamado de todas partes, y acude como figura invitada a la inauguración del Puerto Banús, donde canta ante los Principes de Mónaco, el Aga Khan y la más alta sociedad europea.

Con el invierno debe volver a América para trabajar en Argentina, Chile, y Puerto Rico; regresa a España para las Navidades y graba el programa especial musical de Televisión Española para las fiestas navideñas.

Empieza el año 71, y de nuevo viaja a América para trabajar en México, Panamá, y Venezuela. Cada actuación suya es un éxito, por lo que siempre vuelve adonde ya ha actuado. En sus cortos y pocos frecuentes descansos se graban sus éxitos, que ya suenan por todo el mundo, y es clasificado por la Prensa europea entre los cinco mejores compositores actuales de música ligera. La revista internacional "Record World" lo considera a Julio Iglesias como **Arista Extranjero Revelación del año 71.**

Prosiguen sus actuaciones por Europa, y vuelve a México en noviembre, en donde obtiene un gran éxito, consiguiendo "El Heraldo," como la figura revelación del año.

A principios del 72 graba dos nuevos Long-plays y cumple varios contratos en España, en donde no actuaba desde meses. Tiene actuaciones en Puerto Rico, Centro América, Venezuela, Japón; en Europa, en Bélgica, Holanda, Casino de Mónaco, Munich, con ocasión de la Olimpiada.

Su vida sigue repartida entre actuaciones, viajes, grabaciones, televisiones, aeropuertos. Era su vocación, es su vocación, en fin, es su vida.

Julio Iglesias was born in Madrid on September 23, 1944. His youth was like that of any city boy, sharing his studies with a great fondness for football. At the age of 17 he entered law school and joined the amateur team of the Real Madrid, where he played goal-keeper. When his future looked brighter than ever a grave car accident curtailed his sporting career forever. He had to stay in bed for a long time, suffering from a very grave injury in the spinal column. At that time he was 21 years old. After twenty months, with a very strong will and a lot of optimism, he was cured, but during his illness his best friend was a guitar and from here came his first song, "La Vida Sigue Igual." And with the song, his new vocation.

He submitted said song to the **X Spanish Festival of the Song in Benidorm**, obtaining the **First Prize** for the best song and the trophy for the best performer. His artistic life started at that moment: TV appearances, his contract with Discos Columbia and a strong promotional campaign.

(Continued on page 15)



Julio con sus padres y su hermano

# JULIO IGLESIAS

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|-------------|---|---------------------|
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| Sept. "     | - RIO REBELDE -<br>LONG PLAY            | 1º En ventas        |
| Oct. "      | - VETE YA -<br>SINGLE                   | 1º En pop.          |
| Nov. "      | - DIECISEIS AÑOS -<br>SINGLE            | 1º En pop.          |
| Dic. "      | - DIECISEIS AÑOS -<br>SINGLE            | 1º En ventas        |
| Enero 1975  | - POR EL AMOR DE UNA MUJER -<br>SINGLE  | 1º En pop.          |
| Feb. "      | - A FLOR DE PIEL -<br>SINGLE            | 1º En pop.          |
| Marzo "     | - A FLOR DE PIEL -<br>LONG PLAY         | 1º En ventas        |
| Abril "     | - A FLOR DE PIEL -<br>LONG PLAY         | 1º En ventas y pop. |
| Mayo "      | - DICEN -<br>SINGLE                     | 1º En pop.          |
| Junio "     | - DE UN MUNDO RARO -<br>SINGLE          | 1º En pop.          |
| Julio "     | - CUCU RRU CU CU, PALOMA -<br>LONG PLAY | 1º En pop.          |
| Agosto "    | - CUCU RRU CU CU, PALOMA -<br>LONG PLAY | 1º En ventas        |
| Sept. "     | - GRANDES EXITOS -<br>LONG PLAY         | 1º En ventas        |
| Oct. "      | - GRANDES EXITOS -<br>LONG PLAY         | 1º En ventas        |
| Nov. "      | - CORAZON, CORAZON -<br>SINGLE          | 1º En ventas y pop. |
| Dic. "      | - QUIERO -<br>SINGLE                    | 1º En ventas y pop. |
| Enero 1976  | - EL AMOR -<br>LONG PLAY                | 1º En ventas        |
| Feb. "      | - EL AMOR -<br>LONG PLAY                | 1º En ventas y pop. |
| Marzo "     | - EL AMOR -<br>LONG PLAY                | 1º En ventas y pop. |
|             | - JULIO IGLESIAS EN VIÑA -<br>LONG PLAY | 2º En ventas y pop. |
|             | - CUIDADO AMOR -<br>SINGLE              | 1º En ventas y pop. |



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# Julio Iglesias

## Un Profeta en Su Tierra

(Continued from page 3)

though his fans never considered he would really be good as a dancer. These TV Shows were produced by **Valerio Lazarov**.

His performances at Florida Park, the top night spot in Madrid, were an astonishing success during the whole twelve days in which he was appearing. He broke all previously established records of attendance.

**Julio Iglesias** has been performing lately in San Remo, Italy, Olympia, Paris, France, Carnegie Hall, New York, Sporting Club of Montecarlo, Filarmonica in Germany, UNICEF, Brazil, Argentina, Chile, Peru, Guatemala, Mexico, Colombia, Puerto Rico, Uruguay, Paraguay, East countries, Central America and Miami, Fla., among others.

So it is that an artist such as **Julio Iglesias**, a winner in his own land and also in every corner of this world, really deserves our homage in **Record**



**World**. This Special on Julio Iglesias is more than deeply deserved by Julio. God bless you!

## Nota del Editor

(Continued from page 3)

alcanzadas en toda Europa en sus grabaciones, tanto en uno como en otro idioma han abierto la interrogante amplia: ¿Podrá Julio, con su sencillez habitual, triunfar en el mercado anglosajón? ¿Podrá también llevar su mensaje hermoso y suave en el idioma de Shakespeare?

Proximamente **Julio Iglesias** también grabará en Inglés con la marcada idea de ser promocionado en Estados Unidos y no dudo que logre un éxito impresionante que supere todo lo posible o imposible.

Mientras tanto, vaya nuestro homenaje en **Record World** a **Julio Iglesias** en ésta, su edición especial, a su representante personal **Fraile** y al Director de su etiqueta española Discos Columbia, **Enrique Martin Garea**, responsable muy en mucho del desarrollo de su carrera, a nuestro corresponsal en España, **Fernando Moreno**, por haberla hecho posible y muy en especial a España. ¡Nuestro homenaje al más fácil y sutil Embajador Musical que ha tenido su Patria!

## Note from the Editor

(Continued from page 3)

guese, Julio is now planning to cut an album in English. Nobody knows if the Anglo Saxons are or not ready for **Julio Iglesias**, but Julio is there and he will try. I do not doubt that his message will get through.

In the meantime, this homage to **Julio Iglesias** in this "Spotlight on Julio Iglesias" in **Record World**, should also carry our appreciation and consideration to his personal manager **Fraile**, the general director of his label in Spain, **Enrique Martin Garea**, and our correspondent in Spain, **Fernando Moreno**, who coordinated the whole project until it became a reality, and to the great country of Spain.

Thank you - Danke schön  
**Julio**  
 from all your friends  
 at Phonogram Germany

for all your  
hits  
for your french  
and belgian  
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records  
*bravo*

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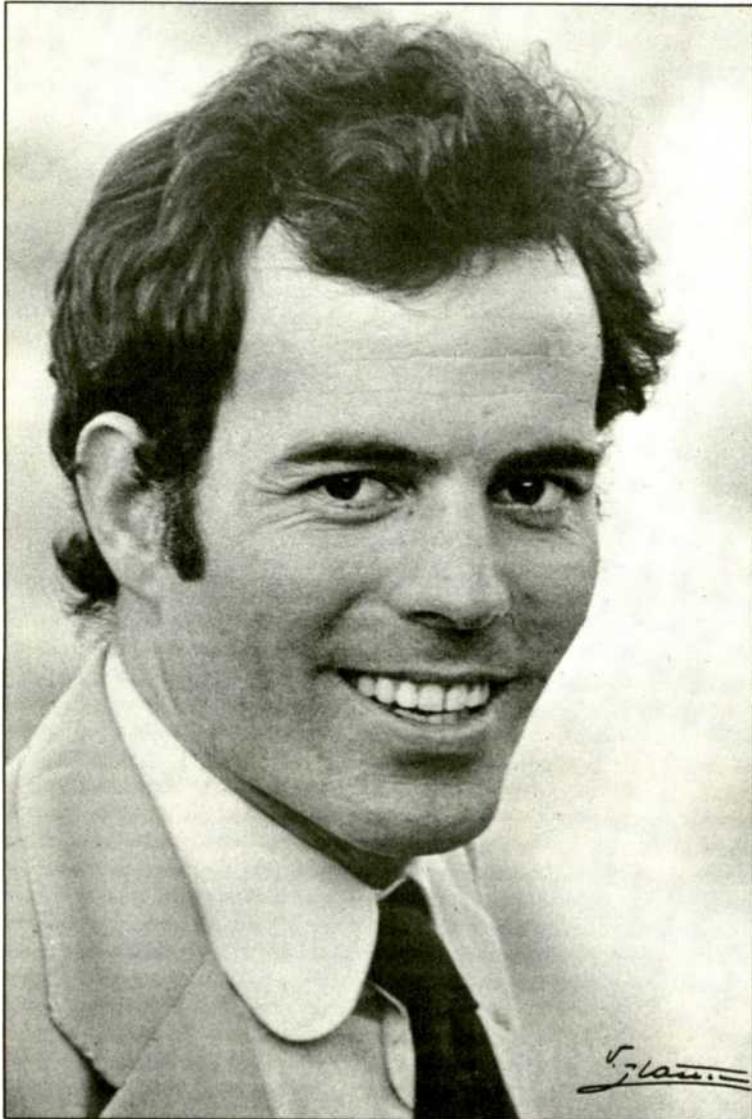


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# Julio Iglesias

**IDOLO INDISCUTIDO**



## Julio Iglesias

### El Hombre

(Continued from page 4)

The personality of **Julio Iglesias** is, no doubt, one of the most human and approachable ones that one can find among artists of international standing. His manner is natural, cheerful and optimistic; he makes you feel as if you have known him for a long time.

The voice of **Julio Iglesias** reaches the public; it touches the audience for its quality, for the very personal touch of his warmth and gentleness. His fans say that "He makes you feel his songs." **Julio** is a reality that has taken place almost against his will. But it is also a fact that he is an artist whose songs are heard in every country of the world. The public waits for **Julio Iglesias** no matter how long—weeks, months, even years until his tours take him there, and then they go to see and acclaim him.

The life of **Julio Iglesias** is a

non-stop pilgrimage across Spain, across Europe, America, the Orient. And yet, he still has time to create new songs, great compositions that always bring him success. His songs, the way he sings them, the way he is, it is all happiness. And that is what comes across in his smile. He has a natural and charming smile that makes his audience feel that life is worth living. This is the way **Julio Iglesias** is, a man who has performed at the most important shows, galas and music halls of the world. And who has won many gold records. He has done all this while at the same time returning time after time to all the countries of the world and, needless to say, to every province of immortal Spain. And always to new outbursts of frantic applause and success. But the best way to understand **Julio Iglesias** is listening to him and seeing him as he interprets his songs.

### Worldwide Success

(Continued from page 8)

and Italy, where his records, recorded in Spanish and Italian, went to the top of the charts. In France he was awarded the gold record even though the song with which he became a winner was performed in Spanish. In Argentina he was then awarded two gold records on lps and on singles because of his superb sales in that market. His performances at the Gran Teatro Rex are unforgettable. His sales figures in Chile went so high that at a particular moment they represented 50 percent of all national sales. Of the 20 records already released, 19 have been number ones and his album, containing most of his smash hits went to the second position in the album charts in the area. In new countries such as Uruguay, Paraguay, Bolivia and Ecuador, his sales figures have broken all previous records in Colombia, sales of his latest lp surpassed in triple all sales figures obtained by any other album released previously. He then was awarded by Philips & Colombia a "Special Trophy" as the top artist in the Colombian record industry, an award that was handed to him by His Excellency the Ambassador of Spain in Bogota, Colombia. In the meantime he remained as a top artist in Mexico, Puerto Rico,

etc., where he already had received the most distinguished awards and trophies. He was awarded with the "Guaicaupuro de Oro," the top award in existence in the country, and in Central America he was distinguished with the Golden Record of Central America. In a country like Brazil, where he was completely unknown, his song, "Manuela," was recorded in Portuguese and went to the top positions on the Brazilian charts. **Record World** honored Julio in 1974 and 1975 as the "Most International Performer of the Year." By the hands of **Lusi Baston** and **Raul Velazco** from Mexico, he was honored with the Gold Record of Mexico. Also, Puerto Rico extended him a gold record. The Association of Trade Critics of New York extended him their Annual Award.

There is no country in which **Julio Iglesias** did not deliver the message of Spain through his songs; serving as one of the top musical ambassadors of his country. In this year, he is keeping a very tight itinerary in a very extensive tour that will open at Madison Square Garden. There was only recognition left to extend to the smiling singer of Spain and this is it: Our Special Issue in **Record World**—"Spotlight on **Julio Iglesias**."

# Julio IGLASIAS

## Biografia de Julio Iglesias

(Continued from page 10)

New songs were written and he went to London to record at the Decca studios.

Julio travelled to America for the first time, attending "Viña del Mar" as winner of the Benidorm Festival, and achieved public recognition.

At the beginning of 1969, he went to Rumania to participate at the Brassow Festival, where he won the Great Prize for the most complete performance. He travelled to Guatemala to perform at the Red Cross Show and came back to Spain to start his personal appearances throughout the country.

He began to film his first picture "la vida sigue igual," which theme touched in many ways his interesting and difficult life. He alternated his TV appearances in the different European countries and, in the meantime, the echoes of his record successes in Latin America started coming to Spain. In 1970, Julio represented Spain at the

MIDEM Festival in Cannes. On February 14th he won the Spanish Song Festival celebrated in Barcelona, with his song "Gwendoline," and with this song he represented Spain at the Eurovision Festival, where he gained the reaffirmation of his international category in strong rivalry with Mark Hopkins, Dana, Katia Ebstein, Gianni Morandi, and others. From then on his presence was requested and applauded at all the important European artistic events: dates, contracts, and places started growing rapidly. He attended the Radio-TV Festival of Luxembourg organized in Düsseldorf; the Europarty, that has as stage the setting of the Munich Olympic Games; and took part together with the Spanish team who won the XII Europe Cup for the Song in the Kokke Festival, obtaining in him personally the highest award for a singer.

In 1970, he took part in the only musical program of Expo '70



Julio con Pedro Vargas

in Osaka, Japan, under the direction of the internationally known Spanish TV producer Valerio Lazarov. In the meantime, his great success "Gwendoline" had reached 800,000 copies and more than 120 different versions. This same year he broke the record of personal appearances, performing 39 times in a month. He was

wanted everywhere and sang as guest star at the inauguration of the Banus' Port, where he performed for the Monaco Princess, the Aga Khan and the most important European society.

In the winter he went back to America to work in Argentina, Chile and Puerto Rico, coming back to Spain to record a special Christmas show for Spanish TV. At the beginning of 1971, he travelled again to America where he worked in Mexico, Panama and Venezuela. Each of his performances was such a fantastic success that they always invited him to work again in all the countries he visited. In his short and not too frequent rests, he records the records that are heard throughout the world and the European press classifies him as one of the five best composers of light music.

Record World gave Julio Iglesias the title of "Foreign Artist Revelation" (Continued on page 16)

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## Estarella de Proporciones Internacionales *(Continued from page 8)*

éxitos. En Uruguay, Paraguay, Bolivia y Ecuador, países nuevos para él, sus ventas discográficas han superado los márgenes normales llegando el caso de Colombia donde su último L.P. triplicó la mayor venta conseguida anteriormente en ese país, por lo que

le fué otorgado por Philips Colombiana un trofeo especial como mayor vendedor de la historia discográfica colombiana, trofeo que le fué entregado por su "Excelencia el Embajador de España" en Bogotá. Mientras seguía manteniéndose en un lugar privile-

giado en países como México, Puerto Rico, etc., donde ya había logrado todo lo posible, en Venezuela se le otorga el "Guaigaiuro de Oro" como artista extranjero del año y en Centroamérica le otorgan el primer LP de Oro como mayor éxito, en un país, Brasil, donde es desconocido empieza a luchar y consigue que su LP "Manuela" grabado en brasileño ocupe los números 20 y 30 en los lugares de las dos listas más importantes de dicho país. La revista *Record World* en los años 74 y 75, lo considera "El Arista más Internacional del año," de la mano de D. Luis Baston y D. Raul Velasco, recibe el "disco de Oro" en México, "disco de Oro" en Puerto Rico, y la "asociación de la Crítica de Nueva York" le concede su premio anual. Aún con ser estos los premios más significativos de Julio Iglesias a través de sus años de estar llevando la música española por todos los rincones del mundo, no son los únicos como indico al principio de este

resumen quedan muchos más que no se reflejan, por que entonces sería la lista inmensa, Julio sigue caminando para que dentro de algún tiempo, corto, podamos hacer otro especial dedicado a este hombre lleno de humanidad. La anuncia su actuación en el Madison Square Garden para este año que empieza. Quizás a Julio le hacia falta un premio que todavía no habia conseguido y este ya ha llegado, nos referimos a la confección de este especial que equipara a Julio Iglesias a los grandes de la música internacional. Ojala que el mismo sea para Julio como lo hemos deseado las personas que hemos trabajado en el mismo.

### Biografía

*(Continued from page 15)*

tion of 1971." His shows around Europe continue and he travelled to Mexico again in November, where he obtained the prize "El Heraldo," as the artist revelation of that year.

*Congratulations*  
**JULIO**  
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EDIZIONI DISCOGRAFICHE E MUSICALI



ECUADOR, vivió intensos momentos con la visita de "JULIO IGLESIAS"

La venida al país del astro de la canción romántica causó mucho revuelo en el país, medidas de seguridad, que a ningún cantante se lo había prodigado fueron necesarias para proteger a JULIO IGLESIAS de sus admiradoras.

Actualmente es considerado el mejor vendedor de discos en el país, llegando a la cifra de 50.000 LP en pocos meses de estar sus discos de venta en los almacenes. F A D I S A, Fábrica de Discos S.A., empresa que prensa sus éxitos ofrece el reconocimiento de admiración a JULIO IGLESIAS considerado "el grande" de la canción.

El último LP editado el mes de enero, con el título "EL AMOR" acrecienta más el nombre de éste fantástico cantante español; Ecuador ansía vivir nuevamente intensos momentos. como sólo Julio Iglesias puede hacer vibrar.....GRACIAS.



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## Temple To Host Music Bus. Course

PHILADELPHIA — Leading figures in the music industry will visit Philadelphia for three weeks in June to teach a new and intensive series of mini-courses on their specialties at Temple University Center City.

Called "The Business of Music Workshop," the 12-course series offers practical tips to newcomers as well as to those already employed in the field. How-to courses include such topics as obtaining a copyright, writing a contract, becoming a concert promoter, using a personal manager, being an arts administrator, publishing a song, producing a record, etc.

One of the more unusual features of the June 7-21 seminar is the talent evaluation sessions, during which enrolled student songwriters, composers and singers will have their talents individually appraised by the visiting professionals.

Also, students can enroll, in small groups of eight or ten, to attend a lunch or dinner with a VIP in the music industry.

More than 45 visiting guest lecturers will represent the following companies, agencies or groups connected with the music industry:

U.S. Copyright Office, Chappell Publishing Co., William Morris Agency, International Creative Management, Theodore Presser Company, Harry Fox Agency, National Endowment for the Arts, Lincoln Center for the Performing Arts, New Robin Hood Dell, Electric Factory Concerts, Philadelphia Orchestra, Columbia Records, Philadelphia International, Record World Magazine, Pickwick International, Westinghouse Broadcasting Station and Group W Productions, RCA Records, Sigma Sound Studios, ASCAP, SESAC, BMI and partners in law firms specializing in the arts.

## Chlesea Signs George



Actress Susan George recently signed a multi-year recording contract with Chlesea Records and the Wes Farrell Organization. Ms. George is shown being welcomed to the company by Wes Farrell. Her first single has just been completed and is due for release shortly.

# AM ACTION

(Compiled by the Record World research department)

Pick shows no signs of falling as it picked up KFRC, Picks shows no signs of falling as it picked up KFRC, KLIF, WIXY (39) and WLAC (30) to go along with excellent moves of 29-16 KDWB, 25-17 WGCL, 38-32 WCOL, 21-14 WORC, 24-21 WFIL, 28-24 WPGC and extra-26 KHJ and the strong sales that have accompanied this record.

**Doobie Bros.** (Warner Bros.). This record has continued to move up the chart this week with airplay such as 25-19 KHJ, 26-23 KFRC, 22-17 WCOL, 25-20 WRKO, NM-28 CKLW, 24-21 Y100, 30-24 WERC and extra-28 WLAC. In addition, KTLK also went with the record this week and KJR is on as an lp cut.



America

**Gary Wright** (Warner Bros.). The dream weaver is on his way with another record that shows immediate sales and strong airplay. Added this week at WPGC (30), KSTP (28), KILT, WSAI, WCAO, and WORC together with moves of 4-2 at WCOL, 34-26 KTLK, 27-16 WIXY, 30-23 WOKY, 23-19 KNUS, 25-20 WKRQ, 17-13 WERC, 2014-WBBQ, 15-8 WHHY, and 29-18 KEEL.

**Pratt & McClain** (Warner Bros.) Happy days are when all the holes in a record are filled in with adds at WABC (13), KXOK, KDWB (20) to go with excellent moves of 5-4 WFIL, 6-5 CKLW, 5-4 KFRC, 26-15 WLS, 20-18 WHBQ, 27-23 KSLQ, 11-8 KJR, 12-9 KTLK, 11-10 KSTP, 9-5 KLIF, 17-8 13Q, 18-12 Y100, 30-23 WQAM, extra-24 WMAK, 20-12 WIXY, 17-9 WOKY, 11-9 WPGC, 18-16 WLAC, 19-16 KILT, 23-11 WSAI and strong national sales that keep coming.



Steve Miller

**Cyndi Grecco** (Private Stock). The theme song of the "Laverne & Shirley" TV show continues to receive good radio support. Added at KHJ, WTIX and WBBQ, this week to complement upward moves of 21-16 WRKO, NM-24 KFRC and 16-8 WORC. Also hitbound at KLIF.

### CROSSOVER

**The Manhattans** (Columbia). With excellent r&b sales and airplay (top 5 this week on the RW r&b singles chart), this record continues to show good pop crossover activity with adds on WPIX, WAYS, Z93 and KEEL to go with moves of 29-20 WERC, 4-3 WKIX, extra-40 KILT and HB-23 WHHY.

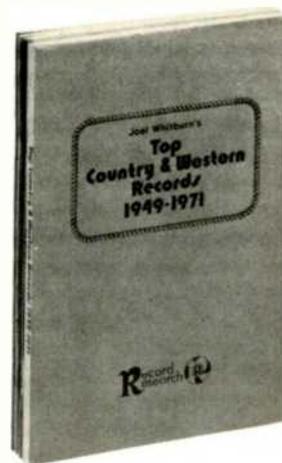
### NEW ACTION

**Jimmy Dean** (Casino) "I.O.U." Blockbuster sales and airplay have broken this record wide open nationally. Added this week on CKLW, WHBQ, KSTP (21), WOKY (30), WPGC, WCAO, WIXY (extra), and WAKY (28). Reaction on this record is immediate and positive.

**Thin Lizzy** (Mercury) "The Boys Are Back In Town." Major adds of KFRC and WRKO along with WBBQ broke open the record this week to give good support to the group's first record on the Singles Chart.

**America** (Warner Bros.). "Today's The Day," with moves of 25-22 WFIL, 29-26 WPGC and 37-31 KTLK to go along with adds at WCOL and WCAO, it looks like America is off to a good start with their newest effort.

**Steve Miller** (Capitol) "Take The Money And Run." Newest Steve Miller is off and on its way with adds at WRKO, WSAI (30), WCOL, WOKY, KILT, Z93, and WBBQ. Breakout sales are also being reported. A sure hit!



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## International Affair



To meet the demands of the expanding world record market, RCA Records recently formed its own international creative services organization. Here, they are grouped for the first time, in costumes indigenous to the global areas represented. From left: Rica Fujiwara, administrator, Japan; Sharyn Waters, group coordinator; Janice Daidone, administrator, international promotion; Stan Levine, manager, international creative services; Sabine Von Rogalla, administrator, Europe; and Ileana Ordonez, administrator, Latin America.

### ABC Record & Tape Taps William Muncy

■ FAIRFIELD, N.J. — William C. Muncy has been named western regional sales manager for ABC Record and Tape Sales Corp., it was announced by Herbert M. Fischer, national sales manager.

Muncy, a veteran of 17 years in the record business, joins ABC Record and Tape Sales from Apex Records, where he was marketing director. Prior to that he was director of marketing, NMC Corp., sales manager, Cal. Raks., and western divisional sales manager, Warner Bros./Reprise Records.

### Callender To Chappell

■ NEW YORK — Norman Weiser, president of Chappell Music, has signed writer/artist Bobby Callender to an exclusive long-term contract. Callender's multi-media theatrical concept work, "Musee De l'Impressionisme," for which he wrote book, music and lyrics, has just opened at Trude Heller's in New York for a month long run. He has previously recorded for both MGM and Polydor.

### Playboy Sets May Release

■ LOS ANGELES — Al Wilson's album, "I've Got A Feeling," leads the Playboy Records product releases for this month, it was announced by Tom Takayoshi, executive vice president.

Additional lps to be released by Playboy include two Beserkley label offerings: "Earth Quake 8.5" by Earth Quake, and Jonathan Richman's "Jonathan Richman & The Modern Lovers."

### Lambert Joins Sterling

■ LOS ANGELES — Fred Ahlert and Bones Howe have announced the appointment of Lanny Lambert as professional manager for the Sterling Music Company. Lambert will be responsible for promoting the company's catalogues, as well as the acquisition of new songs and writers. He will also be looking for new acts to add to Sterling's production activities.



Lanny Lambert

A former songwriter and producer, Lambert's songs have been recorded by Gloria Gaynor, Bobby Vinton, Stories, Carol Douglas, Stairsteps, the Lettermen, Barbara Mason and others. He wrote and produced several chart records for the group, Bullet, and more recently was involved in "Speakeasy," the syndicated rock-talk show starring Chip Monck.

### Famous Execs Visit Japan

■ NEW YORK — Marvin Cane, president, and Sidney Herman, administrative vice president of the Famous Music Publishing Companies, are enroute to Japan to meet with their publishing affiliates, Nichion, a division of the Tokyo Broadcasting System.

## Wing & A Prayer:

### Making the Most of the Disco Market

■ NEW YORK — Claiming their hits "Ease On Down the Road" and "Baby Face" were "just music" and not "disco," Wing And A Prayer Record Company principals Stephen Y. Schaeffer and Harold Wheeler have nonetheless been able to turn the profits of their disco gold into a highly motivated new label.

Composer / arranger Wheeler and musician/engineer Schaeffer originally collaborated on the television commercial for the Broadway play "The Wiz," with the concept that "a television commercial should sound like a record," according to Schaeffer. The spot was so successful in the New York area, the men expanded the track with studio musicians, added three session vocalists and released it on their own label, distributed by Atlantic. The Consumer Rapport single was an immediate success in the N.Y. area and soon became a national hit.

"We felt that most disco music is hard, slightly tense," said Schaeffer. "Ease on Down" was a happy song, one that makes the listener feel good. We wanted to continue that idea with old songs; songs that would be fun for us and enjoyable for the listener."

The result was the "Babyface" album by The Wing And A Prayer Fife and Drum Corps. Included on the album are new versions of "Swanee," "I'm Looking Over a Four-Leaf Clover," "Charleston" and the disco hit single, "Babyface."

"Harold and I are both musicians," Schaeffer said. "As musicians, we felt that the original versions of these songs should not be hurt. We treated each of them

with respect." To date, the "Babyface" single has sold more than 500,000 copies.

Coming up for the label are single releases by Consumer Rapport ("Everybody Join Hands") and Wing And A Prayer Fife and Drum Corps ("Eleanor Rigby"), as well as a Consumer Rapport album ("Ladies and Gentlemen Presenting Consumer Rapport"). Wheeler and Schaeffer will also be arranging and producing an album by "Wiz" star Dee Dee Bridgewater for Atlantic Records.

According to Schaeffer, "everything happened so quick, it's taken us six months to catch our breath. This year we are in the business of putting together a full-fledged record label."

Pat Baird

### RCA Travolta Push

■ NEW YORK — RCA Records is getting behind the Midland International album debut of John Travolta, distributed by RCA, with a merchandising push focused on personal in-market appearances by the ABC-TV "Welcome Back, Kotter" star.

The album, "John Travolta," and his scheduled appearances are being heralded via radio and newspaper advertising in each market he visits.

### Tiara Inks Hamilton

■ NEW YORK — Gene R. Varona, chairman of Tiara Music International Productions, has announced the exclusive management of arranger, composer, producer and songwriter Milton Hamilton.

Hamilton is currently working on his first album, which will be released in the next few weeks.

### Melanie's Magic



Atlantic recording artist Melanie, whose first album for the label is due this summer, was the sole performer last week at a benefit concert for the United Farm workers at the Felt Forum in New York City. The sold-out concert, plus donations solicited during the evening, raised some \$60,000 for the UFW, whose leader Cesar Chavez was present for the one-night event. Melanie sang and played for two hours, freely contributing her services for the UFW's benefit. Shown backstage at the Felt Forum are, from left: Atlantic's special projects assistant Beth Rosengard, assistant director of national pop promotion Margo Knesz, Melanie, Atlantic vice president Noreen Woods, chairman Ahmet Ertegun, producer Peter Schokeryk, and Atlantic publicity director Barbara Carr.

## SALESMAKER OF THE WEEK



**BLACK & BLUE**  
ROLLING STONES  
Rolling Stones

### TOP RETAIL SALES

**BLACK & BLUE**—Rolling Stones—Rolling Stones  
**RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island  
**PRESENCE**—Led Zeppelin—Swan Song  
**AT THE SPEED OF SOUND**—Wings—Capitol  
**GREATEST STORIES LIVE**—Harry Chapin—Elektra  
**HIDEAWAY**—America—Warner Bros.

### CAMELOT/NATIONAL

**BLACK & BLUE**—Rolling Stones—Rolling Stones  
**CLOSE ENOUGH FOR ROCK 'N' ROLL**—Nazareth—A&M  
**FAITHFUL**—Todd Rundgren—Bearsville  
**GREATEST STORIES LIVE**—Harry Chapin—Elektra  
**HIDEAWAY**—America—WB  
**JAILBREAK**—Thin Lizzy—Mercury  
**LIVE BULLET**—Bob Seger & the Silver Bullet Band—Capitol  
**PRESENCE**—Led Zeppelin—Swan Song  
**STEPPIN' OUT**—Neil Sedaka—Rocket  
**WELCOME BACK**—John Sebastian—Reprise

### KORVETTES/NATIONAL

**BLACK ROSE**—J. D. Souther—Asylum  
**CLOSE ENOUGH FOR ROCK 'N' ROLL**—Nazareth—A&M  
**DESTROYER**—Kiss—Casablanca  
**DONNY & MARIE**—FEATURING SONGS FROM THEIR TELEVISION SHOW—Polydor  
**JACO PASTORIUS**—Epic  
**JOHN TRAVOLTA**—Midland Intl.  
**LAND OF THE MIDNIGHT SUN**—Al DiMeola—Col  
**ROBIN TROWER LIVE**—Chrysalis  
**SILK DEGREES**—Boz Scaggs—Col  
**YOUNG & RICH**—Tubes—A&M

### RECORD BAR/NATIONAL

**BLACK & BLUE**—Rolling Stones—Rolling Stones  
**CATE BROTHERS**—Asylum  
**CLOSE ENOUGH FOR ROCK 'N' ROLL**—Nazareth—A&M  
**GREATEST STORIES LIVE**—Harry Chapin—Elektra  
**HIDEAWAY**—America—WB  
**ILLEGAL STILLS**—Stephen Stills—Col  
**MANHATTANS**—Col  
**PRESENCE**—Led Zeppelin—Swan Song  
**RELEASE**—Henry Gross—Lifesong  
**SADDLE TRAMP**—Charlie Daniels Band—Epic

### ABC/NATIONAL

**BEST OF DR. HOOK**—Col  
**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  
**HIDEAWAY**—America—WB  
**LITTLE BIT MORE**—Dr. Hook—Capitol  
**PROMISE**—Michael Pinder—Threshold  
**WEDDING ALBUM**—Leon & Mary Russell—Paradise

### MUSICLAND/NATIONAL

**BLACK & BLUE**—Rolling Stones—Rolling Stones  
**GET CLOSER**—Seals & Crofts—WB  
**GREATEST STORIES LIVE**—Harry Chapin—Elektra  
**HIDEAWAY**—America—WB  
**LOVE TRILOGY**—Donna Summer—Casablanca  
**MOTHERSHIP CONNECTION**—Parliament—Casablanca  
**PROMISE**—Michael Pinder—Threshold  
**STEPPIN' OUT**—Neil Sedaka—Rocket  
**WEDDING ALBUM**—Leon & Mary Russell—Paradise  
**WILDERNESS ROAD**—C. W. McCall—Polydor

### KING KAROL/NEW YORK

**BUBBLING BROWN SUGAR** [soundtrack]—H&L  
**DIANA ROSS**—Motown  
**GREATEST STORIES LIVE**—Harry Chapin—Elektra  
**IAN LLOYD**—Polydor  
**RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island  
**RECYCLED**—Nektar—Passport  
**SADDLE TRAMP**—Charlie Daniels Band—Epic  
**SILVER CONVENTION**—Midland Intl.  
**WORDS WE CAN DANCE TO**—Steve Goodman—Asylum  
**YOU CAN'T ARGUE WITH A SICK MIND**—Joe Walsh—ABC

### RECORD WORLD-TSS STORES/LONG ISLAND

**AT THE SPEED OF SOUND**—Wings—Capitol  
**BLACK & BLUE**—Rolling Stones—Rolling Stones  
**FIREFALL**—Atlantic  
**GET CLOSER**—Seals & Crofts—WB  
**GREATEST STORIES LIVE**—Harry Chapin—Elektra  
**HIDEAWAY**—America—WB  
**JOHN TRAVOLTA**—Midland Intl.  
**LIVE BULLET**—Bob Seger & the Silver Bullet Band—Capitol  
**STEPPIN' OUT**—Neil Sedaka—Rocket  
**WEDDING ALBUM**—Leon & Mary Russell—Paradise

### SAM GOODY/EAST COAST

**AMIGOS**—Santana—Col  
**AT THE SPEED OF SOUND**—Wings—Capitol  
**BLACK & BLUE**—Rolling Stones—Rolling Stones  
**BLACK ROSE**—J. D. Souther—Asylum  
**FIREFALL**—Atlantic  
**GREATEST STORIES LIVE**—Harry Chapin—Elektra  
**PRESENCE**—Led Zeppelin—Swan Song  
**ROMANTIC WARRIOR**—Return to Forever—Col  
**SILVER CONVENTION**—Midland Intl.  
**TALES OF MYSTERY**—Alan Parsons Project—20th Century

### TWO GUYS/EAST COAST

**AMIGOS**—Santana—Col  
**AT THE SPEED OF SOUND**—Wings—Capitol  
**DONNY & MARIE**—FEATURING SONGS FROM THEIR TELEVISION SHOW—Polydor  
**I WANT YOU**—Marvin Gaye—Tamla  
**JOHN TRAVOLTA**—Midland Intl.  
**NIGHT AT THE OPERA**—Queen—Elektra  
**PRESENCE**—Led Zeppelin—Swan Song  
**RUFUS FEATURING CHAKA KHAN**—ABC  
**SILVER CONVENTION**—Midland Intl.  
**THEIR GREATEST HITS: 1971-1975**—Eagles—Asylum

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

**BLACK & BLUE**—Rolling Stones—Rolling Stones  
**HARD WORK**—John Handy—ABC Impulse  
**HERE AND THERE**—Elton John—MCA  
**HIGH ENERGY**—Supremes—Motown

**NEVER GONNA LET YOU GO**—Vicki Sue Robinson—RCA  
**RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island  
**REAL McCoy**—Van McCoy—H&L  
**SALONGO**—Ramsey Lewis—Col  
**THIS MOTHER'S DAUGHTER**—Nancy Wilson—Capitol  
**WHERE THE HAPPY PEOPLE GO**—Trammps—Atlantic

### GARY'S/RICHMOND

**AMIGOS**—Santana—Col  
**AT THE SPEED OF SOUND**—Wings—Capitol  
**BLACK & BLUE**—Rolling Stones—Rolling Stones  
**CRY TOUGH**—Nils Lofgren—A&M  
**FLEETWOOD MAC**—Reprise  
**DARYL HALL & JOHN OATES**—RCA  
**PRESENCE**—Led Zeppelin—Swan Song  
**SADDLE TRAMP**—Charlie Daniels Band—Epic  
**STRUTTIN' MY STUFF**—Elvin Bishop—Capricorn  
**TAKIN' IT TO THE STREETS**—Doobie Bros.—WB

### PEACHES/FT. LAUDERDALE

**AMIGOS**—Santana—Col  
**BLACK & BLUE**—Rolling Stones—Rolling Stones  
**HERE AND THERE**—Elton John—MCA

**ILLEGAL STILLS**—Stephen Stills—Col

**LIVE BULLET**—Bob Seger & the Silver Bullet Band—Capitol  
**RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island

**ROYAL SCAM**—Steely Dan—ABC  
**SADDLE TRAMP**—Charlie Daniels Band—Epic

**SHAKTI**—John McLaughlin—Col  
**STEPPIN' OUT**—Neil Sedaka—Rocket

### NATIONAL RECORD MART/MIDWEST

**AMIGOS**—Santana—Col  
**AT THE SPEED OF SOUND**—Wings—Capitol  
**BLACK & BLUE**—Rolling Stones—Rolling Stones  
**FAITHFUL**—Todd Rundgren—Bearsville  
**HIDEAWAY**—America—WB  
**ILLEGAL STILLS**—Stephen Stills—Col  
**JOHN TRAVOLTA**—Midland Intl.  
**LIVE BULLET**—Bob Seger & the Silver Bullet Band—Capitol  
**PRESENCE**—Led Zeppelin—Swan Song  
**PROMISE**—Michael Pinder—Threshold

### HANDLEMAN/DETROIT

**AT THE SPEED OF SOUND**—Wings—Capitol  
**CRY TOUGH**—Nils Lofgren—A&M  
**DIANA ROSS**—Motown  
**DONNY & MARIE**—Polydor  
**DREAMBOAT ANNIE**—Heart—Mushroom  
**HIDEAWAY**—America—WB  
**LIVE BULLET**—Bob Seger & the Silver Bullet Band—Capitol  
**PRESENCE**—Led Zeppelin—Swan Song  
**RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island  
**TAKIN' IT TO THE STREETS**—Doobie Bros.—WB

### RECORD REVOLUTION/CLEVELAND

**ALL-AMERICAN ALIEN BOY**—Ian Hunter—Col  
**BLACK & BLUE**—Rolling Stones—Rolling Stones  
**BLOW YOUR FACE OUT**—J. Geils Band—Atlantic  
**FAITHFUL**—Todd Rundgren—Bearsville  
**FIREFALL**—Atlantic  
**LADIES' CHOICE**—Michael Stanley Band—Epic  
**RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island

**SILK DEGREES**—Boz Scaggs—Col  
**TALES OF MYSTERY**—Alan Parsons Project—20th Century  
**YOUNG AND RICH**—Tubes—A&M

### ONE OCTAVE HIGHER/CHICAGO

**AT THE SPEED OF SOUND**—Wings—Capitol  
**BLACK & BLUE**—Rolling Stones—Rolling Stones  
**DESTROYER**—Kiss—Casablanca  
**GREATEST STORIES LIVE**—Harry Chapin—Elektra  
**HIDEAWAY**—America—WB  
**JAILBREAK**—Thin Lizzy—Mercury  
**NIGHT AT THE OPERA**—Queen—Elektra  
**PRESENCE**—Led Zeppelin—Swan Song  
**SILVER CONVENTION**—Midland Intl.  
**TAKIN' IT TO THE STREETS**—Doobie Bros.—WB

### 1912 OVERTURE/MILWAUKEE

**BLACK & BLUE**—Rolling Stones—Rolling Stones  
**DREAMBOAT ANNIE**—Heart—Mushroom  
**GET YOURSELF UP**—Head East—A&M  
**GREATEST STORIES LIVE**—Harry Chapin—Elektra  
**MOONMADNESS**—Camel—Janus  
**OBSERVER**—Sun Blind Lion—Homegrown  
**RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island  
**REBEL**—John Miles—London  
**TALES OF MYSTERY**—Alan Parsons Project—20th Century  
**YOUNG AND RICH**—Tubes—A&M

### MUSHROOM/NEW ORLEANS

**AT THE SPEED OF SOUND**—Wings—Capitol  
**BLACK & BLUE**—Rolling Stones—Rolling Stones  
**BREEZIN'**—George Benson—WB  
**CRY TOUGH**—Nils Lofgren—A&M  
**FAITHFUL**—Todd Rundgren—Bearsville  
**HARD WORK**—John Handy—ABC Impulse  
**PRESENCE**—Led Zeppelin—Swan Song  
**RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island  
**SILK DEGREES**—Boz Scaggs—Col  
**YOUNG AND RICH**—Tubes—A&M

### POPLAR TUNES/MEMPHIS

**BLOW YOUR FACE OUT**—J. Geils Band—Atlantic  
**CRY TOUGH**—Nils Lofgren—A&M  
**FAITHFUL**—Todd Rundgren—Bearsville  
**FIREFALL**—Atlantic  
**GIT CLOSER**—Seals & Crofts—WB  
**HERE AND THERE**—Elton John—MCA  
**HIDEAWAY**—America—WB  
**ILLEGAL STILLS**—Stephen Stills—Col  
**LEE OSKAR**—UA  
**SADDLE TRAMP**—Charlie Daniels Band—Epic

### TAPE CITY/NEW ORLEANS

**AMIGOS**—Santana—Col  
**BLACK & BLUE**—Rolling Stones—Rolling Stones  
**BREEZIN'**—George Benson—Col  
**CRY TOUGH**—Nils Lofgren—A&M  
**HARD WORK**—John Handy—ABC Impulse  
**HIDEAWAY**—America—WB  
**MANHATTANS**—Col  
**MOTHERSHIP CONNECTION**—Parliament—Casablanca  
**PRESENCE**—Led Zeppelin—Swan Song  
**RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island

### INDEPENDENT RECORDS/DENVER

**AT THE SPEED OF SOUND**—Wings—Capitol  
**BLACK & BLUE**—Rolling Stones—Rolling Stones  
**BLACK ROSE**—J. D. Souther—Asylum

**GERARD**—Caribou  
**MOONMADNESS**—Camel—Janus  
**PRESENCE**—Led Zeppelin—Swan Song  
**RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island  
**RUMPLESTILTSKIN'S RESOLVE**—Shawn Phillips—A&M  
**TALES OF MYSTERY**—Alan Parsons Project—20th Century

### CIRCLES/PHOENIX

**CLOSE ENOUGH FOR ROCK 'N' ROLL**—Nazareth—A&M  
**FOOLS GOLD**—Morning Sky  
**HIDEAWAY**—America—WB  
**I WANT YOU**—Marvin Gaye—Tamla  
**LIVE BULLET**—Bob Seger & the Silver Bullet Band—Capitol  
**PRESENCE**—Led Zeppelin—Swan Song  
**PROMISE**—Michael Pinder—Threshold  
**RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island  
**REAL McCoy**—Van McCoy—H&L  
**SADDLE TRAMP**—Charlie Daniels Band—Epic

### ODYSSEY/SOUTHWEST & WEST

**BELLAMY BROTHERS FEATURING 'LET YOUR LOVE FLOW'**—Warner Bros.  
**BLACK & BLUE**—Rolling Stones—Rolling Stones  
**BRASS CONSTRUCTION**—UA  
**FAITHFUL**—Todd Rundgren—Bearsville  
**LIVE & IN LIVING COLOR**—Tower of Power—Warner Bros.  
**MISTY BLUE**—Dorothy Moore—Malaco  
**MOONMADNESS**—Camel—Janus  
**THE ROYAL SCAM**—Steely Dan—ABC  
**WEDDING ALBUM**—Leon & Mary Russell—Paradise  
**YOUNG & RICH**—Tubes—A&M

### LICORICE PIZZA/LOS ANGELES

**AMIGOS**—Santana—Col  
**BLACK & BLUE**—Rolling Stones—Rolling Stones  
**BREEZIN'**—George Benson—WB  
**ILLEGAL STILLS**—Stephen Stills—Col  
**I WANT YOU**—Marvin Gaye—Tamla  
**L.A. SOUNDTRACK**—KWST  
**RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island  
**ROYAL SCAM**—Steely Dan—ABC  
**SILK DEGREES**—Boz Scaggs—Col  
**TAKIN' IT TO THE STREETS**—Doobie Bros.—WB

### TOWER/LOS ANGELES

**BREEZIN'**—George Benson—WB  
**DON HARRISON BAND**—Atlantic  
**NO EARTHLY CONNECTION**—Rick Wakeman—A&M  
**RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island  
**ROYAL SCAM**—Steely Dan—ABC  
**SATISFIED 'N' TICKLED TOO**—Taj Mahal—Col  
**STARLAND VOCAL BAND**—Windsong  
**TALES OF MYSTERY**—Alan Parsons Project—20th Century  
**TAXI DRIVER** (Soundtrack)—Arista  
**THIS MOTHER'S DAUGHTER**—Nancy Wilson—Capitol

### EVERYBODY'S RECORDS/NORTHWEST

**BLACK & BLUE**—Rolling Stones—Rolling Stones  
**BLOW YOUR FACE OUT**—J. Geils Band—Atlantic  
**FIREFALL**—Atlantic  
**ILLEGAL STILLS**—Stephen Stills—Col  
**MOONMADNESS**—Camel—Janus  
**NO EARTHLY CONNECTION**—Rick Wakeman—A&M  
**PROMISE**—Michel Pinder—Threshold  
**RASTAMAN VIBRATION**—Bob Marley & the Wailers—Island  
**ROMANTIC WARRIOR**—Return to Forever—Col  
**ROYAL SCAM**—Steely Dan—ABC

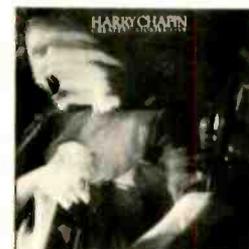
TITLE, ARTIST, Label, Number (Distributing Label)

| MAY 15 | MAY 8 |  |   |    | WKS. ON CHART |
|--------|-------|--|---|----|---------------|
| 1      | 1     | <b>PRESENCE</b><br>LED ZEPPELIN<br>Swan Song SS 8416<br>(Atlantic)<br>(4th Week)         |  |    | 5 F           |
| 2      | 3     | <b>FRAMPTON COMES ALIVE</b> PETER FRAMPTON/A&M SP 3703                                   |   | 16 | G             |
| 3      | 9     | <b>BLACK AND BLUE</b> ROLLING STONES/Rolling Stones<br>COC 79104 (Atlantic)              |   | 2  | F             |
| 4      | 2     | <b>THEIR GREATEST HITS: 1971-1975</b> EAGLES/Asylum 7E 1052                              |   | 11 | F             |
| 5      | 4     | <b>AT THE SPEED OF SOUND</b> WINGS/Capitol SW 11525                                      |   | 6  | F             |
| 6      | 7     | <b>I WANT YOU</b> MARVIN GAYE/Tamla T6 342S1 (Motown)                                    |   | 7  | F             |
| 7      | 5     | <b>FLEETWOOD MAC</b> /Warner-Reprise MS 2225   |   | 42 | F             |
| 8      | 8     | <b>A NIGHT AT THE OPERA</b> QUEEN/Elektra 7E 1053  |   | 21 | F             |
| 9      | 10    | <b>TAKIN' IT TO THE STREETS</b> DOOBIE BROTHERS/<br>Warner Bros. BS 2899                 |   | 6  | F             |
| 10     | 6     | <b>DESTROYER</b> KISS/Casablanca NBLP 7025   |   | 7  | F             |
| 11     | 11    | <b>EARGASM</b> JOHNNIE TAYLOR/Columbia PC 33951  |   | 10 | F             |
| 12     | 12    | <b>SONG OF JOY</b> CAPTAIN & TENNILLE/A&M SP 4570  |   | 9  | F             |
| 13     | 13    | <b>COME ON OVER</b> OLIVIA NEWTON-JOHN/MCA 2186  |   | 8  | F             |
| 14     | 14    | <b>THE DREAM WEAVER</b> GARY WRIGHT/Warner Bros. BS 2868                                 |   | 16 | F             |
| 15     | 15    | <b>LOVE WILL KEEP US TOGETHER</b> CAPTAIN & TENNILLE/<br>A&M SP 4552                     |   | 58 | F             |
| 16     | 26    | <b>HIDEAWAY</b> AMERICA/Warner Bros. BS 2932   |   | 3  | F             |
| 17     | 19    | <b>BRASS CONSTRUCTION</b> /United Artists LA545 G  |   | 15 | F             |
| 18     | 17    | <b>OUTLAWS</b> VARIOUS ARTISTS/RCA APL1 1321   |   | 14 | F             |
| 19     | 21    | <b>HISTORY/AMERICA'S GREATEST HITS</b> /Warner Bros. BS 2894                             |   | 26 | F             |
| 20     | 20    | <b>KISS ALIVE</b> KISS/Casablanca NBLP 7020  |   | 32 | G             |
| 21     | 22    | <b>ROBIN TROWER LIVE</b> /Chrysalis CHR 1089 (WB)  |   | 8  | F             |
| 22     | 23    | <b>STILL CRAZY AFTER ALL THESE YEARS</b> PAUL SIMON/<br>Columbia PC 33540                |   | 30 | F             |
| 23     | 25    | <b>DIANA ROSS</b> /Motown M6 861S1   |   | 11 | F             |
| 24     | 24    | <b>RUFUS FEATURING CHAKA KHAN</b> /ABC ABCD 909  |   | 25 | F             |
| 25     | 27    | <b>LOOK OUT FOR #1</b> BROTHERS JOHNSON/A&M SP 4567                                      |   | 9  | F             |
| 26     | 28    | <b>TRYIN' TO GET THE FEELIN'</b> BARRY MANILOW/Arista 4060                               |   | 28 | F             |
| 27     | 30    | <b>AMIGOS</b> SANTANA/Columbia PC 33576  |   | 6  | F             |
| 28     | 29    | <b>AEROSMITH</b> /Columbia PC 32005  |   | 14 | F             |
| 29     | 31    | <b>ROCK 'N' ROLL LOVE LETTER</b> BAY CITY ROLLERS/<br>Arista 4071                        |   | 8  | F             |
| 30     | 32    | <b>RUN WITH THE PACK</b> BAD COMPANY/Swan Song 8415<br>(Atlantic)                        |   | 14 | F             |
| 31     | 33    | <b>MOTHERSHIP CONNECTION</b> PARLIAMENT/Casablanca<br>NBLP 7022                          |   | 13 | F             |
| 32     | 34    | <b>SILK DEGREES</b> BOZ SCAGGS/Columbia PC 33920   |   | 9  | F             |
| 33     | 41    | <b>SILVER CONVENTION</b> Midland Intl. BKL1 1369 (RCA)                                   |   | 7  | F             |
| 34     | 35    | <b>YOU CAN'T ARGUE WITH A SICK MIND</b> JOE WALSH/<br>ABC ABCD 932                       |   | 6  | F             |
| 35     | 36    | <b>LADY IN WAITING</b> OUTLAWS/Arista 4070   |   | 6  | F             |
| 36     | 44    | <b>DONNY &amp; MARIE—FEATURING SONGS FROM THEIR<br/>TELEVISION SHOW</b> /Polydor PD 6068 |   | 5  | F             |
| 37     | 39    | <b>LOVE TRILOGY</b> DONNA SUMMER/Oasis OCLP 5004<br>(Casablanca)                         |   | 8  | F             |
| 38     | 37    | <b>CHICAGO'S GREATEST HITS</b> CHICAGO/Columbia PC 33900                                 |   | 25 | F             |
| 39     | 40    | <b>STRUTTIN' MY STUFF</b> ELVIN BISHOP/Capricorn<br>CP 0165 (WB)                         |   | 16 | F             |
| 40     | 18    | <b>DESIRE</b> BOB DYLAN/Columbia PC 33893  |   | 17 | F             |
| 41     | 16    | <b>ONE OF THESE NIGHTS</b> EAGLES/Asylum 7E 1039   |   | 47 | F             |
| 42     | 42    | <b>GRATITUDE</b> EARTH, WIND & FIRE/Columbia PG 33694                                    |   | 24 | G             |
| 43     | 38    | <b>MAIN COURSE</b> BEE GEES/RSO SO 4807 (Atlantic)                                       |   | 39 | F             |
| 44     | 45    | <b>ROMANTIC WARRIOR</b> RETURN TO FOREVER/Columbia<br>PC 34076                           |   | 7  | F             |
| 45     | 43    | <b>A TRICK OF THE TAIL</b> GENESIS/Atco SD 36 129  |   | 8  | F             |
| 46     | 46    | <b>GIMME BACK MY BULLETS</b> LYNRYD SKYNYRD/MCA 2170                                     |   | 13 | F             |
| 47     | 48    | <b>STATION TO STATION</b> DAVID BOWIE/RCA APL1 1327                                      |   | 15 | F             |
| 48     | 49    | <b>TOYS IN THE ATTIC</b> AEROSMITH/Columbia PC 33479                                     |   | 55 | F             |
| 49     | 50    | <b>CITY LIFE</b> THE BLACKBYRDS/Fantasy F 9490   |   | 23 | F             |
| 50     | 79    | <b>STEPPIN' OUT</b> NEIL SEDAKA/Rocket PIG 2195 (MCA)                                    |   | 2  | F             |
| 51     | 54    | <b>GREATEST HITS</b> ELTON JOHN/MCA 2128   |   | 78 | F             |

|    |    |  |  |    |   |
|----|----|--|--|----|---|
| 52 | 96 | <b>RASTAMAN VIBRATION</b> BOB MARLEY & THE WAILERS/<br>Island ILPS 9383      |  | 2  | F |
| 53 | 55 | <b>FOOL FOR THE CITY</b> FOGHAT/Bearsville BR 6959 (WE)                      |  | 17 | F |
| 54 | 53 | <b>THE SOUND IN YOUR MIND</b> WILLIE NELSON/Columbia<br>KC 34092             |  | 7  | F |
| 55 | 51 | <b>TED NUGENT</b> /Epic PE 33692   |  | 20 | F |
| 56 | 56 | <b>HELEN REDDY'S GREATEST HITS</b> /Capitol ST 11467                         |  | 24 | F |
| 57 | 47 | <b>WINGS OF LOVE</b> TEMPTATIONS/Gordy G6 971S1<br>(Motown)                  |  | 8  | F |
| 58 | 57 | <b>ERIC CARMEN</b> /Arista 4057  |  | 19 | F |
| 59 | 59 | <b>LOVE &amp; UNDERSTANDING</b> KOOL & THE GANG/De-Lite<br>DEP 2018          |  | 13 | F |
| 60 | 71 | <b>BREEZIN'</b> GEORGE BENSON/Warner Bros. BS 2919                           |  | 3  | F |
| 61 | 58 | <b>WINDSONG</b> JOHN DENVER/RCA APL1 1183                                    |  | 33 | F |
| 62 | 52 | <b>KINGFISH</b> /Round RX LA564 G (UA)                                       |  | 8  | F |
| 63 | 60 | <b>GREATEST HITS</b> SEALS & CROFTS/Warner Bros. BS 2886                     |  | 27 | F |
| 64 | 62 | <b>KC AND THE SUNSHINE BAND</b> /TK 603                                      |  | 52 | F |
| 65 | 64 | <b>HAIR OF THE DOG</b> NAZARETH/A&M SP 4511                                  |  | 15 | F |
| 66 | 70 | <b>FACE THE MUSIC</b> ELECTRIC LIGHT ORCHESTRA/<br>United Artists LA546 G    |  | 30 | F |
| 67 | 74 | <b>CRY TOUGH</b> NILS LOFGREN/A&M SP 4573                                    |  | 4  | F |
| 68 | 88 | <b>GET CLOSER</b> SEALS & CROFTS/Warner Bros. BS 2907                        |  | 2  | F |
| 69 | 61 | <b>ON THE ROAD</b> JESSI COLIN YOUNG/Warner Bros. BS 2913                    |  | 7  | F |
| 70 | 67 | <b>M.U.—THE BEST OF JETHRO TULL</b> /Chrysalis CHR 1078 (WB)                 |  | 17 | F |
| 71 | 63 | <b>GIVE US A WINK</b> SWEET/Capitol ST 11496                                 |  | 11 | F |
| 72 | 75 | <b>NEVER GONNA LET YOU GO</b> VICKI SUE ROBINSON/<br>RCA APL1 1256           |  | 5  | F |
| 73 | 65 | <b>THE LEPRECHAUN</b> CHICK COREA/Polydor PD 6062                            |  | 11 | F |
| 74 | 78 | <b>DISCO-FIED</b> RHYTHM HERITAGE/ABC ABCD 934                               |  | 10 | F |
| 75 | 83 | <b>WEDDING ALBUM</b> LEON & MARY RUSSELL/Paradise<br>PA 2943 (WB)            |  | 3  | F |
| 76 | 80 | <b>RELEASE</b> HENRY GROSS/Lifesong LS 6002                                  |  | 12 | F |
| 77 | 87 | <b>LIVE BULLET</b> BOB SEGER & THE SILVER BULLET BAND/<br>Capitol SKBB 11523 |  | 3  | F |
| 78 | 77 | <b>SMOKEY'S FAMILY ROBINSON</b> SMOKEY ROBINSON/<br>Tamla T6 341S1 (Motown)  |  | 10 | F |
| 79 | 72 | <b>THOROUGHbred</b> CAROLE KING/Ode SP 77034 (A&M)                           |  | 15 | F |
| 80 | 85 | <b>BLACK MARKET</b> WEATHER REPORT/Columbia PC 34099                         |  | 3  | F |
| 81 | 76 | <b>STARCASTLE</b> /Epic PE 33914   |  | 8  | F |
| 82 | 84 | <b>2112</b> RUSH/Mercury SRM 1 1079  |  | 3  | F |

CHARTMAKER OF THE WEEK

83 113 **GREATEST STORIES LIVE**  
 HARRY CHAPIN  
 Elektra 7E 2009



1 G

|     |     |   |  |    |   |
|-----|-----|---|--|----|---|
| 84  | 68  | <b>LET THE MUSIC PLAY</b> BARRY WHITE/20th Century T 502  |  | 13 | F |
| 85  | —   | <b>ILLEGAL STILLS</b> STEPHEN STILLS/Columbia PC 34148  |  | 1  | F |
| 86  | 86  | <b>SEDAKA'S BACK</b> NEIL SEDAKA/Rocket 463 (MCA)   |  | 43 | F |
| 87  | 111 | <b>LEE OSKAR</b> /United Artists LA594 G  |  | 1  | F |
| 88  | 66  | <b>BLACK BEAR ROAD</b> C.W. McCALL/MGM M3G 5008   |  | 23 | F |
| 89  | 98  | <b>THE MANHATTANS</b> /Columbia PC 33800  |  | 2  | F |
| 90  | —   | <b>THE ROYAL SCAM</b> STEELY DAN/ABC ABCD 931   |  | 1  | F |
| 91  | 89  | <b>REFLECTIONS OF A GOLDEN DREAM</b> LONNIE LISTON SMITH<br>& THE COSMIC ECHOES/Flying Dutchman BDL1 1460 (RCA) |  | 4  | F |
| 92  | 69  | <b>SECOND CHILDHOOD</b> PHOEBE SNOW/Columbia PC 33952   |  | 14 | F |
| 93  | —   | <b>SADDLE TRAMP</b> CHARLIE DANIELS BAND/Epic PE 34150  |  | 1  | F |
| 94  | 91  | <b>BETWEEN THE LINES</b> JANIS IAN/Columbia PC 33394  |  | 37 | F |
| 95  | 103 | <b>DREAMBOAT</b> ANNIE HEART/Mushroom MRS 5005  |  | 1  | F |
| 96  | 118 | <b>FIREFALL</b> /Atlantic SD 18174  |  | 3  | F |
| 97  | 99  | <b>HE'S A FRIEND</b> EDDIE KENDRICKS/Tamla T6 343S1<br>(Motown)   |  | 14 | F |
| 98  | —   | <b>WILDERNESS</b> C.W. McCALL/Polydor PD 1 6069   |  | 1  | F |
| 99  | 101 | <b>DARYL HALL &amp; JOHN OATES</b> /RCA APL1 1144   |  | 1  | F |
| 100 | 109 | <b>JAILBREAK</b> THIN LIZZIE/Mercury SRM 1 1081   |  | 1  | F |

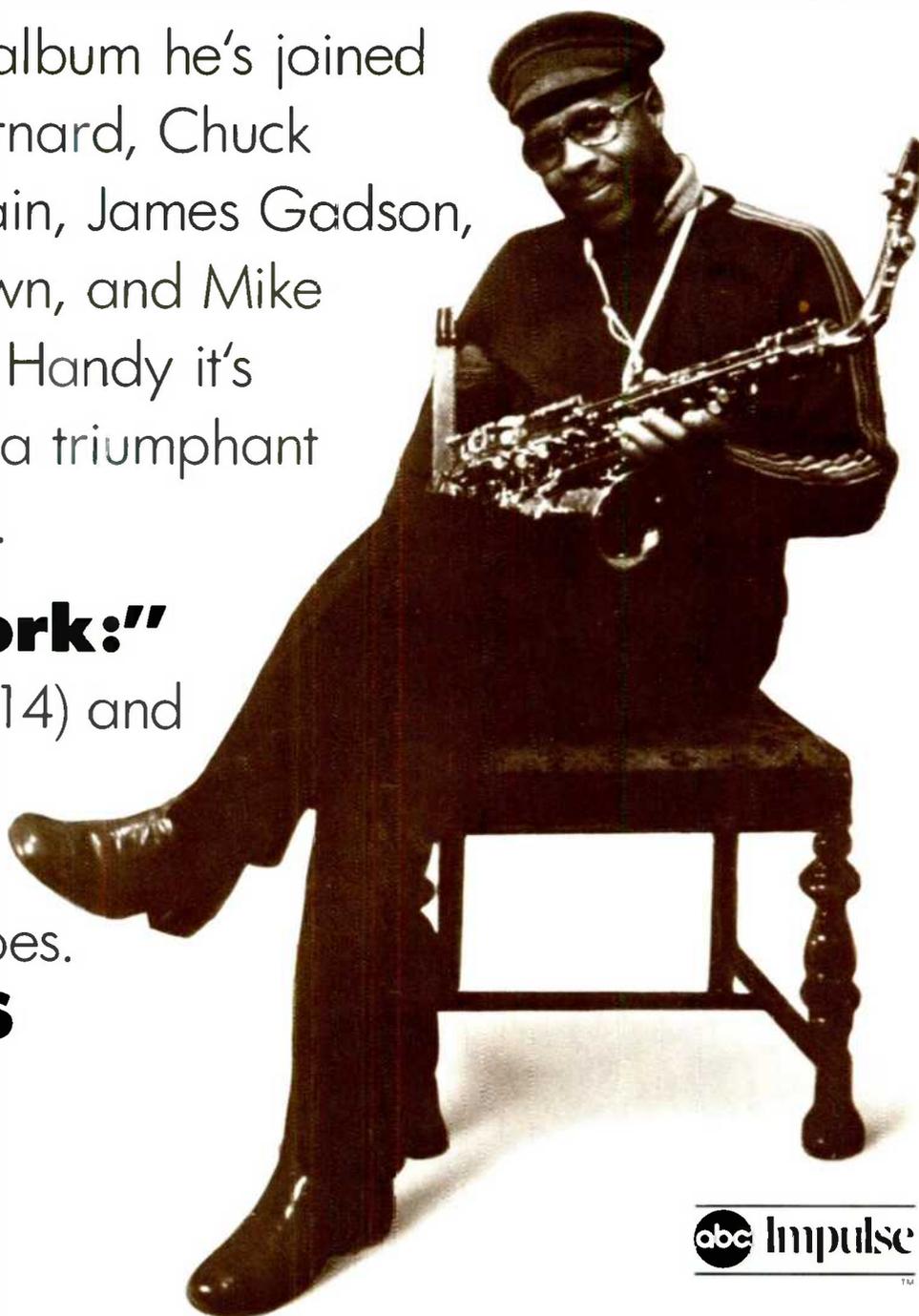
**John Handy** first came to national prominence playing saxophone with Charles Mingus in 1958. He recorded extensively for awhile, but lately, as one of the country's leading musicologists, he's been devoting most of his energies to teaching at U.C. Berkeley, San Francisco State, and Stanford. He tours regularly however, as soloist with various symphony orchestras and choirs, as leader of his own quintet, and in association with Indian sarod master Ali Akbar Khan. On his new album he's joined by Hotep Cecil Barnard, Chuck Rainey, Zakir Hussain, James Gadson, Eddie 'Bongo' Brown, and Mike Hoffman. For John Handy it's "Hard Work," and a triumphant return to recording.

**"Hard Work:"**

An album (ASD-9314) and single (IMP-31005).

On ABC/Impulse Records & GRT Tapes.

**THE WORLD'S  
FINEST JAZZ  
IS DONE ON  
IMPULSE.**



**abc Impulse**  
TM

# 101 THE ALBUM CHART 150

MAY 15, 1976

| MAY 15 | MAY 8 |  |
|--------|-------|--|
| 101    | 110   | BLACK ROSE JOHN DAVID SOUTHER/Asylum 7E 1059   |
| 102    | 73    | GROOVE-A-THON ISAAC HAYES/ABC ABCD 925   |
| 103    | 95    | THE WHITE KNIGHT CLEDUS MAGGARD & THE CITIZENS BAND/<br>Mercury SRM 1 1072                       |
| 104    | 104   | LED ZEPPELIN IV/Atlantic SD 7208   |
| 105    | 112   | EQUINOX STYX/A&M SP 4559   |
| 106    | 94    | LAND OF THE MIDNIGHT SUN AL DIMEOLA/<br>Columbia PC 34074  |
| 107    | 106   | REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482   |
| 108    | 107   | FOREVER LOVERS MAC DAVIS/Columbia PC 34105   |
| 109    | 105   | BACK TO BACK BRECKER BROTHERS BAND/Arista 4061   |
| 110    | 119   | FOOLS GOLD/Morning Sky 5500 (Arista)   |
| 111    | 102   | IT'S GOOD TO BE ALIVE D.J. ROGERS/RCA APL1 1099  |
| 112    | 93    | SWEET HARMONY MARIA MULDAUR/Warner-Reprise MS 2235   |
| 113    | 116   | PRIMAL SCREAM MAYNARD FERGUSON/Columbia PC 33953   |
| 114    | 81    | SOUND OF MUSIC (ORIGINAL SOUNDTRACK)/RCA LSOD 2005   |
| 115    | —     | TALES OF MYSTERY AND IMAGINATION, EDGAR ALLEN POE<br>THE ALAN PARSONS PROJECT/20th Century T 508 |
| 116    | 115   | THE WETTER THE BETTER WET WILLIE/Capricorn CP 0166 (WB)  |
| 117    | —     | FAITHFUL TODD RUNDGREN/Bearsville BR 6963 (WB)   |
| 118    | 122   | STRETCHIN' OUT IN BOOTSY'S RUBBER BAND<br>BOOTSY'S RUBBER BAND/Warner Bros. BS 2920              |
| 119    | 108   | WAKE UP EVERYBODY HAROLD MELVIN & THE BLUENOTES/<br>Phila. Intl. PZ 33808 (CBS)                  |
| 120    | 124   | THIS IS IT MELBA MOORE/Buddah BD 5657  |
| 121    | 97    | ELITE HOTEL EMMYLOU HARRIS/Warner-Reprise MS 2236  |
| 122    | 90    | RED OCTOPUS JEFFERSON STARSHIP/Grunt BFL1 0999 (RCA)   |
| 123    | —     | CLOSE ENOUGH FOR ROCK 'N' ROLL NAZARETH/A&M SP 4562  |
| 124    | 120   | DESOLATION BOULEVARD SWEET/Capitol ST 11395  |
| 125    | —     | THE PROMISE MICHAEL PINDER/Threshold THS 18 (London)   |
| 126    | 100   | BABY FACE WING & A PRAYER FIFE & DRUM CORPS/<br>Wing & A Prayer HS 3025 (Atlantic)               |
| 127    | 137   | POUSETTE-DART BAND/Capitol ST 11507  |
| 128    | 132   | BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER/<br>ABC Dot DOSD 2020                               |
| 129    | 123   | BAY CITY ROLLERS/Arista 4049   |
| 130    | 114   | SMILE LAURA NYRO/Columbia PC 33912   |
| 131    | 92    | FROM EVERY STAGE JOAN BAEZ/A&M SP 3704   |
| 132    | —     | LIVE: BLOW YOUR FACE OUT J. GEILS BAND/Atlantic SD 2 507   |
| 133    | 127   | PRISONER IN DISGUISE LINDA RONSTADT/Asylum 7E 1045   |
| 134    | 144   | THE REAL McCOY VAN McCOY/H&L 69012   |
| 135    | 140   | RECYCLED NEKTAR/Passport PPS 9911 (ABC)  |
| 136    | 129   | IF THE SHOE FITS PURE PRAIRIE LEAGUE/RCA APL1 1247   |
| 137    | —     | NO EARTHLY CONNECTION RICK WAKEMAN/A&M SP 4583   |
| 138    | —     | JOHN TRAVOLTA/Midland Intl. BKL1 1563 (RCA)  |
| 139    | —     | YOUNG AND RICH THE TUBES/A&M SP 4580   |
| 140    | 142   | FAMILY REUNION THE O'JAYS/Phila. Intl. PZ 33807 (CBS)  |
| 141    | 148   | WHO LOVES YOU FOUR SEASONS/Warner Bros.-Curb BS 2900   |
| 142    | 117   | CLASSICAL BARBRA BARBRA STREISAND/Columbia M 33452   |
| 143    | 130   | INSEPARABLE NATALIE COLE/Capitol ST 11429  |
| 144    | 125   | CAPTURED LIVE JOHNNY WINTER/Blue Sky PZ 33944 (CBS)  |
| 145    | 135   | THE HUNGRY YEARS NEIL SEDAKA/Rocket PIG 2157 (MCA)   |
| 146    | 131   | CLEARLY LOVE OLIVIA NEWTON-JOHN/MCA 2148   |
| 147    | 133   | BETTER DAYS & HAPPY ENDINGS MELISSA MANCHESTER/<br>Arista 4067                                   |
| 148    | —     | THE SUN SESSIONS ELVIS PRESLEY/RCA APM1 1675   |
| 149    | 126   | MASQUE KANSAS/Kirshner PZ 33806 (CBS)  |
| 150    | —     | SHOWCASE SYLVERS/Capitol ST 11465  |

# 151-200 ALBUM CHART

|     |  |     |   |
|-----|--|-----|---|
| 151 | WELCOME BACK JOHN SEBASTIAN/<br>Warner-Reprise MS 2249                     | 175 | A CHORUS LINE ORIGINAL CAST/<br>Columbia PC 33581                       |
| 152 | ODYSSEY CHARLES EARLAND/<br>Mercury SRM 1 1049                             | 176 | GET YOURSELF UP HEAD EAST/<br>A&M SP 4579                               |
| 153 | "I" PATRICK MORAZ/Atlantic<br>SD 18175                                     | 177 | REBEL JOHN MILES/London PS 669  |
| 154 | VOLUME II EARL SCRUGGS REVUE/<br>Columbia PC 34090                         | 178 | CRIME OF THE CENTURY<br>SUPERTRAMP/A&M SP 3647                          |
| 155 | WHERE THE HAPPY PEOPLE GO<br>THE TRAMMPS/Atlantic SD 18172                 | 179 | GERARD/Caribou PZ 34038 (CBS)   |
| 156 | HOTTER THAN HELL KISS/Casablanca<br>NBLP 7006                              | 180 | HIGH ENERGY SUPREMES/<br>Motown M6 86351                                |
| 157 | YANKEE RAGGAE THE SHAKERS/<br>Asylum 7E 1057                               | 181 | AMERICAN PASTIME 3 DOG NIGHT/<br>ABC ABCD 928                           |
| 158 | MOONMADNESS CAMEL/Janus<br>JXS 7024  | 182 | TOUCH JOHN KLEMMER/ABC<br>ABCD 922                                      |
| 159 | MYSTIC VOYAGE ROY AYERS<br>UBIQUITY/Polydor PD 6057                        | 183 | RUMPLESTILSKIN'S RESOLVE<br>SHAWN PHILLIPS/A&M SP 4582                  |
| 160 | HARD WORK JOHN HANDY/<br>ABC Impulse ASD 9314                              | 184 | SATISFIED 'N TICKLED TOO<br>TAJ MAHAL/Columbia PC 34103                 |
| 161 | FEARLESS HOYT AXTON/A&M<br>SP 4571   | 185 | DANCE YOUR ASS OFF BOHANNON/<br>Dakar DK 96919                          |
| 162 | THIS MOTHER'S DAUGHTER<br>NANCY WILSON/Capitol ST 11518                    | 186 | AURORA JEAN-LUC PONTY/<br>Atlantic SD 18163                             |
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## RCA Honors Outlaws



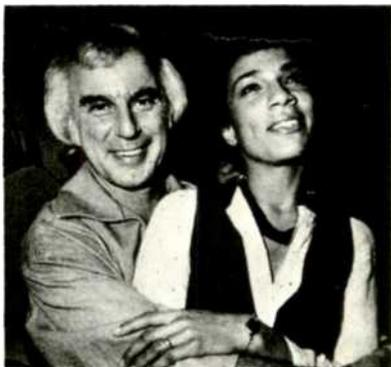
When Waylon Jennings and his band of outlaws recently stopped off in Dallas, RCA Records' branch office honored the group with a lunch at the time their album, "The Outlaws," was going gold. Shown here at the lunch are (from left) Mike Pack, RCA regional album specialist; Mrs. W. Pagliara; W. (Pug) Pagliara, RCA regional sales manager; Johna Yurcic of Waylon Jennings' staff; Jessi Colter and Waylon Jennings.

## Madeline Bell: Background to Spotlight

■ NEW YORK—The move from the background to the spotlight is one many performers make, but for most, the need for a solo career comes from the anonymity of singing or playing behind another artist. For Madeline Bell, fame came even before the start of her solo career, her years of session work having made her name as well known to record buyers as those of many solo artists.

Her solo career, begun recently on the cabaret circuit in England and launched in this country with the release of "This Is One Girl" on Pye Records, follows five years of performing with Blue Mink, which she headed with singer Roger Cook (whose first solo album has just been issued by Warner Brothers), and which reached the top of English and European charts with the single "Melting Pot." Alan Parker and Barry Morgen, guitarist and drummer from Blue Mink, produced "This Is One Girl," and still back Bell on some of her English dates.

## Dynamic Duo



During a whirlwind visit to New York, United Artists' Maxine Nightingale met with Getham's radio and retail personnel in her support of her hit single, "Right Back Where We Started From" and her upcoming UA album. Shown at one of the stops are Ms. Nightingale and Artie Mogull, president of UA.

Bell is a native of Newark, N.J., and first visited England as a member of the Black Nativity gospel troupe in 1963. The group's engagement was so successful it was extended several times, and by the time the singers were finally to go home, Madeline Bell was ready to stay. She began to make her living singing behind any number of English artists, eventually reaching such distinctive peaks as her singing on Joe Cocker's "Delta Lady," Rod Stewart's "Every Picture Tells A Story" and the Rolling Stones' "You Can't Always Get What You Want." Performing as a headliner has not taken her completely away from session work, but with more and more demands being made on her performing time, she is picking her sessions with more care.

Visits to America are rare, and she has not performed here in years. Performing overseas and the success of her album may change that, however, and her vitality and her command of a range of styles would make her a welcome addition either to rock clubs or to the cabaret circuit.

Marc Kirkeby

## Mercury Ups Janis

■ CHICAGO — Irwin H. Steinberg, president of the PolyGram Record Group, which encompasses Phonogram, Inc./Mercury Records and Polydor, Inc., has announced the appointment of Marianne Janis to the position of administrator, royalty accounting, PolyGram Record Group.

Since October of 1973, Ms. Janis has been royalty administrator for Phonogram/Mercury. She joined the firm in November of 1970 in the budget department. In her new duties, she will oversee all royalty statements for recording artists affiliated with the two Group's companies.

## CONCERT REVIEW

## Supertramp: Superfine Rock

■ SANTA MONICA—Among the numerous "sound concept" bands popping up on the scene these days, Supertramp (A&M) stands out primarily on the basis of sheer technical superiority. This may be quite a strong assertion to make for a band which has graced our shores only once before, but the band's recent Santa Monica Civic appearance only reconfirmed the thought. Contrary to current theatrical trendiness, Supertramp overwhelms its audience with music. This five man combo fully employs a variety of approaches which tax their musical capabilities to the most productive limits, from incredible vocal harmonies and instrumental versatility to an innovative approach to staging which revolves around uncomplicated but superb lighting and limited use of props.

Almost every song could be considered a highlight in its own right because Supertramp has perfected a formula which fuses all of the right ingredients of studio production into the context of live sound. The tunes from the past two albums received the greatest response. The soft "Hide In Your Shell," "Rudy" and "Sister Moonshine" were well balanced by the powerful crescendo of "Bloody Well Right," "School" and "Lady," their current single from the "Crisis, What Crisis?" lp. They responded to their deserved encore call with the title track from "Crime of the Century," where the mood was intensified via a backdrop screen onto which was projected the familiar cover image of hands gripping jailbars in space.

The strength of Supertramp lies in its material, but it doesn't stop there. Some say concentrating on

perfect technical presentation creates an emotional vacuum. Others contend that they may very well be logical successors to the highly emotional use of technology that originally distinguished King Crimson. The controversy aside, they are certainly amply equipped to create a sensation among those who appreciate this superfine rock.

Opening the show was Gallagher and Lyle (A&M) a singer/songwriter duo which presented a good blend of laid-back rock and acoustic ballads. Most impressive in their set were "Breakaway" and "I Believe In You." The appealing personality of their music proved to be enough to win over this critical Supertramp audience.

Pam Turbov

## ASF To Present Special on KHJ-TV

■ LOS ANGELES—The American Song Festival will present "And Then There Were Twelve," a one hour television special hosted by Marty Robbins, with a special guest appearance by Paul Williams, on Sunday, May 23 at 9:30 p.m., on KHJ-TV.

The twelve finalists of the 1975 competition are featured performing their own award winning songs. Paul Williams, noted singer/songwriter and spokesman for the 1975 Festival, presented the Grand Prize check of \$25,000 to Phil Galdston and Peter Thom for their song "Why Don't We Live Together." These songs were judged by the top professionals in the music industry.

Marty Robbins is featured singing his new single, "El Paso City," and other favorites.

## 'Lonely' Gold



"Lonely Night (Angel Face)" by the Captain and Tennille has been certified gold by the RIAA. Like C&T's first smash, "Love Will Keep Us Together," the new gold single was written by Neil Sedaka and Howard Greenfield. "Lonely Night (Angel Face)" was the first single released from "Song of Joy," the duo's second album, which is itself gold. Pictured with Toni and Daryl are (from left) Harold Childs, vice president of promotion for A&M; Charlie Minor, national singles manager; David Ezzell, national promotion director; and Kip Cohen, vice president of a&r.

## Polydor Sets May As 'ECM Month'

■ NEW YORK — Polydor Incorporated has designated the month of May as "ECM Month" with the institution of a five percent discount on all ECM catalogue product ordered during the 30 day period.

The ECM discount program will include material by such artists as Keith Jarrett, John Abercrombie, Chick Corea, Gary Burton and Ralph Towner as well as many selections combining the talents of ECM artists.

The May discount plan will also include a variety of in-store display aids including a recently-prepared ECM standup poster.

## Jerry Rubinstein

(Continued from page 10)

"There's too many good producers out there and we want to avoid the kind of situation where we're keeping a producer busy because he's on salary rather than looking for the right man for the artist. Our ultimate business is to sell records and to create careers. We're not necessarily in the business of producing records. If that's the best approach to selling records and creating careers, then yes, we'll produce records. But if the best approach is to go with independent production companies or to lease masters, that's what we'll do."

Rubinstein cited ABC's entry into several production arrangements with Richard Perry, Medress/Appell, Isaac Hayes and Hot Buttered Soul among others that have brought the label such artists as The Farragher Brothers, The U.S. Radio Band, The Isaac Hayes Movement and The Amazing Rhythm Aces.

The publishing operation at ABC, now headed by Jay Morgenstern, has been totally revamped according to Rubinstein and made more independent of the record operation. In the international area, ABC has enjoyed more chart activity during the first months of 1976 than at any other time in the company's history, due to the total restructuring of international licensing agreements. "We're very international-minded now and believe strongly in developing our artists abroad," said Rubinstein, citing the international division's president Steve Diener as being a major factor in the company's overseas plans. "For the first time in the company's history albums have been released around the world—with the exception of a few Middle Eastern countries—bearing ABC's logo. In the first quarter of 1976 more albums were released by ABC abroad than in the entire previous history of the company."

## Mercury Signs Szabo

■ CHICAGO — Charles Fach, executive vice president/general manager, Phonogram, Inc./Mercury Records, has announced the signing of jazz guitarist Gabor Szabo to the label. His first lp, "Nightflight," will be released later this month.

Szabo has been a force in the jazz field almost since his professional entrance in the early 1960s. He earned his initial reputation as a sideman for Chico Hamilton, Gary McFarland and Charles Lloyd before forming his first group in 1966.

In recent years he has used the electric guitar exclusively following a summer as a guest in Carlos Santana's home. Gabor also played with Carlos' group at the time.

"Nightflight" was produced by Bunny Sigler.

## Feat Feet Feted



Fredericks of Hollywood was the site for the proverbial star-in-the-cement ceremony for Little Feat. Joining in the fun were, from left: Featsters Ken Gradney, Lowell George, Paul Barrere, Frederick Mellinger (the Frederick of Frederick's), Feat and Frederick's fan Bonnie Raitt, band members Sam Clayton, Bill Payne and Rich Haywood.

## Savoy, Verve Releases

(Continued from page 8)

Love You Just the Same" and "Romance Without Finance" appear on lp for the first time. Notes by Ira Gitler.

**CHARLIE PARKER/THE VERVE YEARS (1948-50)** (Verve VE-2-2501). The first Parker with strings sessions, and following the three year period chronologically. Recorded, as was virtually all the Verve catalogue, by the label's founder, impresario Norman Granz. The standards are in profusion. Notes by Chris Albertson.

**LESTER YOUNG, PRES/THE COMPLETE SAVOY RECORDINGS** (Savoy SJI 2202). Unissued takes of previously released songs, and some otherwise rare dates (Young's last days with the Basie Orchestra) make for varied interesting contrasts in improvisation. All recorded in 1944 and '49. Notes by J.R. Taylor.

**LESTER YOUNG/PRES AND TEDDY AND OSCAR** (Verve VE-2-2502). With Teddy Wilson, Gene Ramey and Jo Jones in '56, and Oscar Peterson, Barney Kessel, Ray Brown and J.C. Heard in '52, playing "Louise," "Taking A Chance On Love" and "Star Dust," among 19 cuts, most in extended time settings. Notes by Ira Gitler.

**THE CHANGING FACE OF HARLEM** (Savoy 2208); **JAZZ AT THE PHILHARMONIC/THE HISTORIC RECORDINGS** (Verve VE-2-2504). The same year, uptown and down, studio and live. The former set represents a black wartime underground era; the latter a white view of the same time. Hot Lips Page and His Hot Seven and the Buck Ram All Stars are among the featured Savoy groups. Billie Holiday and pianist Nat King Cole stand out in the Verve set. Notes are by Dan Morgenstern and Leonard Feather, respectively.

**JOHN COLTRANE-WILBUR HARDEN/COUNTDOWN** (Savoy 2203). 'Trane as a part of Miles Davis' band in 1958. Notes by Robert Palmer.

**ERROLL GARNER/THE ELF** (Savoy 2207). Garner with a simple bass/drums rhythm section in '45 and '49. Notes by Bob Porter.

**CANNONBALL ADDERLY/SPONTANEOUS COMBUSTION** (Savoy 2206). The music is changing noticeably, with Adderly, Donald Byrd and Horace Silver in 1955. Notes by Peter Keepnews.

**YUSEF LATEEF/MORNING** (Savoy 2205). The reedman as a leader for the first time, in the mid-'50s. Notes by Michael Cuscuna.

**MILT JACKSON/SECOND NATURE** (Savoy 2204). Two sessions from January, '56 with Lucky Thompson, Hank Jones, Wendell Marshall, Kenny Clarke and Wade Legge. Notes by Doug Ramsey.

**BILLIE HOLIDAY/THE FIRST VERVE SESSIONS** (VE-2-2503). '52-'54 with first-rate back-up all the way on tunes that are classics because she sang them. Notes by Linda Kuehl.

**DIZZY GILLESPIE/THE SONNY ROLLINS/SONNY STITT SESSIONS** (Verve VE-2-2505) with Ray Bryant, Tommy Tryant and Charlie Persip in 1957. Notes by Chris Albertson.

**THE GENIUS OF BUD POWELL** (Verve VE-2-2506). 1949-51, solo, in trio and with groups. The solo work should be a must for any piano fan. Notes by Gary Giddins.

## AGAC To Host Rap Session

■ NEW YORK — The American Guild of Authors and Composers (AGAC) will present a free rap session in its new "Songwriting In The '70s" series. It will feature George David Weiss, writer who has written hit songs for over three decades, from Sinatra to the Stylistics.

In addition to such standards as "Lullaby of Birdland," "Wheel of Fortune," "It's A Wonderful World," he has written three Broadway musicals and numerous motion picture scores. Weiss has recently produced the debut album of the jazz group "Flight" on Capitol Records. The rap session will be moderated by Alison Steele of WNEW-FM.

All songwriters are invited to attend on Monday, May 10, 7:30 p.m., at the Americana Hotel, 52nd Street and 7th Avenue.

## Belwin-Mills Purchases Kalmus Orch. Scores

■ NEW YORK — Belwin-Mills Publishing Corp., has announced the purchase of E. F. Kalmus Orchestra Scores Inc., publisher of the Kalmus Editions of opera scores, miniature scores and instrumental works, according to Marin Winkler, president of Belwin-Mills

## Craig

(Continued from page 8)

CBS Records field organization in 1960. He has held sales executive positions in the south, midwest and northeast regions. In 1972 he was promoted to vice president, sales and distribution, CBS Records, and in 1974 was named vice president, marketing, CBS Records. In his new post, Craig will report directly to Lundvall.

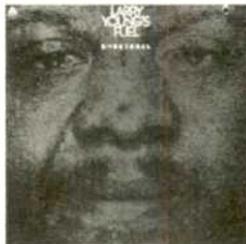
# Album Picks

(Continued from page 22)

## SPACEBALL

LARRY YOUNG'S FUEL—Arista AL 4072 (6.98)

Young is an electric keyboardist/synthesizer player who leads a group capable of spinning out Weather Report-like complexities ("Message From Mars") and disco-like rhythms that aren't really made for dancing ("I'm Aware of You," "Moonwalk"). "Spaceball" is sure to build on the reputation begun with "Fuel."



## COMIN' AT YA!

COKE ESCOVEDO—Mercury SRM-1-1085 (6.98)

Escovedo's debut album last year positioned itself in the lower reaches of The Album Chart, remaining there steadily and boding well for a follow-up. This time out the disco emphasis is modified in favor of an MOR audience. "The Breeze and I," "Diamond Dust/Vida" and "Somebody's Callin'" blend both sounds.



## STRANGE STREETS

GARFIELD—Mercury SRM-1-1082 (6.98)

Basically an acoustic band from Canada with a particularly interesting lead vocalist in Garfield French (sounding like a cross between Murray McLachlan and Buffy Ste Marie) and a soft, continental accent to its arrangements. There's a quiet intensity that builds as you listen all the way through.



## HANNIBAL

MPS/BASF MC 22669 (Audio Fidelity) (6.98)

A most sensitive trumpet player, Hannibal Marvin Peterson plays in trio ("The Voyage"), quartet ("Misty") and quintet (the remainder of the lp). The improvisations are warmly melodic and lyrical, with "Misty" in particular revived to great effect. Also, his original "Soul Brother," a tribute to Malcolm X, is stirring.



## REO

Epic PE 34143 (CBS) (6.98)

A band that feels and plays as though it's been around for years and years, REO (no longer the Speedwagon) plays energetically and with verve. "Breakaway" is not the Tim Moore song, but worthy of attention, as are "Our Time Is Gonna Come," "Keep Pushin'" and "Lightning."



## OSCAR PETERSON IN RUSSIA

Pablo 2625-711 (RCA) (11.98)

The progression is nicely paced—Peterson alone at first for a whole side, then with Niels Pedersen on bass and eventually with Jake Hanna on drums joining in; then a closing solo on the Gershwin's "Someone To Watch Over Me." Recorded in November, 1974, with interesting liner notes by Benny Green.



## GET YOURSELF UP

HEAD EAST—A&M SP-4579 (6.98)

Another band that stands on the brink of breaking through. Frequent touring and strong albums have built a certain degree of familiarity that would be boosted to new heights with some concentrated play. "I Don't Want the Chance," "Jailer" and "When I Get Ready" should serve that purpose well.



# Disney Supergroup



Pictured enjoying a visit to Disneyland are Arista recording artists the Bay City Rollers and friends. The Scottish group was on their recent swing to the west to promote their new lp, "Rock n' Roll Love Letter." Pictured from left: Stuart "Woody" Wood, Ian Mitchell (newest member of the Rollers); Goofy; Derek Longmuir; Mickey; Leslie McKeown; Donald and Pluto.

## Charles, Laine Record RCA 'Porgy' Album

NEW YORK—Ray Charles and Cleo Laine have recorded George Gershwin's opera "Porgy And Bess" for RCA Records, produced by Norman Granz.

Sessions with the two artists, and orchestra and choir under the direction of arranger-conductor Frank De Vol were completed by Granz in RCA's Los Angeles studios, last week.

Granz, who is the most prolific producer of jazz recordings in the history of music, produced Charles and Ms. Laine for RCA Records, not for his own label, Pablo Records, which is distributed by RCA. The idea of teaming these two in the "Porgy And Bess" project was brought to RCA's president Ken Glancy by Granz.

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| MAY 15 | MAY 8 |   |
|--------|-------|---|
| 1      | 2     | LOVE HANGOVER DIANA ROSS—Motown M 1392F   |
| 2      | 1     | MISTY BLUE DOROTHY MOORE—Malaco 1029 (TK)   |
| 3      | 3     | MOVIN' BRASS CONSTRUCTION—United Artists XW775 Y  |
| 4      | 5     | GET UP AND BOOGIE SILVER CONVENTION—Midland Intl. PB 10571 (RCA)                                    |
| 5      | 7     | KISS AND SAY GOODBYE THE MANHATTANS—Columbia 3 10310  |
| 6      | 4     | DISCO LADY JOHNNIE TAYLOR—Columbia 3 10281  |
| 7      | 10    | YOUNG HEARTS RUN FREE CANDI STATON—Warner Bros. WBS 8181  |
| 8      | 6     | IT'S COOL THE TYMES—RCA PB 10561  |
| 9      | 8     | I'VE GOT A FEELING (WE'LL BE SEEING EACH OTHER AGAIN) AL WILSON—Playboy P 6062                      |
| 10     | 9     | LIVIN' FOR THE WEEKEND O'JAYS—Phila. Intl. Z58 3587 (CBS)   |
| 11     | 17    | DANCE WIT ME RUFUS FEATURING CHAKA KHAN—ABC 12179   |
| 12     | 22    | I'LL BE GOOD TO YOU BROTHERS JOHNSON—A&M 1806   |
| 13     | 23    | I WANT YOU MARVIN GAYE—Tamla 54262F (Motown)  |
| 14     | 11    | HAPPY MUSIC THE BLACKBYRDS—Fantasy F 762  |
| 15     | 21    | BORN TO GET DOWN (BORN TO MESS AROUND) MUSCLE SHOALS HORNS—Bang B 721                               |
| 16     | 12    | LOVE AND UNDERSTANDING KOOL & THE GANG—De-Lite DEP 1579   |
| 17     | 24    | TEAR THE ROOF OFF THE SUCKER (GIVE UP THE FUNK) P. FUNK PARLIAMENT—Casablanca NB 856                |
| 18     | 19    | MORE, MORE, MORE ANDREA TRUE CONNECTION—Buddah BDA 515  |
| 19     | 13    | HE'S A FRIEND EDDIE KENDRICKS—Tamla T 54266F (Motown)   |
| 20     | 14    | BOOGIE FEVER SYLVERS—Capitol P 4179   |
| 21     | 15    | HEAVY LOVE DAVID RUFFIN—Motown M 1388F  |
| 22     | 28    | MARRIED BUT NOT TO EACH OTHER DENISE LaSALLE—Westbound WT 5019 (20th Century)                       |
| 23     | 29    | THIS IS IT MELBA MOORE—Buddah BDA 519   |
| 24     | 34    | OPEN SMOKEY ROBINSON—Tamla T54267F (Motown)   |
| 25     | 25    | YOU SEE THE TROUBLE WITH ME BARRY WHITE—20th Century TC 2277  |
| 26     | 20    | PARTY DOWN WILLIE HUTCH—Motown M 1371F  |
| 27     | 35    | FRIEND OF MINE LITTLE MILTON—Glades 1734 (TK)   |
| 28     | 16    | SPANISH HUSTLE FATBACK BAND—Event EV 299 (Polydor)  |
| 29     | 36    | THAT'S WHERE THE HAPPY PEOPLE GO TRAMMPS—Atlantic 3306  |
| 30     | 33    | DO YOU WANNA DO A THING BLOODSTONE—London 5N 1064   |
| 31     | 18    | MAKE YOURS A HAPPY HOME GLADYS KNIGHT & THE PIPS—Buddah BDA 523                                     |
| 32     | 39    | RIGHT BACK WHERE WE STARTED FROM MAXINE NIGHTINGALE—United Artists XW752 Y                          |
| 33     | 26    | ALL IN THE FAMILY GENERAL JOHNSON—Arista 0177   |
| 34     | 27    | CAN'T HIDE LOVE EARTH, WIND & FIRE—Columbia 3 10309   |
| 35     | 48    | BARETTA'S THEME: KEEP YOUR EYE ON THE SPARROW RHYTHM HERITAGE—ABC 12177                             |
| 36     | 32    | YOU ARE BEAUTIFUL STYLISTICS—Avco AV 4664   |
| 37     | 31    | LET'S GROOVE ARCHIE BELL & THE DRELLS—TSOP Z58 3475 (CBS)   |
| 38     | 46    | DON'T STOP IT NOW HOT CHOCOLATE—Big Tree BT 16060 (Atlantic)  |
| 39     | 41    | HUSTLE ON UP (DO THE BUMP) HIDDEN STRENGTH—United Artists XW733 Y                                   |
| 40     | 43    | TOUCH AND GO ECSTASY, PASSION & PAIN FEATURING BARBRA ROY—Routelette 7182                           |
| 41     | 51    | COULD IT BE MAGIC DONNA SUMMER—Oasis 405 (Casablanca)   |
| 42     | 45    | SUNSHINE DAY OSIBISA—Island IS 053  |
| 43     | 52    | SOPHISTICATED LADY NATALIE COLE—Capitol P 4259  |
| 44     | 53    | LET IT SHINE AL GREEN—Hi 5N 2306  |
| 45     | 54    | I GET LIFTED SWEET MUSIC—Wand WDS 11295 (Scepter)   |
| 46     | 37    | THE LOVE I NEVER HAD TAVARES—Capitol P 4221   |
| 47     | 49    | GET OFF YOUR AAHHI AND DANCE (PART I) FOXY—Dash 5022 (TK)   |
| 48     | 56    | SARA SMILE DARYL HALL & JOHN OATES—RCA PB 10530   |
| 49     | 59    | THE LONELY ONE SPECIAL DELIVERY—Mainstream MRL 5581   |
| 50     | 58    | NIGHT WALK VAN McCOY—H&L HL 4667  |
| 51     | 38    | NEW ORLEANS STAPLE SINGERS—Curtom CMS 0113 (WB)   |
| 52     | 30    | FOPP OHIO PLAYERS—Mercury 73775   |
| 53     | 55    | LET'S GET DOWN TO BUSINESS/AIN'T NO PITY IN THE NAKED CITY PAT LUNDY—Pyramid P 8001 (Routelette)    |
| 54     | 50    | WINNERS TOGETHER OR LOSERS APART GEORGE & GWEN McCRAE—Cap 2002 (TK)                                 |
| 55     | —     | YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE LOU RAWLS—Phila. Intl. Z58 3592 (CBS)                      |
| 56     | 42    | TELL THE WORLD HOW I FEEL ABOUT 'CHA BABY HAROLD MELVIN & THE BLUENOTES—Phila. Intl. Z58 3588 (CBS) |
| 57     | 40    | YOU'RE MY ONE WEAKNESS GIRL STREET PEOPLE—Vigor VI 1728 (De-Lite)                                   |
| 58     | 67    | FOXY LADY CROWN HEIGHTS AFFAIR—Delite DEP 1581  |
| 59     | 64    | EASY LOVIN'/WE GOT THE RECIPE BO KIRKLAND & RUTH DAVIS—Claridge 414                                 |
| 60     | —     | WHO LOVES YOU BETTER THAN I DO ISLEY BROTHERS—T-Neck Z58 3360 (CBS)                                 |
| 61     | 68    | IT'S GOOD FOR THE SOUL LUTHER—Cotillion 44200 (Atlantic)  |
| 62     | 66    | DOMINOES DONALD BYRD—Blue Note BN XW 783 Y (UA)   |
| 63     | —     | CAUGHT IN THE ACT (OF GETTING IT ON) FACTS OF LIFE—Kayvette 5126 (TK)                               |
| 64     | —     | ROCK ME EASY BABY ISAAC HAYES—ABC 12176   |
| 65     | 61    | LOVE HANGOVER FIFTH DIMENSION—ABC 12181   |
| 66     | —     | STROKIN' (PART II) LEON HAYWOOD—20th Century TC 2285  |
| 67     | 69    | SING A HAPPY, FUNKY SONG MIZ DAVIS—Now N 10   |
| 68     | 70    | LOVE ME RIGHT GARY TOMS EMPIRE—PIP 6517   |
| 69     | 71    | YOU'RE JUST THE RIGHT SIZE SALSOL ORCHESTRA—Salsoul SZ 2007   |
| 70     | 73    | MYSTIC VOYAGE ROY AYERS UBIQUITY—Polydor PD 14316   |
| 71     | 72    | I'M NOT IN LOVE DEE DEE SHARP—Phila. Intl. Z58 4778   |
| 72     | 75    | I HOPE WE GET TO LOVE IN TIME MARILYN McCOO & BILLY DAVIS—ABC 12170                                 |
| 73     | 74    | MOVIN' LIKE A SUPERSTAR JACKIE ROBINSON—Ariola America P 7618 (Capitol)                             |
| 74     | 60    | LET'S MAKE A BABY BILLY PAUL—Phila. Intl. Z58 3584 (CBS)  |
| 75     | 65    | GRATEFUL BLUE MAGIC—Atco 7046   |

## 'Brass' Gets Gold



Shown receiving a gold record for their recently RIAA-certified debut album are United Artists' Brass Construction, who received the plaque after the group appeared at New York's Felt Forum. Pictured from top, clockwise are BC's Joe Arthur Wong; Wade Williamson; Michael Grudge and Wayne Harris; Jack Baer of Moondock Productions; BC's Morris Price, Randy Muller and Sandy Billpps; Moondock's Sid Maurer; BC's Jesse Ward, Jr.; and Jeff Lane, Brass Construction's producer. BC's first single, "Movin'", was culled from the album.

## Nashboro Sets Gospel Release

NASHVILLE — Bud Howell, president of Nashboro Records, has announced the release of six new gospel albums, plus dealer merchandising aids. Heading the list of albums is Rev. Willingham with "Dry Bones," the seventh collection from Rev. Willingham. Also included are the Pilgrim Jubilee Singers album, "Don't Close In On Me;" Tommy Ellison & The Five Singing Stars, "I Want To Be Loved;" Sister Lucille Pope's "Holding On;" The 21st Century Singers, "Guilty Of Loving God;" and Delois Barrett Campbell's "Through It All." Single releases include Rev. Willingham, "Dry Bones;" Rev. Cleophus Robinson, "God Be

With You;" Prof. Harold Boggs, "How Much Do I Owe Him;" Rev. Morgan Babb, "I'll Fly Away;" Dave Whitfield, "I'm Gonna Tell God;" and The Soul Searchers, "Save A Soul In Every Town."

In addition to albums and singles, after conferring with Shannon Williams, vice president in charge of a&r gospel, and Rick McGruder, vice president in charge of marketing & merchandising, Nashboro has prepared two special sampler albums for radio programming and in-store play to aid dealers, plus a four color 26 inch poster on the new releases and best sellers.

## Soul Truth *(Continued from page 60)*

(standing): Bob Schwaid, Mae Attaway, Henry Nash and Carole Eldridge.

Perry Pierce formerly with WHYZ-AM (Greenville), WJIZ-AM (Albany, Ga.) and WGEE-WGRT-FM (Indianapolis), is now programming consultant and manager for WYAZ-AM in Yazoo City, Mississippi. This particular station serves approximately one quarter million blacks. Pierce is in need of product; please send all material to P. O. Box 1048, Yazoo City, Miss. 39194.

The Jerry Butler Cares — Feed the Hungry Campaign, it was announced by Charles McMillan, general manager of Jerry Butler Productions, was a huge success. McMillan also announced that the long-awaited album by Butler will be released in early June on Motown Records. Be watching for the "Iceman" cometh.

# RECORD WORLD LP CHART

## THE R&B LP CHART

MAY 15, 1976

- I WANT YOU**  
MARVIN GAYE—Tamla T6 342S1  
(Motown)
- EARGASM**  
JOHNNY TAYLOR—Columbia PC 33951
- LOOK OUT FOR #1**  
BROTHERS JOHNSON—A&M SP 4567
- MOTHERSHIP CONNECTION**  
PARLIAMENT—Casablanca NBLP 7022
- DIANA ROSS**  
Motown M6 861S1
- BREEZIN'**  
GEORGE BENSON—Warner Bros. BS 2919
- BRASS CONSTRUCTION**  
United Artists LA545 G
- RUFUS FEATURING CHAKA KHAN**  
ABC ABCD 909
- AMIGOS**  
SANTANA—Columbia PC 33576
- THE MANHATTANS**  
Columbia PC 33820
- SILVER CONVENTION**  
Midland Intl. BKL1 1369 (RCA)
- CITY LIFE**  
THE BLACKBYRDS—Fantasy F 9490
- WINGS OF LOVE**  
TEMPTATIONS—Gordy G6 971S1  
(Motown)
- STRETCHIN' OUT IN BOOTSY'S**  
**RUBBER BAND**  
BOOTSY'S RUBBER BAND—Warner Bros.  
BS 2920
- LEE OSKAR**  
United Artists LA594 G
- LOVE & UNDERSTANDING**  
KOOL & THE GANG—De-Lite DEP 2018
- SMOKEY'S FAMILY ROBINSON**  
SMOKEY ROBINSON—Tamla T6 341S1  
(Motown)
- FULL OF FIRE**  
AL GREEN—Hi SHL 32097 (London)
- LOVE TRILOGY**  
DONNA SUMMER—Oasis OCLP 5004  
(Casablanca)
- MYSTIC VOYAGE**  
ROY AYERS UBIQUITY—Polydor PD 6057
- ODYSSEY**  
CHARLES EARLAND—Mercury SRM 1 1049
- GRATITUDE**  
EARTH, WIND & FIRE—Columbia  
PG 33694
- FAMILY REUNION**  
O'JAYS—Phila. Intl. PZ 33807 (CBS)
- FREE AND IN LOVE**  
MILLIE JACKSON—Spring SPL 6709  
(Polydor)
- ROMANTIC WARRIOR**  
RETURN TO FOREVER—Columbia  
PC 34076
- WHERE THE HAPPY PEOPLE GO**  
THE TRAMMPS—Atlantic SD 18172
- INSEPARABLE**  
NATALIE COLE—Capitol ST 11429
- DISCO-FIED**  
RHYTHM HERITAGE—ABC ABCD 934
- REFLECTIONS OF A GOLDEN DREAM**  
LONNIE LISTON SMITH & THE COSMIC  
ECHOES—Flying Dutchman BDL1 1460  
(RCA)
- HE'S A FRIEND**  
EDDIE KENDRICKS—Tamla T6 343S1  
(Motown)
- YOU ARE MY STARSHIP**  
NORMAN CONNORS—Buddah BDS 5655
- THIS IT IT**  
MELBA MOORE—Buddah BDS 5657
- THE REAL McCOY**  
VAN McCOY—H&L 69012
- DANCE YOUR ASS OFF**  
BOHANNON—Dakar DK 76919
- COME AS YOU ARE**  
ASHFORD & SIMPSON  
Warner Bros. BS 2858
- TURNING POINT**  
TYRONE DAVIS—Dakar DK 76918
- RASTAMAN VIBRATION**  
BOB MARLEY & THE WAILERS—Island  
ILPS 9383
- MOVIN' ON**  
COMMODORES—Motown M6 848S1
- SALONGO**  
RAMSEY LEWIS—Columbia PC 34173
- PLACES AND SPACES**  
DONALD BYRD—Blue Note BN  
LA549 G (UA)

# RECORD WORLD JAZZ LP CHART

By MICHAEL CUSCUNA



Strata-East's new release includes two very significant albums. One is "Impact" by the Charles Tolliver big band, a band of superb New York jazzmen such as Cecil McBee, James Spaulding, George Coleman, Harold Vick and Stanley Cowell. The music, much of which was premiered at Carnegie Hall two years ago, is beautiful, complex and challenging. This must be one of the most innovative approaches to big band writing. Tolliver also solos superbly throughout.

The other significant album is "Regeneration," a collective effort by Stanley Cowell, Marion Brown, Billy Higgins and a variety of other hornmen, percussionists and singers. The whole album's seven pieces seem to depict and develop different eras and aspects of black music in the world. Especially amazing is Marion Brown's "Shimmy Shewobble," written in the form of the African descended Mississippi fife and drum trios of the early twentieth century. This record is diverse and rewarding.

Also new from Strata-East is "Step By Step" by trombonist John Gordon in a sextet setting, and "Monism" by an impressive composer-saxophonist, Milton Marsh.

Alligator Records has issued its third album by the late Hound Dog Taylor, an exciting live recording entitled "Beware Of The Dog." Alligator, which is also preparing its second from Son Seals, can be reached at P.O. Box 11741, Ft. Dearborn Station, Chicago, Ill. 60611 . . . Michal Urbaniak, who is playing as much lyricism as violin these days, is readying his first album for Arista for May . . . Trombonist-bassist Steve Turre has left the Chico Hamilton band.

Carlos Garnett is forming a big band . . . Organist Webster Lewis, formerly with George Russell, has signed with Epic with Jim Tyrrell producing . . . April 29 was proclaimed Duke Ellington day by the city and state of New York with a special Ellington concert of "Liberian Suite" at St. John The Divine Church . . . Drummer Michael Carvin is joining flutist Chris Hinze for a special European tour in May . . . Pianist Jasper Van't Hoff has signed with BASF Records . . . Charlie Haden has completed his duet album for A&M with Hampton Hawes, Ornette Coleman, Alice Coltrane and Keith Jarrett among the participants.

Katrina Krinsky, an excellent pianist in the contemporary classical and jazz worlds, has been giving weekly recitals at the Keystone Korner in San Francisco. She now has an intriguing, fine album out on Transonic Records (P.O. Box 40553, San Francisco, Calif. 94140), on which she performs the music of Samuel Barber, Terry Riley and Woody Shaw . . . JAS Records, the revitalized arm of Vault Records, has just issued a stunning Hampton Hawes Trio At Montreux with bassist Henry Franklin and drummer Michael Carvin.

I recently caught Charles Mingus' band for a one nighter at the Coconut Grove in Los Angeles. George Adams and pianist Danny Mixon were absolute standouts . . . Art Pepper, who recently recorded for Contemporary, did a weekend at the Reunion in San Francisco, sounding as fine as ever . . . Keystone Korner's Todd Barkan claims the future of the club business is to be in creative double bills that will get people out to the clubs. He cited recent pairings of Phineas Newborn and Charles Mingus, Sam Rivers and Oliver Lake, and Archie Shepp and Cecil Taylor as healthy successes.

An outstanding new music magazine has modestly made its appearance with four small, but excellent and broadly-based issues. The magazine is Cadence, which can be reached at Route 1, Box 345, Redwood, New York 13679. It covers blues, r&b and other forms as well as jazz. And all is accomplished with intelligence and respect . . . Jimmy Guiffre added trombonist Ray Anderson and guitarist Jack Wilkins to his trio for a special performance at Eddie Condon's in New York on April 25 . . . Due for release on Steeplechase, a second Clifford Jordan quartet, a Horace Parlan trio, Duke Jordan quintet with Charlie Rouse, a new Ken McIntyre and an Eddie Lockjaw Davis date.

The superb "From Rag Time To No Time" by Beaver Harris and the 360 Degree Music Experience has finally been issued. This concept album covers a broad history of black music, featuring Maxine Sullivan, Doc Cheatham, Dave Burrell, Ron Carter, Howard Johnson and African and Caribbean drummers among the cast. This record is a very special and powerful one indeed.

# RECORD WORLD LP CHART

## THE JAZZ LP CHART

MAY 15, 1976

- BREEZIN'**  
GEORGE BENSON—Warner Bros. WB 2919
- THE LEPRECHAUN**  
CHICK COREA—Polydor PD 6062
- ROMANTIC WARRIOR**  
RETURN TO FOREVER—Columbia  
PC 34076
- BLACK MARKET**  
WEATHER REPORT—Columbia PC 34099
- CITY LIFE**  
THE BLACKBYRDS—Fantasy F 9490
- REFLECTIONS OF A GOLDEN DREAM**  
LONNIE LISTON SMITH & THE COSMIC  
ECHOES—Flying Dutchman BDL1 1460  
(RCA)
- MYSTIC VOYAGE**  
ROY AYERS UBIQUITY—Polydor PD 6057
- TOUCH**  
JOHN KLEMMER—ABC ABCD 922
- BACK TO BACK**  
BRECKER BROTHERS BAND—Arista 4061
- LOOK OUT FOR #1**  
BROTHERS JOHNSON—A&M SP 4567
- LAND OF THE MIDNIGHT SUN**  
AL DIMEOLA—Columbia PC 34074
- ODYSSEY**  
CHARLES EARLAND—Mercury SRM 1 1049
- OPEN YOUR EYES, YOU CAN FLY**  
FLORA PURIM—Milestone M 9065
- PRIMAL SCREAM**  
MAYNARD FERGUSON—Columbia  
PC 33953
- TROPEA**  
JOHN TROPEA—Marlin 2200 (TK)
- BRASS CONSTRUCTION**  
United Artists LA545 G
- LIFE AND TIMES**  
BILLY COBHAM—Atlantic SD 18166
- PLACES AND SPACES**  
DONALD BYRD—Blue Note BN  
LA549 G (UA)
- I HEAR A SYMPHONY**  
HANK CRAWFORD—Kudu KU 2651
- AURORA**  
JEAN-LUC PONTY—Atlantic SD 18163
- FEELS SO GOOD**  
GROVER WASHINGTON, JR.—Kudu KU  
2451
- NEW YORK CONNECTION**  
TOM SCOTT—Ode 77033 (A&M)
- THAT IS WHY YOU'RE OVERWEIGHT**  
EDDIE HARRIS—Atlantic SD 1683
- PRESSURE SENSITIVE**  
RONNIE LAWS—Blue Note BN LA452 G  
(UA)
- JACO PASTORIUS**  
Epic PE 33949
- MAN-CHILD**  
HERBIE HANCOCK—Columbia PC 33812
- JOURNEY TO LOVE**  
STANLEY CLARKE—Nemperor NE 433  
(Atlantic)
- LIVE OBLIVION, VOL. II**  
BRIAN AUGER'S OBLIVION EXPRESS—  
RCA CPL2 1230
- KOLN**  
KEITH JARRETT—ECM 1064/65 (Polydor)
- IN THE LIGHT**  
KEITH JARRETT—ECM 1033/34 (Polydor)
- DON'T IT FEEL GOOD**  
RAMSEY LEWIS—Columbia PC 33800
- MOONSHADOWS**  
ALPHONSO JOHNSON—Epic PE 34118
- HAVE YOU EVER SEEN THE RAIN**  
STANLEY TURRENTINE—Fantasy F 9493
- LEE OSKAR**  
United Artists LA594 G
- MAGICAL SHEPHERD**  
MIROSLAV VITOUS—Warner Bros.  
BS 2925
- ANYTHING GOES**  
RON CARTER—Kudu KU 2551
- SURPRISES**  
HERBIE MANN—Atlantic SD 1682
- L.A. EXPRESS**  
Caribou PZ 33940 (CBS)
- SHAKTI WITH JOHN McLAUGHLIN**  
Columbia PC 34162
- HARD WORK**  
JOHN HANDY—ABC/Impulse ASD 9314

## New Releases from Connoisseur Society

By SPEIGHT JENKINS

■ NEW YORK — One of the most prestigious of the smaller U. S. labels is the Connoisseur Society. Based on the Upper West Side of New York City but with increasingly viable European contacts, the company has in the past won awards in *Record World's* annual critics' classical competition, most recently for Antonio Barbosa's playing of Beethoven's "Waldstein" Sonata.

A recent release spotlights the pianistic technique of Gyorgy Cziffra, a romantic pianist of the old school. In three records he is in the unusual position of being soloist with his son, Gyorgy Cziffra, Jr. as conductor. From Liszt comes the "Todtentanz" and "Hungarian Fantasia," with the younger Cziffra conducting the Orchestre de Paris. Grieg's familiar A Minor Concerto and his Symphonic Variations receive an interesting, unhackneyed performance by the two with the Budapest Symphony. The orchestra is not the most full-

bodied in the world, and Cziffra finds some surprisingly slow tempos but maintains interest throughout. He never lets the piece sound like a film score.

That the pianist and his son are bona fide romanticists of another era can be proved in the Rachmaninoff Piano Concerto No. 2 in C minor. This is one of those recordings that it might be good to have some insulin near at hand, but to this listener it works. A full-plumbed, relaxed, opaque reading that would be impossible for so many conductors and pianists, this recording finds a legitimate point of view in the Rachmaninoff concerto. From the RCA Rachmaninoff records, we know that the composer did not view his own concerto in this light, but that fails to make this approach impossible. With the piece one of the most familiar of all works for piano and orchestra, it is interesting to hear someone move as far as anyone could in

(Continued on page 73)

## CLASSICAL RETAIL REPORT

MAY 15, 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  
**BERLIOZ: HAROLD IN ITALY**—Davis—Philips  
**JOPLIN: TREEMONISHA**—Schuller—DG

### SAM GOODY/N.Y.

**BEETHOVEN: STRING QUARTETS**—Quarteto Italiano—Philips  
**BERLIOZ: HAROLD IN ITALY**—Davis—Philips  
**CHOPIN: PRELUDES**—Perahia—Columbia  
**GERSHWIN: PORGY AND BESS**—White, Mitchell, Maazel—London  
**FAURE: REQUIEM**—Ameling—Philips  
**LISZT: TRANSCENDENTAL ETUDES**—Berman—Columbia  
**ROSSINI: OVERTURES**—Abbado—DG  
**SCHOENBERG: CHAMBER SYMPHONY**—Radio Sinfonia—Philips  
**BEVERLY SILLS SINGS PLAISIR D'AMOUR**—Columbia  
**CLASSICAL BARBRA**—Streisand—Columbia

### RECORD & TAPE COLLECTORS/ BALTIMORE

**AMERICA SINGS—THE FOUNDING YEARS**—Gregg, Smith Singers—Vox  
**BACH: CANATAS, VOL. XIV**—Harnoncourt—Telefunken  
**BERLIOZ: HAROLD IN ITALY**—Davis—Philips  
**BERLIOZ: OVERTURES**—Previn—Angel  
**ELGAR: THE APOSTLES**—Boult—Connoisseur Society  
**FALLA: THREE CORNERED HAT**—Boulez—Columbia  
**GERSHWIN: PORGY AND BESS**—White, Mitchell, Maazel—London  
**JOPLIN: TREEMONISHA**—Schuller—DG  
**STRAUSS: ALSO SPRACH ZARATHUSTRA**—Solti—London  
**CHANSONS DER TROUVERES**—Early Music Quartet—Telefunken

### FRANKLIN MUSIC/ATLANTA

**BEETHOVEN: PIANO SONATAS**—Moravec—Connoisseur Society  
**BELLINI: I CAPULETI E I MONTECCHI**—Sills, Baker, Gedda, Patane—Angel

**BERLIOZ: SYMPHONIE FANTASTIQUE**—Solti—London  
**ELGAR: THE APOSTLES**—Boult—Connoisseur Society  
**ELGAR: ENIGMA VARIATIONS**—Barbarolli—Angel  
**EUGENE FODOR PLAYS TEN FAMOUS SELECTIONS**—RCA  
**GERSHWIN: PORGY AND BESS**—White, Mitchell, Maazel—London  
**HERRMANN: GREAT BRITISH FILM SCORES**—Herrmann—London  
**TCHAIKOVSKY: SYMPHONY NO. 4**—Bernstein—Columbia  
**FESTIVAL OF TRUMPETS**—Andre—Nonesuch

### TOWER RECORDS/SAN DIEGO

**BACH: DOUBLE CONCERTO**—Menuhin—Seraphim  
**BEETHOVEN: CELLO SONATAS**—Du Pre, Barenboim—Angel  
**BERLIOZ: HAROLD IN ITALY**—Davis—Philips  
**DUKAS: SYMPHONY IN C**—Weller—London  
**VIRTUOSO FLUTE**—Rampal—RCA  
**HANDEL: MESSIAH**—Leppard—RCA  
**JOPLIN: TREEMONISHA**—Schuller—DG  
**MAHLER: SYMPHONY NO. 2**—Mehta—London  
**MOZART: ARIAS**—Margaret Price—RCA  
**TELEMANN: VIOLA CONCERTOS**—Zukerman—Columbia

### VOGUE RECORDS & BOOKS/ LOS ANGELES

**BEETHOVEN: LATE PIANO SONATAS**—Schnabel—RCA  
**BELLINI: I CAPULETI E I MONTECCHI**—Sills, Baker, Gedda, Patane—Angel  
**FANTASIA (Film Score)**—Stokowski—Vista  
**GERSHWIN: PORGY AND BESS**—White, Mitchell, Maazel—London  
**GRETRY: ZEMIRE ET AZOR**—EMI (Import)  
**HAYDN: LA FEDELTA PREMIATA**—Dorati—Philips  
**JOPLIN: TREEMONISHA**—Schuller—DG  
**MOZART: THE MAGIC FLUTE**—(Bergman film score)—BBC  
**COMPUTER ORGAN: UNPLAYED BY HUMAN HANDS**—CRI  
**SCHUBERT: DIE ZWILLINGSBRUEDER**—EMI (Import)

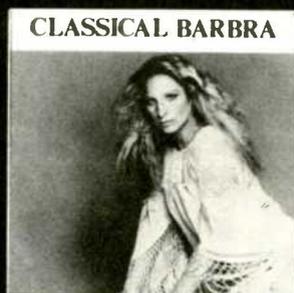
### TOWER RECORDS/ SAN FRANCISCO

**BELLINI: I CAPULETI E I MONTECCHI**—Sills, Baker, Gedda, Patane—Angel  
**BERLIOZ: HAROLD IN ITALY**—Davis—Philips  
**GERSHWIN: PORGY AND BESS**—White, Mitchell, Maazel—London  
**HAYDN: LA FEDELTA PREMIATA**—Dorati—Philips  
**MAHLER: SYMPHONY NO. 2**—Mehta—London  
**MOZART: MASS IN C MINOR**—Leppard—Seraphim  
**LEONTYNE PRICE AND PLACIDO DOMINGO SING OPERA DUETS**—RCA  
**RAVEL: CONCERTO FOR LEFT HAND, IN G**—Ciccolini, Martinon—Angel  
**SCOTTISH FOLK SONGS**—Baker—Angel  
**STRAUSS: ALSO SPRACH ZARATHUSTRA**—London

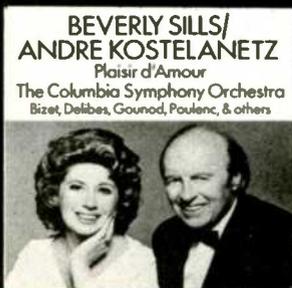
## CLASSICAL PICKS FROM COLUMBIA: THE "BEST" BEST SELLERS



M 33233



M 33452



M/MQ 33933



MG 33728



## Masser's Moment



Robert L. Gordy, executive vice president of Jobete Music, presents Michael Masser his gold record as producer-composer of Diana Ross' number one single "Theme From Mahogany (Do You Know Where You're Going To?)." David Combs, west coast director of ASCAP, presented Masser the award as composer, and Jay S. Lowy as publisher. Pictured from left are: Gordy, Masser, Combs and Lowy, vice president and general manager, Jobete Music Company, Inc.

## Australian Tour Begun by Como

■ NEW YORK — RCA recording artist Perry Como has launched a 14-concert tour of Australia. It is Como's first tour of Australia, and during the 16 days, he will make appearances in Sydney, Brisbane, Melbourne, Adelaide and Perth.

### Entourage

Traveling with the singer are his manager, Mickey Glass, his conductor, Nick Perito, and Frank Mancini, division vice president, artists relations, RCA Records. Local orchestras and choruses are being used for each concert.

## NARAS Meet Set

■ NEW YORK—National Trustees and Officers of the Recording Academy (NARAS) will meet here at the Americana Hotel for an important three-day session starting Friday, May 14.

## Gladys & Pips Re-Sign with Buddah

(Continued from page 4)

their own—and very soon."

"Of course," he emphasized, "This will in no way interfere with the work of Gladys Knight & The Pips together. It's simply meant to be another side added to their multi-faceted careers—a new challenge for them.

### Film

Gladys has just completed starring in a film titled "Pipe Dreams" which was partially filmed in Alaska. Gladys Knight & The Pips will perform the soundtrack of the film which will be released by Buddah Records.

The actual signing of this renewed agreement took place in London last week, where Gladys Knight & The Pips were visiting as part of their current European tour.

## Fam., Wainwright Renew Pub. Pact

■ NEW YORK—Arista recording artist Loudon Wainwright III has renewed his foreign publishing agreement with Famous Music, it was announced by Marvin Cane, president of the Famous Music Publishing Companies. The arrangement calls for Famous to publish Wainwright's songs throughout the world exclusive of the U.S. and Canada.

### Snowden

Wainwright's publishing interests include Snowden Music. Negotiations were handled by Milt Kramer for Loudon Wainwright III, and Sidney Herman, administrative vice president of Famous.

## Pythonmania Invades RW Offices

■ NEW YORK—Everyone who's spent as much as 10 minutes with any members of Monty Python has his or her own story to tell. Ours is, in part, the picture alongside this article. There was, of course, more.



It began with some simple noncommittal conversation on both sides; a view from the window that's 42 floors and a block and half from City Center, where the entire Monty Python troupe

took up residence for three weeks; continued with some mild-mannered horse racing, a flip through some recent releases and finally, the oft-heard "Visiting RW in New York recently were, from left . . . "Polaroid candid snapshot. How boring, commented Michael Palin and Terry Jones. "This would be much better if I took my clothes off," said the former, as he began unbuttoning his shirt. Jones quickly followed suit, so to speak, at which the members of RW promptly gave up keeping up with the Jones(es) (and Palin).

Covering their naughty bits, the two are pictured holding (a) a copy of the cover art for "Monty Python Live! At City Center," currently being released by Arista Records; and (b) a copy of a children's book Palin and Jones have co-authored, "Dr. Fegg's Nasty Book of Knowledge." They took both the album cover and book with them as they left 1700 Broadway, leaving only Howard Levitt behind to wait for the dry cleaner.

Ira Mayer

## Beach Boys Bonanza



KMET aired a six-hour Beach Boys special on May 1, highlighting the 15-year history of the Beach Boys and featuring exclusive interviews with Brian Wilson. Wilson is back in the studio producing the group's new album and single. Pictured, from left, are Mike Love, Carl Wilson, KMET's Thom O'Hair, Al Jardine and KMET music director Bob Coburn.

## CBS Promotes Allen

■ NEW YORK—Robert Allen has been appointed to the newly-created position of associate director, marketing administration and analysis. The announcement was made by Jack Craig, vice president and general manager marketing, CBS Records.

In his new capacity, Allen will be responsible for the reviewing and coordination of all marketing administration functions and preparation of special projects involving marketing analysis, personnel planning and facilities utilization. In addition, he will work closely with marketing finance in developing and controlling operating and capital budgets.



Robert Allen

## Villa Lobos Awards Planned in Brazil

■ A meeting of the Villa Lobos Awards Committee of the Brazilian recording industry will take place May 25 in San Paulo, Brazil to discuss the actual date of the recipients for the 2nd annual 1975 awards.

The system of giving the awards will be based on actual sales figures of the recording product.

Special awards will be given to producers, arrangers, radio stations, etc. by a committee of reviewers from newspapers and magazines of the entertainment industry.

## Dark Horse Names 3

(Continued from page 4)

manager.

Patti Wright has been named director of artist development. Wright will be responsible for artist relations & development, publicity and corporate public relations. She joins Dark Horse following a three year tenure as national publicity manager at Capitol Records.

Bob Cato has been retained as a consultant to Dark Horse Records. Cato will assist the label with special projects in the area of creative services, advertising and marketing.

Morgan, Wright and Cato will report directly to Denis O'Brien, George Harrison's manager.

## Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO — La SACM (Sociedad de Autores y Compositores de México), inaugurará en breve lo que será la primera academia de capacitación profesional para compositores é intérpretes, en las que se impartirán clases de guitarra, piano, violín, idomas y también cómo realizar sus propios guiones, esto en cuanto a los compositores. Por lo que respecta a los intérpretes, tendrán maestros de vocalización y una adecuada orientación para el desenvolvimiento en el escenario, así como también dicción é idiomas. Esta información, fué dada a conocer en un interesante diálogo que sostuvimos los integrantes de la UPEM (Unión de Periodistas de Espectáculos de México), con el maestro **Carlos Gómez Barrera**, actual Director General y columna vertebral de la SACM.

Como podemos darnos cuenta, la sociedad de autores de México no solo se preocupa de las actividades de los compositores, sino que ahora abarcará también la de los intérpretes, que en estos

detalles tan valiosos de su profesión, como son la dicción y el desenvolvimiento escénico, nunca se han tomado en cuenta, y como resultado tenemos que muchos de los cantantes que ostentan brillantes voces, difícilmente triunfan en un escenario y menos aún se pueden internacionalizar, por su falta de calidad en las tablas, limitándose ellos mismos su campo de acción.

Desde estas líneas, vayan mis felicitaciones a la SACM y en especial para el maestro **Carlos Gómez Barrera**, artífice de esta brillante iniciativa que será de una ayuda valiosa para todos los compositores é intérpretes de México . . . Masivo y contundente apoyo de Polydor para su artista **James Brown** durante su permanencia en México. Todas las actuaciones del hombre-espectáculo de color, fueron brillantes; con escenario totalmente lleno, un público que llegaba al éxtasis y terminaba bailando alegremente el ritmo que imponía **James Brown**

(Continued on page 68)

## DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ **Emilio Milián**, Gerente y Director de Noticias de la popular emisora floridana WQBA sufrió un atentado dinamitero perpetrado a través del encendido de su automóvil. Aun temiéndose por su vida les han sido amputadas ambas piernas, tiene graves lesiones en su brazo izquierdo y vientre. Nos unimos al dolor de la profesión radial de Estados Unidos y hacemos un llamamiento a las autoridades de este país para que presten atención a la debida protección a las personalidades de

radio y prensa. Ante un hecho de tal magnitud expresar nuestro inmenso dolor sería muy poco.

La amplia asistencia de las autoridades de Texas y en especial de El Paso, así como de la industria discográfica, representada por sus máximos ejecutivos, hizo un éxito de la reunión en contra de la reproducción ilegal de grabaciones, que están tan ampliamente distribuidas en todo Estados Unidos y sobre todo en Texas. Las acciones a tomar por las autoridades se harán notar, si Dios quiere, dentro de muy poco tiempo . . . Por otra parte, **Hollis H. Counts**, de 49 años y de Tallahassee, Florida, fué arrestado por la violación de leyes federales de propiedad intelectual y puesto en libertad posteriormente bajo previa fianza de 25,000 dólares. Los agentes de la policía federal arrestaron a **Counts** en su propio negocio de fabricación y distribución de discos y "tapes" y confiscaron más de 20,000 cartuchos (eight tracks) con un valor aproximado superior a los \$100,000. De ser condenado **Counts** recibirá una sentencia de un año de cárcel y mil dólares de multa.

**Marcos García** de Spanish World Records cerró su discoteca de la calle 14 de Nueva York y está abriendo local de ventas al por mayor en el 666 de la 10th Avenida . . . **Conrado González**, distribuidor de Musart en el área neoyorkina, tomó la distribución de Gas en un 50% en Estados Unidos . . . **Cepero** de Casino Records tomó las distribuciones de Borinquen y Kubaney, ante el descalabro económico de sus anteriores distribuidores . . . **West Side Records** planea mudarse para el área de New Jersey . . . **Discolando Records** se trasladará en Nueva York para los locales que ocupara la empresa **Parnaso Records** y ocupará sus actuales facilidades la empresa formada por **Conrado González** para la distribución de Gas . . . Se rumora que **Zafiro** de España abrirá su propia fabricación y distribución en Estados Unidos con base en Nueva York . . . **Rodolfo Aicardi**, más conocido por **Rodolfo**, volvió a firmar contrato como artista exclusivo con el sello Fuentes de Colombia . . . **Nelson Ned** sigue en plena recuperación de las operaciones a que fué sometido en Miami . . . **Fabian Ross**, talentoso productor argentino se radicará por tiempo indefinido en Estados Unidos . . . **Orlando Bru** de **Discolando Records** firmó el catalogo Music Hall de Argentina para Estados Unidos, así como la producción Fonodiscos de Venezuela del **Grupo V** . . . **Roberto Mendizabal** firmó a favor de Fono Industrias de Centroamérica para ese territorio y Panamá las grabaciones Audio Latino de **Los Sobrinos del Juez**, incluyendo sus actuales éxitos "Without Your Tender Love" (Vuelve Conmigo Amor) y "Glorioso San Antonio" . . . Firmó **Tite Curet Alonso**, en presencia de su abogado **Carlos Ramirez**, con la BMI, representada por **Elizabeth Granville**. **Curet** es uno de los más exitosos compositores puertorriqueños del momento . . . Actuando esta semana **Ray Barretto** en el U.C. Berkeley Greek Theater de Berkeley, California y en el Los Angeles Convention Center de Los Angeles, California . . . Después de su actuaciones en Miami, ha aumentado notablemente la popularidad de **Juan Bau** en esta zona. **Betty Pino**, programadora de WCMQ y FM92, empresas radiales que actuaron como anfitrionas de Juan, ofreció un cocktail party en su honor, al cual asistimos . . . Consumió un fuego varias de las instalaciones discográficas y relacionadas con el negocio, en el área del disco de Puerto Rico. Los negocios que recibieron daños de consideración en la Calle Cerra lo fueron **Mayaguez Records**, **Aponte One**

(Continued on page 69)



## CHEO FELICIANO IS— Exciting, Dynamic, Sensual



(VAYA JMV48)

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Salsa's Top Male Vocalist

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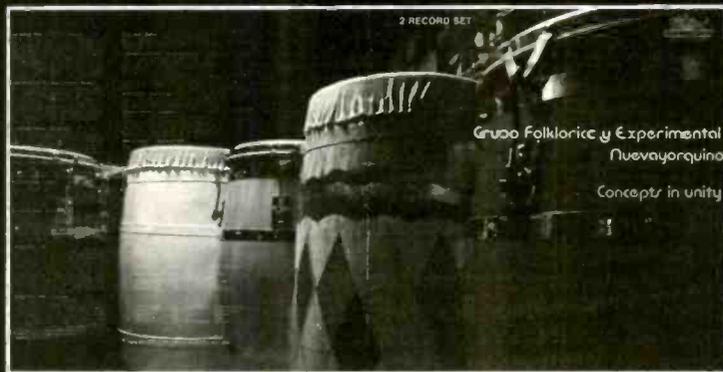
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#### SALSA SINGLES!

- "GUAGUANCO PA'L QUE SABE", PACHECO, FANIA 755
- "DESAFIO/CHALLENGE", FANIA ALL-STARS, FANIA 764
- "NO ME IMPORTA", MONGO & JUSTO, VAYA, V-5099
- "LO QUE ESTOY VIVIENDO", ISMAEL QUINTANA, VAYA V-5098
- "SONAREMOS EL TAMBO", TIPICA '73, INCA 6095
- "MI DESENGANO", ROBERTO ROENA, INT'L, 8021
- "BONITA", ERNIE AUGUSTO, VAYA V-5103
- "SALSA", LOUIE RAMIREZ, COTIQUE, C-275



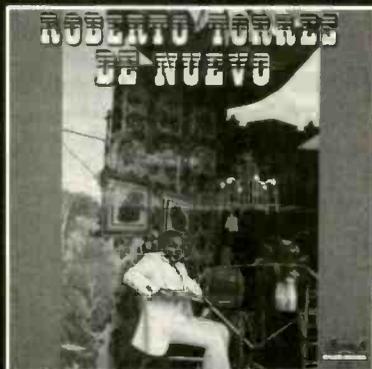
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## GRUPO FOLKLORICO Y EXPERIMENTAL:

The purest, heaviest, Salsa ever. "If 'Concepts in Unity' does not win best album of the year in the Music Awards, I will demand a recount!" *Nightfall Magazine*

SAL 2-400; 8-Track S8T 2-400



## ROBERTO TORRES:

"El Caminante" is back with another great new album.

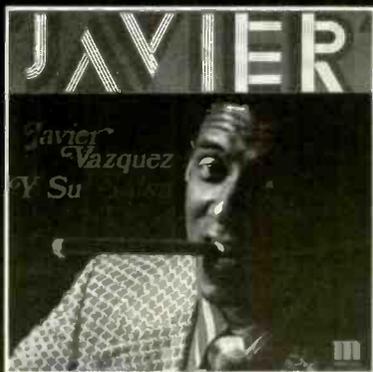
SAL 4107; S8T 4107



## CHOCOLATE:

Acclaimed "Trumpet Player of the Year" by Latin NY with his biggest hit album ever.

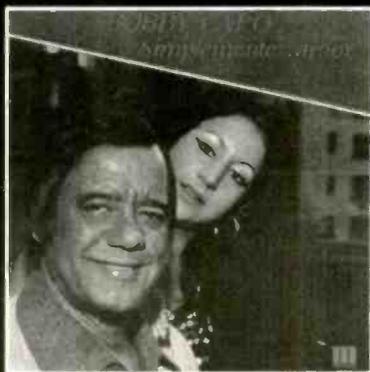
SAL 4108; S8T 4108



## JAVIER VAZQUEZ:

Mr. Hitmaker and master Salsa composer/arranger.

XMS 139; XM8 139



## BOBBY CAPO:

Puerto Rico's greatest singer/composer, with his two big hits:

*Fue Mas Leal and Riete.*  
XMS 137; XM8 137



## RAUL MARRERO:

His latest hit album is on top of the charts everywhere and contains his two major top singles, *Iris Chacon* and *Que Lo Sepa Quien Lo Sepa.*

MSS 135; XMS 135

# LATIN AMERICAN HIT PARADE

## Singles

### New York (Salsa)

By JOE GAINES

1. **AMOR PA QUE**  
CONJUNTO CANDELA—Combo
2. **SERENATA JIBARA**  
CORPORACION LATINA—Lamp
3. **JULIA LEE**  
WILLIE COLON/MON RIVERA—Vaya
4. **OYELO QUE TE CONVIENE**  
EDDIE PALMIERI—Coco
5. **NO ME REGANES**  
TIPICA NOVEL—T.R.
6. **GUAGUANCO PA'L QUE SABE**  
PACHECO—Fania
7. **SONAREMOS EL HAMBO**  
TIPICA 73—Inca
8. **CANTA**  
CHEO FELICIANO—Vaya
9. **BRAZIL 2000**  
REY ROIG—Salsoul
10. **SENTIMIENTO**  
PETE CONDE—Fania

### Miami

By MARIO RUIZ

1. **ME ESTA GUSTANDO**  
EDNITA NAZARIO
2. **YO QUIERO UN DIA**  
WILKINS
3. **SI YO PUDIERA SER**  
JOSE VELEZ
4. **QUE LO SEPA QUIEN LO SEPA**  
RAUL MARRERO
5. **YO QUISIERA**  
HUGO HENRIQUE
6. **TU BOQUITA**  
IRIS CHACON
7. **MAS NADIE QUE TU**  
CONJUNTO UNIVERSAL
8. **ESO ES IMPOSIBLE**  
MARCO ANTONIO MUNIZ
9. **YO SE MUY BIEN QUE ME QUIERES**  
YOLANDITA MONGE
10. **DEJENME IRME PA'L BOHIO**  
LAREDO

### Spain

By FERNANDO MORENO

1. **FLY ROBIN FLY**  
SILVER CONNECTION—Belter
2. **SABADO POR LA TARDE**  
CLAUDIO BAGLIONI—RCA
3. **HAY QUE LAVALO**  
LA CHARANGA DEL TIO HONORIO—CBS
4. **HURRICANE**  
BOB DYLAN—CBS
5. **BOHEMIAN RHAPSODY**  
QUEEN—EMI
6. **AMORE GRANDE, AMORE LIBERO**  
IL GUARDIANE DIL FARO—RCA
7. **PARA QUE NO ME OLVIDES**  
LORENZO SANTAMARIA—EMI
8. **BYE BYE FRAULIEN**  
MICKY—Ariola
9. **JAMAS**  
CAMILO SESTO—Ariola
10. **HOY TENGO GANAS DE TI**  
MIGUEL GALLARDO—EMI

### Mexico

By VILO ARIAS SILVA

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

## Albums

### Mexico

By VILO ARIAS SILVA

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

### Spain

By FERNANDO MORENO

1. **DESIRE**  
BOB DYLAN—CBS
2. **A NIGHT AT THE OPERA**  
QUEEN—EMI
3. **BARCELONA, GENER DE 1976**  
LUIS LLACH—Movieplay
4. **JESUCRUSTO SUPERSTAR**  
VERSION TEATRAL ESPANOL—Ariola
5. **FLY, ROBIN, FLY**  
SILVER CONNECTION—Belter
6. **WISH YOU WERE HERE**  
PINK FLOYD—EMI
7. **TOMMY**  
BANDA ORIGINAL PELICULA—Polydor
8. **LA NARANJA MECANIA**  
BANDA ORIGINAL PELICULA—Hispavox
9. **AMOR LIBRE**  
CAMILO SESTO—Ariola
10. **EL AMOR**  
JULIO IGLESIAS—Columbia

## Record World en España

By FERNANDO MORENO

■ La primavera yo creo que es bonita en todos los sitios pero si este es París, pues . . . mejor que mejor. La cita la teníamos en ese santuario de la música llamado **Olympia** con dos artistas de la talla de **Julio Iglesias** y **Betty Missiego**. Del primero que podemos decir no no haya quien lo ha expresado en todos los rincones del mundo, su friunfo fué de clamor, de los que marcan una fecha, pero, de **Betty Missiego** podemos hablar quizás un poquito más toda vez que este es su primer gran éxito internacional si exceptuamos los de su tierra de nacimiento, Perú, donde es una figura en toda la extensión de la palabra. **Betty Missiego**, la primera peruana que pisa el **Olympia**, fué la invitada al "Show de Julio" y para ella los primeros piropos.

Acompañada de tres guitarras, charango, quena y dos cajones, dió todo un concierto de música folklórica peruana en la dimensión que solo esta artista es capaz de hacer actualmente. Desde la "Pampa y la Puna" pasando por los vales—que maravilla ese de "Pobre voz" de **Chabuca Granda**—hasta llegar a esa marinera, eterno coqueteo de la mujer limeña, todo era un sueño. La armonía, su dominio del escenario, los matices de la voz, su pelo, sus manos, ¡Oh esas manos que que parecen que hablan! y ese saludo sencillo pero a la vez regio con sus salidas a requerimiento del público, todo fué perfecto, tan perfecto que bastan dos comentarios para definir lo que vimos acompañados de todo el Cuerpo Diplomático acreditado en París de la tierra de los Incas, digo dos comentarios que no son míos precisamente sino de personas del mismo **Olympia**; uno, que no se podía decir qué era lo mejor de **Betty Missiego** puesto que ella

era un todo; el segundo, que había sido esta una de las pocas veces que habían visto que una cantante que llega por primera vez al **Olympia** saludaba seis veces. La porcelana se tornó en cóndor cantando "Huainos," magnolia en los Valses y ébano en el "Payandé y el "Landó," pero esta mujer que huye del éxito, no puede rehuirlo por que lo lleva dentro como su saber estar, como sus palabras, sus gestos, su sencillez en suma que es a la vez poderío y grandeza. Por todo esto, España, Perú, y sus admiradores, estamos de anhorabuena, llegar a París es muy difícil, pero triunfar en París es más difícil aún.

**Julio Iglesias** después de su triunfo con la canción "Manuela" en el mercado francés tenía ante sí una papeleta muy difícil que él supo cambiarla por aplausos y bravos, nunca he visto un triunfo más claro ni más rotundo que el de **Julio Iglesias** en años. El Teatro se le rindió por que **Julio** es desde hace mucho tiempo un artista internacional. Lo ha demostrado en uno de los sitios más duros que existen, el **Olympia** de París. El acompañamiento tanto de **Betty Missiego** como de **Julio Iglesias** perfecto, las atenciones de **Discos Columbia** estupenda, en fin no se puede pedir más, en la cena de la última noche, ya que actuaban tres días, nos enteramos que tienen que volver para el mes de junio y nada más y nada menos que por quince días. No nos causó sorpresa, después de lo visto tenía que suceder.

**Maria Dolores Pradera** se presentó como todos los años en un teatro de Madrid con sus recitales anuales, el éxito fué el esperado . . . la canción "Adiós" puede ser el despegue internacional de **Tony Landa** (Hispanovox), se lo merece  
(Continued on page 70)

## En Mexico (Continued from page 66)

. . . **Los Solitarios** (Peerless), iniciaron por Estados Unidos su acosumbrada gira anual, llevando esta vez entre sus éxitos, su más reciente grabación "Mi última carta" . . . **Mario R. Kaminsky**, Presidente de Microfón de Argentina, estuvo de visita, concretándose el apoyo y lanzamiento de notables cantantes y conjuntos que pertenecen a su elenco artístico, entre los que se cuentan **Gina María Nidalgo**, **Aldo Monges**, y **Los Fronterizos**, representados por Gamma.

**Hugo del Carril**, digno representante del tango argentino, ejemplar profesional y caballeroso hombre de mundo, exteriorizó su deseo de radicar definitivamente en México; por lo que, muy pronto tendremos a este extraordinario artista con toda su familia entre nosotros. Y desde ya, me anticipo a visumbrarle una nueva etapa de éxitos artísticos, por que la imagen de **Hugo del Carril** se ha mantenido siempre en primer plano, y la prueba está, que en México sus películas siguen teniendo gran éxito, siendo programadas semanalmente en las pantallas de televisión . . . Musart despliega gigantesca promoción con el fin de colocar un nuevo hit

de **Camilo Sesto**; se trata del tema "Jamás," el cual comienza a introducirse entre el gusto de las masas populares.

### Los Baby's

¡Que manera de sostenerse **Los Baby's** (Peerless) con su "Como un duende!" El éxito que es a nivel nacional, mantiene fuerte difusión y las ventas son elevadísimas . . . **Estela Nuñez** (RCA) se comienza a identificar plenamente con "Nuestro amor es lo más bello del mundo," por lo que puede incrementar un hit más, a su larga cosecha de éxitos . . . A pesar de tener poco tiempo en el mercado, **Los Bukis** (Melody) dan la gran sorpresa con "Falso amor."

**Cisne RAFF** manejando extraordinariamente bien a **Silvia y Gilberto**, quienes se han convertido en el dueto mixto de mayor proyección con su interpretación "Como me duele." Y cuando el número está en pleno auge, acaba de aparecer su primer élepe, conteniendo además del hit, temas como "Ya no estarás," "Lucero Solitario," "Los Cinco hermanos," "La Ruleta del amor" y el viejo tema de **Lito Bayardo** y **Juan Lorenzo** "Mama vieja," que en las voces de **Silvia y Gilberto**, resulta sensacional.

## Nuestro Rincon (Continued from page 66)

Stop, Nelson Velazquez y las oficinas del arreglista Mandy Vizoso. ¡Lo lamentamos! . . . Firmó **Luis Vidal Zapater**, Director General de Hispavox a la famosa cantante **Elder Barber** como artista exclusiva de la empresa discográfica española.

Latin N.Y. Magazine celebrará su "Segunda entrega Anual de Trofeos" en Mayo 16, en el Beacon Theatre de Nueva York . . . La canción "El Preso" de éxito espectacular en Colombia suscita gran controversia autoral, ya que aunque el número aparece en rúbrica de **Alvaro Velasquez**, tres ex-presidarios se sitúan publicamente, a través de la prensa, como autores del tema. Hasta ahora no ha cristalizado ningún tipo de demanda . . . Según me comunica telefónicamente el autor de un tema en extremo exitoso en el mundo latino, al reclamar sus derechos autorales, la impresión que se le da es que la editora mexicana no envía sus derechos al Brasil porque la editora brasileña no le paga tampoco sus derechos en las obras mexicanas dadas en sub-edición a la editora brasileña. ¿Pero qué es esto?. De todas maneras, el autor brasileño padre de una connotada figura discográfica brasileña, con un muy alto cargo ejecutivo, me promete visita en Miami con todos sus papeles e informaciones. Nada, definitivamente, los hombres parece que de verdad tienen que llorar cuando escriben sus canciones . . . ¡Y ahora . . . Hasta la próxima!

The meeting between State authorities, El Paso City officials and members of the Latin record industry was an absolute success two weeks ago. Bootleggers and pirates are going to run into heavy problems if they do not stop their practices in the area . . . On the other hand, Hollis H. Counts, 49 years old, was apprehended by members of the FBI in violation of the Intellectual and Copyright Law after finding over 20,000 bootlegged eight track tapes in his own business, engaged in the manufacturing and distribution of tapes. He placed a bond of \$25,000 and went free till his case is presented in court, facing a \$1000 fine and one year in jail.

**Marcos García** is opening his wholesale operation at 666 10th Avenue in New York. It seems that he is no longer available at his 14th St. record shop . . . **Conrado Gonzalez**, distributor of Musart in New York, acquired the rights (50 percent) to distribute the Gas product from Mexico in the States . . . **Cepero** from Casino Records will act as distributor for the Borinquen and Kubaney labels in New York after their previous distributor ran into deep financial problems . . . Rumors are flying that West Side Records will move their quarters to New Jersey . . . Discolando Records will move their facilities to the previous one in which Parnaso Records was located in New York. On the other hand, **Conrado Gonzalez** will open his warehouses and offices for Gas where Discolando is at the present time . . . I heard that **Zafiro** from Spain is opening manufacturing and distributional facilities in New York, from where they will cover the States . . . **Rodolfo Aicardi**, famous singer from Colombia known as **Rodolfo**, re-linked with **Fuentes** . . . **Nelson Ned** is doing well after eye surgery in Miami . . . **Fabian Ross**, top Argentinean producer, will establish his residence in New York . . . **Orlando Bru** from Discolando Records signed with Music Hall, Argentina, in order to press and distribute their whole Argentinean catalogue in the States. Orlando also signed with Fonodiscos, Venezuela in order to release recordings by **Grupo V** in the U.S. . . . **Roberto Mendizabal**, representing Fono Industrias de Centroamérica, signed with Audio Latino Recording Co., Inc. an agreement in order that his company could release recordings by **The Judge's Nephews** in Central America and Panama. The Judge's Nephews are a smash in Latin America and Spain via "Without Your Tender Love" and "Glorious San Antonio" . . . **Tite Curet Alonso**, one of the top and most commercial composers from Puerto Rico at the moment, signed with BMI. Present at the signing were **Elizabeth Granville**, Curet Alonso and his lawyer, **Carlos Ramirez** . . . **Ray Barretto** is performing this week at U.C. Berkeley Greek Theater in Berkeley, Cal., and at the Los Angeles Convention Center in Los Angeles . . . After his successful performances in Miami, sponsored by WCMQ and FM92 radio stations, **Juan Bau** is very popular in the area. **Betty Pino**, music director for both radio stations, offered a cocktail party honoring Juan in which I enjoyed their company . . . Several businesses and offices related to the Puerto Rican record industry were damaged by a fire in Calle Cerra. Some of the ones involved in this with heavy losses were Aponte One Stop, Mayaguez Records, **Nelson Velazquez** and the offices of arranger **Mandy Vizoso**. We deeply regret it! . . . **Luis Vidal Zapater**, general director of Discos Hispavox, Spain, signed famous singer **Elder Barber** to an exclusive recording artist contract. Congratulations!

Latin N.Y. Magazine will offer their "Second Annual Latin N.Y. Music Awards" at The Beacon Theatre on Sunday, May 16, 1976. They held a press conference and pre-awards celebration at The Schenley,



# LATIN AMERICAN ALBUM PICKS

## TIPICA '73 RUMBA CALIENTE



## RUMBA CALIENTE

TIPICA '73—Inca JMIS 1051

Con Tito Allen y nuevos ingredientes a su favor, la Tipica 73 supera su sonido y fuerza. Entre otros temas cargados de vitalidad se cuentan "Rumba Caliente" (A. Dulfo), "Guajira Tipica" (S. Bravo), "Pare Cochero" (M. Guerra) y "Los Sitios Lllaman" (A. Sanchez). Producida por Louie Ramirez.

■ With Tito Allen and new ingredients in their favor, Tipica 73 is coming out with an even more brilliant and energetic sound. Superb mixing! "Gandinga" (R. Planas), "Guaguancó de los Violentos" (L. Ramirez), "Sonaremos el Tambó" (H. de la Lastra), others. Produced by Louie Ramirez.



## ALEJANDRA

Musart 1683

Se lanza Alejandra al mercado internacional con un hermoso repertorio encabezado por "Si te Vas" (M. Panas-K. Munro-I. Dessea-Rosaldo). Después le siguen con hermosos arreglos de Jean Poll, Chucho Ferrer y Lazaro Muñiz, "Volveras-Volveré" (Vecchioni-Pareti-Ver-mar-Okamura), "Lágrimas Tristes" (J. Gabriel) y otras.

■ Alejandra could easily make it in the international market with this package, arranged by Jean Poll, Chucho Ferrer and Lazaro Muñiz. "Viviré pensando en tí" (King Clave), "Quiero que vengas" (I. Ramirez), "Amor Secreto" (Fain-Webster).



## QUE VAS A HACER SIN MI

SOPHY—Velvet LPV 1506

Sophy de Puerto Rico se luce con orquesta bajo la dirección de Eduardo Cabrera. Excelentes arreglos y repertorio. "Que vas a hacer sin Mí" (L. de la Colina), "Solamente una Vez" (A. Lara), "Que he de hacer para Olvidarte" (M. Otero) y "Hoy es costumbre nuestro amor" (V. Daniel).

■ Sophy from Puerto Rico is at her best in this package, under the direction of Eduardo Cabrero. Excellent musical arrangements. "Quiero verte a mi lado" (Benito di Paula), "Es un problema" (Renard-Mallory-Wilkins) and "Si hubiera sido ayer en vez de hoy" (L. Rey).



## TE FELICITO

GUALBERTO CASTRO—Caytronics CYS 1457

Con "La Felicidad," primer lugar en el Festival OTI 75 encabezando esta grabación, Gualberto Castro de Mexico luce sus excelentes habilidades vocales. "Te Felicito" (P. Chanona), "Tiempo" (Fuentes-Leduc), "Cuando Seamos Viejos" (S. Denis) y "Si supieras cuanto te quiero" (A. Castro). Gran producción!

■ Included is "La Felicidad," winner of the Festival OTI 75. Gualberto Castro is undoubtedly a very talented singer. Here he proves it! "Rie" (A. Lopez Alonso), "Esa Mujer y yo" (M. Arturo-F. Gil) and "Fuego por Favor" (Cantoral).

888 Seventh Avenue, 37th floor, on May 5, 1976, from 6-8 p.m. . . . The smash Colombian hit "el Preso" (The Convict), signed by **Alvaro Velasquez**, is causing a lot of controversy since three ex-convicts are claiming the song as their own creation through the press . . . The author of one of the top smash hits of last year in all Latin America and Spain informed me that he is having big problems in obtaining his royalties. It seems that even though it was a smash hit in Mexico, the Mexican publisher claims that they cannot send any royalties to Brazil, where the song originated, because the publisher in Brazil is lacking payments on all sub-edited songs in that area granted by the Mexican publisher. Anyway, the composer, father of a top Brazilian executive in our industry promises to visit our offices in Miami to clarify the matter with proper documentation and information.

## Dialogue (Continued from page 24)

**RW:** Currently, you're reactivating the Verve catalogue.

**Steinberg:** Our plans are to issue 24 lps out of Polydor in 1976. Bob Hurwitz, who is the man who guides our ECM product in the United States, is making the decisions about selections to be released and at what rate. We are very enthused about the reissues.

**RW:** There have been television packages on some of your country and MOR artists. Do you farm those out?

**Steinberg:** You must be talking about the TV packages that were done through another company in the group, Poly Music. I'm not really sufficiently familiar with what they have done.

**RW:** Do you see Polydor or Mercury developing its own TV merchandising?

**Steinberg:** It's possible. In the meantime there are experts in the marketplace who have done incredible jobs for us. For example on the Phonogram Mercury side, Candlelight Music took our Platters package of ten lps and discovered a massive market. It is hard to believe the size of the market that they located. And right now they are working on a Patti Page package which looks even bigger. So yes, we're interested in continuing to work with the people who have effective ideas in terms of utilizing the catalogues in both of our operating companies. In the meantime we're investigating the possibility of entering the market as well.

**RW:** How do you feel about NARM and that kind of industry-wide convention?

**Steinberg:** For me, and if I listen to my staff as well, the great value of NARM is the fact that it gives us a forum, mostly in informal areas, to sit and talk with people with whom we don't have a great deal of contact throughout the year. The seminars—they have some value and some interest. There's a certain amount of window dressing in the seminars and the speeches. The real values are when we sit person to person, or we arrange our special meetings with various people who attend and we really talk out the problems of the industry. There are many areas of discussion in the marketing portion of our business, for example, which cannot be discussed in open forum. We would be at a great loss to create this kind of forum, if NARM didn't take the initiative to create it. On the other hand, the industry could do with fewer of its various conventions. It would be nice if some day all the people who ran the conventions, came together to find out where the real meaning of each of the conventions happens to be, and also dealt somehow with their redundancy. ☺

## En Espana (Continued from page 68)

... Isabel Paton ficha por Discos Columbia, S.A., y sale al mercado con una canción que puede ser éxito. Buen fichaje de esta discográfica ya que Isabel tiene todos los aditamentos para triunfar... ¿tendremos "bombazo" con Junior (RCA)?, su canción "Si no te amase" es una de las más radiadas actualmente... **Richard Cocciante** ficha por RCA, como así mismo **Pepe da Rosa** renueva su contrato con dicha casa... Pues, si señor, los programas de TVE "La hora de Raffaella Carra," son de lo mejor que se ha hecho por el momento y como así hay que decirlo!

¿Qué gran compositor es **Manuel Alejandro!**, dos canciones suyas acaban de aparecer en el mercado "Hablame del mar marinerero" cantada por **Marisol** (Zafiro) y "A que no te vés" de la película "La Querida" cantada por **Rocio Jurado** (RCA)... Sale al mercado de la mano de Hispavox la canción de **Tomás Fundora** "Without Your Tender Love" (versión en inglés) "Vuelve conmigo amor" con **Los Sobrinos del Juez**, que anuncian para pronto su próxima venida a España. **Carlos**, te esperamos... Se presentó en



Julio Iglesias, Betty Missiego y Fernando Moreno

Madrid **Manolo Otero** con su nuevo single "Bella mujer" (EMI).

Esta semana número uno en "los 40 Principales" el tema "Júrame" cantado por **Juan Camacho** (CBS)... Single de **Daniel Velázquez** (Polydor) con "Palabras solo palabras"... Que buen disco y que bien cantado el de **Pedro Ruíz Blas** (Polydor) "Quisiera ser"... **Maria Jose Prendes** (CBS) con "Adiós amor"... **Isabel Pantoja** (Columbia) con "Embrujá por tu querer"... LP de **Toquinho** y **Vinicius de Moraes** (Zafiro)... y lps, de **Queen** "A Night At The Opera," **Grand Funk**, doble álbum grabado en directo y **Ringo Starr** "Blast From Your Past," todos de EMI-Odeón.

## Marshall Tucker Gold



The Marshall Tucker Band was presented their RIAA gold album awards for their third Capricorn album "Where We All Belong" on location at the Paramount Ranch where the group was filming an action-packed western movie for the promotion of their May 28 release "Long Hard Ride." Since the presentation, their 4th Capricorn album "Searchin' For A Rainbow" has also reached RIAA gold status. Shown from left are Jerry Eubanks, Tommy Caldwell, Paul Riddle, Toy Caldwell, George McCorkle and Doug Gray.

## The Coast (Continued from page 18)

double-decked hamburgers on Sunday mornings. Personally, we prefer the scrambled eggs and sausage... Looking ahead, the last week in May will bring a new **Billy Joe Shaver** lp, "When I Get My Wings," produced by **Bob Johnston**. Invited players included the **Allmans'** own **Richard Betts** and **Chuck Leavell**, along with **Bonnie Bramlett** and **Charlie Daniels**... Charlie, we understand, has been sent a bill for ten thousand dollars by **Stan Kenton's** personal manager, **Scott A. Cameron**. Upset that both Kenton and drummer **Buddy Rich** "slam" country music, Daniels—quoted in a Downbeat article (with expletives deleted)—bet Kenton and Rich that ten G's that neither could "cut one decent country record." In response, Cameron sent Charlie a copy of a 1962 Kenton/**Tex Ritter** Capitol album, along with the bill. "Let's see," said Cameron, paraphrasing Daniels' statement, "if his money is as good as his reputation as a musician and as a human being." The Coast will fill you in on round two, when and if there is one.

**SPEAKING OF FIGHTS:** No less than three recently released albums feature boxing motifs on their covers. They are **Coke Escovedo's** "Comin' At Ya," **Russ Ballard's** "Winning" and **Boxer's** appropriately titled "Below The Belt"... The nationally syndicated "Innerview" radio show, hosted by **KMET-FM's** own **Jim Ladd**, will present a two-part segment featuring **Roger Daltrey**, the first two weeks in June.

**REINFORCEMENTS:** **Steve Love** will be joining the **New Riders of the Purple Sage** on their May and June dates. Love, who formerly was a bassist for **Roger McGuinn**, will be replacing **Skip Battin**... **Pneumonia** got the best of **Brass Construction** pianist **Randy Muller**, so friend **Mark Radice** is replacing him on the current tour. Radice will have his own album, on UA, in the near future... Also forthcoming is a Burns Media recorded interview with **Lee Oskar**. The magazine-type record will be distributed to some 800 program directors and other industry heavies... **Mark Yandle**, whom you might remember from the press-pleasing **Marquis DeSade** band, announces that he's got a new "theatrical hard rock band with progressive overtones," called **Excalibur**. By the time you read this, they'll be cutting their first masters... Still waiting for their lucky break are twelve amateur singer-songwriters who will compete at the Santa Monica Music Festival, hosted by **Peter Yarrow**. The festival is designed to foster "music that comes from the heart," with selections chosen for sincerity, as well as artistic value... While on the subject of performances, look out this fall for a **Persona** razor blades commercial spot-lighting record czar **Phil Walden**. We can see it now: Razor in hand, he looks directly into the camera and says "I've been in some close scrapes with the Allman Bros. Band, but—" Also, what does Phil mean by saying "The Eagles don't say 'ain't' the way the Marshall Tucker Band says 'ain't' "? Perhaps **Irving Azoff** could explain.

**FARGO AS CARGO:** Last Saturday's taping schedule was so tight for **Donna Fargo** that she had to travel by helicopter from the **Mac Davis Show** at NBC to her Magic Mountain appearance, which followed immediately... This column hears from a very close source that a young composer, **Jeff Stern**, son of agent **Charles Stern**, has been named musical director of "The Proteins," a new TV show being developed by **Buddy Bregman** for 20th Century Fox. Bregman offered Stern the job after hearing Jeff's compositions in a rock version of "A Midsummer Night's Dream," directed by **Suzi Dietz** (wife of RW's **Lenny Beer**) for the Harvard School.

## Disco File (Continued from page 34)

now is ending up in private homes with people who enjoy playing DJ for themselves and their friends, and these living room spinners can be expected to snap up special 12-inch pressings—whether for quality, novelty or status—especially if the material is commercially unavailable in any other form. "Ten Percent" is the perfect choice for this breakthrough move: it's a strong record already receiving saturation disco play only weeks after its release; it has great radio-crossover potential; and much of its success is due to its length—the sort of non-stop drive that could never be duplicated on a standard 45. Other companies already active in the promotional disco disc field will surely be watching Salsoul's experimental move very closely. If it works, this could be the start of something big.

This could also be start of a much-needed standardization of disco pressings, promotional or commercial. Of the 12 special 12-inch discs I received this past week, six were pressed at 45 rpm, six at 33—a neat split down the middle with two of those records unmarked as to speed. As any DJ can tell you, this situation can be pretty aggravating in a dimly-lit booth when there are only seconds left before the blend-in and you're still poring over tiny label copy trying to figure out what speed *this* one's at. The Salsoul Disco records are at 45 rpm, the preferred speed according to most DJs. If other companies follow Salsoul's marketing move, a standard disco-disc speed will have to be set for the consumer. Why can't one be established now for DJs?

Two of the new promotional 12-inch pressings that might make excellent commercial entries are "Heaven Must Be Missing An Angel" by **Tavares** (Capitol) and Scepter/Wand's back-to-back remixes of "Nice & Slow" by **Jesse Green** and "I Get Lifted" by **Sweet Music**. The Tavares record is their first away from **Lambert & Potter** and their producer here, **Freddie Perren**, a Motown veteran whose most recent success has been with the **Miracles'** "City of Angels" album, makes the very best of the group, easily recapturing the peak they reached with "It Only Takes a Minute." The sound is exceptionally sharp, bright and happy from the very beginning and, at 6:32, it just gets better and better. Standard singles will be out in a two-part format but Capitol has pressed its first 12-inch records for DJs with the full length mono on one side, stereo on the other. Both "Nice & Slow" and "I Get Lifted" have been previously released as singles with vocal/instrumental formats and their re-mixes emphasize the instrumental elements, framing the vocals and highlighting them but making more of the breaks than the words. Both new versions are terrific—"Nice & Slow" is now 5:45, "I Get Lifted," 6:10—but it's "Lifted" that is most improved and so transformed that it should enjoy a whole new life after this release (due out this week).

Other 12-inch DJ pressings of more than passing interest: "Black Sun 1999" by **Barry Gray** mixed up to 5:34 (RCA); **Michel Polnareff's** "Lipstick" instrumental at 4:58 (Atlantic); the **Pretty Maid Company's** "Pretty Maid" and "Hey Hey Big John" back-to-back on "An Ariola America Disco Production;" the **Biddu Orchestra's** "Rainforest" in its full 4:40 version (Epic); the **First Choice's** "Theme"/"Ain't He Bad" and "Are You Ready for Me?" the same lengths as on the album but in a wide-groove pressing now (Warner Bros.); and **Patrice Rushen's** "Kickin' Back" (7:32) and "What's the Story" (5:15) (Prestige), the latter a **Rufus** sound-alike chosen this week by **Walter Gibbons** for his top 10 at **Galaxy 21**.

**FEEDBACK:** Gibbons also listed—as did **Bacho Mangual** from **Brooklyn's Revelation II**—a wonderfully atmospheric, wild cut called "New York City" from the recent **Miroslav Vitous** album on **Warner Brothers**, "Magical Shepherd." "NYC" is an almost 10 minute synthesizer symphony full of eerie effects and chanted vocals; featured musicians: **Herbie Hancock**, **Airto Moreira**, **James Gadson**. Weird and fascinating and highly recommended for freaks . . . Shaping up as a favorite cut on the new **Bohannon** album: "Party People."

**ALBUMS (LEFT FIELD DEPT.):** When your crowd is ready for anything, try the album version of **Wings'** "Silly Love Songs" (untimed on the label, but about 5:30) which reminds me how much I once liked **Paul McCartney** and proves he still has his moments. Especially attractive: the beautiful overlapping chant passage near the end and the sly message, "Some people want to fill the world with silly love songs/And what's wrong with that?" . . . And in an entirely different vein, there's a hilarious new album called "Blow Fly Disco" (Weird World, a TK label) from the notorious masked comic, **Blow Fly**, who does indescribably dirty versions of a number of disco favorites including "Bad Luck" (it's not hard to imagine the change this title undergoes), "What A Difference a Day Makes," "Swearin' to God" and a medley of "Get Down Tonight" (changed to "Freak Out Tonight") and "That's the Way I Like It." The songs are all reasonably sung and produced in faithful imitation of the originals and the new lyrics are so low-down nasty you can't ignore them. A novelty item,

but one that just might catch on with a crowd ready for some raunchy diversion.

**RECOMMENDED SINGLES:** **Lee Eldred's** "How's Your Love Life (Part 2)" (Mercury) which finally arrived after already being listed on some top 10 lists—no wonder: this is snappy, fun and, needless to say, sexy; "Desafio" by the **Fania All Stars** (Fania) who, unfortunately, sound very little like themselves on this **Gene & Billy Page** production that harks back almost nostalgically to the style of "Love's Theme"—very nice, but not very Latin; the **Alfie Kahn Sound Orchestra's** instrumental version of **Norman Whitfield's** "Law of the Land" (Atlantic); "Dance and Free Your Mind," a great feel-good-and-party record in two parts by **Sins of Satan** (Buddah); and, now available on a single, **Charles Earland's** lovely "From My Heart to Yours" (Mercury).

## Twelve Inch 45's (Continued from page 3)

first title to be so released is Salsoul's current disco hit, "Ten Per Cent" by **Double Exposure**, with each side containing a different special disco mix of the same song, the first being 9:15 minutes long, and the reverse side being of 7:07 minutes duration. To facilitate this unique concept, each record will be inserted in a special universal four color sleeve with a center whole punched for label information to show through clearly, and the package will be shrink wrapped for further protection. The suggested list price for the package is \$2.98, and it is ready for immediate shipment.

### New Market

According to **Joe Cayre**, President of **Cayre Industries, Incorporated**, "At the request of numerous record dealers in New York, Philadelphia and Washington, we wish to explore this useful new market with the hopes of bringing the disco dancers into the retail store. D. J. versions of innumerable disco hits are selling as collector's items, when available, for as much as \$7.00 per disc, which leads us to believe that there is a viable market for this product. People who enjoy dancing at public discotheques and private clubs also like to have the recordings to practice with and to play at parties in their homes, and the lp or commercial 45 versions are generally too short for dancing purposes. With the release of 'The Salsoul Orchestra' and the introduction of the Salsoul label last October, we have become the pioneers of the disco business. Through our disco and retail research, we've discovered that a disco record often has a longer period of popularity than a standard pop record, which has a life span of only sixty or ninety days. The Salsoul Orchestra's album has been charted for eight months and has had three hit singles, 'The Salsoul Hustle,' 'Tangerine' and currently, 'You're Just The Right Size,' over the same period of time. As the demand for this type of product is increasing, and as most people's home

listening and lighting equipment becomes more sophisticated, they can easily create the atmosphere of a disco in their own living rooms, and often prefer the better sounding extended versions which can be cut hotter as a result of the wider grooves. It often changes the concept of selling quality mixes for dancing, rather than music for easy listening, but if that's what this specific consumer wants, we feel we have the expertise to give it to him. The **Record Museum** in Philadelphia, **Grammophone Records** in San Francisco, **Gary's** in Washington and the **Downstairs Store** in New York all feel that they have the need for specific disco product, and we have the experience to provide it. After all, with the constantly rising economy, disco dancing is still the cheapest form of an evening's entertainment, and less expensive still, is home partying to the disco's latest beat."

**Cayre** further indicated that, "Like with r&b or country product, disco music still has a limited market until it hits the crossover point. Therefore, it requires specialized promotional and marketing efforts to reach this special interest consumer at the onset. Disco product's strongest promotable area is through the local disco themselves. Once a new tune makes it on the nightly playlist with the pace-setting disco crowd, it is requested for airplay and then in retail record outlets. Co-operating with discos and the numerous record pools across the country is one of the best methods of establishing our music. Radio stations that play mostly disco music are also very cooperative in exposing new product during the early stages. Retail stores that are in heavy disco areas are also extremely resourceful. For these we are designing window streamers indicating that these disco mixes are being stocked. "Further plans," stated **Cayre**, "will include releasing Salsoul artist **Carol Williams'** latest product on the **Salsoul Disco** label, as well as newer recordings by **The Salsoul Orchestra**, when ready."

## CANADA

By LARRY LeBLANC



■ TORONTO—Allan Katz has resigned his national promotion and advertising position at Polydor to co-manage Nana Mouskouri with Montreal promoter Sam Gesser . . . Ritchie Yorke's Led Zeppelin biography has been picked up for release in Japan by Shoo Kusano . . . Bobby Curtola has signed with RCA and an album and a single, recorded at Phase I, will be released soon. First release will be the single, "Oh, My Marie" . . . New manager for Susan Jaks is Vancouver's Ted Bishop, who reports that Jaks' next single, "Nothin' Good Comes Easy," will be released by Mercury in the U.S. and Polydor in Canada . . . Barry Greenfield has been recording at Little Mountain Sound . . . Motown Records has reorganized its distribution set-up in Ontario and will now handle its own distribution.

Pagliari has released a French version of his current Columbia single, "Louise," while the newly-formed Ember label in Montreal has issued its first lp—a repackaging of an old Pagliari lp originally on Much Records . . . Speaking of repackages, RCA has re-issued the solo Randy Bachman lp, "Axe," recorded while Bachman was in the Guess Who. It features Gary Peterson, Wes Dakus and Domenic Troiano . . . RCA threw a press bash for Shawne Jackson at the Colonial Tavern, with backing by the Domenic Troiano Band, to celebrate her new single, "Along For The Ride" . . . New lineup for CRIA is: Terry Lynd (president); Stan Kulin (vice president); Tim Harrold (treasurer); and George Struth (past president).

R. Dean Taylor's new Canadian label, Autumn Records, distributed

(Continued on page 73)

## FRANCE

By GILLES PETARD



■ Phonogram has moved its offices; the new address is 24 Boulevard de l'Hopital, 75015 Paris; phone: 336-3230 . . . A newly-founded pubbery is Editions Soda Music. Owner-manager Roger Schoukroun, who also happens to be the husband of Régine, is hoping for close relationship with young American producers, especially in the disco field. Schoukroun pacted Cotton (records and publishing) with a French version of "Nobody Like You Do Do" by Sheila. Slated for release by mid-May is "American Music" by Dooley Silverspoon & Jane Burton, which Schoukroun hopes to turn into a major hit. On Polydor he has a French version of "Extra Extra" by Michel Chevalier, former lead singer of the Variations, who now records on his own. And, speaking of Régine, the ubiquitous jetsetter is opening up a new night club in New York on May 10, following her previous successful ventures in Paris, Monte-Carlo and Rio.

Pierre Jobert, producer of Ice, has signed up the group with CBS for France and with RCA for Japan; the all-American vocal and instrumental group, made up of former members of the Hot Tamales and Soul Congress, has been active in Europe for several years . . . Michel Nicollet of United Artists has announced that Edition Spéciale, a group built around Mimi Lorenzi (formerly with Triangle), bows with an lp titled "Allée des Tilleuls" . . . Maxine Nightingale can be seen, felt and heard all over Paris. She's on TV, billboards, juke boxes and hit parade.

Concerts aplenty for the month of May: Parisian feet will be patting to the sounds of Mungo Jerry, Gladys Knight & the Pips, Manhattan Transfer, Patti Smith and David Bowie . . . Editions Dreyfus pacted Far Out (War) . . . Pathé-Marconi is very pleased with the success of Harpo's "Moviestar" . . . Philips released new albums by Mort Shuman and Demis Roussos . . . Rick Wakeman just finished recording and mixing his new lp, "No Earthly Connection," at the Studios d'Hérouville . . . Presently starring at the Olympia is Michel Fugain & Big Bazar; the troupe has recently switched from CBS to RCA . . . Kudos to the smooth and relaxing sounds of Firefall (Atlantic).

## ENGLAND

By RON McCREIGHT

■ LONDON—Nazareth went on stage at the Hammersmith Odeon April 25th and played 75 minutes of superb rock & roll, proving to their British followers that their current success in America is more than justified. Capacity audiences throughout their British tour and their bulleting entry in the States makes the non-chart showing of the "Close Enough For Rock & Roll" (Mountain) album something of a mystery. This latest gig, which was highlighted by Manny Charlton's bottleneck skills on "Bad Bad Boy," indicated that Nazareth is now on a par with the best we have to offer in hard rock, but along with their counterparts, will probably always be more acceptable on the other side of the Atlantic, where they're heading on May 22.

Tim Rice and Andrew Lloyd Webber's "Jesus Christ Superstar" has topped the £3 million mark in takings at the Palace Theatre over a 195 week run, thus by far exceeding all previous box office records of that venue. The team's new opera, based on the life of Eva Peron and titled "Evita," will be previewed at the Sydmonton Festival on July 10th.

GTO hosted a lavish party for Donna Summer at the White Elephant restaurant which was attended by several personalities associated with the Dick Leahy company, including Billy Ocean, Deke Arlon and Philip Swern, as well as radio, TV and press representatives. The occasion celebrated the release of "Could It Be Magic," Donna's follow-up to "Love To Love You Baby."

David Essex has been honored with four no. 1 awards within the last six weeks. Essex, currently in Japan completing radio and TV appearances, has been awarded the top male artist prize by TV Times, The Sun, Music Week and Record Mirror, and will shortly play to 17,000 at Earls Court.

Chrysalis artist Frankie Miller is on the road headlining his own tour for the first time. He is expected to play a total of 50 dates through to the end of July mainly at University, club and ballroom venues. Miller's current album, "The Rock," was produced in L.A. by Elliot Mazer and the "Fool In Love" single has been re-activated to coincide with the tour. Other British acts recently recording in L.A. were Rod Stewart, who completed tracks for his "Night On The Town" album before returning to the U.K. to attend some major soccer events, and Eric Clapton, whose next also features Pete Townshend and Ron Wood.

The Edgar Broughton Band has signed a one year deal with Nems Records. First release will be their "Bandages" album which will be promoted on a nationwide tour. Another important signing made by Quarry Management, which adds former Marbles vocalist Graham Bonnet to their list, which also includes Status Quo and Rory Gallagher.

(Continued on page 73)

## Marley German Award



Monti Luftner, president of Ariola Records, distributors of Island Records in Germany and other territories, traveled to New York recently to catch one of Bob Marley & the Wailers' four performances at the Beacon Theatre and to present Bob Marley with the Deutsche Schallplatten Award for special achievement in Ariola's black music division. The award is Germany's equivalent to the Grammy awards here. Shown above at the Island Records office in New York at the official award presentation are (from left): Don Taylor, manager of Bob Marley & The Wailers; Monti Luftner; Marley; and Allan "Skill" Cole, Jamaican soccer player and close friend of Marley's.

## England (Continued from page 72)

April Music MD **Brian Hutch** has resigned and will announce future plans shortly. Other staff changes involve **Chris Dedman**, who switches to a new post at Phonogram as singles marketing manager; **Bob White**, who joins the company from Polydor as senior promotion manager; **John Wilkes**, also ex-Polydor who becomes Chappell's international repertoire manager, and **Teddy Holmes**, who, along with deputy **Mike Batory**, is appointed exploitation director.

Impressive list of singles this week beginning with **Wings'** obvious smash, "Silly Love Songs" (EMI), followed by other potential chart records by **Tina Charles** ("Love Me Like A Lover"—CBS), **Pilot** ("Running Water"—EMI), **Osibisa** ("Dance The Body Music"—Bronze), **Cliff Richard** ("Devil Woman"—EMI), **Chris White** ("Natural Rhythm"—Charisma) and **Bob Marley** ("Johnny Was"—Island). Two worthy albums are offered by **Gentle Giant** ("Interview"—Chrysalis) and **Caravan** ("Blind Dog At St. Dunstons"—BTM).

## Canada (Continued from page 72)

by CTI Records, has signed **Jackson Kane** and **Tim Meehan**. Actor/singer Kane will be appearing in the British Lion release "The Man Who Fell To Earth," starring **Lee Remick** and **David Bowie**. His first Autumn release is the single "Just A Little Bit," produced by Taylor and **Mike Valvano**. First single release for **Tim Meehan** is "Wanna Get Next To You," produced by Mike Valvano . . . Attic Records has resericed **Ron Nigrini's** version of the Academy Award winner "I'm Easy," which had been issued three months ago and quietly died. This time around the record has picked up a number of major stations, including CKLW and could, ironically, become a very big hit.

**Linda Dawe** has joined RCA's Ontario promo department to report and work with **John Murphy**, district promotion, Ontario . . . **Colin Cross** has been appointed general manager of Treble Clef Distribution, one of Canada's largest record importers and the exclusive distributor of the Transatlantic label in Canada . . . First single for **Michel Cordy** on Musimart's Minic label is a French rocker, "Viens Avec Moi." Michel Cordy is the nom de plume of Musimart's national promotion director **Michel Kordupel** . . . **Linda Nash** has left her Ontario promo post at WEA . . . **Dick Flohil** Creative Arts firm is now handling PR for Quebec star **Marc Jordan** . . . **Alex Clark** has been appointed branch manager, Calgary, for WEA.

While in Montreal, **Nana Mouskouri** was presented with a gold album by London Records for the lp "Comme Un Soleil." Her "British Concert" lp has also qualified for a gold award but could not be prepared in time for the presentation.

## Connoisseur Society

(Continued from page 64)

the romantic tradition and yet make it work. Cziffra is a pianist of heart, however, not particularly a flashy virtuoso. This is romanticism with an emphasis on sentimentality, not electricity.

### 'The Apostles'

The Connoisseur Society, ably managed by Rosana and E. Alan Silver, has contributed to the record library of all collectors with world premiere recordings of Sir Edward Elgar's **The Apostles** and **The Kingdom**. These are dramatic oratorios in the grand manner and have had much more of a career in England than in this country. The style is typical Elgar-rich, late romanticism. They differ from some of his works in their obvious debt to *Parsifal* though not to Strauss or Mahler. "The Apostles" was given first at the Birmingham Festival, the major place for oratorios in Edwardian England, on October 14, 1903. This work followed the composer's more popular *Dream of Gerontius*, in which text and music are more closely bound than in either of these oratorios. Here

there is not so much character definition of the Apostles as music of a beautiful, haunting nature. *The Kingdom* came three years later, October 3, 1906, to be exact, and it contains even more subtle and meaningful vocal writing. It has the finest aria in either work, "The sun goeth down," beautifully sung by the soprano Margaret Price in this recording. But there is much bravura writing for all the soloists, who include such major performers as Yvonne Minton and John Shirley-Quirk. These are solemn, meaningful works, full of the spirit of their time and a genuine religious belief on the part of the soloists and Elgar's great friend, Sir Adrian Boult, who conducts both works with love and respect.

On a lighter note, the Connoisseur Society also includes in its release Francisco Aybar's treatment of the complete "Goyescas." Played with flair and a lot of fire, this is a fine recording for the many who relate to Spanish music in general and Granados in particular.

# ENGLAND'S TOP 25

## Singles

- 1 FERNANDO ABBA/Epic
- 2 SAVE YOUR KISSES FOR ME BROTHERHOOD OF MAN/Pye
- 3 JUNGLE ROCK HANK MIZELL/Charly
- 4 CONVOY GB LAURIE LINGO AND THE DIPSTICKS/State
- 5 S S S SINGLE BED FOX/GTO
- 6 SILVER STAR FOUR SEASONS/Warner Bros.
- 7 GET UP AND BOOGIE SILVER CONVENTION/Magnet
- 8 DO YOU KNOW WHERE YOU'RE GOING TO DIANA ROSS/Tamla Motown
- 9 LIFE IS TOO SHORT GIRL SHEER ELEGANCE/Pye
- 10 DISCO CONNECTION ISAAC HAYES MOVEMENT/Magnet
- 11 FALLEN ANGEL FRANKIE VALLI/Private Stock
- 12 ALL BY MYSELF ERIC CARMEN/Arista
- 13 GIRLS GIRLS GIRLS SAILOR/Epic
- 14 CAN'T HELP FALLING IN LOVE STYLISTICS/Avco
- 15 MUSIC JOHN MILES/Decca
- 16 ARMS OF MARY SUTHERLAND BROTHERS AND QUIVER/CBS
- 17 LOVE ME LIKE I LOVE YOU BAY CITY ROLLERS/Bell
- 18 MORE MORE MORE ANDREA TRUE CONNECTION/Buddah
- 19 LOVE HANGOVER DIANA ROSS/Tamla Motown
- 20 LET YOUR LOVE FLOW BELLAMY BROTHERS/Warner Bros.
- 21 I'M MANDY FLY ME 10cc/Mercury
- 22 FOOL TO CRY ROLLING STONES/Rolling Stones
- 23 REGGAE LIKE IT USED TO BE PAUL NICHOLAS/RSO
- 24 MOVIE STAR HARPO,DJM
- 25 DISCO LADY JOHNNIE TAYLOR/CBS

## Albums

- 1 ROCK FOLLIES/Island
- 2 PRESENCE LED ZEPPELIN/Swan Song
- 3 JUKE BOX JIVE VARIOUS ARTISTS/K-Tel
- 4 GREATEST HITS ABBA/Epic
- 5 WINGS AT THE SPEED OF SOUND/EMI
- 6 INSTRUMENTAL GOLD VARIOUS ARTISTS/Warwick
- 7 THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum
- 8 DIANA ROSS/Tamla Motown
- 9 HOW DARE YOU 10cc/Mercury
- 10 NO EARTHLY CONNECTION RICK WAKEMAN/A&M
- 11 BLUE FOR YOU STATUS QUO/Vertigo
- 12 REBEL JOHN MILES/Decca
- 13 THE BEST OF JOHN DENVER/RCA
- 14 DESIRE BOB DYLAN/CBS
- 15 WINDSONG JOHN DENVER/RCA
- 16 WHO LOVES YOU FOUR SEASONS/Warner Bros.
- 17 HAPPY TO BE DEMIS ROUSSOS/Philips
- 18 VERY BEST OF SLIM WHITMAN/UA
- 19 CARNIVAL MANUEL AND THE MOTM/Studio Two
- 20 A TRICK OF THE TAIL GENESIS/Charisma
- 21 LOVE AND KISSES FROM THE BROTHERHOOD OF MAN/Pye
- 22 LET THE MUSIC PLAY BARRY WHITE/20th Century
- 23 TUBULAR BELLS MIKE OLDFIELD/Virgin
- 24 24 ORIGINAL HITS DRIFTERS/Atlantic
- 25 BEST OF GLADYS KNIGHT AND THE PIPS/Buddah

# Harper Happy



Chrysalis Records tossed an opening night party for Roy Harper following his recent SRO engagement at the Roxy in Los Angeles. Pictured are (kneeling, from left) Bob Burch, KWST; guitarist Robert Johnson. (Standing, from left), drummer Walter Polk, bossist David Cochran, Chrysalis national promotion director Freddie Mancuso, Chrysalis president Terry Ellis, KMET's Thom O'Hair, Chrysalis president Chris Wright, Harper and Harper's international manager Denny Bruce.

## CLUB REVIEW

# Wet Willie Comes of Age

■ LOS ANGELES—Six albums and the Lord only knows how many live dates later, Wet Willie (Capricorn) seems to have developed a vociferously loyal following in these parts. The group's recent engagement at the Roxy, their first L.A. gig in about a year and a half, drew clamorous hordes of the faithful and may have dispelled, once and for all, the notion that Wet Willie is a mere sectional favorite.

Although Southern boogie is the bedrock of Wet Willie's sound, the group employs that idiom as a point of departure, lacing their music with danceable r&b rhythms and a feel that has become highly individualistic and instantly recognizable. The group's newest material, culled from their "Wetter The Better" lp, is the most sophisticated and probably the most commercial stuff in their repertoire and their stage performance, always known for its relentlessly energetic pace and tightness, has been honed to clockwork perfection.

Although Wet Willie is a band in the true sense of the term, with each member playing an integral role on stage, the focal member

of the band in performance is unquestionably lead singer/saxophonist/mouth harpist Jimmy Hall, whose frequently rasping vocals, and frenetic movements have inevitably led to his being dubbed as the "Southern Jagger." Equally impressive in their roles were guitarist Rick Hirsch and keyboardist / vocalist Michael Duke, a recent addition to the band's line-up.

Stand-out tunes in the set included the group's familiar "Keep On Smilin'" and a new single, an infectious karmic bop titled "Everything That You Do," which was released concurrently with the band's Roxy engagement.

Max Nichts

# Belwin-Mills Pacts Mogull

■ NEW YORK — Belwin-Mills Publishing Corp. has entered into an agency agreement with Ivan Mogull Music Corporation for representation of the Belwin-Mills pop music catalogues in the territories of South America, Central America and Mexico.

Burton Litwin, vice president of Belwin-Mills, said that one of the principal purposes of the new representation was to consolidate the pop music activities of Belwin-Mills in the agency territories, and to enhance local activity by a more direct and effective liaison with the local Mogull agents in each country.

Under the agreement, Mogull will be responsible for activity and collections throughout the licensed areas for the catalogues of Belwin-Mills Publishing Corp. and its subsidiaries Mills Music Inc., Multimood Music Inc. and Ankerford Music Corp.

# Poe Names Panelists

■ WASHINGTON, D.C. — Bobby Poe Of Pop Music Survey has named the following radio panelists for his Radio/Record Seminar in Nashville June 3-5: Jay Cook-WFIL, Gerry Peterson-KCBQ, Jerry Clifton-WMYQ, Bill Tanner-Y100, Harv Moore-WYSL, Bryan McIntyre-WCOL, Les Garland-CKLW, Ron Riley-WCAO, Dennis Waters-13 Q, Jerry Boulding (soul), Bob Pittman (country), Bill Sherrard (MOR), Mike O'Harro (disco).

# RECORD WORLD COUNTRY SINGLES PUBLISHERS LIST

|   |     |  |    |
|---|-----|--|----|
| A BUTTERFLY FOR BUCKY Danny Diante & Bobby Goldsboro (Unart/Pen in Hand, BMI) .....                                 | 91  | MERCY Larry Butler (Stallion, BMI) .....   | 50 |
| AFTER ALL THE GOOD IS GONE (Owen Bradley (Twitty Bird, BMI) .....   | 5   | MR. DOODLES Stan Silver (Prima Donna, BMI) .....   | 25 |
| AIN'T NO HEARTBREAK Steve Stone (Brother Karl's, BMI) .....   | 81  | MY EYES CAN ONLY SEE AS FAR AS YOU Jerry Bradley (Ensign, BMI) .....   | 2  |
| ALL THESE THINGS Norro Wilson & Ron Chancey (Minit, BMI) .....  | 33  | NOTHING TAKES THE PLACE OF YOU Tommy Allsup (Su-Ma, BMI) .....   | 42 |
| AMERICA THE BEAUTIFUL Billy Sherrill (Julep, BMI & Mint Julep, ASCAP) .....   | 30  | ONE PIECE AT A TIME Charlie Bragg & Don Davis (Tree, BMI) .....  | 8  |
| ANGEL ON MY SHOULDER Snuffy Miller (Warner-Tamerlane, BMI) .....  | 75  | ON THE REBOUND Milton Blackford (Gee Whiz, BMI) .....  | 62 |
| ASK ANY OLD CHEATER WHO KNOWS Billy Sherrill (Jack & Bill, ASCAP) .....   | 59  | PINS AND NEEDLES (IN MY HEART) Darrell McCall & Buddy Emmons (Milene, ASCAP) .....   | 67 |
| ASHES OF LOVE Billy Sherrill (Acuff-Rose, BMI) .....  | 65  | PLAY THE SADDEST SONG ON THE JUKEBOX Norro Wilson (Algee/Al Gallico, BMI) .....  | 55 |
| CAN YOU HEAR THOSE PIONEERS Larry Butler (Boxer, BMI) .....   | 63  | PLEASE TELL HIM THAT I SAID HELLO Milton Blackford (Chrysalis, ASCAP) .....  | 68 |
| COME ON OVER John Farrar (Casserole/Flamm, BMI) .....   | 6   | RED, WHITE AND BLUE Owen Bradley (Sure Fire, BMI) .....  | 22 |
| DON'T PULL YOUR LOVE/THEN YOU CAN TELL ME GOODBYE Dennis Lambert & Brian Potter (ABC Dunhill/Acuff-Rose, BMI) ..... | 17  | ROCKIN' IN ROSALIE'S BOAT Glenn Keener (Hall-Clement, BMI) .....   | 27 |
| DON'T THE GIRLS ALL GET PRETTIER AT CLOSING TIME Eddie Kilroy (Singleton, BMI) .....                                | 11  | SHE'LL THROW STONES AT YOU George Richey (Al Cartee, BMI) .....  | 80 |
| DRINKIN' MY BABY (OFF MY MIND) David Malloy (Unichappell, BMI) .....  | 39  | SHE'LL THROW STONES AT YOU Jerry Kennedy (Al Cartee, BMI) .....  | 24 |
| EL PASO CITY Billy Sherrill (Mariposa, BMI) .....   | 26  | SINCE I MET YOU BOY Walter Haynes (Tree, BMI) .....  | 88 |
| 50 WAYS TO LEAVE YOUR LOVER Johnny Morris (Paul Simon, BMI) .....   | 94  | STRANGER Billy Sherrill (Resaca, BMI) .....  | 23 |
| FLASH OF FIRE David Kershbaum (Lady Jane, BMI) .....  | 85  | SUN COMIN' UP David Barnes (Stuckey, BMI) .....  | 36 |
| FOREVER LOVERS Rick Hall (Tree, BMI) .....  | 20  | SUSPICIOUS MINDS Prod. Unlisted (Screen Gems/Columbia, BMI) .....  | 31 |
| FOR THE HEART/HURT Unlisted (Combine, BMI/Miller, ASCAP) .....  | 13  | T FOR TEXAS Tompall Glaser (Peer, Intl., BMI) .....  | 57 |
| GOD LOVES (WHEN WE ALL SING TOGETHER) Sonny Limbo & Mickey Buckins (Lowery, BMI) .....                              | 82  | THAT'S ALL SHE WROTE Jim Fogelson (Fullness, BMI) .....  | 41 |
| GONE AT LAST Billy Sherrill (Paul Simon, BMI) .....   | 76  | THAT'S WHAT FRIENDS ARE FOR Tom Collins (Pi Gem, BMI) .....  | 61 |
| HAVE A DREAM ON ME Johnny MacRae (Music City Music, ASCAP) .....  | 79  | THAT'S WHAT MADE ME LOVE YOU Owen Bradley (Stallion, BMI) .....  | 10 |
| HEART DON'T FAIL ME NOW A.V. Mittelstedt (Publicare, ASCAP) .....   | 72  | THE BIGGEST AIRPORT IN THE WORLD Ray Baker (Acuff-Rose, BMI) .....   | 44 |
| (HERE I AM) ALONE AGAIN Ray Pennington (Show Biz, BMI) .....  | 46  | THE CALL Tom Catalano (Beechwood, BMI) .....   | 44 |
| HOME MADE LOVE Jimmy Bowen (Unart, BMI) .....   | 58  | THE DOOR IS ALWAYS OPEN Chardon, Inc. (Jack, BMI) .....  | 29 |
| HOME MADE LOVE Larry Butler (Unart, BMI) .....  | 90  | THE LEAVING WAS EASY Unlisted (Claridge, ASCAP) .....  | 96 |
| I COULDN'T BE ME WITHOUT YOU Jerry Kennedy (Return/ATV, BMI) .....  | 1   | THE LITTLEST COWBOY RIDES AGAIN Larry Butler (Contention, SESAC) .....   | 45 |
| I DON'T DESERVE A MANSION Unlisted (Chess, ASCAP) .....   | 86  | THE MAN FROM BOWLING GREEN Troy Seals (Danor, Pax, BMI) .....  | 99 |
| I DON'T WANT TO BE A ONE NIGHT STAND Glenn Keener (Ahab, BMI) .....   | 100 | THERE WON'T BE NO COUNTRY MUSIC (THERE WON'T BE NO ROCK 'N ROLL) Don Sears & Chip Davis (American Gramophone, SESAC) ..... | 28 |
| I'D HAVE TO BE CRAZY Willie Nelson (Prophecy, ASCAP) .....  | 38  | THE WINNER Bobby Bare (Evil Eye, BMI) .....  | 14 |
| I FEEL A HITCH HIKE COMIN' ON Rob Galbraith & Bruce Dees (Low-Twi, BMI) .....                                       | 78  | 'TIL I CAN MAKE IT ON MY OWN Billy Sherrill (Algee/Altam, BMI) .....   | 35 |
| IF YOU MADE IT RIGHT Unlisted (John Dollin/E. Anderson, BMI) .....  | 98  | TOGETHER AGAIN Brian Ahern (Central, BMI) .....  | 18 |
| I'D JUST BE FOOL ENOUGH Jerry Kennedy (Acuff-Rose, BMI) .....   | 34  | TONIGHT I FACE THE MAN (WHO MADE IT HAPPEN) Snuffy Miller (Music City Music/Combine, ASCAP) .....                          | 53 |
| I GOTTA GET DRUNK Felton Jarvis (Tree, BMI) .....   | 52  | TRYIN' LIKE THE DEVIL James Talley & Steve Mendell (Hard hit, BMI) .....   | 87 |
| I'LL GET OVER YOU Allen Reynolds (Pulleybone, ASAP) .....   | 7   | TWILIGHT TIME Don Gant (Devon, BMI) .....  | 83 |
| I.O.U. Wiedenmann & Herron (Plainview, BMI) .....   | 66  | UNDER YOUR SPELL AGAIN Billy Sherrill (Central, BMI) .....   | 64 |
| I REALLY HAD A BALL LAST NIGHT David Malloy (Glad/Blackjack, BMI) .....   | 60  | WALK SOFTLY Ron Chancey (Warner-Tamerlane & Van McCoy, BMI) .....  | 16 |
| IS FOREVER LONGER THAN ALWAYS Porter Wagoner (Owepar, BMI) .....  | 77  | WELCOME BACK Steve Barri & John Sebastian (John Sebastian, BMI) .....  | 97 |
| IT'S ENOUGH Harry Hinde (Chappell, CAPAC) .....   | 73  | WHAT GOES ON WHEN THE SUN GOES DOWN Tom Collins & Jack D. Johnson (Chess, ASCAP) .....                                     | 3  |
| IT TAKES ALL DAY TO GET OVER NIGHT Norro Wilson (Acuff-Rose, BMI) .....   | 84  | WHAT I'VE GOT IN MIND Larry Butler (House of Gold, BMI) .....  | 4  |
| I WANNA LIVE Don Gant (Acuff-Rose, BMI) .....   | 89  | WHEN SHE'S GOT ME (WHERE SHE WANTS ME) Ron Bledsoe (Window, BMI) .....   | 74 |
| KENTUCKY MOONRUNNER Jerry Kennedy (Unichappell, BMI) .....  | 40  | WHEN SOMETHING'S WRONG WITH MY BABY George Richey (Publisher pending) .....  | 70 |
| LET ME BE YOUR FRIEND Mack White & Don Powell (Acuff-Rose, BMI) .....   | 49  | WITHOUT YOU Ken Mansfield & Waylon Jennings (Baron, BMI) .....   | 56 |
| LET ME LOVE YOU WHERE IT HURTS Bob Ferguson (Acoustic, BMI) .....   | 71  | WITHOUT YOUR LOVE (Mr. Jordan) Paul Vance (Music of the Time, ASCAP) .....   | 48 |
| LET YOUR LOVE FLOW Phil Gernhard & Tony Scotti (Loaves & Fishes, BMI) .....   | 2   | WOMAN Henry Strzelecki (MacLen, BMI) .....   | 93 |
| LIVING PROOF Dick Glasser (Bocephus, BMI) .....   | 43  | YESTERDAY JUST PASSED MY WAY AGAIN Wesley Rose (Acuff-Rose, BMI) .....   | 47 |
| LONE STAR BEER AND BOB WILLS MUSIC Glen Sutton (Rodeo Cowboy & Otter Creek, BMI) .....                              | 9   | YOU Glen Pace & James Pritchett (Main Gate/Redleaf, BMI) .....   | 95 |
| LOVELY TEARDROPS Johnny Morris (Merrimac, BMI) .....  | 19  | YOU ALWAYS LOOK YOUR BEST (HERE IN MY ARMS) Billy Sherrill (Tree, BMI) .....   | 92 |
| LOOKING FOR SPACE Milton Okun (Cherry Lane, ASCAP) .....  | 54  | YOU ARE SO BEAUTIFUL Ray Stevens (Irving, WEB, BMI/Almo, Preston, ASCAP) .....   | 51 |
| LOVE STILL MAKES THE WORLD GO ROUND Chip Taylor (Babcock North, Charlie Fitch, BMI) .....                           | 69  | YOU COULD KNOW AS MUCH ABOUT A STRANGER Russ Reeder & Bob Webster (Hotel, ASCAP) .....                                     | 37 |
| MENTAL REVENGE Jim Vinneau (Cedarwood, BMI) .....   | 15  | YOUR PICTURE IN THE PAPER Jerry Kennedy (American Cowboy, BMI) .....   | 32 |
|   |     | YOU'VE GOT TO HOLD ON TO Jerry Crutchfield (Leeds/Antique, ASCAP) .....  | 21 |

## Koon Joins Commercial

■ NASHVILLE — Joe D. Lucas, president of Commercial Distributing Corporation, has announced the appointment of Klyde Koon to the position of national sales manager for the operation.

Koon was formerly sales manager of Colonial Studio. More recently he was sales manager of Commercial Records, which is distributed by Lucas' firm.

Koon was formerly sales manager of Colonial Studio. More recently he was sales manager of Commercial Records, which is distributed by Lucas' firm. Commercial Distributing Corp., recently moved into their new quarters 2535 Franklin Road, Suite 208, Nashville, Tennessee 37204.

## Morning, Jack Pact

■ NASHVILLE — Jury Krytiuk, president of Morning Music, Ltd., in Toronto, and Bob Webster, general manager of Jack Music, Inc. of Nashville have signed an agreement in Nashville for the Canadian firm to administer foreign rights for Jack. Morning Music had previously represented the Jack Music Group of companies for the Canadian territory.

### Copyrights

Jack Music owns copyrights by such composers as Jack Clement, Don Williams, Bob Webster, Allen Reynolds, Dickie Lee, Vince Matthews and Shel Silverstein.

## NSAI Schedules Fan Fair Show

■ NASHVILLE — The Nashville Songwriters Association, International has scheduled its Fan Fair show for June 11 from 10:30 p.m. until midnight at Nashville's Municipal Auditorium. The theme for the show is "NSAI Hall of Fame" and will feature songwriters who are members of the association's Hall of Fame, performing their own work.

Last October was the first year the non-profit association presented their actual "Manny" awards to the six inductees for that year, but through the work of Pee Wee King and John Denny, and the generosity of many individuals in the music industry, the "Manny" will be presented to the Hall of Fame writer/performers on the show and to those non-performing Hall of Famers who will be in Nashville for this occasion.

Ray Pennington will produce the show, and committed at this time to perform are: Ernest Tubb, Bill Anderson, Marijohn Wilkin, Don Roberston, Pee Wee King, Redd Stewart, Harlan Howard, and Governor Jimmy Davis. Radio and TV personality Ralph Emery will emcee the show, and other Hall of Fame writer/performers are being contacted daily and schedules and times permitting, there will be many more performers for the NSAI Fan Fair spectacular.

# NASHVILLE REPORT

By RED O'DONNELL



■ A true story: Songwriter Harris Taft was winging it on I-24 just outside Nashville, headed to his Atlanta home—doing about 80 m.p.h.—when a state trooper pulled him to the side of the road. They got to talking about singing and songwriting and the first thing you know Taft got out his guitar and began singing & picking a C.B.-themed song, "Sugar Bear," he had written. It developed that the trooper also was a C.B. and a country music fan. Yup, he listened and told Taft not to drive so fast in the future.

Oughta be some more news in here somewhere? Hear tell that Waylon Jennings has been signed for a co-starring role in the "Outlaw Blues" movie that is scheduled to be filmed here. Picture is budgeted at approximately \$3 million and is to be released by Warner Bros. Steven Tisch is the producer and the story is about country music & songwriting. (Peter Fonda is being pegged for the co-leading role.)

No ifs, ands or buts: Anson Williams, who plays Potsie in the top-rated "Happy Days" TV series, has been recording here under direction of indie producer Jerry Crutchfield. Potsie says he wants to sing songs that will appeal to everybody. Describes himself as a "music communicator." Nice, intelligent youngster . . . Well, it happened! Carol Channing and Webb Pierce cut an album with Shelby Singleton calling the shots. Yup, it's country. First time Carol has ever dueted with a country music artist; likewise Webb's premiere with a pop star. Singleton? He's been involved, record production-wise, with all phases of music . . . MCA's Tanya Tucker in Los Angeles taping a guest shot on John Davidson's upcoming summer series for NBC-TV. Tanya takes off June 22 for 10-day concert tour of Japan, during which she'll star in a Tokyo-taped TV special.

Speaking of movies, the soundtrack for the "Hawmps" flick, bankrolled by a Dallas group, was cut at local Woodland Sound Studios. It's a Muleberry Square Productions project and stars Jack Elam, (Cont. on page 76)

## Multiple Signings Announced by GRT

■ NASHVILLE—GRT Records has announced several new signings and recent leasing deals. George Hamilton IV and Gary Buck, two RCA Canada artists, have been signed as part of a special lease arrangement that will call for GRT to have long-term exclusive rights to their product in the United States. The signing of the deal was announced jointly by Dick Heard, vice president of GRT Records, and Barry Haugen, manager of country product with RCA Limited Canada.

At the same time, GRT has announced the signing of a lease deal with Texas-based Mabel Records for a record entitled "Hey Shirley (This Is Squirrely)."

Also from Texas, by way of Houston, GRT has picked up a new master by Johnny Lee.

Additionally, GRT and Casino Records have announced another artist signing, that of Billy Larkin to Casino.

## CBS Names Pinckard To Prod. Mgmt. Post

■ NASHVILLE — Tony Martell, vice president, marketing, CBS Records, Nashville, has announced the appointment of Dan Pinckard to the new position of product manager, CBS Records, Nashville.



Dan Pinckard

In his new position, Pinckard will be assigned to product management duties for artists on the CBS Records' Nashville roster. Pinckard will report directly to Martell.

Pinckard was most recently local promotion manager, Epic Records, Atlanta. Prior to his five-year stint with Epic in Atlanta, Pinckard was involved with both retail and distribution at Melody Music in Atlanta and Mainline Distributors in Atlanta.

## COUNTRY PICKS OF THE WEEK

**SINGLE** GARY STEWART, "IN SOME ROOM ABOVE THE STREET" (S. Whipple; Tree, BMI). There's absolutely no doubt about it — Gary Stewart is going to be a super superstar. His voice is distinctive and demands listening to time after time. This song about cheatin' love fits his voice perfectly and the Roy Dea production adds the perfect touch to make this a monster. Sing on! RCA PB-10680.

**SLEEPER** MIKE AND MICKEY, "WE DON'T WANT THE WORLD" (J. Coleman-Moe Lytle; Power Play, BMI). A duet with a very catchy melody and story line—these two aren't asking for the whole wide world, they just want a little corner for themselves. A nice beat to this bouncy number will add incentive for airplay. The two voices blend together perfectly to grace this song. Starday SD 140.

**ALBUM** "LENNY LE BLANC." Definitely one of the brightest, most refreshing albums to come down the pike. Recorded in Muscle Shoals under the production of Pete Carr, Le Blanc has a monster in "Hound Dog Man" as well as super cuts in an easy-paced, country flavored vein on "Mary, What's Come Over You," "Ain't It Funny" and "Desert Cowboy." Tasteful production, a fine voice and good songs make this album a real treat. Big Tree BT 89515.



# Nashville Report (Continued from page 75)

James Hampton and Slim Pickens. World premiere set for Big D later this month.

Tommy Cash sold his silver Eagle touring bus to Ronnie Milsap. (He's now a regular act with brother Johnny's road show.) Tommy's first United Artists release is "She Is Beautiful," which almost is a title-alike for Ray Stevens' biggie, "You Are So Beautiful," on Warner Bros. . . . Music City jumping with personal appearances by Tony Orlando and Dawn and Frank Sinatra. Back-to-back performances—Sunday (9) and Monday (10) . . . Folks around here still talking in glowing terms about Neil Diamond's super—like in superlative—showmanship during gig at Grand Ole Opry House . . . Eddie Noack left this past weekend for a month's tour of England. (Britain's Look label has released Eddie's album, "Songs From These Hands.") . . . George Hamilton IV rejoined the Opry regulars, his first appearance since he moved to Matthews, N.C. several years ago.

It had to happen? Cin-Kay Records has a single called "C.B. Widow" by Linda Cassidy. One of surprises of my old life is that Ray Stevens didn't come up with a funny "C.B." ditty a la his "The Streak" winner.

Word Books (Waco, Tex.) reports that Jerry Clower's "Ain't God Good!" continues to sell. A fifth printing is in the works, which will up total publication to 75,000 . . . Guitar Player Magazine sponsoring guitar seminar here in August. Enrollment of more than 60 amateur and pro pickers from through U.S. expected. "Faculty" includes Chet Atkins, Tut Taylor, Pete Drake, Josh Graves, Brad McCuen, George Gruhn, Shot Jackson and Jeff Newman. (You mean to tell me Brad McCuen is a picking teacher?)

Danny Davis and the Nashville Brass at North Hollywood's Palamino Club May 19, tapes Dinah Shore syndicated TVer the next day . . . Despite rumors, Porter Wagoner insists he has no plans to revive his road show. "I'm producing records and writing songs—and I'm very happy," Porter tells friends who ask about the rumor . . . Loretta Lynn, the one and only "Coal Miner's Daughter," recorded some commercials for a coal company.

Allan Rich, Charlie Rich's son, was robbed of a piano. The keyboard was stolen from a trailer on back of his car—thief made off with the car, too. (It happened in Memphis.) . . . Memos c&w publisher Jim Pelton: "Just heard Tanya Tucker's 'You've Got Me To Hold On To,' and was wondering if she is dating a wrestler?" (Wrong kind of "hold," Jim.)

Birthdays: Mother Maybelle Carter, Joe Taylor, Joe Maphis, The Duke of Paducah (Whitey Ford), Johnny Wright, Eddy Arnold, Wendy Bagwell.

## ON THE COUNTRY CHARTS THIS WEEK:

50 WAYS TO LEAVE YOUR LOVER—Bob Yarborough—Music Mill Records IRDA #186

SLEEPING WITH A MEMORY—Kathy Barnes—Republic Records IRDA #R-223

GOODNIGHT MY LOVE—Randy Barlow—Gazelle Records IRDA #217

IRDA—Distribution for the small independent record label.

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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 East  
Nashville, Tenn. 37203  
Phone: (615) 329-1111**

# COUNTRY HOT LINE

By MARIE RATLIFF



■ **FEARLESS FORECAST:** Hoyt Axton will take his rightful place at the top of country charts with the excellent "Flash of Fire." This is no mere puff of smoke, proven by immediate adds this week at KCKN, KCKC, KJJJ, WENO, KIKK and KSOP.

George Jones has a heavy entry in "You Always Look Your Best." It looks good at KKYX, KFDI, KENR, KIKK, KCKN and WMTS.

We called it a Sure Shot, and Sonny James is truly hitting the mark with "When Something's Wrong With My Baby." It's booming all over the country with instant adds at KBOX, WPLO, WBAP, WHK, KCKN, KSOP, KKYX, WITL, KTTS, WSDS, WMC, WENO and WMTS.

Merle Haggard's salute to the nation's 200th birthday is the best we've heard; "Here Comes The Freedom Train" is breaking early in Miami, Norfolk, Nashville and San Bernardino; WMC is opting for "I Won't Give Up My Train."



Sonny James

Ray Griff will get a lot of play on "I Love The Way You Love Me;" ditto for Billy Thundercloud's debut on Polydor, "Indian Nation."

Price Mitchell scores with an inspired revival of the '60s pop hit, "Tra-La-La-La-Suzy," moving at KBOX, KKYX and KCKN.



Price Mitchell

David Wills sports his best effort in awhile and "Woman" is off and running in Cleveland, Kansas City, Dallas and San Antonio.

Joni Lee proves her talent is no fluke with a blockbuster in the form of "Angel On My Shoulder"! A perfect summer record with strength showing at WHOO, WUBE, KENR, KPIK, WHK, WBAP, WMOP, WENO, KSOP, KCKN and KKYX.

Super Strong: Jimmy Dean, Porter Wagoner & Dolly Parton.

## SURE SHOTS

David Wills — "Woman"

Merle Haggard — "Here Comes The Freedom Train"

Gary Stewart — "The Room Above the Street"

## LEFT FIELDERS

Billy Thundercloud — "Indian Nation"

Dale McBride — "Gettin' Over You Again"

Price Mitchell — "Tra-La-La-La-Suzy"

## AREA ACTION

Alvin Crow — "All Night Long" (KIKK, KENR)

The Heckles — "A Cowboy Like You" (WWVA)

Margo Smith — "Save Your Kisses For Me" (WMNI)

## HOTLINE CHECKLIST

KCKC, San Bernardino  
KCKN, Kansas City  
KBOX, Dallas  
KBUL, Wichita  
KENR, Houston  
KFDI, Wichita  
KIKK, Houston  
KJJJ, Phoenix  
KKYK, San Antonio  
KLAK, Denver  
KPIK, Colorado Springs  
KRMD, Shreveport  
KSOP, Salt Lake City  
KTTS, Springfield

KVET, Austin  
KWMT, Ft. Dodge  
WAME, Charlotte  
WBAP, Ft. Worth  
WCMS, Norfolk  
WEET, Richmond  
WENO, Nashville  
WHK, Cleveland  
WHOO, Orlando  
WIL, St. Louis  
WINN, Louisville  
WIRE, Indianapolis  
WITL, Lansing

WJJD, Chicago  
WMC, Memphis  
WMNI, Columbus  
WMOP, Ocala  
WMTS, Murfreesboro  
WPLO, Atlanta  
WSDS, Ypsilanti  
WSLC, Roanoke  
WSLR, Akron  
WSUN, St. Petersburg  
WUBE, Cincinnati  
WWOK, Miami  
WWVA, Wheeling

# COUNTRY SINGLE PICKS

## COUNTRY SONG OF THE WEEK

**LYNN ANDERSON**—Columbia 3-10337  
**DIXIELAND, YOU WILL NEVER DIE** (J. Cunningham; Starship, ASCAP)  
**RODEO COWBOY** (G. Sutton; Flagship, BMI)  
 Lynn has a two sided record with side one an incredible song—3:48 in length but super. Side two cashes in on the cowboy craze. A double play record.

**FREDDY FENDER**—ABC/DoT DOA-17627  
**VAYA CON DIOS** (L. Russell-E. Pepper-I. James; Morley, ASCAP)  
 The leader of Chicano country funk releases an old classic that'll get immediate attention and airplay. In Spanish and English, Freddy sings a universal language.

**MERLE HAGGARD**—Capitol P-4267  
**HERE COMES THE FREEDOM TRAIN** (S. Lemberg; Wa-We, ASCAP)  
**I WON'T GIVE UP MY TRAIN** (M. Yeary; Shade Tree, BMI)  
 Culled from the forthcoming album about trains from Merle, side one is a patriotic number comparing America to a train with side two a love song. Choo choo!

**DOTTSY**—RCA PB-10666  
**THE SWEETEST THING (I'VE EVER KNOWN)**  
 (O. Young; The Sterling Co./Addison Street ASCAP)  
 Dottie belts out a strong ballad telling her man that his love was the sweetest thing she ever tasted. Sweet song from a sweet gal.

**MAC WISEMAN**—CMH CMH-1502  
**THEY'LL NEVER TAKE HER LOVE FROM ME** (L. Payne; Fred Rose, BMI)  
 Mac reemerges on the country scene with his distinctive bluegrass sound on this old classic. Definitely fills a need in the market.

**RAY GRIFF**—Capitol P-4266  
**I LOVE THE WAY THAT YOU LOVE ME** (R. Griff; Blue Echo, ASCAP)  
 A tender, soft ballad that Ray delivers in winning form to the lady he loves. You'll love the way Ray sings this!

**LARRY G. HUDSON**—Aquarian AQ 605  
**SINGING A HAPPY SONG** (K. Powell-D. Orender; Acuff-Rose, BMI)  
 From Macon, Ga., Larry delivers a bouncy, easy-paced number sure to bring a smile and gather requests. Great sing-a-long number.

**TOMMY AMBROSE**—Warner Bros. WBS 8200  
**THE NIGHT TIME AND MY BABY** (C. Taylor-N. Wilson-J. Stampley; Al Gallico/Algee, BMI)  
 Up-tempo number that brings home the message that the only pleasure that life gives him is the night and his baby. Turn down the lights and let her go!

**TOMMY CASH**—United Artists UA-XW801-Y  
**SHE IS SO BEAUTIFUL** (M. Settle; House of Gold, BMI)  
 Tommy sings a song about a lady named America, and praises her as a real beauty. Sure to be a popular request number.

**DANE DONOHUE**—Columbia 3-10333  
**I'M EASY** (K. Carradine; Lion's Gate/Easy Music/American Broadcasting, BMI)  
 Academy Award winning song gets a strong country rendition by Dane. It's easy to see why this is an award winning song.

**LEONA WILLIAMS**—MCA/Tally MCA-40557  
**SAN QUENTIN** (M. Haggard; Shade Tree, BMI)  
 Recorded live in San Quentin, Leona sings the song of a lady who's lost her man to the cold, gray walls of that prison. Lock up a hit!

**RAY HAWTHORNE**—Armadillo ARM 45-2000  
**COWBOYS LOVE THE HONKY TONKS** (R. Hawthorne; Dillo, ASCAP)  
**HONKY TONK, GOOD OLE GALS AND HILLBILLY BANDS**  
 Strong Texas sound combined with some good time, beer drinkin' lyrics makes it a winner.

**CLAY WILLIS**—Jed JED-2-76  
**RECOGNITION** (C. Willis/ Cedarwood, BMI)  
 Instrumental sound is relaxed and easy-paced. Good listening here.

**JACK BUTLER**—Winding River 100  
**(LION & LAMB) UNCLE SAM, GOD BLESS YOUR SOUL** (C. Langley-J. Butler; Winding River, BMI)  
 A bicentennial salute, Kentucky has honored this song already.

## RCA Signs Young



Singer/songwriter Steve Young (left) is seen signing an RCA recording contract as "Nipper" shows his approval and welcomes him to the label. Also pictured (from left) are: Joe Galante, RCA manager, Nashville administration; Young's manager Steve Dahl; and Roy Dea, RCA executive producer who will be producing Young's recordings.

## Nashville Tennis Tilt To Aid Cancer Society

■ NASHVILLE — Music industry executives and celebrities from across the country will be gathering in Nashville the first week in June for a chance to beat their counterparts from other record labels on the tennis court and raise money for the Nashville-Davidson County Unit of the American Cancer Society.

The event is the third annual Music City Invitational Smash Cancer Tennis Tournament and it will all be taking place June 2-4 at the Nashville Racquet Club.

Any company, business, or individual can be a sponsor for the event for a \$100 contribution. Players' fee is \$50. All proceeds go to the Cancer Society.

Frances Preston and Wesley Rose are chairmen for this year's Invitational.

Music industry citizens and friends who have already signed to play include E. J. Preston, Bud Brown, William Ivey, John Seigenthaler, Sandra Fulton, Wesley Rose, Tom Collins, Andy Kim, Ray Griff, Eleanor Bradley, Bill Wade, Webb Pierce, Tandy Wilson, Jimmy Kellam, Chris Christian, Cornelia Wallace, Mike Sheperd, Gerry Wood, Michael Bacon, Bob Galbraith and Kenny Rogers.

For further information on sponsoring and playing in the tournament, contact Ms. Helen Farmer, planning committee, Country Music Association; phone: (615) 244-2840.

■ Last week in **Record World** in the article "Country Artists Zeroing In On Gospel Market" it was stated that the Blackwood Brothers have just signed to Capitol. It should have read the Blackwood Singers.

## Ember Signs Pride For European Tour

■ LONDON—Jeffrey S. Kruger, president of Britain's Ember Attractions, has announced the signing of Charley Pride to do a European tour this coming November. Negotiations were completed during a recent Nashville visit with Don Kerns, manager of Charley Pride and Head of Chardon, Inc.

## Williams Testimonial Planned in Wheeling

■ WHEELING, W.VA.—Doc Williams, veteran country-music entertainer and oldest living member of the live country music show, Jamboree U.S.A. in Wheeling, W. Va., is celebrating his 40th year in country music and there will be a testimonial/roast, May 23 at the Glessner Auditorium, Oglebay Park, in Wheeling to proclaim this fact. Karen McKenzie, organizer of the event, and youngest daughter of Doc and Chickie Williams, stated that the testimonial/roast is by invitation only.

## Schrieber Joins Farr

■ NASHVILLE—Carson Schrieber has been named general manager of Farr Records country division. Schrieber is a former music director at KLAC in Los Angeles.



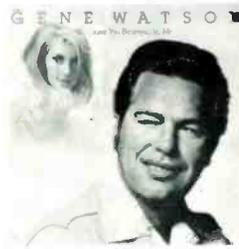
# COUNTRY RADIO

■ Mac Sanders, he of many stations out in the hinterlands—The Proud Country stations—will take unto himself a bride-type in the person of pretty Sherry Bryce. The bells will ring sometime in May and Sherry will be moving to Wichita, the home office of the Sanders stations. . . . Jon Fricke leaves the Warner Brothers fold and re-enters radio at KLAK (Denver) as PD. . . . Phenomena of broadcast department: At last count there are 17—possibly more, but 17 that we get—news sheets, newsletters and such put out by radio stations. Not too long ago it was the other way around. Gets more difficult every day to tell who's hyping who on what, where and why.

Dave Johnson, MD at CFGM (Toronto), wants to organize a new franchise system called the Olivia Newton-John. He says he can set them up at every construction site in the country. And the CFGM folk are peddling their bodies all over town in the Variety Club annual Bike-A-Thon. . . . The Tom McCall Benefit Show, put on by Bob Fuller of WSLR (Akron), will hopefully put several thousand dollars into the McCall family treasury. The Benefit (5/4/76) in Akron highlighted 15 acts in a 3000 seat auditorium and tickets were scaled at \$2.00. . . . Gene Pope returns to WVOJ (Jacksonville) as PD, and the departing John Harmon takes over PD duties at KMO (Tacoma, Washington), and that's about as far away as you can go and still remain in the same country. . . . Don White now MD at KBUC (San Antonio). . . . There's a new family member for Valerie Holt, MD at KRPB (Redmond, Ore.). The baby was welcomed last week. . . . Muleskinner Larsen (Muleskinner?) is the new MD at KGFX (Pierre, South Dakota), and Bob Orf is doing the music at KFEQ (St. Joseph, Mo.).

Joe Light finally brought his body back to work at KOOO (Omaha) after a five week vacation (five weeks?) . . . Mike Allen exits PD chair at WTID (Newport News) for the same chair at WEET (Richmond). . . . Lee Shannon making the tour bus route to Nashville again from WIRE (Indianapolis). The folks on the air at WIRE have a most unusual arrangement concerning the bus tours into Nashville. It's a corporate type structure. If you're interested in a few residual bucks for your air people, get in touch with Bill Robinson at WIRE for the details of his group's method.

# COUNTRY ALBUM PICKS



## BECAUSE YOU BELIEVED IN ME

GENE WATSON—Capitol ST-11529

Gene comes from the clubs in Houston to front stage in today's country music sound, and those years of paying his dues singing in bars shine through. "I Fell Apart" is the best cut here, with "And Then You Came Along," "When My World Left Town" and "If I'm A Fool For Leaving" also gems. Believe it!



## HOLD ME TIGHT

REBECCA LYNN—Eika S-602

Soft-voiced girl singer delivers some country sounds from California. Best songs are "Once In A While," "No One," "No More Tears" and "Cold Carolina Morning." The songs are easy-paced for the most part and made for easy listening, country style. An attractive cover for an attractive singer.



## HEAD FIRST

ROY HEAD—ABC/Dot DOSK-2051

Head gives good music on this album, his first for ABC/Dot. Formerly a rocker, now concentrating on country, Roy has a good voice and selection of songs. Best are "The Door I Used To Close," "Bridge for Crawling Back," "Please James" and "Remember Her." A great stage performer, you'll be hearing a lot more of Head in the future.

**THE WORD IS OUT . . . . .**

# "I'D JUST BE FOOL ENOUGH"

Mercury # 73792

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# FARON YOUNG

Written By  
Melvin Endsley

PUBLISHED BY:

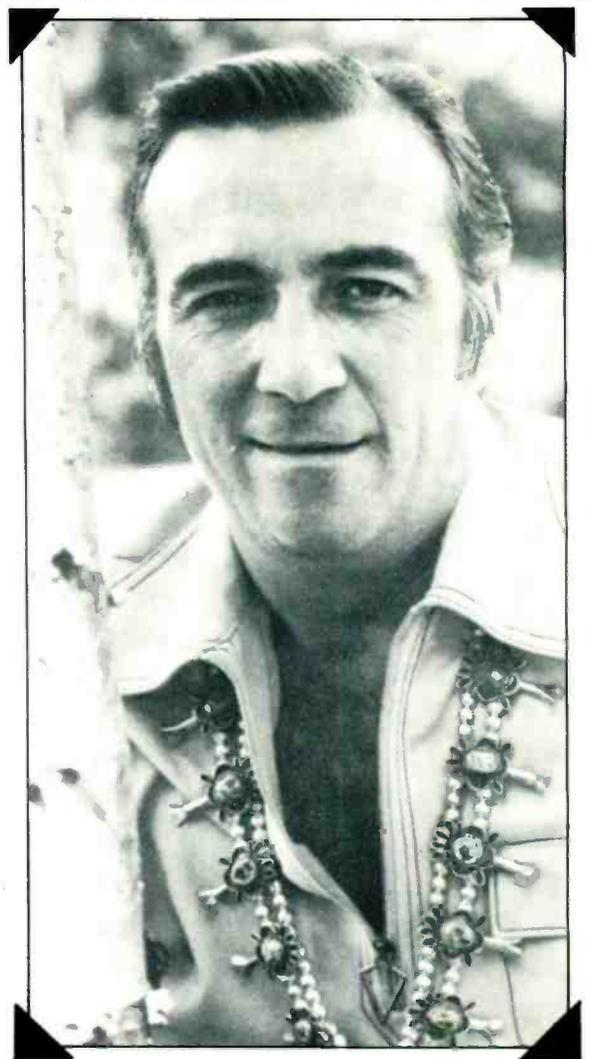
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# THE COUNTRY ALBUM CHART

MAY 15, 1976

| MAY 15 | MAY 8 |  | WKS. ON CHART |
|--------|-------|--|---------------|
| 1      | 1     | THE SOUND IN YOUR MIND WILLIE NELSON—Columbia/Lone Star KC 34092       | 8             |
| 2      | 3     | COME ON OVER OLIVIA NEWTON-JOHN—MCA 2186                               | 9             |
| 3      | 8     | GREATEST HITS OF JOHNNY RODRIGUEZ—Mercury SRM 1 1076                   | 5             |
| 4      | 6     | 'TIL I CAN MAKE IT ON MY OWN TAMMY WYNETTE—Epic KE 34075               | 8             |
| 5      | 2     | IT'S ALL IN THE MOVIES MERLE HAGGARD—Capitol ST 11483                  | 11            |
| 6      | 9     | FASTER HORSES TOM T. HALL—Mercury SRM 1 1076                           | 5             |
| 7      | 5     | THE OUTLAWS WAYLON, WILLIE, JESSI & TOMPALL—RCA APL1 1321              | 15            |
| 8      | 7     | ELITE HOTEL EMMYLOU HARRIS—Reprise MS 2236                             | 16            |
| 9      | 16    | THE SUN SESSIONS ELVIS PRESLEY—RCA APM1 1675                           | 5             |
| 10     | 13    | GILLEY'S GREATEST HITS, VOL. 1 MICKEY GILLEY—Playboy PB 4C9            | 6             |
| 11     | 11    | MACKINTOSH & T. J. SOUNDTRACK—RCA APL1 1520                            | 5             |
| 12     | 4     | THE WHITE KNIGHT CLEDUS MAGGARD & THE CITIZENS BAND—Mercury SRM 1 1072 | 10            |
| 13     | 15    | CHESTER & LESTER CHET ATKINS & LES PAUL—RCA APL1 1167                  | 9             |
| 14     | 19    | FOREVER LOVERS MAC DAVIS—Columbia PC 34105                             | 4             |
| 15     | 27    | BLOODLINE GLEN CAMPBELL—Capitol SW 11516                               | 4             |
| 16     | 14    | PEOPLE PUT TO MUSIC FREDDIE HART—Capitol ST 11504                      | 6             |
| 17     | 30    | HARMONY DON WILLIAMS—ABC Dot DOSD 2049                                 | 3             |
| 18     | 38    | WILDERNESS C. W. McCALL—Polydor 1 6069                                 | 2             |
| 19     | 22    | HAROLD, LEW, PHIL & DON STATLER BROTHERS—Mercury SRM 1 1077            | 5             |
| 20     | 10    | LONGHAIRD REDNECK DAVID ALLAN COE—Columbia KC 33916                    | 7             |
| 21     | 12    | HANK WILLIAMS, YOU WROTE MY LIFE MOE BANDY—Columbia KC 34091           | 7             |
| 22     | 23    | TWITTY CONWAY TWITTY—MCA 2176  | 17            |
| 23     | 26    | SILVER LININGS CHARLIE RICH—Epic KE 33545                              | 4             |
| 24     | 24    | MOTELS AND MEMORIES T. G. SHEPPARD—Melodyland ME 6 40351               | 5             |
| 25     | 18    | EASY AS PIE BILLY CRASH CRADDOCK—ABC Dot DOSD 2040                     | 12            |
| 26     | 21    | THE GREAT TOMPALL TOMPALL GLASER—MGM M3G 5014                          | 11            |
| 27     | 25    | LARRY GATLIN WITH FAMILY & FRIENDS—Monument KZ 34042                   | 7             |
| 28     | 20    | ROCK N' COUNTRY FREDDY FENDER—ABC Dot DOSD 2050                        | 12            |
| 29     | 17    | SOMETIMES BILL ANDERSON & MARY LOU TURNER—MCA 2182                     | 13            |

|    |    |   |    |
|----|----|---|----|
| 30 | 35 | THE EARL SCRUGGS REVUE, VOL. II—Columbia PC 34090               | 3  |
| 31 | 34 | FEARLESS HOYT AXTON—A&M SP 4571                                 | 3  |
| 32 | 41 | WILLIE NELSON LIVE—RCA APL1 1487                                | 3  |
| 33 | 29 | NARVEL THE MARVEL NARVEL FELTS—ABC Dot DOSD 2033                | 11 |
| 34 | 28 | WHEN THE TINGLE BECOMES A CHILL LORETTA LYNN—MCA 2179           | 13 |
| 35 | 36 | ON THE MOVE DONNA FARGO—Warner Bros. BS 2926                    | 6  |
| 36 | 33 | JESSI JESSI COTLER—Capitol ST 11477                             | 15 |
| 37 | 40 | I'D JUST BE FOOL ENOUGH FARON YOUNG—Mercury SRM 1 1075          | 4  |
| 38 | 52 | JUST FOR THE RECORD RAY STEVENS—Warner Bros. BS 2914            | 2  |
| 39 | 31 | DON'T CALL ME—I'LL CALL YOU JERRY JORDAN—MCA 2174               | 5  |
| 40 | 42 | 200 YEARS OF COUNTRY SONNY JAMES—Columbia KC 33918              | 15 |
| 41 | 32 | THE SONG WE FELL IN LOVE TO CONNIE SMITH—Columbia KC 33918      | 7  |
| 42 | 45 | FLOYD CRAMER COUNTRY—RCA APL1 1541                              | 4  |
| 43 | 46 | SOMEBODY LOVES YOU CRYSTAL GAYLE—United Artists LA543 G         | 24 |
| 44 | 50 | SUNDAY MORNING WITH CHARLEY PRIDE—RCA APL1 1359                 | 2  |
| 45 | 51 | ALONE AGAIN BILLY WALKER—RCA APL1 1489                          | 3  |
| 46 | 44 | BLACK BEAR ROAD C. W. McCALL—MGM M3G 5008                       | 29 |
| 47 | 37 | STRAWBERRY CAKE JOHNNY CASH—Columbia KC 34088                   | 6  |
| 48 | 39 | LOVIN' AND LEARNIN' TANYA TUCKER—MCA 2167                       | 16 |
| 49 | 49 | PRISONER IN DISGUISE LINDA RONSTADT—Asylum 7E 1045              | 41 |
| 50 | 54 | THE SHEIK OF CHICAGO JOE STAMPLEY—Epic KE 34036                 | 6  |
| 51 | 48 | THE BATTLE GEORGE JONES—Epic KE 34034                           | 6  |
| 52 | 47 | INDEPENDENCE NAT STUCKEY—MCA 2184                               | 7  |
| 53 | 64 | TRYIN' LIKE THE DEVIL JAMES TALLEY—Capitol ST 11494             | 2  |
| 54 | —  | TEXAS DANNY DAVIS & THE NASHVILLE BRASS—RCA APL1 1578           | 1  |
| 55 | 53 | LOVE PUT A SONG IN MY HEART JOHNNY RODRIGUEZ—Mercury SRM 1 1057 | 18 |
| 56 | 43 | ALL THE KING'S HORSES LYNN ANDERSON—Columbia KC 34089           | 9  |
| 57 | 56 | TEXAS COUNTRY VARIOUS ARTISTS—United Artists LA574 H2           | 10 |
| 58 | 57 | THE HAPPINESS OF HAVING YOU CHARLEY PRIDE—RCA APL1 1241         | 23 |
| 59 | —  | AS LONG AS THERE'S A SUNDAY SAMMI SMITH—Elektra 7E 1058         | 1  |
| 60 | 55 | THE SWEETEST THING DOTTSY—RCA APL1 1358                         | 9  |
| 61 | 58 | HAVANA DAYDREAMIN' JIMMY BUFFETT—ABC ABCD 914                   | 9  |
| 62 | 63 | REDHEADED STRANGER WILLIE NELSON—Columbia KC 33482              | 47 |
| 63 | 59 | JASON'S FARM CAL SMITH—MCA 2172                                 | 12 |
| 64 | 60 | OVERNIGHT SENSATION MICKEY GILLEY—Playboy PB 408                | 23 |
| 65 | 65 | COUNTRY WILLIE WILLIE NELSON—United Artists LA410 G             | 26 |
| 66 | 62 | STEPPIN' OUT GARY STEWART—RCA APL1 1225                         | 15 |
| 67 | 67 | TOM T. HALL'S GREATEST HITS—Mercury SRM 1 1044                  | 32 |
| 68 | 68 | BEST OF THE STATLER BROTHERS—Mercury SRM 1 1037                 | 42 |
| 69 | 61 | BLACKBIRD STONEY EDWARDS—Capitol ST 11499                       | 11 |
| 70 | 66 | NIGHT THINGS RONNIE MILSAP—RCA APL1 1223                        | 27 |
| 71 | 70 | DON WILLIAMS GREATEST HITS—ABC Dot DOSD 2035                    | 28 |
| 72 | 69 | BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER—ABC Dot DOSD 2020  | 57 |
| 73 | 71 | BLIND MAN IN THE BLEACHERS KENNY STARR—MCA 2177                 | 17 |
| 74 | 74 | WHAT CAN YOU DO TO ME NOW WILLIE NELSON—RCA APL1 1234           | 42 |
| 75 | 75 | HANK WILLIAMS JR. & FRIENDS—MGM M3G 5009                        | 18 |

# EXPLODING

## "Homemade Love"

(FR004)

### Tom Bresh

A Country Breakout In Major Radio Markets

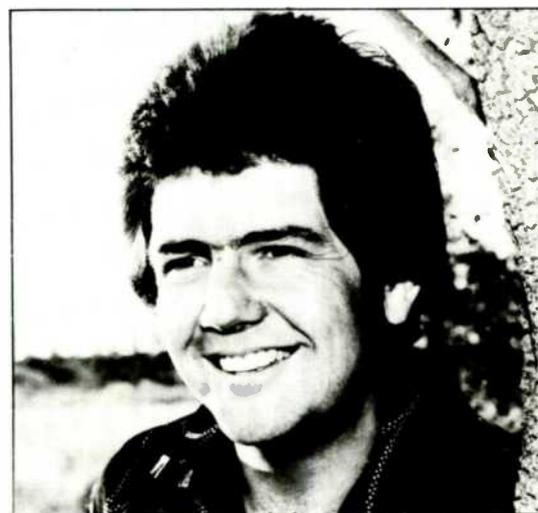
Record World 68 to 58

Cashbox 92 to 52

Billboard 66 to 53

Radio & Records—"Super" Graph

Gavin Report—Top "Airplay"



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MAY 15, 1976



# THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

| MAY 15 | MAY 8 |   | WKS. ON CHART |
|--------|-------|---|---------------|
| 1      | 2     | <b>I COULDN'T BE ME WITHOUT YOU</b><br>JOHNNY RODRIGUEZ<br>Mercury 73769                              | 12            |
| 2      | 3     | <b>MY EYES CAN ONLY SEE AS FAR AS YOU</b> CHARLEY PRIDE/<br>RCA PB 10592                              | 10            |
| 3      | 6     | <b>WHAT GOES ON WHEN THE SUN GOES DOWN</b><br>RONNIE MILSAP/RCA PB 10593                              | 9             |
| 4      | 4     | <b>WHAT I'VE GOT IN MIND</b> BILLIE JO SPEARS/<br>United Artists XW764 Y                              | 12            |
| 5      | 8     | <b>AFTER ALL THE GOOD IS GONE</b> CONWAY TWITTY/<br>MCA 40534   | 7             |
| 6      | 7     | <b>COME ON OVER</b> OLIVIA NEWTON-JOHN/MCA 40525  | 10            |
| 7      | 12    | <b>I'LL GET OVER YOU</b> CRYSTAL GAYLE/United Artists<br>XW781 Y                                      | 7             |
| 8      | 13    | <b>ONE PIECE AT A TIME</b> JOHNNY CASH/Columbia 3 10321   | 6             |
| 9      | 10    | <b>LONE STAR BEER AND BOB WILLS MUSIC</b> RED STEAGALL/<br>ABC Dot DOA 17610                          | 12            |
| 10     | 11    | <b>THAT'S WHAT MADE ME LOVE YOU</b> BILL ANDERSON &<br>MARY LOU TURNER/MCA 40533                      | 8             |
| 11     | 1     | <b>DON'T THE GIRLS ALL GET PRETTIER AT CLOSING TIME</b><br>MICKEY GILLEY/Playboy 6063                 | 13            |
| 12     | 14    | <b>LET YOUR LOVE FLOW</b> BELLAMY BROTHERS/Warner Bros.<br>WBS 8169                                   | 9             |
| 13     | 17    | <b>HURT/FOR THE HEART</b> ELVIS PRESLEY/RCA PB 10601  | 7             |
| 14     | 18    | <b>THE WINNER</b> BOBBY BARE/RCA PB 10556   | 10            |
| 15     | 15    | <b>MENTAL REVENGE</b> MEL TILLIS/MGM 14846  |               |
| 16     | 19    | <b>WALK SOFTLY</b> BILLY CRASH CRADDOCK/ABC Dot DOA 17619   | 7             |
| 17     | 20    | <b>DON'T PULL YOUR LOVE/THEN YOU CAN TELL ME</b><br>GOODBYE GLEN CAMPBELL/Capitol 4245                | 7             |
| 18     | 5     | <b>TOGETHER AGAIN</b> EMMYLOU HARRIS/Reprise RPS 1346   | 11            |
| 19     | 24    | <b>LONELY TEARDROPS</b> NARVEL FELTS/ABC Dot DOA 17620  | 7             |
| 20     | 22    | <b>FOREVER LOVERS</b> MAC DAVIS/Columbia 3 10304  | 9             |
| 21     | 26    | <b>YOU'VE GOT ME TO HOLD ON TO</b> TANYA TUCKER/<br>MCA 40540   | 5             |
| 22     | 28    | <b>RED, WHITE AND BLUE</b> LORETTA LYNN/MCA 40541   | 6             |
| 23     | 32    | <b>STRANGER</b> JOHNNY DUNCAN/Columbia 3 10302  | 9             |
| 24     | 29    | <b>SHE'LL THROW STONES AT YOU</b> FREDDIE HART/<br>Capitol 4251                                       | 6             |
| 25     | 30    | <b>MR. DOODLES</b> DONNA FARGO/Warner Bros. WBS 8186  | 7             |
| 26     | 34    | <b>EL PASO CITY</b> MARTY ROBBINS/Columbia 3 10305  | 6             |
| 27     | 27    | <b>ROCKING IN ROSALEE'S BOAT</b> NICK NIXON/Mercury 73772   | 11            |
| 28     | 16    | <b>THERE WON'T BE NO COUNTRY MUSIC (THERE WON'T BE NO ROCK 'N ROLL)</b> C. W. McCALL/Polydor PD 14310 | 8             |
| 29     | 39    | <b>THE DOOR IS ALWAYS OPEN</b> DAVE & SUGAR/RCA<br>PB 10625   | 5             |
| 30     | 40    | <b>AMERICA THE BEAUTIFUL</b> CHARLIE RICH/Epic 8 50222  | 4             |
| 31     | 51    | <b>SUSPICIOUS MINDS</b> WAYLON JENNINGS & JESSI COLTER/<br>RCA PB 10653                               | 3             |
| 32     | 41    | <b>YOUR PICTURE IN THE PAPER</b> STATLER BROTHERS/<br>Mercury 73785                                   | 5             |
| 33     | 46    | <b>ALL THESE THINGS</b> JOE STAMPLEY/ABC Dot DOA 17624  | 4             |
| 34     | 42    | <b>I'D JUST BE FOOL ENOUGH</b> FARON YOUNG/Mercury 73782  | 6             |
| 35     | 9     | <b>TIL I CAN MAKE IT ON MY OWN</b> TAMMY WYNETTE/<br>Epic 8 50196                                     | 14            |
| 36     | 21    | <b>SUN COMIN' UP</b> NAT STUCKEY/MCA 40519  | 12            |
| 37     | 23    | <b>YOU COULD KNOW AS MUCH ABOUT A STRANGER</b><br>GENE WATSON/Capitol 4214                            | 14            |
| 38     | 55    | <b>I'D HAVE TO BE CRAZY</b> WILLIE NELSON/Columbia 3 10327  | 4             |
| 39     | 25    | <b>DRINKIN' MY BABY (OFF OF MY MIND)</b> EDDIE RABBITT/<br>Elektra 45301                              | 15            |
| 40     | 44    | <b>KENTUCKY MOONRUNNER</b> CLEDUS MAGGARD/<br>Mercury 73789   | 5             |
| 41     | 43    | <b>THAT'S ALL SHE WROTE</b> RAY PRICE/ABC Dot DOA 17616   | 8             |
| 42     | 52    | <b>NOTHING TAKES THE PLACE OF YOU</b><br>ASLEEP AT THE WHEEL/Capitol 4238                             | 7             |
| 43     | 49    | <b>LIVING PROOF</b> HANK WILLIAMS, JR./MGM 14845  | 7             |
| 44     | 50    | <b>THE BIGGEST AIRPORT IN THE WORLD</b> MOE BANDY/<br>Columbia 3 10313                                | 5             |
| 45     | 33    | <b>THE LITTLEST COWBOY RIDES AGAIN</b> ED BRUCE/<br>United Artists XW774 Y                            | 9             |
| 46     | 57    | <b>(HERE I AM) ALONE AGAIN</b> BILLY WALKER/RCA PB 10613  | 5             |
| 47     | 54    | <b>YESTERDAY JUST PASSED MY WAY AGAIN</b><br>DON EVERLY/Hickory 368                                   | 7             |
| 48     | 31    | <b>WITHOUT YOUR LOVE (MR. JORDAN)</b> CHARLIE ROSS/<br>Big Tree BT 16056                              | 12            |
| 49     | 38    | <b>LET ME BE YOUR FRIEND</b> MACK WHITE/Commercial 1317   | 12            |
| 50     | 53    | <b>MERCY</b> JEAN SHEPARD/United Artists XW776 Y  | 6             |

|    |    |  |    |
|----|----|--|----|
| 51 | 64 | <b>YOU ARE SO BEAUTIFUL</b> RAY STEVENS/Warner Bros.<br>WBS 8198               | 3  |
| 52 | 58 | <b>I GOTTA GET DRUNK</b> WILLIE NELSON/RCA PB 10591                            | 6  |
| 53 | 35 | <b>TONIGHT I FACE THE MAN (WHO MADE IT HAPPEN)</b><br>KENNY STAR/MCA 40524     | 10 |
| 54 | 36 | <b>LOOKING FOR SPACE</b> JOHN DENVER/RCA PB 10586                              | 10 |
| 55 | 37 | <b>PLAY THE SADDEST SONG ON THE JUKEBOX</b><br>CARMOL TAYLOR/Elektra 45299     | 14 |
| 56 | 62 | <b>WITHOUT YOU</b> JESSI COLTER/Capitol 4252                                   | 5  |
| 57 | 65 | <b>T FOR TEXAS</b> TOMPALL GLASER & HIS OUTLAW BAND/<br>Polydor PD 19314       | 4  |
| 58 | 68 | <b>HOMEMADE LOVE</b> TOM BRESH/Farr 004  | 3  |
| 59 | 47 | <b>ASK ANY OLD CHEATER WHO KNOWS</b> FREDDY WELLER/<br>Columbia 3 10300        | 8  |
| 60 | 73 | <b>I REALLY HAD A BALL LAST NIGHT</b> CARMOL TAYLOR/<br>Elektra 45312          | 2  |
| 61 | 77 | <b>THAT'S WHAT FRIENDS ARE FOR</b> BARBARA MANDRELL/<br>ABC Dot DOA 17623      | 2  |
| 62 | 71 | <b>ON THE REBOUND</b> DEL REEVES & BILLIE JO SPEARS/<br>United Artists XW797 Y | 3  |
| 63 | 78 | <b>CAN YOU HEAR THOSE PIONEERS</b> REX ALLEN, JR./<br>Warner Bros. WBS 8204    | 3  |
| 64 | 69 | <b>UNDER YOUR SPELL AGAIN</b> BARBARA FAIRCHILD/<br>Columbia 3 10314           | 6  |
| 65 | 48 | <b>ASHES OF LOVE</b> JODY MILLER/Epic 8 50203                                  | 10 |

## CHARTMAKER OF THE WEEK

|     |     |   |    |
|-----|-----|---|----|
| 66  | —   | <b>I.O.U.</b><br>JIMMY DEAN<br>Casino GRT 052   | 1  |
| 67  | 45  | <b>PINS AND NEEDLES (IN MY HEART)</b> DARRELL McCALL/<br>Columbia/Lone Star 3 10296         | 10 |
| 68  | 75  | <b>PLEASE TELL HIM THAT I SAID HELLO</b> SUE RICHARDS/<br>ABC Dot DOA 17622                 | 3  |
| 69  | 83  | <b>LOVE STILL MAKES THE WORLD GO ROUND</b><br>STONE EDWARDS/Capitol 4246                    | 3  |
| 70  | —   | <b>WHEN SOMETHING'S WRONG WITH MY BABY</b><br>SONNY JAMES/Columbia 3 10335                  | 1  |
| 71  | 74  | <b>LET ME LOVE YOU WHERE IT HURTS</b> JIM ED BROWN/<br>RCA PB 10619                         | 5  |
| 72  | —   | <b>HEART DON'T FAIL ME NOW</b> RANDY CORNOR/<br>ABC Dot DOA 17625                           | 1  |
| 73  | 79  | <b>IT'S ENOUGH</b> RONNIE PROPHET/RCA PB 10205  | 3  |
| 74  | 80  | <b>WHEN SHE'S GOT ME (WHERE SHE WANTS ME)</b><br>DAVID ALLAN COE/Columbia/Lone Star 3 10323 | 4  |
| 75  | —   | <b>ANGEL ON MY SHOULDER</b> JONI LEE/MCA 40553  | 1  |
| 76  | 85  | <b>GONE AT LAST</b> JOHNNY PAYCHECK & CHARNISSA/<br>Epic 8 50215                            | 3  |
| 77  | —   | <b>IS FOREVER LONGER THAN ALWAYS</b> PORTER WAGONER &<br>DOLLY PARTON/RCA PB 10652          | 1  |
| 78  | 86  | <b>I FEEL A HITCH HIKE COMIN' ON</b> LARRY JON WILSON/<br>Monument ZS8 8692                 | 3  |
| 79  | 88  | <b>HAVE A DREAM ON ME</b> MEL McDANIELS/Capitol 4249  | 2  |
| 80  | 84  | <b>SHE'LL THROW STONES AT YOU</b> JACKY WARD/<br>Mercury 73783                              | 5  |
| 81  | 90  | <b>AIN'T NO HEARTBREAK</b> DORSEY BURNETTE/<br>Melodyland 6031                              | 3  |
| 82  | 87  | <b>GOD LOVES US (WHEN WE ALL SING TOGETHER)</b><br>SAMI JO & FRIENDS/Polydor 14315          | 3  |
| 83  | 92  | <b>TWILIGHT TIME</b> CARL MANN/ABC Dot DOA 17621  | 2  |
| 84  | 99  | <b>IT TAKES ALL DAY TO GET OVER NIGHT</b> DOUG KERSHAW/<br>Warner Bros. WBS 8195            | 2  |
| 85  | —   | <b>FLASH OF FIRE</b> HOYT AXTON/A&M 1811  | 1  |
| 86  | 94  | <b>I DON'T DESERVE A MANSION</b> CHARLEY PRIDE/<br>RCA PB 10643                             | 2  |
| 87  | 96  | <b>TRYIN' LIKE THE DEVIL</b> JAMES TALLEY/Capitol 4218                                      | 2  |
| 88  | 91  | <b>SINCE I MET YOU BOY</b> JEANNIE SEELY/MCA 40528  | 2  |
| 89  | 89  | <b>I WANNA LIVE</b> EDDY RAVEN/ABC Dot DOA 17618  | 4  |
| 90  | 93  | <b>HOME MADE LOVE</b> KENNY ROGERS/United Artists XW798 Y                                   | 2  |
| 91  | —   | <b>A BUTTERFLY FOR BUCKY</b> BOBBY GOLDSBORO/<br>United Artists XW793 Y                     | 1  |
| 92  | —   | <b>YOU ALWAYS LOOK YOUR BEST (HERE IN MY ARMS)</b><br>GEORGE JONES/Epic 8 50227             | 1  |
| 93  | —   | <b>WOMAN</b> DAVID WILLS/Epic 8 50228   | 1  |
| 94  | 95  | <b>50 WAYS TO LEAVE YOUR LOVER</b> BOB YARBROUGH/<br>Music Mill IRDA 186                    | 2  |
| 95  | 100 | <b>YOU WILL SHERMAN</b> /Del-Mar 1270   | 2  |
| 96  | 98  | <b>THE LEAVING WAS EASY</b> MIKE BOYD/Claridge 417  | 2  |
| 97  | 97  | <b>WELCOME BACK</b> JOHN SEBASTIAN/Reprise RPS 1349   | 3  |
| 98  | —   | <b>IF YOU MADE IT RIGHT</b> OZARK MOUNTAIN DAREDEVILS/<br>A&M 1809                          | 1  |
| 99  | —   | <b>THE MAN FROM BOWLING GREEN</b> BOB LUMAN/<br>Epic 8 50216                                | 1  |
| 100 | —   | <b>I DON'T WANT TO BE A ONE NIGHT STAND</b><br>REBA McENTIRE/Mercury 73788                  | 1  |

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